

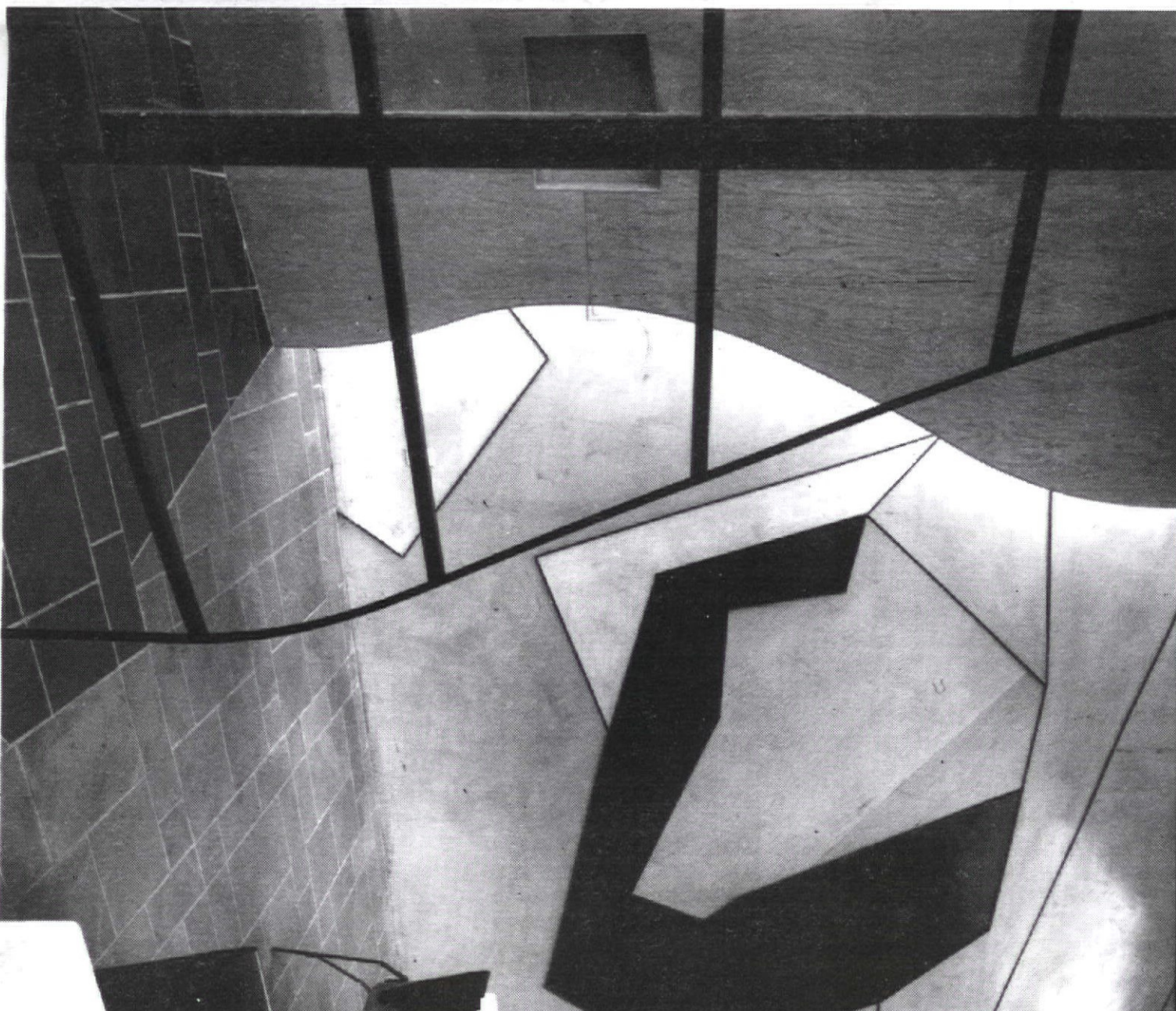
March 1994

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WestWeek

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L.A. Architect



Entrance to
Yangtze, a new
Chinese restau-
rant on 3rd Street
Promenade,
designed by
Coscia Day. Photo
by Marvin Rand.

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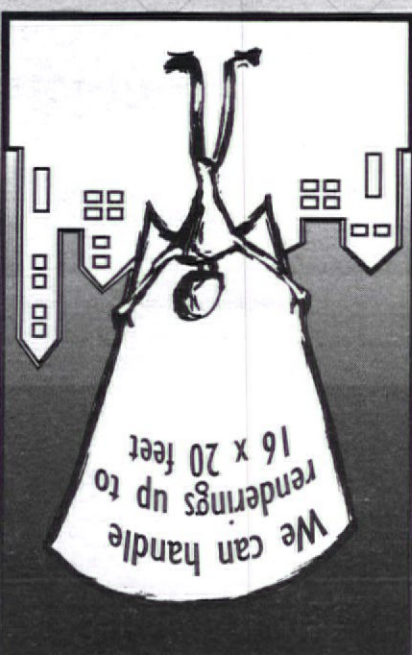
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Calendar

Lectures to keep you busy this spring . . .

	Monday	Tuesday	Wednesday	Thursday	Friday	Sat/Sun
March		<ul style="list-style-type: none"> AIA/LA Emergency, Chapter Office, 5:00pm Lecture: Kate Diamond, Woodbury University 	<ul style="list-style-type: none"> AFLA, Chapter Office, 6:00pm Lecture: Mehmet Sanders, SCI-Arc 	<ul style="list-style-type: none"> AIA/LA Urban Design Chapter Office 6:30pm AIA Fellows Luncheon "RM Schindler: Composition & Construction" 	<ul style="list-style-type: none"> "Love in the Ruins: Art and the Inspiration of LA" 	Sunday 6: <ul style="list-style-type: none"> Honoring Frank Gehry, 441 N. Rockingham Ave.
	<ul style="list-style-type: none"> AIA/LA Coalition Chapter Office 6:00pm Lecture: Joane Berelowitz, L.A. Forum, Schindler House 	<ul style="list-style-type: none"> AIA/LA Associates Chapter Office 6:00pm AIA/LA Design Chapter Office 6:30pm Florian Brody, Art Center Lecture: Gerard Smulevich, Woodbury University 	<ul style="list-style-type: none"> AIA/LA LA Architect Chapter Office 7:30am AIA/LA Ex Com Chapter Office 5:30pm Lecture: Mehrdad Yazdani, SCI-Arc Lecture: John Clagett, USC 	<ul style="list-style-type: none"> AIA/LA Codes, Chapter Office 5:00pm Have You Lost Your Marbles?, Beverly Hills Public Library Auditorium 	<ul style="list-style-type: none"> "Harwell Hamilton Harris" 	<ul style="list-style-type: none"> AIA/LA Committee Retreat Harwell Hamilton Harris Bus Tour
	<ul style="list-style-type: none"> "The Parkinson Legacy for Education" Exhibit, Parkinson Field Associates lecture, USC 	<ul style="list-style-type: none"> AIA/LA Continuing Education Seminar, 5:00p.m. 	<ul style="list-style-type: none"> AIA/LA Executive Committee Con., 5:30p.m. Eric Owen Moss, SCI-Arc, lecture and exhibit. 		<ul style="list-style-type: none"> California Women In Environmental Design Conference, San Francisco 	<ul style="list-style-type: none"> AIA/LA Health Committee UCLA Parkinson Centennial Modern Times
	<ul style="list-style-type: none"> The Future: Function or Fantasy??, PDC 		<ul style="list-style-type: none"> AIA/LA Board Meeting Chapter Office 5:30pm Westweek Pacific Design Center Margaret Morton, SCI-Arc "Public Acts: Projects Initiated by Private Clients for Public Use", Scott Johnson, USC 	<ul style="list-style-type: none"> Masters of Modern LACMA, 8:00pm Architecture: Andrea Leers, FAIA & Jane Weinzaepfel, AIA Westweek, Pacific Design Center 	<ul style="list-style-type: none"> Westweek Pacific Design Center 	<ul style="list-style-type: none"> "Piranesi as Architect & Designer"
	<ul style="list-style-type: none"> Lecture: Marco de Michelis, L.A. Forum, Schindler House 		<ul style="list-style-type: none"> Karl Chu, SCI-Arc 	<ul style="list-style-type: none"> AIA/LA Pro-Practice Committee 		
April					1	2/3
	<ul style="list-style-type: none"> Design Professionals Coalition, 6:00p.m. 	<ul style="list-style-type: none"> AIA/LA Emergency Committee, 5:00p.m. 	<ul style="list-style-type: none"> AFLA, 6:00p.m. "Design and influence of the American Hot Rod", Boyd Coddington, USC 	<ul style="list-style-type: none"> AIA/LA Urban Design Committee, 6:30p.m. 	8	<ul style="list-style-type: none"> Wright Weekend, West Hollywood Lectures and Booksignings.
	<ul style="list-style-type: none"> "Viva Las Vegas" 	<ul style="list-style-type: none"> AIA/LA Gov't Relations, 7:30p.m. AIA/LA Design Committee, 6:30p.m. AIA/LA Associates Committee 	<ul style="list-style-type: none"> L.A. Architect Board, 7:30a.m. "An Odyssey", by Julius Shulman 	<ul style="list-style-type: none"> AIA/LA Codes Committee, 5:00p.m. Masters of Modern Architecture, LACMA, 8:00pm 	15	<ul style="list-style-type: none"> Cruisin' LA Tour
	<ul style="list-style-type: none"> AIA/LA NOMA, 5:00p.m. 		<ul style="list-style-type: none"> AIA/LA Executive Committee Con., 5:30p.m. 	<ul style="list-style-type: none"> AIA/LA Health Committee, 3:30p.m. AIA/LA Pursuing International Work, 3:30p.m. 	<ul style="list-style-type: none"> "A Constructed View: The Architectural Photography of Julius Shulman" 	23/24

For more info about non-AIA events and exhibits, check opposite page

Eco-Expo, WestWeek 94, CWED Conference, and lots of

Coming Up

"Edges: Succeeding Through Change, Los Angeles", 126th AIA National Convention & Design Exposition (LA94.) Contact LA94 hotline 202/626 7395.

"The Professional Process of Managing Development, Design and Construction," a nine-session UCLA Extension Course for architects, landscape architects and planners. Tuesdays, April 19-June 14, 7-10p.m., Room 2142 Life Sciences, UCLA. \$275.

ECO-EXPO Green Business Conference and Trade Show

April 7-8 Keynote speaker: Carole Brauner L.A. Convention Seminar: Green Team and the 21st Century House, keynote speaker Hazel O'Leary, sponsored by ADPSR, April 8 Inf., call 310 837-5552

WestWeek 94

WestWeek 94—"Interactive Relationships: Architecture, Interiors and Imagination," March 23, 24, 25, 1994. Newly scheduled events include "Visiting NAFTA," that will address the business implications of lifting trade barriers, and "Mechanical Brides: Women and Machines from Home to Office, an exhibit originated from New York's Cooper Hewitt Museum.

"Designing for Sustainable Communities"

A 3 Day Symposium, April 7-10, 1994, Santa Barbara, California. Featuring speakers Susan Maxman, Peter Calthorpe, Kirsten Childs, Pliny Fisk, William McDonough, Robert Berkebile, Judy Corbett, John Picard. Contact Jerry Sturmer, Symposium Coordinator, 955 Garcia Road, Santa Barbara, CA 93103, phone/fax (805) 966-1813 for more information.

Cal-Earth: Earth and Ceramic Architecture Workshop, March 26-27 and April 9. Inf: Call/Fax (619) 244-0614.

Tours and Lectures

Parkinson Field Associates A talk collected by Bob Tracy/Scott Field March 14 at USC Bovard Auditorium. Inf. 213/624 6244.

Esther McCoy Lecture Series: **"RM Schindler: Composition & Construction"**, by Judith Sheine, SAH/SC, March 3, Santa Barbara Art Museum, 1130 State St. Adm. \$12.50 at the door, \$10 in advance. Inf. SB Art Museum 805 963 4364 x339.

Art Center & Friends of The Gamble House: **"Harwell Hamilton Harris"**, by Lisa Germany, author. SAH/SC, March 11, Ahmanson Auditorium, Art Center College of Design, 1700 Lida St, Pasadena. Adm. is \$12.50 at the door, \$10 in advance. Inf. 213/243 5169.

Harwell Hamilton Harris Bus Tour SAH/SC: a tour with lunch from Los Angeles to Sierra Madre on Sunday 13 March, 9.00am to 5.00pm. Fee \$50. Inf. 213 243 5169.

Esther McCoy Lecture Series: **"Piranesi as Architect & Designer"** by John Wilton-Ely. March 27, Mark Taper Auditorium, Central Library, 5th and Flower. Adm. is \$12.50 at the door, \$10 in advance. Inf. 213/243 5169.

Wright Weekend, West Hollywood - Lectures and Booksignings. SAH/SC: speakers: Pedro Guerrero, Bruce Brooks Pfeiffer & Eric Lloyd Wright from 2.00-5.00pm, April 9, Center Green Auditorium, PDC, 8687 Melrose, West Hollywood. Adm. \$15. Inf. 213 243 5169.

"Wright Weekend" Malibu - Arch Oboler Property Tour. Cosponsored by SAH/SC and organized by Taliesin Fellows, Eric Lloyd Wright and members of Taliesin Fellows will lead the tour April 10. Fee \$45. Inf. Taliesin Fellows 310/477 5917.

Cruisin' LA Tour Cosponsored by SAH/SC and organized by LA Conservancy's Modern Committee, car tour of postwar architecture. 17 April. Fee \$20 per carload in advance, \$25 day of tour.

"Viva Las Vegas" - By Alan Hess, Jeff Chusid and Jeff Samudio. Organized by SAH/SC and Freeman House/USC. April 11, adm. \$12.50 at the door, \$10 in advance. Inf. 213/243-5169.

Esther McCoy Lecture Series: **"A Constructed View: The Architectural Photography of Julius Shulman"**, by Joseph Rosa with Julius Shulman. Organized by SAH/SC, 22 April, 2.00pm, location TBA. Inf. 213/243 5169. Adm. \$12.50 at the door, \$10 in advance.

Morgan Walls & Clements Tour, led by Diane Williams, preservation officer, SAH/SC. May 7, Fee \$50. Inf. 213 243 5169.

Esther McCoy Lecture Series: **"All the World's A Fair"**, by Robert Rydell. Organized by SAH/SC, May 14, 2.00pm, Mark Taper Auditorium, Central Library, 5th and Flower. Adm. \$12.50 at the door, \$10 in advance. Inf. 213/243 5169.

5th Annual Bungalow Heaven Home Tour Sunday, April 24, 10am-4pm, eight historic craftsman era homes. Sponsored by The Bungalow Heaven Neighborhood Association. Adm. \$10 per person, advanced tickets are \$8 each, BHNA members, \$5 each. Inf. 818.585 2172.

Sci-Arc (All lectures are free and open to the public. Location: Main Space of Sci-Arc, 5454 Beethoven St.):

Eric Moss will discuss his most recent designs, March 16. An exhibition will also

run March 16-April 8, Sci-Arc. Inf. 310/574 1123.

Margaret Morton, known for documenting the structures and spaces created by homeless people, will present her work March 23.

Karl Chu, engaged in the research and development of the architecture of the future, will present works March 30.

USC All lectures are free and open to the public. For information please call USC Architecture, 213/740-2097.

"Synthesis of the Antipodal", John Clagett, architect, Oakland, California lectures March 9, 6.30 pm, Hall 101 Auditorium, USC Architecture.

Scott Field, Parkinson Field Associates & Robert Tracy, University of Nevada Monday, March 14, 6.30pm, Bovard Auditorium, USC.

"Public Acts: Projects Initiated by Private Clients for Public Use", Scott Johnson, Design Partner, Johnson Fain and Pereira: March 23, 6.30pm, Harris Hall 101 Auditorium, USC.

"Design and influence of the American Hot Rod", Boyd Coddington, designer and CEO, The Coddington Companies, April 6, 6.30 pm in the Harris Hall 101 Auditorium, USC.

"An Odyssey", by Julius Shulman, Photographer. 6.30 pm, April 13 in the Harris Hall Auditorium, USC.

Conferences/EXPOs

California Women in Environmental Design Conference—"Leadership Through Design: Transforming Public Values", a three-day program including professional development, leadership through design and through political action, March 18-20 at ANA Hotel, 50 Third Street, San Francisco, CA 94103. Inf. 800/963 CWED or 415/599 5869.

Sustainable Building. The Construction Specifications Institute/LA is sponsoring a conference on sustainable building at the L.A. 30th Annual CSI Nite '94, The Pasadena Conference and Convention Center, 300 Green Street, Pasadena, CA on May 25, 1994.

Events

Parkinson Centennial. Parkinson Field Associates hosts a reception to celebrate Los Angeles' Parkinson Legacy, March 19, Los Angeles Theater Center, 514 S. Spring Street. Inf. 213/624 6244.

Modern Times. Sale of vintage modern design, Glendale Civic Auditorium, March 19 and 20, 11.00am to 6.00pm and 11.00am and 4.00pm respectively at Glendale Civic Auditorium, 140 North Verdugo Rd, Glendale, California. Inf. Tauni 310/455 2894. Adm. \$5.00; children under 12, \$1.00.

Art Center's Commencement Ceremonies. April 23, 10.00am, Sculpture Garden. Inf. 818/396 2337.

The First Annual USC School of Fine Arts Benefit Reception

The University of Southern California's School of Fine Arts will honor architect Frank O. Gehry for his "visual contributions to the urban landscape and his efforts to revitalize Los Angeles", March 6, 2.00pm to 5.00pm, at Stanley and Elyse Grinstein's home, 441 N. Rockingham Ave, Brentwood. Reservations, 213/ 740 6266.

The Sixth Annual Caliber Awards, IBD/SC Black-tie dinner and awards ceremony at the Century Plaza Hotel, Century City, CA March 22 from 6.30pm to 10.00pm. Tickets and inf., contact Paula J. Clark at 310/320 6400, ext 510.

Best of WestWeek Awards. Excellence in showroom and window display design. PDC, Center Green Theater, March 23 at 5.30pm to 6.00pm.

LALive! Fun, food and all types of "interactive relationships" will welcome WestWeek 94 and benefit the Design Industries Foundation for AIDS (DIFFA). For tickets, call 310/657 0800. PDC Plaza from 7.00pm to 10.00pm, March 23.

Showroom Receptions. PDC, Centers Blue and Green, March 24, 5.00-7.00pm.

Special Hospitality Suites

AIA/LA will present information on the 1993 Design Award winners and the Interior Architecture Student Competition Winners, as well as a toast to the 100th anniversary of the chapter. PDC, Special Hospitality Suites, March 24.

Council of Federal Interior Designers International Facility Management Association (IFMA).

Architecture and Design Students.

Rizzoli Bookstore.

Courses/Seminars

AutoCAD Training Seminars

Victor Valley College, Victorville, CA is offering a series of AutoCAD training seminars of particular interest to architects, civil engineers, surveyors, instructors and other people in the field of drafting. Inf. 619/245-4271 ext 210.

Exhibitions

"Love in the Ruins: Art and the Inspiration of LA" A multimedia exhibition exploring the impact of life in Los Angeles on the work of 23 artists. Long Beach Museum of Art, March 4-May 22, 2300 East Ocean Boulevard, Long Beach, Wednesday-Sunday, 10.00am -5.00pm, Friday evenings until 8.00pm. Inf. Debra King 310/439 2119.

Parkinson Field Associates. Parkinson Field Associates presents the following drawing displays: "The Parkinson Legacy for Education" at USC Watt Hall, March 14-26; Security National Bank Drawings at Reception on March 19; "The Parkinson Legacy 100 years of Los Angeles Architecture" (during AIA National Convention), sponsored by AFLA. Inf. 213/624 6244.

Vienna Housing: Trends and Prototypes. Drawings, photos and models of affordable housing projects in Vienna by 11 architects, curated by Silja Tillner. UCLA GSAUP, through March 18, Perloff Hall Gallery, room 1220. Inf. 310 825 6335 or 310 825 3791.

"Meet the Muralists" SPARC (Social and Public Art Resource Center) celebration of ten murals and the beginning of eight more this year as part of its six year old program. March 4, 6.00-9.00pm. 10.00am to 5.00pm, every 1st and 3rd Saturday, starting March 5: 12 noon-4.00pm at SPARC, 685 Venice Blvd, Venice CA 90291. Inf. 310/822 9560.

Art Center's Student Exhibit. Recent work from Art Center's nine departments: Advertising, Environmental Design, Film, Fine Art, Graphic Design and Packaging, Illustration, Photography, Product Design

and Transportation Design. Through April 15, Student Gallery hours 8.30am-10.00pm, Monday Thursday, and 8.30am-4.30pm, Friday and Saturday. Inf. 818/396 2244.

Art Center's Graduate Student Exhibits. Through the spring '94 term, Master of Fine Art Gallery. MFA through April 23, 9.00am-5.00pm Friday and Saturday. Inf. 818/396 2249.

Celebrating 100 Years of the Parkinson Firm in Los Angeles, Helen Lindhurst Architecture gallery, second floor of Watt Hall, March 14-March 25. Weekdays, 10 to 6; Saturday 12-5. Inf. 213/740-2097.

Los Angeles Movie Palaces AMPAS presents a photographic exhibition of twelve downtown Los Angeles movie palaces. Grand Lobby. The exhibition is free and open to the public, through April 3. Viewing hours Tuesday-Friday, 10am-5 pm, weekends noon-6 pm. Inf. 310/278-5673.

WestWeek 94

"Material Beginnings: Illusion, Inspiration and Realization" Textile exhibit. Sponsor: DFA. PDC, March 23-25 at Center Green, Floor 7, Suite G780.

"Rhythm and Line" PDC, March 23-25 at Center Blue Rotunda, Floor 1.

The DIFFA Collection, DIFFA/Los Angeles, Neiman Marcus, Levis/Strauss. PDC, March 23-25, Center blue, Floor 2, Suite B139.

Symposia

WestWeek 94: PDC, Center Green Theater, Floor 2.

"If It Ain't Broke, Break It" In honor of IBD's 25th anniversary. PDC, March 23, 9.00-10.00 am, "Design in America: Establishing a Political Precedent" March 23.

"The Container as the Commercial" March 23, 2.00-3.00pm.

"Say It With Cloth" March 23, 4.00-5.00pm.

Facility Management Day March 24 8.00am-7.00pm.

"Organizational Effectiveness in the Physical Environment - New Opportunities" March 24, 9.30am - 10.30pm.

"Healthcase and Hospitality: Crossover Methods and Meanings" March 24 11.00am-12.30pm.

"Virtual Reality: From Idea to Interior" March 24 2.00-3.30pm.

"Architects House Themselves: Breaking New Ground" March 24 4.00-5.30pm.

"Navigating the 90s: It's a Small World!" 9.30-10.30am.

"Legends in Color - Canovas and Larsen" March 24 11.00am-12.30pm.

Student Conferences on Design:

"The Interior Design Profession: Where Do You Fit In?" March 25, 1.00-2.00pm.

"The Fine Line: Where Architecture and Interior Design Meet" March 25, 2.00-3.00pm.

"New Directions in Design and Practice" (AIA/Los Angeles). 3.00-4.00pm.

"How to Land an Entry-Level Position" 4.00-5.00pm.

Book Review

Books reviewed by Michael Webb and Eric Chavkin

ernists, traffic engineers, and orthodox urban planners. It elevates the virtues of the traditional small town, idealizing its porches, picket fences, and tight-knit street plan. The irony, which Scully identifies in his perceptive essay, is that these new-old communities have been developed for the middle-class or affluent, and have yet to be adapted as a model for mass housing. There's a contradiction in this book between the cozy images of semi-rural life and urban beautification, and the overwhelming scale of urban decay and suburban despoilation. It would be nice to think that we were looking at the beginnings of a solution, but this reader remains unconvinced.

The Thames & Hudson Encyclopedia of 20th Century Design and Designers. (Guy Julier. \$12.95 pb)

Another example of how to scale-down without losing the essence of the subject. An admirable companion to *Industrial Design* and to the historical *Penguin Dictionary of Design and Designers*, it covers the latest trends and individuals, and is full of useful illustrations.

International Interior Design 4 (Lucy Bullivant. New York: Abbeville Press. \$65 hc)

Sumptuous source book for architects and designers, covering the best recent non-residential interiors worldwide. It reviews 74 unusually sophisticated projects which generally avoid the worst excesses of current fashion. A few—the restored Guggenheim, the Paramount Hotel, Stanstead Airport—are familiar; most are not.

MICHAEL WEBB

Technical Books

Masonry and Steel Detailing Handbook (Walter Laska, published by The Aberdeen Group, 1993, pbk handbook, \$50.00)

It was a pleasure to review a detailing book that was so clearly written and also fills a needed void, that is, of how masonry should be detailed in conjunction with structural steel. The first three chapters discuss detailing guidelines for masonry with steel: differential movement, connectors and anchors, and compensating for dimensional variations. The remainder of the book details 60 common masonry with steel conditions depicted in plan, section

and isometric views, all with excellent commentary, and a thoughtful bibliography. The ACAD details are available separately on disc. The author served eight years as the staff architect for the Masonry Advisory Council and is now president and senior consultant of Masonry Technologies. Available thru Masonry Technologies Inc. (708)-852-9122. Highly Recommended.

Light Gage Structural Steel Framing System Design Handbook (Light Gage Structural Institute, pbk handbook, \$5.00. Order directly from publisher: Light Gage Structural Institute, PO Box 866301, Plano TX 75086, Tel: (214) 618 6301/Fax: (214) 618 7285.

Industry compiled engineering tables of section properties and loads for light gage cold-rolled structural steel cee's, zee's and generic eave struts. Some sample calc's. Sparse commentary compromises the usefulness to architects. No recommendation.

International Interiors: Showrooms by John Beckman, 1993, 201 pages, cloth, \$40.00

Showrooms: empty rooms full of things. An idealized designer planet to stare at; blink once though and it's gone. This, in essence, is the book: some beautiful photography with empty space. But despite the nonsensical categories and an irrelevant introduction by Thom Mayne, *SHOWROOMS* does cast an impressive collection of recent design. In short, a trite photostory survey of world-ranging interiors for pictorial reference only. No recommendation.

Designing With Light: Residential Interiors by Wanda Jankowski, PCB International 1991, 240 pages, cloth, \$60.00

An awful hodgepodge of residential lighting culled from who knows where. Chapters include Starting from Scratch-New Homes, Remodeling and Renovating, One Room Wonders, New Products, and Designers on Design. Wanda Jankowski is the Editor-in-Chief of *Architectural Lighting* magazine and has more knowledge than is demonstrated here. Not for architects and not recommended.

Software For Architects: The

Guide to Computer Applications for the Architecture Profession (Karen M. Kensek and Douglas E. Noble, AIA, Ph.D.; The Center for Architectural Technology-Los Angeles, pbk, \$49.95)

A gargantuan but naive attempt to create a CAD software database. The published results are from a questionnaire sent to hundreds of CAD software developers. Although less expensive than a subscription to *SOFTaWAREness* it is not as comprehensive, complete or up to date. Descriptions of software are obviously taken from presskits or product brochures. Not Recommended.

New ADA Books

On April 1, 1994, new regulations on accessibility from the Division of State Architect (DSA) will take effect. These updated state regulations now reflect the Federal government Americans with Disabilities Act (ADA) standards, and include provisions on new construction and alterations. These new regulations have already been published by ICBO as a supplement to the CA Building Code as of October 1, 1993. A flood of ADA related literature to be reviewed has since poured into L.A. Architect.

The Cal ACS Accessibility Standards Interpretive Manual (W. Judson Boies, published by CalACS 1994, \$33.00. Order directly from CalACS, 2443 Fair Oaks Blvd. #171, Sacramento CA 95825, or call 916-455-6233.)

For 12 years the author served as Chief of the Access Compliance Section at the Office of the State Architect, then founded The California Access Compliance Source. A well designed manual with clear diagrams and interpretive commentary expand upon Title 24 accessibility requirements. This revised manual is Highly recommended.

Design For Dignity, Accessible Environments for people with Disabilities (William L. Lebovich, pub. by Wiley 1993, 252 pp, cloth \$49.95)

Case studies approach of accessible design emphasizing larger public buildings. Excellent photo-docu-

mentation of individual cases with a rather succinct text. I would have liked the plans to illustrate accessibility in more detail. Well written and recommended.

Building For A Lifetime, The design and construction of fully accessible homes, (Margaret Wylde et al., pub. by Taunton Press 1994, 296 pp, cloth \$44.95)

A nuts and bolts guide to building, remodeling and retrofitting for the disabled. The emphasis is on residential, both planning and construction with details, plans and resources. Recommended.

ADA Product Guide (edited by A. Michie Shaw, published by the Door and Hardware Institute 1992, 45 pages, pbk guide, \$37.50)

A short and pricy annotated index to ADA complying door and hardware sources, listed by company, product and trademark. A typical company listing gives address, company officers and a short product summary. Looks accurate. Order directly from publisher. DHI International Centre, 14170 Newbrook Drive, Chantilly VA 22021-2223, ph. 703-222-2010 fax 703-222-2410. No Recommendation.

Practicing Universal Design; An Interpretation of the ADA (Wm. L. Wilkoff, FASID and Laura W. Abed, pub. by VNR 1994, 210 pp pbk \$29.95)

A mediocre guide best left for interior designers to ramble thru its text. On a positive note, the remaining bulk of text is a reproduction of official ADA Accessibility Guidelines. No recommendation.

ERIC CHAVKIN

The Films of Charles & Ray Eames: Volume 4 (Santa Monica: Pyramid Home Video)

If you want to stretch your mind and delight your eye, add this latest cassette to the three Eames selections you should already have on your shelf. It may be the best yet. Included here are *Design Q & A*; a sharp, funny exchange between a taciturn Charles and a bemused French inquisitor, and *Goods* - in which commonplace objects are infused with magic. A quintet of IBM Mathematics Peep Shows makes you wish you could learn that subject from scratch. Copernicus is a loving tribute to the wonders of science and the beauty of antique instruments. Other entries explain the workings of a polaroid camera and the creation of the Eames's fibreglass chairs. Charles described his films as tools - but what tools!

In Brief

Bauhaus, Dessau: Walter Gropius (Dennis Sharp. London: Phaidon, distributed by Chronicle Books. \$29.95 pb)

Another exemplary large-format paperback in a series, *Architecture in Detail*, showing a modern classic as it looked in the '20s and today.

INTERFORM

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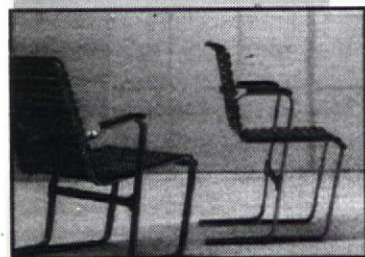
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Products



Technical and style



Peter Lloyd surveys some fine furniture, on show at WestWeek 94.

Cadsana at Contract Place

Cadsana is one of the contract furnishing companies represented in the PDC's new Contract Place display area. Owned and run by the PDC, Contract Place is the first of a series of shared spaces that the PDC is introducing. To follow soon are Interior Place, Home Builders Place, Information Place and The Future is Now.

Contract Place currently shows the products of nineteen companies.

Cadsana has pieces by Vico Magistretti, George Nelson, LA local Don Chadwick, and a number of others—including Marcel Breuer (left). Only one original of the Breuer chair shown here was made and that is now on display at the Museum of Modern Art in New York. Copies of the chair are available from Cadsana at Contract Place, Suite G492 in the PDC. Contact Barbara Ruggerio on (310) 652 6142 or fax (310) 652 3533.

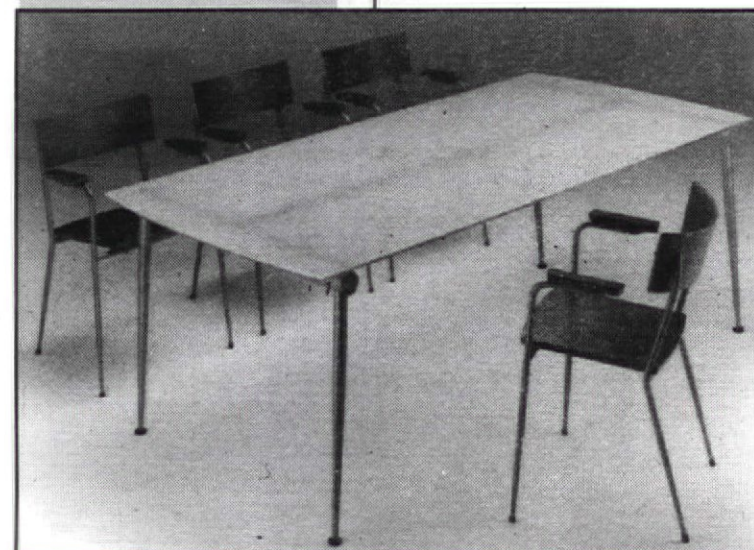
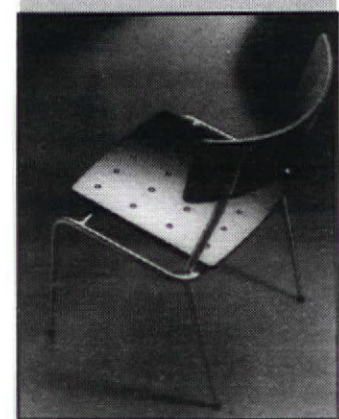
Design Finland

Design Finland is a relative newcomer to the PDC. Textiles, paintings and glass work are on show in addition to furniture and, through its connections with the Finnish government, Design Finland hopes to introduce a new generation of Finnish designers and artists to Southern California.

The "Arena" system (left, and below) was designed by Pasi Pankalainen while he was still at college. Chairs feature stained birch seats, and the etched glass table is available in a number of different finishes of steel frame.

"Bird" is a collection of tables and chairs by Yrjo Wiherheimo - one of Finland's most respected designers - and Pekka Kojo.

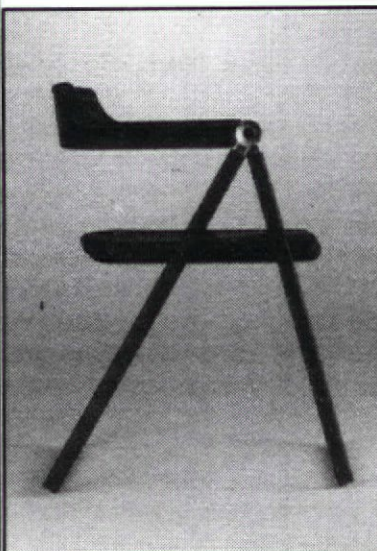
Design Finland is at Suite G197 of the PDC. Tel. (310) 659 2075/ Fax (310) 659 1290.



Dakota Jackson at Randolph and Hein

Dakota Jackson's furniture is available through the newly opened Randolph and Hein showroom on the seventh floor of the Green Building. As well as the already classic Ke-zu Club chair, Randolph and Hein will show the equally striking Ke-zu Open Arm Chair (above, left). The lavish Wonder range will soon be contrasted by the spartanly elegant Library chair (above, right), scheduled to go into production soon.

Mr Jackson spoke at an ASID event that preceded the grand opening of Randolph and Hein and showed himself to be as sophisticated and polished a raconteur as he is a designer. Among the many epigrams that he coined, one was particularly memorable: "Behind every big man," he observed, "is a big behind". Randolph and Hein, Suite G790, Tel. (310) 855 1222/Fax (310) 652 3088



The Essence Chair

This precise and functional chair, aptly named Essence (above), is produced by Cramer seating. Constructed of tubular steel and injection-molded urethane, it is available with or without a writing tablet. It is available through Rodenbeck & Associates, Suite B368. Tel.(310) 659 1051/Fax. (310) 659 3679

American Seating

American Seating has produced a versatile and functional cabinet system, designed specifically for health care applications, but with potential for other situations. Cabinets are constructed of 18-gauge steel and feature over 300 drawer, shelf and door configurations.

Illustrated is the Beverly Surgery Center in Beverly Hills, designed by Dennis Hague and Associates, LA. Ste. B219, Tel (310) 652 6531/Fax, (310) 657 4653

PETER LLOYD

Paul R. Williams, Architect: a Legacy of Style (Karen E. Hudson. Introduction by David Gebhard. New York: Rizzoli, distributed by St Martin's Press. \$50hc)

In his 50-year career, Paul Williams completed over 500 houses, commercial and public buildings, mostly in LA. His career seldom flagged, even in the Depression. His clients included magnates and movie stars, and few architects have given such lasting pleasure. Not bad for a man who was orphaned at four and told by his instructor at polytechnic school, "whoever heard of a Negro becoming an architect?" Williams studied diligently, apprenticed to leading firms, and launched his practice with a house that would, today, cost a million dollars - a parting gift from his last employer. He was quickly recognized as a master of style and detail, and went on to become the first black member and Fellow of the AIA. This affectionate tribute by his grand-daughter is frustratingly short on text, but includes captioned pictures of Williams' best buildings. It is extraordinary to see the facility with which he switches, sometimes in the same year, from Tudor to moderne, sharp-edged modern to fashionable colonial revival. Today, he would be criticized for his eclecticism—but how many architects will ever get to build so much high-quality work and leave such a legacy of good will?

Gwathmey Siegel: Buildings & Projects 1982-92. (Introduction by Peter Eisenman. New York: Rizzoli, distributed by St Martin's Press; \$60 hc, \$35 pb)

Of the five New York "Whites", Charles Gwathmey has pursued (jointly with partner Robert Siegel) the most pragmatic course, eschewing the headline-grabbing antics of Peter Eisenman and Michael Graves, Richard Meier's austere white geometry, and the mystification of John Hedjuck. There is a solid, sober professionalism, which respects its neighbors and is unlikely to go out of fashion, in the institutional, commercial, and residential work shown here. Standouts include the Guggenheim Museum addition, which accommodates Wright's vision without slobbering over it; a no-nonsense warehouse conver-

sion for the American Museum of the Moving Image in Queens, crisp corporate towers, grand modern houses, and his own exquisitely refined Manhattan apartment. Even the Disney buildings are restrained. The book is a match for its subject, but the subtle virtues of Gwathmey Siegel's work need to be experienced first hand.

Centerbrook: Reinventing American Architecture (Michael J. Crosbie. Rockport Publishers, distributed by AIA Press. \$50 hc)

In his foreword, James D. Watson—who co-discovered DNA and hired Centerbrook to build his Cold Spring Harbor Laboratories - remarks, "good architecture is much like science at its best - great fun, but sometimes scary." There's nothing scary about the work of Centerbrook, which Charles Moore founded in 1970 with some of his favorite students from Yale. Quirky would be the word to describe their converted riverside factory in Essex, a picture-perfect Connecticut village - and much of what the five partners have built. Moore's spirit of play and craft still animates the firm. One partner comments that clients feel they are on vacation when they come to call. But the institutional and residential projects, mostly in New England and mainly historicist, have more substance and complexity than one might suspect from first impressions. Each of the partners is design director on his own projects, but each shares common ground with his colleagues. Would that architecture could always be as hedonistic and sensitive as it is here.

The New Urbanism: Toward an Architecture of Community. (Edited by Peter Katz; afterword by Vincent Scully. New York: McGraw-Hill. \$49.95 hc)

A useful overview of a topic that several contributors have covered in books of their own. It brings together brief essays by Peter Calthorpe, Andres Duany and Elizabeth Plater-Zyberk, Elizabeth Moule and Stefanos Polyzoides, and Todd W. Bressi, and succinct surveys of 24 projects - from Seaside to downtown LA. The New Urbanism represents a return to time-tested forms and patterns, and a rejection of suburbia and the tabula rasa approach of the mod-

and a futuristic place, all at Andrew Wolf's PDC

standing of Los Angeles with making the PDC a site to behold. Also, finding a purpose for the courtyard that goes far beyond what we had used in the past.

L.A.A.: Is there an audience beyond the design trade to which you would directly like to appeal?

AW: Yes, primarily through "enhancers" — shows placed alongside the trade — aiming to motivate end-consumers to create purposeful environments for themselves. Our stance is: You don't know what you need until someone shows you the way.

The PDC also found that there were many different constituencies who would like to be part of it but they were not showroom-oriented. For example, a flower show is a perfect event for a design center, but it would not be a full time permanent show. It is these kind of shows on which we would like to focus.

L.A.A.: What plans do you have for the red building addition?

AW: We hope to go ahead with our plans to construct the red building. It is our vision that this addition will compound our mission for the PDC. We're not referring particularly to showroom use but possibly to residential space for designers.

L.A.A.: What other new features can we expect to see at the PDC?

AW: We hope today to have signed a deal with a new restaurant that will cater for all of the events. Moving into the previously occupied restaurant "Melrose" with a working title "Bistro Neon," the mid-priced 2,500 seat restaurant opens at WestWeek '94 emphasizing neon lighting as the decorative element. It'll be a place to be after work. There will also be a retail component offering deli-style services featuring take-home food from its charcuterie.

Plans are also in hand for an international cooking school with an emphasis on Pacific regional cuisine.

L.A.A.: How can designers directly benefit from the PDC?

AW: Space is available for designers to rent office space with support services such as photocopying facilities and meeting rooms. The PDC aims to draw on these (sole-practitioner) designers by offering the support services alongside an existing trade community.

Further, to compound who we are, we want to present trends in the design so that designer professionals may equip themselves with this knowledge in order to specify new products and services for their clients. We want the PDC to be a resource center for this kind of information.

L.A.A.: WestWeek '94's theme is "interactive relationships." What future plan does the PDC have to support this theme?

AW: What needs to be done now is to harness our telecommunications and open 'virtual rooms'/viewing rooms where in different cities designers can interl.a.a.ce with our showrooms. It is an opportunity to bring the PDC to a wider global audience.

L.A.A.: On which establishment do you model the PDC?

AW: I am not aware of a gallery community here in Los Angeles. This is something I'd like to encourage through the PDC. I would like the model to be the Vienna Workshop whereby we are all integrated in terms of how we see what we are doing with each other.

L.A.A.: Does the PDC sell itself to tourists?

AW: We haven't had an awareness of needing to do that but I would love them to have a piece of the PDC go home with them, especially for kids. I am keen to promote the PDC to

the younger generation so that when they grow up, they will consider the PDC as part of their heritage. We brought them here through tourist guidebooks, but we really haven't done our part in terms of entering the Los Angeles culture which is dependent upon visual excitement and 'infotainment.' I want that L.A. energy to be in here. Look around at the beautiful signage, but the 90s will require a more contemporary medium such as electronic billboards to promote our showrooms.

L.A.A.: How will you avoid the shortfalls the PDC has experienced in the past?

AW: What is key to the success of the PDC is not to remain narrow-focused, but to become an entrepreneurial creature. Traditionally, design centers have often focused from a real estate point of view. Because of the recession, there is victimization amongst designers, but by creating a special environment through the PDC, we can support them. We would like to foster greater collaboration between us and the business community in Los Angeles.

INTERVIEW BY CORALIE LANGSTON-JONES AND FRANCES ANDERTON.

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Big Plans for PDC

A cooking school, a tent comp,

A Cultural Temblor at the Pacific Design Center?

L.A. Architect met newly appointed Pacific Design Center President Andrew Wolf and found an optimist with big plans for the PDC's future.

Above: Andrew Wolf, new President of the PDC. Photo by Christopher Dow.

Schools, shops, galleries or museums usually come to mind when one thinks of institutions supporting art and design yet a newcomer to this list are 'design centers.' A uniquely late twentieth century phenomenon, they are but the latest movement in cultural evolution; often an outlet for the greatest hits in commercial art forms, discussion fora and opportunities for networking.

Design centers either side of the Atlantic are in many ways reflective of their respective national cultures. In Europe quality of life and material things have become more meaningful. With greater exposure to design principles, design centers in Europe (such as the Design Center and the Design Museum, London, which showcase, assess, and promote new design to the design community and public) have existed primarily to develop, extend and satisfy the awareness of, increasingly sophisticated consumer palettes. During the 80s, at a time when marketers took the notion seriously and engaged it as a marketing tool, consumers thought they wanted 'design' in all its manifestations. Consequently, design centers emerged to satisfy and validate consumer design aspirations, neatly mapping the changes of decade.

This side of the Atlantic, consumers have been less generally aware of 'design' as a cultural or lifestyle factor. As a result, without a sophisticated consumer base, the Pacific Design Center attempts to bring purposeful environments to our homes and offices by selling not to end-users, but to the design trade. The Center brings 'quality' to the lives of consumers through a third-party — the design professional. Essentially, however, as a design center, its challenge is to reach consumers to show them the strengths and benefits of working with professional interior designers and design center showrooms to achieve these aims.

The PDC is about marketing programs revolved around identifying and encouraging new market potential for its furnishing showrooms (tenants), designers — who purchase furnishings for their projects — and corporate and residential end-users who hire designers, all wrapped up in a Cesar Pelli. What's the PDC up to these days? Since the Center opened its doors to the design world in 1975, onlookers have witnessed its checkered history throughout the 80s and now the 90s.

With companies in the 90s shifting gear against a restless economic landscape, the PDC has been forging ahead with exciting plans for investments in its own future despite what skeptics retort as a slender basis for a real estate venture. Art advocate and attorney Andrew Ian Wolf has recently been named PDC's President. Wolf, who has most recently been associated with the Gallery at HERE, a component of a not-for-profit SoHo arts center in New York City, brings to the PDC extensive legal, marketing and governmental consulting experience, and a vision for its future.

In the run up to the millennium, what ought the PDC be? Critics have charged Wolf as an optimist and a visionary. Vision is exactly what the Center needs: "I think we all know who we are. It's just that we've sat back and not pushed forward on the cutting edge," says Wolf in response to a question posed this interview concerning the PDC's future.

CORALIE LANGSTON-JONES

L.A.A.: What are the goals of the PDC?

AW: The PDC has to be an intellectual center about excellence in terms of what is happening in the country concerning design but at the same time help consumers understand what they are purchasing is really a piece of art with considered specifications. Essentially, the PDC is a major resource center from which designers benefit.

L.A.A.: As a Pacific Design Center, what is your relationship with other Pacific rim countries?

AW: Imports, exports and competition. To encourage this flow of trade, we are launching, after WestWeek '94, an architectural competition for a 17,000 sq ft 'tent' to showcase monthly regional trade shows from other countries. It will not compete with the Convention Center as this 'tent' will be a much smaller space. The competition will be formerly announced May 1994. Later, there will be a final exhibition of the models submitted. The competition will be open to both practicing architects and architectural schools in Los Angeles.

L.A.A.: What are your visions for the PDC?

AW: The PDC thought a long time about an orientation approach to the design world and to the design center. In a portion of the building we hope to introduce a multi-faceted approach to consumer and professional awareness about new trends in design. From our own marketing surveys we recognize that we have not reached a large percentage of Angelenos who can afford the experience of working with a designer but who do not understand what exactly the Center offers. The architecture/design community understands us but a new generation has to be brought along to appreciate the PDC. Consequently, we are looking at developing the "contract place." This is a place where one learns what contract developments are. (In turn, it helps our tenants and related audiences improve their sales.) We are expanding this concept by creating other environments such as "home place," "work place," "interior place," "contract place" and "futuristic place" (young designers under 40 etc.) So when visiting groups and individuals come, they can learn what's new in building materials, kitchens, hardware and so on. The Center should be an expression of your home or office, so hopefully these facilities will open summer '94 and will be immediately accessible from ground level.

Further, with the addition of the new freestanding 'tent' and hopefully the 'red' building, we want to elevate the PDC as an icon for 20th century architecture. The Center is more than real estate driven, it's also placed in the category of museums. It's a very exciting project. The 'tent' will offer tremendous opportunities for community participation — a possible venue for the next Grammy Awards?...

The significance of this 'tent' is to combine an under

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"Networking is the only reason I am still in business."

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"Frequent, informational mailings are one of the most important thing we do. It's very important for people out there to know we are here, we are doing well, we aren't going to close our doors."

"It's still an old boys' network. Old connections are important."

"Marketing is a waste of time."

Marketing

Marketing consultant Barbara Pressman recently carried out a survey of architects' approaches to marketing their practices. Her survey has revealed that marketing among architects is piecemeal in approach. Read on for her results.

From a sample of more than 30 firms ranging from large to small, it was clear that with exception of large firms, the majority neither understand the value of planning in marketing, nor are familiar with all the elements of a healthy marketing program.

The Impact of the Recession

In view of recessionary downsizing by architectural firms across the board (small offices report decreases to 1/3 of former size, and medium and large offices report decreases to 3/5 of former size), 71% of all respondents report that they are marketing more now than before the recession. Principals are spending more of their time marketing whilst other staff members are being recruited into marketing roles. For example, RTKL now schedules marketing appointments for project managers when they travel out-of-state.

The impact of the recession seems to have manifest itself in several ways. Foremost, firms are less selective about projects they pursue. 68% of those surveyed said they are less selective in project size and fee, although a couple of those firms said they will not take a project without design objectives. 32% claim to be as selective as ever.

Seeking New Clients

With regard to new clients, while many traditional markets are stagnant, 48% said they are pursuing new markets in addition to those in which they are established; 35% of respondents said they are persevering with the area of work they are known for whilst 17% said they are concentrating most of their efforts on new markets.

Design On Spec?

Performing design services "on spec" is a popular ploy by clients to get a project underway in the current economic climate. About half the survey respondents were emphatic that they would not go along with this practice whereas the other half would do so under certain circumstances.

Repeat Clients

Whilst firms are continuing to seek new clients, the majority of work

is generated from repeat clients, who also account for referrals. This pattern of business is shared by 88% of respondents. Roger Brown, (FAIA) of Robbins & Brown, said, "Referrals get us our jobs - reputation is where your work comes from." 9% say the bulk of their work comes from word-of-mouth, with networking and successful RFPs accounting for the remaining few percent. In support of these factors, Jeffrey Daniels, AIA, of Jeffrey Daniels & Associates, reports that a combination of his reputation, repeat business and networking are the only reason he's still in business today.

Service and Quality

Considering the foregoing statistic, which is supported by the literature on the subject, it is surprising that only 22% identify the most important marketing activity as keeping clients happy by providing a good service. 33% believe that networking, contacting or meeting people are the most important activity. An additional 17% believe that a quality project brings in new clients.

Publicity is the main vehicle through which quality projects can be communicated. Charles Kanner, FAIA, president of Kanner Architects, says "The best thing an architect can do is produce a quality project and strangely enough it brings clients to you—that's why we spend so much time on submittals for publications and awards. A banker called and asked us to do a building after seeing an article in P/A on a commercial retail project!" Of the remaining 26%, equal numbers credit publicity, mailings, honesty, keeping your ear to the ground, and selective pursuit of clients as the most important marketing activity.

A Marketing Mix

In addition to providing excellent service to clients, a mix of marketing activities is important to gain name recognition, strengthen your firm's position in the marketplace, and broaden client base. In response to these objectives, respondents' marketing activities included gathering leads, keeping a database of clients and prospects, printing a brochure, engaging in cold calling, producing a regular mailings, participating in networking activities, public speaking, submitting articles to trade journals, entering work in award programs, responding to RFPs (Request for

Proposals) and advertising in trade journals. The statistics were:

- 69% gather leads
- 44% engage in cold calling
- 75% keep a database of clients and prospects
- 75% have a printed brochure
- 56% participate in networking activities
- 50% do public speaking
- 50% submit articles to trade journals
- 88% enter their work in award programs
- 88% respond to RFPs
- 13% advertise in trade journals
- 25% produce regular mailings

Of these initiatives, Deborah George, marketing director of The Nadel Partnership, said, "Three new commissions resulted from a recent, newsworthy, mass mailing." George defines newsworthy as information that is relevant to the state of the real estate market, as opposed to the writings on the success of the firm.

Alternative Approaches

Other firms demonstrated alternative approaches to marketing. Steve Ehrlich, FAIA, who never had to market before the recession, reported that after targeting prospects, the firm engages in a courting process of as much as a year or more, listening carefully to prospects' needs. Over the past three years, this marketing approach has paid off in three significant commissions from participating in several limited design competitions. Ehrlich says his winning schematic presentations were the synthesis of the results of attentive listening and the creative process.

Gayle Daniel, ARA, who specializes in religious architecture, has approached churches with the suggestion of a facility analysis and phased expansion master plan which has often resulted in the design work of the facility.

Phyllis Dubinsky Klein, marketing director of Ellerbe Becket, says the firm engages in a client audit towards the end of each project in which she and a chief architect not involved in the project meet with the client to go over a questionnaire concerning performance on the project. Says Klein, "We have found that the client audit opens communication, leading both to the clarification of issues and to positive feelings."

Widom Wein Cohen sent their

mailing list a series of seven, well-designed mail pieces (part of a new identity package) which they spaced out every six weeks, and followed with phone calls. Partner of the firm Adrian Cohen, (AIA) says the intention was not to secure a project. "The purpose of a mailing is to open doors," said Cohen. "I want to make sure that when I call somebody, even if they've never met me, they have heard of my firm. The general perception of our firm is that we're active, thriving, sophisticated; that we have strength; that we are somebody they should talk to."

Unplanned Marketing

One of the surprising aspects of this survey was the realization that although architects are, in essence, excellent planners, marketing is an area which they generally approach without serious planning. Of the firms surveyed, one 1/3 have a marketing plan and 1/5 have a marketing budget. Few have a real sense of what portion of billings goes towards marketing, and the only marketing activity whose effectiveness is measured is the RFP—1/6 of the firms track their hit rates. Only one firm keeps a record of how many calls they get after each mailing, while another quipped that his measure of the success of his marketing is that he is still in business, a sentiment probably held by the majority of firms.

Marketing Crucial

At this stage in the recession, it is conceivable from this survey that there is a widespread agreement about the crucial role of marketing. As marketing is not a short-term process, and results are not immediate but cumulative, firms will hopefully continue to be committed to marketing after the economy improves and the work picks up. But, it is essential to develop a marketing plan with measurable goals. Marketing planning need not be an epic process—it can be conducted intensively and efficiently, resulting in well-coordinated strategies for all markets the firm is pursuing, a budget, schedule, and list of goals and responsibilities to achieve these objectives. Engaging in the marketing planning process fosters the kind of commitment critical to the success of a marketing program.

BARBARA PRESSMAN IS MARKETING-CONSULTANT TO THE DESIGN PROFESSION

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Small Firms

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LIM CHANG & ASSOCIATES
DANIEL CHUDNOVSKY
MATLIN DVORETSKY
SHERMAN BALL
REGINA PIZZININI
FRANK ISRAEL
GAYLE DANIEL
ROBBINS BOWN
JEFF DANIELS
TED TANAKA

Medium Firms

WIDOM WEIN COHEN
JOHANNES VAN TILBURG & PARTNERS
KANNER ARCHITECTS
THE LANDAU PARTNERSHIP
JOHNSON FAIN PEREIRA
KEATING MANN JERNIGAN
ROTTET
STEVEN EHRLICH
O'LEARY TERASAWA
THE LUCKMAN PARTNERSHIP
MEYER & ALLEN
ALTOON & PORTER
THE LAMB ASSOCIATES

Large Firms

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NADEL PARTNERSHIP
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ELLERBE BECKET
GENSLER
MCCLELLAN CRUZ GAYLORD
RTKL
LEE BURKHART LIU

"I started with a sample of 10 small firms (1-10 people), 10 medium firms (11-35 people) and 5 large firms (more than 45 people), expanding that to more than 30 total firms to achieve some level of statistical acceptability. (My breakdown also includes considerations of firm size prior to the recession.) Although it is by no means a random sample—it is largely composed of well-known and established firms, and not all firms responded to all questions—some useful information can be gleaned from the survey." —B.P.

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Wiese Research Associates, October 1992.



Pershing Square

Michael Webb on the evolution

The terrace put the project over its \$14.5 million budget, and the clients felt that the divide was too abrupt. So the designers pulled the cafe back to an enclave on Olive Street, across from the Biltmore, moved the tower to the Hill Street side, and punched openings in these two buildings to link the mid-block crossings with an east-west walkway. A broad ramp and steps accommodate the shift of grade from north to south. A second yellow wedge, housing a bus ticket office and police sub station, was added to the north of the cafe. An aqueduct inspired by Luis Barragan extends from the tower, and the water fills and empties from the shallow pebbled basin every eight minutes. A stylized earthquake fault line extends from sidewalk to pool—one of several well-integrated artworks commissioned from Barbara McCarren.

Lucid yet Complex

These are just the highlights of a lucid yet complex space. Low walls define outdoor courtyards and serve as bleachers below the stage. High-backed, sandblasted concrete benches around the perimeter and pool offer a sense of security and block views of traffic. Lush bluegrass is sparingly used; most of the square is paved in patterned, red-tinted concrete and crushed granite, to reduce maintenance and improve access for the handicapped. The hardscape and bold architectural forms and furnishings give the square a tough, urban quality, in contrast to the Victorian whimsy so prevalent in other recent public spaces.

Sizzling colors are the hallmark of Legorreta's buildings, in Mexico and the US. The 125-foot-high purple campanile serves as a marker that identifies the square (as church towers do in Mexico), and leads the eye up to the varied buildings all around and the soaring office towers to the north-west. SITE turned its back on the surroundings; Legorreta and Olin focus attention on the eclectic array of styles, scales, and materials. Their square serves as a foil and an attraction in itself, energizing and articulating the entire five-acre block.

Eastern Armchair Critics

Several armchair Eastern critics made up their minds months ago that the design was too hard, linear, and gaudy, and that it failed to address the social disruption of LA. Open-minded observers may prefer to wait and judge the square in action. Also, it will be several years before the trees mature to form shady canopies around the perimeter. In the meantime, there is plenty to do and see, as the joyous public opening on February 6 clearly demonstrated.

Pershing Square is the only large public space that is readily accessible to all the major constituencies of downtown. It has the potential to pull together office workers from the financial district and civic center, Latino and Asian families that shop on Broadway and in Little Tokyo, visitors and the homeless. The questions are: will the square attract a lively

mix of people, and will it be well maintained? Olin draws on his experience of renovating New York's Bryant Park, which has been widely acclaimed, and his familiarity with Philadelphia's Rittenhouse Square, "where everybody has a place and the balance is healthy." Legorreta firmly believes that if you create a happy, inviting space, you instill a sense of pride in the users. "Some people said, 'don't put good things there because they'll be destroyed,'" he comments. "But that's negative - look at how well students took care of the new university buildings in Mexico City. Look at the Mexico City subway. If you do something that has dignity, people respond."

A Matter of Faith

In the last resort, the whole costly, long-drawn-out effort is a matter of faith: if you build it, they will come; if they love it, it will succeed. L.A. badly needs a success to boost its self-esteem and tattered reputation. A square that flourished as an urban oasis and as a symbol of civic unity would inspire more creative designs and corporate-civic partnerships, here and across America.

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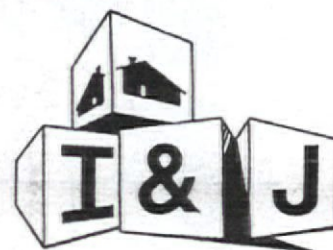
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RESHAPING PERSHING SQUARE

Michael Webb evaluates an uncommon public space in downtown Los Angeles, the product of inspired design and a corporate-civic partnership spearheaded by Maguire Thomas Partners.

Right: Pershing Square and Bunker Hill. Photo by Erhard Pfeiffer.



Entertainment architect S. Charles Lee believed that "the show begins on the sidewalk," and his 1930s theaters included streamline marquees and terrazzo pavements that lured potential patrons. In their transformation of Pershing Square, Ricardo Legorreta and Laurie Olin have adopted a similar strategy, creating a new sidewalk to tame the parking ramps that severed the square from neighboring streets on all four sides, and opening up each corner of the square as a gently stepped entrance court. From the sidewalk, the show includes a purple campanile, sizzling yellow cafe and ticket booth, and water splashing into a circular pool.

As in a theater, everyday experience is intensified once you step inside. Pedestrian ramps and stairs are woven together through the many shifts of level, and spaces are choreographed to lead you forward and leave surprises. "We wanted to open the park up," Olin explains, "so that you can see in and out and not feel claustrophobic, but also have this feeling that you are in a great bowl surrounded by buildings and not see the traffic. When the trees mature, the spaces will be layered and softened, and the oranges, camphor and liquidambar leaves, coral and jacaranda blooms will play off the buildings. Meanwhile, the people are the flowers."

Legorreta, the Mexican aficionado of sizzling colors, and Olin, the Philadelphia-based

landscape architect, worked together to redesign a square that had become a black hole at the heart of downtown. Over the past 128 years, the space has mirrored the evolution of the city it served, changing from cow-town pasture to picket-fenced garden to Beaux Arts showpiece. By the 1980s, it had become a combat zone of battered turf and straggly plantings. A million dollars were thrown away on short-lived improvements for the 1984 Olympics. An open competition in 1987 drew 242 entries; SITE Projects won with a microcosm of the city as seen from the air: an illuminated street grid crumpling as it collided with the hills. It was conceived as a theatrical event, drawing on SITE's experience in creating the pedestrian rollercoaster of Highway 86 at the Vancouver Expo. Many applauded the audacity of the scheme, but its backers were unable to raise the funds needed for construction.

Seizing the Initiative

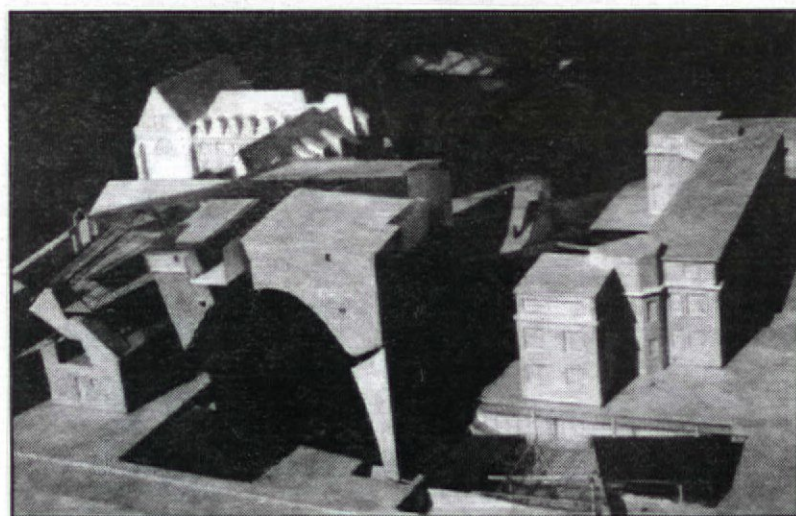
As Pershing Square continued to fester, Maguire Thomas Partners (MTP)—a developer with a big stake in the revitalization of downtown—seized the initiative. Its executives—notably John McAllister—sought to build a consensus within the newly formed Pershing Square Property Owners Association (PSPOA). Members would tax themselves (6c-12c a square foot, depending on location) under California's Mello-Roos Community Facilities

Act. These funds would be invested to retire \$8.5 million of municipal securities issued by the city, a sum that would be added to the \$6 million pledged by the CRA.

Safe and Green

Members of the PSPOA wanted a square that was open and accessible, safe and green. They saw the SITE scheme as being too isolated from the surrounding buildings, too expensive to build, and too difficult to maintain. SITE was willing to accommodate these concerns, but even Wayne Ratkovich—an enthusiastic proponent of the scheme—wondered if it wasn't too ambitious. MTP believed a fresh approach was needed, proposed Legorreta and Olin, and jump-started the design process with a seed grant of \$1.5 million. The completed square is a tribute to their involvement, the collaborative effort of the PSPOA and city agencies, and the productive chemistry of the designers. After four decades of decay, this has become the most exciting public square in America.

"It was too big to work as a single, symmetrical space," says Legorreta, and that, plus the ten foot drop from north to south, told us to divide it in two." The first design was for two distinct squares: a rectilinear lawn to the north and a circular pool to the south, separated by a bright yellow cafe and pergola running east-west, with a terrace to accommodate the shift of level. A purple campanile rose from the northwest corner.



balance. . .Lampugnani and Moss debate architecture

Vittorio Magnano Lampugnani:

According to the saying that every society has the architecture it deserves, it fulfills obligingly whatever meaningless criteria it has to follow. It acts either shamefully flirtatious or seemingly subversive.

Flirtatiousness is the not very new, but still unrelenting gaiety of postmodernism with its backward glance at columns, bow-windows and window-sills, as seen in the housing project of Berghof, Landes und Rang on the Rottweiler square in Frankfurt. Its tortured playfulness is just make-believe; hidden behind the facades is the emerging global sameness of everyone's living conditions.

Subversiveness chooses the other extreme: that of deconstructivism that eyes the cryptic philosophies of Jacques Derrida and Jean Baudrillard and that expresses the self-destructiveness of the world. A good example is the fire station of Zaha Hadid near Basel that shoots all over the place, also the abyss-like new library in Muenster by Julia Bolles and Peter Wilson. But the wish to express destruction and dissolution architecturally is rendered impossible by the wild growth of modern urbanity. In a world in which chaos threatens to take over any minute, artificial chaos can hardly be shocking. It doesn't amount to more than an exciting experience that leaves the citizen with the illusion that he is part of a destructive elegance.

Hidden behind these aesthetic approaches are impossible urban planning schemes, atrocious plans, unpractical construction and awkward details. All in all, a deteriorating quality of architecture prevails that prompts everybody who can afford it to move into a renovated old building, most often the avant-garde architects themselves.

Humanity faces the task of dividing up the world fairly and peacefully among the gigantic and steadily growing numbers of its inhabitants. An architecture of hysterical and mask-like individualism isn't fit to carry this out. It suggests something that isn't there and not possible. Building must reflect social needs, it has to become uniform. Not in the sense of turning flat and anonymous, but a new, unafraid convention. Convention meaning "agreement" and "origin".

Until the 18th century, architectural change was limited to small, nearly unnoticeable improvements of a stable system of elements of form and laws of composition. Today it seems to mean changing the present radically, no matter if for the better or for the worse. We have to give up the myth of innovation, a treacherous inheritance from the avant-garde era. Where innovation becomes mere attitude, convention is the better argument. This will allow us to concentrate on the major questions and ongoing improvements. The obvious is not only the socially right thing to do, but also the biggest provocation.

The obvious, in this case, is the economic situation. To divide up the world among a large number of people also implicates to fur-

nish them with housing and additional infrastructure (schools, nurseries, cultural institutions). To do that, the existing structures have to be renovated first: this means no fresh interpretation, just repairs. There will also be a need for a lot of new construction. In Germany alone there is a housing shortage of two million apartments. In the next five years, this shortage will double. One can only prevent this by building as many cheap apartment buildings as fast as possible. That means neither vain-postmodern nor wild-deconstructive, but simple, day-to-day similar apartments that can be built with a high level of industrialization and pre-fabrication. Uniform apartments, "monotonous" apartments. We have to learn to appreciate such words as an aesthetics quality. To be more exact: We have to learn it again. In every old city, from Sienna to St. Petersburg, repetition rules as an artistic principle.

Convention has another advantage, it renders architecture understandable. Whatever follows tradition without a visible break can also be explained by it. An old house "reads", as easily as an old painting. In both cases there is an established theme that the author varies individually. A modern (better: "modernist") house is, just as a modernist painting, understood only by the educated insider. This suits art, which seeks to irritate, perfectly. In architecture, which has a public function, this is not acceptable.

Simplifying and repetition also mean economy. This fulfills another criteria: to use the resources of the world economically and sensibly. We have not only reached the end of growth but also that of consumerism, maybe even exceeded it. The ecological crisis makes us all reduce things to the essential.

Consumerism also applies to the consumption of space. We can't go on declaring the edges of our cities as building sites to re-establish in our suburbs the very nature we've destroyed. We have to use the space in our urban centers more efficiently; if done intelligently, it will also make them more urbane and stronger.

The ecological crisis also forces us to build more solidly as well. The architecture of the 21st century can't be of the throw-away variety, it has to endure. Each building doesn't only represent a huge value in work and material but also a potential landfill. We won't be able to afford the prevalent production of building waste for very much longer. In capitalist societies, it is still profitable because of the cost of land and tax laws to tear down old buildings and to rebuild on the same site. For the economy of a country, this is sheer lunacy.

Buildings don't only have to endure materially, but aesthetically as well. If you can't get rid of a building as soon as you've grown tired of it, one has to find a new quality that ages well and doesn't follow a fashion. This can only be an aesthetics of simplicity, clarity and calmness. An aesthetics of order, in to whose emptiness everyone can project his own dreams.

Eric Owen Moss:

I'm not interested in defending post-modernism or deconstruction.

I'm not interested in being on any side of a war for architectural virtue (because architecture and virtue are non sequiturs). I can argue (some other day) not so much that post-modernism or deconstruction are intrinsically valid, but that the inquiry, represented by these labels is necessary and should occur freely. If knowledge is provisional (it's perpetually revised), then knowledge has a past and a future. Both. If knowledge is complete than we only need yesterday for reference. It sounds like Lampugnani requires the suppression of half the equation (the future) as the sine qua non for securing commissions in Germany.

Here's Lampugnani's problem: he KNOWS. Traditional architecture embodies efficiency, social responsibility, and finally a moral force (belatedly) driving our efforts to save the planet. Traditional architecture and city planning as moral and civic virtue. (The Bauhaus upside down). Simple. And simply wrong.

The society that engendered his "architecture of tradition" is not distinguished historically by its concern for humanity or the earth; morality is not endemic to convention; and it is intellectually disingenuous to attribute societal virtues to the architectural convention he wants re-established. For Lampugnani, ipso facto: deconstruction/post-modernism can't be efficient; craft and deconstruction are non sequiturs; deconstruction is the poison, tradition the antidote. And finally, decon's practitioners exude the vanity of artists. (Architects of tradition, apparently, have no vanity.). So deconstruction and post-modernism become the diabolical embodiment of the desecration of the planet, the dysfunction of cities, and the loss of durable, efficient, well crafted publicly legible buildings. NONSENSE.

A society that advocates a repression of non-traditional architecture betrays both its complacency and its lack of courage. Germany must find the resilience, the tolerance, and the confidence to encourage not only stability but movement, not only what is recognizable, but what is surprising, not only antecedents but the unprecedented in the architecture of its cities.

Or, wasn't all convention once unconvention? And doesn't convention equal unconvention plus time?

I won't argue for an uncritical acceptance of the new. And tradition isn't pejorative. But certainly the disposition of urban virtue can never be simply synonymous with conventional architecture.

Finally, this admonition: Careful, Mr. Lampugnani, that implicit in your advocacy of an architecture of tradition there is not an argument for a strictly conventional, homogeneous society. Such a society would not only jeopardize the exceptions to tradition's rule, but might affect their literal death.

Unconvention is also a tradition of architecture.

An interesting transatlantic debate is taking place between Eric Owen Moss and Vittorio Magnano Lampugnani, director of the Architecture Museum in Frankfurt. Lampugnani published an article in *Der Spiegel* magazine (the equivalent of *Time* magazine in Germany) promoting an aesthetic of "simplicity, clarity and calmness" over "artificial chaos" for the rebuilding of Germany. An indignant Wolf Prix showed the piece to Moss who wrote a response. Printed here are excerpts from the Lampugnani article, and the full Moss response. We await the next installment.

Above: Seemingly subversive? Contemporary Art Center, medieval quarter in Tours, France. Theater (foreground) and contemporary Art Center. Photo by Todd Conversano.

Excerpt from *Der Spiegel* Magazine translated by Karin Mahle



Above: Newly completed and opened Zenzero restaurant. Architecture by Nikken Architects. Interior/Image/Graphic design by Francesca Garcia Marquez. Photo by Tom Bonner.

images of collapsed freeways and bodies being pulled from wreckage. While these tragic consequences have been well publicized, there are many far-reaching effects which have been all but ignored.

The impact on historic buildings was particularly staggering. At last count, nearly 150 structures, listed as Historic-Cultural Monuments of the City of Los Angeles were reported damaged by the quake. Damage ranged from minor plaster cracks and fallen chimneys to serious structural problems. Several have been red-tagged, their future in question. Early estimates of damage to Hollyhock House exceeded \$1 million. The Leonis Adobe, Historic Cultural Monument #1, is closed with major damage. The El Portal Theater, recently restored, suffered a possible collapsed ceiling, broken glass and bricks, amounting to 40% of the structure. At the Griffith Observatory, the rotunda inner dome is cracked and murals fell from walls. The list exceeds half a dozen pages.

As part of the Public Resources Code, cities are prevented from demolishing historic structures damaged in a natural disaster without clearance from the State Historic Preservation Office. The

task of evaluation is an enormous one, and will likely take time and resources.

Those buildings considered as National Register eligible or under consideration for Historic Cultural Monument status will be treated as though listed, thereby broadening their options. More questionable is how damage to other historic resources will be handled. In the West Adams area, many homes sustained damage which may not qualify individually as monuments, but which contribute vitally to the collective historic ambiance of the community. New ordinances regulating reconstruction of chimneys, for instance, may prevent homeowners from making repairs which are historically and architecturally accurate. It is still unclear whether there will be a review process for structures which fall into that category.

The Los Angeles Conservancy, in cooperation with the National Trust, is establishing some programs which can assist owners of historic resources. There is a loan program offered through 1st Interstate Bank which can provide stop-gap assistance until SBA loans are approved. Three and a half million dollars is being made available by the National Trust for "bricks and mortar" grants. Technical assistance from architects specializing in historic structures is also being facilitated by the Conservancy. According to the Conservancy, even those properties not formally listed on any register are eligible for these programs. Those interested in applying are urged to call the Los Angeles Conservancy.

MITZI MARCH MOGUL

Forum

L.A.'s future in the

THE NEXT L.A.

"The Next L.A." theme was pursued both by the Regional and Urban Planning Committee, whose conference was recently hosted by the local AIA, and by the L.A. Times in its February 13 Sunday edition. Both avoided pertinent history and the future. The psychology of quake recovery limits the Times from covering the full errors of the past and from presenting a future the public will not now accept. Urban planners, hoping for an income and opportunity to improve the future, fear opposition from developers, officials, politicians, and special interests—including their own. Over past years, this caused the public to have low regard for all of the mentioned parties.

History should total the frequency and cost of all disasters—floods, fire, urban decay, crime, quakes and landslides. In addition to being a major factor in all, automobiles add pollution, stress, and sprawl as well as costly infrastructure. Lacking this total, mistakes are being repeated. L.A. is recovering but it should be the last L.A. Planners and architects must concern themselves in a multidisciplinary way for the future. The Future L.A. is already being fashioned by Nature. After the Big One, there can be a more predictable BIGGER ONE. Recovery from it will force the integration of what are now single-issue concerns. The future plans must concurrently meet each and all of the potential disasters.

The present and NEXT L.A. are forcing disaster on a global scale. Australia today is an L.A. beginning to suffer from ozone layer damage. School children must wear hats; all must use sun shields; radios warn not to stay in the sun more than ten minutes. Some Australian architects say there is no other problem. What value are L.A.'s beaches and mountains if skin cancer makes us stay under UV filters? A "bell curve" scribes the distribution of scientific thought—"it's too late"; "it will never happen;" and the great mass of scientific opinion holding that, at the very least, insurance measures should be taken now. This concern should be part of rebuilding L.A. but will not be. We recall that mayor Bradley, in the 70's promised to

make this "Solar City." It could be; it must be; but on the understanding that solar energy can also be bad. It, too, is a multi-disciplinary problem. Nightsky cooling is only beneficial. Proven methods for natural thermal control in buildings must be used to protect the environment and mitigate the BIGGER ONE.

The "doers" will do it again.. the present will be perpetuated until it can be borne no longer; the auto culture will assure that. Nostalgia and "back to history" is more comforting than an unproved future. The scientific approach is to start now with an experimental model of the Future L.A. The scientific method will eventually prevent the Bigger One from becoming The Biggest One. Harold R. Hay

REVIEWS REVIEWED

There is no faulting Michael Webb's reviews—his treatment, his prose, or his archetypes. Nor is anything lacking in his own unique personal experiences. If his writing was about the material treatment by the makers of architecture, it would allow we the readers to also share common impressions, reflections and ideals.

This is not difficult, as L.A. Architect's technical reviews capture the essence clearly. To whatever level the reader's vicarious abilities, the joint shaping of actual, substantial impressions is essential. T.C. West

SCI-ARC CORRECTION

I always thought SCI-Arc was founded by Ray Kappe. USC professor James Steele, in his new book Contemporary Architecture Los Angeles, (reviewed by Michael Webb, LA Architect Dec. 93), implies something else. "Sci-Arc was founded in 1972 by a group who were disgruntled with the status quo... director Michael Rotundi." It should read present director Michael Rotundi. Ray Kappe is not mentioned. Out of sight, out of mind I suppose. Also Craig Hodgets and Bob Mangurian didn't come out of the so called SCI-Arc axis but from UCLA.

Although I realize that James Steele is a newcomer to Los Angeles and his book is at best an impressionistic history, it doesn't give him, nor his editor, an excuse for not checking facts. Eric Chavkin



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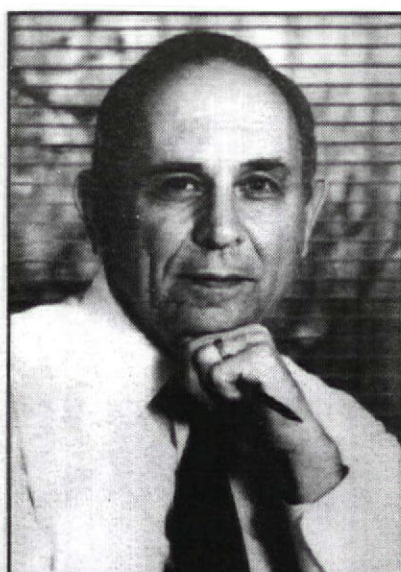
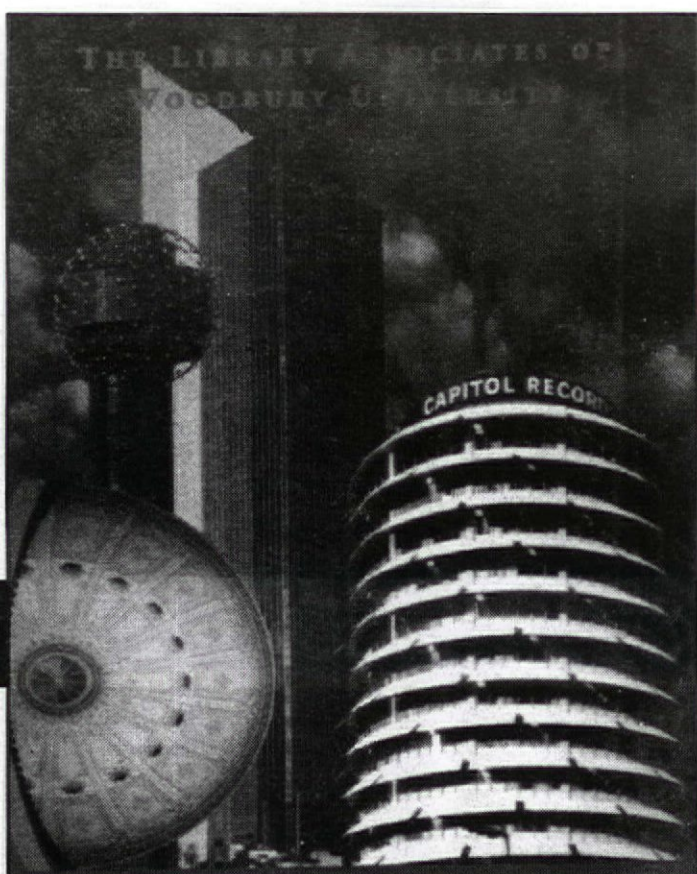
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raising, districting, student affairs. This reading of interest is helpful to planning how to spread our limited resources.

Future reports will focus on your written messages, many of which have to do with your concerns about the future of the profession, with unconventional practice and trends in practice.

VIRGINIA TANZMANN, FAIA
PRESIDENT

Convention Update

Section leaders have been named to help two platoons of the volunteer army that will be called into service for the 1994 AIA Convention. Students who want a close-up view of national AIA activities are urged to call Mahmoud Gharachedaghi, AIA, a principal in The Kennard Design Group. His phone number is (213) 381-3311.

Volunteers from allied organizations, including minority professional or industrial groups, should call Gregory Villanueva, AIA, a principal in Villanueva/Arnoni Architects. He can be reached at (714) 727-6086.

Leaders of other targeted groups of volunteers will be announced as they are enlisted. All architects and friends who want to take part in this effort that will make the 1994 Convention run smoothly are invited to call Volunteer Chair Bernie Altman, AIA, at (310) 838-6109.

Competitions and Awards

The End

Architectural design competition organization THE END is sponsoring a competition to design "The Laugh" — a "temple of laughter." This is both an open, and a commission, competition.

The jury includes: Arthur Erickson, Thom Mayne, Eric Owen Moss. Prize money totals \$8,500. Registration opens January 1, 1994. Submittals are due May 1, 1994. Selected entries will be exhibited in Los Angeles from May 13th until May 30th.

For further info, contact: Wesley van Kirk Robbins, Architect, c/o THE END, P.O. Box 1332, Culver

City, California 90232. Phone/Fax (213) 296-6226.

West Red Cedar Lumber

Association Architectural Design Awards

July 1 is the deadline for the Cedar Architectural Design Awards program, which honors architectural excellence in buildings using Western Red Cedar lumber products for shakes, shingles and plywood. Awards will be presented in October 1994 at a special luncheon in Vancouver, British Columbia. For information contact Sharon McNaughton on 604/736 1569.

AIACC Awards

The AIACC 1994 Awards Program, now open, "promises to challenge the profession's definition of design excellence," according to press material. Design Award entrants will be required to demonstrate how the project fulfills specific achievements in architectural practice, its response to community concerns, and the relationship of the project to the environment. The Awards will be presented during the Los Angeles National Convention. Submittal deadline is April 11. For information, and a Call for Entry, contact Alice Rush at (916) 448-9082.

AIA Board of Directors

December 1993 AIA Board of Directors Meeting

The December 1993 Board meeting brought to a close a fine year under the stewardship of AIA President Susan Maxman, FAIA. The 1994 Gold Medal recipient was determined, Sir Norman Foster of Great Britain. The Kemper award went to California's Harry Hallenbeck, FAIA, and the Whitney M. Young Jr. Citation went to Los Angeles Chapter member Ki Suh Park, FAIA.

NOMA reported that there are now more than one thousand black licensed architects in the U.S., a doubling in the last year, with two of its members now on the AIA Executive committee.

Pursuing the topic of a Unified

AIA, Alan Weiss of Summit Consulting Group presented their concluding report. Weiss recommended a restructuring of the Board, suggesting 1) downsizing, 2) enlarging public participation, and 3) creating a parallel entity that would offer a voice for more special interests within the profession. This issue remains under consideration by the Board.

With the announcement last fall of EVP/CEO Jim Cramer, Hon. AIA's resignation from the Institute, the nine member Search Committee reported that it would shortlist six, then three final candidates to be presented to the Board at Grassroots for CEO selection.

After one year of our lobbying for the voice of national Committee Chairs at the Board, condensed reports were given by the Corporate Architects Committee, the Risk Management Committee, and the International Markets and Practice Committee.

Larry Segrue, FAIA offered a proposed addition to the Board Ends Policy Statement which would further elaborate on the Professional Interest Areas (PIA).

Finally, those seeking office in AIA announced their candidacy. The current candidates are:

First VP/President Elect: Raj Barr-Kumar, FAIA, RIBA, Washington D.C.; Raymond "Skipper" Post, FAIA, Baton Rouge, Louisiana; Vice President: Ronald A. Altoon, FAIA, LA, CA; Phillip H. Gerou, FAIA, Evergreen, Colorado; Carole J. Olshavsky, FAIA, Dublin, Ohio; Secretary: James H. Antis, FAIA, West Palm Beach, Florida; Clyde K. Warner, Jr., FAIA, Louisville, Kentucky.

RONALD ALTOON FAIA

Committees

Pro Practice Committee

Earthquakes: How Shaky Are Our Buildings. . . ? "I promise not to ask for any openings in shear walls again." Speaker, Tom Sabol, Vice Chairman of the Seismology Committee, Structural Engineers

Association/SC. 5:45p.m., Thursday, February 24, Gruen Associates, 6330 San Vicente Boulevard, 2nd Floor, LA, CA 90048. Tel: (213) 937-4270. ASAP Chad Dasnanjali, Gruen Associates (310) 937-9300 ext. 270.

Associates Committee

The Associates Committee is setting up two major events this year—the Architectural Registration Exams (ARE) Seminars and Annual AIA/LA Associates Sandcastle Competition. The ARE Seminars will begin in March. All Associate members will get the information about the seminars in the mail. The Annual Sandcastle Competition is scheduled for August 6. Please mark your calendars. Remember, it's never too early to start thinking about that winning entry!

Please be aware that as an Associate member you can participate in and get involved with all AIA/LA Committees and volunteer for the AIA National Convention. If you would like to get involved in or have any ideas on Associates or Chapter activities, please contact Ethel Rubio, Associates President, at (213) 386-7070 during the day.

Codes

Domes pass ICBO Test

A successful ICBO test was performed at Cal-Earth on the two prototype domes designed and constructed by architect by Nader Khalili and his associates and apprentices. Engineering was by Phil Vittore, specialist in thin-shell, large-span domed structures, and Carl Howe, California engineer.

During the test the two structures were loaded eccentrically with sand filled bags to 200% of loading required by code, representing seismic forces, near hurricane wind pressure and snow loading. There was no deflection recorded in either dome for the four days of testing.

Khalili hopes that approval of these prototypes by the ICBO will also lead to the inclusion of these building principles in the Uniform Building Codes, and is working with engineer Phil Vittore to draft this future portion of the building code.

The domes withstood the January 17 earthquake.

Preservation

Following the earthquake, the media focused most attention on

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JEROME ZERG

Above, left: collage of buildings by Louis Naidorf FAIA, Ellerbe Becket, as displayed on bookplate marking books in the new library of architecture and design books, founded in honor of Naidorf at Woodbury University School of Architecture and Design, where he is currently dean. Above, right: Louis Naidorf, FAIA.

EDGES

LA94: SUCCEEDING THROUGH CHANGE

The American Institute
of Architects

National Convention
& Design Exposition

May 13-16, 1994
Los Angeles

AIA/LA continues over-

L.A. Architect

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AIA/LA



AIA's emergency response to the earthquake

President's Message

Much has happened since I last wrote. The most immediate and time-consuming was follow-up to the earthquake. We hosted AIA National President Bill Chapin for a day of reconnaissance and media contact. We met with Mayor Riordan to offer AIA as a resource and to discuss proceeding with Convention here. We then inspected the Convention Center so that Bill could see its intact condition and feel comfortable about the convention moving forward as planned. Touring selected hard-hit areas with CBS, we made the evening news, which, most gratifyingly, showed AIA volunteers as knowledgeable and ready to help. We also spoke with the print and broadcast media. Between us we gave four radio and four newspaper/wire service interviews, and spoke together on a radio talk show. A busy and productive day! We have also hosted a study team of architects from New Zealand.

At the end of January, Executive Director Ann Stacy, Vice President Lance Bird, and I attended national AIA's annual leadership conference, Grassroots, in Washington, DC. This furthered our understanding of AIA resources for our chapter, expanded our AIA network, and included a day on the hill, with Congress and Senate visits.

Final numbers for the rollout of volunteers for the earthquake effort exceeded 100 for assisting building inspectors, and we thank you sincerely. If you would like to make yourself available for the Office of Emergency Services (OES) system for future emergency situations, please contact the chapter. We still have an obligation to staff four Disaster Assistance Centers and still need your help.

Convention planning proceeds apace. The convention programs are ready, more legible this year, and full of interesting activities, tours, and

seminars. If you have not yet called to volunteer and would like to, please call the chapter office as soon as possible. Volunteers of all kinds are still needed.

And, by the time you read this, we will have celebrated our Centennial birthday, installed our board and officers, awarded the chapter scholarship, and held our art auction to help support next year's scholarship. So there's much good news to report.

The survey responses made it clear you did not know the chapter's financial condition. The last few years of economic recession have lowered the chapter's income, both dues and non-dues revenue. Fund raising goals have been difficult to attain. While expenses were cut where possible, some fixed expenses could not be cut. Contracts that could be renegotiated were. New financial controls were instituted. Several issues of *L.A. Architect* were incorporated as double issues to make up for reduced advertising revenues. The net result was nevertheless two years of deficit and a draining of the reserves.

In response, your Board of Directors has taken action. For 1994, we have adopted a very tight budget. It is a balanced budget which we have based on best estimates of revenue and expenses. The chapter is severely understaffed for our size, and we rely heavily on volunteers. Similarly, nearly all chapter activities are zero-base funded, so they pay their own way. Some deferred maintenance on equipment cannot be further delayed, however. The television broke in the earthquake. Computer upgrades and replacement are becoming urgent. We will monitor closely and welcome your assistance through early payment of dues (which have not kept up with inflation) and help with fund raising. The chapter budget is available for your review at the chapter office.

On behalf of the board, I solicit your input and constructive criticism.

Chapter Survey

The final response rate to the chapter survey was over 16%. Thank you! Here are more highlights:

Demographics: Half identified themselves as from small firms, 27% from traditional firms. One-third were owners and one-quarter employees. 12% were women and 12% ethnic minorities.

Membership/Dues: Nearly 80% of respondents said they belonged for status and recognition reasons. A number of individuals wrote eloquently about the values of fellowship and professional growth, and these were all people who are active. About 60% do recommend membership to others, but there was an even split as to whether people felt they got good value for their dues. Many who didn't said they felt responsible for this themselves because they were not active. 47% say their offices pay for dues if the member is active; 35% say they do even if they are inactive, so we conclude that over 80% have their dues paid by their offices. You were split on knowing of the chapter's financial situation (44% yes and 40% no). See my President's Report for information on this issue. You were similarly split on being aware of the coming requirement for certified continuing education to maintain membership (42% yes and 45% no). A few, who were learning of it for the first time, expressed outrage, and a few wrote that it would raise the level of our profession as a whole. And you were split on the desirability of general membership meetings, with those wanting them looking for two to four meetings a year and some fellowship opportunities. We'll do something in this regard, but they will be economically self-sufficient. Only one-third of you would avail yourselves of more activities with the costs unbundled. And you were split (44% yes and 47% no) on the subject of a revived chapter library.

The Economy: You were evenly split as to whether the down economy had limited your AIA participation. 29% reported business trending up, 41% down, and 25% unchanged.

Convention: Only 31% of you were aware that the dues surcharge we have been collecting for the past few years has garnered every member admission to convention (and new members now will get in at a greatly-reduced rate). More than half offered to assist. Now that you know about the free or very inexpensive admission and our need for volunteers, the rest is up to you. **Communications:** 50% find the quantity of AIA communications just right. 30% would like more; 12% say they get too much. A whopping 69% like and/or read *L.A. Architect* closely, with two-thirds of you focusing on design and criticism and local issues. The other subjects were in the 40% to 50% range.

Committees: The most popular subjects were technical education, codes, lectures, and convention, all at 50 or more respondents. 40 to 49 responded for regular meetings, computers, professional practice, government relations, and design/urban design. 30 to 39 people responded to small practice, *L.A. Architect*, continuing education, liability, touring and seeing buildings, marketing/public relations, and finance and management. 20 to 29 mentioned mentoring, ethics, design awards, housing, associates, internship, international practice, historic resources, environmental resources, and a library. 10 to 19 members selected health care facilities, Young Architects Forum, minority and women resources, architects in government, educational facilities, communications, emergency preparedness, the L.A. River Task Force, interiors, Professional Affiliates, architects in education, large practice, and Westweek. The least popular subjects with fewer than 10 respondents were membership, scholarship, fellowship nominations, transportation, fund

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L.A. Architect

L.A. Architect March 1994

Designer dog homes and rehabilitation in Downtown

Inside



State Agency Aids Downtown

The state General Services Dept. issued a request-for-proposals on December 9 for 750,000 square feet of office space in new or rehabed space in Downtown Los Angeles. The state's effort to locate the office space in the Spring-Broadway historic district represents a novel attempt by state government to strengthen center-city areas in a number of California cities by channeling state office workers into new and existing buildings. The RFP invites teams of developers, architects, consultants and contractors to bid for the project. A preliminary selection of teams is expected in March.

S.M. Plan Faces Voters

The city-approved masterplan for the redesigned Santa Monica civic center is under attack from anti-growth elements in the city, who have gathered enough signatures in recent months to put the project on the ballot. The furor surrounding plans for Santa Monica's downtown area is the most recent example of a trend in Southern California to decide planning and development issues at the ballot box.

The Santa Monica City Council is scheduled to vote on March 8 whether to schedule the referendum on the Civic Center masterplan should either June or November. State Sen. Tom Hayden has been actively campaigning against the plan.

The council had approved both the masterplan and its environmental impact report on November 23. The plan covers a 42-acre area bounded by the Santa Monica Freeway, Pico Boulevard, Ocean Avenue and Fourth Street. The single largest element in the plan would be a 500,000-square-foot building for The Rand Institute on Main Street.

The most controversial parts of the plan are the street from Rand, where the plan envisions 200,000 square feet of office space and about 25,000 square feet of retail uses. Most of the new development would occur on city-owned land on the west side of Main Street,

near Fourth. The plan also calls for 350 housing units in the area. To remedy the civic center's current isolation from the rest of the city, the plan calls for a new east-west street to be installed between City Hall and the court house, on axis with the freeway ramp. Roma Design of San Francisco designed the masterplan.

LA/AIA Installs 100th President

Virginia Tanzmann FAIA was installed on February 19 as the 100th President of the Los Angeles Chapter of the American Institute of Architects at a ceremony in the Los Angeles Central Library.

During her inaugural speech Tanzmann mentioned the upcoming National AIA convention in May and praised what she described as both an "energy boost" and a rise in volunteerism in the association.

In an interview later, Tanzmann also said she wanted to lead the AIA in efforts to reform the process of bidding for architectural services on public-works projects. Public agencies should be discouraged from choosing architects on the basis of "low ball" bids, rather than on a "quality-based selection," according to Tanzmann. She added that AIA/LA could help reform by supporting new state legislation or by filing amicus briefs in court cases.

KMJR Wins German Job

Keating Mann Jernigan Rottet has won a competition to design a prominently sited office building in Frankfurt am Main, Germany. The Los Angeles-based firm was one of five firms competing for the commission, and the only U.S. firm among the competitors.

The site is on the Theodore-Heuss-Allee, the major corridor linking the city center to the regional airport. The project is a tall and slender building with a curtain wall of pewter-colored reflective glass, as well as glass insets on the elevation that vary in color from yellow to lavender, depending on the observer's hangle of vision.

The project is expected to start construction in summer or fall of this year, after the completion of urban guidelines.

Bow Wow Haus

Over 1500 formerly homeless dogs and cats of California are to be given a home at DELTA (Dedication of Everlasting Love To Animals) Rescue Supershelter, a 23-acre sanc-

tuary, presently undergoing expansion and improvement, in the high desert near Palmdale, Ca.

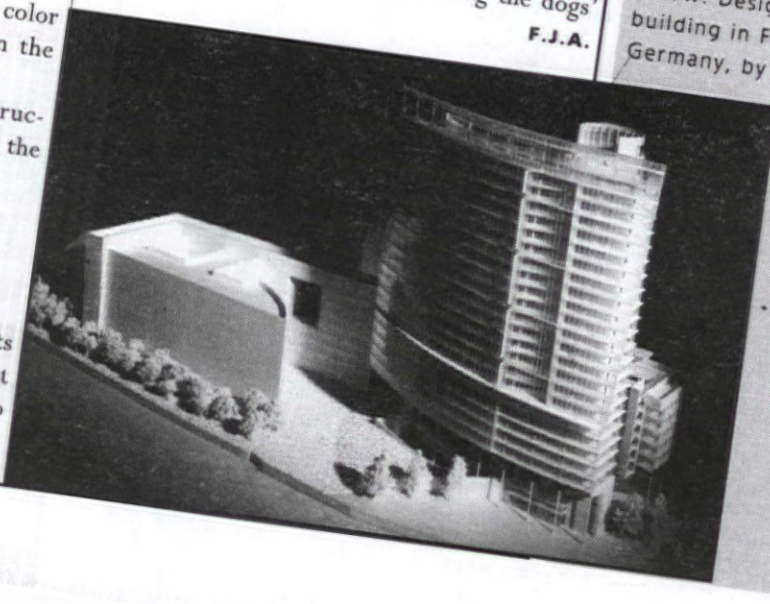
DELTA Shelter, created by a man named Tom Grillo, is presently inhabited by 750 stray dogs, cats and assorted other waifs and strays. The Shelter consists of a complex of kennels, runs, exercise yards, wading pools, and wooden, Western-style "clubhouses" for 500 dogs; and a suite of spaces, also styled on a Western theme, for 250 cats: they have a sofa-filled "Best L'il Cat House," a "Little San Francisco" with golden Gate Bridge and bay, and, to come, a "Calico mine" with running water "sluice" box.

Grillo recently hired landscape architects The L.A. Group to masterplan an expansion to this complex, which would provide for an additional 1000 dogs, starting with a special section for geriatric dogs, and for the donors, who visit the site.

In a departure from the existing terraces of standard chicken-wire enclosed runs and small wooden kennels, The L.A. Group originally proposed a scheme built entirely on ecological principles, with earth-covered kennels kept warm though passive solar gain, lushly planted landscape and nature walks through the undulating hills. This was an idea initially approved by Grillo who, however, on hearing that a temperature of 60 degrees plus could not be guaranteed at nights, balked at testing unproven technology on the geriatric dogs, who are to be residents of the first phase of reconstruction, and opted instead for concrete kennels with radiant heating.

The result is a system of clusters of eight, double-occupancy radial concrete block structures, each of which is covered by an earth-mound, and opens on to a private run. Walkways wind their way between the mounds. Built in concrete block, rather than the cheaper precast concrete shells prescribed by the architects, each cluster has thermal insulation, radiant heating and panoramic view. Shade trees and planting are about to go in; however a row of existing tall trees lining the edge of the site were ordered to be cut down; the deliverer of everlasting love to animals thought they were blocking the dogs' view.

F.J.A.



AIA/LA

3

Forum

4

Pershing Square

6

Marketing

9

Which Way PDC?

10

Products +Books

12

Calendar

15

Top, left: Cluster of concrete block kennels under construction at DELTA Shelter. Photo by Rob Pressman.

Below: Design for office-building in Frankfurt, Germany, by KMJR.