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March 1993

# L.A. Architect

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# Calendar

happening month — WestWeek, Eco-Expo, Monterey

## Thursday 4

AIA/LA Urban Design Meeting, Chapter Office, 6:30 p.m. to 7pm.

## Saturday 6

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

## Monday 8

AIA/LA Mayoral Candidates Meeting at Chapter office, 6 p.m.

## Tuesday 9

AIA/LA Associates Board Meeting, 6pm.  
AIA/LA Young Architects Forum, Location to be determined. 7 p.m.

## Wednesday 10

AIA/LA L.A. Architect Meeting, 7:30 a.m.  
Lecture Manuel de Landa, "ecological colonization", SCI-Arc Main Space, 8pm.  
Lecture "Edges and Centers", Rene Davids & Christine Killory architects and visiting faculty UCSD School of Architecture, Center for Research for Computing in the Arts, UCSD, 7pm

## Thursday 11

AIA/LA Convention Meeting at Chapter Office  
Event Mayoral Candidate Forum, Part 1, sponsored by the AIA/LA and the San Fernando Valley AIA. Japanese American Museum, 6:30pm, reception following, \$15 general admission, for more information call AIA/LA 213-380-4595.  
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 13

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

## Tuesday 16

Event "Concepts", Robin Sakahara, USC School of Architecture, Helen Linhurst Architectural Gallery, 12:00pm, Free.  
Lecture Zaha Hadid, SCI-Arc Main Space, 8pm.

Exhibit "18th Century Inspirations: 20th Century Reflections", March 16-June 5 at the Decorative Arts Study Center, San Juan Capistrano. The exhibition will examine 18th Century Baroque, Rococo and Neoclassic motifs, and illustrate their design influences on 20th Century homes and gardens, \$3 donation, DASC is open Tues-Sat from 10am-3pm, for more information call 714-496-2132.

Reception "Patterned Actualities of Energy Potentials" Exhibit, Michael Salerno, AIA/LA Chapter Office, 3780 Wilshire Blvd, 9th floor, 5-7pm, for more information call 213-380-4595. Exhibit runs through May 31, Free.  
Event "The Fifth Annual Calibre Awards", Westweek 93, The Institute of Business Designers, Southern California Chapter, bestows its 1993 Calibre Awards during the annual black tie dinner and awards ceremony, 6:30pm, Century Plaza Hotel, Century City. For tickets, call Donna Greco at 310-659-8440.

## Wednesday 17

AIA/LA Westweek Begins at the Pacific Design Center  
Lecture "Exploring Atlanta: Olympian Architecture and Urban Culture", Westweek 93, panel discussion, moderated by Susan S. Szenasy, editor, Metropolis, features Richard L. deFlon, AIA, Ellerbe Becket, and W. Jeff Floyd, Jr., AIA, Sizemore, 10:30am-12pm, Pacific Design Center, Center Green Theatre.  
Lecture "Igniting the Creative Process", Westweek 93, panel discussion moderated by Terence Riley, director, Department of Architecture and Design, Museum of Modern Art, features Zaha Hadid, Bruce Mau, Bruce Mau Design Inc., Timothy Brown, IDSA, director, IDEO and Eva Jiricna, RIBA, Eva Jiricna Architects, Ltd, 2:30pm-4pm, Pacific Design Center, Center Green Theatre.  
Exhibit "Frank Lloyd Wright: Decorative Designs Today and California Projects", Westweek 93. Two-part exhibition, featuring Wright's work in California and some examples of his furnishings that are currently in production, Murray Feldman Gallery, Pacific Design Center, through May 1, 1993.  
Lecture and Demonstration

"Digital Culture and the Architecture of Information", Doug McLeod, Computer Specialist and Visiting Faculty UCSD School of Architecture, Center for Research for Computing in the Arts, UCSD, 7pm.

Panel Discussion "Interiors in Film", Westweek 93, moderated by Bruce A. Block, producer/visual consultant; professor School of Cinema-Television, USC. production designers, film critics and set designers will discuss the mutual influences of film and interior design, 4pm-5:30pm, Pacific Design Center, Center Green Theatre.

Exhibit "Temporary American Center" The first United States exhibition of the Temporary American Center, designed by Nasrine Seraji-Bozorgzad will be held at the UCSD School of Architecture Gallery from March 17 through April 2, 1993. Opening March 17, 6pm-7pm, free and open to the public, for more information call 619-534-3920.

## Thursday 18

Event Mayoral Candidates Forum

## Friday 19

Event The 1993 Monterey Design Conference, Asilomar Conference Grounds, Monterey Peninsula, March 19-21, 1993, for information call AIA/LA 213-380-5177. The conference will feature architects and speakers from related fields in the allied arts & sciences. Speakers and presenters for the conference include Wolf D. Prix, Janet Abrams, Charles White, Samuel Caudill and Michael Rotondi.

## Saturday 20

AIA/LA Associates ARE Seminars, 8:30am, for information, call AIA/LA 213-380-4595.  
Seminar "Refrigerants-How the Code Changes Affect You", L.A. Department of Water and Power, 111 N. Hope St, LA, 8:15am-5pm, \$80 ASHRAE members, \$100 non-members, \$20 students, for information call 818-385-3600.  
Symposium "Kahn in California and India", Pacific Design Center, Green Auditorium, 9am-5pm.  
Event "Dedication of MacDonald Becket Center and Open House at USC School of Architecture", USC School of Architecture, 1:30pm-4pm. Free.

## Tuesday 23

AIA/LA Design Committee,

Public Works Design's office, 7:30pm, call 213-937-9459 for further information.

Tour and Symposium Universal CityWalk, sponsored by USC Architectural Guild, features Design Architect of the project Jon Jerde, FAIA, Jerde Partnership, Cineplex Odeon Universal Cinemas, 6:30pm followed by reception and tour, 7:30pm-9pm, \$25 Guild members, \$30 non-Guild members, \$15 students. Advance reservations only, contact 213-740-4471.

## Wednesday 24

AIA/LA Board Meeting, 5:30 p.m.  
Event "Recent Works", Central Office of Architecture (COA), USC School of Architecture, Helen Lindhurst Architectural Gallery, 6:30pm, Free.  
Lecture Sylvia Lavin and Christian Hubert, SCI-Arc Main Space, 8pm.

## Thursday 25

AIA/LA Professional Practice Dinner and Tour of Southern California, \$10. Please call the Chapter Office to make your reservation (213)380-4595  
Event Mayoral Candidates Forum II, Japanese American Museum, 7pm.

## Saturday 27

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

## Wednesday 31

Lecture Michael Benedikt, author of "Cyberspace: First Steps", SCI-Arc Main Space, 8pm.

## Thursday April 1

AIA/LA Associates Open House, 6:00pm.  
AIA/LA Associates Board Meeting, 8:00pm, for information, call AIA/LA 213-380-4595.  
Panel Discussion "The Architectural Firm of Armet, Davis Newlove: Reuniting the Designers", UNOCAL Auditorium, 7:30pm. Free. 213-623-2489.  
Exhibit "Asobi: Play in the Arts of Japan", works created as visual puns and satire, in various media, painting of screens and scrolls, lacquer, ceramics and textiles, LACMA, through May 30, 1993.

## Saturday April 3

AIA/LA Associates ARE Seminars, 8:30am, for information,

tion, call AIA/LA 213-380-4595.

Four Frank Lloyd Wright Events  
Tickets for the four following events must be purchased in advance by mail. Send a check payable to SAH/SCC and a SASE to SAH/SCC, POB 92224, Pasadena, CA 91109-2224. Space is limited reserve early. For information call 213-243-5169.

Lecture "My work and its Frank Lloyd Wright Influence" Aaron Green, FAIA, Taliesin Fellow, Art Center College of Design, 1700 Lida Street, Pasadena, 10am, \$5, students free.  
House Tour and Reception Dukes House, 1955 by Aaron Green, FAIA, shuttle buses will take visitors to the secluded 1.6 acre estate in La Canada Flintridge, 1 hour tours will be staggered to insure quality, noon - 4pm, \$15.

Lecture "Personality and Portraiture in the Work of Frank Lloyd Wright" Jack Quinan, Wright scholar and author, professor Department of Art History, SUNY Buffalo, Art Center College of Design, 1700 Lida Street, Pasadena, 5pm, \$5, students free.  
Program and Tour Arch Oboler Property, Malibu, participants will visit several Wright buildings in their current state, prior to restoration of the rustic 105 acre property, tours by Eric Lloyd Wright, speakers include Architect Jeffrey Chusid, director of The Freeman House and Architect John Geiger, organized by Taliesin Fellows. Arch Oboler Property, Malibu, 1pm-4pm, \$35.

## Tuesday, April 6

Event "Design Ideas", Tom Rael, USC School of Architecture, Helen Lindhurst Architectural Gallery, 12:00pm, Free.

## Wednesday April 7

Lecture Hana Rashid, SCI-Arc Main Space, 8pm.

## Saturday April 10

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

## Ongoing Exhibitions

"Bridges in the Stream: A GSAUP/U.E.S. Tradition", UCLA Perloff 1220, through April 2, 1993.  
"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.  
"Italian Drawings, 1350-1800: Masterworks from the Albertina", LACMA, through April 25.  
"Max Weber: The Cubist Decade", 70 cubist paintings and works on paper by early American modernist Max Weber, LACMA, through April 25, 1993.  
"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, 1993.  
"The William S. Paley Collection of Impressionist and Modern Masters", especially rich in works by Cezanne, Matisse and Picasso, LACMA, through May 16, 1993.  
"Louis I. Kahn: In the Realm of Architecture." First comprehensive retrospective of the work of Kahn, MOCA, through May 30, 1993.

## Upcoming Exhibitions

"Thinking Is Form: The Drawings of Joseph Beuys", exhibit will include over 200 drawings in various media documenting over 5 decades of Beuys's life and career, MOCA, May 30-August 15, 1993.  
"The Ancient Americas: Art from Sacred Landscapes", exhibit of pre-Columbian art ever assembled, LACMA, June 6-August 15, 1993.

## Upcoming Events

USC School of Architecture: Final Reviews and Presentations of the B.Arch Thesis and Graduate Programs, Helen Lindhurst Architectural Gallery, May 3-6

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Above, clockwise from top left  
Some of the architect-designed birdhouses: by Killefer Flammery Purtil Architects; Gensler & Assoc.; Kanner Architects.

of Type' - with the provocative but unelaborated claim that "it represents above all a European confrontation with the Californian study house."

Just how Angeleno the Himmelblaus are is unclear. To Construct The Sky presents them - and one senses that this is very much their show - as smooth professional operatives at the vanguard of design; and as an international entity for which LA has some idealistic significance. LACMA-goers might catch this utopielust at this year's Expressionism fit-out.

Meanwhile the Boys pushing the catalytic moment of the 'Open House', hanker as real architects after its actual construction.

RAYMOND RYAN

### 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, the venue will be the auditorium of the magnificent UNOCAL building near downtown designed by William Pereira and Associates in 1958.

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.

## March is a

### Wings Over The City

Wings Over The City is an exhibition and auction of 150 birdhouses designed by L.A. artists and architects. Opening March 20 at Santa Monica Place, it is co-sponsored with the National Audubon Society to benefit the Westside Arts Center. Designers let creativity take flight and, according to Exec. Director Carlyn Clark, "went into the whole realm of what birds are thinking and hoping and feeling..." A catalog with essays by Pilar Viladis and Aaron Betsky will accompany the exhibit.

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Features—1st of month  
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# Re+Previews

Ray Ryan reviews Coop Himmelblau's show in Paris .

## To Construct The Sky : Coop Himmelblau at the Pompidou Centre

Himmelblau in Paris means not just the post-68 pranksters returning, as it were, to the scene of their événements but the celebration by official France of an architectural bureau - and spirit—which is now Viennese/Angelino.

No, there is no winged prosthetic in perpetual flames over Beaubourg. Nor (although Guns'n'Roses are in the catalogue) do the Boys' fave rock anthems blare up the undulating escalators. This large, bipartite exhibition of Coop Himmelblau's is indeed remarkable for its number of schemes to date undertaken and

the rakish professionalism of the Total Work.

Happening until April 12, To Construct The Sky gravitates about 'Das Objekt', a chunky parasite of steel plate and zigzagging glass which has infiltrated the entry concourse and beneath which is the neat concatenation of models with adjacent initial sketches. 'Das Objekt' doesn't actually get onto the streets but it does fragment and colonize the slab between the two levels; and it does move.

Of two enormous horizontal bars, the Bendaye-perforated one slips out to surprise as cloud-like projections onto folded glass ('The Media Skin') reflect through to the crystalline maquettes below. The firm exhibits projects from both

studios, with LA labelled if not described and with a certain pride of place denoted by the 'Open House' first considered for Malibu back in 1983.

Himmelblau do of course spring from the often turbulent cradle of post-war Europe, a bound environment dreaming of all the freedoms of America. While somebody soon will have a fun thesis on "C.H.B: Manifesti, Epigrams and the Appropriation of R'n'B", the Boys themselves are busy offering - in the immediate entry zone - a splendidly fragile tentry for a mid-block in Downtown LA and then FOUR separate models of the 'Open House', singled out as a "good example of the evolution of the process of architectural elabo-

ration."

In front of a floor-to-ceiling promotional screen are dozens of immaculate white models on a family of bases. The rows are themed into 'Follies' (Commercial Centre Melrose 1, 1990), 'Evolution of formal Language' and 'Extension, reconstruction or transformation of historic monuments and museums' - the latter with Himmelblau's proposal (v. Gehry) for the Bilbao Guggenheim and the exciting prospect of infiltrating the Museum of Hygiene, Dresden. Then there is the Rehak House and a photomontage of Malibu with a figure that must be Jennifer Rakow (J.R., I still have that Marcuse). The Rehak House gets a row all to itself - 'Evolution

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Maxi Cohen says:  
"must see".

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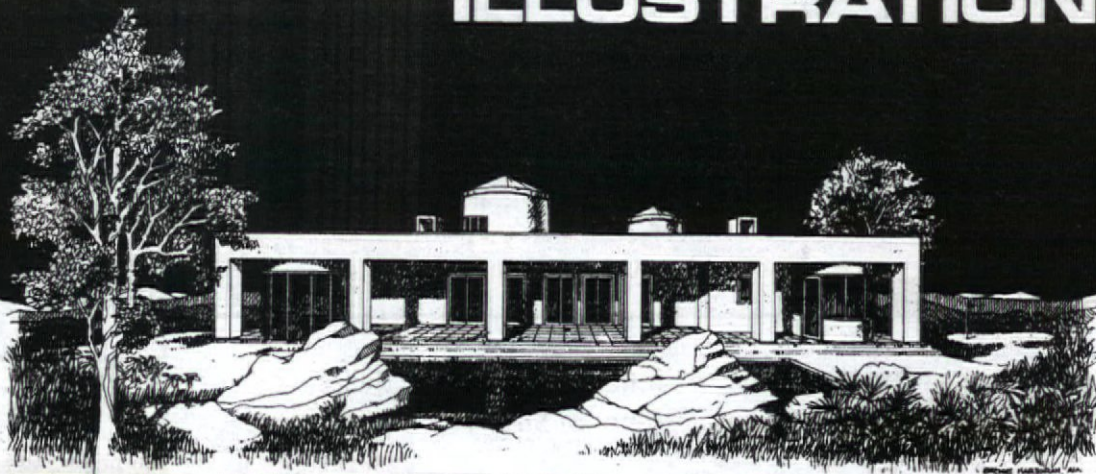
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# Book Review

Style over substance, behind the facade and more.

## Style over Substance

Art Deco Architecture: Design, Decoration and Detail from the Twenties and Thirties. By Patricia Bayer. New York: Harry N. Abrams. \$49.50 hc

There is a streamline moderne office building in Kathmandu that would look entirely at home in Santa Monica, Miami Beach - or as part of the Shangri La set in the 1937 movie *Lost Horizon*. There's no mention of Nepal in this eclectic survey, but Patricia Bayer does cite examples from Buffalo to Buenos Aires, Shanghai to Napier, New Zealand. She demonstrates that art deco was the other international modern style, exuberant rather than puritanical, popularized and debased in revival. Serious architects have always considered it to be little more than an ornamental overlay of brightly colored wash and terracotta, zig zag reliefs, streamline canopies and cornices, applied to stucco boxes and formulaic set-back towers. Bayer, a former curator at the Virginia Museum of Fine Arts and author of other books on the subject, freely admits that she is exploring surface and form, not structure and plan, even as she traces the roots of deco in art nouveau, cubism and expressionism, Tut's tomb and Mayan temples, in buildings by Eliel Saarinen and Frank Lloyd Wright.

She suggests that art deco's color, exuberance and optimistic spirit compensate for its lack of depth, but fails to develop this theme. She describes in some detail the 1925 Paris fair that publicized art deco as a chic, hand-crafted European decorative style, but notes only obliquely how this fashion was transformed and diffused to become a Depression-era symbol of a brave new world, notably in LA. Her text, diligently researched and generously illustrated with classic and unfamiliar images, is little more than an annotated international listing, grouped by building type. It is tantalizing to read of so many unfamiliar treasures (espe-

cially world's fair pavilions and commercial buildings) but learn so little about them and their designers. The pictures are not keyed to the text, compelling the reader to flip back and forwards, and there is no comprehensive listing of buildings by location. Finally, architecture is defined as exteriors; absent are the lobbies and other interiors that are often far richer than the facades. There are errors - Hoyer's Chilehaus is in Hamburg, not Berlin; the Villa Savoye is supported by, not suspended from pilotis - and omissions (notably the Netherland Hotel in Cincinnati and LA's late, great Pan Pacific Auditorium). But, despite its flaws, this is a useful reference book, and it could serve as the foundation for a more substantial enquiry.

## Imperilled Treasures

Great Irish Houses and Castles. By Jacqueline O'Brien and Desmond Guinness. New York: Harry N. Abrams. \$65 hc.

I once had the pleasure of meeting Desmond Guinness as he perched atop a garden wall he had built in the grounds of Leixlip Castle, a house that was begun in the 12th century but which manages to be as delightfully informal as its owner. Many of the 70 houses described and pictured here are much grander, triumphs of classical, rococo and gothic decor concealed behind sober facades that are set off by misty green estates. They endure as memorials to the wealth and astonishingly good taste of the Anglo-Irish ascendancy that exploited this island for over four centuries. What Ms O'Brien's artfully composed photos don't reveal are the cracks (literal and figurative) in the gorgeous facade. A couple of enchanting miniatures, the thatched Swiss Cottage at Cahir and the Marino Casino near Dublin, have been newly restored. But for every building that is saved, many more succumb to fire, damp or neglect, are abandoned by

their former owners, and become a burden too great for a poor state to bear. Guinness, who bears Ireland's most celebrated name, is a tireless advocate for this imperilled treasure. A long-time president of the Irish Georgian Society, he has written, spoken out and stomped around America for funds. This sumptuous catalogue should win new friends to the cause, and encourage anyone who loves great architecture, idyllic landscapes and a hospitable people to explore Ireland while these houses still stand.

## Behind the Facade

Town and Country. By Mark Girouard. New Haven: Yale University Press. \$45 hc.

"Mr Huston, of Castle Huston, told his cook that if she sent the soup up cold again he would shoot her. She did send it up cold, and he did shoot her." Thus does Mark Girouard begin his account of a peripatetic childhood shared with eccentric relatives living in stately discomfort on both sides of the Irish Sea. The experience nurtured a lifelong obsession with architecture and the people who made it. The Irish section is the ideal companion to *Great Irish Houses*, but this anthology of articles and reviews focuses chiefly on English towns and country houses, bringing stones and history to life. The range is remarkable: the battle for free elections in Stamford, the economic rise and fall of Whitby, detective work on Elizabethan mansions, and a lyrical account of the great landscape garden of Stowe. I briefly shared an office with Mark when we both worked

at *Country Life* in the 1960s, but he was usually off somewhere, delving into libraries and archives. These idiosyncratic essays are the product of that research, sharp eyes and a generous appreciation of the human comedy.

## Other books in brief

*The Death and Life of Great American Cities*. By Jane Jacobs. New York: Vintage Books. \$12 pb

Welcome reissue of a classic text, first published in 1961: "This book is an attack on current city planning and rebuilding", it begins. Jane Jacobs eschews jargon and ideology to demonstrate in readable prose how and why cities work, and why they fail. As our urban centers continue to decay, as the cancerous growth of suburbia spreads ever wider, and our sclerotic building departments continue to impede reform and perpetuate waste, this book should be made mandatory reading for everyone in public office.

*Chateaux of the Loire*. By Marcus Binney. San Francisco: Chronicle Books. \$14.95 pb

One of the breeziest in a series of architectural guides for travelers, which also includes volumes on Islamic Spain, classical Turkey and Mughal India. "Perhaps the friendliest advice one can give on Chenonceau is, don't go: too many people already do", is a sample of the author's refreshing candor.

MICHAEL WEBB

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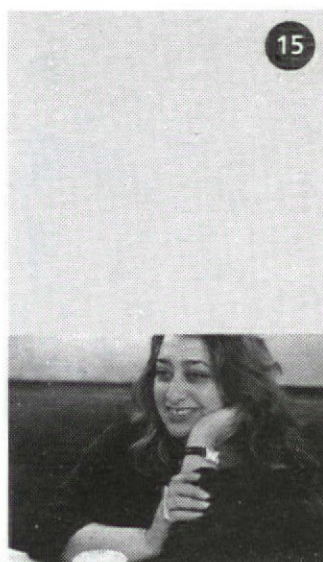
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## Architects Eva Jiricna and Zaha Hadid come to L.A.

edged anonymity of industrial components is tamed by the hand that picks and positions them. Jiricna's architecture has matched demanding clients, outwitted tight budgets, and consistently conquered impossible time schedules, proving necessity to be ever the mother of invention.

### Zaha Hadid

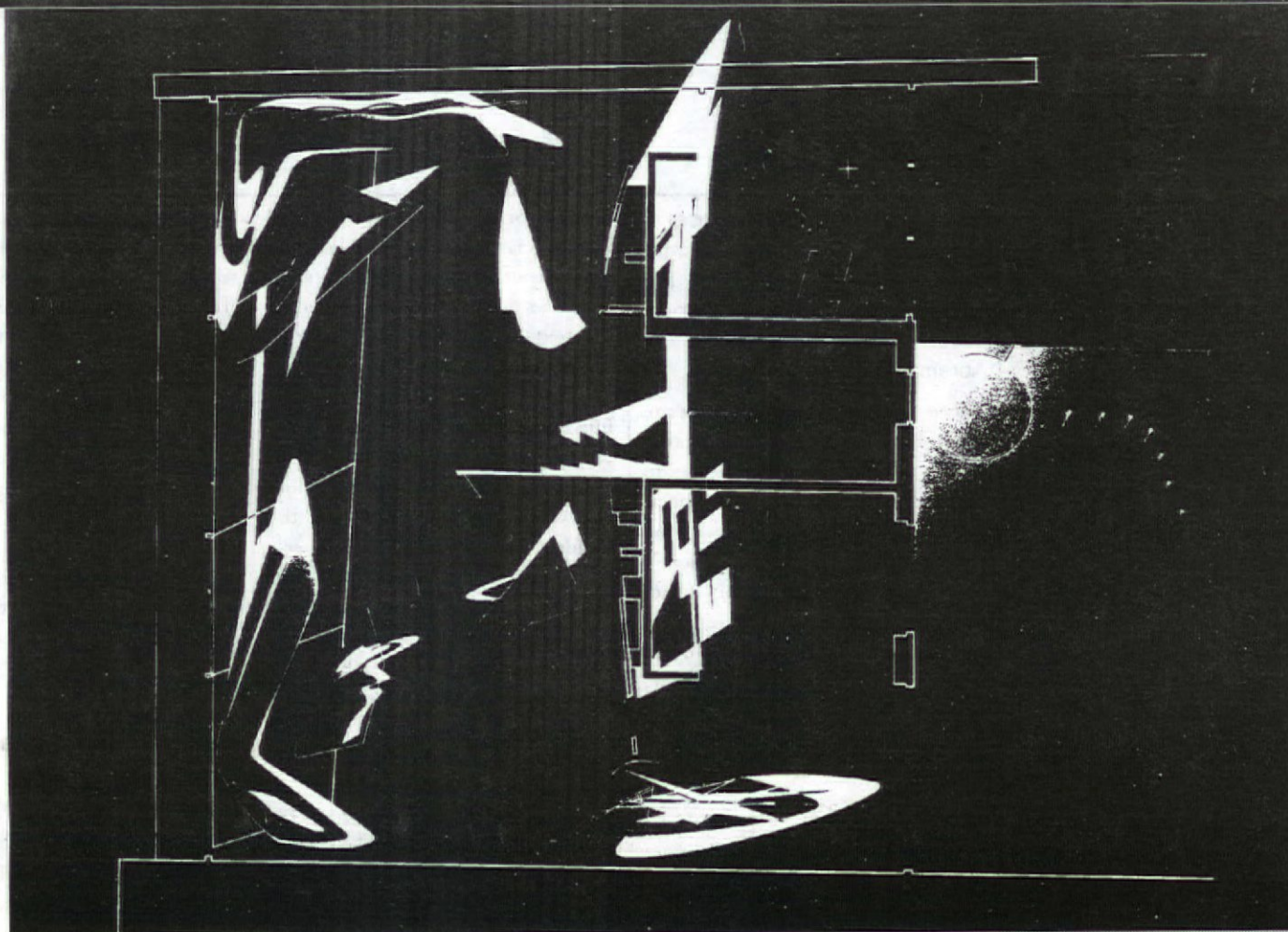
Hadid's architecture is a sensual cocktail. Her voluptuous color sense engulfs and spins one in a heady opiate of operatic forms. Her work is not polite, not restrained by the bondage of good taste. It is not high-tec, though technologically and materially inventive. And it is not post-modern, though it embodies a theatrical drama of a necessarily temporary nature. It is, however, more experientially three-dimensional in both conception and realization than most of her contemporaries.

Born in Iraq, her high profile student career through the AA launched her London-based office. Famous for her large incomprehensible paintings, in which swirling fragments depict 'other' landscapes in an exotic confusion of plans, sections and oblique isometrics, she has now transmuted from painter to sculptor to architect; from 1:1000 to 1:1.

Success first came when she won the international competition for the Peak in Hong Kong, which unfortunately remained forever an idea. Kurfurstendamm, one of the Berlin IBA projects, fared the same. A brilliant solution for an extremely narrow site (only 2.7m x 16m), Hadid turned liabilities into assets by developing the office building as a compressed sandwich, both horizontally and vertically, a series of planes, spaces and uses.

Hadid's furniture designed for the Bitar residence in Kensington, London, exists as a dynamic group of individual sculptural objects with a neutral container. Elements pivot, slide, swivel, open and close. Even stationary pieces are cantilevered, curved, bent and layered to imply movement. Rendered in black and white, greys and primaries, these seemingly pure tones are not what they first appear; the black of the 'Whoosh' sofa is actually a dark green; the yellows and blues of the cabinet a shade off true primaries; while the greys are not mixtures of black and white but varied blendings of complimentary colors. She seems to be one of the few architects who acts upon her facility to use color. The subtlety of this palette and the exuberant, deliciously primeval curves of the furniture suggest a luxurious imagination.

Of her two sofas, the 'Wavy Back' is the more architectonic. Its undulating backrest is fixed to the wall, while its curvaceous upholstered seat is framed by a sculptured wooden nook. It is paired with the 'Metal Carpet' table whose steel-supported bronze base spreads over the floor. The 'Whoosh' is a great sweeping cushion, graduating in color as if lit from one side, with a rubber covered



beam and wedge-shaped backrest. The 'Sperm' table is a glass tope whiplash line of cast bronze. This menagerie is now in production with the Italian firm Edra.

The new fire station for the vast Vitra factory complex at Weil am Rhein, Germany, is currently under construction. Instead of treating this as a fragmented exercise in an already fragmented complex, Hadid set out a 500m zone stretching from the main gate to the fire station, which is to act as a device to conduct future development. Conceived as an artificial landscape, the buildings will grow along it 'like furniture in a large room.' the fire-station itself is a series of layered screening walls, through moving fire engines will be visible as red streaks.

For the Moon Soon restaurant in Sapporo, Japan, she was given two trapezoidal floor sections of a building in the intensive entertainment district. The theme of the first floor is 'ice', while the second floor bar is 'fire.' These might also be seen as an inverted representation of Heaven and Hell.

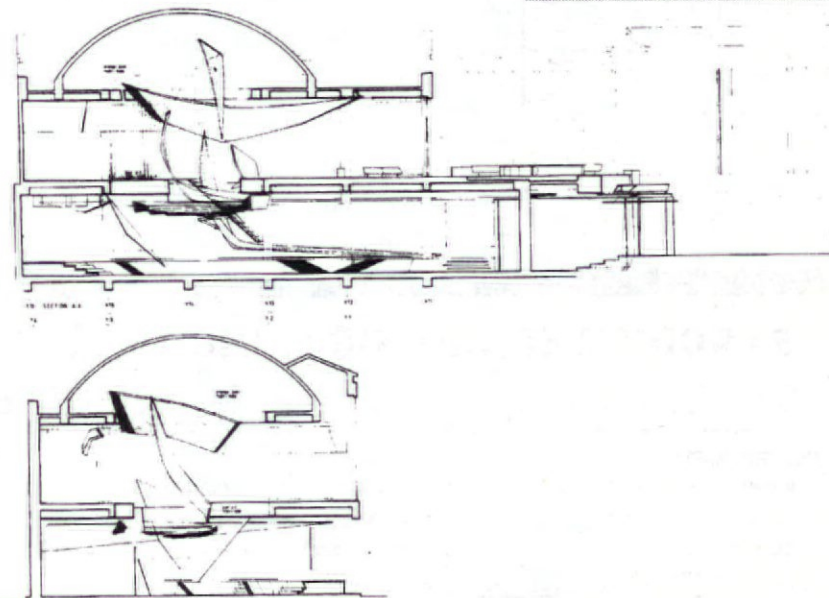
The first floor is essentially a monochromatic world of ethereal light reflections. One descends on extruded slabs of unpolished optical glass into a triangular dining area defined on two sides by rectangular panels of crushed glass and an arrangement of irregularly cut panes screening off the kitchen. The space is built around a long glass table that comes to an samurai-sharp point. The table is made up of separate panes of glass resting on vertical adjusting knobs screwed into horizontal steel bars, in turn supported by an inclined stainless steel wall. Optical fibres have been installed where this wall meets the terrazzo floor to create a dotted halo of light. Hadid engages the very slight textures and irregularities in these materials. The stainless steel panels have been brushed, while the

optical glass slabs retain the wavy pattern resulting from the extrusion process.

The second floor, in contrast, contains irregularly shaped sectional sofas covered with vinyl forming islands around the bar pit. From these rise free-form backrests in rich devilish colors like little tongues of flame. These backrests and cocktail tables of galvanized steel can be removed and shifted to different locations.

A fiberglass sculptural object dubbed the 'Orange Peel', joins these two cosmic planes. It begins on the ceiling over the dining area as a tightly wound coil and penetrates the second floor where it defines a sunken bar pit and, unravelling, disappears into a dome. The Orange Peel changes from carmine to yellow in its final stretch. The Japanese contractor made too neat a job of this transition in color, so the London office had to send someone out with a paintbrush to touch it up roughly.

BARBARA CAMPBELL



Above tickertape

Zaha Hadid

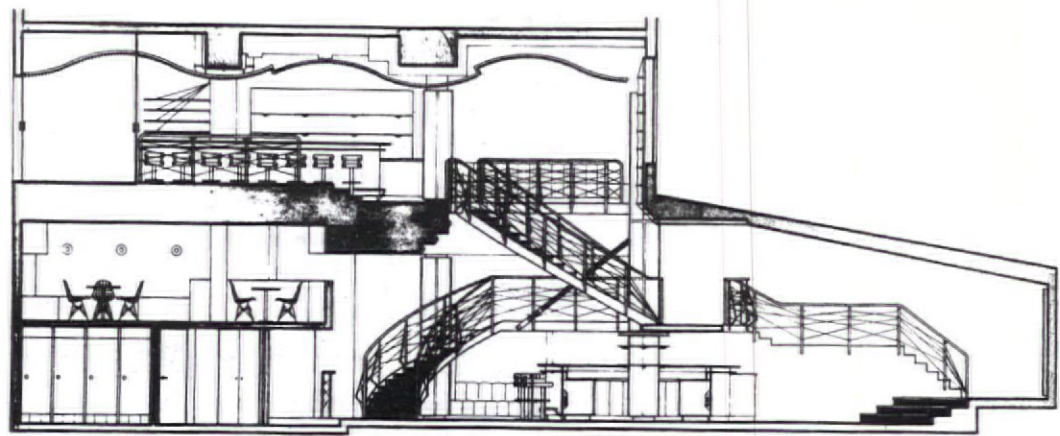
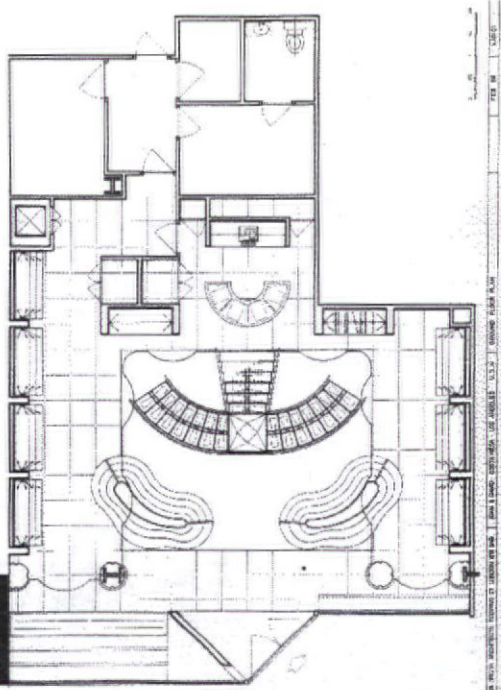
Above

Drawing of Bitar Residence, by Zaha Hadid

Below

Section of Moon Soon Restaurant





## Igniting the creative process



London-based architects Eva Jiricna and Zaha Hadid are speaking on WestWeek's "Igniting the Creative Process" panel. Barbara Campbell discusses their work.

### Eva Jiricna

With a spatial sleight-of-hand Eva Jiricna conjures carriages from pumpkins.

Born in Czechoslovakia, Jiricna graduated as an architect/engineer from Prague University and Academy of Fine Arts. Her practice is based in London where, at a different scale and in direct collaboration with manufacturers and engineers, she has rivaled the British exponents of 'high-tec'. She worked in association with Michael Hopkins on the Jardine Insurance City offices main atrium space, while Richard Rogers commissioned her design input on the Lloyds Building interiors which included the restaurant, lighting designs and the underwriters desks.

Hers is a small practice which bridges the gap between architecture and design. Clearly many of her commissions have generated initiatives in both industrial and furniture. Mumm champagne is backing prototype designs for a portable bar which utilises plastic components; at the other extreme spiritually, she is designing state chairs, in laminated oak, for Canterbury Cathedral. Jiricna observes that she should market some of the many designer items she has innovated for different clients as a way to cushion this marathon recession.

Each of her shop fitouts requires original yet appropriate shelving, hanging and display

systems, where materials are detailed in a language orientated towards the specific catchment area. For example, her Joan and David shoe stores located in the LA area each subtly reflect the income-generated differences of their respective markets: Beverly Center, Century City, Orange County, etc. Such is the cynical pied-piper of commerce to whose tune most architects are forced to dance, though ironically these ethically questionable parameters often produce the best work.

Joan and David must sell a lot of shoes to survive, and the challenge to display so many small, itsibitsy, accessories—shoes, belts, handbags, trinkets—was something Jiricna initially turned down. Joan and David (who had been impressed by her shops for Joseph) persisted and the eventual union of their respective creative talents, mercantile and aesthetic, has proved a successful partnership. Pivoting glass shelves change to maple or deeply stained wood, color dependent on city character. Yet the individual conception of each of the 36 Joan and David Stores by Jiricna must conform to some internationally recognizable identity.

Jiricna's work in the realm of interiors is characterised by a certain punky chicness. Legends, with its designer black and low light glint of metal zip or chair leg, is one of the hip subterranean London nightclubs. A limited palette of materials and colors was chosen in association with the client to provide a neutral background within which the architectural elements defined the various spaces. A special plaster finish gives unity

to all the wall surfaces. The ground ceiling is clad in a black aluminum extrusion in a wave formation to soften outlines and to maximise tight headrooms between beams. The upper floor is light travertine while the lower is stained maple. Perforated polished aluminum is wrapped around the columns, while the stair balustrade is a three-dimensional cage of stainless cables; the staircase itself is constructed of a mixture of mild steel flats and tubes painted silver.

Jiricna is perhaps most renowned for her spectacular staircases. With a jeweler's dexterity she conceives and spins these glass and polished metal structures. Adapting industrial processes, yachting components: clips, turnbuckles and cables, she creates a hanging glass sculpture on which one can elegantly parade with swing of hip and healed click. The delicate sandblasted fretwork on the glass steps acts as the code-necessary anti-slip device, while the invisible Plexiglas strip beneath is another ingenious safety measure to stabilize and hold the glass in the unlikely event of cracking or breakage.

The staircases are, in most cases, completely prefabricated and reach site as a complex kit of parts to be assembled as a giant cat's cradle necklace. There is no need for scaffolding during erection once the key suspension rods are in place. The main engineering problem resides in the horizontal loading on the balustrade, rather than the vertical forces, and this demands careful accommodation within the overall staircase section. The simple meccano-set detailing eliminates messy site welds and speeds up the site time — usually critical for shop fitouts (Joan and David stores usually take six weeks from start to finish). The shape of each connection piece articulates the hierarchy of elements and reveals a clear structural logic.

Jiricna says that it is not the size of the stair that is the problem, but fact that it is being tried for the first time. Unforeseen problems inevitably arise; they are solved in subsequent designs. She pushes towards simplification and minimization of the materials and connections, for instance using glass as a structural material.

Bergdorf Goodman, New York, wanted a Jiricna stair despite the fact that it, and its users — a matching set of anorexic, silvered, humanoid — go nowhere; typical in its arrogant emptiness, of the boutique clothes gallery with manicured floors, walls and assistants assessing your personal presentation credit rating. Jiricna's shops for Kenzo, Joseph and others in the top ten fashion league, taken on their own programmatic terms, are impressive.

She's got style. Practicality mixes with impracticality; austerity with intricacy; economy with seeming extravagance. Precision surfaces of chrome and glass sparkle against a blushing curve of timber or the leather cheek of a bar stool. Tough yet sensuous, the hard-

**Above tickertape, left:**  
Plan for Joan & David,  
Costa Mesa, L.A., by Eva  
Jiricna

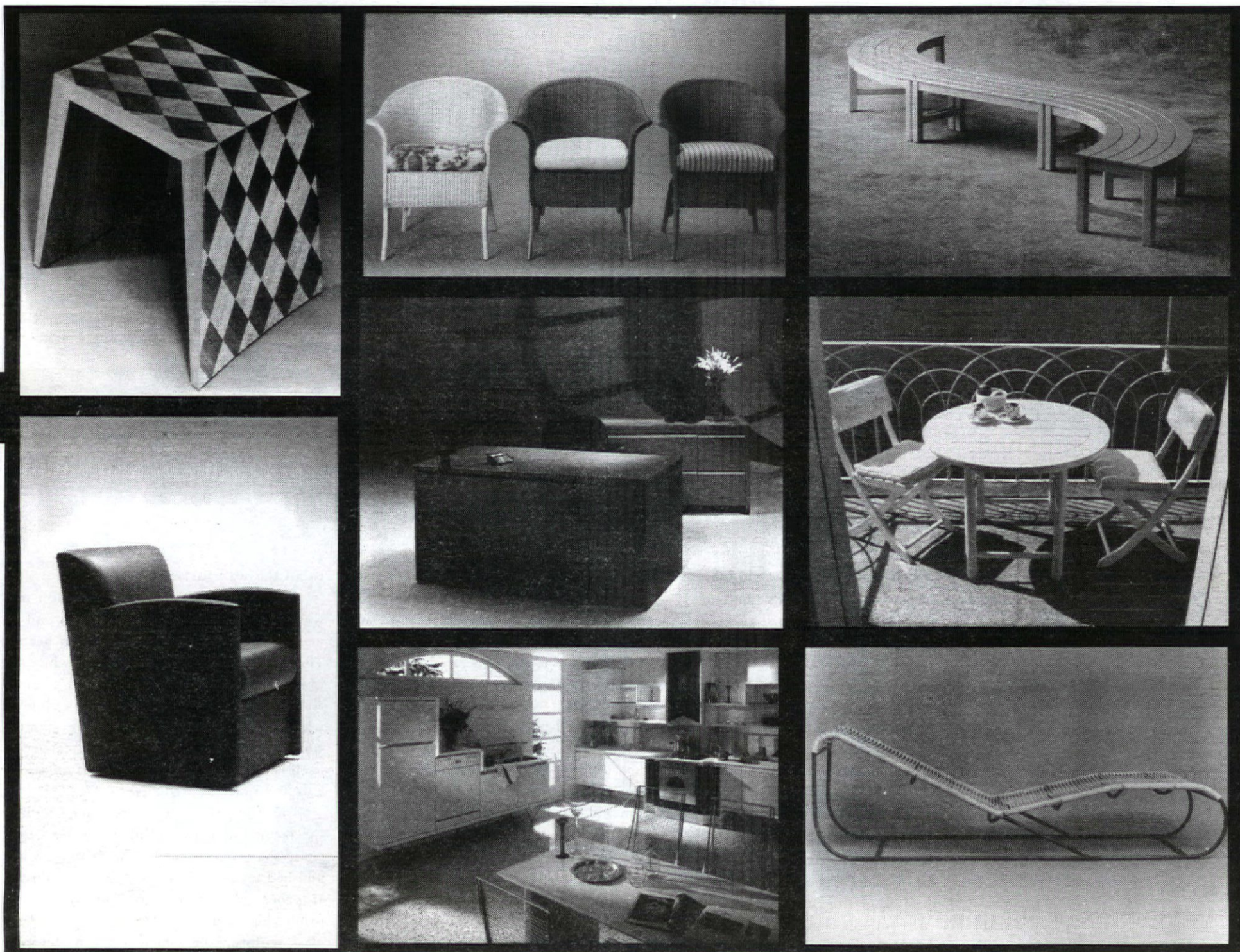
**Above tickertape, right:**  
Longitudinal section,  
Legends, London

**Below**

Joseph, 26 Sloane  
Street, London.







Products on show at WestWeek; clockwise from top left:

Dakota Jackson's Wonder Occasional table. . . Represented by Janus et Cie: Triconfort's Lloyd Loom chairs; Weatherend's Fox Island Semicustom Bench; Triconfort's balcony furniture; Bronze Age by Kippa Stewart . . . Allmilmo's Modern Art White laquer matte. . . Metropolitan Furniture Corporation's Stinson Lounge 860 .Meridian Inc.'s 6000 Series Desk.

## WestWeek 93

### Schedule of Symposia

Programs take place in Center Green Theatre, Floor 2, unless noted.

#### Wednesday, March 15

10:30am-12:00pm

#### Exploring Atlanta: Olympian Architecture and Urban Culture

Architects, master planners and organizers for the 1996 Atlanta Olympic Games, with a representative from Los Angeles, will examine the process of building for the Olympics in a way that contributes to the host city.

2:30pm-4:00pm

#### Igniting the Creative Process

An international panel of designers will reveal their inspirations and influences while investigating how to invigorate the current design industry.

4:30pm-5:30pm

#### Eco-Marketing: The Greening of our Industry

What designers and manufacturers can do to respond to environmental concerns will be discussed in terms of benefits to business, consumers and the planet.

#### Thursday, March 18

8:00am-9:00am

#### Corporate Strategies, Competitive Structures

The newly formed business alliance between Apple Computer, Inc., and IBM Corporation will be the backdrop for a discussion on innovative ways to approach corporate challenges. (By invitation.)

9:30am-10:30am

#### Knowledge-Creating Companies and Their Implications for Facility Management

Duncan J. Sutherland will review the way facility executives design and organize workplaces to support the knowledge-creating worker and to create partnerships between workers and management.

11:00am-12:30pm

#### Workplace Analysis: Defining Nurturing Environments

From technical, conceptual and psychological viewpoints, two workplace researchers and a management consultant will debate workplace theory and the influence of new research.

1:00pm-2:00pm

#### Quality, Customers, Facilities and You

Suite M20

Charles W. Sampson of

FHP, Inc.—which has real estate holdings totalling 191 primarily healthcare-related buildings—will speak on managing large facility organizations.

2:00pm-3:30pm

#### Second to None: Superior Service, Quality and Performance in the '90s

Learn how innovation, communication with customers and a creative work environment lead to peak performance.

4:00pm-5:30pm

#### Interiors in Film

Production designers, film critics and set designers will discuss the mutual influences of film and interior design.

#### Friday, March 19

9:00am-10:00am

#### Student Conference on Design—Computer-Aided Design

10:30am-12:00pm

#### Excess or Excellence? The New Definitions of Luxury

Interior and architectural designers will explore the cultural shift from accumulation to appreciation, and its influence on how designers and clients define luxury, needs and desires.

1:00pm-2:00pm

#### Student Conference on Design—Designer /Client Rapport: The Psychology of Interior Design

Panelists will discuss experiences, concentrating on positive rapport between client and designer.

2:00pm-3:00pm

#### Student Conference on Design—From Student to Practitioner: The Role of Education and the Design Profession

A panel of educators, principals and designers will discuss the profession's expectations of entry-level designers, and the role of the firm in continuing the training process.

3:00pm-4:00pm

#### Student Conference on Design—Are You Legal?

New Directions on Legislation and Codes. Speakers from California Legislative Conference on Interior Design (CLCID) and California Council for Interior Design Certification (CCIDC) will address current legislation.

#### Schedule of Special Events

#### Tuesday, March 16

6:30pm

#### The Fifth Annual Calibre Awards

This

annual event features a black-tie dinner and awards ceremony at the Century Plaza Hotel. For tickets, call Donna Greco at 310.659.8440.

#### Wednesday, March 17

5:30pm-6:00pm

#### Best of WestWeek Awards

Center Green Theatre Excellence in showroom and window display design will be rewarded.

7:00pm-10:00pm

#### LALive!

WestWeek 93 party for attendees, at the Pacific Design Center Plaza. For tickets, call 310.657.0800.

#### Thursday, March 18

5:00pm-7:00pm

#### Showroom Receptions

Centers Blue and Green

#### Friday, March 19

7:00pm

#### Fellowship of Excellence Awards

Four Seasons Hotel, Beverly Hills. For tickets call Nancy Brown, 310.657.8231.

### Schedule of Exhibitions

#### Frank Lloyd Wright: Decorative Designs Today and California Projects

Murray Feldman Gallery March 17-May 1, 1993

#### Found Futures

Center Blue Rotunda, Floor 1. The experimental spirit is evident in "Found Futures," which shows architects' reinterpretations of everyday objects. March 17-April 30.

#### Hand and Technology

Center Green Rotunda March 17-April 30, 1993. Experimental and artistic expressions in fabric by Junichi Arai are featured in "Hand and Technology."

#### Sixty Years of Interior Design

Center Blue Galleria, Floor 5. March 17-19, 1993. Interior design history is presented in "Sixty Years of Interior Design."

#### Breaking Patterns

Center Green, Floor 5. March 17-19, 1993. New developments in office work patterns are explored in "Breaking Patterns."

(See WestWeek 93 program and L.A. Architect Calendar for full description of events).





**Above**  
Opus Restaurant, The Water Garden,  
Santa Monica, by Grinstein Daniels, Inc.

**Right**  
Pacific Heritage Bank, Little Tokyo, by  
Rockefeller Hricak Architects.

**Below, right**  
Lobby of Cinergi, a film production stu-  
dio, by Michael Beckson Assoc.

**Below**  
Lobby and executive office of Italian  
Government Tourist Board, USA West  
Coast Headquarters, by Studio Francesca  
Garcia Marquez. Marble and stone floor  
and furniture by Battaglia Design.





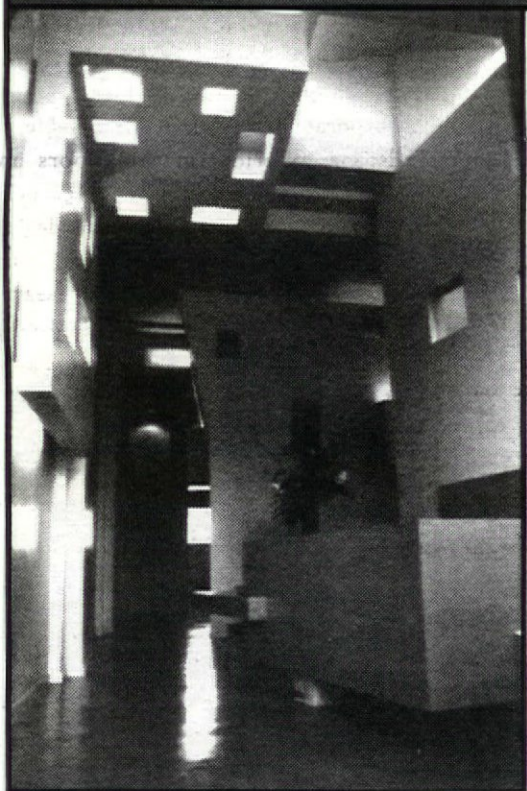
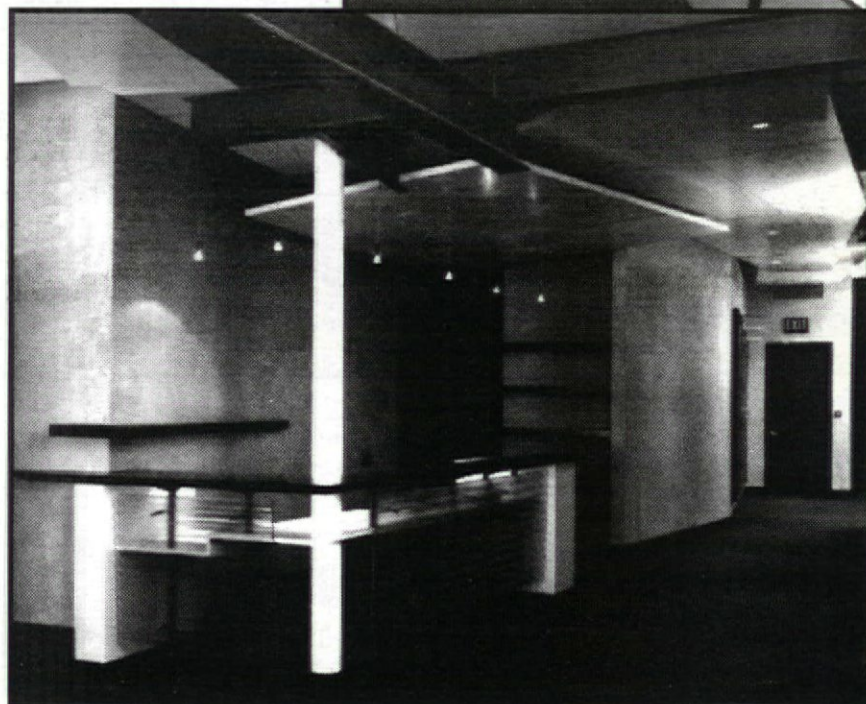
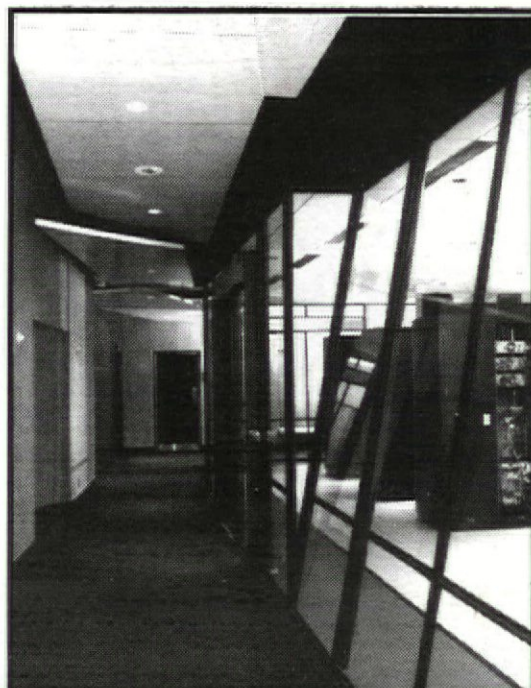


**Left**

New offices for Johns + Gormans Films, Hollywood, by Schweitzer BIM

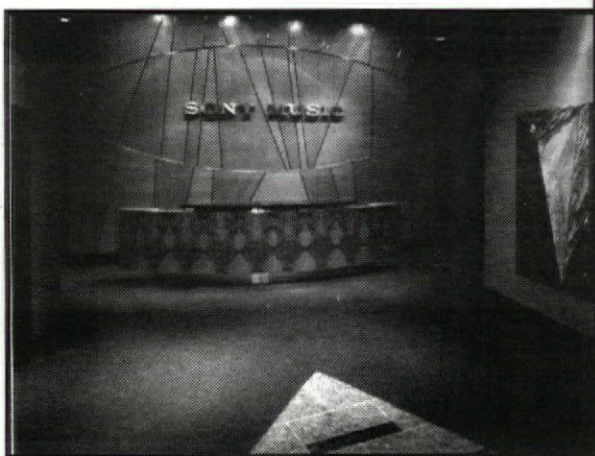
**Right**

Post Logic Video, an extension to an existing post-production facility in Hollywood, by Studio Bau Ton.



**Right and below**

Two lobbies of the Sony Music Corporate Headquarters, Santa Monica. Architecture by Steven Ehrlich Architects. Lobby furnishings by Pizzuli Assoc.





## WestWeek



## Above

WestWeek posters past and present.

Innovative  
Strategies

Investigative  
Structures

Nurturing  
Environments

Excess or  
Excellence

Breaking  
Patterns

Hand and  
Technology

Greening of Our  
Industry

Quality and  
Performance

Accumulation to  
Appreciation

New Products,  
Now Solutions

Found Futures

## WestWeek, Then and Now

It is now more than a dozen years since the late Murray Feldman, the Pacific Design Center's farthinking impresario, collaborated with his marketing director, Jim Goodwin, and pioneered an event that became an institution in Los Angeles.

Conceived originally to promote both public and professional interest in the "Blue Whale" and its tenants, it evolved swiftly into an annual Mecca for the international design community. Combining state-of-the-art interdisciplinary lectures and exciting exhibits with unusual social events, WESTWEEK - and the PDC - was established as the place to see-and-be-seen each March, taking a permanent place along with New York's "Designers Saturday" and Chicago's "NEOCON".

For architects, the three-day extravaganza had positive attributes: the impetus to leave their warrens and surface for first-hand exposure to new techniques, products and resources for use in design; to network with colleagues and other design professionals in a social atmosphere; to access potential clients; and most important of all, the opportunity to attend presentations relevant to their practice. Not that this last was always an unqualified success; the highly-touted lectures by the movers and shakers, usually over-subscribed, were sometimes disappointing, in that relevance frequently gave way to promotion of the presenters' own projects or products.

However, things have changed somewhat. Dramatically hit by the downturn in the economy over the last three years or so (witness the fact that New York's Designers Saturday is no more) it seems to this observer that, of late, WestWeek programs concentrate much less on educational, albeit esoteric, design forums and much more on the promotion (read, hard-sell) of merchandise. While this was probably a conscious - and understandable - decision on the part of management, architects may miss some of the cross-fertilization with other design disciplines that made the old format so vital a learning experience.

Be that as it may, the concept of WestWeek was and is a good one. We would encourage architects to participate and,

through communication to the PDC (and lots of business cards), make it be what they want it to be. Let's re-open the dialogue with the total design profession; the more we talk, the better it gets!

JANICE AXON, HON. AIA/CC

## New Times, New Designs

Times are changing. Following a decade in which a (Western) world-wide building bonanza elevated Design and Architecture, and Designers and Architects, to a high level of prestige, the recession of the nineties has relegated the Design Industry to an all-time low. This is felt no more sharply than in Southern California, which was one of the Design capitals of the eighties and which is now suffering the worst economic plunge in America. Seemingly indomitable names in the industry are in difficulties; others survive by maintaining work in other states and overseas.

Compounding the impact of the recession, last year's riots delivered another attack on the L.A. designers' sense of purpose, by throwing into stark clarity a panoply of social, economic and environmental problems which are seemingly beyond the designer's power to solve.

The result is a shift in the business practice, image and product of the designer. Throughout the architecture and design industry, businesses are restructuring, collaborating, broadening their skill base, and sometimes compromising. They are concentrating on client relations and the possibilities of CADD. They are putting the project before publicity, and quality over quantity. Environmental concerns are coming to the fore, as are social and welfare issues. So too are issues of security. Public commissions are tending to take the place of private residential projects; and design debates now address issues of urban planning, infrastructure, civic values and public space.

L.A. creativity is by no means dead, just finding new outlets. And architects are still designing, though with new priorities. This year's WestWeek is, in its symposia, endeavoring to address some of the new directions in design, summed up in its catchy program titles. So, in honor of WestWeek, L.A.

Architect is showing a selection of architect-designed interiors (more to follow in later issues), which might bear out some of the themes. One detects **breaking patterns** in the change of values in the air; clients no longer wish to appear flashy or indulgent, preferring **appreciation** to **accumulation**.

So while L.A. whimsy still apparent, designers are placing **excellence** over **excess**, in that the emphasis is on **quality** and **performance** of materials. Studio Garcia Marquez' uses luxuriant materials - marble, stone, black walnut - with restraint at the Italian Government Tourist Board; the pearwood surfaces and slate floor at Grinstein/Daniels, Inc.' Opus Restaurant look more substantial than the Water Garden itself; and Steve Ehrlich Architects' Sony Music Corporate Headquarters is notable for its sandstone exterior, marble floors and wood veneers. Most designers are carrying on tradition of total environmental design; in their custom-designed furnishings and finishings Rockefeller Hricak, Studio Garcia Marquez and Schweitzer BIM and Michael Beckson Assoc. are among those adding their own twist to **new products, now solutions**.

This straddling of architecture and design is characteristic of the work of Eva Jiricna and Zaha Hadid (pages 14-15), both of whose work shows clearly the bonding of **hand and technology**. This is to be found in the work of Studio Bau Ton, who have established a niche for themselves in the realm of recording studio design, by showing that carefully designed and crafted undulating wood and fabric panels can bring cost-effective, acoustic and design quality to the technologically advanced, if environmentally under-developed, world of music production.

This round-up shows new some L.A. work clearly concerned with texture and materials, which is the business of WestWeek. In future issues we shall look more closely at developments in the **greening of our industry** and **nurturing environments**. Keep reading L.A. Architect and keep on sending us new work.

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# Habitat

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## Resource Exchange

### The First Annual L.A. Greening Conference

For one magical January the 109th Street Recreation Center in central Watts was transformed from a basketball court to a center of the reawakened greening movement in Los Angeles. Over 150 gardeners, landscape architects, politicians, bureaucrats, and visionaries — who ran the gamut from 'Tree People' and 'L.A. Parks and Recreation' to 'Caltrans' and the 'National Park Service', and represented an area from Santa Barbara to the San Gabriel Mountains — came together with a mission to: "share vision in the greening of our urban infrastructure."

Informal small discussion sessions gave way to a luncheon presentation by Daniel Botkin of the 'Center for the Study of the Environment', who discussed the problem of 'false perspective' on cities. He referred to the legendary ripoff promotion of the 'Whitneyville, Ca. project', in which developers, to seduce Eastern investors in the 1930's, created posters and placards depicting a paradise, with orange orchards as far as the eye could see, even in the Mojave desert, where they grew on the spines of Joshua trees. We must "understand the impact and dynamic relationship people have on eco-systems, and vice versa, and be circumspect about 'solutions' derived from an isolationist evaluation," stated Botkin.

Several open workshops were then formed to consider ways in which to create and sustain a green, urban infrastructure in the next three years. Key ideas included the development of financial support for local programs, community-based greening master plans, a resource information clearing house, marketing and promotion of the greening of L.A., and comprehensive jobs and education programs.

### Taking Action: Greening 109th Street Community Beautification Project

One week later action was taken. The California Conservation Corps, Department of parks and Rec., RLA, the Public Works Department, over 44 families and many volunteers literally dug in and transformed the 1400 block of 109th Street into a garden in less than three hours. They set dianthus flower, white alyssum, snapdragons and other plants (donated by local nurseries) in front yards and around the recently planted myrtle street trees. Neighbor helped neighbor in what is just the first of a series of street greening projects planned for South Central Los Angeles.

Jackie Tatum, Manager of Parks and Recreation and a much-respected local lady, emphasized the importance of the grass roots effort and direct involvement in the transformation of their own neighborhood.

For more information about upcoming street greening projects, call Mary Braunwarth, Dept. of Parks and Recreation, at (213) 847-2931. For information on RLA environmental activities, contact: Jackie DuPont Walker or Lynn Littleton, RLA, at (213) 312-1832 or Walter Scott Perry at (213) 650-2827.

WALTER SCOTT PERRY  
HABITAT EDITOR

### Passive Solar Building Design Workshop

The Northern California Solar Energy Association (NCSEA) is bringing a Passive Solar Building Design workshop to Southern California. Utilizing the workbook developed by the Passive Solar Industries Council (PSIC), the aim of the seminar will be to provide a solid understanding of useful passive solar design principles and energy conservation strategies. The principal instructor will be Dr. Donald W. Aitken, currently adjunct Professor of the Frank Lloyd Wright School of Architecture, and National Chairman of the American Solar Energy Society. The course should be of interest to all professionals involved in the residential design and construction industry.

The seminar will be held 8:30am-5:00pm Monday, March 29, 1993, at the Customer Technology Applications Center (CTAC) of Southern California Edison, 6090 N. Irwindale Avenue, Irwindale.

NCSEA is pleased to have the co-sponsorship and financial support of Southern California Edison and The AIA/LA Chapter.

For further information, please leave your name, address, and phone number with Eric Smith, M-F, 9am-6pm, at (310) 842-3955.

### "Energy and Resource Efficiencies:"

**AIA Building Connections Videoconference #1**  
AIA/LA Environmental Resources Committee This program was the first of three videoconferences, sponsored by the AIA and EPA, focusing on the economic opportunities in environmentally sensitive and sustainable design. The format comprises live satellite panel discussions and recorded case study material. The local downlink site is Cal Poly Pomona and was hosted by Professor Hofu Wu of the School of Environmental Design.

The day's agenda included 3 hours of programming from the AIA studios in Washington D.C., which began with a discussion about Life Cycle cost analysis, climate-tuned building design, and a review of an integrated approach to project design. Shown as case studies were the NMB Bank Headquarters in Amsterdam and the Rocky Mountain Institute in Snowmass Valley, Colorado. The first panel discussion, "The Design Process and Design Synergies," directly addressed the way in which a practicing Architect could design in a sustainable and energy-efficient manner, and was the best of the conference. Even more importantly, it discussed how Architects can market these services and educate their existing clientele.

The final part focused on "Demand side Management Opportunities" and other incentives for "Green Architecture." Demand Side Management essentially refers to efforts by the large utilities to reduce energy demand by encouraging energy-efficient design of new and renovated building projects. The best local example of this is Southern California Edison's "Design Assistance Program" and various rebate

programs for their customers.

The third case study was a mental health facility in Frederick, Maryland, known as "The Way Station." This building, designed by Gregory Franta, AIA, is centered on an atrium and utilizes numerous daylighting, electrical controls and systems to create an energy efficient and expansive design. The second panel focused on "Economic Incentives for a Green Market," and the final one on "Trends in Codes, Standards & Regulations", which are to be more stringent in the future. As the equipment and systems within the built environment become more efficient and sophisticated in the future, we will be expected to design projects that are more economical to operate.

During all the panel discussions, participants at the downlink sites were encouraged to phone or fax in questions to the panelists.

The Videoconference was followed by a stimulating hour of discussion at the site. Professor Wu had the foresight to invite two local practitioners who had been involved with these issues for a long time: J. Marx Ayres, P.E. of Ayres and Ezer Associates; and Douglas S. Stenhouse, AIA, AICP of dba Energy Management Consultants, Inc.. This was an opportunity for local Architects to become acquainted with the wealth of expertise available to their own "integrated" design teams.

Overall the conference was very successful and served as an excellent introduction for Architects unfamiliar with this aspect of practice. The only failing was the very small turnout. I encourage other chapter members to attend the remaining two, to be held later this year. "Healthy buildings and Materials", the next conference, is scheduled for March 4; "Land, Resources, and the Urban Ecology" will be held April 22, 1993. to register, contact the AIA at 1-800-677-2111. Registration fees are \$65 a session for members.

JEFF A EHRLMAN, ASSOCIATE AIA

## Below

**Members of the reawakened greening movement meet at 109th Street.**

Photo: Scott Perry.

## Gore at Eco Expo

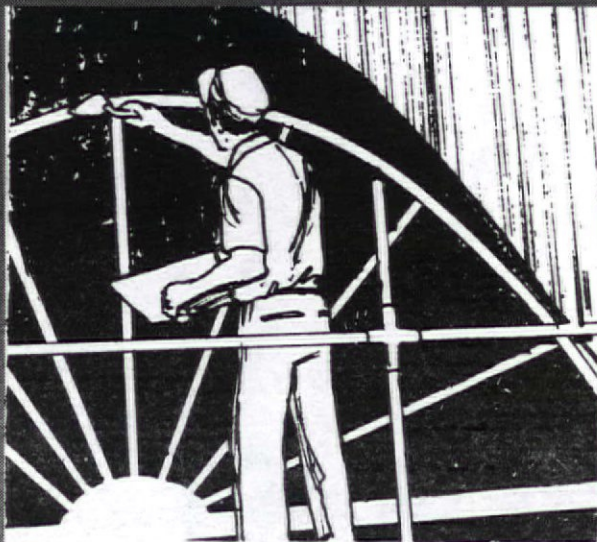
Eco Expo, the trade show touted as "the national marketplace for the environment," opens at the L.A. Convention Center on March 12 and runs through March 14.

The first day of the conference, Friday March 12, is devoted to a Green Business Conference. Scheduled speakers include Vice President Al Gore. Seminars include "Creating and Maintaining the Environmental Office," "Creating Energy Efficient Buildings," "The Environmental Home," and "Landscape Issues in the Urban Environment." The trade show opens concurrently with the conference and is expected to feature more than 350 exhibits on products and services for environmentally conscious consumers and businesses.

Additional information on Eco Expo can be obtained by calling Alan Tratner at (818) 340-7100.







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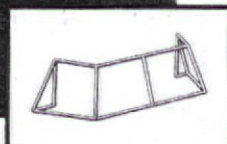
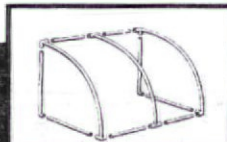
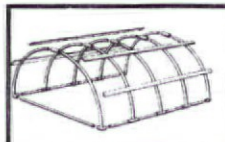
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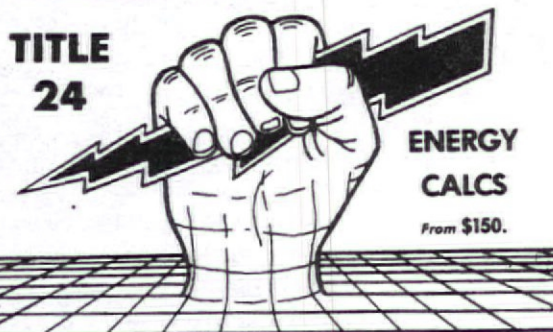
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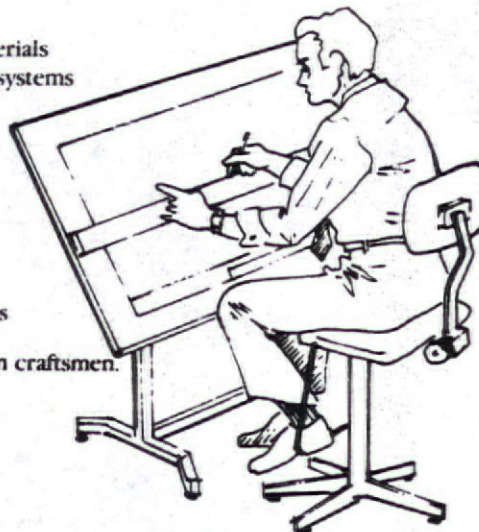
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# Letters to L.A. Architect

7 L.A. Architect March 1993

L.A. Architect praised, Paul Sachner remembered . . .

Walter S. Perry's article in particular, and the entire "Habitat" section of last month's issue are praiseworthy. The articles were concise, informative and current, making them very readable and useful.

Other improvements to the magazine can be seen in its extension to politics and the arts. The poetry and MOCA exhibition updates are small but rare reflections that art and architecture belong together. Cheers to the Editor. It's time for another Entenza-go for it.

S.L. Stein  
Santa Monica

#### PAUL SACHNER REMEMBERED

Every month for the last several I opened Architectural Record with

hesitation. And it was with some premonition that I saw the obituary for Paul Sachner, Executive Editor. I thought I would read this news relatively soon because he was fighting AIDS and we had not had one of our rambling conversations in several months. We would usually begin our phone calls discussing a project, why it might be published or not, and invariably we would stray to other projects, and other topics, usually related to architecture and cities. He was an editor who avoided schmoozing, he didn't like to have architects take him to lunch, he didn't want to owe anybody. But if you wanted to talk about the work, he would always take time out or call

you back.

Paul Sachner was one of the first editors to whom I submitted projects. As a publicist I was green, but he was always respectful, diplomatic, and direct. If he didn't like a project he didn't want to hurt your feelings, but he didn't lead you on. His directness was tempered with a genuine caring about the individuals who struggle to design and build. He taught me a great deal about layers, about being straight forward and subtle at the same time. Paul Sachner and I spoke several times about the problems with architectural photography and how it can be intentionally deceptive, and about how important it was that we not forget just

how it is that buildings actually touch individuals. He was searching to record the best buildings, not the best photographs. In the pages of L.A. Architect I asked him if photography is the main vehicle that gets architects published he replied, "No. The quality of the architecture is what helps an architect get published." He meant it. And when I asked him about photographs not being a true representation of the object he agreed but continued, "Seeing a building in Architectural Record is only the beginning of the architectural experience." He understood the continuum.

Kenneth Caldwell  
Berkeley, California



AIA/LA

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ELLEN COHN

## **Musings on the Mayoral Election**

The Westside Urban Forum gave  
me my first live taste of the smor-  
gasbord of candidates presenting  
themselves to us as the next Mayor  
of Los Angeles. The bantering and  
comments triggered a multitude of  
personal reactions.

Firstly, some very interesting  
candidates were not even present.  
Several of the candidates, as  
reported in the press, and as we  
heard that Thursday, have good  
ideas. Since the Mayor has limited  
authority to change the city, the  
issue of leadership quality has been  
plugged as a key element of this  
campaign. With leadership, we can  
expect our next Mayor to address  
many issues on a bully pulpit to try

and sway the populace, business  
leaders and the rest of government.

Yet, no one candidate present  
embodied the charismatic person-  
ality, and the greatness of vision  
and policy that my idealistic self  
desires. But, there are some key  
issues being debated, and we  
should encourage this. For exam-  
ple, the break-up of the Los  
Angeles Unified School District is  
not determined by our Mayor, but  
it is indeed a juicy topic, latched  
onto by Riordan and others. Does  
this create more local control or  
increase our Balkanization? How  
does the city solve its budget cri-  
sis? Does leasing the airport solve  
our budget crisis in the long term?

As Architects, we can choose to  
make a vision of the city an issue,  
and we should. We should squawk  
loudly about the lack of good plan-  
ning and architecture and urban  
design in this city. It is equally  
important that we look at many

issues and intellectually meld them,  
rather than adhering to single issues.

According to the LA Times on  
February 5, the key concern of the  
public is "crime/gangs/violence"  
and this was reflected, for the most  
part, in the candidates' opening  
comments at the Forum. I was  
dumbfounded because it is not my  
#1 issue. I was even more dis-  
tressed by the LA Times poll which  
indicated that only 3 and 4% of us  
consider many of the *contributing  
factors* to "crime/gangs/violence" a  
top priority. The poll did, at least,  
indicate unemployment and educa-  
tion at 17 and 16% respectively.  
But, for goodness sake, why don't  
the people of LA see the causes of  
their #1 concern?

We also need to listen carefully,  
and force the candidates to also  
consider the impact of what they  
are saying and doing. Did Julian  
Nava really mean it when he said  
that he would propose that under-

employed military personnel be  
utilized to augment our too-small  
police force? Does Holden really  
support gated communities?

I also hope that future debates  
are not moderated by someone  
from Orange County, as was the  
Westside Urban Forum debate.  
After all, they are living in Orange  
County, presumably to escape  
urban reality. One third of the  
questions focused on such meaning-  
less ponderings as "What would  
you have done differently as Mayor  
in reaction to the LA riots?", "Do  
you think the new Federal trial of  
the LAPD officers will be fair?" and  
"Is RLA doing any good?" These  
were canned questions which  
received canned answers. Please let  
us discuss real issues and real solu-  
tions. And, don't forget to VOTE!

ANNE ZIMMERMAN, AIA

PRAISEWORTHY PUBLICATION

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# What we've heard from the candidates so far . . .

AIA/LA continues on next page

delays caused by the discretionary review process, inconsistencies in planning legislation, and increased costs related to granting permits. In light of the present economic conditions and the exodus of businesses, how will the candidate address these issues?

**The role of architects and planners:** Issues of physical development, infrastructure improvement, and transportation policy are of specific interest to the architecture and urban planning community. What role will comprehensive planning and urban design play in relation to directing the candidate's economic development strategy?

In addition to the forums, a questionnaire has been sent to all the declared candidates asking their views on these and other key design and planning issues. The results will be printed in the April issue of *L.A. Architect* and will be distributed to the other media to form an information base for comparing the candidates.

The forums, which are open to the public, will be held at the Japanese American Museum, March 11 and 25 1993. The forums will start at 6:30 p.m., with a reception and light refreshments at 9:00 p.m. Tickets are \$15.00 for each forum. Please see the ad in this issue, or call the chapter office at (213) 380-4595.

**MICHAEL A. KEMP, AIA**  
MAYORAL CANDIDATES FORUM  
ORGANIZING COMMITTEE

**What We've Heard So Far**  
Westside Urban Forum Mayoral  
Debate Reviewed

While the Westside Urban Forum is to be congratulated for organizing a debate for mayoral candidates early in the campaign, it is unfortunate that the substance of the candidates' messages was diluted into sound bites which were cut off with the moderator's timed beeping device.

The predominant superficiality of the responses of the seven candidates was perhaps due to the inability of any eight people to fully present opinions at a luncheon debate of limited time. (This doesn't even account for the opinions of the other candidates.) Most of the questions seemed to ignore the Forum's typical concerns for urban issues within the cultural life of the city.

Hugh Hewitt was the moderator. He is host of KCET's "Life and Times" and a partner in a law firm which worked in the Reagan administration. His questions focused most on law-and-order and the aftermath of the civil disturbances, as well as the Colorado boycott, schools, and gated communities.

The candidates addressed issues affecting the building industry when they responded to questions about the Fox expansion and Playa Vista. Nate Holden recognized that development "is the lifeblood of our city;" he acknowledged that construction is in a depression, and that we need affordable housing.

Richard Katz cited the successful examples of the Warner and Disney expansions in Burbank, and his accomplishments in the State Assembly authoring Proposition 111 for new highway construction

and mass transit to facilitate growth in the City.

Julian Nava voiced a concern for 'realistic far-range plans,' and stated that while he's not against growth, he attributes increases in pollution and earthquake danger to the development of high-rises.

Nick Patsaouras was consistent throughout the debate recalling his Greek background and his professional role as an electrical engineer, raising issues affecting planning, development, and historic preservation: "A City without a memory is a City without a vision."

Richard Riordan strongly supports the Fox expansion and the need to keep high-level jobs in Los Angeles.

Joel Wachs talked about the need to balance preservation of jobs while preserving neighborhoods; keeping KTTV in

Hollywood, and keeping development sensitive to the environment and the economy.

Mike Woo also spoke out on issues affecting development, responding with his background as an urban planner on the need to restructure the City's planning process, but Woo was not available to respond to questions directly about Fox. He created the most interesting topic of the debate by leaving before it ended. People speculated that he was upset by the political bantering, blaming him as a Councilman for the City's problems, but his campaign office explained that they had previously informed the Forum of a scheduling conflict.

Despite everyone's good intentions and the opportunity to observe several candidates together, the chicken was better than the food for thought. Now the

## Which Way AIA?

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The candidates are coming.....are you?

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## Don't forget Mayoral Candidates Forums . . .

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### AIA/LA continued . . .

by May 24. For Applications, write Western Home Awards, Box 2345, Menlo Park, CA 94015; or call 415-324-5439. This year's jury is as follows: Robert Campbell, FAIA, Architecture Critic, The Boston Globe; Daniel Gregory, Sunset Magazine; Linda Jewell, Professor of Landscape Architecture, U.C. Berkeley; William Leddy, AIA, San Francisco; Charles Robert Schiffner, Architect, Phoenix; Edward Weinstein, AIA, Seattle; Buzz Yudell, AIA Santa Monica.

### Interior Architecture Student Competition

Winners of the AIA/LA Interior Architecture Committee's Interior Architecture Student Competition will be announced during WestWeek at the Interiors in Film Panel. Winning entries will be displayed at the PDC at the Brayton Showroom. An exhibit of selected entries will follow at UCLA exhibit of selected entries at UCLA Extension on 3rd street.

Sponsors of the competition are: Bentley Mills; Brayton International; BKM; Blair Graphics; Fine Lines, Ltd.; Guy Turner; Haworth Inc.; Herman Miller, Inc.; Interface.

### 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. (See February L.A. Architect for full story). Contact Jeff Sessions at (310) 431-6528.

### Two AIA Members Deceased

Two respected AIA members have recently passed away. Adolfo R. Cruz, former partner of MacClellan, Cruz and Gaylord, with offices in Pasadena, Orange County and San Francisco, died at the end of last year. Paul J. McCarty, Jr., much respected Architect in the Department of Public Works and dedicated AIA officer, passed away in February. Next month we shall publish remembrances. If you would like to share thoughts about one or other of these men, please forward them to L.A. Architect by March 15.

### Art at AIA

"Patterned Actualities of Energy Potentials", recent paintings drawings and proposals by Michael Salerno will be the inaugural exhibit of the AIA/LA Fine Arts Program at the Chapter office. Open Monday-Friday, 9:00am-4:30pm, March 17-May 31. Preview: Monday, March 15, 1993, 5:00-7:00pm.

### Los Angeles Mayoral Candidate Forum

Five years ago the city of Los Angeles appeared to be the Land of Opportunity. Destined to be the center of the Pacific Rim, it boasted a diverse economy that could weather any economic downturn. Today Los Angeles is reeling from the worst economic recession since

the great depression. It's largest industries, aerospace, defense, and construction, are experiencing massive losses. Unemployment is at one of the highest levels in decades. Businesses are said to be relocating out of the area, in part, for relief from strangulating government regulations, rocketing worker's compensation costs, and a generally unfavorable business climate. In addition, the riots in the spring of 1992 brought to the surface many long-fester problems of the city.

1993 appears to be the year of change. The nation has a new president, administration and members of congress, elected on a platform of change. This year the residents of Los Angeles will elect a new mayor. On April 20, 1993 the primary election will be held.

This is the first time in over two decades that an incumbent is not running for reelection. In an open contest there are presently 52 declared mayoral candidates. The sheer number is staggering to the general voting public, and causing logistical problems for the ethics committee overseeing the election, the distribution of public matching campaign funds, and even the ballots being written for the primary.

On March 11 and 25, 1993, the Los Angeles (LA/AIA), and San Fernando Valley chapters of the AIA; in association with NOMA; the architecture and design council of MOCA; the Urban Design Advisory Coalition (UDAC); SCI-Arch; ASLA, and other organizations are hosting two mayoral candidates Forums.

The ten leading candidates have been invited and, in order to give each one ample time, and to promote a lively discussion of the issues, each forum will be limited to a maximum of five candidates.

These forums will focus on built environment issues affecting the city. Amongst issues to be raised will be:

**Vision:** What vision does the candidate hold for the city of Los Angeles for both the short and long term future? How will the candidate restore the sense of optimism that appears so fleeting in these days of economic and social unrest?

**Managing development:** As many of us experience in our profession there is a clear lack of coordination in the city, between different departments responsible for the physical development and between the city and other governments and agencies in the region. What changes will the candidate make internally? What suggestions will they make for better co-ordination of agencies and governments in the region? Will there be a need for charter reform in Los Angeles to increase the mayor's power to implement some of the proposed changes?

**Neighborhood opposition issues:** Neighborhood opposition has been very effective in stopping specific developments that may be important for the city as a whole. How would the candidate respond to NIMBY groups in such cases?

**Development process:** The development process has become increasingly costly and time consuming in L.A., in part due to

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\* AIA member insurance evaluation & needs assessment study, wave #3. Wiese Research Associates, October 1992.





## ... Golf competition coming up . . .

AIA/LA continues on next page

### Check Personnel:

"If the inspector believes that the approved plans are in error, a notice shall be written which clearly describes the possible error and the pertinent code section. The person receiving the notice shall be told that the job is not being stopped; however, they should proceed with caution during the check. The inspector shall then review the job and plans with the principal inspector or office supervisor and the plan check supervisor. If the inspector's determination is confirmed, the contractor and designer shall then resolve the problem and provide a corrected plan. If the installed condition has been made according to the approved plan, the department shall work toward a resolution which conforms to the spirit and intent of the applicable code section. The

inspector shall explain to the contractor that appropriate corrective action must be taken in a timely manner. The inspector shall follow up on each item and notify the job superintendent/contractor by the next workday."

RUDOLPH V. DE CHELLIS, FAIA

### Support Legislation to Benefit M/WBE Program

The CCAIA needs support for proposed legislation concerning the problem of design firms who shift ownership to women or minorities who are not themselves licensed design professionals, solely to benefit from the M/WBE program.

CCAIA is drafting legislation which will require that 51% of firm ownership must be in the hands of minorities or women who are actually licensed as architects, engineers, or surveyors in order to

qualify as an M/WBE firm.

They hope to have the bill authored by Assemblyman Richard Polanco, who authored AB 486 last year, establishing a one-stop certification process under Caltrans, eliminating the red tape of certification by multiple agencies.

The CCAIA wants letters of support, indicating experience of 'false fronts' and the level of unfair competition they have caused: Judy Sektnan, Director, Governmental Relations CCAIA 1303 J Street, Sacramento, CA 95814 Tel: 916/448-9082 Fax: 916/442-5346

ELLEN COHN

### Competitions/Awards Sustainable Solutions

The AIA and the International Union of Architects is sponsoring

"A Call for Sustainable Community Solutions", open to architects and related professionals worldwide. designing sustainable habitats. (See February L.A. Architect for full story). Contact: Dennis R. Smith at (202)626-7464.

### AIA-Sunset Magazine Western Home Awards Program

The AIA and Sunset have co-sponsored this award program since 1957. It occurs every two years and is open to registered architects in the western fourteen states. Winner's are published in the cover story of Sunset's October issue. Publication in Sunset, whose circulation is 1,400,000, give wide exposure.

Applications with \$75 entry per project, must be postmarked no later than April 16, to reach Sunset

### Calling all golfers!

We are going to have a golf competition in May.

Any golfers interested in helping with the set-up of this event should call Nicci at (213)380-4595.

# The Most Rewarding Relationships Start With A Ring.

## Introducing Energy Saving Partnerships with the DWP

Have we got a proposal for you. Two of them, in fact. Two programs to put a little cash in your pocket now, lower your building's energy bills for years to come, and help build a brighter energy future for the entire City of Los Angeles.

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For more information call:  
**1-800-U-ASK-DWP**



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# AIA/LA



March is events month for the AIA . . .

## Monterey Design Conference

The 1993 Monterey Design Conference, "Limits/No Limits," takes place March 19-21 at the Asilomar Conference Center in Monterey. Sponsored by the California Chapter of the AIA, the conference organizers have, for the first time, invited professionals in other fields, including the visual arts, sciences, literature and education, to discuss design "as an expression of ideas."

Among the scheduled speakers are Fumihiko Maki, Hon. FAIA; Mack B. Scogin, AIA; Michael Rotondi, AIA; event designer Charles White, Robert Berkebile FAIA; Dennis Neeley, AIA; Samuel J. Caudill, FAIA; Wolf Prix; Bobbie Sue Hood, FAIA; and James L. Cutler, AIA.

Further information can be obtained by calling CCAIA Monterey Design Conference at (800) 886-7714.

## WestWeek 93

WestWeek 93, the annual architecture and interior design symposium and trade show, will run at the Pacific Design Center in West Hollywood on March 17-19. "Innovative Strategies, Instigative Structures" will fill PDC's 200 exhibit showrooms with 2,600 contract, health-care, institutional and residential product lines.

Further information on registration can be obtained by calling (310) 657-0800. See pages 10-15.

## Committees

### Recreation Committee

#### A joint committee of the LA

#### A.I.A. and the A.S.L.A.

#### Our promise: NO MORE BORING MEETINGS IN STUFFY CONFERENCE ROOMS.

"Join the recreation committee and

lose weight," says John Ash AIA, marathon runner and Ironman Triathlete, and coordinator of this newly resurrected committee.

Join the recreation committee where each meeting is an outing involving a physical recreation activity. A bike ride along the South Bay Bike Path. A run through Griffith Park trails with the park director. A swimming class at the recreation center. A volley ball lesson at the gym.

Calvin Abe, a member of the executive committee of A.S.L.A., has agreed to assist in the formation of a joint A.I.A./A.S.L.A. Recreation committee. Manuel Mollinido, Assistant General Manager of the Department of Recreation and Parks for the City of Los Angeles has agreed to serve on the committee. Activities are open to all A.I.A. and A.S.L.A. members and their guests. Activities are planned for all levels of physical fitness from the beginner to the endurance athlete. The first outing is planned for mid-April, for information call John Ash at (213) 383-0056.

### Young Architects Forum

AIA/LA announces the formation of the Young Architect's Forum. The YAF has been formed specifically to address the practice of architecture in a small or one person practice, or for those who are considering self-employment.

The YAF Steering Committee, with ten members and chartered roughly one year ago, invites AIA members, generally registered less than ten years, and associates interested in participating in an open forum with design and building professionals. The range of topics includes: compensation and fee structures, marketing, construction management, academic and research issues, the pros and cons of design build, and alternative careers for architects.

The following projects are presently under development: A Guide to Contemporary Architecture in L.A.: 1986 to the Present; The Los Angeles YAF Architectural Services, and a presentation, A Table for L.A., which is in response to the L.A. riots and the general urban unrest; and the YAF Lecture Series, a series of lectures and presentations by the members.

The LA/YAF is one of twenty-one chapters in the US. Last October a number of steering committee members attended the National YAF Conference in San Francisco as well as the "Practice of Architecture Conference" at Pepperdine University in June.

If interested, please contact Nicci Solomons at the LA/AIA Chapter office: (213) 380-4595 or Peter De Maria at (310) 854-0253.

Steering Committee Members: Peter DeMaria: Chairman, Derek Hamilton: Secretary; Steve Bayne, Joseph DeSousa, Mark DiCecco, Breet Laurila, Harry Otto, Danel Searight, John Sperano, David Thurman.

### Professional Practice

#### Dinner Tour of Southern

#### California Edison CTAC Center

On March 25 the Southern California Edison Company, in conjunction with the AIA/LA Pro-Practice Committee, will give 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.

### CADDD Committee

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 your CAD files and make them into precisely cut models. She will present their process for making architectural study models, site plans, detailed elevations, presentation models and other applications. The program will take place on February 24, 1993 at 6:30pm at 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.

### Code Talk

#### Building Performance & Regulation Committee

Procedure for verifying and correcting possible errors in approved plans during construction.

City field inspection personnel, on occasion, discover possible errors in approved plans. When this occurs, the general practice requires the contractor to "check out" the error and, if necessary, provide a "corrected" plan.

If, however, the inspector is to be incorrect, the contractor and designer may spend hours and expense resolving the situation. In the interest of maintaining a working relationship with the building industry, Mr. Tim Taylor, Executive Officer, Department of Building and Safety for the City of Los Angeles sent the following correspondence to all Bureau Chiefs, District and Branch Managers and Department Inspection and Plan

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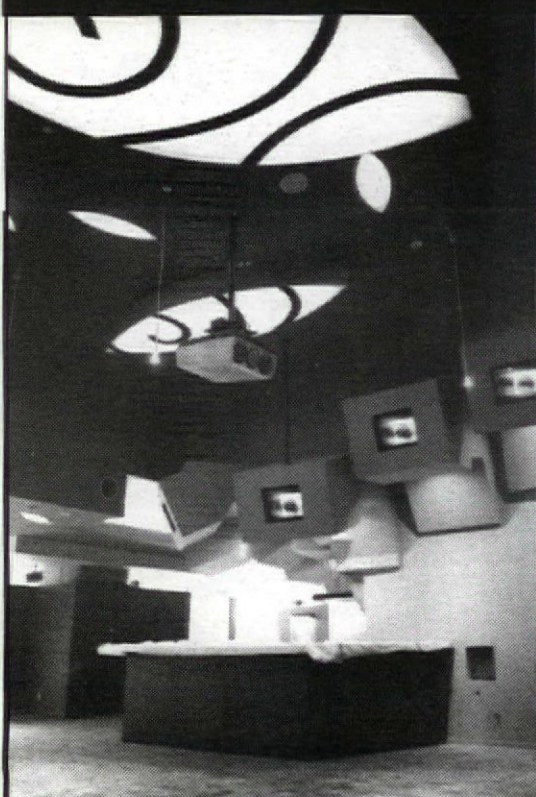
Architecture for Health, Richard Checel, AIA (818) 405-5340; Design Awards Program, Frank Gehry FAIA (310) 828-6088; Historic Preservation, Timothy John Brandt (818) 769-1486; Interior Architecture, Lauren Rottet, AIA (213) 895-4770; Liability, William Krisel, AIA-E (213) 824-0441; Professional Practice, 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. Reibsamen, 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

L.A. Architect March 1993

Tokyo turns cold and L.A. Red Line hots up . . .



## Hot Wave Turns Cold in Tokyo

The dramatic slowdown in Japan's economy is bad news for the many Los Angeles-based architects and designers who had found work there.

Last year, the *Los Angeles Times* ran an article titled "The Hot Wave from L.A." describing various architects, from the large offices like A.C. Martin, Jerde Partnership and Johnson, Fain and Pereira, to the avant-garde such as Eric Moss, Josh Schweitzer, Fred Fisher and Frank Israel doing work in Japan.

In a country that views architecture as temporary episodes within a framework of the urban structure, and buildings as consumable image setting artifacts, it is not at all surprising to find so many "wealthy" Japanese companies and clients seeking the fashionable designs of L.A. based architects. The allure of Southern California to the Japanese is without question and speaks of a style, real or imagined, that most Japanese have yet to experience. "You see, most Japanese have never lived the lifestyle that American architects have experienced. It is therefore difficult to design spaces that emulate that lifestyle" notes Shi Yu Chen, an architectural "producer" who matchmakes foreign architects to Japanese clients. Tokyoites today, especially the young, watch mainstream California culture on MTV, movies and videos, and, like other parts of the world, view L.A. with cautious curiosity to downright envy and fascination. It is without question this image that some Japanese companies wished to market, and architecture as a company symbol is a powerful vehicle.

Frank Gehry, of course, constructed his first larger than life fish for a restaurant in Kobe, and more recently, Moore Ruble Yudell realized a housing project in the same city. Fred Fisher built a housing project in Tokyo, and Josh Schweitzer is completing the

longest sports bar in the world, in Fukuoka.

But with the changed economy is a marked change in attitude. The days of getting the red carpet treatment and the "anything goes" attitude may be over. Japanese companies are feeling the effects of a bubble economy gone bust. "The situation here in Tokyo is quite different than when I first came here two years ago" says Neil Denari, a Los Angeles based architect and educator; "Since then there has been a lot of talk with little results." Some notable projects that have been put on hold are the headquarters and master plan for an industrial center in Tokyo by Frank Israel, a series of restaurants by Josh Schweitzer, and a golf course club house by Morphosis.

It is a new ball game. "In the post bubble economy, developers and companies are looking for the larger developments. Many medium sized and small developers went under, so what remains are the larger development companies doing larger projects" says Shi Yu Chen. "In the 80's, developers would do projects without consideration for operators. Now the post bubble economy has them more careful in their selection of projects. And the whole package must be in place: cost, operators, architects, etc."

Perhaps in the past, image was very important to the Japanese client. But with a depressed economy what becomes increasingly important is cost effectiveness, quality and planning ability over image and status. Added to this, the relative complexity of doing work with foreign architects, the language barrier, cultural barrier, distance of space and time, and so on may be enough to tip the scales in the wrong direction for L.A. architects vying for jobs in Japan.

But Shi Yu Chen is more optimistic. The recession has caused a dramatic decrease in land values. What has caused a lot of pain for many banks and financial institutions has been a boon for the average "salary men", now an emerging group who are "buying land and building homes" says Chen. "Low cost budget projects are the most important now and L.A. architects may be in the right place." Recent changes in construction laws in Japan allows 2x4 wood construction to three stories. L.A. architects versed in cheap 2x4 construction may have a place in what is hoped to become a common method of construction. But cracking into the Japanese market is difficult. Like other places, but more so in Japan, it often has as much to do with who you know, as what you know.

Perhaps this lull in development will allow time for Japanese companies to rethink what is appropriate for the Japanese city-scape. Perhaps it will provide an opportunity to emphasize sound design rather than lauding the plethora of image making architecture produced in the excesses of the 1980's.

YO-ICHIRO HAKOMORI

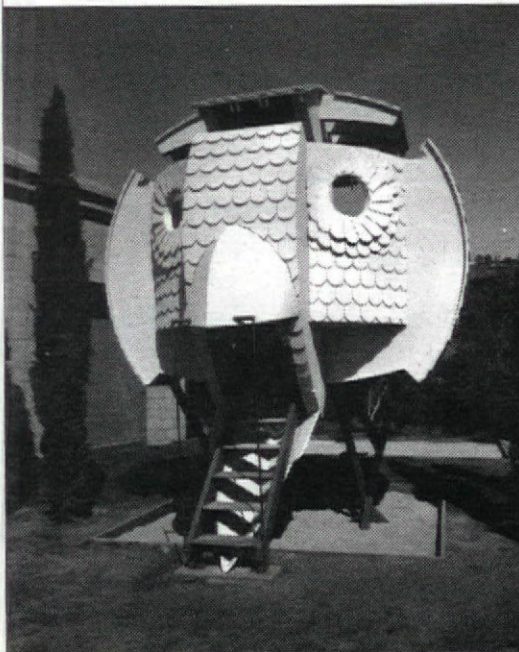


## Red Line Opens New Era

The first leg of the Metro Rail Red Line opened on January 28. Completion of the \$1.5 billion project, 4.1-mile project, which will ultimately extend west to Santa Monica, north to Pasadena and northwest across the San Fernando Valley, underscores the growing influence of mass transit on land-use and development patterns in Southern California.

The inaugural of the Red Line also marks the re-emergence of downtown Los Angeles as the regional rail hub. The Red Line connects with the existing Long Beach-Los Angeles Blue Line at the Seventh and Flower station. At Union Station, Metro Rail riders can connect with Metrolink commuter lines that go to suburban destinations in Pomona, Santa Clarita, Moorpark and Oxnard.

The rail system is expected to have an impact on land-use patterns in greater Los Angeles, as local governments increase the density of zoning surrounding future rail stations. Los Angeles County Transportation Commission is preparing to develop an undetermined number of stations throughout the rail system in joint-development agreements with private developers.



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#### Above, right

Pershing Square Station  
Photo: Erhard Pfeiffer

#### Above, left

Nearing completion in Japan: one part of the longest sports bar in the world, Fukuoka, Japan.  
By Schweitzer BIM.

Photo: Josh Schweitzer

#### Below

Gaiety in gloomy times: The "Chicken," a playhouse, Malibu. By William Adams Architects.

#### Front Cover

An interior angle on the PDC.

Photo: Ross Rappaport