

April 1994

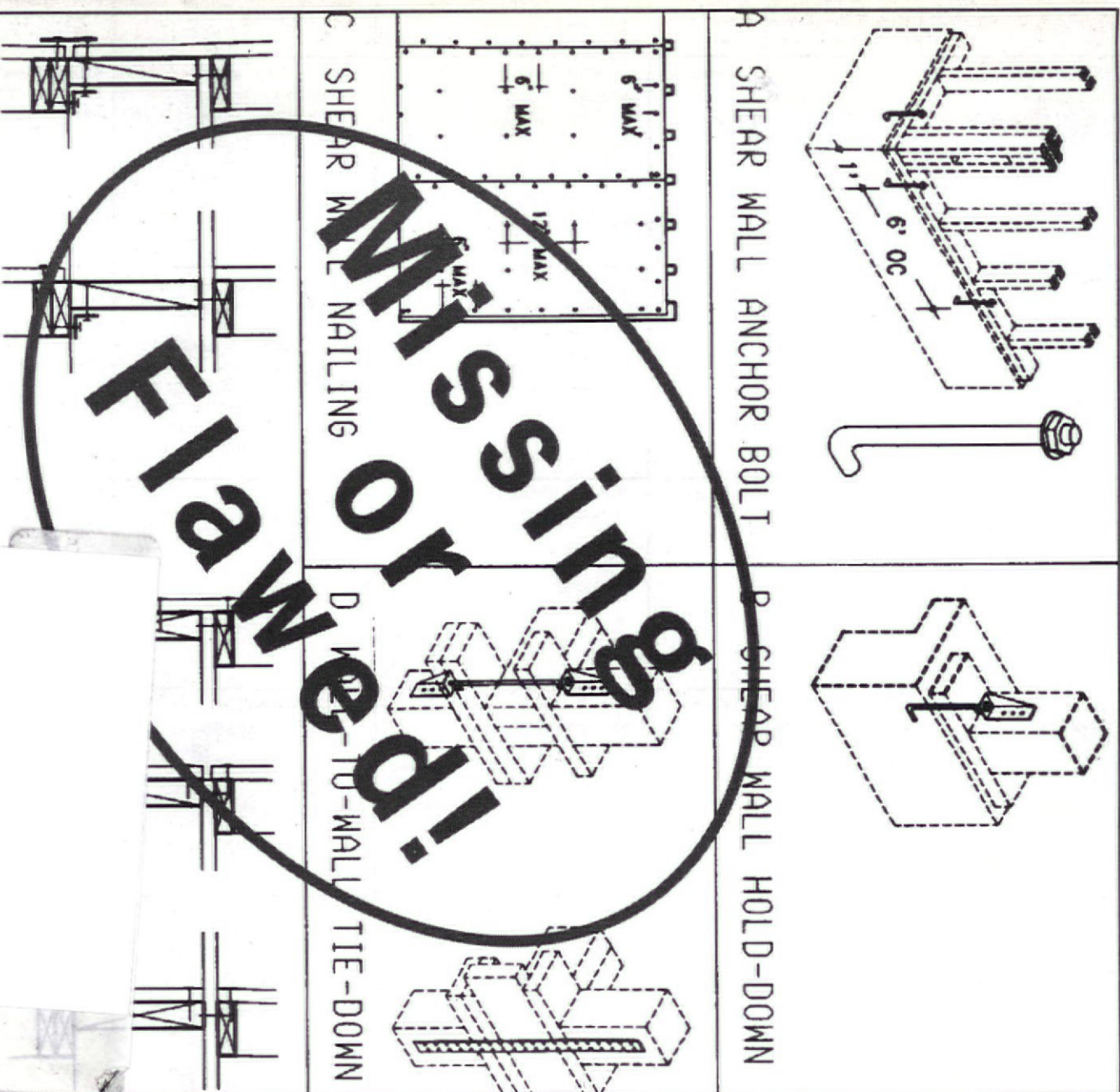
Bulk Rate
U.S. Postage
PAID
Permit No. 355
Inglewood, CA

L.A. Architect

Technology

Published by the
Los Angeles
Chapter,
American Institute
of Architects:
3780 Wilshire Blvd.
Suite 900
Los Angeles
California
90010.
\$4.00

Missing or flawed
seismic safety
details. See report
by G.G. Schierle
on page 4.



CLIPS ARE NEEDED

CLIPS ARE NOT NEEDED

Architectural Software for AutoCAD® Release 12



- Enhance your unique design method
- Create production drawings and design models
- Choose metric or imperial units of measure
- Autolayer uses AIA short/long layer formats or create your own
- On-line help, manuals, and tutorials

While AutoCAD® works with lines, arcs and circles, architects think in terms of walls, windows and doors. We designed ARCHT to bridge this gap. Instead of drawing with lines, ARCHT uses building metaphors like walls. When a design element changes, you simply edit the ARCHT component. We call this design philosophy "Draw it Once."

Plan on it.

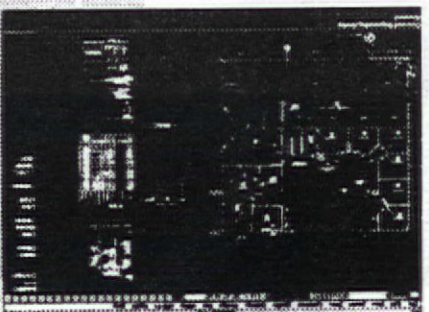
Document your projects — ARCHT creates plans, sections, and elevations from your designs. ARCHT comes with over 2,100 pre-defined blocks in plan, elevation, and 3D. See it now! On screen image shadow and walk-through animation software is available to work with ARCHT.

- Platforms**
- DOS/Windows™ • Sun™ SPARCstation™
 - Apple® Macintosh®

Competitive Upgrade is available. Please call for information.



\$895.00



ARCHTIV CAD Software & Support
6601 NE 78th Court, Suite A-8 • Portland, Oregon 97218-2895 USA
(800) 458-0690 • (503) 252-3230 • Fax (503) 252-3668
ARCHT is a trademark of KETIV Technologies. AutoCAD is a registered trademark of Autodesk, Inc.
Trademarks of other companies are gratefully acknowledged.

Autodesk®
Authorized Dealer
Registered Application Developer

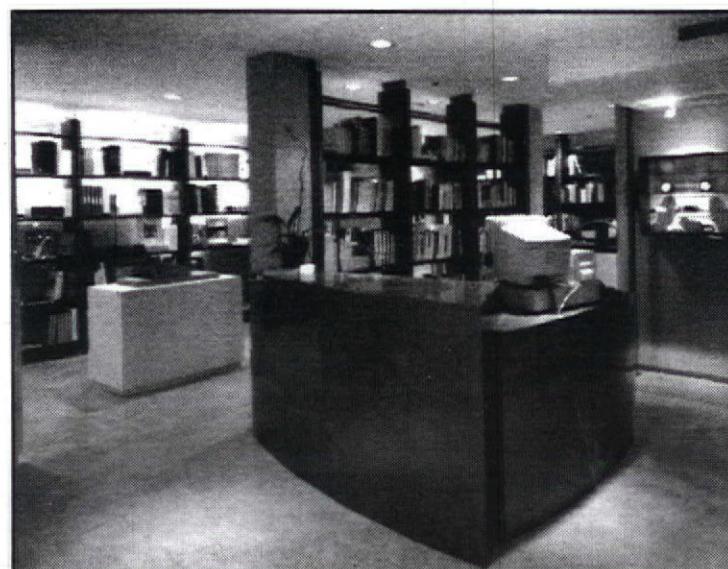
DRAW IT ONCE

Calendar

AIA Convention and continuing education coming up.

	Monday	Tuesday	Wednesday	Thursday	Friday	Sat/Sun
April					<ul style="list-style-type: none"> • "The DIFFA Collection of artistic Levis Jackets." PDC. 3/23-4/29 • "Rhythm and Line," by Jack Larsen, PDC. 3/23-4/29. 	2/3
	<ul style="list-style-type: none"> • Design Professionals Coalition, 6:00p.m. 4	<ul style="list-style-type: none"> • AIA/LA Emergency Committee, 5:00p.m. 5	<ul style="list-style-type: none"> • AFLA, 6:00p.m. • "Design and influence of the American Hot Rod", Boyd Coddington, USC, 6:30 • Robert Venturi, UCLA GSAUP • Exhibit, "Hous(e)ing" by Mark Mack, UCLA GSAUP. Thru 4/22. 	<ul style="list-style-type: none"> • AIA/LA Urban Design Committee, 6:30p.m. 7	8	<ul style="list-style-type: none"> • Wright Weekend, West Hollywood - Lectures and Booksignings. • 4/9 Woodbury Univ, Ray Bradbury lecture & book signing, (818) 767-0888, 5p.m. • 4/18 Woodbury Univ, Stanley Tigerman & Margaret McCurry discuss their work, 7p.m.
	<ul style="list-style-type: none"> • "Viva Las Vegas," USC 11	<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 12	<ul style="list-style-type: none"> • L.A. Architect Board, 7:30a.m. • "An Odyssey", by Julius Shulman, USC, 6:30p.m. • Getty Center, "Idealizing the City: Urban Utopias and the Design of Public Space." (310) 458-9811. 2-6:00p.m. • UCLA Extension: "Residential Remodelling." Wednesdays, thru 6/22. Tel. (310) 825-1901/ 	<ul style="list-style-type: none"> • AIA/LA Codes Committee, 5:00p.m. • Masters of Modern Architecture, LACMA, 8:00pm • UCLA Extension, Architecture of Modern Culture: "Transformations in Public and Private Life." (310) 825-9061. Thursdays, thru 6/16. • Judith Scheine, UCLA GSAUP 14	<ul style="list-style-type: none"> • SAH & USC tour, "Viva Las Vegas." 4/15-17. (213) 740-2723 15	<ul style="list-style-type: none"> • SAH/SC Tour, "Cruisin' LA" • Biltmore Hotel, Harvard-Radcliffe Club of So. Cal. Tour and Discussion of Pershing Square. 4/16. (818) 302-1038
	<ul style="list-style-type: none"> • AIA/LA NOMA, 5:00p.m. • Stanley Tigerman and Margaret McCurry, Woodbury University, 7p.m. 18	<ul style="list-style-type: none"> • USC, USC Architectural Guild Annual Dinner, (475/5100) (213) 740-4471, 6:30p 19	<ul style="list-style-type: none"> • AIA/LA Executive Committee Con., 5:30p.m. 20	<ul style="list-style-type: none"> • AIA/LA Health Committee., 3:30p.m. • AIA/LA Pursuing International Work., 3:30p.m. 21	<ul style="list-style-type: none"> • SAH/SC "A Constructed View: The Architectural Photography of Julius Shulman." (213) 243-5169. 22	<ul style="list-style-type: none"> • Costa Mesa, "Facilities Forum, Paving the Way for Alternative Fuel Vehicles." 4/24-4/27 (310) 394-4002 23/24
	<ul style="list-style-type: none"> • Rem Koolhaas, UCLA GSAUP (date may change, check with school). 25	<ul style="list-style-type: none"> • Exhibit, "School and Boulevard," UCLA GSAUP. Thru 5/20. 26	27	28	<ul style="list-style-type: none"> • Ms. Foundation, Take Our Daughters to Work day. (310) 287-2803. • Getty Center, "Shaping Identities and Exporting the Image: Metropolitan Image-making and its Role on the Local, National, and International Stage," 2-6:00p.m. 	<ul style="list-style-type: none"> 4/29-5/25 Getty Center, "Viewing the City: The Representation of the American Urban Landscape in Text and Photographic Images," 2-6:00p.m. • ARE Seminars: "Design and Structural Seminar/Building Design Seminar." Weekend. Inf. (310) 208-7112.
May	<ul style="list-style-type: none"> • SCI-Arc Continuing Education, "Making Furniture with Recycled Materials." Seven Mondays. Inf. (310) 574-1123/(310) 305-1839. • SCI-Arc Continuing Education, "Presenting Self and Project." Six Mondays. 	<ul style="list-style-type: none"> • AIA/LA, Emergency Committee meeting, 5:00p.m. 3	<ul style="list-style-type: none"> • SCI-Arc Continuing Education, "Designing Poetic Spaces." Six Wednesdays. Inf. (310) 574-1123/(310) 305-1839. 4	<ul style="list-style-type: none"> • AIA/LA, Urban Design Committee meeting, 6:30p.m. 5	6	<ul style="list-style-type: none"> • Getty Center, "Imaging the City in the Americas" - Panel Discussion, 9a.m.-6p.m. • SCI-Arc Continuing Education, "Introduction to Computers." Inf. (310) 574-1123/(310) 305-1839.
	<ul style="list-style-type: none"> • AIA/LA, Coalition meeting, 6:00p.m. • SCI-Arc Continuing Education, "History of Urban Design." Six Mondays. Inf. (310) 574-1123/(310) 305-1839. 	<ul style="list-style-type: none"> • AIA/LA, Design Committee meeting, Associates Committee meeting, 6:30p.m. • AIA/LA, Executive committee con. call, 5:30p.m. • SCI-Arc Continuing Education, "Introduction to Typography." "Urban Restructuring." Six Tuesdays. "Understanding Current Architectural Theory." 	<ul style="list-style-type: none"> • San Jose, Virtual Reality '94 Conference & Exhibition. 5/11-13 (800) 632-5637. • AIA/LA, LA Architect board meeting, 7:30a.m. • AIA/LA, AFLA meeting, 6:00p.m. 	<ul style="list-style-type: none"> • AIA/LA, Codes committee meeting, 5:00p.m. • Richard Meier, UCLA GSAUP • SCI-Arc Continuing Education, "Exploring Architecture and Site Through Video." Five Thursdays. Inf. (310) 574-1123/(310) 305-1839. 	13	<ul style="list-style-type: none"> • AIA CONVENTION • SCI-Arc Cont. Ed., "Designing a Landscape: Structures Review for NCARB." • MOCA Exhibit: "Urban Revisions: Current Projects for the Public Realm." Thru 7/24. • MOCA symposium: "Urban Design Urban Theory and Urban Culture." 5/14. (213) 621-1750.
	<ul style="list-style-type: none"> • AIA CONVENTION AIA/LA, NOMA, 6:30p.m. 16	<ul style="list-style-type: none"> • Guy Nordenson, UCLA GSAUP • SCI-Arc Continuing Education, "Utility Arts: Studio Surveys of Vanguard Designers." Six Tuesdays. Inf. (310) 574-1123/(310) 305-1839. 	18	<ul style="list-style-type: none"> • AIA/LA, Health committee meeting, 3:30p.m. 19	20	<p>L.A. Architect HEROES this month: Janice Axon, Morris Newman, Eric Chavkin, A big thank you to all our adver- tisers and con- tributors.</p>
	23	24	<ul style="list-style-type: none"> • AIA/LA, Board meeting, 5:30p.m. • Exhibit, "The Work of Alvaro Siza," UCLA GSAUP. Thru 6/10. • SCI-Arc Continuing Ed., "The Design Competition." Three Saturdays, four Wednesdays. Inf. (310) 574-1123/(310) 305-1839. 	26	27	

Book Review



Books reviewed by Michael Webb and Eric Chavkin . . .

Above: FORM ZERO bookstore.

LA's newest outlet for the best architectural books and journals is in the back of the Paramount Laundry Building in Culver City (3960 Ince Blvd.) Andrew Liang has modeled the store on William Stout's San Francisco bookstore, and stocked it with a personal selection of American and foreign publications, emphasizing monographs and theory. The industrial building remodeled by Eric Moss, and the luminous interior, match the quality of the selection. (310) 838-0222.

Photo by Benny Chan.

Harry Wolf (Introduction by Kenneth Frampton & Guy Nordenson. Gustavo Gili, distributed by Rizzoli; \$28.95 pb)

An admirable overview of a master of Platonic geometry and habitable space, spanning 25 years from his beginnings in Charlotte NC to the most recent projects of his office in LA. In a characteristically erudite introduction, Frampton identifies sources and affinities in Wolf's work—from Wright and Gropius to Mies and Kahn—while revealing what makes it unique. He sees a consistency in Wolf's approach, "to restructure the site through creating urban precincts, rather than by simply adding one more freestanding object." Illustrated here are suburban banks, a circular tower in Tampa, an updated version of Rockefeller Center proposed for downtown LA, and a daring scheme for the new Osaka airport (in a competition that was won by Renzo Piano). The small black and white photographs illustrate the cool rationality and harmonious proportions of these buildings, but show little of the materiality and play of light that—according to Frampton and engineer Guy Nordenson—make them so appealing. We can hope that Wolf will soon have an opportunity to build in LA.

Irving J. Gill, Architect (Bruce Kamberling. San Diego Historical Society; \$24.95 pb)

An exemplary account of a pioneer modernist,

from his early years with Adler and Sullivan in Chicago through his 40-year career in and around San Diego. Surprisingly, it is the first significant addition to the literature since Esther McCoy's essay in *Five California Architects*, and it took Kamberling 20 years to research. As he points out, most of Gill's best work has been demolished or radically altered, and few personal papers survive. It is a sad loss, for Gill was one of the first and best of the moderns. In a 1916 essay, *The Home of the Future*, quoted here, Gill wrote: "If we, the architects of the West, wish to do great and lasting work we must dare to be simple, must have the courage to fling aside every device that distracts the eye from structural beauty, must break through convention and get down to fundamental truths." Much of his work survives only in photographs, and some is entirely lost, but the beauty of what remains is inspiring.

Aldo Rossi: *Architecture 1981-91* (Edited by Morris Adjmi. Essays by Diane Ghirardo & Karen Stein. New York: Princeton Architectural Press; \$60 hc, \$40 pb)

On a recent trip to Japan, I stayed at Rossi's Hotel Il Palazzo in Fukuoka—a hostelry with a windowless facade and perpetually deserted bars that felt as surreal as his cemetery in Modena. Leafing through the 60 projects illustrated here gives one a similar frisson—a sense that these rational grids, playful cones, and De Chirico colonnades were intended to tease the eye more than to house human activities. The same building blocks are reconfigured for each project: monuments appear to be interchangeable with temporary structures, apartment blocks with ossuaries. Ironically, Il Palazzo now serves as a love hotel, its rooms rented out by the hour—or so I am told by a red-faced friend who tried to check in.

Architects on Architecture: New Directions in America (Paul Heyer. New York: Van Nostrand Reinhold; \$29.95 pb)

A reprint of a classic collection of perceptive interviews with leading contemporary architects, first published in 1966. That was the year in which Venturi challenged modernism in *Complexity and Contradiction in Architecture*, and there is an antediluvian quality—in the best and worst sense—about the work and attitudes explored here. Was it only three decades ago that architects enjoyed—or professed—such enviable feelings of certainty?

Dutch Moderne: Graphic Design from deStijl to Deco (Steven Heller & Louise Fili. San Francisco: Chronicle Books. \$16.95 pb)

A handsomely produced reminder of how even the smaller European countries made distinctive contributions to modern architecture and design in the '20s and '30s—none more so than the Netherlands. These posters, book covers, and typography may not match the best of France and Germany, but their freshness is exhilarating.

Alternative Energy Sourcebook (7th edition edited by John Schaeffer, Real Goods Trading Corp., pbk, \$16)

This is the gadget-and-gizmos version of a Whole Earth Bookstore agenda. A wonderful back-to-the-earth catalog devoted to energy independent living, straightforwardly presented, with a large illustrated bibliography appropriately entitled "knowledge." An excellent guidemap to that energy netherworld architects seldom travel. Highly recommended.

The Contract Guide: DPIC's Risk Management Handbook for Architects and Engineers (Sheila A. Dixon and Richard D. Crowell, DPIC, \$49.95)

Everyone who works with drafting contracts should have this book on his or her desk. The *Contract Guide* shows design professionals how to draft or revise contracts to minimize their liability exposure. Seventy-seven key risk management issues are addressed; each section defines the liability issue, proposes solutions and offers sample contract clauses cross referenced to AIA documents that architects can adapt to contracts. Determines legal clauses that make or break deals. Simply put, an essential reference book. Highly recommended.

ERIC CHAVKIN

Architects' Guide to Los Angeles, by Michael Webb. Published for AIA/LA by The Understanding Business. \$7.50

To celebrate the the AIA's Centennial Convention, here is a guide to 400 of the area's most interesting buildings and interiors. All can be seen from the street or visited. They are grouped in ten sections, from downtown to the ocean, from Pasadena to Orange County. The goal is to provide a cross-section of L.A.'s best historic, contextual, and cutting edge architecture, with a special emphasis on the adventurous work of the past decade. Well-designed hotels, restaurants, art galleries, and specialty stores are included alongside other building types. There are eight maps, and essential information for visitors.

News Flash

Woodbury Accreditation

Attention Architects! Woodbury University's School of Architecture needs books. Woodbury is currently in candidate status with the National Architectural Accrediting Board (NAAB). They have to reach a goal of greater than 5,000 books, (any kind of architecture or design book) to be accredited to teach architecture. They are 180 books short. Everybody, clean out your closets and send your books, magazines, etc. to Woodbury University, 7500 Glenoaks Boulevard, Burbank CA, 91510. The librarian is Katherine Richards, at: Tel. (818) 767-0888/Fax. (818)-504-9320. Or bring the books to *L.A. Architect* and we will make sure that they get them pronto!

ERIC CHAVKIN

form
ARCHITECTURAL BOOKS & GALLERY
Zero

3960 Ince Boulevard, Annex A
Culver City, Ca. 90232
tel. (310) 838-0222
fax (310) 838-1263

**OSCULATED
THE WORKS OF NEIL M. DENARI
OBJECTILE**

till April 15th, 1994

- Look for announcements of upcoming events
- Featuring domestic & foreign architectural publications, architectural & related journals, theory & criticism books
- First weekend of every month: Selected titles on sale 10% - 20% off
- Semi-annual sale: Selected publishers. Look for announcements
- Students with current student ID: Purchases of \$75.00 or more receive 10% discounts at a time of purchase. This offer does not apply to items already on sale.
- Store / Gallery hours: mon. closed, tue-fri: 10:30 - 7:00, sat: 10:00 - 6:00, sun: 12:00 noon - 5:00

Architecture and Film

More Films: Douglas Sirk at the County Museum

The most architectural of all American filmmakers, director Douglas Sirk's films will be shown throughout May at the Bing theater at the County Museum of Art. Film writer, Alison Pinsler is curating this series of rare and classic Sirk films. Architecture was for Sirk like a third character, a context for his actors. The contrast of organic and superficial is expressed in the architecture in *All that Heaven Allows* (1955); the tortuous symbolism of the winding staircase is foregrounded in *Written on the Wind* (1957), and the progressive affluence of actress Lana Turner is signified by her succession of new homes in *Imitation of Life* (1959). Sirk made melodramas, but, like a Marxist with a scalpel he cut into, and exposed, the contradictions dormant in Eisenhower America. Highly recommended.

Free Cine-Architecture Films in Santa Monica

The biggest, most fantastic dream architecture film program (over 70 films scheduled!) is happening right now from March 25 thru April 7 at the Laemmle 4-Plex, 1332 2nd Street, Santa Monica. The series is funded by the Getty and will examine the relationship of cinema, architecture, and urban design over the last century. Documentary, experimental, ethnographic, commercial and avant garde films will be shown. The dizzying schedule includes symposiums on: *The Sweet Life?*; *The Street*; *History Technology, Experimentation, and Revolution*; *Urban Form*, *Film Sense*, *Tourist Cities* and more and more. Highly Recommended films: *The Naked City*; *Taxi Driver*; Jacques Tati's *Playtime*; Chris Marker's *Sans Soliel*; *Blade Runner*, introduced by Syd Mead; Pat O'Neil's avant garde masterpiece *Water and Power*; city symphony *A Propos de Nice*; *On the Town*; *The Third Man*; Kluge's film on Nazi architecture, *Brutality in Stone*; African film *Zan Boko*; Fritz Lang's *Metropolis*; Gilliam's *Brazil*. All these films are recommended, and you won't be disappointed. Take a day off and relax. Admission is free.

John Lautner for Sale

Videotapes of Betty Cohen's film *John Lautner: Spirit in Architecture* are available for sale for \$34.95 from Direct Cinema. The film is part biography and part tour of Lautner's iconoclastic architectural trip. This is the same film that was sold out 3 times at its premier at MOCA and was reviewed in *L.A. Architect* last year. This hard to find documentary is highly recommended. Call Eric Chavkin (213) 658-1024 or *L.A. Architect* for details.

ERIC CHAVKIN

SYSCON TECHNOLOGY, INC.

CAD SYSTEMS FOR ARCHITECTS, ENGINEERS & DESIGNERS

14800 BEACH BLVD. LA MIRADA, CA 90638
(714) 739-0981 FAX: (714) 739-0983

CAD SOFTWARE:
POINT LINE
DATACAD
CADKEY
ON-SITE TRAINING

PLOTTERS:
MUTOH - SALES/SERVICE
HEWLETT PACKARD
CALCOMP
HOUSTON

COMPUTER UPGRADES
LASER PRINTERS
SCANNERS
DIGITIZERS
NETWORKS

PCM

PROJECT & COST MANAGEMENT

~ MBE/WBE ~ Design Estimating
~ Value Engineering ~ Expert Testimony

Clients Include: Anshen + Allen, A.C. Martin,
The Jerde Partnership.

5400 Van Nuys Blvd., Suite 409, Sherman Oaks, CA 91401
(818) 995-7172 FAX (818) 789-3423

INTERFORM

Precision CAD Drafting & Design

Construction Documents
3-D Massing and Solid Modelling
Historic Building As-Built Drawings

Carter C. Bravmann, (213) 656-2148
California Licensed Architect

ESC Structural Engineers

Specializing in custom homes,
hillside properties and remodels
PROMPT AND RELIABLE SERVICE
BY EXPERIENCED STAFF

GEORGE SHAKIBAN, PE
(818) 345-5310 FAX (818) 345 3748
6047 TAMPA AVENUE STE. 203, Tarzana, CA. 91356



architectural
model
maker

3825 FOURTH AVE 818.249.9996
GLENDALE, CALIFORNIA 91214

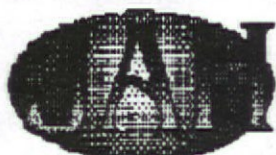
GARDEN PACIFIC

GARDEN DESIGN
INSTALLATION
RENOVATION

Mediterranean & natives
Drought tolerant plantings

MARIE CAMBOA
Lic #541868

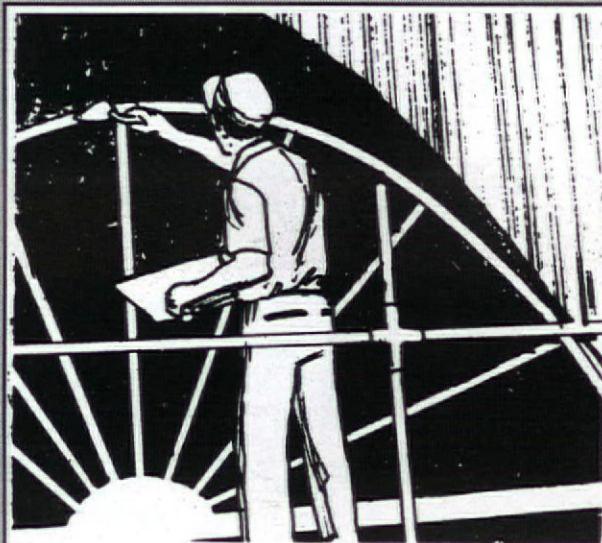
213 660 6127



JAH
TECHNOLOGIES UNLTD.
Steven Thompson A. I. A.
FAX/Voice (310) 837-5051
Cellular (310) 613-4318

AutoCad Development for Specialized
Architectural Applications

Architectural Customization, Operation, Installation &
Configuration of AutoCad. We offer all AutoCad Services
including (Inhouse/out) \$25.00/Hr. Architectural Cad
Operators. Drafting & Design & Plotting & Blueprints &
24Hr. Tech. Support & AutoCad & PC Consulting ...
Thinking of going Cad? We know the 'Power Techniques' that will
compliment you best. Keeping Budget, Time & Details in sight.



If You Have a Question Regarding Plaster ... CALL US!

The technical staff of the Plastering Information Bureau can provide you with performance data on every kind of plastering application. They can show you how to meet critical standards for sound control, fireproofing, and abrasion resistance with specifications that can be understood and followed by every contractor and journeyman in the industry.

Our experts can show you how to specify the more creative products of the plastering trades ... coves, arches, molds and special designs.

The Plastering Information Bureau can show you how to specify the job so that it can be done exactly as you want ... at the lowest possible price.

The Bureau is not associated with or operated by any manufacturer or group of manufacturers. It is wholly supported by the union plastering contractors and journeymen who are the direct suppliers of your plastering needs.

Why not call us today? There is never a charge or obligation.



Contact Dick Gorman
plastering information bureau
a division of the Southern California Plastering Institute, Inc.
21243 Ventura Boulevard, Suite 115, Woodland Hills 91364
(818) 340-6767

Classifieds

Space Available/Property For Sale

Landmark Chapman Market Tower design office. 5000sf, highly improved, furnished, equipped for sub-lease, all or share part. Tel. (213) 365-9955.

Architect's suite, Beverly Hills. Furnished, reception room, private office, executive desk, credenza, conference table, drafting room, 13 stations, files etc. All or part. Call (310) 203-0255 for appointment.

Must Sell: Architects ... Develop For Yourself or Your Client!!!
Sunset Plaza Drive area ... on Rising Glen Road. Approx. 1.25 acre lot. Graded with approx. 60% of foundation completed. ... Pool & spa poured. ... City to Ocean views. ... Make an offer. ... \$649,000. Jerry Primack (310) 278-9470. Brkr.

Jobs Available

Full-Time, Fast-Paced, Long-Term Employment Opportunity
Small West-side firm with U.S. and Canadian retail focus seeks applicant with:

* ClarisCAD and AutoCAD knowledge with 1 yr experience
* 3 yr minimum general office experience
Projects involve UBC, BOCA, SBCCI, and ADA (some knowledge preferred).
Temporary short-term consulting will be considered.
Contact: Bruce Rudman, AIA, Architects + Engineers (310) 479-4949, -4959 fax.

Part-Time Lecturers Sought

Calif. State Polytechnic Univ, Pomona, Dept of Architecture, seeks applicants for junior level positions, starting Fall 1994. Undergraduate and graduate teaching areas: Design studios; History and Theory of Contemporary, Japanese, and California architecture; seminars and lectures on special topics.

Professional degree in architecture, professional registration, and university teaching experience preferred.
Submit letter of interest and capabilities, curriculum vitae, and non-returnable sample of professional or teaching work to: Selection Committee, Dept of Architecture, Calif. State Polytechnic University, Pomona, CA 91768. Equal opportunity / Affirmative Action employer.

Jobs Wanted

Full or Part-Time Employment Wanted
Background & Skills: 25 years experience with residential, educational, housing, commercial, and government institutions. Design and development, document production, and construction inspection skills.
Contact: D.A. Williams, AIA (818) 883-5394.

Preservation

Down Under Deco



Above: The Regal Cinema, Perth, 1937, an example of the many fine Art Deco buildings in Australia. Photo by Mitzi March Mogul

Down-Under Deco

Art Deco has gone from being a world wide expression/statement of modernism to a funky expression of individuality to the subject of scholarly research and analysis. With the latter, it is finally being acknowledged for its contributions to design, its historical references and sociological impact.

All these aspects and more were explored at the Second World Congress on Art Deco, held recently in Perth, Western Australia. L.A. Architect preservation correspondent Mitzi March Mogul presented a paper at the conference. She reports from down under.

Most people from the Northern Hemisphere are unfamiliar with the

lands "down under," unaware except in very general terms of their history and the ways in which art and design movements impacted that part of the world. In fact, the inter-war years were a significant era for both Australia and New Zealand. Despite their distance from the rest of the world, they kept abreast of what was happening through various publications, letters, and reports. In terms of Art Deco, the response was somewhat delayed: whereas in the United States Deco buildings date from the late twenties, Australian Art Deco began in the early thirties. What makes it interesting is that rather than being able to divide the design chronologically by distinct visual references, in Australia they were all being done simultaneously. Architects seem to have been unencumbered by the social and economic ideologies brought on by the Great Depression. We went from flamboyant to restrained and hopeful; their inspiration was drawn from all that had come before.

For example, the Gleddon

Building in Perth shows the influence of the New York skyscraper, though executed in 1937. It also exhibits a Gothic influence, evidently a strong inspiration throughout Australia. By contrast, American architecture borrowed Gothic references before the first World War. Following that, Gothic appeared almost exclusively in Ecclesiastical buildings. Constructed the same year as the Gleddon was the Plaza Arcade and Cinema. Its style is monumental and blocky, its details relying on verticality and Ziggurat steps.

1937 also saw some nostalgia toward their British patrimony, which resulted in London Court. London Court is an actual street linking the Hay Street Mall with St. George Terrace. At street level are shops; above are residences and offices. It is a richly detailed Tudor pastiche of clock towers, port-cullis and half-timbering. While not, strictly speaking, Art Deco, it is included for the same reasons that we include the Mediterranean revival styles. A few blocks away are the 1937 Lawson Flats, a large apartment block with Hollywood Mission touches. 1937 was an eclectic year for architecture in Perth.

Claude de Bernales was a gold mining entrepreneur who increased his fortune through real estate. He financed London Court and also the Picadilly Theatre. The Picadilly opened in March, 1938. It featured some "firsts" in Perth theater design: lifts and air-conditioning. Perth is noted for having the largest collection of Art Deco cinemas in any Australian capital city.

Within a day's drive of Perth are several smaller cities and towns, all with their local examples of Art Deco architecture. Bunbury is the second largest urban center in Western Australia. It's main shopping street features a respectable collection of Deco designs, an unexpected architectural adventure in an Australian country town. Beverly is a town which serves a number of large farms and sheep stations in the surrounding countryside. The main street is perhaps a quarter of a mile in length. Still, there are worthy examples of Deco, including the Town Hall.

It was the combination of urban and rural centers, in a part of the world which was quite removed from the centers of artistic activity, which made the venue so inter-

esting. It was a unique opportunity to study the impact of the style in provincial communities and how regional motifs were then expressed through Art Deco. The familiar elements of Art Deco are all there, but added to the mix is Australian vernacular. Aboriginal heritage, as well as its native flora and fauna, has long been an inspiration to artists. It is a standard part of both linguistic and architectural vocabulary.

Pinjarra, Yallingup, Kalgoorlie are all Aboriginal names of West Australian communities, and Aboriginal motifs are much in evidence in architectural ornamentation, as are indigenous plant life such as banksia and gum-nuts. Many materials native to Australia were used in construction. In particular, Jarrah wood was favored for the beauty of its grain and its hardness. By comparison, it makes American Oak feel like Pine.

Australia and New Zealand were heavily influenced by American style long before Art Deco emerged. The California bungalow was the favored style for homes. Their Craftsman detailing remains largely unaltered, dominating the residential landscape. Frank Lloyd Wright and Louis Sullivan were strong influences, as was the Mission Revival. Charles Rennie Mackintosh also had an effect on the direction of architecture and design.

These manifestations of early twentieth century architecture are to be found communities of every size. Sydney is a large, sprawling city not unlike L.A. in some respects. Its architecture is rich in the regional iconography of Australia and the influences of the Northern Hemisphere. Its collection of luxury apartment flats is extraordinary as are the sheer number of hotels in the Deco style. Many express their inspiration in name, if not form, as with The Californian and Hotel Hollywood. One of Sydney's best examples of Art Deco styling is Delfin House. Its decorative works in polished granite and bronze symbolize New South Wales as the Land of Plenty and technology as the road to progress. Completed in 1940, it underscores the two hemisphere's similarities in philosophy and attitude and the differences in the time frame for Art Deco.

MITZI MARCH MOGUL

DG ASSOCIATES

Custom and Manufactured
Ceramics & Cement Products
Model & Moldmaking

Doug Grigg

Tel: 310 / 455-1999
Fax: 310 / 455-4024

ARCHITECT'S FONT PACK

Six
Handlettered
Truetype and
Postscript
Fonts for
Architects
and Design
Professionals

MrHand

HeavyHand

Sketcher

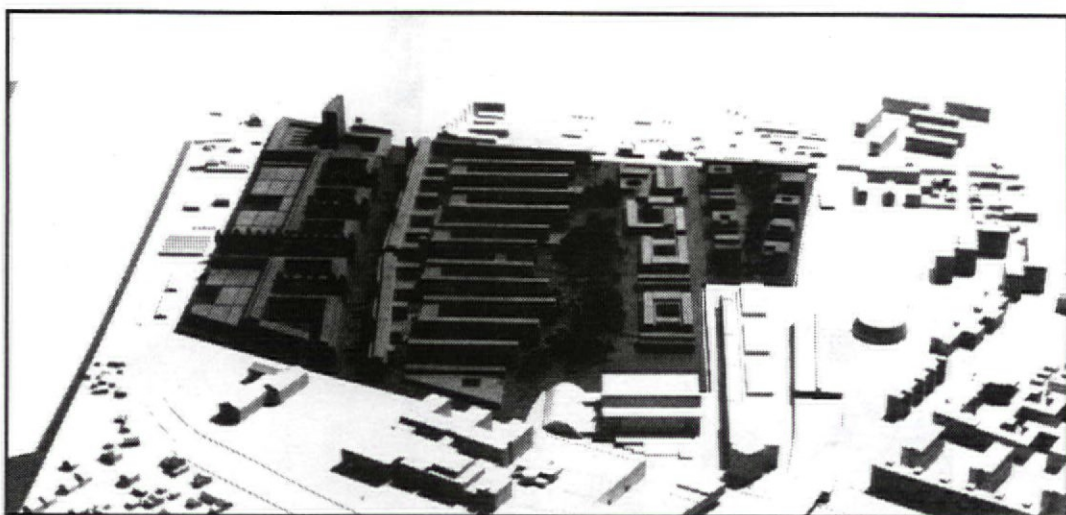
Scribble

STAMPED

GLASGOW

ALL SIX
ONLY \$49!
+ 9% CREDIT CARD
+ CA TAX
+ \$5 Box

EPHANY
DESIGN STUDIO
310 / 456-7626



Left page: Photo and sketch of the "Dancing Country House," by Gustav Peichl
This Page: the Vagran West project, by Elsa Prochazka

Housing in Austria offers lessons for the U.S.

single-family house has been adopted as the ideal living form, 80% of all Angelenos cannot afford a single-family house, and there is not much vacant land left, where new housing could be built. Competing priorities impede progress on the housing front.

Sally Richmond, of the Housing Department, stated that the housing prospects have improved considerably in the Clinton administration and that Los Angeles was just chosen as a second homelessness initiative city under a federal plan to end homelessness, a decision that will allocate approximately \$ 25 million over three years to the L.A. region for homelessness.

She reported on progress in addressing the extremely high parking costs for affordable housing. It costs \$ 10,000 to build one parking space. Latest studies have shown, that 87% of low-income renters have 0 to 1 car, so a reduction from the current requirement of 2 spaces per unit is justifiable.

One of the biggest issues after the earthquake is to prevent building owners from abandoning their buildings, which would result in banks owning these earthquake damaged buildings. Non-profit groups should have an opportunity to buy some of these privately owned buildings. Additionally, land use laws need to be changed and rent control laws should be used creatively, to increase the affordable housing stock.

Shelby Jean Kaplan Sloan emphasized the importance of understanding financing mechanisms, because of the necessity for a patchwork of subsidies to build housing today. In the future it will not be possible to rely entirely on government subsidies to build housing. Additional funding sources have to be found, especially, when considering the \$160 Million that are needed to rebuild after the earthquake. Some likely sources for subsidies are: Federal grants from the government; CRA; low income housing tax credits; conventional financing.

She differentiated public housing, built and financed by the government, from private sector housing, built by a non-profit or a for-profit developer, and reminded the audience that most housing built today is private sector housing. For the future of affordable housing, Sloan considered important sustainable development, cost containment, and reducing high vacancy rates in SROs due to the rent increases that have outpriced the tenants. She questioned the high average cost of a CRA housing project of \$125/sq.ft.. Kaplan Sloan emphasized the past and future commitment of the CRA to provide good quality affordable housing in the communities it serves.

In response to issue of complicated financing strategies, Allan Heskin offered the 738 South Union Street housing project as a potential role model. The California Mutual Housing Corporation worked with "Tenants United" to buy a run down building in Pico/Union, rehabilitate the building at minimum costs and bring it under resident management and ownership. Instead of several levels of funding, the City

Housing Department was identified as the major funding source. While Councilman Hernandez has been very supportive of the project, the Housing Department would still prefer standard financing procedures.

Con Howe pointed out that successful historic examples exist in Los Angeles, but homeowner groups do not differentiate between affordable housing and multi-family housing; they oppose them both. Judging from an experience on a tour of affordable housing projects, where a homeowner group was quite astonished to discover that some affordable housing projects were superior to market rate projects in their neighborhoods, Howe concluded that people needed to be exposed to good examples. Exhibitions and publications are an important tool for educating the public and developers about the possibilities. In the Planning Department, work on the General Plan Framework focuses on two major themes: the creation of more housing—and directing growth towards public transit (rail and buses), with the role of boulevards in transition from purely commercial corridors to mixed-use boulevards.

From the discussion it became apparent that architects and planners not only need to work together but must work with developers, government officials, residents, financial institutions and the media to develop innovative housing types for the city. An important component of "community building" is the integration of other uses into housing developments, like work places, shops, communal and recreational facilities. We must capture the imagination of the general public and produce multi-family prototypes that build neighborhoods rather than destroy them.

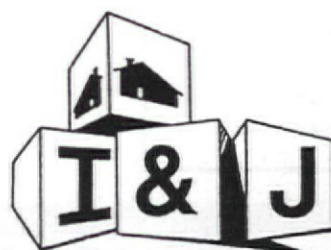
SILJA TILLNER

ROBERT CORNELL & ASSOCIATES, INC. AWARD WINNING LANDSCAPE DESIGN & CONSTRUCTION



Put us on your design team to create lively, beautiful and environmentally responsible custom gardens. Energy-, water- and material- conserving strategies our specialty.

(213) 731-0858 License # 487085
2116 Arlington Avenue Suite 238
Los Angeles, CA 90018



SUSTAINABLE BUILDING GUIDE AND CATALOG NOW AVAILABLE

In the CSI format, you may now Specify Products for your next project without the research expense. Visit our Showroom...

Custom Environmental and

Conventional Builders geared to meet your needs - When attention to detail, value & budget count, I & J Makes the Difference! To order The Catalog CALL 310.395.7533 or FAX 310.395.0224

EXTERIOR STUCCO
COLOR COAT

EXTERIOR
PRONTO PATCH

INTERIOR
FINISH G 1

ADD-A-PAK
BASE & COLOR SYSTEM

INTERIOR
PRONTO PATCH

MERLESEAL
CLEAR WATER REPELLENT

SANTA BARBARA
FINISH

CALL TODAY FOR MORE
INFORMATION ON
THESE AND OTHER
FINE PRODUCTS!

MICROSEAL
WATERPROOFING EMULSION

20/30 FINISH

MIGHTYBOND
PLASTER & CONCRETE ADHESIVE

FOGCOAT



ACRYLBOND
LIQUID ACRYLIC
ADHESIVE ADMIXTURE

POLYPREP
EPS BONDING CEMENT

SHOWER FINISH

MERLEX STUCCO, INC.

"QUALITY AND SERVICE SINCE 1963"

2911 Orange-Olive Road Orange, CA 92665 • (714) 637-1700 • FAX (714) 637-4865



Learning from abroad: Affordable

"Vienna, a city of 1.8 million people, builds 10,000 housing units a year, while L.A., a region of 12 million people, builds 2,000 units of affordable housing a year."

—Jackie Leavitt

"Los Angeles has the largest homeless population in the country—40,000 people are homeless every night. 22% of all rental units are severely overcrowded, seven persons often live in two-bedroom units. As a result of internal growth and immigration, the number of households grows every year by 14,000, all of them in need of housing."

—Sally Richmond

New Housing For Los Angeles Symposium

Participants:

JULIE EIZENBERG, Koning/ Eizenberg Architects, GSAUP
ALLAN HESKIN, Planner, GSAUP
CON HOWE, Director of Planning, City of L.A.
SHELBY JEAN KAPLAN SLOAN, Chair of the CRA Housing Committee, developer
JURG LANG, Architecture Department Head, GSAUP
JACKIE LEAVITT, Planner, GSAUP
MARK MACK, Architect, Los Angeles/San Francisco/ Vienna, GSAUP
ELSA PROCHAZKA, Architect, Vienna
NEIL RICHMOND, Planner, GSAUP
SALLY RICHMOND, Department of Housing, City of L.A.
JUDITH SHEINE, Architect, GSAUP
SILJA TILLNER, Urban Designer, Los Angeles/ Vienna
BUZZ YUDELL, Moore Ruble Yudell, GSAUP

The exhibition "Vienna Housing: Trends and Prototypes" and the lecture by Elsa Prochazka were sponsored by the Austrian Cultural Institute of New York, with the support of the City of Vienna and the Austrian Consulate General in Los Angeles. The exhibition was curated and organized by Silja Tillner.

In conjunction with the opening of the exhibition: "Vienna Housing Trends and Prototypes", a symposium was recently held at the Graduate School of Architecture and Urban Planning UCLA to discuss new housing for Los Angeles, in the context of examples from other countries.

A lively mix of U.S. and Austria-based planners and architects generated a thought-provoking discussion at the symposium, moderated by Jurg Lang.

To understand Vienna's housing programs of the present one has to take a look at the long history of creating affordable housing, dating back to Great Depression. The roots of these housing projects lie in rapid industrialization and dramatic population increase at the end of the 19th century. This period of unprecedented urbanization resulted in poverty and deleterious living conditions for many of Vienna's new inhabitants. After 1918, many illegal settlements sprung up at the edge of the city. In response to this situation, the communities themselves took charge of housing production, establishing numerous self-governed settlement cooperatives. A wide variety of housing types were utilized, ranging from autonomous cooperatives to public housing "palaces".

Greened courtyards, fresh air and light were important components of the new housing, counteracting the crowded and sub-standard settlements of the poor. In 1919, the time of famine and a severe housing crisis, Adolf Loos addressed issues of economical construction, anticipated prefabrication, and provided labor by involving the future inhabitants in the construction of the Heubergsiedlung.

The newly built units of the 1930's were small, generally 450-500 sq.ft., but presented a big improvement over the crowded and unhealthful living conditions that preceded them. Housing was treated as a public facility and consequently the money for the construction was raised by taxing luxury items like boats, or the Vienna Housing Tax, which was only imposed on large units or houses, while smaller units were exempt.

An important character in housing since the 1960's is Roland Rainer, briefly director of planning and a long-time advocate of the garden-city movement. In Puchenu, one of his most well-known settlements, he achieved high densities with low-rise construction, by restricting automobile access to the edge of the settlement, allowing for pedestrian walkways, plazas and private court-yards. His latest housing project at Tamariskengasse has just been completed and is also included in the exhibition.

Jackie Leavitt gave an excellent overview of the Viennese social housing programs of the 1930's, and also mentioned specific programs that could be very useful in post-earthquake Los Angeles, rather than the housing voucher program currently in use, which relocates earthquake victims to distant and dispersed neighborhoods, and consequently removes people from their communities.

Applicable examples from the Viennese programs regulative environment were: a requisition program that prohibits conversion of housing to other uses, a requirement of landlords to notify the city of any vacant units, a prohibition to own more than one unit, an acquisition program (that was later also used in New York) allowing people to take over existing buildings, the concept of units owned partly by the city, partly by a cooperative, and the incorporation of central facilities for the communal good into these housing projects.

Elsa Prochazka presented her latest project, "Donaufeld-Kagran West," a settlement planned to accommodate 2900 housing units and 1850 working spaces. Although the site is located on the periphery of the city, it is well connected to the center by the adjacent subway, which justifies a higher density in this location. The development of a social infrastructure will be encouraged by locating recreational, educational and communal facilities at the intersection of residential uses and open space.

Important affordable housing issues, such as flexibility, environmental concerns, responsiveness to the site and to the needs of a changing society, were illustrated by Silja Tillner with examples from Austria, which ranged from free standing country-houses by Gustav Peichl to large scale new developments incorporating infrastructure, work places, and communal services (Elsa Prochazka, Kohlbauer/Peichl) as well as housing. These sometimes address difficult sites, like the housing built on a major traffic artery (Helmut Richter's Brunner Strasse, where a glass wall screens the actual building from noise and pollution).

Mark Mack, who builds in both U.S. and Austria, emphasized the different attitude, not only toward the goal of housing, as well as the level of quality for the design, and the role of architects, that exists in Austria. He mentioned a new program by the Austrian state that provides incentives for developers to build affordable housing, by guaranteeing the developer a minimum rent, while guaranteeing future tenants a maximum amount that they would have to pay, the difference being made up by the state. The program is currently used to disperse some of the recent immigrants, who have been concentrating in the City of Vienna, into smaller towns.

Buzz Yudell, who has commissions in Europe as well as the U.S., emphasized the need for public/private partnerships in the U.S., stating that in Europe the nature of public/private partnerships averts some of the prejudice related to public housing. The percentage of profit for these partnerships is established in the beginning, thereby averting financial risks.

A culture of urbanism and housing does not exist here. In the U.S. the attitude prevails that public housing is a last resort, a give-away to those who can't make it otherwise. In Europe housing is regarded as a universal need, the same units being built for everybody, only with different subsidies. It is necessary in the U.S. to bring a wider spectrum of participants into

the housing discussion. Large, multi-disciplinary teams need to be assembled, and dialogues must take place with bankers and marketing people, who are inclined to accept only traditional housing types and view innovation as risky. More political support and a solid financial base will be necessary, in order to increase the production of affordable housing. Land use issues and the concept of sustainability have to be considered, following the concept that good urbanism leads to good housing. Housing at a large scale has to be intimately connected to the public realm.

Julie Eizenberg, who has designed several award winning affordable housing projects, described from her experience the difficulty in building innovative affordable housing in Los Angeles, due to the cumbersome permit process and numerous contradicting regulations. She considered regulatory reform and new funding mechanisms essential for any improvement in the housing situation.

Allan Heskin pointed out that in spite of these hurdles, innovation is happening and 2000 units a year get built by over 50 different groups in L.A. He observed a lot of energy

the number of units built is equal to market rental units.

Judith Sheine reported on her experience with a project at Harbor City and Normont Terrace, where the residents have become part of the design process. Four hundred affordable housing units, currently in dilapidated condition, will be replaced with 800 new units of public housing. After initial presentations by the developer, the residents had difficulties understanding the plans and became skeptical about the quality of the project. Consequently Sheine, in a joint studio with Peter Marcuse, developed a set of guidelines in collaboration with Resident Boards, addressing different models of density. The Resident Boards were constituted mostly of working women, many of them recent immigrants, who were participating enthusiastically in developing a vision for their future. A high level of trust developed between them and the women architects and landscape architects.

After completion of the design guidelines the team had to return to ensure their enforcement, since the architects did not follow them.

Although the American dream of owning a

The Rayliegh and the P, news about nails

the epicenter. These vertical shock waves, which can be felt as a sharp upward jolt under a building, have been largely ignored until just recently. In the past, all our attention has been focused on horizontal motion but lately much of the severe damage to structures has been attributed to vertical motion. Why is it that suddenly vertical wave motion has taken on so much importance?

Rayliegh and P waves have always been with us but most of the major earthquakes in recent times have originated far from urban centers the effect of this vertical motion has largely gone unnoticed. As urban sprawl spreads the chance of a hypocenter occurring directly under a densely populated area increases; this is exactly what happened under Northridge on January 17, 1994. Just before this, in 1972, the brand new Veterans Hospital in Simi collapsed directly over an epicenter, wracked by vertical forces it was not designed to withstand.

In order to learn more about this vertical seismic force, a series of tests were conducted in the architecture Natural Forces laboratory five years ago¹. A series of column and rigid diaphragm high rise models were dropped, to produce a certain G Force, from ever increasing heights until total failure of the simulated building. Total failure of the simulated model was achieved early as compared to horizontal force tests on the same models. On the tower test the vertical force was transferred into a rotational force immediately. As all the columns went into bending they started acting as beams and failed.

The difference between these columns bending and columns bending under a horizontal load is the rotational effect. When rotating, each column assumes the whole load instead of accepting a portion of the total load as they would under normal loading conditions. Further, if the building is directly over the hypocenter, the vertical thrust produced by the Rayliegh wave is much greater than any standard design horizontal load. The vertical acceleration on the ground at Northridge was one-half times gravity and over one times the force of gravity on the roofs of some buildings! This means every structural part, not just the main members, of a building is undergoing bending during a quake.

PIERRE KOENIG, FAIA

¹Koenig, Whitney and Svalbe,

Seismic research of the effect of the Rayliegh wave on Buildings, USC 1989.

What My Mother Didn't Tell Me... About Nails!

What do you know about nails?

There are 28 different types of nails for structural and non-structural uses, according to Federal Specification FF-N-105B, reprinted by the International Staple, Nail and Tool Association. Within those 28 categories, there are numerous sub-types of variously textured nails, such as, smooth, barbed, deformed, screw, cement coated and galvanized shanks.

Nails are used for securing wood framing components together such as studs to sills, floor joists and rafters to walls, plywood and gypsum board shear panels to wood stud walls, and floor and roof diaphragms to floor joists and rafters, respectively. Nails are also used for other construction purposes as in roof systems, finish carpentry work such as architectural woodwork and cabinetry, flooring and wall paneling applications.

The most familiar types of nails used in construction are listed in the Uniform Building Code Standards, Table 25-17-H, Properties of Nails. They are box, galvanized box and common nails for wood framing, and cooler, wallboard and plasterboard blued nails for gypsum board.

During our forensic investigations of wood structures, we have discovered extensive use of "sinker nails" substituted for the larger diameter common nails that were specified by the civil or structural engineer.

In addition, the requirements of the engineer as to size, spacing and/or number of the nails were not always followed.

- It was common to find nails of one diameter smaller, sometimes two diameters smaller, being used instead of the specified size.

- Rather than maintaining the required nail spacing, the nails were often spaced farther apart than specified.

- Fewer nails were often used to fasten one wood component to another instead of the number of nails required.

- For plywood shear walls and floor and roof diaphragms, some nails driven through the plywood sheathing did not penetrate the wood framing members below. There were many such "air nails". These air nails were often caused by misplaced and/or irregularly

spaced studs, joists, blocking and/or rafters. There is no justification for the air nails.

Sinker nails are one size smaller in diameter and one-size shorter than common nails. They have less structural strength than the common nails, called for by the engineers. Sinker nails develop approximately 6.8 to 36.2 percent less in shear strength than their respective common nails. (See Uniform Building Code, left.)

At one time, nails were coated with a mixture of paraffin and gasoline to promote easier penetration. Sinker nails usually have a greenish or yellowish vinyl coating, for easier penetration into the wood framing members. Because of the vinyl coating for easier penetration, the same vinyl lubricant allows for easier pull-out during stress. Some resin coated nails have been tested and approved for a higher-than-Code value for pull-out stress.

The California State Architect's office does not allow the use of sinker nails for school projects. Architects and engineers should not allow the use of sinker nails for any of their projects. They should specify that common nails be used, or the joints should be redesigned for the reduced values of box nails.

When architects and engineers note nail sizes for wood framing, especially floor and roof diaphragms and plywood shear panels, on their drawings, they should specifically note all fasteners to be common nails, not just cite Table 25-Q, Nailing Schedule, without its footnotes. Architects and engineers should not allow any doubt in the minds of framing subcontractors and/or carpenters regarding the type of nails to be used on their projects.

Generally, gypsum board shear walls are required to use cooler or blued nails. Again, we have generally found the cooler nails used in construction to be one size smaller than called for on the drawings, and often more widely spaced.

Framing subcontractors and suppliers should take care to order common nails or galvanized box nails and make sure that they get them, not regular box or sinker nails. Since there are more nails per pound with the smaller box and sinker nails than the respective common nails, it is economically advantageous for framers and/or carpenters to buy the smaller shank nails. Smaller diameter and/or sinker nails are also easier to drive into framing than common nails.

Framers and/or carpenters will pay in the future for defrauding the job structurally, if and when they are caught.

Manufacturers' approvals from the Council of American Building Officials for their respective nails, manually or mechanically driven, are classified by wire diameter and length, in addition to their common names.

All nail manufacturers should note the common names (16d common), diameter (0.162 inch) and length (3-1/2 inches) on their boxes of nails.

Field superintendents, subcontractors and carpenter foremen should verify that their crews are using the proper size nails. In addition, they should instruct all their carpenters on the maximum spacing of nails, per the engineer's drawings. There is no tolerance for going beyond the specified nail spacing. It is to be considered maximum, not an approximation.

The public is charged building permit fees, which requires various inspections, including those of framing and for lath or gypsum board. Local building inspectors who provide the inspections should be properly trained and should automatically verify, by sampling, the proper nail sizes and spacings in wood framed construction. Building inspectors should inspect for proper size framing components and fasteners. Fastener verification should not be limited to nails, screws and bolts; it should also include tie-down straps, hold-down devices, metal connectors and hangers.

I don't relish the thought of having to verify fasteners, and thus add one more task to the designer's contract administration duties, but taking an additional minute or so to verify the type of nails being used and measuring some spacings will be rewarding in the future. It's an ounce of prevention worth a ton of cure.

When the client or contractors request a "builder's set" of drawings, the design team should provide sufficient details for all nail use including clip angles, blocking and hold-downs, rather than rely on the framers or carpenters to complete the design using conventional construction, Code tables and their past experience.

EDWARD K. TAKAHASHI AIA, CCS, RCI
O'LEARY TERASAWA PARTNERS,
AIA ARCHITECTS.
CHAIRMAN, AIA/LA ETHICS COMMITTEE.

From Uniform Building Code, Table No. 25-J-1:

- 10d common (0.148 inch) [290 lbs. allowable shear per foot] to 8d common (0.131 inch) [270 lbs.] for 15/32 inch plywood = 6.8 percent less structural value.

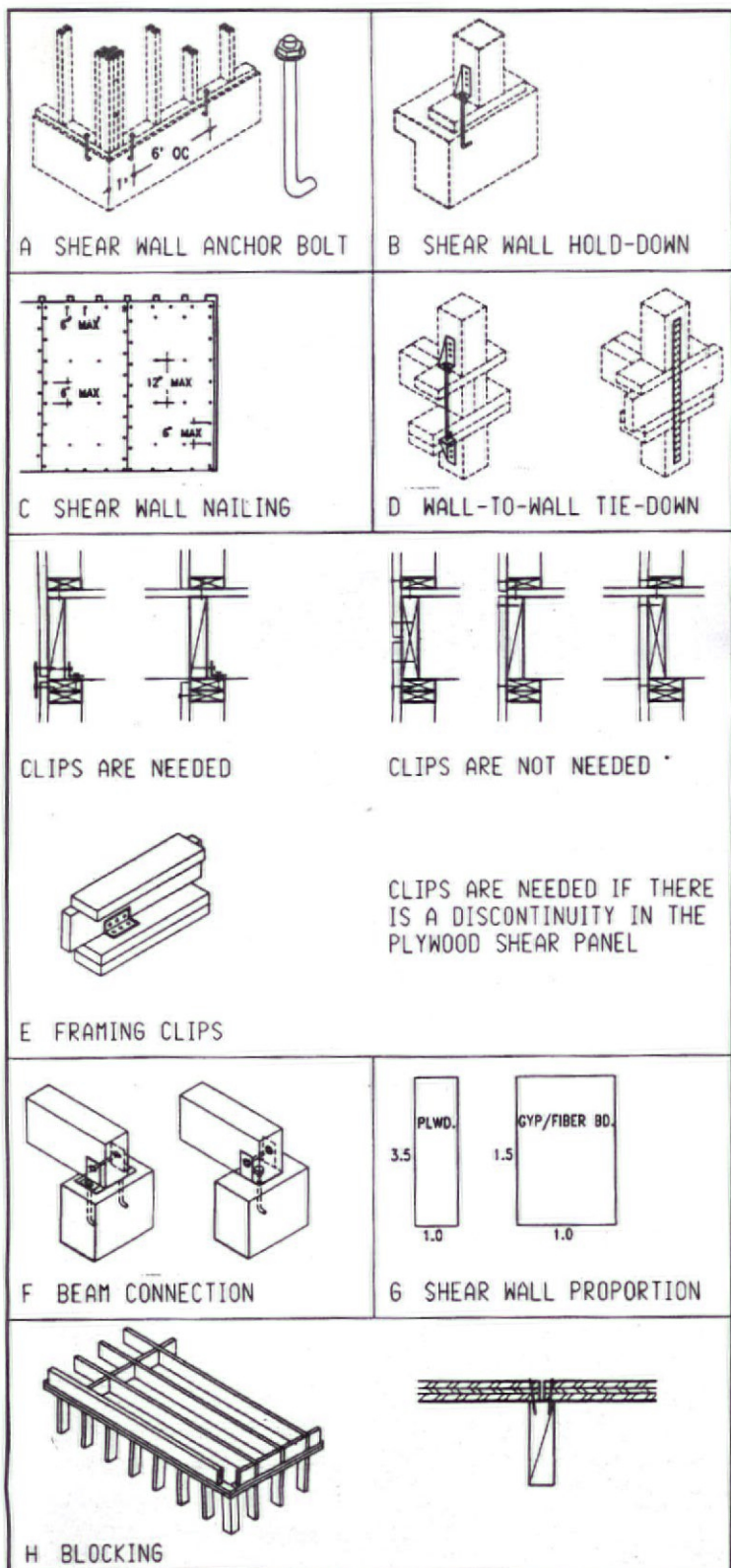
- 10d common (0.148 inch) [290 lbs.] for 15/32 inch plywood to 8d sinker (0.113 inch) [185 lbs.] for 3/8 inch plywood = 36.2 percent less structural value. (Not an apple-to-apple comparison)

- 8d common (0.131 inch) [240 lbs.] to 8d sinker (0.113 inch) [185 lbs.] for 3/8 inch plywood = 22.9 percent less structural value.

Edward K. Takahashi, AIA

Build Technology

Quality control, Safety by choice



How could quality control be improved?

- Building codes should require construction observations by design professionals.
- Owners should pay design professionals for construction observations. In the long run this would reduce costly future failures and litigation and improve public safety.
- Legal dispute should not be allowed to include anyone without reasonable cause; this could reduce anxiety and improve cooperation in the building community.
- The insurance industry should offer incentives to owners with good quality control.
- Architecture schools and Trade schools should improve seismic design education.
- Contractors license tests should include lateral force resistance topics.
- Building inspectors should focus on the key items for seismic resistance.

—G.G. Schierle, FAIA

Quality Control for Seismic Safety

The Northridge-Reseda Earthquake killed about 60 people, left some 15,000 homeless, and caused damages, estimated between \$15 billion and \$30 billion. Could some of these losses have been prevented? Based on our research on Quality Control in Seismic Resistant Construction, which was funded by grant from the National Science Foundation, the answer is clearly yes.

Completed in August 1993, our one-year study included mail surveys of professionals and site surveys of residential wood frame buildings under construction, to investigate compliance with seismic safety features. Teams of building science and architecture students investigated more than 300 residential, and commercial, projects under construction. Researchers investigated projects after completion of framing, and prior to application of stucco or sheathing.

Of 28 items investigated, 17 were missing or flawed in over 40% of recorded units. It is alarming that key items to resist seismic load are among those which are most frequently missing or flawed. These items include:

- Shear wall anchor bolts which attach walls to the foundation to resist lateral wind and seismic load. Some projects have missing bolts or bolts with missing nuts (A).
- Shear wall hold-downs which anchor walls to foundations to prevent overturning under lateral load (B).
- Nail spacing in shear wall plywood panel edges should be 6 inches or less. However, many walls have nails spaced up to 16

inches. Also, the wrong nails are often used. The capacity of such walls to resist lateral load is greatly impaired (C).

- Wall-to-wall straps or tie-downs which tie upper floor walls to those below to resist overturning of upper floor shear walls (D).

- Metal framing clips which connect roofs and floors to shear walls to transfer roof and floor load to the foundation via the shear walls (E).

- Beam connections to walls, to secure beams from sliding off their support (F).

- Shear wall proportion determine their stability. By code width-to-height ratios should not exceed 1:3:5 for plywood (G). However, many shear walls in the survey exceeded those limits substantially. Some had ratios of 1:18—walls of only 30" width extending 5 stories high. Slender walls are vulnerable to overturning and buckling under lateral load. Such wall design suggests poor judgment and should be avoided. For example, combining window openings in adjacent rooms could combine 2 walls into a wider one (architectural solution). Or narrow walls could be anchored at each level to edge beams (rim joist) which would resist overturning (engineering solution).

- Blocking of floor joists, which connect adjacent plywood floor panels by nailing them to the blocking (H). Without blocking, floors cannot act as shear diaphragm. For example, if one or more shear walls are missing, as in carports, a floor diaphragm could transfer load to the other walls to resist soft-story collapse. However, for greater safety, carports should have moment resistant steel frames or cantilever columns with moment resistant connection to a grade beam. It would be prudent to make this a code requirement, given the collapse of so many soft-story garages in the Northridge earthquake.

Why are seismic safety items missing or flawed?

The primary factor is probably a lack of professional supervision, for which many owners are not willing to pay the fees. City and county building departments provide inspection, but are under-funded for frequent inspections. Design professionals are most familiar with their project and therefore in the best position for comprehensive supervision. However, given the increase in lawsuits, many professionals are not eager to provide supervision or even observation

because they could be held liable for actions on a construction site, even when they are not present.

While many builders provide good quality control, some do not. Unfortunately the entire building community, including architects, engineers, builders, and building officials, is tarnished by flawed construction. Therefore, a joint effort by all concerned with construction is called for.

G.G. SCHIERLE, FAIA

Safety by Choice

A common procedure in the design process for a building is to offer the client alternatives. These come with a price tag, and the basic question is: "How much do you want and are you willing to pay for?" More expensive carpet? More space in the building entry? A lush-er landscape?

In the same way, the client should be offered the chance to choose the safety factor or performance level for various physical responses and behaviors. For example, in response to earthquakes, who says it should be left to the architect to decide what the safety factor for design should be? Or to the structural engineer? Or the writers of building codes?

Structural computations are done with increasing accuracy in this age of the computer. Never mind that the data may be incomplete, speculative, or even flawed. The design of the structure will be done with considerable precision and a component of that mathematics is the setting of a specific value for a level of safety that represents a margin of reserve strength. We make the best investigation of structural behavior that we can, and then make the structure X times stronger than it needs to be.

But who set the X value? Who says the structure should be twice, three times, 1.47 times as strong as the failure model? I say, let the clients set the value. Give them alternatives with a lateral-force-resisting system designed for safety factors of 2 (the all-time average from the good old days), 3, 4, 5. Let them buy the safety they want.

Satisfying the building code requirements—which is what is routinely done by designers—means acceptance of a minimal design. The minimum safety factor. If that level of safety is assumed to be represented by an average safety factor of 2, then using one of 3 means giving 50% greater safety. Put a price tag on that. How much more cost for a structure with 50%

more resistance? I say not much for the average building.

For the average building the structure is usually not more than about 15% of the total of the total building cost. And not all of that is for the lateral-resistive structural elements. With the whole gravity-resistive system remaining mostly unchanged, increasing only the lateral-resistive system by 50% should not raise the average building structure's cost by more than a few percent. Say 10%. Then the whole cost of the structure becomes 16.5% and the total building cost is increased by only 1.5%.

If these same figures are used with respect to the whole building project cost, the increase becomes even less significant. In areas with high property values (most urban areas) the building cost may be half or less of the whole cost for the land and its development. Now the added safety may be bought for less than one percent in most cases.

Such options can, of course, be applied in an essentially similar manner, to other building behaviors. Such as fire, wind, water damage, and so on.

It is really time we let the clients be more aware of the concepts of performance and the significance of our design criteria for assurance of adequate behaviors. Not to pass the buck, but to let the clients be the ones to say how much is enough, how much is too expensive or unreasonably safe.

JAMES AMBROSE
PROFESSOR, USC

The Rayliegh and the "P"

Just a few days after two strong earthquakes shook Santa Monica Bay and adjacent coastal communities, a "big one" hit, not from the bay but in the San Fernando Valley. While the main shock waves hit Santa Monica from a northerly direction, many of the aftershocks approached from the west, indicating a response from a fault under the bay, possibly the source of the first two shocks and the cause of severe damage in the City of Santa Monica and to the 10 freeway at La Cienega Boulevard.

During an earthquake there are four primary motions: two waves propagated from within the earth and two waves on the surface. Two of the waves, the Rayliegh wave and the P wave generate vertical forces that are strongest over the hypocenter and dissipate rapidly as they travel further away from

Letters to L.A. Architect

and other business . . . readers opinions . . .

The Good Architecture, The Bad Urbanism, and the Ugly Social Consequences

Is good architecture enough to create a meaningful urban space? No, and if Pershing Square as a space was handicapped by the construction of underground parking, Legorreta's intervention, even though disguised as "good design," delivers the final blow. Interestingly enough, the mistake is in the concept, or the lack of one, while the miscellaneous details are well worked out.

The design fails to address what should have been the two main objectives. First, the morphology of the space, specifically, the redelineation of the edges eroded by parking ramps to return the square to its original rectangular shape. Second, the Ecology of the space, the creation of a "soft" island in the middle of a "hard" ocean of buildings.

The essence of a square is absence. It is an exception within the urban tissue, a void to be filled with human content. The square was born as an alternative to the city fabric—a break from rigid geometries, artificial materials, and hard surfaces. These are precisely

the elements from which the present intervention was created.

Instead of being designed as a space, the square was designed as a building, with volumes, walls, windows, doors, and even a mini skyscraper. The image resulting from this strategy is not that of a park, but rather an office park.

In terms of urban policy, L.A. has made history: this is the first square with a built-in police station. Located at the center of an urban space that is supposed to symbolize a common ground among different races and classes, the station conveys a totalitarian image that even the worst dictatorships in the world have been careful to avoid. If the urban concept is wrong, the social ideology is that of a police state, probably borrowed from SimCity, a computer simulation game that recommends, "To achieve a zero crime rate, put a police station on every block." How many police stations would be built in Central Park if New York adopts this same strategy?

Last, but not least, let's talk about the art concept. Here the inspiration is "collage," or more

appropriately, "patchwork." Mix an alien architectural vocabulary with the mediocre mandatory public art program, and the result is... frivolous. Why this design and not just any other? There is nothing meaningful in it, nothing that deals with the essence of the city, its fabric, its culture, or its people.

There is a theme park mentality behind this design that makes it look more Universal City than Los Angeles City. This is temporary art, already dated before its inauguration, a studio set that unfortunately is not going to be changed every two or three years.

Access to the central space is now even more controlled, conveying the sense of entering a semi-public, rather than a public space, betraying the democratic impulse that led to the concept of the Square. Unfortunately, this is another case of an architect approaching a new design problem with the same baggage of old tricks—here borrowed from an older master—that was successful in entirely different circumstances.

Daniel Vergara

Typo-Mad

I am returning the March 1994 issue of L.A. Architect. The amount of misspellings and typographical errors are simply unacceptable for a professional journal from the nation's largest AIA chapter. Every past issue within recent months has been of similar poor quality.

I am dismayed to see my membership dues go to support a product of inferior quality. I hope you can take a little more time with your editing process in future issues, and provide a better reflection of the architectural profession.

Leonard M. Kliwinski

Editor's note: *Thank you for your useful critique. However, I think you should be aware that the creation of a publication involves many skilled tasks, including: generating stories, editing, copy-editing, proof-reading, art direction, computer graphic layout, picture editing, type-setting, production, advertising production, subscription management and general administration. Each of these tasks is usually carried out by a qualified individual. In the case of L.A. Architect, however, they are all carried out by one person, with the valiant assistance of a few volunteers. It is therefore inevitable that there will be imperfections. Given these amateurish circumstances, L.A. Architect is, in the opinion of many readers, astonishingly good. If you wish to see the publication improve, I suggest you volunteer your evident proof-reading skills before it goes to print. By the way, only \$15 of your annual dues goes to support L.A. Architect.*

—The Editor

EDGES

LA94: SUCCEEDING THROUGH CHANGE

LOS ANGELES HEADQUARTERS ASSOCIATION MEETING (Co-Sponsor - AIA/LA Chapter)

Groundbreaking for the new Walt Disney Concert Hall in Downtown Los Angeles was approximately one year ago. Come hear an update on the progress of the project and view its unique and spectacular design which promises to be the newest jewel in the Los Angeles cultural scene.

Tuesday, April 19, 1994

11:30 am - Reception & Refreshments
12:00 pm - Luncheon & Program
Sheraton Grande Hotel
333 South Figueroa Street
Los Angeles, CA 90071

SPEAKERS

Frederick M. Nicholas
President Hapsmuth Company
Chairman, Walt Disney Concert Hall Committee

Frank O. Gehry
Frank O'Gehry Associates
Walt Disney Concert Hall Architect

\$25.00 per person*

To make reservations, contact: Cheri Robinson, LAHQ, P.O. Box 71257, Arco Plaza Station, Los Angeles, CA 90071-0257.

The American Institute of Architects

National Convention & Design Exposition

May 13-16, 1994
Los Angeles

YOU ASKED FOR IT AND YOU GOT IT!!

THE 1ST GENERAL CHAPTER MEETING

April 27, 1994

Pearce Systems International, Inc.,
9144 Deering Avenue,
Chatsworth, CA 91311-5801,

6:30 p.m.-8:30 p.m.

Refreshments will be served

Pearce Systems International, Inc. designs, engineers and manufactures space frame enclosure systems which are used for structures ranging from large, enclosed commercial and industrial buildings to small, open ornamental canopies. The Company believes its space frame technology permits the building of large column-free enclosures with fewer building materials (and corresponding lower cost) than would be possible using standard construction techniques.

Please RSVP, no later than April 19, 1994, to the Chapter Office at: AIA/LA, 3780 Wilshire Boulevard, Suite 900, Los Angeles, CA 90010.

New Members AIA

JEFFREY P. WEINSTEIN
WILLIAM THOMAS RIETKERK
LUCILLE E. FLORESTA
ALEX MAXIM
WATER B. MEYER
ANDREW LABOV
JOHN TAPLY WULFMEYER
KAZEM TOOSI
HOWARD HUO
ANTHONY J. H. LUMSDEN
DANIEL WHALEN, Caldwell
Architects
JEFFREY A. SHELTON
PHILIP ASHAMALLAH
BARBARA MASKET
THOMAS D. CARSON
EDWARD H. YOUNGS
JUAN C. BEGAZO

Installation

The 1994 Installation 100th Birthday and Scholarship Benefit, held on February 19, 1994, was a wonderful event. The AIA/Los Angeles Board was installed and is as follows:

1994 AIA/LA Officers
VIRGINIA TANZMANN, FAIA,
President
LANCE BIRD, AIA, VP/President
Elect
SERAPHIMA LAMB, AIA, Secretary
JAMES EHRENLOU, AIA,
Treasurer
1994 AIA/LA Directors
KATHERINE DIAMOND, AIA, Past
President

TIMOTHY BRANDT, AIA
MICHAEL HRICAK, AIA
CYNTHIA MABUS, AIA
BERNARD ALTMAN, AIA
LAUREN ROTTET, AIA
BRUCE DEJONG, AIA
CARMELO SABATELLA, AIA
ANN STACY, Hon. AIA,
Executive Director
NICCI SOLOMONS, Associate
Director
The chapter wishes to extend its warmest welcome to Carmelo Sabatella, our newest Director and Board Member.

Corrections

• Charles Cordero, AIA, was was the project architect for the Zenzero restaurant, shown in last month's L.A. Architect. His name was mistakenly omitted.
• In the front page news story about the Installation, the phrase "quality-based selection" should have read "qualifications-based selection".

L.A. Architect

Editorial Board

CARL DAVIS, AIA, Chairman
DON AXON, FAIA,
Treasurer
MORRIS NEWMAN,
Executive Editor/News Editor;
JANICE AXON HON. AIA,
Secretary, ANN MOORE, MARY
EAVES MITCHELL, Arts CARL
DAVIS, Critique, MARC
FUTTERMAN; BRETON
WASHINGTON, Associates
BRENDA LEVIN, AIA, NORMAN
KADERLAN, Practice JOHN
MUTLOW, AIA; RYUJI TSUYUKI,
AIA; WALTER SCOTT PERRY,
AIA, Environment; MITZI
MARCH MOGUL, Preservation.

Editor/Designer
FRANCES ANDERTON

Marketing Director

ERIC CHAVKIN
(213) 658-1024

Accounting

LISA POUND
(310) 305-7427

Contributing Members

CHRISTOPHER SHANLEY; SARITA
SINGH; MICHAEL WEBB

Original Design by

ROBIN COTTE AND FRANCES
ANDERTON

Contributors

AARON BETSKY; MIGUEL
BALTIERRA; KENNETH CALDWELL;
JOHN CHASE; GEOFF COLLINS;
MIKE DAVIS; RUDY DE CHELLIS
FAIA; DAVID GEBHARD; DIANE
GHIRARDI; DEHAN GLANZ;
THOMAS S. HINES; CORIN KAHN;
JOHN KALISKI, AIA; JEREMY
LEVIN; TIZIANA LORENZELLI;
KEVIN McMAHON; MITZI MARCH
MOGUL; ILIONA OUTRAM;
MARVIN RAND; RAY RYAN; DAN
SEARIGHT; JULIUS SHULMAN;
PENELOPE STARR; JAMES STEELE;
ACHVA STEIN; TIM STREET-
PORTER; DOUG SUISMAN.

Editorial Board Emeritus

PEGGY COCHRANE, AIA
THOMAS S. HINES
PAUL STERLING HOAG, FAIA
FREDERICK P. LYMAN, AIA
BARTON PHELPS, FAIA
MICHAEL F. ROSS, AIA
THOMAS R. VREELAND, FAIA
LESTER WERTHEIMER, AIA

AIA/LA Officers

VIRGINIA TANZMANN, FAIA
President
LANCE BIRD, AIA
Vice-President
JAMES EHRENCLOU, AIA,
Treasurer
SERAPHIMA LAMB, AIA,
Secretary
ANN STACY, HON. AIA,
Executive Director

L.A. Architect is published
by the AIA/LA, 3780
Wilshire Boulevard, Suite
900, Los Angeles, CA 90010.
Tel. (213) 380.5177.
Fax. (213) 380.6692.

Subscriptions: \$20 domestic,
\$40 foreign.

Editorial submissions should
be addressed to the Editor
and sent to L.A. Architect.
Except where noted, the
opinions stated are those of
the authors only and do not
reflect the position of
either the AIA or the LA
Chapter. The appearance of
names and pictures of prod-
ucts and services, in either
editorial, advertising, or
inserts, does not constitute
an endorsement by either
the AIA or the LA Chapter.

AIA/LA



President keeps you posted on the convention

President's Message

Just one month has passed, but what a month! It goes like this:

Convention Planning

With May 13 coming up fast, the pace is picking up. Please note again that your membership in the Los Angeles chapter prior to 1/1/94 translates into no further cost for convention registration. But do note printed deadlines for the registration mailer. These are for your sign-ups (and payment) for all other events and activities. Save May 13-16 for the time of your life. The program gets richer daily. If you have not yet called to volunteer, please call the chapter as soon as possible.

Installation/100th Birthday

Thanks again to all of you who came to the big party at the new L.A. Central Library Atrium. I felt like "Queen for a Day." Greatest thanks and credit to Bob Uyeda, our party organizer, and the many who assisted, securing donations and making it all go so smoothly—especially Executive Director Ann Stacy and Associate Director Nicci Solomons. The art auction to raise money for next year's scholarship, and the companion presentation of the current scholarship that night, made it all feel so right.

More earthquake follow-up

Mark DiCiecco spoke twice to the BIA. I presented information on hiring an architect to a group of Valley homeowners, bankers, lawyers, communications specialists, the Assessor's office, and contractors. Frequent media contacts continue.

AIA/CC Board Meeting

Executive Director Ann Stacy joined us as your representative at the first quarterly meeting of 1994. Held in Sacramento, the meetings included a day on the hill. The L.A. Chapter made 20 visits to Assembly Members and State Senators, or their key aides, to communicate our state legislative agenda and to address important local issues. AIA continues to go to bat for

you in seeking responsible lawmaking for the benefit of all architects. Democracy hard at work here!

Regional Chapters Meeting

We presidents, vice presidents, and executive directors attended (and L.A. helped organize) a new regional forum to assist our six contiguous chapters in maximizing service to members. With more ideas than time, we have planned to meet again soon. Look for announcement shortly of our own training (continuing education, for credit) for Office of Emergency Services volunteers. Those who turned out following the fires and earthquake, please tell others and encourage them to sign on. When the next emergency hits us, AIA is committed to being better prepared.

New Fellows

The great news is that eight Chapter members are 1994 recipients of the honor: Bob Uyeda, Victor Regnier, John Mutlow, Ed Friedrichs, Fred Lyman, Jim Tyler, Ted Tanaka, and Harold Louis Williams. We also have three new Honorary AIA members: Janice Axon, Elaine Jones, and Emmet Wemple. Congratulations to all! And many thanks to chair P.K. Reibsam and the entire Fellowship Committee. Calls for nominations will be out before spring is over.

Committees

They are off to a good start, with most chairs selected. Volunteers from the survey have been identified to the respective committees. The fast-paced Board/Committee Chair retreat, held March 12 and kindly hosted by Keating, Mann, Jernigan, Rottet, was all about connecting committees to convention. It was exciting to talk about progress and quality programs so early in the year. I'd call it a jump start.

LACMA Lecture Series

The multiple gifts that define Cesar Pelli were shared with us in his February LACMA lecture. Next,

Boston's bright young stars Andrea Leers and Jane Weinzaepfel for March during WestWeek. Then wrap-up with Antoine Predock April 14, 8p.m. at LACMA. Don't miss this last of the series.

You asked for it, you got it! Elsewhere in L.A. Architect, find this headline. As you asked in your survey responses, a general membership meeting in a long while is now scheduled. To be hosted by and held Peter Pearce's creative shop on April 27, this program will feature a talk and plant tour plus a brief progress report on chapter activities, with an open mike session. Meet old friends and new. Communicate with your Board. This event will be well worth the drive.

Busy, YES! Productive, VERY! On behalf of the board, I continue to solicit your input and constructive criticism. If you are missing our on the activity, remember it's your chapter, and we want you to get the benefit that comes with activity.

VIRGINIA TANZMANN, FAIA
PRESIDENT

Convention Update

AIA/LA Delegates

To become a delegate at the 1994 AIA Convention on May 13-16, at the LA Convention Center, you will need to clear the 'Credentials Desk' before the close of business on Friday, May 13.

All AIA members of the Los Angeles Chapter are preregistered, but you will need to pick up your registration at the AIA registration desk in the Convention Center. This registration will give you a badge that will admit you to the Convention Exhibit Hall, and the business sessions. Any Professional Development programs or tours must be reserved and paid for by the member.

The advance registration packet has been mailed to all members. If you do not have this information, please call the Chapter Office.

Competitions and Awards

The End

Architectural design competition organization THE END is sponsoring a competition to design "The Laugh," a "temple of laughter."

Submittals are due May 1, 1994. Selected entries will be exhibited in Los Angeles from May 13-30. 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.

8th Annual Bric Awards

Deadline June 30, 1994. For entry materials for the Bric Awards, contact: P.O. Box 879, Hermosa Beach, CA 90254-0879. (310) 318-0536/(800) 924-2742.

West Red Cedar Lumber

Association Architectural Design Awards

July 1 is the deadline for the Cedar Architectural Design Awards. Awards. Inf. Sharon McNaughton on 604/736 1569.

AIACC Awards

Submittal deadline for the AIACC 1994 Awards Program is April 11. Inf., and Call for Entry, contact Alice Rush at (916) 448-9082.

Events

Take Our Daughters To Work

On Thursday, April 28, 1994, the annual Take Our Daughters To Work day, which offers girls the chance to work alongside adult role models, will take place. Sponsored by the Hollywood Policy Center. Inf.: (310) 287-2803.

Hensman and Straub Honored

On Tuesday, April 19, the USC Architectural Guild Annual Dinner will honor Donald C. Hensman, FAIA, and Calvin C. Straub, FAIA, as 1994 Distinguished Alumnus with a memorial tribute to Conrad Buff III. Town and Gown on USC Campus. To reserve, call (213) 740-4471.

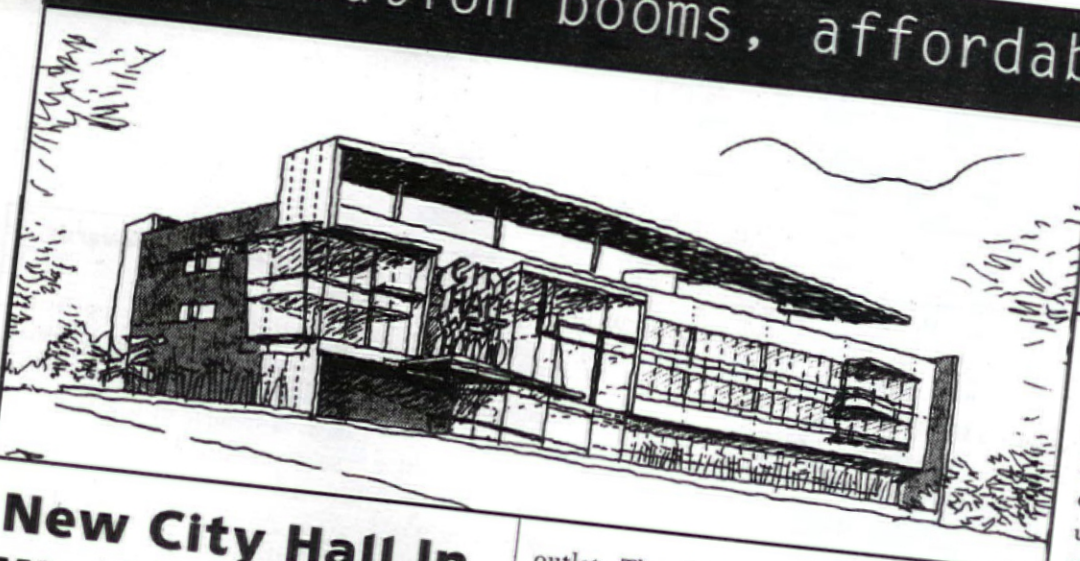
AIA/LA Committees and Chairs:

Architecture for Health, Cynthia Mabus, AIA (310) 458-2080. Design Awards Program, Michael Hricak, AIA (310) 823-4220. Interior Architecture, Lauren Rottet, AIA (213) 895-4770. Liability, William Kisel, AIA E (213) 824-0441. Professional Practice, Chad Dasnanjali, AIA (213) 937-4270/Michael Kaufman, AIA (310) 305-1705/Debra Pearson, AIA (213) 465-3822. Programs/Professional Development, Bernard Zimmerman, AIA (213) 274-0243. Small Projects (Practice), Donald C. Axon, FAIA (213) 476-4593. Architects in Education, Marvin Malecha, AIA (714) 859-2666. Architects in Government, Robert Donald, AIA (213) 742-7601. Architecture for Housing, Manuel Gonzalez, AIA (213) 394-0273. Building/Performance & Regulations, John Petro, AIA (213) 207-8400. Communications/Public Relations, Michael J. Kent, AIA (213) 826-2500. WestWeek, Lauren Rottet, AIA (213) 895-4770. L.A. Architect, Carl Davis, AIA (213) 625-1734. Government Relations, Jerome Tamen, AIA (310) 828-1707. International Relations/Hospitality, Raymond Kappe, FAIA (213) 453-2643. Licensing Task Force, William Kisel, AIA E (213) 824-0441. Urban Design, Deborah Murphy (213) 237-0136, Anne Zimmerman (310) 821-2900. Associates, Ethel Rubio, Assoc. AIA (213) 386-7070. Real Problems Design Competition: Student Visions for Architecture, Jeffrey T. Sessions (310) 431-6528/Robert Leach, AIA. Districting, Gregory Villanueva, AIA (213) 727-6096. Ethics, Edward Takanashi, AIA (213) 413-3131/Herbert Wiedoeft, AIA (213) 413-3131. Fellowship Nominations, P.K. Reibsam, FAIA (213) 468-9900. Library, James R. Combs, AIA (213) 388-1361. Long Range Planning, Katherine Diamond, AIA (310) 474-3244. Membership, Mark DiCiecco, AIA (818) 346-2481. Mentor's Hotline, Morris Verger, FAIA E (213) 824-2671. Past Presidents Council, Donald C. Axon, AIA (213) 476-4593. Professional Affiliates, Steven M. Gilmore (818) 441-1400. Students Affairs, Michael Hricak, AIA (213) 823-4220/829-2074. Women's Architectural League, Betty Gamble (213) 664-3955. Design Committee, Lisa Wightman, AIA (213) 937-9459. International Practice, Jan Muntz, Assoc. AIA (213) 742-7012. Young Architects Forum, Peter De Maria, AIA (310) 854-0253. Historic Resources Committee Chair, Gordon Olschager, AIA (213) 383-0056. Convention Steering Committee, Ki Suh Park (213) 937-4270. Los Angeles River Task Force, Arthur Golding, AIA (213) 622-5955. Environmental Resources, Richard Schoen, FAIA (310) 825-1345. Emergency Preparedness, Stephen Ball, AIA (310) 471-7466.

L.A. Architect

L.A. Architect April 1994

Preservation booms, affordable housing in question



New City Hall In West Hollywood

Ellerbe Becket of Santa Monica is renovating a 33,000-square-foot building in West Hollywood as that city's new City Hall.

The three-story building at 8300 Santa Monica Blvd. will receive a new elevation, as well as a structural upgrade to current seismic standards. The design architect is Mehrdad Yazdani.

The interior space will be entirely replanned to meet new the requirements. The design calls for a new building lobby, elevator lobby, and the creation of an 1,000 square feet of new interior space.

The budget has not been made public, although City Manager Gay Forbes said the building's current owner will pay the costs of the renovation. The city has a lease on the building, with an option to buy.

Ellerbe Becket is responsible for all design aspects of the project, including interior design, signage and landscape.

Preservation Everywhere

Three architectural landmarks won preservationist support in March, while a fourth building remains endangered.

The May Company building, a Streamlined Moderne department store, appears to be the next addition to the Los Angeles County Museum of Art. In March, the county board of supervisors voted 5-0 to approve bonds to finance the museum's purchase of the four-story building, as well as 8.6 acres of surrounding land. The department store, built in 1939, was designed by Albert C. Martin and Samuel A. Marx.

In the Expo Park area, repair work began on the Los Angeles Coliseum, which sustained \$35 million in damage in the Northridge quake. Some preservationists had opposed the repair and reinforcement work, which required the removal of five old concession stands and some other alterations to the stadium's elevation.

On March 11, however, state Historic Preservation Officer Cheryl Widell authorized the repair work, which includes drilling holes in the stadium's upper-level concourse and the installation of 55-foot caissons.

In Pasadena, adaptive reuse triumphed with the conversion of the former Robinson's building on Colorado Boulevard into a Target

outlet. The elegant department store, built in 1958, was designed by William Pereira and Charles Luckman.

Uncertainty continues, however, for one of the most famous buildings in Southern California: the original "Golden Arches" McDonalds restaurant in Downey. The restaurant chain has repeatedly threatened to demolish the structure, despite national publicity. Digging its heels in further, McDonalds claimed in February that the building suffered damage in the January 17 quake.

Downey officials reportedly want to save the building, but may be thwarted by the city's lack of preservation laws.

Architecture Is Art

The Culver City City Council unanimously passed a motion on March 18, exempting buildings from public-art requirements, in cases where buildings themselves can be considered art. This reversed a March 1, 1993, Culver City Art Committee policy amendment, making architects and any members of the related consulting team ineligible as the artist for their own projects.

Developer Frederick Smith had repeatedly asked the council to waive public-art requirements for the Gary Group building at 9046 Lindblade Ave., and the remodel of 3585 Hayden Ave., designed by Eric Owen Moss FAIA. He emphasized however, that "this issue has nothing to do with tax avoidance," but rather with civic responsibility. "This is an issue of getting developers, architects and artists all involved in rebuilding the community," he said.

A presentation by Frances Anderton, Editor of *L.A. Architect*, and Elizabeth Smith, curator at MOCA, with supporting statements from the Getty Institute, Phillip Johnson, Richard Koshalek, Peter Rowe and Michael Webb, argued that architecture is an Art, and that in deemed of sufficient artistic merit to be considered a public artwork.

Vermont Housing Controversy

An idealistic attempt to create 130 units of affordable housing has turned into a neighborhood fracas in South Central Los Angeles, exposing a split in the community regarding

the priorities of rebuilding the area.

In January, First Interstate Bank announced it would sponsor a design competition for a residential mixed-use project at Vermont Avenue and 80th Street, including 130 units of affordable housing. The bank has provided up to \$14 million of construction financing, and has hired architect Donald Stastny AIA of Portland, Ore., who oversaw the Disney Hall competition, to manage the competition.

On March 11, Stastny selected 10 projects out of a field of 66 to compete.

Many local residents, however, have expressed unhappiness with the project. The area west of Vermont and 80th is an affluent African-American neighborhood, and many residents reportedly would prefer to see upscale uses on the site, rather than affordable housing.

The project has become a high-profile political blowout between two of the city's most prominent African-American politicians: City Councilman Mark Ridley-Thomas, who supports the housing project, and U.S. Rep. Maxine Waters (D-Los Angeles), who lives in the area and who reportedly opposes the inclusion of affordable housing, favoring instead a pedestrian-oriented commercial project modeled after the Third Street Promenade in Santa Monica.

Nevada Outlaws Low-Bid RFP's

The state of Nevada has outlawed the inclusion of cost considerations in service proposals for public works projects by architects. Violations of state statute and code results in disciplinary action against the architect or residential designer who includes costs as part of a proposal for evaluation by an agency. The Nevada State Board of Architecture will discipline any architect found to violate the statutes. Architects are warned by the board to include in any RFP calling for cost information the following statement: "Including proposal constitutes a violation of NRS 625.530 and NAC 623.800, and will subject me or any other registrant to disciplinary action by the Board. Please review my proposal based on the lawful information provided."

CARL DAVIS, AIA



Top: Design sketch by Mehrdad Yazdani, Design Principal at Ellerbe Becket, of the new City Hall for West Hollywood. Left: William Chapin, FAIA, national president, cuts the AIA 100th birthday cake with Virginia Tanzmann, FAIA, president, L.A. chapter, at the AIA/LA Installation on February 19. Photo by Bernard Wolf.

Inside

AIA/LA 2

Letters 3

Building Technology 4

Affordable Housing 6

Down Under Deco 9

Books 10

Calendar 11