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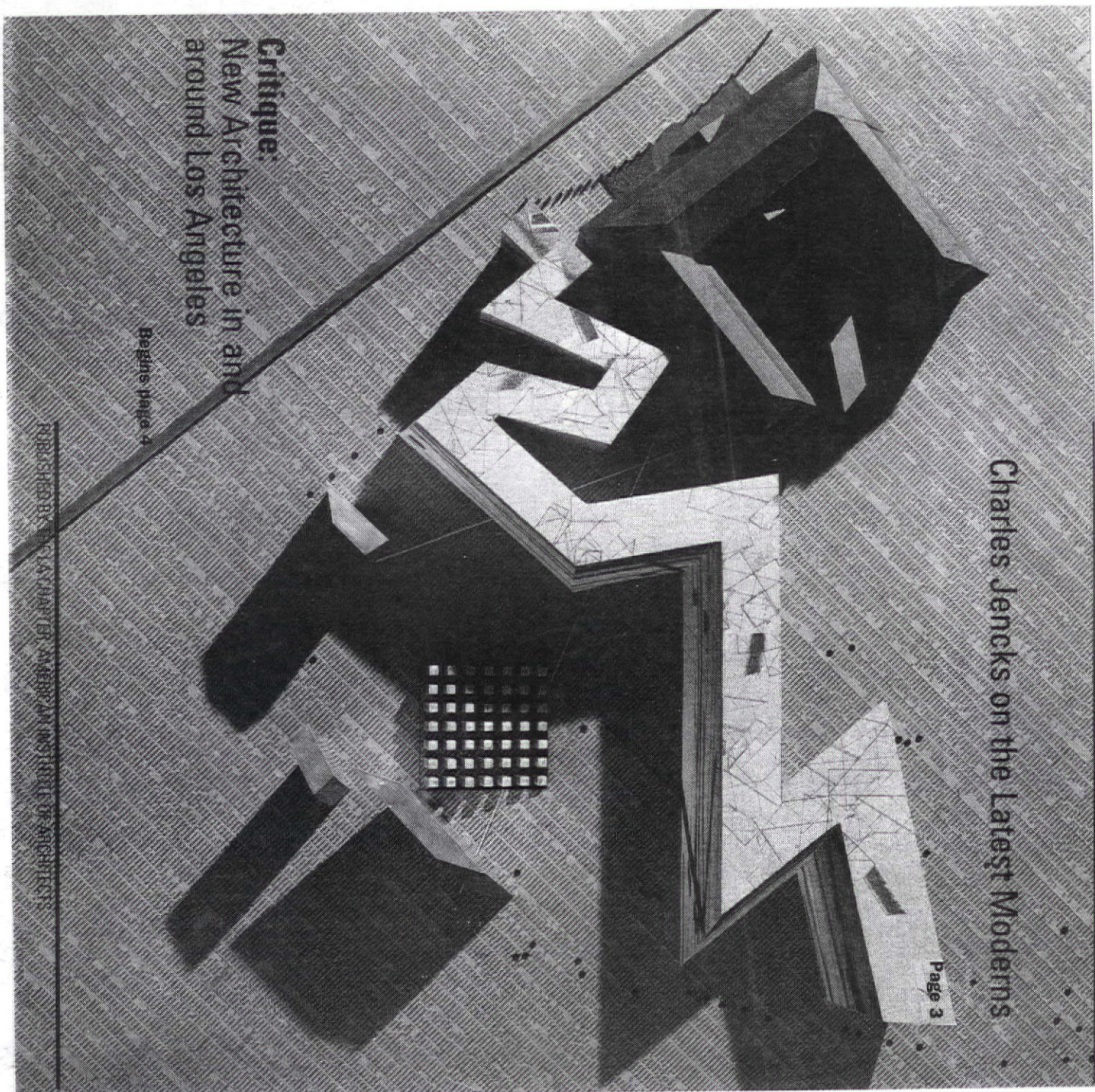
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Charles Jencks on the Latest Moderns

Page 3

Critique:
 New Architecture in and
 around Los Angeles

Begin page 4

PUBLISHED BY THE L.A. CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

L. A. ARCHITECT

April 1991
 \$2.00

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

Monday 1

River Task Force Meeting
6 pm. Call (213) 380-4595.

Roy McMakin Furniture
Exhibit continues through April 19 at UCLA, Perloff Gallery 1220. Call (213) 825-3791.

Morphosis: Making Architecture
Exhibit continues through June 9 at the Laguna Art Museum. Call (714) 494-8971.

Monday 8

The Lighting Design of Paul Marantz
IES program series sponsors a joint meeting with the Designers' Lighting Forum, at Pacific Design Center, Blue Building, 6 pm. Call (213) 202-1566.

Monday 15

AIA ExComm Meeting
Washington, DC. Call (213) 380-4595.

River Task Force Meeting
6 pm. Call (213) 380-4595.

Bill Adams, AIA, Architect
Woodbury lecture series, Woodbury Auditorium, 8 pm. Call (818) 767-0888.

Monday 22

Earth Day
Ian McHarg
AIA lecture at the Japanese American Cultural Center, 6:30 pm reception, 7:30 program. Call (213) 380-4595.

Monday 29

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

May 6

CCAIA Board Meeting/Caucus
3 pm. Call (213) 380-4595.

AIA/LA ExComm Meeting
4 pm. Call (213) 380-4595.

AIA/LA Board of Directors
5:30 pm. Call (213) 380-4595.

Jurg Lang and Victor Schumacher: Commemorative Plaza in Switzerland
Exhibit continues through May 22 at UCLA, Perloff Gallery 1220. Call (213) 825-3791.

May 13

AIA Board of Directors Meeting
Charlottesville, Virginia, continues through May 16. Call (213) 380-4595.

The Contractor's Role
Lecture sponsored by Designers Lighting Forum, PDC Conference Center, Blue Building, 6:30 pm, \$5/ members, \$15/non-members. Call (213) 657-0800.

For more information on AIA/LA committee activities, contact:
Architecture for Education, Norberto R. Martinez, AIA (213) 306-4708; **Architecture for Health**, Richard Checel, AIA (818) 405-5340; **Awards Program**, Michael Franklin Ross, AIA (213) 826-2500; **LA Prize**, Barton Myers, AIA (213) 466-4051; **Historic Preservation**, Timothy John Brandt (818) 769-1486; **IDP**, Dana Tackett (805) 496-1101; **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**, Bernard Altman, AIA (213) 204-2290; **Programs/Professional Development**, Robert J. Anderson, AIA (213) 476-4593; **Architects in Education**, Lionel March (213) 661-7907; **Architects in Government**, Maria Campeanu, AIA (213) 620-

Tuesday 2

AIA/LA Executive Committee
4:00 pm. Call (213) 380-4595.

AIA/LA Board of Directors
5:30 pm. Call (213) 380-4595.

USC Architectural Guild Dinner
Honoring Robert Kennard, FAIA, USC Town & Gown, 6 pm, \$75/Guild members, \$100 non-Guild members. Call (213) 740-4471.

CAD II
UCLA Extension course continues through June 18. Call (213) 206-8503.

Tuesday 9

AIA/LA ExComm Meeting
Chapter office, 4 pm. Call (213) 380-4595.

AIA/LA Board of Directors
Chapter office, 5:30 pm. Call (213) 380-4595.

Tuesday 16

AIA/LA ExComm Meeting
5 pm. Call (213) 380-4595.

Dialogues with LA Architects
UCLA Extension course featuring Steven Ehrlich, Eric Owen Moss, Frank Israel, Elyse Grinstein and Jeff Daniels, Morphosis, Frank Gehry office, Barton Phelps, Donald Hensman, Barton Myers, and Jon Jerde continues through June 18, 7:30-10 pm, Santa Monica Center, \$135. Call (213) 825-9061.

Tuesday 23

Student Works: Furniture Studies
Exhibit continues through May 3 at UCLA, Perloff Gallery 1220. Call (213) 825-3791.

AIA/LA New Member Orientation
Morphosis office, 5:30 pm. Call (213) 380-4595.

Huayucaltia Performs Sounds from the Andes
Da Camera Society's Chamber Music in Historic Sites, at the Mayan Theater, 8 pm, \$23. Call (213) 746-0450.

Tuesday 30

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

May 7

CCAIA Board Meeting/Caucus
3 pm. Call (213) 380-4595.

AIA/LA ExComm Meeting
4 pm. Call (213) 380-4595.

AIA/LA Board of Directors
5:30 pm. Call (213) 380-4595.

Jurg Lang and Victor Schumacher: Commemorative Plaza in Switzerland
Exhibit continues through May 22 at UCLA, Perloff Gallery 1220. Call (213) 825-3791.

May 14

Associates Board Meeting
6:30 pm. Call (213) 380-4595.

Wednesday 3

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

On-Air Graphics
UCLA Extension course continues through June 19, 7-10 pm, \$290. Call (213) 206-8503.

Landscape Installation and Maintenance
UCLA Extension course continues through June 5, 7-10 pm, \$165/non-credit, \$205/credit. (213) 825-7093.

Wednesday 10

Associates Board Meeting
6:30 pm. Call (213) 380-4595.

Dance in the City of Angels
Art in the Life of LA lecture series, PDC Theater, 6:30 pm. Call (805) 255-1050.

Bullocks Wilshire
LA Conservancy walking tour, 11 am. Call (213) 623-CITY.

History of Environmental Arts
UCLA Extension course, continues through June 19, 1-4 pm, Santa Monica Center, \$350. Call (213) 825-9061

Wednesday 17

LA Architect Editorial Board Meeting
Chapter office, 7:30 am. Call (213) 380-5177.

Architects in Government
LAUSD, 5 pm. Call (213) 380-4595.

Professional Affiliates
6 pm. Call (213) 380-4595.

Wednesday 24

Codes Committee
5 pm. Call (213) 380-4595.

Southern California Construction Expo
Sixth annual program, Los Angeles Convention Center. Call (800) 289-0667.

May 1

Vienna Chamber Orchestra
The Da Camera Society's Chamber Music in Historic Sites program, at United Artists' Theater, 8 pm, \$25. Call (213) 746-0450.

Your Window of Opportunity
1991 SMPS Pacific Southwest Conference, Squaw Peak, Phoenix. Call (619) 536-1102.

May 8

Copyright Law Seminar
8 am-noon. Call (213) 380-4595.

May 15

LA Architect Editorial Board Meeting
Chapter office, 7:30 am. Call (213) 380-5177.

Professional Affiliates Meeting
6 pm. Call (213) 380-4595.
LA Conservancy Awards Luncheon
Biltmore Hotel. Call (213) 623-CITY.

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) 879-9656; **International Relations/Hospitality**, Raymond Kappe, FAIA (213) 453-2643; **Licensing Task Force**, William Krisel, AIA-E (213) 824-0441; **Urban Design**, Jim Black, AIA (213) 380-2102; **Associates**, David A. Ferguson (213) 558-0880; **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; **Districting**, Gregory Villanueva, AIA (213) 727-6086; **Ethics**, Herbert Wiedoeft,

Thursday 4

Urban Design Committee
6:00 pm. Call (213) 380-4595.

HyperCard
UCLA Extension course continues through June 20, 7-10 pm, \$795. Call (213) 206-8503.

Planning and Planting a Garden
UCLA Extension course continues through June 6, UCLA, 7-10 pm, \$165/non-credit, \$205/credit. Call (213) 825-7093.

Thursday 11

Public Placemaking
Stan Eckstut, of Ehrenkrantz, Eckstut, Whitelaw, lectures at UCLA, Perloff 1102, 7:30 pm. Call (213) 825-3791.

Southern California Architecture: Past, Present and Future
Laguna Art Museum lecture series featuring Kenneth Breisch, Ph.D., of SCI-ARC, 7:30 pm. To purchase tickets, call (714) 494-8971.

Thursday 18

Health Committee
Featuring Lee Saylor on cost estimating for hospitals, 3:30 pm. Call (818) 405-5340.

Minority and Women Resources
6 pm. Call (213) 380-4595.

Southern California Architecture: Past, Present and Future
Laguna Art Museum lecture series featuring David Gebhard, Ph.D., of UCSB, 7:30 pm. To purchase tickets, call (714) 494-8971.

Thursday 25

Beyond the Radical Enclave: Brasilia, Modernism, and Urban Critical Theory
James Holston at UCLA, Perloff 1102, 7:30 pm. (213) 825-3791.

Winning Public Design Contracts
AIA seminar continues through Friday 26. Call (213) 380-4595.

Professional Practice Committee
5:45 pm. Call (213) 380-4595.

Los Angeles Auto Cad User Group
Burbank Main Library meeting room. Call (818) 762-9966.

May 2

Vienna Chamber Orchestra
The Da Camera Society's Chamber Music in Historic Sites program, at United Artists' Theater, 8 pm, \$25. Call (213) 746-0450.

Your Window of Opportunity
1991 SMPS Pacific Southwest Conference, Squaw Peak, Phoenix. Call (619) 536-1102.

May 9

Weak Urbanism
Peter Eisenman lectures at UCLA, Moore Hall 100, 7:30 pm. Call (213) 825-3791.

CCAIA ExComm Meeting
Newport Beach, continues through May 10. Call (213) 380-4595.

Urban Design Committee
6 pm. Call (213) 380-4595.

Southern California Architecture
Laguna Art Museum lecture by Thom Mayne, 7:30 pm. Call (714) 494-8971.

May 16

Renzo Piano
AIA lecture at LACMA. Call (213) 380-4595 to confirm time and date.

Health Committee
3:30 pm. Call (213) 380-4595.

Southern California Architecture
Laguna Art Museum lecture by Aaron Betsky, 7:30 pm. Call (714) 494-8971.

Friday 5

RHIDEC
Sixth annual restaurant, hotel, international design exposition and conference continues through April 7 at LA Convention Center. Call (212) 391-9111.

Friday 12

Eco Expo
First national environmental consumer trade show open at the Los Angeles Convention Center. Call ((818) 906-2700.

Friday 19

SAA Safety Seminar
American Red Cross, West Los Angeles, 8 am-5 pm, \$60. RSVP (213) 939-1900.

Friday 26

SAA Safety Seminar
American Red Cross, West Los Angeles, 8 am-5 pm, \$60. RSVP (213) 939-1900.

May 3

CCAIA Board of Directors
Call (213) 380-4595.

May 10

CCAIA Board of Directors
Call (213) 380-4595.

May 17

AIA National Convention
Washington, DC, continues through Monday 20. Call (213) 380-4595.

Weekend

Saturday 6
Licensing Seminar
Call (213) 380-4595.
River Task Force Tour
Call (213) 380-4595.
What Preservationists Need to Know about Real Estate Development
LA Conservancy workshop, 9 am-12 noon, Hollywood First Methodist Church, \$15. Call (213) 623-CITY.
Terra Cotta
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Weekend

Saturday 13
Licensing Seminar
Call (213) 380-4595.
Design Implementation Workshop
UCLA Extension course covering UNE Sections 4 and 5 continues on Sunday 14, and April 27-28, 8 am- 5pm, \$395. Call (213) 825-9414.
Marble Masterpieces
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Weekend

Saturday 20
AIA Licensing Seminar
Call (213) 380-4595.
Environmental Issues
Lecture co-sponsored by PDC and Southern California Chapter of Business Designers. (213) 657-7730.

Sunday 21
Pasadena Showcase House of Design
27th annual program. Call (818) 792-4661.

Weekend

Saturday 27
Licensing Seminar
Call (213) 380-4595.
Researching and Designating Cultural Resources
LA Conservancy workshop, 9 am-12 noon, \$15. Call (213) 623-CITY.

Sunday 28
Southern California Architecture
Laguna Art Museum features the Morphosis Tour, with lunch at 72 Market Street. Call (714) 494-8971.

Weekend

Saturday 4
AIA Licensing Seminar
Call (213) 380-4595.
Structural Seminar
Architectural License Seminars program at Sheraton Plaza La Reina, 9 am-5:15 pm. Call (213) 208-7112.

Sunday 5
Design Seminar
Architectural License Seminars program at Sheraton Plaza La Reina, 9 am-4:45 pm. Call (213) 208-7112.

Weekend

Saturday 11
Licensing Seminar
Call (213) 380-4595.
AFLA Survival Seminar

Norman Kaderlan lectures and signs his book, *Designing Your Practice*, Pacific Design Center, 9:30 am. Call (213) 389-6490.

Sunday 12
Mother's Day
Concert Amabile
The Da Camera Society's Chamber Music in Historic Sites program at Simonson Mercedes-Benz, 7 pm, \$27. Call (213) 746-0450.

**Please contact
AIA/LA at (213)
380-4595 to verify
event times and
dates.**

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**, Michaela 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**, Brad Elder (213) 474-5710; **Students Affairs**, Michael Hricak (213) 823-4220, 829-2074; **Women's Architectural League**, Maureen Vidler March (213) 661-7907.

Angeles Mayor's Office. We were provided with an overview of the State of California's Title 24, ANSI Regulations and two new laws: HUD's proposed Fair Housing Act Regulations and federal regulations for the American Disabilities Act (ADA). By the end of the day, everyone walked away in a quandary because of the overlapping jurisdictional laws.

Members involved with multi-family housing should obtain the newly adopted (March 1) Fair Housing Act Regulations that govern the interior of multi-family buildings and the latest ANSI regulations governing site accessibility. The bad news is that there are no agencies that plan check for HUD or ADA requirements, and the designer is held liable if found negligent because of failing to comply with these guidelines. To complicate matters, tenants have one year to report any housing non-compliance, and each tenant thereafter has one year to file a claim, and ad infinitum.

Rudolf Melikoff, Plan Check Supervisor for LA's Disabled Access Division, reported that if he were doing a commercial or industrial project in Los Angeles, he would review Title 24, the City's Disabled Access Policies "Memorandum of General Distribution No. 80" and the present ADA guidelines, then abide by the most stringent requirement for each condition.

The good news is that once the ADA guidelines become law sometime this year, the State of California will incorporate the ADA into Title 24 which will automatically be adopted by the Uniform Building Code and the Los Angeles City Building Code. Finally and hopefully, the federal, state and local disabled access laws for commercial and industrial projects will be one law. For the latest guidelines, contact: American Disabilities Act, Office of Technical Information at (202) 653-7848; and Fair Housing Regulations and ANSI Specifications, Government Printing Office at (202) 783-3238.

Rudolph V. De Chellis, AIA
Co-Chair, Codes Committee

AFLA Survival Seminar

The Architectural Foundation of Los Angeles is sponsoring a seminar and book-signing event on Saturday, May 11, 1991, 9:30 am, at the Pacific Design Center, Green Building, featuring Norman Kaderlan, principal in the Kaderlan Group, consultants in planning, marketing, and management. Mr. Kaderlan will address the subject "Survival in a Soft Economy." His latest book, "Designing Your Practice: A Principal's Guide to Creating and Managing a Design Practice," will be available for purchase, personally signed by the author.

Pre-paid reservations are \$10/AFLA members and \$15/non-members (at the door, \$15/\$20). Tax-deductible checks should be made payable to AFLA and forwarded to Executive Management Services, 2550 Beverly Boulevard, Los Angeles 90057, (213) 389-6490.

Architecture for Health

The February meeting featured Marshall Lew, Ph.D. and William Taylor, P.E., who spoke to the committee on current trends in seismic research and how these seismic activities impact architectural design. Mr. Lew presented a description of the motion of the earth's crust in Southern California and the various earthquake-related hazards. He also described the various regional faults in and around the greater Los Angeles area. He stated that with proper design, engineering and the application of state-of-the-art technology, seismic phenomenon can be compensated and properly addressed.

William Taylor led the discussion of base isolation systems, noting that the question that engineers face is whether to make a building rigid or flexible in order to minimize seismic damage. The development of the base isolation foundation system is an alternative—creating a building structure that is both rigid and flexible at the same time. This design is essentially isolating the building structure, a rigid frame construction, from its foundation, thus reducing earthquake ground motion transmitted to the building. Base isolation systems are limited

to four stories in height with a simplified square or rectangular footprint. Since this system was first introduced, the initial costs have been reduced to the point that it is "affordable." Additional engineering costs for dynamic analysis and response spectra/geological studies are required in addition to the normal geotech survey that would be provided for a conventional structure.

The March meeting featured Cynthia Hunstinger, with the Learch/Bates Hospital Group, presenting the subject of materials management for hospitals. The April meeting will feature Lee Saylor, Inc., presenting the subject of cost estimating for hospitals.

Richard Chedel, AIA
Chair, Architecture for Health

Architects in Government

At the February meeting, Robert Grabski, AIA, Director of Facilities Planning and Development, Los Angeles County College District, commented on alternative methods of constructing for public works.

Mr. Grabski indicated that the greater incidence of problems in public works lies in the constraints imposed by the Public Contracts Code and its requirements. The public bid requirements seem to rely on four assumptions that are untrue: that the bid documents are 100% complete; that the bid documents are 100% correct; that there will be no changes to the project; that all contractors will perform at the same level of expertise and professionalism.

Considering the above assumptions and the fact that the selected general contractor (who is also supposed to be the lowest bidder), only performs 15-20% of the work and subcontracts for the rest, the only solution for obtaining high quality is to involve good construction management.

The public bidding requirements recognize construction management as a necessary professional service. Management input should be brought in at the earliest

stages in the construction process. In fact the construction manager can and should become part of the team during the design process, to provide insight early enough to avoid the construction phase problems like oversights, or errors. Also, if the owner is required to hold and administer a large number of individual contracts, they can be assigned to the construction manager to relieve the pressure on the owner and his staff. At the end of the presentation, Mr. Grabski emphasized that construction management is not intended to be a cost savings device, but will result in a more realistic project budget and schedule.

The next meeting will be held on Wednesday, April 17, 1991 at the Unified School District, 1425 S. San Pedro Street, Room 404. Speakers Frank Orbin, Chief, Disabled Access Division, Los Angeles Department of Building and Safety, and architect Omar Siller will discuss barrier free design and handicap accessibility.

Maria Magdalena Campeanu
Chair, Architect in Government

Professional Practice

On Thursday, April 25, at 5:45 pm, the Professional Practice Committee will sponsor a tour of the Metrolink Red Line station, now under construction at Seventh and Figueroa streets downtown. Space is limited and reservations are essential. Call Bernie Altman at (213) 204-2290.

In Memoriam

Harold John Nicolais, AIA, formerly a partner in the firm of Burke, Kober, Nicolais, and Archuleta, died on March 7, 1991 at the age of 87. Born in Pittston, Pennsylvania, in 1903, he moved to California in 1922 and was involved in architectural practice until 1984. The firm's work included a wide range of retail, commercial, and office buildings, as well as many regional shopping centers.

PART-TIME FACULTY APPOINTMENTS

Appointments are available to teach architectural design studio at both foundation and advanced levels in the five-year Bachelor of Architecture program. Visiting appointments will be made for one or two semesters. Adjunct appointments will be made for two or three academic year periods.

Qualifications for all appointments include advanced professional degrees and strong evidence of design achievement. Prior teaching experience is an additional qualification for adjunct appointments. Applications from minority and women candidates are encouraged.

Applications are accepted until April 15, 1991. Send a resume, slides of professional projects, materials from prior teaching (if appropriate), publications, and the names of three references to:

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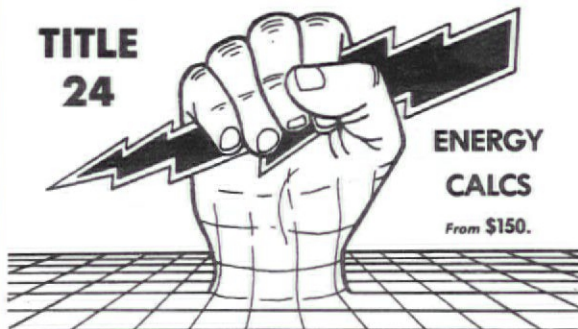
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together like the 30 allies joined in the Gulf War. United against Post-Modernists and Prince Charles' architectural jihad, they may stay together as long as their enemies do. But the more difficult question is whether they can survive the great burden of success and fashion, the very things that have sunk vital movements in the past. This is especially poignant for a supposedly anti-establishment culture, which has almost now become the establishment.

Charles Jencks

Mr. Jencks' book, *The New Moderns*, was published by Rizzoli in 1990.

WATERWORKS, continued from 6

ing" partitions allow the graceful arch sweep through. It has been done before, but here there is a good reason for it.

Those unfamiliar with the renovation of older buildings have a tendency to think the work is easier than other types of architecture. There is nothing to design, right? Just ask architect Frances Offenhauser about shop drawings. Rehab work takes an understanding of the construction process, an ability to collaborate and resolve the endless unforeseen details, and a little humility. Doing the job not only correctly, but sensitively, presents a tremendous challenge. In this case, an adaptive reuse/preservation design approach that doesn't overpower the original construction, still allows for the creation of something beautiful in its own right. Indeed, the interior design incorporates architectural rules of symmetry and axial alignment along with the traditional aspects of library design in transforming this former abandoned water treatment plant into a first class library setting.

The Waterworks building represents a unique example of the successful reuse of a historic building. It provides a few lessons to current civic projects that have lost sight of the City Beautiful concept of planning, and finally, is an construction project in which, for a change, everyone has been able to win.

Timothy Brandt, AIA

Mr. Brandt works for Levin and Associates.

SKYLINE, continued from 5

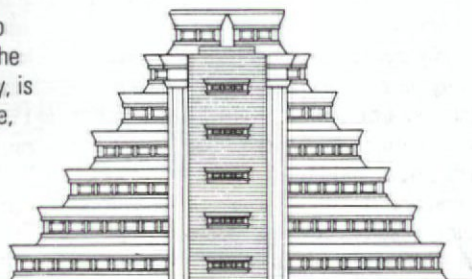
affinity?) This is easily the richest and most assured effort of a firm that has done more downtown work than any other.

The 777 Tower is a great rarity among contemporary tall buildings anywhere, a skyscraper that is fully original yet still understated and dignified. Its exterior celebrates several regional traits. Its shadow-casting properties and whiteness salute the city's wonderfully crisp light and most fitting building color, while its articulated metalwork recognizes the local high-tech tradition. Varied window sizes enliven it visually, and create an illusion of curvature on the structure's two flat sides. This skin is a masterwork even for someone as adept at cladding as Pelli. The lobby, particularly the northern portion, is a rich and noble space. Finally, the stepped and semi-curved exterior form establishes an unplanned but still valid dialogue with the Library Square tower. Indeed, seen from a point on the eastbound Santa Monica Freeway, the two buildings align perfectly and appear as one.

In a later issue of *LA Architect*, Aaron Betsky will examine these towers in greater depth. My own conviction is that they, along with Richard Keating's nearly completed Southern California Gas Company headquarters, will prove to be the best major buildings erected downtown in the last 60 years. Let us hope that this trio represents a future standard rather than a mere whim of fate.

John Pastier

Mr. Pastier, an architecture critic and planning consultant, currently holds an NEA Fellowship in stadium design research.



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I started to use the prefix "New" several years back to point up such distinctions and I think they are very important--and at the same time slightly fatuous, since, like any movement of architecture, things are both very clear and fuzzy at the same time. We are, after all, talking about both a silly fashion and a serious movement, and virtually all the designers and leaders of the trend have an ambiguous relationship to it. Like Frank Gehry, with his essentially Post-Modern fish, they slide and slip into and out of categories, wiggling through the net of words and concepts with which critics hope to snare them.

What are some of the other nets? Aaron Betsky and others have fabricated the oxymoron "violated perfection," which is undoubtedly much sexier than the neutral New Modernism: violated perfection, or the perfect violation, refers to the violence self-consciously done to the perfecting impulse inherent in Modernism. Since industrialization naturally tends towards economic and aesthetic optimization, architects such as Morphosis break this technological tendency apart; they proposed the opposite of Neutra's white, clear, efficient High-Tech--that is a dark, mysterious, redundant "Dead-Tech."

Dagmar Richter, I believe, sees the movement as a new form of Expressionism, perhaps a revival in a new way of the impulses of Poelzig, Scharoun and the Taut brothers--but she will tell you. I think the New Expressionist energies are as important as the Neo-Constructivist ones, and they have the advantage of underlining the willful, romantic, radically personal nature of all the creations. Virtually every New Mod building needs a long explanation: it is idiosyncratic and often in a code that is ultimately autobiographical. Eisenman, for instance, employs not one but two psychoanalysts to figure out the higher meanings of his creations, one psychoanalyst proposes an interpretation, the other refutes it, and then Eisenman refutes the refutation. This is called hermeneutics and whatever you think about it, it keeps Eisenman interpreting and

revealing his hidden meanings, only to bury them again.

What are the other linguistic traps that have been used to ensnare this wiggly movement? Obviously "Deconstruction" is the most favored anti-pigeonhole of this decentered conglomerate. "Technomorphism" is another label attached which pins down its exaggeration of heavy metal, and its love of the sado-masochistic machine, especially Marcel Duchamp's *Large Glass* which is called *The Bride Stripped Bare by her Bachelors, Even*. This Dada work of the 1920s is the kind of ur-text that every New Mod likes to quote, perhaps because its sex is so intellectual, mechanical and hard to figure out that we have to resupply the subtext which explains who the bachelors are, where the bride is, and what is getting stripped. In Diller and Scofidio's work, we heard last week a lot of body talk about "penetrations" and we occasionally saw such lubricious things as the Leonardo man's famous crotch being overlaid by a lipstick mouth, but this is usually as understandable and involving as the arousal goes: it's sex-in-the-head, a New Mod form of Puritan, mechanical sex robbed of its tactility.

If I sound slightly suspicious of the New Mod, it's because I am: like most people I have seen so many movements of art and architecture come and go flirting with sex, power and hype to be a little tired of this one before it has happened. "Cynicism," Roland Barthes once wrote, and my memory will probably falsify the quote, "cynicism is the precondition of truth today," and this is especially true in an age oversaturated with Shocks of the New.

Kazuo Shinohara uses the phrase "Modern-Next," unintentionally comparing the new movement to the fashion chain "Next," and it is hard not to be somewhat suspicious of the fact that this fashion is now on every student's drafting board. Yet Shinohara's very integral and profound work should remind us that cynicism and suspicion are hardly adequate to the complexity of the situation--which deserves a carefully mixed response. Susan Sontag, in describing her reaction to Camp, illustrates nicely the kind of careful ambivalence required. She wrote: "I am strongly drawn to Camp, and almost as strongly offended by it...to name a sensibility, to draw its contours and recount its history, requires a deep

sympathy modified by revulsion."

Most New Mods, I would argue, are attracted and repulsed, drawn to and alienated from, their own work and the work of their friends and this, again, is something that makes it relatively new. Gropius' and Neutra's work was not, on the face of it, alienating and it tried to present an accommodating attitude towards technology, progress and industrialization--in short to modernization.

Since we live after the Bauhaus and Le Corbusier both succeeded and failed, it is impossible to take their innocence and hope straightforwardly. Cultural Modernism is related directly to industrial modernization and the negative effects of that have produced two world wars, continual turmoil in the Third World, Hiroshima and the Death Camps; mass-produced Fords and mass-produced deaths meet on several counts, and we are aware that the ultra-Modernists, the Futurists, even put forward an "aesthetics of war." Two quotes from one manifesto bring out what they had in mind: "War is beautiful because it initiates the dreamt-of metalization of the human body. War is beautiful because it enriches a flowering meadow with the fiery orchids of machine guns..."

Both New and Post-Modernists accept the lost innocence, both understand what Marshall Berman meant when he wrote the key foundation text of the New Modernism in 1982: *All That is Solid Melts into Air* (subtitled pregnantly "The Experience of Modernity"). Modernists, with their belief in progress and modernization helped destroy the past, to wipe clean city space as if it were a neutral blackboard, and create what Norman Mailer called "empty landscapes of psychosis." This is what Berman also refers to as "the tragedy of development," the story which the New Modernists have fully assimilated, and that suggests why many of its major protagonists are Jewish: Peter Eisenman, Frank Gehry, Daniel Libeskind and Marshall Berman himself--whose Bronx neighborhood was melted into air by the arch-Modernist Robert Moses. They have felt the effects of deracination more than other groups, but the "experience of Modernity" is shared by all ethnic cultures today. With ambivalence the New Modernists accept that modernization

might lead to perfection, as Betsky avers, but they have to violate that perfection because it always violates others.

The quintessential New Modern project, I believe, is the Jewish extension to the Berlin Museum, designed by Daniel Libeskind. Like Gehry's fish, one can find a representational image deeply embedded in the plan--so this work is responding to the Post-Modern critique of pure abstraction. The six-pointed star is fractured and recombined to give remnants that may be recognizably "Jewish," and there is an understandable void running down the center of the scheme to constantly remind one of the 200,000 Berlin Jews who are specifically memorialized here. It's a dynamic, suggestive, tragic architecture with most of the formal hallmarks of the New Modernism, but it is both fresh and appropriate for its job. The building task, and its location in Berlin, are also appropriate to the New Modernism because, as the sociologist Zygmunt Bauman has written, there is a direct connection between *Modernism and the Holocaust*. In a recent book of that name he shows all the parallels--rationalization, efficiency, abstraction, alienation--that led at once to the Bauhaus and Auschwitz, which is not to say they are the same thing. Rather it's to note that Nazism was a reactionary form of Modernism, and it shared some of the same goals and methods of the larger movement.

A sobering thought--and indeed Rem Koolhaas has christened the new movement the New Sobriety. But in pointing out such parallels and definitions of the New Modernism, I don't wish to close down what is obviously an opening movement. It has many strands besides the more fashionable ones: for instance Fumihiko Maki has developed a new responsive detailing that becomes the equivalent of small-scale ornament. Nothing is more new to Modernism than such mind-crafted machinery, which can be sensuous and evocative as well.

Thus the diversity of this movement is revealed by the various names it has inspired: violated perfection, the New Expressionism, Neo-Constructivism, Technomorphism, the New Sobriety, Mind-Crafted High Tech. Such terms point to the truth that it is the result of a sudden focusing of diverse motives, the momentary coalition of separate interests which have come

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The Library Square Sails

As the sun lowers over the LA plain, casting long shadows between the downtown towers, the Harbor freeway snakes slowly by, carrying commuters home. The skyline landmark, Pei Cobb Freed and Partners' First Interstate World Center at Library Square adds a handsome profile to the horizon, vista-scale. Human-scale, the metal-falls of escalators rise up and slide by the lower-register architecture of the Library Square Tower. Panning past the finely engineered granite walls (of curtain-wall guru Michael Flynn), the moving viewer experiences the ever-changing perspective and three-dimensional composition of the sails.

Designed by John Neary, architect with Pei Cobb Freed and Partners in conjunction with engineer/contractor Birdair, the paired, white, triangular membrane structures canopy three open-air pavilions. These, in turn, fan out in tiers from the intricate radiating geometry of the tower itself (designed by Henry Cobb and Harold Fredenburgh).

For any architect, a highrise building inevitably brings about the challenge of the transition

of scale at street level. The Library Square Tower is skirted immediately by the Bunker Hill Steps, a series of neo-baroque sweeps. To bridge this difference in scale and aesthetic, the canopied pavilions mediate gracefully. Covering three steps or landings, which afford entry to the public levels of the tower, the sails create semi-enclosed spaces for sitting, eating, conversation, and special events inherent to the outdoors, but which still require a degree of spacial seclusion. The nature of the sails, though very much a 20th century technology, references other places and times. In form, they suggest wind-born sails; as signage, flags; environmentally, sun protecting parasols. In light quality, they evoke the airy festiveness of a circus marquee, while functionally they remind one of traditional cafe terrace awnings, each pausing to frame the view of the ornately roofed old library.

For Neary, the primary sculptural intent of the sails is "the suggestion of motion..." Harnessing this kinetic energy, each sail is anchored by a tensioned connection at one corner,

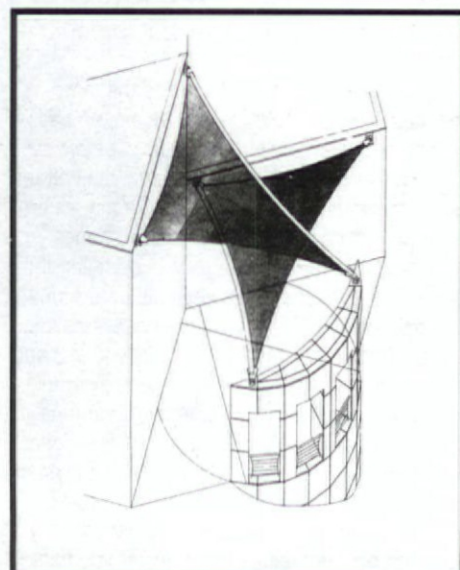
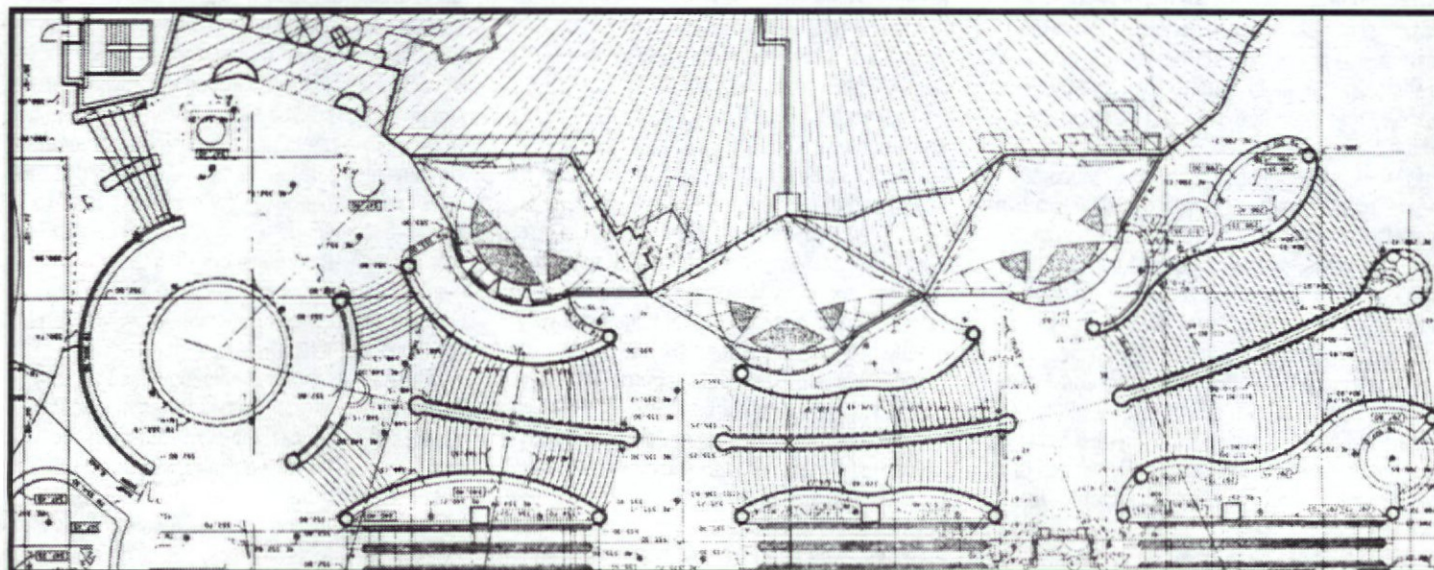
its opposite edge stretched against a curving steel beam. Each pair of planes intersects through space, braced between the arching colonnade wall of the pavilion and the angular flutes of the tower itself. The translucent teflon-coated fiberglass material lends a softened, diffused light to the staggered decks it screens. As the sun climbs throughout the day, the nature of the captured space changes, and shade transforms the sails from translucent overlapping planes to silhouettes.

Though physically separate, each pair of sails interrelates perceptually as a whole. At another level, one witnesses a uniting of scales, of architectures, and ultimately of disciplines, where the boundary between artist and engineer is temporarily suspended.

Barbara-Ann Campbell

Ms. Campbell, formerly with Gensler and Associates' Los Angeles office, is now working in Japan.

Clockwise from top: photo showing sails between First Interstate World Center and Steps; detail, intersection of Sails sculpture planes; plan, Sails with adjacent Steps.



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Restoring the Waterworks

by Tim Brandt

Picture the year: 1927. It is a great era of growth for not only Los Angeles, but Beverly Hills as well. As the scene opens, the City of Beverly Hills builds a Spanish Revival Waterworks building at the corner of La Cienega and Olympic Boulevards. It is the first municipal water treatment plant on the West Coast and follows the City Beautiful concept initiated in eastern cities, by placing a civic monument within a large public park. The motive? The Waterworks enables Beverly Hills to maintain its independence from the City of Los Angeles as it pioneers water purification research in aerating, filtering and treatment of water pumped from its own wells. All is well for almost 50 years...

But then the unthinkable happens. A 1971 earthquake damages portions of the assemblage and the building is abandoned in 1976 after Beverly Hills begins purchasing water from the Metropolitan Water District.

And so it came to pass that the Waterworks building faced the all too common fate of historic structures in Los Angeles—demolition. However, a glimmer of hope rested in finding an economically viable plan for reuse.

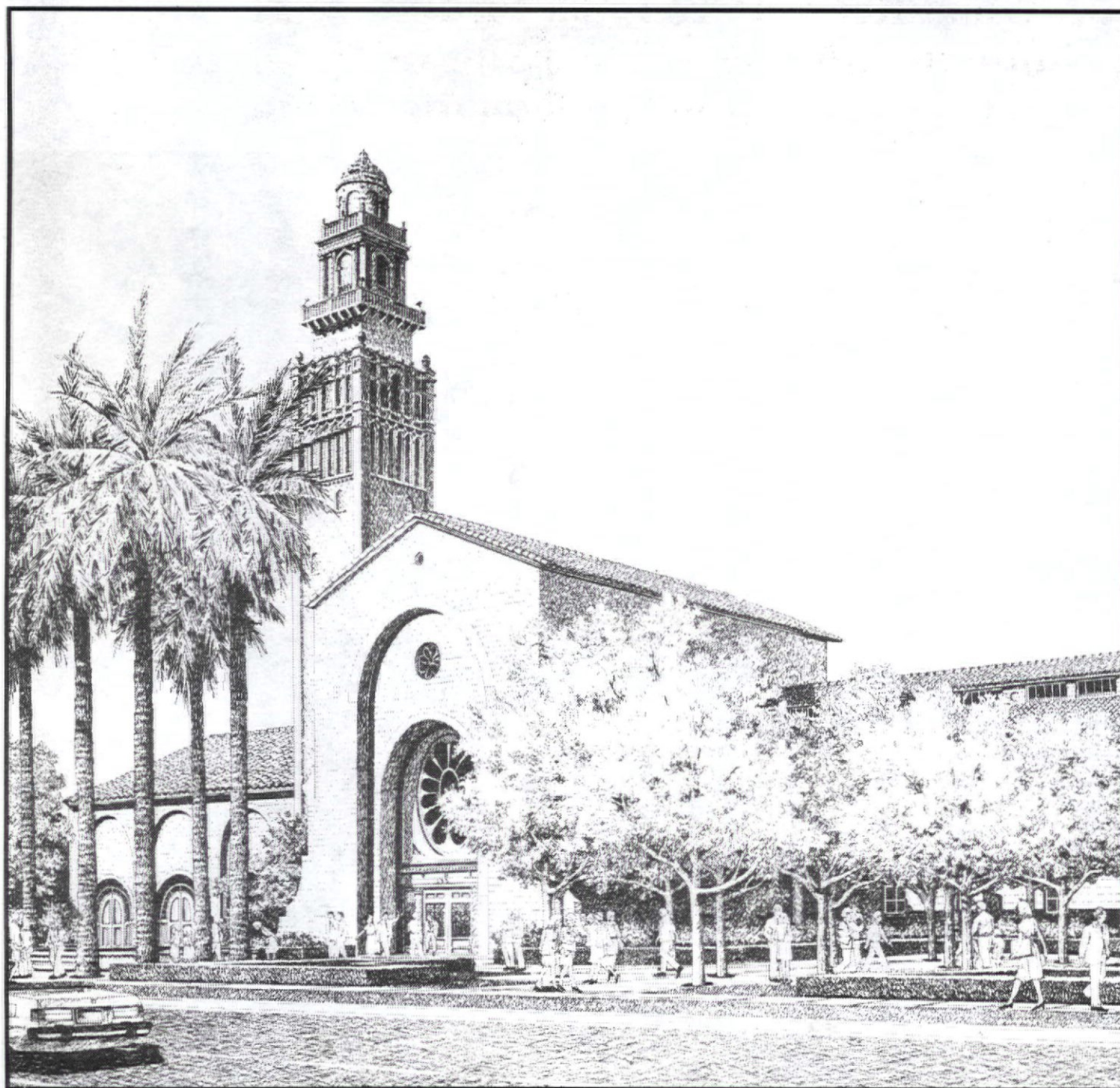
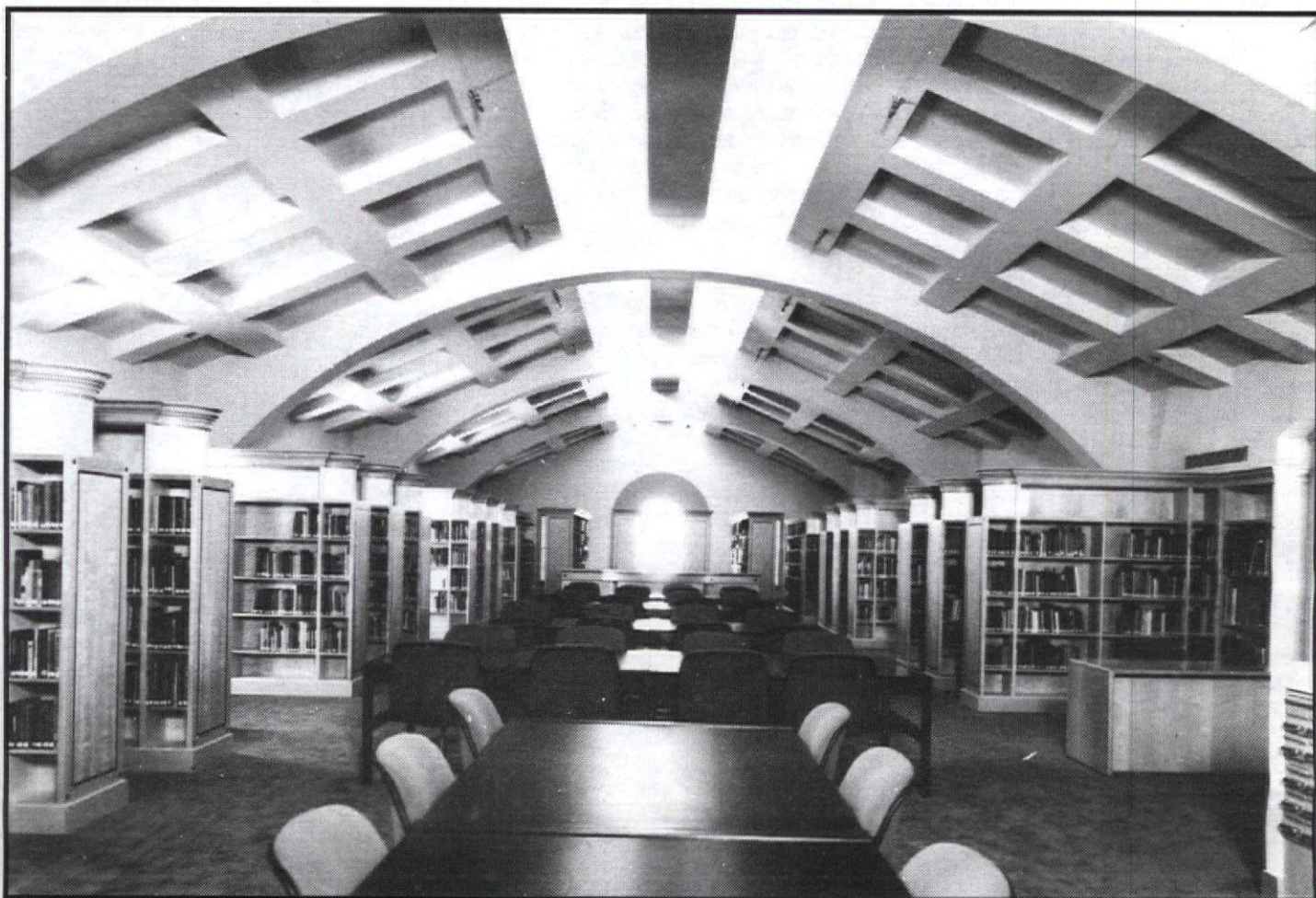
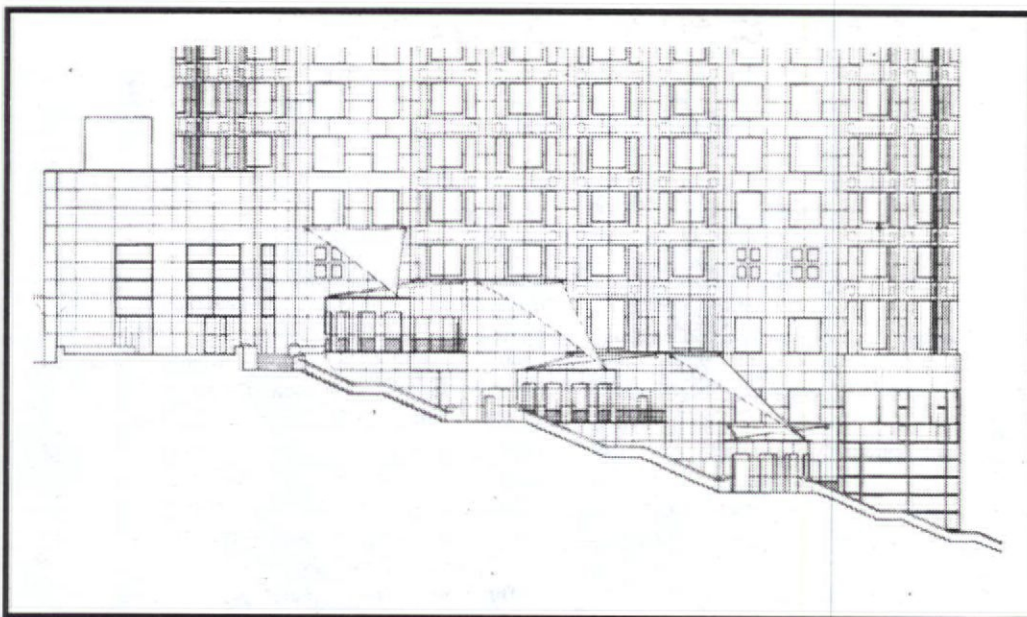
Fortunately, the Academy of Motion Pictures Arts and Sciences' search for a new home for its archival holdings coincided with petitions calling for the reuse of the Waterworks. The large interior spaces rivaled those of the finest libraries in traditional architecture and could be preserved and modernized to suit the needs of the Academy.

In 1988, the Academy proposed to the City of Beverly Hills a reuse of the building as a home for its Center for Motion Picture Study. The strong visionary direction required to foresee the metamorphosis of this abandoned structure—complete with falling plaster, broken windows, and graffiti covered walls—can be credited to Offenhauser/Mekeel Architects.

The restoration and rehabilitation of this Spanish Colonial Revival landmark and its 130 foot high Moorish style tower has taken nearly three years. Exterior work restored much of the building to its original 1928 appearance, including the tower modeled after the Giralda Tower in Seville.

The two original wings and the tower were treated differently in their design detailing, and

Right: elevation, Library Square Sails; below: Cecil B. DeMille Reading Room, Beverly Hills Waterworks building; bottom: rendering, Waterworks building as restored.



the style of the "infilled" Spanish Revival west wing successfully fits into its historic context. This new 10,000 square foot wing connects the main building with the salvaged frontispiece of the original "tool shed" and appears as original to its setting as the pieces it connects. Nowhere is this more apparent than in the board formed concrete walls, painstakingly constructed in the original technique. The two story height of the wings are flanked by roof tiled walkways, necessitated to balance facades which originally had first floor elevations concealed behind concrete water tanks.

The new exterior landscaping handled by the City of Beverly Hills is less successful. Unlike the original landscaping which was fairly lush added to the building's mysterious atmosphere, the new planting is much too timid. However, the open landscape visually links the site to the rest of La Cienega Park, across busy La Cienega Boulevard.

Surprisingly enough, given its Southern California location, most of the water purification work at the Waterworks building occurred indoors. Water was aerated in the large south wing which now houses archival storage. Sand beds filtered the water in the clerestory north wing; the Cecil B. DeMille Reading Room now takes advantage of the clerestory light while the film vault storage area replaces the sand beds. The massive rose window once concealed the controls in the head house; now it fronts the executive conference room.

Of primary concern in the design approach was that the spatial expression of the original structure remain evident in the final product. New work, including modern building and safety requirements, does not mimic the structure and is inserted without destroying the integrity or uniqueness of the spaces. In fact, the only new full height walls enclose the toilets and dark rooms. Where programmatic issues dictated full height walls elsewhere, Canadian white birch veneered partitions end below the structure and were infilled with glass. This detail is most successful at the buttressing where the "float-

Continued on 9

The Downtown Skyline: Quality at Last Meets Quantity

For most of this century, Los Angeles suppressed a building type that may be America's greatest contribution to architectural history. Between 1905 and 1957, the city banned skyscrapers by placing a 13-story, 150-foot limit on construction. The ostensible goal was structural safety, but there also seems to have been some intent to spread the opportunities for commercial real estate speculation over a wider area than a concentrated downtown would allow. Ironically, the two principal exceptions to this safety regulation were government offices—the 28-story, 454-foot City Hall, and the 18-story, 257-foot Federal Building.

At the time this law was repealed, Los Angeles had the lowest and most diffuse skyline of any major urban region, with clusters of mid-rise structures in downtown, Hollywood, mid-Wilshire, the Miracle Mile, Long Beach and Pasadena, plus a mini-tower or two in such places as Maywood, Santa Monica, East Los Angeles and West Hollywood. By far the greatest concentration was downtown, and over the last three decades, despite a sizable scattering of tall buildings in new suburban and in-town centers, it has continued to attract the tallest buildings.

When I moved here in 1966, a lifelong New Yorker fresh out of school, there were just two downtown buildings of any appreciable height—City Hall and the almost new Occidental Life (now Transamerica) building two miles to its south. To my Eastern eyes, this lack of a dramatic core skyline seemed a major deficiency, but one fortunately capable of correction through the judicious application of a few hundred million dollars. The Union Bank's first 500-foot structure was rising, about to give the city its framework and downtown its third widely-spaced anchor. Soon after, the old Crocker Bank tower (now AT&T) broke the 600-foot barrier. Sited roughly at the center of the immense triangle formed by its predecessors, it hinted that the city might one day have a visually convincing ensemble of tall buildings.

Eventually many more came, at an interesting pace, pushing the apex of the skyline ever higher while forming a critical mass along the downtown's west side, and even jumping the Harbor Freeway in search of cheap and easily procured land. But as long ago as the early '70s, it was clear that quantity alone wouldn't do the job. The quality of downtown towers was not sufficiently high, and the appearance of the skyline was hampered by two further factors. The height limit had deprived Los Angeles

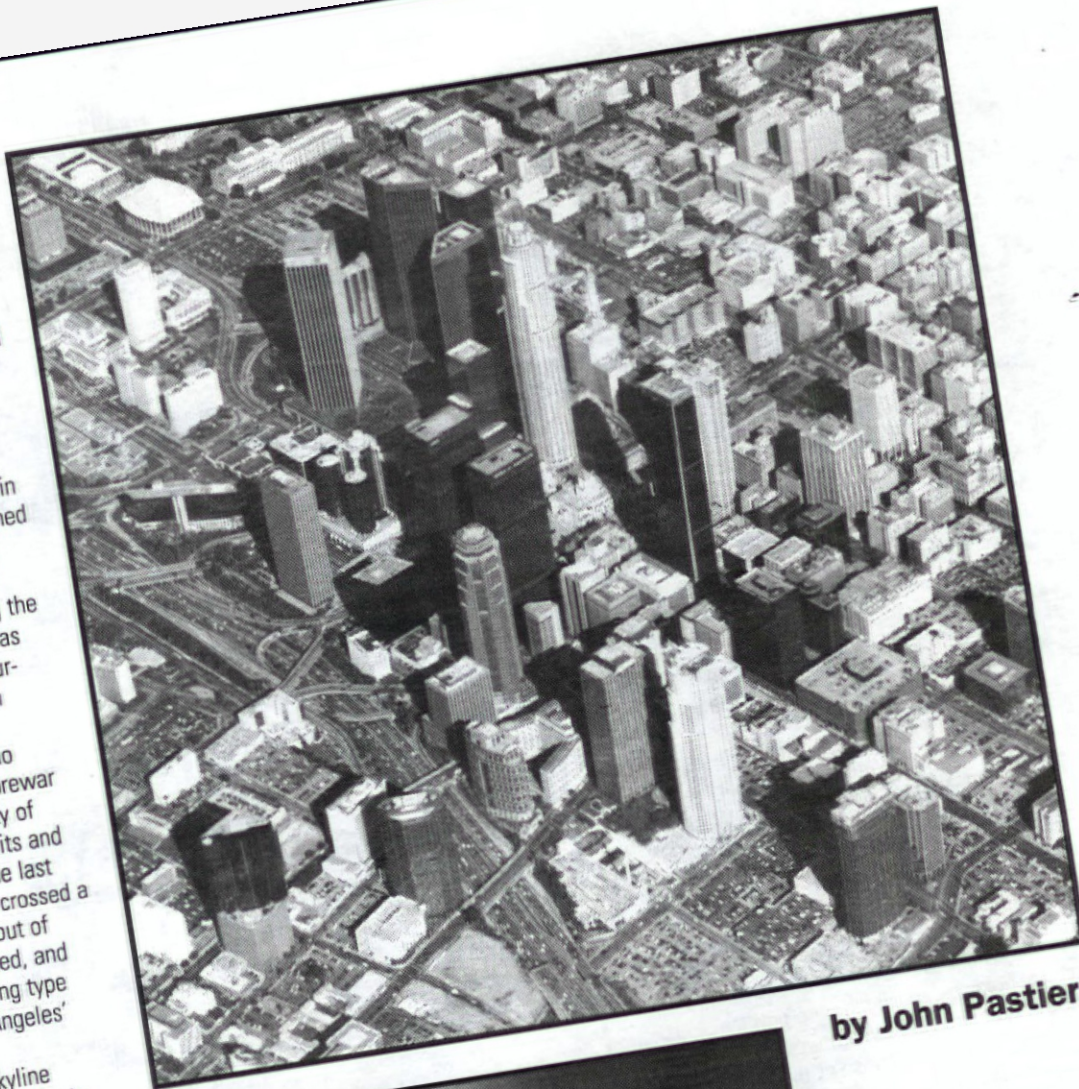
of its rightful share of artifacts from the '20s and '30s—the skyscraper's golden age. And a later regulation mandating helicopter landing pads atop tall buildings made flat-tops the standard architectural haircut, and made any graceful meeting with the sky difficult to arrange. Again safety was cited; the fire department envisioned dramatic rooftop rescues. But after the First Interstate Bank fire a few years ago, no one could recall any airborne evacuations during the decades that the law had applied. There was even speculation that the strong thermal currents of a skyscraper fire would make such rescue attempts highly dangerous.

The helipad law is still in effect, and no magic exists to give the city its missing prewar towers. Fortunately, however, the quality of high-rise design has been improving in fits and starts over the last two decades, and the last year or two shows that downtown has crossed a major threshold in this regard. Better out of town architects are being commissioned, and local firms are gaining skill in a building type that was once the antithesis of Los Angeles' architectural genius loci.

Seen from afar, the downtown skyline gained an effective focus about a year ago in Pei Cobb Freed's First Interstate Tower at Library Square. Through its stepped shape, 1017-foot height, and central placement, it provides (at least for now) a hub and a culmination of the near-random aggregation of towers built in the last quarter century. It also deflects attention from the banal older First Interstate tower that had dominated downtown for 15 years. Pei's 71-story shaft works well on the skyline because its stepping and its strongest sculptural qualities occur in its upper half, where they can register above the forest of surrounding lower buildings. Unfortunately, it is less successful at closer range than as a skyline element.

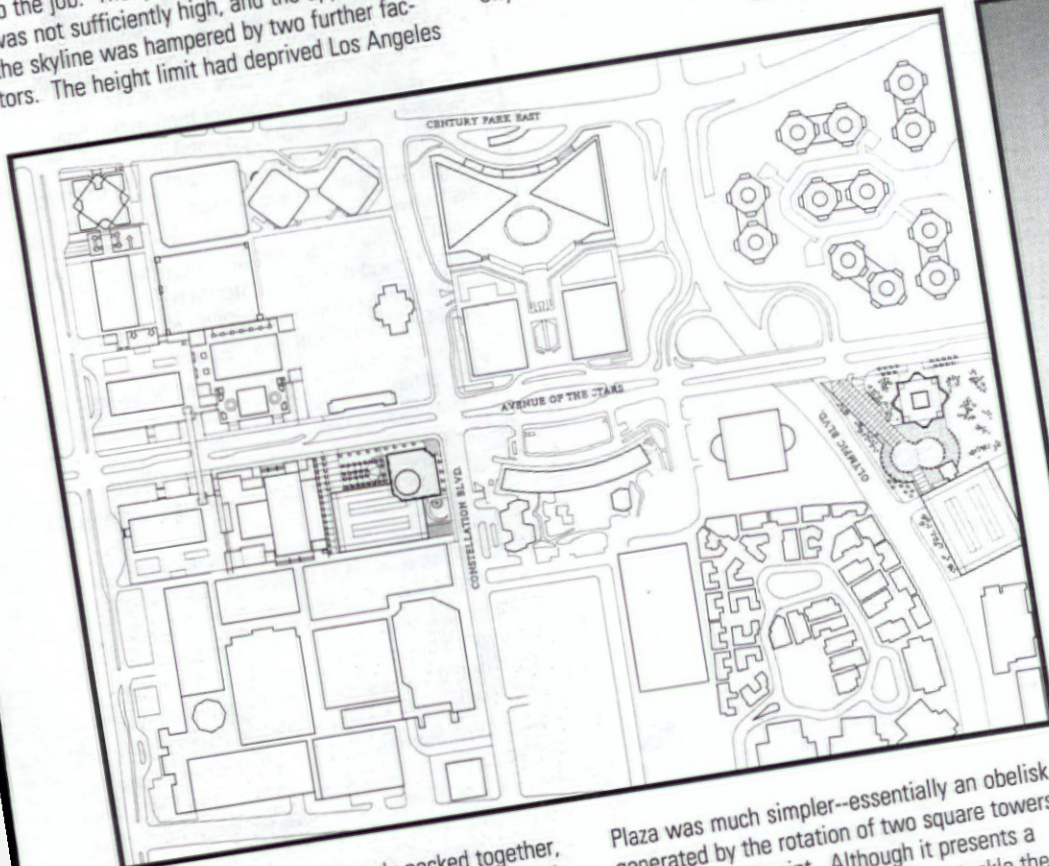
Two newer and more completely realized towers offer a fuller range of satisfactions. A.C. Martin's Mitsui Fudosan building is the extrovert of the pair, crisply sculpted, polychromatic, askew to the grid, glowingly top-lit, and sporting two generous greenhouse lobbies. Cesar Pelli's bow-fronted 777 Tower is quiet and subtle, yet no less confident. The first proclaims itself directly, the second suggests and persuades. Mitsui has an almost *deja-vu* familiarity, as though it were one of the prewar skyscrapers that the city never had. (Need one say that the Martin office was one of three architects for the City Hall, to which the new tower bears some

Continued on 9



by John Pastier

Clockwise from top: downtown skyline, aerial view (photo courtesy of the Los Angeles City Planning Department); 777 Tower, Cesar Pelli & Associates; 1999 Avenue of the Stars (photo by Erich Koyama); site plan showing 1999 Avenue of the Stars and Fox Plaza.



New York, which are densely packed together, towers in Los Angeles are often more isolated and therefore, visible in their entirety. The design must produce a sculptural object that can be seen from all sides, not just a primary facade. This lesson is clearly demonstrated by both Fox Plaza and 1999 Avenue of the Stars. The architect deserves praise for his sensitivity to these local conditions, and it is refreshing that such a prominent commission for a new office tower in Los Angeles did not automatically go to a firm in New York or Chicago. The maturing of talent evidenced by 1999 Avenue of the Stars as compared to its predecessor, Fox Plaza, is also encouraging. The design for Fox

Plaza was much simpler—essentially an obelisk generated by the rotation of two square towers about a central point. Although it presents a strong sculptural object, it does not tackle the urban agenda that the new tower does. Finally, to evaluate the success of the project from owner JMB Urban's point of view, one needs only reference the fact that coming on line during one of the most depressed real estate markets in Los Angeles history, the building was nearly 50% pre-leased.

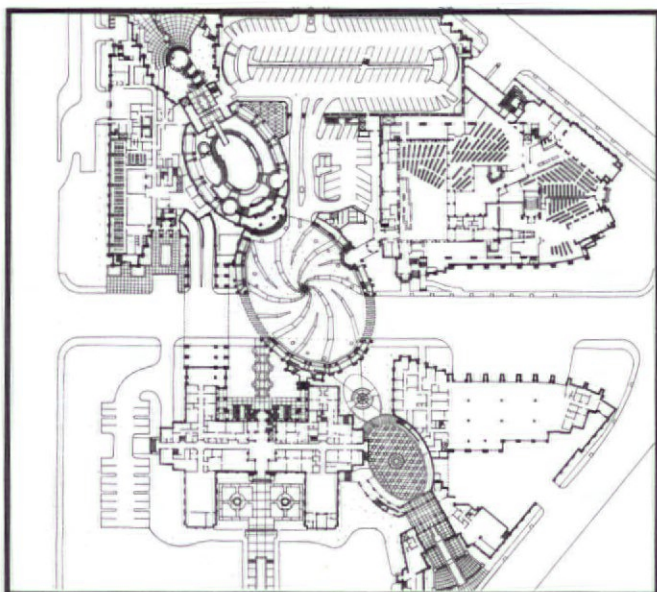
J. Peter Deveraux
Mr. Deveraux is a principal in the firm of Fields & Deveraux Architects, AIA.



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Above: bird's-eye view of civic center model; right: site plan; below: view looking through to the old city hall (photo by Timothy Hursley).



Beverly Hills Civic Center: Where the Twain Sometimes Meet

In his liner notes to the classic album, "Art Tatum/Ben Webster," critic Benny Green writes "when baroque meets baroque, there is always a slaughter of the innocents." The jazz critic is saying, in essence, that there are inherent dangers when strong styles crash into one another. One danger is that the more powerful style will overwhelm the weaker; another is that the entire composition can turn into a mess. While Green was probably not thinking about architecture when he wrote those words, they point out the perils that Charles Moore, together with Albert C. Martin & Associates and the Urban Innovations Group, took on in their design for the Beverly Hills Civic Center. That the project is so successful after attempting such a difficult strategy makes the results all the more remarkable.

In opting for a strong, extrovert style for the new buildings and remodeling, the architects took a hazardous approach to designing a civic complex around a strong, historic building. While most additions to important buildings these days are handled as background buildings, the Beverly Hills Civic Center is front and center. Yet this high stakes gamble seems to have largely succeeded. Moore/Martin/UiG found a way to bring an isolated city hall closer to the life of a downtown area; even better, they have created a clear axis and a pedestrian environment amid a jumble of streets. The shortcomings of the project, as it currently stands, are bald patches in detail, some of which can be laid to delays and budgetary problems, rather than any fundamental weakness in the diagram.

The architects took a freestanding landmark in a park as the point of departure for a sweeping, urban complex. The program calls for nearly 600,000 square feet of new construction and renovation, including new buildings for police and fire departments, extensive redesign of the library and a refurbishment of the venerable city hall building of 1931. Moore/Martin/UiG were not exactly timid about redefining the context of the existing building. The civic center aggressively cuts a new axis at a diagonal to city hall, so that the pedestrian movement within the civic center tilts toward the Beverly Hills triangle area.

The axis is comprised, primarily, of a string of elliptical courtyards. The finest is a sunken space on the northeast, where the plan seems closest to Baroque Roman. Like good Italian piazzas, this space has an inherently dramatic quality that turns ordinary events into superb street theater. (On the day that we walked the project, we saw Dr. Joyce Brothers doing a sound check in the sunken plaza, saying over

and over again, "The human heart, like the human mind, is as unknowable as it is indecipherable," her voice rising with each repetition until she was literally bellowing. The whole scene seemed straight out of an artsy Italian movie of the 1960s.) After climbing the stairs, however, we find the pavement is embedded with a "naturalistic" rock garden—very Californian, perhaps, but strangely at odds with the rest of the project. At the center of the project, we find the most spectacular image: a circular street hemmed in by a tall, exuberant arcade. According to design team leader Stephen Harby (formerly of UiG and now with Moore Ruble Yudell), this central courtyard had been designed as a paved piazza, with bollards separating pedestrians from cars, as in Italian piazzas; the city, unfortunately, preferred a traffic circle paved in asphalt. Aesthetically, the big problem with the central courtyard is the rear surface of the arcades, which are flat; from a distance, they look like big, cardboard lollipops. Harby says tilework is expected to enliven those surfaces, just as new pavement is expected to add some interest to the smallest and least developed plaza on the southwest.

Although the success of the project rests on its courtyard spaces and not the style of the ornament, the style itself is likely to remain one of the most debated elements in the scheme. Some observers find this newly coined, neo-Baroque vocabulary too confectionery, too "Disney." Yet this style is not entirely out of keeping, since the original city hall is something of a confection itself, as is the finest city hall building in Southern California: the great dome of Pasadena. Charles Moore has attempted to revive the serious frivolity of those buildings and perhaps, as well, the ones designed for the world expositions of the early 1900s, such as the buildings that Bertram Goodhue made in Balboa Park for the Panama/California Exposition of 1915. True, Moore's version in Beverly Hills does not always please. This new style seems a little too flashy in spots, even a little vulgar, at the edge of the original city hall. Yet we realize, after a while, that this style is well calculated; it is strong enough to stand against the original city hall, and yet not so strong as to result in the "slaughter" warned of by the jazz critic. Sometimes the twain do meet; perhaps all the civic center needs now is a little aging.

Morris Newman

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

1999 Avenue of the Stars: The Evolution of a Los Angeles Skyscraper

The completion of Fox Plaza in 1987 signalled a rebirth for the venerable Pereira office, now under the talented and energetic guidance of R. Scott Johnson and William Fain. The project's success in leasing and the nearly universal accolades it received from the design community prompted JMB Urban Development Company to challenge Johnson Fain and Pereira Associates to exceed their previous accomplishment by designing a new office tower for a prominent location in Century City.

JMB's new tower is located at the corner of Avenue of the Stars and Constellation Boulevard. This 39-story office tower, which contains more than three quarters of a million square feet, is at the geographic center of Century City. The building is located at the corner of the site with associated parking facilities for over 1,500 cars creating an L-shape behind the tower on the rectangular plot. The tower's unique quality is its dynamic composition in which each side changes according to the manipulation of the curtain wall. This exterior skin is composed of various layers of green and golden granites, custom aluminum glazing systems, and tinted solar glass.

At the ground plane, the primary pedestrian entrance is located at the intersection of the two boulevards. To the north is a generous

motor court paved in granite and landscaped with a grove of Sycamore trees. The sunnier, southern exposure features a "vest pocket" park created for lunch time activities. A three story arcade surrounds all sides of the main lobby. The parking structure is provided with a weather-protected elevator lobby and a small retail sales area.

Finishes in the public interior spaces are monumental and classic: pale sanded Minnesota limestone walls, green pin-striped granite paving, black french marble for accents and door transoms, and blonde Satinwood veneers in the elevator cabs. Brushed stainless steel and bronze are used on custom light fixtures and other details throughout the project. Signage and building graphics designed by Paul Hershfield Design are well integrated with their surroundings.

During an interview with Scott Johnson, the project's designer, he indicated that the primary formal decisions were guided by the importance of the intersection of the two prominent streets. This initial assumption led to the establishment of a diagonal axis in plan which influences virtually every aspect of the program. The tower plan strongly reflects this decision by centering an elliptical curve on the diagonal facing the corner. The interior spaces are similarly organized about

the same diagonal axis. The main pedestrian entrance to the tower is centered on it, as are the 40-foot high, conical lobby ceiling and the three banks of elevators arranged in an L-pattern.

The tower elevation further reinforces the diagonal axis of the plan. The elevations can be read conceptually as a series of layers or "jackets" surrounding a square central shaft. The front curved glass surface extends above this central tower like a shield. It is held on two sides by the outermost jacket which is identified by a large scale pattern of granite and glass. The rear edge of the tower reveals the central shaft interrupted by "corsets" that stitch the jacket up the back, thus completing a composition symmetrical about the diagonal axis.

Johnson's background as a designer in the New York office of Johnson & Burgee appears to have influenced his historical perspective. Philip Johnson, as much as any American architect, helped to foster a new acceptance of historical references within a modern architecture. Scott Johnson's vision for this building draws from a wide spectrum of Western architecture. The coffered ceiling of the exterior arcade appears to have its roots in either very early Roman architecture or 18th century classi-

cal revival. The severe, stripped classicism of the main lobby is reminiscent of the architecture practiced by European neo-modernists Gunnar Asplund and Jozse Plecnik in the early part of this century. As one walks about and explores the building, other influences ranging from classical to modern can be identified in the carefully studied details.

As a fellow practitioner whose roots are also with an East Coast firm known for the design of highrise office towers (Cesar Pelli & Associates), I am much more grounded in the concept of "bones and skin" (an efficient structure sheathed in an elegant curtain wall). From this point of view, it is difficult to reconcile the connection between the heavily trabecated stone arcade of the 1999 tower and the adjacent slick granite and glass curtain wall, due to the ambiguities of structure and skin implied.

Putting aside this formal argument, what I find most impressive is the considerable effort expended to make this tower a skyscraper specific to its Los Angeles locale. The blonde Minnesota limestone seems very much at home in the California sun, as do the light green and golden granites selected for the project.

However, the more restrictive zoning of Los Angeles creates the most distinctive difference for its skyscrapers. Unlike the tall buildings in

The New Modern Agenda

The following is an excerpted version of a paper delivered by Charles Jencks at "The New Modernism," a symposium hosted by UCLA on March 5.

Whenever two or three New Modernists are gathered together there is bound to be disagreement, but before we can enjoy our differences we have to agree on some rules of the game and quick definitions--what are called after events in Eastern Europe, or the Gulf War, some "defining moments."

The cliché defining moment has some use in architecture if we stretch it to cover many years. So, to anticipate Thomas Hines, we can say the "defining years" of the Old Modernism were from 1918 to 1930, what's called the "Heroic Period" when Walter Gropius was in his Bauhaus, Henry Ford was in Detroit, Le Corbusier was in his white period and all was well with modernity and modernization. Above all, Richard Neutra was in Southern California where the light-weight machine aesthetic--the "almost nothing" of Mies van der Rohe--could keep out the few drops of rain that fell and would not crack up because of a freeze. Neutra's clean, crisp architecture epitomized the Old Modernism, especially when it was photographed by Julius Shulman against a virgin landscape, for here was the promise of functionalism, beauty, low cost and social responsibility all apparently compatible.

By contrast, the defining years of the New Modernism started in 1977 when Peter Eisenman wrote his manifesto "Post-Functionalism" justifying a different sort of architecture--abstract it is true, but so abstract that it paid no attention to time and place, or the functionalism and humanism of the Modern Movement. To quote Eisenman quoting Michel Foucault, "it displaced man away from the center of his world," or to quote him misquoting Derrida, it decentered the house, and decomposed meanings into disconnected fragments. It delivered all the de's and dis's of deconstruction. At the risk of stating the obvious, this was *new* to Modernism in architecture because it was counter to the humanism of Gropius and Le Corbusier, against the progress of Henry Ford and General Motors and beyond the understanding of the man on the street to whom, at least in principle, the messages of Richard Neutra and Sigfried Giedion were addressed. Nihilism, elitism and the undisguised pursuit of cultural power were also the implicit byproducts, or the unstated goals of this new movement. Positively it breathed new energy and ideas into a movement that was almost moribund after 50 years of commerciali-

zation, an International Style that had melted into air every downtown from Hong Kong to Atlanta.

But although Deconstruction was new to architectural Modernism in 1977, it was hardly new to philosophy and literature. By then it had already swept in from Paris and taken over some East Coast establishments, conquering the literary departments of the Ivy League, particularly Yale, before it moved on to Irvine, California, a new orthodoxy that was so "doxic" that it became hard to find any professor around who would deconstruct deconstruction. As so often in history, a literary movement preceded an architectural one, and supplied the underlying ideas. Eisenman, Bernard Tschumi, Daniel Libeskind--and then Philip Johnson in the Decon Show of 1988--were doing the traditional thing and taking their lead from the reigning philosophy of the academies.

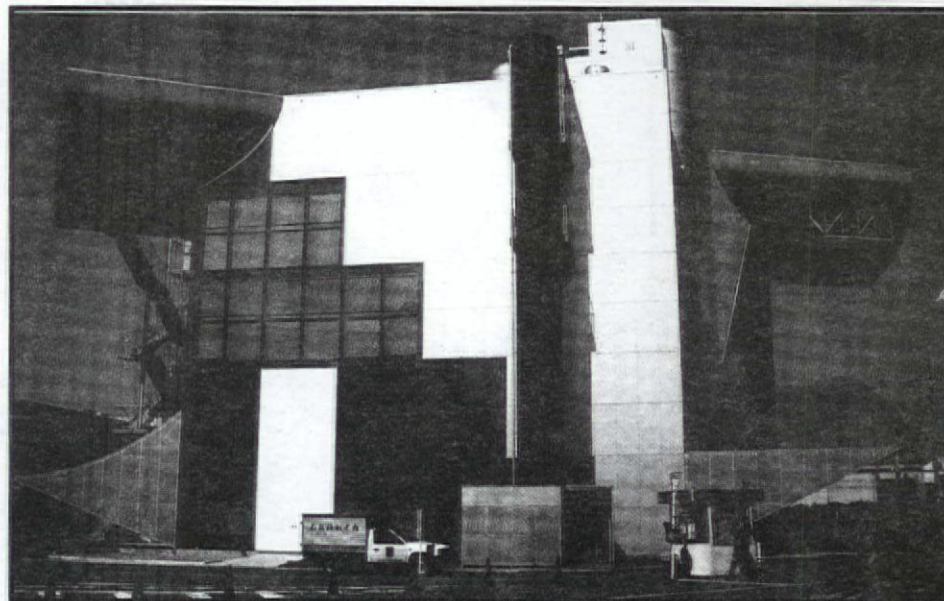
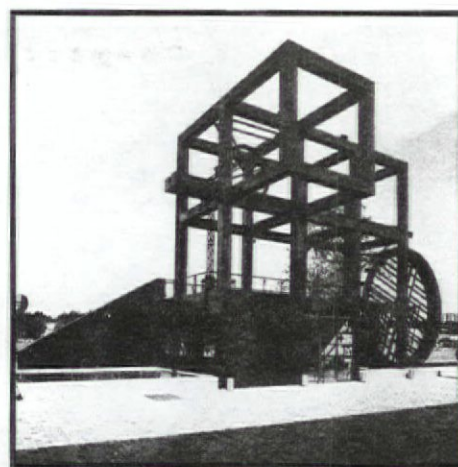
The great ironies to which this has lead, not fully acknowledged or dealt with by these figures, is clear to everybody else: how can the Decons, who are anti-establishment and practice "critical resistance" become the establishment, how can Peter Eisenman, who always claims he is a radical, resisting consumer culture, display himself in the pages of *Vanity Fair*, how can the revolutionary Bernard Tschumi accept the *legion d'honneur* for his *folies* or "madnesses," from President Francois Mitterand? I expect Tom Wolfe to tell us soon, to explain how Bernard--who once defined architecture as being akin to an act of murder and illustrated it with a man jumping out of a window (how revolutionary, how positively Decon)--how could Bernard, the advocate of architectural murder end up as the Dean of the Architectural School at Columbia University?

Whatever the explanation, it is true that Ada Louise Huxtable was referring to a Neo-Modernism about the year 1982, and soon thereafter Douglas Davis, Paul Goldberger and the New York critical three were applying the term to the work of Richard Meier and Richard Rogers. There wasn't anything as coherent and organized as a *movement*--this didn't come until everyone could agree on what they were against. It's hard to organize a movement of skepticism *in favor* of something, but on one point nearly all the fledgling New Mods could agree: Disneyland Post-Modernism was opposite the direction in which one should go. Anything classical, stable, permanent, whimsical or understandable had to be deconstructed in a frenzy of lines and anamorphic projections.

Since we are gathered here in an academic setting, we might make some distinctions that

the outside world could find a trifle pedantic, for me the important distinction between *Neo* and *New* Modern, the single letter "o" and "w" on which a lot hangs. The trouble with *Neo*-Modern, like all the "neo"-styles is that it is a little pejorative, implying something inconsequential or trivial, and like the best known of such labels "Neo-Classicism," it suggests the self-conscious revival of a dead language. But the white architecture of the 1920s never really died. Richard Meier and Charles Gwathmey took up where Marcel Breuer and Richard Neutra left off: they, like the High-Tech architects Rogers and Foster, are really "survivalists" rather than "revivalists"--Late rather than Neo-Modern.

Continued on 8



From top: Bernard Tschumi, *Folie*, Paris, 1986-7; Kazuo Shinohara, Tokyo Institute of Technology, Centennial Hall, Tokyo, 1987-8, view from south; Peter Eisenman, Wexner Center for the Visual Arts, Columbus, Ohio, 1983-9.

Commentary: A Spectator's Viewpoint

On Tuesday, March 5, 1991, the UCLA Graduate School of Architecture and Urban Planning sponsored a roundtable discussion entitled "The New Modernism." Participants included Aaron Betsky, critic; Frank Gehry, FAIA, architect; Thomas Hines, historian/critic; Charles Jencks, critic; Wolf Prix, architect; and Dagmar Richter, architect. Dean Richard Weinstein moderated the two hour roundtable which was conceived by Charles Jencks. The roundtable began with a ten minute presentation by each of the participants followed by a discussion among the panelists and then questions from the audience.

To begin, Jencks speed-read through a 15-minute oratory, borrowing a few minutes from Frank Gehry. He told us, with his usual populist clichés and hyperbole, that he was tracing the sub-movements within Modernism, particularly the seminal distinctions between "Neo-Modernism" and "New-Modernism." He also communicated his frustration at not being able to identify label Gehry, and his joys of frustrating the Deconstructivists/Deconstructionists by classifying them in his self-appointed categories.

Dagmar Richter, who noted her status as the token woman on the panel, defined her approach as a reaction against the negative and dominating aspects of contemporary culture, including Peter Eisenman, and in effect designing projects to reveal and change these horrific ideologies. She observed that through the autonomy of art and dynamic action, not unlike the German Expressionists, new urban typologies can be created, as demonstrated by her Century City project in which order for the new humanism is deconstructed based upon infrastructure systems.

Thomas Hines provided the evening's only intelligent, scholarly review of Modernism, and an insightful, stinging criticism of Jencks' misuse of critical labels. Hines suggested that when used properly, categorization enables transcendence and rediscovery. But when used by Jencks in so subjective a fashion, labelling becomes a defense for Jencks' own investment in the ascendancy of Post Modernism. Instead, Hines stated, borrowing from Mark Twain, that the death of Modernism has been greatly exaggerated and is undergoing new metamorphosis.

While we were probably supposed to take him seriously, Wolf Prix provided comic relief by comparing current architecture to decaffeinated coffee: subtract the substance and you're left with nothing but taste and smell. Prix pessimistically asserted that most new architecture only pretends to be architecture, but is really just

image and mood.

Aaron Betsky opened by eagerly thanking his fellow esteemed male panelists, confirming Richter's fears of the dominating ideology, and belying his own liberalism. He gave us a whirlwind tour of his recent book, *Violated Perfection*, about the rise of modernization and architects' use of the machine as a metaphor for the alienating nature of change.

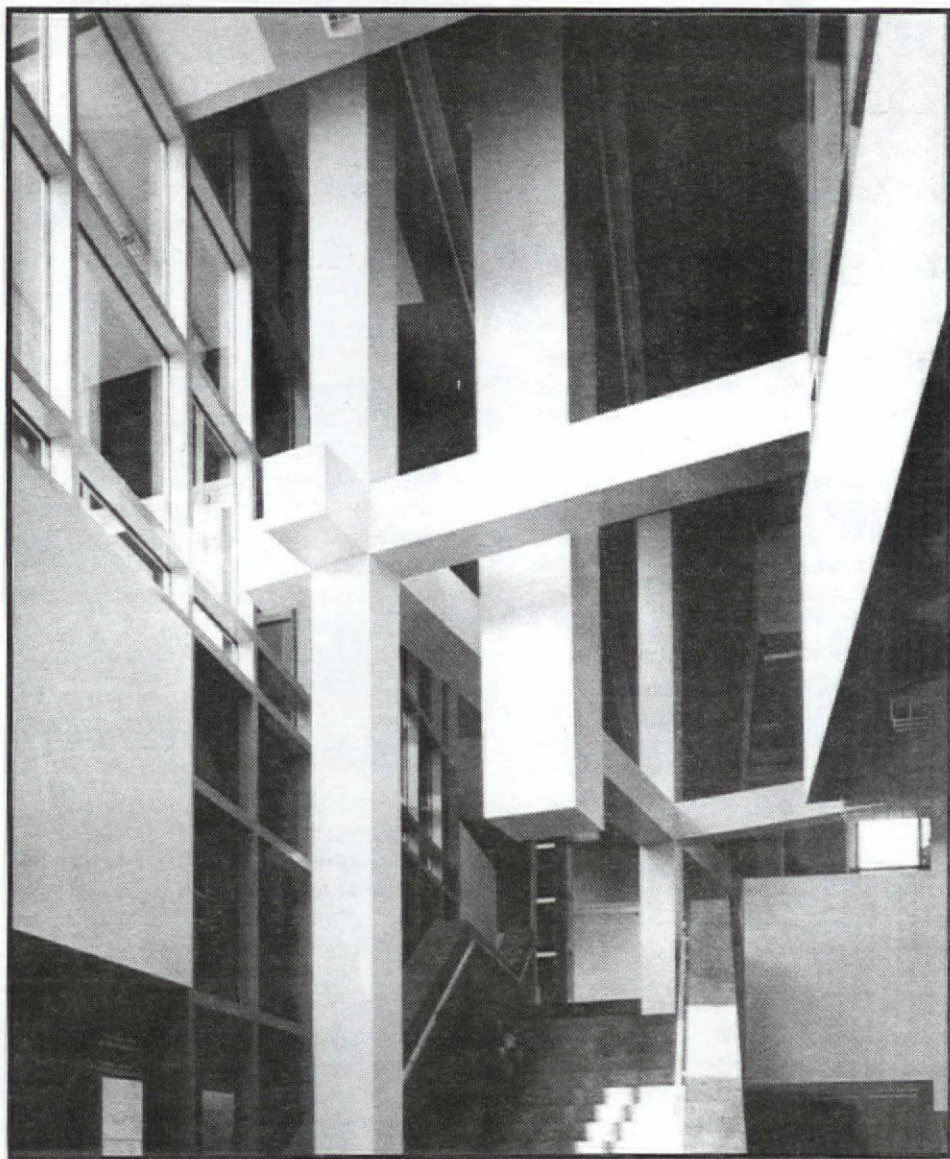
Frank Gehry began his presentation by saying that he was not sure what everyone was talking about, but he nevertheless liked "Charlie" Jencks in spite of his categories, and that he was fascinated by Peter Eisenman's ability to invent a language and then change its meanings in the middle of a script. He went on to say that he was more interested in paying attention to his own personal work, struggling within himself to resolve issues and stay on his own path, as well as meeting clients and getting projects through the building department.

While the discussion period among the panelists and the question and answer session with the audience provided equally revealing and humorous moments, it didn't provide much in the way of clarification. It was generally agreed, and well asserted by Richter, that Jencks' use of labels is a contrived marketing tool to maintain his ideology and "guru" status with populist consumers. If this event was an accurate representation of current direction in architectural theory, we are in dire straits. With statements by Gehry and Hines notwithstanding, sophist arguments abounded, magnificent articulations that combined all the right words, but were drowned out by their own deep polemic echo, emanating not from heartfelt conviction and well-reasoned thought, but as obfuscating substitutes for real insight.

There was an awesome distance between the evening's entertainment and the vital region around us, a region with magnificent evolving cultural and economic resources, hungry for a robust, responsible and principled architecture. Until architectural theory can move beyond its Modernist predilection for self-referential formalism in its myriad of shapes--post-Modernism, new-Modernism, neo-Modernism, and other-Modernisms--our art will perpetuate the sense of separateness we perceive and is perceived about us.

Marc Futterman

Mr. Futterman is Director of Urban Design for the Urban Innovations Group.



CCAIA AWARDS ANNOUNCED

As part of California Architecture Week, March 11-17, CCAIA announced their annual design awards. Of the 18 projects chosen, eight went to Los Angeles firms or projects. Honor awards went to: **Barton Phelps & Associates** for the North Range of the William Andrews Clark Memorial Library; **Antoine Predock** for a Venice beach residence; **Frank O. Gehry & Associates** for the Vitra International Furniture building in Germany; **Moore Ruble Yudell** for the First Church of Christ Scientist in Glendale; **Grinstein/Daniels, Inc.** for a Kentucky Fried Chicken restaurant; and **Skidmore, Owings & Merrill** for the Solana Marriott Hotel in Westlake, Texas. Merit awards were given to: **Steven Ehrlich/AIA Architects** for the Ehrman-Coombs residence in Santa Monica; and **David Lawrence Gray & Associates** for the Sunset Towers/St. James Club renovation.

The 25-Year Award, honoring California architecture of enduring significance, went to **Ghirardelli Square** in San Francisco, designed by Wurster Barnardi & Emmons Inc. **ELS/Elbasani & Logan Architects** of Berkeley received the Firm Award.

Reviewing Rail Transit

The Urban Design Committee devoted most of its March meeting to a subject that will have significant and long term influence on urban design in Southern California--commuter rail transit.

Nancy Michali, Manager of Rail Development

for LACTC's central area, made a special presentation of the status of the county's 150 mile rail transit system. Including future extensions and commuter rail projects (using existing commercial rail tracks), the network will ultimately expand to 300 miles of commuter rail transport.

The three major components of the system are the Blue Line (LA to Long Beach), opened in July, 1990; the Red Line, serving Central Los Angeles and San Fernando Valley (the initial four mile underground segment to be completed in 1993); and the Green Line, from Norwalk to El Segundo, following the Century Freeway (scheduled for completion in 1994).

The rail system is funded by a combination of federal, state, and local contributions and a 1/2 percent sales tax increase made possible by the voter approval of Proposition A in 1980 (35% of which is designated for rail transport).

According to Michali, in the past, rail planning has been dominated by engineering considerations, but more recently, the Commission has recognized the importance of community participation in design decisions. Because a commuter rail alters and intensifies existing land use, station design, right of way landscaping and joint development opportunities are now given more consideration. What is not clear is how much importance urban design issues will be given in the decisions involving route alignments. Given the highly political nature of these decisions, the best intentions and plans of the LACTC staff can easily be compromised.

The final decisions regarding the route alignments will be made in the next few years. For good or bad, we will live with the results for decades. One example, the extension of the light rail Blue Line to Pasadena (in the planning stage) will follow to some extent the Pasadena Freeway through the Arroyo. The Arroyo is a visual and environmental amenity in the metropolitan area that the committee has sought to conserve with respect to other urban planning proposals. Similarly, the extension of the Metro Rail Red Line from the

Hollywood and Vine station into the San Fernando Valley remains up for grabs. Some local Valley groups evidently prefer a monorail or commuter rail system as opposed to the heavy rail system designed and under construction from the Civic Center to Hollywood.

What will likely prove to be the most controversial link is the extension of the rail system to West Los Angeles and Santa Monica. There are currently at least four different routes under consideration as alternatives to the original alignment which followed Wilshire Boulevard to the west. These alternative routes were made necessary by a congressional moratorium on underground rail development in the methane gas area near Wilshire/Fairfax.

The Urban Design Committee will be monitoring the ongoing design and planning process of the rail system, and will be encouraging the chapter to take positions on the alternative proposals that come before the Commission. If 300 miles of new rail public transit to be constructed in the next 20 years is not enough to capture your interest, there are a score of other equally weighty issues. The committee meets on the first or second Thursday of the month at 6 pm in the chapter office. The next meeting is April 4.

James D. Black

Co-Chair, Urban Design Committee

CAD Committee

The reformulated AIA/LA CAD committee will meet on Tuesday, April 16, at the chapter office, to set the year's agenda, meeting dates, and to discuss relevant issues. For more information, call (213) 380-4595.

Code Talk

If you are in the dark wondering which disabled access guideline to follow, don't worry, you are not alone. On February 22, 1991, I attended the annual Barrier Free Conference sponsored by the City of Los

Continued on 10

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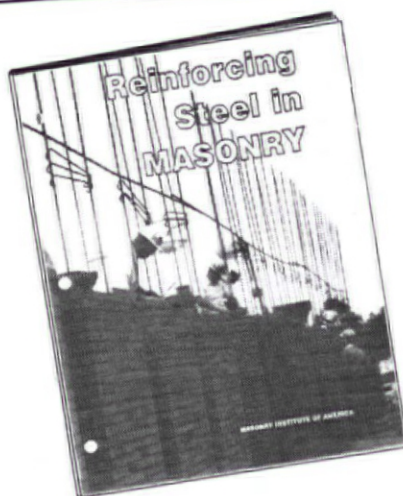
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LA ARCHITECT is published monthly except for August by the Los Angeles Chapter/American Institute of Architects, 3780 Wilshire Boulevard, Suite 900, Los Angeles, CA 90010 (213) 380-5177. Subscriptions are \$18 domestic, and \$36 foreign. Editorial 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



Ian McHarg to Speak at Third Focus Program

AIA/LA, together with Cal Poly Pomona, will sponsor its third "Focus on Architects and Architecture" program on April 22 at the Japanese American Cultural and Community Center, at 244 S. San Pedro in Los Angeles. In conjunction with Earth Day, noted landscape architect Ian McHarg will lecture on "Our Commitment to the Environment." The program will start at 7:30 pm, preceded by a reception at 6:30 pm.

The attendance fee is \$10/members, and \$15/non-members. To make reservations, call (213) 380-4595.

Delegates Requested

The 1991 AIA National Convention will be held in Washington, DC, May 17-20, at the Washington Convention Center. The three convention theme topics are dedicated to specific issues. Saturday, May 18, "In Design" features Robert Venturi, FAIA, as keynote speaker. May 19 focuses on "In Community" with Rod Hackney, Hon. AIA, Charles Correa, Hon. FAIA, and Andres Duany, AIA, as keynotes. May 20, "In Environment," features Amory Lovins of the Rocky Mountain Institute.

In addition, all newly advanced Fellows will receive their medals during a special investiture ceremony. New AIA/LA Fellows include William H. Fain, Jr., William Adams, and Rebecca L. Binder.

Chapter members who plan to attend the convention and would like to serve as delegates, and members who have not received registration and housing information should call (213) 380-4595.

Upcoming Events

The Last Remaining Seats V, sponsored by the LA Conservancy to showcase the city's historic theaters, begins Wednesday, June 5 at 7:30 pm, and runs four consecutive Wednesdays. For information, call (213) 623-CITY.

"Bare Bones" is the theme for the **1991 Aspen Design Conference** scheduled for June 16-21. For information on registration, call (303) 925-2257.

Shake Hands with Santa Fe, a two day exhibit and sale, will be held April 10-11 at the Olympic Collection in West Los Angeles. The show will feature authentic works of Santa Fe artists, designers, jewelers and craftsmen. For information, and to RSVP, call (213) 473-2836.

Winning Public Design Contracts, an AIA professional development workshop, will be held April 25-26 in Los Angeles. Call (213) 380-4595.

The Pedal for Power/Homeless Pledge Ride is seeking sponsors for a bicycle trip leaving Los Angeles on May 11, and arriving in Boston on June 27. The Boston Society of Architects' Task Force to End Homelessness will receive 50% of the pledged proceeds. For information, call (617) 566-7567.

A **safety seminar**, featuring CPR and first aid training, will be presented by the SAA committee on April 19, at the American Red Cross in West LA, from 8 am-5 pm. The attendance fee is \$60/person, or \$55/person if three or more people from the same firm register. To RSVP, call (213) 939-1900, by April 12.

Copyright law and ownership of documents will be the focus of a half-day, morning seminar presented by Natkin Weisbach Higginbotham in Los Angeles on May 7, Laguna Niguel on May 8, and San Francisco on May 9, 1991. Registration deadline is April 24, and the attendance fee is \$25. For more information concerning the program, call (714) 241-3832.

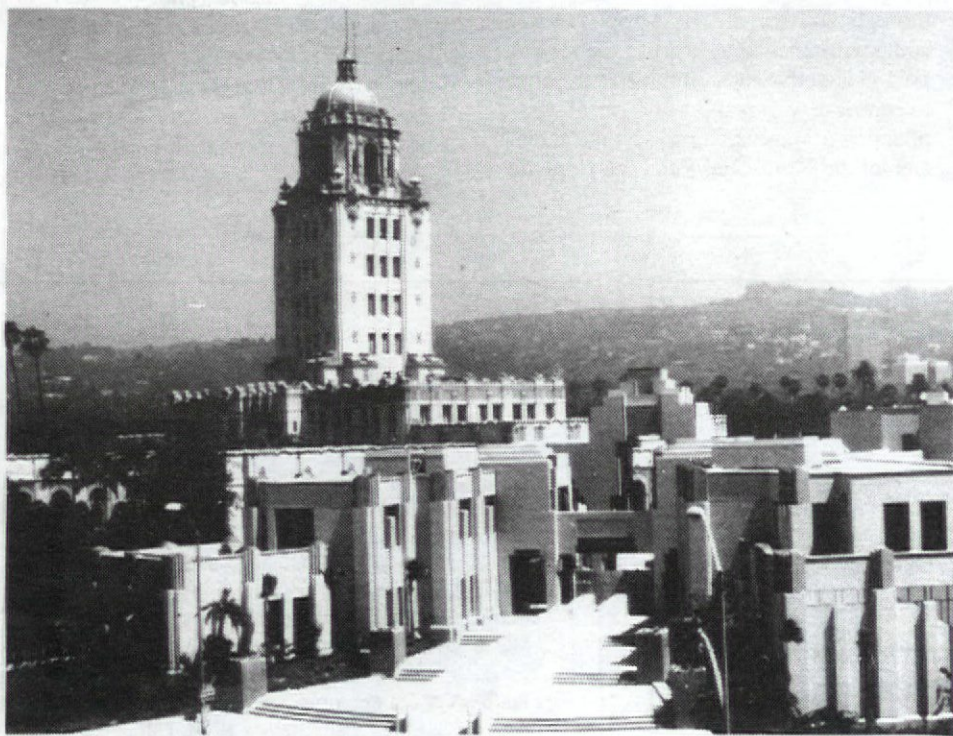
An AIA-sponsored lecture by architect **Renzo Piano** will take place in May. Call (213) 380-4595 for details.

Other Opportunities...

Southern California Home & Garden magazine is actively seeking strong residential projects in the Southern California area, creative solutions to home remodel projects, and "before" and "after" floorplans that illustrate how an architect solved a specific residential challenge. Individuals may submit photographs or plans to the magazine at: 13313 Washington Boulevard #310, Los Angeles, CA 90066, (213) 578-1088.

The AIA/LA chapter office has information on work in the **reconstruction of Kuwait** available to architectural firms. For details, call (213) 380-4595.

Cover photo: Model, view from above, the Jewish Extension to the German Museum in Berlin, Daniel Libeskind (see page 3).



Above: Beverly Hills Civic Center, reviewed by Morris Newman on page 4. Top right: Kamioka Town Hall (1976-78), Gifu, Japan, Arata Isozaki, architect (photo by Yasuhiro Ishimoto). "Arata Isozaki: Architecture, 1960-1990" will continue through June 30 at the Museum of Contemporary Art. Look for a review in the next issue of LA Architect.

In this Issue...

LA Architect's April issue examines recently completed projects in and around Los Angeles. Starting on page 4, architecture critic and planning consultant **John Pastier** provides a commentary on the development of Los Angeles' downtown skyline. **Barbara-Ann Campbell** writes on the Library Square Sails sculpture that bridges the connection between First Interstate World Center and Lawrence Halprin's Steps. **Morris Newman** offers a critique of Moore Ruble Yudell's Beverly Hills Civic Center. **Tim Brandt** examines the recently restored Beverly Hills Waterworks building, and **Peter Deveraux** reviews Johnson Fain & Pereira's 1999 Avenue of the Stars building in Century City.

Beginning on page 3, **Charles Jencks** offers his interpretation of the latest Modernism, in an excerpted version of a paper delivered at the recent UCLA symposium, "The New Modernism." In the adjacent article, **Marc Futterman** provides the contentious spectator's view of the event.

On Membership

By now you have heard of the Membership Futures Task Force report, but you may be wondering what specific changes are being proposed and how they will affect you and your membership. The vision as developed by the task force is simple: "to make AIA vital, essential, and indispensable in the year 2000 and beyond, to all architects, their associates, and those allied with them." In his "President's Message" in the March issue, Ronald A. Altoon, FAIA, briefly defined some of the specific recommendations of the task force such as the changes in membership categories and dues structure.

The task force will continue to review and refine the report prior to presentation at the National Convention in May. They want your input--the final recommendations will affect every one of us as we look to the future of the profession and the AIA.

The full Membership Futures Task Force Report is available in the chapter office. Take a few minutes to stop by, or contact the staff for a copy. Your comments will not only be forwarded to Paul Welch, Vice President of CCAIA and a member of the task force, but they will better enable the leadership of the chapter to represent your interests at the convention when the final report is presented for approval.

Your membership is important to us! For many, this year is going to be a challenge given the economic conditions and the slow-down of new commercial development. You may be questioning whether you can afford to renew your membership. But can you afford not to?

You have options. Although the renewal deadline has passed, we can work with you to help you retain your membership despite finances being tight. Please contact Kaye Winnette in the chapter office to discuss the dues payment options available.

Suzanne Williams
Acting Executive Director