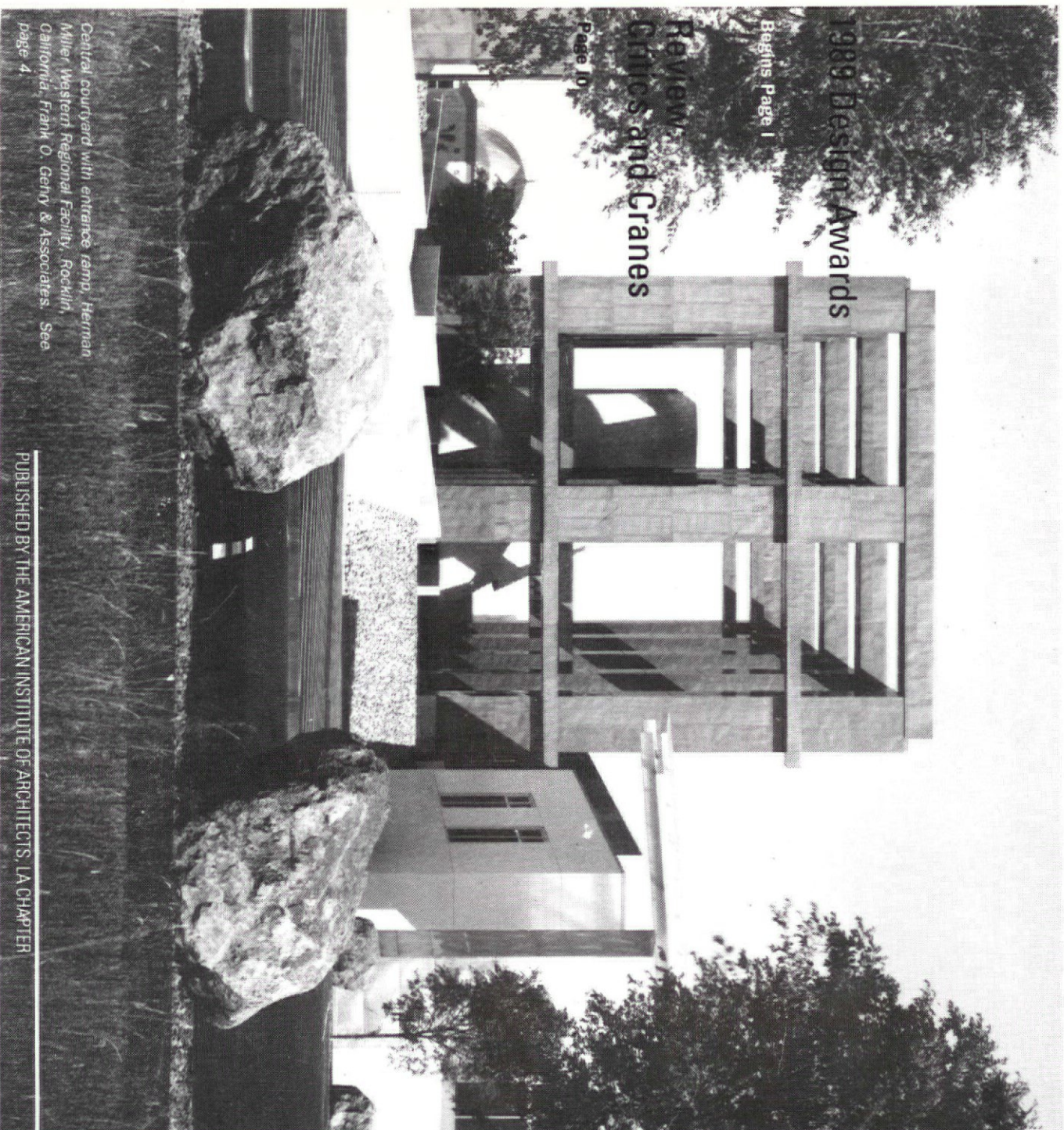


Los Angeles Chapter, American Institute of Architects
3780 Wilshire Boulevard, Suite 900
Los Angeles, CA 90010

November 1989
\$2.00

L. A. ARCHITECT



1989 Design Awards

Begins Page 1

Review
Crimes and Cranes

Page 10

Central courtyard with entrance ramp, Herman
Miller, Western Regional Facility, Rocklin,
California, Frank O. Gehry & Associates. See
page 4.

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NOVEMBER

Monday 6

Installation Committee

Chapter conference room, 5 pm. Call (213) 380-4595.

Tuesday 7

Ballot Count

Chapter conference room, 3:30 pm. Call (213) 380-4595.

Board of Directors Meeting

Chapter conference room, 5:45 pm. Call (213) 380-4595.

Chapter Election Meeting

Chapter conference room, 7 pm. Call (213) 380-4595.

Monday 13

Designers Lighting Forum Lecture

Pacific Design Center Blue Conference Center, 6:30-9:30 pm. Call (213) 682-1566.

Tuesday 14

New Board of Directors Organizational Meeting

Chapter Office conference room, 5:30 pm. Call (213) 380-4595.

Urban Design Committee

Chapter Office, small conference room, 6 pm. Call (213) 380-4595.

Associates Board Meeting

Chapter Office conference room, 6:30-9:30 pm. Call (213) 380-4595.

Monday 20

Interiors Committee Meeting

Chapter Office conference room. Call (213) 380-4595.

Tuesday 21

Monday 27

Tuesday 28

December 4

Focus on LA Architects

7:30 pm. Call (213) 380-4595.

December 5

Board of Directors Meeting

Chapter conference room, 5:45 pm. Call (213) 380-4595.

Management Skills for Architects

▲National AIA two-day workshop, LA Airport Hyatt. Call (202) 626-7348.

Wednesday 1

Housing Committee

Chapter conference room, 6 pm. Call (213) 380-4595.

Soviet Reception/Lecture

A.M. Georgievsky, Secretary, USSR Academy of Arts, Moscow, and E.Z. Chouchmarova, V.P., Union of Architects, at the Los Angeles Club, 3810 Wilshire Bl., 22nd Floor, 6-8:30 pm. Call (213) 380-4595.

Adele Santos

SCI-ARC lecture series, SCI-ARC Main Space, 8 pm. Call (213) 829-3482.

Wednesday 8

New Member Orientation

Chapter conference room, 6 pm. Call (213) 380-4595.

AFLA Architecture of the Car

Art Center College of Design, 7 pm. Call (213) 380-4595.

Dagmar Richter

SCI-ARC lecture series, SCI-ARC Main Space, 8 pm. Call (213) 829-3482.

Carey K. Jenkins Memorial Scholarship Dinner

Supporting USC School of Architecture minority scholarships, at USC Town and Gown, 6:30 reception, 7:30 dinner, \$75/person. Call (213) 743-4471.

Wednesday 15

LA Architect Editorial Board Meeting

Chapter Office conference room, 7:30 am. Call (213) 380-5177.

Architects in Government

School District Office, 5-7 pm. Call (213) 380-5177.

CCAIA Executive Committee Meeting

Yosemite. Call (916) 448-9082.

Billie Tsien

SCI-ARC lecture series, SCI-ARC Main Space, 8 pm. Call (213) 829-3482.

Contrasts: Contemporary Provincetown

Murray Feldman Gallery exhibit continues through December 13, PDC. Call (213) 652-8576.

Wednesday 22

Codes Committee

Chapter conference room, 5-7 pm. Call (213) 380-4595.

Merrill Elam

SCI-ARC lecture series, SCI-ARC Main Space, 8 pm. Call (213) 829-3482.

Gordon L. and Virginia MacDonald Medical Research Laboratories, UCLA, by Venturi, Rauch and Scott Brown

Exhibit continues through December 15 at UCLA Gallery 1220. Call (213) 825-3791.

December 6

Housing Committee

Chapter conference room, 6 pm. Call (213) 380-4595.

Holiday Open House

Chapter Office, 4-8 pm. Call (213) 380-4595.

K. Michael Hays

SCI-ARC lecture series, SCI-ARC Main Space, 8 pm. Call (213) 829-3482.

Thursday 2

CSI Seminar Series

Chapter conference room, 7 pm. Call (213) 380-4595.

Government Relations Committee

Kaiser Permanente, 5:30-7 pm. Call (213) 380-4595.

In Pursuit of a Self Critical Architecture

Lecture by Tod Williams, Perloff 1102, UCLA, 8 pm. Call (213) 825-3791.

Thursday 9

Health Committee

Chapter conference room, 3:30-5 pm. Call (213) 380-4595.

Professional Practice Committee

Walt Disney Imagineering, 6 pm. Call (213) 380-4595.

CSI Seminar Series

Chapter conference room, 7 pm. Call (213) 380-4595.

The Environmental Crisis and Agriculture

Lecture by Margaret FitzSimmons, room 1243A, Perloff Hall, UCLA, 5:30 pm. Call (213) 825-3791.

Thursday 16

Women and Minority Resources

LA Club, 6 pm. Call (213) 380-4595.

CSI Seminar Series

Chapter conference room, 7 pm. Call (213) 380-4595.

Building Against Cities: The Struggle to Make Places

Lecture by Paul Goldberger, Perloff 1102, UCLA, 8 pm. Call (213) 825-3791.

CCAIA Annual Meeting

Yosemite National Park. Call (916) 448-9082.

Thursday 23

Thanksgiving Day

Chapter Office closed.

Thursday 30

CSI Seminar Series

Chapter conference room, 7 pm. Call (213) 380-4595.

Investigations into the Particular

Lecture by John and Patricia Patkau, Perloff 1102, UCLA. Call (213) 825-3791.

December 7

Government Relations Committee

Kaiser Permanente, 5:30-7 pm. Call (213) 380-4595.

CSI Seminar Series

Chapter conference room, 7 pm. Call (213) 380-4595.

Friday 3

Gilbert Stanley Underwood: His Rustic, Art Deco, and Federal Architecture

Exhibit continues through November 24 at UCLA Gallery 1220. Call (213) 825-3791.

Blueprints for Modern Living

Case Study House exhibit continues through February 18 at Temporary Contemporary. Call (213) 621-2766.

Friday 10

Science and Technology for Historic Preservation: A California Perspective

One-day conference at University of California, Riverside, \$20. Call (714) 787-5521.

Friday 17

CCAIA Annual Meeting continues

Friday 24

Chapter Office closed.

December 1

Study Tour of Frank O. Gehry's Works

UCLA Extension two-day seminar, \$150. Call (213) 825-9061.

December 8

Weekend

Saturday 4**Pasadena's Finest**

Self-guided Pasadena Heritage tour of the city's finest mansions, 10 am-4 pm. Call (818) 793-0617.

Little Tokyo

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Terra Cotta

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Weekend

Saturday 11**Art Deco**

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Broadway Theaters

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Pershing Square

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Sunday 12**Bullocks Wilshire**

LA Conservancy tour, 2 pm and 3 pm. Call (213) 623-CITY.

Weekend

Saturday 18

Spring Street: Palaces of Finance
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Broadway Theaters

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Pershing Square

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Sunday 19**Open House**

Studio of Jan de Swart, 12533 Woodgreen Street, Mar Vista, 1-5 pm. Call (213) 255-4740.

Weekend

Saturday 25**Seventh Street: Mecca for Merchants**

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Broadway Theaters

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Pershing Square

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Weekend

Saturday 2**Board/Committee Winter Retreat**

Chapter conference room, 9 am-12 pm. Call (213) 380-4595.

Little Tokyo

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Terra Cotta

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Broadway Theaters

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FIRE AND RAIN

"...chaparral consumes fire no less than fire consumes chaparral."

The Control of Nature, John McPhee, Farrar Straus Giroux, New York, 1989, 272 pages, \$17.95.

The Control of Nature is a collection of three articles originally printed in *The New Yorker*. Author John McPhee sought out places where "human beings conscript themselves to fight against the earth." He takes readers to the Atchafalaya swamp where, but for the Army Corps of Engineers, the main channel of the Mississippi would now be. The book also explores Iceland, where a 1973 eruption sent a wall of lava toward the country's principal fishing port, Hawaii, and the San Gabriel Mountains.

The book's title comes from an inscription on a university engineering building, "STRIVE ON--THE CONTROL OF NATURE IS WON, NOT GIVEN." McPhee explores the ambiguity of the phrase, "control of nature." The articles are about human artifice, the earth's process of reshaping its surface, and the disproportion between the two.

Few writers so clearly relate underlying geology and overlying ecology to human intervention in the landscape. Ian McHarg's seminal *Design with Nature* and Anne Whiston Spirn's insightful *The Granite Garden* offer prescriptions for the designer. McPhee offers descriptions for the general reader. McHarg taught us why we should not build in the flow line; McPhee shows us the startling dimensions of "flow" in southern California.

In the dry mountains, dead leaves and twigs don't decay, they accumulate. After about thirty years, half the chaparral thicket is "dead dry stuff," and the resinous living plants are no less flammable. McPhee writes, "High or low--hard, soft, or mixed--all chaparral has in common an always developing, relentlessly intensifying, vital necessity to burst into flame. In a sense, chaparral consumes fire no less than fire consumes chaparral."

After a wildfire, the first rains form a network of rills on the denuded slopes. The rills increase the speed of the runoff,



The book's only diagram represents California's coastal ranges from San Francisco to Baja California.

greatly multiplying its carrying capacity. When a big rain comes, the rill network will conduct enough water to mobilize the deposits in the canyons below.

Annual rainfall in Southern California is typically less than fifteen inches, but Pacific storm systems sometimes drop huge amounts of rain on the San Gabriels. McPhee cites a 1943 storm when 26 inches fell in 24 hours. Multiple storms trigger the big debris flows, about once every ten years. The biggest in this century were in 1934, 1938, 1969, 1978. "Even with a geology functioning at such remarkably short intervals," McPhee observes, "the people have ample time to forget it."

McPhee also explores New Orleans, which is as much a city of artifice as is Los Angeles. Nearly half the city is below sea level, by as much as fifteen feet. When the French founded New Orleans in 1718, the foundations filled with floodwater. Levees were built by 1727. The city was inun-

dated in 1735 and in 1785. The levees were extended and raised, again and again. By 1937, the twin 30-foot-high levees running along the Mississippi were each as long as the Great Wall of China.

At Old River, three hundred miles above the mouth of the Mississippi, the Army Corps of Engineers operates a lock that allows ships to drop 33 feet into the Atchafalaya. Old River Control, a spillway designed to accept fully half the main river's flow at flood, meters and rations all of the water flowing into the swamp.

McPhee interweaves exposition with observations and conversations with a marvelous assortment of characters on the front lines and the sidelines of the struggle to control nature. The anecdotal material enlivens the book, bringing a human scale to the confrontation between engineering projects and natural forces. However, for a visually oriented reader, the paucity of illustrations is an annoyance. There are a few decorative drawings, no maps or photos and only one highly schematic diagram.

Perhaps in "Cooling the Lava" McPhee comes closest to elucidating the nature of control. During the Surtsey eruption in the 1960s, physicist Thorbjorn Sigurgeirsson observed that when lava reached the beach, it flowed along the coastline. "The sea cooled it. Then lava ran along that cooled wall," he recalls. "I wondered, could anything similar be done by man?" His observation led to the extraordinary five-month battle of 1973, vividly reconstructed by McPhee, and to its consequences. Introducing the key sequence of events that reconfigured the island of Heimaey, McPhee observes: "They resulted in deliverance and destruction, on a large scale. They all involved human intervention, with effects that affected other effects and were ultimately so imponderable that no one could assign to people or to nature an unchallengeable ratio of triumph to defeat."

Arthur Golding, AIA

Mr. Golding, an AIA/LA Director, practices architecture in Los Angeles.

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unsound structures located on the site, at the corner of Child's Way and Hoover Street on the University Park Campus, may be replaced by the new building.

The City of Los Angeles awarded Archiplan a contract for the masterplanning of physical improvements at the Griffith Observatory. Work on the masterplan began in July and is scheduled for completion in December, 1989. Project consultants include: Kariotis & Associates, structural engineers; SB&A, mechanical consultants; and Barton-Aschmann Associates, parking consultants.

Barton Phelps and Associates have been selected by the City of Los Angeles to design the new Los Feliz Branch Library. The firm was also recently commissioned by UCLA to design new classroom facilities at the University Elementary School.

Letter to the Editor

I did enjoy the day-long symposium, "Critics and Cranes," put on by *LA Architect* last week at the Biltmore. However, as a fellow architect and local resident, I feel a few well-intentioned remarks about the event and the presentations are in order.

First, while the conference had been advertised as an attempt to initiate a critical design dialogue in the city, most of the day was taken up in individual drum-beating, whether it was the trumpeting of an individual critic's preoccupation with words and a particularly cynical point of view or an architect's re-run of his design rhetoric and defense strategy. There was no real dialogue. It was as though everyone was afraid of offending some participating former or future client, local politician or, perhaps, the barbed pen of one of the attending critics. There seemed to be many design professionals, politicians, developers and interested persons in the audience who might have brought some insight and new ideas to this discussion had it been a more open forum.

Second, I felt that the general level of

architectural design of the four projects presented was, at best, mediocre. At least the library design evolved out of a long community dialogue and interaction; but it is debatable whether this process resulted in a better building, even though it will probably serve the city and its people quite well. The same cannot be said of the I.M. Pei and S.O.M. design solutions, in my opinion. These projects could be anywhere. I found this particularly disturbing when one considers that their only reason for being was due to the library project itself and the subsequent funding deal cut by the city. The gratuitous use of contextual brick in the Biltmore Tower, while somewhat heavy handed, was at least an attempt to acknowledge the building's relationship to those forces--economic, architectural and otherwise, that caused it to be.

Third, none of the architectural presentations or discussions by any of the critics talked to the most important program requirement for any major, urban construction project: people. Furthermore, there was little or no discussion of private, much less public, people spaces, to say nothing of the quality of those spaces. The challenge of design in LA is not just making money, I believe, but also helping to solve the increasingly critical requirements of environment and people.

This having been said, however, I do feel the conference represented an encouraging beginning, based on its attendance and some of the post-conference dialogue that ensued. You deserve credit for making this happen, and I look forward to being a participant in what I hope will be a continuing and informed interaction about the quality of our built environment here in Los Angeles.

Walter Scott Perry, AIA

Errata

On the cover of the October 1989 issue, *LA Architect* neglected to credit Julius Shulman for his photograph of Case Study House #9. We apologize for this omission.

1989 Directory Available

Looking for a member's phone number, or the name of a committee chair? The 1989 AIA/LA Membership Directory has a new, soft peach-colored cover, but contains the same hard information as in previous years. The directory price is \$100 for non-members; \$75 for members. Call now to order a copy (213) 380-4595. Limited number available.

Continued from 3

projects involved a Council motion to require conditional use approval for gun shops and pawn shops and a proposal to establish a citywide landscape ordinance.

Rudolph V. DeChellis, AIA

Chair, Building/Performance and Regulations Committee

Architects in Government

Within the context of a continuous dialogue between the government agencies and architectural private sector at the August meeting, the speakers represented the public. Ronald Fox, Principal with Weinberger, Fox & Easum, a government relations private firm, shared with the committee his observations and concerns about dealing with government agencies. Lawrence Bernhardt, AIA, Director of Facilities Design and Construction with Kaiser Permanente, briefly described the Facilities Design and Construction functions and services offered, and indicated that one of the goals is to promote better communication with the government agencies in order to expedite project reviews and approvals. Concluding the agenda, Victor Nahmias, AIA, Area Architect with Kaiser Permanente, emphasized that each additional day of construc-

tion documents review adds to the cost of health care statewide due to delays, additional design, unnecessary construction and increased inefficiencies of operation.

The next Architects in Government Committee meeting will take place on November 15, 1989, at 5pm, in room 404 at Los Angeles Unified School District, 1425 South San Pedro. The speaker will be Byron Foster, Deputy Fire Marshal with Office of State Fire Marshal.

Maria Magdalena Campeanu, AIA

Chair, Architects in Government Committee

New Members

AIA. Stephen L. Ball, *Stephen Ball & Associates*; Sylvia Botero, *Rochlin Baran & Balbona*; Richard M. Cuen, *Breidenbach, Cuen*; Mark A. DiCecco, *DiCecco Architect*; Cho Yiu Kwan, *Kwan Development Corp.*; Randolph Carl Larsen, *Altoon & Porter*; Richard Nora, *Fernando Juarez & Associates*; Korajack Srivongse, *Urmston Stiehl Associates*; Bruce Sternberg, *B. Sternberg & Associates*; Dave T. Tanizaki, *Witemberg, Hyosaka & Associates*; Taylor Van Horne, *Taylor Van Horne*.

Reinstatement. W. Douglas Breidenbach, *Breidenbach, Cuen*; Michael W. Folonis, *Michael W. Folonis*; Leland G. Kilgore, *Architects Engineers Pacific Palisades*; Bruce Jay Meltzer, *Baxter Healthcare Corp.*

Associate. Daniel S. Searight, *Skidmore Owings & Merrill*.

Transfer Out. David Ian Brindle, *Anshen & Allen*, to *San Francisco*; Analee R. Cole, *Levien, Rich & Co.*, to *New York*; Frank E. Hotchkiss, *So. Calif. Assoc. of Govt.*, to *Orange County*.

Transfer In. Arthur A. Harton, AIA, *George T. Howard Associates*, from *Philadelphia*.

Professional Affiliate. Alan C. Krolkow-ski, *DWP City of LA*; Gretchen Ann Seling, *Architemps, Inc.*

Student. Hraztian S. Zeitlian, *Columbia University*.

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BORDER ARCHITECTURE

The Mexicali College of Architects in collaboration with the Autonomous University of Baja California is sponsoring a symposium entitled "Border Architecture," to be held on February 8-10, 1990 at the Mexicali campus of the Autonomous University of Baja California, Mexico. The symposium's objective is to begin a dialogue between professional environmental designers from adjacent areas along the U.S. Mexican border, about the relevance of increased commercial, industrial, and cultural exchanges and their effect on the built environment. The registration fee is \$60 US Currency on or before January 1, 1990, and \$80 afterwards. Papers for consideration must be under 10 pages, and should be submitted by November 30, 1989. Send papers and registration payments (payable to: Colegio de Arquitectos de Mexicali, A.C.) to: Organizing Committee, "Border Architecture 90," PO Box 826, Calexico, CA 92231, or call (619) 357-3193.

Science and Technology for Historic Preservation

On Friday, November 10, the University of California, Riverside will host a one-day conference on "Science and Technology for Historic Preservation: A California Perspective," co-sponsored by the California Preservation Foundation. The purpose of the conference is to consider ways to enhance links between centers of education and research, and professionals in the public and

private sector concerned with the conservation of the prehistoric and historic cultural heritage of the United States. Conference topics will focus on issues and problems in California. Presentations and discussions will highlight developments in preservation technology since the 1985-1986 Congressional Office of Technology Assessment (OTA) series of workshops and major report on "Technologies for Prehistoric and Historic Preservation." The registration cost, which includes the luncheon, is \$20. For more information, call (714) 787-5521.

Land Use Negotiation

The Los Angeles Section of the American Planning Association (LAAPA) will present a negotiation workshop entitled "Compromising Positions: Negotiating Development in the 90s," at the Bel Age Hotel in West Hollywood on November 9, 1989. The workshop will focus on the processes involved in resolving and avoiding impasses, and will utilize and expand skills required in negotiations involving groups with different development agendas, including preservation groups, developers, and governmental agencies. In addition to LAAPA members, developers, regulatory agency staff, community leaders and others will be invited to attend the event. Registration in advance is required, and the cost is \$125. For further information, call (213) 381-5393.

Jazz at SCI-ARC

Beginning in the fall of 1989, the Southern California Institute of Architecture will present a jazz and contemporary music concert series with particular emphasis on improvised music and its makers. The first year's series will feature the John Carter Octet, Richard Grossman Trio and Friends, Quartet Music, Vinny Golia Large Ensemble, and ROVA Saxophone Quartet. A master class/workshop will be given at 4 pm on the day of each performance so that artists and architecture students and the

public may come together in a cross-disciplinary spirit to explore the relationships between musical creativity and architecture. The John Carter Octet will open the series with a performance on November 4 at 8 pm. Tickets are \$8 at the door. Call (213) 829-3482.

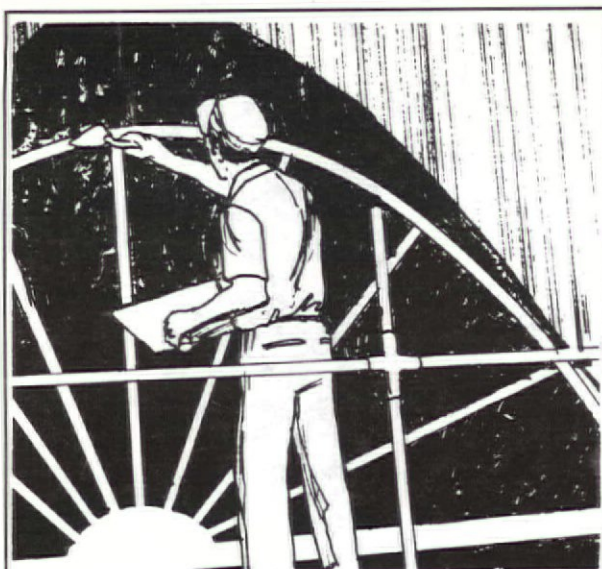
Projects and Architects

With this issue, *LA Architect* establishes a regular section highlighting recent architectural commissions received by Los Angeles firms. Each month, *LA Architect* will publish brief project descriptions like the ones following, listing team members and consultants. Call (213) 380-5177.

Rebecca L. Binder Architects and Neptune & Thomas Associates have been commissioned to design a 71,000 square foot visual arts facility for the University of California, San Diego. The facility is the first project to be reviewed under the new campus masterplan guidelines developed by Skidmore, Owings & Merrill in conjunction with Daniel Solomon.

The Figueroa Corridor Partnership (USC Real Estate Development Corporation in partnership with the Jones Commercial Development Corporation) are working with architects Barton Myers Associates, The Kennard Design Group and Gruen Associates in the development of USC Plaza, a mixed-use development located on the southeast corner of Figueroa and Jefferson between the Harbor Freeway and the USC campus. The mixed-use project will combine office and residential development on an approximately 4.5 acre site. Barton Myers Associates have been commissioned to do the masterplan for the project, and The Kennard Design Group and Gruen Associates will design the first and second buildings.

Barton Myers Associates have also been commissioned to do the masterplanning and programming for a USC educational support services building. Approximately 100,000 square feet, the building will house financial services, business affairs, and student services. Several seismically



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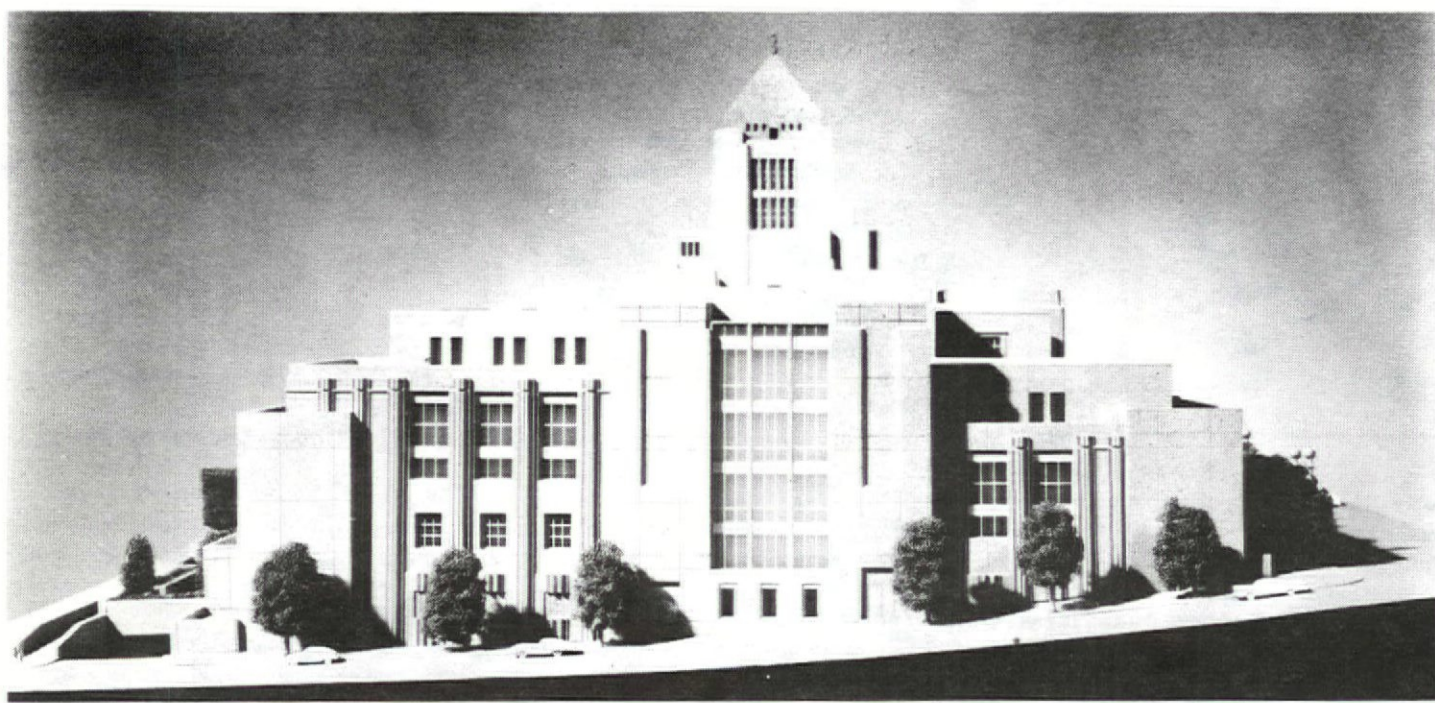
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Architects**

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Grand Avenue facade, Los Angeles Central Library Expansion, Hardy Holzman Pfeiffer Associates.

On Context

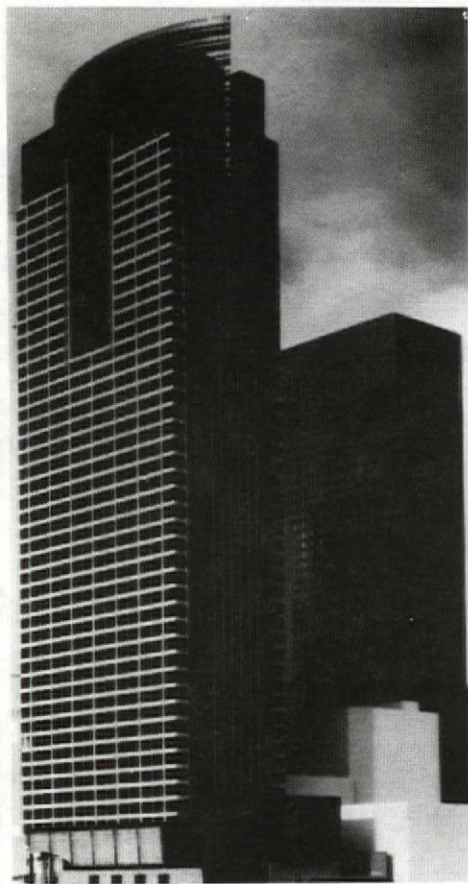
John Pastier: I don't think there is one. I think there used to be one when people walked downtown. The Biltmore Tower encapsulates the issue of which side of the block should be addressed, and it is a real dilemma. My own sense is that Pershing Square is more important than a somewhat anonymous intersection on a slope. But that's not the way the development money seems to perceive it.

We are not dealing with a traditional city here, and the issues of context are very clouded. The context for most of these buildings is at a distance of a mile or more. I think most of them perform worst at the pedestrian level.

Robert Campbell: From the general context, I think any newcomer would say that the Bunker Hill area, in its present state, is an unbelievable disaster. You couldn't find a more depressing series of streetscapes and blank walls, of useless empty plazas. Of course, a lot of it is vacant, a lot of it is under construction, and in that sense, it is an unfair question.

We have spent the last 20 or 30 years in most office development violating the grid. The first building that does a twist on the grid gains a kind of presence. The 30th or 40th one that does it is not very nice. So it is nice to see (the grid) as a kind of ordering principal being returned to. Beyond that, the architects didn't seem to have much to go by, simply because there was really an absence of context.

Michael Sorkin: Let me just say, parenthetically, that my feeling about the I.M. Pei building, in terms of the context of three miles away, is that it's too small by half to satisfactorily pull the skyline of Los Angeles together. God forbid it should be



Southern California Gas Center, Skidmore, Owings & Merrill.

an inch taller. Nevertheless, if one isolates that argument, if one looks for a satisfactorily crescendoing skyline composition, it ain't squat, that building.

It is interesting that all of these buildings were described as buildings which are responding in the manner of preservation to some notion of an urban context, which doesn't, in this case, exist. It speaks volumes about where we are as architects, at this moment. Speaker after speaker made this interesting claim of, "I am designing a building which is continuous with the past and yet is boldly in line with the new." People are obliged to look to preservation, to look to values of the past, because all the propositions of modernity seem to have been viscerated, which I think is too bad.

On Hiring Local Architects

Diana Ketcham: It is certainly disturbing to me to see how much discussion in the press seems to be wasted on complaints about whether local architects have been unfairly excluded from consideration, or whether they report that an architect from elsewhere is considered to be very doubtful because he or she is from another cultural realm. Many of the values that we have come to associate with regionalism, being alert to the site and the history of the place, should be taken for granted. I don't think these attributes come from the soil or are developed by designers because they have lived on the West Coast for a number of years.

Robert Campbell: There are several arguments to be made in favor of local architects. One is that working among neighbors is a very important constraint on architects to do their best work. Second, in the international star system that we have now, the architects that do become famous get stretched much too thin. There are certain firms that are doing far too many buildings, and doing them in a very thin and unimaginative way. The third reason is that how the hell is a local culture or a younger architect going to emerge if it can't get the commissions that will stretch it.

Michael Sorkin: Los Angeles is a city which has as interesting an architectural culture as is going in the world these days. And to the degree that this culture is excluded from commissions of this magnitude is a sorry state of affairs. There are a lot of quite stunning propositions out there, and my question is how come none of them seem to be materializing on the skyline?

On the Central Library

Diana Ketcham: I am inclined to think of this as an example of where preservationist sentiment has been applied to the design in a way that is not satisfactory. It is one thing to be in favor of preserving and reusing buildings that were built at another time, and it is something else again to be imitative of them. I think the library would have been better served by a design that departed more in style. Between the two schemes, I preferred the earlier one to the final scheme.

John Pastier: I don't see how anybody can conclude that the first scheme is better because it is fighting, overwhelming and upstaging the old building. I think that what we have in the second case is a better behaved building, not as interesting, but at least adequate to the situation.

Norman Pfeiffer: If one looks to this community for significant historical ex-



Biltmore Tower, The Landau Partnership, Inc. (Photo by Wayne Thom Associates.)

amples of architecture, there are certainly very few. To me, the old library represents a fairly significant turning point in the history of American architecture, in that we left a period of very classical, beaux arts kind of planning, and took a step in a new direction. I think that what contributes to truly making a great city is variety, and you don't get variety when you build it all in one generation or from one point of view. I think that what the library represents in terms of a change of visual pace in downtown is a significant reason to save it.

On City Planning Responsibility

Robert Campbell: It is a failure of the government and public realm when the city says, we're not going to pay for the new library. The city says, we will get the private market to pay for it by giving away extra space. It is an abrogation of the whole idea of planning. Someone ought to be thinking about what the densities ought to be.

Donald Spivack: (City planning) has to be a process that involves both the city and the architects as well as the developers, and there needs to be participation on the part of the city in setting overall guidelines, which in large part does take place in Los Angeles.

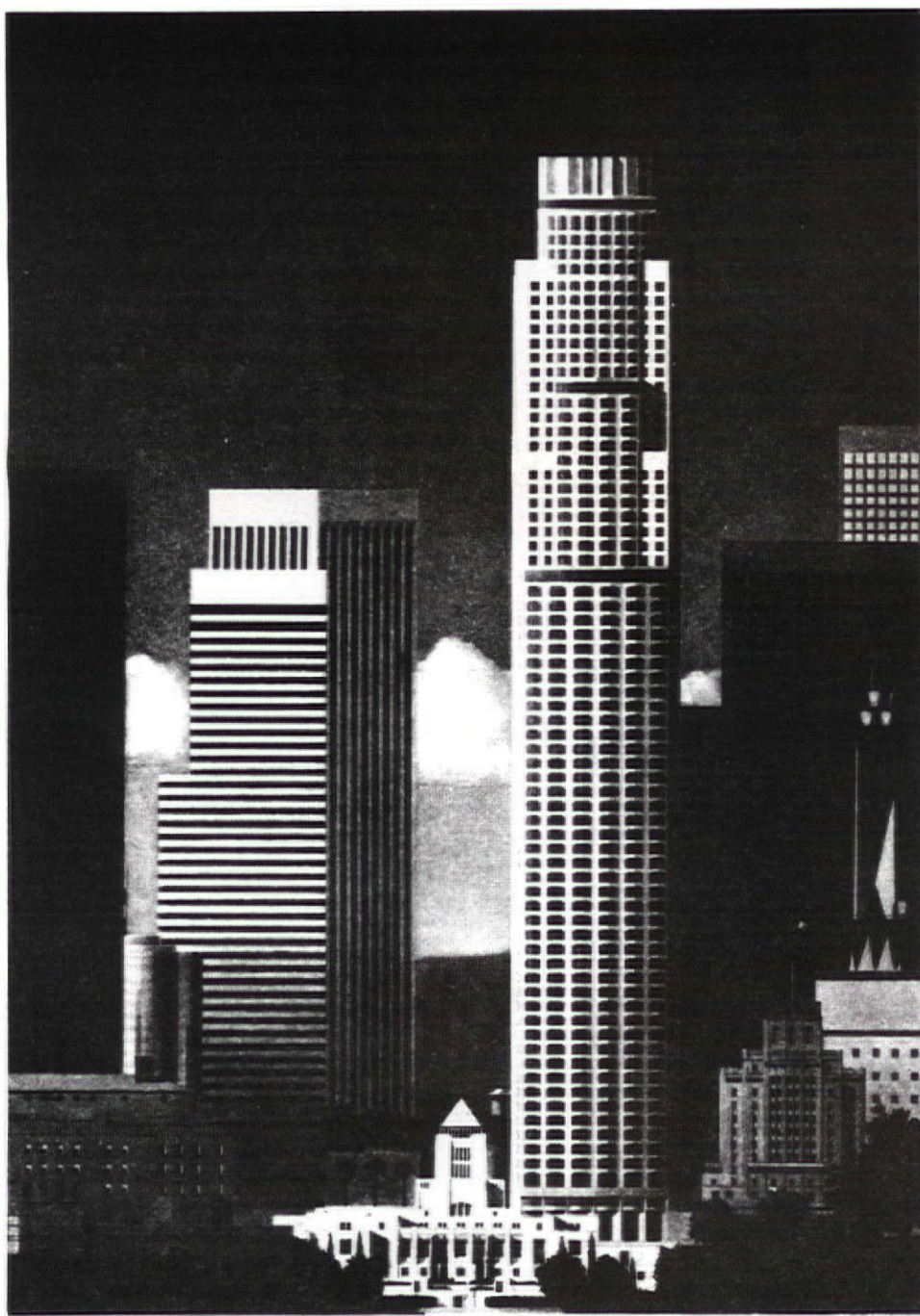
Planning is not an absolute activity. There has to be an opportunity for plans to be reviewed, amended and updated. The ability to look at such things as trading density against public benefits is part and parcel of the mechanism that allows the city, the developer, the architect, and other interested parties to participate.

On the Effects of Criticism

Richard Keating: For the most part it has been quite a happy interaction between architecture in practice and the people writing about it. There is a kind of compact that exists if you think about the city as coming out ahead, and not about your own ego and your own particular building all the time. So when one critic writes about a building and he doesn't like it, you just have to let that roll off your back because it tends to be subjective to some degree, and he's only trying to interpret his point of view for a larger audience.

Tom Landau: I think that criticism which has been properly done, responsibly done, has raised the level of expectations in the communities in which I have been working. I think we're making steps in the right direction, and I think it is getting better.

Critics and Cranes



First Interstate Tower, I.M. Pei & Partners.

On September 16, 1989, *LA Architect* and the Architecture Foundation of Los Angeles sponsored a symposium entitled "Critics and Cranes," exploring the constructive role architectural criticism plays in the development of a city. Moderator Suzanne Stephens, Editor of *Oculus*, was joined by critics Michael Sorkin, of *The Village Voice*, Robert Campbell, of *The Boston Globe*, John Pastier, of *Architecture*, and Diana Ketcham, of *The Oakland Tribune*. The symposium focused on four new projects at the intersection of Fifth Street and Grand Avenue in downtown Los Angeles: I.M. Pei's First Interstate Tower, Skidmore, Owings & Merrill's Southern California Gas Center, Hardy Holzman Pfeiffer's Library Extension, and The Landau Partnership's Biltmore Tower. Presenting the buildings and responding to the critics' remarks were Donald Spivack, Community Redevelopment Agency; Norman Pfeiffer, FAIA, Hardy Holzman Pfeiffer Associates; Tom Landau, AIA, The Landau Partnership; Jim Anderson, Maguire Thomas Partners; and Richard Keating, FAIA, Skidmore, Owings & Merrill. The event was made possible by a grant from the Design Arts Program, National Endowment for the Arts. Excerpts from the day's proceedings are featured on the facing page, and below, Aleks Istanbulu offers a critical perspective on the outcome of the symposium.

Contrary to my expectations of fireworks, "Critics and Cranes" was almost complacent. Except for a brief interchange in which Robert Campbell and John Pastier banished Michael Sorkin as he attempted to take the discussion out of the realm of "what the symposium was about," the dialogue was generally non-confrontational. The critics and the architects all agreed on the content, role, and impact of criticism.

They all felt that criticism should "raise the public consciousness" about the quality of our environment and, independent of political influence, champion the highest ideals of our society. They agreed that it should lay the groundwork and infuse the development process with the ideology of public awareness.

They affirmed that criticism should use the power of the written word to attack complacency and the regurgitation of old solutions and clichés, to "stimulate debate," to "take architects to the edge and make them notice the fragmentation of the life around us," and in general to hold "everyone's feet to the fire and embarrass them into doing better work."

However, the critics also confirmed that "as in architecture, criticism has its limitations and compromises," and that any serious criticism "must hold ninety percent of the pieces constant so that it can raise issues about the other ten percent." Furthermore, as Suzanne Stevens illustrated in her keynote address, criticism is fallible. It is a product of the context of the time in which it is delivered, and similar to architecture, its language and content can be deemed prophetic or pathetic in history.

The symposium participants concluded that critics should carry the responsibility of being the voice of both the public and the professional conscience, as architects tend to the careful "detailing" of each site within the framework of the planners' guidelines. Thus, in the context of the city, the roles of critic, architect and planner should theoretically be "not adversarial but complementary."

Overlaid on this day of encouraging and positive discussions of the relationship between criticism and architecture, there was substantial negative commentary about the Bunker Hill area and the four buildings under discussion. With the exception of Skidmore Owings & Merrill's Southern California Gas Center, the critics faulted the architects for either mimicking history too much or too little, for not addressing the pedestrians and/or Pershing Square, for failing to create viable new public spaces, and for creating cliché towers with cheap wall paper.

It is unsettling that the national talent and vast resources poured into these projects by one of the most celebrated public/private partnerships in the history of

this city has produced anything less than one of the most convincing urban settings in Los Angeles. If Bunker Hill can be referred to as "an unbelievable disaster of useless and empty plazas," and not be defended by its architects, developer, or redevelopment agency, the public should be concerned about the resignation with which their downtown's future is being approached.

It is also unsettling that the architectural criticism, which must have been part of the original Bunker Hill development process, did not generate enough public interest to have a positive impact on the result. The usefulness and timeliness of any criticism lies in its ability to inspire decision-makers to create real solutions. Looking at the new crop of Bunker Hill projects and the failures of architects, planners and agencies, we also must recognize the critics' failure to bear their responsibility to "raise the public (and professional) consciousness."

The four buildings discussed during the symposium make up a quartet of divergent solutions, each individualistic and lacking a common order. Volumes could be written criticizing or eulogizing each of them, but our purpose was to understand the relationship between architectural criticism and urban form. It has become clear, at least to me, that currently in Los Angeles there is no dynamic relationship between the two. Los Angeles needs a vibrant public-professional discourse, mediated by criticism, to create a collective agenda within which individualism can thrive, instead of merely offend.

The symposium was successful to the extent that it introduced a discussion about the history, methodology and role of criticism, and critics' and architects' shared responsibility for urban form. However, it did not address our understanding of the wall which separates the "reality" of high stakes development from the public and professional "ideal" of creating better living environments. Serious criticism and cohesive decisions about the future of Los Angeles cannot be made without breaking this barrier. The symposium will have been a success if it serves as a springboard to generate a series of symposiums using a similar format, made credible by a similar panel of national caliber critics. As an isolated piece it is merely "wallpaper with probably some subtleties that you can't really see..." (John Pastier on I.M. Pei's First Interstate Tower.)

Aleks Istanbulu

Mr. Istanbulu practices architecture in Los Angeles.

1300 N. Sepulveda Boulevard

Owner
Leo Baack Temple
 Mechanical
John R. Kerr
 Landscape Designers
Joanne Starrels & Judith Farber
 Electrical Engineer
John E. Silver
 Structural Engineer
Wilhelm and Barelli, Inc.
 Contractor
Armo Construction, Inc.
 Renderer
Leroy Miller Associates
 Photographer
Glen Allison

ESHERICK: The Center provides lively, light-filled spaces for children in a particularly relaxed and effortless way.

GOLDSMITH: This is an excellent building, both on the exterior and interior. Its design has a consistency, and seems appropriate for children.

KOHN: The choice of house-like forms with pitched roofs and simple wall surfaces works well to give the building a sense of calm, place, and a scale appropriate for children.



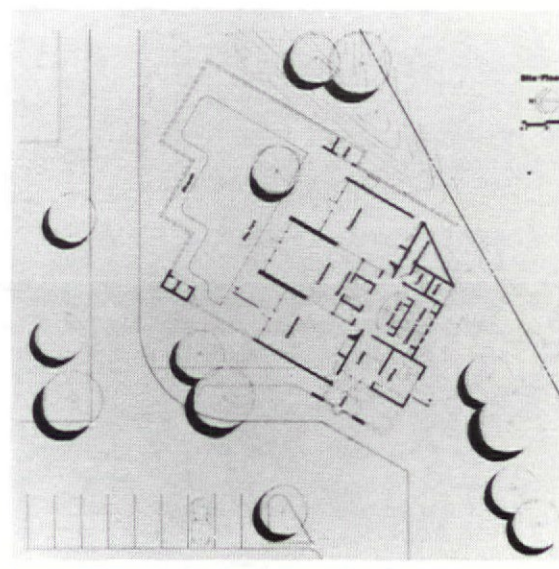
Entrance with "house-like forms."

MERIT AWARD

Leroy Miller Associates

LEONARD I. BEERMAN EARLY CHILDHOOD CENTER

Owned and operated by a religious institution, the project was built to foster the influx of new young families into an older congregation. The program called for three classrooms of 15 students each, which could be either combined or used as separate rooms, a central snack area which could involve the children in food preparation, and the provision for concealed observation of all classroom activity, in addition to a private office, reception and storage. The classrooms were designed to read visually as individual "houses." Smaller pitched forms at the entry and storage shed reinforce the imagery, while the exterior geometry is intended to be suggestive of children's blocks. Neutral and muted interior colors were used to give the children's artwork more prominence, and windows and skylights were used to provide balanced natural light in classrooms.



Site plan.

MERIT AWARD

Ted T. Tanaka, AIA

TANAKA/HO RESIDENCE

The architect approached the building as a rectilinear mass, based on a 4-foot grid system, from which the entrance court, interior courtyard and carport were sculpted. Responding to the site's location in a neighborhood in transition, with neighbors on both sides and an alley in the rear for access, the architect designed the inner courtyard to provide the main source of light and view for the primary residence. The front yard serves as a private garden for the mother-in-law unit in the front of the building. The architect chose not to use windows because of the lack of privacy and view, instead substituting a large number of skylights to provide additional interior light. The residence's open floor plan allows the orientation of all rooms and circulation to the interior courtyard.

2422 Walnut Avenue, Venice

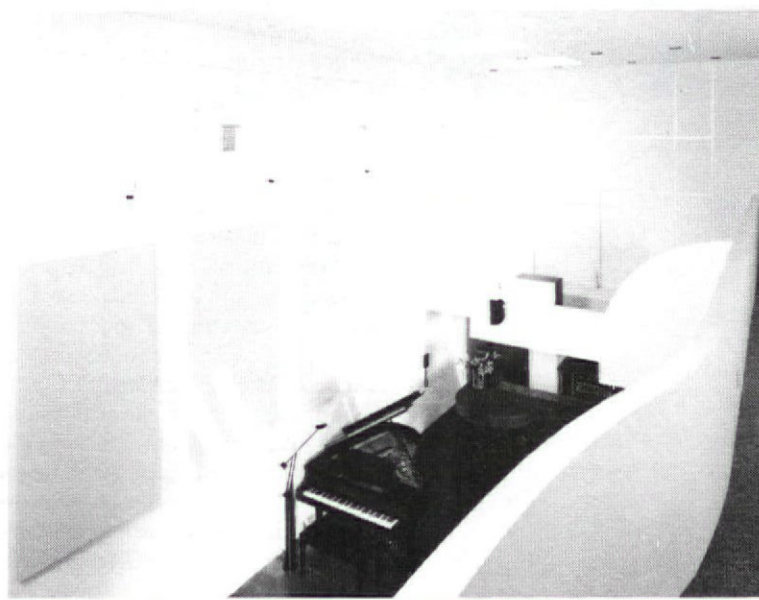
Owner
Ted T. Tanaka and Diana Ho
 Landscape Architect
Doug Bungart
 Structural Architect
Steve Perlof
 Photographer
Tom Bonner
 Grant Mudford

ESHERICK: The house succeeds in providing beautifully simple interior spaces and almost total privacy; it must satisfy the objective of providing an ideal background for large scale artworks and entertainment.

KOHN: The quality of light from the south facing internal court and the element of surprise and cheerfulness give this modest residence a wonderful presence.



Exterior with private garden for mother-in-law unit.



Interior with skylights.



Library floor plan.



Bird's-eye view of campus with library, lower left.

MERIT AWARD

O'Leary Terasawa Partners

MARYMOUNT HIGH SCHOOL LIBRARY

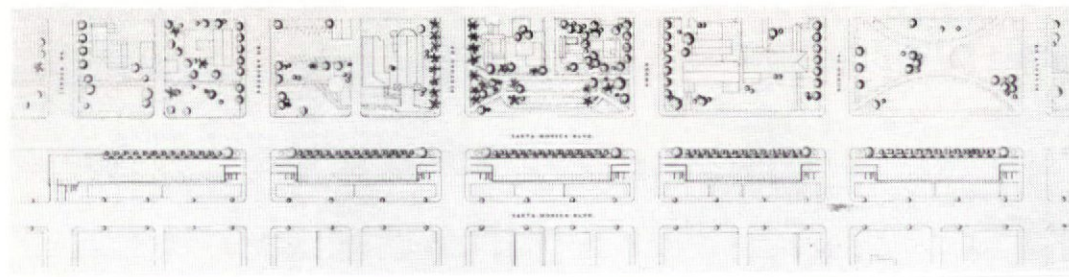
10643 Sunset Boulevard

Owner
Marymount High School
Civil and Structural Engineer
Tom Kamei/Wheeler & Gray
Mechanical
Paul S. Bennett, Inc.
Landscape Architect
Lawrence Reed Moline Ltd.
Electrical Engineer
Pacific Engineers Group
Interior Architect
Robert Herman Associates, AIA
Photographer
Tom Bonner

ESHERICK: The new building fits gracefully into a setting of older structures, achieving useful interior spaces in a stylistically preordained environment.

KOHN: It is a most successful and appropriate solution: a quiet, respectful building that relates to and completes the Spanish Colonial Revival campus, fitting comfortably to its sloping site.

Located at an historic Catholic girls high school, on the only remaining site for a new building, the library houses 20,000 volumes in addition to related library offices and classrooms. The architect's challenge was to fit the building into a tight and sloping site, and to make it compatible with the existing historic buildings. The library's exterior design uses traditional forms and materials to complement the existing Spanish Colonial Revival design style. The main reading area was designed as a flexible open space with "houses" that create intimate groupings for carrels, and define the card catalogues. Perimeter offices have notched corners with glazed doors and windows to create visual sight lines into the library. The corners of the library are stepped to scale the building down and to create window seat corners.



Site plan.



View from Santa Monica Boulevard.

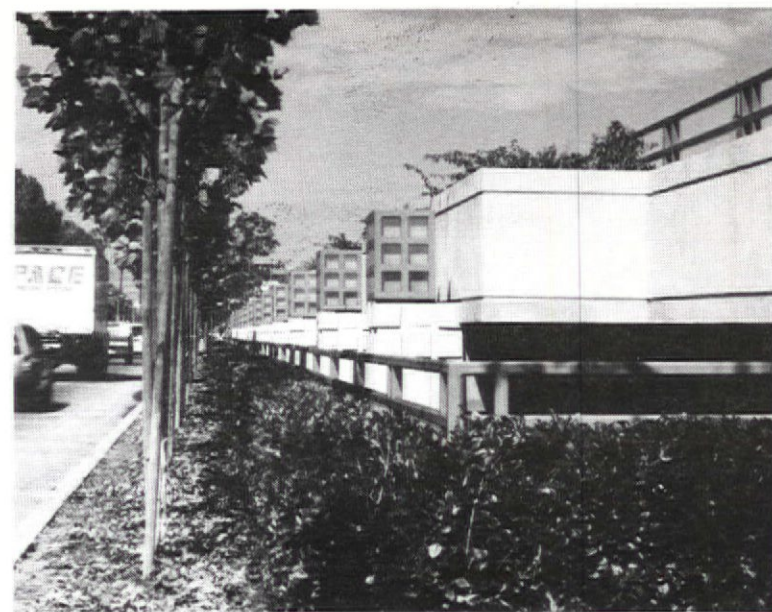
Santa Monica Boulevard between Linden and Beverly Drive, Beverly Hills

Owner
City of Beverly Hills
Civil Engineering
Paller-Roberts Engineering
Landscape Architect
Peter Walker/Martha Schwartz
Structural Architect
Culp & Tanner
Lighting
Horton-Lees Lighting
Photographer
Charlie Daniels

ESHERICK: The project is a unique and successful solution to parking, in an easily accessible, five block, linear structure. The street environment is greatly improved rather than degraded, as is too often the case with parking structures.

GOLDSMITH: These five parking structures make an excellent solution to the program. They are almost invisible except as landscape from Santa Monica Boulevard, and at the same time provide a practical and "user friendly" parking facility.

KOHN: Its very presence greatly improves this section of Santa Monica Boulevard, with a low scale streetwall of structure and landscape which works for both the pedestrian and the automobile. The modulation of the structure with its metal light shields breaks down the scale and provides enjoyment for the eye.



Landscaping detail.

MERIT AWARD

Gruen Associates

BEVERLY HILLS PARKING STRUCTURE

Located on a narrow, 55-foot strip along Santa Monica Boulevard in Beverly Hills, the five, two-level parking structures, one half level above and below grade, contain a total of 407 parking spaces. The architect used a layer of metal work and planters to create a soft edge which would serve both as a civic facade for commercial Beverly Hills and relate to the park across Santa Monica Boulevard. Vehicular traffic and pedestrian access is from the east-west streets. The lower level contains double-loaded angular parking stalls, and the upper level provides single load spaces along the south side to mitigate the visual impact of the view from Santa Monica Boulevard. Multi-trunked flowering theme trees and seasonal flowers were used to express a "vernacular Southern California theme."

MERIT AWARD

David Lawrence Gray & Associates

SUNSET TOWERS/ST. JAMES CLUB

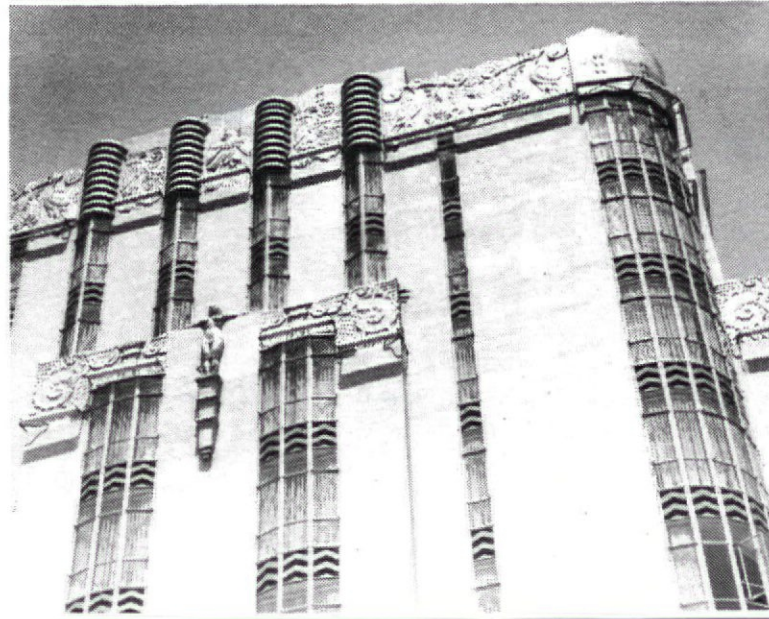
8358 Sunset Boulevard, West Hollywood

Owner
St. James's International
Civil Engineer
E.T.I.
Mechanical and Electrical
I & N Engineering
Landscape Architect
Emmet Wemple & Associates
Structural Architect
George Kobayashi
Joe Kaplan
Renderer
David L. Gray & Associates
Photographer
Marvin Rand

ESHERICK: The structural upgrading and retrofitting to current highrise code requirements has been achieved with virtually no damage to the quality of the tower. The conversion from apartments to hotel was very successfully carried out.

GOLDSMITH: I like the recycling of the apartment building into a hotel, which is a compatible use. The exterior is an excellent restoration of a fantastic art deco building. Not enough information was submitted to judge the low addition, and the jury limited the award to the tower only.

KOHN: (The jury felt) an appreciation for the effort to find an appropriate use, and to bring this art deco tower up to today's codes while faithfully restoring it, thereby preserving a part of Los Angeles' architectural history.



Facade detail.



Sunset Boulevard entrance.

MERIT AWARD

Dworsky Associates

SAN JOSE STATE ENGINEERING BUILDING

San Jose, CA

Owner
The California State University
Civil Engineer
Louis & Diederich, Inc.
Mechanical
Ayres Ezer Lau
Electrical Engineer
Cohen & Kanwar, Inc.
Structural Architect
Robert Englekirk Structural Engineers, Inc.
Renderer
Uri Hung
Photographer
Christopher Irion Photography

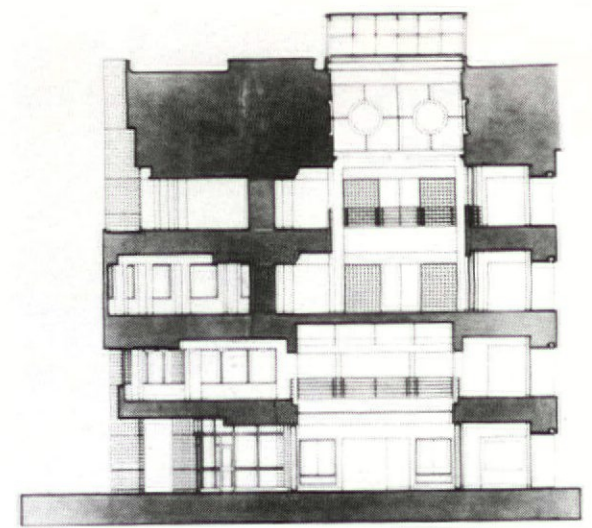
ESHERICK: The expansion to an existing engineering building is extremely well-fit into a tight, restricted site. The interior spaces are especially fine.

GOLDSMITH: I like the way this "L"-shaped building gave order to a part of the campus which had previously been very messy.

KOHN: Through renovation and expansion, this project creates a new streetwall which, as a result of its colonnade, the projection of the entry piece (a focal point), and the lecture hall, activates and energizes the space it defines. The project provides a most successful solution, well-executed, and very professional.



Main entrance.



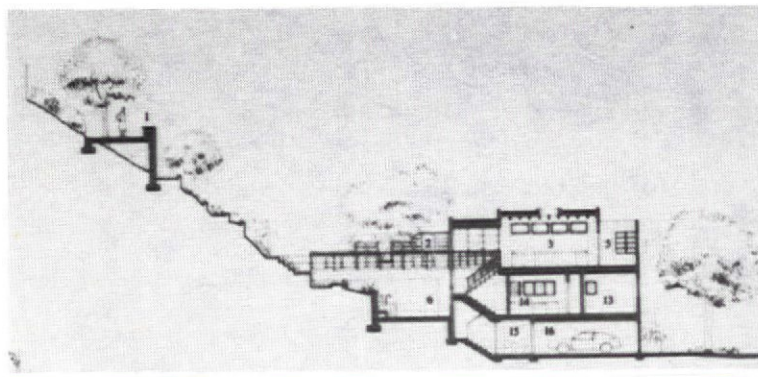
Section at lobby.

Santa Monica

Owner
Dr. Betty Edwards
Civil Engineer
J.G. Little Company
Mechanical
John R. Kerr & Associates
Structural Engineer
Stephen Perlof
General Contractor
Jensen Construction
Oliver Garrett
Brian Bomeisler
Renderer
Stefanie Wagstaff
Photographer
Alex Vertikoff

ESHERICK: The architect and an equally creative owner have succeeded in transforming an old tract house into a single unified house-garden design. It is a splendid cooperative venture.

KOHN: This successful transition from the original 1960 tract house provides a sense of privacy and street wall along the street, and a sensitive, relaxed and light-filled response to the terraced gardens at the back. The house develops an intimate relationship to the landscaping of this steep, sloping site.



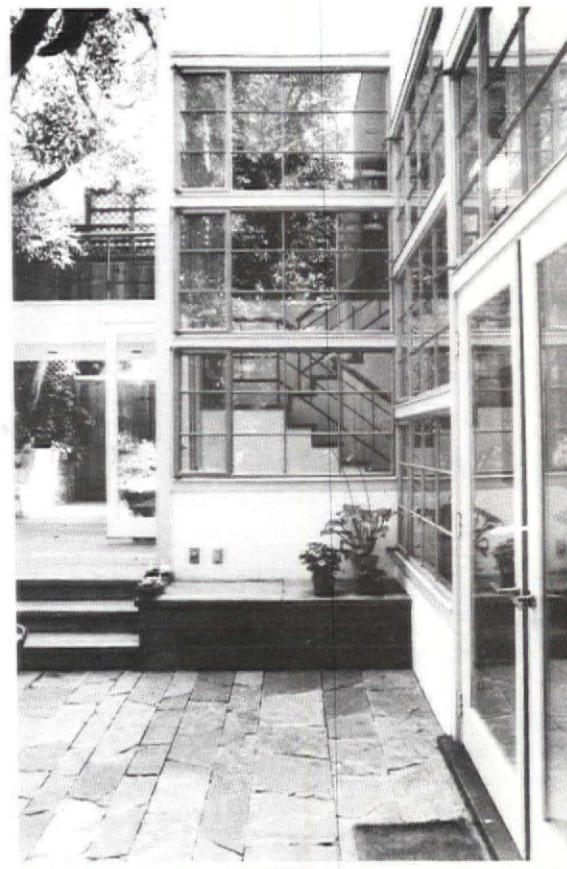
Site section.

HONOR AWARD

Appleton, Mechur & Associates

EDWARDS STUDIO/RESIDENCE

Low-ceilinged and dark, the original 1960 tract house had little relationship to the owner's terraced garden behind. The architect closed the front of the house off from street traffic by adding front walls and a gate, and opened the private back of the house to the garden. Although there were only minor additions to the existing first floor in plan, the second floor studio addition and stair provided a greater opportunity in section. Raised ceilings and new studio windows step up from the living room to the stair and clerestory spaces, connecting the first and second floor areas and expanding diagonal views through the house to the garden. A bridge with potting counter extends the studio out to an upper garden level terrace.



Garden facade.

333 Sunset Boulevard, Rocklin, CA

Owner
Herman Miller, Inc.
Civil Engineer
Nolte & Associates
Mechanical
Capitol Engineering Consultants
Landscape Architect
Peter Walker/Martha Schwartz
Electrical Engineer
Koch & Chun Engineers
Structural Architect
Buehler & Buehler Associates
Associate Architect
Dreyfuss & Blackford
Consultant Architect, Audio/Visual
Tigerman McCurry
Photographer
Hedrich-Blessing

ESHERICK: The building is refreshingly unconventional and transforms a barren, endless site into an exciting experience.

KOHN: This facility combines large rectangular areas of manufacturing around a more irregular space of varied forms. Textures and colors create a sense of tension and activity in an otherwise sea of calm. The contrast in scale and detail is most successful. The complex sits comfortably with its strong horizontality in the somewhat barren landscape, which reflects and reinforces its warm colors.

MERIT AWARD

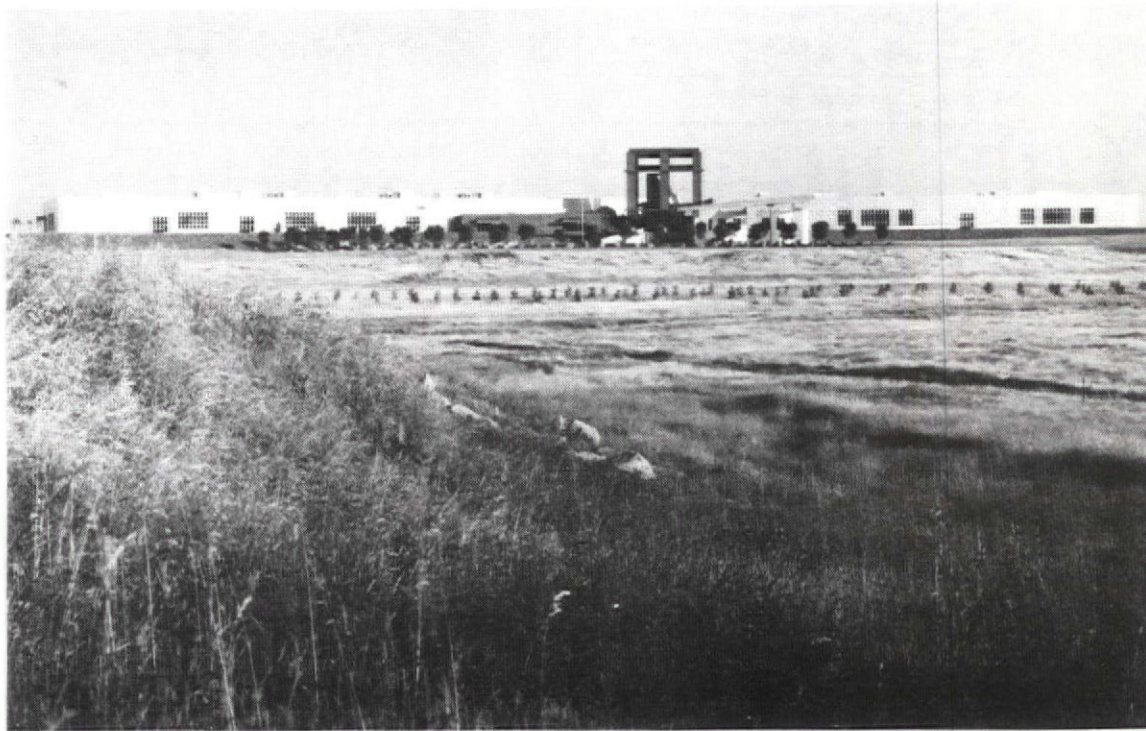
Frank O. Gehry & Associates

HERMAN MILLER WESTERN REGIONAL FACILITY

The architect used a 100' deep, densely planted row of redwood trees to create a wall into the 56-acre site located 15 miles northeast of Sacramento. The main building development is located along the ridge of the site to create a large flat pad and take advantage of views across the rolling Sacramento Valley plain, which will be sown with wildflowers and left in a natural state. Three separate manufacturing buildings are located on the same level to facilitate material handling. To ensure that none of the buildings become too large in scale, and that they remain functionally "indeterminate" to support Herman Miller's changing needs, each building was limited to approximately 100,000 square feet. Major buildings are distributed around a courtyard and ramp, which creates an entrance to the complex. Program elements lining the courtyard, including a lunch room, kitchen, toilets, shower, audio/visual meeting room and outdoor eating areas, are developed as sculptural objects to give the entrance human scale and meaning.



Site plan.



Major buildings distributed around entrance courtyard.

27420-27428 Pacific Coast Highway, Malibu

Owner
Seacliff Partners
Civil Engineer
Reiss, Brown & Ekmekji
Landscape Architect
Emmet Wemple & Associates
Structural Architect
Reiss, Brown & Ekmekji
Contractor
Winston Chappell
Photographer
Glen Allison

ESHERICK: The project is a model of what can be achieved by a compact row house scheme, admittedly opulent, but graceful and elegantly handled.

GOLDSMITH: This is a wonderful group of houses, from its concept to the fine architectural quality of the finished project.

KOHN: With its simplicity of form, its sense of spaciousness, and sensitive detailing, and for maximizing the assets of the site, this project is quite refreshing and extremely well done. I would enjoy being a resident in this place.



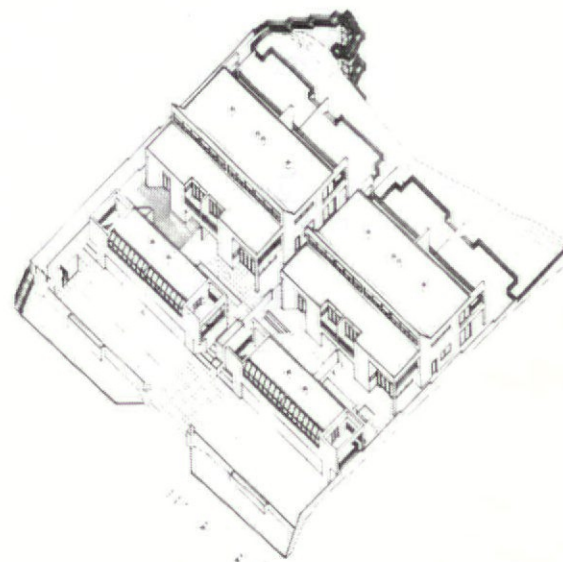
Exterior, Seacliff Homes.

HONOR AWARD

Kanner Associates

SEACLIFF HOMES

Commissioned by four families to design two double-house residences on an oceanfront bluff in Malibu, the architect used a careful arrangement of functional living elements, landscaping and garden walls to maintain visual and acoustic privacy. The building envelope is constant so the complex reads as a whole, although individual entry courts and interior building finishes are customized for each home. Designed to be energy efficient, the south-facing sloped roofs contain flat plate solar collectors for domestic hot water. The north-facing clerestory windows provide natural light for the stairwells and master baths, and the operable sash provides natural ventilation and air circulation.



Axonometric.



Central rotunda, Humboldt Bibliothek.

Berlin, West Germany

Owner
Bezirksamt Reinickendorf
Civil Engineer
Degebo
Mechanical and Electrical
Hochbauamt Reinickendorf
Landscape Architect
Muller, Knippschild, Wehberg
Structural Architect
Prof. Dipl. Ing. M. Manleitner
Photographer
Timothy Hursley-The Arkansas Office

ESHERICK: The jury was especially taken with the richly developed interior, which is elaborate and intricate in form, but simple, understated and readable as a working library.

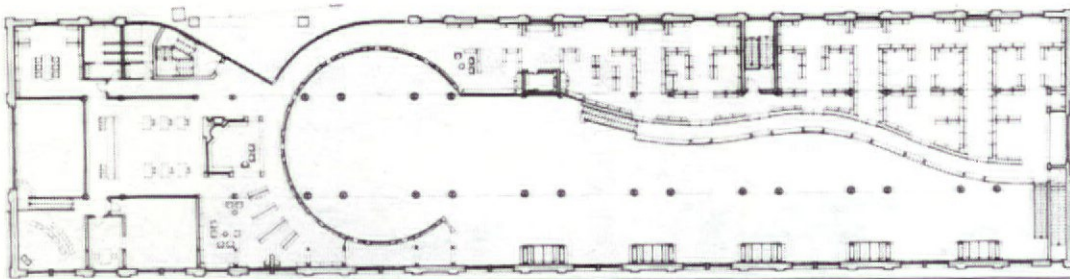
KOHN: A daylight-filled, spacious hall with playful forms creates a most inviting interior and plays off against the more severe, classical facade of this industrial-like building. Sensitive to take advantage of the harbor and views of the library from across the body of water.

HONOR AWARD

Moore Ruble Yudell

HUMBOLDT BIBLIOTHEK

Designed as the first phase of the Cultural Center for the Tegel Harbor master plan, the library's long hall continues the axis of the harbor along the north boundary of the site. The classical facade is broken with a glassy entrance bay, and framed by a pair of free-standing portals which lead to a central rotunda, encircled by an arcaded balcony. From the rotunda, a grand wall of books meanders along one side of the main reading room, and gives access to the open stacks and smaller reading alcoves beyond. Passing continuously above the various areas of the loft is a double-layer, vaulted ceiling lit by a clerestory window. On the north side, the light is balanced by a series of bay windows and doors that alternate with niches for books. The steel and concrete frame is exposed on the interior, and elaborated into a playful, almost baroque set of details for arches and ceiling. The library's construction, which began in 1986, coincides with the creation of a large water area adjacent to the harbor, a waterfront promenade and 350 units of housing.



Floor plan.



Exterior, overlooking Tegel Harbor.

HONOR AWARD

Steven Ehrlich, AIA

OKULICK STUDIO

Hampton Avenue, Venice

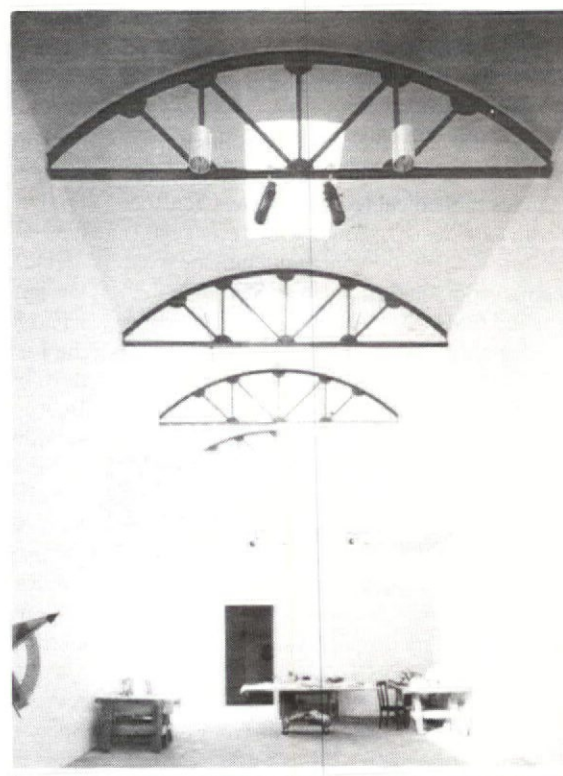
Owner
John and Marlene Okulick
Structural Architect
Gary Karinen
Photographer
Grey Crawford

ESHERICK: The interior spaces are beautifully simple and have a bright refreshing starkness. One only hopes that the insistence of the little bow-string trusses doesn't get in the way of the artwork.

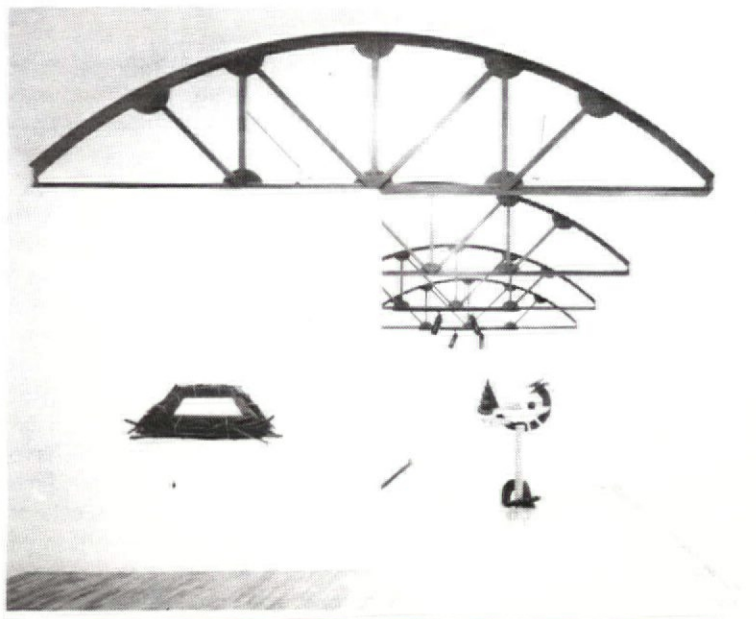
GOLDSMITH: An exceptionally fine building with very good, straightforward facades and a wonderful interior.

KOHN: The renovation and addition have captured the essence of its users: vertical space, natural translucent light and large wall surfaces to feature objects of art.

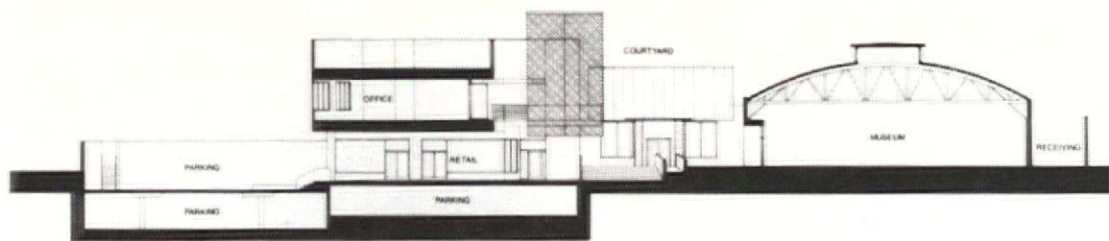
To provide artist John Okulick with large walls, ambient light, and enough space to expand his art, the architect designed a 2500 square foot addition to the artist's original studio, a 1000 square foot converted gas station. The new addition engulfs the old, providing extra work space, a composing room and a gallery. The architects attempted to create the illusion of being in a 'white out,' "moving through a snowstorm and having John's sculpture emerge before one's eyes." Spanned by a bow string truss, 28-foot-high white walls create a space filled with translucent light from skylights and strategically placed north-facing windows.



Interior, Okulick Studio.



Gallery space.



Section, Edgemar Development.

2425 Main Street, Santa Monica

Owner
Sher Development
Mechanical
Russell & Company
Landscape Architect
Emmet Wemple & Associates
Electrical Engineer
Summit Electric
Structural Engineer
Kurily & Szymanski
Photographer
Tom Bonner

ESHERICK: The project is refreshing in its programmatic conception of joining a small art museum with a two-level commercial development.

It is equally refreshing as a building group in its freedom from the standard treatment of street commercial development.

GOLDSMITH: I liked this project very much, especially the mixture of simple buildings with sculptural elements.

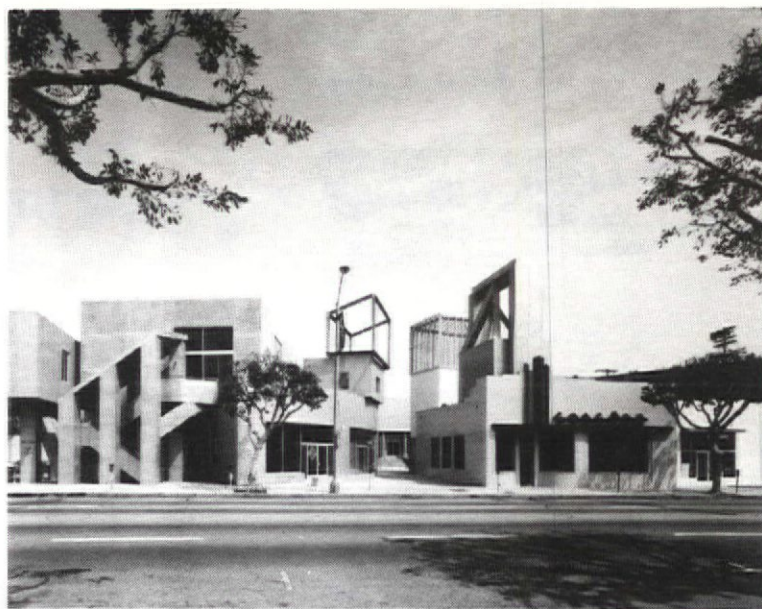
KOHN: The variety of forms, their texture and colors, the play of light and shadow, and the resultant spaces draw you into the project. The breakdown of scale works with the immediate context.

HONOR AWARD

Frank O. Gehry & Associates

EDGEMAR DEVELOPMENT

Occupying the site of a former dairy, the project combines an art museum and commercial development on two levels, with both on-grade and subterranean parking. The architect's major concern was to maintain the small scale character of the surrounding shops and restaurants by lining the 250-foot-wide street frontage with five small, visually separate structures. Historical continuity was maintained by retaining some of the old dairy buildings, newly clad but not formally altered, as the visual centerpiece of the project seen from the street. Along Main Street, a wall fragment of the former dairy, previously plaster, is now sheathed in copper and green glazed tile. An openwork tower stands above the wall, beside a curved shape surfaced in natural grey stucco, containing shops and an office block. Two other towers, a greenhouse structure and the elevator draped with chain link mesh, lead the eye back into the courtyard, which contains the art museum and a restaurant housed in two renovated dairy structures.



Main Street entrance.

the design process.

Another important committee activity is providing a focus for professional dialogue in health. Committee members are kept informed of the rapid changes in codes and laws relating to health care, as well as the changes in medical technology which affect health care design. Among the recent meetings which drew large attendance were reports from the Office of the State Architect and OSHPD.

Key points in maintaining the future success of this committee include: maintaining an effective subcommittee on codes; appointing a co-chairman and a program chairman to lighten the work load; establishing a telephone committee that calls each member for meeting reminders; appointing an effective secretary, as notes are important to the members; advertising the meetings in publications like *LA Architect*; insuring that the subject of the meeting is timely as well as informative; writing thank-you notes to the speakers and giving them gifts such as items from the AIA gift catalogue; and interfacing with other AIA committees.

Joel Jaffe, AIA
Chair, Health Committee

Urban Design Committee

A special poll of the Board of Directors was held to support a Chapter resolution calling for the adaptive re-use of the May Company building located at the corner of Wilshire Boulevard and Fairfax Avenue. The May Company is threatened by a proposed development of Forest City Dillon, owners of the property, who are proposing a new shopping mall or office complex. The Urban Design Committee and Historic Preservation Committee co-sponsored a Board resolution to save the May Company building, which was officially entered into the *Environmental Impact Report for the project*. The proposed development on the May Company site is part of a larger development proposal for the Park LaBrea properties, also owned by Forest City.

Their proposal transfers commercial density from other parts of Park LaBrea to the May Company site, but would require a general plan amendment and other approvals from the City to do so. The EIR is currently being reviewed by the City, and the Urban Design and Historic Preservation Committees will continue to monitor the process.

During the past several weeks, the Urban Design Committee has been represented on an ad hoc citizens committee appointed by the Los Angeles Planning Commission to develop guidelines for Design Review Boards (DRB). The ad hoc committee submitted their final report in late August. The committee recommended that DRBs only be established in areas with Specific Plans which set out a vision as defined in an urban design element. The urban design element would set out the parameters of design review in relation to the specific character and identity of its neighborhood and/or district. The charge of the DRB is to review projects for conformance with the Specific Plan. The DRB's recommendations cannot affect entitlements and are advisory to the Director of Planning. The committee also recommended that the majority of the five board members be design professionals, either architects, planners or landscape architects, and reside within a one mile radius of the Specific Plan area. Further information on the report of the ad hoc committee can be obtained by calling the Chapter Office.

The Committee has also been asked to review and comment upon the Cal Trans masterplan goals program for the year 2010. Cal Trans is in the process of revitalizing its direction, and has appointed a Working Policy Committee to draft a master plan. Fernando Juarez, AIA/LA President, is a member of that committee. The Urban Design Committee is currently reviewing preliminary material provided by Cal Trans and will respond to the masterplan when it is issued later this year.

At the November Board meeting, the Urban Design Committee will present a resolution to the Board of Directors asking for adoption of a Chapter policy on the LA

2000 plan outlined in the September issue of *LA Architect*. The LA 2000 plan was developed by a Mayoral Committee and released in November 1988. The Chapter is currently discussing possible projects with the 2000 Partnership, a public-private coalition which will be implementing aspects of the LA 2000 plan.

Professional Practice Committee

Walt Disney Imagineering has agreed to host a tour of their "Imagineering" Headquarters in Glendale at 6 pm on Thursday, November 9, 1989. The event will include a facility tour, a dinner, and lectures on Disney's creative process, architectural design, and facility engineering. Bill Sims, Vice President, Architecture & Facilities Engineering, is graciously providing this show to promote ties with the AIA/LA and our local design community. All of this effort, including dinner, is free to committee members. Call (213) 394-7888.

Joe Madda, AIA
Chair, Professional Practice Committee

Code Talk

On August 18, 1989, the following memo was sent to all plan checkers from Richard Holguin, Chief, Plan Check Division.

Sec. 91.3305(e) of the Los Angeles City Building Code requires interconnection of required exits on floors having more than ten occupants by means of a one-hour corridor. However, Sec. 91.3303(e) allows the elimination of the 1-hour corridor under the following conditions:

"(e) Exits Through Adjoining Rooms. Rooms may have one exit through an adjoining or intervening room which provides a direct, obvious and unobstructed means of travel to an exit corridor, exit enclosure or until egress is provided from the building, provided the total distance of travel does not exceed that permitted by other provisions of this code...."

This section in the code has served as

the basis of what is commonly known as the "open room concept." The established standard of an "open room" has been an open area at least 12 feet in width without having any partitions greater than 5 ft-9 in. in height. This open room could be placed anywhere on the floor as long as it provides a continuous path to the required exits.

This interpretation and enforcement of the open room concept has permitted many unsafe floor layouts in the City of Los Angeles. In many cases, the 12-foot open room was not a straight or clearly defined path to the required exits. Instead, it meandered throughout the floor and created a "maze-like" exit pattern. These conditions are not safe and should not be allowed.

To abide by the intent and purpose of Sec.91.3303(e) in requiring the open room, providing a direct, obvious and unobstructed means of travel to an exit, the Department hereby establishes the following guidelines for "the open room concept."

The open room, having a minimum width of 12 feet, shall follow the line of the core or the exterior wall of the building provided there are no jogs or off-sets. Construction of less than 12 feet shall not be allowed except for structural columns within this open room. The layout of furniture, partitions and equipment shall provide a clear, unobstructed aisle with a minimum width of 44 inches within the open room. This clear aisle shall be arranged in a regular pattern. An aisle with a minimum width of 44 inches leading from the open room to a required exit is required. The maximum height of all partitions within this open room shall not exceed 5ft.-9in. In addition to overhead exit signage, low level exit signage shall be required to assist in locating the required exits.

Newly published ordinance: No. 165.139, effective 9/29/89, requires conditional use approval to establish a nuclear power plant or a desalinization plant. Proposed ordinance in study: New

Continued on 13

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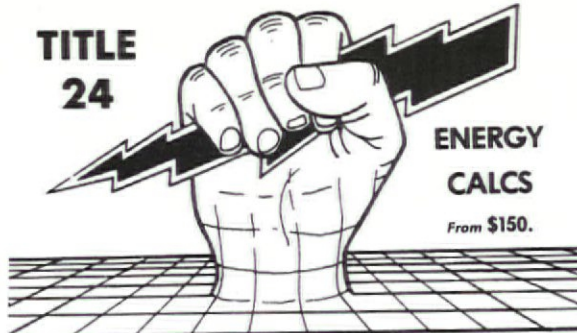
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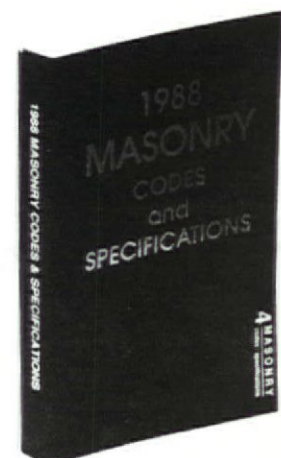
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HOLIDAY OPEN HOUSE

Catch the holiday spirit early at the AIA/Los Angeles Chapter open house on Wednesday, December 6 from 4-8 pm. All members and friends are invited to see the new offices, meet the staff and exchange holiday cheer with fellow professionals. Music, exhibits, refreshments and a few surprises should keep the afternoon and evening lively. In this season of sharing, please bring a favorite dish, dessert or drink for our buffet table. Please call the Chapter Office for more information and to let us know we can expect you.

Focus on Architects

On December 4, 1989, "A Focus on Los Angeles Architects" will conclude with the last of six panel discussions between well-known, accomplished local architects, discussing the practical aspects of architecture, influences on their design work, their personal and professional goals, and how each has achieved success. The series is being sponsored by the AIA/LA General Membership Committee, chaired by Herb Nadel, AIA.

The final program features Frank O. Gehry, FAIA. A reception at 7:30 pm preceding the 8:15 pm program will offer guests an opportunity to meet the panelists and other colleagues. Call the Chapter Office for location.

To reserve a place, send \$10 to the AIA/LA, 3780 Wilshire Boulevard, Suite 900, Los Angeles, CA 90010. Seating is limited.

Tickets will be held at the door, and no refunds will be given after December 1. For information, call (213) 380-4595.

USA/USSR Exchange

On October 4th, under the joint sponsorship of Architects Designers Planners for Social Responsibility (ADPSR) and the Los Angeles Chapter of the American Institute of Architects, 125 people gathered at the Pacific Design Center to hear Ray and Shelly Kappe and three architecture students tell of their experiences during a recent student/faculty exchange between SCI-ARC and the Moscow Institute of Architecture. The USSR exchange included a three week faculty/student collaborative design studio project at the Moscow Institute of Architecture and two weeks of travel to Leningrad, Tallin in Estonia, and Tbilisi in Georgia where they visited with architects and toured the architectural schools. SCI-ARC students Kanika Ratanapridakul, Aleksander Soroker and Tom Zook talked about the collaborative design project, a complex on a site southeast of the Kremlin including three theaters, a Russian toys exhibition area, a communication center, and an eating area. The project continued at SCI-ARC with the students and faculty from Moscow returning with the SCI-ARC delegation and spending six weeks in Santa Monica.

This first USA/USSR student/faculty exchange has set a precedent for the future and the opportunity for the American and Soviet people to know each other. Participants reported that the Soviets are interested in establishing as many exchanges as possible, and they all seem to have a great desire to open up their society. Soviet architects can now receive private commissions through cooperatives which are being established to promote entrepreneurial potential. For information about ADPSR Los Angeles chapter, call (213) 644-4360.

Estelle Brisker

Ms. Brisker is the ADPSR Chairperson.

Celebrate Design

"Celebrate Design" is the theme of the January 13th Installation of 1990 AIA/LA and associated organizations' officers and directors. Departing from the past, the event will be less formal and cost approximately 40% less per attendee. With the new format, it is hoped that attendance will increase and represent more of the fabric comprising the entire profession, indeed the area itself. Allied design and construction professionals will be invited to join in the festivities.

Leading off the festivities at the Pacific Design Center will be a reception and cocktail-buffet with entertainment. Lou Naidorf, FAIA will emcee the evening, with National AIA President Sylvester Damianos, FAIA presiding as "Installing Officer." Highlighting the evening will be a talk by 1989 AIA Gold Medalist Joseph Esherick, FAIA.

Architecture for Health Committee

Among the important functions which AIA committees provide are the focus for professional dialogue and the exchange of information to which we, as individuals, would not have access. This mutual cooperation and dialogue can have significant results. Recently, the Health Committee was able to provide valuable information to Assemblywoman Delaine Eastin, chairwoman of the Assembly Committee on Governmental Efficiency and Consumer Protection. She has introduced a bill aimed at restructuring the state's design and construction regulating agencies, and has been conducting hearings to determine the scope of the problems. Based on data provided by committee members, the Architecture for Health Committee created an Agency Processing Survey which, among other facts, revealed that the average processing time for plan checks is 11 months. This objective data is not only helpful to Assemblywoman Eastin in her efforts to secure passage of her bill, but is also a useful tool to us as architects in educating our clients about the intricacies of

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LA ARCHITECT is published monthly except for August by the Los Angeles Chapter, American Institute of Architects, 3780 Wilshire Boulevard, Suite 900, Los Angeles, CA 90010. Subscriptions are \$18 domestic, and \$28 foreign. Editorial submissions should be addressed to the editor and sent to LA ARCHITECT at the publisher's address, above. Except where noted, the opinions stated are those of the authors only and do not reflect the position of either the AIA or the Los Angeles Chapter. The appearance of names and pictures of products and services, in either editorial or advertising, does not constitute an endorsement by either the AIA or the Los Angeles Chapter.

L.A. ARCHITECT

1989 Design Awards

The Los Angeles Chapter of the American Institute of Architects honored eleven architects and twelve projects in the 1989 Design Awards Program. The jury included Eugene Kohn of Kohn Pederson and Fox, New York; Joseph Esherick of Esherick Homsey Dodge and Davis, San Francisco; and Myron Goldsmith, retired from Skidmore, Owings and Merrill, Chicago, replacing Walter Netsch, who was unable to participate.

The judging took place on September 9, 1989 at the Chapter Office. Twelve winners were selected from a total of 135 submissions out of 154 registrations, slightly more than last year's totals despite an increase in the registration fee. In an effort to recognize outstanding work without creating a competitive atmosphere, the jury chose not to necessarily give an award in each category of submission, nor to limit the number of awards in any category.

The projects were presented in slide format with project descriptions read aloud, a format the jury preferred to the usual presentation books or boards. Kohn commented that the slides "allow more spontaneous response from the jury and more interaction." After an initial viewing of three hours, the jury selected 45 projects to be reviewed in more depth. The 12 projects

finally selected were divided between five awards of honor and the seven awards of merit, for projects which the jury felt were not quite honor awards but still deserved recognition. All jury selections were unanimous.

Perhaps representing the character of this year's jury, awards went to projects which weren't necessarily avant garde, but which the jury felt were well executed, beyond stylistic concerns. Issues such as solar orientation, response to climate and social concerns were given more attention than exhibited by other recent juries. Responding to the Los Angeles climate, Esherick commented, "Although I wouldn't jump up and down over the enormous beauty of a lot of exterior environments we saw, they were handled in a very positive, friendly way. The ability to deal with the outside is an admirable Los Angeles quality."

Continuing a trend, fewer awards were given to residential projects than in previous years, and the jury was disappointed by the few quality residential projects they saw. The three residential projects which did receive awards were firmly in "the great tradition of Neutra and Schindler" which Esherick was looking for, but he commented on the decline in the quality of the single-family residence. "The house seems to be declining all over the country. You don't get the feeling people are independent about their houses anymore. They've got to be part of some stream or vain."

While the jury recognized a number of commercial, institutional, and remodeling projects, reflecting the maturing of Los Angeles architecture, they were still disappointed with the large projects they saw. Kohn found the commercial architecture "most disappointing," speculating that Los Angeles architects are "not comfortable with a more indigenous architecture. It looks like buildings are still being transplanted from other places. Tall buildings (in Los Angeles) still tend to be objects." However, possibly in reference to Frank Gehry's Herman Miller Western Regional Facility, he also noted that "small-scale projects which open new areas are now being translated to major scale projects, an

attitude still in evolution."

Once again, the jury had advice to those who hope to win future awards. Esherick noted that "the quality of the submission explanations overall wasn't very good." The jury didn't respond well to shots of working drawing floor plans or uninteresting details. Kohn recommended that potential entrants "treat the jury like your client. There needs to be a certain logic as to how the slides are set in the carousel. People may have lost out because we didn't understand (their projects)."

It became evident from this year's jury that the Design Awards Committee will need to find a different way to deal with planning and urban design submissions in the future. No awards were given in this category because the jury found it impossible to evaluate complex planning issues in a 15-slide format. Kohn went so far as to recommend the exclusion of planning from the awards. "(Planning) requires a lot more information dealing with issues of traffic and scale. I don't think you can do it justice." Esherick observed, "What we're seeing in 15 slides is probably a 150-page report with back-up data and diagrams. I don't think you can make the judgment without reading the report." While a separate planning jury is probably not feasible, the Committee will consider alternatives such as sending planning reports to the jury in advance, or having a special planning session in the evening before the architectural judging.

Interestingly, of the 12 projects which received honors, at least five had been submitted last year without receiving an award. This situation brings up at least two points. First, persistence pays off, and second, winners and losers alike should bear in mind that these design awards, while justifiably coveted, largely represent the opinions of three individuals on a particular day.

Larry Schlossberg, AIA

Mr. Schlossberg, an architect at Gruen Associates, was Co-Chair of the 1989 Design Awards Committee.



San Jose State Engineering Building, Dworsky Associates.



Interior, Seacliff Homes, Stephen Kanner, AIA, Kanner Associates.