

Oct/Nov 1994

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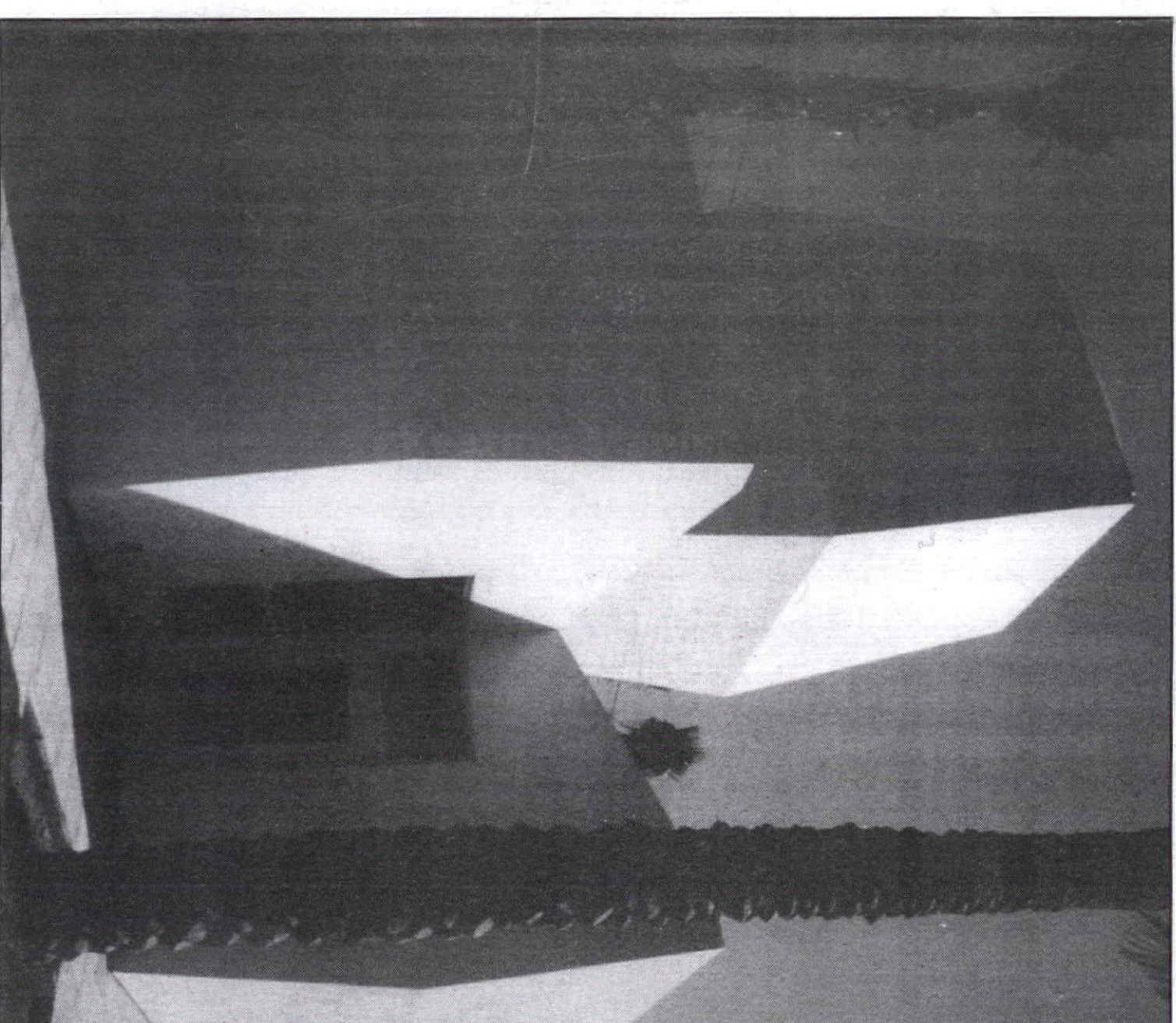
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Inner City Arts,
Downtown L.A.
Photo:
Erich Koyama

Calendar

Tuesday, Nov. 1

- Symposium, reception and tour sponsored by the Architectural Guild of the University of Southern California: "The Car and the City." The Petersen Automobile Museum. Symposium, 6-7 p.m.; cocktail reception and museum tours, 7-8:30 p.m. Guild members and guests: \$30. Non-members, \$40. USC faculty and students, \$15. For reservations call (213) 740-4471.
- AIA/CC P.R. workshop at Gamble House, 9:30 a.m.
- Emergency Prep., 5:00 p.m.

Wednesday, Nov. 2

- AIA/CC Town Forum at AIA Orange County, 4:30 p.m.
- AFLA, 6:00 p.m.

Thursday, Nov. 3

- Urban Design, 6:30 p.m.
- Lecture: Merrill Egam, Principal, Scogin Elam and Bray,

Architects: "Work." Perloff Hall, Room 1102, UCLA School of the Arts and Architecture. 7:30. Free.

- AIA/CC Board at Newport Beach

Friday, Nov. 4

- Design Awards Jury
- AIA/CC Board at Newport Beach

Saturday, Nov. 5

- Design Awards
- Lecture: Paul Bailey, UCLA Extension Promenade, Room 300. 9:30 a.m.

Monday, Nov. 7

- Coalition, 7:30 a.m.

Tuesday, Nov. 8

- Continuing Education, 5 p.m.
- Associates, 6:30 p.m.
- YAF at T.B.A., 7:00 p.m.

Wednesday, Nov. 9

- L.A. Architect Board, 7:30 a.m.

Thursday, Nov. 10

- Codes, 5:00 p.m.
- Lecture: Will Bruder, Architect: "Creating an Architecture of Poetic Pragmatism." Perloff Hall, Room 1102, UCLA School of the Arts and Architecture. 7:30. Free.

Monday, Nov. 14

- Exhibit opening: "Permanent Collection: Harry Wolf, Frank Israel, Raimund Abraham, Kai Brooms and Jessica Fairchild." Perloff Hall, Gallery 1220, UCLA School of the Arts and Architecture.

Tuesday, Nov. 15

- Environmental Resources, 5:00 p.m.
- Lecture: Kevin Starr on "Greene and the Crafts Culture of the Arroyo," Donald R. Wright Auditorium, Pasadena Public Library, 285 E. Walnut St., Pasadena, 7:30 p.m.

Wednesday, Nov. 16

- AIA/LA Board Ballots Close, 3:30 p.m.
- EXCOM, 4:00 p.m.
- Board of Directors, 5:30 p.m.
- Design Lecture #3, Mark Rios at 8008 W. 3rd St., L.A., 6:30 p.m.

Thursday, Nov. 17

- Health, 3:30 p.m.
- New Member Reception at E.O. Moss Pro Practice will be at New Members Reception
- AIA Board Elections

Sunday, Nov. 20

- House tours - Hancock Park

area & Raleigh Studios

Monday, Nov. 21

- NOMA, 6:30 p.m.

Tuesday, Nov. 29

- Lecture: Robert Winter on "Greene & Greene and their Clients." Donald R. Wright Auditorium, Pasadena Public Library, 285 E. Walnut St., Pasadena, 7:30 p.m.
- PM Interiors at Morimoto

Dec. 1

- ProPractice, 6:00 p.m.
- Urban Design, 6:30 p.m.
- Lecture: Fikret Yegul, Professor, History of Architecture, UCSB: "Architecture at the American Academy in Rome: Controversy and Dissent." Perloff Hall, Room 1102, UCLA School of the Arts and Architecture. 7:30. Free.

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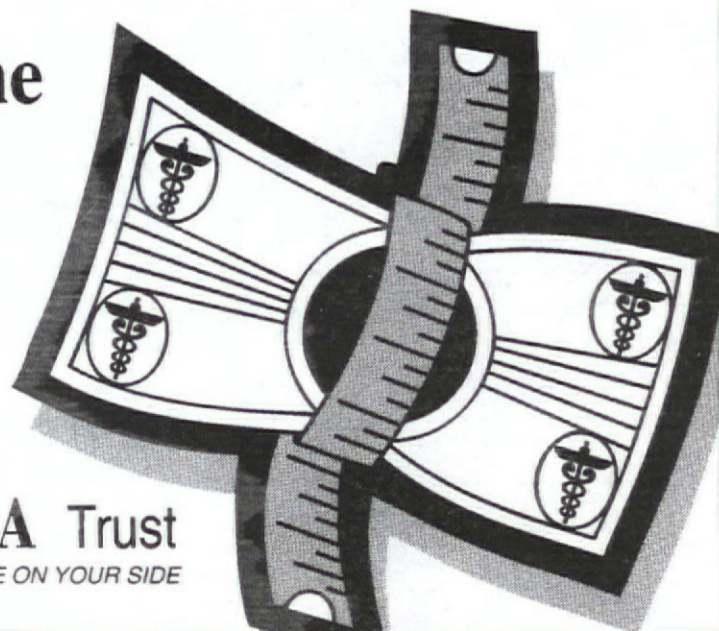
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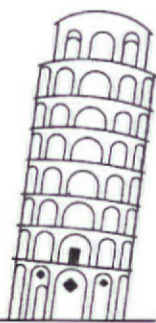
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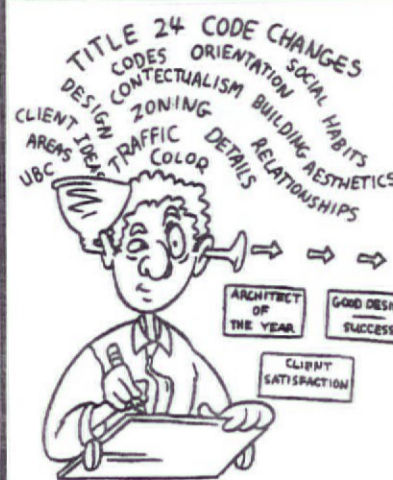
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WELL ADAPTED

Michael Maltzan's Mark Taper Center/Inner City Arts building pushes the edge of possibility in adaptive reuse. Set in the industrial district of Downtown L.A., Maltzan, along with executive architects Marmol & Radziner, have turned a nondescript warehouse into a stimulating arts facility for elementary-school children. In an unapologetically urban setting, the architects have found that new pragmatism sits comfortably with old funk.



Top left:
ceramics building,
section;

Left:
interior of main
building;

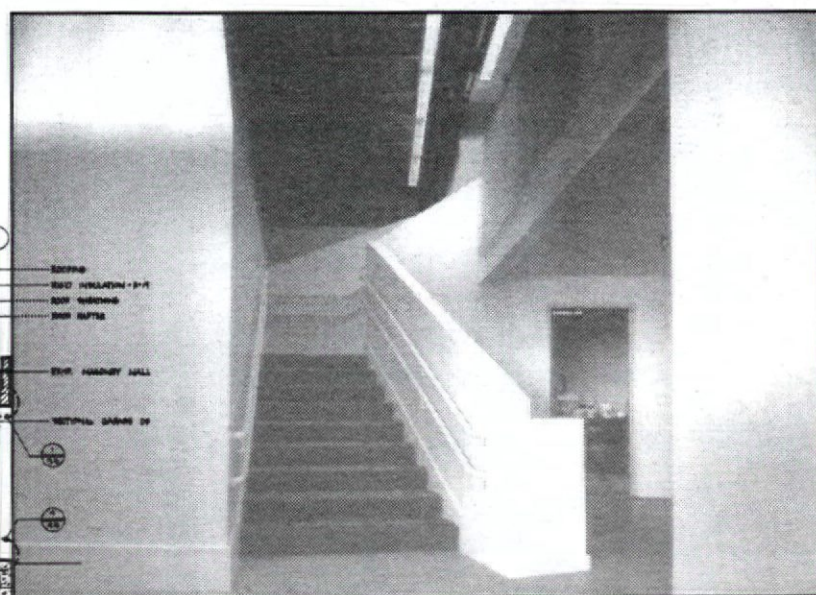
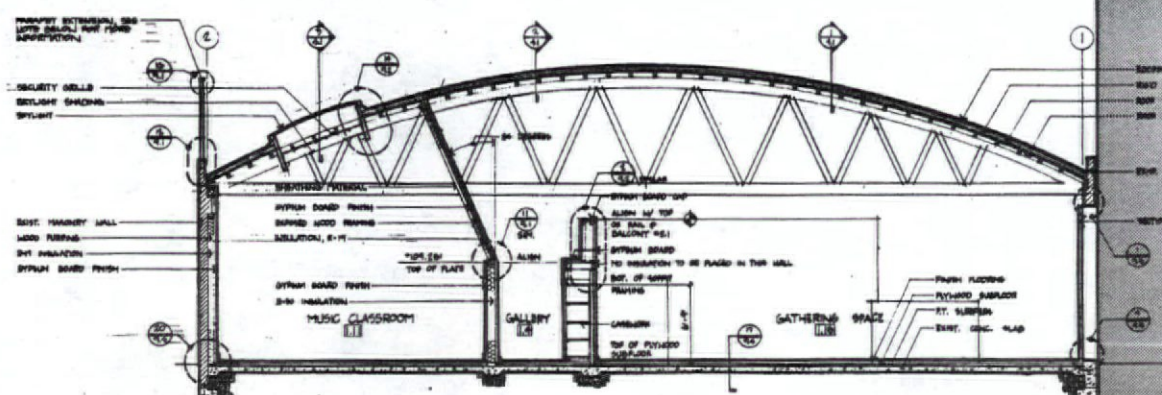
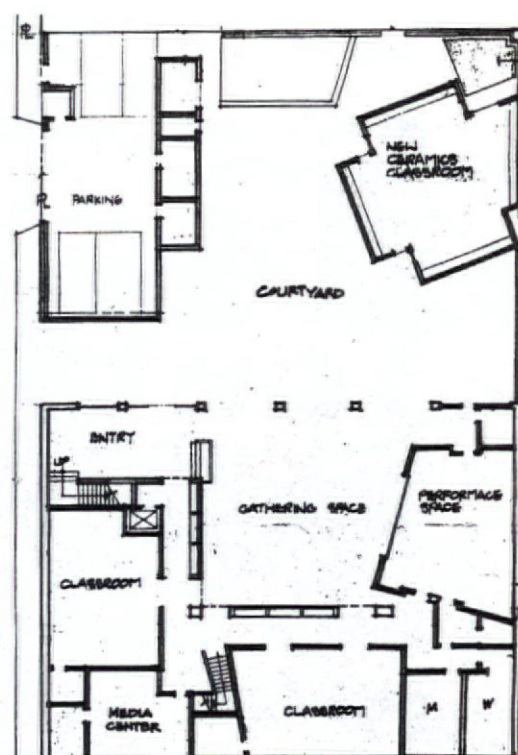
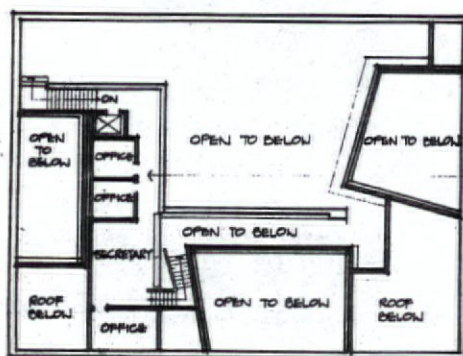
Below right:
plan of first level;

Below left:
plan of mezzanine
level;

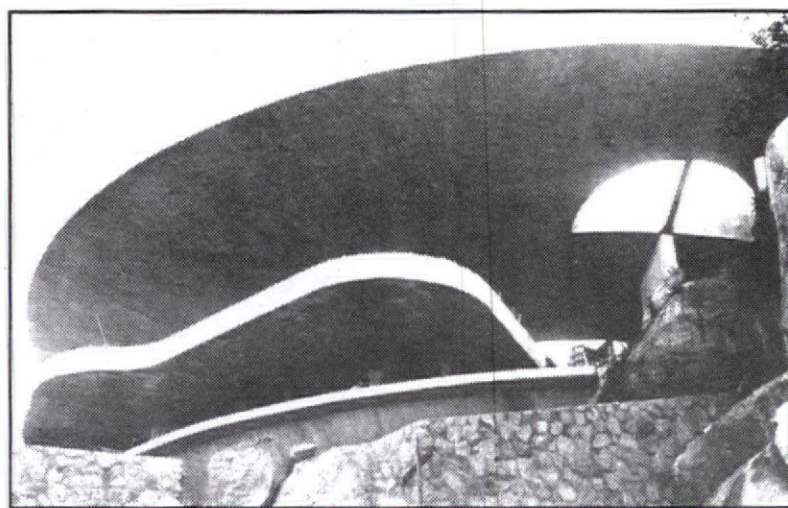
Lower right:
mezzanine stair;

Lower left:
section of main
building

The center is a privately funded arts center intended as an educational facility for inner-city youth attending public schools. Architect Maltzan, in association with Marmol & Radziner, undertook the warehouse-to-arts facility conversion on a very modest budget of less than \$900,000, and managed to squeeze out not only the warehouse rehab but also the free-standing ceramics building with its kiln-like profile, as well as a new courtyard designed by Nancy Power. Maltzan developed the program in collaboration with Inner City Arts chairman Irwin Jaeger, board member Jon Peterson, artistic director Bob Bates and executive director Beth Tishler. Decoma Industries acted as both contractor and structural engineer for the warehouse rehab, while Pacific Southwest Development built the ceramics building. Levine-Seegel & Associates provided electric, plumbing and mechanical engineering, while Lam Partners was the lighting consultant.



Critique



John Lautner In Print...Richard Sennett In L.A....

Book Review

John Lautner, Architect
(Edited by Frank Escher; Artemis, distributed by Scovill Paterson, New York. \$95 hc)

Break out the bubbly: LA's Howard Roarke has at last received the tribute he deserves. Here is a handsome survey of everything he had done since he moved to LA from Taliesin in 1937 to supervise construction on Wright's Sturges house in Brentwood, and Arch Oboler's estate in Malibu. Mention Lautner, and most people think of the Chemosphere house, the mushroom off Mulholland, which appears in every LA anthology and several movies. It's atypical, but at least it can be seen from the street. Most of the houses he had designed over the past 55 years are hidden, and their owners are anxious they stay that way - even in print. Now we can see good plans and pictures of what we've been missing.

"The purpose of Architecture is to...create timeless, free, joyous spaces for all activities in life," Lautner declared in headline type. "What is commonly known as Architecture are styles - Greek, Colonial, French, English, Modern etc. These are known merchandise that Bankers will finance and Real Estate sell." The lucky few with the means and vision can enjoy a house that's tailored to site and personality; one that leaps and soars, and displays a mastery of space and structure. At 83, Lautner had become, like Wright in old age, a living legend. With luck, this book will spur one or two major commissions from millionaires unwilling to settle for a clone of their neighbors' ersatz chateau or hacienda.

MICHAEL WEBB

Richard Sennett In L.A.:

Flesh and Spirit

Richard Sennett, the New-York based historian and sociologist and undisputed inheritor of Lewis Mumford's compassionate and literate urbanism, recently spent a breakneck 34 hours on his first trip to Los Angeles, giving two lectures and granting three interviews to promote his new book, *Flesh and Stone: The Body and the City in Western Civilization*. The talks, delivered at Sci-Arc and USC and co-sponsored by the Society of

Architectural Historians, Southern California Chapter, were riveting walks through the dense material of his book, which examines not only the body - the individual piece of human flesh - in the city, but also the body politic - the greater society - in the built environment. The author of *The Fall of Public Man* explored the body's relation to urban form throughout the history of art, science, and culture, emphasizing the informing presence of the Judeo-Christian ethical tradition.

"Flesh," as Sennett clearly knows, is a tricky word: more visceral, sticky and altogether more visceral than the comfortable abstractions of "the body." Focusing on the present disorienting separation between the fleshy body and the urban landscape, Sennett called for a more tactile city while acknowledging the difficulty of achieving it. Thus, he turns to history, reminding us of the ways cities once afforded richer, more provocative and more unpredictable ways of touching. "Touch," he said, "is now deadened to preserve social order." To visually make the point, he showed two 18th century engravings by William Hogarth. One pictured a contented crowd, couples with arms entwined, babies carried by their mothers. The other showed a cacophonous mob in which each person appeared locked in a solitary world despite the drunken uproar. Here, Sennett said, touch indicates social harmony while social disorder is embodied by a restless isolation characterized by a lack of touch. Our contemporary gated communities are places where one pays good money in order never to be touched or violated by The Other, whom we fear. (Of course, Angelenos are neither the first nor alone in their adaptations of so-called defensive architecture, exemplified by Renaissance Florentines.)

According to Sennett, our sense of the body-in-the-city changed historically with William Harvey's early 17th century discovery of the circulation of the blood and the crucial notion of movement. No longer possible was the Baroque paradigm of order as an unassailable hierarchy of parts, of a body ruled by the primacy of the heart and mind. The circulatory system forced the European imagination to confront the democracy of tiny veins, each having critical work to do. In a strange but intriguing leap, we arrive at L'Enfant's 1791

plan of Washington D.C., a grid made ruthlessly democratic in which ease of motion was the primary goal. For Sennett, this motion displaces "being in" a place with "moving through space," thus disassociating us from our environment. Circulation, rather than destination, becomes the objective. After all, unobstructed movement is the heart's - or bowels' - desire of capitalism. By sealing off uses and employing rigid zoning patterns, by denying the curious energy of the fringe and boundary, we become passive and ill-equipped for a civil, and hence for civic, society. Sennett seems to be saying that this passivity is analogous to a truncated and adolescent understanding of both the body and of touch. "We see the body as a prism of sex, but that's a very limited view," he said.

Unclear in the lectures was any sort of antidote to this loss of the physical within our cities save a problematic admission that we are indeed flawed creatures, there is no Garden of Eden, that existential aloneness is our condition and that exploration and mystery must be reinserted into our urbscape if we are to ever slough off passivity. This forces history into the uncomfortable role of nostalgic *memento mori* when instead we'd be better off hiring more traffic calmers.

Later, after a three-hour tour of L.A., Sennett remarked that although Mike Davis and Reyner Banham had been trustworthy guides, he "was surprised at how much urban fabric there was to Los Angeles." Perhaps on his next visit, Sennett might experience a uniquely L.A. insight: freeways, for good or ill, are sometimes places in and of themselves and not just rapid-fire circulation routes. Indeed, the sociologist acknowledged that he would love own a Mazda Miata, all the while acutely aware that even machines are vulnerable in this touch-bereft place. "Do you know how long it would take for someone to take a knife to the roof of one of these things in New York?" he asked wistfully, patting a convertible top.

BARBARA LAMPRECHT

HERRON continued from page 1

Herron's legacy as one of the most influential modern architects was enhanced by his positive example as a person and teacher. His tireless optimism

about architecture and the human condition, his good humor and genuine modesty concealed a dedicated, principled and uncompromising interior.

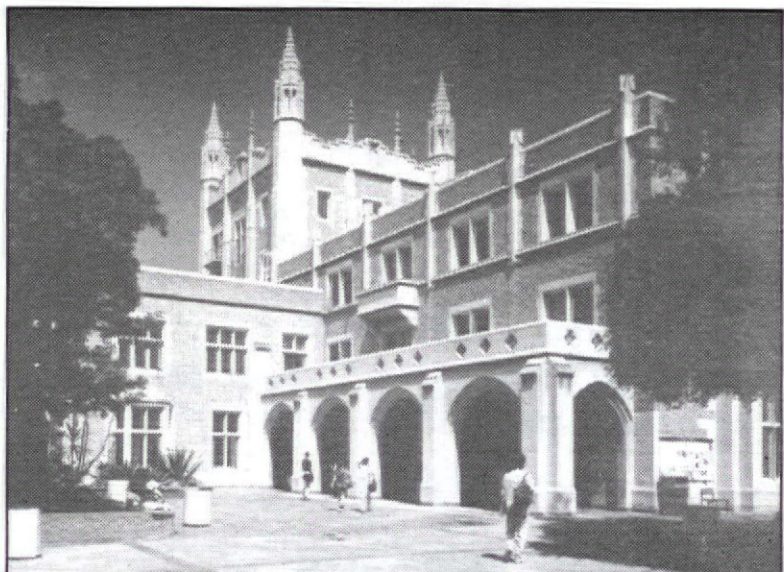
Herron was born 1930 in Bermondsey, England, and entered architecture as an office boy in a London firm while still attending night school. In 1954, Herron was employed by the London County Council, where he met a talented group of architects including Warren Chalk, with whom Herron formed the core of a team that combined Warren's critical and questioning mind with Ron's ability to translate architectural ideas into powerful and attractive images.

In 1961, Theo Crosby suggested the group organize a show at the Institute of Contemporary Art and they responded with the exhibit, "Living City." Adopting the Archigram name, the team continued to work together while pursuing independent opportunities. Reconstituted as Archigram Architects with Peter Cook and Dennis Crompton a few years later, the firm won a competition in the late Sixties for an ambitious, if unrealized, entertainment facility in Monte Carlo.

While Herron maintained his collaborative efforts with Archigram, he also worked with Halprin & Partners and Colin St. John Wilson, while teaching at the new formed School of Architecture at UCLA. While in Los Angeles, he worked for William Pereira Associates as director of design on seven large urban design proposals, including those for San Francisco and Detroit. His academic ties to Los Angeles continued throughout the rest of his career with involvement at USC and SCIA-RC.

Much of Ron's work was about freedom from the weight and inertia of convention. His projects had a lightness and ethereal quality that was perhaps best captured in the thin skin-and-air structure projects executed in England and abroad. We all saw in those stunning, evocative drawings an image of what we are and what we might be, forever floating above the restriction of mere gravity in a world of limitless possibilities.

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Adieu To Frances Anderton...Bird On Qualifications...

lope to: The James Beard Awards, c/o M. Young Communications, 77 Fifth Avenue, Suite 2CD, New York, NY 1003, or by faxing a request to Melanie Young at (212) 645-3654. The awards are to be presented at the New York Marriott Marquis.

Frances Anderton Leaves L.A. Architect

Frances Anderton, the guiding spirit of L.A. Architect from June 1991 to September 1994, has accepted a position as arts consultant at Samitaur Constructs of Culver City, ending her tenure as editor of this magazine. Her resignation ends an extraordinary chapter in the history of L.A. Architect, in which the publication transformed itself from a chapter newsletter into the flagship architectural journal of Southern California, while remaining faithful to its original mission of disseminating news of AIA/LA activities to membership.

Frances accomplished a number of miracles, not the least of which was to create a devoted readership for L.A. Architect. Through the innovation and excitement that she brought to this publication, there are now a core of devoted subscribers who read, and sometimes argue, with every word.

With her striking good looks and Oxonian accent, she has quickly become an indispensable mainstay on the local architectural scene. She is a familiar and welcome sight at professional gatherings, where her booming, generous laughter can be heard above anything else in the room.

More importantly, Frances had the right idea about L.A. Architect, which was to present a novel assemblage of news, AIA announcements, political commentary, projects and critical essays. She was open to the writings and projects of little-known architects as well as renowned figures. The paper was informed by her irreverence, open-mindedness and sheer enthusiasm. As much as possible, we want to preserve and build on Frances' concept. She has changed the paper forever. If we keep things half as interesting,

we'll be doing well.

MORRIS NEWMAN
EDITOR

Qualifications Based Selection

The California Council sends out more than 300 letters a year to remind public agencies that their bidding practices may be in violation of the State's Mini-Brooks Act, according to Micqui Miller, AIA/CC director of professional practice. Both the federal Brooks Act and the state level Mini-Brooks statute call for the same process: providing public agencies with a fair, rational and efficient method of selecting an architect based on an evaluation of the architect's qualifications and competence, as related to the demands and needs of a specific project. The letters, issued by the

Architects & Engineers Conference Committee of California, represent a coalition of the AIA/CC; the Association of Engineering Geologists, California sections; American Society of Landscape Architects; California Geotechnical Engineers Association; California Society of Professional Engineers; American Society of Civil Engineers, California state council; American Society of Civil Engineers; Consulting Engineers and Land Surveyors of California; and the Structural Engineers Association of California. For greatest impact, Miller seeks the advice and support of local members who best understand the "hot buttons" to push—whom to write, on whom to apply pressure. These joint efforts often improve the selection process.

A dialogue with the City of Pasadena started in September. Long a proponent of price as one of their selection criteria, the City had ignored past letters from

AIA/CC. For the recent Santa Fe Transportation Center RFP, the letter was directed to the Mayor, himself a licensed architect, and the City Attorney. This time, the city responded by amending their RFP with a deletion of the fee criterion. Representatives of AIA/LA, AIA/CC and the Pasadena and Foothill chapters met with the City Attorney's office to discuss the law as well as the value of qualifications-based selection. A follow up meeting was held with the city's Procurement Committee. We can now hope for a policy to be developed for City Council endorsement.

All clients in both public and private sectors, of course, are free to choose architects by whatever lawful method they believe best suits their needs. Long experience with many successful and unsuccessful projects tells us, however, that selection first on the basis of qualifications, followed by full definition of scope and negotiation of a fair and reasonable fee, is most likely to achieve the good results every owner desires.

At a time when corporations are committed to quality, owners need to understand that cost-based bidding of architectural and engineering services runs counter to quality. To be the low bidder, an A/E firm must cut services that may be essential to achieving quality. Paying more for quality A/E services may substantially reduce construction change orders and excessive costs with them.

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Tour

A tour of five Hancock Park houses inspired by Hollywood is being held Sunday, Nov. 20, 9 am to 5 pm. Sponsored by AIA/LA, the tour starts at Raleigh Studios. Admission: \$25, Students \$20.

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Meet The Designer and Artist
Professor Timo Sarpaneva
Design Finland Showroom
Pacific Design Center
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Thursday, November 17, 1994

6:00 PM - 7:30 PM

Finnish Design Symposium
Pacific Design Center
Center Green Theatre - Floor 2
Michael Webb, Architectural Writer
Timo Sarpaneva, Designer / Artist
Yrjö Wiherheimo, Architect / Designer
Stefan Lindfors, Architect / Sculptor

Moderator:
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Meet The Designers
Yrjö Wiherheimo, Architect / Designer
Stefan Lindfors, Architect / Sculptor
Design Finland Showroom
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AIA/LA

President's Message. . .

President's Message

As 1994 progresses, indeed, flies by, events both external and internal continue to shape our local world. The state of the economy remains a prime concern for architects and AIA/LA alike. Published reports of recovery notwithstanding, our professional rates of recovery may lag for a while: generally, architects are generally micro-businesses which are acutely sensitive to every hiccup on every project. Larger local firms (and, in many cases, their out-of-town parent companies) however, have seen the light in the East, and have ventured out to try the Asian market.

Any way you view it, this is an era of incredible change. The electronic superhighway has linked together many of our offices, as well as the AIA itself, into new sources of information, particularly AIA Online, the profession's own information highway. And "casual Fridays" have become the rule, not the exception, in many areas. Viewed this way, change is what we need, demand, and implement, even as we try to cling fast to, if not entirely regain, lost values at both home and business.

Beyond the the usual daily fare of sensationalistic news of mayhem and politics, we read in the newspapers of the mess at MTA and its allied organizations, which are some of the most active and well-heeled clients in town. The outcome of investigations may mean more lost jobs and a slowdown in the desperately needed expansion of our public transit system in the L.A. Basin and beyond. We watch with the greatest of interest of the effect of the federal funding freeze on architects and their families.

It's has also been a year of changes at AIA/LA. Bidding adieu and wonderful future to Frances

Anderton for her devoted service at LA Architect, we welcome Morris Newman as the new editor, wishing him luck and pledging our full support. Similarly, We wish outgoing LAA Chairman Carl Davis AIA the best as he begins a sabbatical from the LA Architect Board, and offer our support to Don Axon FAIA in the interim chair. Welcome to R.D. McDonnell as the new chair of the Membership Committee. And warmest congratulations to Executive Director Nicci Solomons and Matt Richman, Associate AIA, on their recent marriage.

AIA/LA also looks to the rest of the year and begins to plan for the next. As my recent reports on finances and upcoming Chapter programs have slid by virtually free of feedback, I must conclude that members are either well satisfied with our performance or too busy to respond. (And surely not, my colleagues, merely in a fall stupor!) If you have budget planning input, please call President-elect Lance Bird AIA or the leave a message for Lance at the chapter office. And if you want a new assignment, call as well to offer your services.

All in all, it's shaping up as a good year. If there is one change I would make, it would be to generate more support from more of you in your own chapter's activities. Since it's not too late, I'll take heart from the fact in this past quarter alone, we have an unusually large number of opportunities for you to take part. These run the gamut of the Design Awards, through tours and technical/practice meetings and seminars, to simple renewal of friendships and the opportunities to make new friends and business contacts; all these advantages are available to you.

**VIRGINIA TANZMANN, FAIA
PRESIDENT, AIA/LA**

People and Projects

Johnson Fain and Pereira Associates has been retained to provide renovation and architectural design for All Saints Episcopal Church in Beverly Hills.

Feola, Carli & Archuleta of Glendale are remodeling two outlets of **Marti Sporting Goods Stores** in the Guadalajara region of Mexico. Both stores, each about 8,000 square feet in plan, will be gutted and redesigned completely.

Gensler and Associates/Architects of Los Angeles is designing a 90,000-square-foot, three-story library for Biola University in La Mirada. The new facility encompasses a 120-seat reading room set apart in its own small building. On the same campus, Gensler is also working on a 9,000-square-foot production for television, film and radio programs. At California Lutheran University in Thousand Oaks, Gensler has begun schematic design on a 25,000-square-foot classroom and faculty office building featuring a 100-seat lecture pavilion.

Judith Lynn Hopkinson, former director of development for the San Francisco Redevelopment Agency, has been named Vice President and Manager of Special Projects at AECOM Technology Corp. of Los Angeles.

President Virginia Tanzmann recently returned from Italy where she represented FAIA as the guest of the Italian Trade Commission/Verona Fair. "Although the stone/marble industry has all but written off California as a largely dead market, thanks to our widely publicized economic conditions, our hosts made us very welcome,"

she writes. Two other Southern Californians in attendance were **Lillian Chain** of Beverly Hills and **Charlotte Jensen** of San Diego, both board members of the American Society of Interior Designers (ASID). Accompanying Tanzmann was husband **Carl Davis, AIA.**

An exhibit designed by **David Louis Swartz AIA**, formerly of the the Los Angeles office of **Skidmore, Owings & Merrill**, will be on exhibit at the Massachusetts Institute of Technology. Entitled "Details & Documents," the show will run from November 2 to the end of the month.

Harmonica Inc., the Santa Monica-based environmental design firm headed by **Craig Hodgetts** and **Hsin-Ming Fung**, have designed an installation, "The Magic of Play," on exhibit at Giorgio Beverly Hills from Nov. 2 to Dec. 2.

Widom Wein Cohen of Santa Monica has started a \$15 million seismic renovation program at UCLA's Kerckoff Hall. Using a system of 180 base isolators, the firm plans to complete work on the 70,000-square-foot building in 1996.

Competitions

The James Beard Awards have put out a call for entries for the fifth annual awards, to be presented by the James Beard Foundation on May 8.

Among the honors are the James Beard Design Awards for Best Restaurant Design and Best Restaurant Graphics in the U.S. or Canada.

Interested parties can obtain an entry form and awards guideline by sending a self-addressed enve-

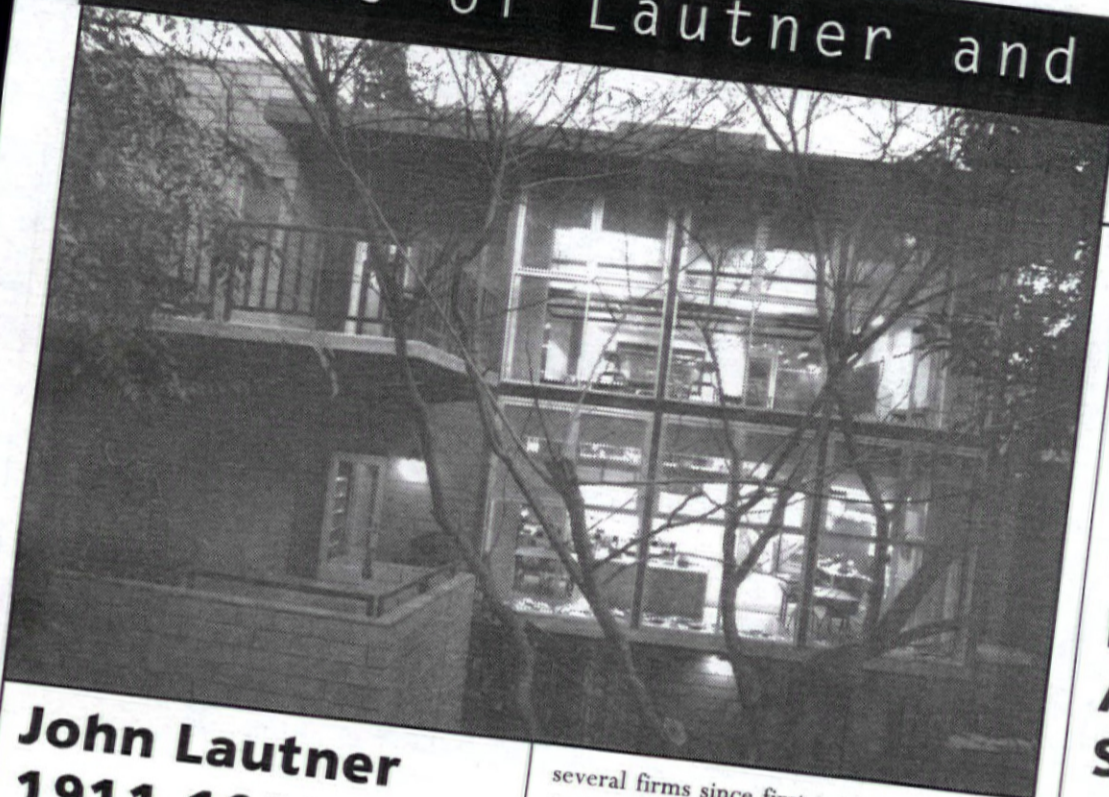
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L.A. Architect

L.A. Architect Oct/Nov 1994

Deaths of Lautner and Herron... UCLA News



Top Left:
Award winner, The East Building of the Corinne A. Seeds University Elementary School, designed by Barton Phelps & Associates.

John Lautner 1911-1994

John Edward Lautner FAIA, the Los Angeles-based architect renowned for structural daring and an uncompromising design philosophy, died October 24.

A disciple of Frank Lloyd Wright, Lautner came to Los Angeles in 1937 to supervise two FLW projects, and remained in the city for the next 55 years. At the time of his death, the 83 year-old Lautner was working on several residential projects.

The next issue of L.A. Architect will feature several tributes to Lautner from friends, clients and co-workers. Michael Webb reviews the new Lautner monograph on page 4 of this issue.

several firms since first meeting in Houston in the late 1970s.

Masonry Award For Phelps

The East Building of the Corinne A. Seeds University Elementary School, designed by Barton Phelps & Associates of Los Angeles, has won the Grand Award of the 1994 Concrete Masonry Design Awards.

Located on the north edge of the UCLA campus, the new building replaces three classrooms of the original school complex, built in 1965 by Richard Neutra and Robert Alexander, that were demolished to make room for the Anderson Graduate of Management building.

According to the design jury, the project is "remarkably consistent and very well carried out at every level, from the initial site planning down to the smallest detail," adding that the "exterior materials and color are very successful."

Governor Signs Transit-Oriented Development Law

Gov. Pete Wilson signed on September 26 the Transit Village Planning Act (AB 3152) which encourages development near transit stations. The law is viewed by transit experts as the first state policy to codify some of the design ideas of San Francisco-based architect and urban planner Peter Calthorpe, among others.

Specifically, the creates incentives for developers to build within a quarter-mile radius of transit stations by encouraging increased densities near stations. Several studies indicate that people who live within a few minutes' walk to transit station use

transit more often than those who must drive to stations or walk long distances.

The Los Angeles City Council approved an ordinance earlier this year similar in content to the state bill, which was sponsored by Assemblyman Tom Bates (D-Berkeley.)

UCLA Reorganizes Arch. School Into School of Art

Completing a process of reorganization first proposed two years ago, the University of California at Los Angeles has dissolved the Graduate School of Architecture and Urban Planning. The design program is now incorporated as the Department of Architecture and Urban Design within a new School of Art and Architecture, while the urban planning program into a new School of Public Policy.

The move had been strongly opposed some many students and alumni, who said that architecture and urban planning were related disciplines that should remain in the same department.

Robert Blocker has been named dean of Art and Architecture, while Richard Weinstein, the outgoing dean of the defunct school, has been named associate dean for development.

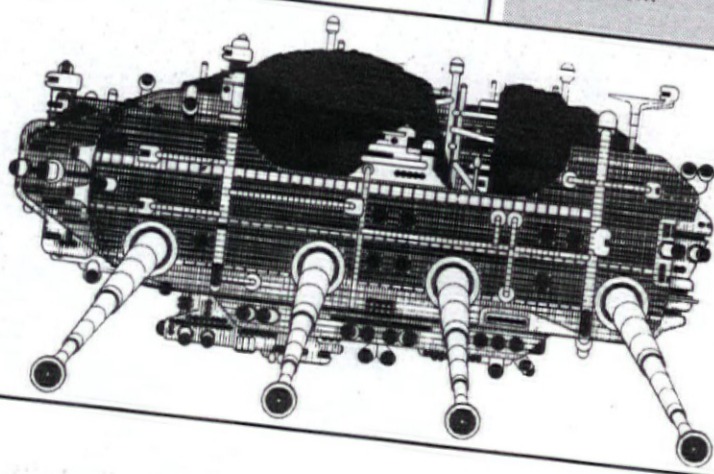
New faculty include Craig Hodgetts and Mark Mack as professors, Thom Mayne as studio professor, and Julie Eizenberg, Judith Scheine and Roger Sherman as adjunct professors. Daniel Libeskind has also been appointed Professor of Architecture and Urban Design.

Ron Herron Dies in London

Ron Herron, a co-founder of Archigram and an architect who was active in Los Angeles both as teacher and designer, died suddenly at his family home on October 2.

HERRON continued on p. 4, col. 4

Bottom right:
The Walking City by Ron Herron, 1964: "A freedom from the weight and inertia of convention."



Keating Mann Merges With DMJM

In one the largest mergers of architectural and engineering firms in recent years, Daniel Mann Johnson & Mendenhall has merged with Keating Mann Jernigan Rottet into a new firm known as DMJM/Keating.

The merger combines one of L.A.'s best-regarded design firms with a staff of 60 people, with the region's largest architectural and engineering firm, with a staff of 1,300.

Industry observers suggested that the smaller firm will benefit from the steady stream of public works projects in which in which has DMJM specializes, including major projects in Asia. For its part, Keating and his partners could supply new design talent to a firm that has been increasingly dominated by its engineering practice in recent years.

The move preserves the creative team centered on Rick Keating FAIA, Lauren Rottet AIA, Rob Jernigan AIA and Michael Mann AIA, who have practiced together in