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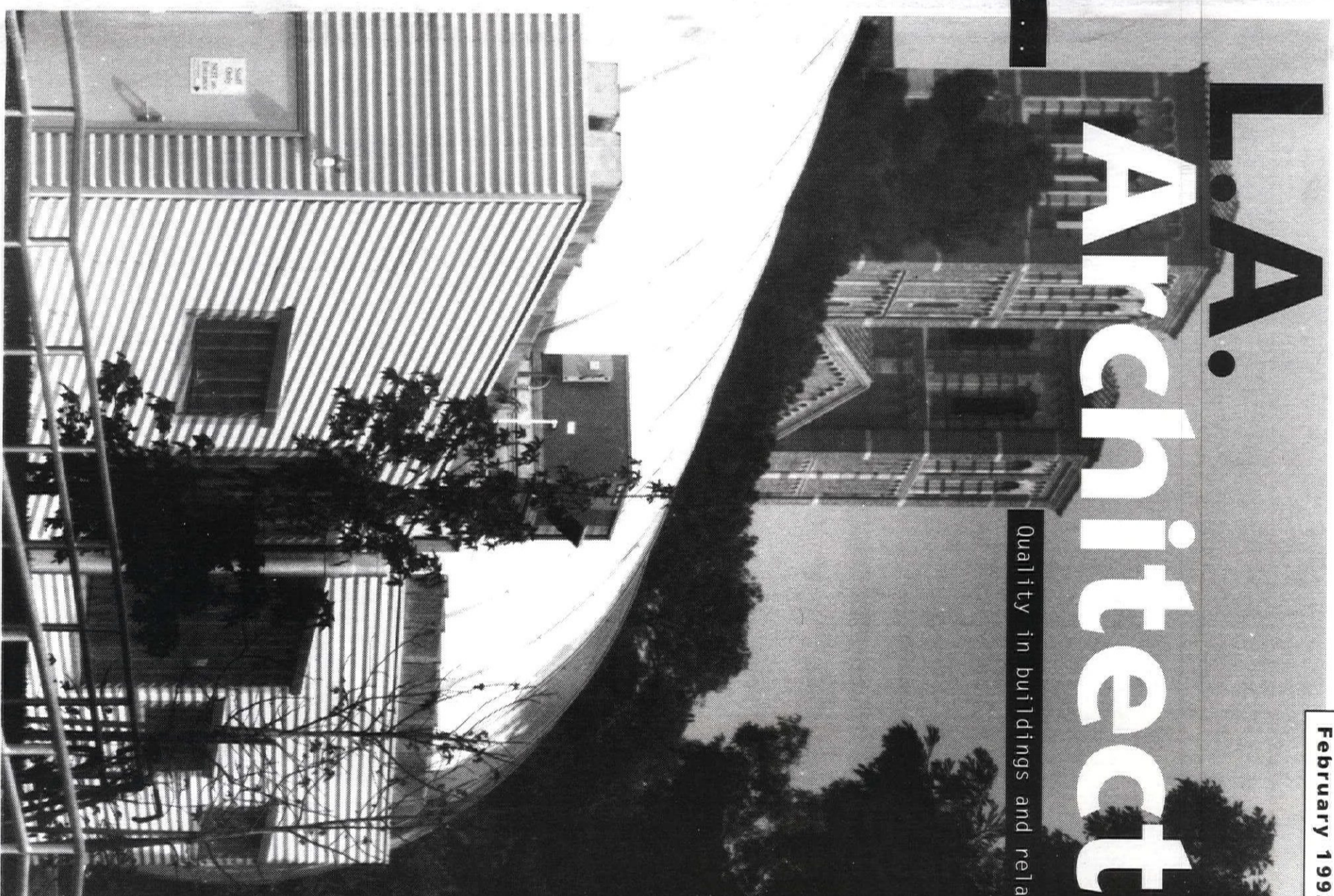
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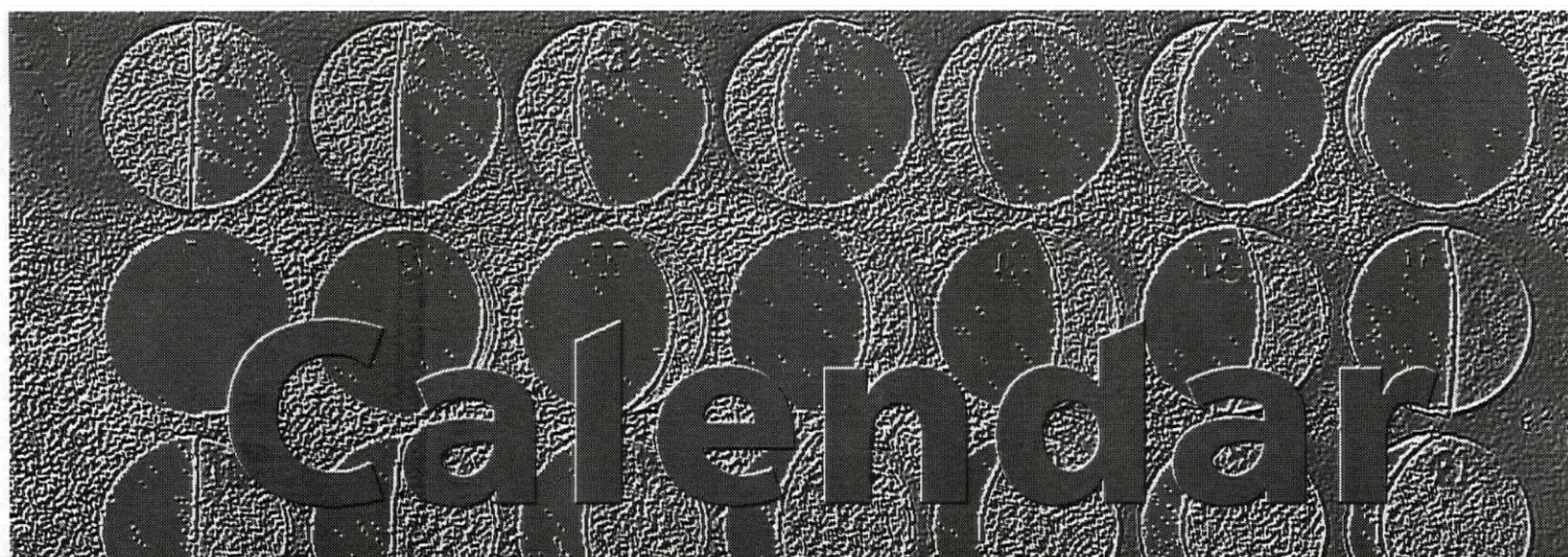
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lots of exhibits for the holiday season . . .

Tuesday 2

Exhibit "Richard Meier Collages", UCLA Perloff 1220, through February 23.

Wednesday 3

AIA/LA AFLA 6pm

Thursday 4

AIA/LA Urban Design Committee 6:30pm
Lecture "Seeing Through Gehry", Sylvia Lavin, Assistant Professor of Architecture, UCLA, Perloff 1102, 7:30pm.

Friday 5

AIA/LA Design Professionals Coalition Lunch
Exhibition Nobu Fukui, paintings, "Mr. Fukui's work subtly alludes to the shoji screen, to the diagonal organization of traditional Japanese art and generally, to architecture, in its rhythmic regularity", Jan Baum Gallery, through March 6.
Films, "Camille" (1937), first in series on Garbo, LACMA, Bing Theater, 1pm & 8pm, through February 27, for information and schedule, 213-857-6010.

Saturday 6

AIA/LA Associates "Student Visions for Architecture" Presentation "LA Architecture Comes of Age", panel discussion, moderated by Charles Jencks, features Frank Gehry, Cesar Pelli, Richard Meier, Jon Jerde and Eric Owen Moss, UCLA Extension Design Center, 1338 Third St. Promenade, 9:30am - 4:30 pm, \$75 public, \$50, UCLA Extension Interior Design Students, for information, 310-825-9061

Monday 8

Presentation "Nine to Five: The Working Environment", Designers Lighting Forum of Los Angeles, Pacific Design Center, 7pm, refreshments 6pm, \$5 members, \$15 non-members

Tuesday 9

AIA/LA Associates Board Meeting 5:30pm
AIA/LA Associates ARE Seminar Orientation, 7:30pm. For more information, call AIA/LA 213-380-4595

Wednesday 10

Lecture Jaron Lanier, discussion of virtual reality, SCI-Arc Main Space, 8pm

Thursday 11

Lecture "Race Matters", Cornel West, Professor of Religion: Director, Afro-American Studies, Princeton University, UCLA, Perloff 1243-A, 5:30pm, pre-lecture reception 5pm
Lecture "Architect Paul Williams" by grand-daughter, Karen Hudson, sponsored by Pasadena Heritage and the Society of Architectural Historians in celebration of Black History Month, features the work of Paul Revere Williams, Friendship Baptist Church at Dayton St. & De Lacey Ave., Pasadena, \$5, 8pm Info. (818) 793-0189.
Discussion "Dialogue on Open Space", MOCA Architecture and Design Council, with Ricardo Legorreta, Bill Fain, FAIA, Achva Benzinberg Stein, moderated by Richard Keating, FAIA, MOCA Auditorium, 7pm, reception following, \$15 general admission, \$10 A&D Council/ students, reservations, 213-621-1703

Saturday 14

Lecture Art in The Afternoon: "Images of Romance", works in the Museum's permanent collection, by Maxine Gaiber, LACMA, Brown Auditorium, 3:30pm
Exhibit "Degas to Matisse: The Maurice Wertheim Collection from the Harvard University Art Museums", LACMA, through April 25.

Tuesday 16

AIA/LA Health Committee 3:30pm
SAA Lee Burkhardt Lew 6pm

Wednesday 17

AIA/LA Finance ExCommittee 4pm
AIA/LA Board Meeting 5pm
Lecture Bahram Shirdel, SCI-Arc, Main Space, 8pm

Thursday 18

Lecture "Partisan Theorizing on the Current State of Architecture", George Baird, Baird/Simpson Architects, Toronto, UCLA, Perloff 1102, 7:30pm
Exhibit "Max Weber: The Cubist Decade", 70 cubist paintings and works on paper by early American modernist Max Weber, LACMA, through April 25, 1993

Saturday 20

AIA/LA Associates ARE Seminars "Mock Exam", 8:30am, for information, call AIA/LA 213-380-4595
Lecture The William Keighley Art and Architecture Lecture, "Beauty, Magnificence, and Duration: The Architecture of Sir John Vanbrugh at Castle Howard and Blenheim Palace", by Dr. Jane Friedman, LACMA, Bing Theater, 1pm
Exhibit "The New Public Realm", February 20-March 11 in the Baldwin Hills Crenshaw Plaza at 3650 Martin Luther King Blvd., Los Angeles. Reception will be on February 20 from 2-5pm.

Monday 22

Lecture Helmut Richter, with Vienna's Director of Planning Hannes Svoboda, will discuss planning in Vienna. UCLA GSAUP, 6pm.

Tuesday 23

CCAIA GrassRoots, through

February 25, 1993

AIA/LA Design Committee, 7:30pm

Wednesday 24

Lecture Neil Denari, current COR-TEX work, SCI-Arc, Main Space, 8pm

Thursday 25

CCAIA IDP Conference
Exhibit "Italian Drawings, 1350-1800: Masterworks from the Albertina", first American exhibition of the renowned collection of the Graphische Sammlung Albertina in Vienna, includes work of many of the great Italian draftsmen, LACMA, through April 25, 1993
Exhibit "A Distanced Land: The Photographs of John Pfahl", retrospective exhibition of color works that reveal the artist's reverence and critique of the current American landscape, LACMA, through May 2.

Saturday 27

AIA/LA Board Retreat 9am - 2pm
AIA/LA Associates ARE Seminars, 8:30am, for information, call AIA/LA 213-380-4595

Sunday 28

Tour of Houses designed by Paul Revere Williams, hosted by Pasadena Heritage and the Society of Architectural Historians in celebration of Black History Month, \$18 in advance, \$25 day of tour; for information, call 818-793-0189
Exhibit "The William S. Paley Collection of Impressionist and Modern Masters", especially rich in works by Cezanne, Matisse and Picasso, LACMA, through May 16.
Exhibit "Louis I. Kahn: In the Realm of Architecture." First comprehensive retrospective of the work of Kahn, MOCA, through May 30, 1993, for more information, see News on p. 1.

Tuesday March 2

Left: The Bus Station, by Anthony Loui, will be one of seven Los Angeles area schemes to be exhibited in "The New Public Realm," a national competition sponsored by Progressive Architecture. The traveling exhibit of 30 projects will be on show February 20-March 11, Baldwin Hills Crenshaw Plaza, 3650 Martin Luther King Blvd., L.A. Reception: February 20, 2-5pm. An accompanying symposium will follow. Co-sponsors for the Los Angeles exhibit are the ADPSR and NOMA.

Reading Gilbert Sorrentino will read from his novels Under the Shadow and Mulligan Stew. Co-sponsored by the Lannan Foundation and KCRW's Bookworm. Reservations recommended: 213-660-8587, 7:30pm, Pacific Design Center, Center Green Theater

Wednesday March 3

AIA/LA AFLA 6pm

Thursday March 4

AIA/LA Urban Design 6:30pm
Lecture "Designing for Place", Donlyn Lyndon, FAIA, Professor of Architecture, UC Berkeley, UCLA, Rolfe 1200, 7:30pm
Lecture(s) "Overview of Postwar Commercial", Alan Hess & Julius Shulman, first of a series: "Modern Design for the Marketplace: Postwar Modern Architecture in Southern California", sponsored by the Los Angeles Conservancy, UNOCAL Building Auditorium, 7:30pm
Exhibit Armet David Newlove's major projects, opening of changing exhibit of the working materials.
Exhibit "Bridges in the Stream: A GSAUP/U.E.S. Tradition", UCLA Perloff 1220, through April 2.

Saturday March 6

AIA/LA Associates ARE Seminars, 8:30pm, for information, call AIA/LA 213-380-4595

Tuesday March 9

AIA/LA Associates Board Meeting 6pm

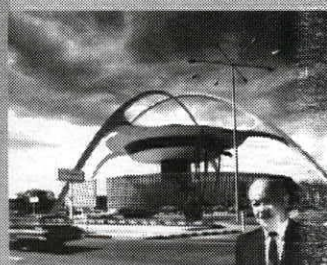
Wednesday March 10

Lecture Manuel de Landa, "ecological colonization", SCI-Arc Main Space, 8pm

Thursday March 11

Lecture "The Next Lap: Urban Design in Singapore", Liu Thai Ker, Architect, Regents' Lecturer, UCLA, former Chief Planner, Government of Singapore, UCLA, Perloff 1243-A, 5:30pm, pre-lecture reception, 5pm
Exhibit "Pleasure Gardens of the Mind: Indian Paintings from the Jane Greenough Green Collection", Indian painting from the 16th through the 19th centuries, LACMA, through June 13.

Saturday March 13



Above Paul Revere Williams standing in front of the Theme Building, William Pereira and Associates, 1962; photo, Julius Shulman. Williams is the subject of a lecture (Feb 11) and a Tour of Houses (Feb 28), in celebration of Black History Month. The Theme Building is one of many fabulous Post-War Commercial buildings in L.A. to be discussed in a series starting March 4.

AIA/LA Associates ARE Seminars, 8:30am, for information, call AIA/LA 213-380-4595

Ongoing Exhibits

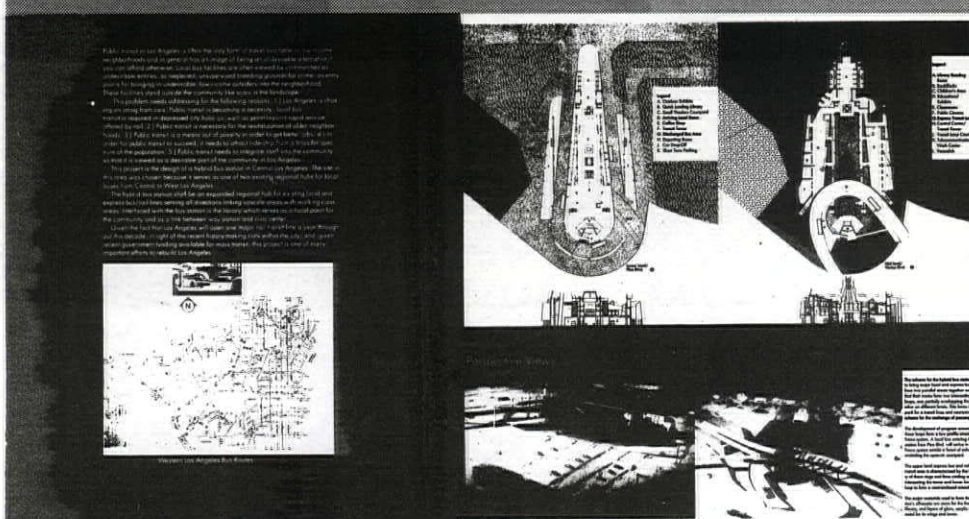
"Hand-Painted Pop: American Art in Transition, 1955-62", major traveling exhibition exploring pop's crucial transitional years, MOCA, through March 7.
"Inventing Rome: Interpretations of an Urban Landscape", Getty Center for The History of Art and the Humanities, 7th Floor Gallery, 401 Wilshire Blvd., through April 24, 1993

Upcoming Exhibits

San Francisco Waterfront Competition; Place: TBA March 1 - April 30, 1993
"Asobi: Play in the Arts of Japan", works in various media created as visual puns and satire, LACMA, April 1 - May 30.

Upcoming Events

WESTWEEK, Pacific Design Center, March 17 - 20, 1993
The 1993 Monterey Design Conference, Asilomar Conference Grounds, Monterey Peninsula, March 19 - 21, 1993, for information, call AIA/LA 213-380-4595
Tours Murals throughout L.A., bus tours organized by SPARC (Social and Public Art Resource Center); Sunday, March 28, 9:30am to 4pm, "A Celebration of Women", L.A.'s murals by and about women, \$25 (\$20 SPARC members), call, 310-822-9560
Architecture Week, March 15-20. Call Helene Vilett, AIA for information.



Book Review

Holiday reading from reviewer Michael Webb . . .



Above

Vision for Grand Avenue, Los Angeles; developer, Maguire Partners. Rendering by Carlos Diniz Hon. AIA, from *Building Illusion: the Work of Carlos Diniz*.

Playful Historicism

Bernard Maybeck: Visionary Architect (Sally Woodbridge. New York: Abbeville Press. \$55hc)

A splendidly produced account of the romantic artist-architect who created the liveliest, most enduring expression of Bay Area bohemianism in the first decades of the century. Sally Woodbridge blows away the cobwebs as she places Maybeck in his historical context, illuminating his passion for art and life, and paying eloquent tribute to his fifty-year career. Richard Barnes' photographs are suffused with a warm glow, and breathe the atmosphere that the architect always strove for.

Maybeck was born in New York in 1862 to a cultured German family, studied at the Beaux-Arts in Paris and moved to San Francisco in search of work in 1890. He met his first client, scientist Charles Keeler, on the Oakland ferry, and was quickly launched as a designer

of woodsy craftsman houses in the Berkeley hills. Like his clients and fellow teachers at UCB, he was a contradiction: a progressive with a strong nostalgia for a simpler past; Keeler called him a "Gothic man in the 20th century". He was a medievalist at heart, who loved dressing up in flowing robes, and worshipped nature. His one surviving building in LA is the Mediterranean villa in Los Feliz, now a catholic retreat, which he designed - together with several showrooms - for the millionaire Packard dealer Earle C. Anthony.

A few larger commissions - notably the gothic First Church of Christ Scientist in Berkeley and the classical Palace of Fine Arts in San Francisco - punctuate this residential practice, but most of his grand schemes were frustrated. He organized an international competition for the design of the Berkeley campus, but never realized his own planning schemes. He pioneered the use of unconventional, unadorned materials, creating a prefabricated wood meeting hall for Phoebe Hearst, and a modular lightweight concrete house (at age 76!) for his son.

But these were isolated experiments, and the body of his work seems to belong to another century when set beside the sleek craftsman bungalows of his contemporaries, Charles and Henry Greene. In Maybeck, who survived to win an AIA Gold Medal in 1951, we can enjoy what Max Beerbohm called "the last enchantment of the Middle Age"

Memorable Images

The Architecture of Luis Barragan. (Photography by Armando Salas Portugal. Introduction by Ignacio Diaz Morales. New York: Rizzoli International. \$45 hc)

Luis Barragan also looked back, to discover and reinterpret the Mexican vernacular, which had been obscured by centuries of alien imports and by an indiscriminat-

ing embrace of progressive ideas. Armando Salas's photographs of the lava fields of El Pedregal, south of Mexico City, brought him together with Barragan in the 1940s, and he chronicled everything the architect did over the next four decades.

Here is the fruit of that collaboration: a marvellous collection of images in black and white and color that capture Barragan's mastery of form and space. They show the majesty of the natural settings he sought to enhance (now largely submerged in the traffic and pollution of the world's largest city), and his inimitable compositions of subtly-textured, boldly-painted walls that enclose rooms and courtyards.

Barragan, who won the second Pritzker Architecture Prize in 1980 and died in 1988, built little during his long life. But everything he did was touched with magic, and that is the quality that emerges from these powerful images. Many show what can no longer be seen, so they also provide an invaluable record of Barragan's intentions, as well as his lasting achievement. Introductions and brief notes on each project provide the necessary information.

Wright On

The Wright Style (Carla Lind. New York: Simon & Schuster. An Archetype Press book. \$50hc)

The marketing of Wright proceeds apace, and Carla Lind, executive director of the Frank Lloyd Wright Building Conservancy, provides a colorful account of lovingly preserved homes designed by the Master and his disciples, and the furnishings that you can buy to bring the Wright style into your own home. It's worth remembering that Wright contributed model house plans to the *Lady's Home Journal* before he became a legendary formgiver, so he would probably have given his blessing to this informative and sumptuously

illustrated volume.

Lind's two decades of experience in preserving the Wright legacy - including her restoration of the May house in Grand Rapids - is distilled in a spare and unpretentious text. And she has made an inspired choice of new and vintage photographs to capture the warmth and detail of Wright's interiors. Here are fresh takes on the Robie, Hollyhock and Fallingwater, alongside a score of unfamiliar masterpieces, and the work of architects Wright influenced, from Schindler to Lautner. The appendices, on architects and suppliers, are particularly helpful.

You Are There

Building Illusion: the Work of Carlos Diniz. (Tokyo: Process Architecture Co. \$75hc)

Wright and his peers were masters of the presentation drawing; today's architects, unschooled in the Beaux Arts tradition, need help in winning clients and public support for their projects. Enter Carlos Diniz, whose persuasive renderings have been winning friends from London to Singapore. For over 30 years, this LA-based illustrator and talented staff have used pen, brush and computer to sell multi-million-dollar projects to the world. His goal is to make you feel you are there, strolling across a plaza, riding an escalator, or watching the world go by. A mastery of perspective combined with an eye for detail, makes these idealized visions extraordinarily convincing. Here are birds-eye views and tight closeups of London's Canary Wharf, Chicago's Navy Pier, and Maguire-Thomas's plan for Grand Avenue on Bunker Hill, plus 40 other projects that Diniz selected for an exhibition in Tokyo and for this anthology with its bilingual text.

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Re+Previews

17
L.A. Architect February 1993

innovation to excess to empathy, SCI-Arc reviewed . . .

Designs for Living

'Designs for Living': The Work of 12 Visionary Architects in Southern California, 1993 Calendar. Photography by Julius Shulman. Published by Photoventures, 1992; \$11.95.

There is a tendency to regard architectural photography as the craft of rendering reality, the confirmation of 'truth'. Nothing, of course, could be farther from the truth. Besides, who wants reality anyway. No one is interested in 'truth', especially in the city of celluloid. Truth in architectural photography would be no wide-angle lens, no arranging the furniture and no fancy lighting. The sky would be bland (except for telegraph wires), the bed might not be ironed and the non-designer fruit bowl would be empty. This scenario is not what we need to know; we already do. What we need is to understand the architects' intentions with space, light, composition, materials, objects and even clients, those difficult household elements.

There is also the relationship of the interior to the site or landscape, the role of the building in the city or desert and all the nuance of shadow between dawn, dusk and

night. Shulman appears to have understood it all, with a clarity and perfectionism beyond most architects' wildest dreams of representation. His rigor is legendary. Although Neutra is known to have doctored photographs of his work one can assume others like Koenig Shindler and Frey did not need to.

It is said that the Pierre Koenig case study house took 24 hours to erect and 100 hours to photograph. The house, the mythical 'L.A. Lifestyle' and the success of John Entenza's case study house program would be as nothing without Julius Shulman's inspiring photography. It took 100 hours to produce an image which will be referred to for hundreds of years. Julius Shulman has made a manifesto for the modern movement in America and has made himself the Jan Vermeer of California.

How does one represent the 3D qualities of space and light in two dimensions? Architects use perspective. Shulman takes the tenets of modern architecture as departure points and uses exaggerated wide perspective to seduce with devices such as the free plan, asymmetry, the articulation of planes, reflectivity and transparency; both literal and phenomenal. In Shulman's hand the realities are carefully edited and recomposed to

become super-reality. Roofs float, materials glow, shadows cut.

Furniture becomes sculpture and people become glamorous. Who would not want it? Such an authority over the medium has led to the influencing of received history, extending even to the influencing of architects' careers. Would Neutra have his reputation intact without Shulman? Will Schindler ever be properly recognized with a collected works? Shulman's photographs are the key. There is something of an irony in presenting these time-traveling images in the format of a 1993 calendar. Turning the pages one has the curious realization of archive becoming, a half century later, a form of manifesto. Ultimately the calendar becomes incidental to the power of the photography.

ALEX DE RYKE

Post-War Commercial Architecture: Lecture Series and Exhibition

This Spring the Los Angeles Conservancy will present a series of lectures, by renowned experts, on the long-neglected subject of Post-war Commercial Modern architecture in Southern California.

Starting March 4, this 3-part, Thursday night series (free of charge) will open with a broad overview of the period, progress to a roundtable discussion of styles, innovations, impact and legacy and culminate with a reuniting of the design team from the architectural firm of Armet Davis Newlove who

were responsible for many of the most daringly original designs of the day.

The venue will be the auditorium of the magnificent UNOCAL building near downtown designed by William Pereira and Associates in 1958. This corporate palace (slated for demolition) is a marvelous example of postwar commercial architecture and a fitting site for the series.

In addition, an exhibition featuring Armet Davis Newlove's working materials will be on view in the auditorium lobby. Magnificent photos, drawings and plans tracing the evolution of the firm's work from 1951 to 1965 will be shown. Information: Gregg Davidson, (213) 623-2489.



Above, top
Pierre Koenig's Case Study House #22, 1960; Famous photo by Julius Shulman.

Above
Wichstand, 1957, by celebrated commercial architects Armet and Davis, whose work is to be featured in the L.A. Conservancy Postwar Modern Commercial Architecture series; Photo: Julius Shulman. Shulman is to unfold a personal history of modern L.A. architecture in a series, entitled "The Beginnings," in L.A. Architect

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an open design competition

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PRIZES

Grand Prize	\$7500	Second Prize	\$2500
Third Prize	\$1000	Merit Awards	\$ 250

CALENDAR

Program available	January 15, 1993
Submissions due	April 22, 1993
Exhibition	May 1993

Registration fee is \$50; fee for students is \$25.

To register, send name, address, and fee to:

The Fence Competition, PO Box 1332, Culver City, CA 90232

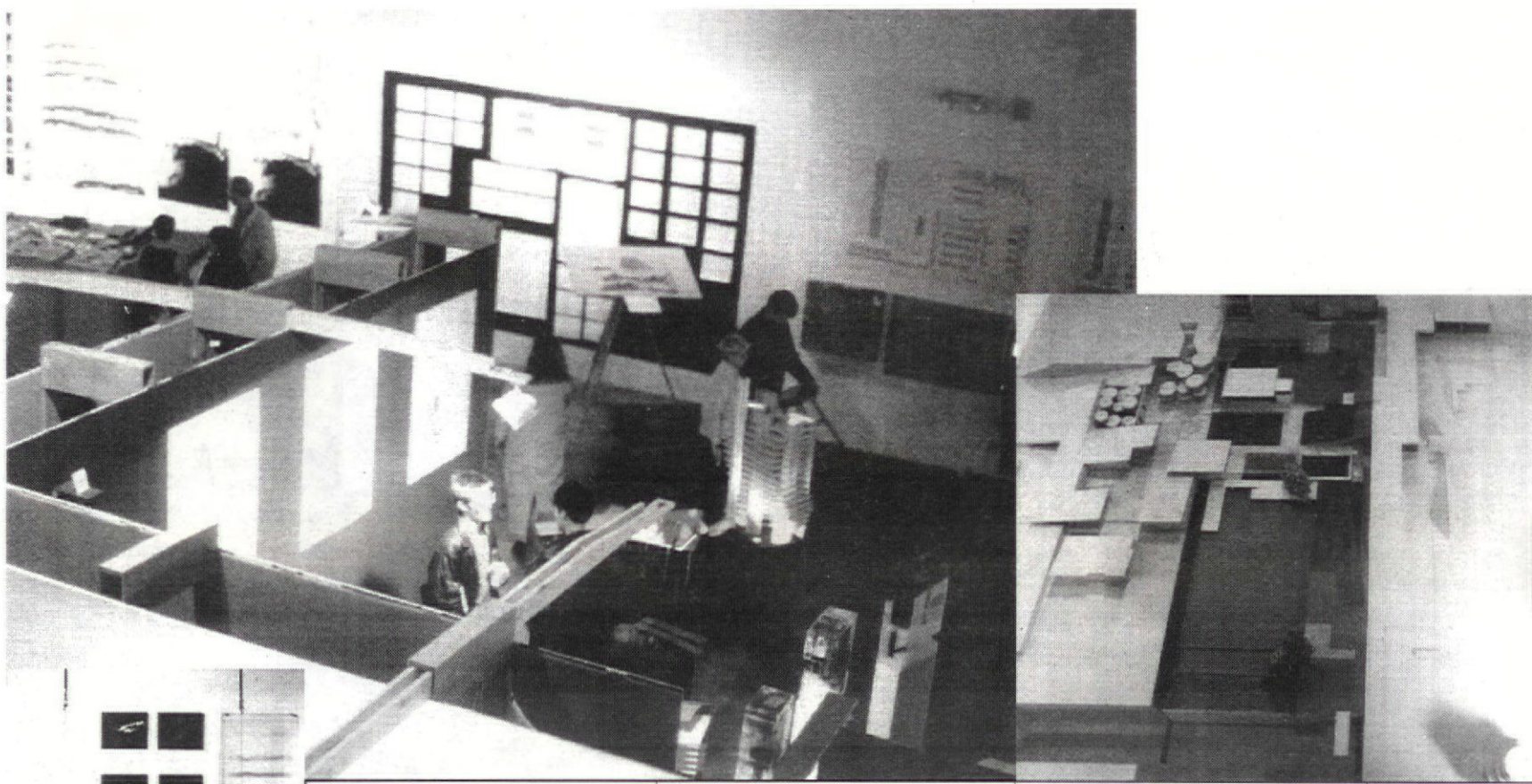
Phone/fax number is (213) 296-6226.

NOTE: This competition is privately funded and has received no public monies or support. No offer of a design commission has been made; this is an idea competition only. This competition has no affiliation with The Village Green Homeowners' Association.

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From

Above
SCI-Arc thesis work, ranging from the arcane to the pragmatic
Top: Main Space
Right: The Garden Grove School, Reseda, CA, by Ata Atame: "In which culture and nature consider their relationship to one another..."
Above: Around Some Hebraic Thoughts, by Leon Benacerraf: "Spatial investigation around Hebraism and Space-Time in Architecture."

Early on, SCI-Arc became known, and admired, for the unorthodox pedagogy of its leadership and formal innovations of its graduates. In a city where unknown and iconoclastic young architects could not only find work, but could find abundant and highly visible work, the school's reputation was formed inordinately quickly. It is a reputation that has partially eroded closer to home.

The school's critics argue—rarely publicly—that its formal excesses epitomize social and environmental irresponsibilities that this city [state, country, globe] can ill afford. How innovations came to be excesses, or came to be perceived as excesses, is not entirely clear: perhaps, as the school "matured" and SCI-Arc's 25-year-old graduates became its 35-year-old pedagogues, some of the necessary and productive tensions, restraints, and satisfactions of a cross-generational education were eliminated from the work; perhaps it was simply a turn in public opinion, a turn against anything that enjoyed unquestioned success during the 1980s, a turn as inevitable as Milken's conviction and Clinton's election. Most likely, it is a healthy combination of the two: the work grew increasing self-referential and self-indulgent, and, simultaneously, the threshold of tolerance for observers—both within the school and without—was considerably lowered.

But to debate where SCI-Arc has been and how it has been perceived is perhaps less interesting than to look at what it is doing now and where it might be going. The final presentations of graduate thesis work (January 16 and 17) give an indication of where the graduate program, if not the undergraduate, is headed. The majority of the work can not be easily valorized as formal innovation, nor can it be condemned as

irresponsible or unengaged. Of approximately fifty projects presented, several were the formal results of purely philosophical "proofs," thoughtful rejoinders to arcane theoretical debates within architectural discourse; several were highly personal explorations of an imagined experience or soul-searching creative process; and fully two-thirds of the work engaged issues of the city and the environment head-on.

That a project "engaged," through site, program, or theoretical underpinning, urban life or ecological survival does not, obviously, make it responsible or successful; what was striking, however, was the tenor of the approaches offered. While a few relied on theoretical models drawn from biology, technology, or mathematics for giving order to large-scale urban strategies, most avoided not only the totalizing urban scheme, but even the singular building-as-object.

Instead, small, surgical incisions were made in the existing urban context; simple adaptations of vernacular architectures allowed for new uses; minute alterations in mainstream building typologies brought into focus, and therefore into question, institutional norms; unflinching confrontations between nature (landscape) and culture (architecture) encouraged the former to eclipse the latter. As such, many of the theses were un-architectural; not so contrived as to be anti-architectural, but simply repositioning architecture, and architects, into the back seat. One student, in presenting her modernized version of an Uruguayan villager's hut wrote: "It is sustainable. It is known. It is affordable."

Such a deflation of the goals of architecture, such a self-demotion of the architect, may at last allow for the emergence of a new urbanism, one that is genuinely collabo-

rative, unintrusive, resourceful, and heterogeneous.

Even within such a diversity of design proposals, it is clear that SCI-Arc has imparted to its graduate students the shared belief that cities have an obligation to sustain life through a diverse and accessible range of experiences, exchanges, and points of view, and that architects can contribute to that life-sustaining process by working their medium in such a way that they reveal and resist the homogenization of their own craft.

This is the strength of SCI-Arc's graduate program. Its weakness lies in the homogeneity of viewpoints available to the students from its invited juries. If SCI-Arc's students are to bring their skills and their instincts into a sharp and committed focus, the school has an obligation to present a wider, more realistic range of critical viewpoints upon which students can cut their teeth.

It is not simply that there is an extreme consistency of class, education, and race ("Nice looking group," commented one visitor this weekend, "within a rather limited color range"), as is true at most architecture schools; it is also that the views of many of the regular jurors are not only predictable and overstated, but dangerously out-

dated. It was clear during the reviews that the loudest and most intolerant voices among the juries came from those with the most to lose. The notion that perception could be modified, heightened, or inverted through modest proposals, subtle interventions, and tactical strikes—leaving the architect anonymous and invisible—was deemed inconceivable and was beligerently resisted by a faction that has dominated SCI-Arch juries (and the Los Angeles scene) for the last decade. Unthinking reactionary responses were provoked from those whose architectural reputations and identities are most highly invested in the overdesigned.

But the master should heed the student: in a fashion consistent with many of the radical shifts of the 1990s, change is coming up from the bottom, not down from the top; the goal is empathy, not originality.

HADLEY SOUTTER

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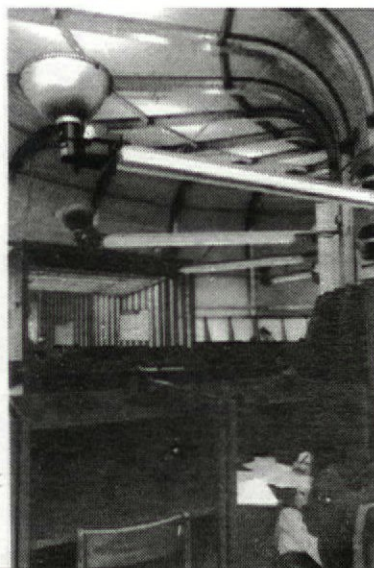
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Hodgetts and Fung's 'Towell' Library reviewed . . . am

themselves will be able to 'let it go' when the time comes.

It is worth noting here that the air conditioning units can be reused in other buildings once this one is torn down, and the tenting, which might be considered one of the most temporary materials employed, has a life expectancy of 20 years.

At the outset of a decade marked by global downscaling, the Towell might appear to be precedent setting. At present, our world class military is being celebrated less for its skillful use of sophisticated weaponry than for its acts of humanism which points to our continued efforts to be 'politically correct' in all areas of our lives ...

The Towell eloquently addresses the need to get on with the business of our lives ... quickly, cost effectively and to a great degree uncompromisingly. The building was completed in 6 months at just under \$3 million. It demonstrates the possibilities for quick, cost-conscious building.

Although design achievements are a subjective call, no one can question the need for quick, cost-conscious building in Los Angeles most notably in South Central. Neither can one debate the merits in creating jobs. The Towell arguably could be adapted as a prototype; however, the long term effectiveness of 'temporary' architecture as a solution to urban problems would surely be debated.

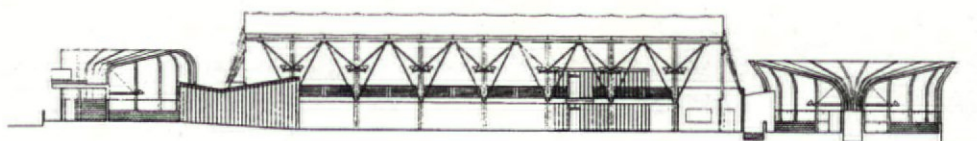
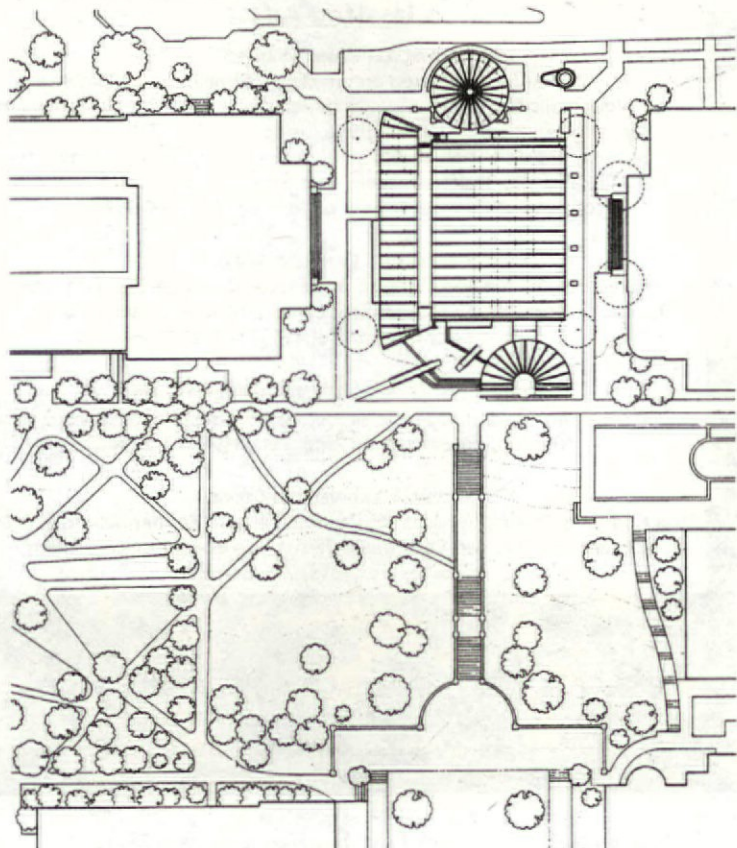
However, this temporary structure offers no less a sign of disrespect to our cityscape, or its inhabitants, than the jerry-rigged stucco boxes dotted over the city that are no bet-

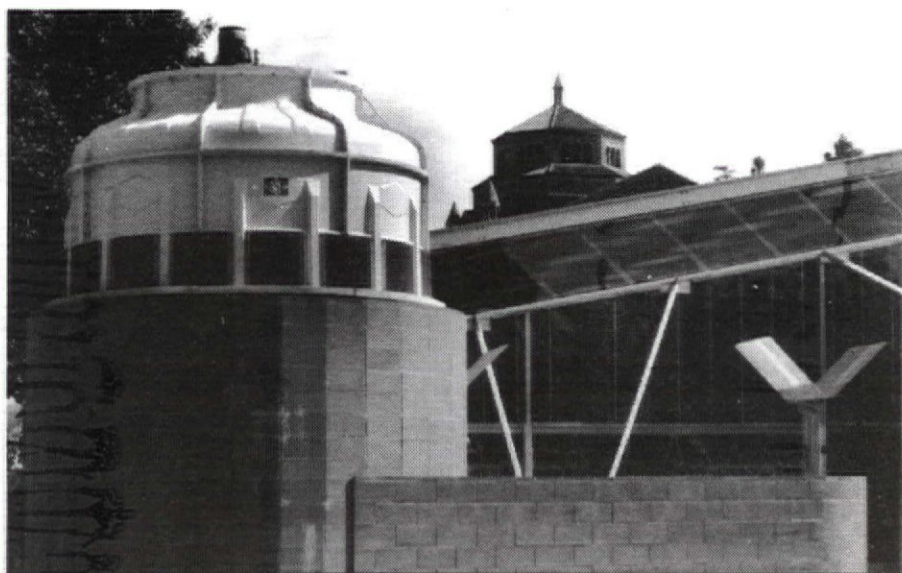


ter able to stand the test of time aesthetically or structurally.

The Towell appears to be, very simply, architecture that directly responds to human needs and as such, it may come to reflect not only the reality of our needs, but how effectively we are able to act on them.

SUE STEINBERG





Playful, functional, prototypical ?

The "Towell" Library,
UCLA, by Hodgetts and
Fung Design Associates.
This page

Exterior views of the
building

Opposite page, Images

Top: Inside the circular
reading room

Middle: Looking down
from the mezzanine
onto the main floor

Bottom: View of the
mezzanine level

**Opposite page, draw-
ings**

Ground plan, longitu-
dinal section and eleva-
tion.

Photos: Erhard Pfeiffer

The concept of a 'temporary' building may take on new meaning if one considers both the esthetic and practical success of the new temporary Powell Library, or "Towell" as it has been nicknamed. It might even point the way toward some new solutions for our urban problems.

"Towell" is located at the bottom of the Janss steps on the Westwood campus of UCLA; its purpose is to house the undergraduate collection of books and library services until the renovation of the permanent Powell is complete in 1996.

Visiting the Towell just before intersession, which, translated, means during final exams, one would be prepared for the library's momentary popularity, but not for the very special experience inside. The stacks were busy and it looked like the study cubicles might have been available by reservation only; but the lounge areas and reading rooms were also buzzing with activity and there is good reason for this. The Towell is a very friendly, warm and inviting place. It simply looks like a fun place to spend some time.

The firm responsible for this provocative work, is the Santa Monica based team Hodgetts and Fung, who relayed that the commission offered everyone involved - themselves, campus architects and librarians - an opportunity to creatively "kick up their heels".

The building, made of readily available industrial materials, is comprised of a yellow and white vinyl-coated, woven polyester tented roof, a concrete block base, corrugated

metal free-standing facades, aluminum ribbing and plastic windows. Circular reading rooms anchor both ends of long tubes that house stacks, library administration and lounge areas.

At first glance the overall impression of these tented shapes is that the circus has come to town. However, there is nothing childish, garish or silly about the carefully planned shapes that comprise a clear means of traffic circulation as well as storage.

The stacks are housed on the main floor as well as on a mezzanine level which provides not only needed storage space, but creates a design illusion that keeps these tubes from looking like football field sized quonset huts. The tenting overhead and plastic windows allow an eerie sort of light to flow through which, when combined with cleverly designed artificial lighting, creates an oddly natural atmosphere.

Contrary to so much 80's architecture which seems in retrospect overly design conscious and overly protective, this one appears to embrace a return to reality. This feeling is further enhanced by the climate inside. While the tenting allows some air to escape, the building can never get too hot or too cold. It is oddly refreshing to consider the experience indoor and outdoor temperatures actually somewhat relative to each other. Landlords of commercial space in the 1980's seemed to go the distance to completely transport us from the elements. We were over-cooked in the winter and frozen in summer in such sharp contrast, that exiting those

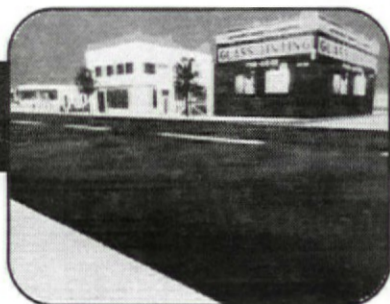
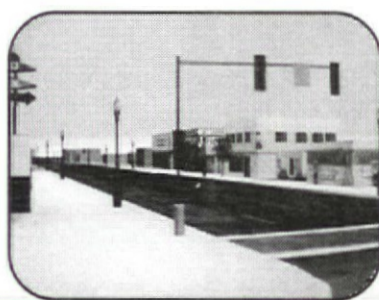
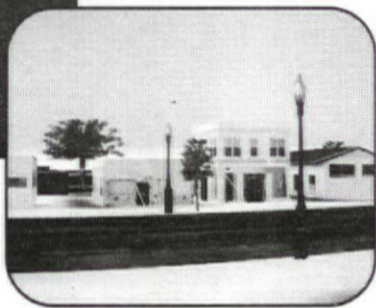
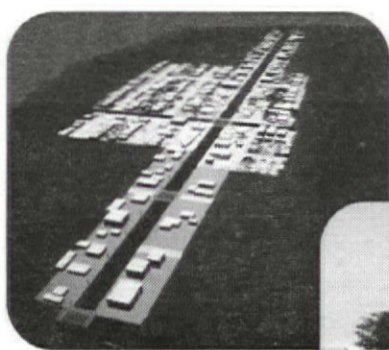
buildings was indeed a shocking experience. Treading a comfortable middle space is ... comforting.

The interiors of the Towell are anything but cold and harsh looking, a criticism often leveled at buildings of high tech origins. The flooring subtly shifts from concrete to wood to a yellowish gold linoleum which adds richness and depth. The effect provides variety as well as a delineation of areas, each with its own mood and purpose. In addition, the practical application of this mix of materials is to soften the potential acoustical bounce caused by the overhead tent.

The exposed 'guts' of the building create their own sort of abstract beauty. The forthrightness of all this exposure to the inner workings suggests at once an intimacy and a purposefulness that seems right in step with the real business at hand. If a library's function is in part to serve as a later day forum, this one would appear to speak directly to that purpose... its playful aspects provide the allure; and its functional aspects, the purpose. For Craig Hodgetts, this project was an outlet for "20 years of pent-up enthusiasm" and the fulfillment of an ideal building that would "accommodate human needs and would be a joy to be in".

According to Ming Fung, perhaps the greatest challenge for the designers was fitting the temporary library in between its "formidable" neighbors. When one stands back and views the whole of this portion of the campus, the temporariness of the Towell is clear, and it is for this reason that the designers





Computer design at UCLA and SCI-Arch

foot prints on the aerial site plan. Photographs of all the building facades and other important physical features in the area were also scanned in. With a process called texture mapping the scanned images of the buildings were mapped onto the extruded 3D building objects almost as if you were wallpapering the facades. The resulting model, based on actual photos of the area, renders a street scape that is highly realistic and full of scale and detail.

The system quickly becomes an amazing visual communication tool for designers and the community to assess any rebuilding efforts. In the future, the technology could be linked to a GIS database which could include valuable information regarding zoning, density, infrastructure, and so on. According to Bill Jepson, a future system could add an identifying color to all similar items to help in assessing their impact on a community visual-

ly. An example query could ask the system to identify visually all liquor stores within 500 feet of a school for instance. The school is also currently working on creating libraries of building types, street improvements, parks and other items which could be installed into the model easily to assess proposed changes.

The system's ability to graphically depict important planning and design issues so rapidly requires further research into its implications. The system could radically change the way in which urban planners, architects and developers work with community groups. It could provide a more democratic process in making design decisions in that community aspirations and ideas could be installed into the model and evaluated very quickly.

The school envisions one day a database for all of Los Angeles with changes constantly added. Future proposals for LA would be

evaluated within this context for visual and physical impact. As the technology matures modules could be added to the database which would include micro and macro regional transportation demands, housing needs, economic analysis, demand for public services, environmental impacts, jobs created or destroyed, impact of new buildings, and so on.

GSAUP's Graphic Mapping and Design laboratory, visualization center and other facilities, staff and students are pushing the leading edge of computer applications for architects and urban designers. The tools they are evaluating and developing now will become standard practices for professionals in the future. As the implications of this new technology unfold, changes in the nature of the practice will undoubtedly have a dramatic impact.

GREG PETROFF

L.A. Architect Bulletin Board

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3-D Dataworlds and innovative research . .



Cyberspace is a term drawn from William Gibson's 1984 novel "Neuromancer" to give name to the parallel universe that has been formed and which comes alive through the interlinking of the world's phone and computer systems and can be entered through any computer linked to the system through phone lines. It's the world where the information that defines us and is used as our currency is beginning to take on a visual form.

—J.B.

Above
Stills from animated urban design simulations from UCLA's Graphic Mapping and Design Laboratory.

Three Dimensional Dataworlds

Cyberspace isn't an abstraction, or an idea, or something off in the future. It's not that we live in electronic space but in many and increasing ways essential elements of ourselves reside there. "It's a place" says John Perry Barlow, who has formed a group called "The Electronic Frontier Foundation". This place, he thinks, should be regarded as "a qualitatively new world, a frontier that demands a new set of rules and metaphors and behaviours". What he hasn't mentioned, but which is becoming a rapidly more important part of the new frontier is its visual dimension. Cyberspace is acquiring a topography.

"Three Dimensional Dataworlds", a class led by Eric Martin at SCI-Arc, explores the electronic frontier and experiments with creating data structures and inhabiting and moving through and around them, using a program called "Virtus Walkthrough." This deviates sharply from the traditional use of computers within architecture. It doesn't consider the computer a production device and it's not at all lined up with the projection of virtual reality which suggests that it will be something that transfers the physical world that we know - with some degree of verisimilitude - into an electronic setting.

The underlying premise of the class is that the colonising of cyberspace is something in which architects can be instrumental but they will have to define and invent their role for themselves. Cyberspace is a shifting entity, whose properties and landmarks and conventions are under continual revision, and an architecture in cyberspace will be similarly volatile. The class is a reconnaissance mission. If architects don't have a dexterity and a familiarity with cyberspace, if they aren't attuned to the way it's mutating, it won't be obvious how they can operate there.

Eric Martin is an interface design consultant with Apple Computer. His special interest is the area in which physical and electronic worlds collide and exist simultaneously, and the interface is the device that makes that alliance coherent. He has also been Dean of Computer Design at Cal Arts and a research consultant at Xerox PARC (in the 70's when the interface that led to the emergence of the personal computer was being developed there.) Interfaces are the representations on a screen that allow us to communicate with the computer. Double clicking on a file icon to open it or dragging a folder into the trash in no way represents how the tasks are being carried out inside the computer but are metaphors that allow us to represent to the computer what it is that we need to do. As computers become larger, more invisible, and more complex, and as more data resides in cyberspace, our means

of connecting with the computer becomes more crucial, and the interfaces required will be extraordinarily complex and multi-dimensional. There is already a tendency to borrow architectural metaphors for the interface, and Xerox PARC has one project based upon the "Memory Palace" technique of storing memories in rooms within a building created in the mind.

"Three Dimensional Dataworlds" uses the computer as a thinking tool, and presented during the course are some of the simulation games whose main advantage is in instantaneously showing the consequences of a series of actions. SIMCITY has been developed on town planning and urban design theories and allows the player to design and maintain a city. This is already a tool being used, seriously, by practising urban designers to test their ideas and Shanghai is developing a database of all of its operating systems that will allow it to ask questions and form hypotheses in a similar way to SIMCITY.

Though all of the software used in the class is enormously sophisticated it runs on home computers, which is an important factor in encouraging the kind of easy curiosity led experimentation that can connect architecture into and around the other activities that are carried out on a computer (writing, graphic design, business, networking, games.) This class exists in a technological world that is making itself up as it goes along, and it makes this shifting world terribly real. The class is based around projects and exercises that are taken from the very edges of the advances in technology and the class notes and documentation are torn from technology reports in the business pages of the New York Times and L.A. Times or are downloaded reports from the National Science Foundation's bulletin board, the Internet.

JILLIAN BURT

UCLA's Innovative Research

UCLA's Graduate School of Architecture and Urban Planning is pursuing innovative research in environmental design computer applications and has developed important computer facilities. The school's Graphic Mapping and Design Laboratory is comprised of a network of Sun unix based workstations which are used for basic CAD modeling and a network of Silicon Graphics workstations which are used for animation rendering and graphics. Students utilize a network of PC's within the school for databases, statistical analysis, energy modeling and general computing needs. Bill Jepson, GSAUP's director of computing was a founder of the UCLA campus Visualization Center. A post production facility capable of producing broadcast standard video output and printing high resolution color images on paper and slides. These facilities were crucial in recent projects

the school completed for Richard Meier's Getty Center and the Disney Studios film lot in Burbank.

Current research projects at the school are focusing on expanding the capabilities of future generations of design tools. Professor Charles Eastman is currently developing EDM, a new computer language based on object oriented modeling concepts. The approach is that in the future intelligent CAD systems will be based on modules that incorporate various kinds of design knowledge, defined as objects and relations between objects. Example modules might be for cafeterias, operating suites in hospitals, poured in place concrete construction, double duct mechanical systems, office furnishings, acoustic evaluation, etc. The system would allow future architects to assemble the modules they find necessary for their work. Sophisticated users will be able to develop their own modules to have a customizable computing environment. Rather than relying on a catch-all-do-everything program architects can have systems based on their own intellectual capital and knowledge base. EDM is the focus of a major grant from the National Scientific Foundation.

GIS, Geographic Information Systems work at UCLA is involved with extensive mapping in 2 dimensions of Los Angeles and environs with a database that compiles census information, transportation, climate, jobs housing balances, family types, commute routes, and so on. With this information the Planning Department can study various aspects and trends of L.A.'s socio economic structure.

The school has developed a new computer tool which could be of use in efforts to rebuild Los Angeles after the recent civil disturbances. Professor of Urban Planning Paul Ong, Bill Jepson and Graduate students, Patricia Larsen, Jen Ling, Chris Peck, and Brad Williams have developed using advanced software and computer technology from Silicon Graphics an animated urban design computer model that one can view much like a flight simulation program in real time with amazing clarity and resolution. Previously a task of this level of detail would require months of effort and access to the most expensive computing hardware available. Now, the hardware costs are dropping and substantial advances in visualization software capabilities have made work of this type conceivable. In less than three weeks the group was able to assemble an extremely realistic image of a 60 block area centering on the Florence and Normandie intersection.

The process involved scanning aerial photographs of the area into the computer. The group assembled the aerial photographs together into a two dimensional site plan. Using very simple 3D modeling software, they extruded 3d objects from the building

and product specifications

nance does the product/material require over its life in a building? Any suggestions to improve the environmental consideration in the maintenance of the product? Can the product/material be recycled or reused at the end of its useful life in a structure? Any suggestions for better opportunities for resource recovery at the end of the product life?

Gary L. Russell, AIA

Chairman, The Environmental Product/Material Sub-Committee of L. A. AIA Building Performance and Regulation Committee

Hazmat

Just the mention of Hazmat conjures up images of seething cesspools of toxic, bubbling slime surrounded by technicians in full containment suits, trying to clean up our environment. But what does HazMat really mean?

HazMat (Hazardous Materials) can refer to something as simple as a can of solvent being used in the wrong way, in the wrong room, in the wrong place of business. Or it can mean huge chemical, industrial processes that are improperly ventilated, without fire protection systems.

The Los Angeles region has thousands of 'dirty' industries, businesses that support manufacturing and chemical processes utilizing hazardous and toxic materials. In addition, there are many places of business that store hazardous materials in excess of quantities allowed by the codes—a more insidious problem. The facilities that are the most susceptible to violations are those that have grown over time and consist of a patchwork of outbuildings, lean-to structures, and canopies, which responded to growth and change, but not to the safety of the environment or the workers. More often than not, these modifications were made without building permits or an overall expansion plan. The results are grossly substandard work environments, usually occupied by immigrant workers who have very little knowledge of their rights or the health hazard to which they are exposed.

California is a leader in code enforcement for making the workplace safer and reducing air and ground pollution. An enormous opportunity exists for the architect who can work with commercial/industrial owners and enforcing agencies to find realistic solutions to these problem workplaces. This involves understanding the types and quantities of chemicals used in the processes, determining the various occupancies in a building and the necessary separations. The real design challenge is to find creative solutions that are inexpensive, yet create cleaner, safer workplaces. Are the design solutions beautiful? No. But our collective problem solving skills are challenged and by solving problems in this area we make a real contribution.

Recently two projects in the City of Fullerton have come under very close scrutiny by the building officials. Both involved different facets of metal plating and painting operations for metal parts and wheels. Both businesses started

out small, producing high quality metal coating that earn them an excellent reputation in the industry. Both began to grow. First one operation expanded, then single functions grew into long assembly line dip tank operations and high volume paintings operations. The response to the marketplace took precedence over all else. The building owners did not bother to get building permits or understand when they exceeded the HazMat threshold. Many problems were discovered by the City of Fullerton. Both operations had extensive MSDS (materials safety data sheets) files on hand but could not quantify the majority of their materials, both in use and in storage. Chapter 9, especially Tables 9A and 9B, clearly identifies the "safety threshold" of hazardous or toxic materials.

The first step in the design process was to prepare a chemical analysis. This included quantities, worst case and reaction scenarios due to intermix problems. Plans, concepts and graphical illustrations were prepared by the architects and submitted to the City. Construction documents were then prepared. Today the owners are adding building area separation walls, new means of exiting, and chemical containment areas, amongst changes.

In the current hazardous occupancy code enforcement phase there are three major issues that are of paramount importance to the enforcing agencies. The first is safe exiting from hazardous occupancy buildings. The second is location and separation of hazardous materials according to their hazardous properties and intermix dangers. The third is proper access onto the site and proper labeling, identification and posting of warning signs so fire protection agencies can successfully mitigate hazardous problems without additional risk to property and personnel.

What does HazMat mean to the commercial/industrial business community and their architects? State and local agencies are now taking a pro-active approach to hazardous occupancies. Local building and fire departments must ensure that their communities meet current code standards. The success of hazardous occupancy enforcement depends upon better communication and a thorough understanding of codes and especially Chapter 9 of the Uniform Building code. Architects, environmentalist and engineering specialists skilled in understanding hazardous occupancies will be called upon to assist their clients in finding their way through this environmental minefield.

MICHAEL EDWARD SHEA
PARTNER, LA CANADA DESIGN GROUP

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Habitat

Indoor air quality, designing out hazardous materials

"What resource does it come from?
How does it affect health?
How does it affect the planet?
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How much does it cost?
How will it affect future generations?"

—Paul Bierman-Lytle Six questions for the 'cradle to grave' approach to product specification.

"Don't be deluded that if its legal, its ethical' when trying to justify code compliance."

—Barry Wasserman, FAIA, quoting Michael Josephson

Quotes from the 'Designing Healthy Buildings' Conference at UCLA

Designing Healthy Buildings

Over 100 concerned architects, engineers and designers recently met to discuss indoor air quality (IAQ) and a new epidemic, Sick Building Syndrome. The 'Designing Healthy Buildings' three day seminar at UCLA was sponsored by the AIA Committee on the Environment (COTE); it was chaired by Robert J. Berkebile, moderated by Hal Levin, a consultant to the E.P.A. on air quality issues, and featured speakers such as Barry Wasserman, FAIA, architecture chair at Cal Poly Pomona, Richard Schoen, FAIA, Barbara Spark, Indoor Air Coordinator for Region IX of EPA, Paul Bierman-Lytle and John Janssen, former secretary of the ASHRAE committee that wrote the 1981 Ventilation Standards, the governing criteria currently enforced by ASHRAE Standard 62-1989.

Healthy product and materials were discussed, with emphasis on residential and interior application: carpeting, wall coverings, insulations (ig. 'Insulcot', a clean, cotton product with an R=13 for a 3.5" batt), microbial sand beds for air cleansing (developed by Dr. Wolverton of NASA and used effectively in Biosphere II) and even water. On show was 1/2" thick Homosote made from 100% recycled newsprint (a choice pin-up surface - architects have been using it for years - nothing new here, the Homosote Co. was founded in 1909 in West Trenton New Jersey).

After hearing Hellmut Ziehe, President of Bau-Biologie (defined as the 'science of holistic interaction between life and living environment' and started in Germany 20 years ago by an electro-biologist and a medical doctor) describe the principles of Holistic Design Processes (HDP) and the use of natural building materials with absolutely no synthetics, one begins to understand the wisdom of early settlers in this country.

Most 'healthy building' construction techniques involve the use of natural materials and finishes (or the lack thereof) an approach which suits itself more often to residential than commercial application. A notable exception is the recently designed San Francisco Main Public Library by Pei, Cobb, Freed & Partners in association with Martin-Vegue Winkelstein Moris. This is a major design project in which the client not only supported the 'healthy building' approach but formed an environmental committee. The library staff requested that the architect address air quality issues, which achieved by using 'clean' materials such as terrazzo and granite floors in lieu of carpets in public areas and, when required for acoustic reasons, the use of dyed woven wilton carpet. In addition, no particle board was used (formaldehyde off-gasses). The HVAC system was the other main contributor to a 'healthy library' with 25 cubic ft/min/occupant ventilation rates, highly efficient air filters (85% final filter efficiency) and no exposed acoustical duct liner insulation (usually fiberglass).

An example of an innovative residential design application was Katherine Hammack's

HVAC system for her 'Eco-Smart Home'. The building was designed as an airtight shell with air leakage reduced to 0.25 air changes per hour for maximum energy conservation. Ventilation losses were reduced by the introduction of a heat recovery ventilator (HRV), which brings in fresh outside air and exhausts stale indoor air through an air-to-air heat exchanger; this transfers up to 84% of the energy from the exhaust air to the incoming fresh air. The HRV can be balanced to slightly pressurize a house, a distinct advantage when dealing with another major 'sick building' characteristic, radon.

While the issue of indoor air quality and its impact on respiratory well-being was the main focus of the conference, other issues that impact building and human health were raised, such as electromagnetic fields (EMF). New research undertaken by EPA (N.Y.T., 2/7/91) to investigate linkage between cancer and low level electromagnetic radiation from power lines and appliances gives cause for concern.

Extreme care should be taken when laying out buildings and specifying appliances. At the very least the potential for electrostress and fatigue in our increasingly electronic environment should be carefully considered. To date however, the design community is more fixated on air quality issues; they are more easily identified. It is worth mentioning that it took over 40 years for the asbestos reality to become a horror and finally catapult the indoor air quality issue to the front burner. Meanwhile, how many died?

After three days of earnest dialogue at UCLA, certain concerns were identified. This is a good beginning. The healthy building, however, like the healthy body, is not easily achieved in our increasingly complex, interconnected and polluted biosphere. The search must continue and with a renewed sense of purpose.

WALTER SCOTT PERRY
HABITAT EDITOR

Habitat Happenings COTE

For more information about the Committee on the Environment (COTE) contact: Mielle Marquis, Assistant Director (202) 626-7569. To obtain an Environmental Resource guide

(ERG), published by the AIA, call: (800) 568-3425.

Environmental Video Conference

Video Conference Series: Linking Building Professionals to New Environmental Markets. Three video conferences on environmentally conscious design are taking place at 150 sites across North America beginning January 1993. The dates of the following two are: March 4, 1993, 1-4 pm EST: 'Healthy Buildings and Materials'; April 22, 1993, 1-4 pm EST: 'Land, Resources and the Urban Ecology'. For more info call: 1-800-365-ARCH

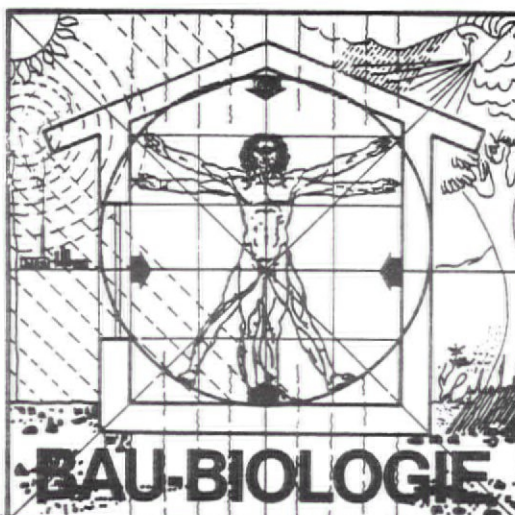
Call For Sustainable Communities

A call for innovative and practical design for sustainable communities. Categories include: Energy and Resource Efficiencies, Healthy Buildings and Materials and Urban Ecology. For more information, see page 4, or call: 1-800-365-ARCH.

Products Questionnaire

The Environmental Product/Material Subcommittee of AIA/LA Building Performance and Regulation Committee has created a questionnaire for architects to submit to product suppliers, to find out exactly how products perform in terms of the resources, energy, emissions and wastes associated with its manufacturing use, and disposal. They are asking architects to share the findings with others. Some of the questions they are asking are listed below. For more information and full questionnaire, contact: L. A. Building Performance & Regulation Committee, c/o Gary Russell, Russell and Associates, 3600 Wilshire Blvd., Suite 1032, Los Angeles, Ca. 90010.

What natural resources are used, such as water, wood, minerals, petroleum, and fiber? What alternatives are being considered to minimize the depletion of natural resources? What is the product/material makeup? How much energy is required to make the product/material? What is the source of the energy-coal, oil, gas, nuclear and other? What alternatives are being considered for lower-energy production? Where is the source of the raw material? How is the raw material transported to your factory? How is the product delivered to the end user from the factory? How is the product packaged? Are there any toxic materials used in the manufacturing process? How are they disposed? How is excess material (waste), disposed? What alternatives are being considered in recycling the excess material, minimizing landfill use? What is the manufacturing process used to produce the product? Is any pollution added to the air (such as carbon dioxide/monoxide, sulfur & nitrogen oxides, hydrocarbons), water (chemicals) and/or land? What solutions are being implemented to minimize pollution problems. Any use of CFC? What are the indoor air quality problems in the use of the product/material on a job site? Any off-gassing? What materials and/or tools are used in the installation of the product? How much maintenance?



Preservation

. Carnation Building transformed



Why is it that one person looks at an old building and sees an intrinsic value and another sees only an old building? It happens all the time when developers purchase historic properties. Some recognize the fact that they have bought a piece of history and are interested in being part of the continuum. The other kind see history as irrelevant and architecture as almost a necessary evil. This latter attitude occurs with such frequency that it becomes all the more important to celebrate the former when it happens. Such is the case with the former Carnation Building on Wilshire Boulevard. Built in 1949 by Stiles O. Clements, the structure served as the company's national headquarters until 1989 when it was sold to the Barker-Patrinely Group and USAA Real Estate Company.

It was not an ideal time to think about leasing office space. There was a large vacancy factor throughout the city and although no one used the word "recession" yet, there was a definite negative factor to the economy. The developers were enmeshed in a project downtown, and while that dragged on, this was seen as a quick turnaround.

There were a number of important historical points to be considered: 1) It had been designed by a noted Los Angeles architect; 2) The tall white structure with its bright red Carnation sign had been a familiar landmark; 3) It was on Wilshire Boulevard, the Miracle Mile, and although not technically within the historic district, seemed to draw upon the Art Deco flavor of the nearby buildings and serve as a punctuation mark between the 30's structures west of it and those clustered further east, near Western Avenue. As a post-war structure, it came after the Art Deco era, nor was it the most interesting of post-

war designs. In fact, there is evidence that it was designed with the expectation of a later addition to the west, which never came to fruition.

Michael Barker respected these three factors and reached the conclusion that while integrating them into the project, the partner's financial interests would be satisfied. By not tearing down the building, millions of dollars in fees were saved, plus, more importantly, time normally spent waiting for the Department of Building and Safety to grind through its process was saved. (Not to mention dwindling landfill space.)

In keeping with the ambiance of Wilshire Boulevard, it was decided that the renovation should reflect its Art Deco neighbors. It does not copy the style, but borrows motifs and the richness of materials to achieve that goal. While retaining Clements' original structure, much of the new is designed as a "skin" to cover the existing form. The building's former starkness permitted this modification. The original poured-in-place concrete building was determined to be seismically stable, requiring reinforcement only around new openings. Additional elevators, new heating, cooling, electrical and plumbing systems were added, as well as fire sprinklers and handicapped access. The new lobby uses green granite, creme-colored limestone, black marble, and stainless steel. The ceiling is a multi-stepped design with indirect lighting. Wood paneling, bronze and granite in the elevators and elevator lobbies further convey an image of understated elegance.

The new addition to the west is a bit of a surprise. What appears to be a nine-story office building is actually only three floors of office space and six of parking. That neces-

sary function has been disguised by one unifying facade, and five of those floors have direct walk-on access to the lower five floors of the original building. The new addition is actually a separate structure. The thin space between has been hidden behind a central vertical tower, which also serves to break the monotony of the now block-long building. That theme has been carried out by the applied piers between each window, creating a pleasant juxtaposition of horizontal and vertical elements, just as the Art Deco style originally advocated. (Those windows, by the way, are operable, not fixed in place, another concession to the original design of the building and the comfort of tenants.) Other amenities include a wood burning fireplace in what was originally the executive suite and an outdoor patio for entertaining. As for the famous Carnation sign, Mr. Barker considered relocating it somewhere inside the building. Although it may have been a nice tip-of-the-hat, it was discovered that the "C" was at least two stories high. In any event, the Carnation Company took its letters when it moved to Glendale.

The firm responsible for this restrained adaptation is Dworsky Associates. Gregory C. Serrao was Project Director and R. Michael Walden, Project Designer. Their work is well represented around town, in the Doheney Eye Institute at County USC Medical Center and the Van Nuys Municipal Court Building, among others. They are executive architects for the new Disney Concert Hall. Michael Barker said, "This part of Wilshire Boulevard contains some of L.A.'s best examples of Art Deco architecture. Dworsky Associates has brought back the glamour of the era by recalling that 30's style with 5055 Wilshire."

It is too bad that with all the energy and effort invested in this project, they couldn't come up with a more appealing name than "5055 Wilshire." Using addresses as names is a fad that has passed, and a building with the dignity and history of this one deserves better. For many, it will always be the Carnation Building, much as the Chinese Theater will always be Grauman's, not Mann's. To compete with and erase that memory, the new name ought to reflect its new identity. What's in a name? More than Gertrude Stein realized.

Some developers look at a piece of real estate and see only square footage; others see possibilities. This developer is reaping the rewards with a building that is already 70% leased. There are a lot of developers contemplating the destruction of architecturally and historically significant buildings. They would be wise to take a cue from the success of this project.

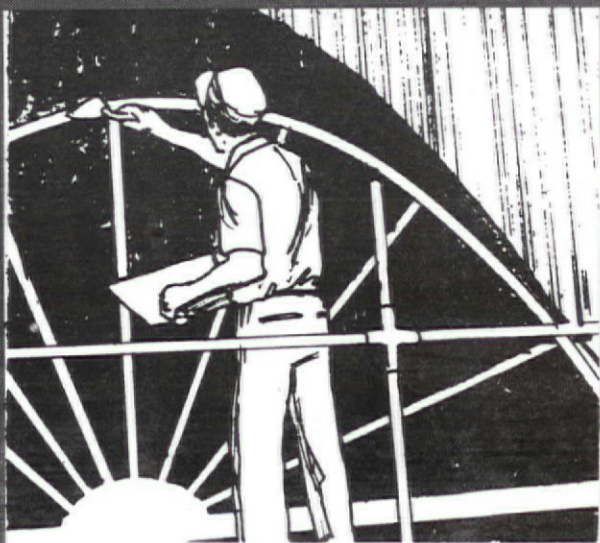
MITZI MARCH MOGUL



Above
The Carnation Building,
by Stiles O. Clements,
1949.

Left
the Carnation Building
reborn as 5055 Wilshire,
by Dworsky Associates.

Photo: Dione Benson



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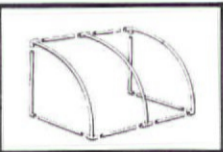
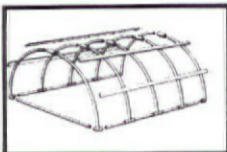
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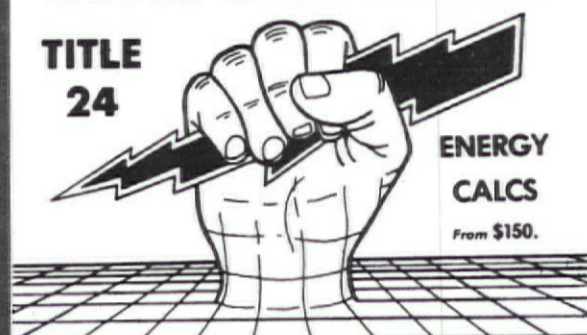
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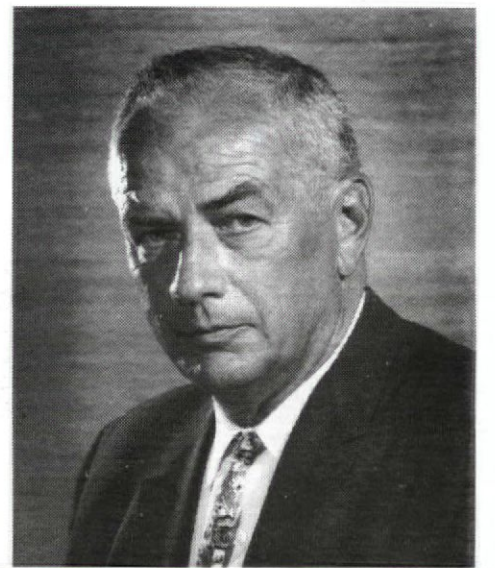


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... Rebel with a Cause: Robert Alexander remembered

facilities dedicated to education, healthcare and counseling, and was concerned with all urban problems as well as preservation of the environment. As president of the Southern California Chapter of the AIA and president of the City of Los Angeles Planning Commission, he strove to impose the highest ethical standards.

His stand on the preservation of the Los Angeles Main Public Library cost him his then very successful practice. He fought City Hall and helped save this historical monument for all of us to enjoy. Forced to retire in the early 70s at the peak of his creative life, and at a time of painful personal losses, he drew on a strong fighting spirit to rebuild his life and dedicated it wholeheartedly to those in need. Inspired by his wife, Nancy, Bob spent the last years of his life counseling AIDS patients in the Vacaville prison hospice. He helped many who were ostracized by the system and other inmates.

Soon after my graduation from architecture school in Berkeley in late 1950, Bob became my boss. Initially, he was a person I was afraid to approach for a raise; however our relationship evolved to that of mentor, associate, partner and friend. When I decided to open my own office in 1972, subleasing space from him at the Bradbury Building, it was with Bob's help and encouragement. We then collaborated on several projects, including a study on the University of Brazil's twenty-one campuses, as consultants to the Brazilian government; the Desert Counseling Clinic in Ridgecrest; and a large shops building for Lincoln High School in Los Angeles. Our house was his home away from home in Los Angeles for several years. He gave of himself fully, and our family knew him as a man who felt deeply and cared enough to give generously of his time and resources. Bob did not die wealthy, but he left a priceless legacy, an example of fortitude and dedication, to those of us whose lives he touched.

Adolfo Miralles, AIA, Pasadena

From Robert A. Kennard, FAIA

As a former employee, colleague, friend and admirer, there are aspects of his life that I feel are important to younger architects who may not realize the extent of his influence in Los Angeles.

First, as a member of the Planning Commission of the City of Los Angeles as well as President of the Citizens Housing Council he was an articulate and hardworking proponent of affordable housing in Los Angeles. As a result of his efforts, much of the slum housing in the early 40's and 50's was demolished and perhaps more housing was constructed in that period than in all of the years since. He was an architect with strong convictions as to the social responsibility of the profession.

Secondly, he was among an embarrassingly few architects of his time who employed young architects of varying ethnic backgrounds in his office. Architects of color, African-Americans, Hispanics, Asians were all welcome and judged only by their ability and their dedication to the practice of architecture. He along with only a handful of architects of that time (such as Reginald Johnson and A.Q. Jones) made archi-

tecture accessible to graduating minority and women architects of that era.

His last request to his family, was that if they felt it necessary to honor him with a memorial it should be "irreverent". Since all employees of his office in those fun days celebrated with a martini whenever a big job was signed, I promptly poured a double Beefeater in his honor.

Robert A. Kennard, FAIA, Los Angeles

From Julius Shulman Hon. AIA

Robert Alexander was one of the earliest of architects involved in producing the fullest urban design evaluation during his participation in the development of the Baldwin Hills Village in 1941. To this date, the Village has maintained its Classic designation. Alexander was adamant in his demands that the non-architectural elements of the Village were most likely the key to the ultimate success of the planning of that Great Space.

Alexander, during his brief association with Neutra in the 50's and 60's tried to infuse those thoughts in projects but he stated to me that personalities too often are in conflict; that one must seek only the resolution deemed most positive within the reaches of the soul.

Alexander was President of the Chapter in 1970, but we remember his personal pursuit of the ingredients of a richer society. We are indebted!

Julius Shulman Hon. AIA, Los Angeles

From Kurt W. Meyer, FAIA

The consummate Architect/Planner, a rebel with a cause: to fight for a better environment (when few people even knew the word); to raise the social consciousness of government and electorate to provide affordable housing, then known as social housing—often tagged him with the label "communist" during the infamous red hunting days of the 50's; to advocate and support land use planning when the open spaces were still open.

As a member of reform Mayor Bowren's Planning Commission, he fought mightily for the acceptance of professional planning in the City of Los Angeles. As its president in the late 40's he guided the department through some landmark cases, including the development of the San Fernando Valley land use plan which called for greenbelts to preserve the identity of the historic villages (Milt Breivogel, senior planner) - only to see it dismantled by the courts, precipitating a development rush which wiped out these open spaces in no time at all and turned the valley into an undistinguished "slurb".

As the land architect of the team, which created the Baldwin Hill Village housing development, he had a chance to realize his dreams about livable spaces and housing projects. In partnership with Richard Neutra (Neutra and Alexander, Architects), he was in charge of the major institutional projects and designed, among others, the Los Angeles County Hall of Records and the UCLA elementary school. After the separation from Neutra he left his mark as one of the premier campus planners of the post WWII era: Orange Coast College, UCSD, Caltech and others. In designing the Bunker

Hill Towers, he continued his commitment to housing, even though only a small part of his plans were carried out.

His vast architectural legacy is a testament to Alexander's concern for the well-being of the people; regardless of income or ethnic background, it was their inalienable right to live in decent housing and it was a duty of government to establish policies which would assure this.

Alexander fought many battles - mostly against politicians - for these rights, he fought many battles against greed in the development of our city, he fought these battles without regard to the odds, or whether he would create powerful enemies: when it is right, one has a duty to speak up - regardless - or forever forgo criticism.

Kurt W. Meyer, FAIA, Los Angeles/Nepal

From Elaine K. Sewell Jones

In May 1990 Robert Alexander returned to Los Angeles as the guest of honor and the honored architect to celebrate the 50th Anniversary of the internationally recognized housing development of Village Green (formerly Baldwin Hills Village).

That memorable sunny Sunday afternoon we gathered in an auditorium space across from the Village Green. He was the event. His limited number of slides revealed the Village Green almost at birth, in 1940-1943. Some had faded with age, others with distortions of color as happens in old slides.

From his opening words, expressed with a warm smile and a stark clarity of voice and vocabulary, he embraced the audience with the intimacy of someone who knew everything about the places and spaces everyone experienced at the Village Green. He knew what they saw from their front doorstep, where they could feel sheltered in their private terraces. He knew why they saw and what they saw. He knew because he was there before anyone else.

When he spoke from the stage that afternoon he had no notes. He started with a full and complete sentence and for more than one hour held his audience in his hand with clear logical statements. Never a hesitant search for the right word, never a hint of indecision. Here was the voice of the architect and the evidence of his work.

At the leisurely picnic that followed at the Village Green, members of that audience stood in line to let him know that he was, indeed, an architect who made a difference. Well over one-half of the audience had never seen him before that day... but they knew about him and they respected his work. That day they waited in line to express their affection for him as an architect, yes, but also for his humanity.

The students who attended were ready to return to their drawing boards (and computers) immediately...they had heard the voice. One of them said, "Now I know why I wanted to be an architect." Is there anything more to say when an architect can influence the lives of others as Robert Alexander did in his work and in his life.

Elaine K. Sewell Jones, Los Angeles

Letters to L.A. Architect

Reminder of responsibilities from Firschein and Lyman .

SOCIALLY RESPONSIBLE ACT FOR AIA

From Bill Firschein, Architect

Environmental degradation is one of those nominative evils, whether practiced by Summa (aka Hughes) or repackaged by McGuire Thomas. The Playa Vista plan should be scrutinized by environmental committees of the AIA more carefully. Yet architects and planners seem to be dazzled by the scope of the Playa del Rey project and rendered timid by the positioning of players involved. However, much more may be flowing downstream along with the dollars generating development. Serious environmental costs and consequences that are just hinted at, but avoided because the developers intend the rest of us to pay for them.

Other large projects, such as the Aswan Dam and the Aral Sea were sold to the public with the same language. Invariably, ultimate costs, both monetary and social, outpaces the projected benefits. For example, the idyllic fresh water lagoons proposed in the plan are really flood control basins that relieve the developers from the cost of providing real waste water treatment. A similarly nominated Bird Sanctuary, located on Washington Blvd, is a toxic stink that pours overflow effluent into "Mothers Beach" in the harbor.

The present condition of the Ballona Wetlands has been purposefully degraded over the years so that is is not much of a home to wildlife; nor is much of it fit for human habitation because of the high levels of toxic constituents. It is easy to cede this open space to the public. However, the cost of rehabilitating the wetlands will surely exceed by a factor of ten that which the developer has promised. Nor is it certain that the EPA would grant permits to permit some of the mitigation proposed, such as periodic dredging. By increasing the number of boats, not only boat traffic in the channel is affected, but increased pollution to the harbor will result as a result of toxics entering the harbor directly from the boats, and from spilling surplus water from the wetlands into the harbor through Ballona Flood Channel where it bounces off of the breakwater causing silting and pollution. It is assumed that the public will pay for this cost of dredging the harbor and disposing of the spoil. Quality of life costs such as traffic, congestion and crime is costed to the rest of us. Who will pay for the additional police required?

A project of this magnitude needs to be examined as part of the entire harbor ecosystem. Now is the time to deal with flood water disposal, toxic constituents, traffic congestion; and assigning the real costs to the developer rather than to the citizens of L.A. These are but a few of the issues that

architects and planners should be looking over. An overhaul of the EIR by an AIA committee would be a socially responsible act. Bill Firschein, AIA, Venice, CA.

DENIAL OF RESPONSIBILITY

From Frederic P. Lyman, AIA

I was pleased to read in the November issue under CHAPTER GOALS that "A question regarding methods for achieving broader representation for our membership was put on the table for discussion" at the SCI-ARC Retreat of the Chapter Board Members and Committee Chairmen. On the other hand, I was disappointed to read that "While districting as a solution has been under consideration for some time, the consensus of those present was that the additional layers of governance and the difficulty with administration, would prove unmanageable and unnecessary.

It is my understanding that a plan for districting has already been passed by the Board and I hope that plan is not now to be placed in jeopardy nor allowed to wither and die for lack of central nourishment. It is all very well to worry about the horrors of "additional layers of governance." What American, worthy of the name, would argue with Thomas Jefferson and pronounce that government is best which governs most? BUT WE ALREADY HAVE FOUR LAYERS OF GOVERNMENT IN LOS ANGELES: National, State, County and City (or unincorporated) and, if we are not prepared to meet government at each level with our own governance, then we will not be able "to advance the living standards of people through their improved environment and to make the profession of ever increasing service to society," in accordance with our Bylaws.

In other words, the decision or non-decision of the Board and Committee Chairmen is simply a giving up of our responsibilities. But, I must say that I find their attitude somewhat confusing, because in the same article on the next page under COMMITTEES I read about the very exciting program which was to be held by, of all things, The Downtown Districting Committee, who "will sponsor an informal presentation by Stephanos Polyzoides, lead consultant for the Downtown Strategic Plan, one of the team's works in progress."

Not long ago the West Side District held a most enjoyable lunch and discussion at AZTECA Restaurant.

Is not our intention to build a great metropolis of peoples whose varied cultures are well nourished and respected, of tree lined boulevards, connecting beautiful parks and public buildings of which we are all proud, of new plans that are designed to be executed instead of varnished to death, of

good public transportation systems and clean safe beaches and clean air and water, etc. etc.? If the Governor vetoes the L.A. River Bill, do we not seek to come back with a better bill? and so on and so on?

And who will bring these things to be if not the architects? And how will the architects find that influence if not through the AIA? And how can the AIA be effective at any level if it is not effective at all levels?

We need districting and we need Board Members who represent specific districts. Had we had such a system ten years ago, the San Fernando Valley would still be part of our Chapter. But far better to divide into separate chapters than to leave local citizens with no representation by architects at the local level. We cannot expect much networking between downtown and westside architects, but we can expect networking between their directors. How else but by districting may "broader representation for our membership" be achieved? It is little wonder that, "No conclusions were drawn."

Frederic P. Lyman, AIA, Santa Monica

Robert E. Alexander FAIA (1907-1992) Remembered

From Adolfo Miralles, AIA

Robert E. Alexander, FAIA, died surrounded by members of his family. He will be missed both by his friends, and his colleagues the design community. His professional accomplishments are perhaps the better known facets of this visionary man's life, but while Bob's work received more than thirty design awards, the most notable characteristic of his work resides in its social relevance and timelessness. The Village Green in Baldwin Hills, winning richly deserved awards at its 25th and 50th anniversaries, will always be a model for good urban planning, and his 1960s mass transportation studies for the Los Angeles area are as relevant now as they were thirty years ago. (The bulk of his prolific work is archived in the Cornell University Library, including masterplans for dozens of universities and colleges, regional plans, and general city plans.)

Bob foresaw many of the problems facing our growing cities and characteristically tackled each of these challenges head-on, many in spite of their unpopularity at the time. He often jeopardized his own livelihood by opposing the current political power structure, and as recently as two years ago assisted in an effort to halt over development in the foothills of the Angeles National Forest. He became internationally known and was successful at everything he undertook - teaching, planning, architecture, writing, and art. He authored, among others, "The Rural City", and "Rebuilding the City", as well as numerous articles on housing, city planning and educational facilities.

What Bob will be remembered for, however, besides his work, is his passionate dedication to causes. He was the first architect in the area to hire minorities. He tried to improve



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APPLICANTS ARE REQUESTED TO FURNISH A CURRICULUM VITAE NO LATER THAN MARCH 15, 1993 TO JURGEN LANG, PROGRAM HEAD, ARCHITECTURE/URBAN DESIGN, GRADUATE SCHOOL OF ARCHITECTURE AND URBAN PLANNING, UCLA, LOS ANGELES, CA. 90024-1467.

ARCHITECTURAL ILLUSTRATION



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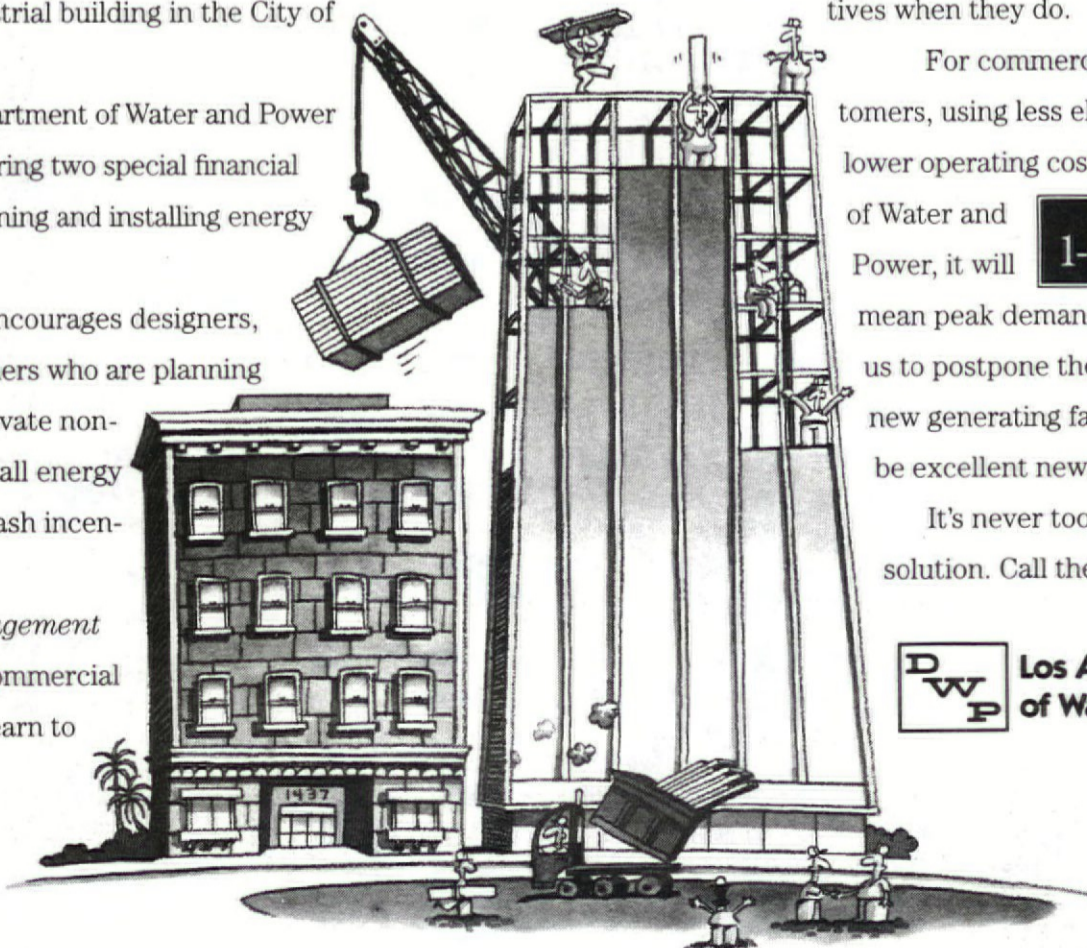
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AIA/LA continued . . .

an international competition to foster innovative, environmentally conscious building solutions.

"A Call for Sustainable Community Solutions", is open to architects and related professionals worldwide. Its goal is to develop holistic, interdisciplinary approaches to designing sustainable habitats.

The competition's jury, will award \$50,000 in prizes to professionals. Winning entries will be announced and displayed at the UIA's World Congress and at the AIA's national convention in Chicago, June 18-21. Contact: Dennis R. Smith at (202)626-7464.

Royal Oak Design Competition

To celebrate its twentieth anniversary, The Royal Oak Foundation, the American membership affiliate of the British National Trust, announces the establishment of a Design Competition with a \$15,000 award. The purpose is to focus on the integration of design elements as traditionally practiced by such masters as Robert Adam, William Kent, H.H. Richardson and Frank Lloyd Wright.

Contact: Damaris Horan at (212) 966-8422.

The 1992 Student Leading Edge Design Competition On Show

Sixty-five junior college and university student teams competed in the 1992 Student Leading Edge Design Competition, which sought innovative architecture and energy-

responsive solutions in the design of a research facility located in the high desert.

Judging is to take place in late February and the submissions can be viewed at an exhibition on Tuesday, February 2, 1993, at Southern California Edison's office complex in Rosemead. Location: Southern California Edison Conference Rooms A & B Building GO-3 2244 Walnut Grove Avenue Rosemead, CA 91770. Time: 8:00 am - 5:00 pm. For directions please call 909-394-8817.

The 1992 Student Leading Edge Design Competition is sponsored by Southern California Edison, the California Energy Commission, the Southern California Gas Company, Sacramento Municipal Utility District, the Building Industry Association, and the Los Angeles and Orange County Chapters of the American Institute of Architects.

More Architects Needed For Student Visions

In early March the AIA/LA Interns and Associates will kick off the Sixth annual Program with a day long workshop. Architects, Interns and Architectural Students are needed who can contribute 1-2 hours per week in classrooms throughout the city.

Student Visions for Architecture was officially implemented by the L.A. Unified School District in January 1990. Since its inception two years earlier, the AIA/LA Chapter has provided Architects to students in grades 1 through 9 in over twenty schools in all regions of the L.A.U.S.D. Last year, a waiting list of 15 schools wanted to participate, but the demand for Architects far exceed the supply.

Architects and classroom teachers work as a professional team to develop an understanding of planning concepts, local architecture, scale, spatial relationships and group decision making. Each classroom participates in a project which becomes part of local and national tours.

In this time of financial crisis, programs that support the education of our children on a voluntary basis are greatly prized. The expertise of local architects is needed to continue the built Environment Education Program. Student Visions for Architecture is one such invaluable program! For further information contact

Jeff Sessions at (310) 431-6528

JEFFREY SESSIONS, AIA
COMMITTEE CO-CHAIR

1992 Historic Preservation Award Winners Announced

Eight preservation projects were honored with 1992 Historic Preservation Awards presented recently by Mayor Tom Bradley and the City of Los Angeles Cultural Heritage Commission.

The awards were given in four categories: housing (single-family, multi-family and group), institutional, government and commercial. The winners were the Strong Residence, in the housing category; 1057 South alvira Street, housing; 1100 South La Jolla Avenue, housing; Japanese-American National Museum (the former Hompa Hongwanji Buddhist Temple—see *L.A. Architect*, June 1992), institutional; Hollyhock House Living Room Furniture, government; Watts Towers Restoration, special mention, government; Bradbury Building Atrium, commercial, and Engine Company 28, commercial.

Calling all golfers!

We are going to have a golf competition in May and any golfers interested in helping with the set-up of this event should call Nicci at (213)380-4595.

Architects on Art Exhibit Advisory Committee

Architects are well represented on the Art Exhibit Advisory Committee for the city's public art exhibits in Spring 1993. These are the recent appointees: Karen Blackwell, President, Blackwell Bryant and Associates, an MBE/WBE expediting firm; Scott Canty, Curator, Barnsdall Art Park; Kate Diamond, AIA, Siegel Diamond Architects; Diane Favro, Assistant Professor, UCLA GSAUP; Elyse Grinstein, Grinstein Daniel; Seraphima H. Lamb, AIA, Principal Architect, The Lamb Associates; Lian Hurst Mann, AIA, Editor, Architecture California; Barbara Miyamoto, Director of Government Relations, DMJM; Charles "Duke" Oakley, AIA, Director, Capitol Programs: Design & Construction, UCLA; Georgia Rosenberry, President, Project Restore; Julia Thomas, President/CEO, BTA Inc.; Esther Torrez, President, Torrez & Associates

The Westside Urban Forum

"If you do what you've always done, you'll get what you've always got—with diminishing returns" Mike Gage.

Opportunities resulting from the economic and social changes in California were the focus of the October meeting of the Westside Urban Forum, one of two focusing on the local economy and education. The three speakers discussed positive aspects of change.

Ed Friedrichs, managing director of Gensler and Associates cited the speed of incremental changes and technology among the factors which make the process of 'change' different today from history as recent as the 1980's. He explained that his firm and many others experienced more difficulties adapting to the recession in 1982 than in 1992, because these recent economic changes were anticipated sooner. Anticipating project types the firm wanted to pursue, they provided their design resources on several programs which would benefit the community as well as build expertise.

Vari MacNeil, director of the New Vision Council, an organization founded to assist small businesses in Southern California, outlined basic forces such as the fact that more than 80% of new jobs are in small businesses which compete with larger firms by networking and trading resources with each other. She cited cultural diversity, and international trade as factors in the fundamental economic restructuring.

Mike Gage discussed the need for California business to adapt to new markets, and his involvement with Calstart, a public-private consortium formed to encourage an advanced electric vehicle industry in California.

ELLEN COHN

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Look for our Special Insert in next month's
WestWeek issue of L.A. Architect!



Design Committee will be on Tuesday, February 23, 7:30 pm, at the AIA Offices. We are focusing our energies into one project: to select our nominees for the 100 "best and worst" buildings or spaces in LA. Rather than merely an aesthetic critique, the focus will be on an instructive analysis, based on a wide variety of criteria, of why certain structures work or not, and how we, as architects, contribute to this. This project could turn into an exhibit for the 1994 Centennial Celebration. All past, present, and new committee members are urged to attend this meeting. Please bring photos of 3 of your chosen buildings. Get ready for a lively discussion.

CADDD Committee

Envision Design

The CADDD Committee will be sponsoring a program featuring

Envision Design Centers and their computer-aided laser cutting services. Rose Anne Schoof will give a presentation at Envision showing how they take CAD files and translate them into precisely cut models. She will present their process for making architectural study models, site plans, detailed elevations, presentation models and other applications. Date: February 24, 1993 at 6:30pm. Location: Envision Design Centers, 11400 W. Olympic Blvd. (on corner of W. Olympic and Purdue). Please R.S.V.P. Rose Anne Schoof at (310) 445-8869 (phone or fax) by 2/18/93.

Environmental Resources

For meetings and agenda information, please call: Susan DePace at (213) 933-0832 or Dick Schoen at (818) 702-9654.

Architects of America

Architects of America is a national group practice, now being formed in eight major cities, including Los Angeles. Principals of established architectural firms, only, please send requests for further information to Architects of America-Pacific Division, Suite 2850, Mauka Tower, Grosvenor Center, 737 Bishop Street, Honolulu, Hawaii 96813 or call (818) 526-1776.

Competitions

Electric Vehicle Ideas

"The Electric Vehicle and American Community" is a competition for bold new designs and ideas for developing an infrastructure for the electric vehicle.

For registration and information, please contact: Electric Vehicle

Infrastructure Competition, 432 North street, Suite 801, Flint, Michigan 48502.

Interior Architecture

The LA Chapter of the AIA, through the Interior Architecture Committee, is sponsoring a design competition for the Fall/Winter terms of the 1992/93 school year. The competition focuses on the development of interior spaces within the Beacon Laundry Building, a landmark building in Culver City. The competition is open to students at accredited Southern California Architecture or Interior Design Schools. Entry forms are available at the chapter office.

Sustainable Solutions

The AIA and the International Union of Architects is sponsoring

Party-goers at the 1993 Installation of Officers.

From bottom left, clockwise:

Breton Washington, Susan Maxman, Kate Diamond; Robert Kennard; Kate Diamond and Robert Kennard; Susan Maxman; a gathering at the silent Art auction; Richard and Julie Appel, Ken Natkin.

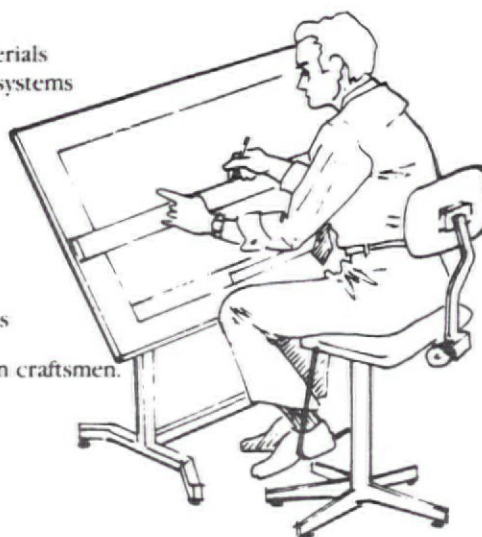
AIA/LA continues on next page

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MARCH 19-21, 1993

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AIA/LA



A good Installation and challenges ahead . . .

We Must Contribute

These are difficult times. Architects are suffering from the economically devastated construction industry. Our cities' budgets are already cut to the bone and will be further decimated by the impacts of State budget cuts. The State cuts services and looks to the Federal Government for increased support to respond to the impacts of immigration. The Federal Government struggles to cope with a huge deficit, to preserve essential services, to prepare America to meet the challenges of competing in a global economy, and to respond to a series of crises around the world.

These are times which demand creative thinking. These are times which demand engagement. While survival as an individual or as a firm may seem a sufficiently daunting task consuming all of one's energies, it is not enough. We can not complain about the marginalized status of the architectural profession if we do not participate in the public debate and political process. There are so many issues where we can contribute to the analysis of the problem and the synthesis of solutions:

- * Revitalization of our cities as livable, safe, people places with a real commitment to social equity.
- * More cost effective methods for completing much needed school classrooms and affordable housing.
- * Better planning of investment in infrastructure particularly mass transit as a tool of city making.
- * Resolution of the apparent conflict between ecology and economic development through sustainable development patterns.
- * Generation of new building types to respond to new living patterns.
- * Streamlining of permit processing to facilitate new development while better protecting neighborhoods.

Architects are by definition optimists, believers that there is a future for the survival of our creations. Each of us as individuals must contribute to the solutions to these problems through our designs, through the way we run our practices and through our engagement with the democratic decision making process.

The choice we will make in the LA mayoral election is a critical part of that participation. As part of AIA/LA's commitment to service to our members and engagement in our community, the Government Affairs and Urban Design Committees in collaboration with MOCA, APA, and ASLA, are organizing two Mayoral Candidates Forums to be held in March. The forums will focus on the major candidates positions regarding planning, urban design and the built environment and represent an important opportunity to challenge the future Mayor of LA to recognize both the significance of these issues and the fact that there is a real constituency which cares about city-making in LA. This is precisely the kind of activity which AIA/LA should be spearheading and I commend the Committees and the individuals who have made this possible. I urge all members to attend these important Forums. For information, call the Chapter at (213) 380-4595.

KATE DIAMOND, AIA
PRESIDENT, AIA/LA, 1993

"Years of Hope" The 1993 Installation

Those of you who stayed home out of the rain, instead of venturing forth to the Installation, missed a good one. The Bradbury Building is a wonderful place for a party, although, in spite of its glorious stairways, balconies and industrial

tracery, its acoustics leave a bit to be desired, as the musicians soon discovered. However, some ingenious audio engineer managed to coordinate the sound waves with the echoing surfaces so skillfully that one could actually understand what was being said by those whom we have chosen to be our leaders.

Bob Kennard, in that tall gentle fatherly manner which so endears him to us all, conducted the proceedings with consummate polish. Assuring us that he spoke from experience, he insisted that this was not the year of the woman, but the years of the women and indeed so it immediately appeared from the extended applause which greeted AIA President and Installing Officer Susan Maxman.

Her response was to open her arms wide and exclaim, "Wow! So this is Hollywood!" (Actually, it was downtown Los Angeles, but we loved it). Her enthusiastic compliments for the Chapter and for the forward thinking members who have served it and maintained its leadership on "the cutting edge" and her support for incoming Chapter President Kate Diamond were so upbeat that we knew we were entering not just the years on the women, but the years of a new and special leadership.

Having served on the Urban Design Committee with Kate, I think of her as one with a quick, sharp and delightful wit; but she was dead serious as she spoke of the problems and opportunities which face us and she left no doubt that she intends that we are going to meet them.

And having served on the Chapter Board with Virginia Tanzman, I know that we have at Kate's side one who can see the possibilities for a preferred future.

So, the installation spoke to the years of women and more. It

spoke to the Years of Hope.

FREDERIC P. LYMAN, AIA

Committees Professional Practice Hans W. Meier, AIA:

"Lowering Your Liability"

On Thursday, February 25 Hans W. Meier will speak on construction contract administration at the Chapter Office. Meier, a current Chapter director, is widely considered the "dean on America's construction specifiers" and has received national recognition as an authority on proper preparation of written construction contract documents. Meeting time: 5:45pm For further information call Bernie Altman at (310) 204-2290.

Dinner Tour of Southern California Edison CTAC Center

On March 25 the Southern California Edison Company, in conjunction with the AIA/LA Professional Practice Committee, will offer AIA members a complete tour of its Customer Technology Application Center (CTAC) in Irwindale. This state-of-the-art facility showcases new electrotechnologies and examples of the most efficient uses of electricity. Participants will be served cocktails and dinner. Date: Thursday, March 25, 1993 at 6:00 p.m. Cost: \$10.00 donation to AIA/LA Location: SCE CTAC 6090 N. Irwindale Avenue, Irwindale, CA 91702; phone: (800) 336-CTAC. Attendance is limited to AIA members. Please send checks for \$10.00 made payable to AIA/LA to the Chapter office by March 11. For info call Bernie Altman at (310) 204-2290 or the Chapter office.

Design Committee Chooses Best and Worst

The next meeting of the AIA

AIA/LA Committees and Chairs:

Architecture for Health, Richard Checel, AIA (818) 405-5340; Design Awards Program, Frank Gehry FAIA (310) 828-6088; Historic Preservation, Timothy John Brandt (818) 769-1486; Interior Architecture, Lauren Rottet, AIA (213) 895-4770; Liability, William Krisel, AIA-E (213) 824-0441; Professional Practice, Bernard Altman, AIA (213) 204-2290; Programs/Professional Development, Bernard Zimmerman, AIA (213) 274-0243; Small Projects (Practice), Donald C. Axon, FAIA (213) 476-4593; Architects in Education, Marvin Malecha, AIA (714) 869-2666; 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, Lauren Rottet, AIA (213) 895-4770; L.A. 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, Deborah Murphy (213) 485-3402; Associates, Steve Michael Howerton, Assoc. AIA, (310) 830-2611; Real Problems Design Competition, Steve Michael Howerton, Assoc. AIA, (310) 830-2611; Sandcastle Competition, Andrew E. Althaus (805) 496-1101; Student Visions for Architecture, Jeffrey T. Sessions (310) 431-6528; Districting, Gregory Villanueva, AIA (213) 727-6096; Ethics, Herbert Wiedoeft, AIA (213) 413-3131; Fellowship Nominations, P.K. Reibsamien, FAIA (213) 468-9900; Library, James R. Combs, AIA (213) 388-1361; Long Range Planning, Katherine Diamond, AIA (310) 474-3244; Membership, Harlan Hogue, AIA (213) 458-9077; Mentor's Hotline, Morris Verger, FAIA E (213) 824-2671; Minority & Women's Resources, Donna Jean Brown, AIA (213) 938-9356; Past Presidents Council, Donald C. Axon, AIA (213) 476-4593; Professional Affiliates, Steven M. Gilmore (818) 441-1400; Students Affairs, Michael Hricak, AIA (213) 823-4220/829-2074; Women's Architectural League, Betty Gamble (213) 664-3955; Design Committee, Aaron Betsky, Assoc. AIA (213) 876-4268, Lisa Wightman, AIA (213) 937-9459; International Practice, Jan Muntz, Assoc. AIA (213) 742-7012.

L.A. Architect

1 L.A. Architect February 1993

"Working together to revitalize the future", Woo . . .



Kahn Exhibit

"Louis I. Kahn: In the Realm of Architecture," a major retrospective of the Philadelphia-based architect, is scheduled to open at the Museum of Contemporary Art on February 28.

The exhibition documents 56 projects by Kahn, and features numerous drawings, scale models, photographs and other archival materials. The highly praised exhibition opened in Philadelphia in October 1991, and has since traveled to Paris, New York, and Japan.

MOCA has scheduled a symposium for February 27 to be conducted by critic and philosopher Arthur Danto and architectural historian Kenneth Frampton. It will feature MOCA director Richard Koshalek; David Brown, president of Art Center College of Design in Pasadena; John J. Telnack of Ford Motor Co.; Michael Rotondi AIA director of SCI-Arch; Adele Santos AIA, dean of School of Architecture at the UC San Diego; and Richard Weinstein, dean of UCLA GSAUP. The show runs through May 30.

Max Factor Preserved

The historic Max Factor Museum in Hollywood emerged from endangered status in December, when the building owner agreed to entrust a local preservationist coalition with the renovation of the building and the management of its collection of Hollywood memorabilia.

Proctor & Gamble Co., the owner, had agreed last spring with the office of City Councilman Mike Woo to work with the community rather than shut down the museum and put into limbo the future of the 34,000-square-foot building, built in 1935 and designed by S. Charles Lee.

Woo appointed a task force of community members. In December, the task force selected Colony Bancorp and Hollywood Heritage to take responsibility for the both the building and the collection. Colony Bancorp has agreed to buy the building and restore its Art

Deco elevation to its original condition. Hollywood Heritage, which currently operates the museum, plans to open a second museum and attractions within the building.

In a statement, Woo said the preservation of the Max Factor Museum "shows we can work together to preserve Hollywood's past as we revitalize its future." The museum is located within the Hollywood Redevelopment project area of the Los Angeles Community Redevelopment Agency.

LACTC Funds Proposal

A novel proposal to rehabilitate the unused portion of the Glendale Freeway in the Echo Park area as a community facility (*L.A. Architect*: November, p.15) has won a \$300,000 grant from the Pedestrian Mobility Committee of the Los Angeles County Transportation Commission.

The study is intended to study the feasibility of a proposal by Los Angeles-based urban designer Silja Tillner to end the problems caused by high-speed traffic at the southern terminus of the freeway. Built in the 1960s, the Glendale Freeway was never completed, and four lanes of freeway traffic now empties onto two lanes on Glendale Boulevard, resulting in frequent backups, accidents, and high-speed driving.

Tillner proposes ending the Glendale Freeway about a half mile east at the junction of the Glendale and Interstate 5 freeways, near Riverside Drive. The freeway bridge and off ramp would be transformed into terraced gardens and community center. The four south-bound lanes would be reconfigured as a parking structure of a park-and-ride facility, with on-site children's day care.

"It goes to show that in America anything is possible," says the Vienna-born Tillner of the study grant. She is currently an associate architect in the Los Angeles Community Redevelopment Agency. The LACTC is expected to put out a request for proposals from planning firms. The proposal will be presented publicly at a January 26 meeting at the Echo Park Recreation Center at 7:30.

Wolf's Critical Resistance

Los Angeles-based architect Harry Wolf FAIA won an National AIA Honor Award for his NationsBank Plaza Building in downtown Tampa, Fla. The office building was one of 17 projects to receive an Honor Award.

Wolf, principal of Wolf+ Architects states that the building has "created a very public

kind of space within a commercial project."

Juror William Pedersen of Kohn Pedersen Fox said that "while all the jurors admired the building and were overwhelmed by the space and light of the Bank Halls, I especially appreciated the building's critical resistance to the vicissitudes of architectural fashion." The honor is the fifth National Honor Award for Wolf, who began his practice in North Carolina.

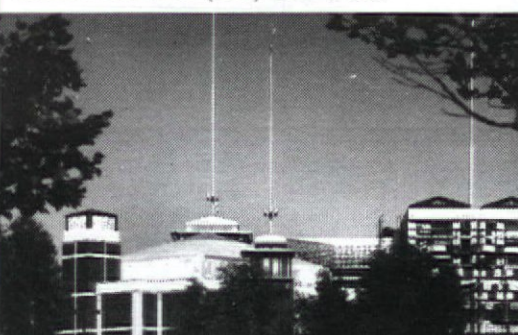
Mayors Race Forums

For the first time in twenty years there is a real race for mayor in the City of Angels. The L.A. Chapter will be holding two forums (March 13 and March 25), bringing together as many of the candidates as possible. They will focus on such issues as the planning of Los Angeles at the community, city and regional level, and the reshaping of city policies to better accommodate the dual goals of growth while protecting and enhancing neighborhoods. See announcement on page 11.

Design For Diversity

The West Hollywood Urban Design Workshop is issuing a call for presentations focusing on community-based design efforts which are helping to rebuild the city following last spring's civil unrest. The theme of the WHUDW is "Design for Diversity: Putting the Pieces Back Together."

The call for presentation is open to any individual, citizen group, private or non-profit developer, public agency, or any other party. The workshop will be held on Monday, March 15, from 8:30am - 4pm at the Pacific Design Center. Please submit an abstract with supporting visual material by 5 p.m. on Monday, February 8, to: West Hollywood Community Development Dept. 8599 Santa Monica Blvd., West Hollywood, CA 90069 Attn.: Mr. Craig FAX (310) 854-7391. For more information, call the City of West Hollywood at (310) 854-7475. For questions about the substance of your entries, call Michael Pittas at (213) 650-7751.



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Top left:

Library, Phillips Exeter Academy, by Louis Kahn, 1972.

Photo: Grant Mudford

Above

NationsBank Plaza, Tampa, Fla., by AIA Honor Award winner Harry Wolf FAIA.

Photo: Cervin Robinson

Below left

Recently opened Cerritos Center for the Performing Arts, Cerritos, CA., by Barton Myers Assoc., Inc. Canadian-born Barton Myers AIA has just received the 1992 Governor General's Award for Architecture.

Photo: Tim Street-Porter

Front Cover

Flank of the new "Towell" Library at UCLA, by Hodgetts & Fung Architects.

Photo: Erhard Pfeiffer