

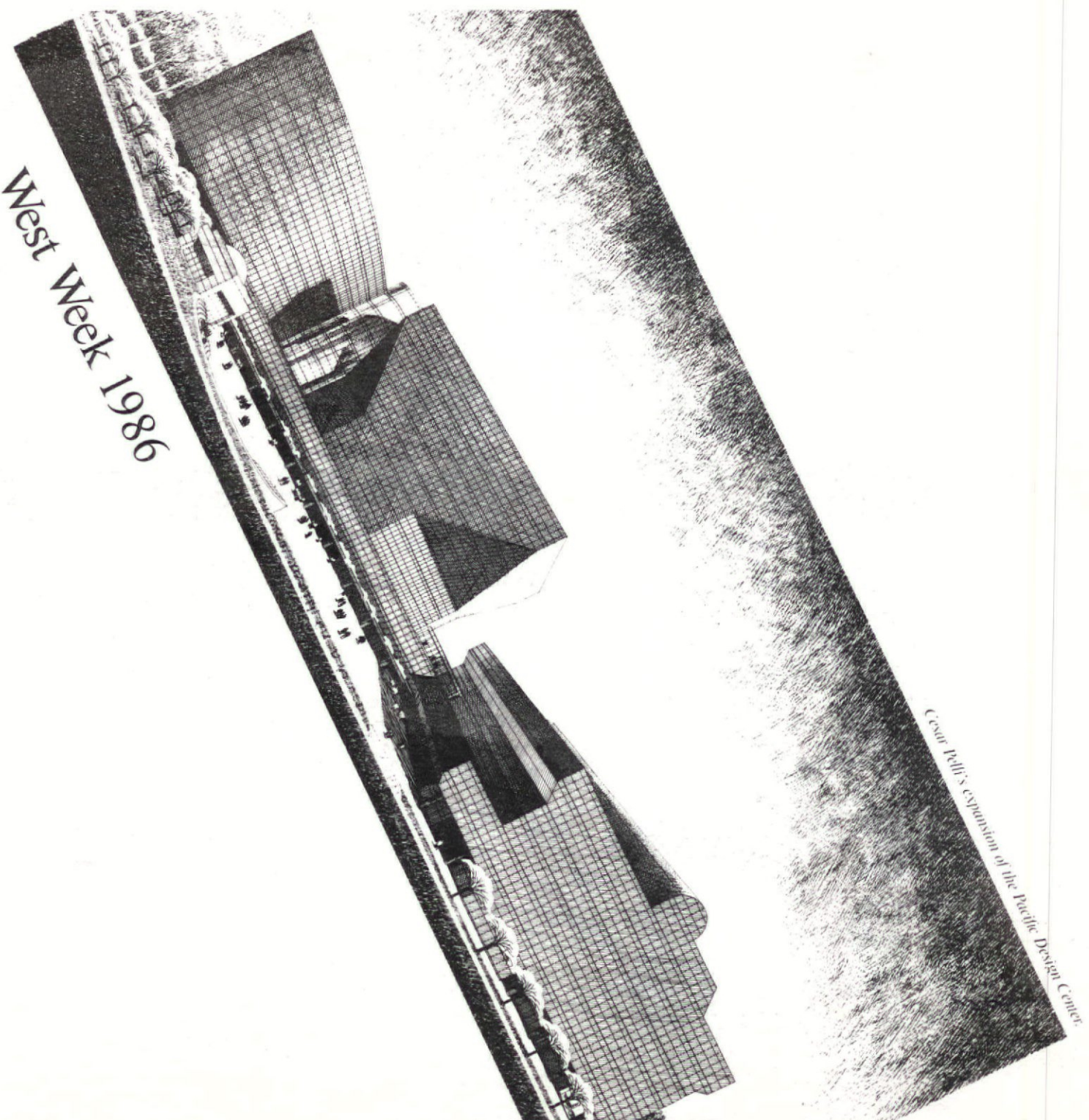
PUBLISHED BY THE L.A. CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS  
INCORPORATING SOUTHERN CALIFORNIA ASSOCIATES NEWS

# L.A.

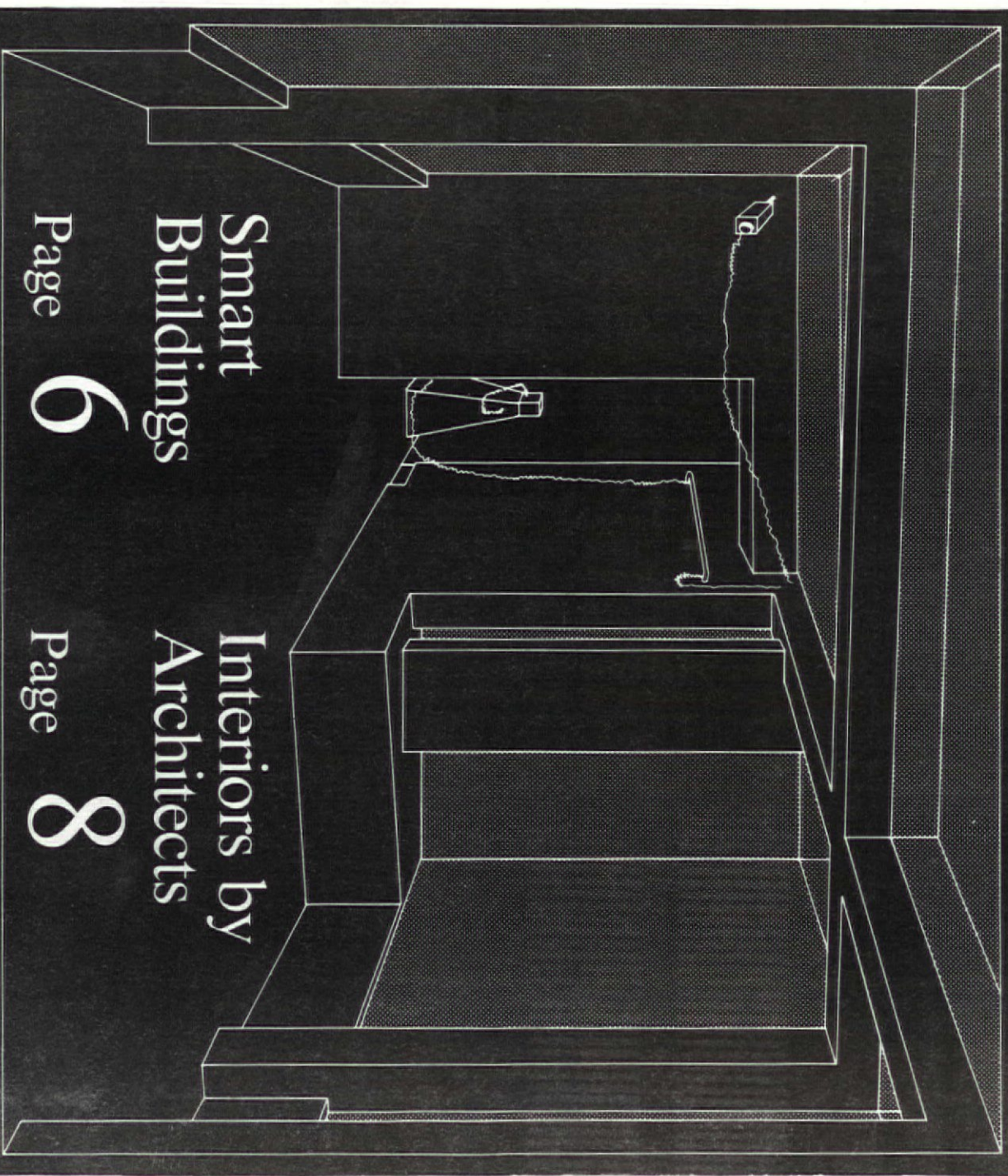
# ARCHITECT

March 1986

Two Dollars



West Week 1986



Smart  
Buildings

Page  
6

Interiors by  
Architects

Page  
8

*La Jolla Museum: Victor Pasch, Rob Wellington, Qingchen*



# Architect's Calendar

## March 1986

### MONDAY 3

William MacDonald, Roman Architecture Exhibition through 3/14  
UCLA Architecture Library  
glass cases. Call (213) 825-3791.

### TUESDAY 4

ARE Associates Exam Seminar  
Seminar on Acoustical Engineering. USC, Harris 101, 7 p.m., \$5  
AIA members, \$10 others. Call  
(213) 659-2282.

CCAIA Delegates Caucus  
Chapter Board Room, Pacific  
Design Center, 2:30 p.m.

LA/AIA Board Meeting  
Chapter Board Room, Pacific  
Design Center, 4 p.m.

### WEDNESDAY 5

Architectural Foundation of L.A.  
Chapter Board Room, Pacific  
Design Center, 5:30 p.m.

### THURSDAY 6

ARE Associates Exam Seminar  
Seminar on General Structures.  
USC, Harris 101, 7 p.m., \$5  
AIA members, \$10 others. Call  
(213) 659-2282.

Last Rites for Vitruvius  
Lecture by William MacDonald  
at UCLA, 8 p.m., Room 1102  
Architecture Building. Call (213)  
825-3791.

### FRIDAY 7

Exhibit: Architecture of Marcello  
D'Olive  
Through March 28, Design Cen-  
ter of Los Angeles Gallery, 433  
S. Spring St. (213) 625-1100.

### WEEKEND

Saturday, March 1  
Final filing deadline to register  
for the June 1986 ARE Exam.

Every Saturday:  
Walking tours offered by the LA  
Conservancy. Call 623-CITY for  
more information.

Every Saturday and Sunday in  
March

The Gamble House and USC  
presents a tour of The Culbert-  
son/Prentiss House designed by  
the Greene brothers and an Ex-  
hibition "Greene and Greene  
Interiors '86." 1188 Hillcrest  
Ave. Pasadena, \$6. Call (818)  
793-3334.

### MONDAY 10

### TUESDAY 11

ARE Associates Exam Seminar  
Seminar on General Structures.  
USC, Harris 101, 7 p.m., \$5  
AIA members, \$10 others. Call  
(213) 659-2282.

### WEDNESDAY 12

Associates Board Meeting  
Chapter Board Room, Pacific  
Design Center, 6:30 p.m.

Daniel Solomon: Current Work  
Lecture, USC Harris 101, 6:30  
p.m.

### THURSDAY 13

ARE Associates Exam Seminar  
Seminar on General Structures.  
USC, Harris 101, 7 p.m., \$5  
AIA members, \$10 others.

The History of Chicanos in East  
Los Angeles

Lecture by Professor Rudy  
Acuña, UCLA, Architecture  
Building 1243A, 5:30 p.m.

Architecture for Health  
Chapter Board Room, Pacific  
Design Center, 3:30 p.m.

Pro Practice Committee  
Lecture by Debra Schustak on  
"Evaluating Financial Condition  
of your Firm." Room 259, Pa-  
cific Design Center, 5 p.m.

### FRIDAY 14

CCAIA Board Meeting  
San Francisco

Exhibit: Peace Walk  
Photographs by Joshua Touster,  
Woodbury University Gallery,  
1027 Wilshire Bl. (213) 482-8491

### WEEKEND

### MONDAY 17

### TUESDAY 18

ARE Associates Exam Seminar  
Seminar on General Structures.  
USC, Harris 101, 7 p.m., \$5  
AIA members, \$10 others. Call  
(213) 659-2282.

CCAIA Professional Development  
Program

Two-day Seminar on "Single Ply  
Roofing Systems." Los Angeles.  
Call (213) 748-4141.

85 Atelier Italiano 85  
Exhibition of Robert Man-  
gurian's Rome Studio 1985  
through 3/28, UCLA Gallery  
1220, Architecture building. Call  
(213) 825-3791.

LA/AIA Ex-Com Meeting

### WEDNESDAY 19

West Week begins at PDC

WAL Meeting  
Gemologist Gean Kingsley will  
speak on "Jewelry Designs and  
Trends." "The Barn," 10300  
Santa Monica Bl., 10:30 a.m.  
\$12 includes lunch after lecture.

Architecture for Art,  
LA/AIA West Week program.

West Week Exhibits  
LA/AIA Interior Architecture;  
CCAIA Design Award Winners  
Lobby, Pacific Design Center

Andres Duany  
Projects and Ideas Lecture, USC,  
Harris 101, 6 p.m.

### THURSDAY 20

West Week at PDC

ARE Associates Exam Seminar  
Seminar on General and Lateral  
Structures. USC, Harris 101, 7  
p.m., \$5 AIA members, \$10 oth-  
ers. Call (213) 659-2282.

Frank Lloyd Wright, Modernist?  
Lecture by Dr. Robert Winter  
Jelly Theatre Barnsdall Park,  
7:30 p.m., \$3. (213) 485-4580.

The Design Process/Southern Cal-  
ifornia Interiors  
LA/AIA West Week program.  
(See p.1 for details.)

### FRIDAY 21

Final Day West Week

### WEEKEND

Saturday, March 15-Tuesday,  
March 18  
National AIA Board Meeting  
Sheraton Grande Hotel/USC  
Davidson Conference Center.

### MONDAY 24

### TUESDAY 25

ARE Associates Exam Seminar  
Seminar on lateral and long  
span. USC, Harris 101, 7 p.m.,  
\$5 AIA members, \$10 others.  
Call (213) 659-2282.

Architectural Photographs of  
Joshua Freiwald  
Exhibition of more than 30 im-  
ages through 5/18 at UCLA,  
Wight Art Gallery, Tuesday to  
Friday, 11 a.m. to 5 p.m., Sat-  
urday and Sunday, 1 p.m. to 5  
p.m. Call (213) 825-3256.

### WEDNESDAY 26

### THURSDAY 27

ARE Associates Exam Seminar  
Seminar on UBC and Life  
Safety. USC, Harris 101, 7 p.m.,  
\$5 AIA members, \$10 others.  
Call (213) 659-2282.

Pro-Practice Committee  
Suite 259, Pacific Design Center,  
5 p.m.

SAA Panel Discussion  
Suite 259, Pacific Design Center,  
7 p.m.

### FRIDAY 28

### WEEKEND

March 22, Fifties Architecture:  
Exploring the Issues  
A panel discussion and slide pre-  
sentation by John Lautner FAIA,  
Whitney Smith AIA, John Blan-  
ton AIA, and Alan Hess AIA.  
Moderator, Julius Shulman. Fol-  
lowing the Los Angeles  
Conservancy's 50s Task Force  
will give a slide presentation of  
their current inventory of post-  
war buildings. Transamerica  
building auditorium, 1 p.m. to 4  
p.m., \$5 Conservancy members,  
\$7 others. Call (213) 623-CITY.

### MONDAY 31

Exhibition: Contemporary Sicilian  
Architecture  
Helen Lindhurst Gallery, USC,  
Watt Hall (213) 743-2723

### TUESDAY APRIL 1

LA/AIA Board of Directors  
Meeting  
Chapter Board Room, Pacific  
Design Center, 4 p.m.

### CONTINUING EVENTS

Thrive—Works of Innovation in  
Architecture  
Schindler House, 835 North  
Kings Road, through March 9.  
Call 651-1510 for information.  
Karl Schinkel and Frank Lloyd  
Wright  
folio drawings through 3/28,  
UCLA Architecture Library  
glass cases. Architecture build-  
ing. Call (213) 825-3791.



Photo from Peace Walk exhibit, Woodbury University Gallery.



Original furnishings designed  
for the dining room of the  
Culbertson/Prentiss House  
will be at the Gamble House.

### WEEKEND



### CHRISTOPHER DOW

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# Re-examining Mies

## Books

*Mies van der Rohe, The Villas and Country Houses*, Tegethoff, Wolf, The Museum of Modern Art, New York, 1985 223 pages \$35

*Mies van der Rohe*, Spaeth, David, Rizzoli International Publications, Inc., New York, 1985 205 pages \$25.00

*Mies van der Rohe, A Critical Biography*, Schulze, Franz, The University of Chicago Press, Chicago 1985 355 pages \$45

March 27, 1986 marks the one hundredth anniversary of the birth of Mies van der Rohe. This summer in Chicago alone there will be exhibitions of his work at the Art Institute of Chicago and the Illinois Institute of Technology (IIT), and the Museum of Contemporary Art will host a show being curated by Arthur Drexler at the Museum of Modern Art in New York.

1985 saw the first publication in English of the architecture of Mies (Tegethoff) as well as the first detailed and anecdotal biography (Spaeth.) In addition, Franz Schulze has given us a more intimate biography containing new insights into the background and thinking of a man whose life has been primarily a legend. The work of Mies van der Rohe certainly deserves the attention these books will bring, especially to a new generation of architects.

What these three books have in common and makes them so enlightening is a special attention to Mies' early, European work. It may be that this work is interesting today because the spatial arrangement and handling of materials is fresh and unfamiliar to most of us. There are Mies' villas, for example, true villas in a Palladian sense: cool, abstract, and austere, even to the point of seemingly inappropriate for ordinary domesticity. Tegethoff's research yields correspondence, developmental sketches, and contemporary reactions to these early works. Detailed analysis, including some speculation, is devoted especially to the concrete country house of 1923 and the brick country house of 1924, two unbuilt projects whose publication helped launch Mies' career. The influences of de Stijl, Constructivism, and Mondrian are explored and noted, but the originality of their application keeps the work detached. These two projects were idealized solutions, not based on commissions, while the three built brick houses of the late 1920's are less polemic, even pictorial in their composition.

Tegethoff devotes more attention to the enormously influential Barcelona Pavilion of 1929 than to any other single project. Although not a residence, the structural and spatial ideas that were expressed were germinal to all of the projects that followed. Although all that remains of the Barcelona Pavilion today are drawings and photographs, we now have Mr. Tegethoff's expan-

sive essay which considers early interpretations of the building, sources its origins, planning stages, etc. The Tugendhat house of the same year merits comparable attention.

Various projects of the later ensuing years are examined in subsequent chapters, and the book concludes with the Farnsworth House of the 1950's. Either Mr. Tegethoff was weary at this point, or he feels the Farnsworth House speaks for itself. Only two pages of text are devoted to it.

Although Mies continued to work for another fifteen years after the completion of the Farnsworth house, he never built another residence. The house was a new way of expressing the ideas of the Barcelona Pavilion, and in the same way coalesced a philosophy of principles that served as a model for those last years. The major theme in the residential projects that Tegethoff points out is the striving to "bring Nature, houses, and people together into a higher unity." Because Mies' houses do this so well, and so objectively, one cannot say that they are unsuitable for domesticity, but rather that those who could not live in them are not concerned with that higher unity.

The body of work that receives the least attention in all three books is the series of court house projects, begun during Mies' tenure at the Bauhaus. The general parti of the court house is to enclose the property with a masonry wall and to float a roof over a portion of that enclosure on independent columns. The floor plan is an open plan with only glass walls separating the enclosed living area from the outdoor courts. It is a fascinating concept that mysteriously has never become popular.

The two other books, both biographies, explore the rest of Mies' work. David Spaeth writes emotionally and includes several of Mies' terse, poetic speeches; but he concludes with a eulogy by James Johnson Sweeney that, like the bulk of the book, can only be of interest to those close to Mies and Chicago. Mies' writings and speeches are indeed quite beautiful, but are best collected in the reprint of Philip Johnson's monograph. Franz Schulze writes with a more detached tone, more anecdotally and sometimes even humorously. One might argue that such a penetrating biography of a man who denied so much of his personal life and whose philosophy was so non-personal is irrelevant. But non-biographical monographs have been several and sufficient, and a book of such caliber of Schulze's can add to a further understanding.

### David Fleener

Mr. Fleener is a senior designer at SOM/LA and graduated in architecture from Illinois Institute of Technology.



Personnel Department will be attending. There will be a panel presentation and discussions afterward.

**Chapter Headquarters Update.** Axon stated that he had asked Cyril Chern to prepare a policy on Chapter Headquarters, so that if an opportunity arises again, we can react more quickly. Chern stated that this would be ready by the next Board meeting.

**President's Report.** Axon reported that a press release is going to the international media by the end of this month for the Los Angeles Prize. The name "LA Prize" has been changed to the "Los Angeles Prize" because in other countries it might come out as "La" Prize. The Advisory Committee is Ron Altoon, Dick Appel and himself along with Janice and Bouje Bernkopf, Chair of the Los Angeles Prize Committee. The trophy is in the foundry being cast in bronze and it will be photographed and used as publicity for the event.

Axon stated that he had had conversations with six or seven of the major firms in the city for establishing monthly meetings throughout the city. That way we can take the committee meetings to those people who are unable to get to them and have the meetings in different areas. Everyone he had spoken to was very enthusiastic.

**New Logo.** Axon distributed a sample of the new logo that will appear on the Chapter letterhead, business cards, etc. Axon stated that the Ex-Com had taken all of the comments that had been made at the last meeting, reviewed them and made the decision.

**Executive Director's Report.** Regarding the AIA policy on licensing of other professionals Janice was informed by Benjamin E. Brewer Jr., FAIA (National) that they are reviewing the situation. A letter with a series of inquiries has been sent out to various organizations regarding that issue.

The Chapter received a letter dated 12/23/85 from the "Citizens for Fair Fees." This group was organized as a non-profit organization to fight the present City Council's new fee to fund fire hydrants and new water main improvements. They are looking for financial support to fight this ordinance and are filing a legal action because the City Council has refused to amend this new law in any way.

**Associates' Report.** Alan York reported that the Associates' Board has been formed, but they have not as yet had a Board Meeting.

The ARE Seminars are under control and the schedule will be coming out soon.

Voyage was successful as far as content and attendance are concerned, but it was not financially successful. They will be discussing "Voyage '86" shortly. Chet Widom stated that since the LA/AIA was having a conference this year, it might be better if Voyage was made a part of our conference. Alan York stated that he would bring this up at their first board meeting.

York said that he and R.D. McDonnell would be attending the Grass Roots conference.

**WAL.** Heidi Moore stated that WAL is in a state of transition and will not be having the Home Tour this year and perhaps never again. They haven't had a Vice President and are hoping that since they are not having the Home Tour that one of the former WAL Presidents will be

willing to accept that position.

They are still planning on having the "Newly Licensed Architect" party.

WAL has about \$20,000 left in their budget and haven't decided as yet what they are going to do with it. Last year they gave \$7,000 for scholarships and some schools got two or three scholarships. They were thinking that they could cut that down to one scholarship.

They are the only supporters of LA Beautiful and they are also wondering what is going to happen to that.

Janice Axon suggested that before any action is taken WAL might want to consider what Don Axon had suggested about WAL assisting in the Foundation and perhaps the Foundation could take over the Home Tour. Chet Widom suggested that perhaps the Home Tour could be incorporated into the Conference which is going to be held on a Thursday afternoon through Saturday. It would be no problem to include Sunday for the Home Tour.

Janice Axon agreed to attend the next WAL meeting and discuss these issues.

**Houk Development.** Harris reported that the Los Angeles Conservancy has been tracking a project north of Pershing Square. There has been a squabble regarding providing an area for the Pershing Square Project and the transferring of density; legal issues have been raised. The Chapter's Urban Design Committee is monitoring the issue, which is critical because the area includes both the historic buildings and the new construction. The Conservancy may bring a suit against the CRA more to prevent that happening again than for any other reason. When the transferring of density happens it enables projects of unusual density to be built.

**Lien Law.** Widom reported that CCAIA is still pursuing a lien law modification to provide lien rights to design professionals. The major problems regarding this are coming from the mortgage brokers, etc. Widom said he would like the Chapter Government Relations Committee to set up a procedure for a telephone tree for these issues to get members to send letters. Widom stated he would report on the Lien Law issue at the next Board meeting.

## New Members

**AIA.** Peter Kamnitzer, *Kamnitzer & Cotton*; Ann E. Gray, *Indivest*; Mahmoud Gharachedaghi, *Albert C. Martin & Associates*; Robert M. Zigman, *Zigman Construction, Inc.*; Robert L. Earl, *Robert L. Earl & Associates, Inc.*; Edward Hagobian, *Group Forum Associates*; Anthony L. Nicolett, *The Anthony Company*; Craig B. Kelford, *Conceptual Engineering, Limited*.

**AIA Reinstates.** William R. Morrish, *School of Architecture, USC*; Robert C. Wielage, *BTA*.

**AIA Upgrade from Associate.** Luis Segund Cimarelli, *Luis Cimarelli Architect*; Andrzej Siobowica, *ASA*.

**Associates** Douglas G. Graham, *Medical Planning Associates, Inc.*; Warwick Ian Wicksman, *Maxwell Starkman Associates*; Rick M. DeJong, *Medical Planning Associates, Inc.*; Gholam Reza Nasr, *Kistner, Wright & Wright*.

**Professional Affiliates.** James

Kevin O'Dorisio, *SMACNA*; Garry Bishop, *Creative Kitchens Designs, Inc.*

**Students.** Ramkishore Mohabir, *Los Angeles City College*; Mark J. Schauder, *California State Polytechnic University*; Akiu W. J. Shellmire III, *Los Angeles Trade Technical College*.

## Speakers Bureau

The LA/AIA Relations Committee notes an encouraging response to its recent announcement soliciting all members to join the resource pool for the newly organized LA/AIA Speakers Bureau.

The Speakers Bureau was formed to promote public awareness of architecture and reach out to the greater community by offering AIA member speakers to professional, community and educational groups. Now that the bureau is fully operational, these groups are being encouraged to contact the LA/AIA when they are in need of a speaker for their particular function or activity.

To date, the speakers pool has grown to approximately 40 members, (from officers and directors to members, associates and affiliates) offering presentations of their choice on an interesting variety of topics including architects and business, computers in architecture, interiors, minorities in architecture, historical and contemporary architecture and the design process, to name a few.

All members are encouraged to work together to support this potentially significant public relations tool. To obtain more information and a resource pool presentation data sheet, please contact Vince Petito at (213) 879-1474 or Tom Jeffries, (213) 458-9335.

## Professional Practice

On March 13, the Professional Practice Committee will host a discussion on the keys to controlling project cost and firmwide profitability. Debra Schustak of Harper and Shuman will explain how to assess the financial condition of an architectural firm with the 10 indicators of good financial health. She will help to compare firm's performances based on the 1985 operating statistics of professional firms, and introduce the AIA Computerized Financial Management System (CFMS) with focus on the tools for controlling project costs and increasing firmwide profitability. The presentation will begin at 5 p.m. in room 259 in the Pacific Design Center.

## National Visits LA

The March meeting of National AIA Board of Directors will be held in Los Angeles at the Davidson Conference Center at USC, March 17th and 18th. In addition to its regular business sessions, the Board will be conducting in-depth sessions on ar-

chitectural education curricula with USC, UCLA and SCI-ARC.

## County Work

The County of Los Angeles Architectural Evaluation Board whose duties include advising the Board of Supervisors on the selection of architectural firms for appointment to County construction projects suggests that architectural firms interested in serving Los Angeles County make their interest known by submitting their qualifications in the prescribed format of the Architectural Evaluation Board.

Those desiring an application form should call Rich Montgomery at (213) 738-2206. Those firms whose applications are presently on file and have been updated within the last three years need not apply.

## Obituary

Bertram Berenson died from a heart attack while on vacation in Cuernavaca, Mexico on December 28, 1985. He was 57. At the time of his death he was actively practicing architecture and was a Visiting Professor in the School of Architecture at the University of Southern California. He also held appointments as Clinical Professor of Physical Medicine and Rehabilitation at the University of Wisconsin School of Medicine and as an Adjunct Professor of Architecture at the University of Illinois at Chicago.

Professor Berenson was one of the world's authorities on facilities for the handicapped and for rehabilitation. He was a Fellow of the World Rehabilitation Fund, New York, and was a Co-Director of Interdisciplinary Studies in the delivery of services to the disabled in Mexico for Partners of the Americas.

Berenson's education included both bachelor and master of architecture degrees from UC Berkeley, and specialized post-graduate studies at M.I.T., at the Medical College of Virginia in Richmond, at the Universite de Paris, at the University of Wisconsin, and at the Graduate School of Planning at George Washington University.

Berenson began his teaching career at Louisiana State University. From 1965-70 he was Professor of Architecture and Director of the Division of Architecture at the Hampton Institute. He subsequently held administrative positions at the University of Nebraska, at the University of Illinois Chicago Circle Campus, and at the University of Cincinnati, where he was Dean of the College of Design, Architecture, Art, and Planning from 1975-82, and Vice-Provost for Academic Planning during 1981-82. He held an appointment as a Lecturer in Architecture at the California State Polytechnic University in Pomona prior to his appointment at the University of Southern California in 1984.

## P/A Award

Charles Lagreco, AIA, Architects Collective, won a 1986 *Progressive Architecture* award for the Sunset Shoreham multi-use project.



# News and Notes

**Public Forum.** Mark Hall reported that the Forum regarding the selection of a new Director of Planning for LA is scheduled for Thursday, the 30th of January from 7:30-9:00 p.m. The top floor of City Hall has been reserved and representatives of the CRA, the City Planning Department, and the City





*World Savings and Loan. Steve Ehrlich, AIA Architects.*

takes its clue from the richness and simplicity of the old building and the mood of its environs—Venice street-tough.

**TB:** Hmm . . .

(A soft light bathes the sidewalk from within the protection of the barred window; we see another building concealed inside.)

**MR:** The window sets up one of the overall ordering mechanisms—a kind of architectural dagwood.

**TB:** Hmm . . .

(We enter and looking out focus on the arcade column framed within the window.)

**TM:** An impacted building which seems to be in competition to dominate some center position.

**MR:** A room made for the absence of man occupied by its own being—that is its architecture.

**TB:** Julie's added another waiter's station at the end of the bar.

**TM:** And repeating the original column except it doesn't hold up

anything—it braces everything.

**TB:** I think we should have put the oyster bar at the front where people could see it.

**MR:** The "main room"—it's really not that at all . . . It's totally straightforward, simple—what's left between front and back.

**TB:** We added a piece of marble here . . . Are we really going to be able to seat sixty people?

**TM:** Kazu says the whole thing is about making and breaking rules.

**MR:** And tension and movement . . .

**TM:** Standing out and fitting in . . .

**TB:** What?

**MR:** A building never empty . . .

**TM:** Generic, of common stuff . . .

**MR:** The basics, gravity, light, space.

**TM:** A perception of permanence in a city that worships the ephemeral.

**MR:** Having little to do with day-to-day utilization.

**TM:** Hmm . . .

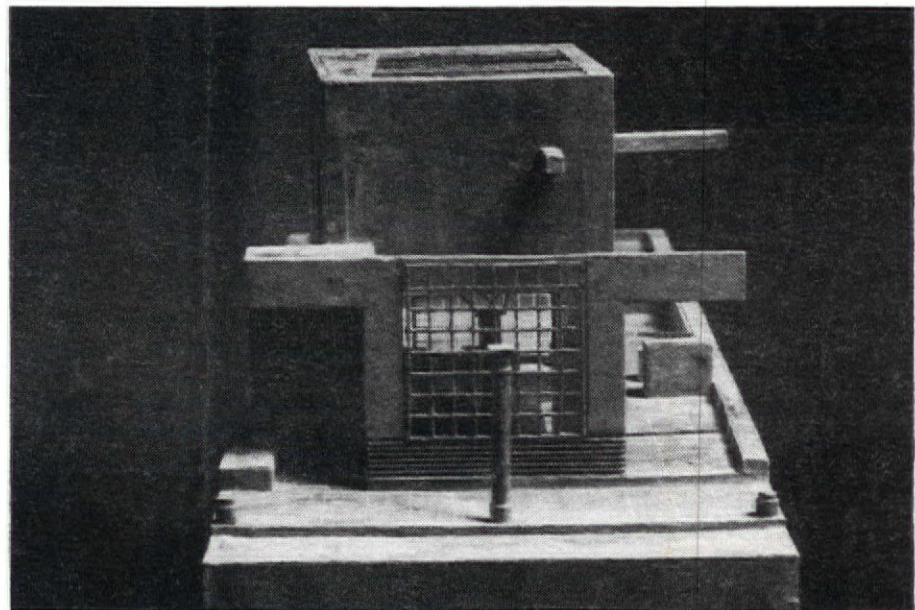
**TM:** Wasn't it Oscar Wilde who said: "Art should never try to be popular,

the public should try to make itself artistic."

(Two people are peering through the window . . . Something about a new gallery.)

**TM:** Thom Mayne; **MR:** Michael Rotondi; **TB:** Tony Bill (owner, 72 Market Street)

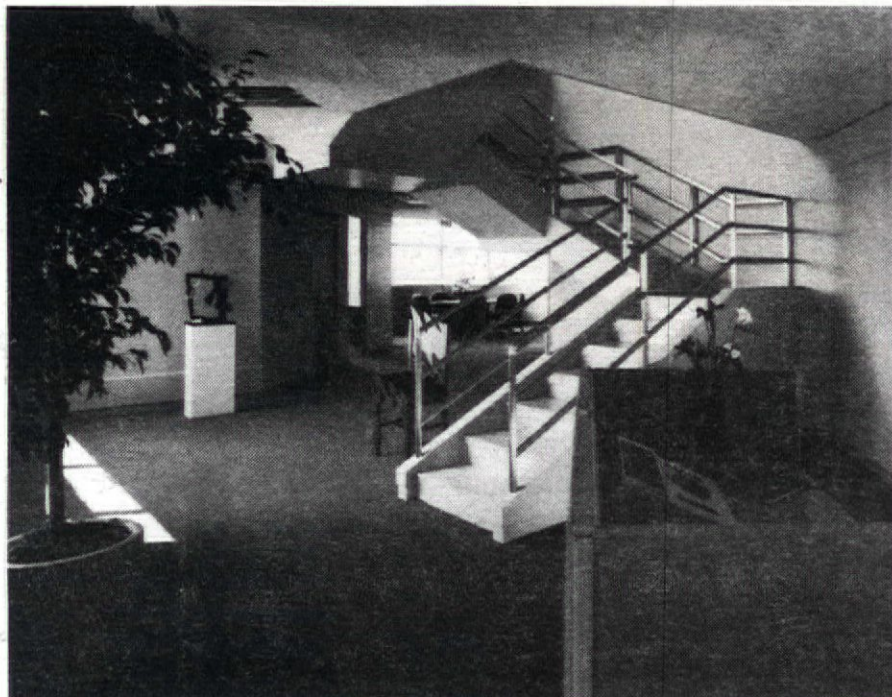




72 Market Street Restaurant, model, Morphosis.



72 Market Street Restaurant, Morphosis.



Keye/Donna/Pearlstein, Swimmer Cole Martinez Curtis.

Interior elements of the space purposely complement the exterior architecture. Of note is the limited use of double layer drywall which was applied to the walls to look much like wood paneling. Thus, the interior is given some permanence without violating the architecture of the building. A monochromatic gray color scheme was chosen for the entire space in order to provide a light background for the effective display of the firm's modern art collection.

## World Savings and Loan Thousand Oaks

Steven Ehrlich AIA Architects

The project creates an oasis of tranquility within the context of a busy

and visually chaotic open air shopping mall. The existing three walls exposed to the pedestrian streets are glazed for maximum visibility into the savings and loan.

Four steel I-beam columns are located within the space. Their existence led to developing a sequence of truncated "vaults" supported on a series of columns. The central vault penetrates through the roof and is naturally skylit. The two smaller vaults have simulated skylights whose mechanisms remain below the existing steel beams (14½ feet height). The sequence of these spaces reduces an otherwise long and narrow space.

The reflected ceiling is imploded into the carpet as an accent color while inlaid color bands of plastic laminate reduce the overall scale. Column capitals in drywall become light fixtures in the central vault.

This unusual design approach

for a financial institution creates a special mood of introverted tranquility and sentiment of post-primitivism.

## 72 Market Street Restaurant

Morphosis

**TM:** This has long been one of my favorite streets in LA. Craig and Robert's building across the way has made it even more so . . . A quality of the commonplace and an isolation.

(Local bums sit outside in waste paper and yesterday's scrap—a drunk slumbers red-faced to the sky.)

**MR:** (Looking at the new façade.) It



# ornia Interiors

the West Week event that is being organized by the Interiors Committee of the LA/AIA. Part of the program will include selected projects of works by architects and designers in Southern California. These projects will be on display in an exhibition on the main lobby

floor, as well as in a slide show to be presented during West Week on March 20th, from 2:00 p.m.-3:30 p.m. at the West Hollywood Auditorium. They will also be featured in April's *LA Architect*.

Also featured during the slide show will be case studies by Steven

Ehrlich (moderator), Joe D'Urso, Rob Quigley, Thom Mayne, Jill Cole, and Johannes Van Tilburg. This panel of noted architects and designers will delve deeper into their projects and enter into a discussion regarding the special character of Southern California interior design.

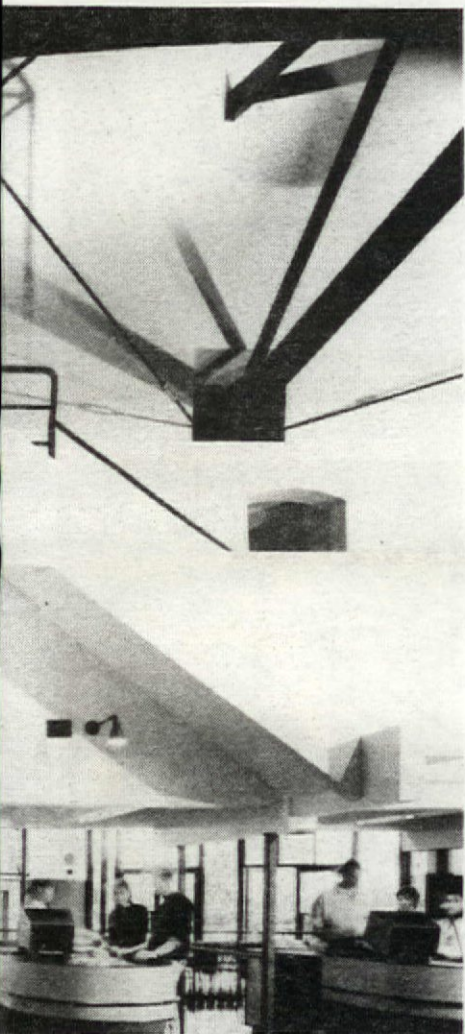


PHOTO: RICK BARNES

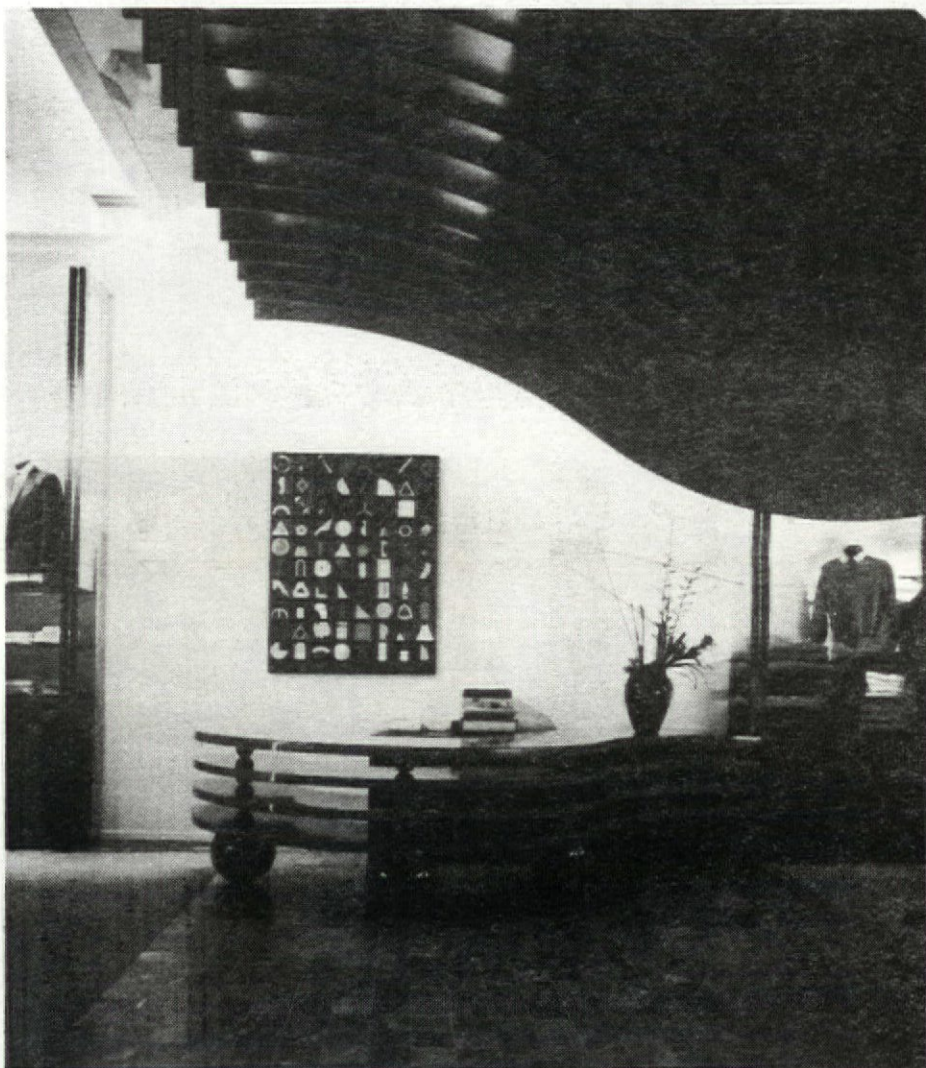


PHOTO: RICK BARNES

product division was to be housed in its own expressive environment articulated by statial responses, diverse lighting techniques, fixturing systems and material choices.

The existing interior was a large but gloomy space, but Esprit needed even more space. Therefore a mezzanine level, complete with catwalks and bridges, and an addition at the rear of the building were inserted. Additionally, a major excavation, totally independent of the original structure was undertaken to house various staff and mechanical facilities. A large circular cut-out was opened to the upper level; it became a major design element as an open stockroom for the shoe department above, as well as a kind of arena, integrating the customer as both spectator and consumer. The bow trusses as dynamic elements, generated much of the final design scheme, including the placement of walls and partitions as well as skylights, artificial lighting, as well as mechanical systems, such as air ducts.

The combination of interior ar-

chitecture, merchandising, graphics and packaging, is intended to create a challenging, provocative and visually stimulating shopping experience.

## Tori Steele Boutiques

Johannes Van Tilburg

Johannes Van Tilburg has designed eight retail shops on exclusive Rodeo Drive in Beverly Hills; the most recent are the Tori Steele boutiques. In awarding the Los Angeles AIA Award of Merit to this project, Robert Stern said that he found the design to be "dignified and suitable street architecture." Bruce Graham called the approach "theater" and "a very good direction for the whole street to take."

The design concept presents several shops as discrete yet connected places of business. Each shop has its own identity and its own designer line which it offers from within its own unique architecture.

Customers enter through the doorways of one of five individual facades, and access to all of the shops is provided through an interior galleria. The result is a unified individuality which doesn't dominate or overwhelm the scale of the street.

*Tori Steele Boutiques. Johannes Van Tilburg.*

## Keye/Donna/Pearlstein

Swimmer Cole Martinez Curtis

Keye/Donna/Pearlstein's offices are located in a 24,000 square foot, four story, postmodern building in West Los Angeles. To make maximum use of the uniquely shaped structure, the interior utilizes 12 foot corridors that widen and narrow as needed to house conference areas, the reception area, and open plan workstations. To encourage interaction between employees, an interior staircase with a closed skylight overhead connects the third and fourth floors.





PHOTO TOSH YOSHIMIZU

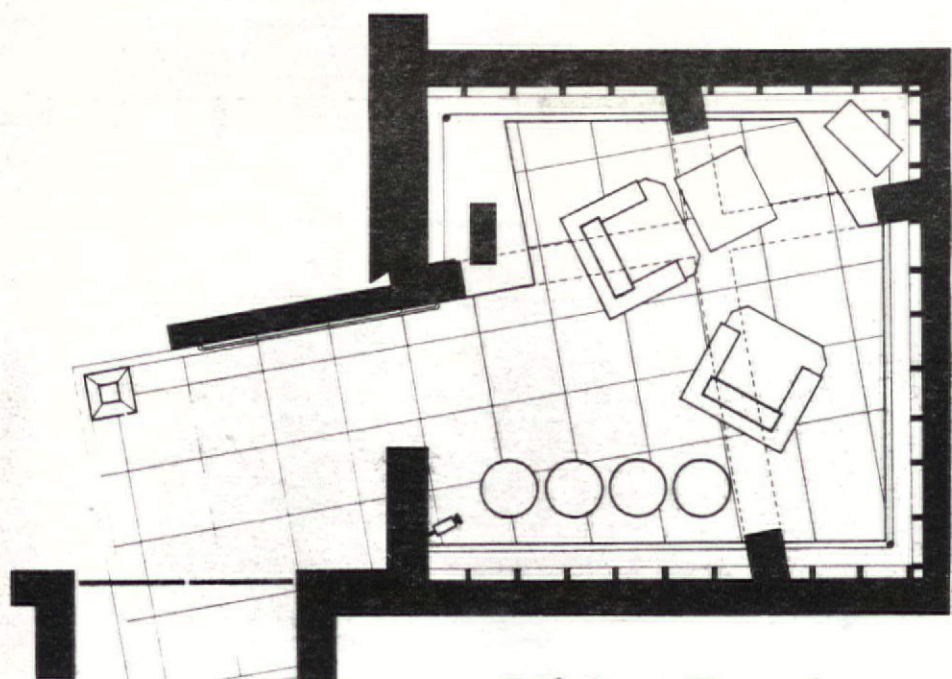
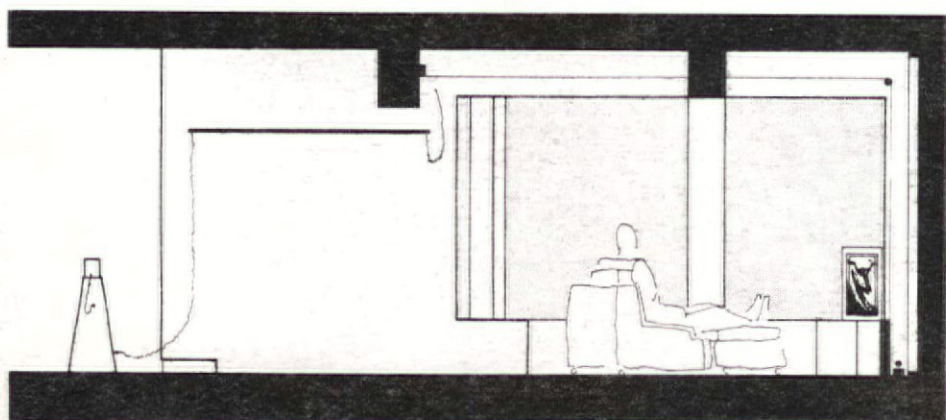
## Introduction

What is the unique nature of Southern California interiors? We sense how much of the architecture appears and disappears in the mass of

sprawl as seen through the windows of our speeding automobiles. But what of the interiors? Are they ephemeral and banal due to the potentially short lifespan of a new restaurant or retail store? Are they lavish and elegant in an ego-contented, market conscious

environment? Are they environmentally and socially responsive to this great region's positive energy and global melting-pot status?

The special character of interior designs in Southern California will be explored during West Week '86. *Southern California Interiors* is



La Jolla Museum Video Porch.  
Rob Wellington Quigley.

## Video Porch, La Jolla Museum of Contemporary Art

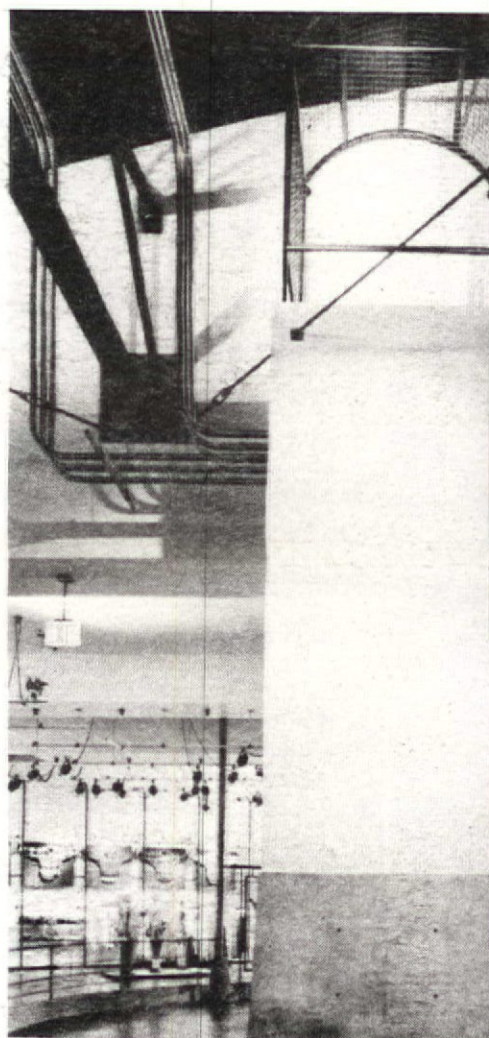
Rob Wellington Quigley

Rob Wellington Quigley's video environment was commissioned by the La Jolla Museum as the inaugural piece in the museum's exhibition/installation series, "Parameters." The installations integrate newly developed, experimental art forms into the museum context. In the exhibition catalog assistant curator Candace Bott writes, "Quigley responded to the museum's request to provide an inviting but neutral space for viewing video by creating an entire video environment. Inspired by such diverse elements as the museum's dramatic oceanfront site and

the very private nature of video art, Quigley visualized the room as a metaphorical porch symbolic of an 'inbetweenplace.'"

"Like an archaeologist, Quigley acknowledges the nature of the video room's relationship to the original seaward wall of the Irving Gill house now encased in the present museum structure by neatly peeling back the various layers of remodeling to reveal Gill's masonry beneath . . . The richly textured Gill wall at the entrance strikingly contrasts with the stark white walls of the galleries, dramatically marking one's entrance to the video room. The idea of passing through the building's history, with the original resident structure revealed, sets the tone for a domestic milieu . . ."

"Quigley has described his porch as both a secure and adventurous locale, paralleling the concept of video as a medium."



Esprit/LA. Joe D'Urso.

## Esprit/LA

Joe D'Urso

The project, the flagship store for Esprit, and its first retail operation in the US, is located on a prime sloping site at the foot of the Hollywood hills in Los Angeles. A tri-level concrete parking structure was constructed adjoining the corner store.

The existing building, (approximately 16,000 square feet) constructed in 1935 as a bowling alley, consists of masonry bearing walls topped by large timber bow trusses 18 feet on center, creating a columnless high-ceilinged space. The program was to design a series of dynamic spaces to encompass a total of 30,000 square feet that would showcase the innovative and ever-changing philosophy of the Esprit collections.

The client's merchandising approach, complete with shopping carts and check-out counters, was inspired by supermarkets. Each



building switchboard, as well as voice and data on a single line. The benefits are on-site, 24-hours-a-day service centers, instant trade-ups, and clear financial advantages for tenants who needn't deplete their credit lines for telecommunications and computer purchases when setting up an office. For cash-short start-ups, that's a compelling incentive to sharing.

And why do some professional and corporate tenants have doubts about moving into these buildings? . . . the big push to acquire this high-tech expertise comes in the midst of a glut in most major office-leasing markets, including Los Angeles. . .

However, not all smart tenants may want these services, thereby preventing owners from reaching the goal of a 100% shared smart building—the kind that makes the steep investment in building intelligence truly profitable. And even more powerful microcomputers may make a shared mainframe computer irrelevant to many small businesses.

Although building owners and their potential tenants are now grappling with these issues, the ultimate smart building—one with a totally integrated electronic system—should be reality in five years. This set-up, now known as ISDN, or integrated systems digital network, will route all communications through a single line. Tenants will control temperature changes, monitor security and safety, and transmit all voice and data transmission on the same line.

By then, computerization will seem normal in new homes if the cost of equipment drops. The National Association of Home Builders, for example, unveiled a model "smart room" this summer. "It's not intimidating; it emphasizes the ease of living," says David J. MacFadyen, an association researcher. The room—a lead-in for a prototype "smart house" in 1986—features a switch that controls lights, temperature, ventilation, security, and appliances, plus provides remote monitoring of building and fire safety, says MacFadyen.

Intelligence has even appeared in hotels, smart building boosters note. At the Hilton Hotel at Disney World Village Plaza in Orlando, Florida, all safety, energy-conservation, and security systems operate through the room telephones which have microprocessors and are hooked up to a PBX. Once a guest enters a room and closes the door,

the system is working. With pushbuttons, guests can control the heating, air conditioning, even the television. Once guests leave their rooms, the heating, air conditioning, and lighting drop to energy-conserving levels.

In the event of a fire in the room, smoke detectors in the telephone relay the information to this Hilton Hotel's station. Other guests will learn of the emergency through speakers in their telephones.

On today's office front, when you look beyond the ballyhoo, the most successful smart buildings are the ones that enable tenants to make their computerized offices more efficient and comfortable. Existing smart buildings have already reduced the clutter of tangled cables and the crowding of ever more office machines, and they permit better lighting and more flexible open-office designs. Of particular interest to professional firms where employees often work late or on weekends, the smart building reduces pass-through operating costs for lighting and ventilation, and it offers improved security with key-card access to elevators and floors during off-hours.

Aside from the cost of installing and maintaining all this new-generation technology, another lingering question is the extent of the market for their services. . . . The richest smart building marketplace may be smaller firms that cannot afford a complete computerized telecommunications system.

Providing these tenant services reliably and at competitive prices may lack some of the glamor normally associated with the latest high-tech innovation. But for now this has been the smart building's greatest contribution to increased tenant satisfaction and owner profits. And no matter what you call it, no building can be more intelligent than that.

#### Herb Nadel

Mr. Nadel is president of Herbert Nadel, AIA, and Partners, Architects, a 175-person Santa Monica-based firm specializing in office buildings, hotels, shopping centers, and residential work. The firm recently opened an office in Orlando, Florida in association with Ray Scott Associates.

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# Smart Buildings: The Promise and the Perils

Ready or not, here comes the "smart building." In downtown Los Angeles alone, half a dozen new or renovated buildings have this high-tech innovation, including the 20-story International Tower at 888 South Figueroa Street, Citicorp Plaza at Seventh and Figueroa Streets, and the former First Interstate Bank headquarters at 600 South Spring Street.

In Manhattan this past August, Rockefeller Center announced plans to offer state-of-the-art shared tenant communications services in all its buildings by next year. More recently, the Morgan Guaranty Trust Company decided to erect a 1.6 million-square-foot \$550 million "smart" corporate headquarters at 60 Wall Street.

Today's "smart" office structures boast built-in electronic nervous systems that bristle with apparent intelligence. Suppose you need to revise a proposal with a colleague who is out of town. The smart building will find the cheapest telephone connection and allow you both to change the document on desktop monitors as you speak. A pushbutton phone command sends the report to a printer, or direct via satellite to another partner overseas.

When you leave the office, sensors will flick off the lights, shorten your wait for an elevator, and warn guards of any intruder in your absence. The next morning, your desktop computer will offer stock market quotations, the weather report, even takeout menus for lunches that can be ordered and delivered at the push of a button. That afternoon, if your office catches sun, the air-conditioning system will make sure it also gets a bit more cooling power, yet not over-chill areas of the building that are in the shade.

Nearly 100 buildings using some or all of this integrated electronic technology are now being built nationwide, and not only by giant corporations that can easily afford up-to-the-second computerization. Commercial developers have joined in, confident that they have found a potent lure for small and mid-size tenants. The builders also see a new source of revenues from sales to tenants of the shared telecommunications services that smart buildings provide.

In downtown Los Angeles, South Park Associates' 20-story 380,000 square foot International Tower includes "smart" features like an integrated security, fire protection, building management, and energy control system, among many smart features. The computerized energy management system, for instance, offers better balanced heating and cooling capabilities throughout the day, preventative maintenance programs, and total after-hours usage opportunities by individual tenants.

Or consider the former First Interstate Bank headquarters at 600

South Spring Street, an 18-story 300,000 square foot building. Because of a \$3.5 million renovation, declare the owners, tenants will be able to "plug in anything from single line phones to sophisticated information age electronics."

If you listen to some real estate developers and leasing agents, smart buildings are the greatest office invention since the elevator or central air conditioning. These boosters cite Chicago's 40-story "smart" One Financial Place where the average \$29 to \$33 per square foot rents are 20% higher than those at nearby prestige office buildings without these high-tech features.

Outfitting smart buildings is also becoming big business. Real estate developers purchased almost \$100 million worth of communications equipment for these projects last year—a figure predicted to reach \$3 billion by 1990, when the United States could have 2600 of these "smart" office buildings.

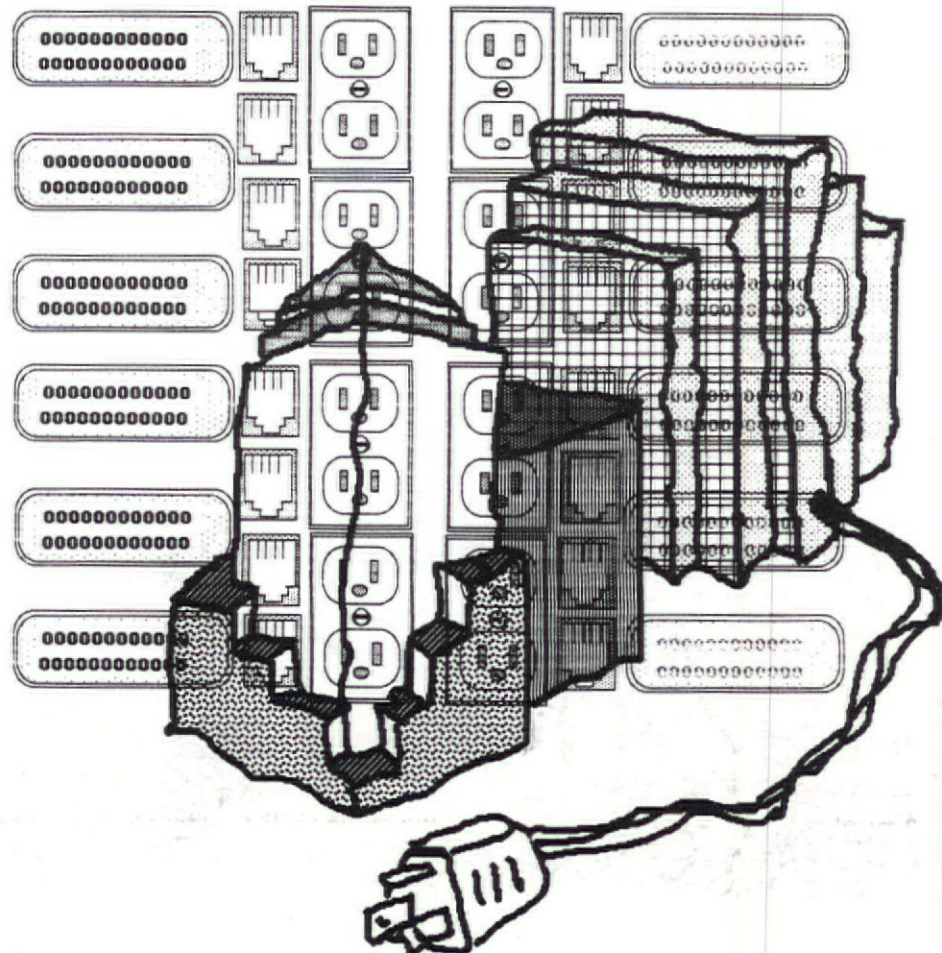
But if smart buildings now are the last word, why are some corporations and developers apprehensive over the prospect of constructing one? And why do some professional

If you listen to some real estate developers and leasing agents, smart buildings are the greatest office invention since the elevator or central air conditioning. . . . But if smart buildings now are the last word, why are some corporations and developers apprehensive over the prospect of constructing one?

and corporate tenants have doubts about moving into these buildings?

"Developers are being forced to provide smart building services, because their competitors in the area are doing the same," says Jon D. Carpenter, president of Telecom Offices, a telecommunications consulting firm in Pacific Palisades, California. "But some people really don't have the financial stability, management responsibility, or depth of knowledge to deliver these services. One can expect to see a high casualty rate among developers who attempt to manage smart building services. And that means potential problems for the tenants as well."

To make matters more difficult for smart building developers, the big push to acquire this high-tech expertise comes in the midst of a



glut in most major office-leasing markets, including Los Angeles. Intelligent buildings don't come cheap. Computer and communications hardware and hook-ups can add 2%—and often more—to the cost of a typical office tower. And smart buildings can be more expensive to run, because owners must hire highly skilled "maintenance crews" for the sensitive equipment.

Due to the recent AT&T divestiture, corporations and developers can offer their tenants smart building telecommunications features like telephone equipment, local calling and long-distance service to tenants on a building-by-building basis. With this opportunity for profit, however, comes the responsibility for selecting the right high-tech equipment for the tenants' needs.

What happens if the building's telephone system repeatedly breaks down? Tenants are seriously inconvenienced. Landlords may be subject to damage claims, and their buildings might gain a bad name in the rental market. And what if some of the companies that supply this high-tech equipment go out of business? You can replace your "orphaned" personal computer far more easily than your landlord can rewire a building's high-tech system.

Aside from the cost of installing and maintaining all this new-generation technology, another lingering question about smart buildings is the extent of the market for their services. Even smart-building enthusiasts concede that tenants of larger offices, say those of more than 20,000 square feet—the kind many developers covet, are not likely

users. Firms larger than that size—one full floor of a typical office tower—can often purchase their own telecommunications at least as cheaply as the shared services offered by a smart building, and keep total control of their system.

The richest smart building marketplace may be smaller firms that cannot afford a complete computerized telecommunications system. A smart building may give such tenants—those, for instance, with eight to 30 people occupying 2,000 to 6,000 square feet—their only access to services such as freeze-frame teleconferencing or unlimited on-premises computer storage. In time, even smaller outfits may be able to afford smart buildings. Such a tenant mix may well be the single greatest factor in a smart building's success.

That premise has been borne out by the popularity of discount long-distance services among small tenants. Smart building operators buy a mix of long-distance services at bulk rates and then offer subscribers the cheapest connections on any given call. Several landlords report subscription rates of 65% to 87% by promising to cut phone costs at least 15% below any single long-distance service. But it's a solid price advantage, not the glamor of a smart building, that makes the sale, a point respected shared-system operators such as Electronic Office Centers now admit is essential to success.

Equally down-to-earth considerations govern hopes for a boom in smart-buildings' leasing of equipment and hook-ups to a digital PBX, a private branch exchange that allows the most advanced call routing and separate billing through the



Due to the politically charged nature of planning, the planning posts need "someone who's willing to enter into some battles," Woo said.

Among the battles facing both appointees will be cutbacks in federal funding to cities, the growing resistance of homeowner groups to the city's planning establishment, and what Woo described as the "diffusion of authority" between the two urban design agencies.

Jerde said new appointees must bridge the gaps between four separate entities that play important decision-making roles in the planning process: the Community Redevelopment Agency, the planning department, the planning commission and the City Council.

Ruthann Lehrer, director of the Los Angeles Conservancy, a preservationist group, praised the CRA for its policy of reusing historic buildings. "I don't know who else would have taken on the Library Square project," she said of the CRA's \$141 million plan to renovate the landmark Los Angeles Central Library.

But Lehrer also said the "great stone wall" of CRA policy-making must be breached. "Their dictatorship has been benevolent," Lehrer said of the redevelopment agency, "but has not always been responsive."

William Fain, Chairman of the AIA Urban Design Committee, said that Los Angeles lacks "comprehensive" policies for land use and transportation. He blasted the planning department for what he considers an outmoded vision of the city. "Planning practitioners view Los Angeles as a never-ending suburb," he said, and fail to recognize the emergence of individual communities within the vast city.

Ted Watkins, director of the Watts Labor Community Action Committee, and Douglas Ford, director of the city Community Development Department, both knocked the CRA for concentrating redevelopment efforts in Downtown.

"The people in South Central are not getting the benefit of tax

increments," Watkins said.

Ford proposed transferring CRA subsidies to communities "starved for economic growth," and pointed to the commercial success of Vermont-Slauson Shopping Center as an inducement to developers to build in low-income neighborhoods.

Richard Weinstein, the newly appointed dean of the UCLA Graduate School of Architecture and Urban Planning, said that the major problem "is a political problem, and the issue is how to develop a political constituency for urban design and planning for the city."

Only when design issues become politically attractive, he said, can planners gain the necessary clout to tackle major urban problems.

"Unless you are able to demonstrate political benefits (of design to politicians)," he said, "the quality of urban design in the city will disappear."

Weinstein urged the creation of a new bureaucracy—a powerful design commission—which would act as "horizontal" connection to the different "vertical" city agencies.

He said the chief political culprit in developing unified planning goals for Los Angeles is the City Council, which is "made of principalities that war on each other like the independent city states of the Renaissance."

Richard W. Thompson, AIA, suggested that the CRA and the Planning Department be merged to unify planning policy and consolidate the political power of the two urban-design agencies.

Rising to his own defense, Planning Director Hamilton, scored the City Council for what he described as its longstanding resistance to planning issues.

He charged that developers enjoy too much influence with the council. Hamilton claimed that a major portion of City Council campaign funds come from developers and development-related businesses, who "are very anxious to have an influence in the process."

**Morris Newman**



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D E S I G N



# City Watch

## Pershing Square

Citywatchers who have lost hope that Pershing Square can ever regain its role as downtown's grandest room should take heart in an elaborate program for the redevelopment of the park put forward by the Pershing Square Management Association (see *L.A. Architect*, October, 1985.) Five hundred concerned people crowded into the Renaissance Room of the Biltmore on the evening of January 28 to hear PSMA Vice Chairman, David Martin, AIA announce that after a year of research and discussions with the many groups interested in the future of the park, "consensus has developed." That consensus forms the program for an open, two-stage design competition that is scheduled to begin later this month.

Martin prefaced the presentation of the program by sketching the historical development of the square from its designation as a public pasture by the Spanish King, Charles III, in 1784, through its heyday as a lush Hispanoid park early in this century, to its sacrificial destruction in 1952 to make way for the 1800-car underground garage that was hoped to be the salvation of the dying downtown movie theater district. (Historical models, made by USC students and set up in an adjoining room, powerfully documented that ultimately tragic sequence of civic improvements.) Martin went on to remind listeners that the present park goes unused by most of the half-million daytime workers in downtown—the main reason behind PSMA activism—and described the fundamental problem as the isolation of the park from surrounding streets by a formidable moat of car entrance/exit ramps.

Major elements of the competition brief were then presented by PSMA's stalwart President, Janet Marie Smith, to whom much credit should go for forging agreement on the plan among diverse interest groups. Smith explained that although the garage must remain in use, the proposal calls for it to be modified by removal of the offending ramps from the Olive and Hills Street sides of the park. Major design objectives of the competition program include redefinition of the park edge to envelop the entire space of the square "from building facade to building facade" as well as the conception of a new park image that will rely heavily on "botanical" and "historical" components. Required elements include a "crystal palace" for horticultural displays, performance and food service areas, and water features. The price tag for the park improvements has been set at \$11 million with street improvements on top of that. A joint public/private fundraising effort is already underway.

Smith's presentation was richly illustrated by slides of other public places—gardens, cafes, fountains—

compelling images that must have reminded every designer in the room of the currently approved technique for setting up a development-minded client for the knockout design that will allow them to have it *all, here, now*. The PSMA intention is admittedly *not* to restore the 1911 Parkinson design. Most of the groups they talked to wanted something "spectacular" Smith later explained.

During the question and answer period that followed, most of the crowd appeared respectful of the PSMA achievement—to have come so far so quickly. When called upon to respond to questions, PSMA representatives in most cases were able to defend their proposal handily relying, when detailed answers were unavailable, on apparently unshakable conviction.

The most interesting questions transcended the immediate objectives of the exciting plan just presented and raised issues of more general importance. The questioner concerned with the "P-O-O-R" (he spelled it for us) who presently use the park was easily countered with the greatest-good-for-the-greatest-number argument but the question of our ability to accommodate increasing numbers of homeless people persists—our housing and support programs notwithstanding. Then the man who wondered what could be so special about a park that relied on images of corporate (commercial?) development rather than civic (traditional?) ones suggested reconsideration of why it is that a simple public place (Mexican plaza, gridded French park, London square) will not work here. Charles Moore's article on California living "You Have to Pay for the Public Life" came to mind as did Robert Venturi's current rallying cry on the design of useful public open space "Dare to be boring!" And when Richard Schoen, FAIA, questioned the appropriateness of a glass conservatory in this southern latitude (they call them "palm stoves" in England) one had to reflect on the profusion of Victoriana—gazebos, trellises, lampposts—that has sprung up in reworked squares and parks all across the country and ponder why we have become so publicly attached to the last years of the 19th Century. Perhaps the most startling question of all came from the city's Director of Planning for the last two decades who rose to politely inquire if a tunnel could not be constructed to allow entrance to the garage from a remote point and do away with the ramps altogether. It was a fine suggestion that ultimately led to wondering why the City of Los Angeles, on its own, has been chronically incapable of developing inspired responses to complex urban design problems and that rescue, when it comes, now at Pershing Square, earlier at the Central Library, comes mostly from the private sector.

When it was all over, at least one designer found the all-purpose program to be too hefty for the five acre garage roof on which it is to fit—"They left out the zoo," she was heard to mumble. The Pershing Square Management Association has embarked on a series of labors of Herculean scope and is off to a admirable start. After the January meeting, it appears that the political Hydra has been slain. We must wish them good luck in collecting the Golden Apples that will be needed to finish the project.

Barton Phelps

## Competition

A call for entries has been issued in the first open international design competition in Los Angeles for a multi-million dollar redevelopment of Pershing Square, the city's historic downtown central park, sponsored by the Pershing Square Management Association, a not-for-profit corporation formed to develop a revitalized park and the city of Los Angeles through the Office of the Mayor, the Community Redevelopment Agency, the Department of Recreation and Parks and the Cultural Affairs Commission.

Pershing Square has been the subject of an extensive community discussion over the past year. Interviews with almost 100 community groups and leaders indicated a desire to see the future park renewed as a unique botanical garden and an historic park.

The Pershing Square Management Association is encouraging a multi-disciplinary approach since the park will combine historical and botanical themes. Each entrant will submit two boards illustrating its approach to the park's redesign. A nine-member jury composed of representatives from various disciplines, including architecture, landscape architecture, art, history and botany, will select five finalists to participate in a second stage of the competition.

The second phase includes a qualifications review to assure that the selected teams have the capacity to execute the final design. At least one member of the second phase design team will be required to be based in California.

The winning team will receive a cash prize as well as the right to negotiate for the design contract. The four runners-up will also receive cash awards. Plans call for all entries at both stages to be displayed at a museum or other public facility.

Deadline for first stage entries is May 31, 1986. More information is available by contacting Professional Advisor, Pershing Square Design Competition at 523 West Sixth Street, Suite 200, Los Angeles, CA, 90014, (213) 624-5115.

## AIA Meeting on Planning Chiefs

*The following is an edited version of an article that appeared in The Daily Commerce.*

The task of filling the two most powerful urban design positions in Los Angeles city government presents a historic opportunity to determine the future of planning in the city.

That was the conclusion of a group of leading architects, planners and civic activists at a recent meeting organized by the Los Angeles Chapter of the American Institute of Architects (AIA) to discuss the coming changing of the guard in the city's planning establishment. But the design professionals and city officials who met in the tower room atop City Hall did not agree on the priorities that should determine selection of a new administrator for the Community Redevelopment Agency and a new city planning director.

The change in leadership comes at a time of widespread dissension over the planning process in Los Angeles.

Irrked by high-rise construction near residential areas, newly formed neighborhood groups have become increasingly vocal in their opposition to existing zoning laws. Particularly controversial areas include the Olympic Corridor in West Los Angeles, the Los Angeles International Airport area and Ventura Boulevard in the San Fernando Valley.

The CRA, which won praise in the 1970s for its bold redevelopment of Bunker Hill and Little Tokyo, has lately come under attack for favoring big-money projects, several of which exceed normal zoning limits. The CRA has also been criticized for its sponsorship of high-density office developments that opponents say threaten Central Business District traffic with gridlock.

These and other political pressures have resulted in the departure of CRA Administrator Ed Helfeld, and the resignation of Planning Director Calvin Hamilton.

Developers, architects and homeowner groups all consider the coming change in power critical to the future look of Los Angeles. In the words of Jon Jerde, AIA, the upcoming appointments represent "a window of opportunity that's really unprecedented."

City Councilman Michael Woo, speaking at the City Hall meeting, concurred, saying that the city is "at a critical point" in planning policies. He said that the new appointments will have an impact "for 20, 30 or 50 years in the future."



# California Past and Future

## Briefly Noted



The Presley Residence, designed by Gordon Drake in 1946, is one of six houses featured in the Los Angeles Conservancy's architectural tour, "Six Los Angeles Innovators."

"Greene and Greene Interiors '86: The Culbertson/Prentiss House," exhibition and tours opens at the Gramble House, USC for five consecutive weekends, beginning March 1. Tours will run continuously from 11 am to 4 pm. One of Pasadena's most significant residences, built for the Culbertson sisters in 1911, the plaster and gunite house is in unique contrast to the Greene brothers' wooden bungalow style residences, demonstrating their extraordinary versatility with materials. Original furnishing will be on loan for the exhibition, along with murals designed for the entry hall, an opportunity for the public to see Charles Greene's talents as a painter. Tickets are \$6 in advance, \$8 at the door. For further information, call (818) 793-3334 or (213) 681-6427.

## Fifties Architecture

On Saturday afternoon, March 22, the Los Angeles Conservancy will present a two-part program exploring some of the major architectural developments that took place in the post-war years.

The first part of the program will consist of a panel discussion and slide presentation by four practicing architects, John Lautner FAIA, Whitney Smith FAIA, John Blanton AIA, and Alan Hess AIA. Architectural photographer Julius Shulman will introduce the discussion.

John Lautner, regarded as one of the finest expressionist architects in America, produced such well-known post-war houses as Silver Top and the Chemosphere. Whitney Smith's best known works from that period include the Griffith Park Girls Camp (Smith, Jones and Contini), and the 1414 Fair Oaks Building (Smith and Williams), Pasadena. Al-

though unbuilt, his 1945 and 1946 Case Study Houses designed for *Arts and Architecture* were labeled prophetic by Esther McCoy. John Blanton worked as a collaborator in Richard Neutra's office from 1950-1964 and was identified with Neutra's Eagle Rock Playground Club House and Los Angeles Child Guidance Clinic. Architect Alan Hess's book on fifties coffee shops has just been published.

In the second part of the program, the Los Angeles Conservancy's 50s Task Force will give a slide presentation of their current inventory of post-war buildings.

The program will take place from 1:00-4:00 p.m. in the auditorium at the Transamerica building, 12th and Hill. Free parking at Transamerica's guarded lot, Southeast corner of 12th and Hill. The cost will be \$5 for members of the Los Angeles Conservancy and \$7 for non-members. Please send a check with a self-addressed stamped envelope to the Los Angeles Conservancy, 849 South Broadway, Suite M22, Los Angeles, 90014.

## Real Estate Development

The West Coast's first master's degree program in real estate development will be offered in the University of Southern California's School of Urban and Regional Planning, beginning in the fall 1986.

To find out how to apply for admittance into the program, call (213) 743-2264 or write to Coordinator, Master of Real Estate Development, School of Urban and Regional Planning, University of Southern California, Von KleinSmid Center, Room 351, Los Angeles, CA 90089-0042.

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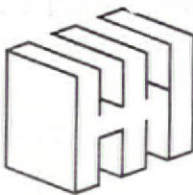
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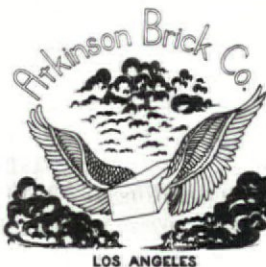
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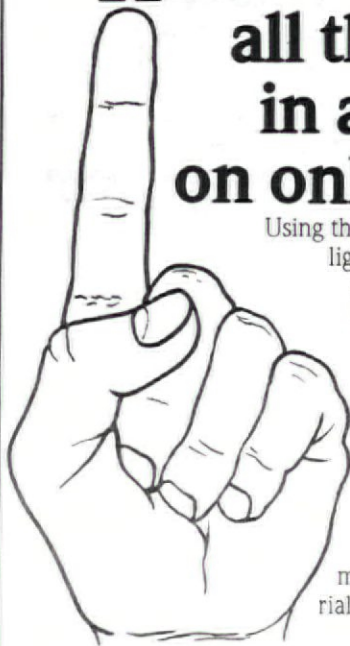


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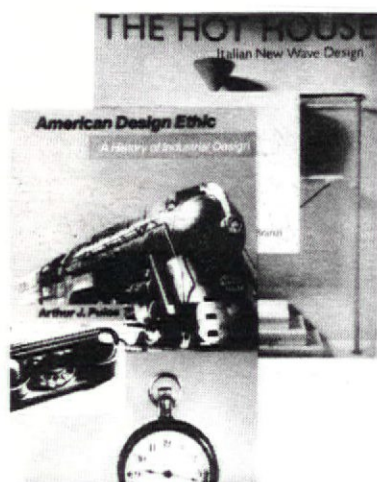
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# About Visions— Three

## The Listener



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How curious that such an unlikely juxtaposition as Jane Jacobs and our recent visit to a cooperative community in Costa Rica should trigger thoughts about visions! Whatever became of Jane Jacob's vision of civilized life in the city? Was she cast into that bottomless pit with the rest of history's visionaries? Can it be that a fickle or ignorant society stripped her of her vision and branded her a visionary?

We were so refreshed recently by re-reading her *Death and Life of Great American Cities*, her vision of the city of streets with "eyes," of sidewalks filled with pedestrians who, if not all friends, were certainly not all strangers. Streets epitomizing "social fabric," a term tip-toed around so gingerly these days (years after Jacobs) by our planners, politicians and even our public as they all march together, lock-step, balled and chained by a tyrant: today's perversion of zoning. Year after year wrecking balls have levelled Jacob's neighborhoods, dissipating into thin air their fragile and invisible (to Philistines) social fabric, leaving only echoes in our memories of children's game cries in safe streets. "Social fabric," a concept corrupted only when translated to "mixed use," a mechanical description of building forms for varied uses juxtaposed for maximum economic stimulation. "Social fabric," that new buzz-word thus parodied by today's thinkers (years after Jacobs)—only a faint fragrance remaining here and there.

Why did Jane Jacob's vision fail? Consider Le Corbusier by contrast. His *Vers une Architecture* of 1923, his *Ville Radieuse* of 1935, his *Unité d'Habitation* of 1952: blindingly seductive images painted by a consummate plastic artist tragically mistaken both by himself and the western world for a social messiah. Visions of vast, exquisitely zoned magalopolises of "towers in a park," concentric rings rigidly zoning human activities into one area each for work and for play, for production and for reproduction! Order and logic. So the western world, inevitably enthralled by the quantitative certainties of the physical sciences, found their certainties implicit in the glowing imagery of his words, his drawings and finally, his buildings. No matter the early clearer heads who tried to identify this genius as a great plastic artist, not a social messiah. For Corbu's streets had no "eyes" and his sidewalks were nearly non-existent, replaced by motorways filled with strangers in steel cocoons hurrying frantically from zone to zone. Here "social fabric" could be traced only in faint trails of exhaust.

So we cleared our slums (instead of renovating them) and replaced them with "towers in a park" and for a few years congratulated ourselves until choking chain link fences, graffiti on their walls and violence in their elevators forced us

to a surgical correction: the dynamiting of Pruitt-Igoe.

Meantime, a whole generation in the 60's rediscovered Rousseau's vision of a gentle wilderness and fled from what they named our cities' rat-race. Communes in the forests blossomed and faded quickly as the rigors of life without the civilities of cities became apparent. Eventually, returning to the cities, disconsolate, they trailed their discontent for years after, brooding over their failure to find the Elysian Fields neither within nor outside our cities' walls.

This winter, however, we found an exception: a 35 year old survivor commune in a mountain jungle in Costa Rica, a lovely place with a lovely name: Monte Verde Cloud Forest. A tiny group of young American Quakers, like others of their generation who fled to Canada and Sweden, had a vision that drove them, machetes in hand, hacking a trail through dense jungles and up a mountainside so steep that only years later did an auto road creep in along the old mule and oxen trail. On top, in these virgin forests, on land "homesteaded" from the Costa Rican government, they cleared forests for pasture and truck gardens, built homes and, fueled by the fierce work-ethic of their origins, transmuted their vision into a thriving community. Their dairy is so successful that excess production now goes to their own cheese factory and Monte Verde cheese is sold throughout Costa Rica. Their husbandry and agronomy are considered models in the country. And their architect visitor, who might have expected to find log cabins, instead found approximation of California and Puget Sound contemporary all the way from the 50's up through a recognizable Sea Ranch form! They had turned their backs to the world but not their eyes and ears! We talked with community elders and sensed their pride in the presence of their children and grandchildren in the community, carrying on the vision. No problem here of "can't keep 'em down on the farm!" They had built their own school, cooperative general merchandising store, and mentioned no problems except a puzzlement over what to do about too great an influx of tourists!

Thus, three visions. First, Jane Jacobs' vision of a city social fabric that existed and worked, but a vision rejected by a city society seduced by a radiant Utopia. Second, Le Corbusier's vision of that Utopia, presented in brilliant graphics and prose and buildings by one of the few authentic geniuses of plastic art of our time—a genius whose buildings will still dazzle long after his misunderstood dictum of "machine for living" is forgotten. Third, the vision of Monte Verde that true community can still be created as successfully outside the city as within (given the one proviso: the incredible

energy and dedication evident there.) The question is how we can summon similar vision and energy and dedication to restore civilized communities to our city jungles?

Unfortunately Monte Verde is no model since cities are clearly not just large villages. Clear enough this would seem but apparently not clear enough to this past era's city planners who seem to have been guided by principles derived from the behavior of towns and rural utopias. As Jane Jacobs says, "The necessities, advantages and behavior of great cities have been utterly confused with those of more inert types of settlements" to say nothing of the devastating rejection of cities, starting with Ebenezer Howard around 100 years ago and continued by Patrick Geddes, Mumford, Bauer, Stein and Unwin, all "decentrists" of one variety or another. Even more than rejection they expressed hatred, branding cities with words such as "monstrosity, tyranny, living death."

So powerful have been the effects of these failed visions on western society that one can readily credit them as a major source of our society's continually lamented ills: street crime, alienation, family disintegration, to mention only a few. Little stretch of the imagination is needed to even include the architectural profession's frantic flight into the reassuring "Golden Age" nostalgia of postmodernism, for it had suffered massive disillusionment with what is perceived as the failure of modern architecture to cure society's ills. A dream had been shattered when Corbu's "masterly, correct and magnificent play of masses brought together in light" was proven tragically incapable of nurturing that most complex of all human endeavors, the creation, protection and preservation of social fabric in cities.

Jane Jacobs broke what should have been fertile ground when she drew a distinction between the physical scientists and the life scientists. The former developed powerful techniques of probability theory and statistical mechanics for dealing with their problems of "disorganized complexity." The latter came to recognize that their problems are, by contrast, ones of "organized complexity," that is, one where the variables are interrelated into an organic whole, substantially a definition of a successfully functioning city. Problems need first to be analyzed. Jane Jacobs showed us how to analyse our cities with her exquisitely detailed descriptions of the highly tuned but rapidly changing parts of the city's organism. Only following analysis is synthesis possible, the creative act. Synthesis encourages healthy change and discourages unhealthy change. A call for vision to challenge the most talented minds of our time.

Paul Sterling Hoag, FAIA



# L.A. ARCHITECT



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## Los Angeles Prize

The Los Angeles Chapter/American Institute of Architects has announced the establishment of a biennial international competition for the Los Angeles Prize. Conceived as a world-wide competition and exhibition, the program will seek and award excellence in innovation by the review of works which deal with specific architectural concerns of international importance. As a forum for the exchange of ideas in a spirit of unity and cooperation, the Los Angeles Prize program will bring to public view new possibilities for the physical environment.

The competition theme for 1986 is "Visions of Architecture in the Year 2010." "The unprecedented growth of science, technology and communications is bringing about fundamental changes in how and where we live," according to Bouje Bernkopf, AIA, chairman of the Los Angeles Prize Committee. "Our world of independent events has been transformed into an interdependent, global community, necessitating careful planning for the future. Such planning would be incomplete without visions of that future's physical environment."

The competition will address the future of the human habitat, ter-

restrial and extraterrestrial, new materials and systems as well as new uses for existing materials and systems. The 1986 Los Angeles Prize is intended to bring this work to the fore.

LA/AIA is inviting all architects, related design and science professionals, and students to share their visions and designs with the world. Submitted work, in slide form, will be reviewed by a distinguished international jury of architects, design professionals, scientists and artists including architects Arthur Erickson, FAIA, 1986 recipient of the AIA's Gold Medal award, Richard Meier, FAIA, Hans Hollein, 1985 Pritzker Prize winner, and author Ray Bradbury.

Winner of the Los Angeles Prize will receive an award of \$10,000, together with a bronze trophy designed by sculptor David DeMars. A number of runner-up cash awards are also anticipated. All winning projects will be published and exhibited.

The entry fee is \$30, and must be received by July 15, 1986 at the Los Angeles Chapter/American Institute of Architects, 8687 Melrose Ave., Suite M-72, Los Angeles, 90069. Upon receipt of the entry fee, each entrant will receive a brochure describing the submission requirements. Judging will take place in October 1986.

## LA/AIA West Week Programs March 19, 20

The LA Chapter will sponsor two programs—one on museum architecture and the other on Southern California interiors—during West Week, March 19–21 at the Pacific Design Center in Los Angeles. In addition, the Chapter will hold a photographic exhibition of winning entries in the interiors competition of architects and designers. The exhibit will be located on the first floor lobby of the Pacific Design Center.

"Architecture for Art," an analysis of four museums by architect, critic and user, will be held Wednesday, March 19, from 2:30 to 4:30 p.m. in the West Hollywood Auditorium, directly across San Vicente Boulevard from the PDC.

Moderators are Peter Blake, chairman of the Department of Architecture and Planning, the Catholic University of America; and James Elliott, director of the University Art Museum, UC Berkeley. Featured on the panel will be Frank Gehry, FAIA, for the Temporary Contemporary/Museum of Contemporary Art, Los Angeles; Max Gordon, RIBA, for the Saatchi Collection, 98-A Boundary Road, London; Cesar Pelli, FAIA, for the Museum of Modern Art, New York City; and Norman Pfeiffer, FAIA, for the Los Angeles County Museum of Art.

According to the program, "Beyond its function as a space for viewing art, a machine for conserva-

tion and moving people, and an environment for education and social interaction, the museum is a work of architecture which gives symbolic form to the cultural aspirations of the community it serves." The moderators and panelists, which include a critic, a user and four architects, will analyze and expand on this concept.

"The Design Process/Southern California Interiors," an overview of the winning entries in the interiors competition for architects and designers sponsored by the Chapter's Interiors Committee and PDC 2, is scheduled for Thursday, March 20, from 2:30 to 3:30 p.m. in the West Hollywood Auditorium.

Moderator is Steven D. Ehrlich, AIA. The panel will include Thom Mayne, Morphosis; Jill I. Cole, principal, Swimmer. Cole. Martinez and Curtis; Rob Quigley, AIA; Johannes Van Tilburg, AIA; and Joseph D'Urso, interior and product designer. The program will open with an overview of the winning entries in the interiors competition. The panelists will discuss their own projects which include World Savings Bank, 72 Market Street, Banco di Sicilia, Linda Vista Library, Villaggio Housing project, and Esprit retail store—all projects that reveal the distinctive character of Southern California.

## Oceanside Civic Center Award



The Charles Moore/Urban Innovations Group (UIG) in association with the Danielson Design Group is the winner of Oceanside's Civic Center Design Competition. The award, announced January 10, includes a \$10,000 cash prize and a contract to design the civic center.

The design team was led by architect Charles Moore, who also designed the Beverly Hills Civic Center currently under construction. The Oceanside design incorporates an existing Irving Gill fire station into a three block site. The civic center complex features a new fire station, the Gill building, which will be used for recreation and fire administration, and a three-story administrative complex with a new library. The grand entrance, off Ditmar Street,

has a magnificent view of the ocean.

Elements of the Gill building, white walls, unadorned concrete arcades and flat roofs, characterize the buildings' exteriors. The interior surfaces are vibrant with colored tiles in niches at the entrances and in deep-set windows and overhangs. A ceremonial plaza in the shape of an alluvial fan is also brightly tiled. At the bottom of the plaza, water splashes down steps into a pool that is part of the heating and cooling system of the civic center. The landscape design was the work of Campbell and Campbell.

The public comments on the winning design praised its historical sense, its grace and its appropriateness to the site.