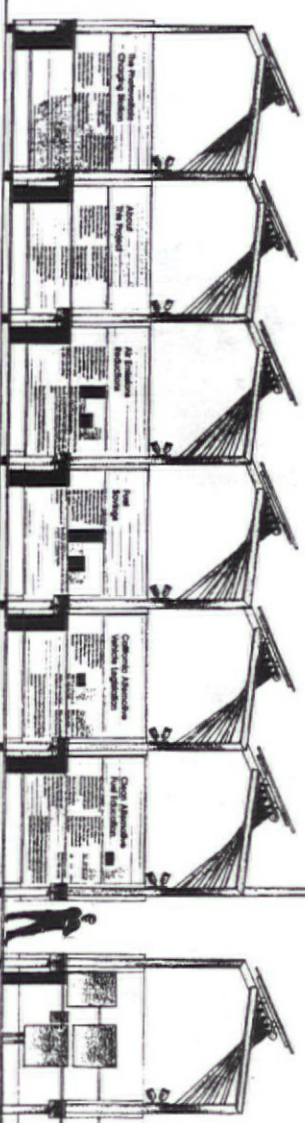
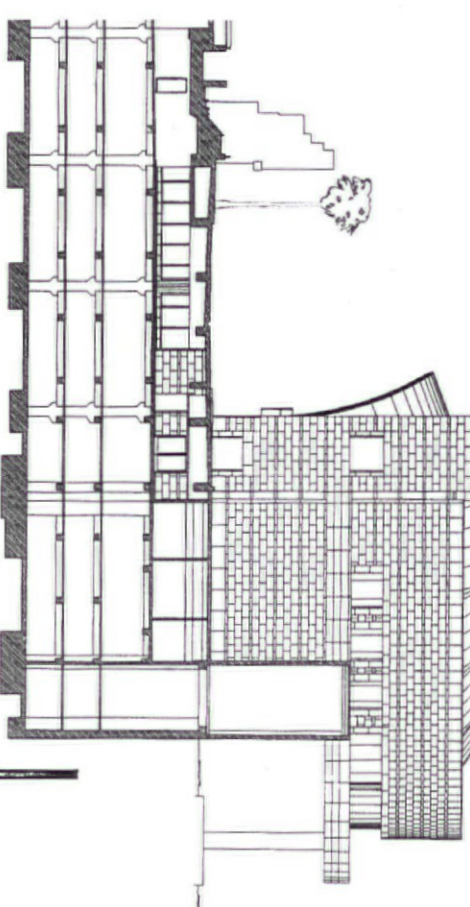
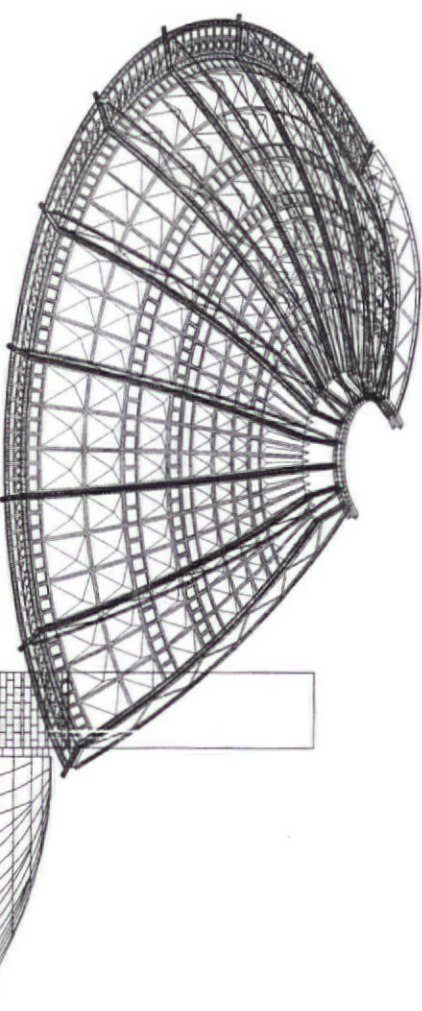


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# November

All meetings in PDC Blue Board room, unless otherwise noted. Contact Justin @ (310) 785-1800 to verify meetings.

## Wednesday, Nov. 8

\* 5:45 pm: MicroFirm Group Mtg: "House Beautiful Theater: The Job's Not Over With Until the Paperwork is Done."  
\* AIA/CC EXCOM, Yosemite (through Nov. 9)  
\* Conference: "New Visions for Healthcare Technology," Seattle. RSVP (202) 626-7482.

## Thursday, Nov. 9

\* 5:15 pm: Codes (call office for location)  
\* AIA/CC Board, Yosemite (through Nov. 10)

## Saturday, Nov. 11

VETERANS DAY

## Tuesday, Nov. 14

\* 6:30 pm Associates @ PDC

## Wednesday, Nov. 15

\* 7:30 am LA Architect Board Meeting @ HNTB

## Thursday, Nov. 16

\* 3:30 pm: Health: "Marketing."  
\* 6:30 pm: "Good Design, Good Business" lecture series @ Kanner Architects

## Friday, Nov. 17

\* 8 am-5 pm: Committee on the Environment-AIA National @

Blue Conference Center: Photovoltaic Workshop.

## Tuesday, Nov. 21

\* 6 pm: Comm on the Environment (call office for location)

## Thursday, Nov. 23

THANKSGIVING

## Friday, Nov. 24

Office Closed

## Tuesday, Nov. 28

\* 4 pm: EXCOM  
\* 5:30 pm: Board  
\* 6 pm: Interiors Committee Mtg (call office for location)  
\* 6 pm: New Members Reception @ PDC Blue Theater

## Wednesday, Nov. 29

\* 5 pm: Int'l Practice Committee Mtg (call office for location)  
Thursday, Nov. 30  
\* 5:45: Pro Practice (call office for location)

## Tuesday, Dec. 5

\* 4:30 om: Southern California Forum @ Kaiser Permanente Building, Pasadena

## Wednesday, Dec. 6

\* 6 pm: AFLA (call office for

location)

## Thursday, Dec. 7

\* 3:30 pm: Health: "Celebration."  
\* 5:45 pm: Pro Practice  
\* 6:30 pm: Urban Design (call office for location)  
\* Office Opening Party

## Friday, Dec. 8

\* 12:00 pm L.A. Architect Excomm Chapter Office



A neon sign for a motel on Route 66 in New Mexico, featured in "Gas, Food, Lodging," an exhibition of neon road signs from 1920 through World War II, at the Community Focus Gallery at 395 Santa Monica Place. The show runs from November 6 to January 10.

## ARCH T

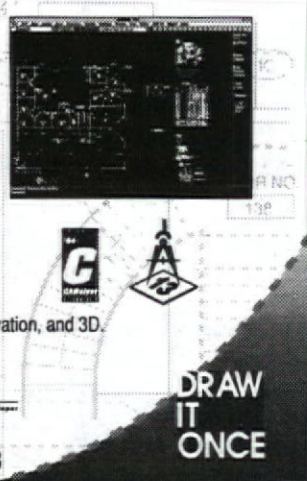
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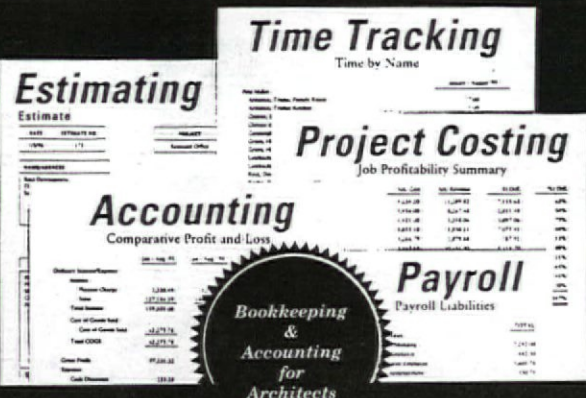
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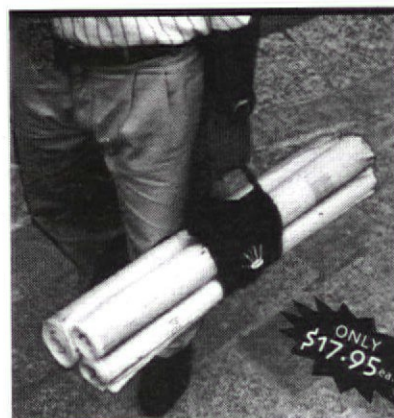
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| Oct. 19  | <b>INDOOR AIR QUALITY</b><br><i>Designing and Building "Healthy" Buildings</i><br>Presenter: Simon Turner, Healthy Buildings Int.             | Fee: \$ 48 |
| Nov. 2-3 | <b>DOE -2 ADVANCED TRAINING</b><br><i>Adapting DOE -2 to Special Requirements</i><br>Presenter: Marlin Addison, Energy Simulation Specialists | Fee: \$195 |

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# Where Trains and Pedestrians Mingle

5 L.A. Architect November 1995



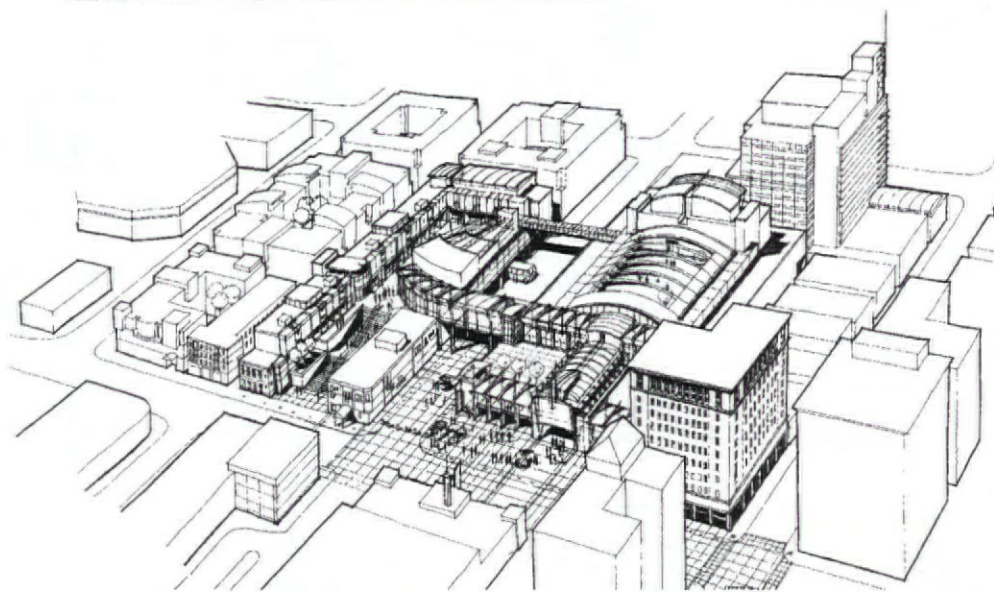
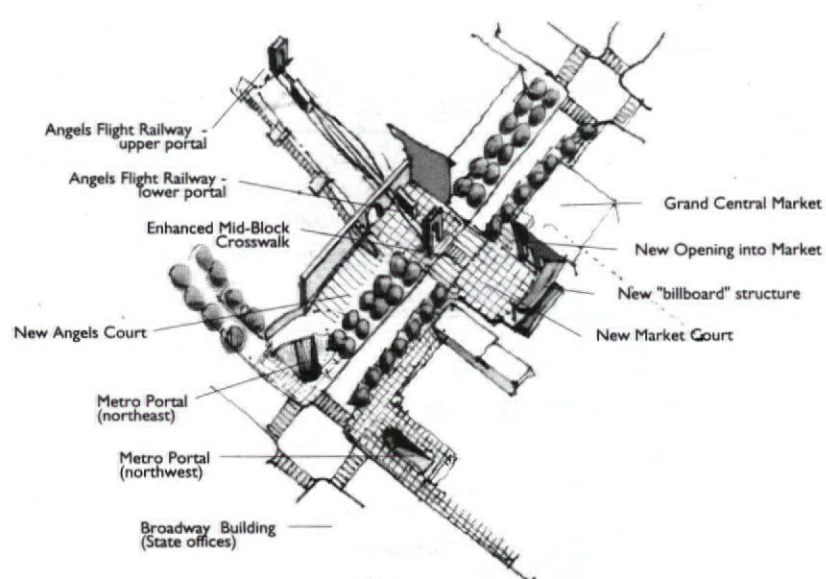
The Metropolitan Transportation Authority is better known for sink-holes and dead plazas surrounding transit stations than enlightened urban design. But MTA's "joint development" program envisions mixed-used development and pedestrian activity on and around station areas. The resulting "transit-oriented developments" could be the best thing to happen to L.A. in a long time—if MTA has the will to build them.

## Hollywood/Vine Metro Rail Station Master Plan Assessment:

The proposed Metro Rail station is envisioned as a catalyst to revitalize the historic, but distressed, Hollywood Vine area.

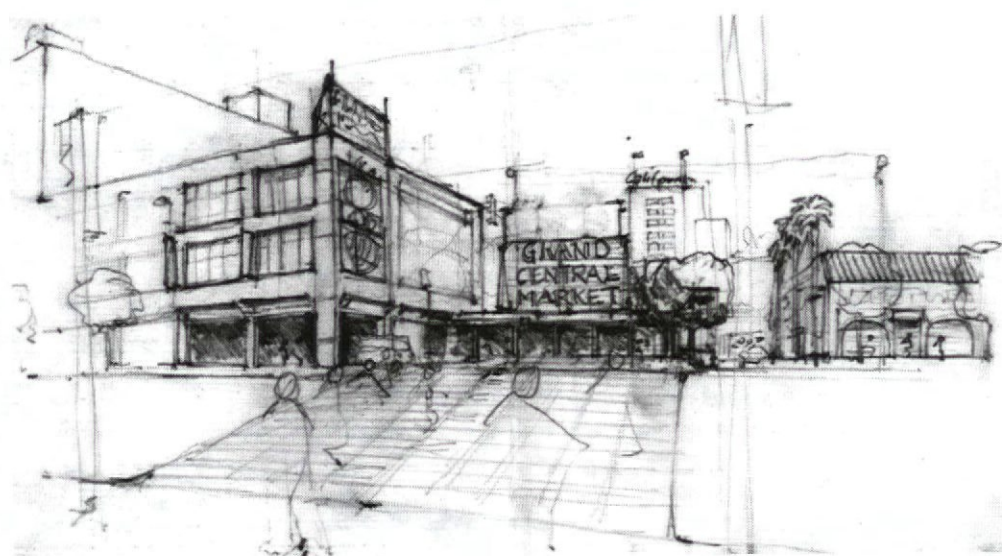
Through the development of entertainment-related uses focused around the station portal's public plaza, a mixed-use, 24-hour, live entertainment district is proposed in this 240-acre area.

Design Team: Urban Innovations Group, (Rex Lotery, FAIA, president; Marc Futterman, director of urban design and planning\*); Levin & Associates; Gensler & Associates/Architects; Kaku Associates; Halcyon Real Estate Advisors. Client: MTA (\*The firm has since disbanded, and both Lotery and Futterman have become principals in their own firms.)



**Hill Street Metrorail Corridor Master Plan:** The Market Court is an effort to activate pedestrian life on Hill Street between Third and Fourth streets. The plan takes advantage of, and helps connect, several existing attractions on the block: the Metrorail portals, Grand Central Market and the Angels' Flight funicular railroad now currently being reconstructed. The Market Court, oriented on axis with Angels Flight, acts as a visual terminus for the railroad. Part of a wall of the Grand Central Market would be removed, allowing the market to open directly onto the court. This opening would open the market to the view of subway riders emerging from escalators a half block to the south, making the market into a beacon for rail commuters.

Design Team: Public Works Design. (Doug Suisman, AIA, Principal) Melendrez Associates; Zimmer Gunsul Frasca Partnership; Kosmont & Associates; April Greiman Associates. Clients: MTA, Community Redevelopment Agency, L.A. Department of Transportation.





# Critique

It's chilly, and it's chillin':  
Disney ICE complex in Anaheim, by Frank O.  
Gehry, FAIA. Photo: Fred Stocker



## BOOK REVIEWS

Rebecca L. Binder. Introduction and text by Eleanor Lynn Nesmith.

Rockport Publishers, distributed by AIA Press; \$19.95 pb

This is the second in a new series of inexpensive but handsomely produced monographs, and it comprises university and residential buildings, plus four projects under construction, by an architect who graduated from UCLA and has practiced out of Playa del Rey during the past 15 years. In his preface, Stanley Tigerman praises the sureness with which Binder connects forms and materials, giving her work a unique signature. That sureness was evident from the start in the Pacific Townhouses of 1979, a row of four units in Santa Monica that are treated as a single, boldly geometric composition, and make inventive use of limited space within. They are still among the best of their kind in Southern California.

Her UC and Cal State buildings are even bolder, with their expressive, clustered forms and dramatic juxtapositions of steel, wood and concrete block. Binder's home and offices are tough and taut, but compatible with their suburban neighbors. Together with her partner, Kim Walsh, Binder is currently enhancing UCLA's Ackerman Student Union, and constructing new public buildings that have a freshness and muscularity that seems particularly appropriate in this region. — MICHAEL WEBB

Robert Doisneau: a Photographer's Life. Peter Hamilton. Abbeville Press; \$75 hc

An exemplary biography of a legendary French photographer, illustrated with duotones of 400 classic and unfamiliar images.

Doisneau was born in 1912 and died last year. He was a pioneer of modern documentary photography, chronicling celebrities, fashion models, artisans and the down-and-out during his long and prolific career. This book is, in part, a picture history of France and especially of Paris - which makes it especially rewarding to architects who are seeking to enrich the urban landscape. Doisneau could verge on sentimentality - his cunningly staged "kisses" are a little too cute for comfort - but those crowd-pleasers are atypical. More often, his images have a gritty reality, affectionate but unsparing. They reveal the French

capital in all its diversity - grand, petty, ferocious, comforting and melancholy by turns. A real city, that is, lovingly assembled by plan and chance, constantly changing and utterly unpredictable. My favorite picture is of the writer Jacques Prevert. He sits with his dog at a sidewalk table. His face is a mask, the glass of wine before him untouched. Beyond, is a triple row of planes that shade a broad sidewalk, with the traffic held at bay. The image speaks of a quieter, more civilized era, and a triumph of unpretentious town planning. In contrast, one of the few color images in the book shows a sterile freeway overpass and barracks-like housing of the kind too many Parisians have to endure. In the work of this wonderful, humane artist you can recapture privileged moments and enduring values, and this book is a treasure in itself.

- M.W.

Eichler Homes: Design for Living. Introduction by Sally B.

Woodbridge; text by Ned Eichler. Chronicle Books; \$29.95

A lively, well-illustrated account of how Joseph Eichler, an idealistic northern California home-builder, popularized the stripped post-and-beam aesthetic pioneered by Richard Neutra in the '30s and by John Entenza's Case Study House program after World War 2. Working with Anshen & Allen and Jones & Emmons, he simplified the high-art prototypes, and marketed varied models clustered in groups and landscaped developments from the late 1940s on. Each was priced at under \$10,000 - which even then was a good price for a well-planned, well-built house. Woodbridge praises Eichler's commitment to the highest standards of design, and his ability to make the American dream accessible. In his son's account he comes across as a stubborn, occasionally cantankerous visionary, who fought for his principles, campaigned for Adlai Stevenson, and believed to the end that good design could be profitable. He went bankrupt in 1967, and died in 1974.

We could use more like him today.

- M.W.

## A GRACEFUL RINK FOR THE DUCKS

The architecture of Frank O. Gehry, FAIA, is a reliable stimulus

for controversy. His latest built work, the Disney ICE ice-skating complex in Anaheim's civic center, is provocative enough to draw total strangers into conversation. This well-established master, and hockey enthusiast, still knows how to provoke, and how to make people look.

The controversy, in this case, lies in Gehry's use of a form which has served both farmers and the U.S. military equally well: the Quonset hut. In Gehry's design for Disney ICE, two Quonset-like forms are conjoined to form a curvaceous M-shaped building occupying a full city block. The arena is set in the midst of conventional stone-and-glass-faced high-rise office buildings along palm-lined streets. In contrast, the white metal skin of Gehry's arena glistens in the sunlight, like a snowy ski slope, enricled by yellow, lavender and turquoise-ribboned asphalt. The brightly-colored exterior of the arena, juxtaposed against the calmer and more traditional surroundings, has raised more than a few eyebrows among passersby. Yet, during construction, many people who worked in the area could be found brown-bagging their lunches on public benches, anxiously following the progress of construction. Children would stop construction workers to ask when the building would open. Provocation has its rewards.

Disney ICE houses two skating rinks within its perimeters. The first is an Olympic-sized rink for public skating, while an official National Hockey League rink services the Mighty Ducks's practices, as well that of the Goals, a Disney-sponsored hockey league for schoolchildren.

Disney Development Company built the project, under the management of Liam Thornton. Matt Construction and Western Wood Structures worked closely with Doug Robertson of Langdon Wilson, the project's executive architects, on Gehry's innovative design. The ice rink's interiors undulate, as does the elevation. Glu-lam beams shape the walls and roof of the rink, piercing interior walls to create a continual flow of molded wood. The beams and plywood roofing remain exposed to warm the interior with a golden color. Architectural concrete lines the interior walls and pub-

lic-seating areas. Wood is again used to clad the benches of poured-in-place concrete benches, where the material literally warms up the seating areas. The lobby and pro shop are housed in a rectangular box attached to the south face of the Quonset forms. Here, the curves are oriented horizontally, to form a serpentine skate rental counter. Square skylights accentuate the soft bends of the furniture.

Club 32 Degrees is located on the second level, overlooking both rinks, providing parents with a means for viewing hockey and skating lessons without enduring the cooler temperatures. But the club is available for parties and other events, too. Already the area is set up with table and phones for the use of sportswriters while watching the pro team elbow its way through daily practice. Within days of its opening on September 6, Disney ICE had already filled its calendar with hockey league practices and skating lessons, obviously filling a need of Anaheim residents. In addition to bringing hockey to the balmy Anaheim, the new Gehry building is also filling a need to provide nightlife for the city's civic center, currently a focus in the city's attempt to redevelop its downtown area. Having opened in September, the building that made passersby talk to each other is now full of people and apparently well accepted by those members of the community. One hopes, however, that Anaheim residents do not become so accustomed to Gehry's ice rink that they cease to look at it.

LORI STOCKER

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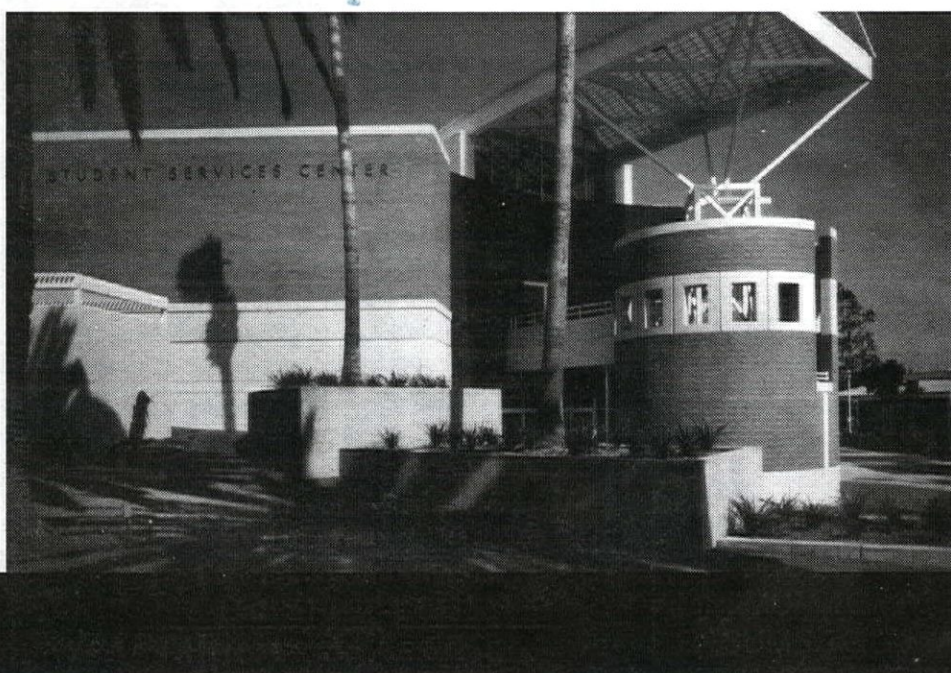
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**Big Men on Campus:** Construction is complete on the Student Services Building on the campus of Mt. San Antonio College in Walnut, designed by CHCG Architects, Armando Gonzales, principal in charge. The firm updated the masterplan of the 421-acre campus in 1993.



The **Ahmanson Foundation** has made a grant to SCI-Arc for book purchases. The new books will go to fill the shelves of the Kappe Library, named for the school's founding team of Shelly and Ray Kappe. The Kappe Library is accessible both to SCI-Arc students and to members of the public, for the investigation of architecture, art and urban studies....

The **Istituto Italiano di Cultura** has revised the previously announced dates of its exhibit, "Vanished Gardens of Rome." The new dates are December 4 to January 15 at the Farnese Gallery in Beverly Hills.

## Letters

To the Editor:

I first registered as an architect on January 30, 1974 and have been practicing as a professional since that day. For the past 15 years, I have had my own private practice, mainly in government work from the U.S. Department of Defense, state agencies and local municipalities. We have grown steadily over the past years to a mid-size architectural firm with a staff of 22 people, including nine registered architects. So, collectively, we have a lot of experience in design services.

Recently, when we have not gotten a job, and we have requested a debriefing from the government agency in question, to learn the reasons why we were not selected and to improve our next proposal, I have been surprised to hear we have been turned down because we do not have a "certified specification

writer," or a "certified roofing consultant," or a "certified cost estimator," or a "certified construction manager," or a "certified value specialist" or a certified whatever. Where do all these certifications come from? Cannot registered architects do these types of work? I have been doing them for the past 21 years, but as I am not "certified," does that mean I cannot do the work in today's world?

How can we, as Architects, overcome this dilemma? According to laws, our licenses as Architects qualifies us to do all these things, but the problem is that, although we are Registered Licensed Architects, we are not certified. Since the name of the game appears to be certification, how can the AIA help us out of our licenses and get us certificates?

Lately, I have been reading in various AIA publications about Learning Units. How about issuing a certificate when an architect accumulates the required number of learning units, giving us the means to prove to our clients that we are certified interior designers, certified estimators, certified specification writers, and so on. I think it is a good idea and we will be able to cover up our licenses with the certificates, and, when the time comes to renew the licenses, we will let them expire and start a new practice with certificates. Just think how much money we will save on professional liability!

Norberto R. Martinez, AIA Principal  
Martinez Amador Architects Inc.

To the Editor:

In response to the Tom Whitlock's critique of Culver

City's new City Hall (LAA, Sept. '95), designed by CHCG Architects Inc.: Like much discourse in and about the public sphere today, the critique largely ignored the shaping forces of time and nature, anticipating in the urban environment, to borrow the words of a poet, "enormous changes at the last minute." City Hall's central square is neither "large," "unshaded," nor "granite." These descriptions, as everything else in the critique, is readily legible as a judgement made during a drive-by on Culver Boulevard. The question therefore arises, both ideologically and literally, whether Mr. Whitlock ever got of his car to look at the building.

David Goodale AIA  
Design Principal  
CHCG Architects Inc.

## Sam Lunden Remembered

I first met Sam Lunden in 1981, when he was already well into his eighties. He was at that time principal and part owner of Lyon Associates, a Hawaii-based firm that had purchased Sam's practice along with another L.A. firm. I was assigned to be the project architect for a project on the campus of the University of Southern California, which was one Sam's favorite clients. Working with Sam was truly an uplifting experience for everyone around him. He was highly professional, humorous, upbeat and energetic, and very interested in all kinds of issues and

things that were going on around him. I loved going to lunch with Sam, usually to a Mexican restaurant near the office in downtown L.A. to hear him talk with passion about architecture, his early days of practice in L.A. in the late 1920s, his involvement with civic organizations like the Town Hall of California, some of his former partners, such as the noted Pasadena architect Reginald Johnson, politics and his grandchildren.

When my wife and I were in Cape Cod, Mass., on our honeymoon in the summer of 1981, we visited Sam and his wife, who spent one month of every summer in a small cottage they owned there. Sam energetically rowed the small boat carrying us from the shore to the small island where the cottage was located. Sam's energy and vitality never ceased to amaze people. For me, he was above all great role model of a highly professional architect, a civic leader, an involved and lively person, a gentleman, and a great example of how to live a full and active life in one's eighties.

Sam gave a lot to the AIA. He held various local and national offices for the Institute. He introduced me and sponsored me for membership in the Los Angeles Chapter, and was proud not to have missed an AIA National Convention for several decades. His passing is a great loss to Los Angeles, the profession and the AIA.

Mehrdad Farivar, AIA

Former AIA/LA President Sam Lunden died in August at the age of 97. --Ed.

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# AIA/LA

Competition entry for the New Taichung City Civic Center International Design Competition by Steven Ehrlich, FAIA. The scheme received Honorable Mention in the Taiwanese competition. Design Team: Steven Ehrlich Architects, Design Architect; HCCH & Associates, Taipei, executive architects; Ove Arup & Partners, Los Angeles, engineers; Emmet L. Wemple & Associates, landscape architects.



## President's Message: Boom, Bust, and the Future of the Profession

What kind of future can we expect for the architectural profession in Los Angeles?

Recent economic reports suggest substantial growth in California as we approach the year 2000. Only Atlanta exceeds Los Angeles in white-collar job creation expected in the decade from 1994 to 2004. According to James Flanagan of the *Los Angeles Times*, the state "contains more producers of electronics, software, computer networking, biotechnology and advanced scientific goods and services than any other state. Its basic business is brainpower, a commodity unaccounted for in government statistics but at the heart of every industry today." At the same time, we're seeing the collapse of small and mid-sized architectural practices.

So, if things are so good, what's happening to our profession? Do you find your clients' expectations rising, while the time to meet those expectations is diminishing? Can you afford new technology? Can you find the time to learn about new services or develop a specialty? Are you able to provide the minimum level of services today? Are your drawings well coordinated? Are the details thoroughly developed? Are your specifications thorough and representative of the particular needs of each job? Are you able to meet the client's schedule and at the same time meet their needs?

Are you find each job harder to get? Are your clients asking for fewer and fewer services? Are you being asked to "draft up" the job and sign the drawings, while the client's in-house staff takes care of preliminary planning and construction administration? When architecture becomes merely a drafting service, we become little more than a commodity. At that point, the only way to compete is to present the lowest bid. Such an environment can put a practitioner into a downward spiral and eventually into business collapse.

Is there hope? We can be successful by radically restructuring the way we do business.

**Mutual association and partnering.** Sole proprietors can work under the umbrella of a corporation, gaining liability protection while sharing resources. Each individual in the association could focus on a different specialty. Job prospects outside your specialty could be referred to your associate in the appropriate specialty. If you're a small-to-medium size firm, consider associating with other firms with complementary skills. Sharing the cost of administrative services, including marketing, can reduce your overhead.

**Outsourcing.** A popular word in business, outsourcing can also apply to small architectural practices. If someone else can do a task better than you or your organization, you should outsource. That strategy may apply to specifications, scheduling, estimating, even construction administration. Your greatest strength may be as a manager-knowing how to put together the right team to solve the owner's problems.

**Focus, focus, focus.** Just as "location, location, location," is the byword in the real estate business, so should "focus" be a maxim among architects who want to survive. Don't try to be all things to all people. In those so-called "strategic alliances," look for other people who can do certain tasks better, freeing you to focus on what you do best.

Do the last years of this century spell boom or bust for our region and our profession? Can the Institute help us with these matters? I suggest solving our own problems, then sharing our successes with the Institute. By so doing, we could elevate the entire profession.

LANCE BIRD, PRESIDENT

## Committees

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Would you like to supplement your income by \$800 a month, or more, in your spare time? *L.A. Architect* is seeking a person with contacts in the construction field or related industries to solicit advertisements sufficient to meet the publication's monthly production costs. There are minimum requirements as to what a salesperson may earn, but the maximum is up to you; the more ads you bring, the more you earn.

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## People and Projects

AIA/LA Chapter President **Lance Bird, AIA**, and his firm, **La Canada Design Group**, received the International Facility Management Association's Affiliate Corporation of the Year award at the World Workplace '95 Conference on September 19 in Miami Beach, Fla. The award recognizes the firm's exceptional contributions to the association for creating a model educational and informational newsletter and by actively promoting greater understanding and cooperation among members.

Bird was editor of the IFMA chapter newsletter during 1993-94, and was responsible for improving the quality of the publication, expanding advertising and lowering costs. IFMA has 14,000 members in 31 countries....

**RTKL Associates Inc.** has recently completed work on two regional malls in the San Fernando Valley. The firm has designed the masterplan for a new "entertainment nucleus" to anchor The Promenade, a regional mall in Woodland Hills. The 120,000-square-foot project features a 16-screen AMC theater, multi-level gourmet food court and space for multi-media retail tenants. **Norm Garden, AIA** is vice president in charge of the project. In Northridge, an RTKL redesign of the earthquake-damaged Northridge Fashion Center The mall opened in September after having been closed since January 1994. According to the architects, fast-tracking compressed into 18 months work which otherwise would have required 30 months....

**Ralph Gentile Architects** designed the recently opened Jackson's Farm, a restaurant and bakery in Beverly Hills. The restaurant is the second designed by Gentile for restaurateur Alan Ladd Jackson, creator of Jackson's restaurant, also in Beverly Hills....

Students at **Southern California Institute of**

**Architecture (SCI-Arc)** have designed and created 10 site-specific "public art bike racks," which were installed at different points in downtown Los Angeles in October. The students designed the bike racks with the assistance of the Los Angeles Community Redevelopment Agency and the city's Department of Transportation.

Last spring, bicycles created by SCI-Arc students were displayed in "Cycles of Expression," an exhibition at New York's Grand Central Station....

**Trout Studios**, the Venice-based maker of decorative hardware and furniture, has expanded its practice to residential and commercial design. Principal **Sallie Trout** pledges "clean lines, productive use of space and subliminal hints of wit." She studied at SCI-Arc, L.A. Trade Tech, Johns Hopkins University and the Maryland Art Institute....

**Fields & Devereaux Architects AIA** were selected from a group of seven firms nationally to complete the renovation and seismic retrofitting of the Cecil H. Green Memorial Library at Stanford University in Palo Alto. Built in 1911, the library was severely damaged in the 1989 Loma Prieta earthquake and has remained closed for six years. Construction is set to begin in December 1995, with completion expected in June 1998. Separately, Fields & Devereaux has completed a 6,500-square-foot residence in the Santa Monica Mountains. Built for a collector of African art, the structure is centered around a trabeated hall, which serves as the circulation spine for the home as well as the owner's private gallery. The project is being featured this fall in the show, "10 Years Out," at the Yale University School of School of Architecture....

**Michael Gruber** is the most recent winner of the prestigious Rome Prize. The SCI-Arc graduate was most recently the director of the Model Studio for Richard Meier & Partners. "What interests me is the overlaying of patterns in urban settings. I will be relating Los Angeles to Rome in these overlaps," says Gruber, who adds puckishly, "I'll be bringing a little of L.A. over there, as well as a little of Rome back here." Gruber was one of 23 people to win fellowships in a variety of disciplines from the Academy of Rome....



# L.A. Architect

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**New Dean for USC Architecture**  
Robert Timme, FAIA

Houston-based architect **Robert Timme, FAIA**, is the new dean of the University of Southern California School of Architecture. He is currently dean of the University of Houston College of Architecture, where he has taught design and design theory since 1972. His appointment becomes effective on January 1, 1996. He succeeds **Victor Regnier, FAIA**, who plans to return to full-time teaching and research.

Timme is a partner in the Houston-based firm of Taft Architects. As Dean, Timme will continue to direct the Centre d'Etude d'Architecture et d'Urbanisme.

At UCLA, **Daniel M. Neuman** has been named acting dean of the School of Arts and Architecture. Neuman joined UCLA last year as visiting professor in the Department of Ethnomusicology and Systematic Musicology. He succeeds Dean **Robert L. Blocker**, who has been appointed dean of the School of Music at Yale University.

## AIA/LA Bestows Design, Presidential Awards

The Los Angeles Chapter of the AIA recognized design innovators and civic leaders alike in its annual design awards ceremony on October 17 at the Biltmore Hotel.

**Dan Garcia**, senior vice president of Warner Bros. Studios and chairman of the Los Angeles Community Redevelopment Agency received The President's Award for his "extraordinary leadership in the development or urban and economic policy."

Receiving Service to the Community awards were **Richard Koshalek**, director of the Museum of Contemporary Art, and **David Laventhol**, MOCA board chairman, for the museum's many exhibits and educational events addressing architectural and urban-design issues.

The same honor went to **Ken Williams**, senior vice president of Sony Pictures Entertainment, in recognition of his firm's work in preserving the historic character of the Sony Pictures headquarters in Culver City.

**Huell Howser**, KCET producer and host of the television series "California's Gold" and "Visiting with Huell Howser," accepted the Community award for his "down-to-earth optimism" about the people, places and cultures of Los Angeles.

The Design Awards will be published in the December issue of *L.A. Architect*.

## New Deans For USC, UCLA

The two largest schools of architecture in Southern California each has a new dean.

## Rubio Named AWA Prez

**Ethel G. Rubio**, Associate AIA, assumed the presidency of the **Association for Women in Architecture** on October 19, at a ceremony at the New Otani Hotel in Little Tokyo.

Rubio plans to focus on creation relationships between AWA and the civic community. She is currently assistant project manager with HNTB Architects Engineers and Planners. Rubio is past president of the LA/AIA Associates, and was recently elected an honorary member of the Filipino-American Chamber of Commerce.

AWA is primarily concerned with fund raising for student scholarships, professional development for members and programs to enhance the visibility of women in architecture and related professions.

## Winners Scratch Surface in UCLA Competition

UCLA School of Art and Architecture announced six winners on October 8 in its

competition entitled "reForming Social Space." The intent of the competition was to address issues in "our changing public realm."

The first place winner was "The Hanging Gardens," by **Dan Pitera** and **Michelle Sornabi**, both of San Francisco. Placing second was SCI-Arc instructor **Mary-Ann Ray** and Team for "Public Cladding." Third-place winner was "Buktrans," by **Ante Liw** and **Joe Day**, both of the Venice-based firm, Hedge. In fourth place was "Architecture-Theater: proME.THE.US," by **Ben Ledbetter**, principal of New Haven, Conn.-based Ledbetter Architects. Fifth ranked was "Spare Parts," by **Kevin Tyrell** of Los Angeles. Sixth place was "Sydney Harbor Project" by **Robert Allan Dorgan** of Blacksburg, Va.

The competition was conceived by the staff of *Surface*, a new magazine published by the school. The design jury included **Coco Fusco**, **Daniel Libeskind**, **Lars Lerup**, **Mary Miss** and **Susana Torre**.

## Nat'l Kudos for Coliseum Preservation

A group of Los Angeles-based architects and engineers were honored in October for their work in the preservation of the Los Angeles Memorial Coliseum. **National Preservation Awards** went to a team that included **HNTB Corporation**, **Cordell Corporation**, **Tutor-Saliba Corporation**, **Nabih Youssef & Associates**, the **Los Angeles Conservancy**, the **Federal Emergency Management Agency**, **Historic Resources Group** and **John Ash Group**. The award was given by the **National Trust for Historic Preservation** during the Nation Preservation Conference in Fort Worth, Texas.

The team of architects, contracts and engineers collaborated with the Los Angeles Conservancy, the State Historic Preservation Officer, OES and FEMA in reviewing strengthening alternatives and design decisions throughout the process. The Coliseum's landmark status, as well as the use of public funds, required the team to follow the Secretary of the Interior's Standards for Rehabilitation. The Coliseum reopened in September 1994.

**New Landmark at Loyola**  
The Conrad N. Hilton Center for Business at Loyola Marymount University opened in August. The \$21 million structure was designed by Arthur Golding AIA & Associates.

