



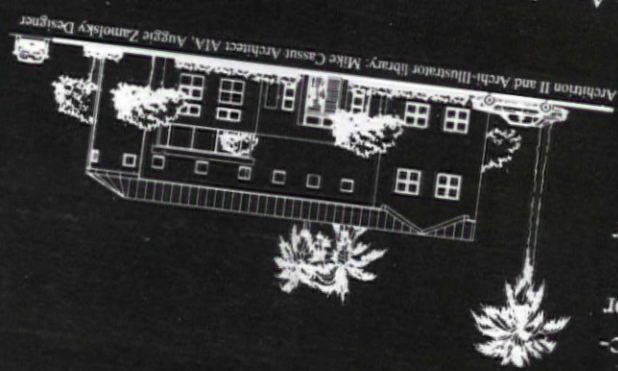
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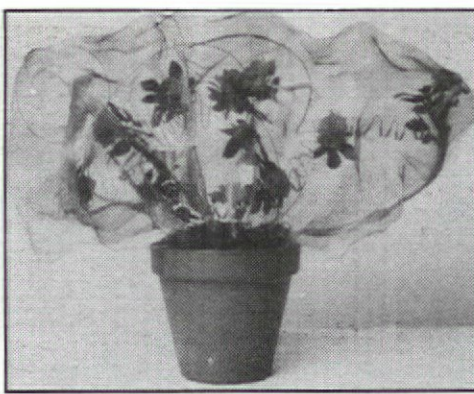
L.A. ARCHITECT

GLOOMTIME L.A.
Tales from a Recession-hit City



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

FEBRUARY



Weekend

Saturday 1

Exhibition "Architect's Office: Frank Israel & Associates," Perloff Hall Gallery, UCLA, through February 12.

Exhibition "Santa Barbara's Own: The Architecture of Luth Maria Riggs," Santa Barbara Museum of Art, through March 30. 805/963-4364

Exhibition "Tokio Marine Plaza: Kajima Corporation," Perloff Hall Gallery, UCLA, through March 6.

Sunday 2

Exhibition "Architect's Art," at the Gallery of Functional Art, Santa Monica.

Weekend

Monday 3

Exhibition "Modernist Prints from Mexico, 1920-1960," Bryce Bannatyne Gallery, Santa Monica, 310/396-9668, through March 14.

Exhibition "Broadening the Discourse: Exhibition of Women's Works," UCLA Extension Design Center, 3rd Street Promenade, through February 21. 310/393-4491.

Exhibition "Inner City Series," watercolors by Michael Lindenmeyer at the McGroarty Arts Center, Tujunga, through February 29. 818/352-5285.

Tuesday 4

AIA/LA Coffee and Conversation. 10:00-11:00am

AIA/LA Centennial Task Force. 6:00pm

AIA/LA Associates. 6:30pm

Wednesday 5

Lecture "Bruno Vigano: Idea Image Detail," USC Lecture Series, Harris Hall 101 Auditorium, USC, 6:30 pm.

AIA/LA Finance Committee. 3:00pm

Lecture Series "Residential Remodeling: A Lecture Series," UCLA Extension Lecture Series, Wednesdays, through March 11. 310/825-9061.

Thursday 6

CCAIA Executive Committee Meeting in Sacramento.

AIA/LA Urban Design Committee Meeting 6:30pm

Friday 7

Saturday 8

Program "The Edible Garden: Home Vegetable Gardening." Offered by UCLA Extension at the Prince of Peace Church, 5700 Rudnick Ave., Los Angeles. \$50.

Sunday 9

Concert "Sundays at Four," chamber music series, presents works of Mozart and Beethoven, Leo S. Bing Theater, Los Angeles County Museum of Art. 213/485-2437.

Monday 10

Lecture/Exhibition "Mistakes and Nightmares; See Lighting gone Amok!" Sponsored by Designers Lighting Forum, Pacific Design Center, Blue Building-2nd Floor Conference Center, 6pm Registration, 7 pm Program. \$5 DLF, \$15 non-DLF.

AIA/LA River Task Force Meeting. 6:15pm

AIA/LA Government Affairs Meeting. 6:00pm

Tuesday 11

Exhibition "Working with People," interactive multimedia installation, Municipal Art Gallery, Bimstad Art Park, through March 29. 213/485-4581.

AIA/LA Coffee and Conversation. 10:00-11:00am

Wednesday 12

LA Architect Editorial Board Meeting 7:30 am.

Thursday 13

Lecture/Panel Discussion "What Can Los Angeles and New York City Learn from Rent Control in Kumasi and Bangalore?" 1243-A Perloff Hall, UCLA, 2-4 pm. 310/206-7150.

Lecture "The Chinese Garden," featuring author Maggie Keswick, Perloff Hall 1102, UCLA, 7:30 pm. 310/825-3791.

AIA/LA Government Affairs Committee. Breakfast with M. Hernandez. 7:30am

Friday 14

Workshop "St. Valentine's Day Workshop," valentines for children ages five and older, sponsored by the Friends of McGroarty Arts Center, at the McGroarty Arts Center, Tujunga, 2:30 pm. 818/352-5285.

Weekend

Sunday 16

Concert "Sundays at Four," chamber music series, presents piano trios of Beethoven and others, 4 pm., Leo S. Bing Theater, Los Angeles County Museum of Art. 213/485-2437.

AIA/LA Environmental Resources Committee Meeting and Tour of ECOHOME. For reservations, call Richard Schoen at (213) 825-1345

Monday 17

Exhibition "A Look at the Los Angeles River," 7-9 pm, Artspace Gallery, Woodland Hills, through March 28. 818/716-2786.

Tuesday 18

CCAIA Executive Committee Meeting in Sacramento

AIA/LA Coffee and Conversation. 10:00-11:00am

A.R.E. Orientation. USC. 7:00 - 9:30pm.

Wednesday 19

CCAIA Legislative reception at Chantrelle's.

CCAIA Board orientation at the Sacramento Hyatt.

LA/AIA Executive Committee meeting. 4 pm **Board meeting** 5:30 pm.

Lecture "Franklin Israel: Details," USC Lecture Series, Harris Hall 101 Auditorium, USC, 6:30 pm.

Thursday 20

Lecture "The Grass Roots Environmental Movement of the '90s," Lois Gibbs, international leader on toxic waste issues, UCLA Policy Debates Series, Perloff Hall 1243A, 5:30 pm. 310/825-8957.

CCAIA Board of Director's meeting in Sacramento

LA/AIA Committe on Architecture for Health "CADD: A Design Tool," presented by Intergraph, Kaiser's Walnut Center.

Friday 21

Conference "Demystifying Development: Real Estate Basics for Planners and Preservationists," Organized by the California Preservation Foundation, 510/763-0972.

Conference Barrier Free Design Conference. Stouffer Concourse Hotel, Los Angeles. 213/485-4103. \$95.

Weekend

Saturday 22

Seminar "CAD in the A+E Seminar," by TAG Architecture Inc., 9 am to 12 noon. 818/954-8944.

Sunday 23

Tour/Lecture The work of Paul R. Williams, FAIA (1894-1980) with a lecture by the architect's granddaughter, Karen Hudson, 10 am to 3:30 pm. \$35 members, \$45 non-members. 213/744-0818.

Concert "Sundays at Four," chamber music series, presents Dame Myra Hess recitalist pianist Jonathan Shames.

Monday 24

Monday 24
AIA/LA River Task Force meeting 6:15pm

Tuesday 25

Exhibition "Spain: Real and Imaginary," Decorative Arts Study Center, San Juan Capistrano. 714/496-2132

AIA/LA Coffee and Conversation. 10:00-11:00am

Wednesday 26

Lecture "Real Estate Public Relations," covering marketing residential, commercial and industrial real estate and real estate-related services and products in today's market, UCLA Anderson Graduate School of Management. Wednesdays through March 11. \$100.

AIA/LA Government Affairs. Breakfast with E. McSpedden. 7:30am

AIA/LA Codes Committee. 5:00pm

AIA/LA CADD Committee Open House

Thursday 27

Lecture "Looking at Work," Herbert Muschamp, Architecture Editor, *The New Republic*, 7:30 pm, Perloff 1102, UCLA.

Friday 28

Weekend

Saturday 29

Seminar "Post-earthquake Evaluation of Buildings," AIA/San Mateo, Redwood City, CA. 415/348-5133.

March 2

March 3

AIA/LA Coffee and Conversation. 10:00-11:00am

March 4

Lecture Michael Rotondi, SciARC Lecture Series, Main Gallery space, 7:30pm

AIA/LA Finance Committee Meeting. 3:00p **AIA/LA Executive Committee Meeting.** 4:00pm

March 5

Lecture "Why do the Soviets Need Housing Markets?" Bertrand Renaud of the World Bank in Washington D.C., Urban Policy Debates Series, UCLA Perloff Hall 1243A, 5:30 pm. 310/825-8957.

AIA/LA Urban Design Committee Meeting. 6:30pm

March 6

Video Installation Steve De Groodt & Carol Byron; "Residue," Santa Monica Museum of Art, through April 19.

Weekend

March 8

Open House Computer Graphic and Graphic Design Program, UCLA Extension, Haines Hall, UCLA. 10 am.

March 9

Lecture "Recent Works: R-2ARCH: Ben Refuerzo and Stephen Verdver," Perloff Hall Gallery, UCLA, through March 20.

March 10

AIA/LA Coffee and Conversation. 10:00-11:00am

March 11

Lecture Avital Ronell, Author and Educator, SciARC Lecture Series, Main Gallery Space, 7:30 pm.

LA Architect Editorial Board Meeting. 7:30am.

March 12

March 13

Weekend

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) 463-4404; **Small Projects (Practice),** Donald C. Axon, AIA (213) 476-4593; **Architects in Education,** Lionel March (213) 661-7907; **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) 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 Visits for Architecture,** Jeffrey T. Sessions (213) 933-8341; **Districting,** Gregory Villanueva, AIA (213) 727-6086; **Ethics,** Herbert Wiedoeft, AIA (213)

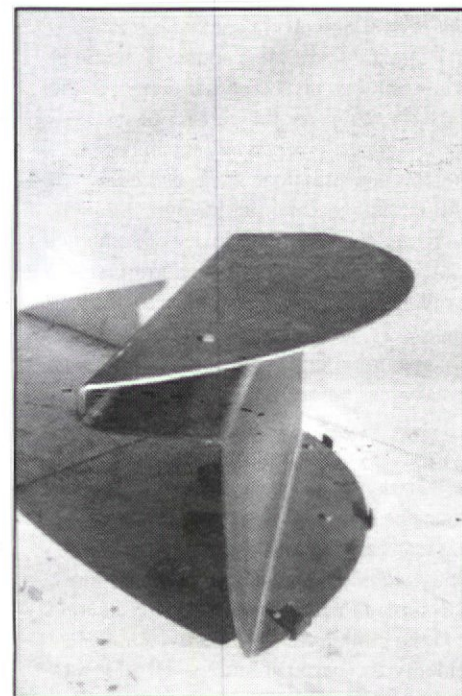
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large measure a product of European classicism and Mediterranean tradition. Today, in architecture, the US has a trade surplus. Historically, Japan has always drawn inspiration from other cultures—from Tang Dynasty China to the wholesale importation of Western models in the Meiji era. Prosperity has brought a new self-confidence. Avant-garde architects of every nationality are now rewarded with major commissions and are given a wide measure of creative freedom. American architects are more fortunate than the automakers of Detroit: their products and ideas are highly competitive. Some of LA's most inventive talents are doing outstanding work in Japan, side by side with the architects shown here.

Left: Church of the Light, Osaka, by Tadao Ando. Photograph by Michael Webb.

Below and above right: Images from the Architects Art 1992 Exhibit, showing at the Gallery of Functional Art, Edgemar, 2429 Main Street. February 1 - March 30. Architects featured include John Lautner, Neal Denari, Scott Johnson and Mary Ann Ray. Below: Foldo, T. & L., by Eric Owen Moss, fabricated by Tom Farrage. Photograph by Todd Conversano. Top right: "Amorosa" from the Electrologic Tree collection, artificial plants for the single person, by Tiziana Lorenzelli.



Density, disorder and design in Japan

The New Japanese Architecture, by Botond Bognar, with essays by Hajime Yatsuka and Lynne Breslin. New York: Rizzoli International Publications, 1990, \$50 hardcover; \$35 paper.

Reviewed by Michael Webb

Do not be alarmed by the steady hiss you may hear when you open this book; it is merely the escape of harmless gas from the overheated essays that precede a pictorial anthology of recent work by 23 of Japan's most creative architects.

Academic critics yearn, like Einstein, for grand unified theories of the universe, and Botond Bognar, a Hungarian-born professor at the University of Illinois, searches hard for explanations and a pattern which may not exist. A brief sample of his style will serve as warning: "Although Hiromi Fuji's concerns with 'architectural metamorphology, deconstruction,

decomposition or desemiologization', and 'the negativity of materialism' are basically different from those of Ando, his works, especially the more recent ones, also express a breaking down of the object of architecture."

Concealed within the the verbosity are a few simple observations. Japanese cities are (to Westerners and natives alike) visually messy labyrinths. "Tokyo is a distressingly ugly and chaotic city," remarked Isozaki, "but it possesses such mysterious vitality that building in it is a great challenge to an architect." Physical constraints—of density, disorder and astronomical land prices—explain (as much as individual impulses the fascinating diversity of the buildings shown here. Some shelter behind massive concrete bulwarks, others are fragile cocoons intended to last only until another surge in prices makes them economically obsolete. Zen-like purity and fin de siècle decadence coexist. Each of the architects represented

here is compelled to respond to realities which this book attempts to describe, but seldom shows. Few of its illustrations relate individual buildings to jam-packed streets, walls of neon and the ganglia of overhead wires. Too often, buildings are explored in isolation, as sculptural objects. It is as though one could see exotic animals only in zoos, never in the wild.

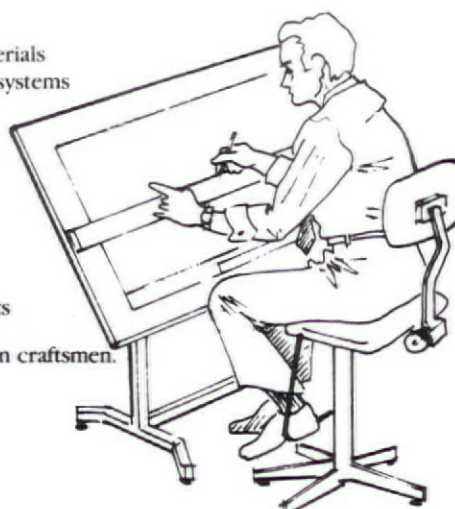
Bognar has made an eclectic sampling of the familiar (landmarks by Isozaki and Maki, Ando and Hara) and younger Japanese architects. Despite its shortcomings (no biographical data, uneven photography) it should prove useful to professionals planning a grand tour of Japan; as essential an expedition today as the tour of European monuments was to their predecessors. The current has changed direction, however. At the birth of the Republic, Jefferson found models for the New World in the heritage of the old, and the American vernacular is in

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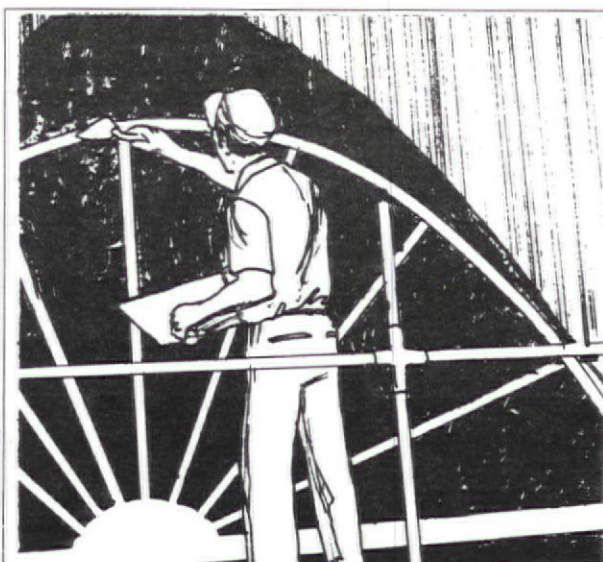
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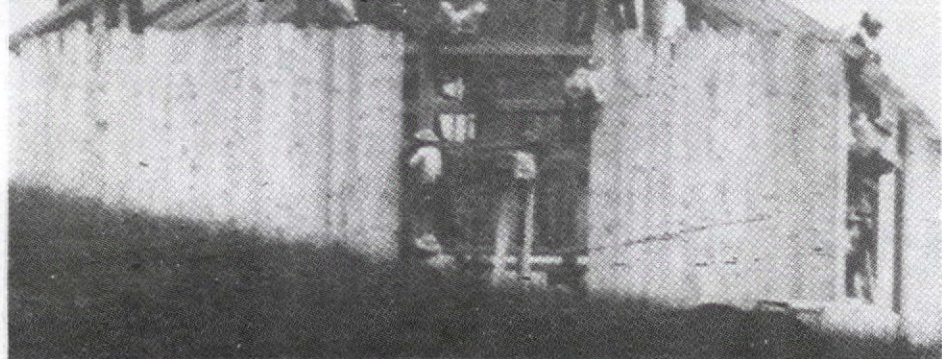
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THE ENVIRONMENT AND THE ECONOMY:

Bringing the Two Together in the American Way.

For some the recession is not merely an annoying break in the comfortable status quo, but a chastening reminder that profligate consumerism cannot sustain itself. Richard Schoen, FAIA, argues that an economic, environmental and spiritual rebirth for the US can be achieved in environmentally-responsive problem-solving.



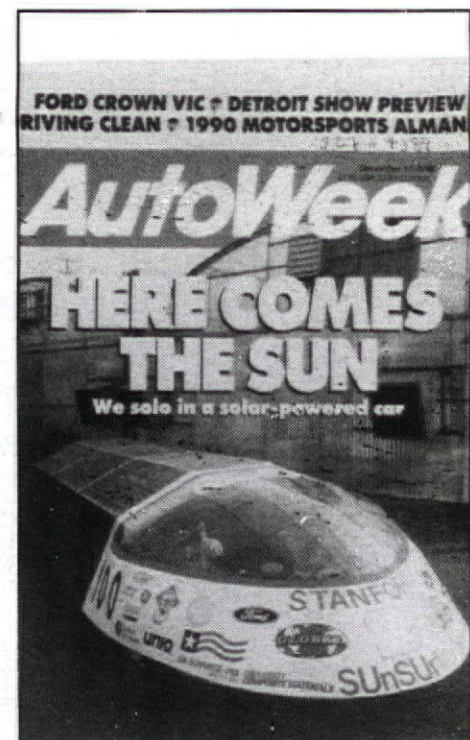
These days, one hears that the United States is the world's last remaining "superpower" but is, at the same time, in eclipse as a major economic power. The latter has understandably become a source of national concern and it is no secret that many see the "peace dividend", or the transfer of the defense budget as a primary means of correcting the situation. There can be no question that the potential for improvement and change through the transfer of so huge a resource to other purposes is enormous. However, the tendency is simply to throw immense amounts of money at our problems, in order that business and society may go on as before. The result could eclipse the defense effort in wastefulness and mindless consumption. There are lessons to be learned and they can perhaps be found in the area that many Americans are actually beginning to identify as the *fundamental* issues: energy and the environment. Yet, in these very areas can be found the guidelines for effective, and decidedly American solutions. There is an opportunity at hand not only for economic rebirth, but also a rebirth of the national spirit, a national psyche grown soft and unthinking after several decades of constant consumption and profligate waste. There is the possibility and the need for both an economic and social re-dedication to an American way of getting things done that had been the focus of much of the world's admiration for over 300 years. It can be hard, particularly during a recession, to see how energy, the environment and the re-birth of the national spirit can be tied together. The typical reaction to mounting pressures on the American economic and social structures has been that we cannot afford to be concerned about the environment, as it will make us still more non-competitive in the global marketplace. One needs to look back to the early 70's for at least one kind of instructive response to that argument. Back then, immediately following the first of two oil embargoes, and amidst demands for energy conservation made largely in the name of national security, many pointed at what appeared to be a linear relationship between American annual energy consumption and its Gross National Product, or GNP. Claims were made that a reduction in one would inevitably lead to a reduction in the other. We learned by the mid 80's that those claims had no basis in fact. The American economy had simply gotten so lazy and

wasteful that it preferred to overpower problems with energy rather than working them through in carefully calculated responses. As a result, energy use in the design, production and use of automobiles and buildings, as well as in industry and agriculture, had been *allowed* to become staggeringly inefficient. Following the embargo and the resultant skyrocketing prices of fossil fuel and expensive by-products, it became clear that, by applying the most straightforward means, the elimination of what was totally unnecessary energy fat in all those areas of the economy could, in fact, be an easy and often very profitable activity. In the mid-70's, for example, a breed of building energy efficiency consultants grew rich by charging no fees for their services. They merely asked for ten to thirty percent of the savings in the building's monthly utility bill for the ensuing year! Other examples abound in every aspect of American life. The utility companies themselves found that imaginative strategies for mandatory conservation returned large dividends. As a result, between 1975 and 1985, the American economy grew by 40%, as reflected in its GNP, while growth in national energy consumption stayed absolutely flat. Such a result is not at all surprising. The history of this country has been one of applying intuition, initiative and inventiveness to solving problems with the least means when additional and perhaps more sophisticated methods were not available. We knew how to work with materials, applying just enough mechanical advantage to comply with the forces of nature rather than overpowering them. The result was the quiet elegance of the Shaker chair, the straightforward frontier implement, the buggy and the Clipper ship. We lost our way somewhere in the post-war euphoria of the fifties, when technology alone, instead of the planning and design for its intelligent use, was thrown at what problems we appeared to still have. To many, we had no problems, we didn't have a care in the world. If it didn't work, we would throw it away, and this included our cars, our clothes and even our houses. Fortunately, before we could completely metamorphose into a "Kleenex" society, we were brought up short by the oil shocks of the 70's. At the time, many of us observed that it was probably the best thing that could have happened to our society and our economy, thinking that both would be

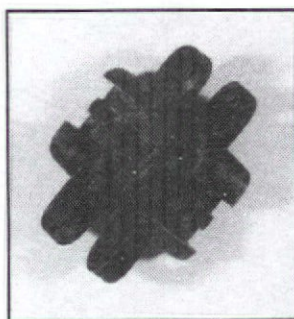
brought to their collective senses. Unfortunately, it has taken almost twenty years and the mindless consumption of the 80's to gain adequate perspective. This was a relatively short losing of the national way within a long and distinguished collective history of not merely making do with what was available, but making more out of less in ways that created objects of utility and beauty. Today, we understand that "lean" does not imply "mean". The inspired elegance of Paul McCready's Gossamer Condor and Solar Challenger, of the globe-girdling Voyager, and the aerodynamics of the Sunrayers, are clearly much more representative of our early design heritage than the C5A, the Edsel, or the 1955 Harley Davidson "Hog" motorcycle. There are countless examples in design, manufacture and business where efficiency does stand for "lean" and not "mean", and where results once again have to do with less rather than more. This may mean a little sacrifice or discomfort as was once the case in American industry, business and society. Rather than just using the "peace dividend" as a brute force jobs producer, by "rebuilding the infrastructure" through still more highways, bridges, sewers, and so on, we have the opportunity to rethink the functions which those elements serve. In the process, we can create new industries and expand traditional ones, make electric vehicles and high-speed trains, good gliders, waste products into new products, and buildings that automatically respond and adjust to the forces of nature. Even in traditional manufacture, we can think of new, more efficient, environmentally healthy ways of production. One example is the infrared drying oven on display at Southern California Edison's Customer Technologies Applications Center in Irwindale. The oven's industrial and environmental efficiency is clearly demonstrated by its application to the drying of lacquered golf-clubs. Conventional production would take three days to air-dry the 14 coats of finish applied, with the outgassing of heavily air-polluting volatile solvents as an integral part of the process. With this oven, the entire process can be carried out in three hours, with a better, more controllable result and with no injurious emissions to the atmosphere. Needless to say, this new investment in technology can pay for itself in a matter of years, if not months. If only we can rally to wise means of capitalizing on the opportunities inherent in environmental challenges, they would not be seen as constraints. In the high risk environment of the building industry, there is at present little government-industry collaboration and little "literature of innovation". Innovation is therefore scarce and tends to be lateral; that is, focused on expansion in the use of existing products and systems; rather than the creation of totally new devices. Industry innovators, having few places to go to find out about the tasks confronting testing, approval, and acceptance of their ideas, much less the cost of putting them into production, often commit the same errors as their unsuccessful predecessors. Potential users of the new technology have little time to read esoteric research reports or to track

new product development and so have little incentive to take on the high economic and legal risk of using the new technology. One example of this might be risking acceptable total building performance, such as the availability of hot water on demand, for a product such as a solar water heater that may represent only a fiftieth of its budget. There are some architects, the author included, working on cheap, "clean" building technologies (to be discussed at a later date). And there are many examples of the American spirit of *cooperation*, rather than "restraint-of-trade" collusion, which seeks to find a better, more efficient, more supportive, and environmentally appropriate ways of both confronting and taking advantage of the many challenges facing us as a profession, an industry, and a country. This is not to say that our society, in all its socio-economic dimensions, will embrace these changes immediately, if at all. But true architectural change, which goes beyond fad and popular style, comes during times of true socio-institutional change. The combination of the almost dimensionless upheaval in the Soviet Union and Eastern Europe, coupled with the unprecedented worldwide awareness of possible environmental catastrophe, creates the context for exactly that scale of change.

Richard Schoen is the Principal of RSA Architects Inc., noted for their work in Sustainable Architecture. As Professor of Architecture at UCLA, he heads several research projects in energy and resource conservation. Mr. Schoen also chairs the AIA/LA Environmental Resources Committee. For further information, call the author at UCLA at (213) 825 1345. The Editor is very interested to hear about energy-conscious innovations in building and transportation design. If you have such information, please call Frances at (213) 380-5177.



Top left: At one with nature; Amish barn-building. Below left: American ingenuity in Henry Soss' invisible hinge, turn-of-the-century. Above: Solar gain; General Motors' solar-powered car, designed by Paul McCready.



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TIPS FOR SURVIVAL IN A DOWNTRODDEN ECONOMY

By Lance Bird, AIA

The recession has had a dramatic impact on most architects. The lack of work has hurt people economically and lowered their self-esteem. But the recession can be a positive challenge. It is a time when people are forced to change and to survive. Changes can be for the better. To be successful in these times we need to learn about new opportunities, become more efficient, create objectives and focus on solutions. This is not the time to hunker down, it is the time to work smart, using all your resources. Three important issues facing architects today are: Professionalism, How To Get Work, Employment.

PROFESSIONALISM

Professionalism is more important than ever. Desperate offices are tempted to severely cut their fees. When a firm runs out of money, services may be cut as well. Quality suffers. Jobs are not adequately detailed or coordinated. Serious problems develop during construction. Contractor change-orders ensue, and the owner realizes that the architect has provided a second rate service. SERVICE

Our firm has been successful by promoting quality architectural and engineering work. Our message is that complete A&E services save the owner during construction...and that savings can be tenfold. Enlightened clients understand the importance of high quality design services.

GOODWILL

Architects can promote goodwill with clients and prospects by sharing their knowledge of current issues. For instance, the Americans with Disabilities Act (ADA of 1990) puzzles most people. Share your understanding of the impact of this Act with former clients and new prospects through seminars and mailings. Join and participate in professional associations that your prospects belong to. Share your knowledge to help build a professional relationship with future clients. GETTING WORK

Each of us have our own strategies for getting work. Some are more successful than others. Certainly firms specializing in commercial work have been hit the hardest and must struggle to diversify. Identify the

growth markets, such as health care, entertainment, high-tech (R&D), higher education, transportation and environmental design. For instance, HMO's such as Kaiser Permanente are enormously successful today; they have responded to a need and have an intense construction program for facilities to serve their clientele. Freeways and mass transit have received enormous public funding.

GOOD STOCK

Identify the strong stock performers. Successful firms grow and need space.

JOIN FORCES

Evaluate your own firm's strengths and match these to the needs of the growth markets. Where you find weaknesses, offset them with associations. For instance, our firm was recently awarded a large corporate fitness center by associating with a national authority on the subject. We had never done a fitness center. Our competition had done several.

TEAMWORK

Now is the time to evaluate your engineering consultants. Are they staying current? Are they using the most efficient tools (ie. CAD)? Do they understand the market sectors that you are pursuing. In today's competitive climate, you must assemble the best team available. Go to win, not to place.

UNEMPLOYED?

For those that have been recently laid off and choose to stay in the profession, there are viable alternatives to full-time,

permanent employment. Consider becoming a consultant, working part-time or project by project. Your client can try you out and use you only for the time needed, but you have the flexibility to continue looking for work, or to work for more than one firm at a time. There are also attractive tax advantages when self-employed.

JOBSEARCH

We are all familiar with the process of finding a permanent job. What is essential is getting a job as soon as possible. Remaining unemployed is debilitating. Treat looking for a job, like a job. Start at 8:00am and "work" all day.

FACTSEARCH

Just as a firm in slow times must find the growth markets, the unemployed need to understand what sectors are busy (ie. healthcare). If companies like Kaiser Permanente are building, what architectural firms are doing the design? Determine this by calling colleagues, reading the paper, utilizing the resources of the AIA. Once you have the list of busy firms, tailor your resume to focus on needed skills and experience. And, whenever possible, have a colleague or former employee contact a strong prospect, on your behalf, first.

STAY TUNED

Remain focused. A few finely tailored approaches to busy firms will reap greater benefits than mailing resumes to everyone in town.

Lance Bird was recently elected to the L.A. AIA Board of Directors

I WAS "THE NEW POVERTY"

A funny, poignant real-life story of one professional's struggle to survive several recessions.

By Carl Davis

In the last recession, I was "The New Poverty." TV news interviewed me, as a member of the professional classes who was in the unemployment line along with the carpenter, the auto worker, the data processor, and several others who were also part of 1982-1983 recession story. Then I had about \$50 in cash and the hope that a check would arrive to cover my rent, when the reporter sat down with me in my studio, the camera lights went on, and the taping session began. He asked me what I was going to do survive. I remember laughing, and saying I would figure something out.

Unemployment for an architect is nothing new. Jobs were not that easy to find when I left school in the early 1970's. After several short gigs with quick layoffs, I found a job that lasted several years. By 1975 architect positions had all but disappeared. I, a ridiculously low paid young architect, had risen in the hot Chicago design firm for which I worked to number one in seniority just behind the two principals, because everyone else had been laid off. The handwriting was on the wall; I was next. Luckily, I had an offer to go into teaching, that alternate career many architects choose to smooth out the erratic economics of architecture. For two years I was an assistant professor at the University of Wyoming at \$12,000 a year, and for one year I tried to be an architect in the very small town of Laramie, population 21,000 including students. It was very difficult. That recession ended, and I headed for

California. First for the regionalist redwood Holyland of San Francisco, and then the freestyle postmodern wonderland of Los Angeles. I secured a joint teaching and professional position. After two years, my contract wasn't renewed, and I went to look for a job. There were none advertised, and no leads on the grapevine to firms looking for workers. An employment agency did offer me a staff position to interview other unemployed architects. I did it for a while, but it was too depressing. I painted some exhibits. I worked as a drafter in a furniture factory; sold advertising, worked as a caterer, and any other short term job opportunities I was tipped off to. This lasted for many months. After I was able to convince my family to lend me a grand to pay some crushing bills, I retreated to an artist colony for a few months to work on a book idea. Upon my return from this idyllic experience, and with no success from the network about jobs, I went to register for unemployment. My first time ever. The lines were very long. I stood in this line for many hours, and finally reached the registration counter. The clerk asked me where I worked. I answered "UCLA, School of Architecture." She replied, "You said LAUSD, the School District? Show me your identity card." "I don't have one, I said. She demanded again, "If you worked for LAUSD, you have an identity card!" "I didn't work for LAUSD. I worked for UCLA," I replied. She refused to believe me. How could a teacher at a university be out of work? I therefore must

work for LAUSD and therefore had an identity card. She told me to get out of the line, still twenty to thirty people deep, and find my card. I was not too happy, and stalked over to the public telephones lined up in a corner by the entry to the cavernous unemployment commission lobby. I thought I could call UCLA and get an "ID" number thus avoiding another day spent moving at a rate of three feet an hour.

There was a long line for the telephones too; and the people talked a long time. By the time I reached the phone, I was really frustrated. The operator asked for 20 cents to place the call. I only had a dime. In a rage now, I turned toward the glass exit doors, and crashed my way out. I hit the double acting doors with my open palms as if I were shoving a heavy barrel off a dock, and the glass exploded. I stopped to look at my arms; I wasn't even cut. To the cheers of my fellow unemployed, I thought the best thing to do was to just keep walking. Halfway down the block, a police officer came running from the unemployment office, and stopped me. I thought I was on my way to jail, but no, he was more concerned to see if I was hurt, and apologized for the glass which wasn't supposed to break. He took down my name and address, and let me walk off. That evening, I was called by the TV news, and asked if they could do a story on me as part of their series on "The New Poverty in LA." As I explained to the reporter, I really wasn't a good subject for their piece

because I always found a way to survive. I was an architect, and we were hardly ever rich, but we never die of starvation. They still wanted the story, and I agreed. As I reiterated these views over my kitchen table to the reporter, I could see he was uninterested. He asked me what I was going to do for money next week. I said I might paint a friend's apartment for a couple of hundred bucks. He asked me to call him before I did the job. He wanted to shoot it. Then he asked me if we couldn't go outside because he needed some atmospheric pictures, and he liked the railroad tracks behind my studio building. I was instructed to walk down the tracks and walk back kicking a few stones on the way. This is when I realized I had gotten a new job for this day. I was an actor in their recession story. When I asked if they paid, they said they didn't pay for news stories. After the segments came out, I was inundated with phone calls. Everyone loved the track sequence. The reporter was in the foreground talking about the down and out population of Los Angeles, whose dire circumstances were pointed out by this image of a well-educated professional who was barely surviving and could be seen in the background walking along the railroad tracks with gritty industrial Los Angeles behind him like a modern day hobo. I got a lot of sympathy from this. When the apartment sequence came out, showing me in painter's overalls rolling walls, I was offered many jobs. Most had to do with telephone sales; several were real estate. Some people in the desert wanted me to design them a wildlife center on spec. Soon after that I got a real call for an architectural job, from someone who never saw the TV story, but was looking for a designer and project manager. I was back to work. Now almost ten years later, I am not rich, and I haven't starved. I am the person agonizing over the layoff of our staff members, and we worry about where more money is going to come from, but I don't worry about the future. We will survive, like all the architect friends of mine who have waited tables, driven taxis, painted apartments, worked as carpenters, or sold merchandise, until the next opportunity to work on a project arrives.

Illustration by Robert Burchfield



THE WAY FORWARD

"Fundamental to this recession are changes in U.S. business that are affecting us and will help us to be more competitive internationally. But if we don't face and embrace them, we're going to sink.

First, white collar employment is down by 300,000 jobs. Those jobs — financial, insurance — are service jobs, and they are not going to be replaced because automation and working smarter have made fewer people necessary for the delivery of the same services.

Second is the orientation toward quality. Except for companies like General Electric and maverick divisions like Cadillac, established U.S. companies have traditionally been slow to embrace quality. But the start-up companies start with it.

And third is global business. This was formally the turf of only the largest corporations. But such a restructuring of commerce is now underway that very small companies today are working globally.

The companies that have embraced these three characteristics are not only surviving — they're growing.

As for architects and whether there will be a recovery in construction as we know it — because of the denser, more intense use of the currently existing stock of buildings, which are already overbuilt, U.S. companies will assign smaller square footages per employee because this is closer to global space standards. When people work out of their cars or out of their homes, they will share non-territorial space with someone else back in the office. This practice has the potential of doubling the actual number of employees per square foot. Retailing is shifting as well, because the population is not growing, and there is no need for growth in retail space. In housing, we will see the conversion of other buildings, such as warehouses, hotels, or office buildings, for residential purposes.

We can't think of ourselves as architects any more, but as consultants to the management team of our client corporation. The tools of this consultation are the buildings and facilities that we have built in the past. The implications of this new role are that we have no choice but to immerse ourselves in the client's business. We will apply our design skills to enhance the client's physical asset and its support of the client's enterprise. If we are wise, we will focus on that, not on being urban sculptors. We can't bitch and moan about the economy, but recognize that we will do design—but it'll be design that focuses on business."

Ed Friedrichs
Gensler and Associates

"The best way to combat tough times is to devise creative solutions. One of the Pacific Design Center's goals is to act as an extension of design professionals' education and marketing efforts. In the past year, we have held programs in the building focussing on the marketing and managing of architecture and design firms, and on the design considerations for VDT environments. In the next year, we are planning programs discussing the Americans with Disabilities Act (ADA), as well as designing for health-care environments—two steady growth areas—to help design professionals become more pro-active. For WestWeek 92—themed "Counterforce/Counterbalance: Emerging Attitudes and Aesthetics in a Changing World"—we're taking a look at the positive directions that have emerged throughout the past few years and placing them in the context of future challenges."

Richard T. Norfolk
President
Pacific Design Center

"My area of expertise lies in putting to better use existing retail buildings. That often means reworking and them to meet the needs of a dynamic marketplace. I think redevelopment will be the only type of development for many years to come. It is frequently economical to renovate rather than building new. Occasionally I convert an industrial building to retail use. This suits the image of the 'industrial type' retailers who are succeeding today. Companies such as Price Club, Pace, or Home Depot present the air of inexpensive goods, by exposing indoor shelving, having drop ceilings, and utilizing a plain concrete slab floor. Discount oriented retailers are doing well by offering less service, bulk buying and creating no frills. Successful Malls will stand out in this time of recession if creatively renovated with a flair of uniqueness. I envision a potential social environment drawn on the old European market place with lots of quality human interaction. Fundamentally people need people. I see every kind of social activity potentially in a mall from games for children using new technologies to better adult entertainment such as simulated adult games—role playing games. Mall developers who weren't willing to take risks did not respect the mall visitor. I am concerned that within the overall environment of a shopping center should be a dynamic social environment that can serve as a draw for the retail."

Jim Rosenfield
Real Estate Developer
UCLA Instructor of "The Game of Shopping Centers"

"The industry is flat. Margins on jobs are much tighter. Subcontractors are bidding very competitively and jobs are coming in far less than a year and a half ago. Architects are all down in manpower, especially the larger firms that were into major development projects. Most these are trying to restructure into other areas of institutional work and are quite competitive."

Jim St. Gene
Pozzo Construction

Institutional Support?

"It's nice that L.A. Architect has become relevant, recognising this depression. What's needed is building programs which rebuild America — schools, hospitals, housing, child-care centers, transportation centers, etc."

Bernard Zimmerman, AIA

"Architects have been wimps for too long. The AIA is the wimp club. We have reached the stage where the aesthetic experience of our environment is guided by people totally outside our profession. Now is the time to start standing up to inadequate public officials and planners, to get involved in construction and take back our role as master builder."

John Ash
John Ash Group

Graduate Experience

"Two years ago, when I had just graduated, there were many good firms from which to choose, offers were plentiful, and the wages were decent. Today, half those firms have collapsed or shrunk significantly, and I'm earning those same now not-so-decent wages. and I'm one of the lucky ones who is actually working. From my out-of-work ex-classmates I hear the horror stories of the market now — firms offering very low wages, keeping job seekers dangling for months before finally offering or turning down their positions, or offering two-three week stints without full-time benefits or health care. It seems as if many firms, whether consciously or not, are taking advantage of the scarcity of work in this exploitative treatment. But the worst part of the recession seems to be the rising trend of conservatism within firms, both in how offices are managed and design risks taken. The hierarchy within firms that were previously flexible and offered the young architect opportunities to learn and grow, have now become codified, and since mostly newer employees have been laid off — firms now seem top-heavy, with less promise of advancement for those of us at the bottom. Consequently, we're not gaining the necessary experience that will enable us, as our predecessors did, to branch out on our own, should the recession truly recede, and moonlighting opportunities are extremely slim. Let's hope the economy picks up soon because its incredibly disheartening for those of us yearning to practise architecture to suffer months (and years?) of mindless, uncreative work or unemployment."

Linda Brettler
Architect

"A complacent and elite Reaganomic environment continues to sow the seeds of starvation; Yet, the lousy business managers, self-serving stockbrokers and greedy politicians are given Chapter 11 shelter. A neglected nation where everyone is to blame fosters unemployment and denial. Recession? I call it a depression."

Susan Lugo
Architect

This time is very difficult for many but for me this is also a very positive time as it is time for reflection on architecture. Other students are only concerned about getting their internships without knowing why they want those internships. I am living on the minimum at present, but I think it is really important to go through this stage; it is an important test of values."

Wojciech Szaszor
Architect/Artist

SIDE-EFFECTS Related Professionals Give their View

"The recession has had a substantial impact on the model building industry. Furthermore, this recession is not confined to the United States of America. In the past modelmakers have been able to supplement their work with projects from abroad. At present this is possible only to a small degree. Our sister company in London (Presentation Unit) is experiencing identical conditions.

I feel the recession will have some long term positive effects for our company. Tight budgets on our projects have compelled us to refine our operating costs and rationalize our entire management structure. For example, each project is broken down into sections, such as; Design, Machining, Fabrication, and Painting, using a computer data base to log actual man hours spent enables us to analyze performance and costing after the project is completed. We have also researched different materials and suppliers as well as new techniques to lower our costs.

More emphasis has also been placed on presentation study models and competition models. We find ourselves interacting with architects much more than in years past. It is very interesting learning the history of a project and the reasoning behind certain design elements. The relationships we have established with architects and developers as a result have been very pleasurable experiences that I feel will be a good foundation for future successful business."

David A. Wegter
Senior Project Manager
Dimensional Presentations Inc.

"My office, Barry Zauss & Associates, creates architectural renderings. Like others, we've been affected by the current recession. But I continue to be amazed by the resourcefulness of our clients. Interestingly, there are pockets of development in what would otherwise be dry areas, such as Burbank and Monterey Park. Disney has an ongoing architectural program, and shopping centers are still hot in those culturally defined communities that can sustain them.

Lately, we've been involved in a few pre-schematic projects where we've been asked to create detailed airbrush renderings with precious little design information. The intent has been to market the project, with minimum up-front costs, to foreign investors.

Based on the previous six months, 70 percent of our work has been divided between medical and (surprisingly) commercial projects. Institutional is next at 15 percent, with the balance taken up by housing, interiors and industrial buildings in that order. Foreign work is active (South Korea, Japan) and there is still the occasional competition.

There's a stronger demand than ever for winning presentations on tighter budgets, in order to secure projects, gain approvals, and generate capital. Our response to this has been very direct.

First, we've lowered our prices. We're working with our clients to establish fees that everyone can live with. We're in it for the long pull.

Second, we're meeting the demand for effective, inexpensive sketches with our new full color pastel technique. This style is very architectural in feeling, and it's quick.

Our third response simply grows out of a nearly 20 year commitment to leading offices around the country. We will continue to give our colleagues the finest work possible, without compromise."

Barry Zauss
Barry Zauss & Associates

GLOOMTIME L.A.

Thomas . Gath . Pittas Partnership, Inc. is one of the few new start-up firms in the design community, established in August 1990, just as the recession began to take its toll. Two of the firm's three partners were former principals with the SWA Group, directing their Los Angeles office. The new firm is owned by women and specializes in land planning, landscape architecture, urban design and public participation efforts. Despite the tough economic times, Gath feels that they have done well in their first year.

"We never actually considered the recession when we started, we knew what we wanted to do professionally and just set out to do it. We have a staff, a steady client base and are operating in the black. In part, our success has been due to our small size, our ability to offer senior level personal service and to be conservative in expenditure. Many larger firms have been caught with large overhead, an office infrastructure designed for a large staff, and a more limited Client base. We have purposefully diversified so that our Clients are both from the public and private sector. Our services are equally diversified, ranging from large scale municipal master planning to landscape design. Although no field is recession proof, we have found much of our recent work to be with public agencies, universities and institutions such as medical centers. To our surprise, our landscape architectural work has also prospered. We had thought that in times like this when budgets are being drastically reduced that the landscape would be the first to go. To the contrary, many of the projects are now requiring landscape as a critical component."

Jean Gath
Thomas . Gath . Pittas Partnership, Inc.

Overall our business in '91 was about even with '92. While the diazo and photomylar business was off, all of our presentation graphics business was up. Photo, large xerox, laser color, and computer graphics were all up because our architectural customers were promoting themselves. While that's good for Blair Graphics, it's an unhealthy sign when architects are spending more money on promotional graphics than construction drawings.

the toughest part is seeing so many of our professional friends being laid off. They are the most visible current expression of what is really wrong with the architectural profession - it is underpaid. Not enough money is made in the good times to protect firms and individuals in the bad times, we see many of the architectural students from UCLA, SCI ARC and USC, and many are nervous about their future. I hope that not too many of them decide to switch careers."

Robert Blair
Blair Graphics

"The need to grow and expand is being replaced with the need to consolidate for stability and longevity. We see more individuals maintaining their autonomy and offering services on a contract basis, while established firms are looking towards collaborations to share facilities, equipment, personnel and the time and energy required to obtain work in today's economy. The challenge ahead is to use our creativity and to look for new opportunities to diversify our services."

Lisa Pound and Jorge Sciupac, AIA

GLOOMTIME L.A.

L.A. architects are suffering in what is proving to be the longest post-war recession. To get an impression of its impact, *L.A. Architect* asked a range of architects and related professionals to tell their story...

Pearls of Wisdom

"The problem is liability. Everybody's wrapping themselves in cocoons of protection. If you could remove this legal stuff, then creativity could start happening again."
Frank Gehry
F.O. Gehry and Associates

"We need to get comfortable being uncomfortable. History moves, not for better or worse but for better and worse. Why should architecture be immune?"
Eric Owen Moss
Eric Owen Moss - Architect

"Practice has been so bad that you can trick architects into doing competitions, even for houses."
Stanley Saitowitz
Stanley Saitowitz Architect

"I don't believe the 90's is the time to get involved in markets you don't know about. In this decade, you'd better have your story straight and be able to show 10 examples of what the client is after; or have some awfully good mirrors."
Michael Hallmark, AIA
Senior Vice President
Ellerbe Becket

"1992 - After years of practice, my fifth recession! The gut-wrenching experience of slow down, uncertain futures, furlough of staff, back-stabbing competition, demoralized students whose idealism is crushed by limited opportunities.
John Andrews, the well-known Canadian / Australian architect, in his characteristically rough manner compared the roller coaster cycles in the life of an architect to a toilet seat: "up and down with a lot of **** passing through."
Could there be a positive side, however? The fasting so necessary after the orgy of over-indulgence? The brilliant Louis Kahn Exhibition organized by MOCA gives possible credibility to this proposition. Was the involuntary period of fasting from roughly 1930 to 1950, encompassing the great depression and World War II — a period in which Kahn focussed on urban development and housing — the basis of Kahn's discipline which served as the foundation of his great late works?"
Barton Myers
Barton Myers Associates

"The recession is making all of us realise how much we depend on economic conditions for our work. I think this downturn is not all bad because it is forcing us to think about building in ways that are more economical and creative."
Franklin D. Israel
Franklin D. Israel Design Associates

View from Large Offices

"In June of 1990, it became very apparent that we were in for a long overdue recession. We thus explored how we were going to reduce our overhead in order to maintain minimum profits. We began by first cutting back on new hires or those employees we felt were paid at an excessive rate in relation to their level of skill. Through attrition as well as retirement, some of our more senior people and higher paid employees left the firm, the results of which were that the firm reduced its employees at all salary levels for an across the board reduction of about 30%. This has been, at minimum, a very painful experience.

Since our firm is very diverse, we feel that we will survive the recession but are obviously concerned about what the firm will look like in a few years. Our Sacramento office has grown by 25% in the past year, which is very encouraging. The amount of retail work has been fairly steady and appears at this point in time our most reliable and steady source of business.

Our most unusual projects, such as an entire campus for a flight training academy, a wholesale garment mart, a community center, the Union Rescue Mission, and a theater complex have been our most exciting and new types of work. We now have affiliations with firms specializing in public schools and criminal justice work as well as with an organization that specializes in large-scale medical complexes which we believe will be an even greater source of future work. Our Interiors Division has been very successful and has also helped in bringing in commissions that we might not otherwise have had access to. Lastly, we are providing services for clients in Japan who have projects both here and abroad. In addition, we have prospective work in Korea, Taiwan and China. We are also anticipating opening another branch office in addition to our Orange County, West L.A. and Sacramento offices."

Herb Nadel
Nadel Partnership LA

"We obviously have been hurt by this economy over the last two years and have had less work and staff reductions as a result. However, visiting consultants tell us we have more work and a better balanced mix of projects than most other L.A. firms. I think our lack of serious problems is based on Ellerbe Becket's size (nearly 100 staff nationally), diversification of building types, and history in Los Angeles.

We have had several projects put on hold in 1991; a larger number than we are used to seeing. Two of those, the renovation of the Ahmanson Theater and the design of a new arena on the USC campus, appear to be attributable to the decline in philanthropy. On the positive side, active and growing markets for us in 1992 are clearly healthcare and the Pacific Rim. Our healthcare group has grown steadily during 1991 and continues to receive commissions.

We have had a successful history of working in Asia throughout the 1980's and have completed a number of projects there, including five commercial facilities in Korea, hotels in both Japan and China, and we are currently designing a hospital in Singapore. There will be a tendency to expand into hotter markets and building types."

Michael L. Hallmark, AIA
Senior Vice President
Director of Los Angeles Office of Ellerbe Becket

"The recession is really a realignment. Such a realignment seems to occur regularly and cyclically. This one is perhaps more troublesome in America because it appears against a background of major environmental, demographic and global trade events, Structural changes in the capital markets are in evidence.

From a global perspective, American architects and, for that matter, design and service professionals in general should be very busy and continue to be busy in the business of idea creation around the world. While America may lose its competitive edge (additionally its balance of trade) in the fields of micro-hardware, appliances and agricultural commodities, our legacy of city-making, lifestyle, communications, and the use and dissemination of new culture is probably unparalleled in this century. (In the creative services sector I believe there is no international balance of trade problem).

It is critical at such times for America to identify sufficiently visionary political leadership to help us move over a reasonable period from global negotiation over spare auto parts to a futuristic offering of goods and services that will be in supply when the world markets get there."

Scott Johnson
Johnson Fain and Pereira Associates

A Word from the President, AIA/LA

"Perhaps this is the leveling or settling that is long overdue. Since the mid to late forties, we believed that more was better, and without looking back, the more we consumed the greater our appetite. We have not been asking ourselves what is the impact—on our nation, the environment, our planet—of this compulsive behavior. We are now beginning to recognize that a quick fix will not correct our course. We are in the process of a major structural change.

About a decade ago, Los Angeles had its last recession. During the recession of 1990-1991, the Los Angeles basin has lost nearly 57,000 jobs. However, the Los Angeles basin contains about one half of the total population of California and more people live in the basin than 47 of the 50 United States. This translates into opportunities. Now is the time for each of us who are providing services to the built environment and each of us who are plotting a course for the next decade to ask how one can be most effective. My firm has plunged headlong into a marketing program. Not necessarily to find new markets but rather to reexamine our own skills and how we can better perform. Perhaps this is the time to reconsider the way we organize our thinking about design.

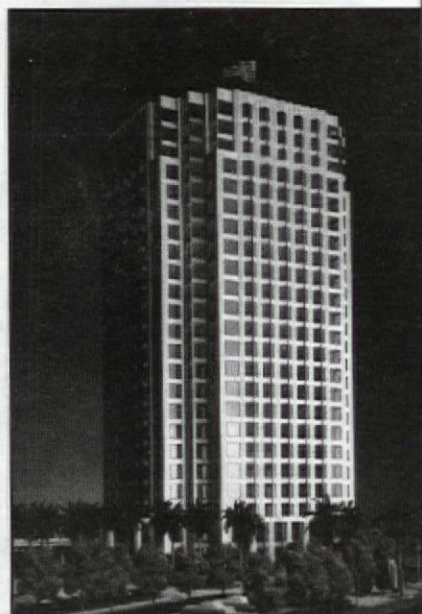
This is the time for those of us who own or manage a firm to take stock; and for those seeking employment to take stock. Take time to review those old debriefings and ask how can you sharpen up those presentations. Take another look at your brochure and how you present yourself. Is there too much fluff? Start asking yourself, "What is it that the client wants to read and what images are they expecting?" What and to whom are you marketing? Talk of the process and procedures. Find quick and effective methods of communicating. If you are providing comprehensive architectural services, how do you plan to manage the development of the documentation and administrate the contract?

Now is the time to become active in your chapter, attend those programs and seminars you have been too busy to participate in and improve marketable skills. Remember that your client or your new employer are quite possibly going through the same reexamination. If you are marketing yourself for hire to a firm, how do your skills meet their current needs? Are you merely providing a list of project types and scope? Recognize who you are marketing to and understand what is being asked of you. Recognize that though these are most difficult times, they are also most challenging. There are great opportunities available for those who reach beyond that to which they are accustomed. Broaden your vision and focus your attention on what is needed. It may be hidden in a place you had never thought to look."

Richard A. Appel, AIA
Hutner & Appel Architects
President, AIA/LA

SCALE MODELS

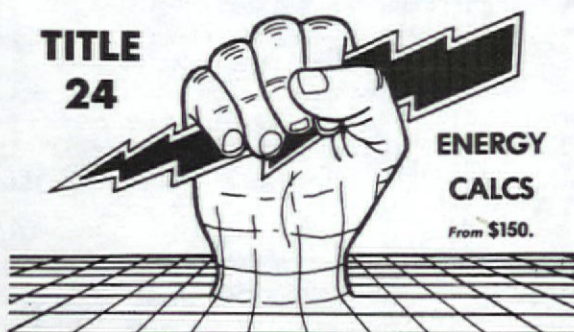
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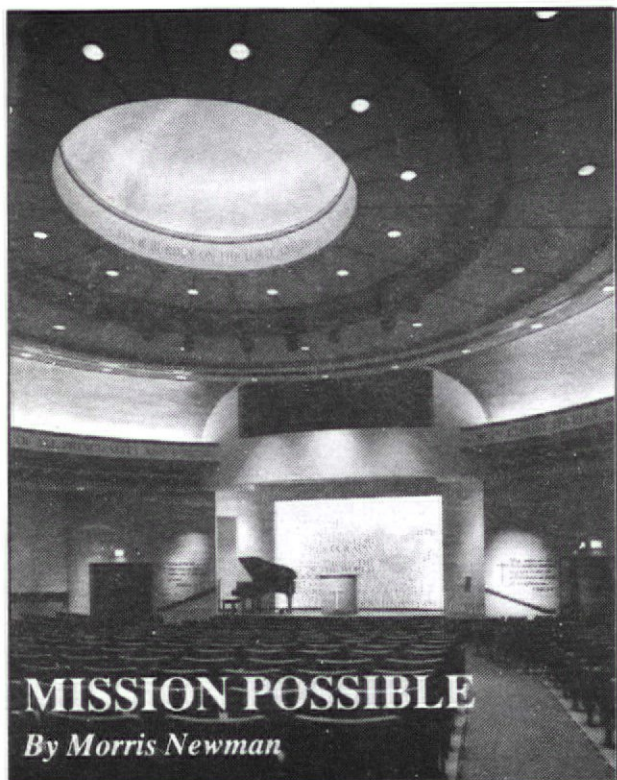
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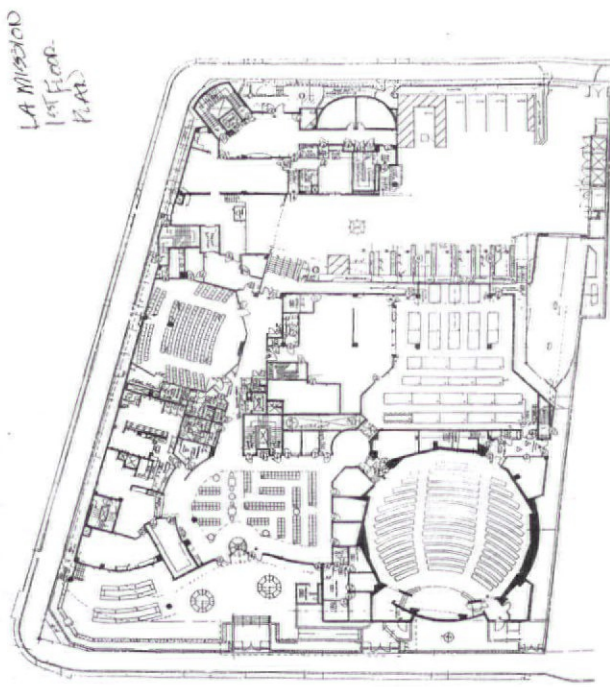
By Morris Newman

The Holsinger Chapel in Tanzmann Assoc.'s Los Angeles

These two Mission projects replace cramped and antiquated buildings that had become unworkable with the growth of the homeless population in Los Angeles; according to City of L.A. numbers, 8,300 shelter beds exist in Los Angeles County to serve a homeless population of up to 177,000 people. Together, the two new buildings represent the emergence of "a new typology," according to Nadel architect Robert Jacques. At once, the missions must provide emergency shelter and food services, health services, counselling, recreation and rehabilitation for hundreds of people daily; they must also be vehicles for Christian evangelism. The L.A. Mission has a drug-testing center and even a learning center with 30 computer stations, complete with software for building learning skills. The sometimes awkward form of these buildings reflect the difficulties and contradictions of providing shelter and outreach in a harsh environment to an often unresponsive clientele. The result, in both cases, is a sometimes disconcerting mix, in imagery, of prison, factory, hospital and church.

The program is complex in both buildings. In both cases, the clients are street-wise service providers with highly specific wish lists: both buildings have a roughly similar program of public toilets and showers, overnight rooms, smaller (and nicer) rooms for people in rehab programs, counseling rooms, chapels, "rec" rooms.

The goal is for tough, multi-purpose buildings that neither shrink from the street nor are victimized by it. And the missions must seem comfortable but not too comfortable, to discourage dependency; mission "guests" are allowed to stay four nights and cannot return for another 10. For outsiders unacquainted with mission life, the image of these buildings may appear somewhat ghastly—a Dickensian trope of crowding, lack of privacy and assembly-line processing, all occurring under the watchful eye of paternalist institutions. This does not suggest, however, a lack of compassion on the part of the missions and their staffs. Tanzmann's design for the Los Angeles Mission reflects the disciplined, almost regimental style of this century-old institution. The plan at ground level could be likened to that of an assembly line: the homeless guests of the mission go through a sequence of bathing, counseling, religious instruction and eating—in that order. Tanzmann had the added challenge of fitting the many functions into a diagram created by another architect, at the request of the client. If Tanzmann had started from scratch, "we would have preferred to do some big, simple buildings," says Tanzmann architect Carl Davis, rather than the sculptural and sometimes eccentric spaces of the existing scheme. Specifically, the homeless first gather within a fenced courtyard that seats 200 people; the city have required the missions to prevent loitering in the street, as a concession to surrounding property owners. To prevent public urination, Tanzmann specified what Davis claims is the first outdoor public toilet in a California building in 25 years; it's an off-the-shelf prison model. The guests enter the mission one by one at a contact office, which the architects call the "brain center" of the mission. Once inside the guests office, the homeless receive chits for nightly beds, arrange for the storage of personal effects, and have their initial meeting with mission counselors. From the lobby, they can enter the showers (including a separate delousing chamber) while trading in soiled clothes



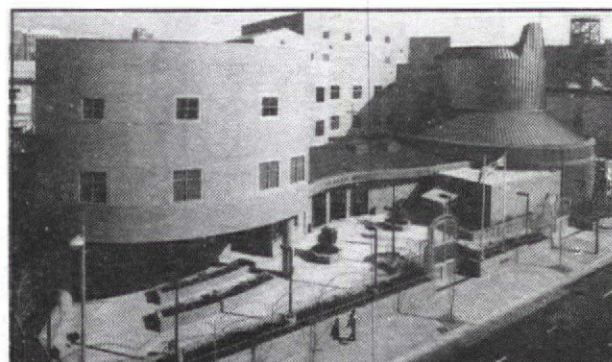
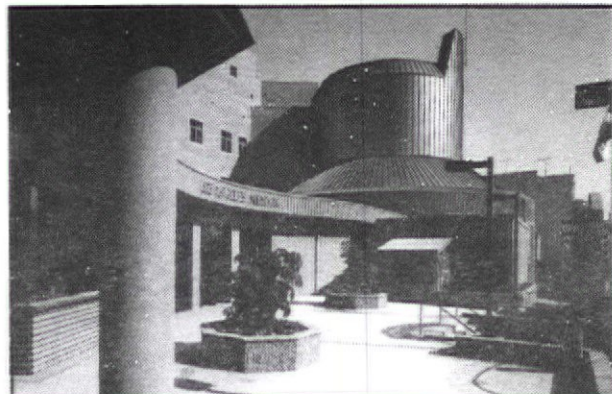
First floor plan

for clean garments. At this point, guests can either return to the street, or stay for worship services and a meal (you can't get one without the other here.) Guests proceed to religious services in the new Holsinger Chapel, an impressive round room lined with scripture; afterwards they file into a large dining hall, with abundant north light. Guests for the night ascend a tough-looking steel stair-case, wrapped around a three-story cross rendered in steel beams, to enter a clean and spartan dormitory. At all points, the architects have complied with the requests of the Los Angeles Mission to provide visibility. "Control is very important here," says Davis. The rehab program occupies the upper floors (in a Dante-like scheme, living areas become more privileged and more personal the higher one goes). Women, who have smaller facilities, are kept separate from men. Interestingly, the common areas for women look more domestic and comfortable than those for men.

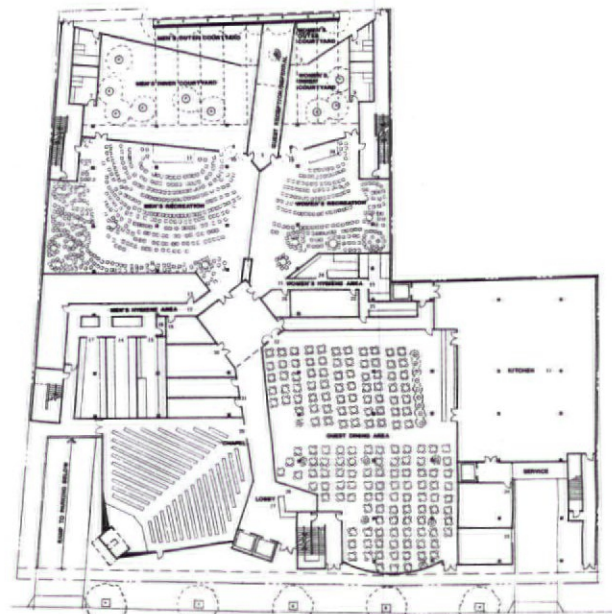
Nadel's proposed scheme for the Union Rescue Mission is larger in size, to accommodate up to 800 guests in shelter and rehab beds; the L.A. Mission, in contrast, sleeps about 300. While similar to the other mission, Union Rescue is a little less regimented; religious services are not obligatory, for example.

Like the other mission, Union has a fenced-in forecourt where the homeless can assemble; the fence of 12 columns is intended to symbolize the 12 evangelists, according to Nadel's Jacques. The ground floor is given over to recreation, hygiene, meal and kitchen facilities, as well as the chapel, which Jacques says will be simpler than that of the L.A. Mission; he envisions some Ronchamp-style windows for natural light. To provide for more daylighting, Union is divided into several wings, not like unlike old-fashioned hotels and office buildings. The ends of the wings are framed by stair towers; the tower that stands beside the chapel doubles as a sort of campanile, and is to be crowned with a yet-undecided symbol of the mission. As in the L.A. Mission, upper stories are devoted to rehab uses; participants go to higher floors as they progress through the program.

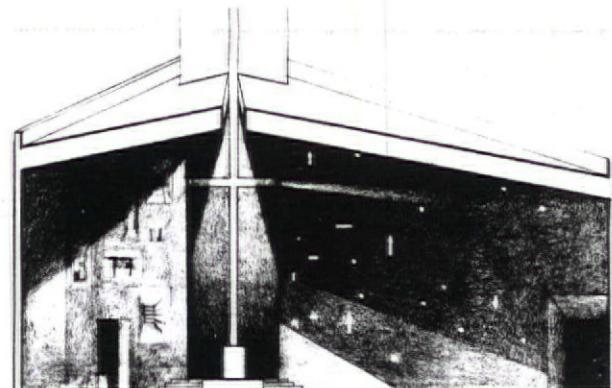
Like their clients, the missions have been kicked around a little bit, too. The missions have also found themselves pawns, or at least moveable pieces, in a land-use chess game. Although the Skid Row was originally centered around Third and Los Angeles, the Los Angeles Community Redevelopment Agency decided to move the missions farther south and east, to clean up Spring Street, where the agency has many projects. This move has occurred much to the chagrin of merchants, many of them Korean toy wholesalers, who found their industrial district inundated with the homeless and the criminals who prey on them. On the other hand, the CRA is also responsible for Skid Row taking on a more orderly, less trashed-out appearance, through the renovation of many single-room occupancy hotels. The new missions are not design masterpieces; the L.A. Mission has some funny lumps in the elevation (an inheritance from the earlier scheme) while, at the Union Rescue Mission, the powerful stair towers lend the building a foursquare look. Yet even if these projects are unlikely to bump the latest opus by Morphosis from the magazines, they are probably more important than more fashionable schemes. Charles Eames once said that "recognition of need" was the primary purpose of design. These projects represent architecture in the act of recognizing, and acting upon, urgent needs indeed.



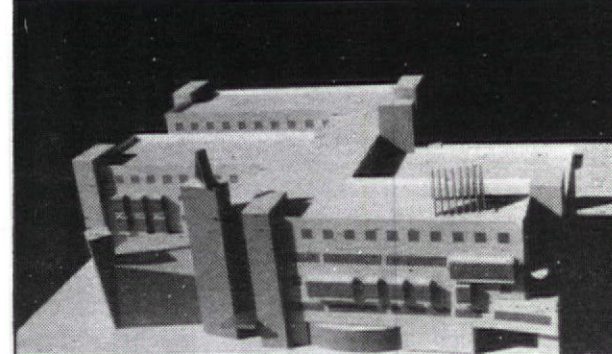
Exterior views of the Los Angeles Mission



Ground floor plan of the Union Rescue Mission, by The Nadel Partnership, Inc.



Proposed Ronchamp-style chapel



Model of Union Rescue Mission

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"The Ten Contaminants"

Stanley Tigerman, FAIA, will give his lecture, "The Ten Contaminants", at the Pacific Design Center, Green Theatre at 7.30, Tuesday, February 18. The event is presented by the Otis Parsons School of Design and AIA/LA. Call the chapter office at (213) 380 5177 for reservations.

ARE-Study Seminars Orientation

The AIA/LA, Interns and Associates are holding their annual ARE-Study Seminars Orientation on Tuesday, February 18, from 7:00 to 9:30 p.m. in Harris Hall at the USC School of Architecture. Officials from the California Board of Architectural Examiners (CBAE) are coming down from Sacramento and will be presenting the latest information concerning the 1992 Architectural Registration Examination (ARE) held later this year. For more information contact the AIA/LA Chapter Office at (213) 380-4595, and ask about the 1992 ARE Study Seminars.

WHAT HAS THE AIA DONE FOR ME LATELY?

Many architects wonder what they actually get from the AIA in return for payment of substantial yearly dues. The dues increase in this recessionary year is naturally cause for further concern. **Cynthia Weese, FAIA, Regional Director, Chicago Illinois AIA,** explains some of the ways in which the institution is looking after its members:

The recession in the building industry now extends throughout the entire country, and the National AIA is very aware of the severe problems members may be experiencing. Members need help, and the following are

some of the ways in which the Institute is trying to provide it.

In the first eight months of operation, the AIA Referral Network (National Employment Database) has responded to over 4,000 inquiries, accepted hundreds of members resumes, and made over 700 position searches for job-seeking members.

Dues reductions, waivers, or forgiveness of supplemental dues have been offered to over 3,000 members; the Board of Directors eliminated the \$25 mandatory reinstatement fee.

A six-month membership (July-December) has been offered to reinstating members. As of August 15, approximately 795 members had reinstated their memberships.

A free six-month membership and a reduced fee to begin an IDP record has been offered to 1991 architecture school graduates. As of August 15, approximately 355 new graduates have joined under this program.

The AIA is establishing more cost effective ways to provide services to its members. National has cut back 22 staff positions, for a savings of \$1,300,000. The refinancing of the AIA headquarters building saves \$130,000 for ten years. A new travel policy for both staff and volunteers will save the Institute \$75,000. Additionally, one board meeting will be eliminated next year to cut costs.

The AIA was involved in shaping the architectural provisions in the Americans with Disabilities Act. Since its passage, the AIA has developed several skills-marketing programs. The Public Affairs Department has prepared an explanatory brochure that architects are ordering by the hundreds, some by the thousands, to use in their marketing efforts; the AIA has sold close to 30,000 copies. One architect sent out 100 brochures to former and current clients and received 12 marketing leads from that mailing. Architects are speaking to public groups about the ADA and how architects can help clients comply.

The AIA is working for passage of the Surface Transportation Act, which will secure over a billion dollars for transportation planning and benefit architects who are engaged in this activity. There will be a doubling of current planning funds.

The pursuit of "Transportation Enhancement" activities in the same legislation will be worth 8-10 billion dollars over the next five years for transportation projects, which will involve historic preservation, design excellence, and community planning activities, among others.

The AIA is working for historic preservation appropriations to provide more money for architects and others to preserve and restore historic buildings. The Institute is also seeking historic preservation tax credits and permanent authority for business health care deductions and the ability of partnerships to deduct 100% of health care expenses, like corporations do.

The AIA was the first national organization in the construction industry to ask for an end to the moratorium on contract awards by the Department of Defense. The moratorium effectively precluded the execution of the DOD construction program, which amounts to approximately \$8 billion annually.

Copyright protection for architects' drawings has been legislated, after an aggressive AIA campaign.

The AIA library continues to help save architects time and money by conducting valuable research for them and by developing product information that leads architects to the information they need in their practice.

These are just a few of the ways the Institute is working to help you. Some are directly aimed toward the individual. A major thrust in the coming years is in providing useful continuing education programs for members. Others look toward establishing opportunities

CORRECTION

Design Awards Credits Switch

Progressive Corporate Headquarters, by Frank O. Gehry & Associates (December issue, p. 11): C. Gregory Walsh and Eileen Yankowski were mistakenly switched. C. Gregory Walsh is the project designer and Eileen Yankowski is part of the project team. *The Gary Group*, Culver City and *S.M.A.*, Culver City, both by Eric Owen Moss - Architect (P. 9): Entire team credits were mistakenly switched.

LETTERS

Back to basics

I am motivated to respond to Ms. Lugo's article published in your January issue of *L.A. Architect* in which she vents her irritations regarding the city's current architectural culture terming it "shameful, frivolous and sickly". The piece was a bit of a tirade, caustic and rambling. It touched on a range of topics including media hype and magazine editors, poor architecture and architects, esoteric thought and its relationship to society, permit processing, design awards, the performance of professional organizations, the work of her idols, ethics, and even the state of local construction quality.

While her incoherence was distracting if not painful, her passionate regard for architecture was impressive, and her concerns are genuine and supportable.

I am in complete agreement with the basic tenet that the bulk of the profession is confused about central issues of quality in architecture. Additionally, it is a fact that our powerful mass media engine relentlessly contributes avalanches of erroneous, irrelevancy and disinformation to the public consciousness.

The problem is ideological. And without enough truly successful contemporary models of genuine quality, the profession flounders. Architects knew what was not working, and in building ten-thousand alternatives, lost focus of the goal. Finally, the very fundamentals implicit in the discipline appear inconsequential or uninteresting. At this point, perhaps the only opportunity for advancement lies in a radical reassessment. I wonder if the profession is courageous enough to pursue the basics afresh.

James Garland
 Architect
 Santa Monica

PART-TIME FACULTY APPOINTMENTS

Positions are available to teach architectural design studio at both foundation and advance levels in the five-year Bachelor of Architecture program. Visiting appointments will be made for one or two semesters. Qualifications include advanced professional degrees and strong evidence of design achievement. Prior teaching experience is desirable. Applications will be accepted until March 13, 1992. Please send a resume, slides of professional projects, material from prior teaching (if possible), publications and three letters of recommendations to:

Robert S. Harris, Dean
 School of Architecture
 University of Southern California
 Los Angeles, CA 90089-0291
 (213) 740-2723 (213) 740-8884 (fax)

NOTICE OF POSITION

The Graduate School of Architecture and Urban Planning at UCLA invites applications for part-time, lecturer positions in the Architecture/Urban Design Program, beginning academic year 1992/93. Teaching areas may include, Architectural Design, Urban Design, Policy, Programming and Evaluation, Technology, Design Theory and Methods. UCLA is an Equal Opportunity/Affirmative Action Employer. We are interested in receiving applicants and recommendations of, minority and women candidates as well as other qualified persons.

Applicants are requested to furnish a curriculum vitae no later than March 15, 1992 to Jurg Lang, Head, Architecture/Urban Design Program, Graduate School of Architecture and Urban Planning, UCLA, Los Angeles, California 90024-1467.

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Downtown public agency has two Architect openings. (One may be filled at an Associate level). Excellent benefits along with Agency-paid PERS. Will provide architectural services in architecture, urban design, historic preservation and design review for redevelopment projects; develop architectural, urban design, preservation and planning criteria. Requires 4 yrs exp. (2 yrs for Associate level) in professional or equiv. Calif. license as registered Architect required for Architect level. Valid CA driver's license and xint driving record. Possess strong writing and drawing skills. CAD exp. desirable. Send resume by February 17, 1992 to Community Redevelopment Agency, Architect Position #2-10, c/o Human Resources Dept., 354 So. Spring St., Los Angeles, CA 90013 or FAX 213/977-1665. EOE/AA.

Technical Writers Wanted

ARCHITECTURE, the national magazine of the American Institute of Architects, is seeking freelance writers to undertake assignments for its technology and practice section. Applicants must be trained in architecture and have writing/journalism experience.

Send resume and writing samples to:
 Nancy B. Solomon, Senior Editor.
 ARCHITECTURE Magazine
 1130 Connecticut Avenue, N.W.
 Suite 625
 Washington, D.C. 20036

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PERINATAL CENTER AT POMONA

Committee on Architecture for Health.

The December meeting featured a tour of the Pomona Valley Hospital Phase I Addition. In 1986 a proposal was made for a new facility master plan, that would allow Pomona Valley to change the community's perception that this was a county facility. The first phase was the construction of the three story 190,000 square foot Women's Center. This structure will house a new state-of-the-art Perinatal Center, which will also include complete obstetrical services and a regional neonatal intensive care unit, as well as a new medical/surgical nursing unit and medical intensive care unit.

The structure will also house a new central plant in the basement, which will provide service for not only the Phase I structure, the next phase of expansion and existing buildings that will remain part of the master plan. Traditional birthing services, as well as additional LDRP (labor, delivery, recovery, postpartum) suites will accommodate about 4,500 births annually. A key design element was the use of two courtyards to create an inside-outside environment, allowing light into the patient bedrooms at the upper levels. Well-chosen colors and materials contributed to the pleasant environment throughout.

The Phase 2 element, ten years hence, will be a mirror image of the present Phase I expansion and will house a diagnostic and treatment center as well as medical/surgical beds.

The January meeting featured the national AIA Committee on Architecture for Health's "Trends in Healthcare Design", as presented by Bob Kain, AIA, of the HMC Group. For 1992, we plan a series of meetings, based upon the themes of "Business", "Tours", and "Design" and will feature each theme four times during 1992. The committee will continue to update its members with current information regarding the American with Disabilities Act, as a follow-up to its "First Look at the ADA." *Richard Checel, AIA, Chair, Architecture*

for Health

Albert Roden, correspondent

FAIN CHAIRS EXCELLENCE

William H. Fain Jr. of Johnson Fain & Pereira Associates has been named chair of the American Institute of Architects Urban Design Awards of Excellence. As jury chair, Fain will be responsible for recognizing distinguished achievements in urban design, city planning and community development.

COUNTY ARCHITECT SOUGHT

Solano County is seeking applicants for the position of County Architect. The position, which requires a minimum of four years experience as a professional architect, including responsibility for the preparation of schematic plans and specifications, cost estimates and construction plans and specifications and a California Certification of Registration at the time of appointment, offers an annual salary of between \$47,845 and \$58,156. Call (707) 421-6170.

OPEN HOUSE IN MALIBU

CADDD Committee

The committee hosted an open house at Medical Planning Associates of Malibu last December 11. The staff of MPA put on a program which included a presentation and tour of the offices, beginning with a history of the firm and an explanation of the progression of events for a typical project. MPA staff gave an overview of the computer system, explaining how the various components were used and linked together. Two projects were discussed, showing how CAD was used from programming to design development, with attribute extraction for the creation of equipment lists.

The tour included a demonstration of a portable notebook system, which enables planners in the field to modem quickie sketches

and schemes done on CAD in their meeting or hotel room, back to the Malibu office. The event ended with attendees breaking into small discussion groups around workstations, sharing experiences, and offering advice and encouragement to each other. It was a very successful and pleasant evening in the hills of Malibu overlooking the foggy Pacific.

The next program will be at the offices of Leidenfrost Horowitz Associates, on Wednesday, February 26, 1992 at 6pm. Please RSVP the chapter office ASAP in order to make a reservation as space is limited.

COFFEE AND CONVERSATION

Beginning Tuesday, January 28, 1992, there will be a coffee hour lasting from 10:00-11:00am each Tuesday at the AIA Chapter Office to offer architects currently "at liberty" a chance to meet and to find out about job opportunities.

COMPETITIONS FOR INTERNS

Architectural interns now have a chance to win national recognition and prizes in design competitions organized specifically for them. The first competition, titled *Defining the Edge: The City and the Bay*, challenges competitors to create an international meeting place at the Embarcadero. Registration is open through April 3, 1992. Submissions are due April 6, and the jury will be held April 11, at San Francisco's historic Ferry Building.

The second competition, titled *One Choice One Earth*, challenges students and interns to design a new headquarters for the National Energy Management Institute with environmental considerations an integral part of every design decision. The site is on one of the last undeveloped tracts in metropolitan Boston. The competition, which will be juried as part of the 1992 AIA Convention in Boston, opens January 1, 1992, and closes May 29. More than \$15,000 in prizes will be awarded.

For more information about AIAS competitions, contact the AIAS National Office at (202) 626-7472/ fax. (202) 626-7421.

SUPPORT FOR STUDENTS VISIONS

The Director of the Building Services Division of L.A. Unified School District, Sam Moore, AIA, has donated the proceeds of his retirement party to the AIA/LA Associates, Student Visions for Architecture Program. The event, held January 13 at the Hollyhock House, drew a crowd of some 300 to wish Sam well and to view an exhibit of children's architecturally inspired art work from schools in Los Angeles and Moscow. The donations, totalling \$4,250.00, will form the new *Sam Moore Children's Education Fund* and will be used to help support special Student Visions programs.

CALL FOR VOLUNTEERS

The Convention Committee for the Los Angeles AIA Convention, to be held from May 13 through May 16, 1994, is currently gearing up under the guidance of Larry Chaffin, AIA, and is seeking volunteers.

If you want to get involved, contact: 1994 Convention Committee
AIA Los Angeles
3780 Wilshire Blvd., Suite 900
Los Angeles, CA 90010

CHECK BINDERS PLEASE

AIA/LA Chapter staff are trying to retrieve two Design Award entry binders. Just in case they have been taken accidentally, could entrants please double-check that material they have collected is theirs. Thankyou.

DON'T MISS!

Distinguished Speakers

Tickets are now available for the special program of six lectures by internationally acclaimed architects, sponsored by The Los Angeles County Museum of Art and the AIA/LA. Speakers and their lecture-dates are as follows:

April 9, **Richard Meier, FAIA**
May 21, **James Stirling, RIBA**
June 11, **E. Fay Jones, FAIA**

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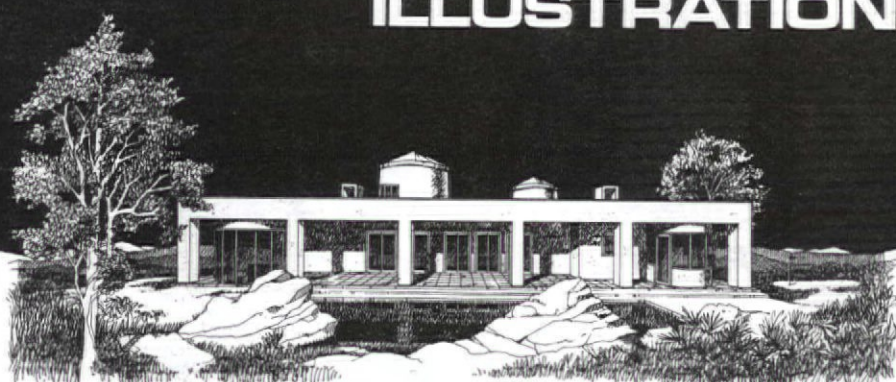
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Cover: Life's ups and downs, image of roller-coaster at Magic Mountain, Valencia, transformed on Barton Myers' scanning equipment, by Stuart Royalty.

INSIDE

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10 Michael Webb on Japanese Architecture

L.A. ARCHITECT

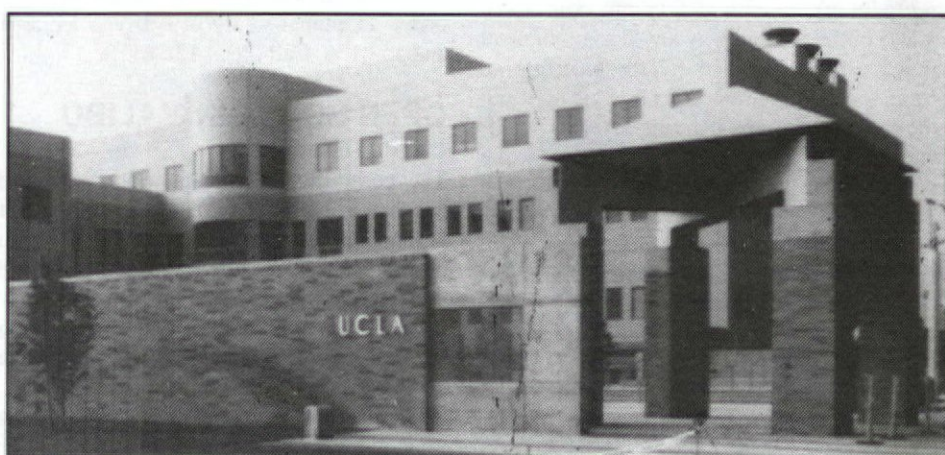
L.A. ARCHITECTS COMPETE FOR SCIENCE MUSEUM SCHOOL

Eleven Los Angeles architecture firms recently submitted schemes for a limited design competition for a new elementary school in Exposition Park in downtown Los Angeles. Sponsored by the Los Angeles Unified School District, the new school is to be built next to the California Museum of Science and Industry and is based on a joint association between LAUSD, the CMSI and the University of Southern California.

The brief called for a prototypical space saver solution, to avoid costly relocation, and included in its site the Armory, which architects could choose preserve. Though a regular elementary school, the new "Science Museum School" intends to utilise the nearby scientific resources, and also to act as a professional school for trainee teachers. It is part of a large-scale redevelopment of Exposition Park, which

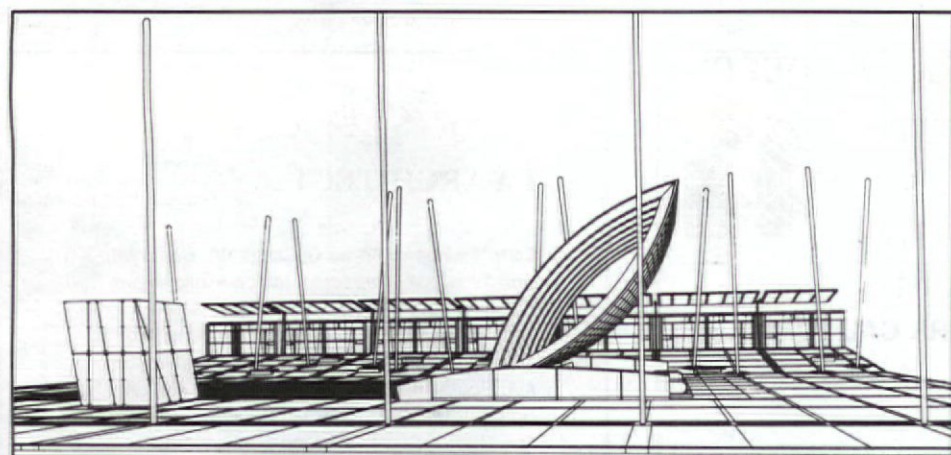
includes a masterplan and redesign of the museum. Masterplanners for the site are Zimmer, Gunsul, Frasca Partnership. The architects for the museum, and for the school, are to be released in a joint announcement in mid-February.

Entrants for the school competition are Morphosis Architects, Arthur Golding & Associates, Siegel/Diamond Architects, Miralles Associates, Inc., The Nadel Partnership, Inc., Kazumi Adachi & Associates, Inc. with William B. Hovland, AIA Architect, Angelil/Graham, Architectural Collective, Jubany Architecture, Leidenfrost/Horowitz & Associates, and Widom Wein Cohen Architects. All the schemes, including ten models, are on show through mid-February in the seminar room of the Mark Taper Hall in the CMSI.



GATEWAY TO THE SCHOOL

The new UCLA Gateway project by **Hodgetts + Fung Design Associates** is now complete. The Gateway, one of several building projects completed or underway on the UCLA campus, uses landscape and architectural amenities to weave together a series of disparate buildings and undefined spaces into a cohesive and varied pedestrian experience that defines the UCLA portion of Westwood Village. Elsewhere on campus Hodgetts + Fung are starting construction of a 36,000 square foot tensile structure with a high-tech aesthetic. This temporary structure will house the contents of Powell Library for 3-4 years while the original building undergoes seismic restoration. The practice is presently working on a feasibility study for a multi-use project in Hollywood for the CRA. By Penelope Starr.



Metro Red-Line Station, by **Ellerbe Becket**

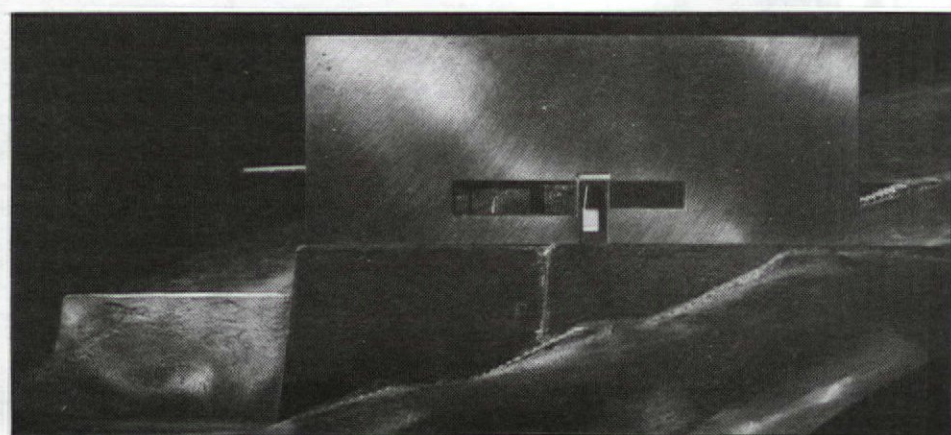
L.A. ARCHITECTS VERY PROGRESSIVE

Los Angeles architects dominated the role call of winners of the 39th Annual P/A Awards, announced in their January issue. Shown above is **Ellerbe Becket's** design for the *Metro Red-Line Station* and, below, a project for *Topanga Canyon House* by **Daly, Genik**. Other L.A. winners were the regularly awarded West Coast experimentalists:

Yuzen Vintage Car Museum, **Morphosis**; *Samitaur Offices, Los Angeles, P & D Guest House, Tarzana*, **Eric Owen Moss - Architect**; *CDLT 1,2: Rotondi House Addition, Los Angeles*, **ROTONDI**; *American Center in Paris, University of Minnesota Art Museum*, **Frank Gehry & Associates**.

GREAT WORK BY SORIANO DESTROYED

Fire recently destroyed the Ledler Foundation in Burbank, an invaluable collection of music manuscripts, collected over many years by businessmen Laurence Deutsch and Lloyd E. Rigler. While the *L.A. Times* story dwelt at length on the contents, it mentioned only in passing the building itself, which was in fact a significant work by Raphael Soriano, FAIA. Built in the early fifties, the former "Adolph's Meat Tenderizer Plant" was, in the opinion of Julius Shulman, Hon. AIA, "a slick, polished industrial facility and most refined example of the art of architecture of the period." See next month's *L.A. Architect* for an illustrated "obit" by Mr. Shulman of this lost work.



Topanga Canyon House, by **Daly, Genik**

DEMOLITION NEWS

Update On May

A public hearing for the proposed Park La Brea development project, which calls for the demolition of the historic Wilshire/Fairfax May Co. Building, was held before a City Planning Administrator and a Zoning Administrator December 9, 1992. Testimony was submitted by several preservation groups including the Los Angeles Conservancy and surrounding homeowners. Marc Futterman restated the AIA/LA position, based on the Urban Design Committee's 1990 Beverly/Fairfax-Miracle Mile Urban Design Workshop, supporting a positive mixed-use development project, but expressing concern over a number of key development issues, among them density, open space, context, scale and the preservation and incorporation of the May Co. The planning deputy for City Councilmember John Ferraro submitted that the council office did not support the project as proposed. A spokesperson for the Hollywood Chamber of Commerce was the only public speaker to support the project.

New development on the site calls for a 500 room hotel, twin 25-story office towers, a parking garage and a central park on the site of the May Co., with additional housing on nearby parcels. Forest City Development submitted that they do not believe the May Co. Building meets the city's requirements for a historic landmark. Architects for the scheme are Johnson Fain and Pereira Associates. Information taken at the hearing will be compiled for a report to be submitted to the Commissions early in 1992.

Julia Morgan's Herald Examiner in Question

The Herald Examiner Building, in downtown Los Angeles, designed by Julia Morgan in 1912, has become a subject of preservationist concern. The Moorish Revival style building has been empty since the Herald ceased operation in 1988, but the owner denies any

immediate plans for demolition.

According to Barbara Hoff, director of preservation issues for the Los Angeles Conservancy, Hearst lawyers met with officials of the Los Angeles Community Redevelopment Agency six or seven months ago to discuss the possibility of demolishing the building. The CRA has jurisdiction over all construction activity in the Central Business District, where the building is located.

In January, the Conservancy nominated the building to be listed on the national Register of Historic Places. The listing would qualify the building to receive preservation tax credits, although it offers no protection from demolition. The building, however, is already a Cultural Historical Landmark of the City of Los Angeles, which can delay demolition for a year.

James F. O'Donnell, a Hearst spokesman, said there has been "no decision of any kind regarding the future of this building. We are evaluating all the options and no decision has been made and there is no deadline for that decision." O'Donnell described as "erroneous" a recent *Los Angeles Times* story saying the building was to be razed for a parking lot.

MISSION POSSIBLE

Homeless shelters had a high profile last month, with the completion of the \$26 million Los Angeles Mission, and the dedication of a new \$18 million Union Rescue Mission, both in downtown Los Angeles. Both projects are unprecedentedly large-scale efforts to deal with the growing homeless population in the city, and may serve as models for similar buildings in other cities. Completed in January, the five-story, 155,000-square foot building Los Angeles Mission was designed by The Tanzmann Associates. Three blocks away, a proposed five-story, 235,000-square-foot Union Rescue Mission received a ceremonial ribbon cutting; construction is expected to start in June, with completion expected in December 1993. The architect in this case is The Nadel Partnership. See page 4 for appraisal by **Morris Newman**.