

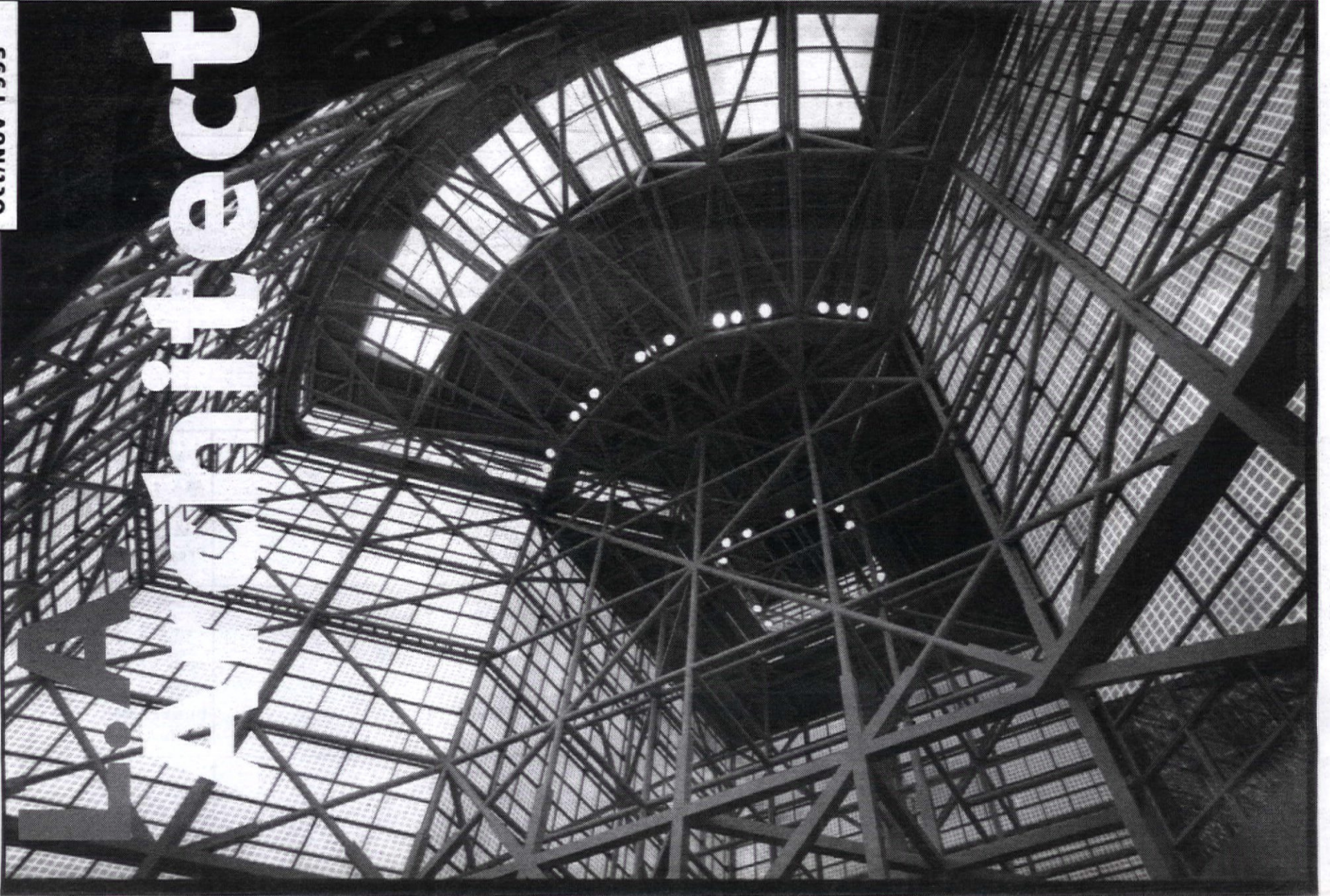
Oct/Nov 1993

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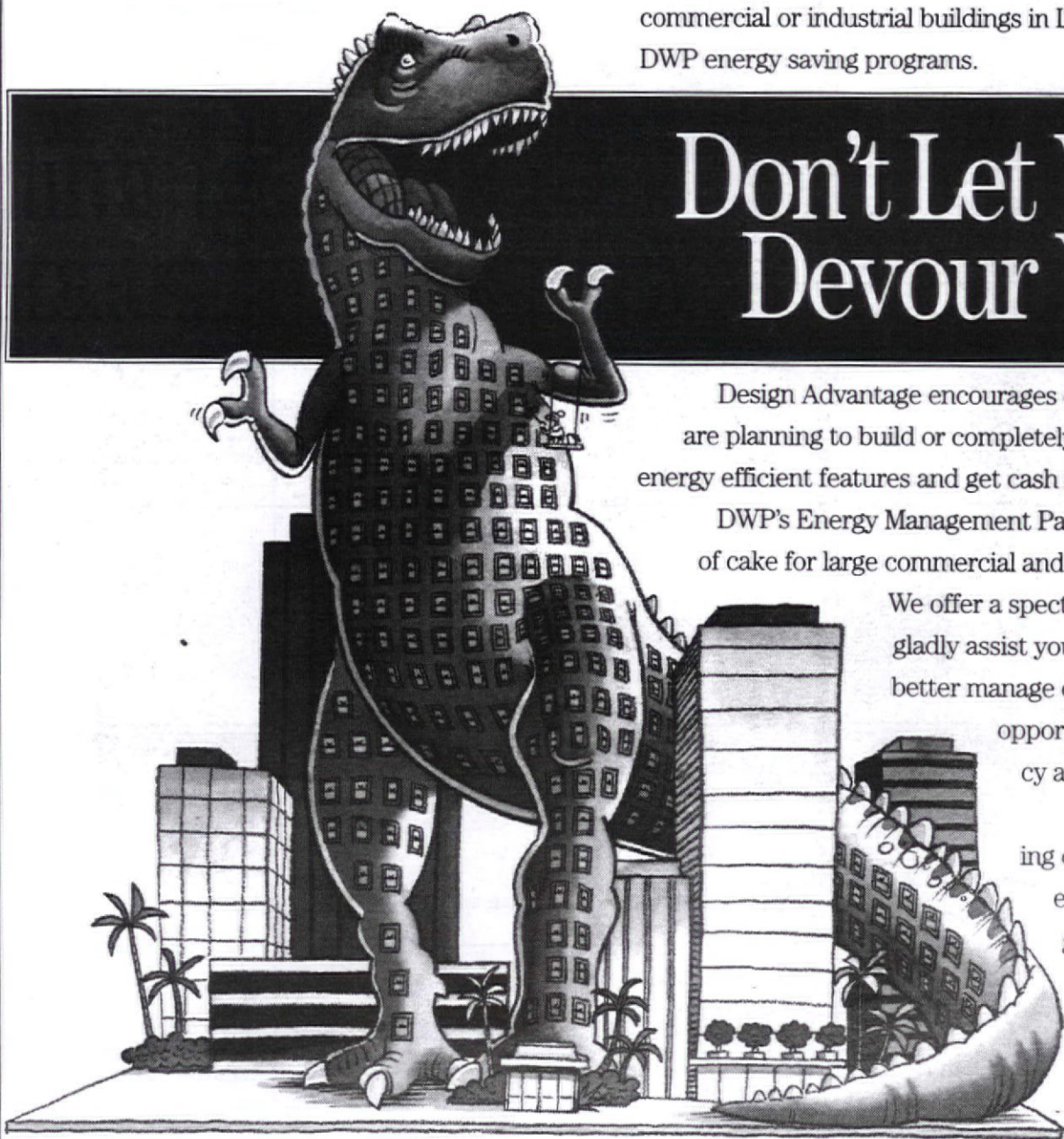
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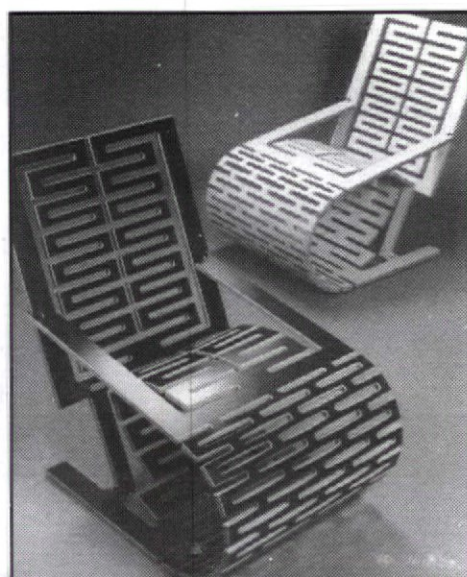
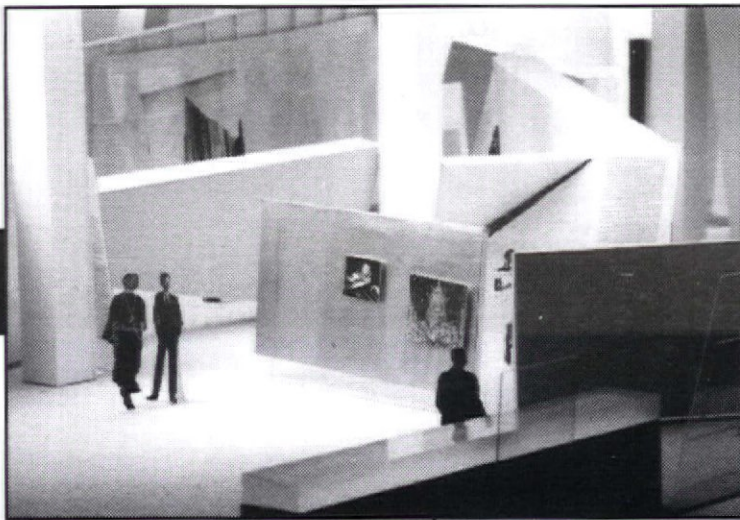
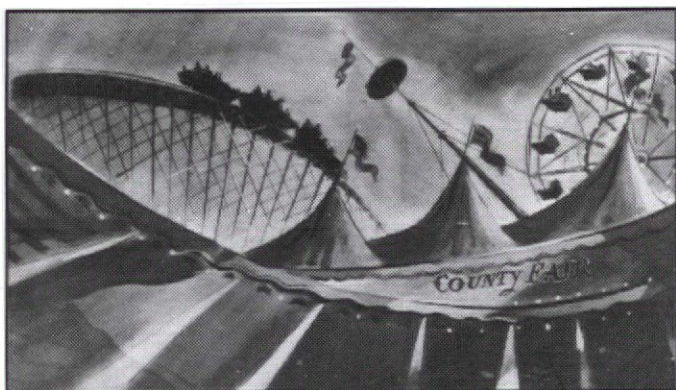


# Calendar

	Monday	Tuesday	Wednesday	Thursday	Friday	Sat/Sun
October	<b>18</b>	<b>19</b> AIA/LA Health Committee, Chapter Office, 3:30pm. "Sustainable Design" lecture.	<b>20</b> AIA/LA Board Mtng, Chapter Office, 5:30pm. Nigel Coates at SCI-Arc. EPA meeting, UCLA.	<b>21</b> AIA/LA "Getting Work," DMJM, 6pm. Wolf Prix at LACMA. "Building Sustainable Communities," UCLA. Seybold Expo (T-S).	<b>22</b> Historic Julian Weekend.	<b>23/24</b> AIA/LA Design Awards Symposium, UCLA. AIA/LA Design Awards Presentation, PDC.
	<b>25</b>	<b>26</b> AIA/LA Interiors Committee, 6pm. AIA/LA Interiors Lecture, AIA/LA Design Committee, 6:30pm.	<b>27</b> AIA/LA Govt Rel., Chptr Ofc, 7:30am. AIA/LA Codes, Chptr Ofc, 5pm. AIA Cabrillo R/UDAT & pier design winners presentation, 6pm.	<b>28</b> "Books in Space," Anthony Vidler at UCLA.	<b>29</b>	<b>30/31</b> Bunker Hill Walk Halloween Walk
November	<b>1</b>	<b>2</b>	<b>3</b> American Society of Plumbing Engineers. Ralph Knowles at USC	<b>4</b> Barry Moser lecture. "Think locally, Act globally," Peter Dreier at UCLA.	<b>5</b>	<b>6/7</b> AIA/LA Urban Design, Chptr Ofc, 6:30 pm. "The Entenza Years" lecture. Arroyo Seco Tour.
	<b>8</b> David Louis Schwartz on SOM at USC	<b>9</b> AIA/LA Associates, Chapter Office, 6pm. WCR lecture. Terrie Rouse lecture. Living Design workshop (9-12).	<b>10</b> AIA/LA LA Architect, Chapter Office, 7:30am. Achva Stein at SCI-Arc.	<b>11</b> John E. Lautner at LACMA.	<b>12</b>	<b>13/14</b> Torrance Walk. "Lost Broadway Theatres" lecture. AIA/LA House Tour, Silverlake.
	<b>15</b> Architectural Concrete Seminar.	<b>16</b> AIA/LA "Proposal Writing." AIA/LA Health Committee, Chapter Office, 3:30pm. Lorraine Wild lecture.	<b>17</b> AIA/LA Board Mtng, Chapter Office, 5:30 pm. Thom Mayne at SCI-Arc. Carl Hagelman at USC	<b>18</b>	<b>19</b> AIA/LA "Improving the Consultant Selection Process," 1:30pm.	<b>20/21</b> Central Corona Walk. "Hollyhock House" lecture.
	<b>22</b> Kenneth Frampton lecture, UCLA. Andrew Goldsworthy at SCI-Arc.	<b>23</b> AIA/LA Design, Chapter Office, 6:30 pm.	<b>24</b> AIA/LA Codes, Chapter Office, 5pm.	<b>25</b>	<b>26</b>	<b>27/28</b> South Pasadena Walk.
	<b>29</b>	<b>30</b> AIA/LA Interiors, 6pm.				
December			<b>1</b> Brian Boigon at SCI-Arc. Boyd Coddington at USC	<b>2</b> AIA/LA Urban Design, Chapter Office, 6:30 pm. "Progression" at UCLA. LA Art Fair (2-5).	<b>3</b>	<b>4/5</b> AIA/LA AutoCad for architects. USC Arch. School. (Dec. 4,8,9,11). (213) 740-2081. "Gamble House" lecture.
	<b>6</b>	<b>7</b>	<b>8</b> AIA/LA LA Architect, Chapter Office, 7:30 am. AIA/LA Pro-Practice: Entitlement Process lecture.	<b>9</b>	<b>10</b>	<b>11/12</b> "Lutah Maria Riggs" and "Maya Architecture" lectures.

For more info about non-AIA events, check listings on pages 21-22





## Coming Up In '94

March 94

**Westweek 94 - Interactive Relationships: Architecture, Interiors and Imagination**, at the Pacific Design Center, March 23, 24, 25 1994. This international design market and conference will include focus on new products, new forms of media, entertainment architecture, and the role of design in everyday life of Americans. Reservations and info (310) 657-0800.

**CWED 1994 CONFERENCE. California Women in Environmental Design** will hold their 7th annual conference March 18 - 20 at the ANA Hotel in San Francisco. An accompanying exhibit will run March 4 - 20; Nov entry deadline. Information, (800) 963-CWED.

Above, from left: Art Directors' Art, AMPAC; Expressionist Utopias, LACMA, Chairs by Greg Fleishman, GFA

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**Communities.** Oct 21. Scott Bernstein, Director of the Center for Neighborhood Technologies in Chicago, will address "green" and "clean" industries and prospects for their development in LA.

**Think Locally, Act Globally: Putting Cities on the National Agenda**, Nov 4. A discussion by Peter Dreier, E.P. Clapp Distinguished Professor of Politics at Occidental College.

**SAH/SCC's Esther McCoy Lecture Series**

LA Central Library, 2pm. Each lecture also presented at UC Santa Barbara and Balboa Park, San Diego. \$10 in advance, \$12.50 at door per lecture. Call (818) 243-5169.

**Nov 6 Arts & Architecture, The Entenza Years** by Barbara Goldstein. **Nov 13 Lost Broadway Theatres** by Nicholas Van Hoogstraten. **Nov 20 Frank Lloyd Wright, Hollyhock House & Olive Hill** by Kathryn Smith.

**Dec 4 Gamble House, Greene & Greene** by Edward R. Bosley.

**Dec 11 Luth Maria Riggs, A Woman in Architecture, 1921-1980** and **Robert Stacy-Judd, Maya Architecture and the Creation of a New Style** by David Gebhard.

**SCI-Arc's Wednesday Lecture Series**

Wed, 8pm, SCI-Arc, 5454 Beethoven and Jefferson, (310) 574-1123.

**Nov 10 Achva Stein**, Director of USC Landscape Dept., discusses the need for more active engagement with our landscape.

**Nov 17 Thom Mayne**, SCI-Arc founding faculty member, presents his work.

**Nov 22 Andrew Goldsworthy**, Scottish artist, discusses the work he builds of leaves, stones, twigs, pigment, and ice.

**Dec 1 Brain Boigon**, professor, artist, and founder of Culture Lab, concludes the series with a presentation of his work.

**Masters of Modern Architecture at LACMA**

Architects will discuss their work, including present and future projects. \$15 per lecture general admission; \$12.50 for members. For tickets, call LACMA (213) 480-3232, or Ticket Master (213) 857-6010.

**Oct 21 Professor Wolf D. Prix, Coop Himmelblau.**

**Nov 18 John E. Lautner, FAIA.**

**Feb 17 Cesar Pelli, FAIA.**

**Mar 24 Andrea Leers, FAIA and Jan Weinzaepfel, AIA.**

**Apr 14 Antoine Predock, FAIA.**

## Exhibitions

**UCLA GSAUP, Graduate School of Architecture and Urban Planning**

Perloff Hall Gallery, Mon-Fri. For hours and info, (310) 825-7858.

**Through Oct 22 M. Arch I Thesis Projects, 1993**

**Nov 1-Nov 19 Contemporary Backgrounds**, work of Maynard Lyndon, FAIA.

**Nov 27-Dec 17 Installation**, by GSAUP students Nina Lesser and Stephen Shengan. An experience of architectural and spatial concepts using screens, projectors, and microphones.

**UCLA's FOWLER MUSEUM**

**The Royal Tombs of Sipan**, an exhibit from 1,700 yr old tombs of Peru's pre-Inca Moche civilization at UCLA's Fowler Museum of Cultural History. The striking enigmatic treasures of a little understood culture from one of the most important archaeological sites this century.

Features a worthwhile self-guided tour narrated by Edward James Olmos. Through Jan 2

**SCI-ARC**

**Hot Shots**, organized by Deanne Shartin of UCLA, is the photographic work of children in hospitals or care facilities replying to their environment. SCI-Arc.

**Thom Mayne Exhibit**, a collection of silkscreens, drawings, glass etchings, and collages. SCI-Arc, 5454 Beethoven and Jefferson, (310) 574-1123. Oct 18 - Nov 5

**ACADEMY OF MOTION**

**PICTURES Arts and Sciences, Architects As Art Directors.** Run don't walk to the Academy's exhibit of drawings by art directors now on display in the Academy's lobby.

Renderings are from the Academy's extensive collection of sketches and storyboards at the Center of Motion Picture Study. During the 30's many architects became art directors for film studios. Architect Hans Dreier left Germany headed Paramount's production design, and Van Nest Polglase created wonderful Art Deco sets for Fred Astaire and Ginger Rodgers. Architect Cedric Gibbons ran MGM's art direction like an architect's studio, and was so successful that MGM became the largest employer of architects next to the government. The Key Sketch: Art direction & Production Design at the Academy of Motion Pictures Arts and Sciences, 8949 Wilshire Blvd., Beverly Hills. Call for hours 310-278-5673. Center for Motion Picture Study, 333 S. La Cienega Blvd., Beverly Hills. Call for hours 310-247-3000. Through Oct 31.

**BRYCE BANNATYNE GALLERY**

Bryce Bannatyne Gallery presents **Andrew Wyeth** drawings Sept. 18 - Nov. 9. Located at 604 Colorado Ave, Santa Monica, CA 90401. Information (310) 396-9668. Through Nov 9.

**GALLERY OF FUNCTIONAL ART** **Greg Fleishman - New Work** at the Gallery of Functional Art, Edgemar, 2429 Main St, Santa Monica, (310) 450-2827. Tues - Sat 11am to 7pm, Sun 11am to 6pm. Through Nov 14.

**GALLERY AT 777**

**Held in Twilight**, photographs by **Philipp Scholz Rittermann**. If you're downtown, take your art break at Gallery at 777, in the lobby of Citicorp Plaza, 8th and Figueroa, 11 - 3.30pm. During Oct, open until 8pm on Wed. Admission free. Info (213) 955-5977. Through Nov 19.

**OLVERA STREET MERCHANTS' ASSOC.**

**Dia De Los Muertos**, presented by the Olvera Street Merchants' Association, features works and several altars of more than thirty talented artists. 11-5pm. For info, call curator Ginette Rondeau, (818) 768-8373. Oct 22 - Nov 22.

**PIZARRO GALLERY**

**Architects / Designers Who Paint**, opens Nov 11 at 6.30pm and features Marshall Lewis, Dimitri Vargon, Bob McAllen, and William Dalziel. Benefits The Frank Lloyd Wright Foundation. Pizarro Gallery, 18820 PCH, Malibu, (310) 317-4629. Nov 11 - 27

**DADA**

**Downtown Lives**, shown in collaboration with ART/LA93, AIA/LA is the largest visual arts exhibition of works by downtown artists in LA. Hosted by DADA, the Downtown Arts Development Association, a non-profit corporation of downtown artists and businessmen. For information call (213) 614-0497. Dec 3 - 19

**LA COUNTY MUSEUM OF ART** **Expressionist Utopias: Paradise, Metropolis, Architectural**

**Fantasy**, premieres at LACMA and explores German artists' faith in the power of art to reshape a better world during the tumultuous era of WWI. This installation of drawings, prints, watercolors, collages, illustrated letters, and rare architectural models was designed by Coop Himmelblau. The exhibit explores the work of Kandinsky, Klee, Kirchner, Poelzig, and Mendelsohn, and work of the Dresden Brücke and Berlin Working Council for Art groups. Also featured are Erich Kettelhut's original drawings for Fritz Lang's *Metropolis*. See you there! LACMA, (213) 857-6522.

**ART CENTER**

**Objects: 16 L.A. Sculptors**, an exhibition of unknown and emerging sculptors. Armory Center for the Arts and Williamson Gallery co-curate. Opening receptions Nov 6, 6 - 9pm. Student Exhibits. Through Dec. 10. Info (818) 584-5144. Nov 7 - Dec 23.

## Classes

**UCLA EXTENSION**

UCLA Extension enrollment, (310) 825-9061.

**LA's New Skyline: An On-Site Study Tour.** Oct 15 - 16 Guide Michael Hricak, Arch. Fri eve lecture, Sat all day tour. \$150 includes lunch and transportation.

**The Architecture of Neutra and Schindler: One Day Study Tour.** Nov 5-6

Instructor Rob Rothblatt, M. Arch. Fri eve lecture, all day Sat tour. \$150 includes lunch and transportation.

**Spectacular Houses of LA: A One Day Study Tour.** Nov 12 - 13 Lecturer Jody Greenwald, ASID. Fri eve lecture, Sat all day tour. \$150 includes lunch and transportation.

**LA/CSI, Construction**

**Specifications Institute**

Classes held at the DWP Auditorium at 6.30 - 9pm unless otherwise noted. For information and enrollment, contact Education Committee of LA/CSI at (213) 254-4155.

**Principles & Practices of Specifications Writing.** Oct 19 - Dec 7. Instructor Jerome Orland. Seven Tuesdays in rm 509. Early registration \$120, regular \$140.

**Legal Overview of AIA A201.** Oct 21 - Nov 4. Instructor Stephen Densmore. Three Thursdays in 509. Early registration \$70, regular \$85.

**Construction Contracts**

**Administration.** Jan 4 - Feb 22. Instructor Jo Drummond. Eight Tuesdays. Early registration \$145, regular \$170.

**Working with Building Codes.**

Jan 4 - Feb 22. Instructor V. Joseph Pica. Eight Thursdays. Early registration \$136, regular \$160.

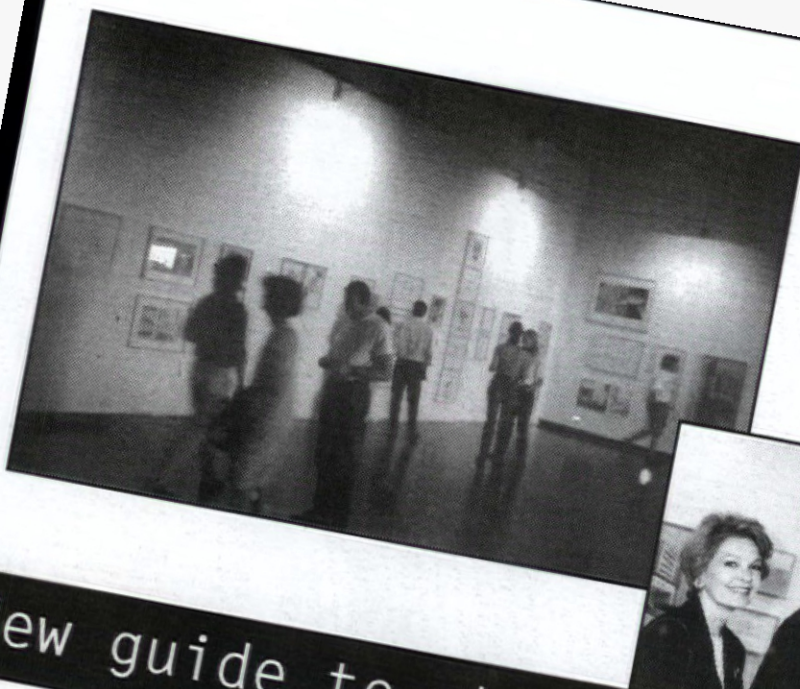
**Certification Exam Seminar.** Mar 26. Instructor Jerome Orland. Saturday 9.30 - 4pm.

**BAU-BIOLOGIE MEETS FENG SHUI**

**Living Design**, a four day workshop.

Nov 9 - 12. Katherine Metz and Mary Cordaro instruct. \$675. Rodeo Beach Conference Center, San Francisco. Information (415) 348-7822.





# What's On Where When Who



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## New guide to what's on by Peter Cohn

### Events

**HOLLYWOOD RIVIERA WALK**, a walking tour of the South Bay village of the same name. Guide Bob Pierson points out the highlights of this 1920-30's movie star abode. Oct 16, 1 - 4pm. Meet at the SW corner of Catalina Ave. and Palos Verdes Blvd. Groups limited to 20. For reservations, mail \$10 to Robert Pierson, Neighborhood Place Project, 1037 N. La Jolla Ave. #1, West Hollywood, 90046. For more info call (213) 650-7011.

**CROSSROADS LA** presented by The Los Angeles Conservancy features tours of our restored Union Station, music, preservation project displays, restaurant temptations, silent auction with Huell Howser, and cake and champagne celebration. Oct 17, At Union Station, 4-7pm. Tickets \$15. Call (213) 623-CITY.

**SUSTAINABLE DESIGN - Healthy Environments, the World of Green Architecture**, presented by Douglas Pollard, Architect from Toronto, and Professor Ray Cole of the Environmental Research Group, School of Architecture, Univ of British Columbia. Canadian Consulate General hosts. Oct 19. Bradbury Building, 304 South Broadway, breakfast at 7.30am, presentations at 8am. Info call Deborah Weintraub, AIA, (213) 687-4310.

**EPA HOSTS** informal public meetings concerning air quality in the South Coast area. Meeting goals are to explain federal planning process, describe known air quality problems, discuss ozone attainment goals and strategies, and to air views and suggestions about how the EPA can increase public involvement. The EPA will use the information gathered in the development of final implementation plans, so don't let someone else speak for you! Oct 20, Two forums, 1-5pm and 7-10pm, in UCLA north-west campus auditorium. Call EPA's info line (415) 744-1500.

**GETTING WORK FROM LOCAL GOV'T** discussion, hosted by Architects in Government committee, AIA/LA. DWP auditorium.

**SEYBOLD SAN FRANCISCO EXPO**, the world's largest computer publishing exposition, includes image galleries, tutorials, three day conference, two-day seminars and half-day courses. Oct 21 - 23. Held at Moscone Center, 747 Howard Street. Call (800) 433-5200 or (310) 457-8391.

**EVALUATING ARCHITECTURE: Criteria for Excellence** symposium, sponsored by the AIA LA Chapter, features presentations by members of design awards jury, and

followed by a panel discussion moderated by Kate Diamond, President AIA/LA. Oct 23. UCLA, Perloff Hall, rm 1102, 1 - 3.30pm. (310) 825-3791.

**ART CENTER STUDENT ART SALE**. Oct 29 - 31. Call (818) 584-5063.

**PIER DESIGN COMPETITION WINNERS presentation with AIA Cabrillo**. Oct 27. 6pm, drinks & dinner at Marie Callender's, Hermosa Beach. 7.30pm presentation at Community Center across street from Marie's.

**BUNKER HILL, Downtown LA Walk**, explores the surviving Bunker Hill, from the Music Center to the renovated Central Library, and the varieties of public art and splashing fountains. Oct 30. 1 - 4pm. Meet in front of the Music Center fountain. Cost \$10. See Oct 16 for reservation info.

**HALLOWEEN WALK**, checks out the Sunset Strip's architectural and social history, as well as, in honor of the day, the sites associated with the timely and untimely demise of some well-known personalities. Oct 30. 6-9pm. Meet at SE corner of Crescent Heights and Sunset. \$10. See Oct 16 for reservations info.

**AMERICAN SOCIETY OF PLUMBING** Engineers, hosts its biennial table-top product show of plumbing, piping, fire protection and inter-related products at Steven's Steak House 5332 Steven's Place, Commerce. Nov 3. Exhibit hours 3pm-9pm, buffet-style dinner 5pm-9pm. Call Ed Ellard, Symmons Industries, (714) 373-5233.

**HISTORIC JULIAN WEEKEND**, a getaway in the mountains of east San Diego County at the place that once rivaled San Diego itself. This weekend visits to the Pala Mission, Mission Santa Ysabel, and Mount Palomar. Nov 5 - 7. The cost, \$325 single, \$225 shared double, \$165 shared room, includes the walking tours and night hike, museum entrance fees, two nights lodging, and 3 driving tours. Call Robert Pierson at Neighborhood Place Project pronto, (213) 650-7011.

**LEGACY OF THE ARROYO SECO: Architecture, Art and Craft**, a self-guided tour featuring seven unique homes and studios. Nov 7. Tickets cost \$15, box lunch available. Call AIA/Pasadena (818) 796-7601 for info.

**WELLNESS AND STRESS MANAGEMENT** discussion. Sorry, for WCR (Women in Commercial Real Estate) members only. Nov 9. 7.30am. For reservations, contact Faith Backus at (310) 820-0900.

**OLD TOWN TORRANCE WALK**, features the work of Lloyd Wright and Irving Gill in this experimental proletarian utopia. Sites include the old Pacific Electric Railroad Station, Spanish Colonial Revival and PWA Moderne commercial and public buildings, and shady bungalow-lined lanes. Nov 13, 9 - noon. Meet at SE corner of Torrance Blvd. and Cravens Ave. \$10. See Oct 16 for reservations.

**ARCHITECTURAL CONCRETE SEMINAR**, Nov 15, 7.30am - 5pm at the Holiday Inn, 25205 La Paz Road, Laguna Hills/ Mission Viejo. Fee \$105 before Nov 8, \$125 after. Contact Vicky (714) 838-3615 or Barbara (619) 447-1463.

**SECRETS OF SUCCESSFUL PROPOSAL Writing** discussion. Hosted by the West Gallery Warriors, AIA/LA, Nov 16, at Ellerbe/Beckett.

**IMPROVING CONSULTANT SELECTION**, a round table discussion with the Dept of General Services. Hosted by AIA/LA Gov't Relations committee. Nov 19, 1.30 - 4.30, at PDC.

**CENTRAL CORONA WALK**, explores the one-time lemon capital of the world, with its modest workers' bungalows and manors along the town's famed Grand Boulevard circle drive. Nov 20, 1 - 4pm. Meet in front of the Civic Center, West Sixth St. \$10. See Oct 16 for reservations.

**DISCOVERY TOUR of Highland Park and Mount Washington** Artists' Studio and House Tour of the Highland Park-Mount Washington area sponsored by the Arroyo Arts Collective (AAC) and the Historical Society of Southern California (HSSC). November 28. 10am - 6pm. Start 10am at the historic Lummis House, just west of the Pasadena Freeway off-ramp at 200 East Avenue 43. The self-guided auto tour needs to be completed by 6 p.m. \$7.50 per person; \$5.00 seniors/students.

**SOUTH PASADENA WALK**, explores the historic core and adjacent residential neighborhoods with their textbook perfect homes. The tour will include study of several historic churches, and admiration of Pasadena's beautiful trees. Nov 27, 9 - noon. Meet at the SW corner of Mission Street and Fair Oaks Ave. \$10. See Oct 16 for reservations.

**8TH INTERNATIONAL LA ART FAIR** at the expanded LA Convention Center, 8930 Keith Ave. Featuring 'Living Rooms,' 'FAST ART' for an Accelerated Culture, 'East Enders,' Korean, and mystical/political South African art. Dec 2 - 5. Call Julie Miyoshi at ART/LA for info (310) 271-3200.

**UNDERSTANDING THE LAND**

**USE / Entitlement Process: What Every Architect Should Know**, by Joel Miller, VP AIA/LA Pro-Practice Committee, clarifies this complex process with examples and anecdotes. Dec 8. Held at Psomas and Associates, 3420 Ocean Park Blvd., Santa Monica, at 5.45pm. Seminar materials and refreshments. \$5 charge waived for AIA members. RSVP by Dec 3 to Chad Dasmanjani, (310) 937-9300, ext. 270.

**ANNUAL HOLIDAY PARTY, Women in Commercial Real Estate, Dec 14**. 6pm. For reservations, contact Faith Backus at (310) 820-0900.

**ART CENTER COMMENCEMENT**. Dec 18, 10am, Sculpture Garden.

### Lectures

**ART CENTER**  
For locations, call (818) 584-5144/5051.

**Nigel Coates**. Oct 20, 11.30 - 12.30pm.

**Barry Moser**. Nov 4, 12 - 1pm.

**Afro-American Art and Aesthetics** by Terrie Rouse. Nov 9, 11.30 - 12.30pm.

**Lorraine Wild**. Nov 16, 11.30 - 12.30pm.

**UCLA GSAUP**. Series information (310) 825-8957. Architecture lectures at 7.30 pm:

**Books in Space: The Revival of Modernism and the French National Library**. Oct 28. Anthony Vidler, professor and Chair of Art History, UCLA, addresses the return of 1920's design methods. Dickson Hall, rm 2160E.

**Place, Production and Reality**. Nov 22. Kenneth Frampton, Ware Professor of Architecture, Columbia University, has worked in England, Israel, and the U.S., and has won numerous awards and authored numerous works. Haines Hall, rm 39.

**Progression**. Dec 2. Rebecca Binder, FAIA, Architecture and Planning, discusses the evolution of a design as it moves from conception to completion. Perloff Hall, rm 1102.

**Urban planning lectures**, all in Perloff Hall, rm 12.43am at 5.30pm:

**Building Sustainable**

Above, left: Visitors at SCI-Arc's hugely successful International Architectural Sale and Exhibition, a fundraising effort held in September. Hundreds turned out to view original drawings donated by renowned architects, including

Tadao Ando, Santiago Calatrava, Frank Gehry, John Lautner, Cesar Pelli and Lebbeus Woods. The sale raised over \$80,000 and 95 percent of the work was sold. Proceeds go towards the establishment of the first scholarship endowment fund for SCI-Arc Foundation.

Middle: SCI-Arc event organizers, from left, Dan Dworsky and wife Sylvia; Thom Mayne.

Right: The inimitable Albert Frey, standing in front of his house in Palm Spring. The work of Swiss-born, modernist architect Frey is characterized by an expressive use of technology and synthesis the landscape. Frey celebrates his 90th birthday on October 18. He is still busy in Palm Springs, the city he has made his home since 1939. Photo by Tomaso Bradshaw.

### USC

Lectures—Wednesdays (except Nov) 9, 6:30pm, Harris Hall 101, USC Arch. School. (213) 740-2097

Messages from Bratislava, Ralph Knowles Nov 3

Skidmore Owings & Merrill: Details & Documents. Monday Nov 8.

New Paradigms for Service: Architecture in the 90's, by Carl Hagelman. Nov 17

Design & Influence of the American Hot Rod, by Boyd Coddington. Dec 1.



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Book review continued

# AIA Report Explores Design, Environmental Concepts

Opportunities to connect design excellence with sustaining the world's future are explored in a new report published by the AIA. *Design and the Environment* is the third in a series of the AIA's 20/20 Vision for America publications to help communities visualize their futures.

Above, right: L.A. Architect gave Sam Hall Kaplan a copy of *Architecture New York* (ANY), a self-proclaimed "critical tabloid" created by professional personality Peter Eisenman and friends. In response, S.H.K. sent this: Dear Editor, Thankyou for the opportunity to try and read the inaugural issue of ANY without having to pay for it. Was this some sort of punishment for my many past transgressions as a critic trying to cut through the bullshit and self-promotion of self-important designers.

I got through a few articles but frankly stalled in the Eisenman Derrida colloquy, who seem to have become the Beavis and Butthead of architecture. Hopefully my review in the form of cut-outs captures the spirit of the publication.

out by the quality and diversity of recent projects by 24 native firms. By contrast, Finland has achieved a consistently high level of architecture and design, a fusion of craft and industry, throughout the 20th century. That tradition has been decisively advanced by a new generation that has emerged from the long shadow of Alvar Aalto to create works of mysterious beauty and cool rationality.

Rob Mallet Stevens: *Architecture, Furniture, Interior Design*. (Cambridge: The MIT Press. \$32.50hb)

A centennial tribute, first published in Paris, to the designer who elegantly straddled the divide between modern and moderne, Le Corbusier and Eileen Gray. His monument is the street in Auteuil that is lined with his cubistic townhouses and named for him; a few may remember his extraordinary sets for the films of Marcel L'Herbier, notably *L'Inhumaine* (1923). On the evidence of this seductive volume, he was a serious artist who worked for a frivolous clientele during the last decadent flourish of French ascendancy in the visual arts.

Heteropolis: Los Angeles; the Riots and the Strange Beauty of Hetero-Architecture (Charles Jencks. Academy Editions, distributed by St Martin's Press, New York. \$50hc, \$35pb)

No-one has shown more skill and industry in spotting and cataloguing trends than Charles ("I never met an architect I didn't label") Jencks. For those who do not share his devotion to po-mo, here is his grand unified theory of contemporary LA architecture. "Heterophilite or die" is his watchword, and he succeeds in bundling together LA's finest—from Morphosis to Jon Jerde—as the shapers of "Heteropolis", another reason for the world to envy us. Every good utopia deserves a map, and here is one that reveals the habitat of the "Affluentials", the "Metro Sophisticates", and down the social ladder to the dreaded "Outer Fringe". As a bonus, there are maps of the "justice riots", an outbreak of violence which, the author notes, LA architects cleverly anticipated. This is definitely a candidate for the next time capsule.

## Also received:

Glasgow School of Art (C.R. Mackintosh) and Saynatsalo Town Hall (Alvar Aalto. Phaidon Press, distributed by Chronicle Press. \$29.95 each pb)

Two exceptional entries in the series *Architecture in Detail*, comprising new and vintage photos and detailed plans.

New Wave Japanese Architecture (Academy Editions; distributed by St Martin's Press. \$79.50 hc)

Handsome visual anthology of the latest work by 30 members of the Japanese avant garde, with an introduction by Kisho Kurokawa.

MICHAEL WEBB  
BOOK EDITOR

## Technical Books

Practical Guide to Modern Lighting Techniques (Joseph R. Knisley. EC&M Books, 1993, pb manual, 92 pages, \$19.95.)

*Modern Lighting Techniques* is a practical overview of lighting engineering written for the non-engineer. Fusing a minimum of mathematical analysis with a glossary of graphics, this new manual can help simplify lighting design decisions through its illustrated set of guidelines. It's also useful as an engineering primer for architecture students. The author, Joseph Knisley, is the Senior Editor of EC&M magazine, (Electrical Construction & Maintenance), and has been their

lighting specialist for the past decade. The manual's emphasis is on lamp selection, maintenance and operational costs.

Compactly presented in a large 8.5" x 11" page format, the 92-page manual has more than 100 line drawings and photographs in 14 chapters, with a glossary of specialized lighting terms. It is available directly from the publisher by writing to EC&M Books, P.O. Box 12901, Overland Park, KS 66282, or by calling 800-654-6776. Recommended.

Problems in Roofing Design (B.Harrison McCambell, published by Butterfield Architecture, 1992, 227 pages, pbk, \$39.95)

Roofing problems are the first cause of 60% to 80% of the millions of dollars spent on construction lawsuits. The author, who is also an architect, is primarily interested in solving specific roofing problems, emphasizing guidelines and a real-world common sense practice, and distancing himself from theory. *Problems in Roofing Design* is well illustrated, easy reading with a consistent graphic format. The book encounters roofing problems with a style of prophetic warning: the architect must take control, and responsibility, for roofing design or face the consequence of roofers, laborers or maintenance men deciding how to detail a roof.

The book starts with a brief essay "Rules of Good Roofing Practice"; From then it is structured into two parts: Part 1 "Problems and Recommendations", containing the majority of documentation, and Part 2 "Applications" which is concerned with design. Part 1 documents common roofing scenarios and recommends solutions, Part 2 explains with illustrated details good roofing practice. There also is a glossary of roofing terms. Good roofing practice is illustrated with over 100 detailed examples of common roofing situations. Photographs document actual roofing problems and drawings illustrate the authors solution, which in turn, are summarized into simple axiomatic design principals.

The author suggests, and as a general rule, one should refer to both the National Roofing Contractors Association (NRCA) handbook and the Sheet Metal and Air-Conditioning Contractors'

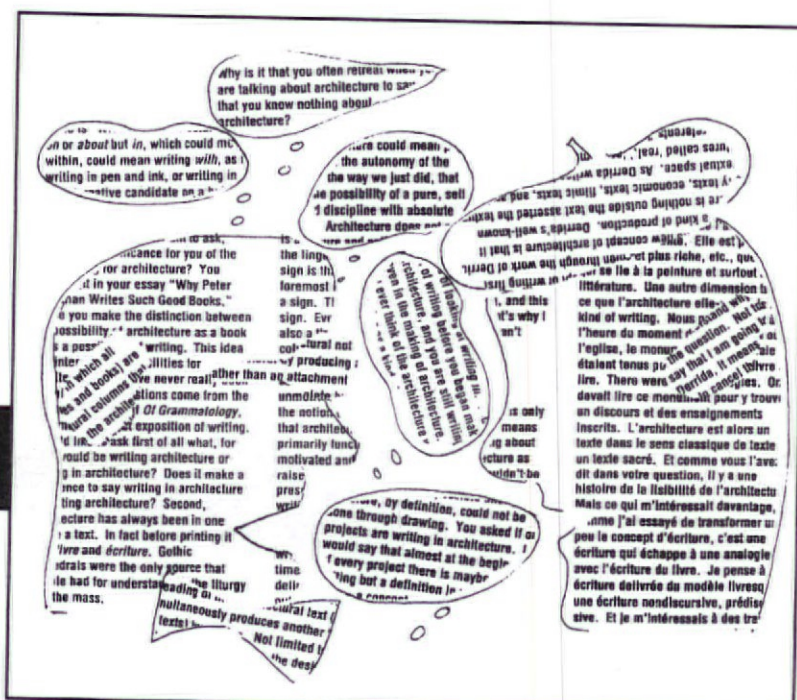
National Association (SMACNA) manual for general information about roofing and sheet metal. This book in conjunction with the above handbooks are a good foundation for roofing knowledge. Students, architects and "seasoned roofing pros" will find this book specifically useful. Highly recommended.

Graphic Guide to Frame Construction (Rob Thallon, The Taunton Press, 1992, 225 pages, pb \$29.95.)

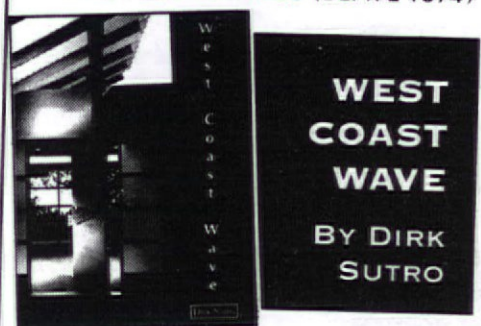
## Nominated for Professional Reference Category, 1992 International Book Award AIA.

Detail books are notorious for overscaled drawings and generic text. On the other hand, wood framing handbooks are long on tutorial and graphically schematic. Organized somewhere between, the *Graphic Guide to Frame Construction* catalogs typical wood frame architecture into a condensed detail library. The *Graphic Guide to Frame Construction* is a well-thoughtout visual reference. It is divided into 5 sections: Foundation, Floors, Wall, Roof and Stairs, each section packed with details, usually four to a page, generously illustrated and architecturally rendered to scale. The spiral bound construction lays flat for easy photo-reproduction. The details have the appropriate amount of notes and cross-references. Unfortunately I have a problem with some of the cross-referencing of details to other details in the book. Since a premise of the book's construction and formatting is to allow for easy copying, the author's internal numbering system and referencing are at cross purposes for simple xerox, cut and paste. As with any detail library some of the details may not be appropriate. However, the overall quality of both the book and details are excellent. Taunton Press is well known as the publisher of *Fine Homebuilding* magazine and they present the magazines rational sensibility in this guidebook. The author is an experienced builder and architect and teaches Architecture at the University of Oregon. Highly recommended.

ERIC CHAVKIN  
TECHNICAL BOOK EDITOR



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# Book Review

Books for all tastes reviewed.

R.M. Schindler: *Composition and Construction* (Edited by Lionel March and Judith Sheine. Academy Editions; distributed by St Martin's Press, New York. \$79.50 hc)

Conceived in 1987 as a centennial tribute, this symposium of essays, plans, vintage photographs, renderings, and new color images is the first book to do justice to LA's patron saint of modern architecture. Professor Lionel March and architect-teacher Judith Sheine were co-curators of the year-long Schindlerfest at UCLA, and they have combined Schindler's own words and sketches with scholarly evaluations by themselves and other advocates.

Illuminating accounts of specific projects and themes flesh out the skeletal monograph by David Gebhard (which is now out of print) and the recent account by August Sarnitz—both of whom contribute to this volume. It's good to have Esther McCoy's reminiscence of Schindler at work, and Kathryn Smith's perceptive essay on the Kings Road house (illustrated with Grant Mudford's luminous photos.) But the symposium also explores unfamiliar territory: the influence of Wagner and Loos on Schindler in Vienna, his American debut (a Chicago clubhouse), and the unrealized "translucent house" he designed for Aileen Barnsdall, after working with Wright on the Hollyhock House. This and the Wolfe house on Catalina are illustrated with computer-generated models. Stefanos Polyzoides explores Schindler's "space architecture"; there are portfolios of apartments and furniture; the list goes on. The symposium makes no claims to be comprehensive, but should certainly have included an index and a checklist of buildings and projects. Despite these omissions, every architect should have this book in his library, for enlightenment, and as a reminder of how much can be achieved against the odds.

Viva Las Vegas: *After-Hours Architecture*. (Alan Hess. San Francisco: Chronicle Books. \$18.95 pb)

The author of *Googie: Fifties Coffee Shop Architecture* explores the city Venturi learned from and most of us love to hate. His serious (though highly entertaining) archi-

tectural history of a place that is serious only about making money stirred fond memories. Ten years ago, I wrote the first Access Guide to Las Vegas, and spent several surreal nights in its deserted streets photographing the last great neon signs. Most have now gone, replaced by bigger, gaudier facades; the latest in a recurring succession of face-lifts that have transformed Las Vegas from its innocent beginnings as a railroad halt, and have obliterated the modestly-scaled hotels, casinos, and roadhouses of the forties and fifties—which are illustrated here in vintage postcards and faded snapshots. Hess describes a city that spurns its past, while pillaging history to create exotic illusions.

Modern Landscape Architecture: *a Critical Review*. (Edited by Marc Treib. Cambridge: The MIT Press. \$45 hc)

An invaluable introduction/resource book on the evolution of public and residential gardens, from the beaux arts to the iconoclastic Martha Schwartz, by way of a trio of doughty pioneers—Garrett Eckbo, Dan Kiley and James Rose. In his introduction,

Marc Treib suggests that landscape designers lag 15 years behind architects. Fletcher Steele, an early advocate of modernism, noted in a 1930 essay: "At heart we are a conservative lot, sure that the perfect garden does not depend on new and strange things, but on the perfecting of what we already know." Historic and contemporary essays are juxtaposed and illustrated with informative photos and plans to explain how an adventurous few proposed new ways of shaping space. Abstract paintings, shifting geometries and novel materials all make their contribution, but the best work shown here redeploys the elements that gardeners have always used. All but one of the essays are admirably readable, succinct and relevant; be sure to skip the pc sermon by an academic social geographer.

Mario Botta: *The Complete Works*. Vol 1: 1960-1985. (Artemis; distributed by Rizzoli International. \$74.95 hc)

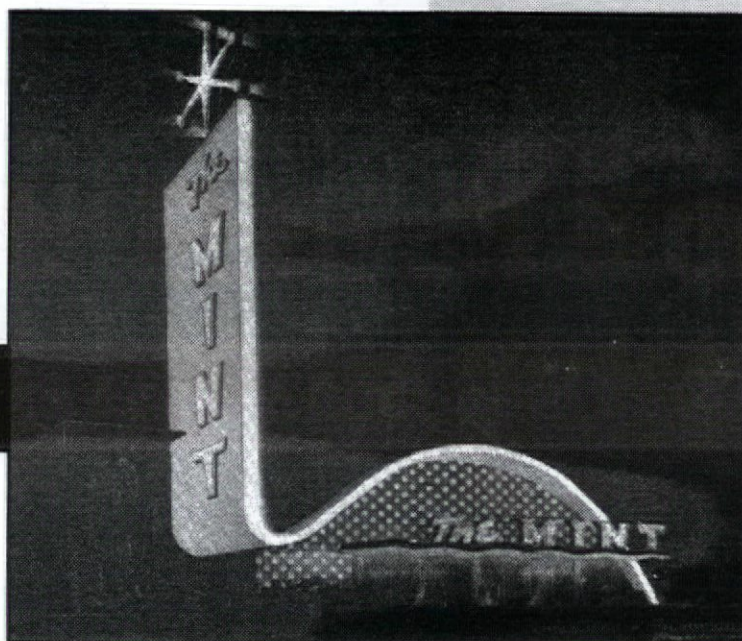
Handsomely produced, illustrated catalogue of 90 buildings and projects by the Swiss architect who has reinterpreted the vocabulary of Le Corbusier and Louis Kahn in a succession of houses and public

buildings, mostly in his native Ticino. He blocks out his principal themes early on: hollowed-out masses of striated concrete block or angled brick, cut away to reveal soaring glass vaults. Botta has continued to play subtle variations on these simple but versatile forms, most recently in the new San Francisco Museum of Modern Art, which is nearing completion. Also illustrated here are Botta's dramatic additions to the canon of architect-designed chairs.

The New German Architecture (Gerhard G. Feldmeyer) and The New Finnish Architecture (Scott Poole. New York: Rizzoli International. \$50hc, \$35pb)

The latest in an admirable series of national surveys provide a fascinating contrast. Germany, long the economic giant of Europe, has only recently begun to move beyond what Manfred Sack describes in his introduction as "a deluge of unspeakably bad architecture" during the decades of postwar reconstruction and "the banal acrobatics of postmodernism." His optimistic assessment that "architecture as simple, clear, solid, high-spirited and intelligent" as today's has rarely been seen is borne

Above: Sketch of the Mint Casino, 1957, by Zick and Sharp. From Alan Hess' new book, *Viva Las Vegas*.



Book review continues over

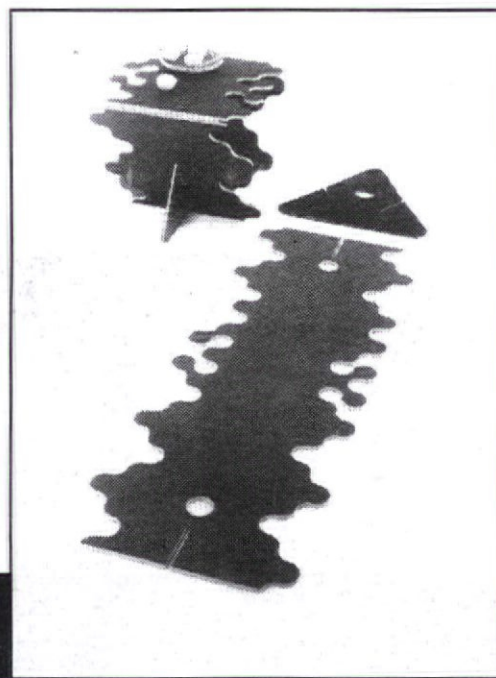




## Products, Furniture, Design

Peter Lloyd introduces the first of a regular series looking at product and furniture design in L.A. L.A. Architect is always interested to hear of new design, so keep us informed, by calling the Editor at (213) 380-5177 or send material to L.A. Architect, 3780 Wilshire Blvd. #900, LA 90010.

Clockwise, from top: Dipiu; Bradbury Collection chair; Artworks; Dipiu.



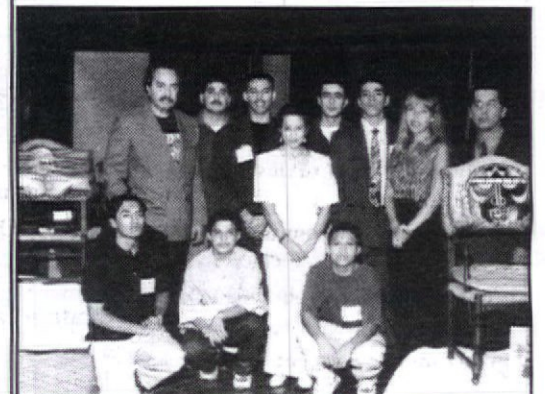
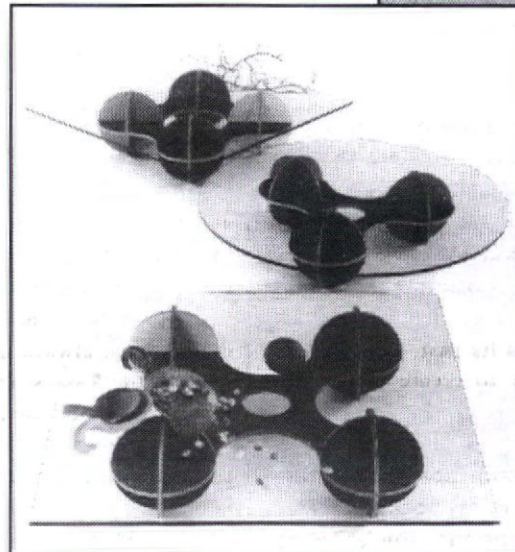
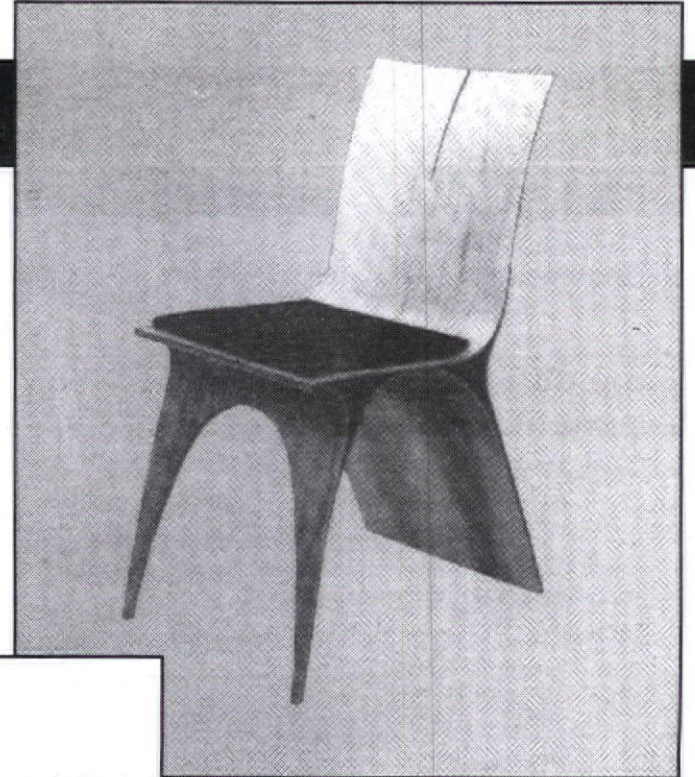
### More Than . . .

Sergio Palazzetti and Silvio Russo were in LA in September to introduce Russo's 'Dipiu' collection for Palazzetti.

Consisting of a number of screens, shelving systems and tables, 'Dipiu'—which means more than—was conceived as fun, functional, ecologically sound furniture. Russo uses laminated ply, cut by computer-controlled routers and then ingeniously interlocked, to produce his exuberant pieces.

'Dipiu' joins Palazzetti's stable of classic Modern furniture and growing representation of current designers' work. Also on show at Palazzetti: Exhibit of photographs by, amongst others, Tavo Olmos, Dan Rogers and Dean Karr; and paintings by Eleanore Berman and Luc Leestemaker.

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### Artful Chairs, Youthful Statements

Currently on display at the Pacific Design Center is a show of painted furniture created by members of Art Works, a studio and gallery based in East Los Angeles. A non-profit organization, Art Works provides a facility for members of the local community to develop their artistic talents. On show are chairs donated by Baker, Knapp, Tubbs—painted with scenes depicting issues such as AIDS, religion and street violence. The artists involved are Oscar Reynoso, Juan Rivera, Roger Carmone, Bercie Martinez, Juan Jimenez and Isaias and Abraham Cruz. The show will run until 19 November.

### Curvaceous Chair

From The Bradbury Collection at The Pacific Design Center, this curvaceous laminate chair designed by Skip Abelson is made of alternating layers of maple and walnut or maple and cherry. Also at the Bradbury Collection is Max Massie's Kanver Lamp, recently seen at The South California Objective.

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# Digital

## ... 3-D CAD Cities: becoming commonplace? ...

### Boldly Going Where no Designer Has Gone:

#### Visualizing 21st Century Cities with CAD

Four professional organizations from the fields of architecture, planning, landscape design and urban/regional information systems came together, one mid-summer's eve, to co-sponsor a light supper and program on computer presentation technologies.

Expecting to interest perhaps 40 or 50 people in the somewhat ambitious topic, "Visualizing 21st Century Cities and Neighborhoods with 3-D CAD and GIS Modeling Technology", they ended up scrambling for room to accommodate over 180 attendees and exhibit space.

All together, the night was a basically solid show 'n' tell including slides, film-clips, and overhead projections of computer screen displays. Pretty interesting what these specializations can do, once they decide to work together.

Ken Topping, planning consultant, introduced the evening with the promise that these technologies would make it possible, "at last, for everyone to cut out the b.s. and truly be able to visualize the future of our cities." In spite of his overly ambitious expectations of technology, Topping did recognize that every constituency brings his/her own information perspective to the table when visualizing planned or proposed projects. As CAD (computer-aided design) and GIS (geographic information systems) take their cautious steps toward each other, they become better tools to enable "us normal folk" to communicate our perspectives or interests to designers.

The remainder of the evening consisted of practitioners telling of both the good news and the challenges they faced in their actual experience with specific products.

Jack Dangermond, Environmental Systems Research Institute (ESRI) founder and CEO, demonstrated his forthcoming Release 2.0 of ArcView: a low cost (under \$500) GIS software product used to assemble, present and manipulate geographic data. As impressive as that product was, his concluding remarks were far more outstanding: "The need today is for an open government information environment."

An open environment means, according to Dangermond, open access to government information and data; greater and more convenient access to public databases; citizens actively monitoring government actions; schools accessing information for free (rather than pay-per-view).

To illustrate the gap between the information "haves versus the have nots" Dangermond said the GIS field consists of merely 25,000 to 50,000 users. Yet, these few are supported by a federal budget of \$3 billion to digitize map data and another \$80 billion per year in private map data production. Truly, this is

but the tip of the data iceberg.

Another view of the importance of data was given by John Kaliski AIA and Silja Tillner, representing the CRA, who described their five-year and \$250,000 GIS-CAD database project for Central City Los Angeles. The idea was to "map the downtown" in 3-D so that the CRA, their consultants, developers, and constituents could whip up views, analyses, or other quick studies as needed to convey how a proposed project or plan would fit within the established urban fabric. "They always wanted more data," was a chief conclusion from their experience.

Other lessons were both interesting and refreshing in their honesty. It is not that easy to make the GIS to CAD connection (advertisements to the contrary notwithstanding). A major intellectual as well as financial investment is required to make the data (or database) work the way you want it to work; it was difficult to convince architects and consultants to use the tool; designers feared loss of control or that the creative part of the design process would be subordinated to the design tool; it was difficult for lay people to understand.

Perhaps, the CRA system was so massive that it lost the flexibility that had been such an important part of the original goal. The CRA experience, nevertheless, is a valuable warning to prospective large-scale GIS system designers. Maybe small is beautiful after all.

Dana Nunos Brown, senior environmental planner with Parsons, Brinkerhoff, Quade & Douglas Inc., used computer-rendered photos and overlays to demonstrate "visual impact assessments". As Topping had hoped, it really is possible to "cut out the b.s." and see exactly how an 8 or 12 lane freeway would look cutting through a Pasadena residential neighborhood. Nunos Brown presented a number of before-and-after computer-generated photo renderings, powerfully substituting for thousands of weaker words and reams of environmental assessments.

Anthony Longman, landscape designer with Previews, showed a collection of his own projects, a slightly different series of before-and-after computer-generated photo montages for landscape design analysis. His presentation used the Macintosh version, a lower cost option which did not necessarily sacrifice image quality.

Doug Abramson of Robert Bein, William Frost & Associates presented RBF's concept of "visioneering: to provide engineering with a vision". While back again at the high end of the cost spectrum, RBF's media services video offered a good sampling of how their technology served specific functional objectives: to help different groups reach consensus through visual evaluations of engineering

alternatives.

Wrap-up was provided by Professor Robin Liggett, UCLA School of Architecture and Urban Planning, who presented film clips of concepts for the redesign of Florence & Normandie neighborhoods. Using UCLA's "realtime interactive visualization programs", the viewer could "drive-by" and "fly through" computer wireframe images, experiment with different building textures or landscape plantings and structural changes to the now-famous intersection.

Professor Liggett promised true linkages between GIS and CAD and desktop workstations performing visual simulations at prices "under \$50,000 within the next 3 years."

Product exhibits and demonstration areas were too tight and crowded to really see or hear anything. But, dinner was great and, most of all, it was impressive to see the professions come together.

ELIZABETH GHAFARI  
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### Inner Cities in Virtual Reality at UCLA

The Los Angeles City Council recently approved the expenditure of \$175,000 to acquire a "virtual reality" computer system that will enable an interdisciplinary UCLA team of nine professionals schools for the Pico-Union district of Los Angeles. The system, a Silicon Graphics inc. "Crimson Reality Engine," uses technological methods similar to those used in military flight simulation. An animated urban design computer model of a 60-block area affected by last year's riots, developed a UCLA's GSAUP, was demonstrated to President Clinton and Vice President Al Gore during their visit to Silicon Graphics in the Silicon Valley shortly after the presidential election last year. The advanced capacity of the hardware allows for high speed, flexibility and compelling simulation of reality. The technology is like that used to generate special effects in movies like "Jurassic Park" and "Terminator 2."



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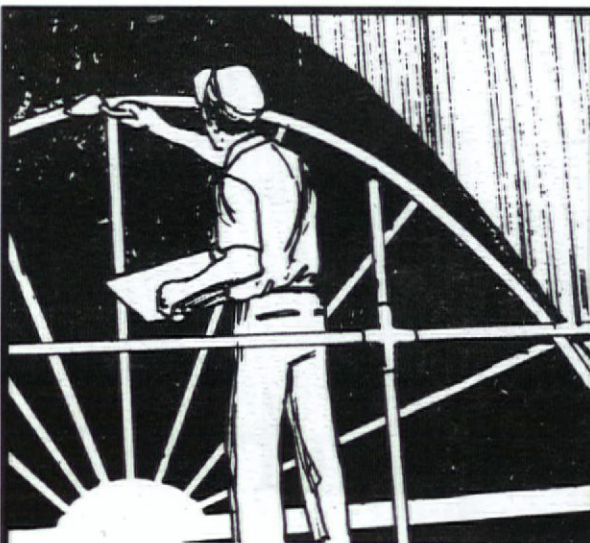


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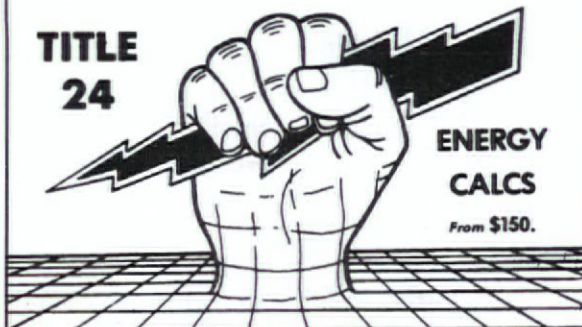
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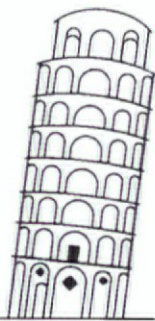
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# Re+Previews

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"Mike Davis confidently charted a course through the rip tides and eddies of money and power that have shaped Los Angeles, while, Aaron Betsky identified a strain of architecture that, like a virus, attacks the body that harbors it."

—P.L.

### Edge Architecture:

**Aaron Betsky**  
**The Politics of Urban Design:**

**Mike Davis**

"Edge Architecture" and "The Politics of Urban Design" sound as though they should be at the poles of the architectural spectrum: one arcane and theoretical, the other gritty and all too realistic. Studies in opposites.

As presented by Aaron Betsky and Mike Davis (at the summer SCI-Arc Lecture Series), however, what was most interesting was not what divides avant-garde architects and observers of city planning, but the common ground of dissatisfaction that unites them.

Mike Davis confidently charted a course through the rip tides and eddies of money and power that have shaped Los Angeles, while, Aaron Betsky identified a strain of architecture that, like a virus, attacks the body that harbors it. Both ultimately questioned the ability of architects and planners to be anything other than tools in the hands of the real players in a game of vested interests, but both suggested that upsetting the board would be appropriate.

In "The Blob that Refused to Eat Los Angeles", Davis outlined the three models presented to the vot-

ers of Los Angeles in the late sixties by then mayor Sam Yorty, as the choices for the future development of LA: sprawl, density along transit corridors, or the growth of urban centers. He then went on to explain why such choices proved to be illusory.

The fragmentation of power between an anti-Semitic Downtown elite and the Jewish Westside did more to shape Los Angeles than any nominal process of consultation. And no matter what form debates over Freeways, rapid transit or Downtown development may have taken, the strongest undercurrent has always been the desire of those people with vested interests to safeguard those interests.

Characterizing the latest Downtown development scheme as both Utopian and, at the same time, as yet another attempt to bolster threatened real estate investments, Davis questioned its economic viability and suggested that it could not succeed without a much closer study of the actual structure of the city and, consequently, a better understanding of the existing directions of change. To impose an albeit beautiful vision, but a fundamentally white middle-class one, on an unresponsive Downtown would be to invite failure.

Citing the Canadian example of "land banking", where cities actively participate in their own development through control of land speculation by public ownership, Davis suggested the acquisition of areas of Downtown by eminent domain, and the encouragement of a type of "urban homesteading" by then selling some of this land on to people who wanted to live Downtown.

Rather than spend millions on creating a new Downtown, Davis suggested, end the paralysis caused by speculative ownership and let the natural energies already evident in Downtown take over. Unite underutilized physical resources with underutilized human resources and see what happens. Put the homeless in empty office blocks, let children use vacant lots as gardens and playgrounds, legalize the street economy of the poor and facilitate the creation of a mixed economy.

If this sounds like polemic, it was not presented as such. Davis' greatest strength as a speaker is his ability, often in apparent asides, to conjure affecting images. Mentioning that Vermont Avenue could be as imposing as the Champs Elysee, Davis jolts one into asking "And why shouldn't it be?" And then, as a natural rider, "What other opportunities are we wasting and why?" Or, in suggesting that one reason tagging is so popular is that developments like Horton Plaza in San Diego have robbed young people of the "cheap thrills" that used to exist in that city "before Jon Jerde got hold of it", Davis summons the picture of a city of lively, if sometimes disreputable, interest, and contrasts it to the living death of the shopping mall. In an almost elegiac way, Davis suggests what could have been and then allows you to ask "What should this be?"

When Aaron Betsky posed the same question during the second of his two lectures, it was to elicit the answer that nobody knows anymore. Architecture as a process of mediation between what is and what could be has been clouded by an age of uncertainty and tarnished by the knowledge that architects have always worked in the employ of social elites or as instruments of the state. The days when architects could, in good faith, point to that "shining city on the hill" are long gone.

As an illustration of the morally ambiguous ground architects tread, Betsky gave the example of Jeremy Bentham's plan for a model society, which, when it was ultimately utilized, was not as the outline for a Utopian society, but, first, as a plan for prison construction and, today, as the blueprint for shopping malls being built in South Central Los Angeles.

Architects, Betsky suggested, are the failed creators of Utopia, and architecture as a language is no longer the voice of optimistic progress but, if it is to honestly reflect our times, a Babel of uncertainty and doubt. "Edge" architects are those who refuse to make the status quo manifest and instead expose the contradictions of our society, creating projects that are enigmatic, disturbing, fragmented, menacing of simply unbuildable.

Peter Eisenman, John Hejduk, Coop Himmelblau, Zaha Hadid, Atsushi Kitagawara and Bernard Tschumi were mentioned. Among Los Angeles architects, projects by Hodgetts and Fung, Janek Bielski, Josh Schweitzer, The Central Office of Architecture, Guthrie and Birch, Mike Bell, Ricky Binder, Koning/Eisenberg, Neil Denari, John Whiteman and others were shown.

The irony of "Edge Architecture", however, is that the very act of building can be an act of assimilation that robs the structure of its power to criticize or reveal: that revolt is all too easily turned into style.

Consequently Betsky proposed that one also had to look beyond architecture to find strategies for architecture. The processes of revealing space, stripping away skins and splitting structures apart seen in the work of artists such as David Ireland and Gordon Matta-Clark and artist/architects Diller and Scofidio become models for the new architecture of "unbuilding".

Exposing the spaces implied within existing buildings, and, in doing so, participating in some hybrid of archeology and surgery that questions all the assumptions inherent in any built form, becomes as important as creating new forms.

This process of creating questions, or in Mike Davis' words, excavating the future, is the real architecture of our age.

PETER LLOYD

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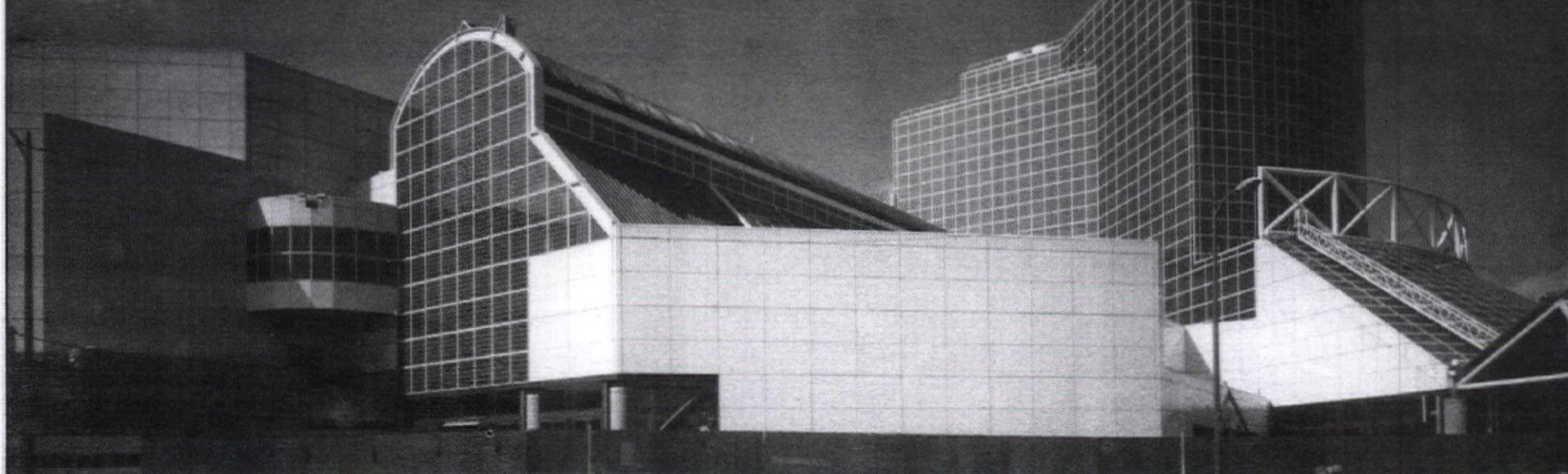
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# L.A. Convention Center



## The Los Angeles Convention Center.

Architect: GRUEN ASSOCIATES/PEI COBB FREED & PARTNERS

Partner-in-Charge of Project  
KI SUH PARK, FAIA of Gruen Associates  
Partner-in-Charge/Design  
JAMES INGO FREED, FAIA of Pei Cobb Freed & Partners

Project Managers LEO A. DALY COMPANY ROBERT E. MCKEE

General Construction contractor for Main Facility  
THE GEORGE HYMAN CONSTRUCTION COMPANY & M. A. MORTENSON

Structural Engineers  
JOHN A. MARTIN & ASSOCIATES

Mechanical, Electrical & Plumbing Engineers  
SYSKA & HENNESSY

Terrazzo  
ROMAN MOSAIC

## A Good Big Box

I acknowledge that I was ready to hate the expansion of the Los Angeles Convention Center. As a building type, the typical convention center is largely a wash: a giant box the size of 20 Wal-Marts, whose major spaces are cavernous, windowless halls, surrounded by oceans of asphalt.

Further, the Convention Center expansion project is a holdover from the Bradley era of infrastructure boosterism; the price of \$500 million (including about \$238 million in construction and \$100 million in site acquisition) seems an almost obscene outlay of resources in an urban tinder-box like Los Angeles.

Further still, I remain unconvinced that downtown L.A., despite many wonderful new buildings and amenities, can compete as a convention capital.

Convention centers, like regional malls, have a hard time adjusting their bulk and blind walls to city scale. McCormick Place in Chicago, a big box that seems hostile to everything around it, might well serve as the archetype of this behemoth typology.

The design of these boxes generally falls into three tendencies: a big box which overwhelms its neighbors (McCormick); a big box decorated by an interesting elevation (San Diego); or a big box that is buried in the ground to hide its ungainly size (San Francisco's Moscone Center.)

## Decorated Box

The L.A. addition falls into the decorated-box category, and manages to quash at least some of the objections to convention centers, at least as far as architecture can make good on a dubious premise. Designed in tandem by Pei Cobb Freed and Gruen Associates, this new building puts a new face on the tired, late Modern original of 1972 by Charles Luckman, which looks like an abandoned aerospace plant. Better still, the new building provides a series of exhilarating spaces that play against type by maximizing the use of natural light in a building type normally as indifferent to the sun as a casino.

From the Figueroa Street entrance, the elevation of the convention center is organized around two towers—the 135-foot tall West Lobby, which serves as a new elevation for the old convention center, and the 150-foot South Lobby which fronts the new exhibit halls and meeting rooms. These dramatic towers pull the convention center upward into the vertical skyline of downtown, while providing the cues to visitors as to where events are actually located within the intimidating bulk of the building. From a purely visual standpoint, the sunny interiors of the towers are the high point of the new project,

with the interior space framed by a lively skeleton of steel tubing that will remind some visitors of Gothic architecture. The architects say they had no medieval antecedents in mind when designing the towers, although the way the vertical members of the wall system bend supply to become the roof reminded me of English Perpendicular.)

The architects have also made a third, much shorter tower, a cone with a glass dome tilting toward Figueroa, which reiterates the medieval device of using a round space as a joint between different axes. The architects are also proud of the rounded backside of the convention center, which follows the curve of the ramp connecting the Santa Monica Freeway to the Harbor Freeway.

## Kinetic Rhythm

Tube-steel struts hold in place a steel canopy for the trucks, and the positioning of these struts sets up a well-calculated kinetic rhythm for freeway drivers. Despite these high-spirited design moves, the architects say they are proudest of functional solutions, such as the 34 truck bays in the loading docks, to ease the balky problem of delivering crates to the exhibit hall and hauling them out again, and an efficiently designed service alley unimpeded by doors.

The issue of the Convention Center's fit with the city seems less resolved, however. While downtown's South Park district remains a checkerboard of parking lots and aging light-industrial buildings, the area is targeted for housing and pedestrian uses, so the issue of scale and pedestrian-friendliness is not an idle one. The Convention Center's Figueroa frontage is lined with grassy berms

which hide the street from exhibitors who are expected to use the outdoor spaces for shows, which is understandable in view of the roaring traffic on a busy downtown street. The net result for the street, unfortunately, are big setbacks and big plazas that do little to soften the harsher aspects of the corridor.

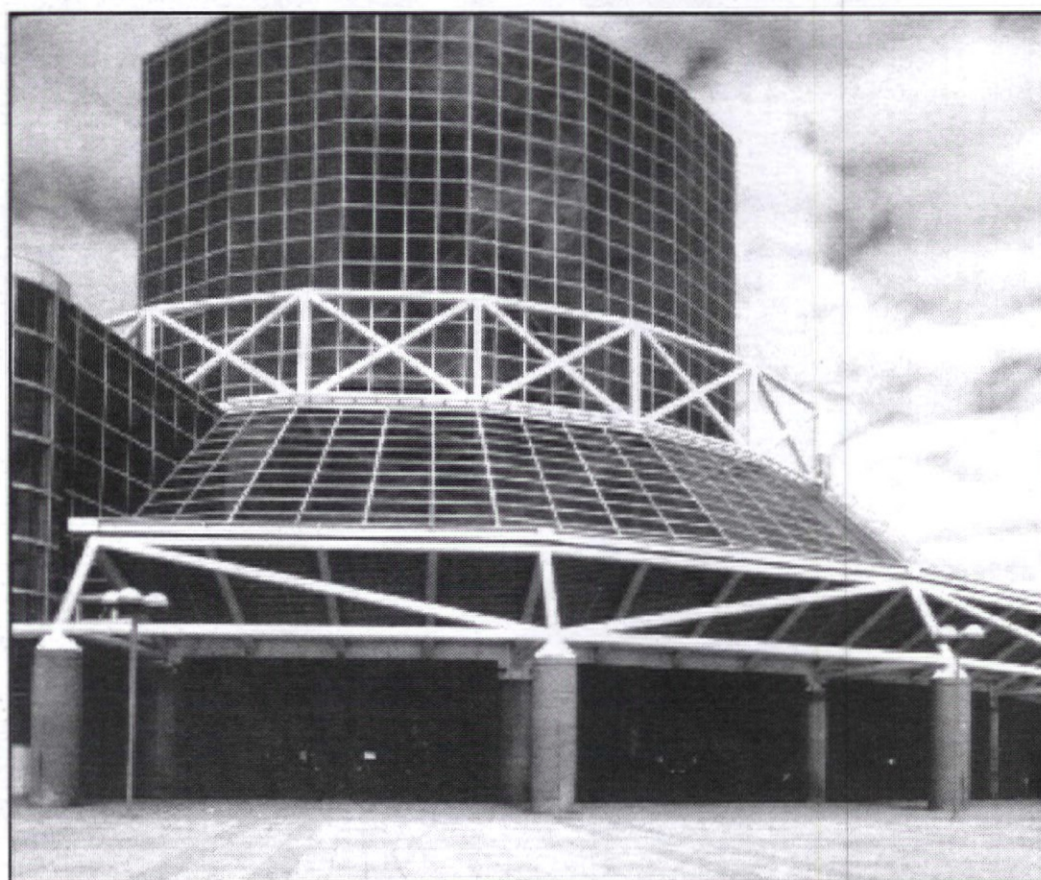
The convention master plan, however, indicates a new building at the crucial Pico-Figueroa corner, and what happens at that spot in the future will likely do much to redeem, or condemn, the Convention Center as an urban presence. And while the curve of the convention center in relation to the freeway ramp is admirable, the result is a banal drum of green glass obstructing what had been one of the finest view sheds on the Los Angeles freeway system: the sudden unfolding of the downtown skyline as drivers enter the Harbor Freeway from the Santa Monica.

## A Very Good Building

This serious objection aside, the new convention center is a very good building—perhaps better than we have a right to expect, given the quality of big-budget public-works buildings of the recent past, such as the Ronald Reagan Building or the Library Steps.

The new convention center has not solved the problem of creating a pedestrian environment in South Park, or how to promote Los Angeles as a convention locale, but it has done all that architecture can do. The rest of the solution lies with the Los Angeles Visitors and Convention Bureau, to prove that half a billion dollars in South Park is not a mistake.

MORRIS NEWMAN





# Los Angeles Central Library

by Hardy Holzman Pfeiffer

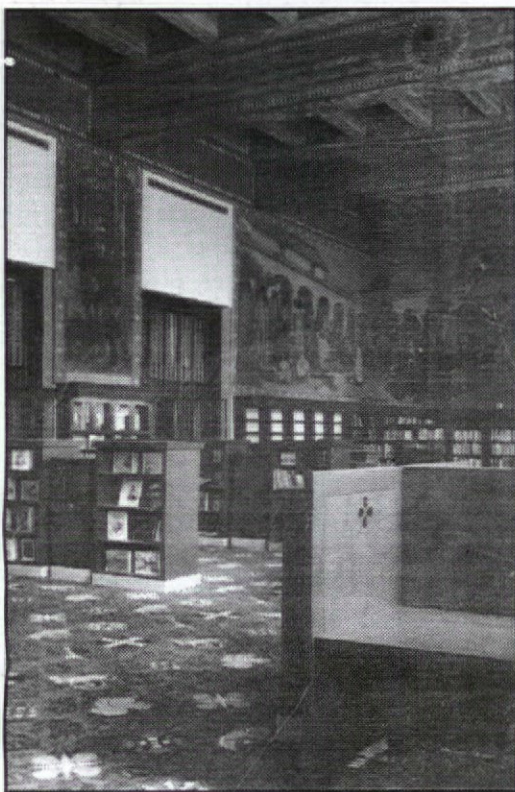


table lamps, inspired by those in the old building. It's a loose, friendly mix of styles that may offend purists but is likely to delight the broad public that the library aims to attract.

Pfeiffer and his collaborators hope they've built a mousetrap that is as enticing as it is efficient; a place that will encourage kids to read and study, enlighten a wide spectrum of users, and service branches across the metropolitan area. There is a forecourt to draw people off the street, a garden for reading and a theater for live performances. The garden is named for Robert Maguire, whose firm paid for the art works and developed the 900-car garage beneath. In a rational world he would have had his name on the new wing, for it was his vision and entrepreneurial skill that made it possible, far more than Mayor Tom Bradley who won the honor.

MICHAEL WEBB



The New Central Library. Left page, from top: longitudinal section; first floor plan; site plan. This page, clockwise, from top right: atrium in the Tom Bradley Wing; Tom Bradley Wing at Fifth and Grand; restored rotunda; Children's library in old building. Photos by Foad Farah.





**Michael Webb reports on Hardy Holzman Pfeiffer Associates' restoration and expansion of a landmark building.**

**Original Building, 1926**

**Architect:**  
**BERTRAM GROSVENOR GOODHUE**

**Rehabilitation and Expansion, 1993**

**Architects**  
**HARDY HOLZMAN PFEIFFER ASSOCIATES**

**Associate Architect**  
**KDG ARCHITECT AND PLANNING**

**General Contractor**  
**TUTOR SALIBA**

**Structural Engineer**  
**BRANDOW AND JOHNSTON ASSOCIATES**

**Mechanical/Electrical**  
**HAYAKAWA ASSOCIATES**

**Civil Engineer**  
**BENITO SINCLAIR AND ASSOCIATES**

**Landscape Architects**  
**LAWRENCE HALPRIN (West Lawn); BEFU MORRIS SCARDINA (Associates for West Lawn); CAMPBELL AND CAMPBELL (South Terrace and Courtyards)**

"Buildings can be made for public enjoyment, they can be places of celebration and shared pleasures...dismissing the past can lead to a landscape of confused anonymity, a present without meaning," wrote the partners of Hardy Holzman Pfeiffer Associates in the recent Rizzoli monograph on their work. A sense of joy and a respect for the past inform most of their buildings and are abundantly evident in the newly re-opened Central Library. We can all enjoy what some of our elected officials and cultural bureaucrats wanted to destroy: a landmark building that still serves as a symbolic hub of downtown and now has a new role, as the spiritual core of a greatly expanded complex.

The CRA selected HHPA for their skill in giving old buildings new life. In New York, they turned the Cooper-Hewitt Mansion into a versatile museum of the decorative arts, converted movie houses into theaters for the performing arts, and helped plan the renovation of the Public Library and Grand Central Terminal. And they've performed the same alchemy on museums, theaters and warehouses from Galveston to Honolulu to Madison, Wisconsin. What made LA's Central Library such a tough challenge was the need to make the interior accessible and productive, yet meet the criteria of the State Office for Historic Preservation in order to qualify for tax credits. "We wanted to use the best spaces for the books, as Goodhue intended," explains Norman Pfeiffer, the partner in charge of the \$214 million project. "But there was no way they would all fit. So we used the old spaces for the unique elements, and housed the seven major collections in the new wing."

The original intention was to double the size (250,000sf) of the old building, but then it was discovered that only half of this could be utilized, and that 330,000sf of new space was required. The architects explored all the options and decided to house the additions in a wing that would extend to the building lines on the east side of the original block. They buried two thirds of the new space below grade, so the visible portion would defer to the old. The children's courtyard was relocated, so that the wing could be stacked up to the south (mid-block) and set back along the north (Fifth Street) front. A glass-vaulted atrium extends the east-west axis of the old building, provides natural light and a visual link to the eight floors of the new wing, and creates a dramatic public room—a modern counterpart to the rotunda beneath the old pyramid-capped tower. The entire collection of 2.2 million books is now housed in one place, and there is room for 1.4 million more.

How happy is this marriage of new and old? "There are two easy ways to add to an old structure: one is to clone it; the other is to build in stark contrast to it," remarked one

of the HHPA partners. "The work that interests us lies somewhere in between." Many critics thought that the first design was too assertive, and the Cultural Affairs Commission sent HHPA back to their boards. Little needed to be changed to secure approval. The peak of the atrium was flattened and set back from the east front. Stainless steel bands were eliminated; green terracotta was used more sparingly, in an echo of Goodhue's attached pilasters. The plan remained as it was. (Ironically, the Pomo Biltmore tower is far more of an intrusion on the original library than HHPA's peaked atrium would ever have been.)

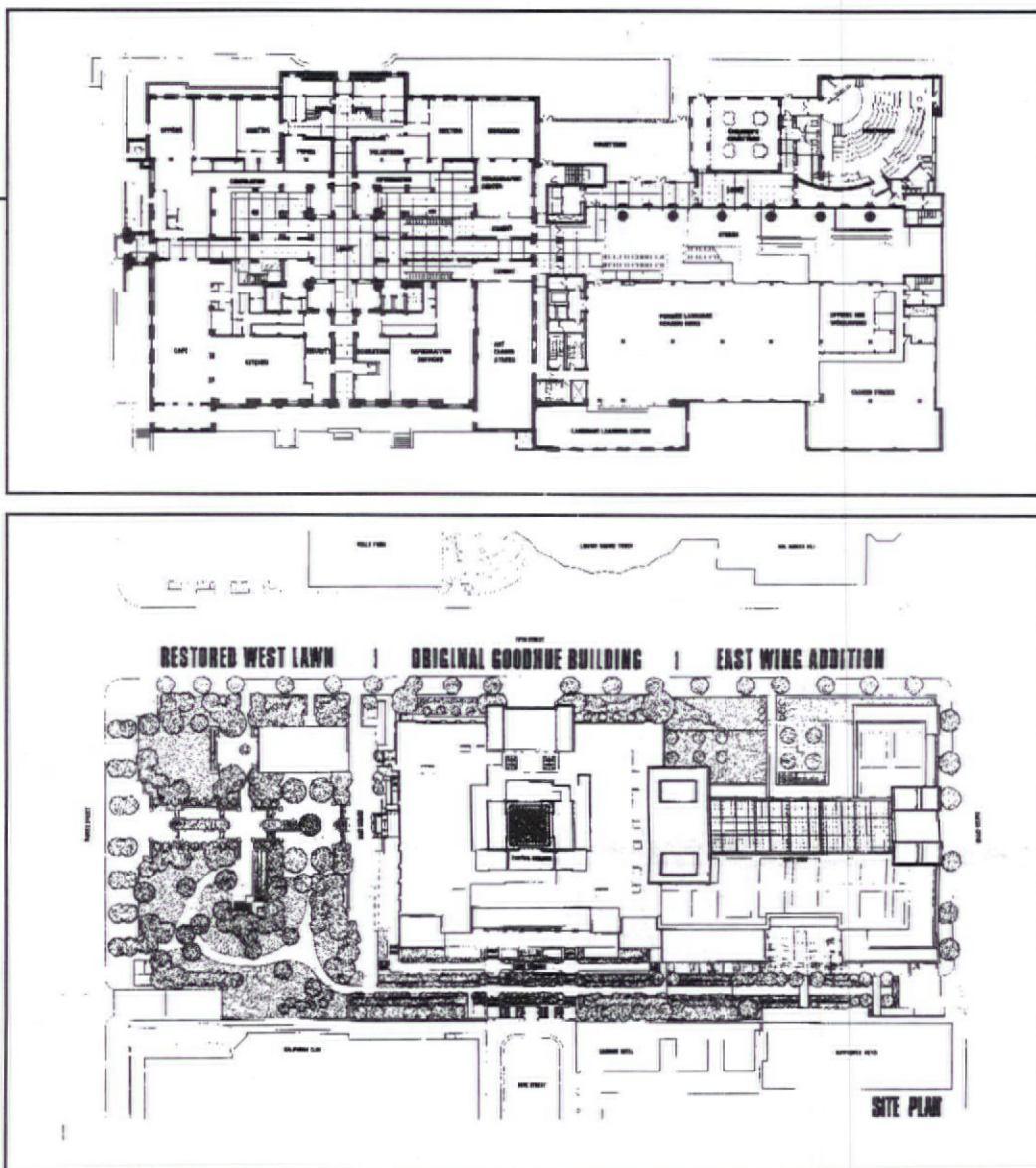
The product of this revision respects the spirit and massing of the old building without mimicking its details. Goodhue astonished his contemporaries—here and in the Nebraska State Capitol—by replacing the classical dome and arches of his centrally-planned, Beaux Arts building with stucco-clad concrete masses that are half archaic, half modern; a mix of Mesopotamia and Irving Gill. Lee Lawrie's carved limestone reliefs emerge from sheer planes and shallow pilasters. In designing buildings that would complement the Spanish-deco Beverly Hills City Hall, Charles Moore created a papery stage set, relentlessly ornamented. HHPA sensibly stick to basics. Their building is outwardly reticent, a harmonious foil to a landmark that is powerful yet vulnerable.

It's the same story inside. You enter through one of the three original entrances:

from Bunker Hill to the north, from the south terrace, or through the Maguire Garden (Lawrence Halprin's spirited interpretation of Goodhue's demolished plan, long a parking lot). Cafe, bookstore, computerized catalogs and other facilities open off the three corridors that lead to the low-ceilinged circulation hall. This is the formal point of entry, from which the grand stair leads up to the rotunda, and the popular, film and video, music, and children's libraries.

The progression, from low entrance and enclosed hall, to soaring rotunda, ablaze with murals that were meticulously restored after the fire, exploits the Beaux Arts building to the full, creating a ritualized, memory-building experience. How easy it would have been to install a new entrance at the east end, whisk readers to their chosen floor by elevator, and treat the old structure as a decorative appendage. Instead, it becomes a ceremonial portal; a place to savor the history of LA, and a hierarchy of spaces.

It supplied HHPA with their cues for the new wing. The axial approach on ground and second-floor levels leads into the cathedral-like atrium, with its artist-designed lamps, chandeliers and (if funds permit) wall panels. They've supplied their own strong colors in the ribbed green terracotta columns and the orange and green trusses. Escalators link the different levels (and a skybridge high above) providing direct access to the seven major reading rooms. Each is furnished with patterned carpets, carved wooden carrels and



## Building a better mousetrap: the new Central Library



# Downtown L.A.: Up or Down?

town in the way that is envisioned in the Plan. Latinos and other minorities work, shop, live and hang out in the Downtown Los Angeles, and have done so for generations. But their presence has not been recognized in the Downtown Strategic Plan, which not only further marginalizes their existence in this great city but also creates an unrealistic plan.

As a second generation Latino Angelino my experience of downtown is one which may not be shared by many people. Downtown Los Angeles has been a second home about which names and events slipped daily across my dinner table. I was surprised to learn that the "real" Wall Street and Broadway were located in New York City, not LA. Unlike children who grow up frightened of the city, viewing it from their idyllic West Side communities, I learned to embrace its urban chaos. We lived in homes strategically located near bus lines that went to town, thus confirming its importance and accessibility. Downtown was an appendage of the barrio in which I grew up. For my grandparents, parents and myself downtown was a place for us to live, work, shop and play. Like an intricately woven tapestry of time and place, my collective family history began here.

La plazita—Little Italy/Chinatown at that time—was where Grandma settled from Chihuahua, Mexico, via El Paso, Texas. Painted women in brightly colored clothing which exposed their ankles were the first people my grandma encountered as a child in her new home. The City of the Angels' women were glamorous compared to the women of Chihuahua, she thought, not realizing these women were prostitutes who stood in front of historic adobes in the old Pueblo used as bordellos. Gloves and a hat were protocol during twenties as she strolled and shopped along Broadway, known as the Great White Way of movie palaces and upscale department stores. Grandma claims the sophistication of Downtown declined when "the Okies arrived" during the Depression, and then during World War II when Rosie the Riveter dashed off to work in dungarees on the street-car.

My grandpa's downtown was a series of gymnasiums and nightspots along Main Street. The Olympic Auditorium was one of the spots where my Grandpa boxed; he was the 1927 California light weight boxing champ.

The grandpa I knew was not a fighter but a gentle man who I encountered every weekday at 4 p.m., as the afternoon sun began to set on the East Side. This was when he arrived from the Pacific Telephone Co. Mutual Central office on Fifth and Grand by street car.

Before urban renewal erased Bunker Hill, older boys perched my dad upside down over the wrought iron fire escape of an old forgotten apartment building in this small barrio, while the streetcar passed by three stories below. Dad later hung out on Main Street with Pachucos and smoked pot at Lowe's State Theater.

As a child, mom waited patiently, under the greasy counters of the restaurants in Grand Central Market, for her mother, who ate lunch

between running errands Downtown. Movies, vaudeville shows and raffles at the Million Dollar Theater were mom's treats. The P-Street Car, that ran down First Street, transported my mother and me to Broadway for shopping or window gazing during the Christmas season. Like Big Ben, the huge department store clocks grandly overlooked mom's endless searches as she swung in and out of stores, through mazes of elevators, escalators and stairways. My sweaty hands gripped mom's hands desperately as we crossed the street because I was afraid of being carried off by the onslaught of people.

A rite of passage in my family was riding the bus to town by yourself. Through this linear journey of motion I became aware of the physical relationship between my barrio and city. From the bus window, like a movie camera lens my eyes registered every detail. At twelve I discovered the remnants of the largest retail zone west of Chicago. I inherited a city of dirty streets, vacant shops and going out of business signs and empty buildings, unlike the glorious past I heard about so much as a child. The wrecking ball was in full swing as old buildings were being razed all over the Central City. However filthy and melancholy the environment was, the family tales, people, facades, cornices and stores fascinated me and I returned there every Sunday.

The 20th Century roots of my forefathers are etched in the concrete landscape and my mind. Silently my kindred has been in the shadows keeping tabs of a modernizing city, which has lost its visual past. No matter how much of the past has disappeared, it is still the city of my forefathers. While the Westside shuns Downtown LA, in the Eastside there is great reverence for it. Many murals in East L.A. have images of City Hall painted along with Aztec Gods and the Lady of Guadalupe. With this strong history in Downtown LA, attracting Latinos like me back into the city would be an easier task than attracting people from the Westside who do not have the same reverence and experience of place. The creators of the Downtown Strategic Plan should not have begun the process of redevelopment from generic planning standards but from the bottom up. They should have examined the existing ethnic communities that utilize Downtown and considered how to retain and improve this urbanism; to attract middle class minorities, and Westsiders, back to the neighborhoods where the forefathers once lived?

JAMES ROJAS

"Long before there were Latinos in Montebello, Jews in the Westside, African Americans in Baldwin Hills, Japanese in Gardena, and Chinese in Monterrey Park, there was a collective place called Downtown LA where minorities and the majority found a common ground. The recreation of a civic common ground can be achieved by examining the memory of the previous place."

—J.R.

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## Los Angeles downtown: A Eurocentric dream or an urban reality?

The opening of the Central Library and the new Convention Center spell hope that downtown could truly become the civic, cultural, and economic hub for the city—as envisioned in the Downtown Strategic Plan; as it never will be, says Aaron Betsky; and as it always was, says East Los Angeleno James Rojas. Michael Webb and Morris Newman assess the new buildings.

"It is a plan to make downtown into something that it isn't now, but that represents everything we have been taught makes a great downtown: cultural institutions, a mix of residences, offices, commercial buildings and recreation, a human scale combined with a symbolic presence — downtown Los Angeles as utopia."

—A.B

### I Know a Place Not to Go: Downtown

Downtown Los Angeles is not the center of the world. That might seem like a fairly obvious statement, but you wouldn't know it from many local architects' obsession with the half-empty cluster of highrises and homeless shelters hunkering behind a ring of freeways at the point where the sewage effluent that stands in for the Los Angeles River flows into the Planes of Id. The latest attempt to reinforce the sense that this Oz can provide an identity to our familiar sprawl is the Downtown Strategic Plan. Authored by a coalition of businessmen, politicians, consultants and architects, it promises to be a blueprint for an area that will provide the mix of services, symbolic functions, transportation switching points and urban environments that are meant to define a proper metropolitan center. Yet the overwhelming silence that has met the release of the plan shows just how out of touch these civic leaders are.

Nobody really cares about downtown. The business leaders can take care of themselves, as they have shown in their recent appropriation of both the air over Olive Street for the Bunker Hill lunch time arena and smoking center, and Pershing Square by a Mexican-themed amenity for the downtown office community. The homeless, dumped there by L.A. cops from all over the city, have no voice, no identity and no clout, and thus don't matter. The thousands of people who make downtown work, the clerks and janitors and salespeople, are divided among various neighborhoods, council districts, ethnicities and income groups (dare we say classes), and thus have no need for an authentic architectural expression. That leaves only the commuters who will be forced to cope with Union Station's burial underneath Catellus' ridiculous pile of postmodern planning because transportation designers ten years ago decided we should go through downtown even if we wanted to go from Santa Monica to the airport, and all those who aren't there exactly because there is no real reason to go there.

It is really only to these two groups that the Downtown Strategic Plan matters: it is a plan to make downtown into something that it isn't now, but that represents everything we have been taught makes a great downtown: cultural institutions, a mix of residences, offices, commercial buildings and recreation, a human scale combined with a symbolic presence — downtown Los Angeles as utopia.

Like most utopias, it is a dream disconnected from physical reality. Yet the plan as it now appears has few of the hallmarks of an unrealis-

tic dream. It is marked by small scale, pragmatic proposals, each of which is highly laudable in and of itself. New outdoor markets, housing based on courtyard housing prototypes, the revitalization of the historic core, the creation of more housing and social services for the homeless, a streamlined transit system and small parks are all wonderful ideas. They are beautifully and thoughtfully presented in a document that is welcome departure from the usual dry mandates of urban plans. The only hint of the overall purpose to these incremental designs is the tartan grid Stefanos Polyzoides and Elizabeth Moule propose laying over the city — though it is eminently rational, it is, as one critic pointed out, remarkable that after thorough-going analysis, these New Traditionalists somehow fixed on the plan of Savannah as a model for Los Angeles.

Yet none of this really matters. The tartan grid, in all of its elegance and formal rigor, remains buried deep inside a plan more given to helpful suggestions for security and job training than with physical planning. The press and the powers-that-be have completely ignored the appearance of this bundle of suggestions, and nobody seems to think it will either solve any of our problems or be seriously implemented in the near future. Even if the plan is adopted, all that will happen in the short term is that developers will be allowed to upzone their projects in certain parts of the Central Business District (if they see any reason to do this, given current vacancy rates), while some small street improvements might take place. The real changes in downtown depend completely and wholly on forces beyond the city's control, including federal and state financing, a revived office, retail and housing market, changes in building codes and mechanism of construction financing, and the success of the mass transit links. There is absolutely no sense that any of this is immanent or even likely.

What we need here is jobs, not a plan for a beautiful city, said one of the Council members who looked at the plan. Certainly it is hard to justify such a specific focus on one area when the rest of the region is having a hard time keeping its schools and libraries open, let alone keeping the semblance of a social contract in shape. Architects always believe that a good place will make good people, though that seems to be mostly wishful thinking. The jobs gained in construction would be soon gone, and the permanent amenities erected here would be outrageously expensive compared with their cost elsewhere in the city. About the only truly necessary part of the plan is the call for 50,000 new dwelling units, so that those who work downtown can live there as well. Unfortunately, studies show that people who live near work often work elsewhere. Moreover, the majority of the units would surely be unaffordable to the majority of those who work downtown.

I would argue that what we need is not a plan, but less planning. Downtown Los Angeles is not like London, Paris or New York. It is the

ruins of the germ of such a place, dissipated by the logic of sprawl and kept alive as a Postmodern artifact that gives businessmen a "theme" for this particular concentration of activity. It is, of course, also the location of the surveillance and cultural production facilities of the area, as well as of its upfront government, and as such is, by its very nature, a location of the evils of power. None of this is much worth preserving, even if we have already spent billions of dollars on that effort. It might even be worth getting rid of.

A truly novel approach to downtown would be to expropriate all the vacant land in and around the central area, and encourage squatting there, following up with social services. Perhaps Caracas would be a better model than Chicago, especially considering our social structure. Street vendors should likewise be encouraged to take over the streets, and artists or the homeless should be allowed to take over the top floors of the buildings on Spring and Broadway. The river should be a productive park, the roads should be as narrow as they need to be, and the vast empty lands around the city could become either forests, parks or houses, according to our needs.

If we feel the need for architectural activity, let's spend it building over the freeways, so that we can erase the split between this artificial Oz and the surrounding areas. Let's add onto the Bonaventure and Bunker Hill, bury Wells Fargo in accretions, and build parks over parking garages. Let's not build more government office buildings, but force them to make use of existing and evolving technologies to break themselves up into smaller entities spread out over the whole area.

We don't need a symbol, a heart or a place of gathering. Those are selling points for a place that never really existed, but would make a nice theme attraction. Let MCA build it on its little hill, if they want. We should give the city back to the people.

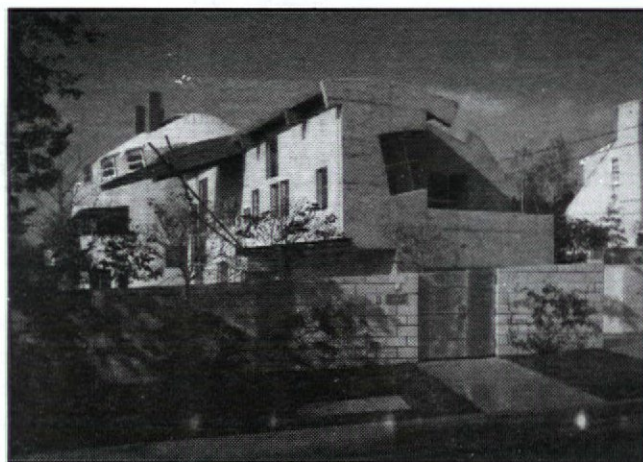
This is a ridiculous (ludic?) utopia. It will never be realized. It is unaffordable, against the Constitution and without a clear image. It is not an architectural idea as we understand it. It is only a criticism of our current tendency to think of urban problems as solvable through the creation of infrastructure and architecture. Time after time, architectural solutions have turned out to create more problems than they solve, and yet every time we think we are going to get it right this time. Maybe it is time for some time off from our plans. Maybe it's time for free space.

AARON BETSKY

### The Role of Memory in Revitalizing Downtown

The Downtown Strategic Plan is a very ambitious approach to revitalizing the Downtown Los Angeles. It fails, however, to fully utilize people and their memory of the city in developing a successful plan. Like most generic planning documents, the people are treated as users of space rather than creators of place. There are many people who have traditionally used down-





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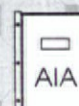
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# Forum

## L.A. Architect Admired . . . A Happy Client . . .

Right page: The Weston House, by Eric Owen Moss, FAIA. Clockwise, from top left: Rear view; living-room; street view; master bedroom. Photos by Tom Bonner. The Weston House was one of several magnificent Los Angeles architect-designed residences recently included on the AIA/LA House Tour.

### Defining L.A.

The LA Architect is the only editorial voice originating in Los Angeles concerned with the definition of architecture in Los Angeles. Why turn the job over to New York, London, and Tokyo? Yell if you need help. Your efforts are enormous and enormously appreciated.

ERIC OWEN MOSS FAIA

### format follows function

It may need an acquired taste to appreciate, but Los Angeles is (are?) a pluralistic landscape both architecturally and intellectually.

The new format of LA Architect reflects this and hopefully, may facilitate coming to grips with this other-than-oneness. The simultaneous experience of vertical and horizontal reads, figure/ground reversals, font variations, vacant fields, bleeds, crops and bullets is very much the read of LA between the lines if not between the property lines. My students and I enjoy the freshness and scope.

Keep the changes with the times bold!

GREG SPIESS AIA

### Valuable Forum

For the AIA/LA membership, and the numerous contributors, of which I am one, L.A. Architect provides a marvellous forum for the expression and exchange of ideas on architecture and urban design.

I enjoy reading the opinions of my fellow professionals. Architecture is not just about images and another photograph of a Frank Gehry building. It is about ideas and aspirations for our society. I have always felt that architects, especially young practitioners, should take every opportunity to express their ideas in writing. It clears the mind and forces one to sort out the essence of those theories. I hope LA Architect will receive continued support so the membership may continue to benefit from this valuable forum.

DANIEL S. SEARIGHT, ASSOCIATE AIA

### Weston House: The house and the building process as it means to the client.

My husband, Tracy Westen, and I decided to build a house only after looking for six months for a house to buy, and not finding anything we liked. We wanted a house that was different, interesting, new and unique with eccentric sources of light and a view of the garden from every room. We wanted to enjoy the great weather in LA, so easy access to the garden was important too.

Looking for an architect to match our ideas took us four months which, by the way, was both very stimulating and educational. Eric Owen Moss was the eleventh architect we interviewed. Tracy had showed me photos of buildings Eric had renovated.

I had very strong negative reactions, said I disliked everything that he did and didn't even want to meet the guy. Consequently, Tracy scheduled a meeting with Eric without telling me, after we had interviewed everyone on our list. After spending about twenty minutes with him, I intuitively knew that Eric could design an inspiring house. I told him, "We definitely want to work with you," without even consulting Tracy. Tracy was startled, but quite pleased, because he had liked Eric's work from the first time he saw photos of it.

In my opinion, it's imperative that one experiences in person the buildings that Eric designs. Photos, even photos taken by great photographers, can not fully capture the magnificence of his buildings. One needs to be inside the various buildings, surrounded by the unique shapes, feeling how those shapes affect one. Just watching the light from different sources in these buildings dance across the walls and the floors alters one's mood. Otherwise, how can it be explained that I disliked his work from photos and yet knew immediately upon seeing his buildings that Eric was the only architect who could give us what we wanted.

When we walked into the National building that Eric renovated in Culver City, I knew that if Eric could transform an abandoned old warehouse into a cathedral, creating a space where my spirit soared, Eric could create a house that would reflect our own beliefs, attitudes, aesthetics. We wanted to live in a building that would let us wonder about the magnificence of life, the ever changing aspects of living. We wanted to see different angles wherever we looked, so that our attitudes toward each other and our lives would constantly be open to new insights. We wanted our house, which we would spend so many days and nights of our lives in, to help us to grow toward more love, joy, and fulfillment. And so Eric was chosen.

We have collected art for many years and gotten great joy from meeting and supporting the artists whose work we admired. Upon meeting Eric, we both felt that we had found an artist/architect who had extraordinary creativity, genius even, inside him waiting to be expressed. The prospect excited us immensely. We also realized that this would be the first house he would design from scratch, and we didn't know how experienced he was at the practical aspects of a new home. It was as important to us that the house be highly functional, easy and comfortable to live in, as well as a work of art. We weren't so committed to the aesthetics of the house that we were willing to overlook practicality altogether. So we decided that we would spend a lot of time going over the practical aspects of the plans and, if necessary, consult with various experts on kitchens, stereos and other specifics.

Unlike hiring an artist to paint a portrait, building one's own home gives one the opportunity to participate in the creative process. We enjoyed this immensely—but at times, it seemed to take over our lives. We thought, ate, drank architecture. The design phase was one and a half years and continued during construction. Construction of the house took two and one half years. Tracy and I were on the job almost daily. I helped supervise the project and, for the first time, was able to use many of my skills on one project. It was exhilarating and exhausting. A commitment of this size is very stressful emotionally and, needless to say, financially.

At times, throughout the 4 years, we thought we were crazy for taking on such a time consuming project. Now that we've lived in the house for eight months, we've forgotten the trials and tribulations. For me, it's much like child birth. Once you see your creation, you forget the labor. Living in this house is a great honor and a great adventure. It will probably be years before we can fully understand the impact it will have on our lives. However, one thing that is clearly evident already is how the house affects others. It either makes them gasp in absolute awe, laugh in pure joy or cry because it is so incredibly beautiful. And we're happy to realize that it is significantly affecting us by bringing so many interesting people to us from all over the world.

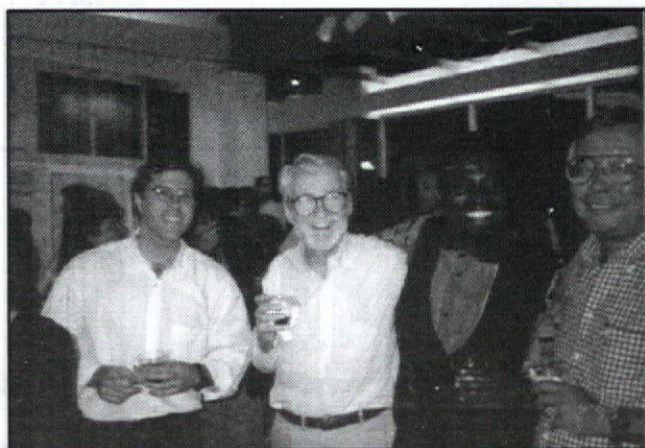
It needs to be said that although Eric Owen Moss has a reputation for going into the uncharted and being too radical for anyone to understand, our house completely destroys half of that reputation. Eric does enter the uncharted masterfully. But our home is logical, practical, easy and fun to live in, spacious in some rooms and very intimate in others, but always exceptionally beautiful, a feast for the eyes, and breathtaking in its grandeur. Throughout construction, I was afraid that our housekeeper would quit working for us if she saw the house, mainly because she might not like its many stairs and because she might find the materials so unusual she wouldn't want to tackle cleaning them. I definitely underestimated her. She loves the house. She loves the unusual materials and she says the house is "happy." She understood its power immediately. Even the pizza delivery guy, who used to be in such a big hurry when he delivered to our former house, wants to stop and look at the house and discuss it each time he delivers now.

Creating something new is always scary, but it's always worth trying. The first attempt might not be completely successful, but we still must try. Our buildings should have an enlightening effect on our lives. I believe ours does.

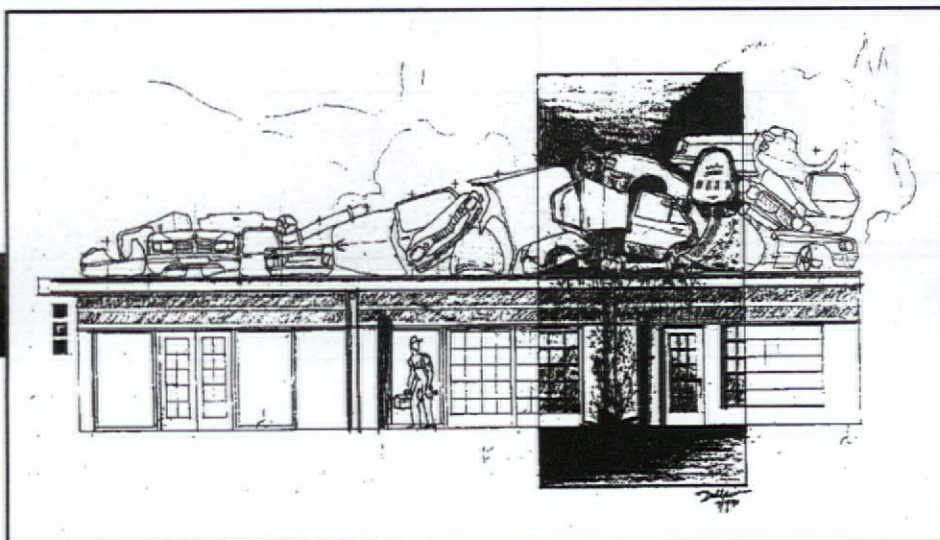
LINDA LAWSON  
OWNER, WESTON HOUSE

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## Young Architects Exhibit



Buildings as historically significant, yet it continuously reinforces the notion of new structures to replace them. Two other stated objectives are 1) "to enhance the park's character and landscape" and 2) "to establish a framework of consistent and compatible design standards." However, the plan as currently touted would tamper with the Park's character and the proposed additions employ an architectural vocabulary completely unrelated to the current design.

The term Master Plan is a misnomer as there are several areas which are not included in the discussion. For example, it does not include for consideration the proposed uses and impacts for the entire park and all of its architectural and environmental resources.

Concomitant with the issue of addressing the project as a whole, and conspicuous in its absence, is the question of cost analysis and economic feasibility for each Project Alternative. The 1990 Bond issue passed by voters was to repair or replace seismically cited buildings, yet it would seem that the \$41 million appropriated for that purpose is being used as the seed money for CMSI to obtain new facilities. This was not the intent of the Bond issue.

There are five Alternative Plans listed which include Environmentally Superior, Full Reuse/Preservation, and Partial Preservation alternatives. Interestingly, these were all rejected because they presented some obstacle to The Plan, which everyone seems to believe is carved in

stone more solid than that of the historic structures.

There are a number of other questionable statements and conclusions. The State Historic Building Safety Code has been ignored and the Board not consulted. Exposition Park has been determined eligible as a National Register District.

On September 1, a hearing was held for the purpose of certifying the EIR. The Final EIR had been released one week prior and several organizations did not receive it until 24 hours before the hearing. Nevertheless, despite a request for delay from the State Office of Historic Preservation and others, the Board of Directors for the Museum of Science and Industry, anxious to begin the project, cer-

tified it anyway. They left one caveat: the opportunity for only the State Office to offer comments at their meeting on September 15th. They were only listening for "compelling new evidence."

This issue is by no means over. Many details of the new design, incorporating odd fragments of the original fabric, have yet to be worked out. CMSI had originally agreed to retain the gable end walls, but now it seems that the current scheme excludes them. The Armory/school issue still looms as a major problem.

**MITZI MARCH MOGUL**  
PRESERVATION EDITOR

Those running the Museum and many of their supporters seem to be trying to turn Exposition Park into some sort of Disneyland, a high-tech fun ride for all involved. Doesn't it occur to them that history and architecture are part of science and industry, and that linking them visually in bricks and mortar would enhance their program? Exposition Park is not the place to be making a personal architectural statement any more than the science museum is a place for statement of personal truths.  
—M.M.M.

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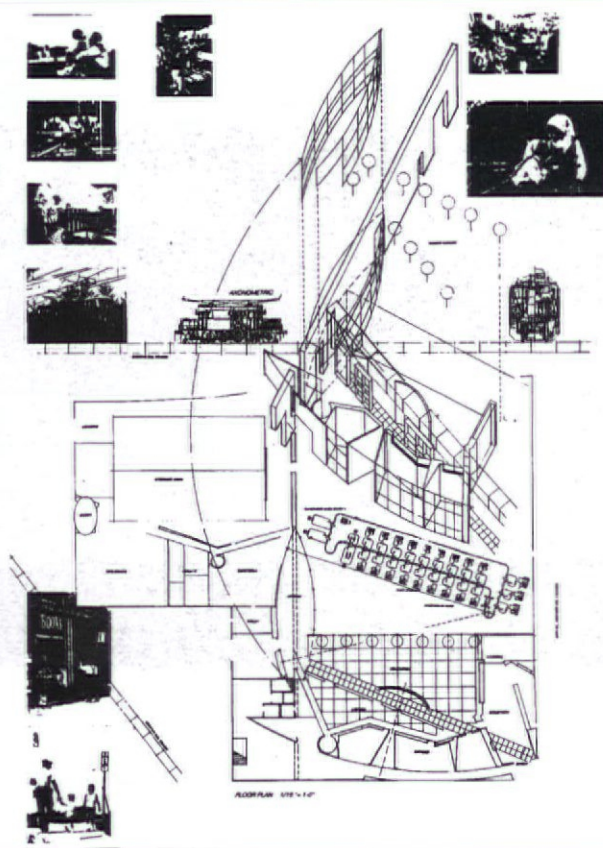




Above: Exhibits and people at the Young Architects Exhibit, a well-attended and lively show of young, and diverse, architectural talents. From left: drawing of Clothing Manufacturing facility for Clotee Inc., in South Central Los Angeles, by Joe Addo; Computer rendering of Affordable Housing Scheme, by Coleman Griffith; Privacy screen for open air nudity-loving Hollywood actor. The white-painted screen is a metaphor for automobile culture. By Peter De Maria; People: From left: George Kaneko, Joe Addo, Gerry Lomax, John Friedman.

## Election Update

**Campaign Confusion**  
Bernard Zimmerman recently placed a paid advertisement in *LA Architect* as part of his election campaign. This advertisement was placed without the permission of Virginia Tanzmann FAIA, Chair of the Chapters Nominations Committee, and improperly implies her endorsement. Tanzmann remains impartial in all matters regarding the elections. *L.A. Architect* apologizes for any confusion that may have been caused.



AIA/LA continued



Council (CEDC). A 4-week competition to take place between Oct 1 1993 and March 1 1994. \$3000 in prize money. Call the Chapter office for more details, at (213) 380-4595.

### Chain Link Fence Award

The Chain Link Fence Manufacturers Institute (CLFMI) has awarded it's 1992-1993 Design Award to the architectural firm of Ellerbe Becket, Inc. of Minneapolis. The winning project was the design of the First Avenue Cooling Plant at the Minneapolis Energy Center. The 1993-1994 CLFMI Design Award Competition; the cut-off date is November 1.

Applications may be obtained through CLFMI. For more information, contact Mark Levin at (202) 659-3537.

## Obituary

### Willis J. Mathews

June 5, 1955 - September 21, 1993

Willis J. Mathews, an architect and former Director of Interior Architecture at Albert C. Martin & Associates, died September 21 in Los Angeles at UCLA Medical Center from AIDS related causes.

Mathews was well known in the Los Angeles and San Francisco design communities for his strong modernist designs. While he would happily employ color, texture, and humor, his designs were never compromised by excess ornament. In Los Angeles, he completed the interiors for the new Argyros Forum at Chapman University in Orange; offices for Home Savings of America, Security Pacific National Bank, and Alex Brown & Sons; and the renovations of 414

Camden Drive in Beverly Hills.

Mathews was raised in Mount Prospect, Ill.. He received his Masters of Architecture degree from the University of Illinois, Urbana-Champaign in 1980. He moved to San Francisco in 1980, where he worked for Gensler Associates and HOK, before joining Whisler-Patri Architects in 1985. In 1987 he moved to Whisler-Patri's Los Angeles offices, and one year later became Director of Interior Architecture at Albert C. Martin & Associates. His designs were widely published. He retired in 1992 because of failing eyesight. Just Before his death he wrote that, "One of my goals in life was to raise the level of intelligence and taste in design."

A memorial in Los Angeles is planned for late October. The

family requests that, in lieu of flowers, contributions be made to AIDS Project Los Angeles or the UCLA Care Center. For more information please contact Kenneth Caldwell at 510-549-2929.

## Preservation

Where will the money come from? Social, cultural, and municipal programs are being cut because there is no money to pay for them, but somehow, Gov. Pete Wilson (and others feeding at the public trough) see as a priority, the re-modeling of Exposition Park.

The worst part of this plan, however, is the brazen way in which it is being pushed upon an unsuspecting public via a misinformed press. Here is the real story.

The Museum of Science and Industry would like to have new, modern facilities. They would like to update their exhibits and programs to keep pace with scientific and technological advancements. No one could fault them for that. The bad thing is, they would like to demolish the historic Ahmanson Building to do it. Further, they have made an arrangement with the Los Angeles Unified School District in which the Armory Building would very possibly be demolished, replaced by a Science Magnet School, which would have a relationship with the University of Southern California. There are many powerful people involved.

Because finding support for such a project in these times is so difficult, they have packaged it as an inner city improvement, referring to its location as South Central, citing riot victims and disenfranchised youth as the beneficiaries. With so many vacant lots and so many basic services still lacking, this is an insult to those who live in the area. In May of this year, a Draft EIR was issued. It purported to explain the newly developed Master Plan for Exposition Park, a plan which never received input from the public, who owns the park, nor was it ever presented for public review until the release of the DEIR.

The document states as an objective to "Preserve and interpret the historical legacy of the park, allowing memories of the park to be relived through appreciation of the historical significance of features such as the Rose Garden, Coliseum, and other sites." It cites both the Ahmanson and Armory

## 1994 - AIA CONVENTION - LOS ANGELES MAY 13-16, 1994

We are soliciting the aid of volunteers interested in assisting in the coordination of the many programs (Host Lounge, Host Store, Host Party, Tours, etc.) that we, the Host Chapter, will be presenting during the 1994 AIA Convention to be held at the L.A. Convention Center. If you are interested in being a part of this exciting event, please fill out the information below and mail or fax back to us at your earliest convenience.

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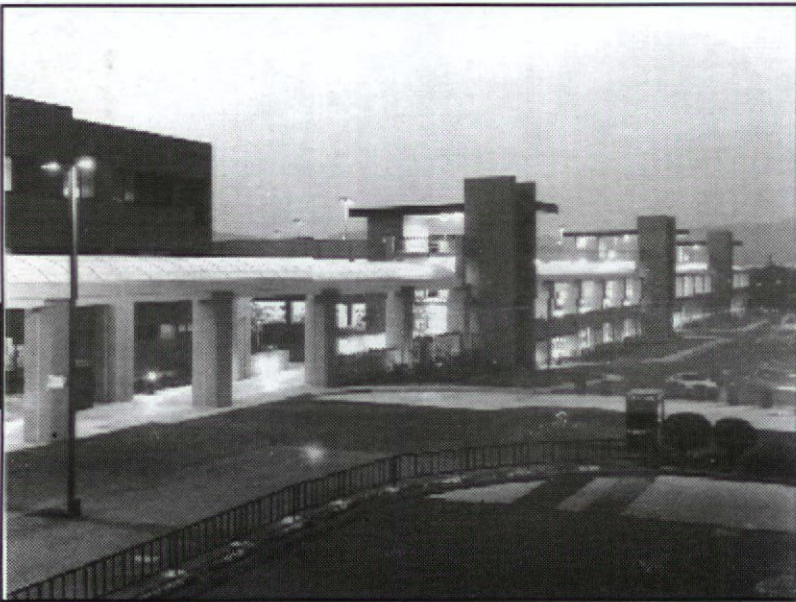
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Please complete the above information and return to the following at your earliest convenience so we may contact you.

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Amending 12.21A17 (b) (2) to require the basic side yard setbacks to be the more restrictive yard of either the zone in which the lot is located or that specified in the "Hillside Ordinance". For example, for a 30' high dwelling of three stories in the RE40 Zone, the side yard will be:  $11 + (30-18)/10 = 13'$ .

Amending 12.21A17 (d) (2) (ii) to require an approved sprinkler system when the aggregate value of all remodels within one year period exceeds 50% of the replace-

ment cost of the structure and the lot is located on substandard Co. or more than 1.5 miles from a L.A. Fire Engine Co.

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CO-CHAIR BUILDING PERFORMANCE  
AND REGULATION COMMITTEE

### Board Appoints Distinguished New Director

Following the resignation of Hans Meyer AIA from the AIA/LA Board of Directors, the Board nominated and, by proclamation, appointed Bernard Altman AIA, to the position.

A distinguished alumnus of University of California at Berkeley (1970 during the Cambodia Crisis), almost graduating with honors, Altman worked at Maxwell Starkman and Associates for seven years and then with the Nadel Partnership, Inc. for ten years, four months and twenty-one days, where he was a partner and director of Operations.

He passed all of the State Board Exam parts the first time and was licensed prior to his twenty-sixth birthday, if not a record then pretty damned good anyway. Currently he is manager of John Wolcott Associated, Inc. in Culver City, which is not an architecture firm at all, but that's another story.

Altman has been a member of the L.A. Chapter since 1983 and has served as Chair of the Professional Practice Committee for nearly twenty-eight months. He was also on the the High Profile AIA/CC Professional Development Task Force in 1992/93, whose efforts were completely nullified by the whims of National but that's okay because he got to go to Sacramento once and accrued 1000 miles on his frequent flyer program.

Altman is also a member of the Democratic Party, the BMG Compact Disc Club and the Automobile Club of Southern California. He doesn't lie or even exaggerate on his income tax returns each year, refrains from eating much red meat and watches "Jeopardy!", "Murphy Brown" when not in reruns, and "60 minutes," if the stories don't look too depressing. The board considers itself profoundly fortunate to have attained such a splendid individual, and we hope the remaining membership will join us by welcoming

Bernie Altman and wishing him all the best in the future and by each sending him one hundred dollars (cash only, please) to his address which is listed in the directory.

**BERNARD ALTMAN AIA**

### Another New Director

Victor Nahmias AIA has also become a Director on the AIA Board. He takes the position recently vacated by Bill Christopher.

### People And Projects

#### Honor For ADPSR

The ADPSR (Architects/Designers/Planners for Social Responsibility) was awarded an AIA Honor at the National Convention in Chicago. The award, which was accepted by founding President Rosemarie Rabin, was given in recognition of ADPSR's efforts to provide "a strong, resounding voice for social and political justice." Rabin, long-standing administrator at SCI-Arc, credits Ray Kappe and SCI-Arc for making the school's resources available, and others for help.

#### Daniels named Head of UCLA

##### Extension IED

Architect Jeffrey Daniels has been appointed continuing education specialist for UCLA Extension's Interior and Environmental Design Program (IED). In addition, Daniels will head UCLA Extension's architecture and fashion design program.

Daniels is owner of the firm Jeffrey Daniels and Associates; he was previously co-owner of Grinstein/Daniels, responsible for the Chaya Restaurants, Cal Arts Studios and several noted projects.

#### Healthcare Facilities completed

Construction has just been completed on the 280,000 square-foot Medical Office Building/Ambulatory Services Center, the second of three major additions designed by Lee, Burkhardt, Liu, Inc. (LBL) for the Kaiser Permanente Medical Center in Woodland Hills, California. LBL's projects double the size of the existing medical center facility and include an award-winning 2,200 parking structure with a pedestrian arcade and a five-story, 148,000 square-foot nursing tower.

Also completed by LBL, a new women and children's one-stop, mixed-use healthcare facility, in El

Camino Maternal Child Health Center, in Mountain View, Ca.

#### Completed

RTKL Associates Inc., working in association with Kaichuan Engineering Consultant Co. Ltd. of Taipei, Taiwan, recently completed the master plan for the redevelopment of Shae-Zee Island in Taiwan. Home to 10,000 residents, the 790-acre, primarily agricultural island is the largest parcel of underdeveloped land in Taipei. The master plan encompasses entertainment, retail, residential and recreational uses..

#### Selected

RTKL Associates Inc., in joint venture with two Japanese architecture firms, has been selected to design one of Japan's largest government projects—a \$500 million, 2.7 million-square-foot office complex in Saitama, a Tokyo suburb. The contract is the result of intensive efforts by the U.S. government to open the Japanese construction market to U.S. participation.

Anshen + Allen of Los Angeles has been selected by Santa Monica College to design a new \$10-million, 34,000-square-foot Science Annex building and to modernize existing science labs on campus. Anshen + Allen will work in conjunction with John Mason Caldwell & Associates of Marina del Rey. The new science building at Santa Monica College will feature a rooftop greenhouse, skylit study-lounges, an outdoor exhibit area and a terraced entry stair.

#### Delegated

Derek Parker, FAIA, RIBA, Chairman of the Board of Anshen+Allen, San Francisco, led a delegation of his staff on a fact-finding tour of hospitals in China. The trip was an opportunity for the firm and their host, the Ministry of Public Health of the People's Republic of China increase an understanding of how western-style hospital facilities might be introduced to a country that needs to build 1,000 new hospitals in the next decade.

### Competitions and Awards

#### AIA/LA Interior Architecture Student Competition

Adapt the interior space of the Europa Building to the needs of the California Environmental Defense

AIA/LA continues over-



Far left: Kaiser Permanente Woodland Hills Medical Center, parking structure designed by Lee, Burkhardt, Liu, Inc. Left: Team members form the Landau Partnership, this year's winners of the 1993 Los Angeles Architectural Softball league.

### AIA/LA New Members

#### Members

**Pradeep Gopal Tilaye**  
**Ken Adlam**  
**Robert Mihran**  
**Mahlebhashian**  
**Ken Law**  
**Thom Mayne**  
**Gidas V. Peteris**  
**Borzou Rahimi**  
**James D. Stapleton**  
**Shogo Matsuoka**  
**Mark Rios**  
**Todd Peter-Graham Pratt**  
**Eric Owen Moss**

#### Associates

**David Clement Law**  
**Joseph Santiesteban**  
**Daniel Gregory Nelson**  
**Mam Minh Pham**  
**Simon Thomas**  
**David H. Light**  
**Professional Affiliate**  
**Chris Tosdevin**  
**Stephanie Koenig**  
**Student Member**  
**Steven Thompson**

### Save The Date

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No Charge

### Reception and Awards Presentation

Saturday, October 23, 1993  
6:00 - 10:00 PM

Pacific Design Center  
8687 Melrose Avenue  
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6:00 - 7:00 PM

#### Reception

Harpers Showroom, Center Green, Third Floor, Space G389

7:00 - 9:00 PM

Awards Presentation  
Center Green Theatre, Second Floor

9:00 - 10:00 PM

#### Celebration

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\$20.00 students with valid I.D.

RSVP to AIA/LA (213) 380-4595



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the LA Chapter.

# AIA/LA



## Design Awards . . . House Tours . . .

### House Tours

No one can say that the architec-  
ture of Los Angeles isn't diverse.  
From Cigolle-Coleman's scaly beast  
to David Gray's ascetic concrete  
grid to Ed Niles' recently landed  
Star fighter, the three AIA house  
tours are opening the doors of  
houses that most of us could only  
expect to see in automobile adver-  
tisements. Evidently well-planned  
and executed, the Home Tours  
combine nicely with the Masters of  
Modern Architecture lecture series  
to provide a look at some of the  
trends in recent architecture.

—P.L.

The third and final tour, on  
Sunday November 14, will show the  
work of J. Frank Fitzgibbons AIA,  
Franklin Israel Assoc. AIA and R.  
M. Schindler in the Silverlake/Los  
Feliz area. Tickets are \$30.00 each  
per tour or \$75.00 for all three  
tours. Tickets are limited and will  
not be sold at the door. Order by  
mail and include a self-addressed  
stamped envelope: AIA Los  
Angeles, 3780 Wilshire Blvd.,  
Suite 900, Los Angeles, CA 90010;  
Attn.: House Tours.

Tickets may be purchased at the  
AIA/LA offices Monday-Friday  
8:30am to 5pm. Contact: Nicci  
Solomons at (213) 380-4595

### AIA/LA Design Awards

AIA/LA will hold its annual  
Awards Program on Saturday,  
October 23, 1993.

An afternoon symposium at  
UCLA's Perloff Hall—1:00-  
3:30pm, no charge—will be fol-  
lowed by the evening event, at  
Pacific Design Center, opening  
with a cocktail reception, at 6:00  
pm, followed by the awards pre-  
sentation, in Center Green Theater  
at 7-9pm. A champagne celebration

will conclude the event.

The 1993 Awards jury will be  
composed of John Casbarian,  
FAIA, Taft Architects; Bruce  
Graham, FAIA, Skidmore Owings  
& Merrill; Jorge Silveti, Machado  
& Silveti Associates; Laurinda Spear,  
FAIA, Arquitectonica; Billie Tsien,  
Todd Williams & Billie Tsien.

An exhibition of all award  
entries will be on view at Pacific  
Design Center in the Center Blue  
Rotunda, from October 4 to  
December 3, 1993, 9:00am-  
5:00pm, Monday to Friday.  
For entry details, call (213) 380-  
4595.

### At the Cutting Edge: AIA Convention 94

Unless you are a hermit or have  
been practicing architecture on the  
moon you must surely be aware  
that the 1994 AIA National  
Convention will be held on May  
13-16. The theme will be "The  
Cutting Edge of Architecture," and  
topics will be design, international  
markets, social and political  
responsibility and architectural  
practice.

The AIA/LA Host Committee—  
under the chairmanship of Ki Suh  
Park and with the assistance of Kate  
Diamond, president, Virginia  
Tanzmann, president elect, and Ann  
Stacy, executive director, is organiz-  
ing this massive undertaking.

The Host Chapter party,  
"Hollywood Nights," is scheduled  
for Saturday, May 14 on the back  
lot of Paramount Pictures.  
Gourmet regional dining, street  
vendors, paparazzi, entertainers  
and live music representing the  
cultural diversity of Los Angeles  
will be the attraction, in addition  
to the fantasy streetscapes of the  
Paramount lot. Price of admission  
is \$85 per person in advance or  
\$95 per person at the door. Ann  
Grey of Paramount Pictures and

Bruce De Jong are co-chairing this  
sub-committee.

Many professional development  
seminars and a variety of tours are  
planned from May 12 through  
May 16. Walk or take a bus and  
see the creations of Frank Lloyd  
Wright, Richard Neutra, Rudolph  
Schindler, Frank Gehry, Richard  
Meier, Charles Moore, I.M. Pei,  
and many others. Explore the  
Getty Museum construction site of  
the, stroll the Venice beaches or  
Rodeo Drive. Shelley Kappe has  
given invaluable assistance in devel-  
oping these tours.

Fundraising, under the leadership  
of Herb Nadel, is in progress;  
Bernard Altman will head up the  
effort to recruit hundreds of volun-  
teers needed to run a convention  
of this magnitude. The end result  
should be an exciting, informative  
and educational convention by which  
we share with attendees the richness  
and diversity that is Los Angeles.

—C.L.

### Code Talk

#### Code Changes

#### Combination Fire/Smoke Dampers

A new provision has been added to  
Section 91.4306-J (5) of the 1992  
Edition of the L.A. City Building  
Code requiring combination  
fire/smoke dampers conforming to  
UBC Standards Nos. 43 - 7 and 43  
- 12 when ducts penetrate fire-rated  
corridor walls.

To maintain uniformity of  
enforcement of this provision, the  
following guidelines will be fol-  
lowed:

Combination fire/smoke dampers  
shall be provided for any duct pen-  
etrating fire-rated corridor walls:

1. In any new building.
2. In an additional to an existing  
building.
3. In any new corridor construc-  
tion when altering, repairing or  
rehabilitating a building.

4. The entire building shall be  
provided with such dampers:

(a) Whenever alteration, repairs or  
rehabilitation in an amount exceed-  
ing 50% of the replacement cost of  
the building is made.

(b) Whenever an addition exceed-  
ing the replacement cost of the  
building is made.

For projects that have been plan  
checked by the 1990 Building  
Code, combination dampers will  
not be required if the mechanical  
system has already been designed.  
NOTE: Currently, combination  
fire/smoke dampers are approved  
for use in the vertical position  
only. Therefore, ceiling type  
dampers are not permitted in tun-  
nel type corridors.

#### Disabled Access

On July 15, 1993, the new resi-  
dential disabled access regulations  
will become effective. The provi-  
sions of these new regulations will  
require, among other things, dis-  
abled accessible designs in apart-  
ment buildings containing three or  
more dwelling units. Apartments  
buildings submitted for plan check  
on or after July 15, 1993 must  
comply with the new require-  
ments.

#### Recent Amendments to the Hillside Ordinance (#168, 159)

Ordinance No. 168,728 effective  
5/29/93.

Amending 12.21.17A (a) by adding  
subparagraph 3 to prohibit the fol-  
lowing projections into the front  
yard:

Open unenclosed stairways,  
porches, platforms, and landing  
places not covered by roof or  
canopy.

Balconies in excess of 30 inches  
or those of less than 10 feet of ver-  
tical clearance below.

The Department has determined  
that the following are not be  
included in the above and will con-

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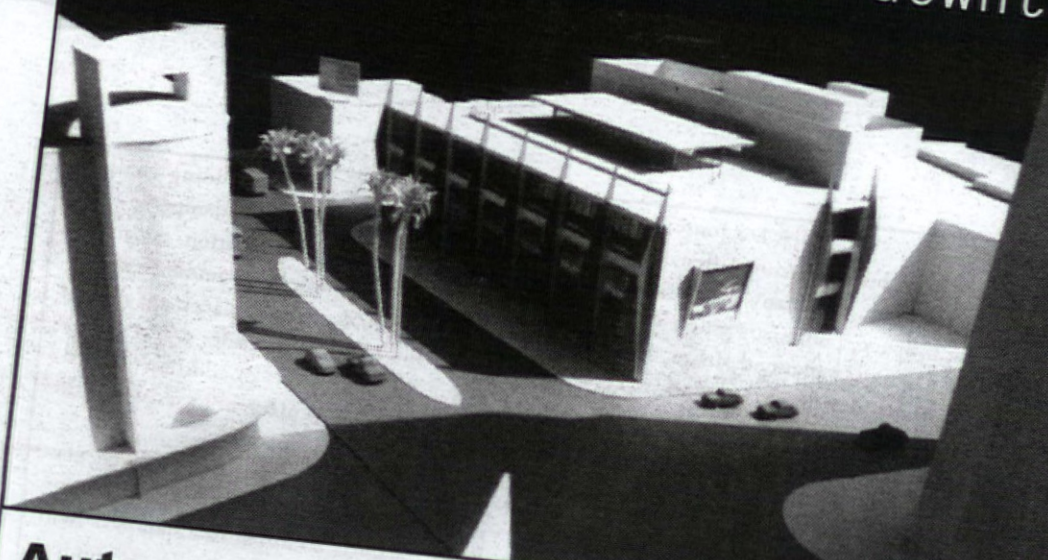
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# L.A. Architect

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L.A. Architect Oct/Nov 1993

New architecture for downtown and Playa Vista . . .



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## Automobile Museum in L.A.

The Natural History Museum of Los Angeles is to open an automobile museum early next year. The Petersen Automotive Museum, named after its chief benefactor, the publisher and automobile enthusiast Robert E. Petersen who donated \$15 million, is to be located at 6060 Wilshire Boulevard, in the former Seibu (later Ohrbach's) department store.

In addition to displaying historic cars, fabulous cars and cars of the future, the museum will play a pedagogic role; by means of a narrative exhibit on the main, ground, floor, which takes visitors through the evolution of the car in Los Angeles, the exhibit designers will place automobiles in their socio-economic context, with particular emphasis on the relationship between the car and the physical development of Los Angeles. Besides 80,000 square feet of exhibit space on three floors, the museum will provide conference facilities and a store stocking automobile-related merchandise.

The design of the exhibit, and the rehabilitation of the building, are by The Russell Group Architects. Mark Whipple AIA is the project designer. The Russell group is collaborating with Jim Olsen and Matt Roth, respectively Chief of Exhibits and History Curator with the Natural History museum, on the design of the exhibit. The museum is due to open in Spring of 1994.

## Goldstein Goes To Seattle

Barbara Goldstein has left Los Angeles to take up a new position as director of the public art program for the City of Seattle, Wa.

Goldstein, who most recently served as director of Design Review and Cultural Planning for the City of Los Angeles Cultural Affairs Department. She had been editor of *Arts & Architecture* magazine, as well as editor of *L.A. Architect* from 1978 to 1988. She directed former Mayor Bradley's Task Force on the arts in 1986-87 and is associate professor in the Public Art Program at the

University of Southern California. Chosen from a field of 116 candidates, Goldstein assumed the position on October 18.

## First Phase Playa Vista Approved

Los Angeles City Council approved in September the first phase of Playa Vista, a \$7 billion, 1,087-acre project in the city's coastal area that has been described as the largest development project within a major U.S. city.

The 13-1 vote by the Los Angeles City Council at September 21 culminates a four-year struggle by the current development team of Maguire Thomas Partners, JMB Realty and Summa Corp. The site is sandy finger of land a few miles south of the City of Santa Monica, which was formerly owned by aviator Howard Hughes.

The dispute over Playa Vista, one of the most contentious ever in Los Angeles, centered on fears of worsening traffic, air-quality and the 270-acre Ballona Wetlands, a degraded wetlands that environmentalists wanted the developer to restore to something close to its original state.

The first-phase entitlements allow the developer to build 1.25 million square feet of office space, 3,246 residential units, 35,000 square feet of retail and 300 hotel rooms.

Project director Doug Gardner of Maguire Thomas Partners said that the character of the street and social spaces, rather than style, dictated the design criteria. "The issue of style not even relevant to the type of planning we have been involved in." Instead, he added, the issues are "the making of place and the relationship of pedestrians and traffic."

The design team included urban designers Andres Duany and Elizabeth Plater-Zybek, architect Buzz Yudell of Moore Ruble Yudell and architect Stephanos Polyzoides of Moule & Polyzoides Architects.

## Developments in Downtown

Two major public buildings have reached completion in downtown Los Angeles, each

while a group of historic buildings appear poised to be renovated as office space for state agencies.

The Los Angeles Central Library reopened on October 3, with a 329,000-square-foot addition to the building's east end, as well as a thorough restoration of the original 1926 building by Bertram Goodhue. A mile south, a 2.5 million square-foot addition to the Los Angeles Convention Center is scheduled to open in November.

In downtown's Historic District state officials plan to renovate up to 750,000 of office space in historic buildings near the Ronald Reagan Building and the Metro Rail station at 4th and Hill.

Reviews of the Central Library and Convention Center are on pages 12 and 14.

## Winners In Hermosa Beach

Two Los Angeles-area architects and a Pennsylvania-based designer were the winners of the Hermosa Beach Pier Design Competition.

First place winners was the team of Greg Lombardi and Anthony Poon, in association of Steve Straughan of Kirkpatrick Associates Architects of Los Angeles. The jury said the project "defers to the beach and the ocean and the view." Second place was Alexander M. Ward of Venice, whose temporary-looking structures were reminiscent of umbrellas and sand. The third place winner, Peter Everett Brown of Friday Architects, based in Philadelphia, was praised for a bold scheme, "envisioned as heavy timber construction, industrial in quality."

Honorable mentions include Brian C. White of Portland, Ore.; Kevin D. Reed and Robert A. Levit of Arcadia; Timothy R. Eddy of Hennebery Eddy Architects, Portland, Ore.; Doug Kim, Jason Han, Han Chung and Chris Jarrett of Harret Scharnoko, Beverly Hills.

The competition was sponsored by the AIA/Cabrillo Chapter and the Hermosa Beach Chamber of Commerce. The jurors were Charles W. Moore, FAIA; Jerome R. Ernst, FAIA; William H. Fain Jr., FAIA; Douglas J. Gardner; and Rob Wellington Quigley, FAIA.

Above left: The Seibu (later, Ohrbach's) building turned Peterson Automotive Museum, rehabilitation designed by The Russell Group.

Below: Winning project in Hermosa Beach Pier design competition, by Greg Lombardi and Anthony Poo, in association with Steve Straughan of Kirkpatrick

