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**1995 AIA/LA
DESIGN AWARDS**

December

All meetings will be held in the PDC Blue Board Room, unless otherwise noted. Contact Justin @ (310) 785-1809 to verify meetings.

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 pm: LA Architect EXCOM

Tuesday, Dec. 12

* 6:30 pm: Associates @ PDC "House Beautiful Theater"
* 7 pm: YAF (call for location)

Wednesday, Dec. 13

* 5:45 pm: MicroFirm Group @ PDC House Beautiful Theater- "Business Elements of a MicroFirm Practice"

Thursday, Dec. 14

* 5:15 pm: Codes @ PDC House Beautiful Theater.
* AIA/CC Board (location?)

Monday, Dec. 18

HANUKKAH

Tuesday, Dec. 19

* 4 pm: EXCOM
* 5:30 pm: Board
* 6 pm: Environmental Resource Comm.
* 6 pm: Interiors Committee Mtg (call office for location.)

Wednesday, Dec. 20

* 7:30 am L.A. Architect Board Meeting (call office for location.)

Thursday, Dec. 21

* 6 pm: Committee on the Environment (call office for location)
* 6:30 pm: Design Committee Mtg (call office for location)

Sunday, Dec. 24

CHRISTMAS EVE

Monday, Dec. 25

CHRISTMAS DAY

Tuesday, Dec. 26

Office Closed

Wednesday, Dec.

27

* 5 pm: Int'l Practice Committee Mtg (call office for location)

Sunday, Dec. 31

NEW YEAR'S EVE

Monday, Jan. 1

NEW YEAR'S DAY

* 6:30 pm: DPC

Wednesday, Jan. 3

* 6 pm: AFLA

Thursday, Jan. 4

* 6:30 pm: Urban Design

Monday, Jan. 8

* 12 pm: LA Architect Excom

Tuesday, Jan. 9

* 6:30 pm: Associates

Wednesday, Jan. 10

* 5:45 pm: MicroFirm Group Mtg.

Thursday, Jan. 11

* 5:15 pm: Codes (location TBA; Blue Board Room not available)

Saturday, Jan. 13

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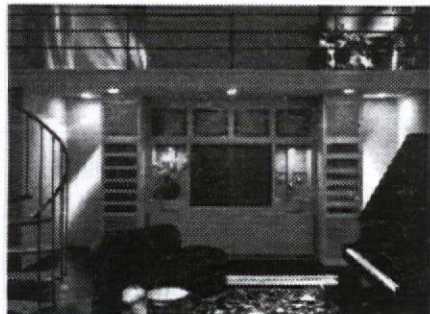
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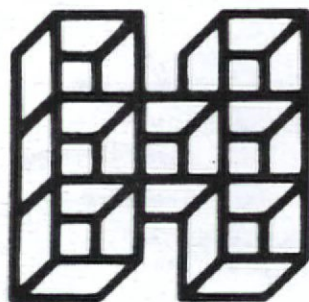


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"No Seeds of a Future Direction"

While praising the winners of the 1995 LA/AIA Design Awards, the jury also had some biting observations of the current state of Los Angeles design, judging from this year's flock of submissions.

The following is an edited excerpt from an informal conversation among the design award jurors.

Ralph E. Johnson, FAIA: There were a lot of mannered and overwrought submissions. They seemed to try too hard. There were not a lot of simple, clear schemes that you would expect from the California tradition.

Laurie Hawkinson: I was surprised that, conceptually, there were not a lot of ideas.

Stanley Saitowitz: Traditionally, L.A. has had so much to do with shifting modern architecture, and pushing it forward. The work we see now doesn't seem to have any seeds of a new direction. It doesn't seem to be getting more sophisticated, only more tired.

Johnson: I saw a great amount of forced form making. Forms (were) generated without any concern for program.

Wil Bruder: That is the Moss/Gehry tradition.

Saitowitz: But the Moss/Gehry tradition is also about producing new forms and shifting architecture by transforming the language. Which we saw none of, either.

Bruder: The submissions were very strange: many houses (about one-third of the total), a few university buildings, a few preschools, almost no commercial work at all.

Hawkinson: But look at all this city has gone through in the last couple of years!

Saitowitz: Are the number of submissions down (from previous years)?

Committee: Yes, usually we have about 120, and this year we had about 100. Most were in the Architecture category, and about 25 interiors, 15 unbuilt and only four urban design submissions.

Johnson: Why restrict the unbuilt category to not-to-be-built projects?

Committee: Then it would like the *Progressive Architecture* competition.

Bruder: Is that bad? Or is that a way to reward new thinking? Otherwise, it may be lost.

Hawkinson: California is a place where things come from. An unbuilt competition would help (gain recognition for) California nationally.

Saitowitz: I think it helps in pushing that work forward, and possibly getting it built. There is a value in architects actually helping each other.

Supporting unbuilt projects seems important. It seems more valuable than architects patting each other on the back and saying, 'What a good building you have built.' It actually pushes architectural opportunity.

Bruder: Sometimes the ideas don't connect with the client's ideas. There are concepts that don't have anything to do with the pragmatism, or the dreams, of the client. Architecture suffers from a lack of dialogue and marriage of program with client (needs).

Hawkinson: There are many cases where, through no fault of the archi-

"I saw a great amount of forced form making."

ture, the clients comes and pulls the plug. The money disappears with a change in administration, et cetera.

Committee: Were there any projects that you wanted or expected to see that were not submitted?

Saitowitz: The house we are in (the Keeler/Mensler house by Ray Kappe, 1990). It is interesting to have the jury here, because the space becomes a kind of measure for work. Every time I looked up I saw this house, then I looked down at the submission binder and saw something else.

Bruder: There was not one single-family home (that stood out) for me, among the submissions, and this building type represented a third of the submissions."

Hawkinson: The jury made the decision that they wanted to conduct the (award selection process) at a very high level. There was another group of projects that could have been brought to the table, but we made the

"The work submitted here, when compared to any other local competition, is on a completely different level."

decision to recognize only those projects that were special and rose above the rest.

Bruder: I was pleased to come to jury, to see what is happening L.A., because L.A. is always a marker. I have so much belief, and have gotten so much enjoyment, out of the inventions of L.A., but I was not (able) to find that invention in these submissions."

Saitowitz: For the past 15 years, Los Angeles has been the measure where Architecture is. For those outside of Los Angeles, there is this big expectation. The work submitted here, when compared to any other local competition, is on a completely different level. The work is a lot better here. The disappointment is only ours, and the work (itself) might not be the problem.

Johnson: The opportunities for creativeness are not here right now. All the invention is going on overseas right now, China and Korea and places like that."

Hawkinson: "The eyes of the art world are on New York, but the eyes of Architecture are on Los Angeles.

Saitowitz: What happens in L.A. is a tradition of novelty. There is this excitement with change and newness. It's a profound tradition going back a long way. You value throwing things

away more than keeping them.

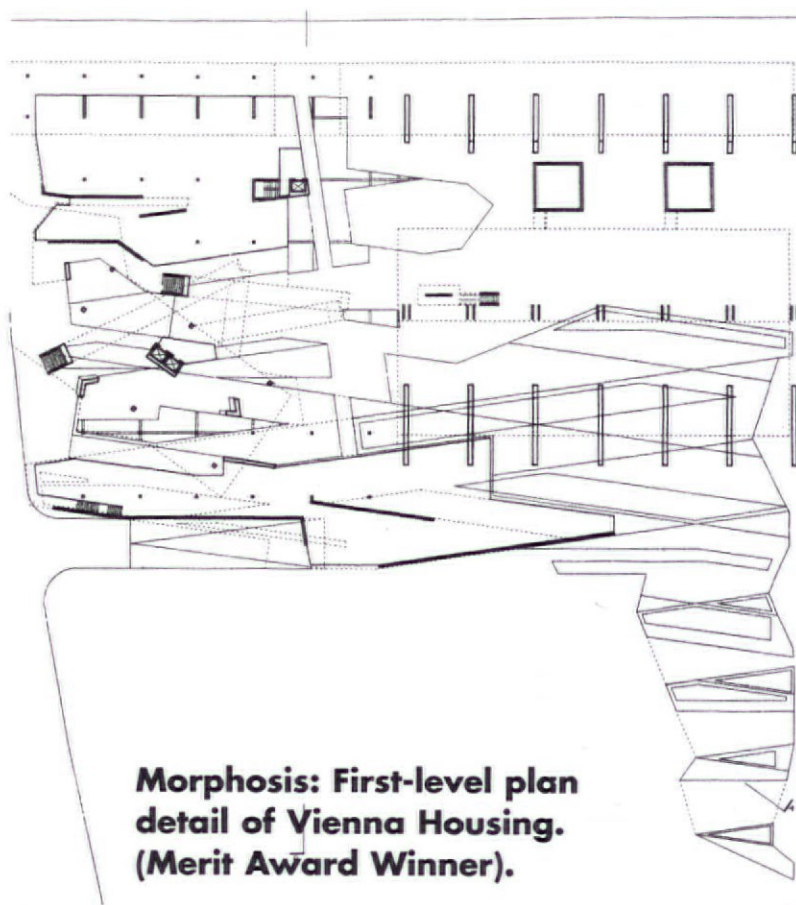
Bruder: (commenting on the Esslingen Town Center by Angelil/Graham) The scale of the structure is much more residential and humane than the projects we reviewed for L.A. The project in L.A. were somewhat scaleless, whereas this one responds to its position at the city's edge and breaks down its scale and sense of importance, creating more compatibility with humans.

Saitowitz: I think it is interesting, compared to the L.A. projects. Its lightness and simplicity contrasts with the overstated and rhetorical.

Hawkinson: (commenting on the Internment Camp Barrack Relocation by Caldwell Architects): This project highlights aspects of architecture other than built form. It is about program, which I like to think of as 'the script.'

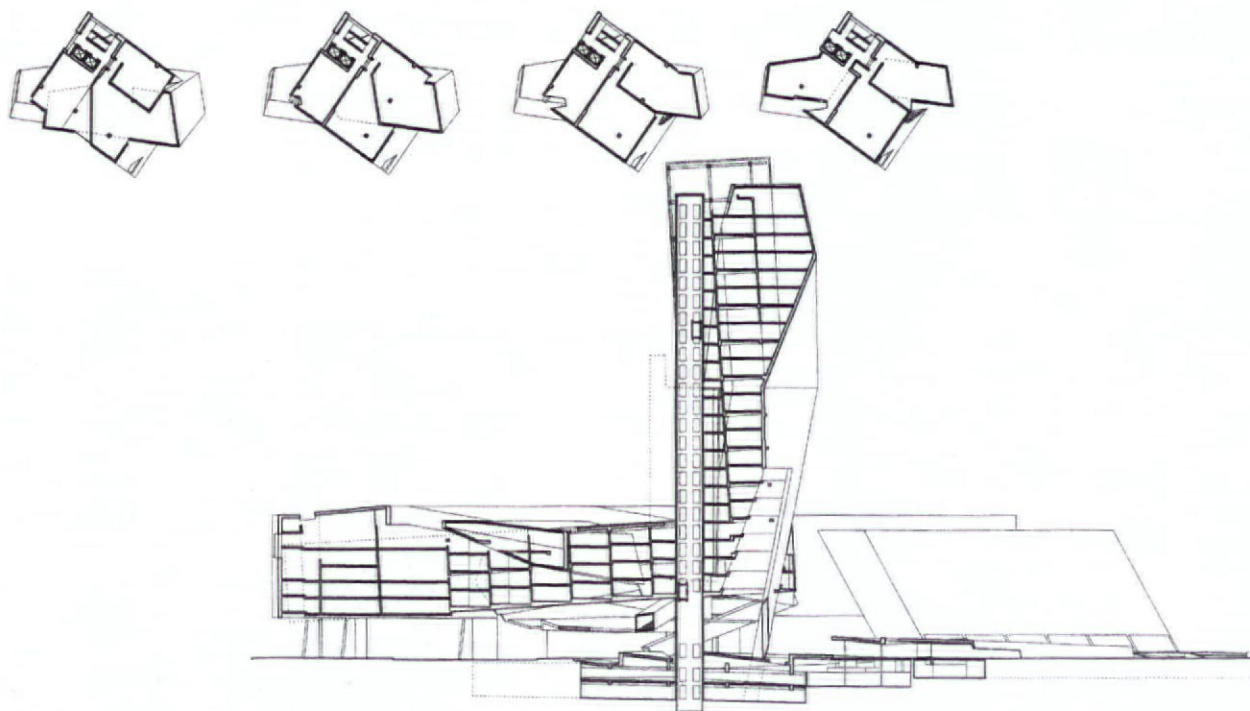
Johnson: This is really architecture as a performance, with the involvement of the community in its construction. Another aspect of architecture is that it is always symbolic.

Bruder: In some ways, this project is similar to the CalArts renovation (by Narduli/Grinstein) which won the Honor Award. There, the building was treated as a ruin. Then, good archaeologists went back to the essence, to the structure, and did this wonderful intervention based on the archaeology that was left after the ruination.



Morphosis: First-level plan detail of Vienna Housing. (Merit Award Winner).

awards—aia design 95



MORPHOSIS

Vienna Housing

Vienna Housing, Vienna, Austria.

Project Team: Morphosis: Thom Mayne, principal in charge. Principal architect: Kim Groves. Project Designer: Kristina Look. Project Team: Mark Briggs, Dave Grant, Chris Peck, with Neil Crawford, Gavin Hutcheson, Duks Koschitz, Ludovica Molo, Laith Sayigh. CLIENT: The Municipal Department of the City of Vienna.

Jury comments: The project "seems to follow a set of propositions of what architecture can be: very connective, intertwined, linked, soft." The jury also praised the attempt to individuate the different dwelling units within the apartment building tower, in the tradition of Scharoun and Aalto, "although this is a much looser version."



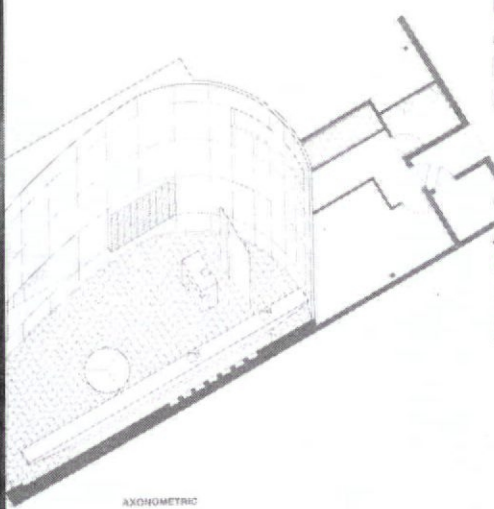
COE DESIGN

Shu Uemura Boutique

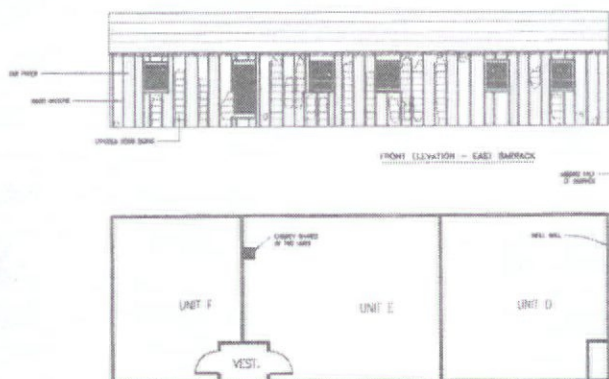
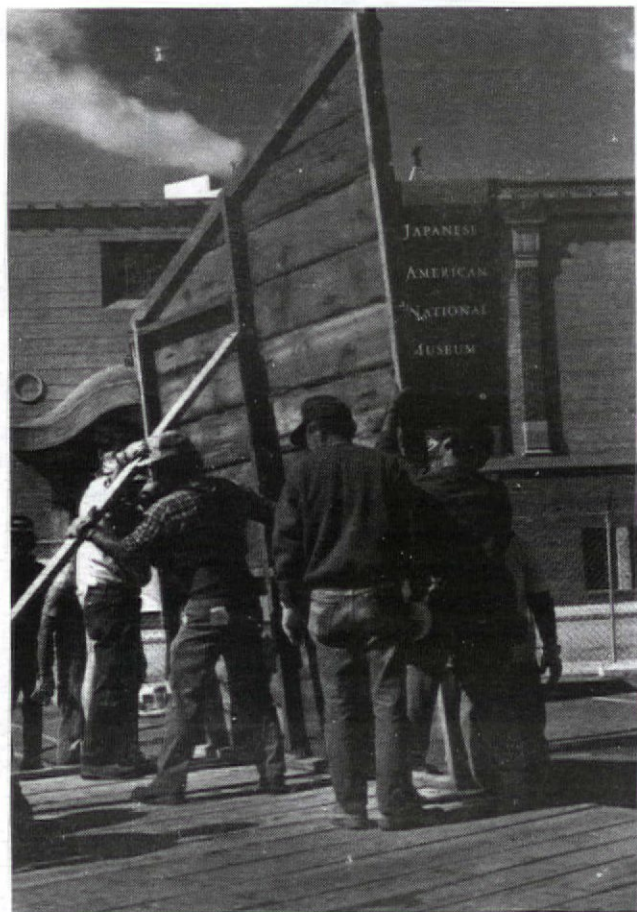
Shu Uemura Beauty Boutique, West Hollywood.

Project Team: COE Design Architecture. Christopher Coe, principal and project designer; Harry Wolf, design consultant; Kathryn Hampton Coe, Toni Lewis, Hugh Lee, John Dutton, Project Team. Contractor: LeFevre Corp., Reseda. Lighting: Joe Kaplan Architectural Lighting. Photographer: Tom Bonner. Client: Shu Uemura Beauty Boutique.

Jury comments: "While it is not an original invention, it is exquisitely done." The jury also noted "how simplicity can have incredible richness." One juror observed that the "space is like a stage set which you can inhabit."



AXONOMETRIC



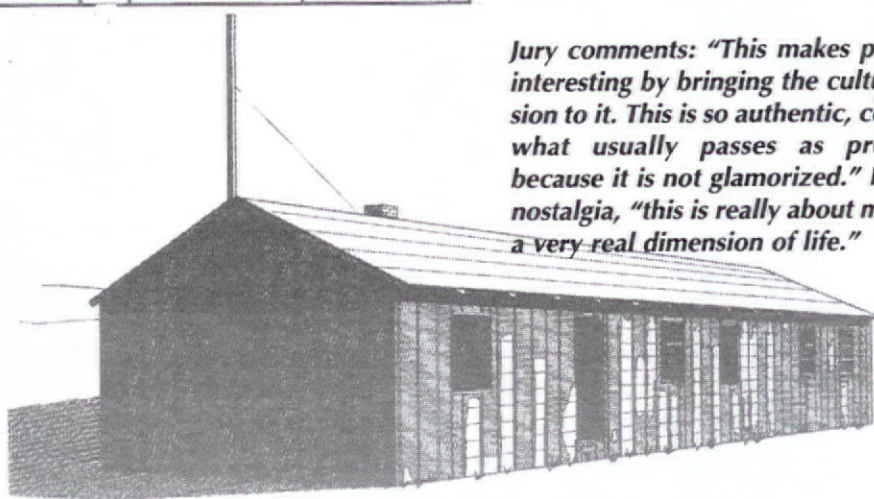
CALDWELL ARCHITECTS

Internment Camp

Internment Camp Barrack Relocation.

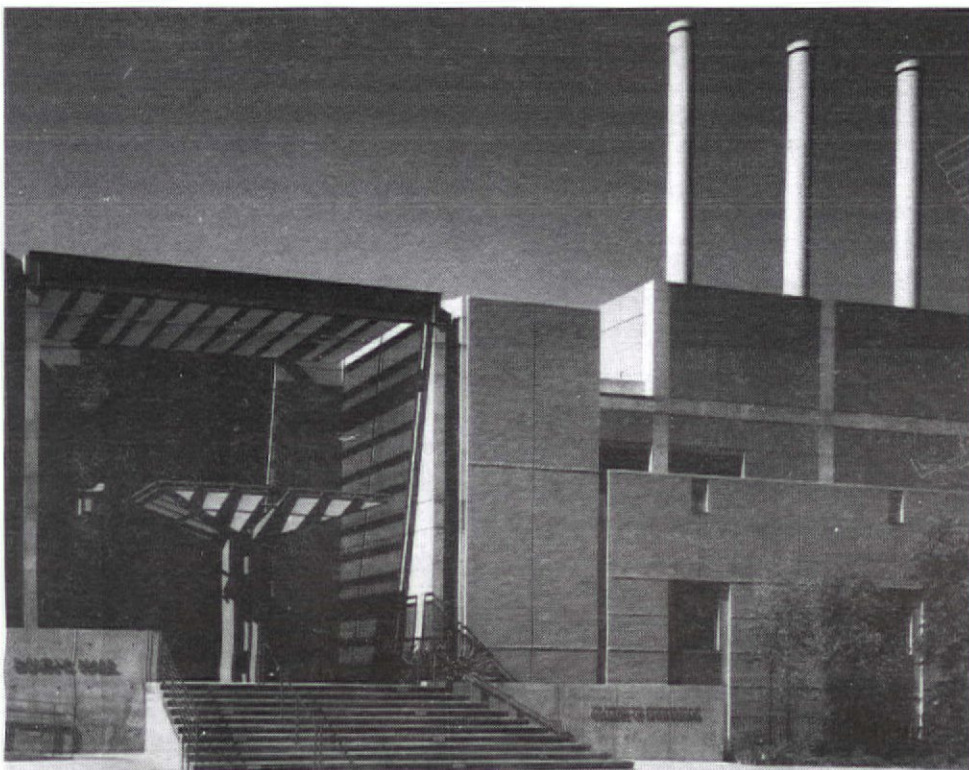
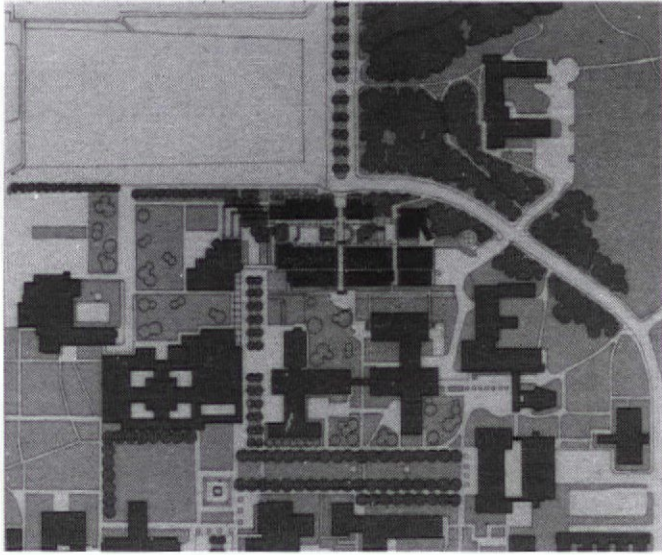
Project Team: Caldwell Architects. Project director: James R. McElwain, AIA. Contractor: n/a. (Donated community labor). PHOTOGRAPHERS: Norman Sugimoto, Stan Honda, Tom Bonner. CLIENT: Japanese American National Museum.

Jury comments: "This makes preservation interesting by bringing the cultural dimension to it. This is so authentic, compared to what usually passes as preservation, because it is not glamorized." Rather than nostalgia, "this is really about memory and a very real dimension of life."



Unbuilt
Interior
MERIT: Cultural
MERIT:

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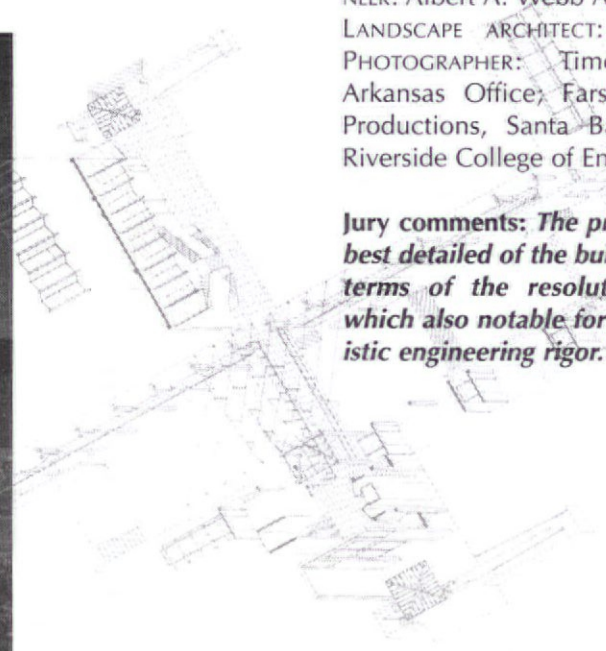
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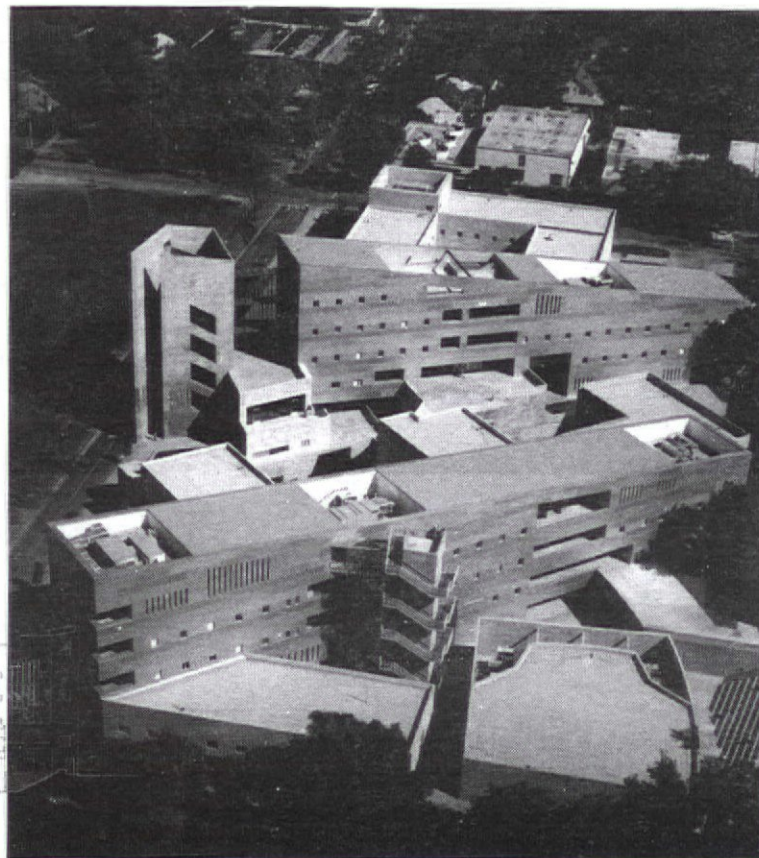
Engineering Science Building, Unit I, University of California at Riverside.

Project Team: Anshen+Allen, Architects: E. Peter Statzicker, principal in charge; David Rinehart, design principal; Gregory Blackburn, project architect; Dennis McFadden, project designer; Eduardo Martinez, construction administrator. CONTRACTOR: Centex Golden Construction Co., San Diego. STRUCTURAL, MECHANICAL AND ELECTRICAL ENGINEER: Ove Arup & Partners California, Los Angeles. CIVIL ENGINEER: Albert A. Webb Associates, Riverside. LANDSCAPE ARCHITECT: Burton & Spitz. PHOTOGRAPHER: Timothy Hursley/The Arkansas Office; Farshad Assassi/Assassi Productions, Santa Barbara. CLIENT: UC Riverside College of Engineering.

Jury comments: *The project is "one of the best detailed of the building we viewed, in terms of the resolution of materials," which also notable for "a sort of minimalist engineering rigor."*



MERIT AWARD: Architecture



UC DAVIS

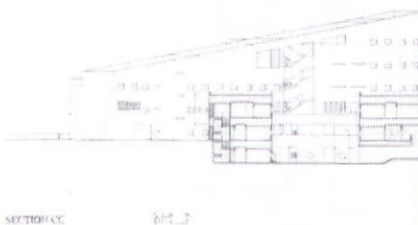
Antoine Predock

Social Sciences and Humanities Building, University of California at Davis.

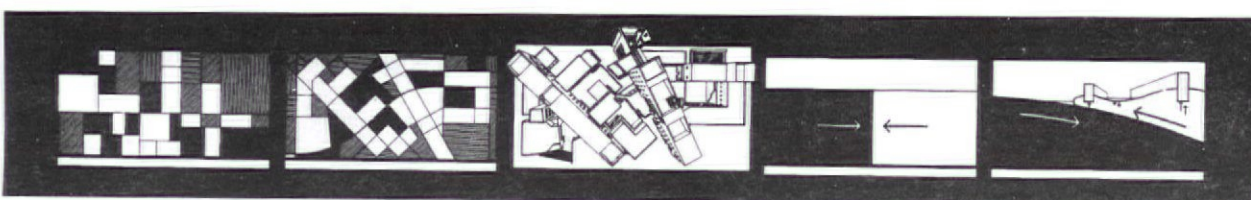
Project Team: Antoine Predock Architect: Antoine Predock, principal in charge; W. Anthony Evanko, associate in charge; Geoffrey Adams, Curtis Scharfenaker, project managers, Jon Anderson, Geoffrey Beebe, Joseph Andrade, Sunil Bald, Jorge Burbano, Phyllis Cece, Michael Chin, Devandra Contractor, Mark Donahue, Mischa Farrell, Cameron Erdmann, Paul Gonzales, Lorraine FGuthrie, Katherine Howe, Rebecca Ingram, Aron Idoine, Steven Maurice, David Mishler, George Newlands, Timothy Nichols, Brett Oaks, Chris Romero, David Somosa, Deborah Waldrup, Michael Wewerka. CONTRACTOR, Perini Building Co., Davis. STRUCTURAL ENGINEER: Robin E. Parkes Associates, Phoenix. MECHANICAL AND ELECTRICAL ENGINEER: JBA Consulting Engineers, Las Vegas. CIVIL ENGINEER: Chavez-Grievies, Albuquerque; LANDSCAPE ARCHITECT: Tsuboi/Mayumac & Associates, Sacramento. PHOTOGRAPHER: Timothy Hursley/The Arkansas Office. CLIENT: UC Davis, Office of Architects & Engineers.

Jury comments: *A "purposefully eccentric" project whose strength lies in "the way it breaks the grid and adapts to the campus circulation paths." One juror described the project as a "village of forms" that is "very successful in breaking down a huge program into smaller parts."*

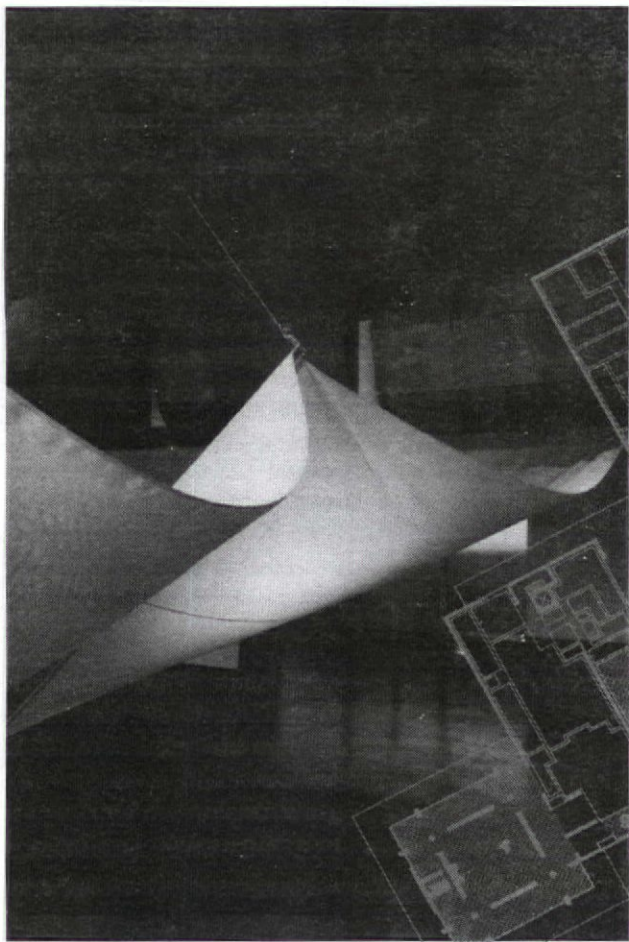
MERIT AWARD: Architecture



SECTION: DU



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NARDULI/GRINSTEIN

CalArts Renovation

California Institute of the Arts—Interior Renovation.

Project Team: Narduli/Grinstein Architects. Design Principal: Susan Narduli. Managing Principal: Elyse Grinstein. Project director: Roberta Weiser. Project Architect: Laura Gardner. Project team: Robert Thibodeau, Amy Berssen, Francesco Cordua, Yasi Vafai, Elissa Scrafano, Martha Deplazaola, Margaret Griffin. CONTRACTOR: Morley Construction. STRUCTURAL ENGINEER: Michael Ishler. PHOTOGRAPHER: Douglas Hill. CLIENT: California Institute of the Arts, Valencia, Ca.

Jury comments: The project takes "an incredibly modest initial premise having to do with seismic rehabilitation and (makes) it into a very strong conceptual realization." The jury also cited the inventive use of "sails and rigging as elements that define space."



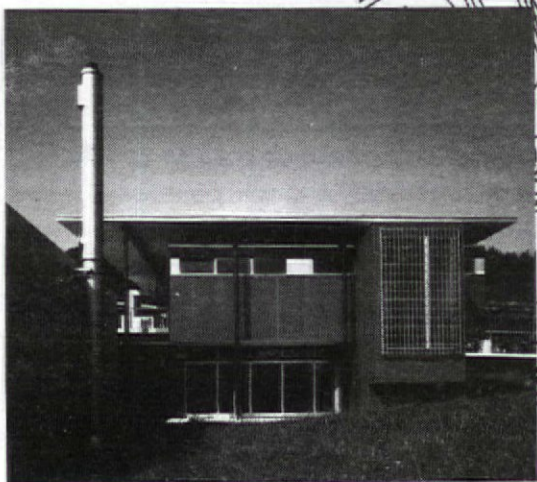
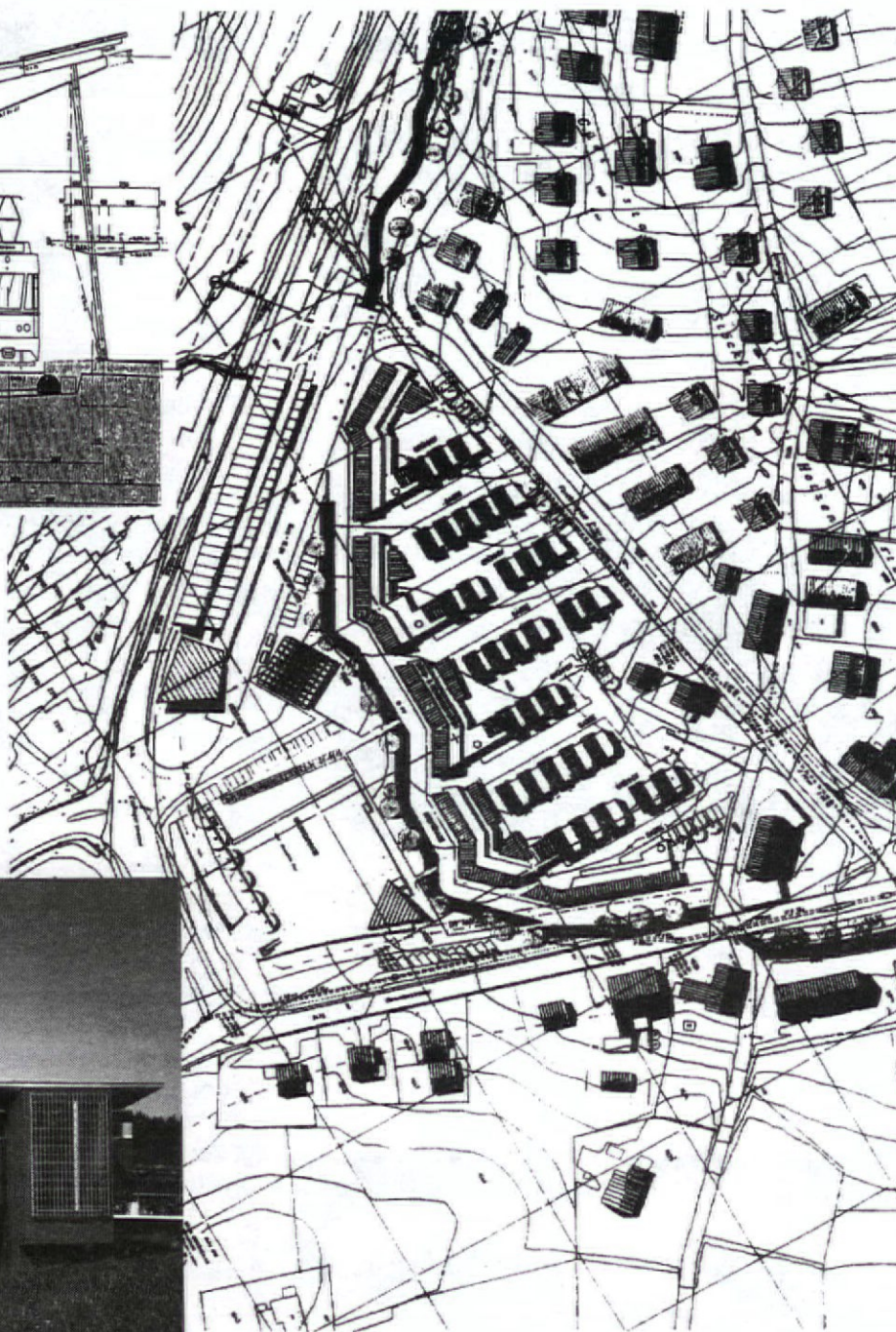
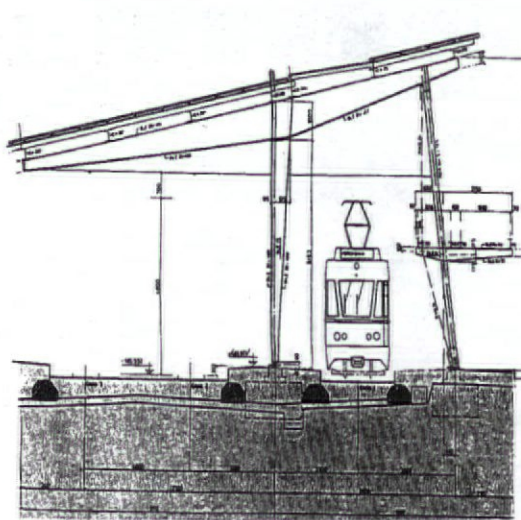
ANGELIL/GRAHAM

Esslingen Town Center

Esslingen Town Center, (Esslingen, Switzerland).

Project team: Angelil/Graham Architecture. Marc Angelil, partner; Sarah Graham, partner; Manuel Scholl, partner, Reto Pfenniger, partner; M. Kobelt; M. Grafemsteiner; L. Felder, T. Schwendener; S. Igual; M. Gruber; P. Walther. CONTRACTOR: Buhle Oerlikon Immobilien A.G., Zurich, Switzerland (office buildings); Geilinger A.G., Zurich, Switzerland (post office and train station). STRUCTURAL, MECHANICAL, AND ELECTRICAL ENGINEER: Basler & Hoffman, Engineers and Planners, Zurich. CIVIL ENGINEER: SNZ Engineering, Zurich. LANDSCAPE ARCHITECT: Angelil/Graham Architecture. RENDERER/MODEL MAKER: Anthony Paradowski. CLIENT: Federal Train Association; Swiss Postal Services; Canton of Zurich (Civil Engineering Department); Canton of Zurich (Department of Public Works); Local Community Farmer's Association; Konrad Basler.

Jury comments: "We saw a number of transit-(oriented) submissions featuring projects from the L.A. area, and none of them had the simplicity and elegance of this project...There is a real straightforwardness to the materiality of it, and the construction details are very elegant." The architects "have made the station into a civic symbol very successfully."



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CHAPTER ANGELS

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Critique

The Gas Company Tower, by the Los Angeles office of SOM. (Former SOM partner Rick Keating was the project designer.)



Book Reviews

by Michael Webb

SOM: Architecture of Skidmore, Owings & Merrill, 1984-1994. The Images Publishing Group; \$65 hc

From Manhattan to Moscow, L.A. to Kuala Lumpur, SOM bestrides the world like a colossus; an American institution that stands for quality and size, and (like IBM) is known to all by its initials. Here is a crisp presentation of 87 of the firm's projects from the past decade, which range from a rocket-like tower in Moscow, opposite the Kremlin, to transitional housing for the homeless in New York. In her introduction, Joan Ockman notes that the recession has compelled SOM to downsize and restructure, but the firm has drawn on its prestige and multi-disciplinary strengths to secure a growing volume of work abroad, especially in Asian countries that had been long closed to American architects. In the heyday of modernism, SOM had a distinctive signature. Now, the firm plays the field, striving—with varied success—to draw on the local vernacular and to move beyond flashy packaging. Its commercial buildings in London range from expressive steel structures that recall the triumphs of 19th-century engineering to the slick pomo of Canary Wharf. In Mexico City, SOM is collaborating with Frank Gehry, as it did on the aborted Madison Square Garden development in New York. Some of the most impressive buildings are climate-responsive towers on the Arabian peninsula; many more have no regional identity. Inexcusably, the book fails to identify the responsible offices and design principals (there's no mention of Rick Keating for the Gas Company Tower in downtown LA). Notes and plans are generally cursory.

- MICHAEL WEBB

Hans Scharoun. Peter Blundell Jones. Phaidon/Chronicle; \$60 hc

At the opposite pole from SOM, Scharoun was a loner, whose long inventive career is celebrated in this masterly study by an English architectural historian. Best-known for the Berlin Philharmonie, one of the world's great concert halls, his work

serves as a bridge between the idealistic dreams of German architects in the early 1920s and the rebuilding of Germany after the second world war. Alone among the leading modernists, he continued to work through the Nazi era, and his 1935 Baensch house on Lake Havel in Berlin shows how brilliantly he outwitted the aesthetic censors, who mandated traditional kitsch (like American homeowner associations today). I recently had the good fortune to explore this house and the one he created for the 1927 Weissenhofsiedlung in Stuttgart, and I share the author's enthusiasm for Scharoun's fusion of modern and organic themes—which achieve their ultimate expression in the Philharmonie, a major source of inspiration for Gehry's Walt Disney Concert Hall. The architect is revealed in his buildings and projects as a true original, equally at home with the grand and the intimate scale. He was a practical visionary, who served as city architect of Berlin, but found escape in fantastic watercolors, many of which are illustrated here. Blundell Jones wrote the first major book on Scharoun twenty years ago; in creating this new study he has drawn on newly available material and has related the architect to his contemporaries - MW

Parallel Utopias. Richard Sexton. Chronicle Books; \$50 hc

Subtitled "The Sea Ranch and Seaside: the Quest for Community," this is a prettily illustrated panegyric that promotes the two most over-publicized resort villages in America as models of good design and civilized living. The book, like the villages, is suffocatingly nice: a mix of Norman Rockwell and Walt Disney (which is currently developing Celebration, a planned community of picket fences and period facades, in which every builder has to conform to a hundred-page manual specifying every detail of design.) These may be good places to raise kids, or to escape reality - but it's hard to believe that they are going to have much impact in a country of decaying cities and sterile suburbia. And architects are welcome only if they shape up and toe the line. - MW

American Masterworks: the

Twentieth-Century House. Kenneth Frampton. Rizzoli International; \$65 hc

Round up the usual suspects! The Gamble, Gibbons and Glass houses share these pages with Fallingwater, the pink Spear house and Mark Mack's house for the Summers. There are few surprises, but this may be the best in what has become a crowded field of coffee table books on modern houses. New photography by Michael Freeman and Paul Rochelau is pleasingly restrained. Frampton's brief notes are lucid and there's an unwavering commitment to quality over showiness. Many of the major residential architects who have worked in America over the past nine decades are represented - and a high proportion of them did their best work in LA. An admirable introduction or gift book. - MW

The Sarasota School of Architecture. John Howey. The MIT Press; \$35 hc

It's hard to imagine the modern movement finding its purest expression in the steamy swamps of central Florida, but here's the proof. During the two post-WW2 decades in which John Entenza was conducting his Case Study House program in southern California, Ralph Twitchell and Paul Rudolph were attracting like-minded architects to the opposite shore, and creating clean-lined residential and public buildings. The work endures, but the shared idealism is long gone. - MW



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Continued from page 3

development in Shanghai, China. The project is being developed by Shanghai Hua Tian Property Developments Ltd....

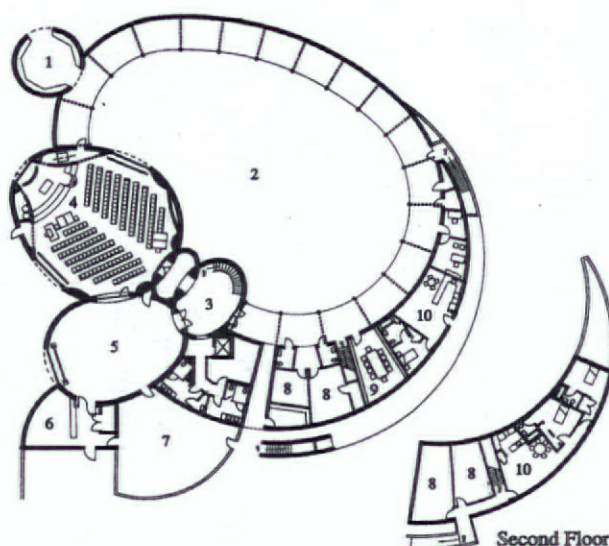
Fields & Devereaux has also completed renovation of a portion of the Doheny Memorial Library to house the newly acquired papers of German-Jewish novelist Lion Feuchtwanger. The 1932 building was designed by the celebrated firm of Cram and Ferguson.

Ken Stein Architects of Venice and The Nadel Partnership of West Los Angeles are collaborating on an extensive upgrade of the Santa Monica Pier, which will now be home to an amusement park known as Pacific Park. The contractor, Tishman Construction Corp., together with foundation contractor John S. Meeks Co. Inc., will drive 170 piles, each 60 feet long, into the sand beneath a 50,000-square-foot section of the pier. The new substructure will support 11 rides, including a roller coaster and giant Ferris wheel.

Liberstudio Architects Inc. of Santa Monica have been selected by the U.S. Department of Labor to renovate at least 12 separate offices of the Los Angeles Job Corps Centers. The largest renovation will be a 110,000-square-foot office in Downtown Los Angeles, at 1106 So. Broadway.

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A new facility for the First German United Methodist Church by Fields & Devereaux Architects

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tive drawings. The competition welcomes submissions in all media, in both formal and informal categories. Up to 10 entries may be submitted in 35 mm slides. The fee is \$30 per slide. The entry deadline is January 12, 1996. Further information can be obtained by calling writing ASAP at 52 Broad Street, Boston, Mass., 02109-4301, or by calling Alexandra Lee at (617) 951-1433, ext. 225.

Reunions

Alumni of the School of Architecture at the University of Illinois at Champaign/Urbana are invited to an alumni reception on Thursday, January 25, to meet the current dean of the school, R. Alan Forrester. The event is taking place from 5 to 8 pm at The

Gallery, 2867 So. Robertson Blvd., Los Angeles, CA 90034. Interested parties should RSVP by January 15 by calling (310) 204-6220.

People and Projects

Officials of the Salk Institute of Biological Sciences in La Jolla, Calif., dedicated the new East Building on November 10. The new building, situated near the famous Salk Institute building by Louis Kahn, was the occasion of a furor among architects worldwide who questioned its appropriateness for the site. The 110,000-square-foot project is a cast-in-place concrete structure, with interior finishes of as-cast fair face concrete, mill-finish stainless steel cladding and structural galvanized curtain walls and skylights.

The designer was the Los Angeles office of Anshen+Allen Architects, John E. "Jack" MacAllister, FAIA, senior principal; David Rinehart, AIA, design principal; Thomas Chessum, AIA, project director; Jay Hughey, AIA, project architect for design; David McCarroll, project architect for construction....

CHCG Architects of Pasadena are designing the \$15 million Hoag Hospital Administrative Support Services building. The 75,000-square-foot building is the first phase in the hospital's expansion plans. The design team includes principal Armando L. Gonzalez, AIA; principal David Hopkins, AIA; and design principal David Goodale, AIA....

A new facility for the First German United Methodist Church by Fields & Devereaux Architects AIA has received pre-

liminary design approval from the City of Glendale. Visitors will enter the structure through a cylindrical, board-formed concrete gatehouse. Once inside, visitors walk along a trellis-covered-path at the perimeter of an oval-shaped garden court leading to the entrance foyer. The congregation embraced the idea of placing the "relics" of a former church, demolished in 1987, within the new church. Prominently displayed are three large stained-glass windows, an ornate pipe organ and the original oak pews. Construction starts in March 1996....

The Los Angeles office of RTKL Associates Inc. has completed design for a 3.5 million-square-foot "retail/entertainment podium" at Shanghai Plaza, an 8.6-million-square-foot mixed-use

Continued on page 3, column 4

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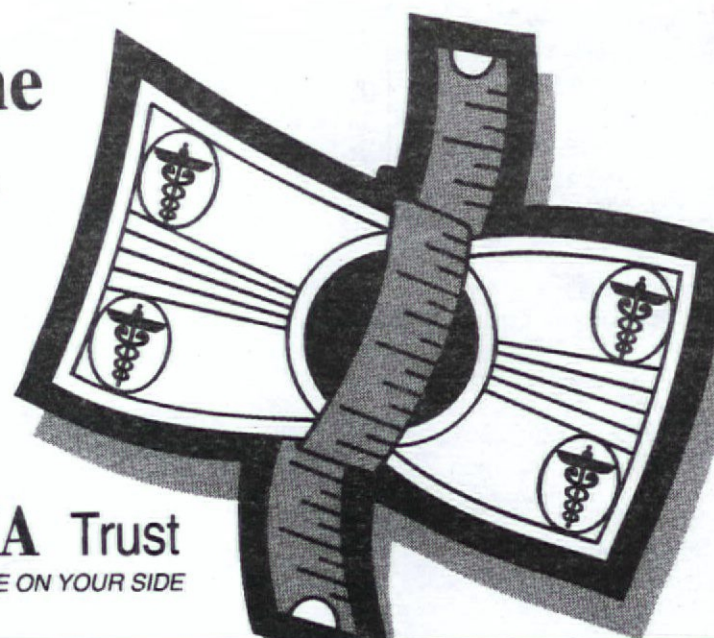
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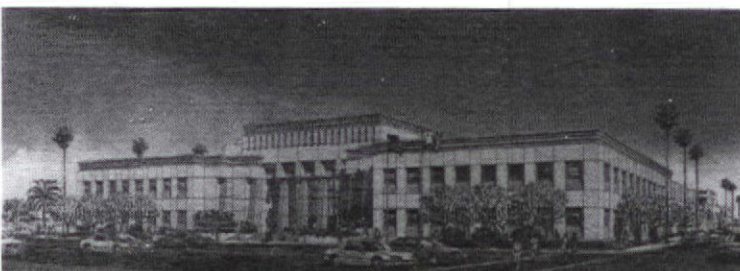
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AIA/LA

New Police Station for South Central: Kennard Design Group (KDG) has designed the 77th Street Regional Police Facility. The \$37 million, 123,000-square-foot facility replaces the former police headquarters, which was demolished in April. Mahmoud Gharachedaghi AIA is the design principal.



President's Message:

Turning the Corner

Our Chapter has witnessed a quiet revolution during the past two years. Battered by the recession, declining membership and loss of revenue, our profession had become insular in the early 1990s. But the enormous success of the 1994 National Convention showed weren't down for the count. This year, we underscored our design leadership at the Monterey Design Conference, where Chapter members received 12 of the 22 Honor and Merit awards, while five local individuals and corporations received Achievement awards. Chapter members Chet Widom, FAIA, and Ronald Altoon, FAIA, who are National President and Vice President, respectively, have taken the wake-up call to Washington, D.C. The improvements have been dramatic. At every level, we have seen new focus, cost cutting and improved communication with members, the profession, allied organizations and the public.

In 1994, **Nicola Solomons** became our new Executive Director, and we hired a new staff. We brought modern technology to the Chapter office and we out-sourced accounting. The spirit of inclusivity on the part of the staff has helped us regain a leadership position in the community.

This year, we have focused on two goals: the improvement of communications and education at every level. We now have monthly Chapter meetings. We have relocated to the Pacific Design Center. Our membership has strengthened. And our leadership has expanded.

Chapter meetings. With up to 400 attendees, our Chapter meetings have reached beyond our membership to better communicate with allied professions and the public alike. In the past year, the vents have included a Furniture Auction, the Masters of Architecture Lecture Series, the presentation of the film, "Maya Lin: A Strong, Clear Vision," in association with AAa/e and AWA, and two "getting work" programs. Most recently, the Santa Monica Civic Center Sustainable Design charrette

brought environmentalists from around the country to develop an innovative plan. The October Awards Luncheon highlighted our design leadership and honored those in the community who set inspiring examples of how to improve the environment. Our Home Tours introduced the public to the classic examples of apartment and condominium design. Our Design-Build Conference helped our members understand an important alternative to traditional practice. With receptions, we celebrated WestWeek, greeted new licensees, and new Chapter members. And we brought you these outstanding programs without spending dues money: all of these programs were sponsored by allied professions, members, vendors and manufacturers.

Office relocation. By relocating to the Pacific Design Center, AIA/LA now has a visual image befitting the leading design organization of Los Angeles. Using the traditional RFP process, we selected COE Design to design our new space and Swinerton and Walberg to build it. With huge support from contractors and vendors, we leveraged our meager budget 10 times over, receiving between \$300,000 and \$350,000 in donated labor, product and furniture.

Membership. In 1994, we were honored by AIA/CC for our success in retaining our membership. In 1995, we have again retained our membership and doubled our professional affiliate membership. As part of our outreach, as well as our desire to expand our understanding and vision, we added a public member to our Board of Directors.

Future of the Profession. Our future in Southern California is bright. Our design leadership is recognized world-wide. We now understand that our collective voice is powerful. The logical vehicle for that voice is the AIA. We are demonstrating that leadership does not depend on a single individual, but rather a shared vision and willingness to help our fellow architects. The enormous outpouring of support from our 15 active committees, our Board of Directors and our staff all testifies to this power.

LANCE BIRD AIA
PRESIDENT, AIA/LA

Committees:

IDP in '95

The IDP Committee organized two seminars this year. The workshop held in mid-June, "Re-envisioning the Future of the Profession," dealt with learning how to implement an Internal Development Program (IDP) in architectural offices, and how to be an advisor. In November, the seminar dealt with the process of going through the IDP program.

Special thanks go to the following speakers for giving their time and insight in two very informative seminars: **Jan Harmon** of HOK, **Betty Landess**, AIA, of the CBAE/AIA/CC Implementation Task Force; **P.K. Reibsamen**, FAIA-E of Reibsamen Nickels & Rex Architects; **Erik Kasper**, an intern at HOK; **Al Okuma**, AIA, of Conrad and Okuma Architects; **Lynn Morris**, AIA, of CBAE; and **Rob Rosenfeld** of NCARB. Additionally, acknowledgement goes to AIA/CC, the AIA Cabrillo Chapter and the AIA/LA Associates for co-sponsoring the June workshop.

Lou Kaufman, AIA, of Altoon & Porter and **Ton Takaki**, AIA, of Gensler Associates have both been instrumental in making the Committee's pilot programs a success. They will be the AIA/LA IDP Committee Co-Chairs in 1996.

In summary, the fledgling Committee has met its goals for this year. The summer and fall workshops created an awareness of the Intern Development Program in our Chapter among our registered and intern architect-members. The Committee has compiled an informative draft resource book on IDP, including an expanding list of volunteer mentors. Of course, the Committee welcomes more AIA members to sign up as mentors. The resource book will be finalized by the end of this year and will be available for use at the Chapter office in early 1996. In all, it has been a great year.

ETHEL RUBIO, ASSOCIATE AIA
IDP CHAIR
COMMITTEES: L.A. ARCHITECT

The board that governs L.A. Architect is seeking new members. Traditionally, the board has been open both to Chapter members, affiliates, associates and members

of the public, although the board is particularly interested in getting more active participation from architect members. The board takes an active role in deciding the editorial direction of the publication, and many members also write articles and reviews for this award-winning publication. Further information can be obtained by calling **Don Axon**, FAIA, at (310) 476-4593.

Sandcastle, Home Tour Kudos

The 1995 Annual Home Tour, "Beach City Living: The Apartment and Condominium Life," was a monumental effort effectively accomplished by a dedicated team. Thanks to everyone on the Home Tour Committee who has worked diligently since January to ensure the tour's success: **David Morioka**, AIA, Chair; **Roberta Avila**; **Barbara Blaska**; **Lee Bothast**, Assoc. AIA; **Jean Chu**; **Susan Graham**; **Sally Landworth**, WAL; **Jennifer Minasian**; **Merry Ovnick**; and **Grant Taylor**. We are grateful to **Richard Lewis** of Lewis & Associates, our public relations consultant, and of course our devoted chapter staff members, **Thomas Mann** and **Nicci Solomons**. Thanks also to Benchmark Contractors, the builders of 270 Palisades Beach Road, who donated \$500 to cover parking costs. Appreciation is also extended to the myriad house captains and docents for their support. Congratulations everyone, for a job well done.

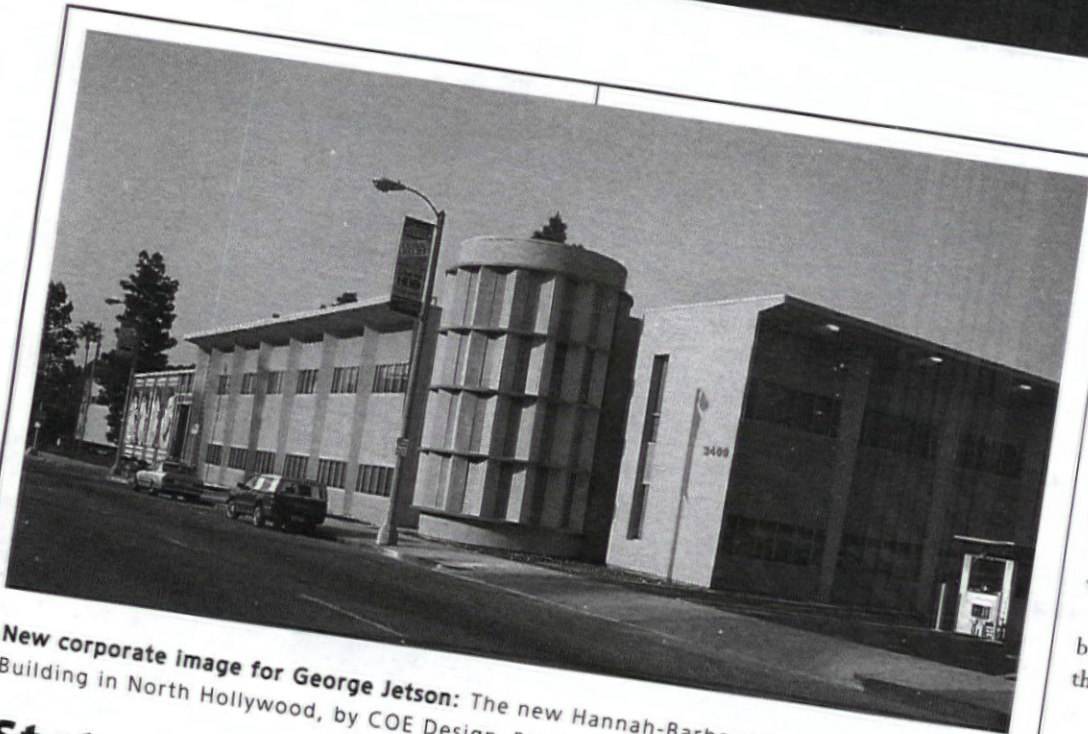
In addition, the Associates' Sandcastle competition was a huge success, due largely to the efforts of the organizing committee which included **Leslie Young**, **Shaun Jennings**, **Bret Detmers**, **Lisa Park** and **Sally Landworth**. Thanks also to **Ethel Rubio**—diligent, dedicated and effective as always—for chairing the Associates' Scholarship Committee.

Competitions

The American Society of Architectural Perspectivists is calling for entries for the "Architecture in Perspective 11," an annual competition in perspec-

L.A. Architect

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L.A. Architect December 1995



New corporate image for George Jetson: The new Hannah-Barbera Cartoons Animations Building in North Hollywood, by COE Design. Photo: Adrian Velicescu

State Buys 'Graffiti Palace'

A California state agency closed escrow in early November on the former Broadway Department Store building at Fourth and Broadway, in an action viewed as crucial to the future of Downtown L.A.'s historic district.

The 10-story building had been vacant for 10 years, earning the nickname of "the graffiti palace" because of rampant vandalism. The California State and Consumer Services Agency bought the building for \$1.8 million from the U.S. Resolution Trust Corporation. The agency plans to spend another \$69 million to refurbish the old department store as office space for a host of state agencies. The building is scheduled to reopen in 1998.

Reuse of the 500,000-square-foot department store is considered a cornerstone of efforts to redevelop the Broadway-Spring Street area by city officials. Nearby projects include the Grand Central Square apartment and office development, the Angels Flight railway at Fourth and Hill and the rehabilitation of Grand Central Market and Million Dollar Theater, both on Broadway.

New Editor for L.A. Architect

Rochelle Mills becomes the editor of L.A. Architect in January, 1996.

Mills, a graduate from the architecture program at Washington University in St. Louis, Mo., has been active member of the Society of Architectural Historians (SAH) and the National Organization of Minority Architects. She is also president of Architours, which organized the recent tour of downtown Phoenix, Ariz., on behalf of SAH.

Mills succeeds Morris Newman, who edited the newsletter from October 1994 to the present issue. Newman, who is Los Angeles cor-

respondent of Progressive Architecture and senior editor of California Planning & Development Report, said he is leaving to devote more time to personal projects. "I'm thankful for the support I received from the board of L.A. Architect and the AIA/LA, and I hope Rochelle receives the same kind of support," he said.

L.A. to Host Art Deco Fest

The International Coalition of Art Deco Societies has chosen Los Angeles as the venue for the Fourth World Congress on Art Deco. The biennial event is being hosted by the Art Deco Society of Los Angeles.

Participants are expected from across the country, as well as from Europe and Australia. The meeting is expected to include lectures as well as extensive tours of Deco buildings in the Los Angeles area.

"It is highly fitting that the International Coalition of Art Deco Societies chose Los Angeles, because the city is widely viewed as having the best collection of Deco buildings anywhere," said Mitzi March Mogul, president of the Art Deco Society of Los Angeles.

"Our problem is that we have so much material, and we only have five days," she added.

Mayor Zaps South Central Project

In a move that startled supporters of new development in South Central Los Angeles, Mayor Richard Riordan rejected a city loan to a mixed-use project at Vermont Avenue and 81st Street. The loss of the city loan likely makes the project unfeasible.

Sponsored by First Interstate Bank, the \$15 million project had been widely publicized as a model effort to bring new development to an area

heavily damaged in the 1992 civil disturbances.

In February, a team that included San Francisco-based architect Dan Solomon won a competition for a mixed-use development, that included condominiums, office space and stores. Some neighborhood residents opposed the project, despite the inclusion of retail space and changing the rental housing to condos. The Vermont project became the object of a political pecking match between local City Councilman Mark Ridley-Thomas, who supported it, and U.S. Rep. Maxine Waters, who opposed it.

In rejecting the loan, the mayor cited neighborhood opposition and what he described as the weak economics of the project.

Council Okays Affordable Housing Law

The Los Angeles City Council approved an affordable housing ordinance in November that provides density bonuses for affordable apartment complexes.

The ordinance makes a 25 percent density bonus available as a matter of right, and replaces the former system of requiring special approval by the City Council.

The new city law also lowers parking requirements for affordable units. Projects located within 1,500 feet of a mass transit station or major bus route need one parking space per unit. Projects outside that 1,500-foot boundary containing only one or two habitable rooms also need one space per unit. Projects with three or more habitable rooms not located within 1,500 feet of a transit station or major bus route require 1.5 parking spaces per unit. Projects designed for senior citizens and disabled people need 0.5 spaces per unit, while single-room occupancy buildings need 0.25 parking spaces per unit.

Missing from the ordinance were design requirements, proposed in earlier versions, for open space and massing setbacks in affordable projects. Those requirements could have forced developers to rethink the massive, unsightly projects encouraged by bonus-density incentives.

L.A. as Mecca for Deco Lovers: An apartment building near Ninth and Hobart will be among the buildings featured on tours for the 1997 World Congress on Art Deco. Photo: Mitzi March Mogul.

