

July/August 1990
\$2.00

L. A. ARCHITECT

From
Sandcastles to
Urban Design

Page 1

Gas Stations of
Tomorrow

Page 4

Rail Transit for
Today

Page 5

Reflecting
on SCI-ARC

Page 6



NEED FAST, ACCURATE TECHNICAL INFORMATION?

ON STEEL STUD FRAMING,
LATHING, PLASTERING & DRYWALL

Free information on fire and sound rated
systems, curtain walls and code requirements.
Designing for quality with lathing accessories.

A service of the subcontractors who employ union craftsmen.

CALL OR WRITE:

**INFORMATION BUREAU
LATH, PLASTER & DRYWALL**

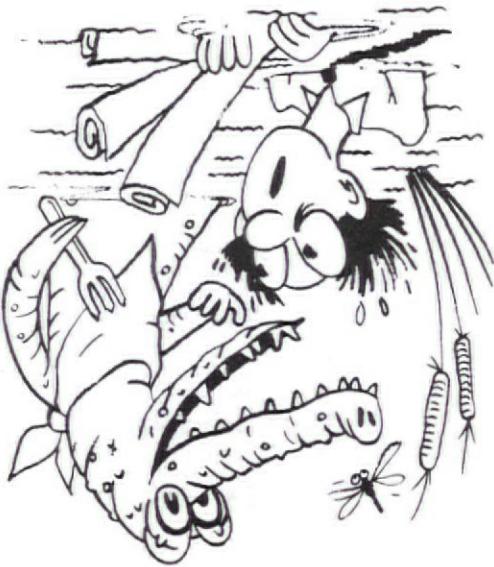
3127 Los Feliz Boulevard, Los Angeles, CA 90039 • Telephone: 213 / 660-4644

RECEIVED

JUL 8 1990

O'LEARY
TERMAKIA
PARTNERS

SWAMPED?



Are you in need of top quality, prescreened design and
production assistance?

Call ARCHITEMPS, INC., your source for temporary

architectural, interior design and facilities management

personnel. Our skilled professionals are well qualified

for these and other tasks:

■ Drafting: CADD and manual

■ Data gathering: as-built drawings and

furnishings inventories

■ Presentations: perspectives, elevations

and site plans

■ Construction documents: drawings,

specifications and schedules

In addition, our professionals are qualified for preliminary

design, design development and space planning.

We invite your inquiries, and welcome the opportunity to

be of service. Please call and ask about our guarantee.

ARCHITEMPS, INC.

**5150 East Pacific Coast Highway
Long Beach, California 90804.3312**

213.494.1202

ARCHITEMPS, INC., a Chicago based corporation now serving
locations coast to coast. ©ARCHITEMPS, INC., 1990

JULY

Monday 2

Putting it All Together
SCI-ARC professional development program with instructor George Sumner, continues through August 6. Call (213) 829-3284.

Tuesday 3

Monday 9

Historic Preservation Committee
Chapter office conference room, 6:30 pm. Call (213) 380-4595.

Tuesday 10

Professional Affiliates Meeting
Chapter office conference room, 5 pm. Call (213) 380-4595.
Associates Board Meeting
Location to be announced, 6:30 pm. Call (213) 380-4595.
Restaurant Design
UCLA Extension studio/lecture course, Tuesdays through September 18, 7-10 pm, \$295. Call (213) 825-9061.

Monday 16

Tuesday 17

Cultural Affairs Awards of Excellence/Recycling Los Angeles
Opening reception and awards ceremony, Barnsdall Park. Call (213) 380-4595.
Communication Committee
Chapter office conference room, 6:30 pm. Call (213) 380-4595.

Monday 23

Design Awards Committee
Chapter office conference room, 6 pm. Call (213) 380-4595.

Tuesday 24

Executive Committee
Chapter office, 4:30 pm. Call (213) 380-4595.
Board of Directors Meeting
Chapter office conference room, 5:30 pm. Call (213) 380-4595.

Monday 30

The Joyful Play of Forms in Light
SCI-ARC professional development program with instructor Judith Crook, continues through August 13. Call (213) 829-3284.

Tuesday 31

Interiors Committee
6 pm. Call (213) 380-4595.

August 6

August 7

Executive Committee Meeting
Chapter office, 4:30 pm. Call (213) 380-4595.
Board of Directors Meeting
Chapter office conference room, 5:30 pm. Call (213) 380-4595.
The Path of Light--Designing Spaces for the Arts
SCI-ARC professional development program with instructor Steven Ehrlich, continues through August 11. Call (213) 829-3284.

For more information on AIA/LA committee activities, contact:
Architecture for Education, Norberto R. Martinez, AIA (213) 306-4708; **Architecture for Health**, Joel Jaffe, AIA (213) 879-1474; **Awards Program**, Michael Franklin Ross, AIA (213) 826-2500; **LA Prize**, Barton Myers, AIA (213) 466-4051; **Computer Applications**, Anthony Ngai, AIA (818) 246-6050; **Historic Preservation**, Timothy John Brandt (818) 769-1486; **IDP**, Randall A. Swanson (818) 799-2070; **Interior Architecture**, Margaret Hueftle Cagle, AIA (818) 340-2887; **Large Practice**, Marvin Taff, AIA (213) 277-7405; **Liability**, William Krisel, AIA-E (213) 824-0441; **Professional Practice**, Hugh Rowland, AIA (213) 277-7405; **Programs/Professional Development**, Robert J. Anderson, AIA (213) 463-4404; **Small Projects (Practice)**, Donald C. Axon, AIA (213) 476-4593; **Architects in Education**, Lionel March (213) 661-7907;

Wednesday 4

Independence Day
Chapter office closed.

Wednesday 11

Documents Seminar
Chapter office conference room, 4 pm. Call (213) 380-4595.
Housing Committee
Chapter office conference room, 6 pm. Call (213) 380-4595.

Wednesday 18

Architects in Government
Joint meeting with Architects in Education, Health Committee, and Government Relations Committee, at Kaiser Hospital, West Los Angeles. Call (213) 380-4595.
The "Dos and Don'ts" of Designing Lighting Systems
SCI-ARC professional development program with instructor Ron Mendleski, continues through July 25. Call (213) 829-3284.

Wednesday 25

Building/Performance and Regulations Committee
5 pm. Call (213) 380-4595.

August 1

Housing Committee
Chapter office conference room, 6 pm. Call (213) 380-4595.
Presentation Methods for the Practitioner
SCI-ARC professional development program with instructor Louis Naidorf, continues on August 8. Call (213) 829-3284.

August 8

Architects in Government, Maria Campeanu, AIA (213) 620-4517; **Architecture for Housing**, Manuel Gonzalez, AIA (213) 394-0273; **Building/Performance & Regulations**, John Petro, AIA (213) 207-8400; **Communications/Public Relations**, Michael J. Kent, AIA (213) 826-2500; **Westweek**, Frank Fitzgibbons, AIA (213) 624-8383; **LA Architect**, Arthur Golding, AIA, (213) 622-5955; **Government Relations**, Victor J. Nahmias, AIA (818) 405-6715; **International Relations/Hospitality**, Raymond Kappe, FAIA (213) 453-2643; **Licensing Task Force**, William Krisel, AIA-E (213) 824-0441; **Urban Design**, Marc Futterman; **Associates**, Robert Leach (818) 763-8676; **Real Problems Design Competition**, Steven D. Geoffrion (213) 278-1915; **Sandcastle Competition**, Andrew E. Althaus (805) 496-1101; **Student Visions for Architecture**, Jeffrey T. Sessions (213) 933-8341; **Student Visions Architects Exchange**, Mark S.

Thursday 5

Chapter office closed for housecleaning and inventory.
Urban Design Committee
Chapter office conference room, 6 pm. Call (213) 380-4595.
Fundamentals of Architectural Model Making
SCI-ARC professional development program with instructor Michael Andrews, continues through July 24. Call (213) 829-3284.

Thursday 12

National Documents Committee Meeting
Call (213) 380-4595.
Government Relations Committee
Chapter office conference room, 5 pm. Call (213) 380-4595.
Professional Practice
Chapter office conference room, 6 pm. Call (213) 380-4595.

Thursday 19

Health Committee
Chapter office conference room, 3:30 pm. Call (213) 380-4595.
Finance Committee
Chapter office, 4:30 pm. Call (213) 380-4595.
Minority and Women's Resources Committee
Presentation by Ted Tanaka and tour of residence in Venice; reservations required. Call (213) 380-4595.

Thursday 26

Professional Practice Committee
Chapter office conference room, 5:15 pm. Call (213) 380-4595.
Los Angeles AutoCad User Group
260 N. Pass Avenue, Burbank. Call (818) 762-9966.
Virtues, Idealism, Education: Symbolic Expression in the Work of Frank Lloyd Wright
Informal discussion led by Marilyn Kellogg, Educator, at San Diego Museum of Art. Call (619) 232-7391, ext. 173.

August 2

Urban Design Committee
Chapter office conference room, 6 pm. Call (213) 380-4595.
The City in the Eye of the Beholder...An Urban Geographer Looks at Wright's Architecture
Informal discussion led by Larry Ford, Ph.D., SDSU, at San Diego Museum of Art. Call (619) 232-7391, ext. 173.
What's Next
SEGD 1990 conference continues through August 5 at the Cranbrook Academy of Art in Bloomfield Hills, Michigan. Call (617) 577-8225.

August 9

Government Relations Committee
5 pm. Call (213) 380-4595.
Regional Urban Design Conference Subcommittee
6 pm. Call (213) 380-4595.
The Wright to be Uncommon...When Democracy Builds
Informal discussion led by Kurt Hunker, AIA, at San Diego Museum of Art. Call (619) 232-7391, ext. 173.

Friday 6

Chapter office closed for housecleaning and inventory.

Friday 13

Friday 20

Friday 27

Architecture of John Lautner: Lecture and On-Site Study
UCLA Extension two-day program, \$145. Call (213) 825-9061.

August 3

CCAIA IDP Overview Committee
10 am-3 pm. Call (213) 380-4595.

August 10

CCAIA Executive Committee Meeting
Sacramento. Call (213) 380-4595.
Design Awards Entry Deadline
Call (213) 380-4595.

Weekend

Sunday 1

In the Realm of Ideas
Exhibit of the work of Frank Lloyd Wright, continues through September 30 at the San Diego Museum of Art. Call (619) 232-7391, ext. 173.

Weekend

Saturday 7

Art Furniture Design
SCI-ARC professional development program with instructor Peter Shire, continues through August 11. Call (213) 829-3284.
Wood Finishing
SCI-ARC professional development program with instructor Tom Farrage, continues through August 4. Call (213) 829-3284.

Weekend

Saturday 14

Regional Urban Design Conference Subcommittee
1 pm. Call (213) 380-4595.
Concrete: Medium of Expression
SCI-ARC professional development program with instructor David Hertz, continues on July 28. Call (213) 829-3284.
Environmentally Conscious Design
Farallones Institute Ecodesign workshop. Call (415) 332-ECOS.

Weekend

Saturday 21

Creating Healthy Buildings
Farallones Institute Ecodesign weekend workshop, Farallones Rural Center near Occidental. Call (415) 332-ECOS.
Spring Street: Palaces of Finance
LA Conservancy walking tour, 10 am. Call (213) 623-CITY for reservations.
Broadway Theaters
LA Conservancy walking tour, 10 am. Call (213) 623-CITY for reservations.

Weekend

Saturday 28

The Art and Vision of James Hubbell
Farallones Institute Ecodesign weekend workshop, Farallones Rural Center near Occidental. Call (415) 332-ECOS.

Sunday 29

Art, Architecture and Interior Design in Los Angeles
UCLA Extension study tour continues through August 3. Call (213) 825-9061.

Weekend

Saturday 4

Associates Sandcastle Competition
Will Rogers State Beach, 10 am -4 pm. Call (213) 380-4595.
Redesigning the Evolutionary Vehicle
Farallones Institute Ecodesign weekend workshop, Farallones Rural Center near Occidental. Call (415) 332-ECOS.
Little Tokyo
LA Conservancy walking tour, 10 am. Call (213) 623-CITY for reservations.

Gribbons (818) 799-2070; **Districting**, Gregory Villanueva, AIA (213) 727-6086; **Ethics**, Herbert Wiedoeft, AIA (213) 413-3131; **Fellowship Nominations**, Norma M. Sklarek, FAIA (213) 454-7473; **Library**, James R. Combs, AIA (213) 388-1361; **Long Range Planning**, Rex Lotery, FAIA (213) 208-8200; **Membership**, Robert H. Uyeda, AIA (213) 250-7440; **Membership Directory**, Janice J. Axon, HAIA/LA (213) 476-4593; **Mentor's Hotline**, Morris Verger, FAIA-E (213) 824-2671; **Minority & Women's Resources**, Michaele Pride-Wells, AIA (213) 399-1715; **Office Operations & Management**, Joseph M. Madda, AIA (213) 394-7888; **Past Presidents Council**, Donald C. Axon, AIA (213) 476-4593; **Professional Affiliates**, Joanna Craig (714) 969-6801; **Students Affairs**, Michael Hricak (213) 823-4220, 829-2074; **Women's Architectural League**, Maureen Vidler March (213) 661-7907.

Continued from 4

services. Some stations recall historic styles such as mission style or art deco; some are owned by the parent oil corporations, some are leased to private operators, and some are privately owned but sell one brand of gas. Creating a new image for a chain is determined as much by these facts as it is by changes in the marketing of gas. However, the market brings pressure on the chain, which propels the implementation of a new design.

"Every chain is streamlining," David Reidford states. "The idea is you keep your volume and reduce the number of stations, and your efficiency is greater. You can have 40,000 stations selling 40 million gallons of gas; you want to have 20,000 service stations selling 100 million gallons." Of those 20,000 only ten percent may be all new stations. Design starts on the premise that most of what will be done is remodeling. The amount of remodeling is dependent on how much the remodeling will return on the investment. A marginal station may get only the minimally required coat of paint.

Bass/Yager Associates is responsible for the design of Esso Stations worldwide (Exxon in the United States), a project they initiated over ten years ago. They are also responsible for a prototype and re-imaging campaign for Sohio and Gulf stations in the midwest and south, begun in 1988, and the modernization of Unocal (Union 76) stations in California, for which only a few test designs have been built so far. The firm has had a tremendous influence on the image of gas stations in general; their program to re-image Esso served as a catalyst for a new cycle of station design, in which the romantic imagery of historical styles was abandoned in favor of information-based design. Bass/Yager's work for Sohio, which emphasizes a high tech look, may influence a new wave of station design.

New Exxon stations are immediately recognizable. The large red rectangle of the major identification sign surrounded by the distinctive white border and underlined by the service and price information that stands

on its two tall piers is the first tentacle of the information space to grab the motorist. From the big sign, the consumer is led to the haven of the canopy that reiterates the identification of company in its long, red, white-bordered surface. Under the canopy is the spreader once again marking the name, identifying self or full service, and locating the pump. In the background lies the convenience store and the car care facility, whose features are identified and organized by modular proscenium arches. The design is simple and straight forward. Information is clearly presented in a way which is adaptable to different situations, and changing needs. The station's design reads as efficient, clean and contemporary.

Saul Bass states that the first order of business in the design of these stations was to remove the clutter of signs. Ten years ago, gas stations were typically plastered with too many signs of varying degrees of sophistication, and Bass/Yager's design was fresh and bold. Over the years, these principles have been applied to the thousands of existing stations, and the chain has a generally consistent look, which if no longer fresh, remains contemporary. Now that the market has caught up, the corporation is again considering re-imaging.

In designing British Petroleum's Gulf and Sohio stations, Bass/Yager has attempted to position the corporation a little bit ahead of its competition. The station has become a streamlined object. The rounded forms of the bull-nosed canopy with its red neon pin-stripe, and the large, tubular mono-column containing the pump, convenience store, and cashier booth reminiscent of a pilot's cockpit, give the impression of speed and efficiency in the astronaut age. The station becomes the space port for refueling in fast times. The driver can get in and out in a jiffy, and still stock up for the trip knowing confidently that somewhere off in the distance another safe haven awaits. All he (or she) has to do is recognize the logo.

Carl Davis

Mr. Davis is an Associate with the Tanzmann Associates.

Continued from 1

part of the LA River system can now handle the 100-year design flood.

Botanist Christine Perala emphasized the river as one ecosystem from Big Tujunga Canyon to Long Beach. She called for use of native trees, willow and alder, sycamore, cottonwood and oak, and cautioned that fire and flood are integral to the ecosystem. Ornithologist Kimball Garrett suggested the river as a wildlife corridor to the sea. Consultant Peter Goodwin showed alternative techniques for engineering and design of riverbeds.

Keynote speaker Sen. Art Torres is sponsoring SB1920, to fund a study of the river as a natural resource. Ray Garcia, of the Lincoln Heights Preservation Association, urged that revitalization benefit, not displace, Hispanic communities along the river. Hari Khalsa, of the Arroyo Seco Council, described plans for restoration of the Arroyo, a major tributary.

City Planning Commission president William Luddy favored incremental river-side improvements, as opportunities arise. Steven Flusty, a graduate student, summarized the comprehensive recommendations in the report "Recreating the River," produced in a recent SCI-ARC studio guided by Mike Davis, Ray Kappe, FAIA, and Kurt Meyer, FAIA.

The conference, Lewis MacAdams said, was "the end of the beginning." To this observer, the conference marked the maturing of the idea of greening the river.

"When yellow-billed coots are nesting in the sycamores and steel head trout are running up the river, our work will be done," MacAdams said.

At the end of the day, about 40 of us went for a walk along the river. A few took short runs downstream in a canoe, while most walked the concrete shore or looked down from the footbridge at the sandbars below Los Feliz Boulevard. Though the soft-bottomed stretch is littered, it presents clearly the fact of a living river. We saw red-winged blackbirds and egrets among the reeds and willows, a hand truck, two wrecked cars and, as the sun

passed behind the hills of Griffith Park, a lone heron above the water.

Arthur Golding, AIA

Chair, LA Architect Editorial Board

Continued from 3

dition; in good repair free from vehicle parts, debris, rubbish, garbage, trash, overgrown vegetation and graffiti. Any person who fails to comply with this ordinance is guilty of misdemeanor. If the city is required to clean up any property, the owner will be billed for all costs.

Within this ordinance, Subsection (e) amended Section 91.1707 to read: "(e) Walls. In residential buildings containing habitable rooms, any room the enclosing walls of which are below adjacent ground level and which are retaining earth or adjacent to a planter area shall be dampproofed in a manner approved by the Department. In all buildings, except detached one and two family dwellings and their accessory buildings, the first nine feet, measured from grade, of exterior walls and doors shall be built and maintained with a graffiti resistant finish consisting of either a hard smooth impermeable surface such as ceramic tile, baked enamel or a renewable coating of an approved anti-graffiti material or a combination of both."

The Codes Committee is preparing amendments to Subsection (e) first paragraph to revise "dampproofing" to "waterproofing of below grade walls and floors" and the elimination of the second paragraph relating to requirements of exterior wall finishes.

Rudolph V. DeChellis, AIA

Co-Chair, Codes Committee

Errata

In the June issue, distinguished engineer Allen M. Rubenstein, FASCE, FITE, was incorrectly noted as an AIA member.

Main Street--Santa Monica

Architectural Office-Showroom

1st Floor Frontage
382 Rentable Sq. Ft.
Full Service Lease
\$875 per month
High Ceilings
New Building
Much Glass + Light
Secured Parking
(213) 392-8357

Our Copyright Makes Your Copy Wrong...And Illegal

Making copies of blank AIA Documents is a good way to get into trouble. Besides, it's wrong and illegal. The AIA Documents are updated periodically to reflect the interests of everyone in the construction industry. Copying AIA Documents violates copyright law and increases your liability for damages and misunderstandings if an outdated version is used. We have the current AIA Documents in stock; order your supply today. It's the best way to keep your copies right...and our copyright.

FULL
SERVICE
DISTRIBUTOR
documents
THE AMERICAN INSTITUTE OF ARCHITECTS



TELEPHONE (213) 204-0292

Find out just how good the color prints of your renderings and illustrations CAN look - take us up on our introductory offer to new clients and

GET YOUR FIRST COLOR PRINT FREE

We rebate DIRECTLY TO YOU the cost of your first print on an order of 10 or more prints, same size, same image. It's an offer you shouldn't refuse.

PLATON PHOTOGRAPHIC the Color Print Specialists
10361 Jefferson Blvd., Culver City, CA 90232

Project Manager Interior Architecture

TV facilities, corporate offices, and high-end retail interior design projects for 37-year old architectural firm with downtown LA office. Minimum four years project management experience, CA registration, AutoCADD and PC skills, production experience, and strong organizational ability. Position responsible for quality assurance and client interface. Excellent career growth potential, health/dental/vision insurance, credit union, and 401K. Mail or FAX resume and salary requirements to:

Joanna Craig Marketing Consultant
20191 Capecoral Lane Suite 210
Huntington Beach, CA 92646
714/960-6801 FAX 714/969-1757



Project: **500 North Central**
Developer: **Howard Platz Group**
Architect: **Leason Pomeroy Associates**

Glenn R. Johnson Scale Models
321 W. Chapman Avenue, Orange, CA 92666
(714) 538-9429 (FAX) 538-0712
Professional Affiliate Member of the OCCAIA and Affiliate Member of CTIA

**LLOYD
BAKAN**

Consultants

- Strategic Planning
- Retreats
- Company Workshops

13400 Maxella Avenue, F-250
Marina del Rey, CA • 90292 • 213/822-0681

What do Germans mean when they use the English word "design?"

In the catalog, I start my text with a discussion of the word "design." In German, there are two words: "gestaltung" as in the name for the Ulm design school and "formgebung" which has to do with giving form.

The Rat fur Formgebung was set up by the new German parliament in 1953. People had the idea that the reconstruction of the post-war society had something to do with the question of form. In the first ten years of the Federal republic, there were various attempts, through avenues as diverse as the army and etiquette schools, at giving form to the new democracy. There was a woman employed by the government to educate the ministers on how to dress and behave. There was even a discussion in the newspapers as to whether ministers should wear long or short underwear. The society had no identity; the problem is not dissimilar now in the GDR.

How did you personally get involved?

In 1986, I was involved by chance with two design projects. One was to make the catalog for the big Ulm exhibition which had the great title, "The Moral of the Object." At the same time, I was asked to become a member of the advisory board for Documenta, where we got designers such as Ettore Sottsass and Jasper Morrison involved.

I like to organize panel discussions not just with designers, but with ethnologists, psychoanalysts, etc. We did a big event two years ago on the subject of corporate identity—we called it "Corporate Identity and the Culture of Tribes." Companies like AEG have just now begun to rediscover their history. The Fascist period was, of course, a real breakdown. Pelikan (the ink manufacturer) took years to realize that El Lissitzky and Kurt Schwitters had been working for them.

For 12 years, it was forbidden to talk about these people. In the fifties, the city of

Hanover would sell pieces of Schwitters for very little money; what they got for 100 works wouldn't buy one today.

Younger designers in the GDR suffer from a similar situation, never having heard of Freud or any of these people.

What's behind the new Mercedes presence in Southern California?

They are establishing the experimental design studio here in Irvine with designers, engineers, model makers, secretaries—altogether about 30 people. They are not obliged to be pragmatic—they have the chance to be absolutely free to think about the future.

It's interesting that right now in Germany some of the bigger companies, like Siemens and Mercedes, are beginning more profound thinking in design, ecology and all of these problems. The new situation in East Germany may not help. We were just at the point in West Germany where slowly the entrepreneurs had started to realize that they had to think....

Because until the wall came down, the economy had been saturated, and people had to think about what to do with the available resources?

Exactly. The economy grew a lot in the fifties and sixties, but the seventies were a period of normalization. Things became rather boring and not very innovative: new equipment such as videos probably came from Japan or America, maybe. Just now, German companies are thinking that they have to find new solutions.

Isn't it possible that Eastern Europe will end up providing the same kind of market and labor pool for the West that Mexico is for the United States?

I think that the problem will be more regional. Parts of the East will become quite wealthy—Czechoslovakia, perhaps, and Hungary—but then again only parts. Farming, for example, has been very inefficient.

But the West needs people in the east to have money to spend, and therefore they have to have the chance to earn some. West Germany came under so much pressure when the East Germans began leaving their sector that the government had to implement some very important programs.

Is Berlin going to become the capital again, the industrial capital?

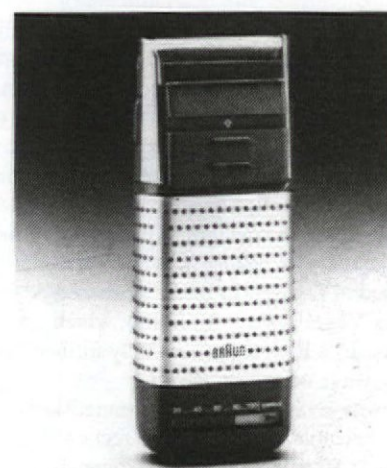
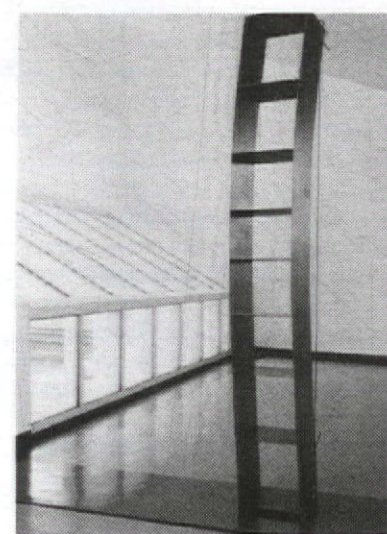
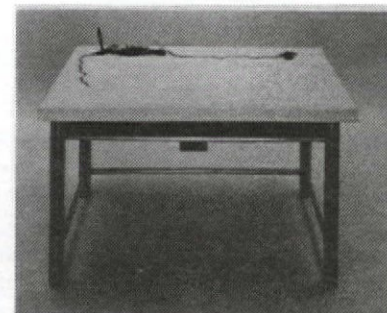
Probably not industrial, but it could be the commercial capital. There's an idea now to leave the parliament and administration in Bonn, but to move the president to Berlin. Also, there is a law that says that in a united Germany the Reichsbank has to be in the capital. Right now, having the Bank in Frankfurt has created all of these other banks in the city, and Frankfurt is afraid of losing them. The city of West Berlin has begun selling sites, such as at Potsdamerplatz to Mercedes Benz, because it needs the money. A very interesting problem is that Kreuzberg, the part of the city where the Turks and underground types live, is suddenly the city center. A hundred thousand people live there, and you can't just throw them out. It would be a very new idea to think of the city center as such a marginal kind of place.

But is it going to become a design center?

That's complicated. The question is: what kind of design? A lot of people from the subculture are leaving Berlin. (Furniture designer Andreas) Brandolini is now a professor in Saarbrücken.

There's too much money coming into the city. The quality of Berlin was as a fictive and artificial place, but unfortunately now it is starting to become a real place again.

Right, from top: "Amazonas" Desk with Running River and Plants, designed by the Pentagon Group; "Shelf Under Tension," steel and cable, designed by Wolfgang Laubersheimer; Braun shaver, designed by Braun product design department.



Services Offered

Group de Ville. Passive and Active Solar Design. Energy Consulting. Title 24 Code Compliance. (213) 829-2738.

Jennifer Zachry/Graphic Design Studio Brochures and identity packages for Architects, Architectural Developers, Engineers and Builders. 10772 Clarmon Place, Culver City, California 90230. Please call: (213) 836-9137.

Space Available

Hi-Tech Prof. Offices. Inglewood Civic Center, Skylights, big windows, garden patio, free parking, telephone, fax, xerox, reception services. Call Linda (213) 419-2240.

Santa Monica office available in space with other architects and designers. Collaborative, loft-like setting with shared conference room, kitchen, bath, xerox, fax and parking. (213) 829-0446.

Prime Loft Space available downtown near Little Tokyo. Clean, secure, high ceilings, hardwood floors, kitchen, bathroom, day use only. 65 centers per square foot. (213) 680-8845.

Space Sought

Architects seek shared office space in design offices. Opening Los Angeles office and need a few desks with the occasional use of conference room, fax, and copier. Will consider participating in the cost of secretary. Contact Ahmad Mohazab (415) 362-5857 or Chuck Gillan (213) 463-4833.

Jobs Offered

Secty/Recept. Detail-oriented indiv. for busy prof. assoc. of architects. Heavy phones, walk-ins. Corresp. mailings, genl. office. Publication sales/inventory. Abil. to handle mult. projects. Salary + benefits. Resume, cover to AIA/LA, 3780 Wilshire, Ste. 900, LA 90010.

Interior Design Positions. **Senior interior designer/interior architect** with 4-year design degree plus 8 years' experience minimum. Hotel and millwork experience; leadership abilities desired. **Intermediate interior designer** with 4-year design degree plus 3-5 years' minimum experience. Hotel experience. Must be willing to relocate to Hawaii. For further information, write: Group 70 Limited, 924 Bethel Street, Honolulu, HI 96813-4398, Attn: Anne Theiss, AIA, ASID.

ARCO Products Company has a challenging career opportunity offering a wide range of assignments as an Architect. To qualify you must be a registered architect with 5-10 years experience in light commercial construction of retail facilities, have a good basic knowledge of code requirements, be able to coordinate and supervise the activities of related engineering disciplines and possess excellent written and oral communication skills. ARCO Products Company provides excellent compensation and valuable benefits. Apply by sending your resume in confidence to: ARCO Products Company, PAC 1437, Post Office Box 2570, Los Angeles, CA 90051-0570. EOE.

Milgard Windows are Guaranteed for Life.

For design, quality and durability,
Milgard aluminum windows are clearly the best.

We guarantee the original owners of a home that we will repair or replace any Milgard window defective in materials or workmanship as long as they own the house. That even goes for properly installed replacement windows, and also custom-designed windows approved by our engineers.

Call us, and we'll tell you about our full aluminum window line, including our projection windows and specialty replacement window features. Our Architectural Manual is also available to assist you.

Direct your clients towards quality windows. Specify Milgard—we'll exceed your expectations.

Milgard Windows
P.O. Box 1630
Simi Valley, CA 93062
(805) 581-6325
Jerry Shiley, General Manager



GERMAN DESIGN IN WEST HOLLYWOOD



Michael Erhoff, as interviewed
by Raymund Ryan.

"Designed in Germany--Los Angeles 1990" presented the latest in German design at the Pacific Design Center from May 15 through June 23. Organized by the German Design Council (Rat für Formgebung), "Designed in Germany" paid due respect to such staples of any good design hit list as Blaupunkt televisions and Mercedes automobiles. However, the inclusion of witty and ecologically-aware furniture, of such "unglamorous" items as engine components, and of a library of designed magazines raised issues which superseded the aesthetics of the collectible object.

In conjunction with the exhibition--which now moves to New York, Boston and Montreal--lectures and workshops were held including the participation of Dr. Michael Blank of the East German Design Council and Dieter Rams, of the famous Braun hi-fis and shavers. These events, together with the excellent catalog, "Designed in Germany--since 1949," emphasized the pan-cultural aspects of design. Although the show concerned itself with post-war design--leading off from the foundations of the Federal Republic, Design Council and of the so-called "New Bauhaus" in Ulm--one might note that it was AEG's Behrens who first connected architecture, graphics and lighting design as long ago as the 1900s.

"Designed in Germany--Los Angeles 1990" was organized by Dr. Michael Erhoff, director of the German Design Council, who spoke to Raymund Ryan for *LA Architect*.

Why have you chosen Los Angeles for this exhibition?

We came to the West Coast to deliberately avoid starting in the so-called "European" parts of the United States. We wanted to make the statement that the East Coast is no longer the only working economic part of the United States.

When you travel across the States, urban and consumer design are clearly problematic issues, and Los Angeles is part of that. German design tends to be pedagogic or didactic, and I thought it would be interesting to bring some of that reason into this discussion in LA.

How did you conceive the layout of the show?

To have boxes with videos and objects inside them is to question, by framing, the objects' real structure. I tried to mediate the objects--today it's not so easy to say, "this is my object." I am much more interested in computer software and interfaces than I am in the perfect object.

We've brought in a three-ton milling machine manufactured by MAHO, which just received one of the three European design awards. To put it into the Pacific Design Center is just great!

In one of the display cases, we have some electronic modules which look more like children's playthings. I love to include things like this.

That's refreshing compared to those who stock up their Ingo Maurer lights or Richard Sapper teapots, and equate "design" with the price list in their museum store.

Are there connections in Germany between Expressionist painters like Anselm Kiefer and those within the design community?

Some. Design was part of the last Documenta (art exhibition in Kassel), but some painters such as Kiefer didn't like it that design was involved.

There is a continual current throughout

the 20th century which has to do with autonomous art--Ad Reinhardt or Mark Rothko, for example--breaking down at specific points and becoming socialized. One way of socializing art is to go into stupid ideas of realism. The other way is to go into architecture and design--the Russian and Dutch constructivists, Dada and fashion, Kurt Schwitters who wrote about architecture and did some furniture, Yves Klein, etc.

We now have a movement with people like Donald Judd and Scott Burton, of course, verging, I think, towards design. At the same time, there is a movement from designers to gain artistic autonomy.

Frank Gehry's work for Vitra, perhaps?

Sure. There is some sense to it. Talking about software or getting rid of objects is an ambivalent thing. It's also a sad point because so many of our ideas are connected to ideas of object.

Many of the better young German designers are educated in the Ulm way and have learned how to do things very precisely. Dieter Rams (chief designer for Braun) was teaching at the Hamburg Academy, and when he saw the students' drawings, he loved them. But when he saw the objects, he went crazy because although they were functional, the surfaces looked completely different. They didn't look like his grey rectangular things.

The younger people have good ideas, and I think that they are more conceptual than, for example, many of the Italians.

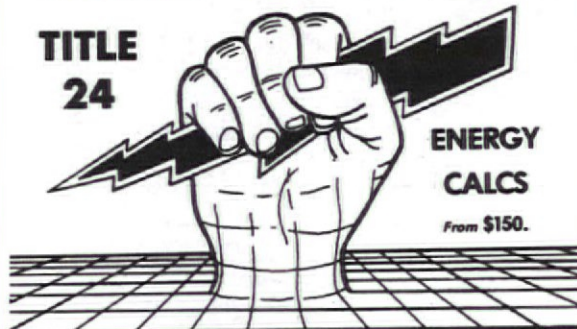
I notice that fashion isn't included in the show--why not?

We wanted to make a big fashion show for the opening night, but it was problematic; it's very expensive to make it really good.

There are not so many big names in German fashion right now. More interesting are smaller groups in Berlin and Munich which form a kind of subculture--Claudia Skoda, for example, is organizing some interesting shows.

RGA RICHARD GAGE ASSOCIATES

TITLE
24



- COMPUTER ANALYSIS AND POINT SYSTEM
- RESIDENTIAL AND COMMERCIAL
- HVAC SIZING INCLUDED
- OVERNIGHT SERVICE AVAILABLE

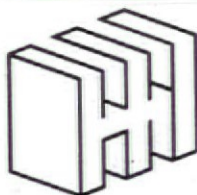
SANTA MONICA OFFICE
213-828-3345

TITLE 24 CONSULTANTS

ENERGY ANALYSIS

math/tec

118 SOUTH CATALINA/REDONDO BEACH, CA 90277 (213) 374-8959



HENNESSEY
+ INGALLS
ART + ARCHITECTURE
BOOKS

BOOKS ON ART · ARCHITECTURE · DESIGN

NEW · OUT-OF-PRINT · IMPORTED

PERIODICALS FROM AROUND THE WORLD · PUBLISHERS' CLOSEOUTS

ON 3RD ST. MALL BETWEEN WILSHIRE & ARIZONA

1254 SANTA MONICA MALL, SANTA MONICA 90401

(213) 458-9074

Visa and Mastercard

Double your parking!

Car collectors, now park two cars in one parking space. Enjoy same benefits proven in the auto industry. Hydraulic lifts now ready for homes, businesses. Safe, strong, quiet, clean. Guaranteed. Financing.



For details:
1-800-359-5021

PARKING SOLUTIONS
Manufacturer of The Parking Lift.

2663 Manhattan Beach Blvd.
Redondo Beach, CA 90278

WOOD

OUR ONLY RENEWABLE NATURAL RESOURCE

DESIGN & BUILD WITH WOOD

Design Possibilities Limited Only
By Your Imagination

Call us for Information on any Specie

Grade Rule Books, National Design Specs & Other Information

LUMBER ASSOCIATION OF SOUTHERN CALIFORNIA

(818) 965-4344

STAFF INC.

The Design Professionals Employment Source Center

Providing you CHOICES for
TEMPORARY PROJECT STAFFING
or our assistance in finding that
KEY PERSON TO JOIN YOUR FIRM.

213/458-9077

In addition to the formal program, there were two experiences which really shaped my education there. By the spring of first year, a classmate and I were organizing the next fall's lecture series. While we checked in occasionally with a faculty member, the series was wholly up to us in terms of theme and ambition. We decided to invite architects and artists who we thought did architectural work. We ended up having speakers Mary Miss, Nancy Holt, Richard Serra, Bahram Shirdel, Michael Graves, Jorge Silvetti, Alberto Perez-Gomez, and Thomas McEvilly. Through the summer we raised the money we needed to make up the difference between the school's funding and our needs; got April Greiman to design the poster and the mailing cards; and got a printer to work cheaply in order to work with her. Our level of control even went so far as our organizing the painting of the space where we wanted to have receptions.

In the spring of my second year some of us decided that there should be a West Coast magazine to highlight all that was going on here architecturally and with design, to serve as an antidote to the East Coast scholastic, safe, journals and magazines. Soon after this meeting, Diane Ghirardo introduced us to Lorraine Wild, head of Visual Communications at Cal Arts. Eventually we published a magazine collaboratively between the graphic arts students there, and SCI-ARC: OFFRAMP.

Lastly, my experience at SCI-ARC taught me that architecture is the making of things, not of ideas. SCI-ARC insisted on the value of craft, on the value of the hand acting on a medium. That is an old idea, of course, but these days a radical one; for it insists on being in the world, and that insists on the possibility of effecting it. SCI-ARC believes in the possibility of creating architecture, with all its profundities. In a world so awry, that is a brazenly optimistic act.

Steven Spier

Mr. Spier, who works as a designer for Ron McCoy, has an M.Arch. from SCI-ARC (1989) and a B.A. from Haverford College in Pennsylvania.

Quotes from critics and instructors at SCI-ARC:

"Architecture is a messy subject."
 "16 hours a day, 7 days a week."
 "Sometimes you have to lie to tell the truth."
 "Go outside your personality: if you are nice be mean."
 "I've forgotten more than you'll ever know."
 "If you are not willing to put up a fight you might as well be a shoe salesman."
 "Architecture is life, not a profession."
 "Sometimes you have to deal with a little imperfection. Not with yourself but with other people."
 "Sometimes you have to punch people in the face."
 "All things that are good leak."
 "You must put yourself inside or else it will be superficial."
 "It's good to be jet lagged. The analytical mind is overloaded."

Geoffrey C. Kahn

Mr. Kahn, who currently operates his own business importing plywood products from Finland, has an M.Arch. from SCI-ARC (1990) and a Bachelors degree in business administration from George Washington University (1978).

The program was a lot more structured than I had anticipated. I wanted immediately and somewhat arbitrarily to have more say in what I was being taught. However, the greater my involvement, the better my understanding of the structuring principles. The instructors by example, demanded a rigorous commitment from us. Options were limited in order to seek thoroughness and perfection. The stress is on having a new idea and the crafting thereof. This "hands on" approach has immense value in an environment that constantly removes the architect from the actual built environment. I find myself relentlessly pursuing everything that I am offered. SCI-ARC challenges and continues to engage me.

Margi Glavovic Nothard

Ms. Nothard, a graduate student at SCI-ARC, received a B.A. in architecture from the University of Natal in Durban, South Africa (1985).

SCI-ARC is an idea and project of architecture based on the ethos of hope, aspiration and experience of the individual as well as the soul of the community. It is a place of convergence and conflict; intersection and disjunction where thoughts and sensibilities collide and conjoin. It is quite simply, a place where a community of individuals congregate to engage in creative work and share a passion for the pleasure called architecture.

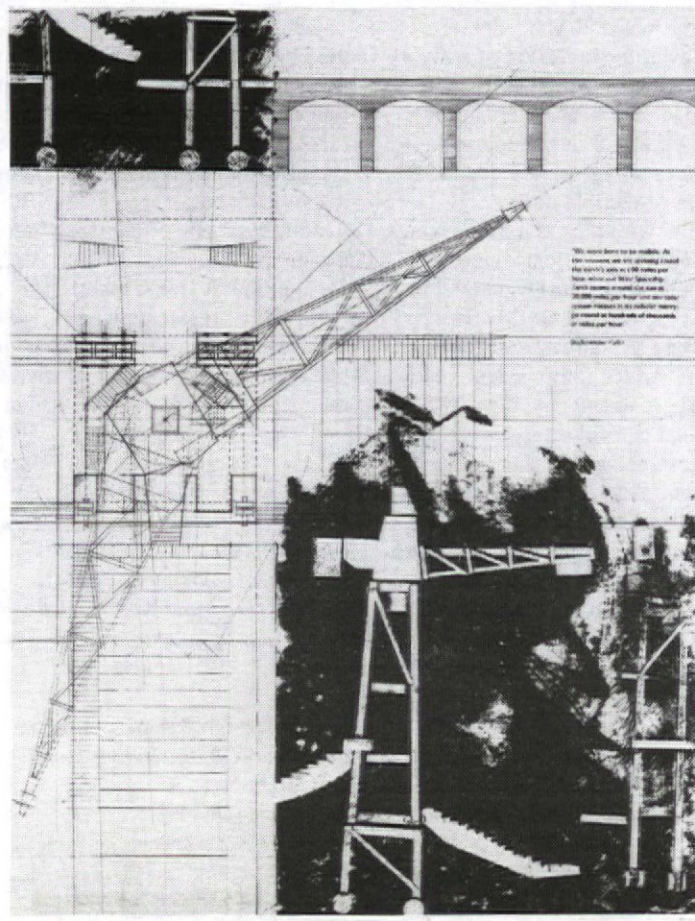
Gary Paige

Mr. Paige, an Instructor in SCI-ARC's graduate and undergraduate programs, received his B.Arch. from SCI-ARC (1980).

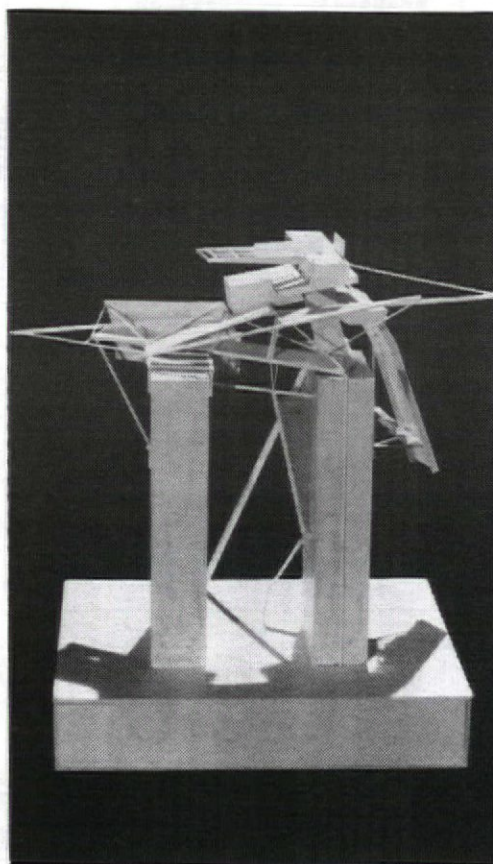
SCI-ARC's strengths lay in challenging my thought process and my preconceived vision of the world. In the first two years of the master's program I learned the most, because the curriculum had been condensed to very intense design problems. However, I am now finding out my structures courses were grossly inadequate. Somehow it needs to be balanced with the design emphasis because knowing basic structures can make design more challenging and much more interesting.

Barbara Horton

Ms. Horton, who works as a designer for John Cambianica Architects, received an M.Arch. from SCI-ARC (1986) and a B.S. in sociology from the University of Santa Clara (1979).

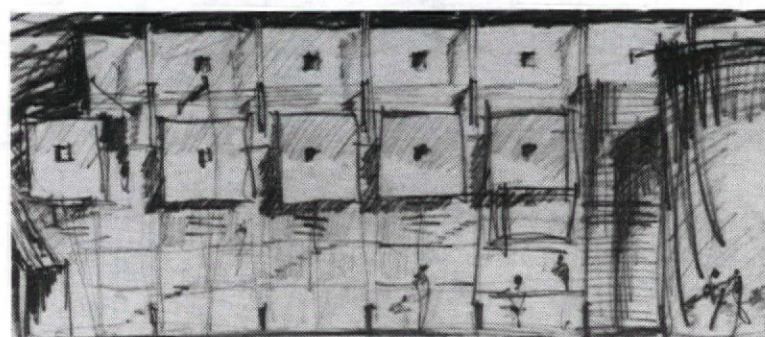


Theatre London Camden Lock by Elissa Scrafano, fall 1988 studio with Chris Dawson.



Night Club City, Arco Towers, from creative engineering workshop, spring 1990 studio with Wolf Prix and Oscar Graf (student unknown).

Cafe by Margi Glavovic Nothard, first year graduate core, fall 1989 with Ron McCoy, Heather Kurze, Tom Buresh.



SCI-ARC was founded in 1972 by 50 individuals. Today it has grown to 400. Our interests and the form they took certainly were born out of necessity. Specifically we were working to survive, generally (this is realized in retrospect) our objective was and still is, to challenge the rigid conventions of our discipline and the outmoded institutional system for architectural education and practice. From direct experience we realized something that is still a frame of reference in all that we do.

Architecture is a creative discipline that potentially holds the greatest excitement and the largest number of new discoveries. Because the ideas and methods move freely back and forth between various disciplines, we are compelled to develop methods and skills of teaching and practicing architecture that make it possible to convert information from any source into ideas that can serve as vehicles for architectural form-making. Cross disciplinary thought and behavior is a reality. Architecture, being the largest and most comprehensive of any discipline is the most likely point of fusion. It is a medium in which everything thought and felt can be incorporated. There is now a possibility for a multiplicity of ideas for form into concepts, and lead to new and unexpected events that take form. The method of working and teaching must by its very nature be open-ended. One's frame of mind must suspend prejudgment of new information--allowing new ideas that enter the newly developing system (building project) to be tested before any are edited out.

No predetermination exists except one's belief in the value of contemporary life and culture. *Present time.* Once again, we must try to close the gap between ideas including systems of thought coming from a multiplicity of creative minds in all fields and the production of architecture. We must resurrect the naive innocence that fueled our childhood curiosities and made us pursue the knowledge and understanding about the natural world we inhabit, about the nature of processes and the forces that shaped their product. *Things.* How did that thing end up like that?

The idea of looking at the world as it exists is the basis for imagining the world as we would like it to be.

This statement is the frame of reference for us at SCI-ARC and is understood as both theoretical and practical. As stated it reflects the much broader moral, political, philosophical, and aesthetic debate that is currently going on about the nature of architecture, what its position is in the contemporary world, and what the role of the architect is in society. Asking these questions (which are unanswerable except provisionally) suggests that this period of time is a zone of transition in which old systems of thought and modes of behavior are being challenged by new ones. Belief and value systems must be reconstructed since the social and moral imperatives that guided us and shaped our world through the first three-quarters of this century have expired. We have all become intellectual, emotional and spiritual nomads relying upon intuition as a method, to guide us.

The practice of architecture in this contemporary world requires out of necessity broad interests, depth of knowledge that is converted in intellectual and emotional wisdom, a highly developed ability to convert this into architecture and, most important to the practice of architecture, great skill at developing and executing a strategic plan for keeping one's ideas and ideals intact once they hit the streets.

Architecture remains alive if we set ourselves immeasurable goals far beyond all hope of achievement. If architects, aspiring to be both poets and builders, set themselves tasks no one else can imagine, then architecture will continue to have a purpose.

Michael Rotondi, AIA
 Director, SCI-ARC

It is difficult to respond to a request to evaluate an architectural program that has been so much a part of my life. Eighteen years ago, after a separation from Cal Poly Pomona, Shelly and I had a dream. That dream was shared by Ahde Lahti, Thom Mayne, Bill Simonian, Glen Small, Jim Stafford, and 70 students. Our dream was that we could build a school of architecture outside of the university, where we had experienced petty administrative and bureaucratic processes. It would be a place where students would come to learn, where they could participate in the process, be self-motivated and independent thinkers. A place where they could make their own environment. A place where there would be no we and they. We would rid ourselves of professorial ranking, tenure, and the salary inequality of young and old professors. We would keep administration to the minimum and learning to the maximum. And, we would build a school of national and international stature.

Today the most important dream came true. SCI-ARC is a school of architecture highly regarded by many, and it does enjoy an excellent national and international reputation. Young faculty members who were selected for their design potential and academic strengths have grown to be leaders in our profession and respected teachers. Most of our alumni are working in the profession, and I hear good comments from most of my colleagues. But several premises were not realized because they failed to recognize certain realities about humankind. We cannot all be independent, self-motivated thinkers, no matter what educational system we employ. Equality and egalitarianism do not truly work.

My wish has always been for a greater percentage of the students to take responsibility for their decision-making process. I hoped that they would have social and political concerns. I have always been a proponent of an educational process that promotes freedom of thought, opposing ideas, questioning, invention, and concern for urban problems.

In 1984, when I first gave notice that I would retire in three years, I did so because I was discouraged about the state of architectural education. The predominance of post-modern and neo-rationalist thinking in most of the architectural programs in the country did not represent what I stood for architecturally, and since it had infiltrated SCI-ARC as well, I felt that it was incorrect to remain at the head of an institution that no longer expressed my values about modern architecture.

By 1987, post-modernism was diminished at SCI-ARC, and our faculty who were leaders in the Los Angeles avant garde were now the dominant force. Invention, search, contradiction, and the making of architecture were once again at the forefront. I felt that it was important to have a new director whose firm exemplified this direction, and Michael Rotondi of Morphosis was selected. He was also a founding student at SCI-ARC, and had grown up over the 15 years since its inception as a student, faculty member, and partner of Thom Mayne.

During the past three years, a great amount of focus has been on object-making and theory. There has been an attempt to unify the architectural direction within the prejudices of the new director which is certainly understandable. Several faculty members who were important to me have either been diminished or severed. This makes me sad, but it too is a fact of life in business, education, and politics. Although we once wrote that, "Our architectural program is composed of diverse personalities, all with their unique contribution, and that we support this diversity since the profession is itself a complex set of contradictions responding to a society which is multi-faceted, complex, and above all fragmented," it is obvious that the diversity is edited by he who leads.

Having said this, I am convinced that the present program at SCI-ARC is producing excellent work. It certainly will not satisfy all of the architects and their office needs, but that is not the present goal, nor has it ever been the goal of most educational institutions. However, having just observed the undergraduate thesis projects, if the quality of care and love in making much of the work can be transferred to the architecture these students produce in the future, I can be optimistic about much of the present direction at SCI-ARC, and the future quality of architecture.

Raymond Kappe, FAIA
Founding Director, SCI-ARC

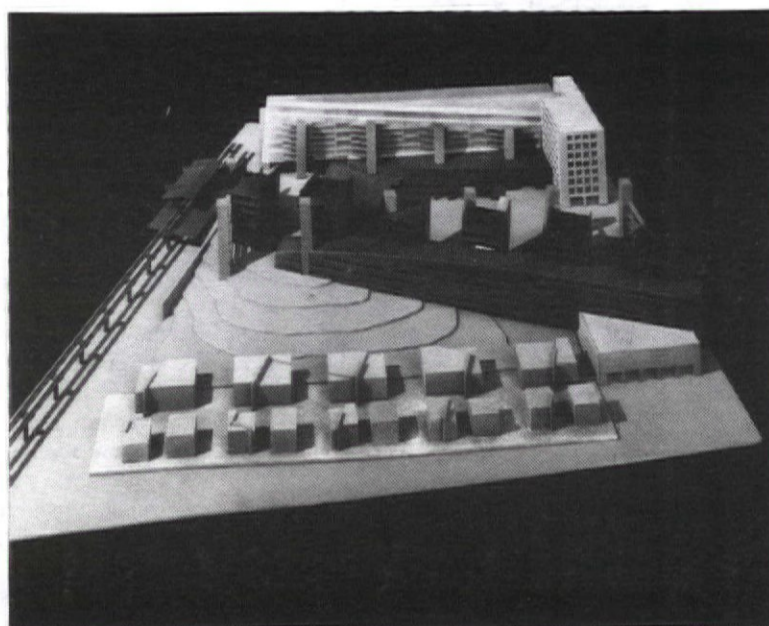
Recent Student Work (and a few comments) from SCI-ARC

Architectural history at SCI-ARC? Have you ever tried to find SCI-ARC without good directions? Once you get there it may seem obvious, but I know many people who have gotten lost trying.

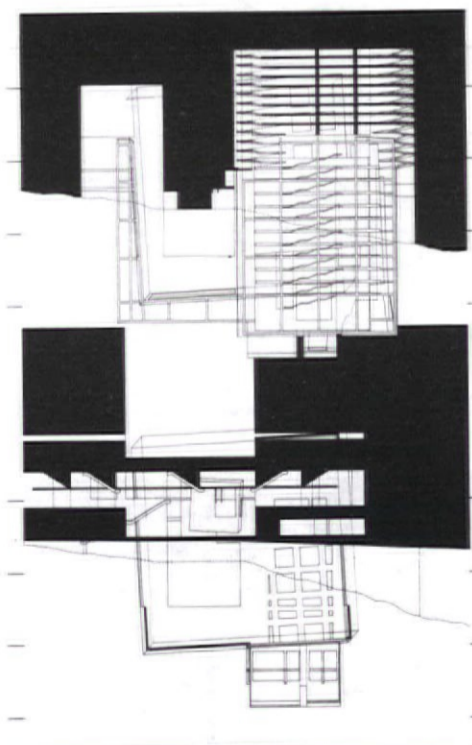
Ken Breisch
Mr. Breisch, who lectures in SCI-ARC's department of history and theory, has a Ph.D. in art history from the University of Michigan.

The strength of this school comes from the level of intensity and rigor that its faculty and students share, allowing creative and uninhibited ideas to materialize to the best of our ability. Many people I know outside the school perceive higher education is not much more than a preparatory stepping stone, but SCI-ARC has offered me complex layers of discovery and intrigue that is leading to a much more refined level of conscious as well as an experience that is unparalleled to any other school that I know of. Students as well as faculty have always maintained a progressive attitude towards new levels of thinking. As a result the work generated from students echoes the intensity, complexities and depth of such transitions.

Diana Chang
Undergraduate student



Model, Pico Sepulveda Housing Community by Jason Moriyama, vertical studio with Craig Hodgetts and Ming Fung, spring 1990.



Andreas Hierholzer, thesis, fall 1989.

This is how I describe SCI-ARC in one sentence: It is an educational institution, whose reason for being is firmly rooted in the premises of supremacy of the human spirit, creative freedom, and global brotherhood of arts and architecture. It is the polarization of thought at the opposite end of an educational institution that is rooted in the premise of a bureaucratic organization offering equal education for all.

Thus, it is a matter of choice—a choice to provide special educational opportunities for those young individuals whose talent, personalities, and spirit place them outside the average educational institution. We do not apologize if the school is, at times, accused of being elitist. We show no preferences when it comes to country of origin, ethnicity, language, culture or income. We show prejudice when it comes to selecting young people who are willing to apply their talent to a lifetime commitment to architecture in its most distinguished form and expression.

A school that underwrites these principles, by definition, needs to establish an atmosphere of creative exploration, at times, even pandemonium—unfettered by petty rules and regulations—in order to allow minds to expand and experiment. This attitude, however, quite clearly has a dangerous side to it: pandemonium, if it exceeds intellectual curiosity, may become organizational anarchy. To understand the relationship between the two is an important goal of my involvement. If the two ideas live together comfortably, a carefully structured financial and business management system must provide a sound backbone for the creative activities to take place. This is a worthy goal indeed. Institutions that are based on these principals are few.

Kurt W. Meyer, FAIA
Chairman of the Board, SCI-ARC

Overall, I don't believe there is a more intense or focused architecture program than SCI-ARCs. The school benefits from its small size which allows it to change course quickly and keeps bureaucracy to a minimum, and from its faculty which is young and extraordinarily dedicated both in the classroom and in their own work. However, its small size and narrow focus also means there is less diversity and fewer resources than in an architecture school of a university. My greatest concern for SCI-ARC is that recently, for a variety of reasons, SCI-ARC has begun to attract the same types of people both as instructors and students which is apparent in the similarity of the student work.

Bill Huang
Mr. Huang, architectural director for the Los Angeles Community Design Center, has a B.Arch. from SCI-ARCH (1984) and an M.Arch. from Harvard (1988).

As I remember my first visit to SCI-ARC, 4 years ago, I am again struck by the energy the school radiated.

clusters of tattered industrial warehouses, dusty maze, scattered sheds crammed with studios, linked by an alley and parking lot.

students operating in this backdrop, intensely focused, feverishly concentrated, bustling to the woodshop, pouring plaster, arc welding, casting aluminum, drawing, progressive attitudes intermix.

SCI-ARC is a 24 hour organism dedicated to architectural education

flexible laboratory,
classroom workshop,
testing ground,
experimentation in
diverse materials:
plaster
wood
paint
metal
plexiglass
concrete
photograph
steel

striving towards an
architectural expression,
students:

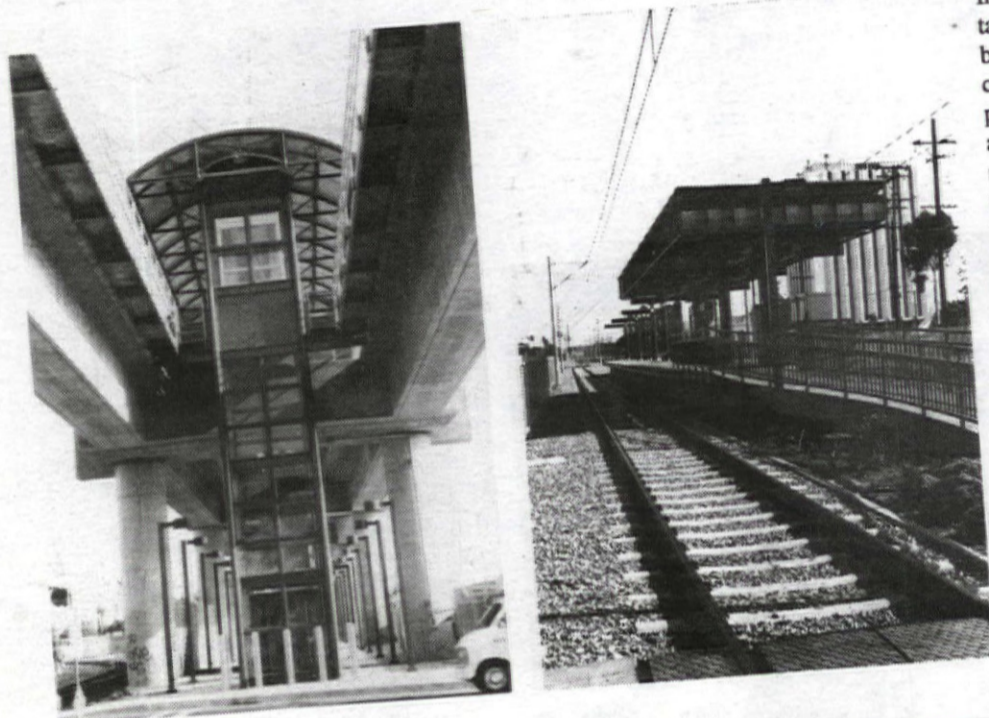
collaborate
inquire
exchange
discuss
challenge

experimentation continues,
never ceases,
never stagnates,
knowledge expands
learning intensity multiplies.

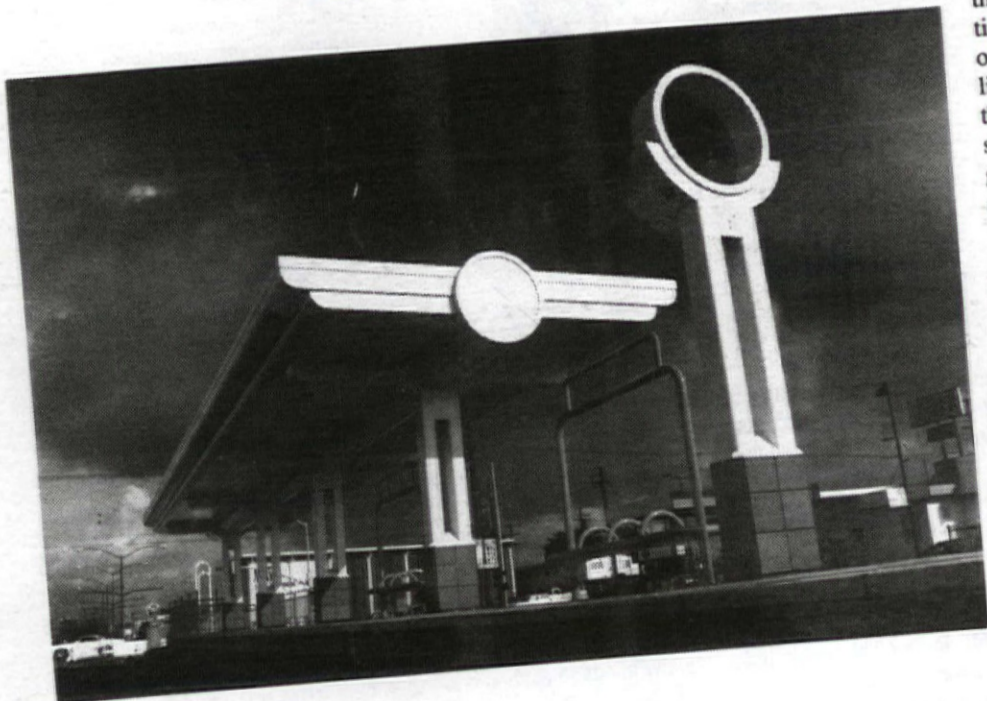
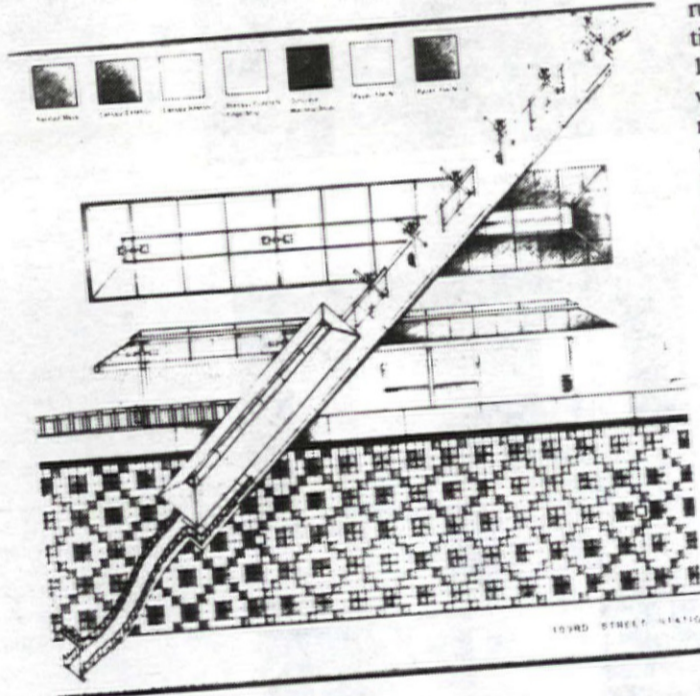
Elissa F. Scrafano
Ms. Scrafano, who works as a designer for Eric Owen Moss, has an M.Arch. from SCI-ARC (1990) and a B.S. in architecture from the University of Michigan (1986).

After over 40 years of using transportation systems controlled by the oil lobby and automotive industry, cities across the North American continent are beginning to search for alternative solutions to an ecological and economic crisis: how to move an aging, expanding population through increasingly dense and congested urban centers. Since the 1970s, no fewer than nine cities in the United States have developed and built light rail and metro rail projects in an attempt to reduce the impact of auto traffic on large metropolitan areas.

Light Rail: The Trolley Reborn



Clockwise from upper left: Siegel Diamond Architects' Slauson station; Edward C. Barker & Associates' design for Compton station; station design, the Tanzmann Associates; and La Canada Group's design for Pacific Coast Highway/Long Beach Boulevard station.



In 1980 the Los Angeles County Transportation Commission (LACTC), an 11-member board, proposed a 1/2% sales tax increase in order to ameliorate public transport. This measure, Proposition A, was approved in order to help fund a rail transit system 150 miles long, which will make it the largest in this country, second only to that in New York City. The system's master plan is comprised of three lines to be built over the next eight years.

On July 14, 1990, the first phase of the Los Angeles Metro, the Blue Line, will be completed. The inaugural train will carry people quickly and efficiently from Long Beach to downtown Los Angeles, a distance of some 20 miles. As Commissioner of Rail Construction, Jacki Bacharach, put it: "Our new light rail vehicles are as different from the old Red Cars as a modern automobile is from a Model T Ford." Since those trolleys were removed from its streets, Los Angeles has remained the largest city in the country without a rail transit system.

The Red Line, a heavy rail system, will run 4.4 miles underground from Union Station to Hollywood, eventually extending 17.7 miles further into North Hollywood, with a future expansion into the San Fernando Valley. It is scheduled for completion early in the next century. The Green Line, also a trolley system, will run 20 miles down the #I-105 Freeway (presently under construction), connecting Norwalk and LAX, and is planned to open in 1994.

The Blue Line, a modern trolley rail line, will run over existing streets and alongside present Southern Pacific Railroad right-of-way easements, carrying up to 450 passengers per two-car train at speeds of up to 55 miles per hour. Daily ridership is forecast at 35,000 passengers, and planned to increase to 54,000 by the year 2000. The projected load is equivalent to the number of commuters on a typical eight lane freeway, approximately 2,000 vehicles per hour. While these projected figures are impressive, a recent study by the US Department of Transportation concludes that the new light rail lines in Portland and Baltimore carry 50% fewer passengers than originally projected. Although more people live near the area served by the Blue Line than in the entire city of San Francisco, it still remains to be seen if commuters will get out of their cars and ride the trolley again.

Modeled after the successful honor system of San Diego, the stations will have no gates or turnstiles. Fare inspectors will check tickets. The Rapid Transit District (RTD) will schedule and operate the entire rail network, and transfer from all light rail stations will connect directly to the country-wide bus and the 650-mile bikeway system. Six of the 20 stations will have park-and-ride lots and commuter drop-off areas. Travel time from Long Beach to downtown at rush hour will be 39 minutes, with trains leaving every ten minutes.

The Blue Line's total cost is now projected at \$100 million more than the original \$750 million estimate, still considerably less than its heavy rail counterpart, the Red Line, whose initial 4.4 mile segment is budgeted at over \$1.25 billion. In mass

transit terms, at \$40 million a mile, this is a relative bargain, though expensive when compared to the recently completed Sacramento light rail, built at approximately \$10 million a mile.

In 1986, Southern California Rail Consultants (SCRC, now Trans Cal) hired several local architectural firms to plan and give a design look to the 21 stations on the Blue Line. The stations were split roughly into four groups, by site location and profile. The six stations downtown, below and at grade, were designed by the Tanzmann Associates. The four elevated stations at mid-corridor (located at Slauson, Imperial, Del Amo, and Firestone) were designed by Siegel Diamond Architects, and three additional stations (located at Compton, Florence and Artesia) were designed by Edward C. Barker Associates. The eight Long Beach stations were designed by La Canada Design Group, Inc. and James Goodell & Associates (with Parsons, Brinkerhoff, Quade & Douglas and Miralles & Associates).

The design program and contractual limitations dictated that each architect could work only from the platform surface up—everything else was predetermined. Therefore, most of the design opportunities were in the roof expression, articulation of the support system and the platform finishes. Most of the architects took the opportunity to celebrate "waiting for the train" as an important, distinctly urban event. Siegel Diamond Architects, for example, used bow-like steel trusses with round gusset connections to support a curved skylit roof, creating an waiting area reminiscent of early 20th century Art Nouveau train sheds.

A more important urban event, however, may be the Blue Line's linkage of Los Angeles' diverse and disparate communities. Even if ridership is only 50% of that projected, 27,000 people a day will abandon their automobiles for a non-polluting, efficient and cost-effective transportation system. The light rail will use clean electric power, reducing oil and petrochemical dependence as well as the entire processing and distribution system that supplies it. By offering a possibility for reducing stress and ecological deterioration, light rail is one answer to the growing crisis of a society trapped and gridlocked by its own roadways.

Walter Scott Perry

Mr. Perry, a practicing architect in Los Angeles, is currently senior project designer for Chang-Price Architects, Inc.

BASS ON GAS

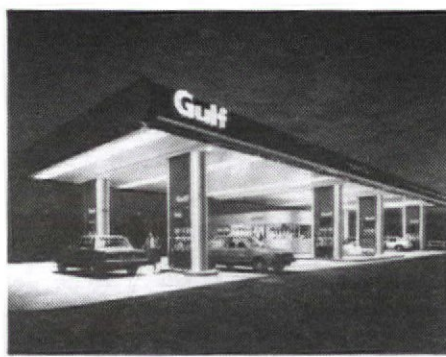
"Architects might think of gas stations primarily as architecture, but that's not the whole story. The gas station is also a series of messages: brand, price, service, food. Purchase can be a necessity or an impulse. Either way, the station is a retail store, and groups on the street with other retail stores."

--Saul Bass

In the distance, the traveler sees the familiar logo outlined against the sky, and is drawn into the information space of the modern gas station. Next, the price sign, an important message since the Arab oil embargo in the 1970s, enters the cone of vision; and the motorist is confronted with "the turn in decision." Brand recognition, message size, and location are used to influence the seconds preceding this choice.

Once on the property, a whole new hierarchy of messages has to be conveyed by the simple elements that comprise the gas station. The canopy is dominant, sheltering and illuminating the pump islands. The convenience store and the service bays are the backdrop. Off to the side might be a carwash, an element hotly debated by corporate executives evaluating the "bottom line" on return for investment. The messages these forms must transmit are multiple, but essentially straightforward. "The station has to be welcoming, it must have a sense of function, and convey order and coherence," states highly respected graphic designer Saul Bass, whose firm, Bass/Yager Associates has designed stations for Exxon, Union 76, and British Petroleum's subsidiaries of Gulf and Sohio.

A peculiar product, gasoline is unattractive and largely unseen, unless the pump operator is clumsy and is aware that the liquid dribbling down the side of the car and splattering the black pavement is a dull yellow. Therefore, the qualities of the place in which it is sold must predominate. The sta-



tion must give the appearance of being up to date, because the gasoline business is driven by technology and the market.

"The history of gasoline retailing is interesting," Saul Bass remarks, "because it grew out of the repair shop, an industrial beginning, and was transformed over the years into a retail store." Pumping gas used to be an adjunct to fixing cars, but soon it was realized that there was a great deal of money to be made in the pumps which sat on the periphery next to the machine shop. These money makers then needed to be sheltered to make them more attractive than the exposed pumps down the street, and the canopy was created. Over the years, the repair function of the station has diminished, and for many corporate chains has disappeared all together. Ancillary functions have appeared: the car wash is one, but the most important has been the convenience store. Gasoline marketers realized they had in some sense a captive audience to whom they could sell candy, cigarettes, basic provisions, and even alcohol. A share of the consumer market could be claimed by simply offering service to the motorist who doesn't want to stop twice. Mini-markets alter the appearance of the gas station by combining an image of efficiency with an identifiable product.

Technology has had a similar influence on the station, in some ways responding to market changes, in others driving the change. Modern control technology has allowed self service stations to proliferate. The station attendant manning a computer screen controlling multiple pumps creates a

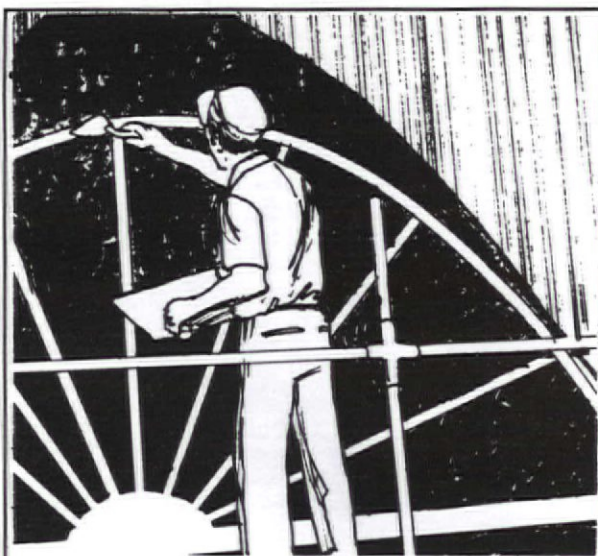
price break for the consumer, and an expense savings for the operator. In the last few years, pumps able to dispense multiple types of gasoline have begun to replace the old single pumps, making a station even more efficient. In the future the station will be altered by the inclusion of credit card pumps and automatic teller machines.

"The life that's promised for any gas station is usually 15 to 20 years, but the reality is that after ten years the cycle has been met," states David Reidford, Bass/Yager Associates' senior architect in charge of station design. "A lot of the strategy is focused on how quickly a company re-images, and how much they control the design after it's out there." Technology, service changes, and most particularly the look of a station can't extend beyond that time without starting to look dated. Thus gas station design falls more into the disposable realm of product design than into the world of architecture which maintains the myth of immortality. But unlike product design, building or rebuilding a gas station is strongly influenced by what already exists, and how it is owned.

There are over 100,000 gas stations in the United States. Unocal has 4,000 stations in the west alone, dating from various eras of design. However, they are best known for their ranch style stations, a residential look with peaked roofs and veneer rock walls which reflect American attitudes of the sixties, and their emphasis on repair service. Other chains have their own particular looks, and their own combinations of



Continued on 10



If You Have a Question Regarding Plaster... CALL US!

The technical staff of the Plastering Information Bureau can provide you with performance data on every kind of plastering application. They can show you how to meet critical standards for sound control, fireproofing, and abrasion resistance with specifications that can be understood and followed by every contractor and journeyman in the industry.

Our experts can show you how to specify the more creative products of the plastering trades... coves, arches, molds and special designs.

The Plastering Information Bureau can show you how to specify the job so that it can be done exactly as you want... at the lowest possible price.

The Bureau is not associated with or operated by any manufacturer or group of manufacturers. It is wholly supported by the union plastering contractors and journeymen who are the direct suppliers of your plastering needs.

Why not call us today? There is never a charge or obligation.



Contact Dick Gorman
plastering information bureau
a division of the Southern California Plastering Institute, Inc.
3427 Los Feliz Boulevard, Los Angeles, CA 90039
(213) 663-2213

PIONEER COMPUTER, INC.

CADD/AEC SPECIALIST

818-285-8880

- CONSULTATION
- LEASE
- SALES
- TRAINING

AFFORDABLE-EXPEDITIOUS-GUARANTEED G. P. COMPUTER GRAPHICS

CAD SERVICES

SYSTEM SALES

IMAGE PROCESSING

3D ANIMATED WALKTHROUGHS

"WE OFFER SOLUTIONS TO ARCHITECTURAL TASKS"

(818) 704-9796

Creative Work Space Uniquely Suited for the Design Professional



672 S. Lafayette Park Place, Los Angeles

National historic landmark building recently renovated by international design team

Office suites for design professionals

1,000 to 15,000 square feet

Five minutes from Downtown Los Angeles

Quiet courtyard setting

On-site, secured parking

Excellent access to Harbor (110) Santa Monica (10) and Hollywood (101) Freeways

CONTACT: Dave Wald Christine Galanti David Aaron (213) 389-3637

CCAIA Update

"Exploring Tomorrow's Vision Today" will be the theme of CCAIA's second annual statewide technology and design symposium, **Vision Pacific '90**, to be held on September 14-15 in Long Beach at the Sheraton at Shoreline Square. Call (916) 442-5346.

CCAIA's bill granting **pre-construction lien rights** to architects and engineers (AB 1789 Cortese) has been set for hearing in the Senate Insurance Claims and Corporations Committee on August 8, 1990. Governmental Relations staff will be coordinating a statewide letter writing campaign during the month of July, and members are encouraged to participate. A number of other bills under the state design and construction package also require grassroots action. For more information consult the *Advocate*, a newsletter mailed to all member firms in June, or call CCAIA.

Convention Report

Delegates elected W. Cecil Steward, FAIA (Lincoln, NE) as first vice president. Those elected to the vice president positions include L. William Chapin, II (Rochester, NY), Donald H. Lutes, FAIA (Springfield, OR), and Susan Maxman, AIA (Philadelphia, PA). Douglas K. Engelbretson, AIA (Agawan, MA) was elected secretary.

Of the eight adopted resolutions, five were sponsored or co-sponsored by California, including one presented from the floor by chapter member Fred Lyman. Lyman's resolution proposed that the '90s be dedicated to protecting the rain forests. Other resolutions called for continued support from national AIA in the area of government affairs outreach programs on a state and local level; the protection of historic structures in the aftermath of natural disasters; preparing the profession to participate in a global economy; establishing a board level committee to study specialization within the profession; clarification of the letter of agreement on interior designer title registration; strengthening the architect's role in mitigating the catastrophic effects of

natural disasters; and improvements to the capital build/lease process for new federal construction.

Architects in Government

At the May meeting, Paul Silver, Principal of Silver and Ziskind Architects, Planners and Interior Designers, presented his opinion concerning "Shop Drawings--Procedures and Liabilities." Silver started by describing the complexity created by the industrial revolution at the latter part of the 19th century, which led to the architect's separation from the activity of building, and the introduction of the contractor, sub-contractor and factories. Shop drawings were developed to assist the fabrication of products to go on the construction site.

For legal reasons on the part of the manufacturer, and for professional reasons on the part of the architect and engineer, architects acquired a vicarious liability. For a transcript of the speech which includes advice on how to avoid this liability, call Robert E. Donald, AIA, at (213) 742-7601.

The next meeting will be held jointly with the Health, Government Relations, and Architects in Government committees, on July 18 at 4 pm at the Kaiser Permanente Hospital in West Los Angeles. Guest speakers will be Gary Pettigrew, deputy director, and Neal Hardman, principal architect with the Office of Statewide Health Planning and Development.

Maria Magdalena Campeanu, AIA
Chair, Architects in Government

Code Talk

Ordinance No. 900235 "Hillside Ordinance": The City Planning Commission held a public hearing on May 24, 1990 regarding a proposed ordinance to amend the Los Angeles Municipal Code regarding height, front and side yards, lot coverage, parking and other regulations governing the construction or enlargement of single-family dwellings located in hillside areas of the city. If passed, this ordinance would re-

place several interim-control ordinances addressing hillside construction, including measures affecting Sherman Oaks and Mulholland Drive.

The proposed ordinance would establish: **maximum height limit**--36 feet measured parallel to slope (lots which exceed 66.7% slope would be allowed 45 foot height limit); **lot coverage**--30% for upslope lots and 35% for downslope lots; **yards**--10 foot front yard and 5 foot side yard setbacks; **street dedication**--minimum width of 28 feet or to satisfaction of City Engineer; **fire sprinkler system**--all new construction and addition of habitable rooms in dwellings located beyond specific distances from fire stations; **on-site parking**--required above that required by current code for a one-family dwelling; **sewer connection**--when new construction is 200 feet or less from a main sewer line; **lot merger**--of all standard contiguous lots under one ownership located in hillside areas.

Representatives Gina Moffitt, AIA for the AIA/LA chapter and Joe Railla, AIA for the AIA/SFV chapter attended the hearing with other chapter members to oppose the ordinance as proposed. Along with other reasons, they explained how the ordinance would encourage more rather than less grading, and the widening of roads would be not only impossible in some areas but would destroy the rural character of hillside neighborhoods. They proposed to the Commission other methods of resolving hillside problems and volunteered their time to assist the Planning Department in rewriting the ordinance. The Commission took no action, however a public workshop will be scheduled in 30 days and another hearing in 90 days. Concerned members are urged to call Gina Moffitt at (213) 227-5647.

Ordinance No. 165152 "Graffiti Ordinance": On August 15, 1989, without prior AIA knowledge, the Los Angeles City Council passed a Graffiti Ordinance stating that it is the responsibility of the owner or persons in control of a parcel of land to maintain existing buildings, structures, fences and yards in a safe and sanitary con-

Continued on 10

Letters to the Editor

Robin Kremen's otherwise excellent review of Hochman's *Architects of Fortune* (LA Architect, May 1990) misses a central point revealed through the one-mindedness of Mies' search for fame, and self-aggrandizement in the midst of Nazi Germany's formative years. It is that Ludwig Mies van der Rohe was singularly interested in his own renown during this period, the secureness of his art form having long been demonstrated since the Barcelona Pavilion days. It is *precisely* his dedication to Self over Humanity that allowed him to remain amoral during the essential morality play of our century. The "art for art's sake" cover is so much smoke and mirrors for the abandonment of social responsibility at the expense of Ego.

As we emerge into a new era of humanity and social concern from the recent Egoisms, it is well to remember that it is the pursuit of humanism which survives and grows most with time, while art survives to mark a passing moment in that journey. Goethe *also* wrote that Faust lost the beauty of his Soul when he said to the passing moment "Stop, thou art so fair!"

Garth Sheriff, AIA, Chairman ADPSR/LA

Having just read your interview with Robert Alexander on his thoughts at the 50th anniversary of the Village Green (Baldwin Hills Village), I want to compliment you for bringing well-deserved attention to this fine architect and his work. I am constantly pointing to the Village Green as the kind of people-oriented, rather than automobile-oriented residential design this city needs. I would do so even if it were not located in my Council District, but I am pleased that it is because the 50th anniversary of the Village Green was a wonderful opportunity to meet and talk with Mr. Alexander. Your interviewer's questions drew out the vision and common sense that characterize Mr. Alexander and his work. Thank you for a fine article.

Ruth Galanter, Councilwoman Sixth District

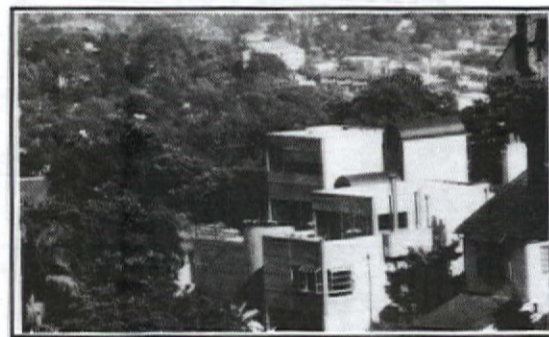
R.D. Crowell Insurance Agency

Professional
Liability
Insurance
for
Architects
&
Engineers

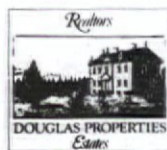
*Insurance professionals serving
design professionals*

213-620-1775
714-557-5234

First time on the market. . . In the Los Feliz Hills



Designed by Mark Hall, FAIA, AICP a former president of AIA/LA



For information, please call
Al Arriola
(213) 462-0867

REINFORCED CONCRETE MASONRY CONSTRUCTION INSPECTOR'S HANDBOOK

SECOND EDITION

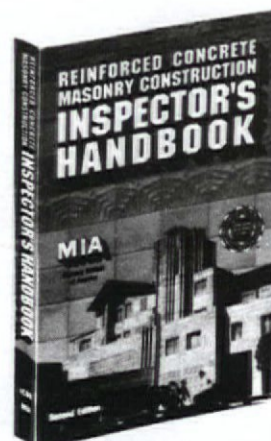
- Terminology
- Materials
- Quality Control
- Inspection
- Standards

Based on the
1988 Building Code

The best information source
for masonry inspection.
Covers all aspects of
reinforced concrete
masonry construction.

Masonry Institute of America

2550 Beverly Boulevard, Los Angeles, California 90057
(213) 388-0472



PRICE \$20.00 Total

5 1/2" x 8" publication
344 pages

SPEAKING OUT

In a letter to the City Zoning Administrator dated June 16, the AIA/LA expressed concern with the Case #ZA 90-0301 (CUZ) proposed conditional use permit, and its resulting negative impact on the **Pepperdine Residence** and neighborhood streetscape. The letter recommended that any new conditional use plan for 3320 West Adams Boulevard fully address the historic significance of the remaining structures before proposing plans for demolition. While acknowledging the nearby congregational facility's need to expand, the letter bemoaned the earlier loss of one significant period residence, J.J. Hagarty's Castle York, sacrificed for church parking. AIA/LA recommended that the proposed plans be reviewed by a team of qualified professionals to evaluate alternatives for integrating the structure's historic character and site.

In another missive, this one to City Planning Commission president William Luddy, dated June 12, the AIA/LA stated its opposition to the proposed **Hollywoodland Specific Plan Ordinance**, or in fact any ordinance seeking to impose stylistic design control on single family houses. The letter suggested other alternatives for raising the quality of built form, including the possibility of applying Historic Preservation Overlay Zones to locales which warrant them and the application of more generalized design guidelines to control bulk, massing, and other architectural characteristics through performance zoning standards. The letter concluded by urging the City Planning Com-

mission to streamline the proliferation of ordinances which address design issues on a piecemeal basis.

Board Members Defined

Like any other high level position in a corporate or elected office, the chapter director and delegate positions are best filled by members who know in advance what is expected of them. Anyone seeking a position on the AIA/LA or CCAIA boards must be willing to commit a considerable amount of time to the job. Board members are required to attend 11 approximately 3-hour board meetings per year (August free). Failure to attend three consecutive meetings may result in removal by vote of the board. Board members must also attend four retreats per year (Saturday mornings, 3-4 hours). Two hours (estimated) per month preparation time for board meetings is also required.

Six directors serve as commissioners with 6-8 committees under each, and are responsible for keeping informed and making reports on committee activities. They are expected to attend a reasonable number of committee meetings and special programs (3-4 per month). Two directors are elected to serve on the Executive Committee (2 meetings per month) and Finance Committee (one meeting per month) respectively.

Board members must make a concerted effort to attend the National Convention at their own expense (3-4 days in length). They should also attend and support most of the following activities: AIA/LA public affairs events, special programs (i.e., awards presentation, past presidents dinner, installation), and other events where public officials are present or where a show of chapter support is required.

In addition to the above duties, officers of the board and CCAIA delegates are required to attend 5-6 CCAIA board meetings per year (day-long, out-of-town meetings which require preparation/review of 75-page board packet and sometimes an overnight stay). Also required is atten-

dance at chapter caucus (2-3 hours) prior to CCAIA board meetings, and the lobby of state legislature on behalf of CCAIA. Travel expenses for attending CCAIA board meetings are reimbursed according to chapter policy. The expectation is that officers will serve as chapter leaders for four years, moving up through the offices to vice-president and president.

Nominations for board members should be received at the chapter office, 3780 Wilshire Boulevard, Suite 900, Los Angeles, CA 90010, by noon on Friday, July 27, 1990, for review and accreditation by the committee. Call (213) 380-4595.

News from National

Members who would like to be considered for **appointment to 1991 AIA national committees** should write to AIA Headquarters in care of Linda Hayes. The deadline for requests is September 4, 1990. For more information, call (202) 626-7364.

As a result of support for the AIA's recent Accent on Architecture celebration, the national **Search for Shelter** program has received a contribution of \$65,000, that has been designated for grants to AIA components in amounts of up to \$2,500. Individuals interested in proposing possible projects for grant application by AIA/LA should contact Cris Meyer at (213) 380-4595 as soon as possible, as the deadline for component applications is July 15, 1990.

The **AIA Housing Committee** recently announced plans for its publication of *Architecture for Housing/Design for Living, Volume One*. Architects are invited to submit projects in categories including: single family custom/production housing; multi-family housing; community and master planning; and special housing including affordable housing. Entry forms must be received by July 10, 1990. For more information, call (202) 626-7449.

Entry forms for the **1991 National AIA Honor Awards** must be postmarked no later than August 6, 1990. For more information and entry forms, call (202) 626-7390.

How most insurance programs measure claims processing time

JUNE	JULY	AUGUST
1 2	1 2 3 4 5 6 7	1 2 3 4
3 4 5 6 7 8 9	8 9 10 11 12 13 14	5 6 7 8 9 10 11
10 11 12 13 14 15 16	15 16 17 18 19 20 21	12 13 14 15 16 17 18
17 18 19 20 21 22 23	22 23 24 25 26 27 28	19 20 21 22 23 24 25
24 25 26 27 28 29 30	29 30 31	26 27 28 29 30 31

How the CCAIA Insurance Program does



Most insurance programs can't pass the test of time. They fail when it takes weeks and months to handle your claim. They fail when they treat you like a number with a problem.

The CCAIA (California Council/American Institute of Architects) Insurance Program, however, passes the test of time with flying colors. Among the program's features:

- 48 hour average claims turnaround time
- A courteous and caring staff that treats you like a person, not a number
- Cost-containment and "Take Care of Yourself"/Wellness campaigns
- Controlled by active AIA members as Trustees

It's your time and your money. If your insurance program isn't giving you the service you pay for, it's time to look into the CCAIA Group Insurance Program.

For more information, call Kathleen McDonnell or Eric Shirley at:



Association Administrators & Consultants
19000 MacArthur Boulevard, Suite 500
Irvine, California 92715
714-833-0673 Collect

LA ARCHITECT

Editorial Board. Arthur Golding, AIA, *Chairman*; Don Axon, AIA, *Treasurer*; Janice Axon; Kenneth Caldwell, *Books*; Carl Davis, *Critique*; Raymond L. Gaio, AIA; Barbara Goldstein, *Arts*; Paul Sterling Hoag, FAIA, *The Listener*; Roger Holt, Esq., *Law*; Barbara Horton, *Associates*; Norman Kaderlan, *Practice*; Ann Moore, *Secretary*; John Mutlow, AIA; Ray Ryan, *Interviews*.

Editorial Board Emeritus. Peggy Cochrane, AIA; Thomas S. Hines; Frederick P. Lyman, AIA; Barton Phelps, AIA; Michael F. Ross, AIA; Thomas R. Vreeland, FAIA; Lester Wertheimer, AIA.

Editor. Noel Millea.

Editorial Consultant. Barbara Goldstein.

Contributors. Aleks Istanbulu, AIA; John Kaliski, AIA; Christine Magar; Kevin O'Shea; Karin Pally; Ivan Preston, AIA; Christopher Restak; Ray Ryan; Fay Sueltz; Ryuji Tsuyuki, AIA; Charles Wheatley, AIA; Nir Buras, AIA; Miguel Baltierra.

LA//AIA Officers. Raymond L. Gaio, AIA, *President*; Ronald A. Altoon, AIA, *Vice-President*; William H. Fain, AIA, *Treasurer*; John V. Mutlow, AIA, *Secretary*.

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 \$36 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

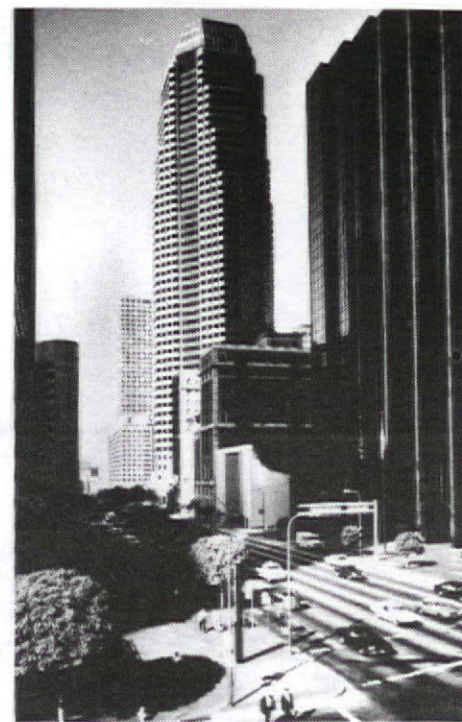


Photo montage, looking south on Figueroa (courtesy of the Downtown News).

Workshop Concludes

The Beverly-Fairfax/Miracle Mile Urban Design Workshop was held from Friday, May 31 to Sunday, June 3, at the old Orbachs building at the corner of Wilshire and Fairfax. Co-sponsored by AIA/LA and the Office of the Mayor, the workshop evaluated the area's development and urban design issues, and recommended to city decision-makers principles and actions to realize the area's potential. The study area was defined by San Vicente Boulevard, and La Brea and Melrose Avenues.

During the first two days of the workshop, over 200 community members were interviewed. On the final two days and evenings, team members developed recommendations and produced a report which was subsequently presented to the City Planning Commission and the community.

The report listed over 80 recommendations which will be used by city decision makers who approve proposed projects in the study area. Recommendations focused on preserving and enhancing the area with selective intensification. Creation of a specific plan to guide future development was recommended.

The report stressed that protecting the residential neighborhood character and people who live there, including the elderly residents who make up over 30% of the area's population, is central. The report also discussed strategies for expanding housing opportunities including affordable housing and improving the jobs-housing balance, reducing the impact of regional traffic through the area, and providing parking for the area's neighborhood retail and tourist centers. Specific recommendations were made to reinforce Wilshire Boulevard as a regional center and to preserve area landmarks and symbols including the May Co., Park La Brea complex, Pan Pacific Auditorium canopy and pylons, the Art Deco structures in the Miracle Mile, the Gilmore Adobe and the Farmer's Market. Similarly, the team recommended developing an area-wide landscape plan.

The report recommended that the Fairfax shopping district be extended north to Melrose with infill retail and parking at Fairfax High School and south to Farmer's Market, developing retail in front of CBS with housing above and parking below.

It also recommended that the proposed regional mall at Farmer's Market be scaled back from over 1.2 million square feet to a total of 200,000 additional square feet of tourist, subregional and neighborhood serving facilities with a pedestrian/street orientation. The report also said that up to 50,000 square feet of office use could be developed, and 2,000 housing units should be encouraged. Finally, it recommended that Park La Brea be selectively intensified with residential uses and that a congregate care facility proposed for the northern parcel on 6th Street be relocated to the site across from Farmer's Market.

The workshop was undertaken on a pro bono basis by a multi-disciplinary team selected to provide a full range of expertise in the social, economic, and design issues affecting the study area. AIA/LA members

who played critical roles include: Arthur Golding, AIA, co-facilitator; Michael John Pittas, AICP, HAIA, core team; Richard Keating, FAIA, support team; Ben Rosenbloom, AIA, support team; Ron Altoon, FAIA, support team; Kate Diamond, AIA, board liaison; Marc Futterman, Assoc., workshop coordinator; Deborah Murphy, Assoc., workshop coordinator. Special thanks to the following people who also contributed during the workshop: Raymond L. Gaio, AIA/LA president; Timothy Brandt, Assoc.; James Black, AIA; Ricardo Capretta, AIA; Ed Chang; Patric Dawe, AIA; Mark Donchin; J.F. Finn, AIA; Manny Gonzalez, AIA; Michael Hricak, AIA; Margo Hebal-Heymann, AIA; Lisa Hirschorn; Cris Meyer, AIA/LA executive director; Lisa Pendelton, AIA; Ricardo Tossani; Suzanne Williams; and Anne Zimmerman, AIA.

Building Castles

The AIA/LA Associates' ninth annual Sandcastle Competition will be held Saturday, August 4th from 10 am to 4 pm at Will Rogers State Beach in Santa Monica, located at the intersection of Temescal Canyon Road and Pacific Coast Highway. Teams and individuals from throughout Southern California are invited to gather at the beach to compete for awards in one of three categories: sandcastle (buildings); sandsculpture; and "anything goes" (for children 10 years and under). This year's competition will introduce the distinction between small groups (seven or less) and large groups (eight or more) in determining competition categories. The public is encouraged to participate as individuals or to join project teams with local architects, designers and contractors. All judging will take place at 4 pm.

USG Interiors Inc. and Westlake Graphics have once again generously agreed to sponsor the competition. This year's jury includes Elizabeth Smith, curator at MOCA; Pamela Burton, ASLA, landscape architect; and Leon Whiteson, freelance architecture critic for the Los Angeles Times.

Registration is \$12, and \$15 after July 20, and includes a commemorative T-shirt. All proceeds benefit the Landworth Memorial Scholarship Fund, to assist students at local schools of architecture. Call (213) 380-4595.

Upcoming Programs

In October, AIA/LA will co-sponsor a workshop entitled "Productive Project Management Through Teamwork." Designed for architects who must organize the talents of their colleagues, consultants and clients to deliver successful projects, the workshop will combine new findings on how to build effective teams with the opportunity to learn-by-doing. The workshop will be conducted by the Louis L. Marines Consulting Group, which specializes in the management concerns of A/E firms. Look to the September issue of *LA Architect* for more details.

Stop Sign

The discussion of the need for corporate logos on buildings continues with the question (unanswered as this issue goes to press) of whether the CRA will approve signage on Mitsui Fudosan's Figueroa building, currently under construction.

While *LA Architect* appreciates the need to distinguish between the various new buildings downtown, architectural design would seem the more appropriate and less redundant way to do so. Albert C. Martin's design certainly presents its own unique silhouette, and would most likely stand complete without the ubiquitous lettering plastered across its forehead. *LA Architect* appeals to the CRA to rethink this offensive policy.--Ed.

Design Awards Update

The Design Awards Committee is pleased to announce the Call for Entries for the 1990 AIA/LA Design Awards Program. Jurors confirmed to date are Steven Holl, AIA, of New York, Mildred F. Schmertz, FAIA, former editor-in-chief of *Architectural Record*, and James Ingo Freed, FAIA, of Pei Cobb Freed & Partners.

The entry deadline is August 10, 1990, and submittal packages must be received in the chapter office no later than 2 pm, August 31. The results of the judging will be kept confidential by the chapter, and only those architects who have won awards will be notified prior to the awards presentation and reception in late October.

For additional information and an entry form, see the Call for Entries enclosed with this issue, or contact the chapter office at (213) 380-4595. Further information on the jury and the location for the awards presentation will appear in the September issue.

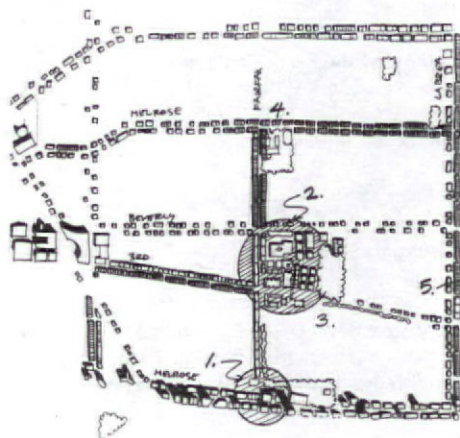
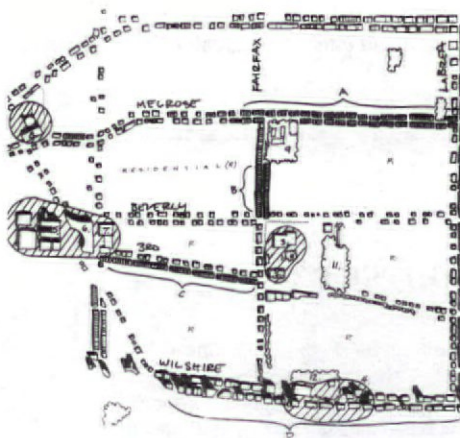
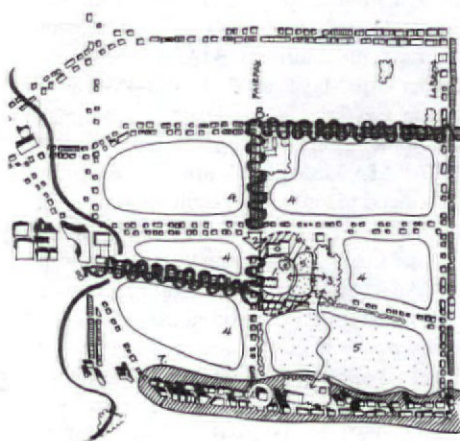
Michael Franklin Ross, AIA
Chair, 1990 Awards Program

Greening the River

The idea of a living river led Lewis MacAdams to found Friends of the Los Angeles River. On Saturday, June 16, with SCI-ARC and Mayor Tom Bradley, the organization sponsored a conference addressing the subject, entitled "The River in the City." Over 200 attendees shared an evolving vision of the Los Angeles River transformed into a linear park with recreational and educational facilities, wildlife habitats and bikeways, joining rather than severing the urban neighborhoods it traverses.

The LA River was one of the first rivers to be channelized for flood control. The process began in 1938 and was completed in the 1950s. With dams and debris basins in the foothills, the 500-mile channel system was designed to conduct mountain runoff from a 100-year storm through the city to the ocean. Increasing urbanization has led to a new element of flood danger--urban storm runoff. According to panelist Jon Sweeten of the Corps of Engineers, no

Continued on 10



Urban design analyses and illustrative plan, Beverly-Fairfax area.