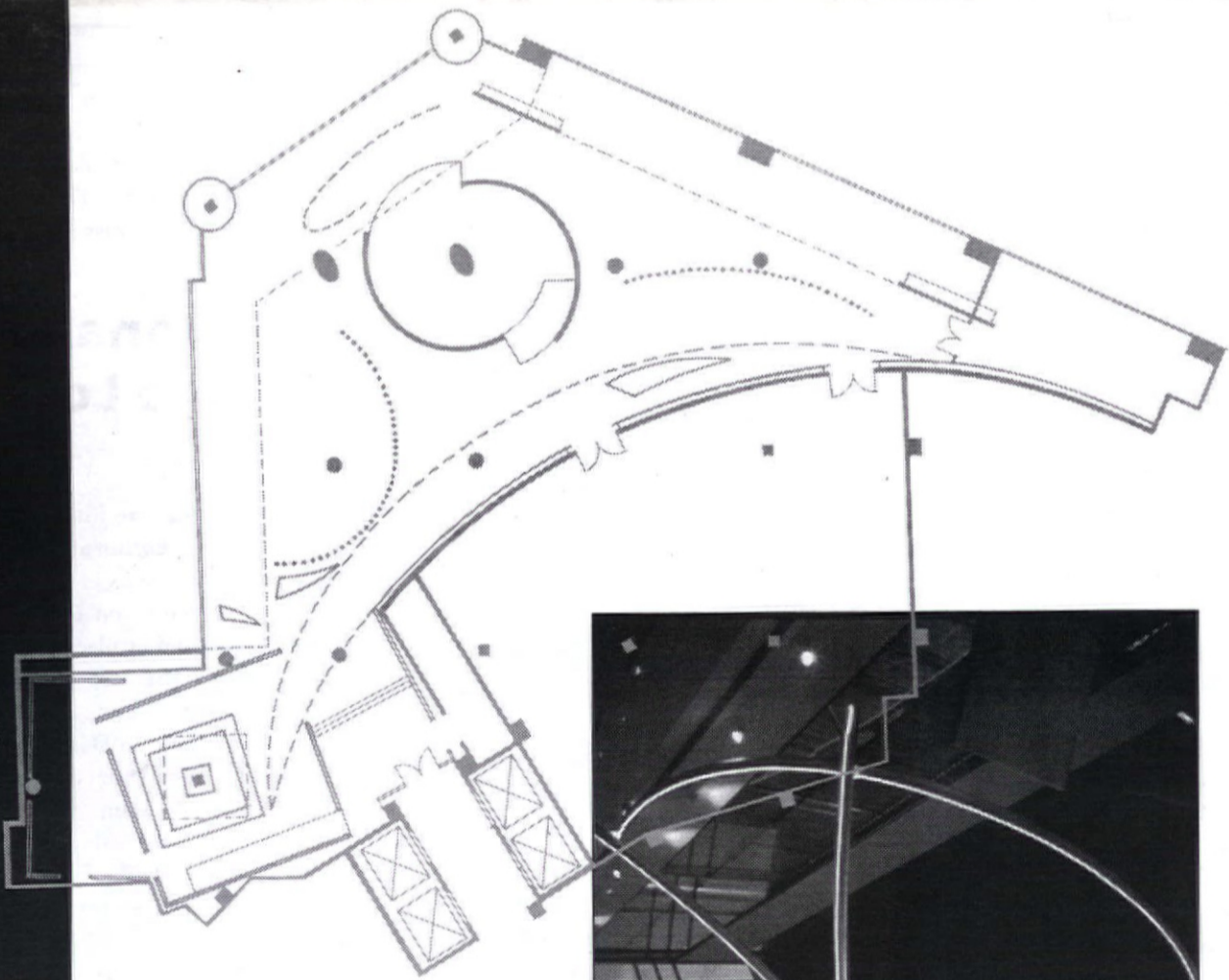
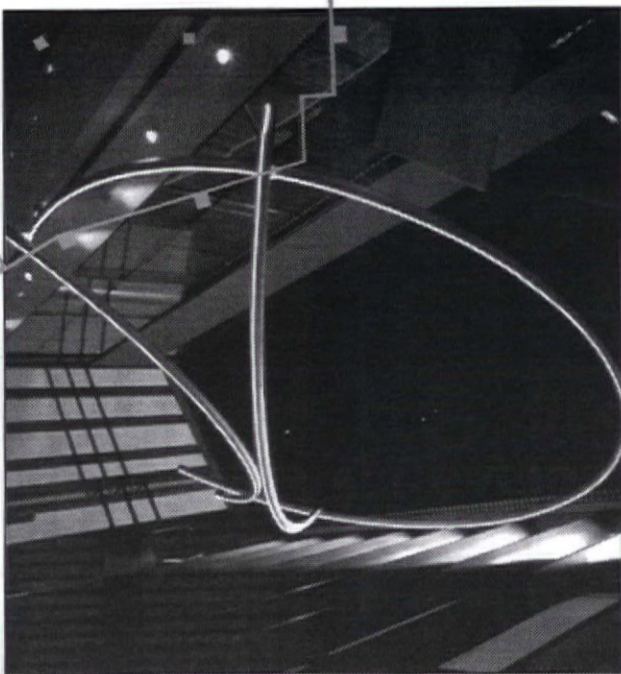


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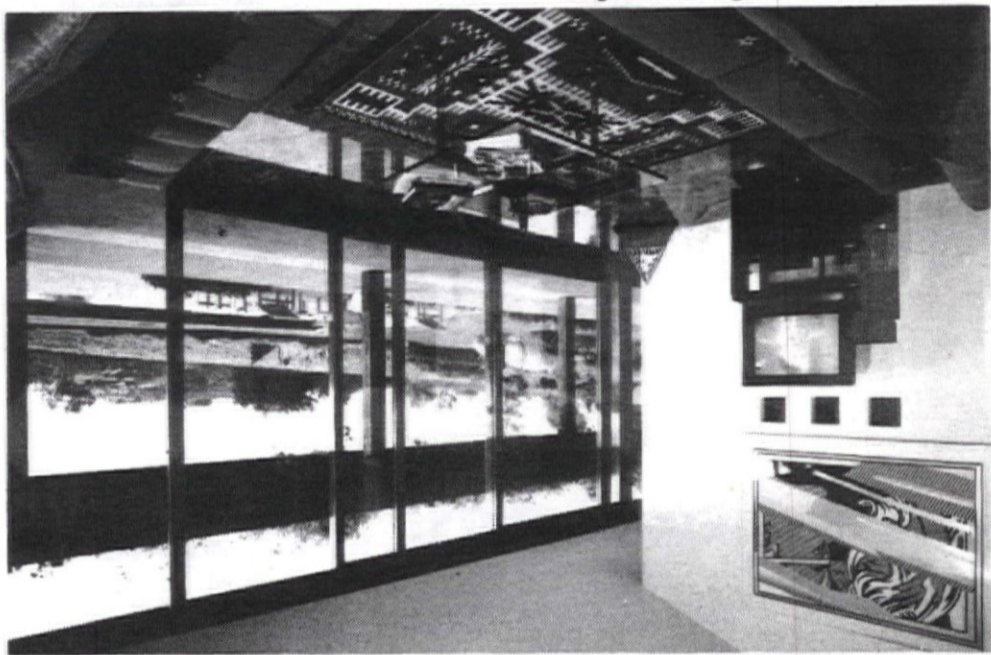
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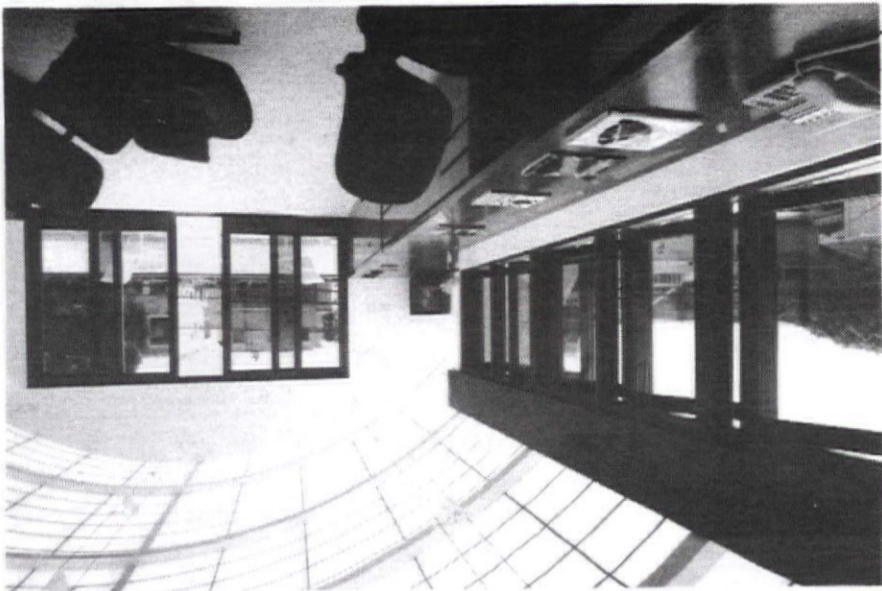


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Calendar

Weds, March 1

•"Berlin Projects" with Daniel Libeskind, 8:00pm SCI-Arc Spring Lecture Series (310) 574-1123
•6:30pm "Building Processes: The Gas Company Tower" A Student Symposium Sponsored by USC Architectural Guild, Harris Hall Auditorium (213) 740-2097

Thurs, March 2

•11:30am Lecture by Dickran Tashjian, LA Times Media Center: Art Center College, Pasadena (818) 396-2339
•6:30pm Urban Design: Chapter Office

Mon, March 6

•6pm Design Professional Coalition: Chapter Office

Tues, March 7

•4pm Social Forum: The Gamble House, Pasadena

Weds, March 8

•7:30am LA Architect Board: Chapter Office
•"Film & Architecture: Urban Spaces & Spaces of the Mind" 8:00pm SCI-Arc Lecture Series: see above March 1
•"Legal Remedies for Environmental Racism"

Wednesday Noon Lecture Series sponsored by the South Central/Southeast TASK FORCE (213) 485-2478
•6:30pm Richard Hough "Engineering the Virtual Building," USC Harris Hall, (213) 740-2097

Thurs, March 9

•5:00pm Codes Committee: Chapter Office
•6:00pm 1995 Parkinson Spirit of Urbanism, Award Presentation Honoring the Janss Corporation guild members \$25, non-guild \$30 1310 Third Street Promenade, Santa Monica (818) 876-0140
•11:30am Lev Manovich "Social Realism in 'Jurassic Park'" LA Times Media Center, Art Center College, Pasadena (818) 396-2339

Sat, March 11

•Closing day of the Great Walls Unlimited Exhibit 685 Venice Blvd., SPARC Art Gallery (310) 822-9560

Tues, March 14

•6:30pm Associates: Chapter Office
•"The Landscape Architecture of Greene & Greene" a lecture by D. Streatfield

Centennial Lectures sponsored by Friends of the Gamble House 7:30pm Pasadena Public Library \$15 (818) 793-0189

Weds, March 15

•"Visionary Structures" with Jim Jennings, SCI-Arc Lecture Series, 8:00pm

Thurs, March 16

•3:30pm Health Committee: Chapter Office
•Award Scholarship at PDL

Fri, March 17

•7:00pm "The Life and Work of Elliot Erwitt," Ahmanson Auditorium (818) 396-2339

Tues, March 21

•5pm Environmental Resources Committee: Chapter Office

Weds, March 22

•4:00pm International Practice Committee: Chapter Office
•6:30pm Ezra Ehrenkrantz "Projects & Ideas," USC, Harris Hall (213) 740-2097

Thurs, March 23

•Professional Practice Committee: Chapter Office
•11:30am Color Theorist Charles Riley, LA Times Media Center, Art Center College, Pasadena (818) 396-2339

Weds, March 22

•8:00pm "Queer Space" with Aaron Betsky, SCI-Arc Lecture Series: See Above
•LA AutoCAD User Group Meeting, contact Michael Berman at (818) 762-9966

March 1995

11

L.A. Architect March 1995

Tues, March 28

•4:00pm Executive Committee: Chapter Office
•5:30pm Board Meeting: Chapter Office
•6:30pm Interiors: TBA
•"The Formative Years: Boston Roots of Greene & Greene" The Centennial Lectures Series: See above March 14

Weds, March 29

•6:30pm Jhane Barnes "Computers & Design: Textiles for the Future," USC Harris Hall (213) 740-2097

Weds, March 29

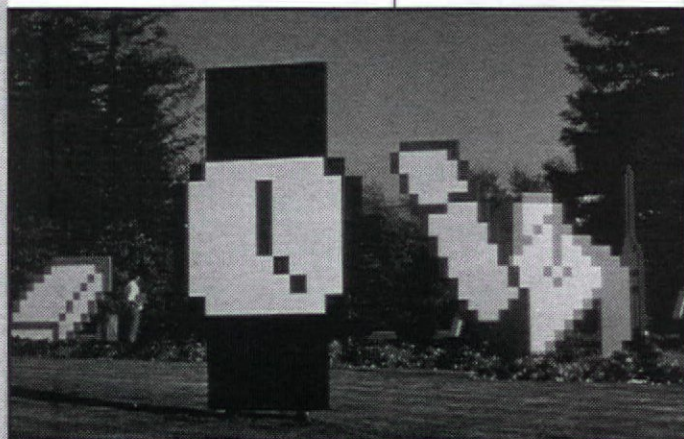
•8:00pm "What This Boy Had Done Since Archigram," with Michael Webb, SCI-Arc Lecture Series

COMING EVENTS

•Thursday and Friday, May 4 & 5- "Putting Communities Back On Their Feet: The Next Step" the second annual conference sponsored by the Local

Government Commission The Biltmore Hotel, Downtown Los Angeles (916) 448-1198

BELOW: The work of Deborah Sussman, co-principal of Sussman/Prejza & Co. inc., is being featured in an exhibition at the Visual Arts Museum at the School of Visual Arts in New York, as part of the museum's "Master Series." Pictured: Signage at Apple's corporate headquarters in Cupertino



SEE BELOW FOR LISTING OF AIA/LA EVENTS AND MEETINGS

"Garcia" continued from page 1

permit applicant can obtain information on all permit requirements.

— Amend the Zoning Code to establish a unified Discretionary Development Application process to provide for "parallel processing" of different permits.

— The Planning Dept. should assign a "case manager" to each project, "to act as a single point of responsibility for entitlement processing."

— Each city department should adopt "objective standards" on its approval criteria and its fees.

— Replace the Site Plan Review process with "objective development standards and criteria."

— Amend the city's CEQA (California Environmental Quality Act) Guidelines, which the report describes as 15 years out of date, "to clarify the threshold for triggering a CEQA review, and to identify the thresholds of significance for all environmental impact categories." This is important because a CEQA Review can trigger the requirement for an Environmental Impact Report, (an exhaustive document that can take 18 months to prepare and approve.)

— Prepare a "Program EIR" for each Community or District Plan, including a Transportation Element, to be updated every two years, "in order to allow applicants the option of tiering off of this central EIR Element for their individual projects."

Eco Expo

Eco Expo, the nation's largest exposition, conference and trade show devoted to the sales and marketing of environmental products and services, is set to open at the Los Angeles Convention Center on April 7.

Among the features of this year's exposition is the "Eco Home," a full-scale house designed by Scott Perry AIA and constructed within the exhibition space.

The conference also features a Green Business Conference on April 7, as well as related confer-

ences on green design, alternative transportation, green marketing and retailing, and even "green fashion."

Trade admission for Eco Expo \$100 at the door, and \$75 with advanced reservation. Members of LA/AIA can obtain trade admissions for \$50. Consumer admission is \$7, and children under 12 are free. Further information can be obtained by calling (818) 906-2700.

Scholarship

David Ketch, a SCIArc graduate student, won the 1994 William Z. Landworth Memorial Scholarship, sponsored by the AIA/LA Associates. Ethel Rubio, Associate AIA, presented the award at the 1995 AIA Presidential Installation on January 21 at the Museum of Flying in Santa Monica.

AIA Meetings and Events Schedule

MARCH—AIA/LA and the Interiors Committee co-sponsor WestWeek, a professional conference promoting commercial and residential interior design and architecture, at the Pacific Design Center on March 13th-17th. The always exciting WestWeek Reception Party and panel discussion occurs Thursday, March 16th, with Joseph Giovannini moderating.

APRIL—On April 20th at the Pacific Design Center, AIA/LA hosts the first of the "Distinguished Lecturer" Series with guest speaker, architect Charles Gwathmey. Mr. Gwathmey is the recipient of such noted awards as the Progressive Architecture Design Award and the Arnold W. Brunner Prize. This is an *Open Chapter* meeting, and all members are encouraged to attend.

MAY—Renowned architect and lecturer Ray Kappe FAIA takes the lectern in the second of the "Distinguished Lecturer" Series, May 25th at PDC. Mr. Kappe has received accolades from many areas of the architectural world. This is an *Open Chapter* event that should not be missed!

International Design Takes on a Local Angle

Five world-renowned architects will join leaders from several Southern California architecture schools to discuss "Global Design: The Influence of International Architecture on Local Communities."

The public lecture takes place on Saturday, March 4th, at 7 p.m., at the Los Angeles Convention Center. The event is the second annual Carol Soucek King Lectureship in Design and Architecture, co-sponsored by Woodbury University and the Korean American Museum of Art and Cultural Center (KOMA). Saturday's event concludes KOMA's international design competition for a new cultural center, located in the historic core of Los Angeles' Koreatown.

Competition judges Michael Graves, Jong Soung Kimm, Richard Meier, Robert Stern, and Seung Joong Yoon will address the lecture topic with fellow panelists Jurg Lang, Chair, UCLA Department of Architecture and Urban Design; Louis Naidorf, Dean, Woodbury University School of Architecture and Design; Victor Regnier, Dean of Architecture, University of Southern California; and Michael Rotondi, Director, Southern California Institute of Architecture.

The lecture is free. Reservations are requested. Please call (818) 767-0888 ext. 315.



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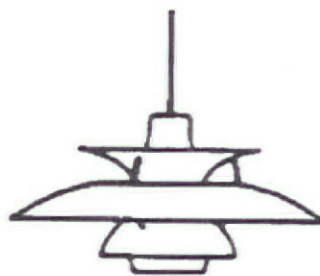
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* AIA member insurance evaluation & needs assessment study, wave #3.
Wiese Research Associates, October 1992.



Critique

Top right:
Staircase to the sky-
light of the Margo
Levin Gallery; Hsin-
Ming Fung and Rita
McBride

Book Review

Alvar Aalto: The Complete Catalogue of Architecture, Design and Art

(Göran Schildt; Rizzoli International \$75)

Like so many Finnish designers, Aalto was extraordinarily versatile, mastering almost every building type, from houses to factories, while dashing off furniture, lighting, glassware, and textiles. He designed exhibitions, developed visionary city plans, and dabbled in fine art. Of all modern form givers, he had the greatest sense of humanity and practicality. His roofs didn't leak, and even his earliest buildings haven't dated. Schildt, an art critic and sailor, first met Aalto around 1950, and became a close friend and the definitive biographer. This handsome compendium is a distillation of four decades of research and writing. Crisp and comprehensive, packed with plans and sketches, readable and well indexed, it can be faulted only for its shortage of photographs.

MICHAEL WEBB

Adolf Loos. (Panayotis Tournikiotis; Princeton Architectural Press, \$24.95 hc)

Villa Muller. (Leslie Van Duzer and Kent Kleinman; Princeton, \$29.95 hc)

No other monograph in English on Loos is available, so we should be grateful for this brief but exemplary overview of the enigmatic Austrian modernist. The author of influential essays, a radical approach to residential design, and some wildly inventive projects (a ziggurat hotel in Nice, a Doric column for the Chicago Tribune competition), Loos deserves much more extensive coverage. His use of luxurious materials to compensate for the lack of applied ornament cries out for larger, clearer photos than are provided here. But the essential information, plans and sections are provided, with the addresses of surviving buildings. The study of the Villa Muller in Prague traces the evolution of the design and history of one of Loos' finest houses. Contemporary photos and plans are augmented by color photos and scale drawings. The Marxist Leninist Institute, which used and abused the villa for

twenty years has been dissolved, but the future of the house is uncertain.

M.W.

Edward Larrabee Barnes: (Introduction by Peter Blake; Rizzoli International, \$60, hc, \$35 pb)

Oscar Niemeyer and The Architecture of Brazil. (David Underwood; Rizzoli, \$60 hc, \$35 pb)

Two handsome monographs that demonstrate the polar opposites of modernism. Barnes is part of a brilliant generation of post-war American architects who were shaped by the teachings of Gropius and Breuer at Harvard. Blake describes his work as selfless, in contrast to the bold signatures of such as Rudolph, Johansen, and Philip Johnson. He cites the Haystack Mountain School of Crafts in Maine, the New England Merchants National Bank in Boston, and the Federal Judiciary Building in Washington, D.C., as key achievements; most people would add the Walker Art Center in Minneapolis for its wonderfully understated galleries. Niemeyer will always be known as the protégé of Le Corbusier and Lucio Costa, and the principal architect of Brasilia. Early in his long career, he shifted from sober rationalism to sculptural exuberance, and it's exciting to see the two faces of his work presented side by side. The pedestrian text attempts to explain how Niemeyer's daring concrete shells and vaults were inspired by the desire to break loose from Europe and create a Brazilian version of modernism.

M.W.

Stairway to Heaven

"Gilded Carriages and the Donkeys Way:"

An Installation by Hsin Ming Fung and Rita McBride at the Margo Levin Gallery

Questioning the limits of visual perception has been an obsession for the past four decades of such artists as Michael Heizer, Daniel Martinez, James Turrell, Richard Serra, Peter Shelton, and many others artists whose mediums are light and space. These artists, as a group, have been, exploring perceptual reversals of light, color, time, movement, the nature of three-dimensional experiences, floating, suspension, opposition,

balance, and what Peter Sheldon has once described as the "Pymalion experience:" the sense of walking into a work of art. Unfortunately much of the recent work of these artists suffers from a severe case of redundancy.

"Gilded Carriages and the Donkey's Way", which was presented in February at the Margo Levin Gallery, is a fresh immersion into a "Pymalion experience," free of heroic gestures, political metaphors, or vast civil engineering feats. The installation was anchored by a metal scaffold stairway that invited visitors to expand their perception of the main gallery space as they ascend the stairs and approached the main skylight of the gallery.

The artists fulfilled my longing to come into contact with the skylight, after many years of admiring its suspended grandeur. I enjoyed having my perceptions manipulated, especially at the top of the staircase, where the visitor experiences a dizzying sensation of falling down into the deep volume of the gallery. The reversal of volumetric perception was a great surprise. Rather than looking up into gallery space, I can look down and discover the art at a different angle. The skylight's meaning changed from that of suspended object into an oppressive plane hovering a few feet over the viewer's head.

"Typically, in a gallery, art is something that is looked at," said Hsin-Ming Fung in a recent interview. "Here, the staircase serves as a backdrop, on which people become the active part of the installation."

The stairs push beyond the Cartesian white box of the gallery space into the foyer, functioning as a grand staircase. According to Fung, the changes in the meaning of both the skylight, as well as the notion of a grand stair, reflects her interest in certain issues. "Presenting a different view of perception, such as looking down into

gallery space, works against normative conditions. The installation invokes changes in body language, and behavioral responses," she said. The scaffolding's transparency has a sense of impermanence, in contrast to the red carpet placed over the scaffolding, which provides a sense of permanence and security. "The scaffolding is initially perceived as something unstable, yet it is actually the carpet that is most temporary." Countering the bulk of the staircase was a large leaf on the gallery wall, composed of many smaller Muano glass leaves.

In the gallery foyer hung a mobile, whose various arms, resembling a giant unfolded paperclip, held models of various L.A. landmarks. Typically the public can only experience architecture as large looming objects wedged into the earth. The mobile on the other hand belongs as small objects suspended in the air, so they can be perceived in full. In another room, viewers walked around a metal-patinaed model of a parking garage, a far different experience than being in one.

For Fung, the show serves expressive ends unavailable in architecture. "One is a personal statement, whereas architecture fulfills an abstract program. The art is nonprogrammatic, inasmuch as it is about fulfilling personal fantasy." But then again Fung and her partner Craig Hodgetts' have a history of designing projects, that elicit emotional responses.

Such clever redefinitions, without the standard repression! Hopefully this pairing of architect and artist, who met and began working together at the American Academy in Rome, will take their collaboration further. I look forward to it.

-MIGUEL A. BALTIERRA



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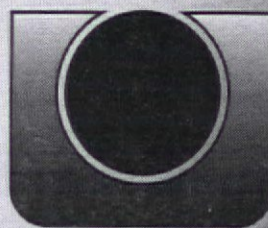
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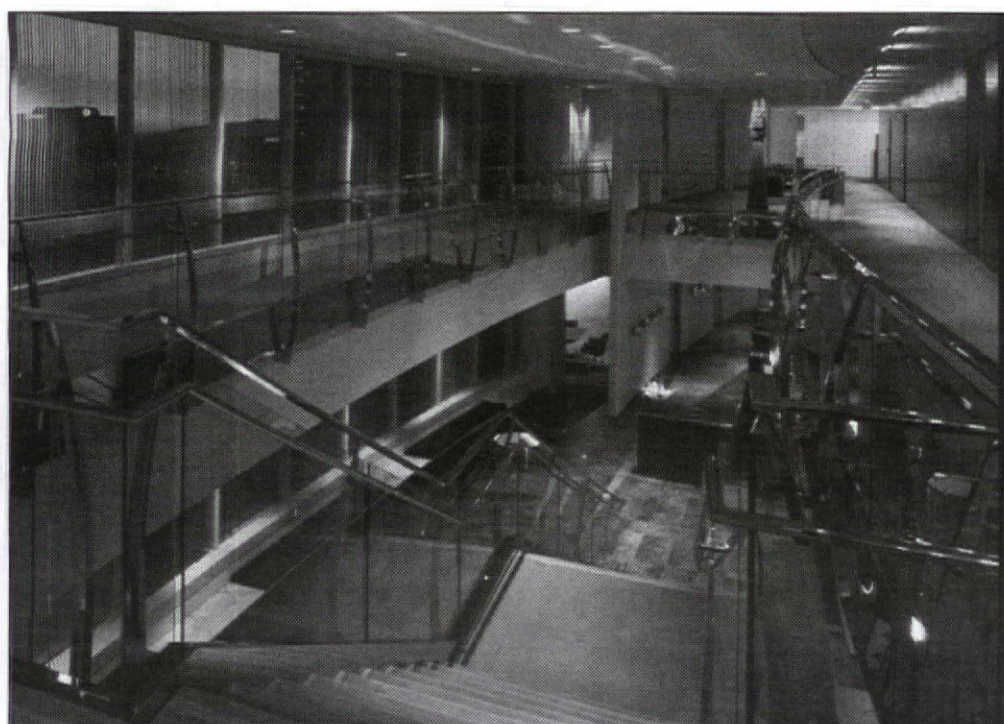
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New Work In-and-From L.A.

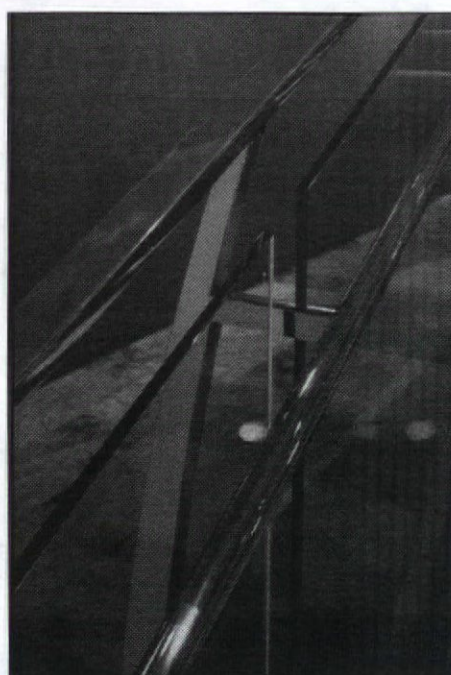
No single style or tendency predominates L.A.'s interior-design profession. What is common to all is a passion for materials, and a knack for turning sometimes unpromising shells into satisfying spaces.



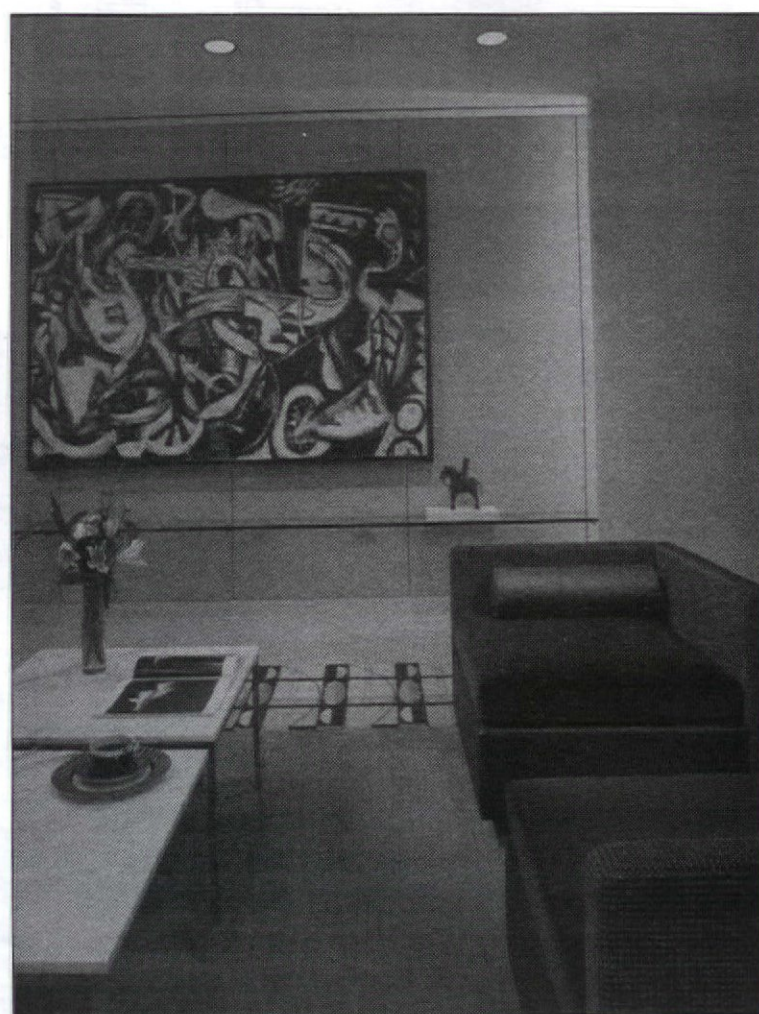
The interior for House of Blues, designed by the European team of Henry Rijkerts and Lambert Monet, is a paean to the American Southwest, with death's heads and bottle-cap ornaments, sedulously copied from roadside bars in Arizona and New Mexico. Wit and profuse detail rescue the project from kitsch.



The offices of Morrison & Foerster by ISD (project architect: Janice Stevenor Dale, who has since become principal of Janice Stevenor Dale + Associates) is a tasteful example of a high-end law-firm interior, with a strong associations of Corporate International Style, enlivened with some expressionist tension found in the parabolic profiles of the stair banisters.



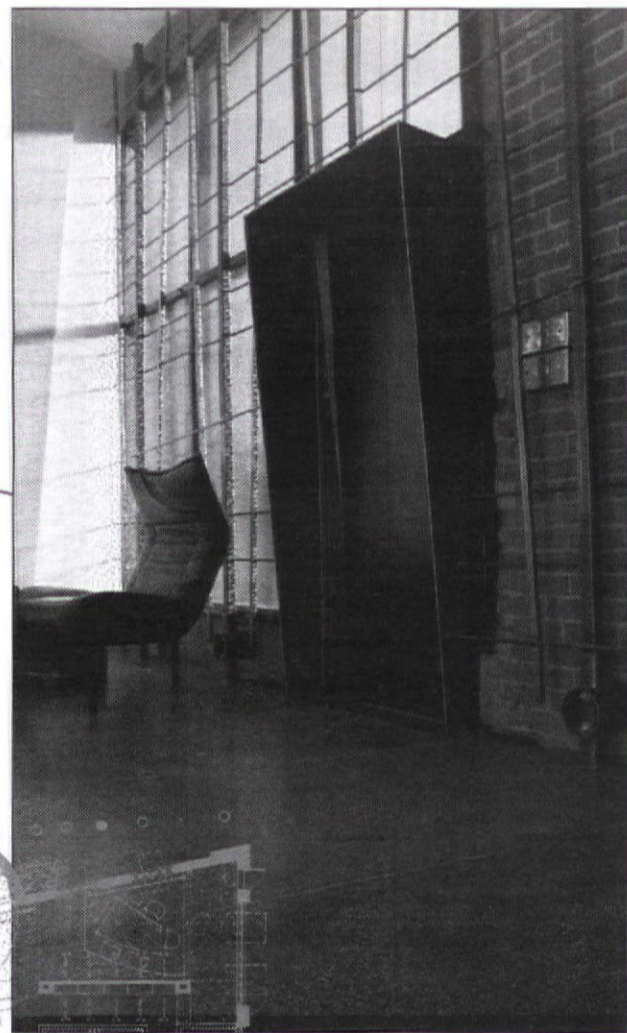
Interior of First Chicago Bank, by Lauren Rottet AIA, principal of DMJM/Rottet, is a recent example of the architect's sensuous but understated modernism.



The Interior Life:



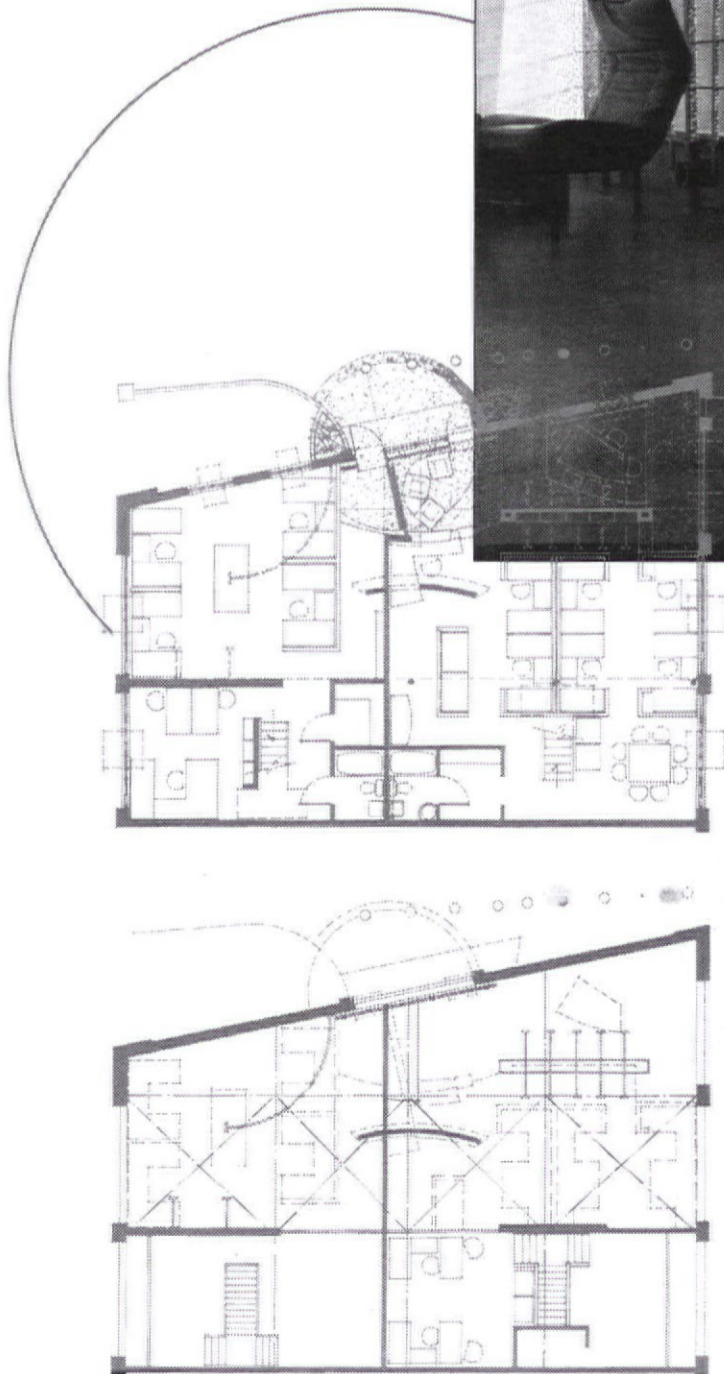
Fusion, a restaurant at the Pacific Design Center, is an effort to introduce high design and fine dining into the Blue Whale. The designers are RAW Architects of Los Angeles. Cad Rendering by Eni Oken of Oken Computer Graphics



Simplicity is a virtue in Onsite's own industrial-flavored offices in Los Angeles. A custom metal door and archway defines the boundaries and inside and out, while on the exterior, a custom woven metal grid provides what the designers describe as an "an architectural aesthetic to the necessary security requirement."



Design architect Charles S. Cordero AIA's interior for the Delvaux Boutique on Sunset Boulevard transforms an earlier plan by Diyin Studios to create a fluid, contemporary space. An inviting stairway beckons shoppers up to an interlocking mezzanine volume, while preserving the sense of finesse and craftsmanship appropriate to a retailer in high-quality European handbags.



Andy Wolf of the Pacific Design Center: "EXPAND THE DEFINITION OF DESIGN"

Pacific Design Center, the cobalt-blue extrusion that made West Hollywood the nerve center of L.A.'s interiors profession, has not been immune to the prolonged recession and the crisis on confidence among designers themselves. Taking charge a year ago, Andy Wolf has readied a phalanx of a new programs aimed at the consumer. But can Wolf restore the Blue Whale's former sheen? In conversation with L.A. Architect Editor *Morris Newman*, Wolf talks about the malaise in the design profession, how design can keep pace with the information revolution, and why L.A. has no reason to look east anymore.

L.A. Architect: As a New York transplant, what's your view of design in L.A.?

Andy Wolf: L.A. definitely has its own style, which is not understood by the rest of the country. It's very lavish, or very minimal, or very pure, or very accessorized—whatever the moment calls for. So it can't be pigeon-holed. New York has the same identification with Modernism, but what I like about L.A. is its eclectic nature in both architecture and interiors.

L.A.A.: What is your diagnosis of the Pacific Design Center, and what do you plan to do about it?

Wolf: It takes a good amount of time for a new team, especially a team that does not come from the culture of design centers, to survey the territory and come up with a plan. What we decided might be called a radical approach, but is really commonsensical: PDC has to be all about design. When you dilute the design quotient, you end up with a mixed message that no one understands and we all fail. We have a very cohesive message that it is about to unfold: that design should be understood, design should be respected, and that good design should be sold—out of the PDC. It's a very simple message.

L.A.A.: So, what's new at PDC?

The Idea House

Wolf: We are trying to "open to the public," which has become kind of a buzzword. It has nothing to do with retail or wholesale; it has everything to do with education. We can't bring the public in here unless we are going to be a good host. Up until now, it's been disingenuous, at best. Customers (off the street) just don't know how to navigate the building at all, where to start or what it is that we do here. So we will launch the new Idea House on the second floor of Green, which is an entire house we have built inside the PDC. Inside the Idea House will be the new PDC Concierge Services; more than 50 designers have been trained to deal with the public's needs. People who buy objects through the concierge program will be charged a 20 percent markup over net or, conversely, 20 percent below retail. This approach has been very successful in Europe.

About education: in our consumer survey, we found that most

people believe that a designer's services cost \$100,000. We need to demythologize the design experience. We're dealing with a new reality of who the consumer is. The new consumer is you and me, our age group (i.e. late 30s to early 40s), being very autonomous, having very good taste, wanting to work with a designer but not wanting to do in the way our parents did it. Another new thing is food. Up 'til now, food has been largely an obligation at PDC, and it has not worked well. We have decided to make food part of the design experience, with a very exciting new restaurant called Fusion, that's due to open in late April. The name is very intentional: we are trying to bring to the public's attention that design is very expansive and involves the inputs of many professions: graphics, architecture, interiors, set design. The design is by RAW Architecture. The restaurant will have 200 seats on the plaza level, with valet parking. It will have custom chairs designed by Dakota Jackson, and all of the booths of the restaurant are being created by different textile designers. We'll have a Donghia booth, a Jack Lenor Larsen booth—

L.A.A.: I hope I don't spill mayonnaise on the Jack Lenor Larsen booth.

Wolf: I think we'll Scotchguard it, actually, just for you.

L.A.A.: Were there any big surprises during your first year at PDC?

Wolf: The word is not so much surprise as disappointment, to see how a certain malaise and marginalized behavior had set in on the part of the design profession. We were slowly losing confidence in ourselves as a community. I thought to myself, "God, in New York, you just pick yourself up each day and wait for the hard knocks." But here it (i.e. the recession) seems to have taken a deep-seated hit on the psyche of our creative community. One of the things we have really tried to do is to pump them up and get them back to business. To do that, we had to get our product up to where it should be. You don't throw away PDC product. It's not your cash-and-carry nonsense.

L.A.A.: Several of the major design centers in the country have failed, and PDC went through its own set of financial hardships a few years ago. Aren't design centers dinosaurs?

We Are Not Dinosaurs

Wolf: No. I want the Southern California Community to know that this was the only resource that was built expressly for design, and we have every intention of remaining so. That may mean bringing in an expansive viewpoint of what design is. There may come a day when we have a virtual reality company, animation, fashion—all of the things make for exciting design. There were NOT come a day when we do what other design centers have done, and bring in government offices or Christmas tree decorations. When you start diluting who are you, believe me, it's a prescription for failure.

We are not dinosaurs. We are like every other business in this country—exploring what it is that will make us fresh, optimistic and economically viable. You're only a dinosaur if you think you're down for the count.

L.A.A.: Talk about this year's theme for WestWeek, "How the West is One." What is the west? Gene Autry's West? Oswald Spengler's?

Wolf: Our market is the 13 states of the Western U.S. I decided early on that we're not competing with New York or Chicago; those aren't our markets. We are strong enough to represent the west with a certain sense of attitude, and feel proud about it. We are also looking west to the Pacific Rim, with this year's focus on Mexico, and next year on another region on the Rim.

Regarding WestWeek, it's very important for us in L.A. to take our tarnished image and show people the reality. No one has swimming pools and outdoor furniture like we do. We are having a helicopter tour of mansions and an all-night tour of clubs in L.A. This is going to be a great WestWeek.

IRA YELLIN:

"Architects Have Done A Poor Job Of Selling The Profession."



Ira Yellin in
the Bradbury
Building

(Editor's Note: The following remarks were excerpted from an address given by Ira Yellin in December at the Biltmore Hotel, upon receiving LAIA President's Award for his work in development and historical preservation.)

In an era where every development project is a confrontation in endless negotiations, with a myriad of government offices, inconsistent regulations, varying interpretations, where delay is the norm and the Catch 22 standard, a complex project happens only because of the intelligence, commitment, and creativity of the total development team.

This is even more so with an historic rehab project such as Grand Central, a project in which codes bear little relation to buildings, where regulators have little precedent or experience to fall back upon; where there is a surprise each day as a new wall, ceiling, or floor is opened and revealed; and where, as in Grand Central, thousands of customers move through the project seven days a week.

Thus, there are many professionals and consultants for me to thank. But there are two people without whom Grand Central Square would not have happened. It is as simple as that. My Architect, Brenda Levin, of Levin and Associates, and my contractor, Donald Dodd, of Krismar Construction Company.

And here then, is my complaint:

That each of us in this room, but especially architects, architectural schools, and architectural firms, have in our era done a remarkably poor job, putting it gently, of selling the importance of the architectural profession, its extraordinary economic and social value, to the public and to our political leadership.

We recently witnessed the effectiveness of the medical and insurance lobbies. When motivated, other professions come together and determine the outcome of political and economic decisions affecting their professions and their professional values. But rarely, if ever in Los Angeles, is this true of architects or urban planners.

In Architecture, there is an intellectual discourse and refined papers in Academies. There is architectural chitchat at cocktail parties and perhaps in your firms. But rarely is there an effective, pragmatic, organized, or consistent impact on the public and political discourse that determines how and where hundreds of millions of dollars will be spent in creating the next layer of Los Angeles' physical form.

"COME OUT OF THE ACADEMY"

Ultimately then, what I'd really like to say to you, more than anything else other than my thank you, is to ask you, as a professional community, to come out of your academies and out of your firms and become more realistically involved in the daily political decision making process, to help inform the dialogue and to help guide the out-

come.

The reasons are self-evident:

-This is your city, the place where you and your families are building the future;

-This is a city which will soon explode again with new economic and physical growth;

-And, with or without you, hundreds of millions of dollars will continue to be spent;

In Downtown alone:

*There are opportunities emerging from the important new state consolidation plan.

*There is the massive new Civic Center plan, initiated by Chris Martin, which will unfold in coming years.

*There are decisions to be made where residential communities should be built in and around Downtown.

*And there are fascinating urban issues of connecting the complex and interesting parts of Downtown into a living fabric: from Union Station and Chinatown to the Convention Center and USC-from Bunker Hill to St. Vibiana Plaza and the (Los Angeles) River.

"BEYOND DOWNTOWN"

Going beyond Downtown, if I were to create challenges for the architects of Los Angeles, I would ask you to help this city define design goals for some of its primary physical features-and then hold us all to those goals.

For all of the places of entry into the city: LAX, the port, the Freeways. For the freeways themselves: their medians, their shoulders, their entrances and exits, their landscaping (which is fast being destroyed), for the walls, those ugly walls going up along so many miles, that will be with us for the rest of our lives.

For our beaches, one of this city's great and least cared for physical resources. For the Pacific Coast Highway itself. For our major boulevards and intersections. For the under-grounding of utility lines and replacing them with trees, a good birthday present for Los Angeles, perhaps for the year 2000.

For the design of all public improvements, on which we spend tens of millions of dollars each year, not only for public buildings, but also for street lights, for hydrants, for bus stops, for metro rail cars, for the choice of trees appearing along our streets.

Importantly, for the way we ensure the architectural integrity of major public and private undertakings, such as Disney Hall. It seems to me that the architectural profession should be loudest, the most demanding, and the most potent voice in protecting the integrity of that design.

And for significant underdeveloped or yet to be formally developed sites that can help define our city:

-The way in which Sunset Boulevard leaves Downtown by the old plaza.

-And how Sunset Boulevard meets the ocean.

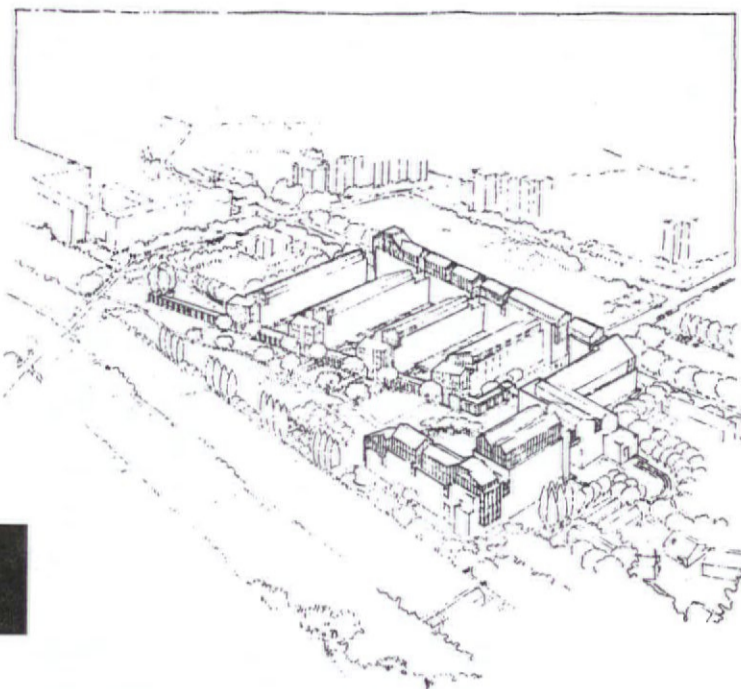
-Or; the extraordinary opportunities presented to your profession by Crown Hill, just west of Downtown.

In conclusion, I see L.A. as just now maturing into a great urban complex, physically as well socially. L.A. has lost the innocence of suburbia. L.A. still remains suspicious of its many people, yet I feel that something good is happening: that we are breaking boundaries, that we are being forced to deal with one another, and that, from this, we are beginning to create a new civic culture.

The birth of something new is always painful. But we in this room have the opportunity to give structure to this birth, to mold the physical form, and thereby perhaps the soul of America's first truly international city.

If we do this well, it will be a credit to our lives and our work, and the best legacy we can leave our children.

Competition-winning urban housing scheme for Vienna's Thurnhofstrasse by Renzo Zecchetto, in association with Regina Pizzinnini and Leon Luxemburg.



..People & Projects...

Associates and the Materials for Living Showroom has relocated to 2917 1/2 Main St., Santa Monica, 90405. The new phone number is (310) 396-5416, and the fax number is (310) 399-5246. Scott's design for the SoundHound Recording Studios in Manhattan has been selected for inclusion in the forthcoming book, *99X3D*, by T. Wayne Hunt, to be published by Madison Square Press in Winter 1995.

Gensler and Associates/Architects has announced several promotions. Marty Borko, director of planning, and Cynthia Sherrill, director strategic facilities planning, have each been named vice president of the Los Angeles office. Arpy Hatzikian, Robert Kerr, **Kapil Malik AIA** and John Plumb have been named senior associates. New associates include Alireza Badie, Lisa Richardson, and **Ronald Takaki AIA**.

Andrew Feola AIA, president of Feola, Carli & Archuleta Architects of Glendale, has been elected to the board of directors of the Italy-America Chamber of Commerce West Inc. of Los Angeles.

Hellmuth Obata Kassabaum has hired Pamela Delamaide Light, IIDA, as associate and studio director for corporate interior projects. Light will be responsible for all of HOK's studio projects. She was former director of design at Regenes of Los Angeles, and is the current Past President of IIDA, Southern California Chapter.

Lautner Tour

The Society of Architectural Historians, Southern California Chapter, is sponsoring a tour of several Los Angeles-area homes and an innovative school designed by the **John Lautner FAIA**, one of California's most esteemed contemporary architects, on Sunday, April 20. This is an extraordinary opportunity to see outstanding projects rarely open to public view. Works on the tour include the Sheats/Goldstein Residence (1963, renovated by Lautner in 1989); the Garcia Residence (1962), nicknamed "the rainbow" in acknowledgment of its shape; as well as one of the architect's most famous designs, the Reiner Residence (1963), popularly known as Silvertop. The tour is scheduled for 10 a.m. to 5 p.m. and costs \$40. Shuttle buses will be provided. Further information can be obtained by calling Nancy

Smith at (213) 6639421. fax (213) 663-5458.

Exhibitions

Residential and commercial renovation work of SCI-Arc alums will be presented in "Less is More: Residential Renovation of Less Than \$100,000," March 14-April 14 1995. The exhibition will feature additions, renovations, exteriors, interiors, offices, and living spaces built with an eye toward style and budget.

The address is 5454 Beethoven Street in West Los Angeles. For more information phone (310) 574-1123 or fax (310) 574-7801.

The Korean American Museum of Art and Cultural Center (KOMA) is sponsoring an exhibition at the Los Angeles Convention Center of architectural entries to the recent international competition for the cultural center. The designs represent a diverse collection of architectural drawings and models from around the world. After March 8, only the winning and selected entries will be on view. Future sites for the exhibition include UCLA, USC and Woodbury University.

KOMA is a non-profit organization founded by a group of ethnically diverse individuals who share a common interest in cultural development. KOMA's intent is to provide a center which will act as the focal point of Koreatown. The exhibit is being held March 5-8. Further information can be obtained by calling (213) 933-6166.

UCLA Extension will present a seminar, "Italian Piazzas in Time and Space: A Day's Excursion," featuring discussion of 25 town squares and their role throughout history. The seminar is Saturday, March 4, 9 a.m.-4 p.m. The fee is \$55 for non-credit, \$85 for credit. Further details can be obtained by calling (310) 825-9414.

Letters

I can't help but notice that many of the 1994 AIA/LA Design Awards went to several of the same architects we see represented in your publication each year. Their work also seems to typify a similar design language. Furthermore, five of the thirteen projects awarded are unbuilt.

Now, I don't know whether the

same architects, or those firms with similar design sensibilities, submit their work every year, but as an event representing all AIA/LA members, the awards program should represent the best work of all architects, not the minority view of a small group of practitioners. AIA/LA should go out and find the finest work representative of its membership, if that work is not being submitted.

Architecture by definition is the science, art, and profession of designing and constructing buildings. While unbuilt designs are pretty to look at, they do not contribute to our built environment. By conferring nearly 40% of the awards on unbuilt projects, AIA/LA, in my opinion, makes a mockery of those worthwhile projects, and architects whose efforts make a real impact in our communities. The practice of awarding unbuilt work contributes to an elitist attitude, and is symptomatic of our current profession's withdrawal from reality and action.

With so much damage caused by last year's earthquake, it is hard to believe this publication could not find a single reconstruction project worthy of consideration. Perhaps, it is time for our fellow architects not to award "design" projects, but projects whose design affirmatively contribute to the built environment, and raise the public's awareness of the value of our profession.

JEFFREY P. WEINSTEIN, AIA
CCL CONSTRUCTION CONSULTANTS, INC.

Clelio Boccato AIA 1931-1995

This is a tribute to an extraordinary architect. Our profession spends an inordinate amount of time writing about its stars and superstars. Very seldom do we read about those who are the real backbone of a practice. Clelio Boccato, my associate and later partner of 25 years was one of those individuals. He joined my firm upon graduating from USC in the early Sixties. Our chemistry was exceptional, and we spent many enjoyable years making architecture together. We thought alike, made similar decisions, and it was quite often Clelio's role to direct the jobs to completion. He had high standards and demanded quality control. For me, it was

wonderful to be able to rely upon someone who would have expectations similar to my own. In 1981, when we concluded the Kappe Lotery Boccato partnership, Rex Lotery and Clelio remained together for a few years before Rex became president of the Urban Innovations Group at UCLA. For the past ten years, Clelio had been associated with and became a partner of Ron Goldman. I am sure that Rex, our former partner Herb Kahn and Ron feel about Clelio the way I do.

Clelio passed away on January 1 of this year. It was a shock. He was strong and healthy looking. He did have a heart attack a dozen years ago, but after a triple bypass, most of us who knew him were confident that he would have a full life. He was dedicated to his wonderful family. His wife Gloria completed her master's degree in Florence after graduating from USC in art history. She taught at Loyola and SCI-Arc. In recent years she has turned her Italian cooking talent to catering. They had four great children ranging from Rosa who is 26 to Mario who is 5. Clelio Jr., 20, was a star quarterback at Loyola High and now attends UC Berkeley majoring in Film. Giancarlo, 13, possesses design talent and might follow in his father's footsteps. Rosa, who also has design ability, has chosen to use it in food management since completing university. Clelio was proud of his family and his extended family. Growing up with four older brothers and a strong Italian mother, they have remained very close.

Clelio was also dedicated to the Church. It was amazing to attend his memorial a few weeks ago. Clelio was a quiet person. He was modest. He was very likeable. He was strong-willed but not confrontational. His memorial truly told his story. Approximately 600 people attended the tribute to this remarkable person. Besides the officiating priest, a dozen more priests paid tribute to Clelio. He was in my opinion as close to a saint as one could be. I cherished our years together, and obviously numerous people felt as I did. He contributed a great deal to society, to the Church, and to architecture. He will be greatly missed.

RAY KAPPE, FAIA

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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: \$24 domes-
tic, \$48 foreign.
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should be addressed to the
Editor and sent to L.A.
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President's Message...Committees...Competitions

President's Message

Our 1995 goal is to improve education and communication at all levels. The annual Grassroots AIA leadership conference held in Washington, D.C. was stimulating and enlightening for the Chapter Presidents, Vice President and Executive Directors attending. The four-day conference commenced with the development of performance expectations for each chapter and concluded on the Hill by meeting with our congressional representatives.

Los Angeles can be proud of our contributions to the profession and the AIA. Chet Widom FAIA was prominent as this year's President. Vice President, Ronald Altoon, FAIA, announced his candidacy for First Vice President. If successful, he would serve as President in 1997. Former L.A. Chapter member Cesar Pelli, FAIA received the prestigious Gold Medal at the annual Accent on Architecture gala event. Of 11 national awards given for communication, we were awarded two commendations. The L.A. Architect was applauded for its "lively editorial comment in its usual punchy way." Former L.A. Architect 1994 Board Chairman Carl Davis and former editor Frances Anderton deserve particular praise. For our second award, the jury stated that our 1994 Design Awards poster was "hip" and that it "says L.A."

Terry McDermott, Executive Vice President of our Institute, in summarizing national programs, placed public awareness as our number one priority followed by continuing education. Education was also placed at the top of the performance criteria of the chapters.

AIA Education Programs and networking opportunities sharpen our skills and improve our competitiveness. For success, design education must reach to our children, to our schools and to our public and private clients. Grassroots Keynote Speaker Jane Alexander, chairperson of the National Endowment for the Arts (NEA), challenged us to lobby for education at the local and state levels. She cited statistics that showed that students exposed to art education score 31-50 points higher than the norm in their SAT's. "We spend billions each year to defend what it is to be an American," said Alexander, adding

that "America is dance and acting and art and music and poetry and architecture."

Keynote Speaker Richard Riley, Secretary of Education, described the "Goals 2000" program to widen art education. "The arts are everywhere, adding life and dimension in our lives. The principles of architecture help students understand physics and math," he said. "Art teaches creativity and the striving for excellence. As architects, we can be at the heart of helping children realize their potential."

LANCE BIRD AIA
PRESIDENT, LOS ANGELES CHAPTER

Committees

Organizing

The January 21 installation was a smashing success, due to the contributions of the Organizing Committee: Chair Michael Hricak AIA, Joan Calnon and the ubiquitous Nicci Solomons. Thanks also go to Katy Johnson of RTKL, who provided the graphics, and welcoming volunteers Bret Detmers, Lucille Floresta, April Sakai, Tetsuya Ogami and Matt Richman.

Interiors

Whenever the Interior Architecture Committee orchestrates an event, it is certain to be prodigiously successful. Such was the cash of the February 22 Furniture Auction and Cocktail Party/General Chapter Meeting at the PDC, thanks to the hard work of the following dedicated committee members: Event Chair Barbara Blasko, Committee Co-Chairs Bret Shwery, Associate AIA, and Mundise Mortimer Nelson; Denese Manard, Gem Cetinidis; Marc Savelle; and Steve Holt AIA. (By the way, if you missed the Interior Architecture party at the Oviatt Building in December, you missed one of the truly great events. Event Chair Kathryn Millan and her committee deserve a special, albeit belated, commendation.

Associates

Our nation is a state of drastic change. The government is downsizing, the economy is in flux and the information superhighway is on the rise. As leaders of our profession, we must be aware of these changes for they directly affect us. We must embrace new ideas and use them to our benefit.

As President of the AIA/LA Associates, I believe these changes

require good communication among designers, architects and related professionals. The exchange of ideas shortchanges no one, and enhances the quality of all our lives, businesses, professional development and, most importantly, the community as a whole.

We must use this organization as a vehicle to embrace the development of its members, as well as to elevate their perspective. We must adopt the new tools of the information revolution to best suit our profession.

Living in one of the largest cities in the nation, we still lack communication and cohesiveness among AIA members. What better way to enhance communication and reciprocate ideas than to match members together in a mentorship program?

The associates wish to enhance the mentorship program by creating a portfolio of information to share among AIA members, which hopefully will enhance the relationship between mentors and legatees.

I aim to work with AIA board members to push on with the mentorship program, which I believe will make the L.A. Chapter a model for other cities to follow, as a place identified with higher learning, creativity and communication. Learning does not take place only in schools and universities, but within a growing, cohesive profession, as well.

I'd like to extend my appreciation and gratitude to Past President, and personal friend, Ethel Rubio, for having the confidence and trust in nominating me for this position. Let's make 1995 a year of success.

MAN M. PHAM
PRESIDENT, AIA/LA ASSOCIATES

Competitions and RFPs

LEGO Park Planning Inc., the developer of the proposed LEGOLAND theme park in Carlsbad is accepting qualification statements from architectural firms throughout Southern California, as well as firms with local experience. Interested firms must meet the developer's criteria of experience in similar projects, experience in the local area and the ability to work as a team member in a multi-disciplinary design process. LEGOLAND Carlsbad will be modeled after the

original LEGOLAND in Billund, Denmark; a second park is under construction in Windsor, England. The park is part of the 424-acre Carlsbad Ranch mixed-use project, and has a budget of about \$100 million. Interested firms should submit qualifications to Project Manager John Jakobsen, Carlsbad Ranch/Lego Information Center, 7040 Avenida Encinas, Suite 110, Carlsbad, CA, 92009. Further information can be obtained by calling (619) 438-5346.

Mintz & Hoke, the advertising agency for Olympic Stain, is looking for architecturally innovative houses that use Olympic Stain and/or Olympic clear-protection products, for use in national advertising and promotional campaigns. Projects may be clad in clapboard, shingle, vertical siding—anything but painted wood. We also want beautifully designed decks with lots of detail, such as benches and railings, as well as a rich, natural presentation of wood, preferably redwood or cedar. The agency is particularly interested in projects that have used Olympic products, but will consider any structure that can be re-coated with any of the company's product lines. Chosen projects will be photographed by a top commercial photographer. Information can be obtained by contacting Kim Demers at (203) 648-0473.

People and Projects

RTKL Associates Inc., has completed design for Sui Bao Tower, a new 52-story, 1 million-square-foot mixed use center in Shenzhen, China. The project, slated to break ground in 1995, is being developed by Shirble Holdings Ltd. of Shenzhen. Adjacent to the New Territories north of Hong Kong, Shenzhen is an all new city of 3 million people located on a site that were rice fields just 14 years ago.

Renzo Zecchetto Architects of Los Angeles and the office of Regina Pizzini and Leon Luxemburg of Santa Monica have won a master-plan competition for Thurnhofstrasse public housing project in Vienna, Austria. The competition, sponsored by Vienna city officials, calls for a medium-rise complex of 400-500 housing units, a daycare facility and retail.

Geoffrey Scott Design

L.A. Architect

L.A. Architect March 1995



Top left:
Craft and Folk Arts Museum: Model of new elevation currently under construction in the Miracle Mile district.
Architect: Hodgetts Fung

L.A. Architect, L.A. Chapter Win Nat'l Kudos

The AIA Los Angeles Chapter and L.A. Architect both took honors in January from the national association.

L.A. Architect won a national AIA Component Publications Award for "excellence in newsletter publication." The Chapter won a commendation for the 1994 Design Awards Poster.

Ron McCoy Chosen for Arizona St.

Los Angeles architect Ron McCoy AIA has been chosen as the new director of the Arizona State University School of Architecture in Tempe, Ariz. McCoy is a USC graduate who has taught at SCIArc since 1985. He and partner Janet Simon, who is also his wife, plan to relocate to Phoenix.

ASU has 710 students and 26 full-time faculty members.

Woodbury Gets The Degree

Culminating a seven-year effort, Woodbury University won accreditation from the National Architectural Accreditation Board in January for its undergraduate architecture program. "It's been a long run," said Louis Naidorf FAIA, the school's newly named dean. Geraldine Forbes was named department chair. Naidorf said the school was distinguished by its diverse enrollment, particularly its comparatively high enrollment of Hispanic students. "The university can serve as a port of entry to the profession to talented students who would not otherwise be able to get into Cal Poly" or other schools, he said.

The accreditation makes Woodbury the fifth accredited school of architecture in Southern California, and the fourth to offer an undergraduate degree in architecture. In addition to Cal Poly, the other undergrad programs are at USC and SCIArc. The school currently has an enrollment of 263 students and 30 faculty members.

St. Vibiana's To be Razed, Rebuilt

In a move that has been criticized by some local preservationists, the Catholic Archdiocese of Los Angeles announced in January plans to raze the earthquake-damaged St. Vibiana's Cathedral in downtown Los Angeles and replace it with a \$150 million.

The new complex, including an 800-seat cathedral, will cover the present site as well as that of the now-demolished Union Rescue Mission immediately south of the present cathedral.

Church officials said structural problems and inadequate parking prompted the decision, and pointed out that the church had first contemplated replacing St. Vibiana's in 1904. Designed by Ezra Kyser, architect of the Pio Pico House, the church was consecrated in 1874.

L.A. Hinders Development: Garcia Report

A report by a commission headed by former City Planning Commission President Dan Garcia has slammed the city's method of regulating development, describing it as slow, costly and "riddled with unnecessary discretion." The commission also put forward a set of recommendations to streamline the approval process.

The report of the Development Reform Committee, issued on February 7, is likely the most damning study to emerge about what the report calls the city's "tortuous" method of approving projects, determining environmental and traffic mitigations, and imposing impact fees. Those factors have made the city "the most expensive jurisdiction to build in," and harmed its economic competitiveness, according to the report.

Among the report's findings:

—The approval process is a "complex, erratic, unpredictable, multi-layered discretionary process" which is "filled with delay."

—The city's land-use laws are so complex and overlapping that city staff members often rely on a map published by a private engineering firm.

—The site plan review process "allows the city almost limitless discretion to impose changes and conditions," while "few objective standards govern the system."

—The city's environmental review process has become a means to circumvent the state's "permit streamlining" laws and the rationale for "imposing scores of sometimes impossible conditions on projects."

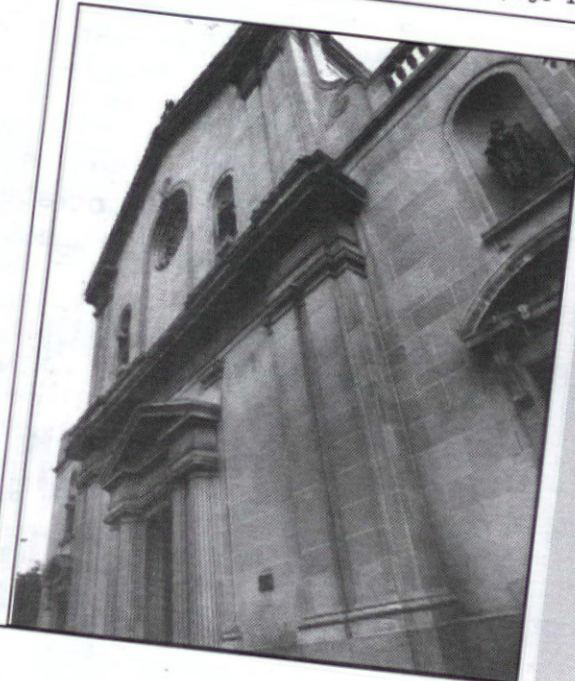
—Permit processing involves too many city departments, whose requirements are not in mutual agreement, although "no administrative appeal procedures exist where two departments, or two different inspectors from the same department, disagree."

—Due to the city's impact fees, "the financial cost of development is staggering," while discretionary charges are "onerous and often imposed with questionable legal authority."

Among the recommendations of the Garcia commission:

—Establish a "central contact group" involving all city departments, so that a

"Garcia" continued on page 11



Right:
Threatened landmark: St. Vibiana's Cathedral in downtown L.A.
Photo: Fred Stocker