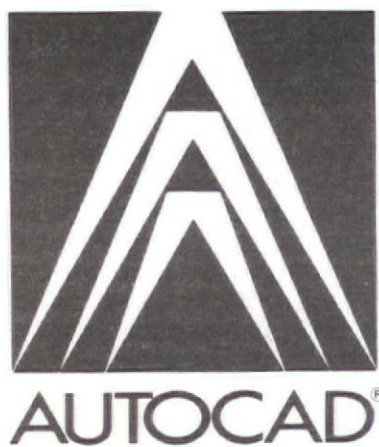


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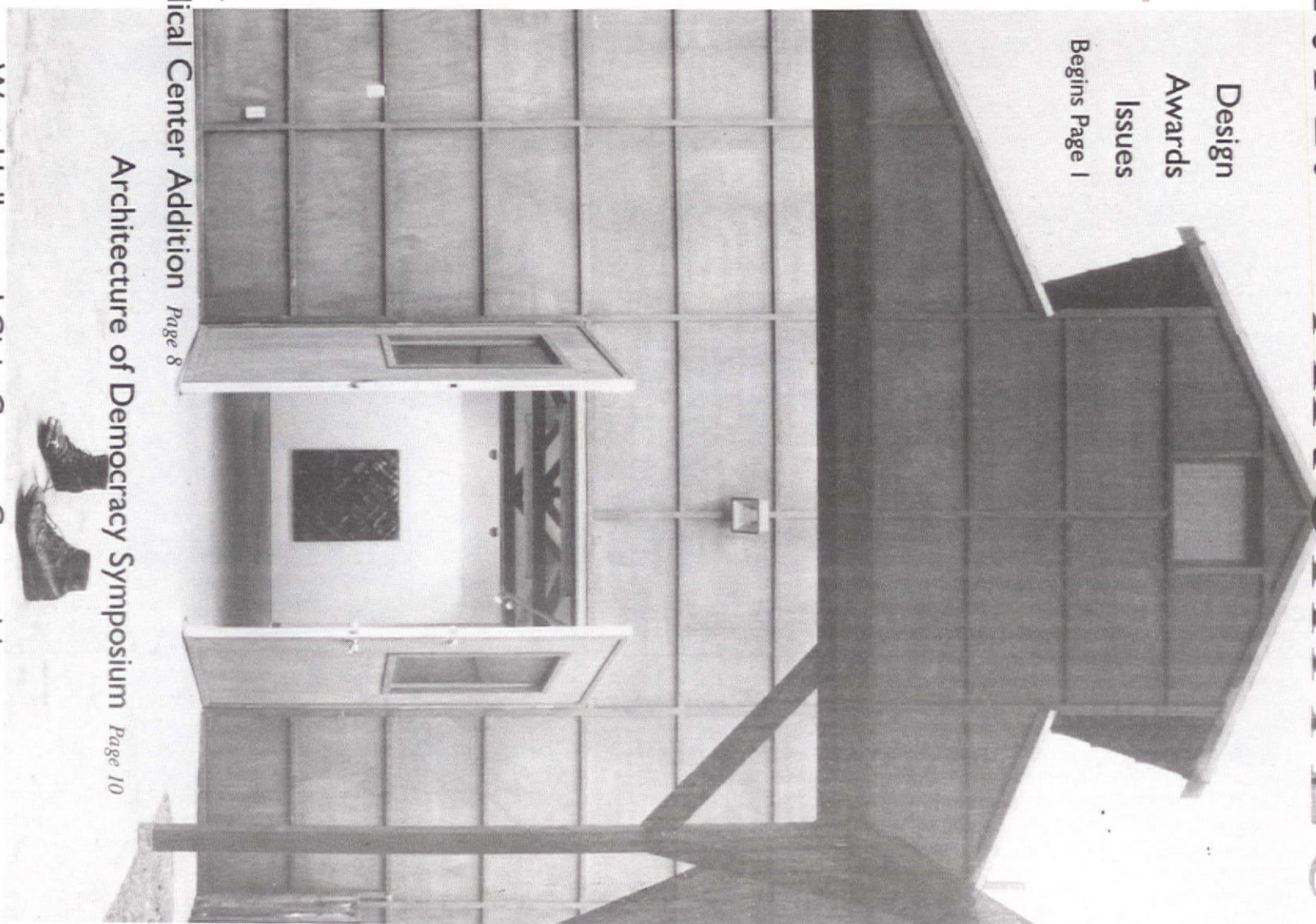
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# L.A. ARCHITECT

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Awards  
Issues  
Begins Page 1



*Reviews:*

California Medical Center Addition Page 8

Architecture of Democracy Symposium Page 10

West Hollywood Civic Center Competition Page 12





## CALENDAR

### Tuesday 1

**Architecture and Democracy: The Phoenix Municipal Government Center Design Competition**  
Exhibition continues through December 13, UCLA Wight Gallery, Call (213) 825-9345

**The Schindler House: Its Architecture and Social History**  
Exhibition continues through January 10 at the Schindler House, 835 N. Kings Road, admission \$4, Call (213) 651-1510.

**Birthday of Minoru Yamasaki (1912)**

### Wednesday 2

**Professional Affiliates Meeting**  
Pacific Design Center room 259, 6 pm. Call (213) 659-2282.

**Figurative Architecture**  
Lecture by Michael Graves, SCI-ARC main space, 8 pm. Call (213) 829-3482.

**Computer Graphics Open House**  
UCLA Extension, Franz Hall, Room 1260, 8 pm. Call (213) 206-8503.

### Thursday 3

**MOCA Architecture and Design Associates Evening**  
Lecture by Rob Wellington Quigley, MOCA Library, support council members and new members only, 6:30 pm. Call Laurie Arneson (213) 933-8431.

**Canberra**  
Lecture by Romaldo Giurgola on the architecture of the Australian House of Parliament, UCLA, Dickson Art Center, Room 2160, 8 pm. Call (213) 825-3791.

### Friday 4

**Ethics in Urban Planning**  
A one-day professional development workshop presented by the American Planning Association public policy program, UCLA Extension, Faculty Center, 9 am - 4:30 pm, \$95, Call (213) 825-1901.

### Weekend

### Monday 7

**1988 Real Estate Forecast**  
All-day conference sponsored by the Building Industry Association of Southern California, Inc. and USC Law Center Property Forum, Westin Bonaventure Hotel, 8:30 am - 4:30 pm, \$175. Call Martin S. Stiltzoff, (213) 836-7941.

### Tuesday 8

**LA/AIA Board Meeting**  
4 pm. Call (213) 659-2282.

**Associates Seminar on Oral Exam**  
USC, Harris 101, 7 - 9 pm, free.

**Coast to Coast**  
Lecture by Pilar Viladis, Senior Editor of *Progressive Architecture*, UCLA School of Architecture and Urban Studies, 8 pm. Call (213) 825-3791 for location.

### Wednesday 9

**New Member Orientation**  
Pacific Design Center, room 259, 6:30 pm. Call (213) 659-2282.

**Associates Board Meeting**  
Pacific Design Center, room 259, 6:30 pm. Call (213) 659-2282.

### Thursday 10

**Architecture for Health Committee**  
Pacific Design Center, room 259, 3:30 pm. Call (213) 659-2282.

**Professional Practice Committee**  
Pacific Design Center, room 259, 5:30 pm. Call (213) 659-2282.

**Birthday of Adolf Loos (1870)**

### Friday 11

### Weekend

**Saturday, December 12**  
**Downtown Art Deco Walking Tour**  
Sponsored by LA Conservancy, \$5 public, members free, 11 am. Call (213) 623-CITY.

**Chamber Music in Historic Sites**  
St. Vincent de Paul Church, Eastman Brass, 7 pm. Call (213) 747-9085 for details.

**Sunday, December 12**  
**Architectural Guild Home Tour**  
Pierre Konig Residence (1985), Guild members only. Call (213) 743-4471.

**WAL Holiday Party**  
Call (213) 659-2282 for details.

### Monday 14

### Tuesday 15

### Wednesday 16

**LA Architect Editorial Board Meeting**  
Pacific Design Center, room 259, 7:30 am. Call (213) 659-2282.

### Thursday 17

### Friday 18

### Weekend

**Sunday, December 20**  
**Masters of Starlight: Photography from the Golden Age of Hollywood**  
Exhibition opens, continues through February 21. Call (213) 857-6222.

### Monday 21

### Tuesday 22

### Wednesday 23

### Thursday 24

### Friday 25

Merry Christmas!

### Weekend

### Monday 28

### Tuesday 29

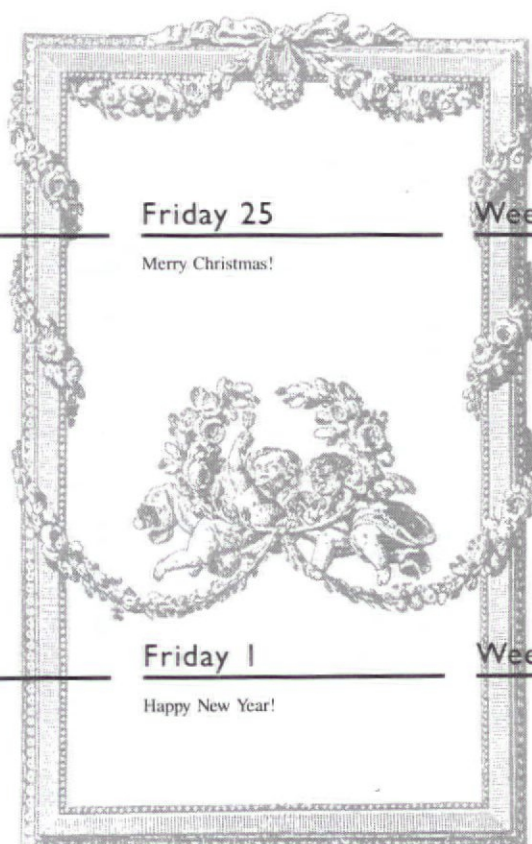
### Wednesday 30

### Thursday 31

### Friday 1

Happy New Year!

### Weekend





classical work one can reconstruct the whole even if only a tiny fragment survives.

Once the architectural composition has been ordered by Taxis, it is ready to be populated by architectural elements, the second part. These elements appear in well determined sets governed by fixed relations. They are commonly referred to as the "orders," implying that only one principal is at work in the poetics of classical architecture. Tzonis and Lefaivre use instead the Vitruvian word *Genera* (from Latin *Genus* meaning species, race) thus expressing the idea of typified, predetermining relations that bind together members of certain groups. This makes understandable the use of *Genera* (Doric, Ionic, etc.) as a means of architectural expression. It becomes clear how design based on "orders" alone led to the modern reaction to classicism.

The third part concerns symmetry. The authors use this term to cover universally all constraints of architectural composition that refer to how elements are chosen and placed in relation to both one another and to the overall structure of Taxis. This is obviously more than bilateral symmetry. There are two kinds of relations in the composition. The first is rhythm, which through stress, contrast and reiteration makes the work stand out in relation to the amorphous spaces characterizing the surrounding world. Rhythmic patterns constrain the position of architectural elements in a building relative to each other. The second are figures, which is a term borrowed from music, and they are either overt or subtle. They defy systematic classification and are often presented as lists because they are an open ended set of constraints that can be superimposed on a composition to increase the layers of correspondence and multiply the ties of interrelationships. Parallelism, contrast, analogy, aposiopesis, abruptio, epistrophe, oxymoron, "turning the corner," and taktstickung are among those mentioned.

Finally, the last part of the book, "Why Classicism?," deals with Entaxis (the exten-

sion of Taxis in all directions as in Hippodamian planning or Dioxiadian analysis) and ultimately tries to reach modern times through the demonstration of similar arrangement and treatment in the work of Stravinsky, Picasso, Andre Gide, Ezra Pound, Corbu and Mies. At this point the book begins to peter out. Here fragments of the classical canon are used as means of questioning a dogmatic, routine application of the classical order.

I expected this book to be a classical "recipe book." Instead, it turned out to provide a deeper understanding of architecture and it exposed a world as broad as culture itself. This book illuminates how we encounter architectural elements without realizing how deeply-rooted they are in classicism nor how expressive they are of the human cognitive process. As a result, they are misunderstood and misused. Does an understanding of these things reveal something of the essence of humankind? Are they an indication of our self-perception? Architecture is, after all, about people. And it is people who choose to consider certain things as classical.

Nir Buras

Continued from 17

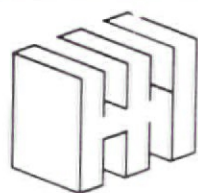
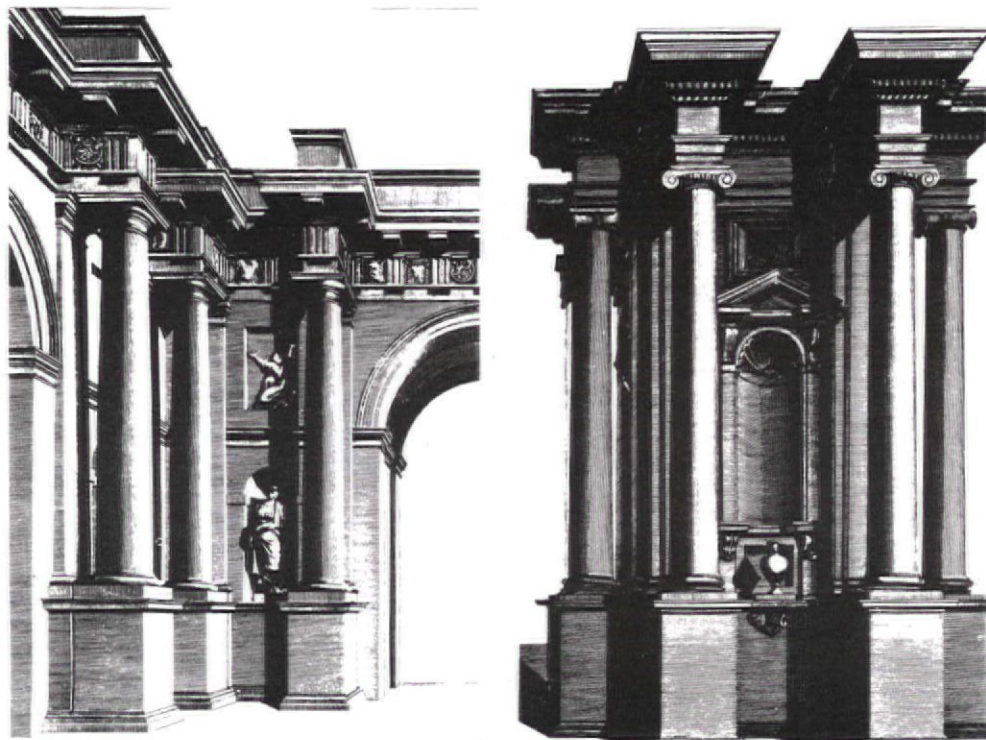
Listener

rials and complex technologies a sympathetic cloak for his users, one that acknowledges the uniqueness of each, that doesn't force them into a repetitious mold, that offers him options and opportunities for growth.

Too much to ask of a building? No. There have been some that have done all of that.

There is an immense dynamic in architecture today but it is wasting its energy in idle toying with endless theories of "philosophy"—an abuse of an honored word. A deadening preoccupation, this gazing into mirrors. Mirrors reflect only the body whereas the script of the soul cries to be heard from the as-yet-unlighted stage.

Paul Sterling Hoag



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## LIGHT UP THE STAGE

There are some encouraging signs that yesterday's buzzword, "relevant," taken in its unattractive, narcissistic sense, may be replaced by a much more palatable one, "responsibility," although hopefully not only as it applies to your responsibility rather than mine. Be that as it may, we have ample evidence of corporations enhancing their public images with grants for art and charity, of medicine examining its conscience in pained terms, of teachers' unions tirelessly reminding us of their long-suffering as the most selfless of professionals, and even occasionally dazzling self-flagellation by lawyers as they leap into well-publicized stunts of pro bono practice. All for the good, but where is architecture in this picture?

Architecture today, even after almost 100 years of regularly renewed vows to reform, still lives largely the life of Narcissus. A fickle creature, self-absorbed in its kaleidoscope of rapidly changing styles, she resembles an immature ingenue at her dressing table nervously peering into her mirror as she tries on mask after mask for part after part without ever reading the script. The script, the soul of the play, without which she can never light up the stage.

MOMA's Mario Botta show, currently at the San Francisco Museum of Modern Art, is a frightening and saddening exposition of this persistent narcissism, especially so since the prestigious actors, MOMA's curator-critic Stuart Wrede and Botta, have gone to such lengths to prove just the opposite.

The show was, of course, brilliant: dazzling photos and models were accompanied

by generous wall-mounted texts, providing a balance of words and images critical to understanding, all the more appreciated because so maddeningly lacking in most other architectural shows. (The Botta show was a zenith to the nadir of the recent "Modern Redux" show at the Otis-Parsons.)

The catalog was another joy: a scholarly (though wrong-headed) exposition by Mr. Wrede, refreshingly free of art historical jargon. Well-referenced illustrations were themselves accompanied, like the pictures on the walls, with enlightening, capsulized comment. Finally, but unfortunately, it contained a transcription of a taped interview with Botta which undid a great deal of Wrede's earlier brilliance, proving how muddle-headed an ad-libbing interviewee can sound and further proving that a consummate artist like Botta should avoid tape recorders and let his work stand for itself, evidence that as a great sculptural form-giver he is a worthy successor to his early mentor, LeCorbusier.

But now the philosophy: Botta's case for social responsibility, the script of the play, its soul. Departing from the reputation of his early, sometimes Corbu-like, *Beton brut* Swiss houses, he soon adopted his present trademark style: strong monumentality with clear vernacular and classic ties, and almost invariable adherence to symmetry and axiality. Wrede lauds this as evidence of Botta's gifted awareness of the need for a "man-centered modernism," but it is hard to avoid exactly the opposite interpretation. Strong symmetry and axiality in historical styles reflect the oppressive nature of autocratic, hierarchical societies (powerful dietics and secular rulers,) the very antithesis of contemporary democratic ideals celebrating the dignity of the common man.

The democratic man and his need for house forms that symbolize the openness and encouragement of communication essential to self-government would seem to be further defeated by Botta's startlingly fortress-like exteriors. Wrede praises them for providing a "womb-like shield from rapacious developers" but they are more logically seen as a powerful rejection of community. Botta's houses even reject nature! This in direct contrast to modern-

ism's glass-walled celebration of nature. Wrede says this symbolizes Botta's "stand against the void of our modern epoch." It is at this point that a paranoid architectural philosophy becomes frightening and saddening. How can a rejection of nature be thought to sooth the senses when modern urban man will go to such lengths to pamper even a few window box geraniums being denied a private garden?

And the wrong-headedness of Wrede's interpretations doesn't stop even here: he lauds Botta's house for their "few basic themes" and their "ascetic materials." These supposed attributes more grimly suggest modern man's already nearly intolerable dilemma of being offered only plans A, B or C and a choice of horizontal or vertical siding.

Finally, Wrede speaks of Botta "stripping layers of style and ornamentation from architecture." We thought the early modernists had already had a good go at this, although perhaps this regressive aspect of postmodernism was Wrede's target.

This widespread confusion in the hermetic world of architecture criticism is most awesomely demonstrated by Paul Goldberger (our prince of lucidity) who recently wasted six columns of glossy paper in the *New York Times* in an article entitled "Where Is Architecture Headed?" In it he circles the word style like a punch-drunk prizefighter and concludes lamely that young modernists are "turning inward in a quest for pure form" and that "there is something deeper in architecture and they are demanding it."

Hosannah! There is indeed something deeper. But it will be found only by those architects who can tear themselves away from that dressing-table mirror and read the script of the play—a most absorbing play about how people live and work in buildings. It is not about the ergonomics of buildings, but the way their solids, voids and surfaces express the architect's patient work during the quiet, solitary time of those early sketches, whether he figuratively crawled into the users' skins and, having crawled in, how well he created from inanimate mate-

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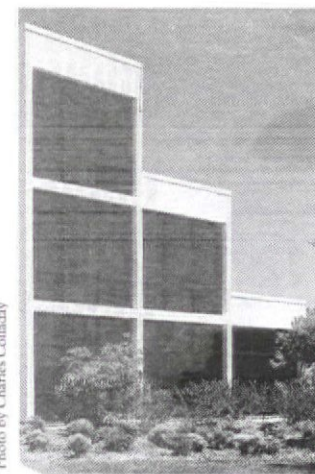


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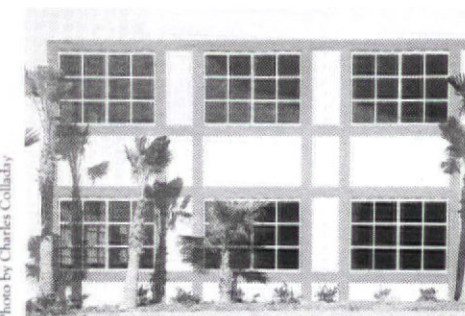


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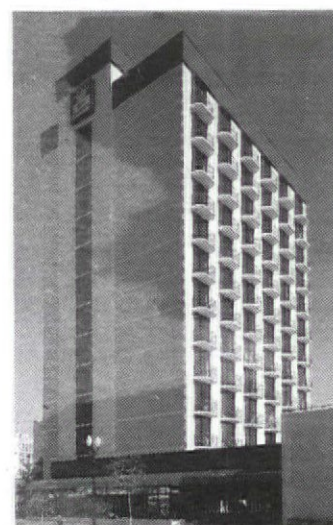


Photo by Jeff Swanson

Top: Montgomery Field Holiday Inn - Architect, Ted A. Howard; Installer/Dealer, San Diego Glass and Paint.  
Right: Best Western in San Diego - Architects, Hendrick & Mock; Installer/Dealer, San Diego Glass and Paint.  
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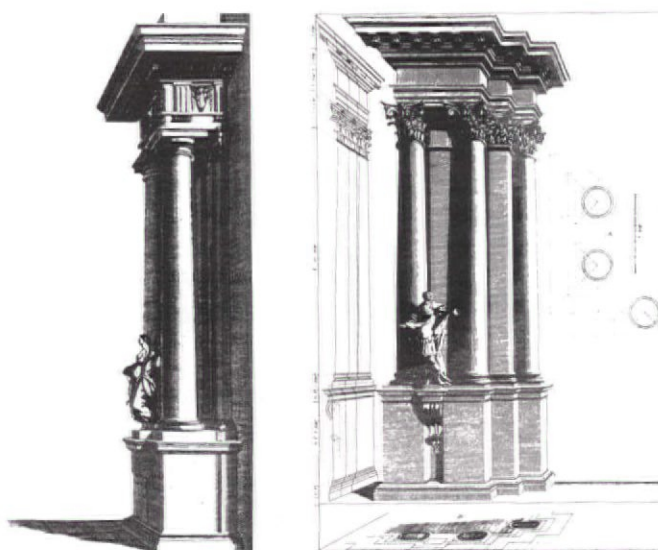
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## CLASSICISM EXPLAINED

*Classical Architecture: The Poetics of Order*, Alexander Tzonis and Liane Lefaivre, MIT Press, Cambridge, 1986, 306 pages, 190 illus., \$9.95.

Since adolescence I have marvelled at those magical old buildings which don't seem to get built anymore. There is a completeness, a balance, and a wholeness to them, and even if they don't make practical sense, they are always acceptable at some level. Since becoming an architect I have longed to build with the richness and complexity of classical architecture, and like everyone else have



spent hours poring over the drawings of Serlio and Palladio.

There are, however, those who do not share a sense of wonder and delight at beholding classical architecture, who feel completely alien and indifferent to it, and find the articulations and configurations an enormous bore. This would seem to imply that classical architecture is not a matter of instinctual response, but rather of acquired taste, a question of adopting or rejecting conventions established in a given historical context. The classical parade has appeared as both a universal, rational constitution and as an empty, repressive dogma.

It is this gap which *Classical Architecture: The Poetics of Order* fills. As a result of an effort to understand "the secret of classical architecture's eternal youth," it approaches classical architecture as a body of conventions rather than as a system. "In these buildings partitioning, ornament and rhythm...form a conceptual structure for implementing...the program of classical architecture: To create the representations of reality, to explore (formally)...the architecture of reality...to study how space works...how our mind works, and how we can work together-as a society." The authors examine the canon of how classical buildings are put together to produce pieces of public art with critical, moral and philosophical meaning, thus complementing the more common symbolic and tectonic approaches.

Tzonis and Lefaivre do not see the idea of the classical canon as something frozen and monolithic, an abstraction towards which many have aimed, but which has always remained elusive. Instead they suggest classical canon is a domain with blurred boundaries constantly being modified, like any social convention. The classical building is seen as both the product and the creator of the canon. As T. S. Eliot writes in "Tradition and the Individual Talent:" "...existing monuments form an ideal order among themselves that is modified every time a new monument is introduced. The existing order is complete before the new work arrives; for order to persist after the supervision of novelty, the

whole existing order must be, if ever so slightly, altered."

Classical architecture is presented as a way of thinking, not so much of individual configurations as of general formal frames and schemata. It is noted that we cannot speak of a "grammar" or "syntax" of its figures in the same sense in which these terms are used in language, and that other categories must be developed. Rhetoric is named as possibly the most relevant; it is in Aristotle, Cicero and Quintilian the authors find the categories to describe the expressive power of classical architecture. This book tries to identify what Vitruvius called the Logos Opticos—the formal system behind classical architecture. These are the poetics of classical architecture, the canonic system of formal conventions, "shaped through history and borne on the top of innate mental structures." The authors suggest that the architectural canon parallels systems of rules used in language or music. They demonstrate, however, that the parallel lies in language competence, i.e. rhetoric, and not in grammar where so many adventurous minds get lost. Numerous examples of musical and poetic structure as well as drawings illustrate the canon.

The book is divided, canonically of course, into three parts: The Rules of Composition (discussed below), an anthology of classical works (inviting the reader to examine plans and elevations in search of their particular sets of rules), and a discussion entitled "Why Classicism?"

In the section on composition, the three parts of the canon are each explored. The first part, Taxis, is the orderly arrangement of parts through the employment of grids (polar and rectangular) and tripartition. We are familiar with the relentless use of grids in our time, but not so with tripartition which marks the difference between internal and external sections of a work, between the beginning, middle and end, bottom, middle and top. Moreover, it can be applied hierarchically to segment further each of these parts in the same fashion. In applying Taxis from the general to the particular, one can find the source of the legend that in a

Continued on 18

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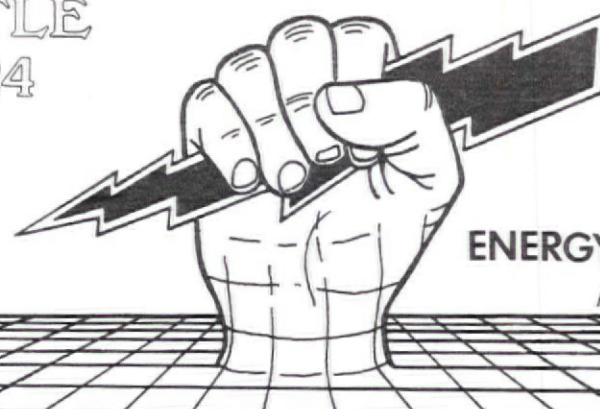
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## IN THE SCHOOLS

### Cal Poly Pomona

As the result of an international design competition, Antoine Predock, FAIA, of Albuquerque has been selected as designer of Cal Poly Pomona's new Classroom/Laboratory/Administration building. It is the first time a major capital outlay project at any of the 19 campuses of the California State University (CSU) system been the subject of a competition. The project is also the largest single construction expenditure in the history of CSU.

Predock's design acts as a symbolic gateway to the campus. The organization of the building is derived from overlays of the site geometries, the program, and patterns of campus life. Within a unified structure, the administrative tower, open circulation classroom wing, and multi-use base have their own distinct forms. The stone tower and earth-toned stucco court building are joined by a concrete base.

Funds for the final working drawings await voter approval in 1988. Construction is anticipated to begin in 1989, with occupancy early in 1991.

### Otis/Parsons

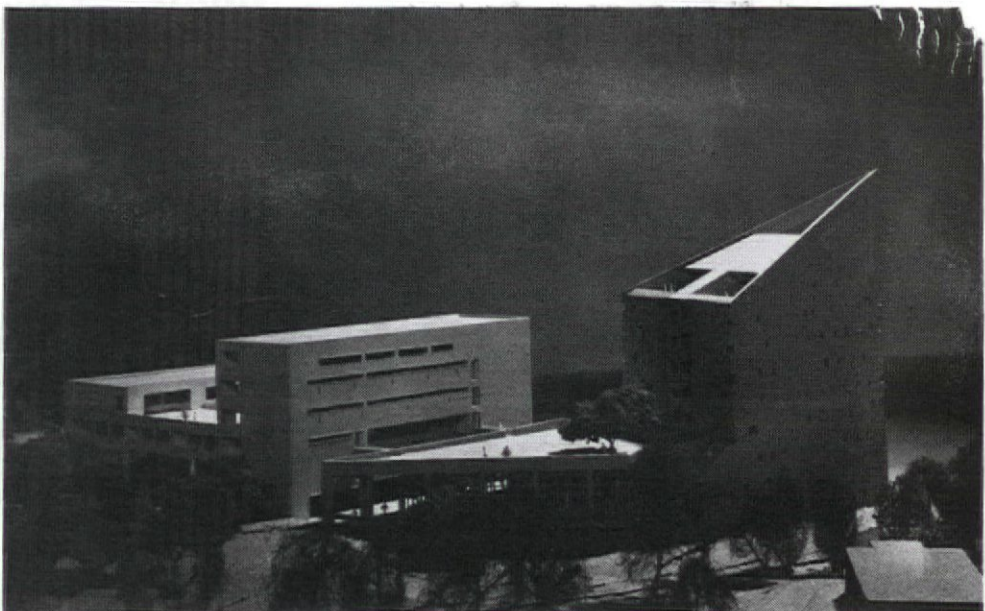
Frederick Fisher has been appointed Chairman of the Environmental Design Department of the Otis Art Institute of Parsons School of Design. A principal in his own firm, Fisher is interested in collaborative work between architects and artists, and in enhancing the school's program which teaches environmental design as a broad-

based discipline encompassing landscape, furniture and urban design as well as architecture.

### SCI-ARC

Michael Rotondi has been named the new director of the Southern California Institute of Architecture. Rotondi, a principal partner in Morphosis, was a founding student member of the school and graduated with its first

class in 1973. Prior to becoming director, he was chairman of SCI-ARC's Graduate Design Faculty. Robert Mangurian has been named director of the Graduate Program. Mangurian is a principal in the firm Studio Works, and has taught at UCLA Graduate School of Architecture and Urban Planning, Tulane University, UC Irvine, and City College of the City University of New York.



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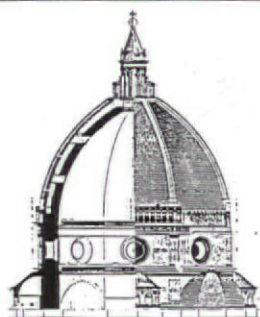
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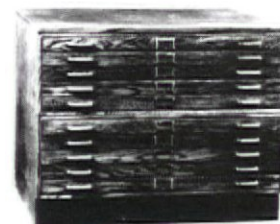
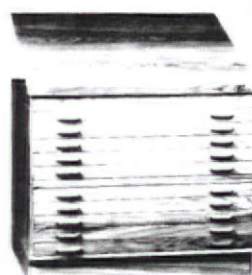
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## SEARCH FOR SHELTER

### Search for Shelter

On October 29, jurors met at City Hall to select notable solutions to the housing committee's Search for Shelter design challenge. Jurors Richard Keating, FAIA, Pamela Edwards-Kammer, AIA, Jim Bonar, AIA, Rob Wellington Quigley, AIA, Johannes Van Tilburg, AIA, John Mutlow, AIA and John McGuire of the Community Redevelopment Agency selected nine projects from a group of predominantly student entries.

The first award was given to a design for Los Angeles village housing designed by Geri Leiding and Yashuhiro Tomono of University of Texas at Austin and Christa Froestl of Santa Monica. The design will be displayed at Forum 87 in Boston at the National AIA Conference in New York. Honorary mention was given to Jacki Hollis of SCI-ARC. Merit awards were given to submissions from Michael Tarne, Dean Harris, Michael Whitby, Karl Schurz and the team of George Nakatani and Lalida Pinsuvana of SCI-ARC, and Ingrid Bogard of Woodbury University. Studio C Architecture has agreed to continue developing their prototype and the documentation required to work voluntarily with government agencies.

The housing committee has further plans to promote solutions for housing the 30-50,000 homeless in Los Angeles, including those 5-10,000 "new homeless" who may be served by transitional village housing. The committee is actively seeking sponsors and donations to promote architectural solutions for housing the homeless. For further information, call (213) 659-2282.

### Gold Nugget Winner

Architect William R. Pauli, AIA, a member of the LA/AIA, received a Gold Nugget Award for Detached Home of the Year for the Montecito home at Westridge, Calabasas Park, developed by Harlan Lee & Associates and The Anden Group. The development included four different houses, the Carmel, the Santa Barbara, the Montecito and the San Marino. The San Marino was also a Grand Award winner.

The Gold Nugget Awards are co-sponsored annually by the Pacific Coast Builders Conference and *Sun/Coast Architect/BUILDER*. This year's 38 awards, representing work from the 14 Western United States, were selected by 12 judges from a field of 725 entries. Other LA/AIA chapter members to be recognized this year were the Munselle/Brown Partnership, a merit winner for best 3-story apartment project; Flood, Meyer & Associates, a merit winner for best high-density attached residential community; Kamnitzer & Cotton, a merit winner for best affordable attached housing development; Solberg & Lowe, Architects, AIA, a merit award for best custom home; and Weston Becket Associates, a merit winner for best commercial office building.

### Obituary

Reinhard Lesser, AIA, founder of Reinhard Lesser and Associates, died of cancer on September 29 in Sherman Oaks. He was 73.

Born in Germany, Lesser came to the United States in 1936 and subsequently earned his architectural degree from the University of Illinois. From 1941-43, he worked for Albert Kahn in Detroit, where he was involved in industrial design related to the nation's defense effort. He was next associated with the Chicago Housing Authority as Project Director, where he remained until 1952.

That year, he moved with his family to Los Angeles and joined Victor Gruen Associates. In 1956, he opened his own architectural firm in Studio City where he



The Montecito home at Westridge, Calabasas, designed by William R. Pauli, AIA, was named Detached Home of the Year in this year's Gold Nugget awards.

continued an active practice until March of this year, when illness forced his retirement.

Lesser specialized in the planning and design of institutional and residential projects, the latter ranging from single-family residences to multi-family housing, including numerous apartments, condominiums, senior-citizen and subsidized units. Clients included Shapell Housing, Bank of America, Los Angeles Unified School District, Great Western Savings and Loan, U.S. Department of Housing and Urban Development, and the Los Angeles County Housing Authority.

In 1980, he was joined in his practice by his son, Eric Lesser, landscape architect and planner. His daughter, Margaret Bach, served as editor of *LA Architect* from 1977-1980.

Lesser served on the LA/AIA Housing and Transportation Committees. In 1977, he was appointed by Mayor Bradley to a task force reviewing the Central Business District's circulation program.

Reinhard Lesser leaves his wife, Selma, four children and three grandchildren.

### Beep

The first Built Environment Education Program (BEEP) workshop was held at the Pacific Design Center on Saturday, September 26 under the instructions of Harriet Bender, school teacher, and Kathy Hancock, architect. The workshop was well attended and prepared elementary school teachers to introduce students to architecture through actual classroom projects.

BEEP's goal is to expose school age children to built environment concepts by showing them the importance of working in greater harmony with the natural environment, teaching them that they can affect the quality of that environment, and teaching them skills to influence it.

BEEP depends on the willingness of architects to actively team up with school teachers in classrooms in the early months of 1988. Architects will assist school teachers and guide and consult students on class projects, present real projects, career descriptions, slide presentations and, as time allows, field trips. There are currently about six school teachers for every architect wanting to participate in the program.

For further information on involvement in BEEP, please call John Miramontes at (714) 660-0970. Who knows, if nothing else, you may be training a future client.

### LA Architect Task Force

For the last several months, and LA/AIA task force has been reviewing *LA Architect*, examining its structure, history, procedures and finance. On October 8, a "rap session" was held to discuss issues which concern members about the newsletter. It was apparent from that meeting that many members do not understand how *LA Architect* is produced or how to have their ideas published.

*LA Architect* is produced by an AIA committee, a volunteer editorial board, which meets monthly to discuss the content

of the newsletter and other issues relating to its publication. The editorial board writes or commissions all of the articles which are published. The only paid staff member is Editor Barbara Goldstein, who works with the board to see that their ideas are carried out.

The editorial direction of *LA Architect* is determined by the editorial board and restricted only by the limits of their interests. The board welcomes suggestions, and is anxious to publish articles on diverse range of topics.

Authors who wish to submit articles to *LA Architect* can follow several procedures. They can call Editorial Board Chairman Barton Phelps or Editor Barbara Goldstein and discuss the proposed article; they can send the article directly to *LA Architect* care of the LA/AIA; or they can attend the editorial board's monthly meeting.

### Election Report

In accordance with the bylaws and the rules of the board, the election of officers and directors of the Los Angeles Chapter, American Institute of Architects took place on November 10, 1987.

As a result of that election, the provisions of the Bylaws, Officers for 1988 are as follows:

President: Robert Allen Reed, AIA  
Vice President: President Elect: Fernando Juarez, AIA  
Secretary: Ronald A. Altoon, AIA  
Treasurer: Joseph D. Vaccaro, AIA  
Directors (Terms Ending December, 1988): Adrian Cohen, AIA, Patric B. Dawe, AIA, Arthur Golding, AIA/Cyril Chern, AIA, Pamela J. Edwards-Kammer, AIA, William H. Fain, Jr., AIA, George R. Pressler, AIA.

Directors (Terms Ending December, 1989):

The election of Ronald A. Altoon, AIA to the office of Secretary creates a vacancy which will be filled by appointment as provided for in the Bylaws.

### Members

AIA. Michael D. Alcorn, *Welton Becket Associates*; Bhram Taraporewall, *RTKL Associates Inc.*; Ardeshir Nozari, *Ardeshir Nozari & Roshan Nozari, Architects*; Roderick A. Butler, *J. Robert Grinsgaard, AIA Architects and Planners*.

Transfer In Gary Tasich, *Howard Hughes Properties, from San Francisco*; Dale W. Brown, *Bahr Vermeer and Haecker, Inc., from Nebraska*.

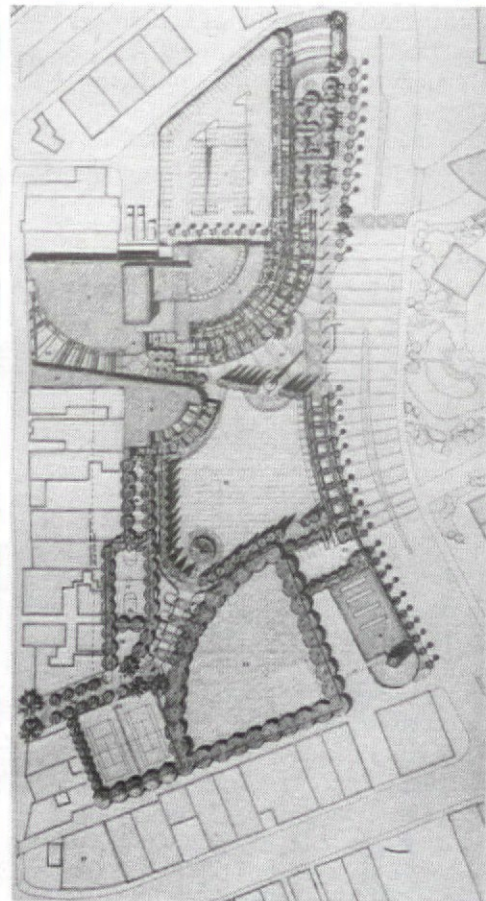
Transfer Out: Bradford W. Jayne, *Amith, Hinchman & Gryllis Associates, Inc., to Detroit*; Edward B. Wilczak to *Orange County*; Christian K. Haga, *to Ventura*. Associate: Hanny Moehjadi, *John Kilbane & Associates*; Gustavo A. Gubel, *Anan R. Patratara, Gubel-Patratara Associates*; Pradeep G. Tilaye, *RTKL Associates Inc.*; Evan E. Obaseki, *John Williams AIA & Partners*.

Professional Affiliate: Anaf Anshel, *Galaxy Security Shutters, Inc.*; Robert L. Jenkins, *Cobbledick-Kibbe Inc.*

Student: Tim Beach, *Art Center*.

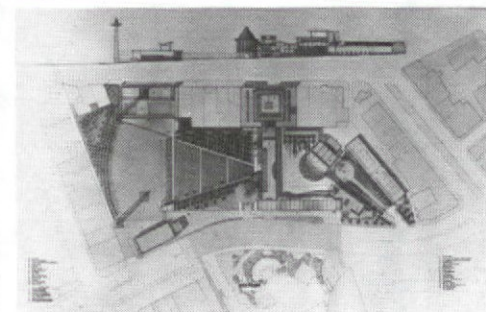


through to Robertson at the north to a park at the south. Open space was dominated by a phallic pylon made of glass block with a bubbling fountain at its base; the nearby woods housed a crystal ball "egg". The complex symbolized "our connection with the earth and its organic produce." V



Site Plan.

5. Edmund Chang and Roger Sherman's scheme had a clear site diagram composed of two fan-shaped elements. One fan formed the car entry to the north while the other opened up as a park or "greensward" towards Melrose. The Boston team, who had never been to Los Angeles, presented a collection of high style objects vaguely reminiscent of fin-de-siecle Vienna. They had a clear sense of the programmatic needs and located them comfortably on the site. V



Site

October 4, 1987

The jury reassembled in an open televised forum where each team presented more developed projects with slides, followed by a question-and-answer session. The three schemes that came clearly to the fore were those of Bielski, Chang and Sherman, and

Genasci. After two days of discussion, the unanimous victors were Chang and Sherman, the youngest team and the only who were not registered architects.

The winning scheme fulfilled the city's desires for an urban village. Broken up and eclectic, it contained a ziggurat-topped council chamber, a wave-shaped entrance canopy (a "stoa" in phase one), open-frame steel observation towers and a "bosque" of ficus trees flanking a formal lawn. Juror Deborah Sussman described the entry as "a group of odd objects that had landed on earth" and felt that was appropriate. However, one wonders if these pieces add up to form a whole.

A problem with the fragmented collection of shapes is that it fails to connect with the scale of the Pacific Design Center. Even though the Bostonians wrote, "The canopy is of a scale comparable to the PDC," there is no way that a skimpy awning can take on the mammoth mass across the street. They missed the opportunity to create a cohesive architectural experience and a feeling of wholeness along San Vicente.

The city's acute desire to avoid the scale of the PDC came through clearly in their choice. They were uncomfortable with a political monolith and felt that a large building would make the Whale feel even larger. A big building does not have to be inaccessible, however. A heroically-scaled complex filled with smaller elements of human significance would have been better suited to this site. The winners failed to see the two sides of San Vicente as one large civic space.

One idea that typifies the inconsistent experience of the project is the designers' proposed cast bronze map in the profile of the city's boundaries set into the courtyard. "Landmarks which chronicle the built history of the city as it grows and changes are cast in model form on the map." A foundry would be overworked throughout the year to record the constant flux of corner shopping malls, dry cleaners and dingbat apartment buildings in West Hollywood. This idea for casting the city fabric illustrates a basic misunderstanding of the secret life of West Hollywood. Things move and change fast, making a fossilized record irrelevant and uninteresting. An Angelenos' feeling for cityscape is dramatically different from a Bostonian's pride in the brownstone townhouses of Commonwealth Avenue.

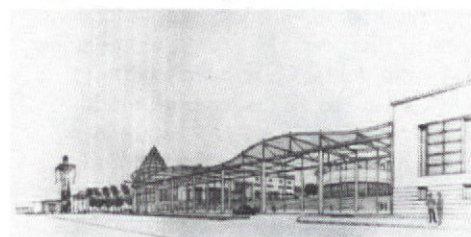
The fragment that became the chosen emblem for the scheme was the City Hall portal. Looking through the civic court out to the lawn beyond, the portal opens symbolically "to the citizenry and institutions of the city as well as to the expanding landscape." One is reminded of Louis XIV's view out of his salon window at Versailles, except the great axis is considerably shorter here. In reality, the pretty fan of lawn will be quickly filled with homeless encampments, blaring ghetto blasters and other "dirty" evidence of human life. Such historical references seem inappropriate and too idealistic in the context of traffic-filled streets.

A tougher aesthetic was captured by Janek Bielski's wall building, a brilliant submission that expressed the character of West Hollywood in a very abstract way. The mixing of marble and granite on the park facade created a lively collage of textures while on the other side the wall opened up with glass revealing a circulation spine to the street. Bielski described the building as "being able to take lots of abuse."

(Durability is something architects rarely consider.) He was addressing "the emerging realities of a dense urban condition," in other words, designing for the future. Its sculptural relationship with the PDC was appropriate, and he broke up the scale of the wall at "points of intensity" in the form of collaged pieces and openings. The wall openings where one entered the site could have been increased, however, to give greater flow into the park space behind.

The park and landscaping of Bielski's scheme captured the spirit of the indigenous environment as well. Allocating the largest area for park space, it included an agricultural grove, desert landscapes and green meadows. It seemed usable, unpretentious and full of original ideas.

It is unfortunate that the choice of a fragmented urban village within a fragmented city was the clear agenda of the jury, particularly the city's representatives. Genasci's scheme also took a piecemeal approach but the overall sense of the elevations was more appropriate and interesting than the Chang/Sherman entry.



Approach from Santa Monica Boulevard.

There is presently an unease with large assertive forms for civic complexes as illustrated in the recent competitions for Oceanside, Mississauga and Leesburg. Perhaps integration and a scaled-down mix of uses is more economically appropriate, reflecting increasing accessibility to governing bodies. An intimate context often demands this approach as well. In any event, pluralism and the attempt to create instant city layers is currently in vogue. It is questionable whether it is possible to create a varied urban fabric in one stroke, however. There's a fine line between fun park abandon and dynamic variety. There is a disturbing aspect to the Bostonians' eclecticism: it's as if many different architects designed the pieces and failed to consult one another. In a sea of relativism that attempts to represent the collective identity of the city, what will people remember?

**Laura Gardner**

Ms. Gardner is a student of UCLA Graduate School of Architecture and Urban Studies.

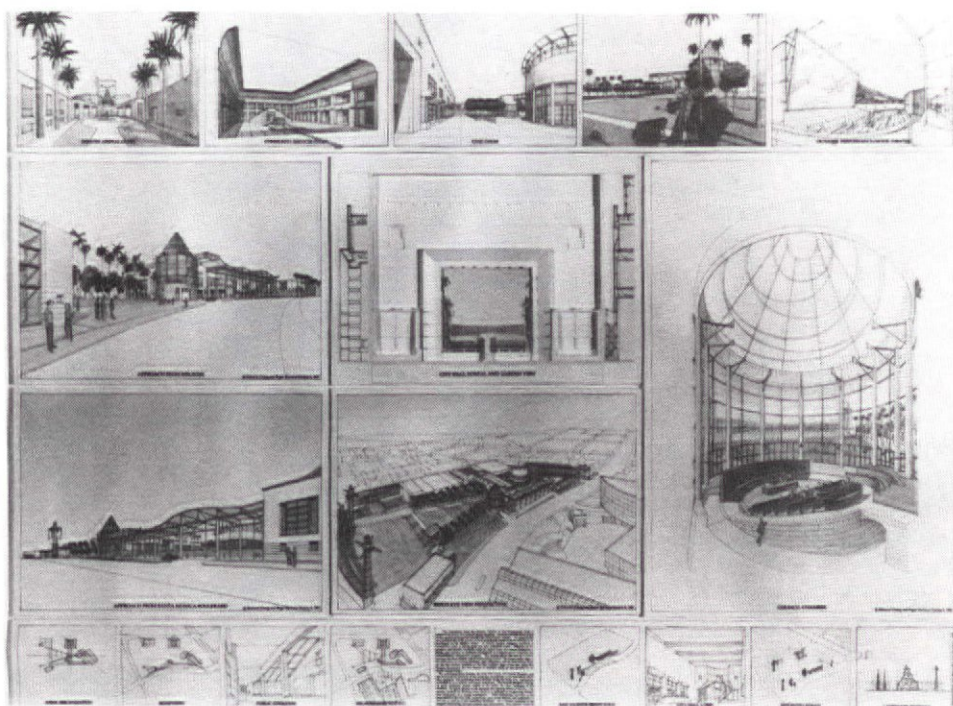


The tent on San Vicente Boulevard was hot and packed with people. Finalists for the West Hollywood Civic Center Competition were being announced on the site itself, a park minutes away from the pulsations of Santa Monica Boulevard. The five finalists were to be selected from a pool of 292 entries from 25 nations. An overwhelming array of designs were exhibited from an open contest that invited non-professionals and professionals alike. Charles Moore, the jury's chairman, announced the finalists and invited them for advancement to the second stage: Michael Folonis and Associates of Santa Monica, Janek Bielski of Los Angeles, Donald B. Genasci of Eugene, Oregon, Edmund Chang and Roger Sherman of Boston and finally Michael Pyatok and Associates of Oakland.

by Laura Gardner

## Building an Image: The West Hollywood Civic Center Competition

August 3, 1987

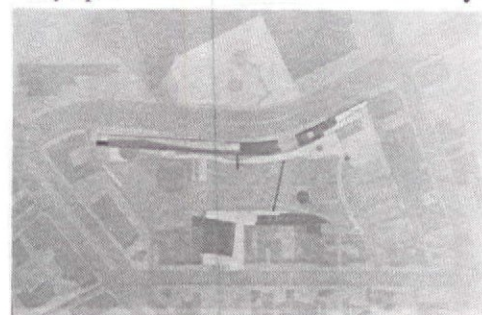


The competition program had called for a city hall, a performance auditorium, a county library, a fire station, 425 parking spaces and replacement of existing park and recreational facilities. Located opposite the Pacific Design Center, the site is small and surrounded by difficult and conflicting edges. Heavy traffic moves fast along two boulevard sides while the back of the site at Robertson is quieter with a more pedestrian scale. The civic center had to bridge the contextual gap of the Blue Whale on one side and the smaller Spanish Mediterranean style buildings on the other. A desperate need for green space and places to walk had to be reconciled with the reality of fast-moving traffic on San Vicente and the need to accommodate cars within the civic center complex.

West Hollywood, "The Creative City," wanted a symbol for itself. "We looked for something that would invite public participation, not intimidating but welcoming. Being a new city, we want to stress our vitality," said Tim Gawronski, an urban designer at City Hall. A new center of community life will introduce human scale with a lively mix of uses. Urging pedestrian use, the city sought a strong connection to Santa Monica Boulevard, the heart of West Hollywood. Their sympathies lay with an urban village approach. They wanted to reintroduce the scale of the low-rise buildings that make up the surrounding neighborhoods, but also wanted a "distinctive architectural landmark." They sought a heroic hamlet, an open haven, and coexistence of cars and people. Such contradictions created an exceptionally challenging design problem. The set of five finalists tackled these contradictions in their different first stage proposals:

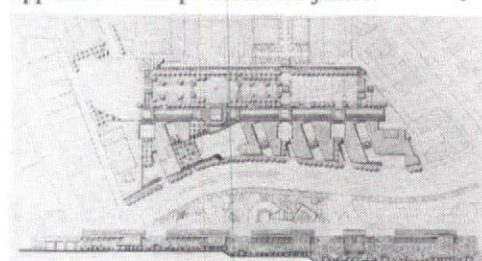
1. **Michael Folonis and Associates'** scheme employed a hybrid Beaux Arts diagram with a central axis leading to the city council chamber and a free form curve alongside. Folonis was the only finalist to

2. **Janek Bielski**, the other Angeleno finalist presented the clearest site diagram of the five. His provocative plan for a street "wall" protecting a large park behind was organized into a series of strips forming layers from San Vicente to Robertson. Its bold stroke of strong sculptural form set this entry apart from the others.



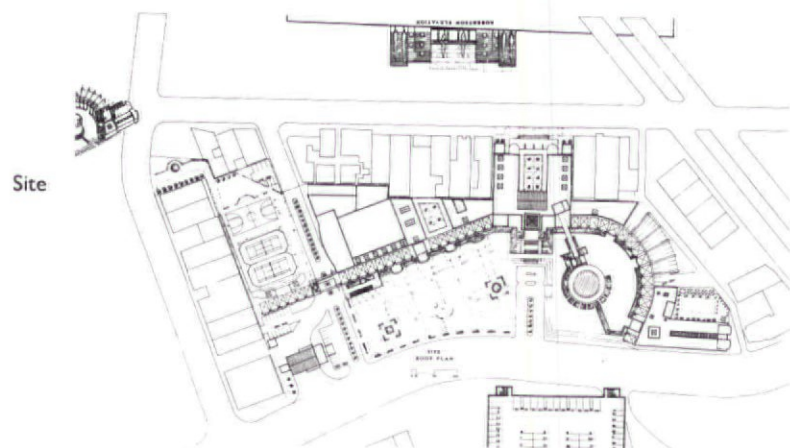
Site Plan.

3. **Donald B. Genasci's** scheme gave the street a sawtooth complex of retail courtyards, and placed the city buildings and landscaped park behind. There was a strong attempt to create a variety of small scale spaces and an informal mix of uses. Genasci's original concept for mixed use appealed to the professional jurors.



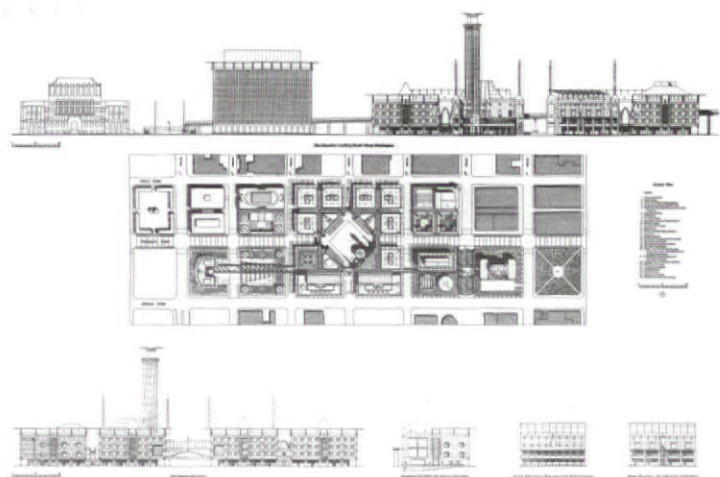
Site Plan.

4. **Michael Pyatok and Associates'** design was by far the weakest of the five. Proposing the idea of government overgrown with planting, he married the Hanging Gardens of Babylon with Disneyland to create a garish carnival atmosphere. Curving buildings funneled

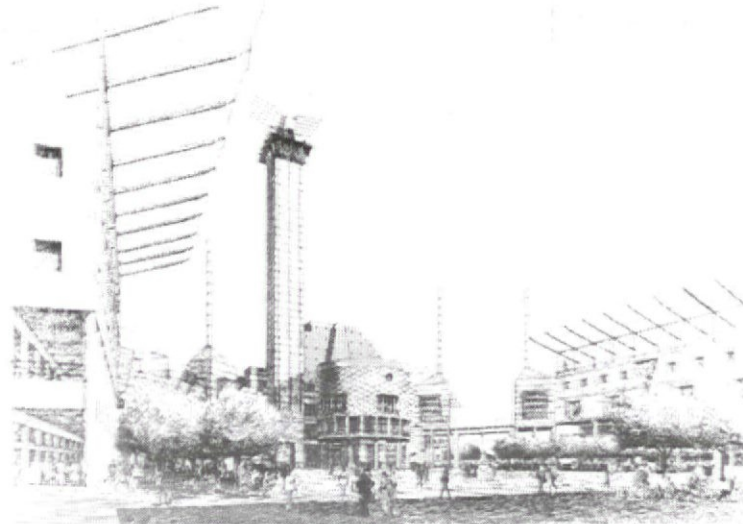


rely on a metaphor to describe the place. Making a connection to the movie industry, in particular the film "Singin' in the Rain," Folonis took Gene Kelly's dances as another image for the project. The only place this tenuous idea peeks through is in the umbrella canopies over the park (umbrellas for sun, not rain).

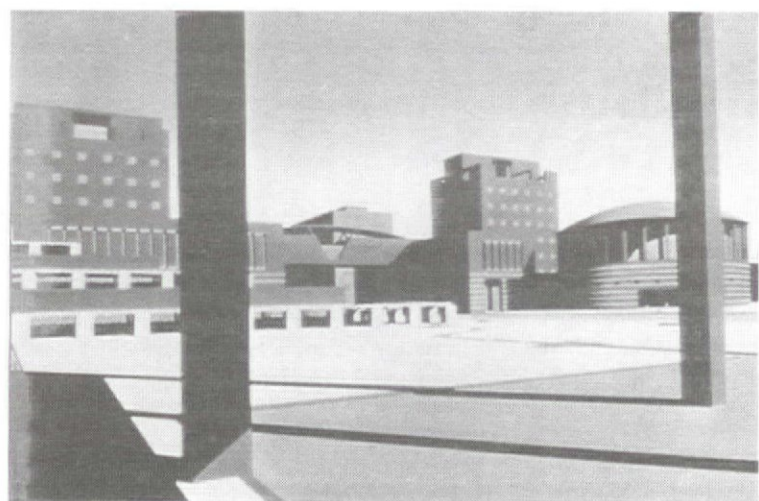




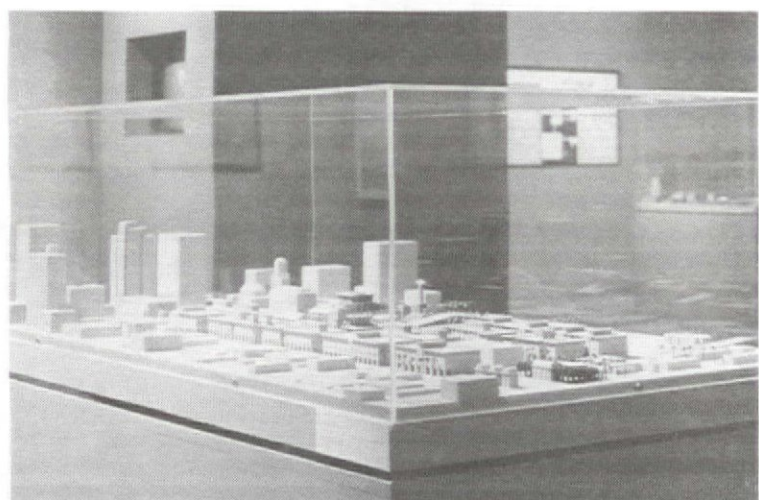
Site plan and elevations of Barton Myers' winning scheme.



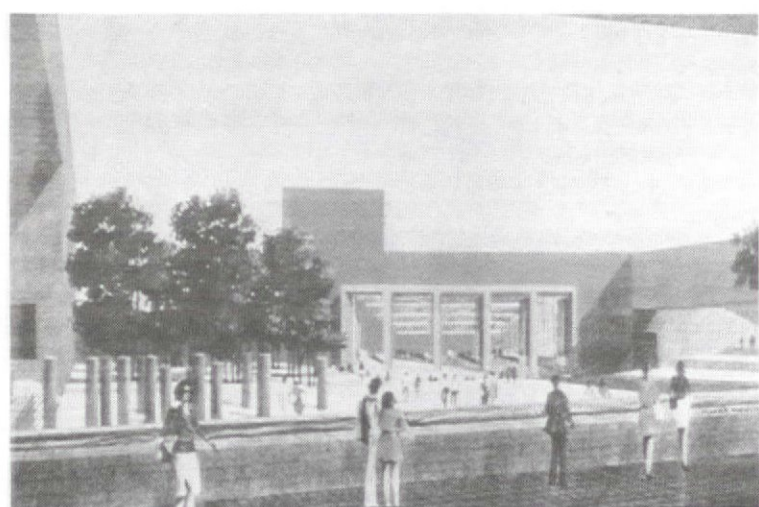
Perspective of Phoenix Civic Center showing "city room" designed as a public gathering space.



View to southeast across "city room/Phoenix Garden," Arata Isozaki.



Model, Phoenix Municipal Center, Michael Graves.



View to northeast across chamber plaza, Ricardo Legorreta.

armature of public connections." A member of the audience noted that if the community fails to identify criteria to develop a consistent tissue, the developer has no motivation to do so. Mayor Goddard asked, "Why is it the public sector that who must tell developers what to do? It should be the developer who is the enlightener."

The future of cities is the major challenge for architects and the public. Architects must take a stand on issues through the creation of architect/developer relationships to help developers realize the creative potential of the street and education at all levels. People must be made aware of what makes their communities evolve on a broad basis. "Architects" Myer notes, "must wear three hats: as designers, planners, and citizens lobbying for action. For any society to be successful, you must have a committed city council, business community and most important, an interested public."

Arata Isozaki raised a final issue, challenging the viability of a "Phoenix style." He asked, "Will the style survive from an 80's style to a 90's style? We must find one that can survive." Unfortunately, he did not provide an answer. In a recent interview, Barton Myers noted that most principles from the Indian and Hispanic cultures are not very different from European principles. "You have to be careful to look for traditional principles that come out of the desert and we hoped that with our own kind of interests and vocabulary we would make something that was different and fresh and could be our interpretation of that. (In a search for a Phoenix style) I always define style as being characteristics. My building has Phoenix characteristics. What you try to do beginning with the ideal that the major space is for people is try to find something that has dignity and strength but is not overpowering and too monumental. But it should express a sense of pride. Buildings are always becoming dated and always of that period but can be appreciated if there are fundamental principles and ideas. You must define principles, such as the public realm as a space of assembly, that are strong and survivable. The driving force is the search for what you do and how you do it. Unfortunately, we're not always lucky enough to find out."

Although the symposium did not produce tremendous strides towards identifying an absolute equation, it did bring together 1100 people, confirming the importance of the issues raised. The American public realm is still in its infancy. Its expression will be vast if it is to reflect the different characteristics of our country and its uniquely diverse culture.

#### Miguel Baltierra

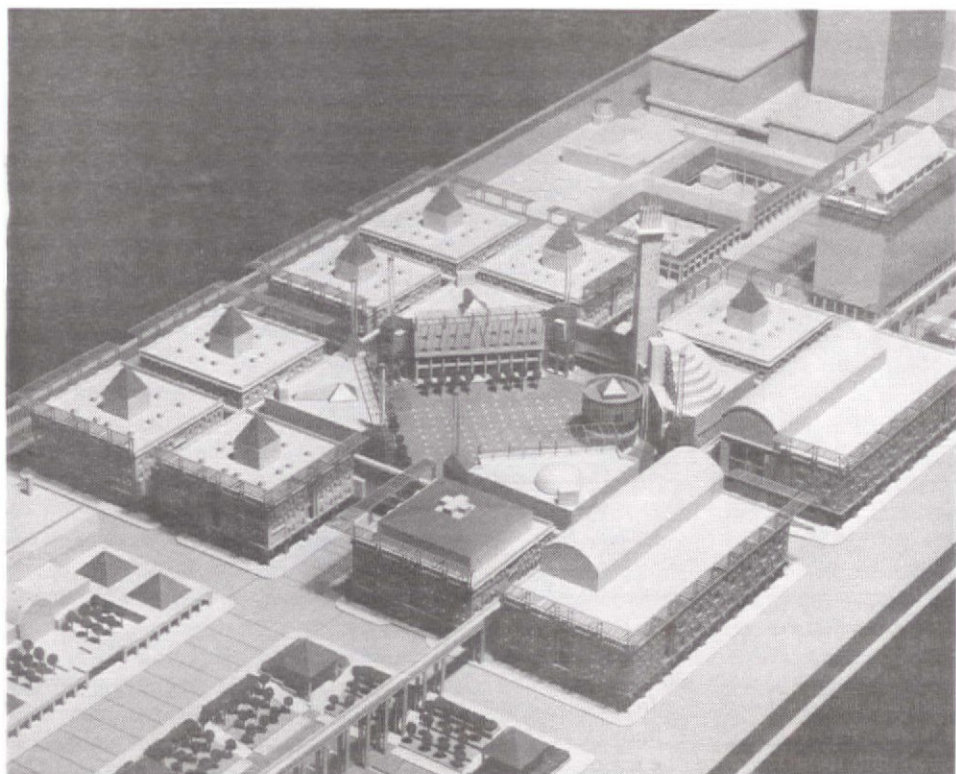
The descriptions of the projects and discussion of principles are documented in the exhibition catalog, Vol. 57, No. 9/10 of *Architectural Design*. It contains essays by Charles Jencks, Maggie Valentine and David Gebhard, with presentations of the nine entries accompanied by photographs and drawings. The exhibition, architecture and democracy will continue at the Wight Gallery through December 13.



"Architecture, Democracy and Politics," a UCLA symposium on October 11, investigated the success of the Phoenix Competition as a role model for developing civic architecture.

Beginning the symposium, Charles Jencks presented the historical evolution of the public realm and the architect's paradoxical role as social scientist. He illustrated the elements of architecture and democracy through historical references to Greece, Rome, Britain, and Medieval and Renaissance cities, illustrating design for the public realm, the balance of powers and forces, monumental buildings, pluralism, and the conflicts of democracy. He used the White House, "the ultimate symbol of unity," as the American example, describing its adaptation of historical references to palace, temple, sacred dome and the eagle, all derived from Roman, Imperial and religious concepts. "Democracy today," he stated, "depends on the function of democracy and

## Architecture of Democracy



odel, Barton Myers' scheme.

the people." He stated that the public realm (the Agora) has never been properly represented in American democratic architecture, and proposed that the balance of powers, the judiciary, legislature and executive branch of government, would be complete with the addition of the media as the fourth estate. These could then be embedded into the city fabric with the public realm, "citizen's square," as a central focus.

Architects Barton Myers (the competition winner), Arata Isozaki, Michael Graves and Robert Stern presented their individual solutions to the competition. Myers compared the public realm of Europe, where one goes outside to be public and inside to be private, with the public realm of the United States, where one goes outside to be private and inside to be public. In his scheme, abstract symbols of government and public life were represented by the city room (Agora), providing the premise for an architecture of connections with man at the center of democracy. Isozaki pondered how democracy is understood and expressed, and how its integration achieved. His solution was to miniaturize the desert as in a Japanese garden, and create access to it within an European tradition of public squares complemented by gardens. Michael Graves represented the public realm as a garden of palm trees sitting on dikes, a proposal which, unfortunately, would make public assembly impossible. The symbol of the Phoenix in his scheme was criticized as a Mussolini-like gesture. Robert Stern concluded the morning session by citing the absence of representation as the main crises in American public architecture. "Instead of borrowing from the ancients, we should build proper representations of those ideas," he stated.

In the afternoon, the issues of democratic architecture were discussed by Phoenix Mayor Terry Goddard, Richard Weinstein, Charles Jencks and the four competitors. Jencks remarked, "Over thirty years of constant growth have not delivered a consistent style to Phoenix, even with the rich cultures of the Indians and Mexican traditions," and wondered, "Do the people feel the building is theirs? Is there any particular lesson other cities can learn from this?"

Terry Goddard defended the competition as an evolutionary process which will allow people to feel the municipal center is their building. "The advantage of these competitions is that remarkable designs are made available. The disadvantage is that it does not encourage developer participation, which would aid us in teaching them (the developers) about design," something he feels Phoenix needs greatly. He explained that the reason for changing the program from a single building to a masterplan was influenced by context and the city's long-range needs for one million square feet of municipal offices over the next 15 years. Goddard urged architects to become involved in the political process. Their participation, he believes, "would provide an affirmative stamp on what is dreamed of...Without competitions, there is not the same fruit of excellence available."

"The advantage of invited versus open competitions," observed Myers, "is they identify who the competition is. Therefore, an extra effort or motivation on the part of the architects takes place." Myers sees competitions as an opportunity to drill the office and a chance to participate in the public realm, bringing attention to the architect's role in society. "The good news is that you win, the bad news is you have to negotiate a contract with the city." He also felt it is necessary for competition guidelines to involve specific stipulations as to the nature of the final contract. A clear statement of intentions must exist. Otherwise an infringement of one's copyright may occur. "If the city has hold of the copyright then usually only a masterplan exists and no city gets built. The architect loses control." This was an essential issue in Phoenix, where Myers spent six months negotiating a contract and two months protecting his copyright. The competition guidelines stated that the architect would be the designer for all components. After completion of the masterplan, the city council informed him he would be the designer for only the first phase building and all other components would be bid out. Fortunately, a compromise was reached so his copyright was protected.

"The reason we don't have (a public realm)," contended Richard Weinstein, "is because we don't want it in today's society. Open space is not necessary." Stern questioned the emphasis on plazas. "Is the public realm really made by getting at the public plaza? Do the big plazas really represent us, or is it a true past? Are we moving away from public space to one of public expression by automobiles and television?"

"The tendency is to go back to the community," stated Goddard. "However, Phoenix is a city of strangers. The majority of the population is mobile and needs the realm for public expression. That becomes the square. People are seeking opportunities to come together to meet as friends and participate in social or political activities. The challenge to the private sector is to change the inhabitable conditions of the city streets."

Barton Myers defended the public realm as being anywhere the public has access to it. He stated that there is a strong inherent need for people to gather and react in an eclectic way, although television and other media separate us. If we provide opportunities, structure them and program coherent activities, there is a chance of providing interesting places for people to use. Myers stated that it is essential to create programmed activity space that can be both lively and active, accessible to traffic, while at the same time handsome and strong. The interest is there; there is still a desire to congregate and see other people, meet people, and be a part of the bigger picture. It is inherent in our nature.

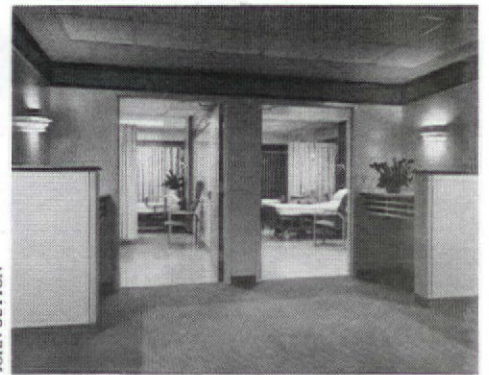
Richard Weinstein emphasized the public's responsibility to be aware of city plans, because developers do not care. "It is required of the public realm to create the





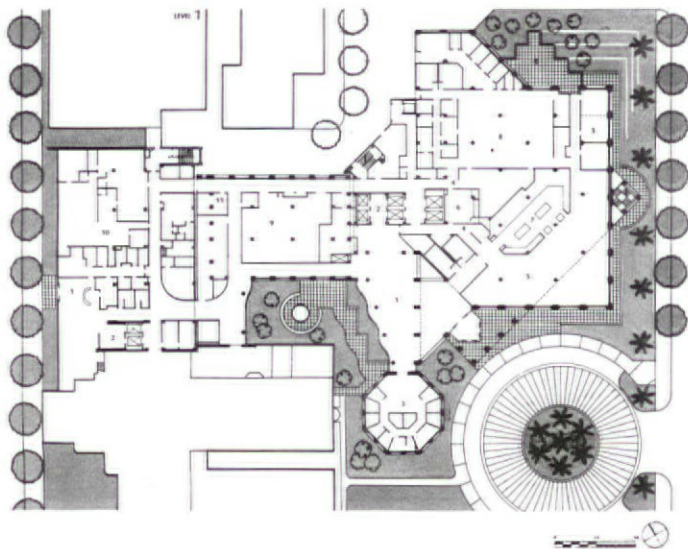
JOHN SUTTON

Nursing stations are centrally located for maximum efficiency.



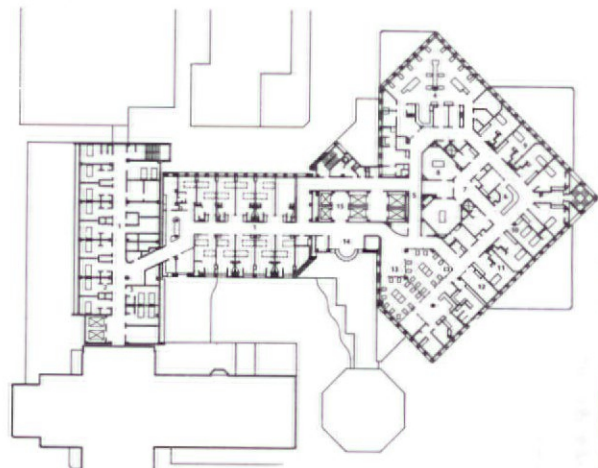
JOHN SUTTON

Comfortable patient rooms provide each patient with an outside view.



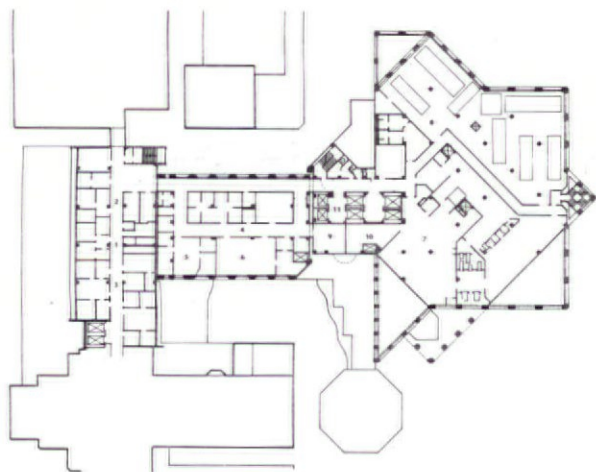
LEVEL 1

- 1 Lobby
- 2 Elevators
- 3 Admitting
- 4 Food Service
- 5 Dining
- 6 Doctor's Dining
- 7 Servery
- 8 Kitchen
- 9 Central Distribution
- 10 Medical Records
- 11 Morgue



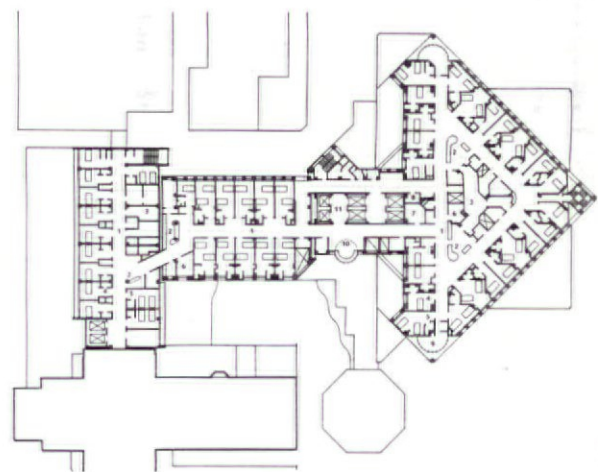
LEVEL 5

- 1 Post Partum
- 2 Single Patient Room
- 3 Double Patient Room
- 4 Neonatal Intensive Care Unit
- 5 Labor/Delivery
- 6 Nursing Station
- 7 Service Core
- 8 Delivery/Caesarean Section
- 9 Labor/Birthing
- 10 Recovery
- 11 Alternative Birth Center
- 12 Family Waiting
- 13 Normal Nursery
- 14 Lobby
- 15 Elevators



LEVEL 2

- 1 Cardiology/  
Electroencephalogram
- 2 Activity of Daily Living
- 3 Stress Testing
- 4 Rehabilitation Therapies
- 5 Occupational Therapy
- 6 Physical Therapy
- 7 Central Processing
- 8 Mechanical
- 9 Telecommunications
- 10 Lobby
- 11 Elevators



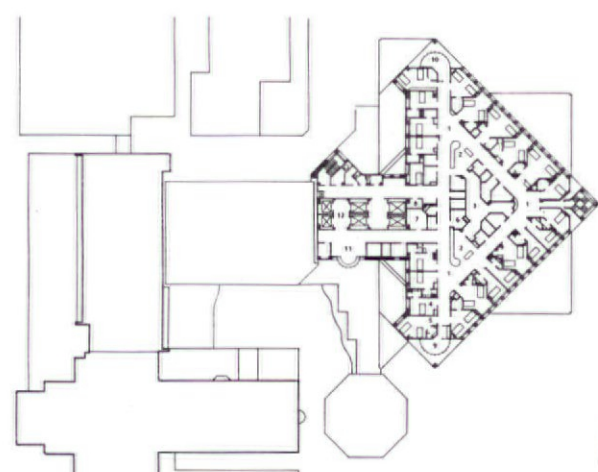
LEVEL 6

- 1 Medical/Surgery
- 2 Nursing Station
- 3 Service Core
- 4 Single Patient Room
- 5 Double Patient Room
- 6 Conference
- 7 Exam
- 8 Pharmacy
- 9 Staff Lounge
- 10 Lobby
- 11 Elevators



LEVEL 3

- 1 Pulmonary Function/  
Respiratory Therapy
- 2 Pharmacy
- 3 Intensive Care Unit/  
Cardiac Care Unit
- 4 Waiting
- 5 Nursing Station
- 6 Single Patient Room
- 7 Lobby
- 8 Elevators



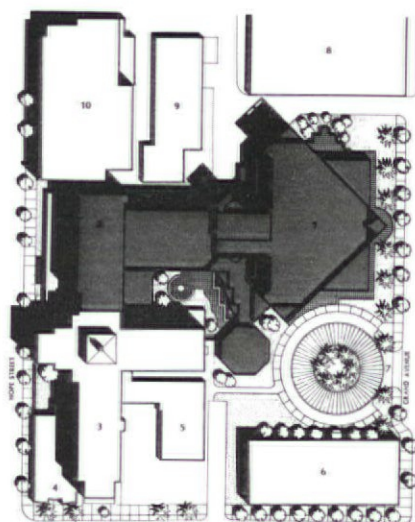
LEVEL 9

- 1 Medical/Surgery
- 2 Nursing Station
- 3 Service Core
- 4 Single Patient Room
- 5 Double Patient Room
- 6 Conference
- 7 Exam
- 8 Pharmacy
- 9 Staff Lounge
- 10 Family Lounge
- 11 Lobby
- 12 Elevators



LEVEL 4

- 1 Short Stay Surgery Holding
- 2 Waiting
- 3 Nursing Station
- 4 Service Core
- 5 Single Patient Room
- 6 Double Patient Room
- 7 Short Stay Nursery
- 8 Surgery
- 9 Pre-Operative Holding
- 10 Sterile Core
- 11 Operating Room
- 12 Surgical Staff Service Core
- 13 Post Anesthesia Recovery
- 14 Lobby
- 15 Elevators



- 1 New Hospital Building
- 2 1964 Building
- 3 1926 Building
- 4 Auditorium
- 5 Emergency
- 6 Lutheran Hospital Society
- 7 California Plaza
- 8 Warehouse
- 9 Power Plant
- 10 Diagnostic & Treatment





The South Park district of downtown Los Angeles has a striking new work of architecture. The California Medical Center, close to the intersection of the Santa Monica and Harbor freeways, has recently built a new healthcare facility to enhance the scope of its services. Designed by James Diaz, FAIA, Kaplan McLaughlin Diaz, San Francisco, this elegant structure reaffirms the medical center's longstanding commitment to downtown Los Angeles.

In the early '70s the medical center built a new emergency department and commissioned two local planning firms to develop a proposal for long-term growth on its small existing site. DMJM and Medical Planning Associates prepared a masterplan to guide the use of existing physical plant and permit the administration to move in-patient services from a structurally unsound 1926 building, a vaguely Italianate red brick structure with curving stairway balconies and a grand entrance.

## California Medical Center: The Operation was a Success



The facade of California Medical Center's new building is oriented to Grand Avenue, and recalls the red brick and curved balconies of the 1926 hospital.

The new building recalls the 1926 structure with its open stair balconies and use of a varying hues of red brick tile. It reorients the hospital's main entrance to South Grand Avenue, conforming with the CRA's vision of a tree lined, pedestrian oriented promenade along Hope Street beginning at the Central Library. Although the CRA originally planned its promenade on Hope Street, Grand Avenue better serves the purpose, with direct access to the Santa Monica Freeway and a clearer connection to the Transamerica complex.

In developing the parti, Diaz shaped the building like an arrow with its narrow end forming a connecting core abutting the 1964 building and its triangular tower pointing toward Grand Avenue, affording views up and down the street. A new, landscaped motorcourt creates an entry from Grand Avenue deep into the site, promoting a sense of place reinforced by a freestanding admitting pergola and a lobby space sinuously curving around a delightful 'found' courtyard between the old and new buildings. A low rectangular building hugging Grand Avenue and penetrated by the triangular tower houses a large dining room and smaller conference/dining rooms and an elevator lobby opening onto the courtyard.

The first floor separates in-patient and staff circulation from movement of visitors and out-patients. On the second floor, this separation reverses sides and may disorient visitors. The second floor provides space and equipment for a new central sterile, supply, processing and distribution center as well as mechanical space. The connecting core contains support services for in and out-patients.

The third floor provides four separate intensive care modules for medical, surgical and cardiac intensive nursing care in its extended corners. Its connecting core contains central support and family waiting facilities and a new central pharmacy. A pleasant semicircular lobby adjacent to the elevator overlooks the courtyard gardens. This lobby repeats itself on each floor.

The fourth floor triangular tower includes a new surgery suite with seven operating rooms surrounding a central, sterile work and supply corridor. This layout can significantly reduce staff requirements. Support services include a post anesthesia recovery room, a pre-operative holding room, and staff lockers, toilets and lounges. Access is designed to ensure proper observation of sterile protocol.

The fifth floor triangle contains a labor and delivery suite, including labor, birthing rooms, alternate birthing rooms, conventional delivery and cesarean section rooms supported by neo-natal care modules and normal nurseries. A double-loaded corridor in the connecting core permits both single and double occupancy post-partum rooms to

be part of the 1964 tower post partum rooms, under a single nursing station for central control.

The sixth, seventh, eighth and ninth floors contain double and single patient rooms for medical and surgical patients. Each floor has two separate team nursing stations which can be combined for central control during slow shifts. The double patient rooms are designed to give each patient a view, even when the cubicle curtains are drawn. Similarly, the connecting core on the sixth, seventh and eighth floors is both double-loaded and equipped with 'humanely designed' patient rooms, somewhat like the triangular tower rooms. This design allows patients to carry on conversation without the usual contortions or turning in bed, and permits the same continuous exterior view even when the privacy curtains are drawn. A shared nursing control station maximizes staffing coverage, combining the existing beds in the 1964 tower with those newly acquired in the connecting core.

The building has no working basement, apparently because every department resisted being placed there. A high water table may have also contributed to the decision.

One of the major design problems was the need to retain the same floor-to-floor heights as the older buildings in order to maximize access to existing space, minimize ramps, and combine old and new nursing stations. The 1926 building had extremely low floor-to-floor heights which may have been adequate when the only way to air condition rooms was to open windows; but since the mid-seventies, building codes have become more restrictive, and current state-of-the-art HVAC systems can be extremely difficult to accommodate in buildings with low headroom. Diaz' design surmounted this constraint with the creative application of an exterior, seismically resistant steel frame, combined with composite concrete floor systems for both the connector core and the Grand Avenue triangular tower.

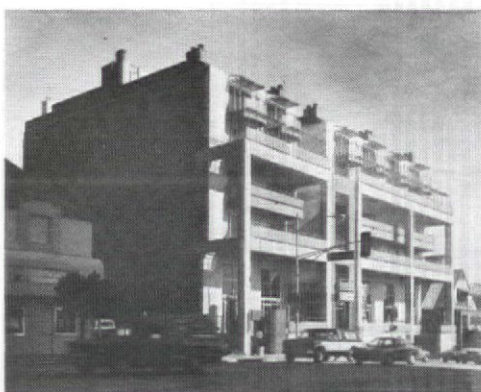
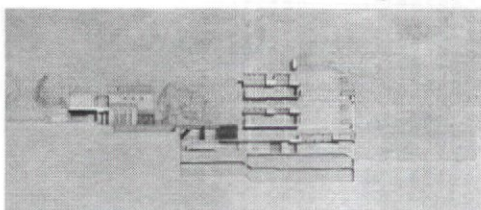
One lost opportunity in the new building is the failure to develop a central, vertical communications core to accommodate replacement nursing towers in a pinwheel fashion as old units become obsolete. It is also unfortunate that the administration did not place more emphasis on tying together the existing buildings to create a architecturally unified campus. Such an effort would have enhanced the urban fabric and loaned coherence to the existing group of discordant structures.

### Don Axon, AIA

Mr. Axon, a hospital consultant, was project director and one of the architects responsible for the original California Medical Center long-range masterplan.



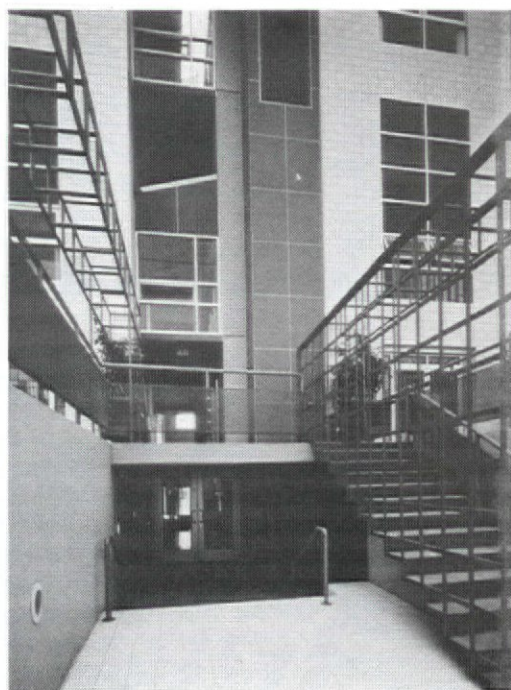
Section through Courtyard



Architectural Collective, Charles A. Lagreco

## SUNSET MULTI-USE BUILDING

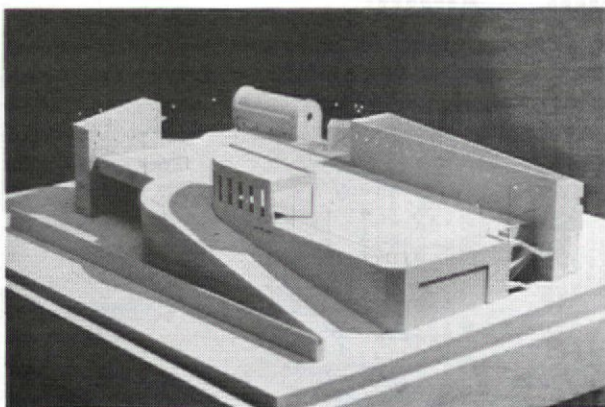
8991 Sunset Boulevard houses 24,000 square feet of specialized offices and 12,000 square feet of residential space on a site along busy Sunset Strip. The apartments are one and two bedrooms with lofts. Offices and apartments are organized along a skip-stop corridor, giving every unit a south exposure and view. Double-height spaces face south to the street on the lower level and north at upper levels. The building mass is pushed toward Sunset Boulevard, reducing its impact on the residential neighborhood above. The rigid concrete structure of the parking extends up the Sunset Boulevard facade forming a double-floor frame for the two-level organization of commercial space. The intermediate structure is light gage steel framing. Other dominant materials are concrete block, aluminum storefront windows, glazed tile and punched metal railing and trellis work.



8991 Sunset Boulevard,  
West Hollywood

Owner  
Floranda Development NV  
General Contractor  
Ohbayashi American Corp.  
Landscape Architect  
Emmet Wemple and Associates  
COBB: Not all awards should go to fantasy projects or ones with simple programs. This architect comes to grips with some real problems of multi-use design. I applaud the conceptual intent. BEEBY: The building is quite complex the way it makes the transition from the scale of the commercial strip in front to the residential neighborhood at the rear. It does all these things very successfully. It certainly deserves some credit. SILVETTI: I like the complexity of the sections, but I am not convinced about many things including imagery and color.

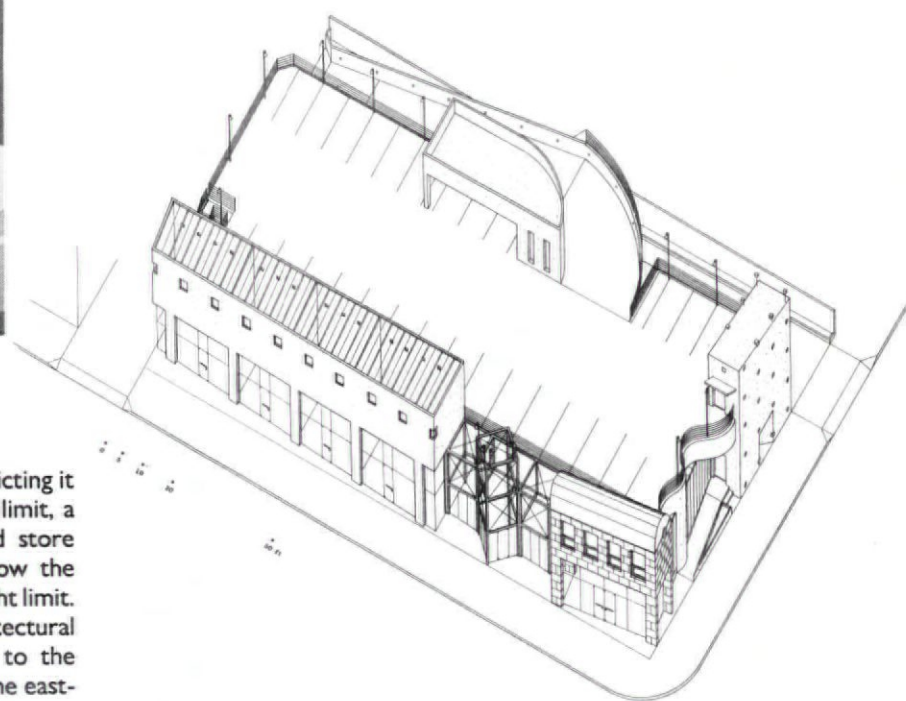
## CITATIONS



Kanner Associates

## NEIGHBORHOOD RETAIL BUILDING

This unbuilt retail project responds to density limits restricting it to less than 75 percent of the site, a two-story height limit, a prohibition against subterranean parking, and required store frontage along the sidewalk. Roof-top parking will allow the maximum leasable area at grade while respecting the height limit. The facade will be broken into simple, fanciful architectural elements to reduce the building's scale in deference to the adjacent residential community. The sloped parapet on the eastern side creates a forced perspective giving the illusion of greater setback at the sidewalk. The center steel and glass element will appear transparent, and the corner element will be a metal-clad barrel vault. Shifting the storefronts from parallel to the sidewalk and varying the building forms and heights are strategies which will provide diversity to the streetscape.



1406 Montana Avenue,  
Santa Monica

Partner in Charge and  
Project Planner  
Charles G. Kanner, FAIA  
Design Partner  
Stephen H. Kanner, AIA  
Owner  
Christina Development,  
Lawrence N. Taylor, President  
Presentation Drawings:  
Stephen H. Kanner, AIA,  
Glenda Garcia, Mai Truong,  
& Ken Ungar.  
Model and Model Photography:  
Randy Mariano, Ricardo Reyes,  
and Keith Kaufman.  
COBB: This is an especially inventive way of treating the building type. The rooftop parking over the strip retail is a reasonable alternative to the "convenience center." BEEBY: The way this solution allows the building to hold the street wall seems like a good urban design strategy. SILVETTI: This project is a good prototype for others to follow given a similar problem. It opens the door to a new solution to a common problem and perhaps further investigation will generate a new building type.



807 West Seventh Street,  
Los Angeles

Owner  
*Jesse Carrillo*  
General Contractor  
*Howard Building Corp.*

The jury commented generally that McDonald's "system" of food delivery was successfully integrated with the period architecture of the Fine Arts Building. The seriousness of scale and detail works well to counterbalance the informality of the McDonald's.

PFISTER: Nice reuse of existing architectural motifs; the heavy feeling of the existing architectural motifs in softened.

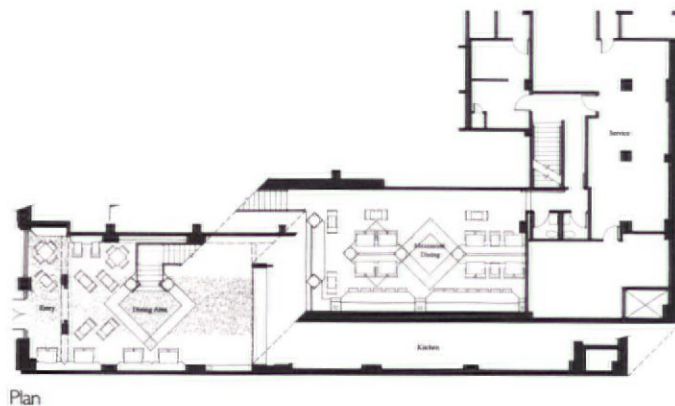
PUTMAN: Amusing interplay of McDonald's and MacIntosh.

ENGLE: Nice execution, not busy and very well proportioned.

*Levin and Associates*

## MCDONALD'S, FINE ARTS BUILDING

Placing McDonald's into a 1927 Italian Romanesque building presented the architects with a significant architectural challenge. The solution lay in creating an environment that bridged the stylistic gap between fast food and historic architecture. The first priority was to accommodate the operational needs of the restaurant. A mezzanine and stairway were added, taking advantage of the double-height space to separate the primary dining and food preparation areas. The elaborate plaster ceiling and upper wall ornaments were restored and painted in warm colors. Uplighting illuminates the ceiling detail. Earthtones and black floor tile were used to visually bind old and new, recalling the opulent Fine Arts Building lobby. Outside, the McDonald's trademark in raised brass letters backlit by red neon creates a recognizable identity reinforced by a banner to draw the pedestrian's eye.

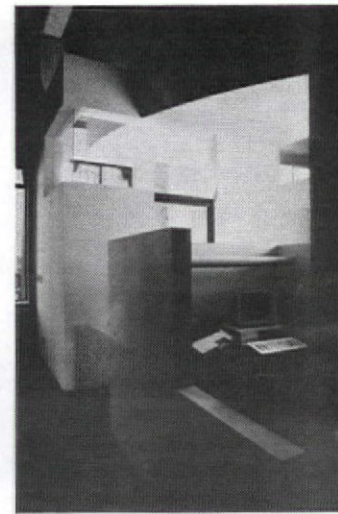
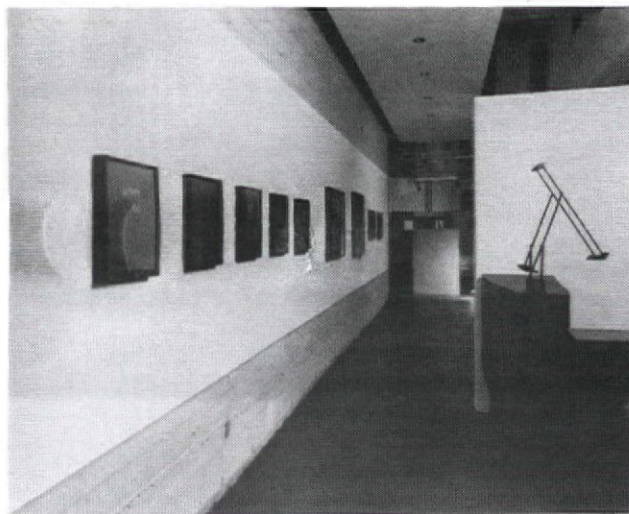


## MERIT AWARDS

**"Competency, the jury felt, should be an obvious trait of every project. The ability to design detail and understand scale should be the basic skills of any professional."**







3780 Wilshire Boulevard, Los Angeles

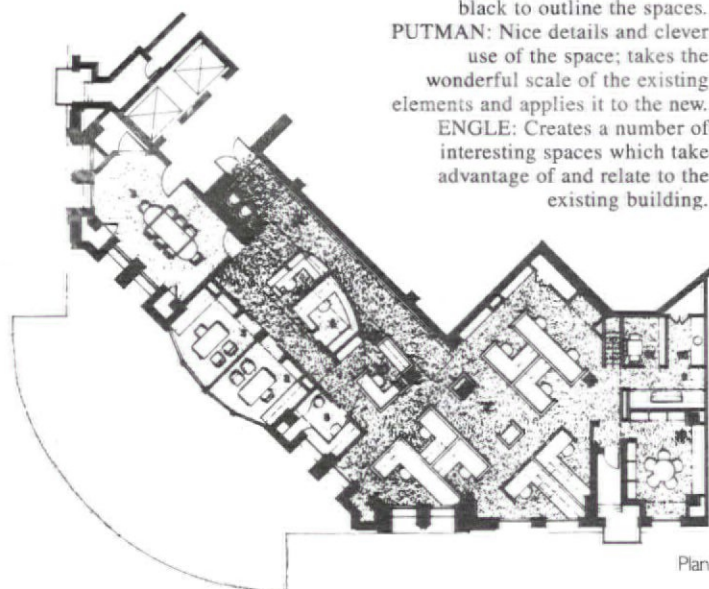
Owner  
The Ratkovich Company  
General Contractor  
Rachlin & Roberts  
Architects AIA, Inc.

The jury commented generally that the envelope of the Wilshire Theatre Building was respected as the office spaces were designed not to conflict with the scale or the existing details.

PFISTER: Handsome, crisp use of black to outline the spaces.

PUTMAN: Nice details and clever use of the space; takes the wonderful scale of the existing elements and applies it to the new.

ENGLE: Creates a number of interesting spaces which take advantage of and relate to the existing building.

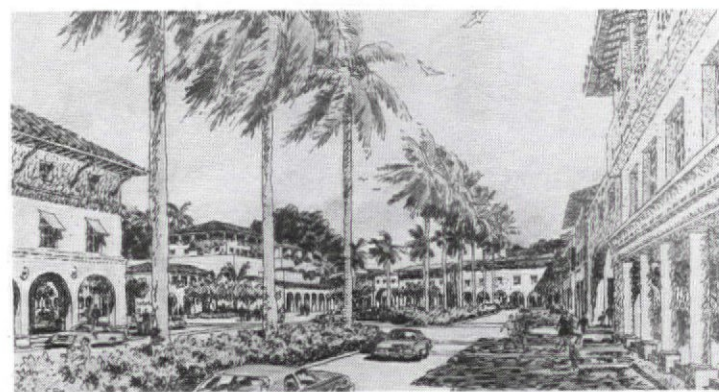
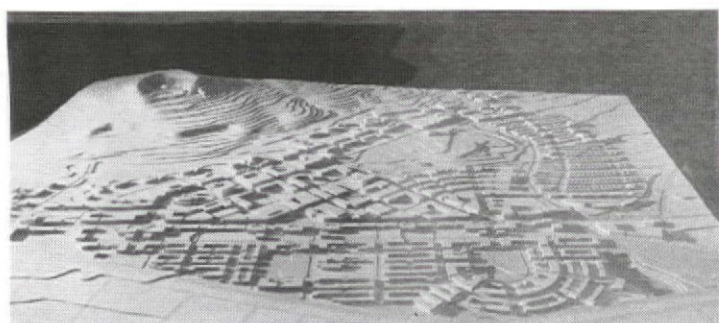


Plan

Rachlin and Roberts, Architects AIA, Inc.

## OFFICE INTERIOR

The design of their own offices in the 1931 art deco Pellissier Building provided the architects with an unusual design problem. Reinterpreting the original theater's interior in a current vocabulary, they created interior spaces articulated by sweeping curves and large open spaces. Public spaces, reception area, entry gallery, bookkeeping, private offices, and administration are housed under a curved drywall soffit symbolic of the building's exterior marquee. The studio and support functions are in a large open space. Drywall partitions, exposed 16-foot concrete ceilings and industrial black epoxy flooring define the interior's black-and-white theme. An art gallery wall provides a transition between public spaces, studio and the original panelled conference room, and reflects the architect's concern for incorporating art into architecture.



Ewa, Oahu, Hawaii

Owner  
The Estate of James Campbell  
COBB: What stands out about this project is its clear intentions about its urban strategy.

BEEBY: The project is well presented and seems to concern itself with those issues that should be addressed at this stage in the architectural process.

SILVETTI: It gives clear directions about the architectural development in the future; for example the quality of the streets and the idea of cornice lines. These seem appropriate given the climate and the context of the Hawaiian Islands.



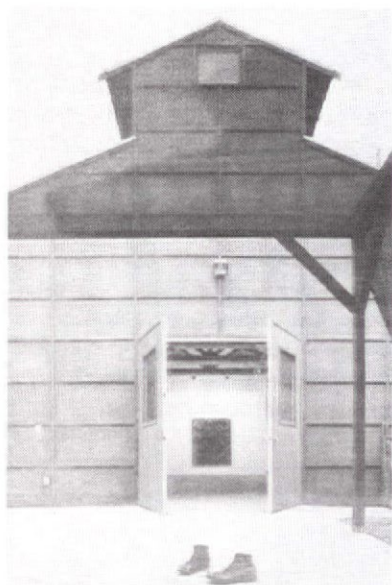
Plan

Pereira Associates

## EWA TOWN CENTER

The Ewa Town Center will be the most significant planning project since Hawaii's statehood. The new center will occupy the coral plain west of Honolulu and Pearl Harbor, and its population will grow over the next 50 years to approximately 125,000, making it the second largest urban area in the state. The town center will provide public facilities, major roads and land uses not yet existing in the surrounding area. It will be a self-sufficient but not necessarily self-contained satellite city, complementing Honolulu. Its boundaries will be formed by surrounding projects and existing developments, and these suggested the geometry of the plan. The result will be a distinctly Hawaiian new town scaled to the pedestrian and oriented toward ocean and mountain views with growth along the gulches. Design was preceded by research into the mythology, archeology and historical context of the region.





Venice, California

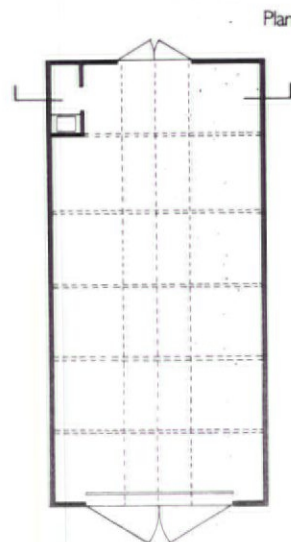
Owner  
*Ed Moses*  
General Contractor  
*Ricki Kline*

COBB: This project is refreshing in its simplicity and directness. SILVETTI: The building is wonderful. Its simplicity of construction and spatial clarity combine to produce a memorable piece. COBB: The interior is a rather noble space.

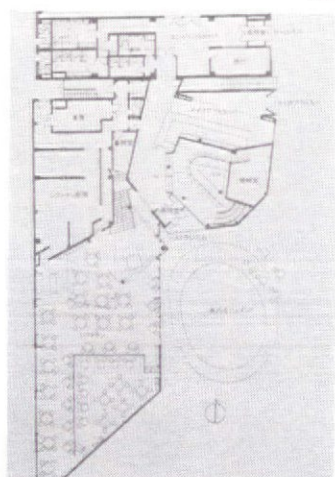
Steven D. Ehrlich AIA Architects

## ED MOSES STUDIO

Artist Ed Moses has built himself a living and work environment on an ample flat lot in Venice. As his needs and desire to build have grown, so has an assortment of small sheds, storage "houses", a remodelled California bungalow, and a large 1100 square foot painting studio designed in collaboration with architect Steve Ehrlich. A simple program led to the design of a spacious and light-flooded shed. The truss system, spanning wall-to-wall and forming a gable roof, acts as a foil for the high, longitudinal cupola providing clerestory ambient light to the work area. The plan is substantially open with the exception of a principal art wall set two feet inside and perpendicular to the exterior wall. The space behind this wall is used for storage, and is accessible from two outside garage doors.



## MERIT AWARDS



Plan



Frank O. Gehry & Associates

## FISHDANCE RESTAURANT

The owners and operators of Fishdance Restaurant are a large Japanese corporation. Their program was simple: the building should be an exciting place to dine, feel informal and crowded. Their only specific request was that a fish be prominently incorporated into the design. Located in a new public park along the Inland Sea, the restaurant is near shipyards, cranes, docks, a reconstructed 19th century customs building, and two double deck expressways at each end of the site. In response to this waterfront chaos, the restaurant assumed three simple forms: a copper-clad spiral, a 70 foot chainlink fish, and a slope-roofed building clad in light blue metal with a clerestory tower. The spiral contains a bar with a deep fry counter winding above it. The slope-roofed building houses the kitchen and main dining area with an upper level grill. Adjoining dining areas look through windows or glass walls at the fish.

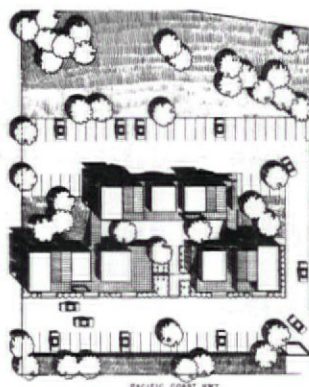


Meriken Park, Kobe, Japan

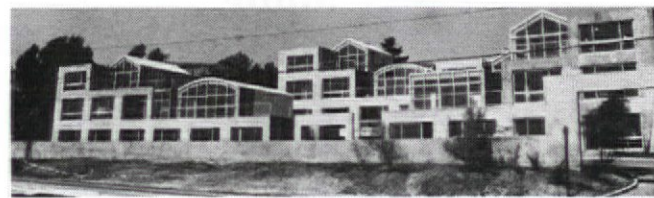
Owner  
*The World Co., Ltd.*  
General Contractor  
*Takenaka Komuten Co. Ltd.*

SILVETTI: The fish is dynamite. I love this project. It is so appropriate for this area in Japan. BEEBY: The fish might be terrifying if it weren't in the context of the freeway, but somehow given the scale of the freeway it becomes a friendly monster. COBB: For me, I am not awarding the fish. It's really the interior of the spiraling tower, especially how carefully all the pieces are put together. It's a very dramatic space.





Plan



Goldman/Firth/Associates

## OFFICE BUILDING

Goldman/Firth/Associates were architects and developers for this 20,000 square foot office building along the Pacific Coast Highway in Malibu. The site plan was influenced by an existing fault trace through the middle of the property, a need to set back from the noisy highway, and a desire to create a village-like office environment with ocean and inland mountain views. The project consists of three, 2-story buildings with penthouse lofts and pavilions, each containing small offices with individual outdoor entrances accessible by covered walk. The stepped silhouette of the complex is low enough to leave the view of the hills and ridgeline undisturbed, and the choice of materials complements the color and texture of the natural surroundings.

24955 Pacific Coast Highway

Owner  
Ron Goldman  
General Contractor  
Gageant Construction  
Landscape Architect  
Goldman/Firth/Associates,  
LA Group & Isabelle Greene  
BEEBY: I like the way they have broken up the program of 20,000 square feet, especially the way it seems becomes more fragmented as it moves into the hillside.  
SILVETTI: The proportion of punched stucco wall to the other materials is very well balanced and original. The project needs the vegetation to grow in order to balance the starkness of the forms.  
COBB: The stainless steel appendages are expertly handled and indeed very elegant.  
BEEBY: We have to stipulate that if we give this project an award they can never paint it.



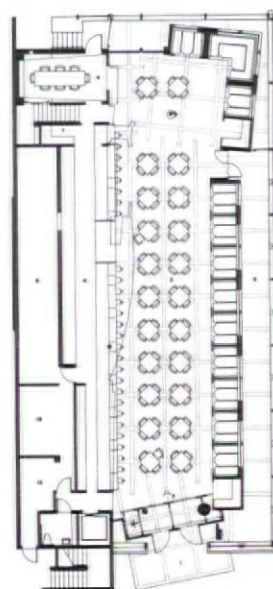
## MERIT AWARDS



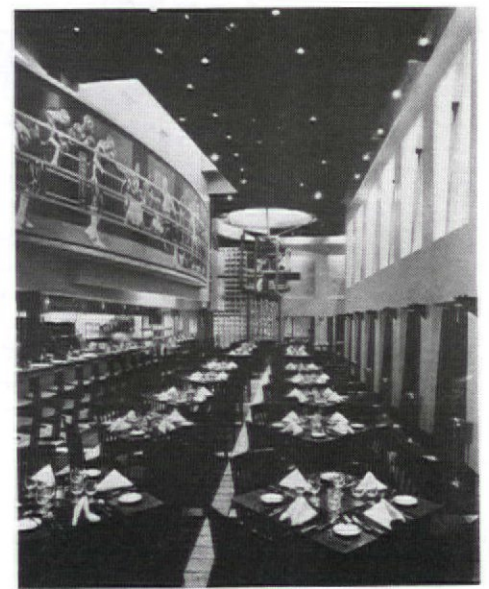
Morphosis

## KATE MANTILINI RESTAURANT

Kate Mantilini is a new restaurant inserted into a 1960s Miesian pavilion at the base of a small office tower. Occupying the northwest corner of Wilshire and Doheny, the restaurant appears to be as a new building entrapped in an old one. The "new" building is characterized by a heavy exterior wall; and the "old" one is visible in the slim steel exterior columns which delineate the edge of the building. Inside, there is a row of intimate booths lined up along the south facade, each with a little window overlooking Wilshire Boulevard. The heroic interior is dominated by a large mural of a boxing match, a long counter, and a conceptual "orrery," a mechanistic sculpture which appears to pierce through the roof. The roof itself contains mechanical equipment rooms, and is crowned by a large sundial.



Plan



9101 Wilshire Blvd., Beverly Hills

Owner  
Hamburger Hamlets, Inc.,  
Marilyn & Harry Lewis  
General Contractor  
Illig Construction  
Landscape Architect  
Burton & Spitz  
COBB: This project should be praised for the way it makes a quiet and disciplined statement on Wilshire Boulevard and then becomes exuberant on the inside.  
PFISTER: For what it's worth, the interior of this project is better than anything we saw in the interior jury.  
BEEBY: I like the way it is loyal to the idea of the diner as a building type, even though there are a lot of other things going on.  
SILVETTI: It is the most exciting and accomplished of this stylistic trend. Balanced in handling of a vocabulary and mood that in general produces chaos and banality.

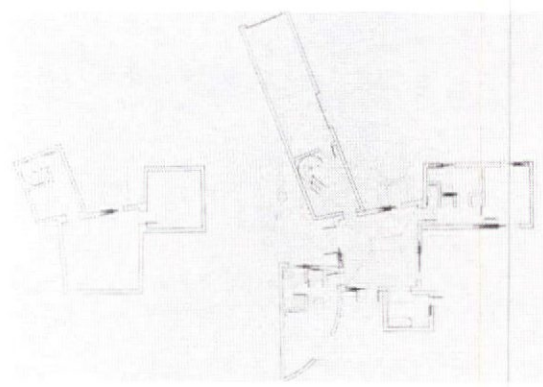
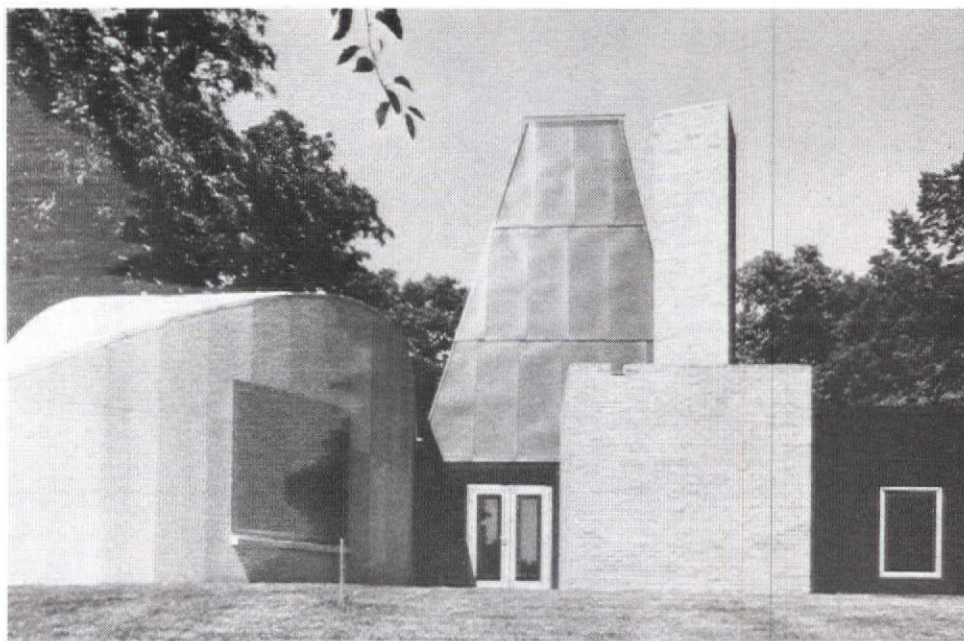


Wayzata, Minnesota

Owner  
Mr. & Mrs. David Michael Winton  
General Contractor  
Joe Boyer & Sons  
Associated Architect  
Meyer, Scherer & Rockcastle, Ltd.  
Landscape Architect  
Damon Farber Associates  
COBB: What separates this house from the other projects is the level of inventiveness. It's about taking risks, always pushing at the boundaries. The improvisational and sculptural qualities have pushed the idea of house far beyond any other recent work.  
SILVETTI: It is poetic.  
BEEBY: For being very abstract it is also very evocative. The architect has furthered his own vocabulary by taking a risk. It is a great leap forward in his work.

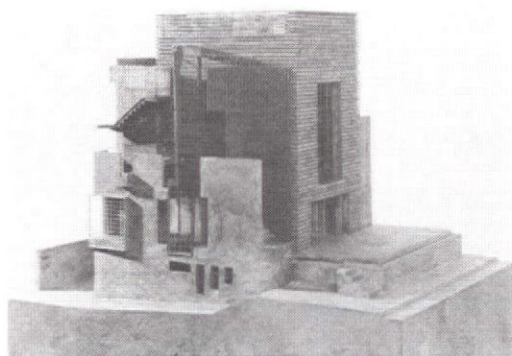
Frank O. Gehry and Associates  
**WINTON GUEST HOUSE**

The Winton guesthouse is located on a wooded lakefront and serves an existing 1950s Philip Johnson house. Used mainly by the children and grandchildren of the owners, the 1500 square foot building contains simple, informal living and sleeping accommodations. Seen from the main house, it appears as a collection of discrete objects set into the landscape. Clustering around a tall central living/dining area are a long box shape, containing service and kitchen functions, a brick fireplace alcove, and two bedroom and bathroom suites. One suite, surfaced in local kasota stone, is curved; the other has a shed roof. This suite and the living room are sheathed in painted metal panels. The service wing is covered in prefinished plywood. Above it a galvanized metal sleeping loft contains a small telescope.



Plan

## HONOR AWARDS

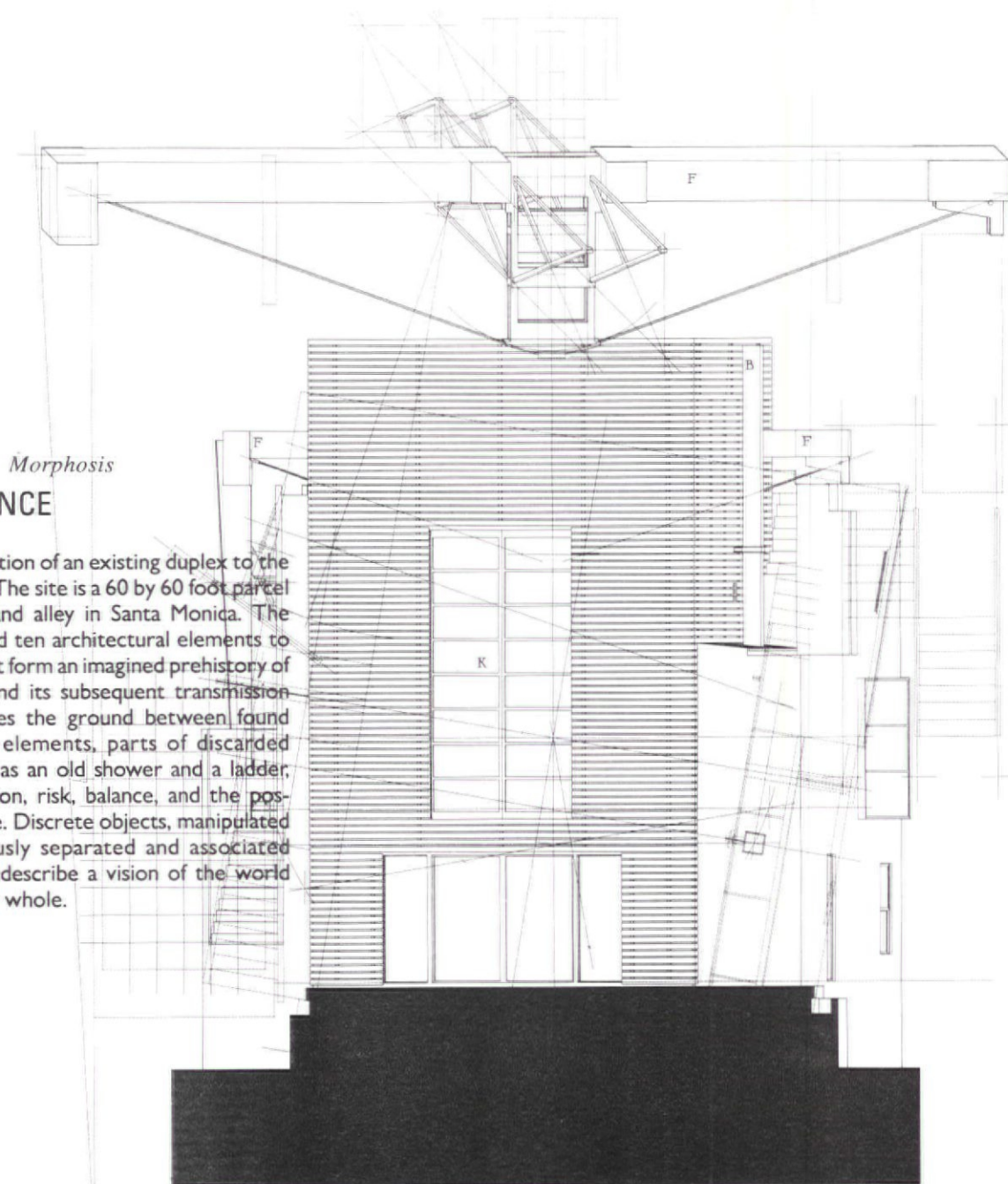


634 1/2 Sixth Street, Santa Monica

Owner  
Thom Mayne  
SILVETTI: This is truly an extraordinary project. It is an example of how the project can have qualities that the building will never have. I question if it will look like this in reality, especially some parts that look transparent in the model.  
COBB: They have elevated the idea of a project to the level of serious research.  
BEEBY: The drawings are the thing that make the project. They point out and create relationships that will never be perceived when the project is built, but they are still architectural in their own right.  
COBB: The use of the "lath" motif is spectacular.  
SILVETTI: The interior is a very private place.

Morphosis  
**SIXTH STREET RESIDENCE**

This unbuilt project is the renovation of an existing duplex to the specifications of the new owner. The site is a 60 by 60 foot parcel on a typical residential street and alley in Santa Monica. The architects invented and imported ten architectural elements to the site which will embody in built form an imagined prehistory of a place, an archeological past and its subsequent transmission across time. The house explores the ground between found objects and building. The ten elements, parts of discarded machinery or "dead tech" such as an old shower and a ladder, present the idea of decay, tension, risk, balance, and the possibility of a dystopian architecture. Discrete objects, manipulated independently and simultaneously separated and associated through their geometric order describe a vision of the world which is neither fragmented nor whole.



Elevation



# L.A. ARCHITECT

## 1987 Design Awards

The winners of the 1987 Los Angeles Chapter Annual Design Awards were announced on Friday, October 16. The judges for this year's awards were Thomas Beeby, AIA, Henry Cobb, FAIA, and Jorge Silvetti for architecture and Claude Engle, Charles Pfister and Andree Putman for interior architecture. The judging for both groups took place all day October 16. This year there were 137 projects submitted in the architecture category and 23 in interiors. At the reception on Friday evening, the juries presented the winning projects in slide form and explained the reasons for their selections. Eleven projects were chosen for awards, two in interior architecture and nine in architecture.

### Architecture Jury

The jurors began viewing the projects in the morning Friday, and by noon had pared down the group to about 30. While paring down the projects, the jury established criteria for evaluating work. They acknowledged that there were many competent projects in the wide range submitted. They decided, however, that projects singled out for awards should be fresh in concept, innovative, and explore new territory in design, building or planning. They sought to reward the extra effort and risk involved in initiating work of a more experimental nature. In designing projects that redefine a building type or change the notion of what a house

cerned that other large-scale work was overly energetic. They noted that the architects of these projects had used some of the same improvisational partis developed in Southern California residential architecture over the years. Their concerns about this were twofold: first, that the seemingly arbitrary use of those principles to organize and shape large commercial projects did not show proper regard for issues of scale, program, and systems associated with these buildings; and second, that these ideas used out of context were arbitrary and meaningless.

By late afternoon the jury decided to single out nine projects for awards. They felt at least two other projects deserved recognition; however, the slides submitted were not photos of finished buildings. The rules for the awards clearly stated buildings submitted had to be completed by the submittal date. While this may have been the case for these projects, the in-progress slides submitted made it difficult to judge the finished work. Even though they felt that this work deserved recognition, the decision was made to not honor these projects since they will be eligible next year. With the nine projects selected, the jury discussed relative quality and assigned award levels of honor, merit, and citation.

### Interior Architecture Jury

This is the first year a jury had been created for interior architecture and only 23 submissions were received, disappointing the jury. Few projects stood out as exemplary; however, in many cases the jury felt that this

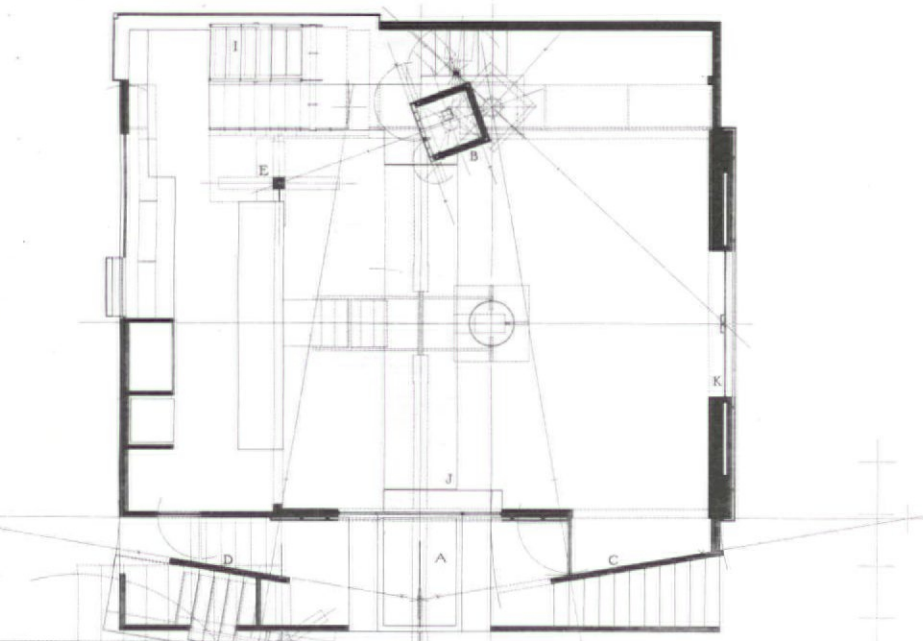
### Conclusions

From the low number of submissions and comments of jury members it appears that creating two awards categories for interior architecture and architecture was not an improvement over the previous system. On some projects, the jurors had difficulty separating interiors from architecture. Perhaps in the future, one jury member should be an architect actively working in interiors as interiors need to be evaluated by a different set of criteria than buildings.

The jurors, some of whom had been on other AIA chapter juries this year, remarked that the Los Angeles awards were above or at the same level of quality as awarded projects in other major American cities. They also remarked, however, that the quality of the "average" project submitted in LA was not up to the level one would expect to find in New York or Chicago. In fairness they felt that this assessment may be based on poor photography: the quality of slides submitted overall was not very good. Charles Pfister pointed out that as the owner of a small firm he understood what kind of expense professional photography can be; but he urged architects to commission the best quality photography they can afford. As he said, it is the only professional record one has of a project and one of the only ways we can communicate ideas to each other.

Overall, the awards process was informative. We were fortunate to have a highly qualified jury to review and talk about the chapter's recent work. They made instructive

**"The jurors were not looking to award any particular style, in fact, issues of style were not addressed in their comments. They confined themselves to evaluating the merit, quality of intention, and final execution of the original idea."**



Exploded plan, Sixth Street Residence, Morphosis.

can be, architects expand the vocabulary of architecture in general. This benefits the profession as a whole. The jurors were not looking to award any particular style, in fact, issues of style were not addressed in their comments. They confined themselves to evaluating the merit, quality of intention, and final execution of the original idea. As in other years, a large proportion of this year's awards were for residential or small buildings. This is understandable in that the scale and simplicity of program makes experimentation on these smaller projects plausible.

The jury commented on one stylistic issue, however. As expected, some of the large commercial work was competent if perhaps bland; however, the jury was con-

cerned that other large-scale work was overly energetic. They noted that the architects of these projects had used some of the same improvisational partis developed in Southern California residential architecture over the years.

As with the architecture jury, the interiors jury was looking for "innovative" rather than merely "competent" design solutions. Competency, the jury felt, should be an obvious trait of every project. The ability to design detail and understand scale should be the basic skills of any professional.

The two awards in this category stood out because, in addition to being well detailed and competently executed, they were innovative in their use and juxtaposition of materials and finishes.

The projects exhibited a fresh approach and employed imaginative solutions, especially given relatively tight budget constraints.

comments about the evaluation process and the quality of submissions which should be valuable in the future. They also carefully explained their process, criteria and reasons for recognizing each project at the awards announcement after the judging. The quality of this explanation is central to helping promote an understanding of local and national design issues, and hopefully will increase the dialogue about architectural issues, participation, and quality of the design awards program in the years to come.

**Robert Harris, AIA**  
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Design Awards Committee