

April 1995

# L.A. Architect

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

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

Model of Eco-  
Expo House by  
Walter Scott  
Perry AIA, a  
demonstration  
building on  
view at Eco-  
Expo



## Save on Prescription Drugs with the AIA Trust Health Insurance Plans.

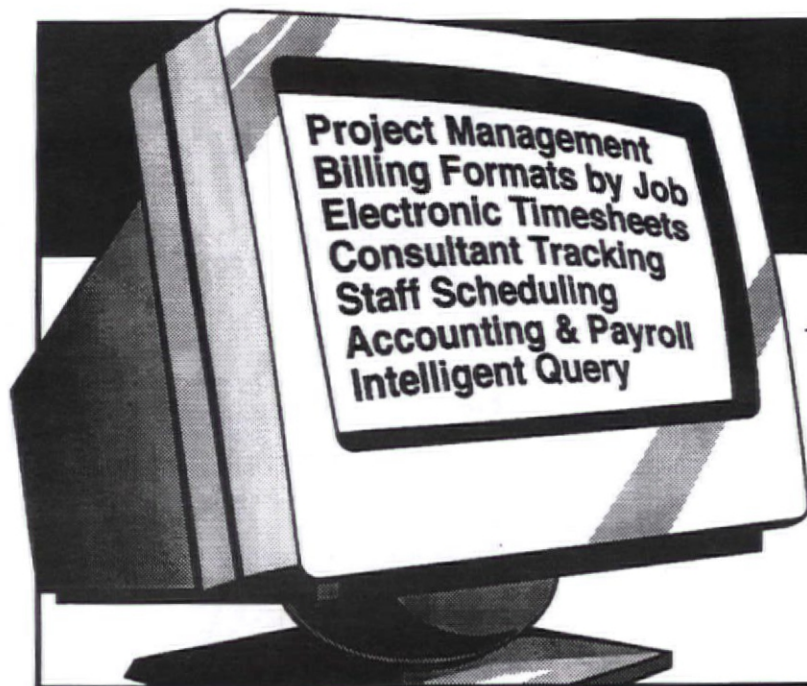
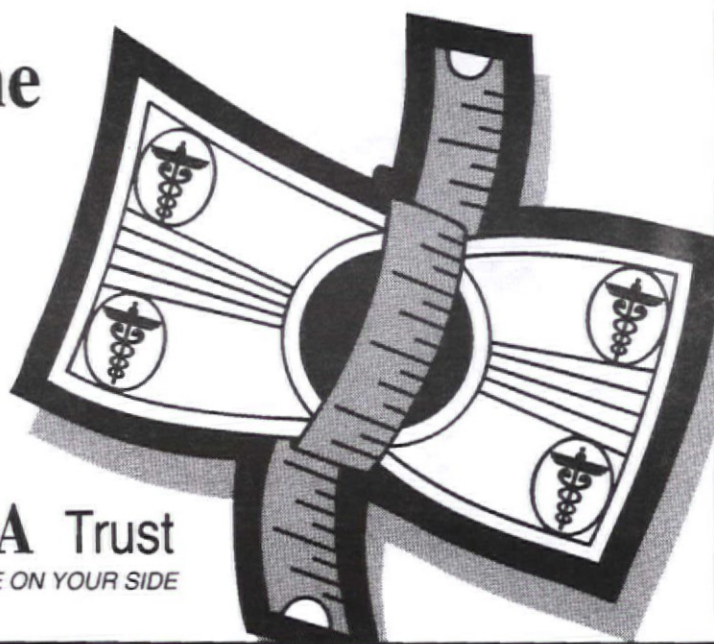
While congress and everybody else is talking about fixing the costs of health care, the AIA Trust is doing something about it. With the Caremark prescription drug program, participants in the Trust's plan pay no more than \$12 for medicine, even for a three months supply! Designed for small firms and sole practitioners, plans include a preferred provider hospital network and optional dental coverage.

Call 1-800-343-2972, ext. CACE for a quote.

Premium rates are guaranteed for all of 1995



**AIA Trust**  
WE'RE ON YOUR SIDE



## Architects & Engineers

**ACCIPMAS**

Project Management  
Accounting Software

California Office

**Jim Nolen, CPA**  
1-800-641-1446

### ARCHITECTURAL PHOTOGRAPHY & DESIGN



**RICHARD J. LEVY, AIA, APA**  
1015 N. Kings Road  
Suite 115  
Los Angeles, CA 90069  
(213) 654-0335

#### *Fine Art Quality Photography*

- Architecture
- Interiors
- Construction
- Historical
- Aerial
- Models
- Site & Vicinity
- Landscape
- Renderings

#### *For Use In*

- Publications
- Brochures
- Displays
- Archives
- Portfolio/Slides
- Design Awards

EYE OF THE PRACTICING ARCHITECT  
EXPERIENCE OF THE VISUAL IMAGE MAKER



**NOTE: All meetings normally held in the Chapter Office will be held in the Conference Room.**

**Conference Room.**

**PDC Blue**

**Saturday, April 1**

**Sunday, April 2**

**Monday, April 3**

**Tuesday, April 4**

**Wednesday, April 5**

**Tuesday, April 6**

**Monday, April 10**

**Friday April 7**

**Wednesday, April 12**

**Thursday, April 13**

**Friday, April 14**

**Saturday, April 15**

**Sunday, April 16**

**Monday, April 17**

**Tuesday, April 18**

**Wednesday, April 19**

**Thursday, April 20**

**Friday, April 21**

**Saturday, April 22**

**Sunday, April 23**

**Monday, April 24**

**Tuesday, April 25**

**Wednesday, April 26**

**Thursday, April 27**

**Friday, April 28**

**Saturday, April 29**

**Sunday, April 30**

**Monday, May 1**

**Tuesday, May 2**

**Wednesday, May 3**

**Thursday, May 4**

**Friday, May 5**

**Saturday, May 6**

**Sunday, May 7**

**Monday, May 8**

**Tuesday, May 9**

**Wednesday, May 10**

**Thursday, May 11**

**Friday, May 12**

**Saturday, May 13**

**Sunday, May 14**

**Monday, May 15**

**Tuesday, May 16**

**Wednesday, May 17**

**Thursday, May 18**

**Friday, May 19**

**Saturday, May 20**

**Sunday, May 21**

**Monday, May 22**

**Tuesday, May 23**

**Wednesday, May 24**

**Thursday, May 25**

**Friday, May 26**

**Saturday, May 27**

**Sunday, May 28**

**Monday, May 29**

**Tuesday, May 30**

**Wednesday, May 31**

**Thursday, June 1**

**Friday, June 2**

**Saturday, June 3**

**Sunday, June 4**

**Monday, June 5**

**Tuesday, June 6**

**Wednesday, June 7**

**Thursday, June 8**

**Friday, June 9**

**Saturday, June 10**

**Sunday, June 11**

**Monday, June 12**

**Tuesday, June 13**

**Wednesday, June 14**

**Thursday, June 15**

**Friday, June 16**

**Saturday, June 17**

**Sunday, June 18**

**Monday, June 19**

**Tuesday, June 20**

**Wednesday, June 21**

**Thursday, June 22**

**Friday, June 23**

**Saturday, June 24**

**Sunday, June 25**

**Monday, June 26**

**Tuesday, June 27**

**Wednesday, June 28**

**Thursday, June 29**

**Friday, June 30**

**Saturday, July 1**

**Sunday, July 2**

**Monday, July 3**

**Tuesday, July 4**

**Wednesday, July 5**

**Thursday, July 6**

**Friday, July 7**

**Saturday, July 8**

**Sunday, July 9**

**Monday, July 10**

**Tuesday, July 11**

**Wednesday, July 12**

**Thursday, July 13**

**Friday, July 14**

**Saturday, July 15**

**Sunday, July 16**

**Monday, July 17**

**Tuesday, July 18**

**Wednesday, July 19**

**Thursday, July 20**

**Friday, July 21**

**Saturday, July 22**

**Sunday, July 23**

**Monday, July 24**

**Tuesday, July 25**

**Wednesday, July 26**

**Thursday, July 27**

**Friday, July 28**

**Saturday, July 29**

**Sunday, July 30**

**Monday, July 31**

**Tuesday, August 1**

**Wednesday, August 2**

**Thursday, August 3**

**Friday, August 4**

**Saturday, August 5**

**Sunday, August 6**

**Monday, August 7**

**Tuesday, August 8**

**Wednesday, August 9**

**Thursday, August 10**

**Friday, August 11**

**Saturday, August 12**

**Sunday, August 13**

**Monday, August 14**

**Tuesday, August 15**

**Wednesday, August 16**

**Thursday, August 17**

**Friday, August 18**

**Saturday, August 19**

**Sunday, August 20**

**Monday, August 21**

**Tuesday, August 22**

**Wednesday, August 23**

**Thursday, August 24**

**Friday, August 25**

**Saturday, August 26**

**Sunday, August 27**

**Monday, August 28**

**Tuesday, August 29**

**Wednesday, August 30**

**Thursday, August 31**

**Friday, September 1**

**Saturday, September 2**

**Sunday, September 3**

**Monday, September 4**

**Tuesday, September 5**

**Wednesday, September 6**

**Thursday, September 7**

**Friday, September 8**

**Saturday, September 9**

**Sunday, September 10**

**Monday, September 11**

**Tuesday, September 12**

**Wednesday, September 13**

**Thursday, September 14**

**Friday, September 15**

**Saturday, September 16**

**Sunday, September 17**

**Monday, September 18**

**Tuesday, September 19**

**Wednesday, September 20**

**Thursday, September 21**

**Friday, September 22**

**Saturday, September 23**

**Sunday, September 24**

**Monday, September 25**

**Tuesday, September 26**

**Wednesday, September 27**

**Thursday, September 28**

**Friday, September 29**

**Saturday, September 30**

**Sunday, October 1**

**Monday, October 2**

**Tuesday, October 3**

**Wednesday, October 4**

**Thursday, October 5**

**Friday, October 6**

**Saturday, October 7**

**Sunday, October 8**

**Monday, October 9**

**Tuesday, October 10**

**Wednesday, October 11**

**Thursday, October 12**

**Friday, October 13**

**Saturday, October 14**

**Sunday, October 15**

**Monday, October 16**

**Tuesday, October 17**

**Wednesday, October 18**

**Thursday, October 19**

**Friday, October 20**

**Saturday, October 21**

**Sunday, October 22**

**Monday, October 23**

**Tuesday, October 24**

**Wednesday, October 25**

**Thursday, October 26**

**Friday, October 27**

**Saturday, October 28**

**Sunday, October 29**

**Monday, October 30**

**Tuesday, October 31**

**Wednesday, November 1**

**Thursday, November 2**

**Friday, November 3**

**Saturday, November 4**

**Sunday, November 5**

**Monday, November 6**

**Tuesday, November 7**

**Wednesday, November 8**

**Thursday, November 9**

**Friday, November 10**

**Saturday, November 11**

**Sunday, November 12**

**Monday, November 13**

**Tuesday, November 14**

**Wednesday, November 15**

**Thursday, November 16**

**Friday, November 17**

**Saturday, November 18**

**Sunday, November 19**

**Monday, November 20**

**Tuesday, November 21**

**Wednesday, November 22**

**Thursday, November 23**

**Friday, November 24**

**Saturday, November 25**

**Sunday, November 26**

**Monday, November 27**

**Tuesday, November 28**

**Wednesday, November 29**

**Thursday, November 30**

**Friday, December 1**

**Saturday, December 2**

**Sunday, December 3**

**Monday, December 4**

**Tuesday, December 5**

**Wednesday, December 6**

**Thursday, December 7**

**Friday, December 8**

**Saturday, December 9**

**Sunday, December 10**

**Monday, December 11**

**Tuesday, December 12**

**Wednesday, December 13**

**Thursday, December 14**

**Friday, December 15**

**Saturday, December 16**

**Sunday, December 17**

**Monday, December 18**

**Tuesday, December 19**

**Wednesday, December 20**

**Thursday, December 21**

**Friday, December 22**

**Saturday, December 23**

**Sunday, December 24**

**Monday, December 25**

**Tuesday, December 26**

**Wednesday, December 27**

**Thursday, December 28**

**Friday, December 29**

**Saturday, December 30**

**Sunday, December 31**

**Monday, January 1**

**Tuesday, January 2**

**Wednesday, January 3**

**Thursday, January 4**

**Friday, January 5**

**Saturday, January 6**

**Sunday, January 7**

**Monday, January 8**

**Tuesday, January 9**

**Wednesday, January 10**

**Thursday, January 11**

**Friday, January 12**

**Saturday, January 13**

**Sunday, January 14**

**Monday, January 15**

**Tuesday, January 16**

**Wednesday, January 17**

**Thursday, January 18**

**Friday, January 19**

**Saturday, January 20**

**Sunday, January 21**

**Monday, January 22**

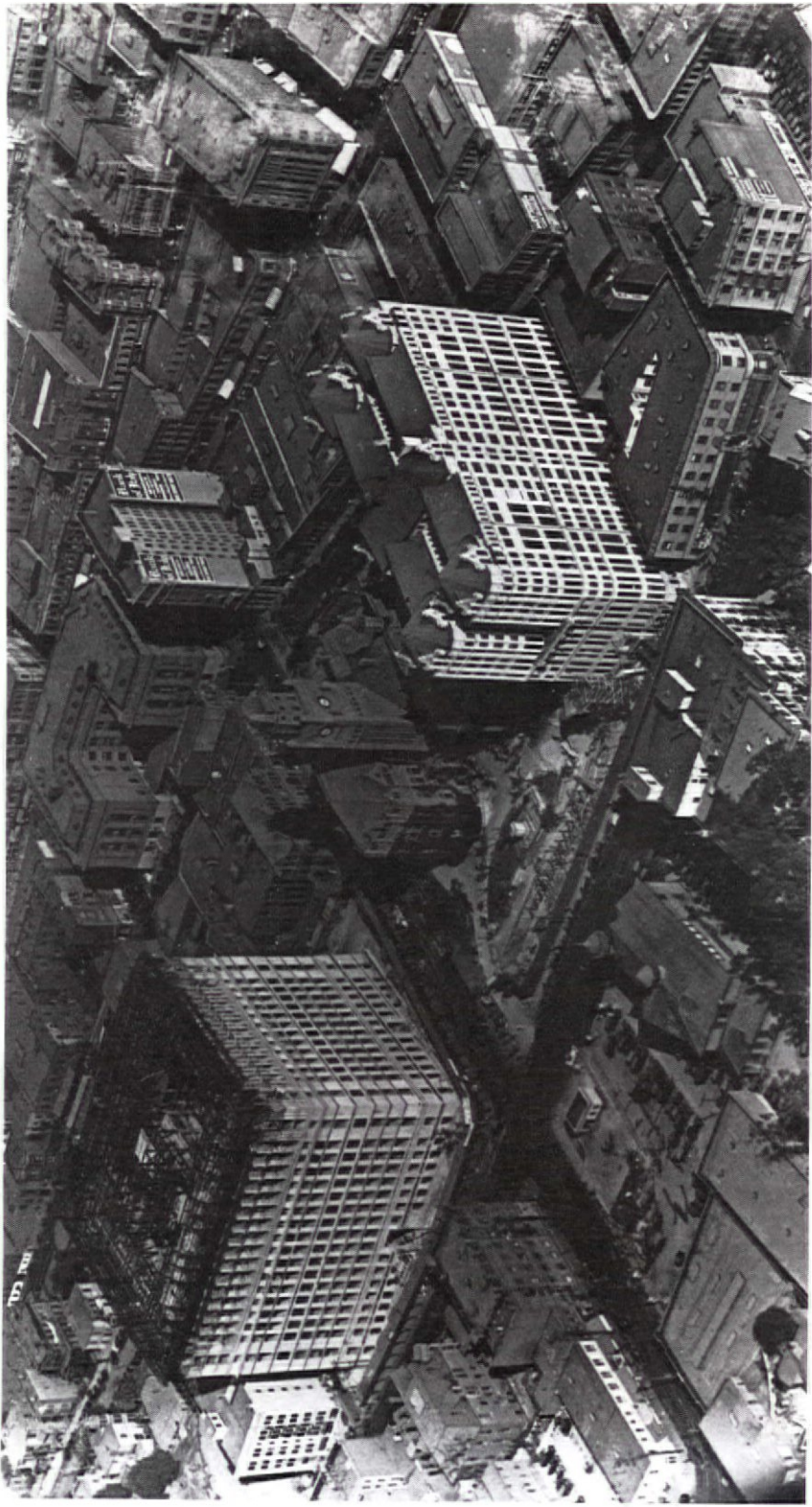
**Tuesday, January 23**

**Wednesday, January 24**

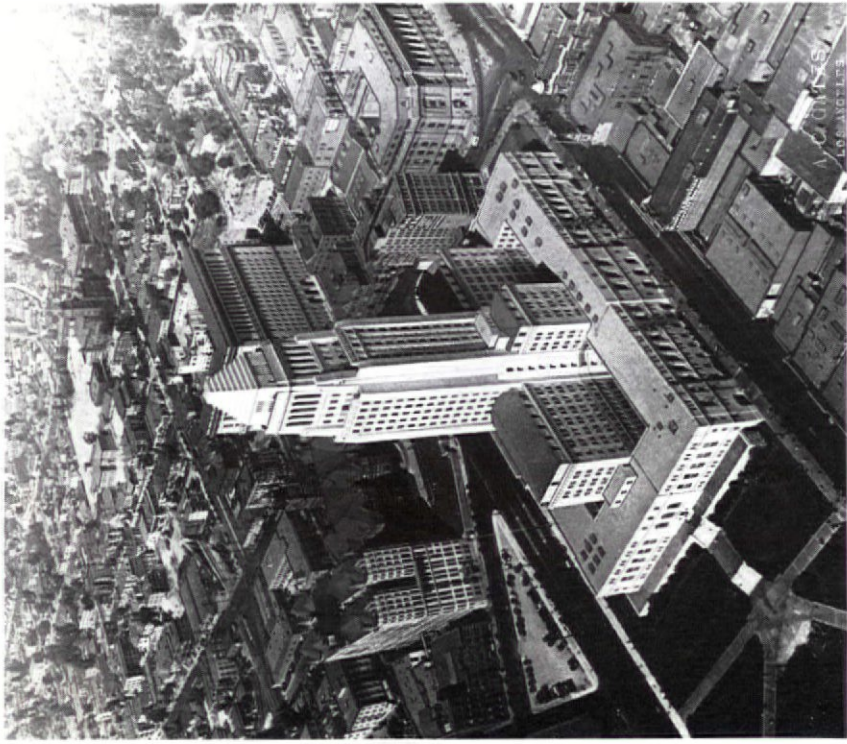
**Thursday, January 25**

**Friday, January 26**

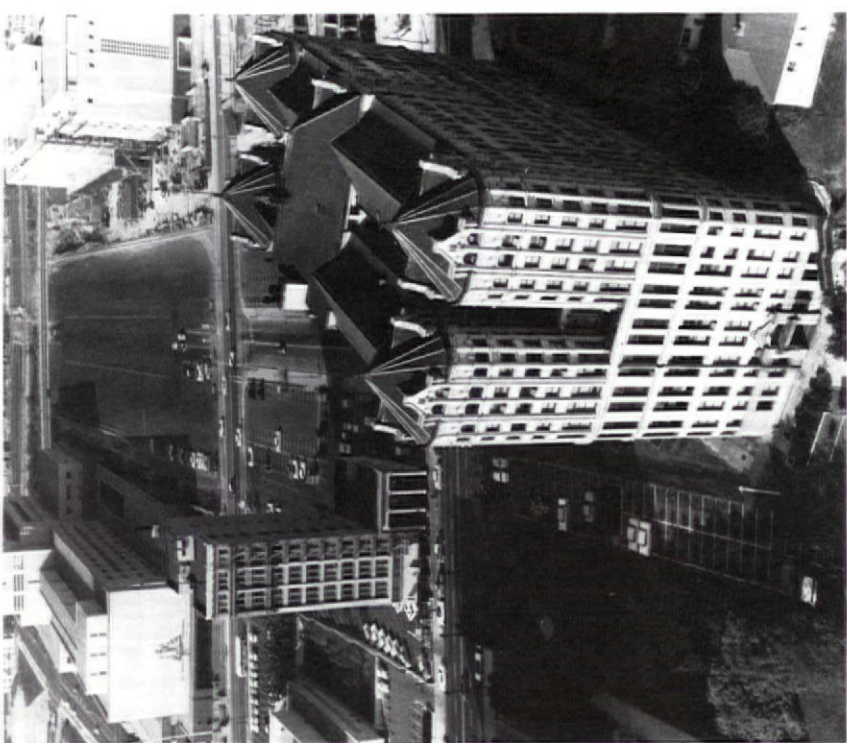




Los Angeles Civic Center circa 1920's as seen from west; old County Courthouse and old County Hall of Records still standing. Hall of Justice under construction.



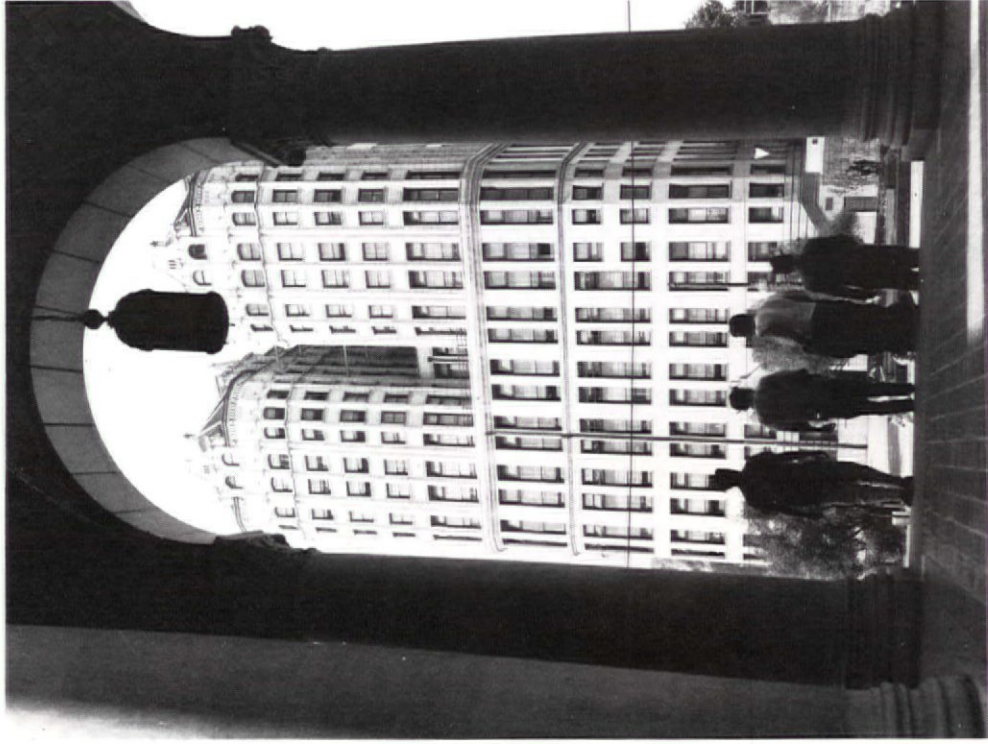
Los Angeles City Hall circa 1920's from south with old County Hall of Records, old County Courthouse and Hall of Justice beyond.



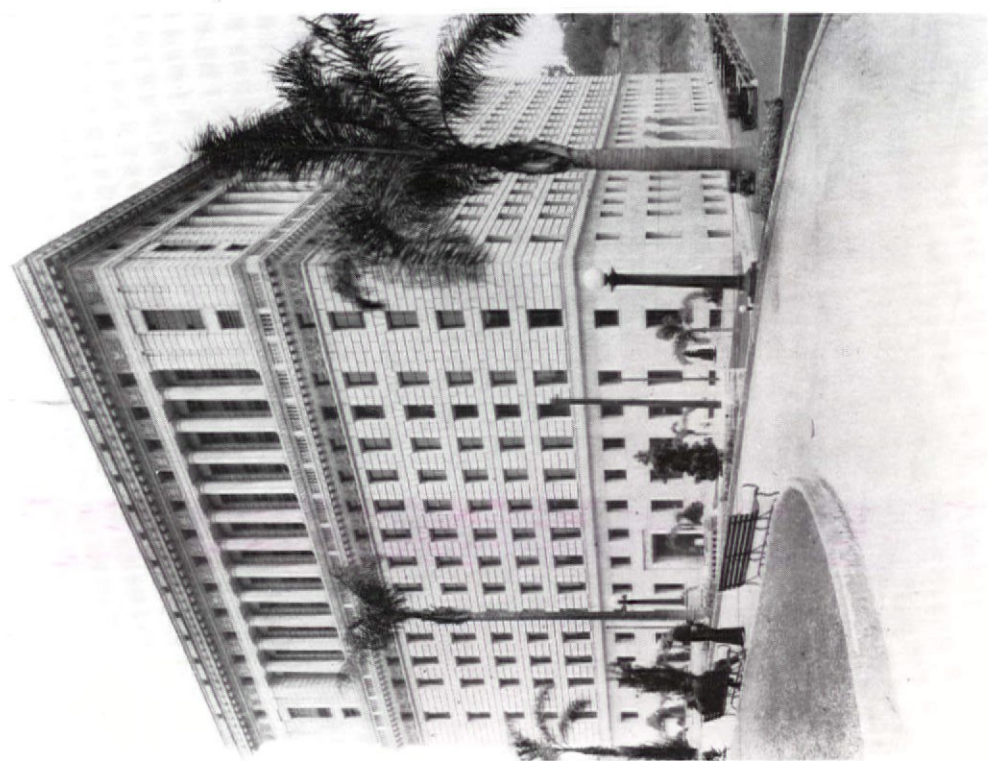
Los Angeles Civic Center circa 1960 from southeast; note just completed Courthouse and Administration Building beyond.



Old Los Angeles Courthouse on "Pound Cake Hill" circa 1920's as seen from City Hall south terrace; Courthouse is flanked by old County Hall of Records and Hall of Justice.



Old County Hall of Records circa 1950's as seen from the southeast and across Spring Street (Los Angeles City Hall porch).



Hall of Justice circa 1920's from south across old County Courthouse lawn (Pound Cake Hill) and Temple Street.





Barbara Stauffacher Solomon



# THE JUICE MAN TATIC COMPETITION

## CHALLENGE

THE JUICE Competition is THE END's third annual design competition.

The theme of the competition is justice. A Garden of Justice with a memorial to victims of violent crime is the design charge. The site is in the heart of downtown Los Angeles.

THE JUICE is an ideas competition only.

"CUT!"  
HOLLYWOOD CLICHÉ

## JURY

Paolo Soleri, Architect  
Phoenix, Arizona

Barbara Stauffacher Solomon, Artist  
San Francisco, California

Franklin D. Israel, Architect  
Los Angeles, California

Karen Van Lengen, Architect  
New York, New York

Steven Izenour, Architect  
Philadelphia, Pennsylvania

"JUSTICE IS BLIND."  
ANONYMOUS

## ELIGIBILITY

THE JUICE is an open design competition.

Anyone may enter THE JUICE. Artists, sculptors, architects, landscape architects and urban designers are particularly suited to the challenge.

Professors and students are welcome to enter THE JUICE. Lawyers may also find THE JUICE a worthy challenge.

"WHAT'S LOVE GOT TO DO WITH IT?"  
TINA TURNER

## CALENDAR

Registration Opens February 1, 1995  
Program Available February 14, 1995  
Registration Closes May 30, 1995  
Submissions Due May 30, 1995  
Verdict Announced July 4, 1995  
Exhibition Autumn 1995  
Publication 1996

The winning submission, honorable mentions and other selected entries will be exhibited in Los Angeles.

"...WITH LIBERTY AND JUSTICE FOR ALL,"  
AMERICAN PLEDGE OF ALLEGIANCE

## PRIZES

Grand Prize

\$10,000

Other prizes will be awarded.

Honorable mentions will also be awarded by the jury.

No offer of commission or promise of execution is made by THE JUICE.

The odds of winning THE JUICE are estimated at 1 out of 250.

"JUSTICE IS TO GIVE TO EVERY MAN HIS OWN,"  
ARISTOTLE

## REGISTRATION

Registration Fee

\$50

To register and to receive THE JUICE program, please send name, address, telephone number and registration fee to:

THE END

P.O. Box 1332

Culver City, California 90232

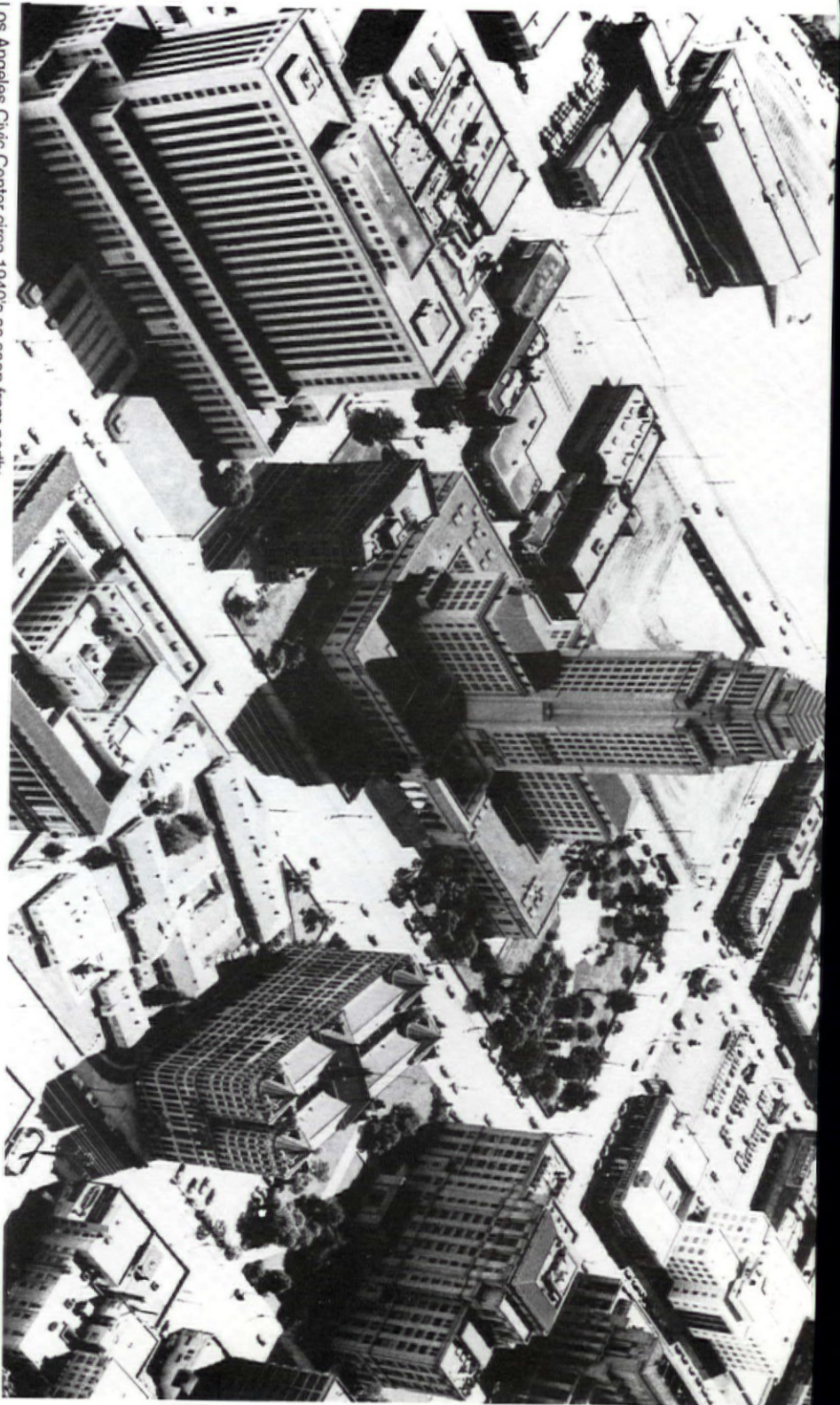
U.S.A.

Phone/facsimile

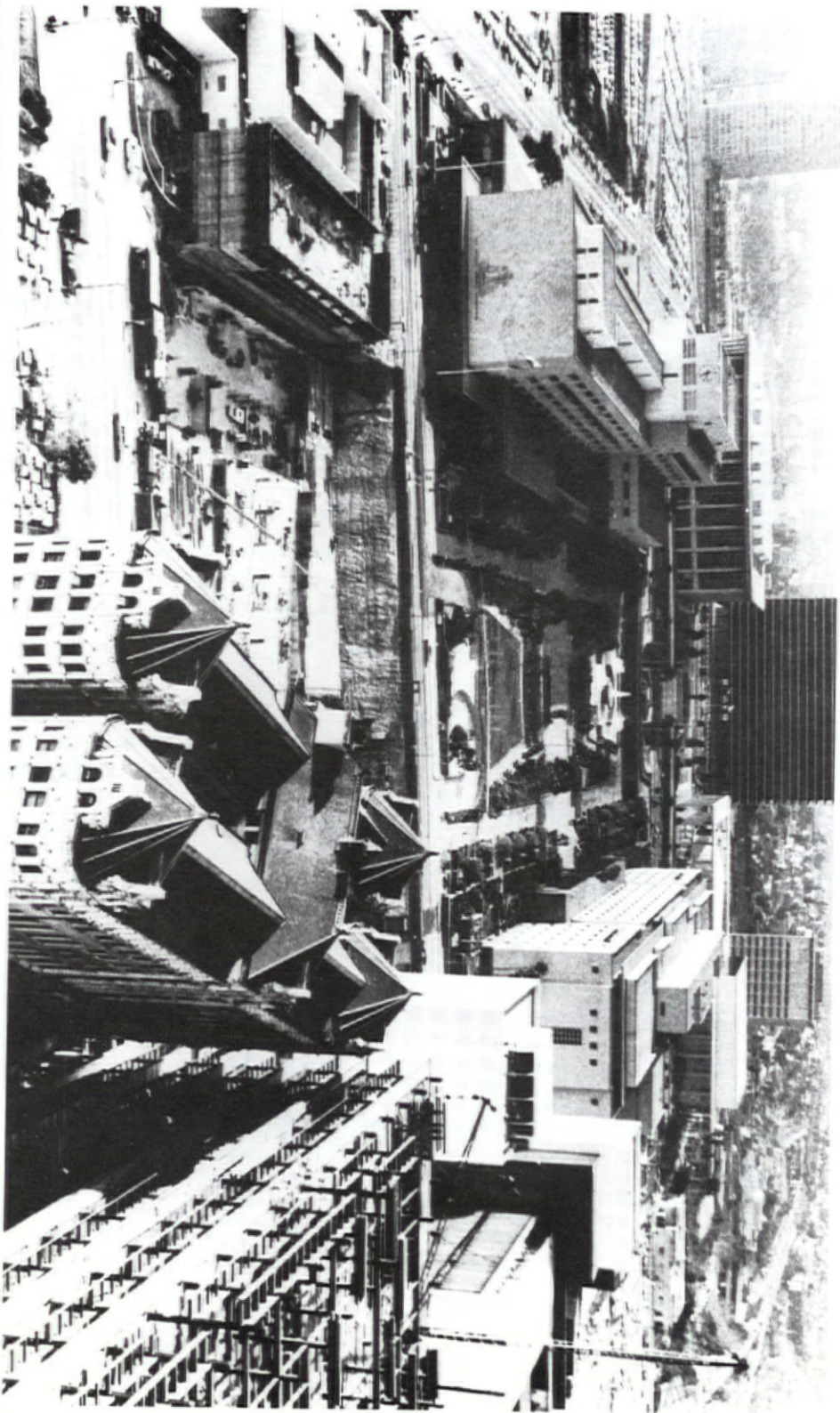
213-296-6226

"JUST THE FACTS, MA'AM,"  
JACK WEBB

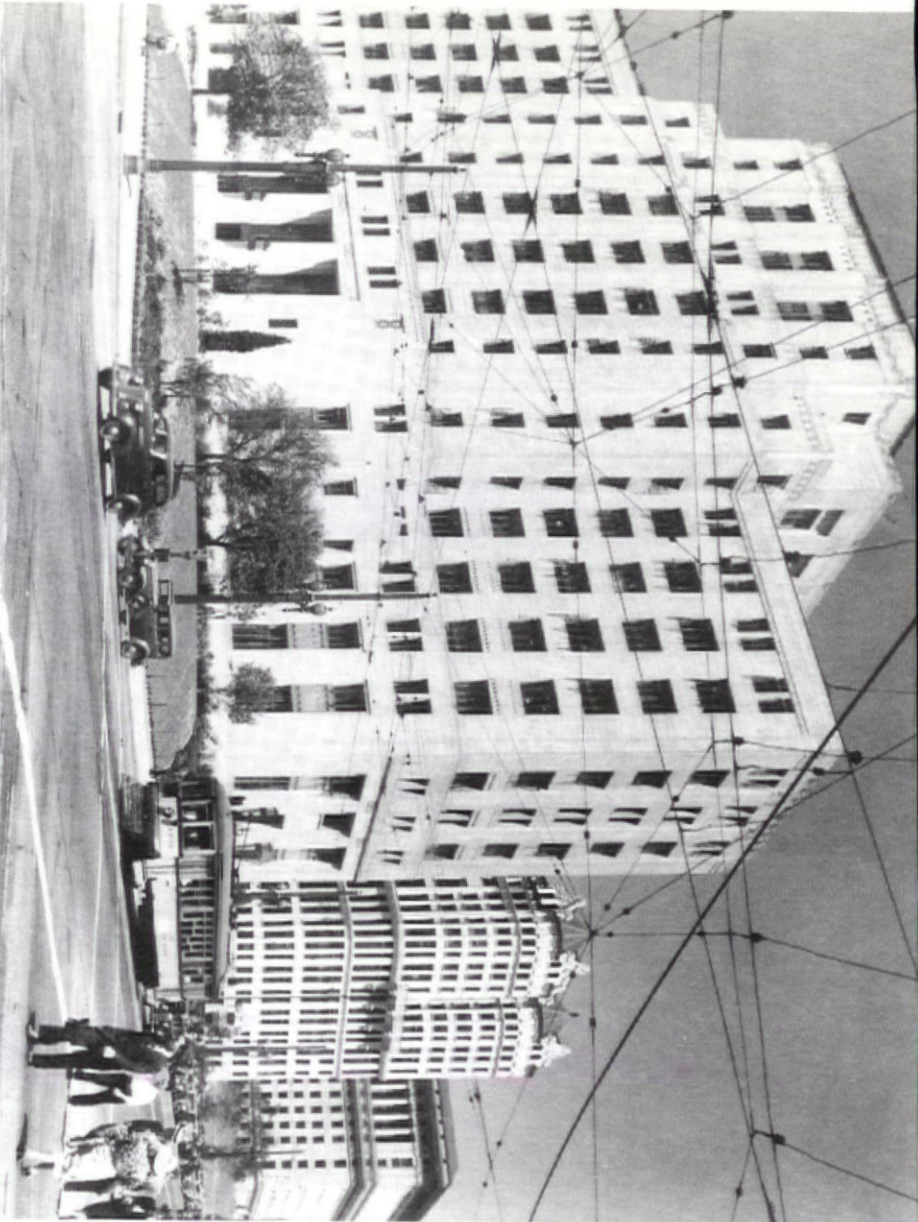




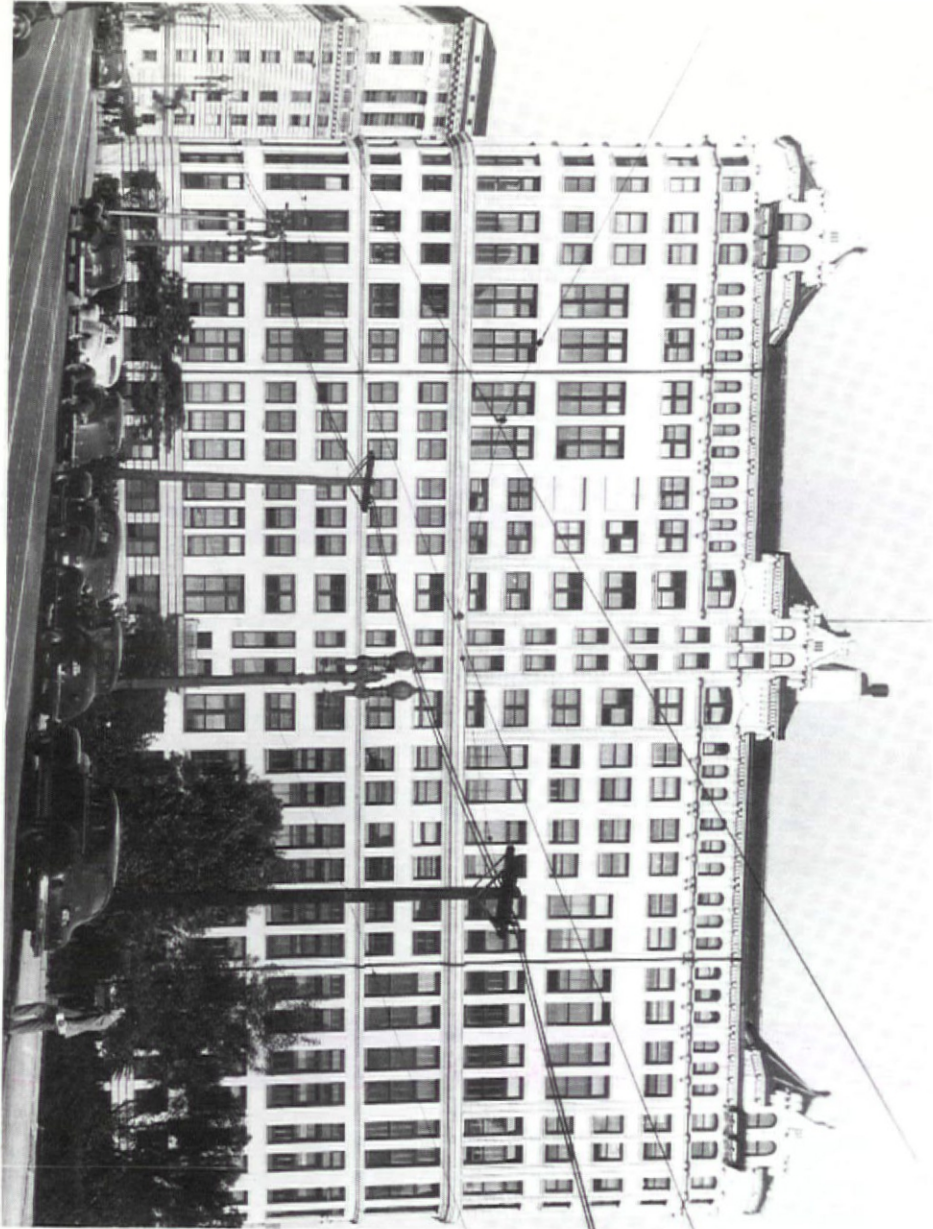
Los Angeles Civic Center circa 1940's as seen from north;  
old County Hall of Records and State Office Building still standing.



Los Angeles Civic Center circa 1970 from southeast (top of City Hall);  
old County Hall of Records still standing with Criminal Courts Building under construction.



California State Office Building circa 1930's as seen from corner of Spring Street and First Street;  
old County Hall of Records and Hall of Justice beyond.



Old County Hall of Records circa 1930's from the corner of Broadway and First Street.

© THE END  
NOT FOR SALE





AWARD WINNING  
LANDSCAPE DESIGN  
& CONSTRUCTION

## ROBERT CORNELL & ASSOCIATES, INC.

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

(310) 842 8015  
8780 National Blvd. Ste. 222  
Culver City, CA 90232  
License # 487085

## OXFORD ENGINEERING

Structural Engineers  
(818) 225-9570

- \* Industrial/Commercial Buildings
- \* Residential/Hillside
- \* Retaining Structures
- \* Earthquake Retrofit/Vulnerability  
assessment of Existing Buildings

## Group DeVille

Title 24 Energy Specialists Since 1981  
Residential and Commercial

We provide design sensitive, cost effective  
solutions for energy code compliance

Prompt turn-around, reasonable rates

Douglass C. Taber, Architect  
921-C 16th Street  
Santa Monica, CA 90403

(310) 829-2738  
(800) 995-1535  
Fax (310) 453-0869

Is it a 100, 200 or 400 Amp service?  
Even for a small project, the size of service must  
be determined. Avoid delays on projects for lack of  
electrical engineering - *Do it right the first time!*  
We will provide required engineering and fax/mail  
to you on the very same day.

Residence / Small Apartments & Commercial T.I.	\$75.00
Service size NEC calculations	\$95.00
Single line diag. & elev. detail	\$55.00
Panel Schedule < 30 circ. w/calcs.	\$95.00
Title 24 requirements (comm.)	

## ELECTRICAL ENGINEERING

Alan Ostrak, P.E.  
1318 Second St., #27  
Santa Monica, Ca 90401  
310.458.1234 fax 310.458.1234



## Complete preparation for the ARCHITECT REGISTRATION EXAM

Structural Seminar  
Saturday, May 13, 1995

Design Seminar  
Sunday, May 14, 1995

For further information, call (310) 208-7112

FREE  
Communications  
Software and  
CAD Training

## UNIVERSAL REPROGRAPHICS INCORPORATED

2706 Wilshire Boulevard • Los Angeles, CA 90057

Voice: (213) 365-7750

Fax: (213) 389-2802

Modem: (213) 380-7902

## 12 Locations to Serve You

Diazo Services  
Engineering Xerox  
Photography (Architectural)  
Xerox Docutech (Digital Laser Copier)  
Digital Color Copying  
Network (Local & Remote)  
Facilities Management  
Digital Scanning/Archiving

Pick-up & Delivery  
Blueprinting  
Spec. Books  
Proposals  
Manuals  
Newsletters  
Bindery  
Laminating

## CAD Plotting

Fast Turnaround • Open 24 Hours

## SYSCON TECHNOLOGY, INC.

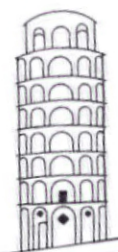
CAD SYSTEMS FOR ARCHITECTS, ENGINEERS & DESIGNERS

CAD SOFTWARE:  
POINT LINE  
DATACAD  
CADKEY  
ON-SITE TRAINING

PLOTTERS:  
MUTOH - SALES/SERVICE  
HEWLETT PACKARD  
CALCOMP  
HOUSTON

COMPUTER UPGRADES  
LASER PRINTERS  
SCANNERS  
DIGITIZERS  
NETWORKS

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



...For Those Times  
When Things Don't  
Go Exactly Right

LIABILITY INSURANCE  
FOR ARCHITECTS

CROWELL  
INSURANCE AGENCY

714/553-3301 213/620-1775



## SPECIALIZING IN RESIDENTIAL MAILBOXES

- LOCKING & NON-LOCKING
- CURBSIDE & WALL-MOUNT
- LARGE CAPACITY BOXES
- WIDE VARIETY OF STYLES

CALL FOR A FREE CATALOG  
800-209-0111



THE MAILBOX STORE • Located in Brentwood • Call Toll Free 800-209-0111

# HIGHLIGHTS

Southern California's leading resource for twentieth-century lighting designs.  
Offering the design community the best of contemporary products  
from Europe and America, along with a selection of fine historic reproductions.  
Please call Lori Thomsen for a binder of our collections or information on any product.

ARTEMIDE BEVERLY HILLS FAN & LIGHTING

KOCH&LOWY

MICA LAMPS

RON REZEK

ULTRALIGHTS

ARTELUCE

BOYD

FONTANA ARTE

GEORGE KOVACS

NEIDHARDT

SF12V

VEART

ARTUP

BRUCK

FOSCARINI

LEUCOS

POULSEN

SIDECAR

VENINI

BALDINGER

FLIGHT

GOODS

LUCE PLAN

PRISMA

STILNOVO

VISTOSI

BEGA

FLOS

ITALIANA LUCE

A. V. MAZZEGA

RESOLUTE

TECHLIGHTING

FRANK LLOYD WRIGHT

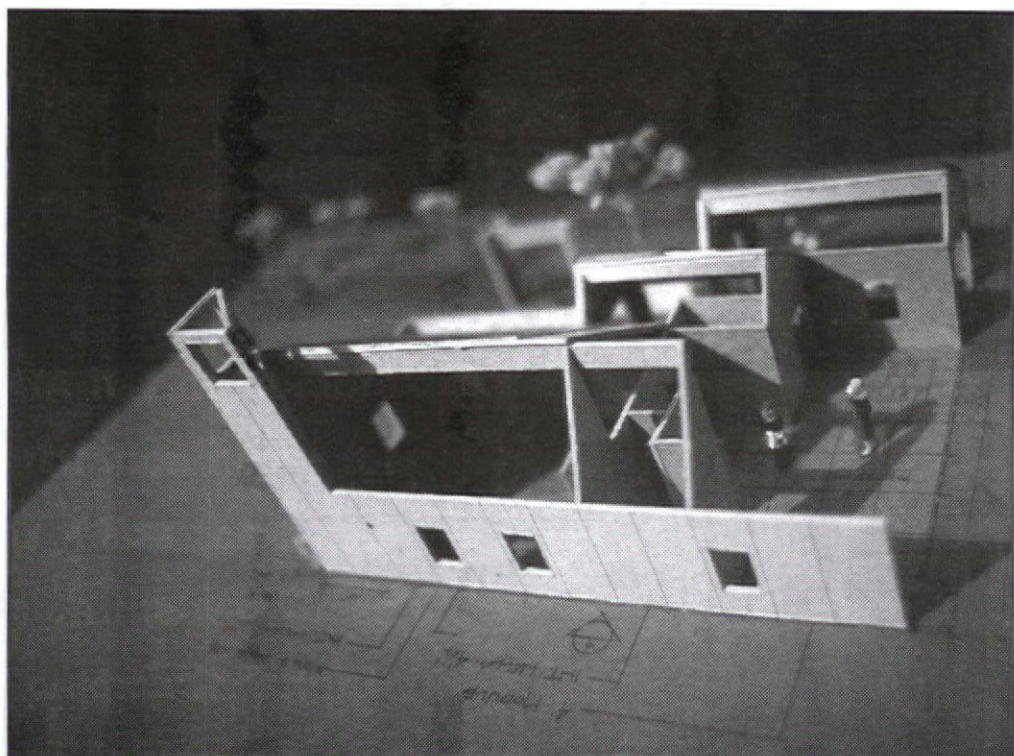
2447 MAIN STREET SANTA MONICA CALIFORNIA

PHONE: 310 450-5886 FAX: 310 450-7395

SAN DIEGO PHONE: 619 232-6064

SEATTLE PHONE: 206 382-9667





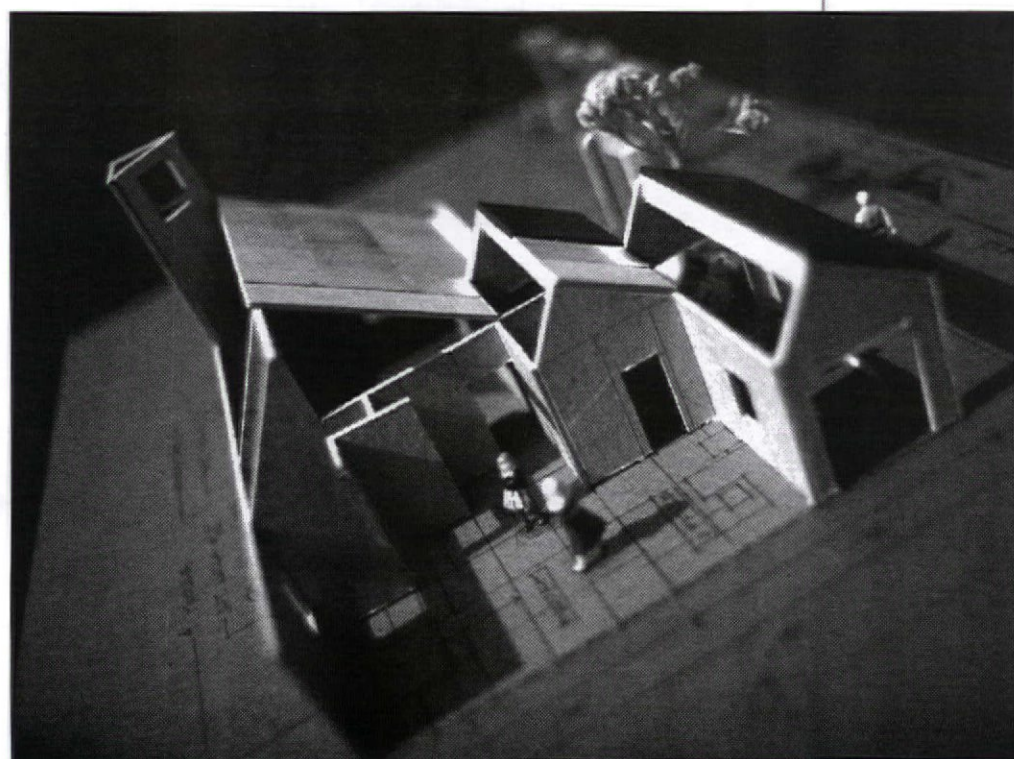
systems, such as energy saving and gathering devices, water conserving systems, daylighting and ventilation elements, passive heating and cooling systems.

2) OFF-THE-SHELF: This house relies on an off-the-shelf, shopping list approach to sustainability. Materials specified can be purchased at Home Depot or through mail catalogs.

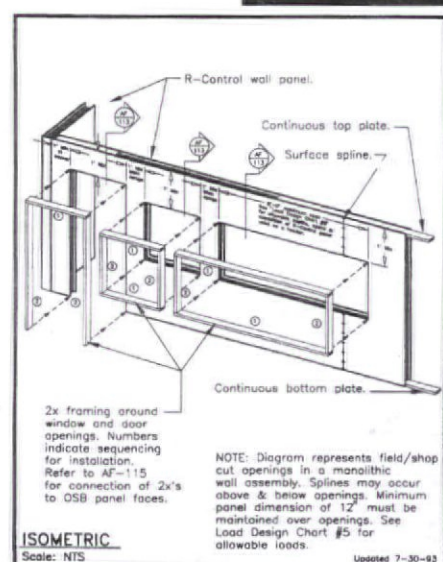
3) MODULARITY: The house uses a standardized, three-dimensional, 4 foot building module. The main component is the R-Control (R), stress-skin panel system, used in walls, floor, and roof elements. For Eco Expo, the four modules are to be assembled in a few days.

4) FLEXIBILITY/GROWTH: Conceived as an organic system, the house is designed to grow or shrink, based on user needs. The house on exhibit is a "base unit" which can easily expand to a three-or-four bedroom, three-bath home with a three car garage-all accomplished without costly demolition or waste.

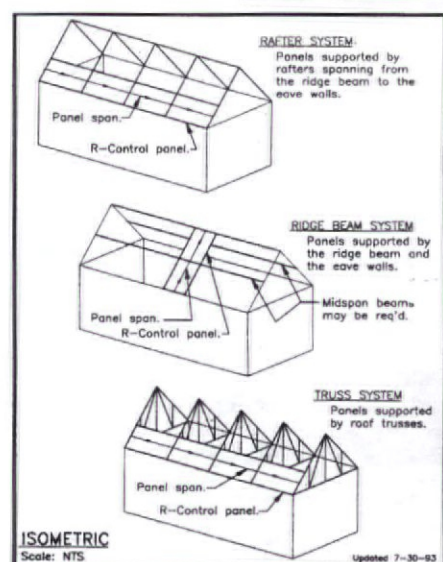
5) SOLAR STAGE SET: Appropriate to Los Angeles, this demonstration house has been conceived as a stage set. As on a studio back lot, the house will be finished out only on the entry (solar) and east elevations. To best demonstrate how materials are joined, finishes are peeled away on the back and side walls to expose fasteners. Sheathing will be exposed, conduit and telecommunication cabling, heat tubing, and the like will all be pulled out to demonstrate how these arteries tie the building together.



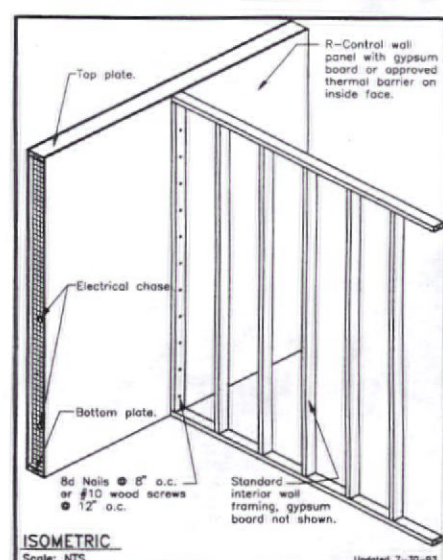
*Details of the R-Control (R) stress-skin panel system, supplied by the manufacturer. Left and middle: details and section of the panel, which is structural. Right: The method of fitting the panels into a framing system, with a spline corner.*



AFM R-Control® Panel	
TITLE: R-Control used as Header (surface spline condition)	NO. AF-114



AFM R-Control® Panel	
TITLE: Roof Framing Options	NO. AF-118



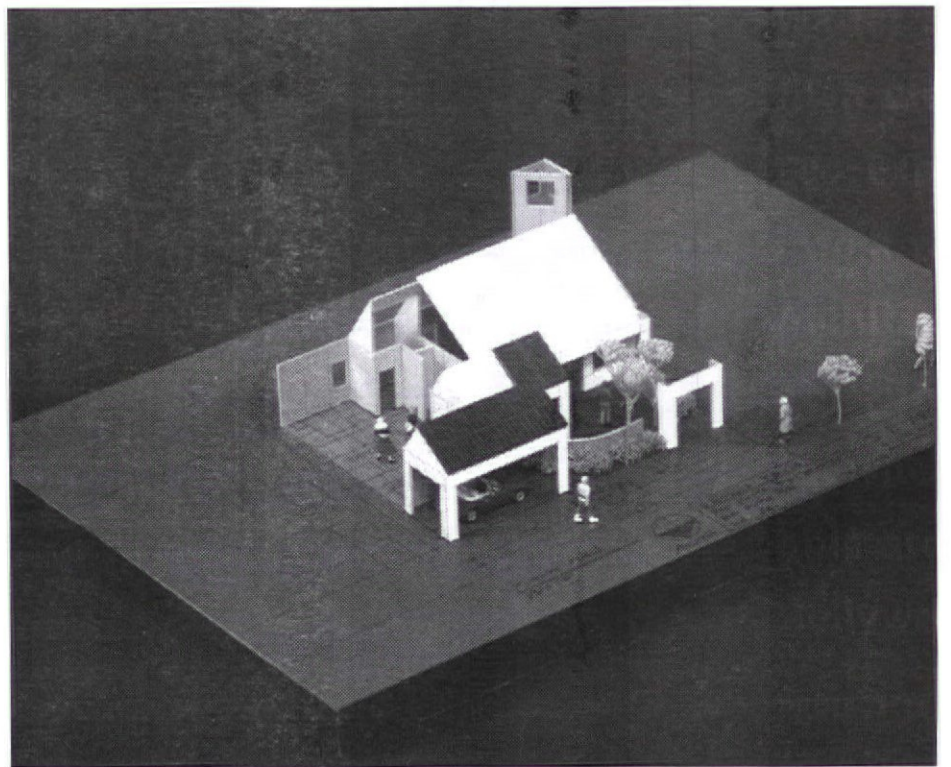
AFM R-Control® Panel	
TITLE: Interior Wall Connection	NO. AF-111



# ECO-EXPO HOUSE

Walter Scott Perry AIA has done more than create a demonstration house for Eco-Expo 95. He has made the house into a walk-in thesis on the way Green Architecture can be pragmatic, affordable, flexible and buildable with off-the-shelf materials. Who says sustainable architecture is affordable only to Hollywood moguls?

**PROJECT TEAM:** Architect, Walter Scott Perry, AIA, S. E. ARCH; Prime Contractor: George Minardos. Shell Contractor: David Fowler, Pacific Housing Systems. Landscape Contractor: Robert Cornell & Associates; Recycled Materials Consultant: Tamara Diamond.

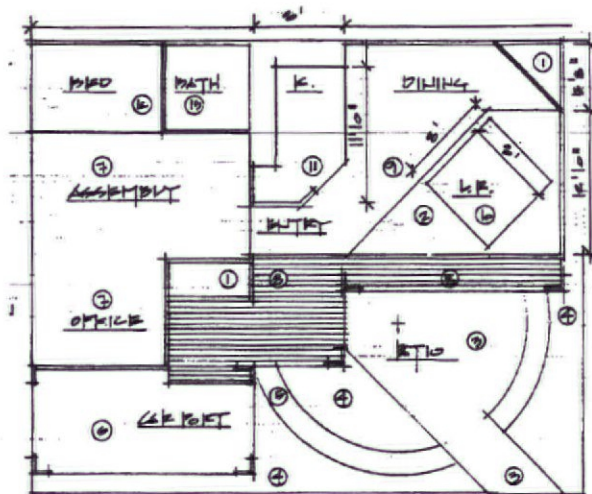


The Eco Expo House is a 1,424-square-foot project, of which 576 square feet are devoted to landscape. The program includes living areas, kitchen bath, bedroom, a home office, mechanical spaces, a carport, patio and landscaping.

The "green" features of the house include a carport with photoelectric roof panels; passive solar heating; a home office, to discourage commuting; an evaporative-cooling tower; gas stove and radiant heating; solar collectors; a fire-proof structural panel system; non-toxic finishes; low-voltage appliances; watersaving plumbing fixtures; drip irrigation; drought-tolerant, edible plant materials; straw-bale garden wall; exterior furniture made of recycled plastic.

## DESIGN CONCEPT:

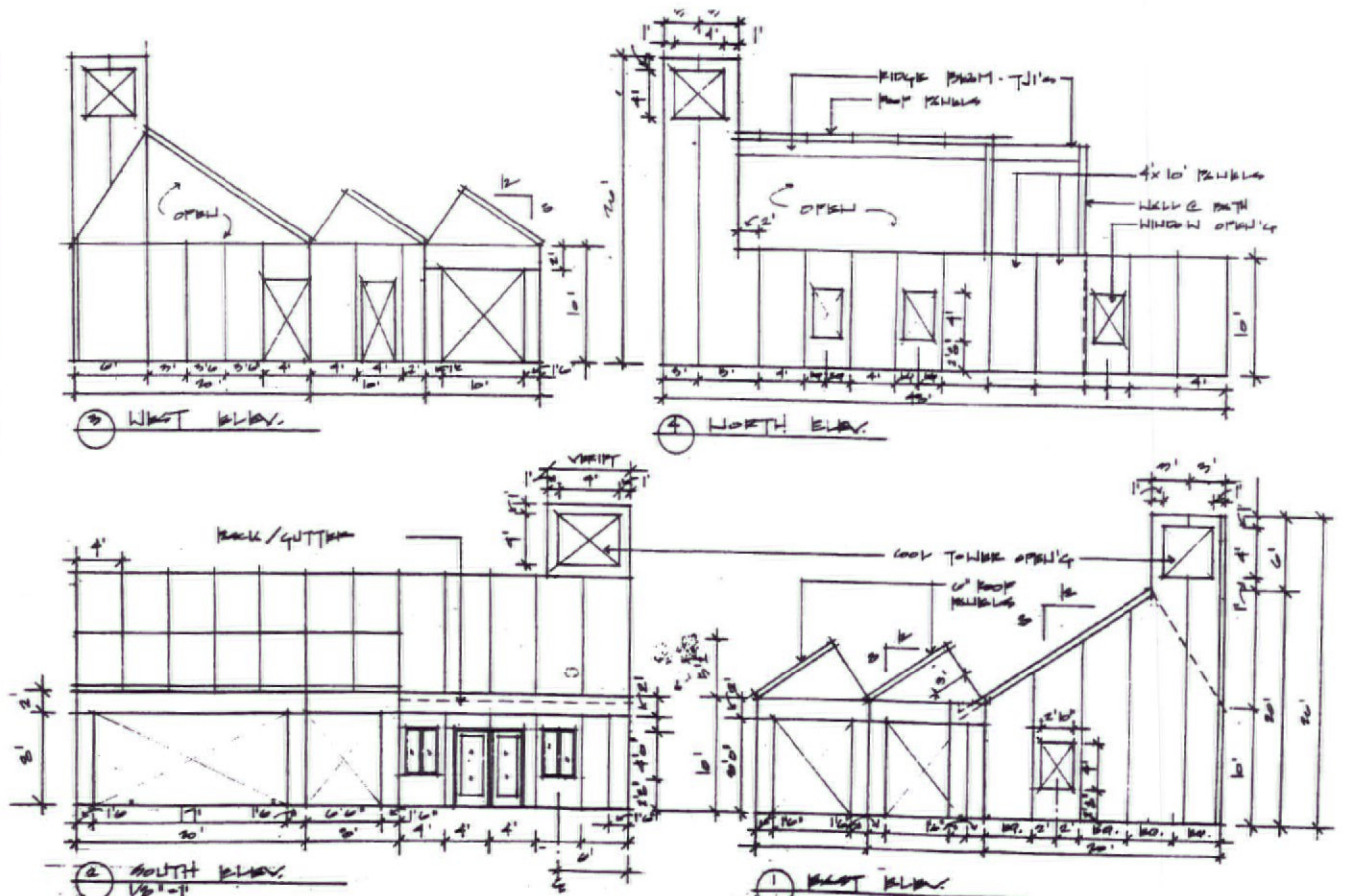
1) KIT OF PARTS. A modular design of panelized construction gives the owner flexibility to add onto the house, or incorporate other



Photos: (from top left to right:) several views of Eco Expo House in model form.

Bottom of page: elevations.

Above: Plan





# SPECIFICALLY SUSTAINABLE

**Green architecture is possible, even in high-end commercial work. The secret: tell the client up front. And while you're at it, tell the contractor, too.**

In the aesthetics-driven 1980s, architects attempted to out-do one another in the use of unusual, and sometimes endangered materials, with little regard for issues of environmental degradation and human health. And all the while, gasses considered toxic by some experts were quietly migrating from paints, fabrics and carpet into the air we breathed.

We can't solve overnight all the environmental problems related to construction, but we can have some immediate impact through the use of construction materials, both new and salvaged. Noticeably improved indoor air quality and reduced energy consumption should follow shortly.

In this belief, we formed the Gensler Design Ecology Committee in 1991. We believed something needed to be changed in the area of specifying materials. At the same time, the issue of liability was of great concern, because if we recommended an environmentally responsible product which later failed, and our clients might hold us accountable. On the other hand, if we did nothing, we might be liable anyway. The only way out of this dilemma, then as was to be totally honest with our clients. Our plan was to set the alternatives out before them and enlist their involvement in decide whether or not to use specific products. The committee developed a checklist to ferret out both our clients' interest in participating in such a program and the premium that would be willing to pay for environmentally responsible products and strategies.

## The Test Case

We agreed that our test project would be the office interior for Home Box Office in Century City. We entered the first client meeting armed with our checklist and roster of environmentally responsible ideas, gleaned from many sources, including the AIA Environmental Resource Guide, the L.A. Resource Guide, (a list of non-toxic and recycled products prepared by the City of Los Angeles city's Bureau of Land Solid Waste Management,) to discuss. Our client also had a list of ideas from its own corporate research.

Among our specific action ideas:

- \* Recycle demolition materials: wood, paper, glass, plastics, copper aluminum.
  - \* Research low-biocide, low-fungicide paints.
  - \* Accelerate carpet offgassing.
  - \* Use low-toxicity carpet adhesives.
  - \* Select solution-dyed carpeting.
  - \* Specify recycled steel studs.
  - \* Building with gypsum board with recycled gypsum board and recycled newspaper.
  - \* Save existing construction wherever possible.
  - \* Reuse or give away salvageable materials, such as carpet.
  - \* Re-Use the existing ceiling, and repaint with non-bridging paint.
  - \* Use linoleum instead of vinyl composition tiles.
- To our great delight, we didn't have to argue for recycled,

low-toxicity products and an energy efficient, low-glare ambient lighting system or for recycling construction and demolition materials. At that meeting, HBO officials announced their own corporate policy, which showed that we were thinking alike from the outset. Their intention, they said was to create a healthful work place for their staff. They were concerned with the project's impact on the environment and wanted to recycle and re-use recycled materials as much as possible.

During the bidding phase, there were good and bad surprises. We discovered there was no place to recycle painted gyp board. We found that most steel studs are already made from recycled steel. We answered many phone calls from angry carpet installers, who did not agree that offgassing was a concern, and who did not have the warehouse space to perform the accelerate offgassing that we required. We discovered that one manufacturer of nontoxic carpet adhesive would not guarantee the product unless we used it to install the manufacturer's own carpet (we chose another non-toxic adhesive product.)

The client made value judgements based on cost versus benefits. With the exception of reusing ceiling tiles and solution-dyed carpet, the client accepted all our suggestions. Unlike previous Gensler projects, the process of incorporation environmental materials and procedures was successful because the architect, contractor and client "bought into" the process at an early stage. HBO, the client, deserves credit for buying into a Nineties definition of quality and value.

Since that time, our philosophy has remained the same, except perhaps for a growing emphasis on reusing materials, rather than simply specifying recycled materials. Materials must be evaluated with the concept of "embodied energy," which is the energy required to extract, manufacture, transport and recycle materials or products. Some recycled materials might be trucked long distances, or may require energy-intensive methods to convert salvaged material into a recycled form. Those materials might be less desirable, from the standpoint of embodied energy, with salvaged materials that can be reused in their existing form.

## The Challenge

It is time for designers, architects, contractors and manufacturers all to rise to the challenge. We must involve ourselves in the process, the research and the debate. We must teach ourselves and educate others. And, most importantly, we must incorporate sustainable thinking into our daily routine. After all, sustainability is just another factor to be considered in the design process. We have recommendations to make standards to set.

The AIA and CSI are the obviously professional sources for such information and guidance. If we don't show leadership in the industry, who will?

— JOHN CARTER,

ASSOCIATE, GENSLER AND ASSOCIATES ARCHITECTS

**CHAPTER ANGELS  
SPONSOR \$2,500**  
NATIONAL ELECTRICAL  
CONTRACTORS ASSOCIATION  
AND INTERNATIONAL  
BROTHERHOOD OF ELECTRICAL  
WORKERS, LOCAL 11

**FRIEND of the Chapter-  
\$500 and above**  
Brandow & Johnston  
Associates  
Patrick Byrne &  
Associates  
Commerical Graphics  
Collins Collins Muir &  
Traver  
Crowell Insurance Agency  
Design Professionals  
Insurance Co.  
Ford Graphics  
Imperial Finance Co.  
Lehrer McGovern Bovis  
Narver Associates  
Professional  
Underwriters Agency  
RA & MCO Insurance  
Services  
RTKL Associates, Inc.  
Kevin Smola & Associates

**AIA/LA New Members**  
**AIA**  
BRUCE M. FULLERTON  
ABRAHAM P. QUIBIN  
RUSSELL SHUBIN  
ELLEN W. MILLER  
JAMES ARTHUR RODRIGUES  
MICHAEL COLLINS  
RANDOLPH E. GULLOT

**Associates**  
RONALD PEITRO  
NANCY J. SANQUIST  
PIRKKO LISA PARTANEN  
JEAN CLAUDE A. CHMAA  
HEATHER H. LENKIN

**Pal**  
SHERRI VARNELL



## L.A. Architect

### Editorial Board

DON AXON, FAIA, Chair  
ETHEL RUBIO, ASSOCIATE AIA,  
SECRETARY  
JANICE AXON, HON. AIA,  
TREASURER  
MARY EAVES MITCHELL, ARTS;  
MITZI MARCH MOGUL,  
PRESERVATION;  
WALTER SCOTT PERRY, AIA,  
ENVIRONMENT  
SHUFI KUROKAWA  
JOHN MUTLOW, FAIA  
IVAN PRESTON, AIA  
RYUJI TSUYUKI, AIA  
ANN MOORE  
ROCHELLE MILLS

Editor in Chief  
MORRIS NEWMAN

Production Editor  
SHERRI ZUCKERMAN

Marketing Director  
ERIC CHAVKIN  
(213) 658-1024

Accountant  
LISA POUND  
(310) 305-7427

Contributing Members  
CHRISTOPHER SHANLEY; SARITA  
SINGH

Contributors  
AARON BETSKY; BARBARA  
LAMPRECHT; MICHAEL WEBB

AIA/LA Officers  
LANCE BIRD, AIA  
President  
MICHAEL HRICAK  
Vice-President  
ANN GRAY,  
Treasurer  
SERAPHIMA LAMB,  
Secretary  
NICCI SOLOMONS  
Executive Director

Directors  
BERNARD ALTMAN, AIA  
BETH COMSKY, AIA  
BRUCE DE JONG, AIA  
MARK DI CECCO, AIA  
MICHAEL KAUFMAN, AIA  
SALLY LANDWORTH, WAL  
REPRESENTATIVE  
CYNTHIA MANBUS, AIA  
MAN PHAM, ASSOCIATE AIA  
CARMELO SABATELLA, AIA  
VIRGINA TANZMANN, FAIA  
PAST PRESIDENT

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 domestic, \$48 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 products and services, in either editorial, advertising, or inserts, does not constitute an endorsement by either the AIA or the LA Chapter.

# AIA/LA



Revisioning  
Seeing ourselves as collaborative leaders.

## President's Message

### War Stories and IDP

Old timers who did time in the service know they can sit at a bar in a strange city and run into another veteran, leading to a long night of war stories. Architects are the same. We have our own war stories. Listen to the conversations at our next chapter meeting:

"Architects are not paid enough."

"Students are worthless. When they graduate they don't know how to put a building together."

On the other hand, you might not want to hear what facility managers say about architects (overheard at a recent IFMA meeting):

"We got killed on change orders by the contractor. The architect did a lousy set of drawings — the guy that did the details didn't know how to put a building together."

Poorly done construction documents bleed our profits when we get to construction. CAD drawings may look beautiful, but the drafters may not know how to detail or coordinate among different disciplines, or even among the functions of their own discipline.

This year, we're committed to improving education and communication at every level. Perhaps the weakest link in education occurs after graduation — that scary time before you're a real architect. How does an intern get a job without prior experience? How does an intern learn about construction administration, specifications and other building systems if they're tied to a computer doing working drawings month in and month out? So we have a conundrum. Practitioners think schools are failing; clients don't understand us; lawyers are breathing down our necks; and we barely eke out enough income to meet payroll.

AIA is so concerned with this crisis that, in Convention Resolution 93-2, members charged AIA with studying responsibilities, objectives and policies in training, licensing and continuing education. The Licensing and Reciprocity Task Force continues to move forward with recommendations to strengthen the Intern Development Program (IDP) and continuing education. Our state

legislators share this concern. Three states now mandate continuing education for licensure and more than twelve states are considering such requirements. Finally, NCARB is requiring accredited degrees and IDP for certification. In most states, NCARB certification is the only means for reciprocity—getting a license in another state. With our practices growing from regional to national to international, reciprocity is critical. AIA and NCARB are seeking uniform criteria to achieve reciprocity, but mandatory requirements for an accredited degree and IDP seem too rigid to many members. National is seeking alternatives and flexibility to these requirements.

Los Angeles has a long tradition of standing in the spotlight, leading others to new frontiers. Students and architects from around the world come to L.A. to see our new work. International journals frequently feature L.A. designers. Can't we also show how to educate our interns? Our successes can be shared directly with national, through Chet Widom, FAIA, our National President, and Ronald Altoon, FAIA, Vice President. Ethel Rubio, Associate AIA, heads our IDP committee. They are planning a workshop in May or June to help us establish a comprehensive program. We expect to have representatives from AIACC, the California Board of Architectural Examiners and Los Angeles firms that have implemented IDP.

We like to all agree that schools are failing, lawyers are doing us in, and clients don't understand how much we're worth. We can try to influence others forever, but real change starts with ourselves. Getting behind this program and helping recent graduates become knowledgeable architects can reap huge rewards. Improving our profession improves our own position as architects.

LANCE BIRD, AIA

## Intern Development

What is all the buzz about? Well, for starters, early last year CBAE and AIACC representatives convened to form the Intern Development Program (IDP) Implementation Task Force. This task force has been meeting all over California for about a year

now, educating the students and discussing, dissecting, and becoming familiar with IDP.

Going through IDP, administered by NCARB, means going through a structured internship program with set number of hours required to complete each 16 training areas. Almost all of these training areas require the supervision and guidance of a registered architect.

The IDP Committee's goals this year are to educate the profession in the L.A. region about the Internship, and to create an assembly of resources about mentorship and internship for both registered and intern architects. As an initial step, the committee would like to identify who wants to be mentors and who needs to be mentored. A separate form is inserted in this publication for interns and mentors to fill out. Much of the education that has been taking place right now are in schools and less for the would-be mentors. So, our next step will be the IDP Workshop for the Professionals, a how-to program for would-be mentors to know the great mystery behind the program including how to implement IDP in your firm. All throughout out this year, we will be keeping you posted of the progress of the IDP Implementation Task Force, and the new resources on mentorship and internship.

Why all the fuss? Bottom line: with or without the IDP mandate in California, interns still need mentors who will guide them and show them that architecture is a profession worth pursuing, not only as a way of life, but also as a means of livelihood.

—ETHEL RUBIO  
CHAIR, IDP

## FAIA Nominations

The great respect which the architectural profession has for the members of the AIA/LA Chapter is reflected in the exceptional number of members who have been elevated to membership in the College of Fellows of the Institute. Congratulations to Martin B. Gelber, FAIA, Scott Johnson, FAIA, Hendrick Konig, FAIA, David C. Martin, FAIA, and Takashi Shida, FAIA, chapter members who will receive their coveted Silver Medal at the National Convention in Atlanta next month.

The AIA/LA Fellowship Nominations Committee is chaired by P.K. Reibsam, FAIA. The committee intends to complete their nominations of next year's advancement to Fellowship by June 1. Typically, the complete submission package to the National Jury of Fellows is due at the end of October. Nominations are made on the basis of an architect's notable and outstanding achievement in fulfillment of one of the following objectives:

1. "To promote the aesthetic, scientific, and practical efficiency of the profession."

2. "To advance the science and art of planning and building by advancing the standards of architectural education, training, and practice."

3. "To co-ordinate the building industry and the profession of architecture."

4. "To ensure the advancement of the living standards of people through their improved environment."

5. "To make the profession of architecture of ever-increasing service to society."

AIA/LA has a large and very diverse membership, and we are seeking to nominate the very best representatives for election to the College of Fellows. If you believe you qualify, or wish to recommend a colleague, please call P.K. Reibsam at (213) 468-9900, for further information.

## Committees: Associates

AIA/LA recognizes the following people for their time and dedication in helping out with the ARE Seminar: Ed Caruana, Stephen Perlof, Dan Torres, R.D. McDonnell AIA Ishan Faray, Jerome Tamen AIA and Jay Woodward.

## Doghouses Sought

A Seattle writer is looking for fanciful, one-of-a-kind doghouses for a forthcoming book. To be considered, the doghouse should be built and functional, and display a high degree of imagination, architectural interest, and craftsmanship. Please send snapshot or slide (nonreturnable) and a brief description to: Fred Albert, P.O. Box 454, Vashon, WA 98070.



# L.A. Architect

1  
L.A. Architect April 1995

## Blue Whale Is New Home To AIA/LA

Following a 10-year hiatus, the AIA Los Angeles Chapter has returned to the Pacific Design Center, leasing 3,400 square feet in the cobalt-blue building popularly known as the Blue Whale. All Chapter meetings in April are being held in the Blue Conference Room of the PDC.

Nicci Solomons, AIA/LA executive director, said she was enthusiastic about PDC's capabilities to publicize Chapter events, as well as the possibility of interaction between the Chapter and other PDC tenants.

"With our goal to reach out to others in our industry and to the public, PDC will give us access to the interiors community and several other professional organizations," said Chapter President Lance Bird, AIA, adding that at the Wiltern, "we had a sense of isolation."

## Janss Corp. Wins Honor from USC

The Janss Corporation, a Santa Monica-based company that played a part in the development of Southern California, received the 1995 Parkinson Spirit of Urbanism Award from the University of Southern California School of Architecture. Accepting the award at a March 9 ceremony was Dr. William C. Janss, chief executive officer.

In its century-long history, the company pioneered the development of Boyle Heights, Monterey Park, the Conejo Valley and the San Fernando Valley. More recently, the company has developed a number of projects oriented to pedestrian movement and mass transit, including Pine Square in Long Beach, the Holly Street Apartments in Pasadena, Janss Court on the Third Street Promenade in Santa Monica, and the proposed Rand Headquarters/Santa Monica Civic Center project.



N.W., Washington D.C., 20006.  
Telephone: (202) 626-7300.

Above:  
Chic, corporate and friendly to the planet: Sony Day Care Center.

## Specifically Green: 2 New Sustainable Buildings

Two new buildings in the Los Angeles area, both created for corporate clients, seem to demonstrate that sustainable design is a going concern in Southern California.

Both the Southern California Gas Company Energy Resource Center in Downey, and the Sony Entertainment Day-Care Center, in Culver City, rely heavily on re-used and recycled materials. Both projects were designed in consultation with architect John Picard, principal of E<sup>2</sup> Environmental Enterprises Inc. of Santa Monica.

Designed by Wolff Lang Christopher of Rancho Cucamonga, the Energy Resource Center in Downey is a retrofit of an existing Gas Company building that has been converted into a demonstration center for energy-saving methods.

"Symbolically, the Energy Resource

Continued on bottom of page 7

Below:  
An environmental showcase in Downey's Southern California Gas Company Energy Resource Center.

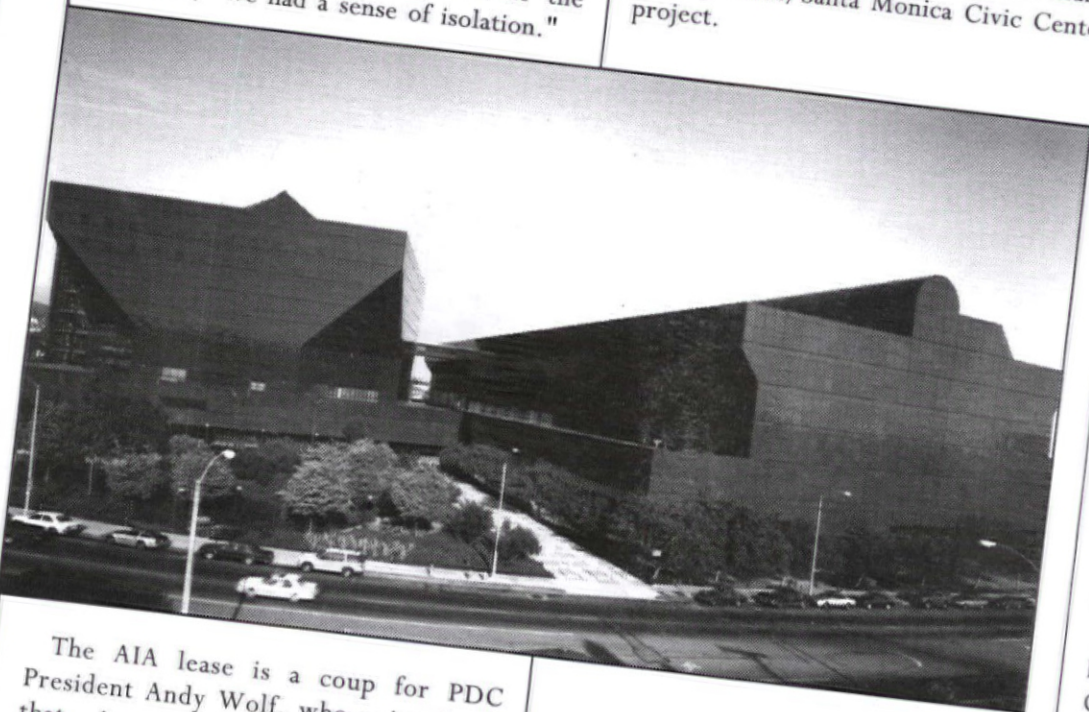
## Convention Approaches

The 1995 National AIA Convention is to be held May 5-8 at the Georgia World Congress Center in Atlanta, Ga.

More than 150 seminars, workshops, and other continuing education programs are planned, as well as special events and tours of Atlanta architecture.

Coinciding with the convention is the AIA Expo95 trade show, an exposition of new products, services, technologies and information for architects and allied professionals alike on the design and construction industries.

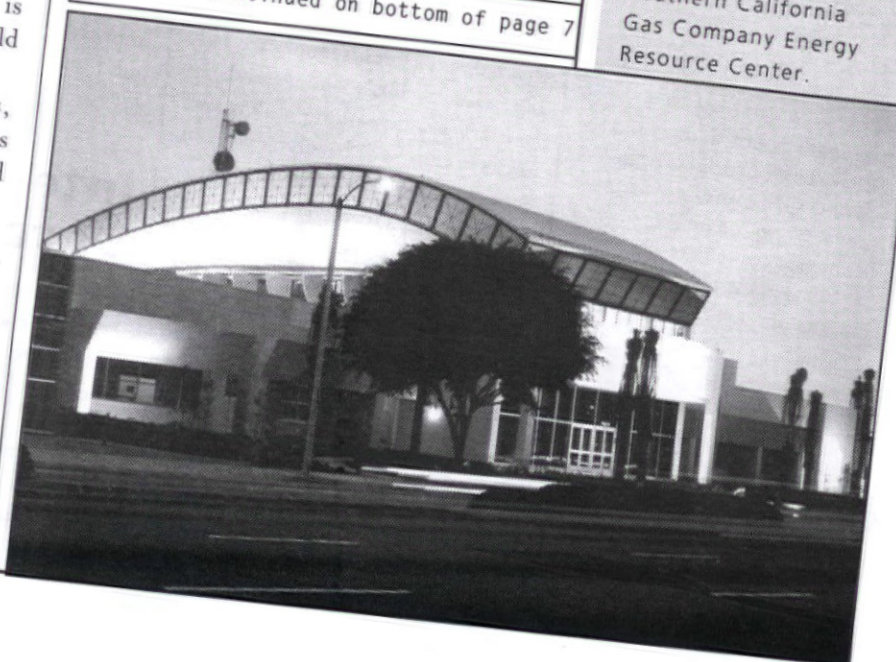
Further information can be obtained by contacting the AIA Convention Department, 1735 New York Avenue



The AIA lease is a coup for PDC President Andy Wolf, who pointed out that American Society of Interior Designers (ASID) and the International Interior Design Association (IIDA) are already tenants in the design center.

"We want PDC to resume its role as the hub of the design community, and the presence of an important professional association like the AIA, in combination with the interiors groups, takes us some distance toward that goal," Wolf said.

The Chapter has long favored buildings with distinguished architecture for its offices. Prior to its current lease, AIA/LA spent five years at the historic Bradbury Building in downtown Los Angeles, and most recently had made its home at an Art Deco landmark, the Pellissier Building above the Wiltern Theater.





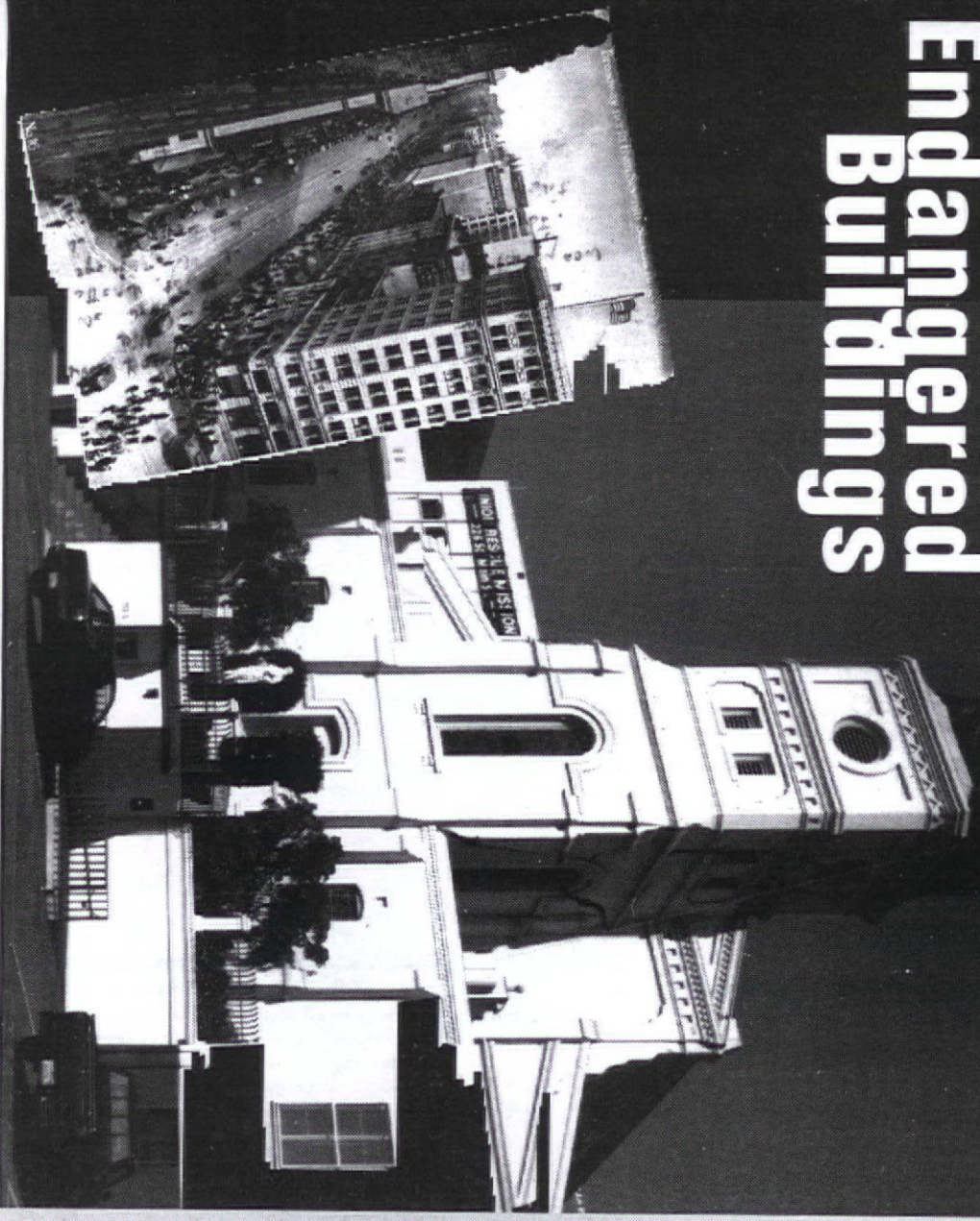
Bulk Rate  
U.S. Postage  
PAID  
Permit No. 355  
Inglewood, CA

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

# L.A. Architect

Historic  
Preservation:

## The 10 Most Endangered Buildings



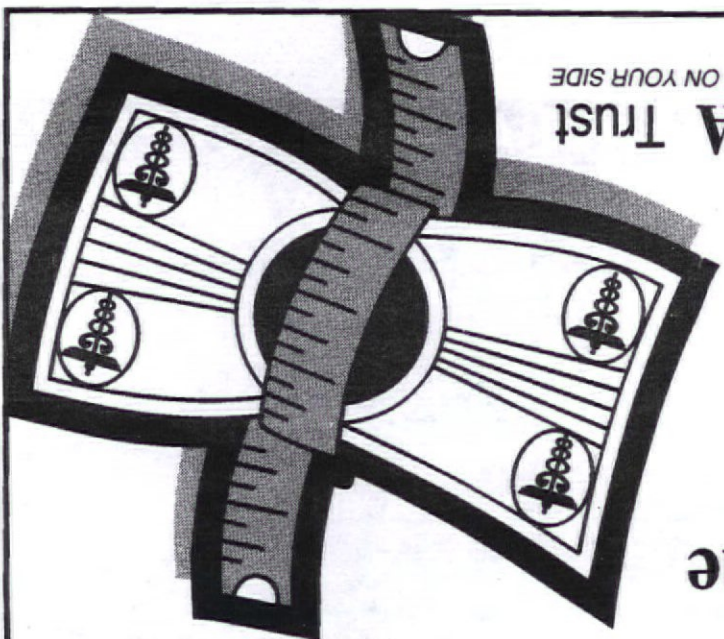
Left:  
St. Vibiana's  
and (inset):  
Broadway, at  
the turn of the  
century.  
Photo: Fred  
Stocker

## Save on Prescription Drugs with the AIA Trust Health Insurance Plans.

While congress and everybody else is talking about fixing the costs of health care, the AIA Trust is doing something about it. With the Caremark prescription drug program, participants in the Trust's plan pay no more than \$12 for medicine, even for a three months supply! Designed for small firms and sole practitioners, plans include a preferred provider hospital network and optional dental coverage.

Call 1-800-343-2972, ext. CACE for a quote.  
Premium rates are guaranteed for all of 1995

 **AIA Trust**  
WE'RE ON YOUR SIDE



# HIGHLIGHTS

Southern California's leading resource for twentieth-century lighting designs.

Offering the design community the best of contemporary products

from Europe and America, along with a selection of fine historic reproductions.

Please call Lori Thomsen for a binder of our collections or information on any product.

2447 MAIN STREET SANTA MONICA CALIFORNIA PHONE: 310 450-5886 FAX: 310 450-7395 SAN DIEGO PHONE: 619 232-6064 SEATTLE PHONE: 206 382-9667



# May 1995

**Note: For information regarding any of our events or to make reservations for our Masters of Architecture Lecture Series, please call Hector Miranda @ (310) 785-1809, Monday through Friday 8:30 AM to 5:00PM.**

## Monday, May 1

- 6:30pm House Tour Mtg @PDC

## Tuesday, May 2

- 4:30pm SoCal Forum @ Gamble House

## Wednesday, May 3

- 6:00pm AFLA @PDC

## Thursday, May 4

- 6:30pm Urban Design @PDC
  - 6:30pm Brian Carter Lecture at UCLA
- Chair, Department of Architecture, University of Michigan
- Lecture Free, Parking \$5. for further info (310) 825-7858
- 6:00pm "How to Work With the City of Los Angeles" speaker William Holland, AIA @DMJM Office 4th floor-Conference Room 3250 Wilshire Blvd.

C0-Sponsored by Asian American Architects and Engineers  
RSVP (213) 380-4595

## Friday, May 5

- 12:00pm LA Architect EXCOM @Wiltern Building

## Monday, May 8

- 6:30pm House Tour Mtg @PDC

## Tuesday, May 9

- 6:30pm Associates
- 7:00pm YAF @PDC

## Wednesday, May 10

- 6:00pm Woodbury University reception for The Architectural Department, keynote speaker, Joel Wachs.

For further information phone Lisa Blanc at the Woodbury Office of Public Information.

- 7:30pm LA Architect Board @PDC

## Thursday, May 11

- 5:30pm Codes @PDC

## Saturday May 13-

## Sunday May 14

- "Design and Structural Seminar" Architectural License Seminars at LAX Hyatt
- For further information (310) 208-7112

## Monday, May 15

- 6:30pm House Tour Mtg @PDC

## Tuesday, May 16

- 6:00pm Environmental Resource @PDC
- 6:00pm USC Architectural Guild Dinner @USC

## Wednesday, May 17

- "Seismic Design After Northridge" at the 1995 National Steel Construction Conference at the San Antonio Convention Center (May 17-19)
- For further information phone (312) 670-2400

## Thursday, May 18

- 3:30pm Health @PDC
  - 7:00pm Ray Kappe @PDC
- Green Theater (Reception Hosted by Design America at Contract Place at 6:00pm)
- Ticket price is \$10 per person, \$5 for students with ID. Reservations required, names to be held at door. Phone AIA/LA to reserve a seat. (310)
- 6:30pm Steven Holl Lecture at UCLA
- Professor of Architecture, Columbia University
- Lecture Free, Parking \$5. For further info call (310) 825-7858.

## Sunday, May 21

- All Day: Benefit for The Gamble House
- For ticket information, please call The Gamble House

(818) 793-3334

## Monday, May 22

- 6:30pm House Tour Mtg @PDC

## Tuesday, May 23

- 4:00pm EXCOM @PDC
- 5:30pm Board @PDC
- 6:30pm Interiors (Call For Location)

## Wednesday, May 24

- 4:00pm International Practice @PDC
  - Los Angeles AutoCAD User Group Mtg
- For further information phone Michael Berman at (818) 762-9966

## Monday, May 29

- Memorial Day-Office Closed

6:30pm House Tour

## Tuesday, May 30

- 7:30pm, "Maya Lin", Academy Award Winning Film, PDC Green Theater, \$30.00. Please RSVP to AIA/LA

## Coming In June:

## June 8-11

The International Design Conference in Aspen  
"New Business: Redefining the Idea of Design"  
For further information phone (303) 925-2257

7

L.A. Architect May 1995

## AIA/LA HAS MOVED!! New Address:

### AIA Los Angeles

A Chapter of the American Institute of Architects

### Pacific Design Center

8687 Melrose Avenue, Suite M3

Los Angeles, CA 90069

Telephone (310) 785-1809

Fax (310) 785-1814

"Preservation" Continued from page 1

toric buildings, but getting them to write a letter, attend a hearing, call their councilman, or join an organization is like trying to reduce the National Debt: it could happen, but don't hold your breath.

There is another element to this, one which largely depends upon this attitude of indifference. Politics rears its contemptible head even in the arena of historic preservation. Backroom deals, trades, power, money—this is what is determining the composition of this city. Despite the need to find new boosts for a desperate economy, there has been no official recognition or acknowledgment of the role which preservation can and has played in revitalizing neighborhoods, communities, cities. Gov. Pete Wilson signed an Executive Order dedicating a State Register of Historic Places and a Heritage Fund for acquisition loans for properties at risk, while, at the same time continuing to push strenuously for the completion of the 710 Freeway at the expense of South Pasadena. Mayor Richard Riordan, while profiting from his ownership of the Pantry Cafe, a nostalgic favorite, has not taken an active role in promoting the cause of preservation. Political expediency is the name of the game.

Melrose Avenue, Pasadena's Old Town, and the Santa Monica Promenade are examples of how areas can be revived by the presence of historic buildings and the cooperation of municipal government and business-people. Areas such as West Adams have been resuscitated through the

efforts of new residents, drawn to the community's inventory of historic residential properties. There are other illustrations of successful projects in which individual buildings have been restored and adapted for reuse, too many to keep calling them isolated examples.

Despite the gains that preservationists have made in recent years in proving the value of historic preservation, when it comes to a contest between architecture and egos, egos win nearly every time. How is it possible for civic and political leaders to be so vain to believe that their every decision is so correct, that what they want will be good for everyone? The attitude is "we know what is good for you and you'll learn to like it." These are people who exhibit no understanding of the continuum of history, nor of historic context and urban fabric. They appear to be pedantic, unimaginative and short-sighted, living proof that a little knowledge is worse than none at all. They love to say "we want LA to be a world-class city," reciting it like a mantra, as though that were enough to make it so. But they are safe; they know that the media will not publicize these issues and people will not protest. The media is guilty of ignorance; they don't understand the broader implications and impacts of preservation issues, and for most people, the thinking involved is too much like hard work. If we substitute the word "architecture" with "movies," we would provoke a better response.

There is a third component, one which preservationists themselves don't like to talk about or even acknowledge. That is their own lack

of community building amongst themselves and with organizations with related community service ideologies. There have been no alliances made with the ecological or conservation movements, despite, in many respects, a shared agenda. At the 1992 California Preservation Conference in Eureka, there was considerable discussion about aligning the preservation movement with the aforementioned others, but the dialogue ended with the conference. On a few occasions these groups have worked on the same team, but they remain isolated incidents rather than a standard way of doing business. With regard to preservation organizations, there seems to be a greater effort to protect turf and take credit than to achieve the goal of saving buildings. Some people are always willing to share information, expertise, and a place at the bargaining table, but there are some who insist upon being the grandest tiger in the jungle at the expense of others and ultimately, at the expense of preserving historic architecture. There is strength in numbers, and no one should be keeping score. When preservationists fail to present a united front, the opposition has an open field on which to run with the ball. Until we get over these inter-organizational politics, preservation will remain a fringe player in the efforts to control our environment.

Unfortunately, we don't teach people to understand and appreciate architecture and its historic, social, and economic contexts. Even architects, who should know better and who have a vested interest in the future of architecture are woefully

under-represented in their support of preservation. Every commission does not have to be an original creation. There is artistry also, in doing work which is subtle, and which subordinates itself to the original design or which respects the architectural ambiance of neighboring structures.

The fate of our city and our society is in the hands of people intent on building monuments to themselves, on building empires at the expense of society, on protecting their own arena. Shall we just click our tongues and hope that someone else does the job? We cannot walk away. While these issues don't appear on a ballot, that does not preclude our ability and responsibility to get involved and effect change. There is a process in place if we choose to make use of it.

What is happening to the historic architecture of Los Angeles, is perhaps less like amnesia than Alzheimer's, where memory slips away a piece at a time.

MITZI MARCH MOGUL

### Is it a 100, 200 or 400 Amp service?

Even for a small project, the size of service must be determined. Avoid delays on projects for lack of electrical engineering - *Do it right the first time!* We will provide required engineering and fax/mail to you on the very same day.

Residence / Small Apartments & Commercial T.I.	
Service size NEC calculations	\$75.00
Single line diag. & elev. detail	\$95.00
Panel Schedule < 30 circ.w/calcs.	\$55.00
Title 24 requirements (comm.)	\$95.00

### ELECTRICAL ENGINEERING

Alan Ostrak, P.E.  
1318 Second St., #27  
Santa Monica, Ca 90401  
310.458.1234 fax 310.458.1234





## Complete preparation for the ARCHITECT REGISTRATION EXAM

**Structural Seminar**  
Saturday, May 13, 1995

**Design Seminar**  
Sunday, May 14, 1995

For further information, call (310) 208-7112

## OXFORD ENGINEERING

Structural Engineers  
(818) 225-9570

- \* Industrial/Commercial Buildings
- \* Residential/Hillside
- \* Retaining Structures
- \* Earthquake Retrofit/Vulnerability assessment of Existing Buildings

## Group DeVille

Title 24 Energy Specialists Since 1981  
Residential and Commercial

We provide design sensitive, cost effective  
solutions for energy code compliance

Prompt turn-around, reasonable rates

Douglass C. Taber, Architect  
921-C 16th Street  
Santa Monica, CA 90403

(310) 829-2738  
(800) 995-1535  
Fax (310) 453-0869

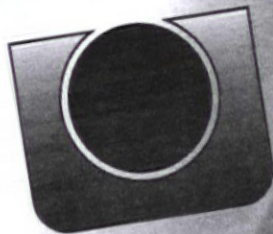


### CLASSIFIED

Arizona State University is requesting proposals for  
Architectural/Engineering Services for Permanent Food Satellite  
Buildings, Project No. 95-091, due 7/13/95, 4:00 pm, MST at the  
Office of Facilities Planning and Construction, ASU, Tempe, Arizona  
85287-4005. Pre-proposal conference 6/29/95, 2:00pm, MST.  
Contact Terry Beier, Project Manager, (602) 965-1809.

Description: To develop five permanent satellite food service loca-  
tions throughout the campus and promote student interaction.

**FREE**  
Communications  
Software and  
CAD Training



## UNIVERSAL REPROGRAPHICS INCORPORATED

2706 Wilshire Boulevard • Los Angeles, CA 90057  
Voice: (213) 365-7750  
Fax: (213) 389-2802  
Modem: (213) 380-7902

## 12 Locations to Serve You

Diazo Services  
Engineering Xerox  
Photography (Architectural)  
Xerox Docutech (Digital Laser Copier)  
Digital Color Copying  
Network (Local & Remote)  
Facilities Management  
Digital Scanning/Archiving

Pick-up & Delivery  
Blueprinting  
Spec. Books  
Proposals  
Manuals  
Newsletters  
Bindery  
Laminating

## CAD Plotting

Fast Turnaround • Open 24 Hours

## What Webster Defines With Millions Of Words, Ching Describes In Thousands of Pictures.



VNR VAN NOSTRAND  
REINHOLD

## A VISUAL DICTIONARY OF ARCHITECTURE

By Francis D.K. Ching

Look at architecture through the mind of  
distinguished architect, author, illustrator  
and educator Francis D.K. Ching. His unique  
dictionary is conveniently organized by  
architectural concepts to show relationships  
between terms. Every detail from the  
illustrations to the definitions is drawn and  
lettered by hand in Mr. Ching's signature style.

ISBN 0-442-31818-9, 318 pages,  
over 5,000 illustrations \$39.95, hardcover

## JEFF CORONADO, S.E.

Structural Engineering Consultants

(818) 965-9545

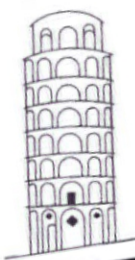
3414 PRISCILLA DRIVE  
WEST COVINA, CA 91792

- NEW CONSTRUCTION
- SEISMIC RISK ASSESSMENT
- AUTOCAD PRODUCED DRAWINGS
- SEAOSC, OES
- TENANT IMPROVEMENT
- SEISMIC RETROFIT
- FULLY INSURED
- MBE

We will be happy to provide you with assistance and background information  
upon request.

### CLASSIFIED

SUBLET all of part-sunny & cool, 1300 SF architects' office in MdR; w/ fax, copi-  
er, conf, library, etc. Call (310) 577-1557.



...For Those Times  
When Things Don't  
Go Exactly Right

LIABILITY INSURANCE  
FOR ARCHITECTS

**CROWELL**  
INSURANCE AGENCY

714/553-3301 213/620-1775



## SPECIALIZING IN RESIDENTIAL MAILBOXES

- LOCKING & NON-LOCKING
- CURBSIDE & WALL-MOUNT
- LARGE CAPACITY BOXES
- WIDE VARIETY OF STYLES

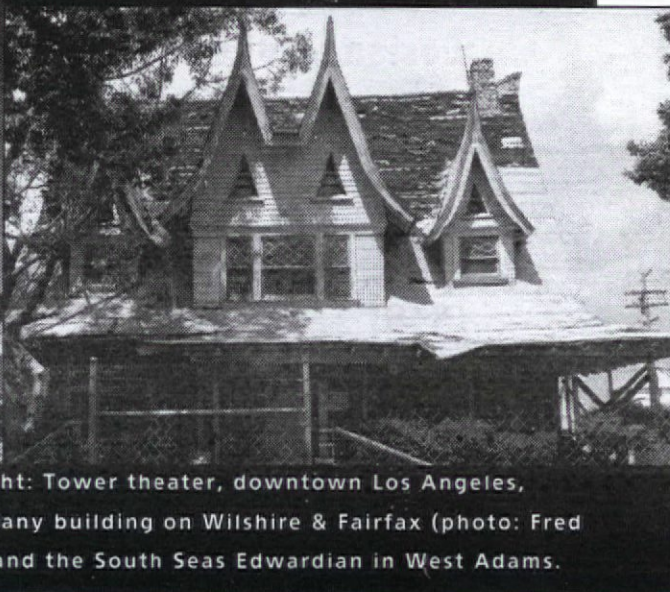
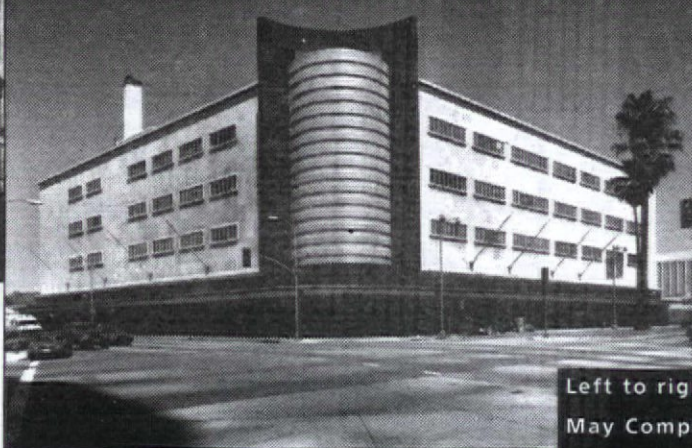
CALL FOR A FREE CATALOG  
800-209-0111



THE MAILBOX STORE • Located in Brentwood • Call Toll Free 800-209-0111



# The 10 Most Endangered Buildings--and Some Success Stories



Left to right: Tower theater, downtown Los Angeles, May Company building on Wilshire & Fairfax (photo: Fred Stocker), and the South Seas Edwardian in West Adams.

## THE MOST THREATENED BUILDINGS

### SOUTH PASADENA

The serenity of this historic community has been threatened for years by the possibility of the 710 Freeway extension, which would cut a swath through Victorian and Craftsman homes and gardens and rip out the heart of the community. A similar fate befell the West Adams District 30 years ago, when the Santa Monica Freeway was built. The city is on the National Trust's list of the most endangered historic places in America.

### EXPOSITION PARK

Some years ago the park officials attempted to rip out the Rose Garden in favor of-what else-a parking lot. Preservationists fought back, but now the same officials are going after the buildings themselves. The Ahmanson building, over protests of many preservationists, is being remodeled to accommodate a new Museum of Science and Industry. Next on the hit list are the Armory and the 1932 Swim Stadium.

### BROADWAY THEATER DISTRICT

Once known as the Great White Way, Broadway is now a jumble of garish signage, lights, loud music, litter, and street people. As unappealing as that sounds, none of it is impossible to overcome, given the will to do so, and all these problems recede when one is admiring the unique architecture. Broadway still has the largest grouping of movie theaters in the country. They are threatened by political stubbornness and a lack of creativity and investment interest.

### SOUTH CENTRAL

After the riots, both city officials and business people spouted a good deal of rhetoric about making a commitment to the area. Although some positive activity occurred, once the immediacy of the situation was gone, South Central fell within the syndrome of "out of sight, out of mind." South Central has a rich social and architectural history, unknown by most people, who roll up their windows and lock their doors when it is necessary for them to drive through the area at all.

### ST. VIBIANA'S CATHEDRAL

The Archdiocese of Los Angeles has announced its intent to demolish one of the oldest structures it owns in Los Angeles, claiming the repair costs are too high. The Church has been reluctant to examine the alternatives which would retain the historic structure and provide new construction which would meet their needs. The L.A. Conservancy is forming several committees to work on this issue.

### HALL OF JUSTICE

The imposing 1925 Beaux Arts structure has been vacant for the past few years. Officials claim its offices are outdated. In Europe, a building with this presence would not only be restored and reused, but lit at night and listed in guidebooks.

### SOUTH SEAS EDWARDIAN

For years, the city has owned this house of 1900 and allowed it to deteriorate, becoming an eyesore and a crime problem on a prominent corner. Despite a pocket park a few hundred yards away, City officials have expressed their desire to create a park on the site occupied by the South Seas house. Neighborhood volunteers have been trying to save the building.

### HERALD EXAMINER, 1912 JULIA MORGAN

A few years ago, the Hearst Corp., the owner, made an inquiry about tearing down the building to make a parking lot. After being told that a demolition permit would not be issued without extensive hearings and reports, Hearst backed off. Unfortunately, proposals to reuse have met with total disinterest.

### LOS ANGELES TIMES

The L.A. Times has announced the intention to leave its First Street headquarters, although there has been no subsequent mention of the 1935 Gordon B. Kaufman building. Finding a new, stable and appropriate user will be a difficult task.

### THE AMBASSADOR HOTEL 1919/1921

The last buildable space on Wilshire, as well as a landmark venue. Meanwhile, this once elegant venue sits derelict.

### SPRING STREET

In the 1980's, the CRA poured beaucoup bucks into the wrong projects, which eventually failed. Spring Street remains the domain of bums sleeping in the doorways of some of the best structures in the city.

## SOME RECENT SUCCESS STORIES

### CENTRAL LIBRARY

After much political wrangling, the library is once again the resource for the people of Los Angeles. Although the new addition leaves much to be desired, design-wise, at least it doesn't interfere with the historic original.

### HATTEM'S MARKET

Probably the most important Art Deco structure remaining in South Central, the market is under the ownership of Pepperdine University. Last year the First Interstate Bank sponsored a design/build competition for a property included in Hattem's building and rejected a scheme that took into account the building's historic and architectural significance.

### OLD TOWN PASADENA, SANTA MONICA PROMENADE, MELROSE AVENUE

All three projects are based in areas with concentration of historic architecture. When restored, they attracted businesses which wanted to locate places with individuality and personality. They in turn attracted a clientele interested in the same qualities. All this creates an ambiance, and each success begets another.

### I. MAGNIN, BEVERLY HILLS

When Macy's, Inc. announced their intention to close down yet another Magnin's in yet another historic building, preservationists began to prepare for yet another battle. That was forestalled however, when Saks Fifth Avenue announced that it would take over the building.

### MAY COMPANY BUILDING

When the May Company closed, several preservationists suggested that it be taken over from the Los Angeles County Museum of Art for much needed office space, archival, and small exhibitions. Fortunately, Forest City Development's plans for two hotel towers, office and commercial space, as well as a restaurant were frustrated by economic conditions, allowing LACMA to enter negotiations and emerge victorious.

### GRAMERCY COURT

At the northwest corner of Washington and 4th Avenue is a 1923 brick building which has long stood vacant. In February, work commenced to rehab the building into affordable apartments for one parent/one child families. Included will be a community room, child care center, gated parking, laundry room, outdoor landscaped play area and community garden. Street level will be occupied by retail businesses. This project is a perfect example of the possibilities for adaptive reuse of historic buildings in urban areas.

### EL CAPITAN THEATER

Disney's commitment to Hollywood Boulevard remains an example to others that the success reaped from a project is proportional to how much one invests in a project. If we'd stop missing our cues and entrances, we might learn what Disney already knows: if you restore, they will come.

### THE GOODE HOUSE (GLENDALE)

The Goode House was a derelict Victorian, and a target of graffiti and vandalism, before being turned into the centerpiece of a new apartment complex for the handicapped. The original house will be used for office space, community rooms, and historic exhibits. Despite a limited budget and a nightmarish process, the City of Glendale was committed to seeing the project properly completed.



# Critique



**Los Angeles (Dian Phillips-Pulv&erman)**

**Chicago (Susanna Sirefman)**

**Prague (Ivan Margollus)**

**Artemis Press distributed by Sunbelt, San Diego; \$14.95**

The latest in a promising new series of illustrated pocket guides feature a hundred recent buildings in each of two American cities, and the best of the 20th Century in Prague. They pick up where other guides leave off, and comprise terse critical comments, addresses, credits, and b&w photos of an eclectic selection of buildings. The format (four inches square) does not allow for maps, but the LA guide includes Thomas Brothers references. Having used the Artemis London guide, and having written my own architectural guide to our fair city, I read the LA book with special interest. The entries provide useful descriptions in plain English, a welcome treat for architectural literature. The photos are well printed and having a surprising impact for their size. The introduction is insightful and concise. The territory covered, from Malibu and Tarzana, east to Glendale, is broad, though there's nothing in Pasadena, south of Venice, or in the great underbelly of Los Angeles. A future edition should include a schematic map, showing how the 12 sections relate to each other. The major problem with the LA guide is the overwhelming emphasis on individual houses, most of which make little sense from the street. A few are entirely concealed. Given the abundance of books on LA architecture, and particularly its houses, it seems pointless to devote the majority of pages to things the visitor cannot see, while omitting many of merit that can be toured, freely or by appointment. Restaurant interiors, a major attraction, are short-changed. If I were coming fresh from London, book in hand, I should feel very frustrated. Chicago and Prague have a much larger and more distinguished public realm than LA; however, the Chicago selection is heavily tilted towards slick Pomo office towers, and the level of invention does not compare to that of LA. Every building type and style is represented in the Prague

volume. Leafing through makes me long to return to that enchanting city to see all the things I missed on previous visits. The treasures revealed here are all the more tantalizing because most were off limits during the blackout of Czech history.

MICHAEL WEBB

**World War II and the American Dream**

**(Edited with Introduction by Donald Albrecht)**

**The MIT Press, \$45 hc, \$25pb**

Subtitled, "How the Wartime Building Changed a Nation," this book is a companion to the acclaimed exhibition that is on show at the National Building Museum in Washington DC through December. It has special interest to local readers, because the war catapulted California into the front rank of American states, and enormously accelerated the growth of Los Angeles. Albrecht discusses the link between the innovation and can-do spirit of war and the optimism of post-war rebuilding. The Eameses made splints and nose cones for the military, then harnessed their experiments to the production of moulded plywood furniture. The leading aerospace companies jointly constructed the world's most advanced wind tunnel at JAL in Pasadena. Returning GIs married and flocked to the suburbs that extended beyond the horizons of prewar LA. Styrofoam, the electric toaster oven, interstate highways, aluminum trailers, and industrialized building: all were legacies of America's victory over foreign foes and domestic Depression. The book is crammed with period illustrations, of which the most fascinating is a camouflage village atop the Douglas Aircraft plant in Santa Monica. This is an absorbing study, for those who remember and for that other legacy of war, the baby boomers.

MICHAEL WEBB

**Mid-City's Invisible Landmark**

The former Sears Roebuck building, built in 1939 and designed by architects John Stokes Redden and John Gerard Raben, is one of the most important buildings in the Los Angeles Mid City

area. A starkly handsome piece of International Style, the project was published in 1945 by the Museum of Modern Art's collection, "Built in USA," a collection of American Modernist buildings that showed a taste for hard-edged, no-nonsense buildings, under the influence of Walter Gropius.

The former Sears Roebuck building, abandoned by its original tenants, has become reconfigured as a swap meet. Swap meets have a place in the neighborhood economy, but there are better uses for this distinguished building. It is unusual in both its siting; there is no large building in Los Angeles that is happier in its landscape— as well as its frank way of dealing with entry points on two different levels, in two different directions. Also important is the store's prophetic use of roof-top parking, in a configuration that makes the roof seem a continuation of the roadway.

Mid-City Los Angeles—an area in the city's urban core, bounded by Normandie Avenue, Olympic, Jefferson and Le Cienega boulevards—seems noticeably less confident than in 1939, when Sears Roebuck was built. The city is approaching the millennium still in search of its identity. Some clues to that identity might be found in this "old" neighborhood. The area is developed in an eclectic mix of mostly Pre-World War II construction, both residential and commercial, of surprisingly good quality. Demographically, the area is wide-ranging mix of African-, Asian-, Anglo- and Hispanic-Americans. The area has its share of problems, notably disinvestment, ineffectual public policy and a lack of a cohesive community self-image. As an urban designer and architect, as well as a local resident, I have have been amazed, for example, by the audacious proposals by the Los Angeles County Metropolitan Transportation Authority (MTA) to build an aerial Red Line rail down Crenshaw Boulevard. At the same time, the Los Angeles Community Redevelopment Agency (CRA) appears interested in acquiring large isolated blocks of land for large-scale development. If this occurs, such acquisitions would be at the expense of a smaller scale distribution of development. We should also keep in mind that city's new General Plan Framework recommends the "recycling" of buildings and adaptive reuse—not knocking them down for mythical

"higher and better uses."

All this is the backdrop to a primary urban structure, that in the past helped define the special character of Mid City L.A., and still could be used to help transform the area.

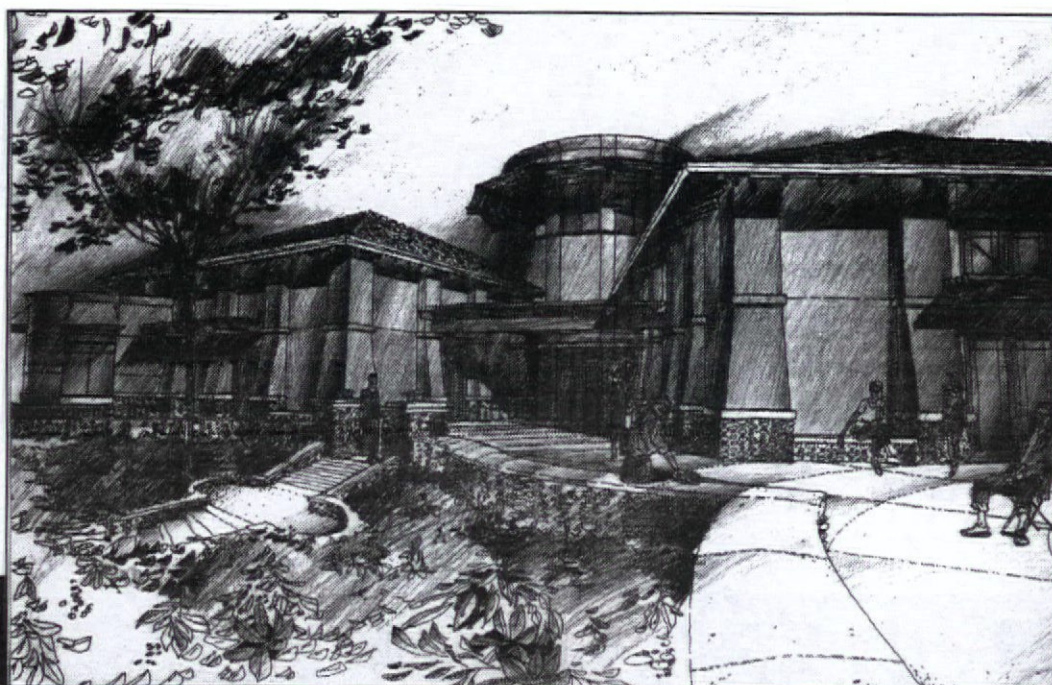
The former Sears Roebuck building is a paramount example of a commercial strip anchor building, austere functional in style, with a hint of Streamlined Moderne. The concrete structure grafts into the existing urban topography uniquely as terraced parking for 450 cars. To park at Sears, cars gracefully ascend up the hillside site and onto a subtly massed set of decks organized around a central escalator tower that carries customers down to the heart of the store. Below, Sears' merchandising of bread-and-butter products along with the adjacent regional Red Car station established an almost institutional quality for the store, as Angelenos came from all parts of Los Angeles by car, bus and streetcar. Touted when new as "a store for a city that shops on wheels," the store boasted such urbane features as outdoor sales, service stations, and a subterranean entrance for all forms of vehicular traffic. The building uses natural grade changes to advantage. (See accompanying photo.) Access from the West Boulevard roof-deck parking integrates well with historic Victoria Park Circle and the crowning West Boulevard Bridge. The massive concrete structure is integrally organized to emphasize merchandising, with only a single bar of double-height volume glass displayed along Pico Boulevard to attract boulevard customers. This long-neglected structure boasts as much significance to the life and times of L.A. as its more dressier cousins along Wilshire Boulevard, such as Bullocks Wilshire and the May Co. buildings. The functional concrete bay structure, high ceilings, parking, ease of access allows plenty of opportunity for adaptive reuse while preserving a primary structure that helps define the city. With a strong clear policy emerging to encourage commercial development near rail stations, the proposed Red Line station on San Vicente can become the vehicle to find a dignified new life for this handsome but forgotten bulwark.

CHARLES CORDERO AIA



Left:  
Carson Community  
Center by KDG Group.

Right:  
Three new buildings for  
the Brandeis-Bardin  
Institute in Simi Valley,  
by Widom Wein Cohen.  
The project replaces facil-  
ities destroyed in the  
Northridge



my interest in architecture, which was considered by others to be odd for a young woman from a small community.

As the years progressed, Bob and I remained in touch. During my tenure as AIACC President, I managed to convince Bob to devote his very precious and much in-demand time to the California Council Board and to do committee work. Later, I was privileged to have voted for him, as an AIA National Board member, as a most worthy recipient of the Whitney M. Young, Jr. Citation.

**BETSEY OLENICK  
DOUGHERTY, FAIA**

Bob was a man extraordinarily sensitive to the needs of his fellow human beings. After a few years of working with Bob, Dan and I opened our own office in 1972, and soon thereafter had the good fortune of competing with him for a commission at UCLA. KDG was successful but Bill Krause, who was then campus architect, asked us to come in for a debriefing and advised us our firm, EFA, was to be retained for another upcoming project. We were surprised by Mr. Krause's statement and when questioned he said that Bob had recommended us for the very project we were competing for with KDG! That only strengthened our conviction of the greatness and unselfishness of this beautiful human being.

**ARTURO FRIBOURG AND DANIEL  
ESCUDERO**

There seems to be a universal unwritten credo that states, "Upperclassmen will not and must not fraternize with underclassmen." I can vividly recall some fifty years ago that except for extending a friendly nod or subtle wink of recognition, on-campus mingling with my fellow Afro-American architectural classmates at USC was nil. When Bob Kennard graduated with the class of '49, the unwritten credo disappeared and a unique fabric of friendship united us through the following 46 years. Some friendships are continually reinforced, and woven as tightly a magnificent Gobelin tapestry. Our friendship was like a delicately knitted piece of Madeira lace, with an occasional knit here and a stitch there.

The unmasked dreams, aspirations, vulnerabilities, anxieties, and hopes were shared among Bob, myself and classmate Al Boeke when we crammed for the

State Board Architectural Examination in 1950. For 26 consecutive eight-hour Sundays, the three of us engaged in grueling question-and-answer sessions. So many intimate and honest feelings were shared during those study sessions.

Soon after, our paths diverged. Although I was abroad from 1952 to the mid Sixties, and out of state through most of the seventies, somehow I was always aware of Bob's career achievements. From remote corners of the world I vicariously celebrated his many milestones of success. The first major commission in the Oakland Bay Area, the respect earned of his peers which in turn led to a Fellow in the AIA, the 1989 Howard University recognition of African-American Architects, where he was accepted among a brotherhood of giants.

During the Eighties as an adjunct to Metro Rail, we affiliated in the rehab of the Los Angeles Union Station Passenger Terminal. During this period we bi-monthly selected a downtown beanery to add to our fabric of friendship. From Gorkys to Bernards, we dined and talked of many things, of jazz, of family, and of apple sauce, but nary a word of work. We are all cheated that he ran out of time, with other dreams yet to be fulfilled.

Oh, what an under-classman!

**ROLLAND E. COPPER**

Bob and I met many years ago in an unlikely "shotgun" marriage orchestrated by our mutual friend, Bob Alexander, to solicit a project from the City of Carson. We were an affirmative action team without numerical quotas, and a social experiment without boundaries. Our many late evenings of City Council agenda delays provided opportunities for hours of conversation, most notably about our families, people, and society. I observed a humble, patient, and thoughtful architect whose conviction and judgement never obscured by struggles he alone knew in establishing his platform for success. The profession might

do well to revere one who saw the world without its facade.

**FRANK SATA**

I joined his firm in 1981, leaving Cincinnati to become Director of Operations at KDG. Bob, his partner, and his family, were very supportive and terrific. It was an entirely new experience to work for a minority-owned firm, and since I am not a minority, very special.

When the depressed economy affected KDG in the mid '80's, and it was time for me to move on, Bob was extremely helpful with contacts which I could have never made on my own. He did it again in 1992, when I took early retirement and I was seeking another position.

Bob was a respected, fun-loving gentleman, who would always help other when he could. Although I knew him for a relatively short time, I will never forget him.

**HY TIANO**

In 1989, when Howard University hosted its first "Dialogue Among African-American Architects," Bob was among the first of the AIA Fellows to step forward and commit his time and resources to making this historical event a success. I remember him telling the story about entering the profession through pursuit of "an easy elective in his eleventh year of high school," and, having registered in the class, being told by his instructor to "try drawing a house rather than nuts and bolts." From that inauspicious beginning with Paul Williams as role model and mentor, and with the acknowledged encouragement of his parents, he embarked on the journey that gave us the presence of his gentle manner, courage, wisdom, and thoughtful reflection. The profession and the common good are enhanced by the contributions of his life.

**HARRY G. ROBINSON III, FAIA  
DEAN, HOWARD UNIVERSITY  
SCHOOL OF ARCHITECTURE AND  
PLANNING**

## Job Listings

The AIA accepts job listings from all design/architectural firms and companies looking to hire. AIA/LA also accept resumes from individuals searching for work. Both files are updated weekly and are available at the Chapter Office.

## People and Projects

Julia Strickland and Duncan Nicholson, formerly with the office of John Lautner, have opened their own architectural practice at 7551 Melrose Avenue, Suite 1. Their phone number is (213) 653-5976, and the fax is (213) 653-5977.

Leo A. Daly Company, Phoenix, in association with Hardy Holtzman Pfeiffer Associates of Los Angeles, has been awarded the contract to design the new Federal Building and the United States Courthouse in Tucson, according to Joseph A. Tydall, AIA, principal-in-charge at Leo A. Daly, Phoenix, whose firm will serve as executive architect for the project. The team was selected to provide architectural and engineering services as part of the U.S. General Services Administration's Design Excellence Program, with HHPA's Norm Pfeiffer, FAIA, as lead designer.

Toshikazu Terasawa, FAIA, founding partner of O'Leary Terasawa Partners in Los Angeles, one of the oldest minority architectural firms in the country, will be receiving the "Pacific Pioneer" Award from the Japanese American Cultural and Community Center, the \$14 million arts facility he helped to found as a member of the original board of directors in 1971, and later led as president from 1985 to 1993.

The award will be presented at the 15th Anniversary Dinner of JACCC on Monday, June 12, in the Japan American Theatre and JACCC Plaza.

### CHAPTER PATRON

ASSOCIATION FOR WOMEN IN  
ARCHITECTURE  
DESIGN AMERICA @  
CONTRACT PLACE  
THE KNOLL GROUP  
SNAIDERO INTERNATIONAL

### FRIEND OF THE CHAPTER

ASSOCIATED ADMINISTRATORS  
&  
CONSULTANTS/ACORDIA  
BRANDOW & JOHNSTON  
ASSOCIATES  
PATRICK BYRNE & ASSOCIATES  
COLLINS COLLINS MUIR &  
TRAVER  
COMMERCIAL GRAPHICS  
CROWELL INSURANCE AGENCY  
DESIGN PROFESSIONALS  
INSURANCE CO.  
FORD GRAPHICS  
IMPERIAL FINANCE CO.  
LEHER MCGOVERN BOVIS  
NARVER ASSOCIATES  
PEPPER WEST, INC.  
PROFESSIONAL UNDERWRITERS  
AGENCY  
RA & MCO INSURANCE  
SERVICES  
R T K L ASSOCIATES, INC.  
KEVIN A. SMOLA &  
ASSOCIATES  
WESTERN DESIGN INTERIORS

## 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



## L.A. Architect

### Editorial Board

DON AXON, FAIA, Chair  
ETHEL RUBIO, ASSOCIATE AIA,  
SECRETARY  
JANICE AXON, HON. AIA,  
TREASURER  
MARY EAVES MITCHELL, ARTS;  
MITZI MARCH MOGUL,  
PRESERVATION;  
WALTER SCOTT PERRY, AIA,  
ENVIRONMENT  
SHUJI KUROKAWA  
JOHN MUTLOW, FAIA  
IVAN PRESTON, AIA  
RYUJI TSUYUKI, AIA  
ANN MOORE  
ROCHELLE MILLS

Editor in Chief  
MORRIS NEWMAN

Production Editor  
SHERRI ZUCKERMAN

Marketing Director  
ERIC CHAVKIN  
(213) 658-1024

Accountant  
LISA POUND  
(310) 305-7427

Contributing Members  
CHRISTOPHER SHANLEY; SARITA  
SINGH

Contributors  
AARON BETSKY; BARBARA  
LAMPRECHT; MICHAEL WEBB

AIA/LA Officers  
LANCE BIRD, AIA  
President  
MICHAEL HRICAK  
Vice-President  
CYNTHIA MABUS,  
Treasurer  
SERAPHIMA LAMB,  
Secretary  
NICCI SOLOMONS  
Executive Director

Directors  
BERNARD ALTMAN, AIA  
BETH COMSKY, AIA  
BRUCE DE JONG, AIA  
MARK DI CECCO, AIA  
MICHAEL KAUFMAN, AIA  
SALLY LANDWORTH, WAL  
REPRESENTATIVE  
JANIS KENT, AIA  
MAN PHAM, ASSOCIATE AIA  
CARMELO SABATELLA, AIA  
VIRGINIA TANZMANN, FAIA  
PAST PRESIDENT

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 domestic, \$48 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 products and services, in either editorial, advertising, or inserts, does not constitute an endorsement by either the AIA or the LA Chapter.

# AIA/LA



## President's Message

Design Leadership. Most of the large practices in Los Angeles have more work abroad than at home. Third-world nations, in particular, are seeking L.A. architects, who are renowned for their creativity. In spite of the exhausting hours spent in the air or in the airport, as well as the challenges of coordinating the preparation of working drawings with overseas associates, the opportunities in such work are extraordinary. Abroad, L.A. designers are pushing the envelope in new directions, and finding opportunities that have been lacking locally since 1990.

A comment by a design awards juror last year underscored the leadership position of the local design community. "Of nearly 100 projects on the 'carefully consider' list, most would win an award in any other chapter in the country," the juror said. AIACC's 13th annual awards presentation at the Monterey Design Conference emphasized that leadership. Of the 22 Honor and Merit awards, Los Angeles received 12. Local recipients of achievement awards were Peter Pearce for research and technology; John Mutlow, FAIA, for community housing assistance; and Maguire Thomas Partners for client achievement. Special awards went out to Ray Kappe, FAIA, for the much-coveted Maybeck Award, while Gensler & Associates won the firm award.

Historic Preservation and Adaptive Reuse: Is L.A. rediscovering its history? This month's issue of L.A. Architect emphasizes our changing practice in the Nineties. Our rich local heritage can be saved, but it requires enlightened clients, a flexible building department and design creativity. The cost of seismically upgrading our aging structures, removing asbestos and meeting other current standards is often as costly as constructing a new building. Notwithstanding, many of our Chapter members have discovered this growing sector of practice. Many architects "backed into" historic preservation and adaptive reuse through renovation jobs, but have grown to appreciate the rewards of their efforts.

P.D.C. Relocation: The Chapter office is now housed in a temporary suite, B 275, in the Pacific Design Center's Blue Building.

Those of you who attended West or out recent furniture auction are already familiar with this space, which is on the second floor, adjacent to the south escalators. By August, we expect to move into our permanent quarters on the mezzanine. Our relocation committee spent countless hours considering alternative locations, working the numbers, negotiating leases and planning the move. Thanks to Janice Axon, Hon. AIA, James Ehrenclo, AIA, Michael Hricak, AIA, Cynthia Mabus AIA and our executive director, Nicci Solomons.

The Passing of a Friend. Robert A. Kennard, FAIA, passed away March 24, 1995. Bob was a longtime friend of our membership and will be sadly missed. He truly cared about others—his family, his friends, his practice and his community. Bob served as a model for many of us. Memorial donations supporting minority architecture students may be sent to the Robert A. Kennard Memorial Scholarship Fund, University of Southern California School of Architecture, Watt Hall, Suite 204, Los Angeles, CA 90089-0291.

## AFLA

The Architectural Foundation of Los Angeles can be your venue to celebrate architecture and the related arts in the Los Angeles area. AFLA holds events for throughout the year at points of interest to the arts and architecture community. Please join us by sending \$25 for your annual membership to EMS (Executive Management Services) 2550 Beverly Boulevard, Los Angeles, 90057. For further information phone Patricia Oliver, AIA at (818) 584-5147, or Don Axon, FAIA at (310) 476-4593.

## AIA/LA Diversity Committee Meets at Woodbury University

The AIA/LA Diversity Committee held its first meeting on March 24 at Woodbury University. Those in attendance made significant contributions

towards identifying short- and long-range goals for the committee. Enthusiasm grew as topics of immediate importance were discussed, specifically, the Second Annual National Diversity Conference, the Affirmative Action Initiative and assembling a resource list of MBE/WBE firms.

As a result of membership support, the Diversity Committee committed itself to sponsor a no-host networking dinner at the diversity conference. The committee hopes also to organize a panel to analyze both sides of the affirmative action initiative debate.

Further information about the Diversity Committee can be obtained by contacting Helena Jubany at (213) 625-7909 or co-chair, Geraldine Forbes at (818) 767-0888.

"Kennard" continued from page 1

Bob. Whether the issue was about professional ethics, practice problems, or marketing, Bob would freely share his wisdom without reservation. He was not just a role model for young minority architects. He was, and will remain, a role model for this "follicly challenged" white guy.

CHET A. WIDOM, FAIA  
1995 PRESIDENT, AIA

A good friend and a true professional, who was always willing to give of himself, to take the extra step when necessary, if he felt it would be to the benefit of any young person, particularly a minority youngster. Bob was my role model. At a time when I became anguished regarding what I considered to be a stagnation in my career, I turned to Bob and he reinforced my self-confidence. He encouraged, coaxed and convinced me that I indeed had what it took to "make it" in this complex world. Because of my involvement with this unique individual, I have tried to mirror his image in my practice and professional involvements.

BENITO A. SINCLAIR, FASCE.  
STRUCTURAL ENGINEER

Bob Kennard was a teacher who taught his life. When he was part of our faculty, he took part in a program which sends senior students to live with an architect for 24 hours, both at home and in the office. These hours are for sharing, closeness, and about the "architectural life."

One of the students whom I sent

to Bob was a disadvantaged youth who came from a tough world; his brother was in jail for the second time. Afterwards, in reporting back to me his experience with Bob, the student was so moved that he shook my hand twice during his narrative. What had remained with him after the visit were not simply architectural or technical things, but Bob's care and love for his wife. She always came first! "He walked around the car and opened the door for her!"

Bob opened many doors and cared for many people and made you believe in a good world.

GEORGE HASSLEIN, FAIA  
FOUNDING DEAN  
COLLEGE OF ARCHITECTURE  
AND ENVIRONMENTAL DESIGN  
CAL STATE SAN LUIS OBISPO

Bob Kennard was more than a pathfinder to younger architects. He was himself an architect of the first rank. I was particularly impressed, from the client's point of view, to see the ability of Bob's firm move up a level in its ability to add value to the projects on which they were involved. Kennard did this by increasing both the quality and quantity of services available during the construction phase. Many architects over the past few decades have paid lip service to providing comprehensive construction-phase services, but I watched Bob and his firm actually grapple with these issues and successfully implement whole new capabilities.

From the Campus Service Building No. 11 in 1955 to the complex laboratory remodel of the School of Engineering and Applied Sciences finishing this spring, the UCLA campus has been graced by the work of this son of USC for 40 years. The UCLA campus is better for his work and I am better for having known him.

CHARLES WARNER OAKLEY, AIA  
UCLA CAMPUS ARCHITECT

I first met Bob Kennard as a teenager growing up in San Bernadino. Bob had been selected to design an addition to our house of worship, and my religious leader thought I would enjoy meeting an architect, as he knew I was an art student newly admitted to UC Berkeley. Bob was gracious, inspirational, and very giving of his time to this young upstart. Sure enough, within the year I had changed my major to architecture, and was on my way. Bob was partially responsible for



# L.A. Architect

L.A. Architect May 1995

## IA Honors Kappe, Others

AIA California Council honored four people and a development firm from the Los Angeles area on March 31 at the Monterey Design Conference. Three Los Angeles firms took home plaques at the Council's design awards.

Ray Kappe, FAIA, received the Maybeck Award, in recognition of "outstanding achievement in producing consistently distinguished design." Shelly Kappe, who co-founded the Southern California Institute of Architecture (SCIArc) with husband Ray Kappe, was made an honorary member of the California Council. Maguire Thomas Partners of Los Angeles won the Client Achievement Honor Award, for "significant contribution to the promotion and creation of a better built environment."

John Mutlow, FAIA, received the Community Housing Assistance Honor Award for his "active involvement in addressing the issue of providing affordable, low-cost housing for families and/or individuals."

Peter Jon Pearce of Studio City received the Research of Technology Honor Award. Pearce is the founder of Pearce Structures Inc. and is president of Pearce Research and Design. The L.A. office of Zimmer Gunsul Frasca Partnership shared a Merit award with McLellan & Copenhagen, executive architect, for the Earth Marina Sciences building at UC Santa Cruz.

Gensler & Associates, with offices in San Francisco and Los Angeles, and Rob Wellington Quigley, FAIA, of San Diego, each won Firm Awards, the highest honor the AIACC bestows on firms.

David Swartz AIA and the L.A. office of SOM won an Honor Award for "Details," a traveling exhibition of detail drawings prepared by Swartz, a former SOM staffer who is currently in the office of Richard Meier.

## Winners in Koreatown Competition

An international assortment, but no Angelenos, took the top five honors in the Korean American Museum of Art and Cultural Center (KOMA) in late March. The sponsors have proposed the museum-cultural center for L.A.'s Koreatown area.

The top winners, in descending order, were En-Seok Lee of Nanterre, France;

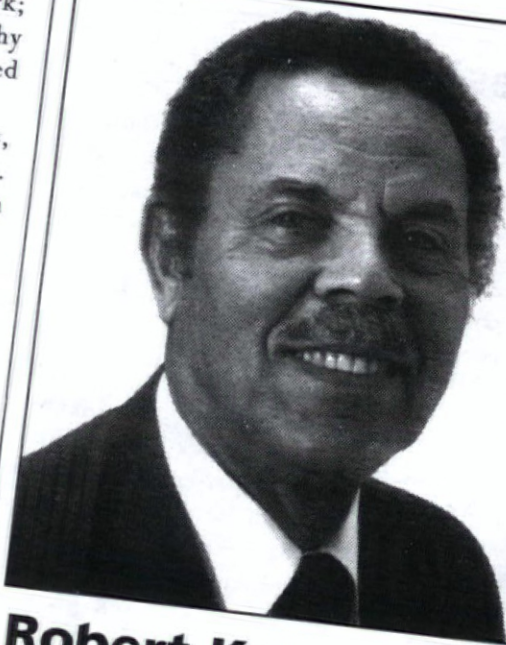
Christopher R. Sharples of New York; Ted Smith of San Diego; Timothy Swischuk of New York; and Manfred Rudolf of Munich, Germany.

The judges were Michael Graves, Richard Meier, and Robert A.M. Stern. The five winning entries are published in the May issue of Architecture magazine.

## Preservation: LA's Ongoing Battle

Try to imagine getting amnesia. One day everything is familiar, and you are in charge of your life. Then, suddenly, it's all a blank. You don't know who you are, nor do you recognize anyone or anything. The relationships which nurtured you, the experiences and surroundings which once defined your life, are now strange, disjointed, irrelevant. This situation is what happens when society loses its collective memory, when the past becomes disconnected from the present, and when people's memories are disassociated from the tangible markers that represent the development and evolution of civilization.

This May marks the 22nd year that National Preservation Week has been celebrated, so perhaps it's time to address the state of the movement. Certainly, there is much to be grateful for. Over the years there has been an increased awareness by the general public of the importance for historic preservation, a definite appreciation for the art of architecture and the history it represents. This awareness has inspired a renewed interest in the urban centers of American cities, but it doesn't always translate into a commitment to support those centers, particularly in Los Angeles, where people have a phobia about going anywhere that deviates from their routine. This is a little bizarre, since most people in L.A. have come from elsewhere—either another big city, where they were used to participating, or from a small community, which they probably left because it was too small and they wanted the activities of the big cities. Once here, they affix bumper stickers to their cars stating their love for someplace else, and spend time trying to escape city life. Just once, it would be nice to see a sticker that reads, "I (heart) L.A.!" There is some psychological barrier which impedes their participation in the diversities offered here. It's like a bad marriage, where spouses remain together despite living separate lives. Angelenos give lip service to loving his-



**Robert Kennard, (1920-1995)**

Robert Kennard, FAIA, a prominent architect and community leader who was also the most prominent African-American architect in Los Angeles since Paul Williams, died on March 24 after a long illness.

A Los Angeles native who attended USC School of Architecture, Kennard founded Kennard Design Group in 1957; the firm is the oldest existing African-American architectural office in the Western U.S.

As a community activist and educator, Kennard developed programs for Cal Poly Pomona and Cal Poly San Luis Obispo, and was a member of the USC Architectural Guild.

His projects include the Carson City Hall and Civic Center, Buildings 2 and 3, the masterplan and Cobb Medical Education Building at the Charles R. Drew University of Medicine; and the new Trauma Center at Martin Luther King Jr./Drew Medical Center in Los Angeles.

Kennard received many awards in his lifetime, including a Distinguished Alumnus from USC, the AIA's Whitney Young Award, and AIA California Council's Distinguished Service Citation for lifetime achievement. The following are excerpts from tributes to Kennard from friends, students and co-workers, starting with a tribute from National AIA President Chet Widom, FAIA.

We don't speak often enough of our "heroes". Robert A. Kennard, FAIA, was one of our heroes. He brought honor, spirit, and caring to our profession. I will remember him for his willingness to share that honor, that as architects, we often speak of our stars. Bob exemplified that spirit and that caring. If you needed guidance, the common response was to call

Above: A detail from "Details," an exhibition created by David Swartz and SOM's L.A. office. The show received an Honor Award from CCAIA.

Left: The late Robert Kennard, FAIA

**NEXT CHAPTER MEETING, THURSDAY MAY 18:**  
Speaker, RAY KAPPE, FAIA, recent winner of the CCAIA Maybeck Award, blah blah blah

Continued on page 7, bottom

"Kennard" continued on page 2