

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

September 1990
\$2.00

L.A. ARCHITECT

Get Real:
New Architecture
in Los Angeles

Begins Page 3

Art Seidenbaum
Remembered

Page 8

Covering Your
Assets

Page 11

Architecture's
Wilshire Robertson
building (photo
courtesy of Judy Kern).
See page 5 for article.

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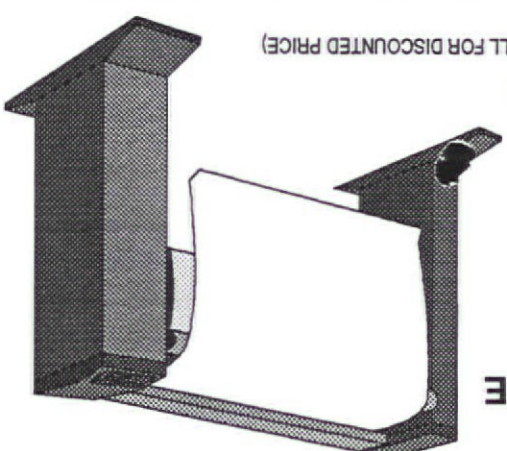
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SEPTEMBER

Monday 3

Labor Day
Chapter office closed.

Monday 10

Historic Preservation Committee
6:30 pm. Call (213) 380-4595.

Monday 17

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

Monday 24

October 1

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;

Tuesday 4

Biedermeier: Neo-Classicism in German and Austrian Domestic Design
Continues through November 17 at San Juan Capistrano Center for the Study of Decorative Arts. Call (714) 496-2132.
Women in Photography Exhibit
Sponsored by Woodbury University and the San Fernando Arts Council, continues through September 15 at Woodbury University's Boardroom Gallery, 7500 Glenoaks Boulevard, Burbank. Call (818) 767-0888.

Tuesday 11

Executive Committee Meeting
Chapter office, 4 pm. Call (213) 380-4595.
Board of Directors Meeting
Chapter office conference room, 5:30 pm. Call (213) 380-4595.
Associates Board Meeting
6:30 pm. Call (213) 380-4595.
Wall Street Comes West
Goldman Sachs investment bankers speak at Women in Commercial Real Estate meeting at Regency Club, 10900 Wilshire Boulevard. Call (213) 955-6411.

Tuesday 18

Executive Committee Meeting
Chapter office, 4 pm. Call (213) 380-4595.
Health Committee Meeting
Chapter office conference room, 3:30 pm. Call (213) 380-4595.
Communications Committee Meeting
6:30 pm. Call (213) 380-4595.

Tuesday 25

Interiors Committee Meeting
6 pm. Call (213) 380-4595.
Bradbury Thompson Exhibition
Continues through October 20 at Murray Feldman Gallery, Pacific Design Center. Call (213) 657-0800.

October 2

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

Wednesday 5

CCAIA Delegates Caucus
Call (213) 380-4595.
Housing Committee
Chapter office conference room, 6 pm. Call (213) 380-4595.
Professional Affiliates Meeting
Chapter office conference room, 5 pm. Call (213) 380-4595.

Wednesday 12

LA Architect Editorial Board Meeting
Chapter office conference room, 7:30 am. Call (213) 380-5177.
New Member Orientation
Gensler & Associates offices, 5:30 pm. Call (213) 380-4595.
Barbara Kruger
SCI-ARC lecture series, SCI-ARC main space, 8 pm. Call (213) 829-3482.

Wednesday 19

Soviet Delegation Visit
Continues through September 30. Call (213) 380-4595.
Steven Holl
SCI-ARC lecture series, SCI-ARC main space, 8 pm. Call (213) 829-3482.

Wednesday 26

Building/Performance & Regulations Committee
5 pm. Call (213) 380-4595.
Vito Acconci
SCI-ARC lecture series, SCI-ARC main space, 8 pm. Call (213) 829-3482.

October 3

AIA National Annual Regional Urban Design Conference
Continues through Sunday 7. Call (213) 380-4595.
Stanley Saitowitz
SCI-ARC lecture series, SCI-ARC main space, 8 pm. Call (213) 829-3482.

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 6

Urban Design Committee
Chapter office conference room, 6 pm. Call (2130) 380-4595.

Thursday 13

CCAIA Executive Committee & Board of Directors Meeting
Long Beach. Call (213) 380-4595.
Government Relations Committee
5 pm. Call (213) 380-4595.
Professional Practice Committee
5:15 pm. Call (213) 380-4595.
Regional Urban Design Conference Subcommittee
Chapter office conference room, 6 pm. Call (213) 380-4595.

Thursday 20

Finance Committee Meeting
4:30 pm. Call (213) 380-4595.
Women & Minority Resources
6 pm. Call (213) 380-4595.

Thursday 27

Professional Practice Committee
5:15 pm. Call (213) 380-4595.
Regional Urban Design Conference Subcommittee
6 pm. Call (213) 380-4595.
Past Presidents' Dinner
Call (213) 380-4595.
Armand Hammer Unveiled
Architectural preview sponsored by the USC Architectural Guild, 6-8:30 pm, Guild members/\$25, non-members/\$40. For reservations, call (213) 743-4471.
Los Angeles AutoCad User Group
260 N. Pass Avenue, Burbank. Call (818) 762-9966.

October 4

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

Friday 7

AIA Commissions & Board of Directors
Meeting in Santa Fe. Call (213) 380-4595.
"Meet the Artists" Reception
In conjunction with Women in Photography Exhibit, from 6-8 pm at Woodbury University's Boardroom Gallery, 7500 Glenoaks Boulevard, Burbank. Call (818) 767-0888.

Friday 14

Vision Pacific '90
CCAIA professional development conference continues through Saturday 15 at the Sheraton Long Beach at Shoreline Square, 333 East Ocean Boulevard. Call (213) 380-4595.

Friday 21

Design Awards Jury Dinner
Call (213) 380-4595
Chapter Nominations Deadline
Call (213) 380-4595..

Friday 28

October 5

Gribbons (818) 799-2070; **Districting**, Gregory Villanueva, AIA (213) 727-6086; **Ethics**, Herbert Wiedoeft, AIA (213) 413-3131; **Fellowship Nominations**, Norma M. Skiarek, 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**, Michael 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) 960-6801; **Students Affairs**, Michael Hricak (213) 823-4220, 829-2074; **Women's Architectural League**, Maureen Vidler March (213) 661-7907.

Weekend

Saturday 1

Little Tokyo
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.
Terra Cotta
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.
Broadway Theaters
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.
Pershing Square
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Weekend

Saturday 8

Art for Public Places: Reevaluating Recent Decades and Directions for the 1990s
UCLA Extension forum featuring Tamara Thomas, Richard Keating, AIA, and Lloyd Hamrol, 1178 Franz Hall, UCLA, 9 am-5 pm, \$65. Call (213) 206-8503.
Art Deco
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Sunday 9

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

Weekend

Saturday 15

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

Weekend

Saturday 22

Board/Committee Retreat
Schindler House, West Hollywood, 9 am. Call (213) 380-4595.
NIAE Career Day
Call (213) 380-4595.
Seventh Street: Mecca for Merchants
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.
Broadway Theaters
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Weekend

Saturday 29

Yom Kuppur
Broadway Theaters
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.
Pershing Square
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Weekend

Saturday 6

Little Tokyo
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.
Terra Cotta
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.
Sunday 7
Sunday Snoop: Westside Home Tour
Sponsored by ASID and Santa Monica Symphony Association, \$45. Call (213) 659-8998.

positive and artistic vitality.

James Sanders concurred that while the modern view of the city robs it of excitement, romance and drama, it also aspires to rob it of a sense of threat, danger and darkness. McAllister and Hodgetts added that older, traditional cities supplied a sense of history and variety that is important to the human psyche.

At the end of the day, most of the speakers agreed that the scope of discussion was broad and seemed to demand a "second date." Reiterating the question in the event brochure, will we continue to seek a better understanding of ourselves and design our environments to create an atmosphere of beauty and function? Perhaps through a collaboration of creative minds all things are possible.

Proceeds will fund the newly-formed Charles and Ray Eames Memorial Awards, to promote work combining architecturally significant sets in film or documenting architecture in film.

Robert Leach

Chair, Film Symposium Committee

Errata

The caption for the cover photo of the July issue was inadvertently omitted, along with the photographer's credit, "Christopher Casler, Copyright 1990." LA Architect apologizes to the photographer who generously donated his services.

New Members

AIA. Nelson Algaze, *P. Patrick Murray Inc.*; David Applebaum, *David Applebaum Architect*; Stephen Ellis Brown, *The Landau Partnership*; Gregory W. Burnett, *Walt Disney Imagineering*; William R. Christopher, *Archaederra/Hong/Treiman/Architects*; Benjamin Franklin Davis, *Robinson/Takahashi/Katz & Associates*; Faustino R. Ducut, *RTKL Associates*; Douglas Gene Graham, *Medical Planning Associates*;

Ngok Lung Ha, *Gin Wong & Associates*; John Jay Jacobson, *Inslee, Senefeld & Puchlik*; Earl H. Jones, Jr., *TRW Inc.*; Shunzo Kotani, *Nikon Sekkei USA, Inc.*; Mark A. Loparco, *Gensler & Associates*; John E. MacAllister, *Anshen + Allen*; Thom Mayne, *Morphosis Architects*; Ryan J. Nevins, *Abrams & Tanaka Associates*; Gerhard W. Pichel, *Gensler & Associates*; Robert Arthur Powell, *Los Angeles County, Internal Services Dept.*; Nil (Nick) Seierup, *Projects Architecture*; Gregory Paul Sheehy, *Dworsky Associates*; Dennis Simonian, *Conrad Associates*; Shigeo Yamada, *Kajima Associates*.

AIA Reinstatement. Andrew P. Cohen, *Gensler & Associates*; Jay Scott Nordsten, *Carmen Farnum Igonda Design, Inc.*

Advancement to AIA. Benjamin Levin, *Johnson Fain & Pereira*; Kenneth McKently, *McClellan Cruz Gaylord Architects. Associate.* Chris Arndt, *Gensler & Associates*; Isabel Brones, *Isabel Brones Studio*; Michael David Brookshier, *Ellerbe Becket*; J. Jeffrey Hall, *Gensler & Associates*; Eve M. Helfman, *Gensler & Associates*; Thomas C. Houg, *RTKL Associates*; Marc W. Laibe, *Gensler & Associates*; Christopher Lee, *WZMH Housden Barnard*; Nachiappa M. Madhavan, *Jones & Madhavan*; Enrique Noguera T., *ent designs*; David E. Schmitz, *RTKL & Associates*; Alice Sheu, *RTKL Associates*; Roderic Henry Woolner, *Bolter/Shaver*.

Professional Affiliate. Ramakrishna Rao Boppana, *EQE Engineering, Inc.*; George (Tom) Corbin, *Monier Roof Tile*; Steven Mark Gilmore, *Ford Graphics*; Henry C. Holcomb, *APH Architectural Photography*; Roger Owen Lighthart, *The Lighthart Company*; Karen J. Safer, *Altoon & Porter Architects*; Margaret Schwartz, *Altoon & Porter Architects*.

Student. Pedro Maury Ruano, *UC Berkeley*.

Transfer In. Jerry A. Alexander, *AIA, RTKL Associates, from Dallas*; James R. McElwain, *AIA, from Salt Lake City chapter*; Charles B. Moore, Jr., *AIA, Psomas & Associates, from Austin chapter*; Rich Oechsler, *AIA, from New York chapter*; James A. Brovelli, *from San*

Francisco chapter; Richard T. Fleming, *Rochlin Baran & Balbona, from Connecticut chapter*; John K. Mueller, *from Seattle chapter*; Wesley S. Wei, *from New York chapter*.

Transfer Out. Jeffrey Louis Cooper, *AIA, Jeff Cooper Architects, to San Fernando Valley*; Robert D. Keeler, *AIA, Landgon Wilson Architecture & Planning, to Orange County*; Wing Cheung Vincent Yu, *AIA, to Pasadena & Foothill chapter*.

Resignation. Pierluigi Bonvicini; Douglas J. Gardner; Hampden G. Han, *Cole Martinez Curtis*; Harry C. Wolf.

Deceased. Edgardo Contini, *FAIA-E*; Charles W. Jones, *AIA-E*; George V. Russell, *FAIA-E*.

Continued from 10

conducted as a test of principles. Through it the reader gains insight into the origins of an architectural revolution and meets one of the mentors of the movement first hand. Perhaps, *Nature Near* is more properly titled Richard Neutra: My Story, My Beliefs. The book fulfills Neutra's description of himself as "a loquacious missionary by the curb, meant to raise the sights of urban man."

Many books have been produced either about or by Richard Neutra. These efforts have defined him in terms of his work or placed him in the perspective of history. *Nature Near*, through the skillful editing of William Marlin, presents the reader with the essence of Richard Neutra. We are confronted with a passionate figure, speaking directly to us about a new order. The book is worthy of great attention. It should be read by every architect who aspires to design better beliefs for people. *Nature Near* is a call to action, although issued more than 20 years ago, which beckons us still.

Marvin J. Malecha, AIA

Mr. Malecha is Dean of the College of Environmental Design at Cal Poly Pomona.

Second, two countries within British Commonwealth, the Isle of Man and the Cook Islands, have trust law that provides many benefits that American law lacks. In the United States and most foreign countries, the law provides that the courts of one jurisdiction grant "comity" to the judgments of others. Thus, if someone has a judgement in California against someone else, but they move to Maine, the Maine court will enforce the judgement without retrying the case. The judgement of one state, in other words, is binding in another.

In the Isle of Man and the Cook Islands, however, this is not the law. A judgement in California which seeks satisfaction from assets in a Cook Islands Trust, carries no weight. The creditor would have to refile his suit and relitigate the entire matter in those courts. The deterrent factor is obvious: settlement on terms favorable to the architect is thus much more likely.

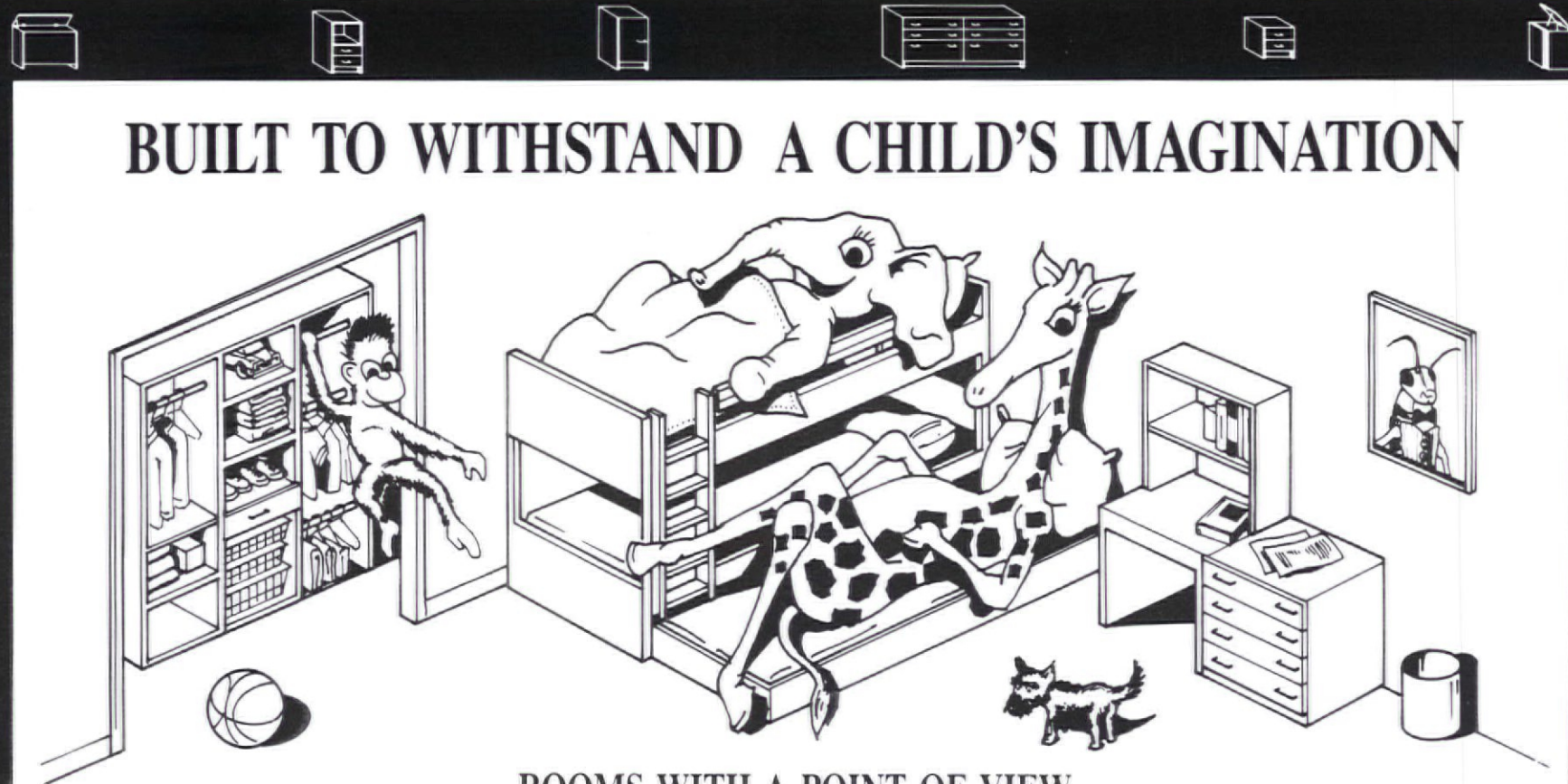
In the United States, to place assets in trust requires that one give up a substantial part of the use and enjoyment of the assets. In the foreign jurisdictions that constitute the third prong of the triad, this is not so. Under the law of both the Isle of Man and the Cook Islands, one maintains complete control, use, and enjoyment of 99% of the assets. Moreover, to place assets in foreign trusts does not require that the assets themselves be moved. One's money market account, securities, even one's home can remain in California (or any other state).

The triad protection plan can be established immediately in lieu of traditional professional liability insurance, or through a structured program over a number of years to withdraw gradually from paying traditional premiums. Decision must be made in light of an overall risk management strategy for any practice or groups of practices.

Edward J. Searns

Stephen M. Goldman

Mr. Searns and Mr. Goldman are attorneys who specialize in risk management consulting.



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Group R Division 1 occupancies), to comply with the requirements of LAMC Section 91.8604. Retrofitting is to be completed within three years from citation, with a one year extension if asbestos removal/abatement is required.

Retrofitting includes a building fire protection system and equipment, a fire alarm system with components and devices, an emergency power system, standpipes and fire pumps, stairshaft ventilation (if needed) and elevator lobby vestibules for which construction will trigger disabled access requirements.

Many landlords, especially those with older buildings and a high vacancy rate, will either be forced to go out of business, take a heavy loss in building sales price, or decide to go further into debt.

To compound the problem, there is confusion about the extent of retrofitting required between retrofit inspectors from the Fire Department and Building & Safety. The Fire Department may be imposing stricter requirements than intended by ordinance.

On June 28, 1990, the Code Committee presented the above concern to Tim Taylor, Deputy Superintendent of Buildings, and involved department heads. The Department of Building and Safety has been sympathetic and is now in the process of preparing a Memorandum of General Distribution (MGD), along with the City Fire Department, for interpretation of the retrofit ordinances.

Mr. Taylor instructed department heads to review the proposed MGD and to see that guidelines are established for the orderly schedule of asbestos removal/abatement, installation of fire protection systems, construction of elevator vestibules and the necessary provisions required by the Disabled Access Division. The MGD will also include coordination of plan check and inspection requirements between the City Fire Department and Building & Safety.

Since 22 of the 314 buildings cited by the City of Los Angeles have historical significance, Mr. Taylor asked that each department check on the impact the ordinance

will have on these structures. Finally, Mr. Taylor asked for review of the ordinances to verify that stricter conditions are not imposed on building owners than were intended by the spirit of the ordinances.

The MGD will be distributed to the AIA, BIA and BOMA for review and comments. Concerned members are urged to call co-chairs John Petro (213) 957-4270 or Rudolph V. DeChellis (213) 413-3131.

Rudolph V. DeChellis, AIA
Co-Chair, Building/Performance and Regulations

**A high-rise building is defined as having floors (as measured from the top of the floor surface) used for human occupancy located more than 75 feet above the lowest floor level having building access.*

Architecture in Film

The AIA/LA Associates' first annual film symposium was held on May 12, at the USC School of Cinema-Television's Norris Theater. Co-sponsored by the Society of Motion Picture-Television Art Directors, with assistance from the Academy of Motion Picture Arts & Sciences, "Visions of Architecture and Film" brought together a distinguished cast of architects, motion picture art directors, and educators to exchange ideas during three panel discussions. Topics discussed included the city in film, the psychology of space, and visions of the future.

Gene Allen, an Academy Award-winning art director and current executive director of the Society of Motion Picture and Television Art Directors, served as the day's emcee. In his opening address, he expressed hope that there could be a stronger bond between architectural and film designers, and that he would encourage other events to achieve that goal. He reminded the audience that during the Depression, students and interns would go directly into film/art direction after graduation from architectural schools.

The first panel, focusing on the city in

film, was moderated by James Sanders, AIA, a practicing architect from New York, who is currently writing a book called *The Celluloid Skyline*. He first spoke of how the New York image of urbanity was transplanted to film in the visionary 1920s film "Just Imagine."

Addressing clips viewed from "The Fountainhead," Mr. Sanders pointed out that Howard Roark, the heroic progressive, was a metaphor for the early modernist ideals. He and Eric Charkin, AIA, concurred that modernism sold itself as action oriented but that cognitive faculties are considered classical.

Michele Minch and Fran Offenhauser, AIA, discussed Jacques Tati's movie "Playtime," a comical satire of modern architecture and planning in Paris circa 1960. They noted that it was an age when the modern style was celebrated, but that the public soon discovered that modern architecture was supremely cold, and ill-suited for human activity.

The panel also agreed that clips from "Batman" parodied this American image of the hero single-handedly saving the dark city from corruption. The first panel concluded with a consensus that we could look to film for inspiration in architectural design and attempt to make architecture more cinematic.

Professor George Rand, PhD, from the UCLA GSAUP, moderated the second panel on the psychology of space. He began his discussion with a clip from Bertolucci's "The Conformist" that picked up where the first panel left off, using Italian Fascist architecture to illustrate the isolation of modern architecture portrayed in film. Professor Joe Carmichael, PhD, from USC School of Cinema-Television, and art director and urban planner William McAllister both put forward the idea that architecture often tells the story more than the actors do.

To further illustrate this psychology of space, Professor Carmichael showed clips from the 1923 classic abstract film, "The Cabinet of Dr. Caligari." He pointed out that the oblique angles and skewed walls of

the film architecture charges the rectilinear confines of the film screen with a dynamic excitement.

Steven Ehrlich, AIA, explained that architecture and film both portray spatial environments in a time through space sequence, kinesthetically.

Frank Israel, architect and ex-art director, commented on the importance of film relative to buildings, stating, "We don't need movies in order to survive, but we do need cities and shelter, and yet the film industry is much more economically viable than the housing industry."

William McAllister responded sarcastically by saying he would like to see architects become a little more arrogant in order to develop a project to its highest ideal, and quit letting bankers and politicians design our cities.

The final discussion group, moderated by William McAllister, addressed visions of the future. It began with a film segment from the 1930s film "Lost Horizon," showing an idyllic utopia depicted by a pristine, symmetrical deco/moderne building with colonnades and a monumental stairway. The next film clip, from the 1920s classic film "Metropolis," showed a dynamo that explodes and belches fire, a metaphor for uncontrollable progress which injures the working class first. In the film clip from "Brazil," the impersonal, fascist building is blown up by the two protagonists, thus becoming a symbol of individual rights over totalitarianism and oppression. Lawrence Paull, art director, and production designer (with assistance from Syd Mead) on "Blade Runner" and "Back to the Future," began the discussion by commenting on how film design reflects political or ideological aspirations.

Craig Hodgetts, AIA, commented that "Blade Runner" was a breakthrough movie, expressing the idea that modernism as a single aesthetic vision for the city is a bankrupt one. He continued with his vision of the city, one in which the ethnic and linguistic diversity of various lifestyles combines into a great mulch, yielding a

Continued on 14

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Career Day

AIA/LA, the National Institute for Architectural Education, and the California Council of Architectural Education (CCAIE), are co-sponsoring the Los Angeles Career Day in Architecture on September 22, at John Marshall High School, 3939 Tracy Street, from 9 am-2 pm. The purpose of the event is to provide high school students considering architecture as their future profession with an awareness of educational and career options. Call (213) 380-4595.

Pride in Architecture

On July 17, the Cultural Affairs Commission announced the winners of its annual Awards for Architectural Design. 1990

project awards went to: Leo A. Daly, Architects and Engineers; Port of Los Angeles, Engineering Division; Gruen Associates/IM Pei & Partners; Vickerman-Zachary-Miller; Daniel, Mann, Johnson, Mendenhall/Black & Veatch; Miralles Associates, Inc.; The Austin Co./Tetra Design; Gensler & Associates, Architects; and the NBBJ Group. Winning projects were featured in an exhibition curated by Commission President Merry Norris, at the Municipal Art Gallery in Barnsdall Park.

Speaking Out

In a letter to the Honorable Art Torres dated August 3, AIA/LA expressed its support for the **State Senate Bill 2775 (Torres)**. As amended, SB2775 will change the name of the State Historic Building Safety Board and enable it to remain a viable reference of alternative regulations for designated landmarks, on a case by case basis, balancing public safety with historic preservation.

The letter noted that SB2775 would allow the Board to continue encouraging development of reasonable and cost effective rehabilitation, restoration, and renovation of architectural, historical, and cultural heritage in Los Angeles, citing the Bradbury Building as a prime example of the successful implementation of the code.

A Letter a Month

On August 8, AB-17896 (Cortese) was heard by the Senate Insurance Committee, the last hurdle for it to overcome prior to going to the full vote and subsequent Governor's signature. This bill guarantees lien rights for architects and engineers prior to the start of construction, which I believe will have one of the most profound business affects on our profession. At this time, the Governor's position is not clearly known, however he vetoed a similar bill in the past. The bill that he vetoed did not have a dollar construction amount limitation; this one has a minimum \$100,000 construction amount.

Letters should be addressed to the Honorable George Deukmejian, Governor, State

Capitol, Sacramento, CA 95814, and should be copied to the San Diego Chapter and CCAIA.

Ed Grochowiak, AIA

CCAIA Vice President of Government Relations

Competition Round-Up

The **American Wood Council** invites entries in the 1990 Wood Design Award Program. The deadline for receipt of submission is September 15, 1990. Call (202) 833-1595.

The Society of Architectural Administrators of the San Diego Chapter/AIA is sponsoring a **children's coloring book competition**. The book will feature architects' drawings of buildings, landscapes, and interiors of projects located in and around San Diego. Entry forms are due September 14, and drawings are due October 1. Call Rebecca Hillmeyer at (619) 232-5912.

Architects in Government

The committee's June meeting featured guest speakers Gary Dunger, Deputy Fire Marshal with the State Fire Marshal, and John McCourt, Principal Structural Engineer with the Office of the State Architect.

The Office of the State Fire Marshal's limits of jurisdiction are detailed under Section 13104 of the California Health and Safety Code. One of the attributions is to review for fire safety projects all types of construction which house Occupancy Groups A, E and I, as well as all structures which either are owned or occupied by the State of California.

The State Fire Marshal has an agreement, ordered by Senate Bill 961, with Office of Statewide Health Planning and Development to plan review for fire and life safety of all health facilities, new construction or remodeling projects.

In an agreement with the Office of the State Architect, the State Fire Marshal

maintains deputies in schools, reviews and approves the projects for construction or remodeling of public schools. The enforceable codes are: 1989 UBC, 1989 NeC, 1989 UMC, 1989 UPC, 1985 Life and Safety Code, and California Code of Regulations Title 19.

During the process of plan review and approval, the State Fire Marshal retains total jurisdiction unless local regulations are more restrictive, and relinquishes jurisdiction back to the local authority after the Certificate of Occupancy is issued. Each submittal is distributed to the local fire marshal authority for review and report if local regulations are more restrictive.

The Office of the State Architect, Structural Safety Section was established in 1933 after the Long Beach earthquake for review of public school projects. In 1983, after the Sylmar earthquake, Senate Bill 961 involved the Office of the State Architect, Structural Safety Section in reviewing hospital projects.

The Office of the Statewide Architect is also responsible for checking all state owned, essential services buildings. The Office of the State Architect's jurisdiction extends over the review, approval, and construction phases up to the final certification of the construction. Enforceable codes: Title 21 and Title 24, part 2 for schools; Title 22 and Title 24, part 2 for hospitals (Title 22, new chapter 7, part I T-24).

For information contact Mr. Dunger at (818) 960-6441 and Mr. McCourt at (213) 620-5250. The committee will not hold a September meeting.

Maria Magdalena Campeanu

Chair, Architects in Government

Code Talk

The City of Los Angeles' fire safety standards were first amended in August 1988 by Ordinance No. 163836, and then again in November 1989 by Ordinance No. 165319. These amendments require owners of high-rise buildings* for which building permits were issued prior to July 1, 1974 (except

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THE DEVIL AND THE DEEP BLUE SEA

Solving the challenge of professional liability coverage is a lot like walking on a narrow path between "the devil and the deep blue sea." The devil is traditional professional liability insurance coverage. The uninsured can potentially subject all one's assets to the caprice of a jury.

Traditionally, professionals purchase liability insurance for three reasons. First, the insurance is coverage against the catastrophic loss of assets. Second, the policy covers legal expenses resulting from both frivolous and reasonable claims. Finally, the guarantee of legal defense constitutes a weapon against the damage to a professional reputation which results from an adverse judgment of professional liability. Many architects and engineers have felt that paying premiums for professional liability is their only alternative. Unfortunately, the economics of this approach are unfavorable.

Most obvious, of course, is the cost of insurance. In California, professional liability coverage ranges from \$20,000 to \$50,000. Combined with this is the fact that, unless claims actually arise, insurance premiums paid can feel like "lost money." Now, of course, this isn't totally true. What insurance buys is coverage "just in case...." It's worth something to be able to sleep at night without the fear that a mistake you made (or a mistake a jury says you made) can consume the financial stability you've worked to build. But the question

is, can this same ability to know you're covered be accomplished in a way, if no claims arise, which allows the architect, rather than the liability carrier, to have the use of funds which had been set aside to pay claims?

Before answering this question, consider the alternative, usually known as "going bare." If no claims arise, and if you have the potential risk to disrupt your sleep, this approach can work. The problem, of course, is that you never know when you might be implicated in a lawsuit. With attack teams of plaintiffs' lawyers descending on development projects, seeking to find the deep pockets that can produce the large contingency fees on which they thrive, no one is completely safe.

The triad professional liability alternative constitutes an approach to planning which (1) provides liability coverage; (2) ensures the existence of legal assistance if a claim does arise; (3) allows money not expended in paying claims to revert to the covered architect; and (4) where circumstances warrant, places personal assets in trusts in foreign jurisdictions that provide protection from domestic creditors.

In the first instance, the plan provides for the creation of a specially funded liability trust. Rather than paying individual liability insurance premiums, groups of architects together to place amounts of money equal to a portion of what they had been paying into a self-insured liability trust. These funds are invested in stable low risk investments that can include tax-deferred insurance products ultimately available as retirement vehicles or to provide death benefits.

Second, the group enters into a contract for prepaid legal services with a law firm skilled in professional liability work. The fee would cover all legal expenses during the year with the exception of out-of-pocket expenses such as filing fees, expert witness fees and other routine costs of defense. Even without the third prong, these two elements offer considerable protection, es-

pecially where the plaintiff's claim is frivolous. To see how these operate, remember that liability cases are handled for plaintiffs on a contingency fee basis, that is, that the lawyer is paid from 25-40% if, and only if, he achieves recovery. Frivolous claims often require settlement in less than an amount of the minimum cost of a trial—which in Southern California is \$30,000. The lawyer's first look, thus, is for the deep-pocket insurance carrier who will find it economically efficient to offer settlement at less than the cost of defending the action. The absence of insurance constitutes a brake on his actions. Still, however, he can attempt to coerce settlement on the basis that the architect herself will be unwilling to bear the costs of legal defense. When he is informed that she has instructed her lawyers to litigate the case and that they are fully prepaid, the leverage vanishes. At this point, the plaintiff's attorney can only anticipate a fee himself if the client is prepared to put down a retainer and fund the litigation. If the case is frivolous, the client decides to forego the claim.

When the claim has merit, a similar chain of events unfolds. Here, however, the architect authorizes her prepaid attorneys to enter into settlement negotiations, in which the professional liability trust provides the funds to satisfy her obligation.

The only difficulty in this situation is that the architect's personal assets may be at risk. This is where the third prong of the triad comes into play. The safest way to shield these assets is to place them in a trust whose legal home is in a foreign jurisdiction.

Foreign situs trusts accomplish this purpose for several reasons. First, the law permits legal planners to take advantage of favorable law in jurisdictions other than the one in which the client resides. Many of the nation's most prominent corporations, for example, are organized under Delaware law, even though their headquarters are elsewhere. Nothing in the law forbids planners to choose foreign jurisdictions if

Continued on 14

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NATURE NEAR

Nature Near: Late Essays of Richard Neutra, William Marlin, ed., Capra Press, Santa Barbara, 1989, \$18.95, 191 pages.

Biorealism, as an architectural concept, was first introduced to me by an exceptional architectural collaborator, Mrs. Richard Neutra, Dione to those of us who have been fortunate enough to meet her. This book and the articulation of the concept of biorealism by a talented, driven architect is a testimony of her love for and devotion to Richard Neutra. The task of editing this series of essays is adroitly accomplished, never leaving the reader with the impression that the author is speaking through an interpreter. William Marlin understands the appropriate role of an editor; he facilitates the communication between the reader and the architect.

Clearly, Mr. Marlin is a sympathetic and even impassioned believer in the architectural principles of his subject. His foreword, incidentally worth reading for a distinct perspective on Neutra, captures the fervor of an individual he characterizes as "ever the restive missionary of modernism." Neutra the architect is more fully explained by Neutra the philosopher, giving the reader insight into the often controversial behavior of a creative spirit.

The foreword by Norman Cousins is no less eloquent. Neutra, "the wandering minstrel of modernism," is described as "a man with old world charm leavened by a heroic new world vision who was determined to get a great deal of mileage out of his spirited

love of ideas." The Richard Neutra we meet is impassioned by a belief in a new order of architecture founded upon the human situation. He believed that applied biology was "a beacon light" for building, taking into account human senses as well as psychology. He was never willing to compromise his conviction that through his work he was a messenger of a great new era.

The text of *Nature Near* is comprised of the articulation of a credo exhibited through specific work, built or unbuilt, enriched by memories of colleagues known to architects everywhere. The credo has evolved from a lifetime of seeking "open doors in life" while intelligently observing a world culture. Mr. Neutra cites the text of *How America Builds*, published in 1926, as the basis of his belief in industrialization. He refers to his relationships with the great architectural figures of the twentieth century as proof of a stated belief in collaboration. The description of specific projects is embellished by a belief in the exploration of human senses, as well as the social and physiological capabilities of the user. The role of Richard Neutra in the pursuit of human factors design strategies may be more important in architectural history than any of his buildings. He is justifiably proud of his most significant work, *Survival Through Design*, as it is the summation of his built work and life philosophy. In this field, he was an architectural pioneer.

The strengths and flaws of *Nature Near* are related to the pioneer zeal with which Neutra presents his case. The reader feels the power of the idea and yet, as a credo, it is without a serious method. Perhaps that is for each reader to discover. It must be remembered that Neutra is writing of a lifetime commitment, not a fashionable distraction. The temptation to judge the text as a bit too self congratulatory and somewhat naive, by current behavioral research standards, must be tempered by when this text was written. Today, much of what he espoused in this text has been adopted by others and, further, it must be

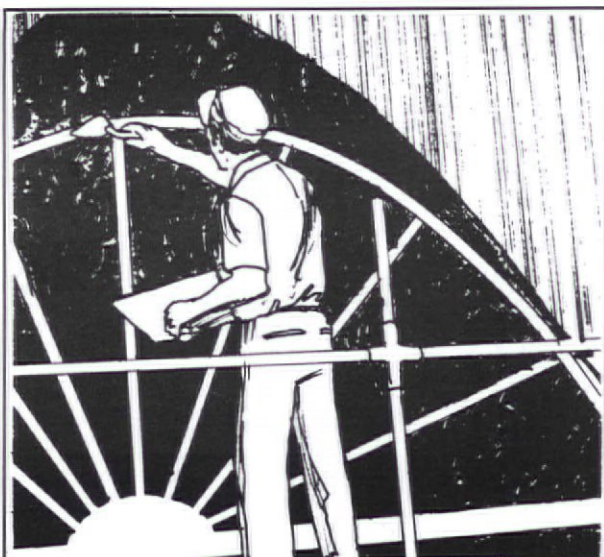
remembered that research oriented organizations, such as the Environmental Design Research Association (EDRA), did not yet exist when he began his crusade. The text is organized into 13 interrelated essays which combine to evolve into a comprehensive assessment of a lifetime in architecture.

Neutra explains throughout the text that his life has been a search for the mating of climate, human values and technology. He explains his path as a multi-dimensional reality from the grand to the mundane. For Neutra, every action of the architect allows people to move and act, even impelling them to do so, thereby demanding critical social awareness. The bioreal perspective nurtures the human being's original organic constitution. Throughout the text, a strong case for research and the science of architecture is presented. As the architect becomes more acutely aware of the capability and performance of the human body and of the cycles and principles of the ecosystem, nature will be drawn near. The credo of *Nature Near* is an architecturally romanticized case for the consideration of biophysics and biochemistry to ensure a sound, environmentally lasting strategy for building. This strategy is proposed as the means to address the most difficult problem before society, that is housing in an increasingly urban world. This case is presented to the reader by Mr. Neutra without compromise:

"Unless we deploy our technological and economic resources in a more principled way, we are going to continue to exacerbate our problems, cobbling together an accretion of mistakes and paying tremendous costs. For a society that is supposedly so concerned about savings, it is the rankest hypocrisy to perpetrate such bleak environmental fate. To steer clear of it, we must all get more involved, realizing we have a personal stake in the decisions being made about the development around us."

This is a text that is at once a self confident challenge to action and a self-congratulatory expression of a career

Continued on 14



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rooms, by contrast, require so many precise controls--of fixtures, noise, temperature and cleanliness--the architect has little space to stretch his imagination. The more critical the human function, the less freedom to create.

I have some trouble with Hurst's reliance on government as the agency to put a premium on individual participation. Government, more than bulldozers and big developers, has often pushed people out of the planning process. Government tends to know best rather than to know individual aspirations.

But I would agree with the two professors: people are at least once removed from their shelters, shelters that in several ways shape their destinies. There are too many middlepersons between householder and house, between rental tenant and rental unit, including land speculators and local governments and large developers.

We all understand home as the most human of shelters and the most expensive investment any of us is likely to make. We almost forget the time when each American had a hand in the hammering of that shelter. If we didn't do the building ourselves, then we at least bought the property, hired the hands, helped draw the plans and enjoyed a direct relationship between particular needs and particular timbers.

We used to be clients who commissioned. Now we are only customers.

Some of us accept such removal as a fact of technological life--regrettable but unavoidable. But consider other areas in which the customer is still a client with choice.

Grapefruit may still be squeezed in the supermarket. Fresh spinach is still buyable, on inspection, and frozen spinach is only an option.

Clothing can be bought to measure, even when it comes off a rack. Clothing is often homemade, cheaper and stronger because of it.

Even the automobile, most mass-produced of all moving parts, is subject to more individual choices and direct consumer-to-manufacturer dealings than the

house. It costs no more to order a car from the factory--and sometimes less--than to buy it on the showroom floor. Although basic configurations have been determined, the buyer can exercise all manner of detail options.

The customer for a home or apartment cannot normally afford luxuries of choice or of specifying detail. Most of us live in used housing and most of us have to wind up adjusting to the environment rather than adjusting the environment to ourselves.

Money is not the only reason many people are ill-housed.

People have learned not to expect architects to be in public service. People have been trained to ignore the basic aesthetics of their environments even as they've been trained to require less basic energy-gulping appliances. People do not expect good design but they do expect good devices. Settlers settle for too little.

Architects could be in direct relationship with their users. If the designers insisted on treating residents as clients. If consumers were trained to demand participation in the building of their spaces. If government redefined land as its finest finite resource and not a basis for buying and selling. The architects' original sin may have been to put the marketplace before the living place.

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Continued from 4

substantial and established as anything in Beverly Hills. It should be wildly successful.

Both of these projects look to have antecedents in Jerde's Horton Plaza in San Diego, a scenographic outdoor shopping center in which the facades have been rendered to suggest several buildings, and in which discovery, as one moves through the complex, is employed in place of the old shopping center rule of being able to see all the shops at once.

While final evaluation will have to wait until the two projects are complete and in

full operation, both show promise of working successfully as urban design. Each is built to the street line with overall massing appropriate to its setting and specific responses to context. Each provides lively pedestrian experiences and urban vistas. Each accommodates the necessary entrance to subterranean parking unobtrusively, cutting the curb in the place least disruptive to pedestrians.

FIDM's breezeway entrance is a passage to the park, its domed rotunda elevator lobby offering unexpected visual and aural delights en route. A colonnade along the park is already becoming a favorite hangout for students, even in advance of food vendors. The Grand Avenue frontage will be lined with shops. Only Ninth Street suffers, with too much blank wall and a large, noisy exhaust louver that ruffles pedestrians.

Two Rodeo presents an appropriately larger scale, more sober facade to Wilshire than to Rodeo. The complex opens to both of its Rodeo Drive corners, resolving the angular geometry of the streets and providing views and pedestrian access.

Theatricality had always had a role in urban design. The design of cities includes settings for formal rituals and pageants of civic life and seasonal trappings for festive occasions. Choreographing commerce and setting the stage for conversations are urban design basics. But there is a difference between a setting and a stage set. The use of theatrical devices need not mean the reduction of architecture to scenography.

The gulf in current practice between urban design and architecture is illustrated every time a delineator makes a swindle sketch showing charming, thematic exterior design. Now these renderings are being realized. If we want lively cities and real buildings, we will need new models of urban architecture. The alternative, seen here, is to abandon the public realm to scenography.

Arthur Golding, AIA

Mr. Golding is chairman of LA Architect's Editorial Board.

Continued from 5

details include elliptical columns covered in stainless steel. Deeply cut circular skylights emphasize the plane of the ceiling. Enormous gold-tinted windows exploit the sort of half-reflections seen in Fassbinder movies. Elevator lobbies become increasingly narrow with succeeding floors, so an observer on the third floor can see all lobbies on all levels at a single glance.

While the boldness of Wilshire-Robertson's attempt to set a new tone for East Beverly Hills is admirable, this particular mix of nostalgia and fragmentation is not likely to find imitators in Beverly Hills.

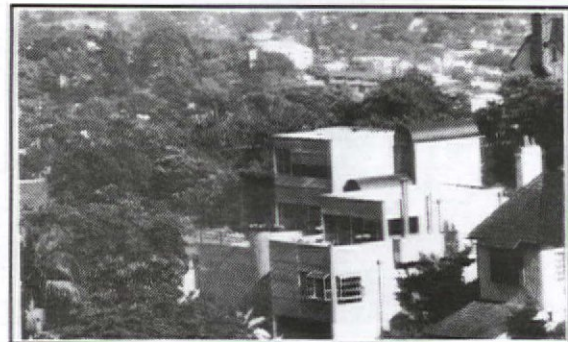
Farther west, the office building at Wilshire and Palm is a project of developer Alan Casden and architects at Ellerbe Becket. The building is an embarrassing attempt at historicism, remarkable only for its mediocrity. The poor quality of the building is surprising, because the developer-architect team produced a much more successful version of the same Versailles-tinged vocabulary at the Wilshire Doheny building nearby. Here, all critical self-consciousness seems to have vanished; in its stead, we have the Petit Trianon made out of marshmallow. (Actually, the elevations are done in glass fiber reinforced concrete.) A silly double staircase, which steps down to parking level, is set off by the ultimate parvenu symbol, crouching lions. The notion of fantasy architecture might be defensible, if well executed; here, the mismatch between typology and use, materials and form, is depressing.

If none of the four projects discussed here fully succeed in changing the image of East Beverly Hills, at least the SOM and Arquitectonica projects have raised the critical ante for the area by several notches. That's an achievement in itself.

Morris Newman

Mr. Newman is a monthly columnist for California Business Magazine and associate editor of California Planning and Development Report.

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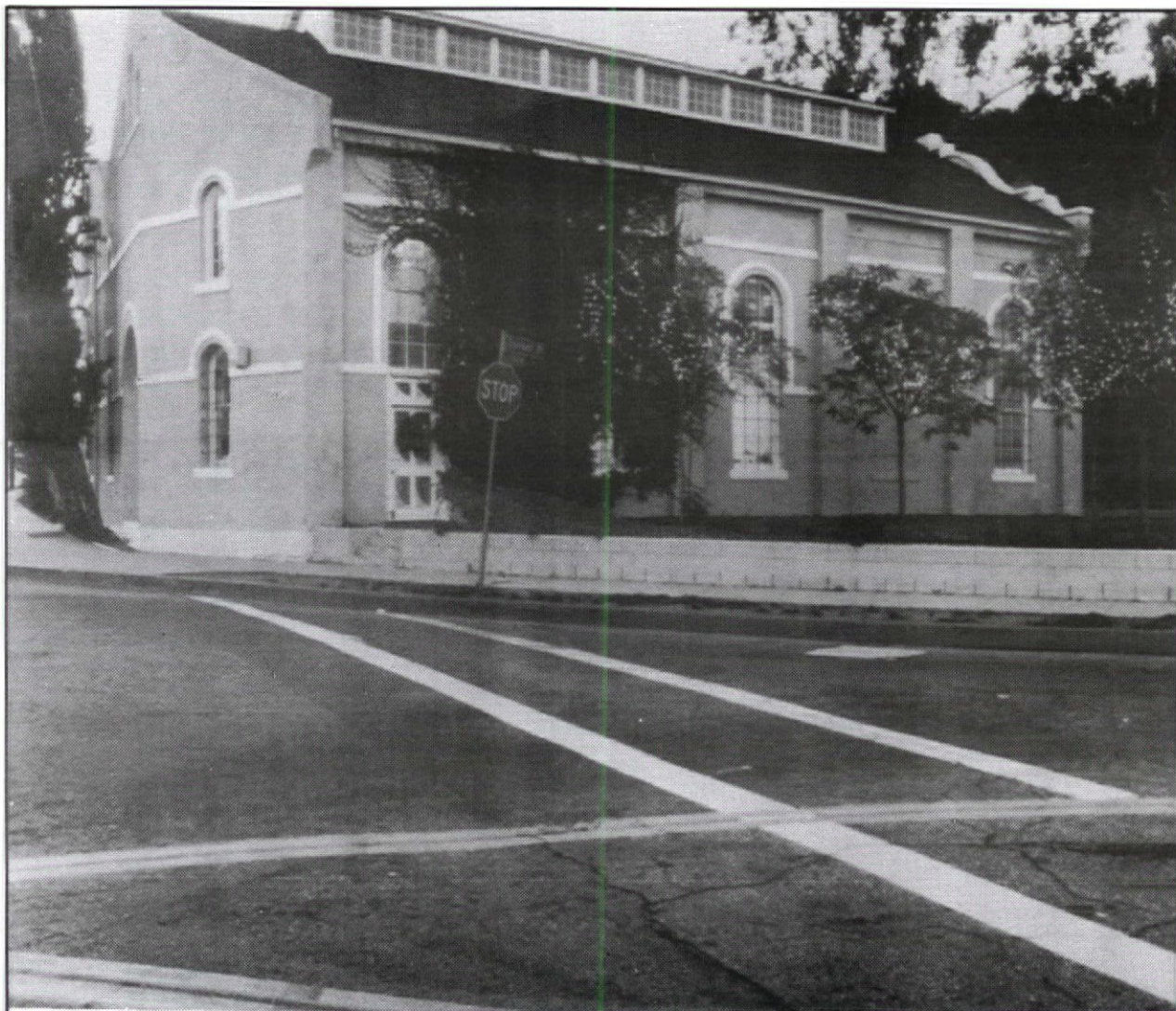
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ART SEIDENBAUM (1930-1990)

On July 24, Los Angeles lost an influential voice which brought together many of the forces that create a city. Art Seidenbaum, editor of the *Los Angeles Times* Opinion page since 1985, will also be remembered as Book Review Editor (1978-1985), a regular columnist (1962-1978), and co-host, with Charles Champlin of "Citywatchers," an award-winning KCET series.

His columns for the *Times* were direct, not polemical. The architect, the businessman, the school teacher, or the plumber could enjoy them equally. Although his subjects were wide-ranging, architecture and city planning were among the themes he returned to as being inseparable from the life of the city. In a one-newspaper town where the built environment is increasingly viewed as a specialized subject unimportant to people outside the profession, his loss is greatly felt.

In the following column from January 9, 1976, Seidenbaum quotes Sam Hurst, former dean of the USC School of Architecture, and James Marston Fitch as a means of introducing and exploring his concern for the architect's responsibility to the client and to the creation of a livable environment.

Where's the Architect?

"We have yet to develop operational links to the users of buildings," says architect Sam Hurst. "our attention usually being given to problems defined as building industry problems." USC faculty member Hurst was

talking to the Pan American Congress of Architects meeting in Mexico City last month. His theme: the architect in the community. His complaint: the architect ought to be there but isn't.

"... The nation's physical plant," writes James Marston Fitch, "whether analyzed from a functional or from an aesthetic point of view, falls grotesquely short of national capacities." Columbia University professor Fitch is the author of *American Building--The Environmental Forces That Shape It* (Schocken Books: \$5.95) and his message is "the abdication by the profession of its claim to be the architects of the whole people, to become instead the agent and spokesman for the elite."

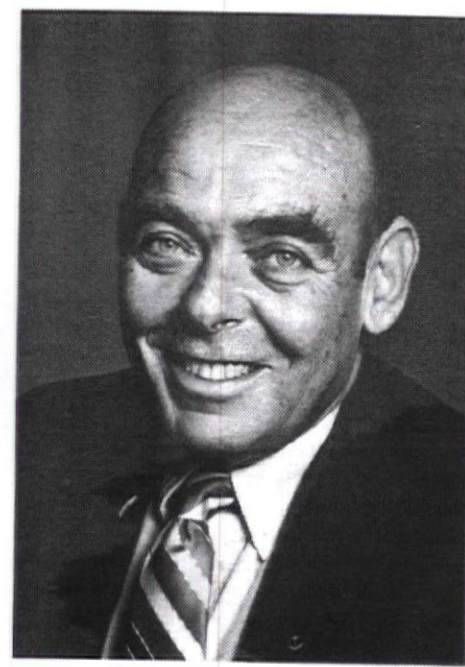
Hurst and Fitch live, philosophically, in similar neighborhoods. The both argue the necessity of making the occupant a participant in his or her shelter.

They both argue that form may be a frill, the least important element in shaping a healthy society.

Hurst, for instance: "I believe that the overriding issues for architecture today are the issues of distribution of architectural services. These issues go far beyond design and technology and they have absolutely nothing to do with form and form-making... They are issues of subsistence for many and survival for some."

And Fitch: "In architecture there are no spectators, there are only protagonists, participants. The body of critical literature which pretends otherwise is based upon photographs of buildings and not the experience of the actual buildings at all."

Fitch's new book is a plea for the profession to move closer to society in terms of sensory experience--how shelters such as homes and hospitals and offices have their own sets of human imperatives. He would insist design aesthetics must embrace matters of noise, nose, texture and temperature--not merely the human eye. He would demand that we users of buildings become clients once again, giving legitimate orders to architects, not



Art Seidenbaum

simply accepting what develops from a combine of producers and speculators.

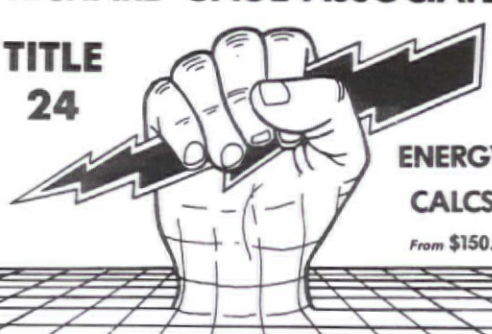
Hurst's thesis is partly political. He also talks about the profession as a pack of elitists who hire out in the service of those who promote sales rather than public service. "An architecture profession in the public service," said Hurst, "would affirm its primary responsibility to the unmet shelter needs of the people at large... Such a profession would assert the right of individuals to participate in the making and shaping of their environment, would program their participation in policy and design decisions and defend their opportunity to do things for themselves."

Where Fitch emphasizes how environment makes natural demands on structure, Hurst emphasizes how government must make planning demands as proponent for the public.

Fitch draws a chart on the contradiction between design freedom and dedicated function. Monuments, for instance, allow almost free expression because monuments perform symbolic public purpose. Surgical

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Designed by Johannes Van Tilburg & Partners and located on the northeast corner of Broadway and the Santa Monica Mall (or the Third Street Promenade, as it is now called), the Janss Building is a significant and timely result of renewed interest in mixed-use construction.

Janss is one of four masonry retail and office buildings facing Frank Gehry's Santa Monica Place across Broadway. The four are of about equal height, except that the Janss Building takes advantage of new laws to add another floor of offices, a village of simple wood stud and plaster townhouses set back from the parapet. The view from those houses, which face the ocean across the roof tops of old downtown Santa Monica, is spectacular.

The first floor of the Janss Building is occupied by the brash and playful Broadway Deli, an elegant cafe called Remi, and the reconstructed Broadway movie theater with its original art deco concrete facade incorporated rather subtly into the new brick tile wall.

As an old modernist, I wince at postmodern literary references: circles and half-circles inside gables that support nothing, and so on. But the concept of horizontal continuity demarcated by a red gray granite base, a line of black tile, and wide bands of tan and red brick are what Sigfried Gideon would call a "constituent factor" of human scale. Perhaps lost on a generation, it is used here with commendable effect.

Next door to the theater is the old shop-lined arcade, restored and apparently made economically viable again by little more than a good coat of white paint. The arcade and another passageway within the Janss Building connect the Promenade, the alley, and a public garage.

The architect's effort to work closely with ROMA, the San Francisco firm that designed the Promenade (or redesigned the



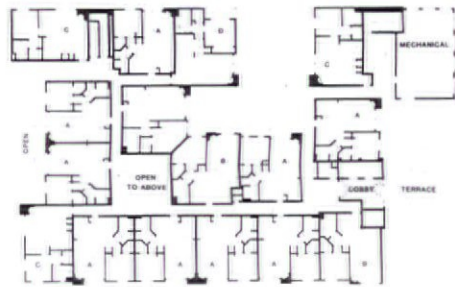
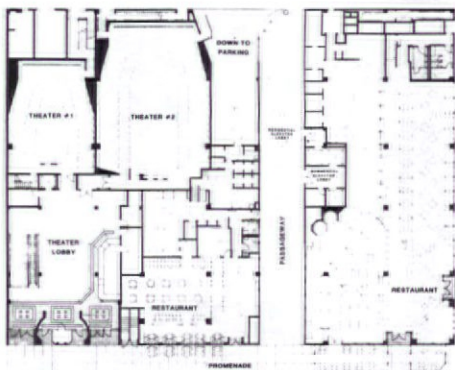
Mall), shows well, particularly in the variety of paving materials. In fact, the building's central virtue, both visually and functionally, is its integration into that urban landscape, which the Santa Monica powers have made such a noble, if frustrated, effort to improve.

The Gehry entrance to Santa Monica Place is being tampered with in a manner that leaves one concerned, but the street fronts on either side of Broadway between Second and Fourth Streets are well related, like the wings and backdrop of a theater. The intersection still needs to be made psychologically passable for pedestrians.

Extending the Promenade paving across Broadway will help.

The users of Santa Monica Place, the Santa Monica Pier and Palisades Park are finally visiting the Promenade in similar numbers, judging from a Saturday afternoon inspection of those four public spaces. With its inviting restaurants, elegant office windows, and discreet upper story residences, the Janss Building is a well-placed piece in the Santa Monica puzzle. All the Promenade needs now is a small college at the north end and a house for the homeless.

Frederic P. Lyman, AIA



Clockwise from top: Janss Court, Santa Monica, parking plan, ground level floor plan, typical office level plan, typical residential level plan; Plaza Las Fuentes, site plan, perspective sketch looking east from City Hall.

down by the street arcade. Unfortunately the arcade is interrupted by the hotel signage, picking up again after a slight detour around the sign. The majority of the arcade is flanked by retail space with the exception of the blank wall enclosing the parking ramp and hotel kitchen.

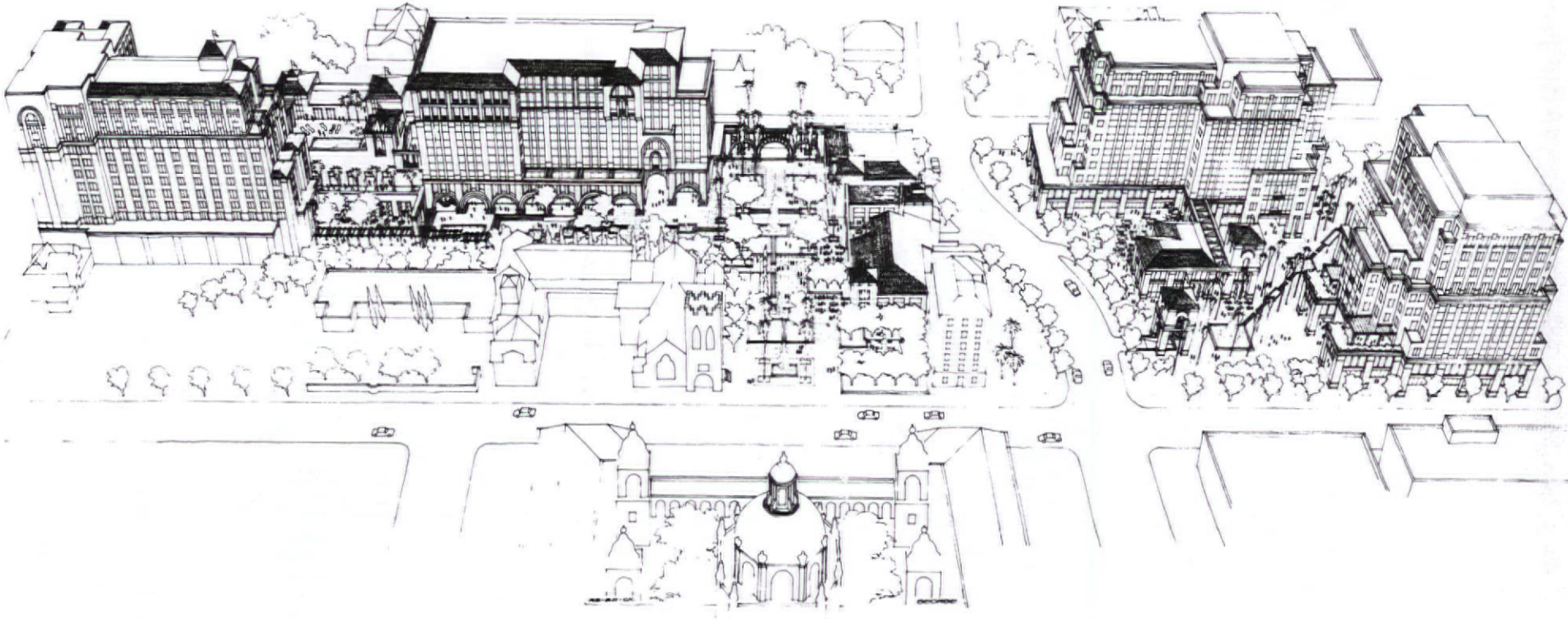
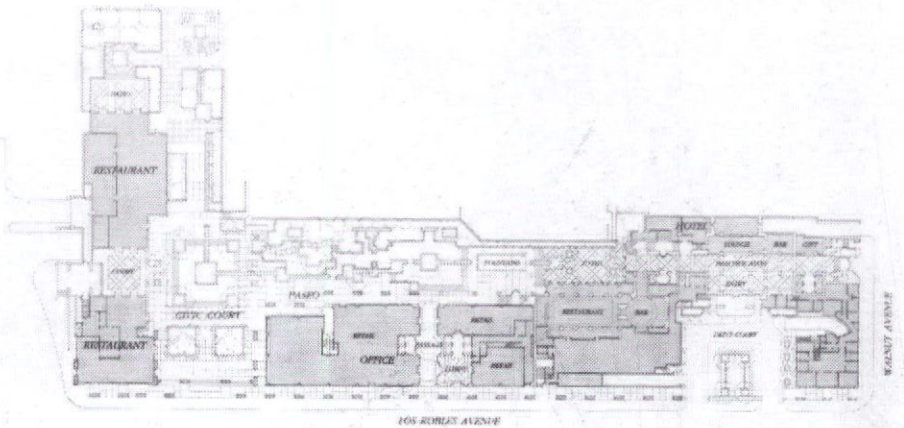
The office building, with stucco walls, punched windows and detailing at the overhanging eave, provides a neutral backdrop for the arcade. The roof sits on the building much like a hat, with its brim protecting the building face.

From a windshield survey, the project appears to loom over City Hall, but when experienced on foot, the interior plaza provides an inviting space, conscious of the user.

Currently in schematic design, Phase II will include two office towers, restaurants, and a plaza located on the south of the site. The master plan dictates that further development must respect the diagonal view corridor from Colorado Boulevard to City Hall, must include arcades, setbacks, and outdoor spaces, and limits building heights to 50 feet on Colorado, and 150 feet elsewhere.

Barbara Horton

Ms. Horton works as a designer for John Cambianica Architects.



...More Real Architecture

An exception to the disturbing level of predictability in most new commercial construction has come home to roost at the corner of Oakwood and Western avenues. Perched high atop a constructivist-inspired scheme sits the familiar face of Colonel Sanders.

The relatively small footprint of the 3000 square foot facility is pushed to the front of the site, with parking and drive-thru windows located at the rear. On the ground level, the rectilinear service area forms a utilitarian base clad in unfinished, corrugated metal siding. Indoor and outdoor dining are housed on the second floor, a separate volume defined by a thin green wall that wraps from the Oakwood elevation around to Western Avenue, rising and pulling forward to the edge of the site. Precariously perched above the wall is a cube proudly displaying Colonel Sanders' face.

An overscaled window onto the stairwell links the two volumes, creating a stage that customers pass through as they climb the stair. On the rear elevation, a juxtaposition of forms, dominated by a sloping, blue roof, makes a transition of scale to the surrounding residential neighborhood.

Three years ago, architects Elyse Grinstein and Jeff Daniels were approached by a franchise owner who wanted something unique, "in the spirit of Googies." The program called for a site specific building, without requiring the development of a prototype, which would have resulted in a completely different design, according to the architects. "What was most astonishing was that the corporate officers accepted the initial design," marveled Jeff Daniels.

With its sweeping curves and animated facades, the building captures the fast food spirit of the early McDonald Brothers stands, answering the program's primary conceptual requirement. However, the building's main fault lies in its response to pedestrian traffic along Western Avenue. Although the monolithic elevation works well with the current setback, it may become overbearing when plans to widen Western Avenue into this area proceed. In

the creation of a drive-thru restaurant, too much attention may have been given to the vehicular perspective, and the need for a franchise sign board.

Aesthetically, however, the building serves as a wonderful landmark for the arrival of high design to the mass audience. Will other fast food chains catch on? Probably not--giving the average Joe something blandly familiar seems to be the prevailing attitude in marketing fast food.

Gilbert Sunghera

Mr. Sunghera works for the Tanzmann Associates.



Grinstein/Daniels, Inc.

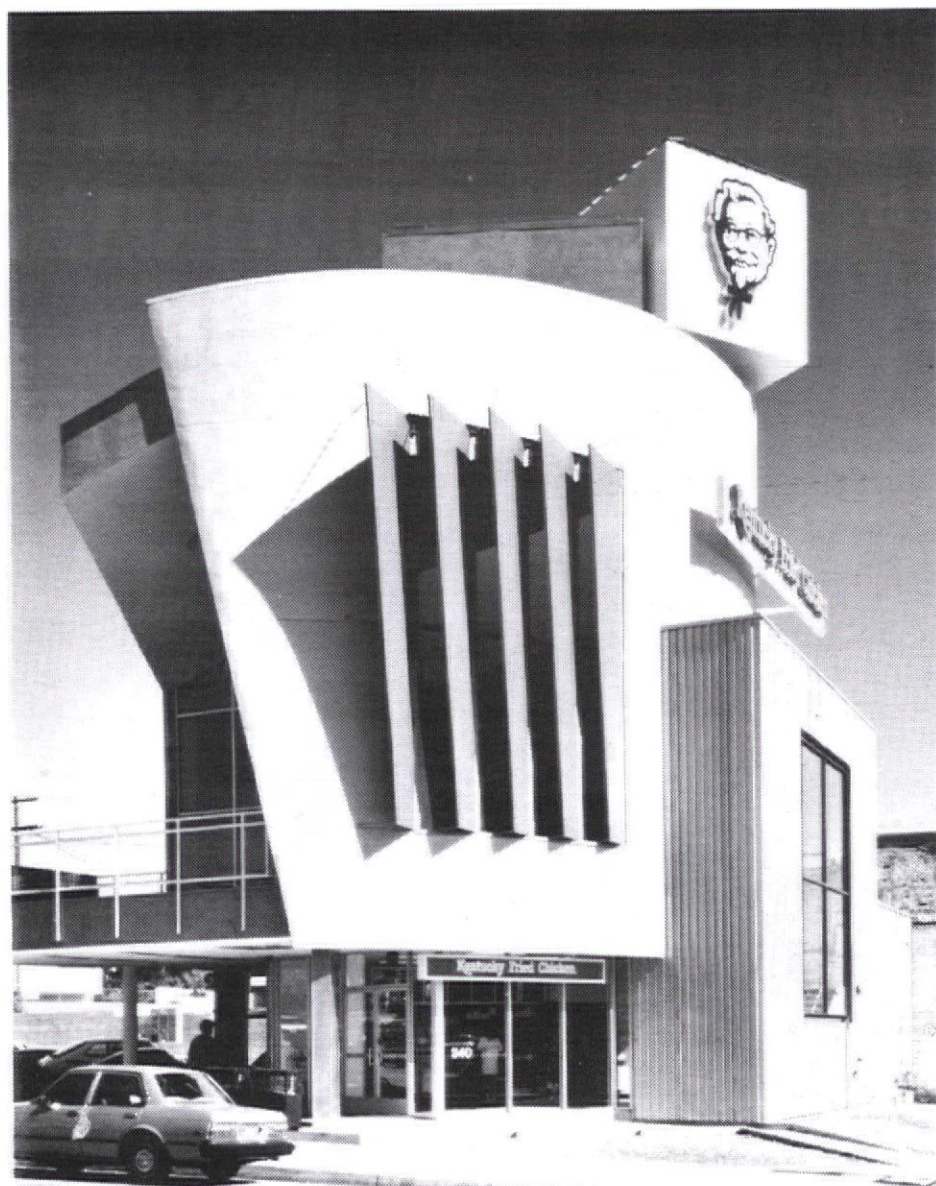
Kentucky Fried Chicken, Western and Oakwood, Los Angeles

Moore Ruble Yudell

Plaza Las Fuentes, Pasadena

Johannes Van Tilburg & Partners

Janss Court, 1453 Third Street Promenade, Santa Monica



From top: Kentucky Fried Chicken interior; Oakwood facade; view from Wilshire Boulevard (photos by Grant Mudford).

Plaza Las Fuentes is a two-phase, multi-use project in the heart of Pasadena's Civic Center. Located one block east of City Hall, it encompasses a full block from north to south, and a half block from east to west.

Designed by Moore Ruble Yudell, Phase I was conceived to form an urban room, and includes a 12-story, U-shaped Doubletree Hotel attached to an eight-story, rectangular building with office over retail. The plaza is enclosed by the office building on the east, All Saints' Church on the west, and the hotel on the north, and sits on two and a half levels of subterranean parking.

The plaza is among the first projects to fall under the jurisdiction of Lyndon/Buchanan Associates' master plan, commissioned by the city in 1987 to update Bennett & Parsons 1923 plan for the Civic Center. Buildings like the City Hall, the main library, and the Civic Center all followed the original plan's Beaux Arts tradition. However, during the 1960s, tradition was ignored, and the Pasadena County Building and others were erected so high that they blocked the view of the hills and dwarfed the City Hall. Current construction is subject to stringent guidelines listed in the plan, which identifies important buildings, view corridors, streetscape patterns, public open space needs, and limits the height, massing, and length of buildings. Although already well underway when the master plan was adopted, Phase I of Plaza Las Fuentes was approved as being "consistent with the intentions of the Civic Center."

Moving east from the courtyard of the Pasadena City Hall across Euclid, the visitor enters the first axis of Plaza Las Fuentes, aligned with the designated east-west view corridor to the City Hall dome. A series of linear water elements, punctu-

ated with fountain sculptures by artist Michael Lucero, align with the grand fountain in the City Hall courtyard. Running alongside of the water to the north is a wall of brightly colored handpainted ceramic tiles.

Farther east, the fountains make a subtle jog off the City Hall axis. Marking the intersection of the east-west and north-south axes is a vertical sculpture, which landscape architect Lawrence Halprin used not only as a focal point but also as an axial transition device. In the near future, the southern edge of the plaza will be framed by a complex of restaurants.

The colorful tile wall, reminiscent of Moorish architecture, continues around the corner, along the north-south axis. Hand-painted by Joyce Kozloff, it incorporates Pasadena's history of roses, and frames the Bachelder fountain donated by Pasadena Heritage. Surrounding the fountain is a collage of Bachelder tiles donated by Robert Winter.

The north end of the plaza arcade reveals a grand exterior stairway leading to a terrace on the ballroom level of the hotel. From there, the stair ascends to the pool level, culminating in a view of City Hall.

The plaza's north-south axis continues through a one and a half story vaulted space in the hotel, called "Peacock Alley," and terminates at Walnut Street. The plaza's textured concrete flooring is used inside the passageway along with wood lattice work to emphasize the indoor-outdoor relationship.

The hotel's Walnut Street facade, with the service entry to the garage, is the "back" of the building. It has the required base, shaft, and cornice, but this articulation appears to be merely lip service, leaving a severe vertical mass, comparable to the neighboring County Building.

Turning the corner onto Los Robles, the scale of the buildings is successfully broken

The eastern end of Beverly Hills is the "poor relation" of the glamorous Triangle area to the west. Most of the buildings here are undistinguished low-rise office buildings from the 1950s and '60s. The context, while spotty, is the International Style of buildings like Gibraltar Savings, which Morphosis updated a few years back.

High-end office development is a reflection of the boom real estate market of the late 1980s. Because Century City and Beverly Hills have both been popular with small professional firms and entertainment-related businesses, developers are hoping that scarcity will drive tenants east.

To develop the available parcels in East Beverly Hills, architects and developers must grapple with considerable constraints: local codes allow a ratio of built floor to land area of only 2:1 and a height limit of 45 feet, which usually translates into three floors. As a result, the buildings are long, narrow and short—an awkward shape for the leasing market. Most of the buildings are between 80,000 and 100,000 square feet in size.

For architects, the task has been to create

"product" for the leasing agents, and in so doing, to redefine or "up image" the undefined character of East Beverly Hills. The four projects under discussion are all attempts to provide galvanizing images. If none of these projects quite hits the mark, some striking buildings are seeing the light of day on what had been a faceless corridor.

Skidmore Owings & Merrill's two office buildings for Columbia Savings embrace the Modernist context of Wilshire Boulevard without delivering copycat contextualism. Of all the architects active in East Beverly Hills, the project's design principle, Richard Keating (now with...), arguably had the best chance to re-define the context of the area, since he was commissioned to design at least three of the buildings in the same style. Two have been built; a third project planned for Wilshire and Robertson has been shelved, due to the financial collapse of Columbia Savings, a development partner.

The two built projects could be illustrations to Colin Rowe's famous essay on transparency. Wall systems are stripped away to reveal structural bays and further

receding planes. The purpose, according to the architects, is to create a kinetic show of ever-changing images for motorists.

This is high-brow stuff mingling in real estate; deconstructivism with a marble face. The architects revel in showing us every kind of bolt and fastener that can be found in Sweet's Catalogue. Despite its "decon" trappings, the Columbia Savings headquarters (location?) is not really the Building Stripped Bare by its Architects; it's all surface. That structural grid on the Wilshire elevation only looks like outside steel beams; on closer inspection the "beams" are dummies dressed up in the skin of patinated copper.

Still, there are many handsome things in the Columbia Savings headquarters. Almost every detail is set off by reveals, which underscore joints in sharply etched shadows. And a large entrance courtyard, still under construction, is promising as a public space—if full enclosure by three walls does not induce claustrophobia.

The companion building—Wilshire at Elm—is built out of the same kit of parts, and features the same expensive-looking

materials: stainless steel, green serpentine marble, black granite, limestone, aluminum panels with a metallic finish. Here the style is more restrained, and makes a better fit with its Modernist neighbors than the headquarters buildings. The lobby achieves rich effects—etched glass and wood appear here—without hindering the coherence or function of a small circulation corridor.

Comparably ambitious is a building at Wilshire and Robertson by Arquitectonica. The Florida-based firm created a reputation in the late '70s and early '80s with spoofy hotels that at once parodied and re-defined Miami's resort architecture. Now Arquitectonica has landed in Los Angeles with an aggressive building that is likely to polarize observers.

As in the SOM buildings, Wilshire-Robertson provides a kinetic performance for the motorist. The western corner of the Wilshire elevation is gouged out. Soon after, our eye is held by a curtain wall of black glass, whose curve makes it appear to move alongside our car; a single white balcony amid that black field sails out at us like a missile.

Viewed at a standstill, the L-shaped building plays a game of internal oppositions. A structurally explicit wall of green-painted steel meets a scaleless curtain wall of black glass; the solitary white balcony interrupts the purity of the curving glass wall. Arquitectonica principal Bernardo Fort-Brescia says that he wants the building to draw on LA prototypes. The shape recalls consumer images of the 1950s and '60s, especially the Cinerama curve of the Wilshire elevation. Again, parody and subversion are suspected.

The elevation, unfortunately, is off-key for present-day Southern California. Just as buildings in Beverly Hills depict a France that exists only in imagination, so the Arquitectonica project depicts an imaginary Southern California. The nostalgic imagery seems out of place here; perhaps it would work better in Tarzana.

The refined interior may win some converts to this maverick building. Drop-dead

Continued on 9

by Morris Newman

Arquitectonica

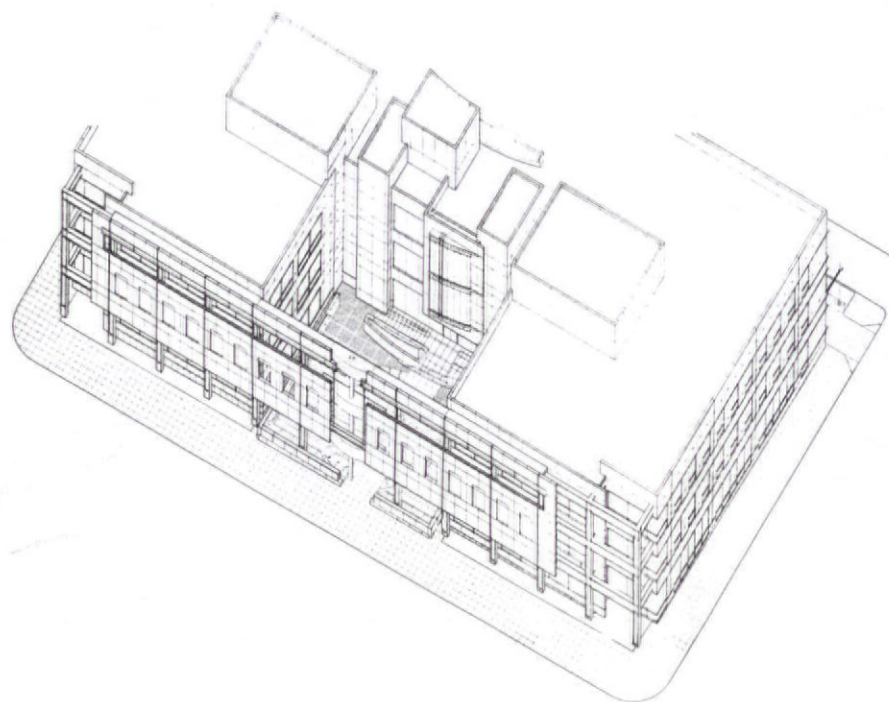
Wilshire Robertson Office Building
8750 Wilshire Boulevard, Beverly Hills

Ellerbe Becket

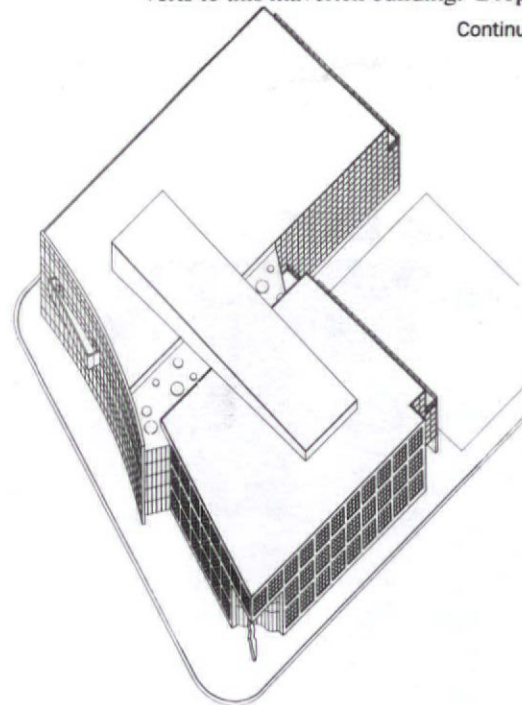
Wilshire Palm Building
9150 Wilshire Boulevard, Beverly Hills

Skidmore, Owings & Merrill

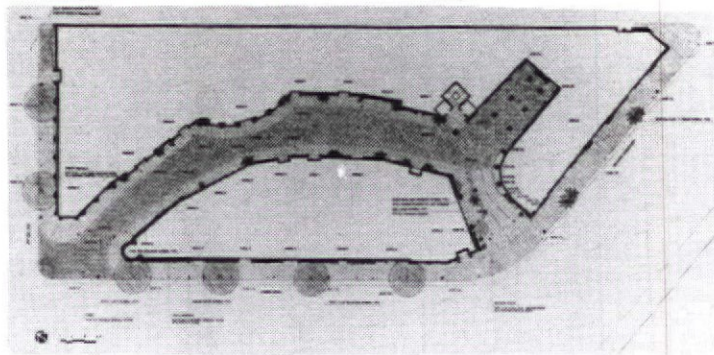
Columbia Savings & Loan Buildings
Wilshire at Elm, and Wilshire at LaPeer,
Beverly Hills



"All critical self-consciousness seems to have vanished; in its stead, we have the Petit Trianon made out of marshmallow."



Clockwise from top: axonometric, SOM's Wilshire at LaPeer building; axonometric, Arquitectonica's Wilshire Robertson building; view from Wilshire, Arquitectonica building; Ellerbe Becket's Wilshire Palm Building (photos courtesy of Judy Kern).



"At slightly miniaturized scale, the project is an E ticket ride for upscale adults, a shopper's Utopia."



Top right: site plan, Two Rodeo Drive; above: entrance at Wilshire and Rodeo; left: street entrance at Rodeo under construction (photos courtesy of Judy Kern).

The Jerde Partnership, Inc.
Fashion Institute of Design & Merchandising, Los Angeles

Kaplan McLaughlin Diaz
Two Rodeo Drive, Beverly Hills



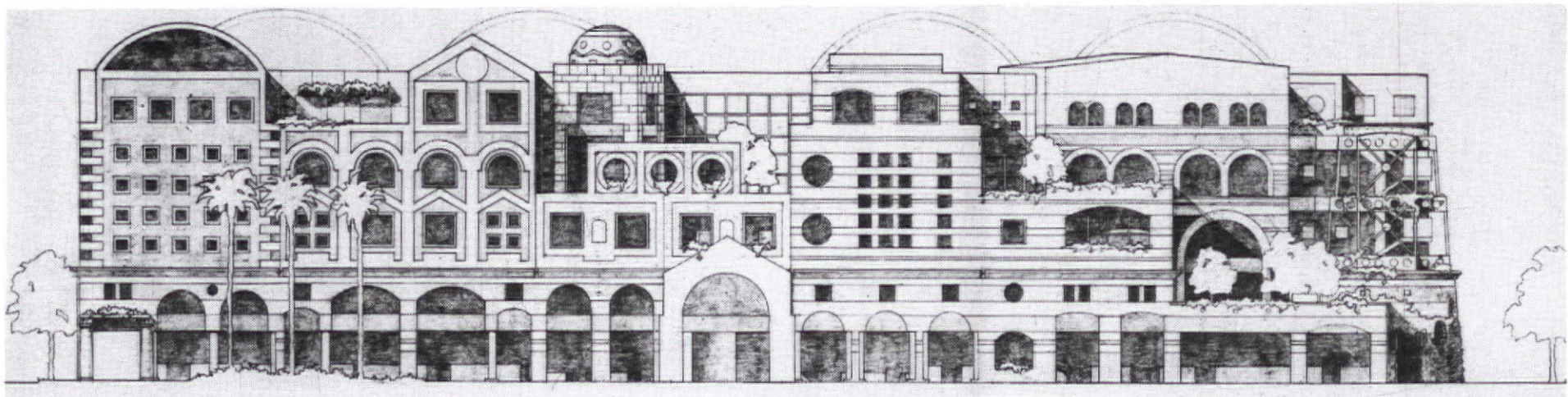
Above: Skidmore, Owings & Merrill's Wilshire at Elm building (photo by Joe Aker); below: street view from Grand Avenue and Park elevation, FIDM (photo courtesy of Judy Kern).

Continued from 3

The idea of styling a single facade to look like several buildings is not a new one in Los Angeles, as the newly painted Granada Buildings remind us. And the internal shopping street at Two Rodeo is only a development in degree, not in kind, beyond the spaces of other recent Beverly Hills shopping complexes. The shop facades themselves are individually only a little more outrageous in their semispecific historicism than are many other facades on Rodeo, the heavily themed Polo shop, for one. What is striking about Two Rodeo is the clarity, and the extent, to which it takes the idea of shopping as theater.

In detail and execution, Two Rodeo is as refined as FIDM is coarse. Materials include antiqued bronze, cut glass, limestone, sandstone, granite, and terracotta in a range of subtle stone colors, all elegantly detailed. Only the polished bronze carriage lamps strike a kitschy note. During construction, one had the disorienting experience of watching stone facades be set up on galvanized steel studs. Now, walking along the street, one sees harmony, quality. Already, Tiffany's name is tastefully carved in granite set into the wall. When Two Rodeo opens it will look at least as

Continued on 9



LA's Latest Buildings: Real Architecture or Just Scenography?

by Arthur Golding

Scenography and architecture share a long history. Renaissance set design represented fragments of the ideal city. In Palladio's Teatro Olimpico, the stage set was a permanent part of the building. The stage designs of Inigo Jones, who brought the architectural Renaissance to England, presented models of the architecture he would later realize. In addition to stage set as architecture, there is also a tradition, until recently minor, of architecture as stage set. Fantasies and replicas have long been part of theatrical design and, at least since the introduction of follies in eighteenth century gardens, of architecture.

The nineteenth century's fascination with historical themes was architectural: the entire building was appropriated, not just an image. But only the image matters in the current marketing of retail shops, hotels and restaurants as theater. It has led from theme interiors to theme buildings and theme districts. The ironic and often theatrical stance of some of the proponents of postmodernism has also led to scenographic buildings.

When form and space are divorced from structure and construction, when image replaces substance, when design is reduced to decoration, architecture becomes a stage set. Two new LA buildings may illustrate the extent to which scenographic architecture is reshaping our urban landscape.

FIDM, the Fashion Institute of Design and Merchandising, is in the process of occupying its new Jerde Partnership-designed building at Ninth and Grand in downtown Los Angeles, overlooking the diminutive Grand Hope Park.

FIDM is a steel-framed building clad in stucco painted to look something like stone. Fake arches abound. Patterns of gray and off-white color, applied to the surface in paint and tile, vaguely evoke an Italian feeling. The upper part of the west facade, on the park, is rendered as a village of pavilion-like volumes, varying in orientation and form.

The building's exterior seems a paler version of some of the Jerde office's recent shopping centers. The subtle color palette, in budget materials, seems tentative. The references to historic stone detailing are also tentative and unfocused in scale and detail, neither *trompe l'oeil* or ironic, to cite two fashionable ways of resolving such things.

At the corner of Rodeo Drive and Wilshire Boulevard in Beverly Hills, an urban confection called Two Rodeo Drive is nearing completion. Conceived by San Francisco developer Douglas Stitzel, who played an active role in design with architects Kaplan McLaughlin Diaz, the collection of retail shops is designed to look like seven engaged buildings along Rodeo, each with its own distinctive period facade. An interior "street," called Via Rodeo, complete with period streetlights, curbs and sidewalks lined with more "buildings," curves away from the corner of Rodeo and Dayton Way, rising gradually to second floor level by the time it reaches Wilshire, greatly increasing the apparent ground floor retail frontage. At slightly miniaturized scale, not the three-quarter size of Disneyland's Main Street, but something like 90% of full size, the project is an E ticket ride for upscale adults, a shopper's Utopia.

Continued on 4

VISION PACIFIC '90

Two dozen workshops and panel discussions have been scheduled for Vision Pacific '90, September 14-15 at the Sheraton Shoreline in Long Beach. This year's symposium will cover topics from practice management, to the contractor/architect relationship, to lessons learned from the world's great earthquakes. Also scheduled is the September Board of Directors meeting on September 14, which will include elections of First Vice President, Secretary, Vice President of Communications/Public Affairs, and Vice President of Professional Practice.

On the evening of September 14, the College of Fellows and CCAIA Design Awards reception and dinner will be held. Jury chair Margaret McCurry of Tigerman/McCurry in Chicago will present the awards. For more information, call (916) 448-9082.

Cornerstones

The AIA/LA Board of Directors recently appointed **Robert Ueyda**, AIA, to replace William Hefner, AIA, who resigned from the Board for personal reasons. According to chapter bylaws, first runner-up for a position on the Board of Directors is the first eligible for approval to fill its vacancy.

Robert Reed, AIA, was endorsed by the AIA/LA Board for nomination as CCAIA President.

AIA/LA President Raymond Gaio and Deborah Murphy, Mayor Bradley's urban design advisor, recently travelled to AIA National headquarters in Washington, DC to

present **Charles Zucker**, senior director of the AIA Community Assistance Program, with commendations for his efforts in the Wilshire/Fairfax workshop and previous LA/DAPT workshops.

Grants Awarded

An AIA/LA team assembled by Pam Edwards-Kammer has been awarded \$2500 grant from the National Search for Shelter program, matched by a grant from the LA Community Redevelopment Agency. The team has tentatively planned to conduct a design charrette with built results, and Kammer will be meeting with the CRA in the near future to discuss options. The previously announced July 15 grant application deadline has been extended, as part of the \$65,000 originally earmarked for local grants has yet to be claimed. Individuals interested in proposing possible projects for grant application by AIA/LA should contact Cris Meyer at (213) 380-4595.

The American Architectural Foundation recently awarded AIA/LA's **Historic Preservation Committee** a grant in the amount of \$2000. The committee has tentative plans to establish a resource bank to give preliminary technical advice on actual buildings or districts threatened with destruction. The hope is that establishing a stronger preservation network might help to save buildings--like 1717 Vine Street, cited in their grant application--now approved for demolition.

Antitrust Resolution

The following excerpt is from a letter to component officers and executives, from AIA National President Sylvester Damiann, FAIA, and Executive Vice President James P. Cramer, HAIA, regarding the recent settlement of the anti-trust investigation by the Department of Justice:

"The consent decree that ends that case bars the Institute, its components, and the directors and officers of each from taking actions or making statements that restrain competitive bidding or the provision of free

or discounted services by architects. Architects also cannot state or imply that any of these practices is unethical, unprofessional, or contrary to AIA policy.

Continued on 12

To the Editor

Re: "Fame and Who Gets It" by Ann Moore, June 1990

Please note that Peter Eisenman attended Cornell, Columbia and Cambridge Universities. While he has taught the occasional design studio at the Yale School of Architecture as well as other schools, all the "Yale people" I know do not consider him a Yale though no doubt are happy to know that the "Yale cartel" has accomplished its primary goal, convincing unsuspecting writers that all ideas and architects worth discussing emanate from Yale, not Cal Poly Pomona, Sci-Arch, UCLA, USC or Harvard.

John Kaliski, AIA

Ann Moore replies:

What a shot of adrenalin to know that somebody is reading and actually wants to talk back. Either Mr. Kaliski misread my point, or I didn't make it clear. Far from being what he labels an "unsuspecting writer" who believes that "all ideas and architects worth discussing emanate from Yale," I am arguing the reverse. Yale is okay, but what is annoying is the seeming smugness of some Yalies when they gather in a pack, and the apparent willingness of West Coast architects to stand around and drink in their words. I only report what I see--like the fact that all three judges in AIA/LA's 1990 Design Awards jury are based in the East, and their academic affiliations are mostly, through not entirely, in the East. Two, of course, bear the Yale seal of approval. John, I'm with you. Where are the judges from Cal Poly Pomona, Sci-Arch, USC, or that other school, Harvard?

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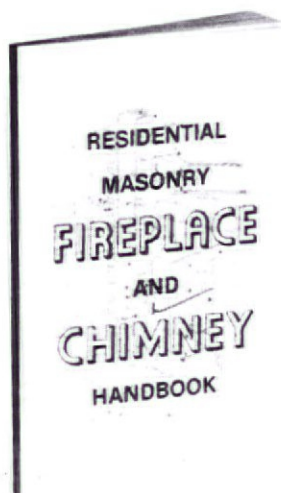
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O'Leary Terasawa's winning sandsculpture. See article below for details.

L.A. ARCHITECT

Designing the Region

On October 4-6, the AIA's Regional Urban Design Committee and AIA/LA are sponsoring the conference "Regional Urban Design in Southern California: Exploration and Response." The conference will focus on four aspects of the region's physical environment as a case study in regional urban design, and the architect's role in creation of a more humane and workable region.

The four issue areas have been defined as: the *economic engine* (the centers and corridors of growth, the newer typologies of retail, the industrial base, and the rich mixture of economic development in the region); *habitat* (past and present forms of living environments, housing and neighborhoods/districts); *environmental matrix* (natural and built open spaces that define the city's edges, from the mountain ranges to the boulevards); *connectivity* (movement and circulation systems, from freeways to light rail and subway links, and potential modes for the future).

Local urban designers will share what they know about these issues with conference participants through an orientation session and regional tours. On Saturday, October 6, participants will discuss concepts for the region's future growth, and form and action steps for Southern California's urban designers.

The conference is the kickoff program for the AIA's 20/20 Vision for America, a three year program that will sponsor six regional conferences involving architects, planners, community leaders, and other allied professionals. The goal is to help architects visualize the impacts of growth and growth regulations, and to involve them in the leadership of their communities.

Most conference events will be held at the Loews Hotel in Santa Monica. Registration for the full conference is \$180. Admission to the Thursday luncheon with Dan Garcia, the Thursday evening reception and the Saturday roundtable can be purchased separately from the AIA/LA. For more information, call (213) 380-4595.

Patric Dawe, AIA
Conference Chairman



Design Awards

On October 18, Walt Disney Imagineering, and Bill Sims, AIA, vice president of architecture and facilities engineering, will host the 1990 AIA/LA Design Awards presentation at the Walt Disney Studios in Burbank. Prior to the official opening, Disney has generously agreed to provide a first hand look at the new headquarters designed by Michael Graves. The highlight of the evening will be the announcement of the Design Award and Chapter Service Award winners, concluding with a cocktail and hors d'oeuvres reception and exhibition of the award winning projects.

The committee has extended the submittal deadline to September 14. With a jury comprised of Steven Holl, AIA, of New York, James Ingo Freed, FAIA, of Pei Cobb Freed & Partners, and Mildred Schmertz, FAIA, former editor-in-chief of *Architectural Record*, we anticipate a record number of entries representative of the outstanding design talent found in Los Angeles. Call (213) 380-4595.

Michael Franklin Ross, AIA
Robert M. Simons, AIA

Mr. Ross and Mr. Simons are, respectively, Chair and Vice-Chair of the Design Awards Committee.

Sandcastle Wrap-Up

This year's AIA/LA Associates Sandcastle Competition drew hundreds of spectators, more than 220 participants on 26 teams, and raised just under \$5,000 for the William Z. Landworth Memorial Scholarship Fund.

The event featured wonderful creations like a shark's picnic, the Hollywood Hills, and the 50 foot sunbather. First place entries were the Dune Goons/MPR Architects for "The Decline of Western Civilization" in the sandcastle large team category; O'Leary Terasawa for "Baby Realizing He Wants to be an Architect" in sandsculpture large team. In the small team categories, Goldman Firth Boccato won with "Sandcastle Sons" in the sandcastle category; and Jay Shapiro's "Down the Lazy River" took the sandsculpture award.

Congratulations to all our winners (and to those who just survived the day), and our most gracious thanks to our co-sponsors, USG Interiors and Westlake Graphics, and to this year's outstanding jury. See you on the beach next year!

Andrew Althaus
Chairman, 1990 Sandcastle Competition

Armand Hammer Unveiled: Prior to the official opening of the Armand Hammer Museum in Westwood, the USC Architectural Guild will sponsor an architectural preview of the building. At 6 pm on September 27, the Guild will host a symposium featuring architect Edward Larrabee Barnes, and tours of the museum. For reservations, call (213) 743-4471.

Board Nominations

The nominating committee of the Los Angeles Chapter/American Institute of Architects, in accordance with its bylaws, has compiled the nominations received during the third and fourth weeks of July. By publication of this article in the September 1990 *LA Architect*, the committee informs all members of the following.

Vice President/President Elect: Richard A. Appel, AIA, Bernard B. Zimmerman, AIA. (The individual elected serves a one year term ascending automatically to the office of President.)

Treasurer: Margo Hebal-Heymann, AIA. (The individual elected serves a two year term.)

In accordance with chapter bylaws, election to the offices of Vice President/President Elect and Treasurer also constitutes election as Director on the Chapter's Board of Directors; and as Chapter Delegate to the California Council/AIA for a two year term.

Directors: Donna Jean Brown, AIA, Maria Campeanu, AIA, James H. Ehrenclou, AIA, Michael Pride-Wells, AIA, James S. Sterling, AIA, Robert H. Uyeda, AIA. (The position of Director serves a two year term. There are three Director positions open.)

CCAIA Delegates: Norma M. Sklarek, AIA, Richard Sol, AIA. (To commence staggered terms, the 1990 Board established that the winners in the 1990 elections draw straws to determine who will serve one or two year terms. There are two Delegate positions open.)

All chapter members have three weeks after said date of mailing to nominate additional candidates. Member making the nomination must determine that nominee will serve if elected. Nominations must be received in the chapter office no later than September 21, 1990. Nominations will then be closed. Following accreditation by the Secretary, the Nominating Committee will prepare a ballot which will be mailed to all members. Following the election on November 6, 1990, ballots will be tabulated and results announced at the November Board meeting.

Upcoming Events

The annual autumn **AIA/LA Board/Committee Retreat** will be held on September 22 at the Schindler House in West Hollywood. To RSVP, call (213) 380-4595.

On November 1, AIA/LA and ADPSR/LA will co-host the opening reception for the travelling exhibit, "The Socially Responsible Environment, USA/USSR, 1980-1990," at the Pacific Design Center's Murray Feldman Gallery. The exhibit, which compares recent Soviet and American architectural design, opened simultaneously in New York City and Moscow earlier this year. Call (213) 380-4595.