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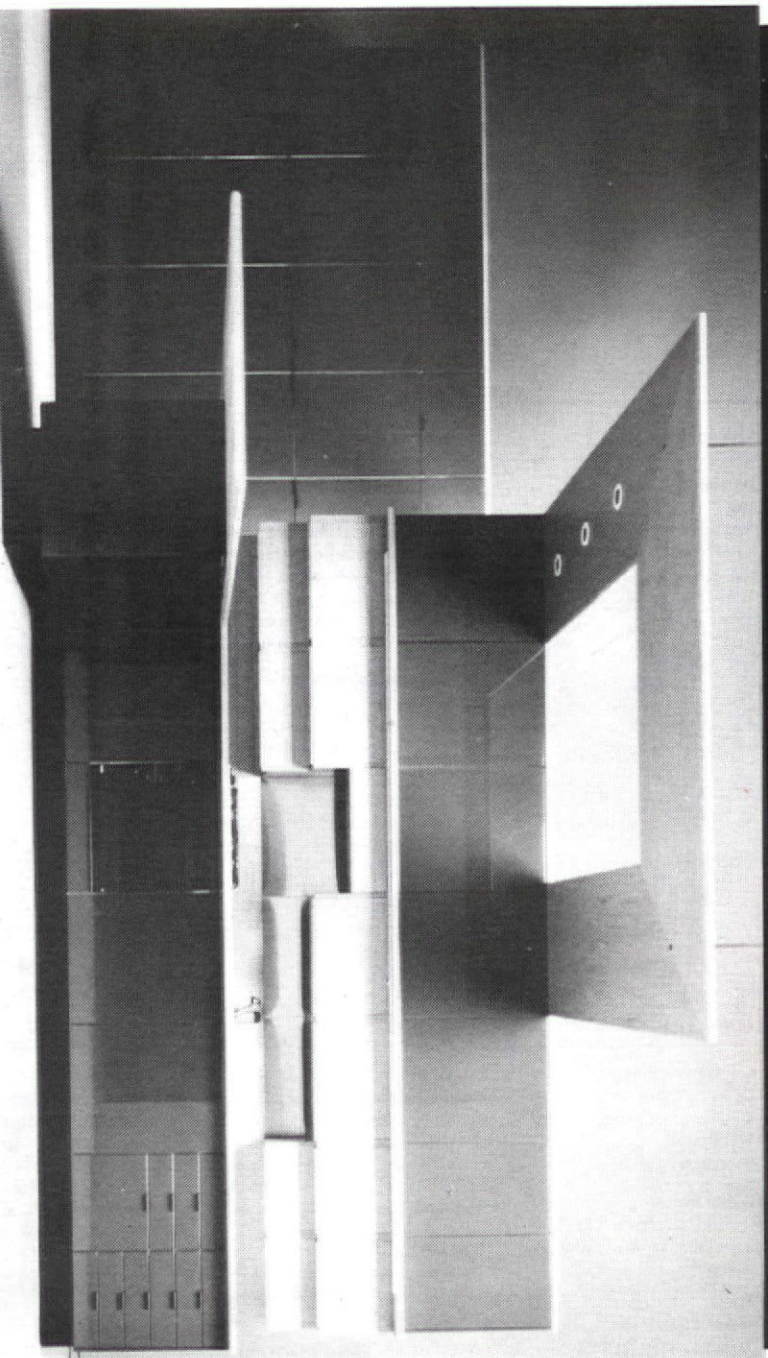
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Metro Square Competition Page 1

LA 12 Redux Page 2

Waterworks Reborn Page 4

Bill Adams is one of the architects featured in L.A. Architecture 12 + 12, an exhibition and panel discussion at West Week. Pictured above, the Pyda Studio.

CALENDAR

Tuesday 1

Specifications for Mechanical and Electrical Engineers
Construction Specifications Institute Course begins, 7 consecutive Tuesdays, 6:30-9 pm, \$91 members, \$112 non-members, Woodbury University, 7500 Glenoaks, Burbank. Call (213) 254-4155.

Time Management Seminar
Pacific Design Center, Room 259C, 6:30 pm. Call (213) 659-2282.

A Last Golden Age of Saxon Architecture
Lecture by Jean Bony, art historian, sponsored by USC School of Fine Arts, 101 Harris Hall, 7 pm. Call (213) 743-2788.

Wednesday 2

Materials and Methods
Lecture by Ed Carvana, 1988 CALE Exam Prep lecture series, 6:30-9 pm, 3141 E. Broadway, Long Beach. Call (213) 426-4639.

Thursday 3

Housing Options for Women: Exploring the Issues with the National Congress of Neighborhood Women During the International Year of Shelter for the Homeless
Lecture sponsored by UCLA School of Urban Planning, 5:30 pm, 1102 Perloff Hall. Call (213) 206-0540.

A European Colonization
Lecture by Jean Bony, art historian, sponsored by USC School of Fine Arts, 101 Harris Hall, 7 pm. Call (213) 743-2788.

Mechanical Seminar
Lecture by Richard Palmer, 1988 CALE Exam Prep lecture series, 7-9 pm. Call (714) 261-5704.

Birthday of Alvar Aalto-1898

Friday 4

Title 24, Non-Residential Energy Standards Seminar
Co-sponsored by Southern California Edison Company and Southern California Gas Company, 10 am-3 pm, \$50 non-members. Call (818) 302-3210.

Weekend

Saturday, March 5
General Structures
1988 CALE Study Seminar, 9 am-12 noon and 1-4 pm, USC School of Architecture, 101 Harris Hall, \$10 AIA/\$20 other. Call (213) 659-2282.

Cliff May Celebration
UCLA Extension one-day seminar featuring romantic imagery and modern technology of Cliff May's Ranch House designs, 9:30 am-4 pm, 2160E Dickson Art Center, UCLA, \$50. Call (213) 825-1901.

Architectural Tour and Benefit
Honoring John Lautner, tour of Silvertop, Hollyhock House and Ennis-Brown House in conjunction with Frank Lloyd Wright exhibition. \$125, includes dinner. Event benefits Municipal Art Gallery. Tours start 4:30 pm. Call (213) 485-4581.

Monday 7

From Broadway to Skid Row to Bunker Hill: Street Life in Downtown LA
Photographic exhibit by Diego Cardoza, sponsored by UCLA School of Architecture and Urban Planning, continuing through March 25. Call (213) 825-3791.

A Study of Long Island Transmission Towers: Demonstrating a Language of Form
Exhibit sponsored by UCLA School of Architecture and Urban Planning, continuing through March 25.

Tuesday 8

Chamber Music in Historic Sites
Charles W. Coe Library, Mount St. Mary's College, Brentwood, Consort of Musick, 7pm. Call (213) 747-9085.

General Structures
Lecture by Robert Culp, structural engineer, 1988 CALE Exam Prep lecture series, 7-9 pm, 3840 South Plaza Drive, South Coast Plaza Village, Santa Ana. Call (714) 557-7796.

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

Wednesday 9

Dance, Art and Architecture
Lecture by Bella Lewitzky, choreographer, continuing SCI-ARC lecture series, 1800 Berkeley, Santa Monica. Call (213) 829-3482.

Materials and Methods
Lecture by Ed Carvana, 1988 CALE Exam Prep lecture series, 6:30-9 pm, 3141 E. Broadway, Long Beach. Call (213) 426-4639.

New Member Orientation
Pacific Design Center, Room 259C, 4 pm. Call (213) 659-2282.

Associate Board of Directors Meeting
Pacific Design Center, Room 259C. Call (213) 659-2282.

Thursday 10

Parallel Paths
Lecture by Saul Bass, sponsored by the Architecture and Design Council of MOCA, the Member's Council Forum Series, at MOCA Auditorium, 7:15-8:30 pm, reception following. Call Lauri Arneson (213) 933-8341.

Mechanical Seminar
Lecture by Richard Palmer, 1988 CALE Exam Prep lecture series, 7-9 pm. Call (714) 261-5704.

Professional Practice Committee
Topic: Bidding and Negotiation, Pacific Design Center, Room 259, 5:15 pm. Call (213) 456-6909.

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

Friday 11

CONDOC
Workshop sponsored by American Institute of Architects/Professional Development Program, learn basics for simplifying, organizing and standardizing working drawings, Kona Kai Beach and Tennis Resort, San Diego, \$235 AIA, \$265 non-members. Call (619) 222-1191.

Western Woods Association Seminar
Lecture by Frank Stewart, 1988 CALE Exam Prep lecture series, 7-9 pm, location to be announced. Call (714) 557-7796.

Weekend

Saturday, March 12
General Structures
1988 CALE Study Seminar, 9 am-12 noon and 1-4 pm, USC School of Architecture, 101 Harris Hall, \$10 AIA/\$20 other. Call (213) 659-2282.

Art Deco Landmarks
Downtown Walking Tour sponsored by LA Conservancy, \$5, 10 am. Call (213) 623-CITY.

Charles Rennie MacKintosh: A Tale of Two Cities, Glasgow and Vienna
UCLA Extension one-day seminar, 9:30-4 pm, lecture by Anthony Jones, architect, educator, \$95. Call (213) 825-9061.

Monday 14

1988 Oranges and Lemons Awards
Honors the best, and less than the best, in planning, architecture, interior design, environmental solutions, landscape design and public art, Westwood Playhouse, 10886 Le Conte Avenue, Westwood, \$18. Call (714) 596-8706.

The Order of Things
Lecture by Michael Foucault, 7 pm, SCI-ARC, \$20 for Forum members, SCI-ARC faculty and staff, \$30 for non-members, \$10 for students. Call Ann Bergrin (213) 821-3494 or Aaron Betsky (213) 938-6826.

AIA National Convention, San Francisco

Tuesday 15

On Continuity and Change
Lecture by Susan Torre, Professor of Architecture at Columbia University, 8 pm, location to be announced. Call (213) 825-3791.

Lateral Forces
Lecture by Robert Culp, structural engineer, 1988 CALE Exam Prep lecture series, 7-9 pm, 3840 South Plaza Drive, South Coast Plaza Village, Santa Ana. Call (714) 557-7796.

AIA National Convention, San Francisco

Wednesday 16

Biosphere II - A Blueprint for Survival
Lecture by Merle Jensen, Agricultural/Environmental Researcher, continuing SCI-ARC lecture series, 1800 Berkeley Street, Santa Monica. Call (213) 829-3482.

Materials and Methods
1988 CALE Exam Prep lecture series, 6:30-9 pm, 3141 E. Broadway, Long Beach. Call (213) 426-4639.

LA ARCHITECT Editorial Board
Pacific Design Center, Room 259C, 7:30 am. Call (213) 659-2282.

CCAIA Board of Directors
Long Beach. Call (213) 659-2282.

Thursday 17

Klaus Herdig
Seminar discussion with author of *The Decorated Diagram*, 10-11:30 am, Woodbury University. Call (818) 767-0888.

Mechanical Seminar
Lecture by Richard Palmer, 1988 CALE Exam Prep lecture series, 7-9 pm. Call (714) 261-5704.

Friday 18

Weekend

Saturday, March 19
Lateral and Long Term Structures
1988 CALE Study Seminar, 9 am-12 noon and 1-4 pm, USC School of Architecture, 101 Harris Hall, \$10 AIA/\$20 other. Call (213) 659-2282.

Spring Street: Palaces of Finance
Downtown walking tour sponsored by LA Conservancy, 10 am, \$5. Call (213) 623-CITY.

Sunday, March 20
Chamber Music in Historic Sites
St. Cecilia Church, Los Angeles Harmonic Choir, 3:00 pm. Call (213) 747-9085.

Monday 21

Birthday of Eric Mendelsohn-1887

Tuesday 22

Long Span Structures
Lecture by Robert Culp, structural engineer, 1988 CALE Exam Prep lecture series, 7-9 pm, 3840 South Plaza Drive, South Coast Plaza Village, Santa Ana. Call (714) 557-7796.

Wednesday 23

Music as Space
Lecture by Robert Winter, musicologist, continuing SCI-ARC lecture series, Intersections, 8 pm, SCI-ARC Main Space, 1800 Berkeley Street, Santa Monica. Call (213) 829-3482.

Materials and Methods
Lecture by Ed Carvana, 1988 CALE Exam Prep lecture series, 6:30-9 pm, 3141 E. Broadway, Long Beach. Call (213) 426-4639.

Westweek
Pacific Design Center, March 23-25.

Thursday 24

Professional Practice Committee
Topic: Construction Administration, Pacific Design Center, Room 259, 5:15 pm. Call (213) 456-6909.

A/E/C Marketing Automation Seminar
Conducted by Nancy Watson and Gregory B. Coleman, 8 am-12 noon, Airport Hyatt, L.A., \$125 for first person from firm, additional members of firm are \$62.50. Call (313) 455-0180.

Mechanical Seminar
Lecture by Richard Palmer, 1988 CALE Exam Prep lecture series, 7-9 pm. Call (714) 261-5704.

Friday 25

Chamber Music in Historic Sites
Doheny Mansion, Eugenia Zukerman, 8 pm. Call (213) 747-9085.

Weekend

Saturday, March 26
Seventh Street-Mecca for Merchants
Downtown walking tour sponsored by LA Conservancy, 10 am, \$5. Call (213) 623-CITY.

Sunday, March 27
A. Quincy Jones Residence (The Barn) 1965, Tour-A. Quincy Jones, Architect
Great Houses sponsored by USC Architectural Guild, 3-6 pm. Call (213) 743-4471.

Chamber Music in Historic Sites
Castillo del Lago, Hopkinson Smith, 1 pm and 3 pm. Call (213) 747-9085.

Birthday of Ludwig Mies Van Der Rohe-1886

Monday 28

Post-Modernism
Discussion with Cornel West, 7 pm, SCI-ARC, \$20 for Forum members, SCI-ARC faculty and staff, \$30 for non-members, \$10 for students. Call Ann Bergrin (213) 821-3494 or Aaron Betsky (213) 938-6826.

Tuesday 29

Birthday of Sir Edward Lutyens-1869
Birthday of Raymond Hood-1881

Wednesday 30

AFLA Night-A Musical Interlude
Winds of Santa Ana at the Gamble House, \$10 members, \$15 non-members, includes tour, wine and cheese reception, lecture, two sessions: 6:30 and 8:30 pm. Call (213) 659-2282.

Building Performance and Regulations
Lecture at Pacific Design Center, Room 259C, 5 pm. Call (213) 659-2282.

Thursday 31

Mechanical Seminar
Lecture by Richard Palmer, 1988 CALE Exam Prep lecture series, 7-9 pm. Call (714) 261-5704.

12.6 MILLION PEOPLE

It has taken far too long for Angelenos to accept the fact that Los Angeles long ago ceased to be a city and that its ills can only be cured by understanding it as a galaxy of urban-suburban constellations totaling 12.6 million people and covering 465 square miles.

Because of its unique form, it has developed no nervous system to govern itself. As a result, the health of every individual in each of its constellations is threatened by battles with its neighboring constellations—battles which can only end in stasis for all. That Los Angeles' predicament is drawing national attention is evidenced by the cover story in the January *Atlantic Monthly*.

The health of the architectural profession is just as threatened as that of any other, but architects must act now because they are one of the few professions equipped to bring about healthy change.

Democracy is a very clumsy form of government (although the only safe one, as we know) and, in order to be effective, citizens of any given area must be drawn together by an awareness of common health goals. Traditionally, cities have been governed by downtown-centered political, economic and social hierarchies whose common goals, for better or worse, have determined the health of the whole city. One of the strongest characteristics of the traditional big-city power structure has been its unwillingness to pay for the necessary infrastructure to extend services to growing suburbs. Suburbs, for their part, have been reluctant to share the cost of preserving the health of the city. Suspicion, competition and vicious in-fighting have too often marked this relationship.

This traditional city-suburb conflict is precisely what has shattered most thoughtful efforts to solve the ills of Los Angeles, our galaxy of communities, urban and suburban, which envelopes five counties and 157 city jurisdictions. Each of these entities is so absorbed in its own blind struggle for survival as to be almost completely indifferent to the health of its neighbors.

Democracy, if it is to function at all, must do so through the efforts of power coalitions, a concept distasteful to ivory-tower democrats. But its opposite, Populism, is mob rule and mobs are rock-throwers, rarely thoughtful enough to consider compromise. Power coalitions are geared to compromise, at least in democracies like ours where the effective rule of law prevents any group from seizing ultimate power and creating an oligarchy.

What the Los Angeles galaxy must give birth to, then, are new power coalitions in each constellation, each of which understands its place as only one in the overall celestial order.

In less rhetorical terms, these common problems call for common compromises. Traffic health, for instance, will never be achieved by the proposed multiple bandaid measures of building more freeways, double-decking the old ones, expanding mass transit, and imposing better traffic management plans. Rather, according to the Southern California Association of Governments' recent computer model of "Galaxy of Los Angeles" transportation in the year 2010, all of these would be only a gesture toward meaningful relief of the expected fatal congestion (infarction, so to speak). Moving employment closer to housing and vice versa is the only effective route to traffic health, a program advocated before in this column and elsewhere but generally dismissed as pie-in-the-sky or a quack doctor's cure for a deadly illness.

Los Angeles Galaxy's other diseases, crises of crime, education, air, water and soil pollution, are ignorant of time-worn political boundaries, just as diseases of a live body are eager to course rapidly through the circulation system. The galaxy's billion-dollar-a-year cocaine trade, for example, could never be confined to one of its constellations.

But do cures exist? Yes. Most still await the formation of galaxy-wide power coalitions, but in recent years there have been several brilliant, albeit small, examples of actual improvement. *Atlantic Monthly's* article cites two encouraging signposts: in the late 50's and early 60's Dorothy Chandler created a successful coalition of old families, downtown corporations, show business leaders and self-made millionaires to build the Music Center on Bunker Hill. More recently, prime-movers of the Museum of Contemporary Art persuaded Mayor Bradley and the CRA to use California Plaza's required art budget to build the museum rather than a sprinkling of sculptures through its 11.2 acres.

It has become critical, then, for architects to refocus their expertise and concerns from the close-ups of individual buildings to the panoramas of Galaxy Los Angeles. Those who do so will be richly rewarded, not only in the personal satisfaction of playing an important role in curing the galaxy of impending stasis but also in endowing it with the magic of perpetual growth which has heretofore made it a rich environment for building design.

The "how-to" will be complex and difficult but must certainly be centered on using the architect's position in society to cajole, persuade, and assemble individuals and groups into powerful coalitions with galaxy-wide concerns and visions.

In Galaxy Los Angeles a logical start can be with SCAG which should have graduated years ago from its mandate as a toothless advisory group to that of a regional governing body. The founders of our country managed to persuade the original bickering colonies to accept central government, why not Galaxy Los Angeles?

Paul Sterling Hoag

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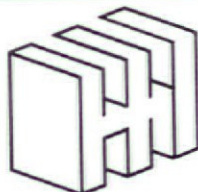
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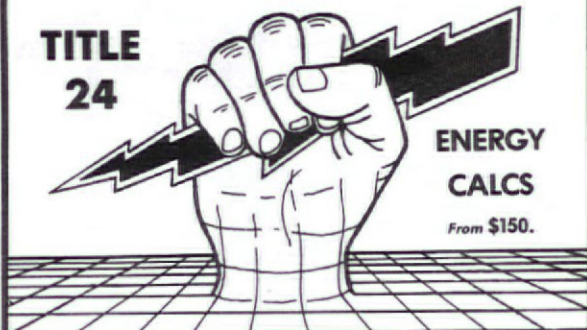
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completion, sometimes neither. The new plan of the Ennis house shows the house as designed; the accompanying model shows it as built. A post lamp from Olive Hill is attributed to Wright and dated 1921; it actually was designed by Schindler in 1927.

The irony of this show is that it celebrates Olive Hill, yet the iconography of death is pervasive at Barnsdall Park as it exists today. Wright's buildings are in varying states of decrepitude. Hollyhock house is rife with cracks and sorely in need of paint; whatever beauty remains is vitiated by a fence of rusting chain link and delaminating plywood around the western front. Residence A is a hybrid of pieces lost and pieces added, and the garden seating area and pool planned by Schindler and Neutra are moldering ruins.

It is perhaps the condition of the grounds that is most tragic. The olive trees are dying; their truncated stumps remains as grave markers. Hermits lurk behind bushes, but they are not the creatures of innocence that populated eighteenth-century English gardens. The "awful and solemn" sentiments sought by Alexander Pope are replaced on Olive Hill by genuine trepidation.

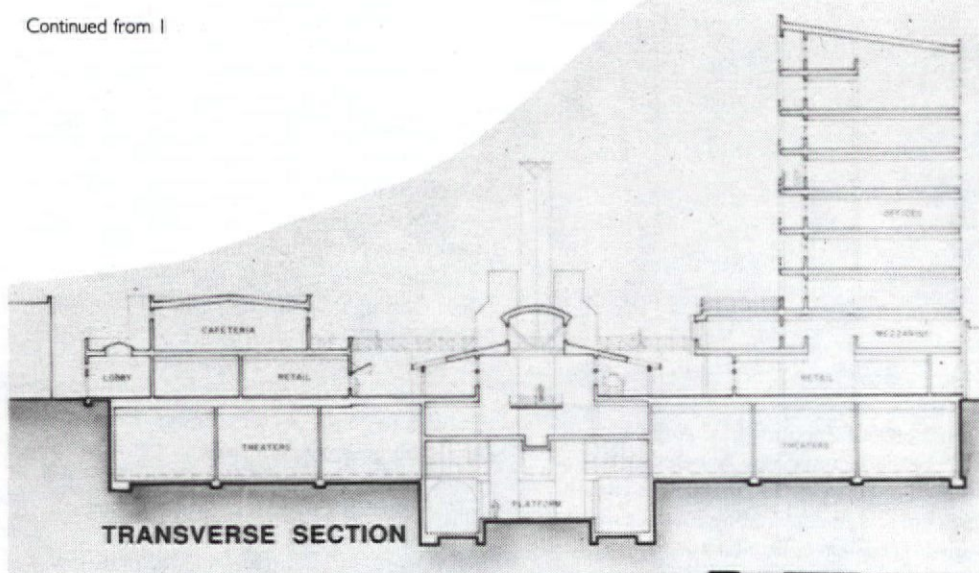
Housekeeping on the hill is indefensible. There is graffiti everywhere; and the entrance court to Hollyhock House, used as a parking lot, also contains an assortment of trash containers, gardeners' equipment, and barriers. A small pool in the court is filled with stagnant water and debris.

The public interest is not being served.

Robert L. Sweeney

Mr. Sweeney is the author of the forthcoming book, *Frank Lloyd Wright and the Textile Block System: The Mono-Material Myth*.

Continued from I



capital I. The trenching of the site brings forth the dynamics for the real reason for the site...the noise and action of the subway is a real thrill". Niles Finne stated that "...if we are really using this as a polemic to the people designing metrorail, this might be something they should seriously consider, that at certain points the stations shouldn't be beneath an open plaza, but carved away so people can see them." He also felt that this scheme showed "a level of inventiveness which comes from an understanding of what the nature of this place is".

From the metrorail platform, a grand exterior stair and two sets of escalators provide access and orient the visitor towards MacArthur Park across Alvarado Boulevard. Facing the park, the Alvarado elevation presents a low horizontal edge punctuated by two strong vertical elements, an office tower and a tall vertical sign, reminiscent of many of the neon signs visible from the park, announcing the "METRO" cinema.

A pedestrian path which runs the length of the site from Alvarado Boulevard to Westlake Boulevard, is bordered by shops and restaurants. On the west side of the site it widens to become a *mercado*, where local vendors can market their wares to the pedestrians passing along Alvarado.

Instead of developing 20,000 sf of restaurants in addition to the fast food park, the

design team developed a 10,000 sf low priced cafeteria which they thought more appropriate to the demographics of the area. They incorporated the remaining 10,000 sf into a soup kitchen for the Homeless Bureau with a separate entrance off Alvarado.

However, the social issues interested the jury more than the programmatic issues. MacArthur Park, the most intensely used park in the Los Angeles parks district, and Westlake, the most densely populated district in Los Angeles, are both rich in character and history, and the inevitable changes metrorail and Metro Square will cause were perceived as an important issue. Although many of the predicted problems resulting from the metrorail are limited to construction logistics, other more permanent changes will occur as increased development along the Wilshire corridor, encouraged in part by the metrorail, results in higher land values and a loss of what is now affordable housing. This may force the current population out, changing the 74% Latino ethnic mix of the neighborhood. There is also a risk of the loss of historical architectural elements as redevelopment occurs.

The Metro Square Competition was initiated with the intention of contributing to the dialogue centered around the metrorail, and the submissions were publicly exhibited at Otis Parsons. The success of this competition

in the years to come may hinge on its ability to provide useful visions to the community. This ability may, in turn, have been limited by the program given to competitors. The jurors questioned the 1.7 to 1 development density outlined in the program, on a site zoned at 13 to 1. Although the program's authors wanted to offer an alternative to the typical developer's approach and also felt that it would be easier for the competitors to deal with a lower density, a realistic program would be more likely to deliver realistic solutions to real problems. In addition, a competition program that focused on results to be obtained, rather than configuration of programmed spaces, would have put more emphasis on the issues.

If the Real Problems Competition can show relevance to real issues and demonstrate a tangible effect through the influence of public opinion, private development or government actions, then interest and participation in the Real Problems Competition will surely expand.

William Corneli

Mr. Corneli, an LA/AIA Associate, works at RTKL.

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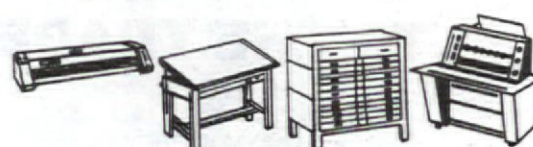
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WRIGHTS AND WRONGS

Two exhibitions focusing on very different aspects of Frank Lloyd Wright's career will be on view at the Los Angeles Municipal Art Gallery through Sunday, March 13. "Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral," is a traveling exhibition sponsored by the Herbert F. Johnson Museum of Art, Cornell University, and funded by SC Johnson & Son, Inc., and Steelcase Inc. "Frank Lloyd Wright in Los Angeles, An Architecture for the Southwest: 1919-1926," was sponsored by the Los Angeles Cultural Affairs Department and supported by a grant from Steelcase.

The Johnson Wax Administration Building, completed in 1939, proved that Wright's creative instincts were undiminished after a long hiatus; it also was a design of intense professional and popular appeal. It was a building type he had explored previously, most notably in the 1904 Larkin Building, Buffalo. There, the administrative functions of a large manufacturing company were housed in a separate building within the industrial compound. The programs for both buildings are similar; each is "sealed" from its environment; both have plans in which a large central workspace is overlooked by offices above, and they are both red brick. The aesthetic results, however, could hardly have been more different. The Larkin Building, with its vertical orientation and corner piers, derives from Louis Sullivan's 1890 Wainwright Building in St. Louis. The Johnson Building is emphatically horizontal: the corners are rounded, and light is admitted through bands of Pyrex tubing laid horizon-

tally. Wright once again answered the modernists.

The Johnson Building workspace is one of the greatest interiors of the twentieth century. Its distinctive features are a forest of columns that support discs which form the ceiling, and the light that enters through glass tubing laid between the discs. Rarely, even in Wright's work, has light been used to greater effect to determine architectural space.

"Creating a Corporate Cathedral" traces the evolution of the design, the construction process, and related projects in original drawings, models, photographs, and correspondence. It is highly accessible, a rarity among architectural exhibitions. Its focus is a huge, lighted model of the great workspace which conveys the message of the building with such clarity and potency that the rest of the exhibition seems almost a footnote. One cannot fail, however, to be impressed with the 25 original drawings from Wright's archive, which are the first to be widely circulated since 1960. They include superb renderings of the Larkin Building, the 1931 Capital Journal project which was the direct prototype for the Johnson building; the Research Tower, which was added to the original Administration Building; and "Wingspread", the house Wright built for Herbert Johnson north of Racine.

Like so many of Wright's buildings, construction did not go smoothly. Every detail required his attention, and much was resolved as the building was going up. In 1943, when Johnson was considering adding the Research Tower, he wrote to his architect: "To be frank, Frank, we simply will not consider a financial and construction nightmare like the office building."

This exhibition is the product of a ten-year study by Jonathan Lipman, who also prepared the accompanying catalogue, published by Rizzoli. If there is a cavil, it is the inclusion of examples of Wright's much earlier domestic work. The goal may have been to relate the Prairie houses with "Wingspread", but the sequence of presentation is not convincing.

The accompanying exhibition, "Frank Lloyd Wright in Los Angeles; An Architec-

ture for the Southwest: 1919-1926", focuses on six houses which divide thematically into two groups: those constructed for Aline Barnsdall on Olive Hill, and the "Textile Block" houses built immediately after. The show was curated by Jeffrey Chusid and Virginia Kazor, keepers of two of the publicly-administered houses in the exhibition. It is comprised of original drawings for the Barnsdall projects, photographs, furniture, and new plans and models prepared especially for this exhibition by USC architecture students under the supervision of Mr. Chusid. To the technologically-minded, the original molds for the Freeman house, included in the show, will have special importance.

This is an exhibition of considerable local interest. The houses are famous but little-understood, and literature on them is scarce. They were built at a transitional tie in Wright's career, during and immediately after his work in Japan on the Imperial Hotel, and reveal his ability to renew himself repeatedly. Sheldon Cheney, in his book, *The New World Architecture*, published in 1930, praised Wright for having "done more than any other individual to demonstrate that new methods and new philosophies of building have already displaced the old wherever man has come to spiritual honesty and creative inspiration; and...in California he has recently built houses that answer boldly and stirringly the challenge of the new age."

The primary investment in the exhibition went into the models, and they are its main strength. They were built to the same scale and effectively convey the forms and relative sizes of the buildings. Inexplicably, the Millard house, the first concrete block building, is not included. Its absence leaves an important gap in the evolution of Wright's thinking.

This exhibition is an opportunity missed, in view of the very generous grant from Steelcase. It neither asks nor answers questions about the position of these houses in Wright's career, the sources of inspiration, and their success or failure. The curators also are guilty of inconsistent scholarship. The dates assigned to the buildings are sometimes years of conception, sometimes years of

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L. A. ARCHITECT

to human possibilities of observation (the Heisenberg Principle). Astronomers have developed the theory of a constantly-expanding (and therefore unfixed) universe. And Einstein elaborated his Theory of Relativity, proposing that time itself may move at different rates depending on the relative speed of the observer and that energy and matter are interchangeable.

What kind of architectural order can express this world view of various contradictory truths? How could it be a relevant ordering system, utilized to proclaim our

The syntax of a new way of ordering would also be expressive of our times. The elements would be combined in ways that either express our sense that life has many levels of meaning and much contradiction, or else offer safe haven from this existential jungle. Peter Eisenman expresses the former. His House VI is an exploration of transparency and opacity of meaning using the house the way a writer uses the novel. We see several levels of meaning, expressed in the way forms are put together (through constructivism) or taken apart (through deconstructivism).

"Architectural language must still follow rules... when the architect knows his rules, he can playfully introduce them to his audience, then hide them at will, creating a dialogue between his building and those who use it."

situation and perhaps to help to remedy it? Or is the absence of order the only fit expression for a society which does not know why it exists or whether it will serve into the next century? No, the absence of order is not a solution. Buildings cannot even stand unless ordered structurally so that loads are distributed properly and channeled to the ground. Moreover, disorder is the lack of something, denoted by the prefix "dis" and is meaningless without an order to compare it to. The skew is not a skew without the orthogonal grid as back-drop.

The new order that seems appropriate will be one in which all three aspects of architectural language express our times—grammar (the basic elements of the vocabulary), syntax (the ways the elements are combined to make a whole) and rhetoric (the expression of content or the use of symbols to connote meaning).

The grammar of this new order would be pluralistic, borrowing from all sources. Why not? Freud and Jung have told us that classical myths express unchanging psychological conflicts, and that we all have the same common pool of symbols to draw from in our shared collective subconscious. The eclectic grammar of Charles Moore is appropriate. A good example is his Piazza d'Italia. It is constructed of three portions of facades standing like stage sets around a column, facade uses a different order of the development depicting a different part of the development of Greco-Roman architecture and culture. The three stage-set parts are suitable expressions of the theme of the architecture since, in Italy, the plaza is a sort of stage set. People stroll every evening to see and be seen.

And finally, the rhetoric or expression of meaning through symbols would express our culture. Frank Gehry's Loyola Law School is a good example. The colonnade and the pediment, symbols of the ancient tradition of the study of law, are presented in overly-simplified and industrialized form. Out of a bilateral symmetry of a peach facade juts a wild and jagged shark-grey staircase, biting into the peach-colored surface where they join. Gehry himself comments, "I don't look for the soft stuff...It's too pretty. It's not dealing with reality. I see reality as harsher; people bite each other."

Architectural language must still follow rules of grammar and syntax. Mathematics will always be a relevant basis for this, as long as apples fall to the ground and three times three equals nine. Rigor will still produce that straining away that is the tension in the game of creativity. And when the architect knows his rules, he can playfully introduce them to his audience, then hide them at will, creating a dialogue between his building and those who use it. As Gordon Cullen wrote in *Townscape*, "As soon as the game or dialogue is understood, the whole place begins to shake hands with you. It bursts all through the dull business of who did what and when and who did it first. We know who did it, it was a chap with a twinkle in his eye."

Tracy Garner
Ms. Garner, a student at the UCLA Graduate School of Architecture and Urban Planning. This essay was awarded a \$250 prize in the 1987 Women's Architectural League Writing Competition.

L. A. ARCHITECT 7



Maldoror's Equation, 1979, by Daniel Libeskind, expresses the disorder within architecture.

"The plan is the generator. Without a plan, you have lack of order, and willfulness." So began Le Corbusier in his historic manifesto, *Towards a New Architecture*. Put another way, it is the rules of the game that make for the richest play, and without their constraints one is left to arbitrary choices. It is the reins of rigor that set the architect straining to pull away. And through this tension come the freshest acts of creativity. This is surely the role of order in architecture.

There is a current trend among the avant-garde to denounce order. Bernard Tschumi has written, "I have very little to say about order except against it." Daniel Libeskind dismisses formal systems because he believes they eclipse the artist within the architect. Wolfgang Prix lambastes traditional ordering systems as irrelevant and even "crazy". The problem these iconoclasts have with order is that they sense that the essence of our era calls for a new order.

Towards a New Order

Since the classical, the modern, and the post-modern fall short of expressing our particular *zeitgeist*, they dismiss order altogether.

But order will always be relevant. Order in architecture is intimately related to culture because it is a direct expression of a culture's self-image or world view. By looking backwards at classical Rome, at the Renaissance, and at the "modern" revolution of the first half of our century, we find that each expresses the philosophical thrust of its time and place. And in all cases, richness results from the constraints of order.

Master of the modern movement, Le Corbusier called himself "more classic than the classicists" because of his strict adherence to his proportional system, *Le Modulor*. Mathematics was of special interest to him because it was the language of the engineer, creator of the machine. "The Engineer," he proclaimed, "inspired by the law of Economy and governed by mathematical calculation, puts us in accord with universal law. He achieves harmony." Corbusier's plans were the result of regulating lines—a guiding geometry using diagonals to proportion the

"There is a current trend among the avant-garde to denounce order...But order will always be relevant. Order in architecture is intimately related to culture because it is a direct expression of a culture's self-image or world view."

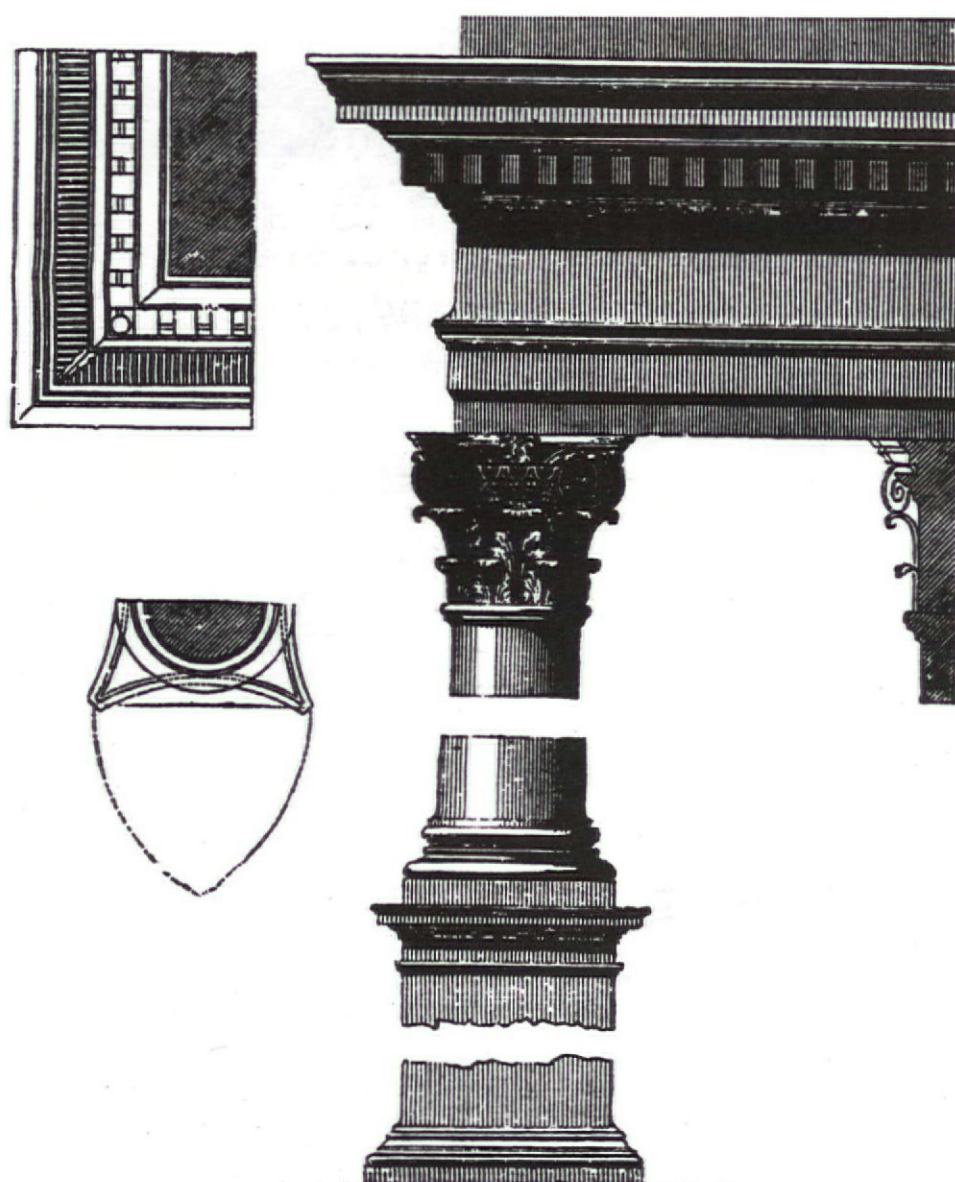
The world view of classical Rome was that of a harmonious cosmos ruled by laws, unchanging laws that existed above and beyond the world of our senses. This objective reality could be perceived through inquiry and logic, and logic meant that a proposition could not be true and false at the same time. Rome absorbed these philosophical precepts from her captive Greece. (Plato and Aristotle were the main contributors). These premises were then expressed in architectural ordering systems. The laws of geometry generated Roman plans. The line, as single major axis, expressed one truth. The triangle, the square, the pentagon, the hexagon, the octagon and the circle became the regulators of everything from city plans right down to tile patterns on Roman floors. These primary shapes generated the Platonic solids that were the volumetric vocabulary of Roman architecture. The Pantheon was Hadrian's expression in concrete of this geometry—half-sphere set on a cylinder hidden behind a rectangular colonnaded prism, oculus gazing at the heavens.

The Renaissance, as a rebirth of classical ideals, expressed all this and more in its architecture. The Roman ideal of major and minor axis was enriched by plans using ratios of side-to-side which related to the musical harmonies being explored at the time. In his villas, Palladio divided his basic tripartite plan into rectangular rooms whose ratios ranged from 1 x 1, 2 x 1, 3 x 2, 4 x 3, and on up to the subtle 8 x 9. This room was almost square with an undercurrent of axiality running along the slightly longer side. The ambiguity of being square and axial at the same time was the result of playing by the rules, not abandoning them.

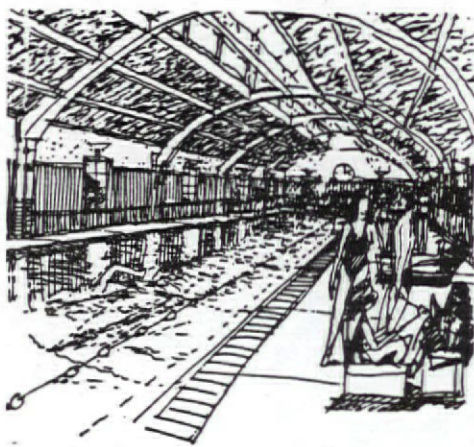
The facades were generated by a similar system, a modular division of the square based on the diagonal of the square and additive geometry. Experiencing his buildings, one is struck by the asymmetry of them, the rich and unusual placements of the openings on the surface. The richness is the result of order. "The necessity for order..." he muses. "The regulating line is a guarantee against willfulness. It brings satisfaction to the understanding."

Other modernists and postmodernists as well owe the unique expressiveness of their work to ordering systems, though they may not proclaim this as Corbusier did. They play the game quietly, letting its rules lead them to the unexpected. Hans Scharoun's East German Consulate building in South America appears the remarkable creation of some abstract-expressionist artist. The wall along one side juts this way and that seemingly at random. The rooms are composed of odd angles. Yet a Pythagorean grid found by researchers among his drawings easily generates all the oddities of the design. The forms lie waiting within this grid of various triangles, until the masterful choices of the architect set them free to become walls and rooms.

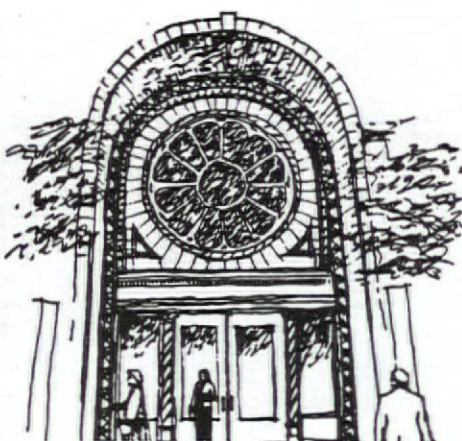
The world view of our culture bears no resemblance to that search for harmony that characterized classical times, not the admiration for technology that inspired Corbusier and the promoters of the International Style. Technology poisons our environment and threatens our extinction through advanced weaponry. Universal law is not valid for us. Our foremost scientists have postulated an "Uncertainty Principle" about the final limits



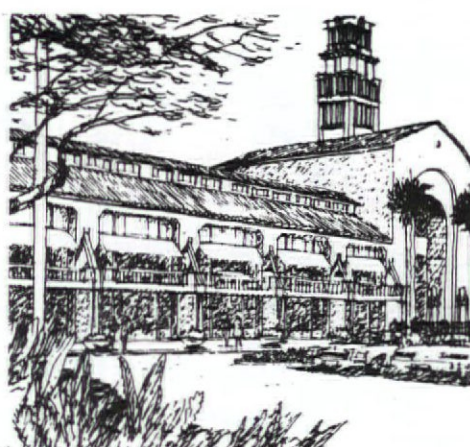
The classical column stood as a symbol for architectural order during the Roman civilization.



One of the proposals for reuse by Kaplan McLaughlin Diaz was a health club.



Kaplan McLaughlin Diaz proposed to adapt the Waterworks into an office complex, housing five separate tenants.



Kaplan McLaughlin Diaz proposed that the Waterworks be reused as a restaurant, to take advantage of its setting and unique architectural character.



Kaplan McLaughlin Diaz proposed to reuse the Waterworks as a mixed-use commercial complex.

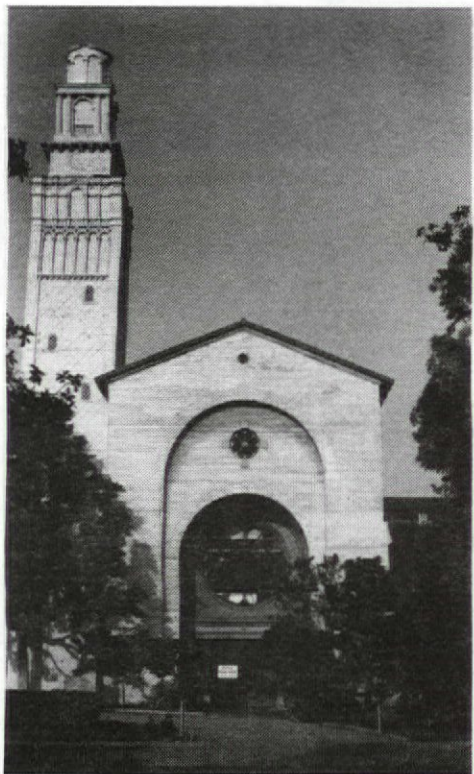
experience and opinion of the professionals who prepared this study is that the rehabilitation of this building is feasible."

About this time the Academy of Motion Picture Arts and Sciences' Executive Administrator, Bruce Davis, and their architect, Fran Offenhauser, discovered the Waterworks. After touring the facility, they proposed that the Waterworks be converted to use as the Academy's library, film archive and special collections archive.

The major activity of the Academy Foundation, the Academy's cultural and preservation arm, is the maintenance of the Margaret Herrick Library and Academy Film Archive, widely acknowledged as the most

exclusively and that a dollar-a-year rent be weighed against the \$3-5 million that the Academy estimates it will spend on rehabilitation. Kanin stated that "...for the work and the fruits of film preservation to exist in a building that is, in itself, a testament to the city's desire to preserve its own architectural and artistic heritage seems more than appropriate. It seems blessed." A unanimous vote in favor of negotiation and apologies from several councilmembers followed her speech.

Unfortunately, those sentiments alone aren't enough to rehabilitate the Waterworks. The concerted effort of the community has made the city council aware of its physically and culturally limited resources, and the



important motion picture research facility in the world. In addition to the more than 15,000 books on various aspects of film, its holdings include over five million still photographs (including the complete archives of several studios), a unique and massive collection of clippings files on individual titles and artists, and the career papers of major industry giants including George Cukor, Alfred Hitchcock and Fred Zinnemann. The film archive contains motion pictures ranging from the first by Thomas Edison to last year's five Best Picture nominees. Currently, however, the collections are disbursed among six storage facilities, including the Academy's headquarters on Wilshire Boulevard in Beverly Hills.

The Academy proposed that the clerestoried filtration room serve as the library's main reading room, with former water tanks used for film storage and darkrooms. With the results of the reuse study in hand, the Friends embraced the Academy's proposal and expedited the process of negotiation between the city and the Academy by modifying their settlement agreement.

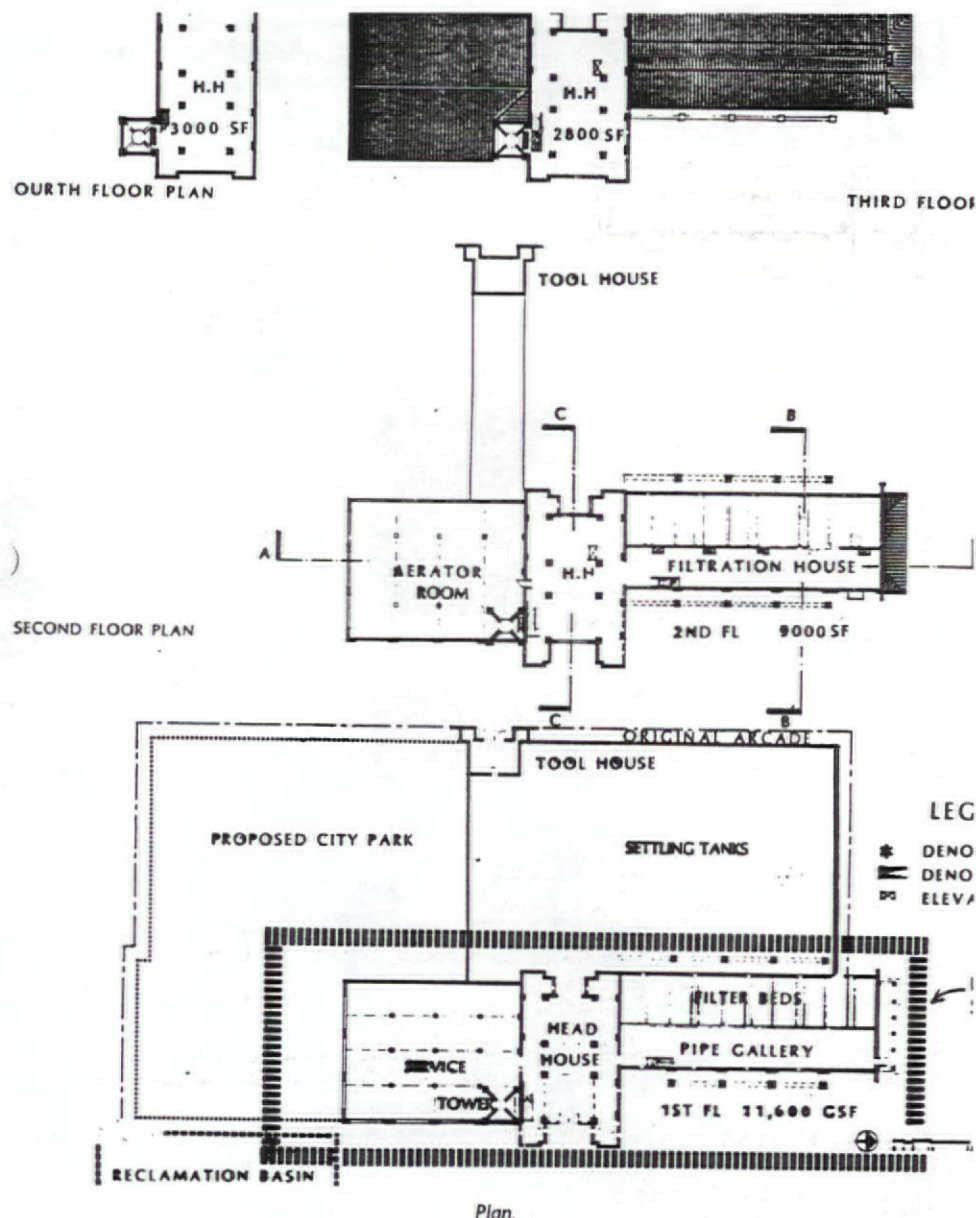
At a recent city council meeting past and present members of the Academy's Board of Governors, Fay Kanin, Walter Mirisch and Jack Lemmon, made presentations urging that the Academy's proposal be considered

council must now act in the public interest in these negotiations. I join Fay Kanin in looking forward to "the day that we might be able to announce to the press that the Academy and Beverly Hills have joined again in a wonderful gift to the movie lovers of the world, the Library of the Academy of Motion Picture Arts and Sciences in the historic Waterworks building in Beverly Hills."

Robert Jay Chattel

Mr. Chattel is a member of and an advisor to LA/AIA's Historic Preservation Committee and is a project planner for the Community Redevelopment Agency of the City of Los Angeles. His 1983 Masters Thesis in historic preservation at Columbia University explored the adaptive use of the Waterworks.

Jeffrey Blydenburgh, Chairman of the LA/AIA Historic Preservation committee, has also served as an advisor to the Friends of the Waterworks. The Historic Preservation committee welcomes the involvement of AIA members and professionals involved in this field.



It is no longer a simple task to demolish a building, whether it is an historic landmark or not. Today, we are becoming more and more aware of scarce community and cultural resources, from parks and parking to museums and libraries. There is great economic potential in existing buildings.

In mid-1986, the City of Beverly Hills determined that its Water Treatment Plant No. 1, the church-like structure on La Cienega at Olympic, was so severely damaged by earthquakes that it should be razed to expand open space in surrounding La Cienega Park. In the process, they learned that the history of what has since become known as the Waterworks and that of the city are irrevocably linked, and that demolishing the Waterworks would curtail the city's future cultural expansion.

In direct violation of the State of California Environmental Quality Act (CEQA), the city council chose to accept its staff's determination that the Waterworks was unsalvageable, that no negative environmental impact would be felt as a result of

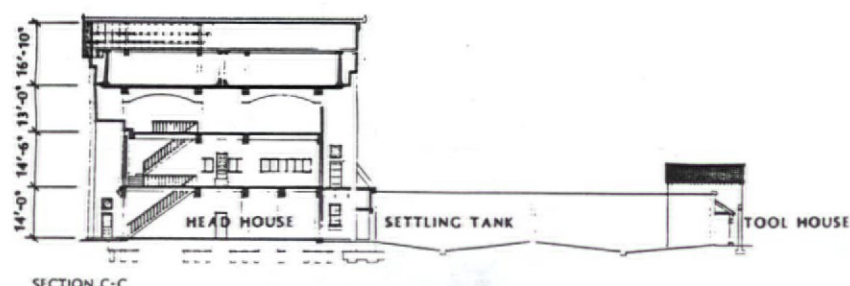
And the Winner Is...

demolition, that no mitigation was necessary and that a negative declaration of environmental impacts was all that they needed to demolish it. The five-member council ignored questions of whether a full Environmental Impact Report (EIR) was called for, whether the building was eligible for historic status, and how La Cienega Park might benefit from the building's reuse.

However, in January 1987, the Citizens Committee to Preserve Beverly Hills Landmarks, a group of Beverly Hills residents and members of the preservation/design community, organized to persuade the council to consider alternatives, and asked that they study reuse. But even with the support of the

convinced his superiors to waive their \$30,000 in fees, likely to be awarded by the court, in exchange for the city's study of reuse possibilities.

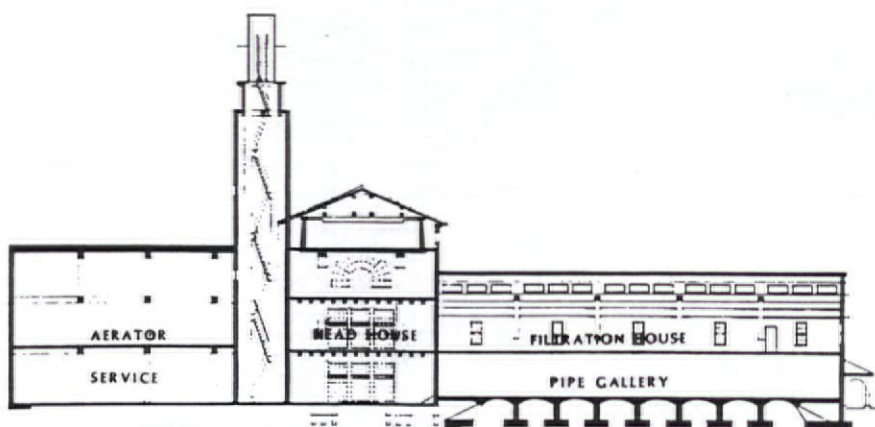
Substantial evidence presented to the court showed that the building had important architectural, engineering and cultural significance, proving without question that the Waterworks was eligible for listing on the National Register of Historic Places. The Waterworks, designed by Los Angeles civil engineer Arthur Taylor, of Salisbury, Bradshaw & Taylor, was constructed in 1927-1928 as the first water treatment plant on the West Coast. Taylor employed a mix of Spanish Colonial Revival elements assembled to emulate a



SECTION C-C



SECTION B-B



Section.



LA/AIA's historic preservation committee, the Los Angeles Conservancy, the Society of Architectural Historians/Southern California Chapter, and the State of California Office of Historic Preservation, the Citizens' Committee was unable to influence the council.

Two council members, former Mayor Charlotte Spadaro and current Mayor Ben Stansbury, were also advocates of preservation. But under pressure from the council that she resign or sign the demolition order, Spadaro signed. On February 17, 1987 the council accepted its staff's recommendation that demolition would not adversely affect the environment, and began to negotiate the \$350,000 demolition contract.

At this point, the law firm of Sheppard, Mullin, Richter & Hampton took up the cause. The firm's principal, Tom Sheppard, and its chief preservationist, Bill Delvac, both of whom felt personal loyalties to the Waterworks, went to court. They persuaded Los Angeles Superior Court Judge Jerry Fields, educated on the significance of the building and CEQA, to direct the city to halt demolition. In subsequent actions, he recommended that the city and the newly organized Friends of the Waterworks settle the matter by preparing an EIR which fully explored alternatives and the environmental impacts of demolition. Encouraged by the judge's support, Delvac

Mexican hacienda complete with chapel and tower, attempting to make the structure blend into the developing residential neighborhood. At the time of construction, the Waterworks was the largest, if not the first, of the city's civic buildings, and its presence on the landscape was architecturally influential.

Not only was the experimental water treatment process extremely successful in removing the high content of hydrogen sulphide found in the city's ground water, but the economic benefit of an independent water supply, which offered softened, filtered and purified water, averted the threat of Beverly Hills' annexation to Los Angeles by securing land values. The community remained independent and expanded. In 1976, however, Beverly Hills began to purchase water from the Metropolitan Water District and abandoned the Waterworks.

On August 26, 1987, the Friends and the council signed a settlement agreement which provided that the city prepare a reuse study, complete with structural and architectural analyses. Issued in January 1988, the reuse study was prepared by JLH Consulting, Kaplan McLaughlin Diaz and Englekirk & Hart, and the Friends of the Waterworks. The study, which examines potential reuse from a variety of perspectives, can be summarized by its introductory statement: "The combined

This year, the LA/AIA sponsored CALE seminars will cover these and other topics. Lecturers are being informed of these differences so that they may focus on CALE's practice orientation. New to this year's schedule is a mock-site design exam being offered on Saturday, June 4. Two site planning problems simulating actual CALE test conditions will be given in the morning followed by a discussion of solutions led by experience CALE graders in the afternoon.

As in the past, the CALE seminar series will conclude with a mock building design exam, however, it is being presented in a new three part format this year. First, on Thursday, June 9 from 7:30 to 9 pm tips and recommendations for test preparedness, time management, equipment to bring and a discussion of what the graders look for will be presented. Then, on Saturday, June 11 from 8 am to 8 pm the building design problem will be offered. The third and final part will be a follow-up critique session to be held two weeks later on Saturday, June 25, from 1 to 3 pm. Again, experienced CALE graders will be in attendance and each mock exam participants graded solution will be available.

For information on schedule and details of the remaining sessions, call (213) 659-2282.

Landworth Memorial Scholarship

The Scholarship Committee of the LA/AIA Associates announces the establishment of the William Z. Landworth Memorial Scholarship Foundation for students of architecture in the Los Angeles area. The foundation honors the memory of William Z. Landworth, a dedicated and inspiring professional, whose unselfish efforts assisted many students and intern architects along the career paths towards licensure.

The program is open to all third year through master's level students studying architecture in a Los Angeles area school. This year the foundation will present three Landworth Scholarships of \$1000 and two unnamed scholarships of \$500 each. The unnamed scholarships are each earmarked for an undergraduate and graduate student. The

deadline for receipt of applications is March 18. For further details on applying or endowing the unnamed scholarships, please contact the LA/AIA office or one of the committee persons representing the following schools: Suzanne Feller-Otto (Chairperson), Cal Poly Pomona (213) 662-8269; Lisa Landworth, USC, (213) 931-7584; R.D. McDonnell, SCI-ARC, (213) 386-7070; James Vitale, UCLA, (818) 986-7030; and John (Jay) Washington, Woodbury University, (213) 859-5258.

Short List for Disney Hall

Six architectural firms have been selected as candidates to design Walt and Lily Disney Concert Hall, the future home of the Los Angeles Philharmonic. The construction of the hall and related facilities was made possible by a gift of \$50 million from Lillian B. Disney to the Music Center of Los Angeles County.

The finalists for the design of Disney Hall are Gottfried Boehm of Cologne West Germany; Henry Nichols Cobb, of I.M. Pei & Partners; Frank O. Gehry; Hans Hollein of Vienna, Austria; Renzo Piano of Genova, Italy; and James Stirling of James Stirling Michael Wilford, London, England. The list will be narrowed to three by the middle of this month, and those architects will be invited to submit conceptual designs. The final choice of architect will be made in August. If the firm selected is not from the Los Angeles area, it will be condition that it associate with a local firm. Construction will begin in December 1989.

Members

AIA. Daniel Benjamin, *Daniel Benjamin Architect*; Stephen Giannetti, *Stephen Giannetti Architect*; Roberto R. Drueco, *Bob Drueco & Associates*; Kelly C. Morris, *Fisher/Morris & Associates*; Charles L. Browne, *Plans and Designs*; Blake E. Stephens, *Johannes Van Tilburg & Partners*; Thomas Tomeoni, *Thomas Tomeoni Architect*.

Transfers In. Margaret Hueftle Cagle, *Cagle Design, from New York*; Steven A. Ruef, *Welton Becket Associates, from Dallas*; Joseph J. Scarano, *Daniel, Mann, Johnson & Mendenhall, from Houston*.

Associates. Eric Zimmerman, *Archigraphics*; Mark A. DiCecco, *Pacific Concepts*; Richard A. Corsini, *Daniel L. Dworsky FAIA & Associates*; Edmund W. Koon, *Woodford Parkinson Wynn & Partners*; Priscilla Meckley, *David L. Manwarren Inc.*; Yael S. Kinsky, *James Stafford*; Steven Tonelson, *from New York*; Cynthia C. Weiner, *from San Francisco*.

Professional Affiliate. Beverly M. Langdon, *Beverly Langdon Designs*.

Cornerstones

Verge & Clatworthy Architects and Associates of Los Angeles is merging with CHCG Architects, Inc., Los Angeles and Montclair. A 35-year old institutional architectural firm, Verge & Clatworthy has specialized in health care, educational and religious facilities planning and design. The firm will retain its name and operate as a division within CHCG. Gene Verge, AIA, will remain a Principal and continue to head the new division.

The merger will increase CHCG Architects' staff to 75, including 25 licensed architects, 12 space planners and two professional engineers. Combined yearly revenues are expected to exceed \$5.5 million.

Energy Seminar Reminder

On March 4, the LA/AIA Energy Committee will be holding an all-day seminar at the Pacific Design Center on the design implications and applications of the latest Title 24 non-residential energy standards. The seminar, co-sponsored by Southern California Edison and Southern California Gas, will provide all attendees with the latest copy of the standards. The latest design manual will also be available at the meeting for \$10.00. The cost is \$45 for members and \$50 for non-

members pre-enrolled by March 1. There is an additional charge of \$5 for tickets purchased at the door. Call Greg Ander, Southern California Gas Company, (818) 302-3210 for reservations.

Design Input Sought

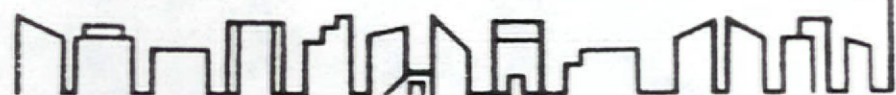
Community leaders, design professionals and representatives of the development community are needed to serve on a new design advisory committee that will play an important role in charting new development as well as preserving historic buildings in the Los Angeles central business district. The Community Redevelopment Agency of the City of Los Angeles is creating this six-member advisory panel, which will advise and provide input to the agency's design review process for preservation and density transfer issues. Los Angeles city residents with professional experience or expertise in historic preservation, rehabilitation, architectural design, landscape architecture, art or urban design relating to historic architecture may obtain a Request for Qualifications application by mailing their name, address and phone number to the Design Advisory Committee RFQ Request, Community Redevelopment Agency, 354 S. Spring St, Ste 800, Los Angeles, CA 90013-1258, attention: Community Affairs. Responses must be received no later than March 7 to be eligible for consideration.

For the Record

Fay Suelz, author of "Catalan Modernism Architecture" in the January issue of *LA Architect*, teaches architecture at Woodbury University. We apologize to Ms. Suelz for omitting this fact from her author's credit.

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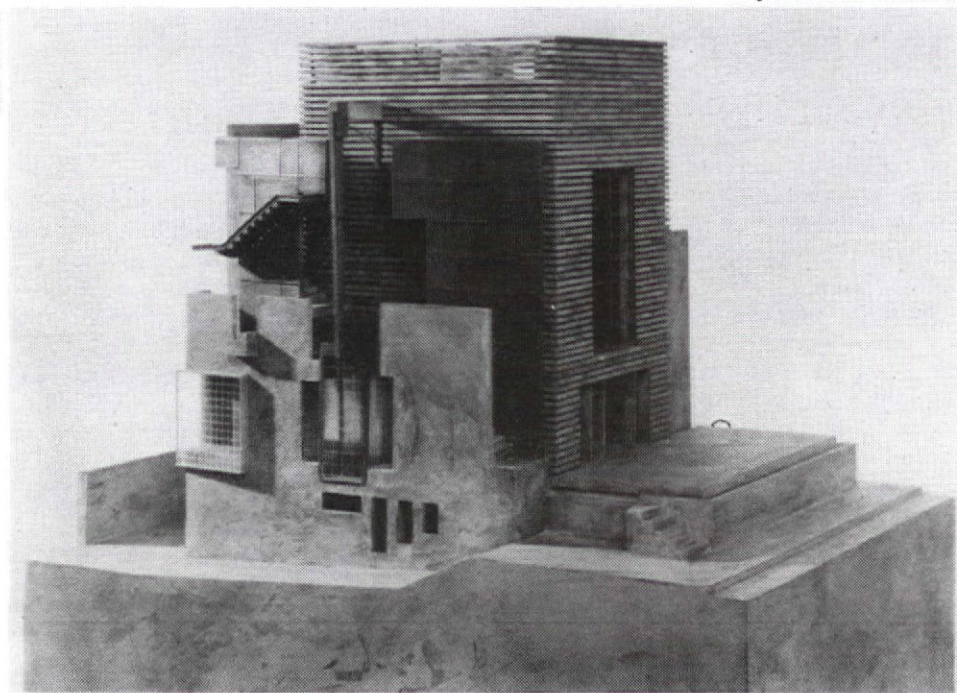
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LA/AIA Sponsors West Week Programs

Tom Bonner



Morphosis is one of the architectural firms featured in LA Architecture 12 + 12, an exhibition and panel discussion at Westweek. Pictured above, the Sixth Street Residence.

Twelve by Twelve: The Sequel

This year, the LA/AIA is sponsoring a number of programs at West Week, the annual Pacific Design Center marketing event. The first program, on Wednesday, March 23 at 3:45 pm at the West Hollywood Auditorium, is entitled *LA Architecture: 12 + 12, An Overview*. The discussion, moderated by Peter Blake, will feature Craig Ellwood, Raymond Kappe, Anthony Lumsden, Bernard Zimmerman, Craig Hodgetts, Panos Koulermos, Charles Lagreco and Robert Mangurian.

LA Architecture: 12 + 12 is a sequel to the LA/AIA's 1976 exhibition and program entitled the LA 12. That year, at the initiative

of Charles Slert and Bernard Zimmerman, Cal Poly Pomona assembled an exhibition featuring the work of Roland Coate, Daniel Dworsky, Craig Ellwood, Frank Gehry, Raymond Kappe, John Lautner, Jerrold Lomax, Anthony Lumsden, Leroy Miller, Cesar Pelli, James Pulliam, and Bernard Zimmerman. The participants were meant to represent the group most likely to make a significant contribution to architecture. Today, twelve years later, an additional twelve architects have been chosen: William Adams, Rebecca Binder, Peter de Bretteville, Frank Dimster, Ronald Goldman, Craig Hodgetts, Panos Koulermos, Charles Lagreco, Robert Mangurian, Eric Moss, Edward Niles, James Stafford, and Thom Mayne/Michael Rotondi.

The work of the original and new twelve will be exhibited in the first floor lobby of the Pacific Design Center blue building during West Week. The exhibit, sponsored this time by the LA/AIA, is designed by Bill Adams, Jerrold E. Lomax, Beth A. Schnierow, and Lester Yuen.

In addition to this program the LA/AIA is sponsoring *Architectural Insights: A Conversation with Two Masters*. The program which will take place on Friday, March 25 in the PDC green building theater, will feature a discussion between two of the original LA twelve who have risen to international prominence: architects Frank Gehry and Cesar Pelli. Pilar Viladas will moderate.

An additional program of special interest to architects is entitled *Lloyds: An Overview*. Richard Rogers, architect of the insurance headquarters for Lloyds of London, will describe the complex program and high-tech design of the building. Beverly Russell will moderate.

Architecture on Television

LA/AIA members are invited to provide project photographs and resource materials for possible use on a new cable television program, "All Around You." The magazine-format program will feature one-hour segments exploring ways to improve the home and work environment.

Carl Terzian Associates will coordinate materials and interviews with the producers of the show as part of the LA/AIA's ongoing public relations effort to educate the public about architects. Reference material will be kept on file throughout the year, and will not be returned.

A broad range of topics will be featured on the program. AIA members interested in submitting their work should contact Vicki Hoffman Beck at Carl Terzian Associates (213) 207-3361.

Oranges and Lemons

On March 14 at 7 pm the first annual Los Angeles oranges and Lemon awards will be presented at the Westwood Playhouse. The program, sponsored by six allied professional organizations including the AIA, will give awards in the categories of planning, urban design, architecture, landscape architecture, interior design, environmental solutions, historic preservation, and public art/graphics. More than 120 sites or projects have been nominated to a jury of prominent citizens and design professionals.

Tickets are \$18 and include a light buffet meal preceding the ceremony. For reservation send check and stamped, self-addressed envelope to the Oranges and Lemons Committee, PO box 3243, Redondo Beach, CA 90277.

CALE Study Seminars

Beginning this month, the LA/AIA Associates are sponsoring their annual exam preparation seminar program. The seminars are oriented towards the California Architect Licensing Examination (CALE) and feature professionals lecturing on all nine subject areas of the examination.

CALE will be offered this year to all California candidates from July 18 to 21. This is second time that CALE has been administered.

In many respects, this exam closely parallels the Architect Registration Examination (ARE) which is given in all other states. However, many candidates taking the CALE for the first time last year commented that it was more practice-oriented than the ARE. Specifically, they pointed to the building design section which required a mechanical system plan, a wall section and outline specifications not required of their contemporaries taking the ARE in other states. Additionally, according to the California Board of Architectural Examiners, (CBAE), the CALE differs from the ARE in four areas of special concern to the state of California: seismic design, energy efficiency, handicap accessibility and lien laws.

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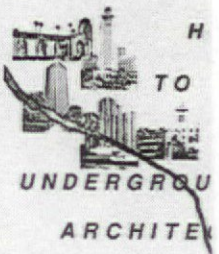
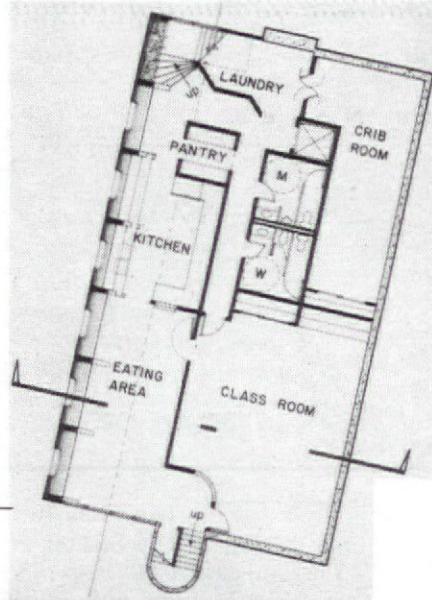
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L.A. ARCHITECT

Real Problems Competition

In 1985, the LA/AIA Associates initiated their Real Problems Competition. Open to pre-licensed architects and architecture students, its goals were to focus on civic problems and stimulate discussion between architects, developers, government and the public. The first year's competition focused on alternatives to the prototypical developer's corner convenience center. Last year's competition proposed a theoretical high-rise tower for Hollywood, on the corner of Hollywood Bl. and a street of the competitor's choosing, as part of a local revitalization effort. This year, the Metro Square competition focused on the urban, social and architectural impact of a metrorail station on an existing community, in the first site-specific, theoretical program.

Metrorail, a high-capacity heavy rail subway system, is part of the 150-mile regional transit system designed to serve the Los Angeles area's transportation needs. The initial 20.5 mile segment will connect downtown Los Angeles with the San Fernando Valley. The first 4.4 mile leg of the system, which started construction in 1986 and should be completed by mid-1992, will begin at Union Station and terminate at Alvarado and Wilshire, the site selected for the Real Problems Competition.

The competitors were asked to develop the central portion of the block accessible to the underground metrorail station via two sets of escalators and an elevator, with special attention to the Alvarado frontage and the relationship to MacArthur Park across the street. The program called for a low density mixed-use development for the 87,000 sf site. The 150,000 sf of building was divided between an 80,000 sf office, two large restaurants, a fast food court, a retail component described as a *mercado*, a multi-plex cinema, a daycare center and a community service center called the "Homeless Bureau". There was also an open space requirement of 44,000 sf to include "kiss and ride" parking spaces and a major RTD "bus-out".

The jurors for the competition were Jon Jerde, FAIA; Emmet L. Wemple, FASLA; Eugene Kupper (UCLA); Spyros Amourgis (Cal Poly Pomona); Niles Finne (Richard Meier and Associates); and Susan Cloke (Deputy, Councilwoman Gloria Molina's office).

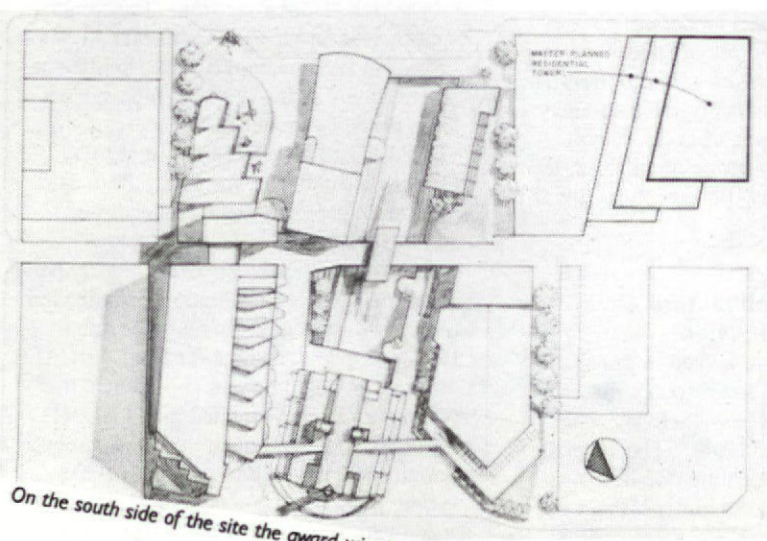
Metro Square

Of the 80 registrants there were only 11 qualified submissions, about half of last year's turnout. The jurors felt that there were a number of issues not addressed in the submissions, such as how to deal with the mix of cultures which converge at the site, how to address the citywide nature of the metrorail system while still maintaining characteristics that are unique to the community, how to deal with the inevitable changes that will occur in the area, and how the station will effect the park. Therefore they decided not to award first, second and third prizes, but instead to give one award to the entry they felt "had something to say" and to give "mentions" to the five entries that satisfied the program but (in the opinion of the jurors) only superficially addressed the real issues of the problem. "In fact, after looking at the submissions..." juror Eugene Kupper noted, "it's all been neutralized...homogenized according to available commercial standards of development and the questions we are raising are far too sophisticated for the level of work presented."

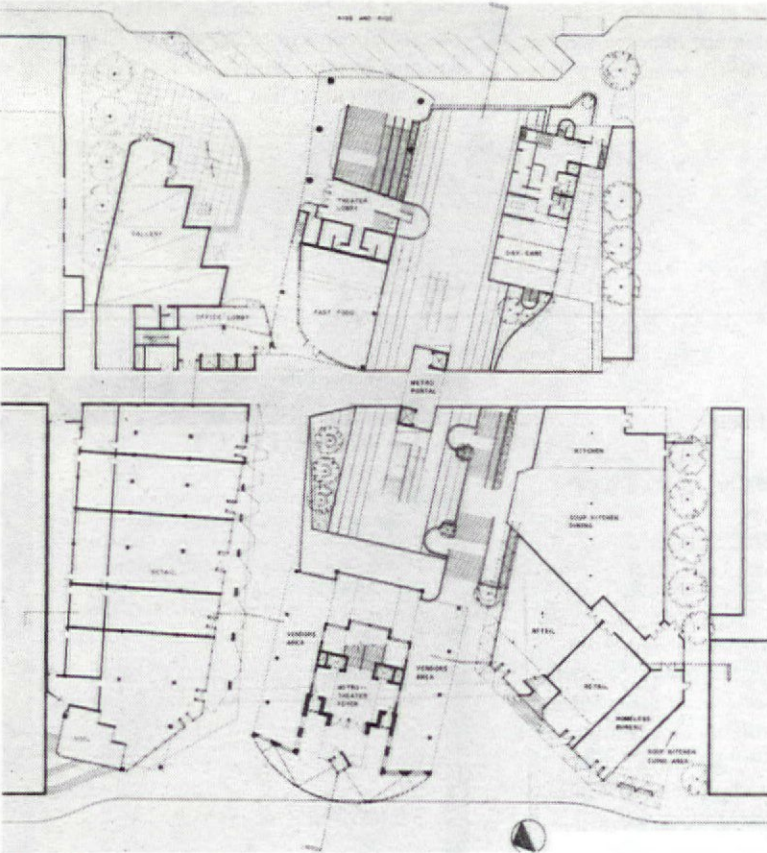
The "award" went to a team of four graduates of SCI-ARC: Phillip S. Dube (Pearce Structures); Domenic Silvestri (Carl Matson, Architect); Brian Donnelly (Rebecca Binder, Architect); and Steve Fernandez (Edward Niles, Architect). Three of the five "mention" awards went to Cal Poly Students: Owen J. Nelson; Rebecca Grihalva; and the team of Michael J. Kent and Eyal C. Perchik, and the other "mentions" went to the teams of: Jacqueline Karcevar and Jon Bassman; and Richard Prantis and Julie Smith.

The award-winning scheme utilized a collage approach, breaking the programmed elements up into discreet parts, each of which expressed its own identity. On the south side the site opens to expose the metrorail station below, contrasting the other below ground stations in the system and creating a metaphor for the park which this station serves. In addition, it reduced the construction costs involved in an underground station. It was this idea which sparked the interest of the jury. Juror Jon Jerde remarked, "This is the only entry which expresses an idea with a

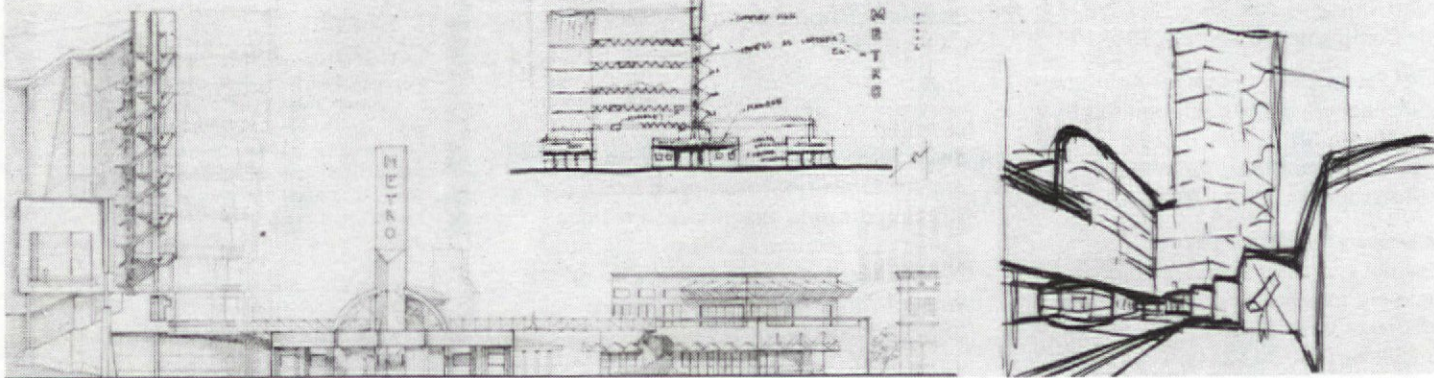
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On the south side of the site the award-winning scheme opens up to the sky.



Ground floor plan.



Alvarado Boulevard Elevation.