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L.A. Architect



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The Sultan Residence by
Ray Kappe, FAIA
recipient of the
1996 AIA/Los Angeles
Gold Medal Award
(See page 7)

Photo: Julius Shulman

November/December

Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday

November 17

November 18

6:00 p.m. - 10:00 p.m.
ARE Seminar, Section H
6:30 p.m. - 8:30 p.m.
Interior Architecture
Auction Sub-Committee

November 19

3:00 p.m. AIA/LA Exec.
Committee at SMP
4:00 p.m. AIA/LA Board
Meeting at SMP
6:00 p.m. "On the
Boards" Chapter Meet-
ing & Newly Licensed
Reception at SMP
(See page 4 for details)
6:00 p.m. - 8:00 p.m.
Interior Architecture
Meeting at Steelcase

November 20

7:00 p.m. - 9:00 p.m.
"How to Bill & Get Paid"
Professional Develop-
ment Seminar conduct-
ed by Michael Hricak &
Mark DiCecco at the
Pacific Design Center
Call the Chapter Office
for details.
(310) 785-1809

November 21

3:30 p.m. Health Com-
mittee Meeting
5:00 p.m. - 7:00 p.m.
Cal State Long Beach
Student Design
Reception
6:30 p.m. Committee
on the Environment
6:30 p.m. "Good
Design, Good Business"
at Anshen+Allen Archts.
RSVP to (213) 938-9356

November 22

November 23

November 24

November 25

6:00 p.m. - 10:00 p.m.
ARE Seminar, Section H
6:30 p.m. - 8:30 p.m.
Interior Architecture
Auction Sub-Committee

November 26

November 27

6:00 p.m. Government
Relations Multi-Chapter
Meeting

November 28

Thanksgiving Day
Chapter Office Closed

November 29

Chapter Office Closed

November 30

December 1

December 2

6:30 p.m. - 8:30 p.m.
Interior Architecture
Auction Sub-Committee
Meeting

December 3

6:30 p.m. - 9:00 p.m.
"Writing Effective
Proposals" Seminar by
Frank Stasiowski at the
Pacific Design Center,
Blue Conference Center,
Room B-259
AIA members - \$35.00
Non-members - \$40.00
(Details, page 4)



December 4

8:00 a.m. - 4:30 p.m.
DPIC Workshop
"Taking Control of Your
Risks and Profits" at
Universal City Hilton &
Towers. See insert or call
(800) 227-8533 x.337
6:30 p.m. Architecture
Foundation/LA Meeting

December 5

6:00 p.m. Professional
Practice Committee -
"Architectural Technolo-
gies: CAD Implementa-
tions"
6:30 p.m. Urban Design
Committee Meeting:
Update on the LA Dept.
of Airports System

December 6

Hanukkah

December 7

December 8

December 9

5:00 p.m. - 10:00 p.m.
ARE Seminar, Section I
6:30 p.m. - 8:30 p.m.
Interior Architecture
Auction Sub-Committee
Meeting

December 10

7:00 p.m. Associates
Meeting

December 11

6:00 p.m. - 8:00 p.m.
AIACC Government
Relations Committee
Meeting

December 12

5:15 p.m. Codes Com-
mittee Meeting

December 13

December 14

December 15

December 16

(December 23, 30)
6:30 p.m. - 8:30 p.m.
Interior Architecture
Auction Sub-Committee
Meeting

December 17

4:00 p.m. AIA/LA Exec.
Committee
5:30 p.m. AIA/LA Board
Meeting
6:00 p.m. - 10:00 p.m.
Interior Architecture
Committee Meeting at
Leo A. Daly Associates

December 18

7:30 a.m. LA Architect
Board Meeting

December 19

3:30 p.m. Health Com-
mittee Meeting
6:30 p.m. Committee
on the Environment
Meeting
6:30 p.m. Design Com-
mittee Meeting

Note:

The Chapter Office will be
closed Tuesday and
Wednesday, December 24
and 25, 1996 and
Wednesday, January
1, 1997.

All meetings take place
at the Chapter Office:
Pacific Design Center,
8687 Melrose Ave.,
Suite M3, Los Angeles,
CA 90069 (unless noted
otherwise).

For additional
information regarding
calendar events,
(310) 785-1809.

Profiles: Venice

Community Watch

Tabor Courts

by Faye Lorraine Suelzt

A soundless symphony, standing in Venice. Palladio's remark that "Architecture is frozen music" most likely metaphorically compares mathematical proportioning and rhythmic sequencing systems used within aesthetic principles prescribed for Renaissance music to similar principles in the architectural designs of the same period. In the present case, one wonders if the affordable housing project by architects David Marshall (People's Housing, Inc.) and Rick Davidson gives this metaphor deeper meaning.

Like essential *trouve* artists, they maintained sure command of disparate elements at hand: government boards and their red tape, concerned citizens and their various organizations, neighborhood resistance, gang members (some of whom became project artisans and technicians) a demanding program, etc. What could have appeared as a hopeless gauntlet turned into an array of



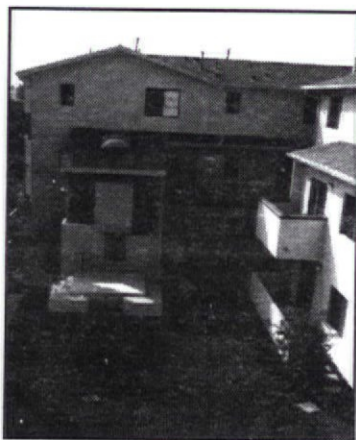
instruments to be played. With what they found, they produced a sweet silent sound.

History:

In the mid-1980's a group of Venice residents, Venice Neighbor to Neighbor, came together to help the homeless camping on Venice Beach. Realizing that a significant part of the problem was the lack of affordable housing, this group formed the Venice Community Housing Corporation (VCHC)—a non-profit corporation dedicated to the creation of affordable housing.

The City of L.A., after receiving three lots on 4th Avenue in Venice from Public Storage earmarked for affordable housing, issued a Request for Proposal (RFP) for 25 units of family housing. Rick Davidson and David Marshall submitted the design that won the contract award.

Davidson and Marshall attended numerous community meetings called by VCHC to discuss the project. The major objections to the project were generally based upon the experience of residents in other housing complexes, building height fronting the sidewalk, lack of open space, and the design of public space where residents have to compete for use. The design grew out of valuable feedback from local residents. In honor of one of the original Black



families of Venice, the Tabors, and to express the multiple court design, the complex was named "Tabor Courts."

Three outdoor areas, or courts, of various sizes were designed for the support of specific activities organize this project. The feedback from community meetings helped Davidson and Marshall understand that all too often one single large public space in a complex tends to become dominated by teenagers after an almost Darwinian struggle with other tenants.

Arrangement of 13 three-story and 12 single floor units around these courts is done in a way that preserves each unit's privacy while promoting social interaction in the public areas. Short, open-air, double loaded halls terminate at stairwells leading to activity courts. Each public area targets a different interest group.

A large grass court abuts the street along one of the project's longest sides. This affords children a large running area and some pavement to ride tricycles. At one end of this court, a stage area has been handsomely incorporated into an outdoor public stairwell. At the other end, two roof terraces above a large community room serve as balconies to overlook children at play and the stage area during performances. The larger lower terrace also serves the laundry room.

The large community room beneath the lower terrace is used primarily by school-aged children, the same age group which uses the large grass court. A smaller court, the "Tot Lot," is fronted on two sides by entries into three-bedroom family townhouse units. The play area is paved with red recycled rubber mats, and furnished with large brightly colored play equipment. A mural is planned for this south facing surface, featuring local artists and incorporating the work of area children. Another activity area, designed to attract lively older children, consists of a dual purpose devise which functions either as basketball court or handball court.

Two tiers of balconies break up the building's mass by stepping away from the street and grass court strongly yet sensitively call out the building's entry below. This main entry is also marked graphically by creative colored tile work, done by a local artist, inserted into the pavement beneath and on either side of the entry's double glass doors.

Architectonic solutions and gestures run through all levels of the design. The main grass court, a public square embraced on three sides by three stories of housing, is of a scale to be shared by the community. While it maintains its private nature by means of an iron fence, it remains visually accessible to pedestrian and vehicular traffic. As an added benefit, private balconies of the units also gain distance from the street by this disposition of large space.

Separating social gathering areas by building in activity and age group interest areas gives richness to this project that is sorely lacking in many "high income" family residential complexes. The study of needs, inner vision and the talented response of the architects have created in this project an almost living organism, the mark of any great architecture.

Faye Lorraine Suelzt is an architect who has lectured on the nature of metaphorical and subliminal meaning in architecture

Boys & Girls Club of Venice

by Rochelle Dynes Mills

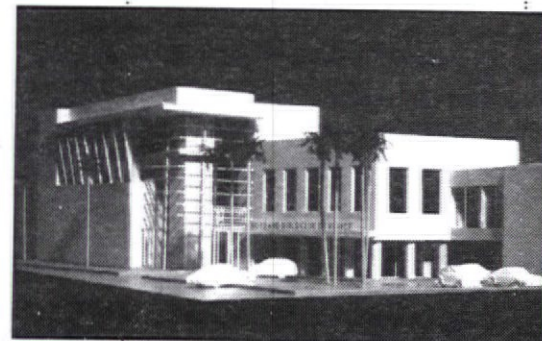
Construction is set to begin this November on the Boys & Girls Club of Venice/James Collins Youth Center. The new, three-story 30,000 sq. ft. facility, designed by Howard Laks, AIA of Howard Laks Associates



Architects, will replace the existing Boys & Girls Club building located on Lincoln near Venice Blvd. where it has existed for years.

The new facility will house an athletic center, gymnasium, and thrift shop on its ground level and various classroom and counseling functions plus a cultural arts center on the second floor. The third floor will house much needed office and administrative spaces—all with access and views to an adjoining roof terrace.

The design process included strict compliance with a restrictive transitional height limit due to the residential zone directly behind the facility. The building's massing and the location of the



gymnasium and arts center take full advantage of the allowed increase in height over the existing facility.

The new structure was designed to encourage the children in the surrounding neighborhood to participate in organized sports, arts and crafts, computer education and citizen leadership development.

The facility and additional 22,000 sq. ft. of below grade parking will be constructed by Swinerton & Walberg of Los Angeles.

Top Right: Entry signage at Tabor Courts
Middle Right: Rendering, Boys & Girls Club of Venice
Lower Right: Model, Boys & Girls Club of Venice
Left, Center: Courtyard at Tabor Courts
Lower Left: Activities in the Community Room at Tabor Courts

(Photos of Tabor Courts: Faye Suelzt; Boys & Girls Club courtesy of the architect)

Classifieds

Project Architect The successful candidate will have 5-7 years experience in specialty retail design, store planning and construction document development. The ability to coordinate store planning and merchandise layout with internal and external consultants is needed. A degree in architecture or related field required. Knowledge of AutoCAD a plus. Some travel required. Please call or fax resume to:

Kim Berg,
The Disney Store, Inc.,
(818) 265-6940 phone or
(818) 543-1604 fax.

Job Captain: Position for individual with experience in commercial retail and proven skills in design, communication, staff and project management and CADD.

CADD Production Supervisor: Strong technical and CADD knowledge required. Accomplished drafting skills, efficiency in production techniques and ability to direct production of drawings and detail design.

Resume, salary history and letter of interest to:

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Space Wanted Glendale based commercial Interior Designer would like to share/rent space with Architect. (818) 242-3189.

Project Architect Estab. Oregon firm. Min. 5 years Project Architect exper. AutoCAD 12 fluent. Resume to: Schnitz & Assoc.
2950 E. Barnett Rd.
Medford, OR 97504

Heed 'Em *Continued from page 4*

Expect that you'll have to begin developing your own "virtual" presentation within the next two years to compete with the firms already having such a tool. Thousands of dollars more will be added to what's already being spent on today's brochures, slides, newsletters and videos.

9. "Success" fees: Firms finally are learning to take more risks by tying their fees to project milestones. We know of one Australian architect who continually "bids" projects at cost, tying his profitability to several specific client milestones negotiated in advance. Over the past 3 years, his profits have soared 300 percent, and his level of repeat work with previous clients hovers at approximately 90 percent.

Properly implementing "success" fees requires up-front communications and planning, plus the full commitment of a project team. If you're saying that "This is not my kind of ball game," be aware that more and more firms are taking aggressive steps to tie fee to performance.

10. Overseas production: Firms increasingly are cutting costs, accelerating delivery, and improving quality by producing a majority of drawings and specs offshore. Wiping out a competitor by joint-venturing electronically is relatively easy with fax/modem technology, highly skilled and MIT-trained design professionals, and wage rates that even in locations as close as Canada are at least 70 percent less than the wages paid in the U.S.

Most of the firms now employing these methods started through the "back door"—by JVing in a foreign project that required offshore drawing production—only to stumble upon a very pleasant fact: that such methods could be both productive and profitable. Your three-person competitor could team with 40 professionals in Canada, could cut fees by 20 percent and still increase profitability by 10 percent—while delivering the project at lightning speed! It can be done today, and most people regularly will be doing so by the year 2000. Be prepared. Although you might not agree with all of the trends cited in this article, there's one vital message contained in them: Unlike any other time in design-firm history, dramatic change is occurring in how clients buy our services and in what's expected from us. Most firms are so busy trying to stay above water that they're having difficulty generating the enlightened energy needed to embrace these changes. But the firms finding that energy will prosper. Those that don't will disappear.

Frank Stasiowski is the founder and president of PSMJ Resources, which is based in Newton, Mass. He has more than 23 years of experience in providing valuable information to the building and design industries. Stasiowski is the author of eight best-selling books on management, and has created nearly 100 education programs and trade shows. He is a regular speaker at prestigious industry trade shows such as the national conventions of AIA and ACEC, just to name a few.

1997 L.A. Architect Editorial Calendar

Jan/February	Community Leadership in Architecture / Marketing / The Business of Architecture
March	WestWeek 97
April	Architecture and the Environment / Eco-Expo
May	AIA/LA Interior Architecture Awards / AIA Survey
June	Cutting Edge Residential
July/August	Small Firms / New Firms / Young Architects
September	Construction Technology
October	L.A.'s Architectural Wonders
November	Beyond Traditional Architecture
December	Annual Design Awards

If you, or someone you know, have expertise in the above subject areas, or would like to suggest a topic for L.A. Architect, call Rochelle Mills, Editor, at (310) 785-1813.

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*Travel Weekly, the leading trade newspaper, Focus: Top 50 Travel Agencies of 1996, June 27, 1996.
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Design Awards: Client Comments

Compiled by Ann Thomas
Moore

● **Blades Residence**, Morphosis
"We wanted a place for making, looking at, showing, and living with art. And we wanted the place itself to be a work of art. We may have been difficult clients because if we saw problems, we pointed them out—but Thom always solved them. The net result is very strong. Moonlight in this house is unbelievable. At each full moon, the moon is in a different place and so the interior light is different. Morning light comes up very gently, and we have found ourselves responding to the day cycle more than ever before, going to bed earlier and getting up earlier. This house is certainly more than the sum of its parts. A really smashing success."

—Richard Blades

● **Carlson-Reges Residence**, RoTo Architects
"We've been fans of this architect for years and just wanted to see what he was capable of producing. We love this house, absolutely. Living in a structure such as this, I wake up to something new every day. One day in the kitchen, I saw two suns in the sky, and couldn't tell which was the real one. Or sometimes we'll hear the patter of rain, and then it sounds like a symphony throughout the house. It constantly reminds us of the endless possibilities that exist around us."

—Richard Carlson

● **Fremont Street Experience**, The Jerde Partnership
"We have received considerable recognition for the project, but to receive this design award from your profession, to me, coming from a background in real estate, is especially exciting and pleasing, and verified another element of the project's integrity."

—Mark Paris, President and CEO, The Fremont Street Experience

● **Garden Project**, Nancy Riegelman
"This piece has two presences: the appearance of a contemplative pond by day, and an evocative glow illuminating the surrounding trees by night. The series of glass surfaces, flush with the terrain and lit from below, align from our perch toward the valley and the San Gabriel Mountains beyond. Nancy's ideas changed as it went along, but we trusted her sensibilities. And we are quite pleased with what is a very elegant, minimal, subtle piece that engages with the landscape in a comfortable, symbiotic way."

—Steve Nowlin, Art Center College of Design

● **Houston Industries**, DMJM Keating
"We tore the building down to the bones and re-did the entire interior. The public lobby on the first floor is restructured and refinished in granite, marble, wood, steel, and glass—the palette of many materials that Rick Keating orchestrates so well together. The second floor lobby for employees is quite remarkable. It looks like an indoor park, with ground cover, trees, and flowers. The building is a real showplace. We've heard nothing but compliments."

—David George, Houston Industries

● **American Cinematheque at the Egyptian Theater**, Hodgetts+Fung Design Assoc.
"The Egyptian was the first theater on Hollywood Boulevard. Because it is a national historic monument, we have a lot of limitations. It's not a fairy-tale project, and it's a thrill to work with this unbelievably creative team who realize it has to pass reviews as well as meet our technical needs. It is a very utilitarian, single-purpose building whose restoration will have enormous impact on that part of Hollywood Boulevard. This has been a wonderful experience, and it's going to be a wonderful theater."

—Barbara Smith, American Cinematheque

● **Bus-Wellness, Santa Monica**, Steven Ehrlich Architects
"I've never understood why gyms have to be like dungeons, and when this building was first pointed out to me, I hated it. But Steven saw its potential. Stripped down, the building gave us reinforced brick walls, open beams, and the original terrazzo floor from 1946. We don't need air conditioning because we have 25-foot ceilings with open skylights that catch the ocean breeze. It can only enhance anyone's workout. Stephen's real brilliance is that on our limited budget, he gave us an incredible space."

—Brian Cinader

● **Long Beach International Elementary School**, Morphosis Architects & RTA Blurock
"As an inner city school, we have to make the most of our three acres. The building is unusual because it fills the entire lot. The first two stories contain classrooms for up to 1100 students with administration space. The playground is on the roof, a real space saver that offers perfect security for the children. From the street, our school will look in essence like an office building, with staff parking underground. We are very proud of this project, and look forward to our opening in Fall 1998."

—Ruth Ashley, Principal

Ray Kappe *Cont. from page 7*

It is fate that the Los Angeles Chapter would present Kappe with its most cherished award, the Gold Medal:

"To honor the lifetime achievements of Raymond L. Kappe, FALA, innovative designer, enlightened planner, and inspired educator, in recognition of his influence on generations of students and practitioners."

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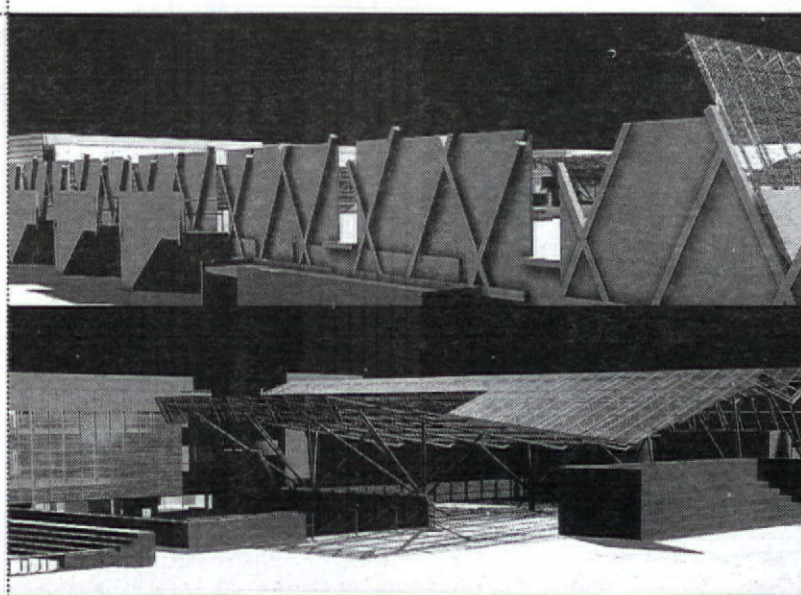
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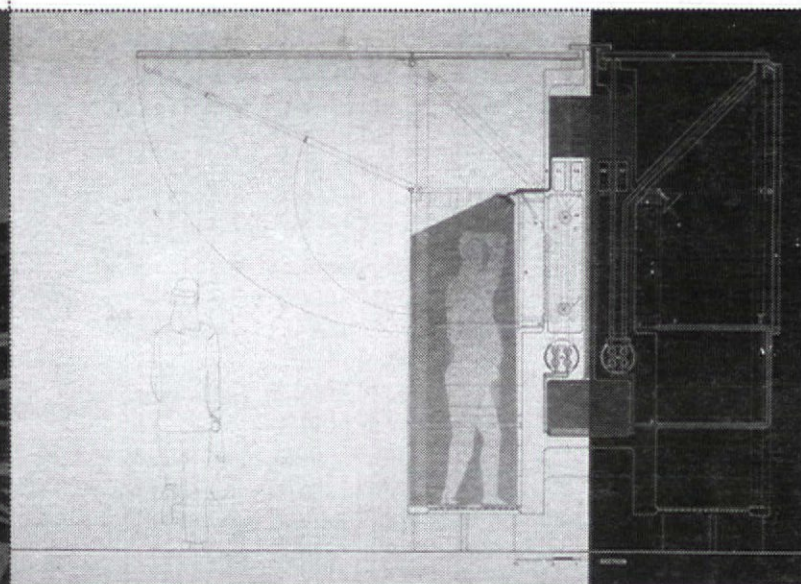
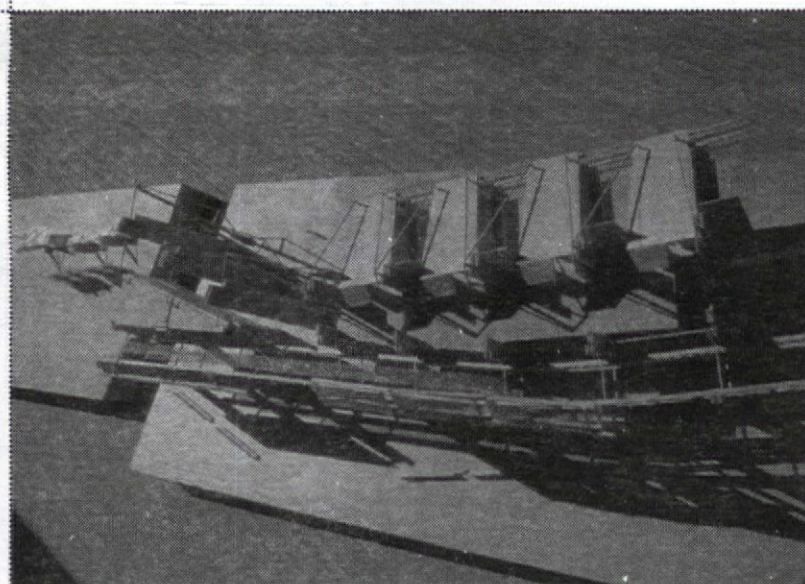


Honor Award: **The American Cinematheque
at the Egyptian Theatre
Hollywood, CA**

Category: "On the Boards" Current Work
Architect/Designer: Hodgetts + Fung Design Associates
Project Team: Hodgetts + Fung Design Associates: Craig Hodgetts, Ming Fung, Principals; Eric Holmquist, Project Coordinator; Michael Swischuk, Andrew Linley, Design Team
 The American Cinematheque: Barbara Zicka Smith, Executive Director, Michael Pittas, Chairman, Building Committee
Client/Sponsors: The American Cinematheque
General Contractor: The Ratkovich Company, Jack Germain, Construction Manager
Juror's Comments: This project was at first difficult, and then we became intrigued with it. The format of this program allowed us the luxury of time to understand and consider. —SG

Honor Award: **Long Beach International
Elementary School
Long Beach, California**

Category: Unbuilt Projects
Architect/Designer: Morphosis Architects
 RTA Blurock, Executive Architect
Project Team: Morphosis Architects: Thom Mayne, AIA, Principal; Kim Groves, Associate, Project Architect; Sylvia Kuhle, Brandon Welling, Stephen Slaughter, Project Team; Mike O'Bryan, Ingo Waegner, Rob Edmonds, Project Assistants/Models
 RTA Blurock: Tom Blurock, AIA, Principal; Barbara Helton, AIA, Project Manager; Jim Moore, AIA, Project Architect; Jose Valentin, Project Team
Client: Long Beach Unified School District
Juror's Comments: This project deals with a lot of tough problems...and comes up with quite an exceptional solution that will be a great space for students. —MR



Student Award: **MTA Station Crenshaw & Pico
Los Angeles, CA**

Category: Student Projects
Student/Designer: Peter Louis, USC School of Architecture
Project Team: Peter Louis, Student; Graham Morland, FAIA, RIBA, Professor
Juror's Comments: We were surprised to find that this was a student project. To us it appeared to have been done by someone with much more experience for it is a very mature project. —JJ
 It would be nice if this was presented to the MTA. —MR

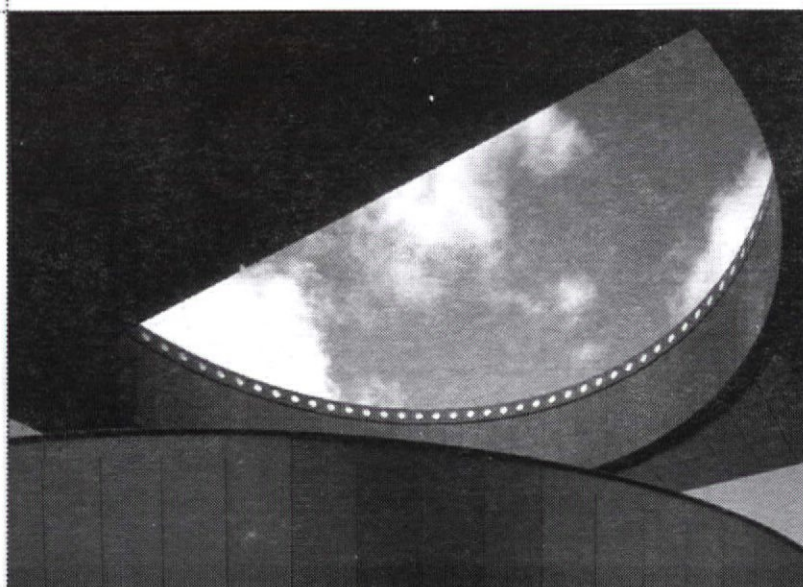
Citation: **Shower-Truck
Various parking lots in Los Angeles**

Category: Theoretical
Architect/Designer: SPACE SPEED FORM Architecture and Design
Project Team: Li Wen, AIA, Principal
Juror's Comments: In this case a truck is a truck and the shower aspect is not additively awesome, but the idea is brilliant. This reminds me of the new stainless steel, high-tech Pisours (public toilets) in France, with the steam cleaned seats and the sliding doors, except in this case on wheels. —JJ

**Design Awards
Committee**



William Corneli, AIA
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Co-Chairman
 Susan Desko
 Michael Hricak, AIA
 Michael J. Kaufman, AIA
 Erin Kennedy
 Danette Riddle, PAL
 Sharlene Silverman, Associate AIA
 Melani Smith
 Nicola Solomons, Executive Director
 Drew Wilson, Associate AIA



NEXT LA Awards

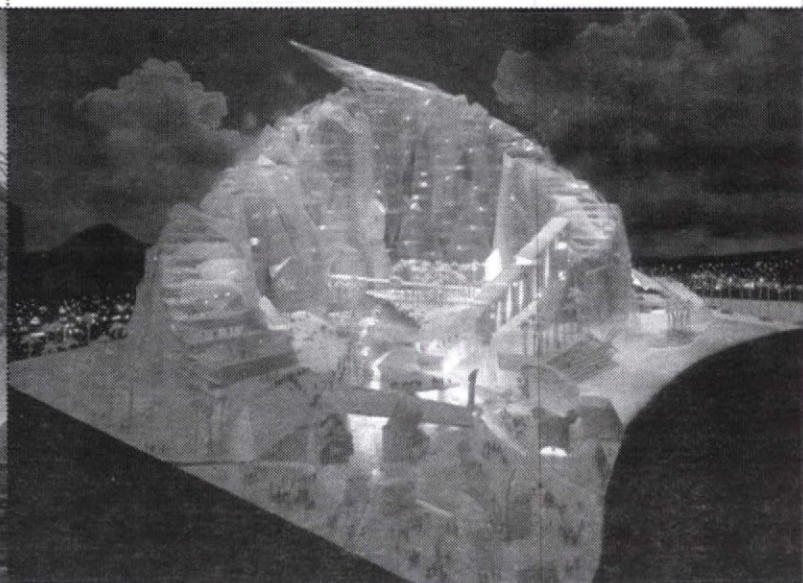
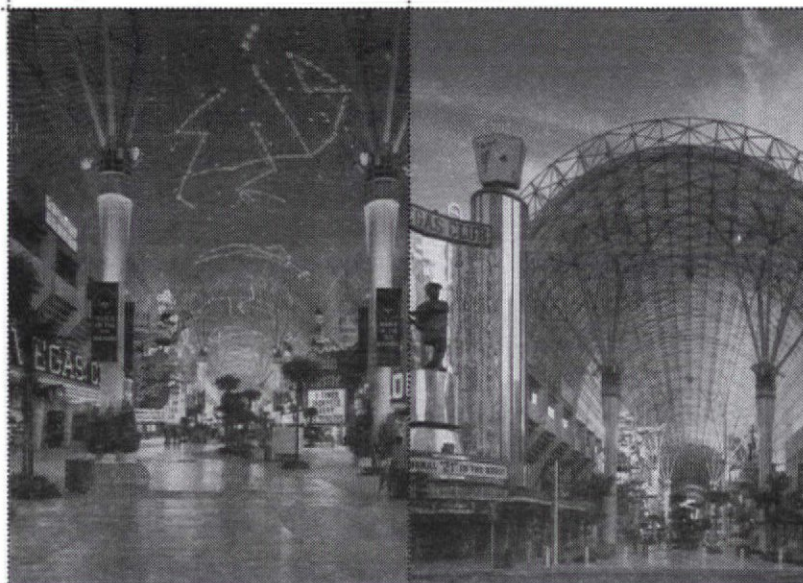
NEXT LA

Merit Award: **Houston Industries Plaza**
Houston, Texas

Category: Commercial -Renovation
Architect/Designer: DMJM Keating, Kendall Heaton Architects (Associate Architects)
Project Team: DMJM Keating: Richard Keating, FAIA, Design Principal; Jose Palacios, AIA, Sr. Designer; Michael Mann, AIA, Manager; Robert Jernigan, AIA, Technical Director; Daniel Allen, AIA, Project Designer; Paul Danna, AIA, Cory Ticktin, John DiGregorio, David Gonzalez, Design Team; William Gerstner, Technical Team
Client: Kendall Heaton Architects: Warren Carpenter, Project Architect; Wayne Shull, Bill Kendall, Design Team
General Contractor: Houston Industries
Juror's Comments: Miner Dederick Companies
 It's an extremely intelligent solution. —MS
 They changed the whole totality of the building with only two small interventions. —EN

This year the AIA/Los Angeles added a new category to the Annual Design Awards. **NEXT LA**, co-sponsored by The Design Council of MOCA, recognizes unbuilt and theoretical projects including student work, design competition submissions, urban planning schemes, "On the Board" projects, and other design projects for the built environment.

*"I saw the **NEXT LA** program as an opportunity to present an idea and have it considered. Usually all you can share is built work. For me a real architectural dialogue begins with sharing ideas and getting input on those ideas. Winning an award is an honor for the obvious reasons, but to win a **NEXT LA** Award is very encouraging for it reflects support for such a process." —Li Wen, AIA Citation winner*



Photos of 1996 Design Awards & NEXT LA Awards Reception at BGH Gallery, Bergamot Station by Paul Clifton, Ove Arup & Partners

Page 6
 Top: Crowd peruses Award entries on exhibit at BGH
 Bottom: Thom Mayne "Vogues" while Michael Hricak does the "Macarena." (You had to be there.)

Page 8, 10
 Top: Entry boards on exhibit

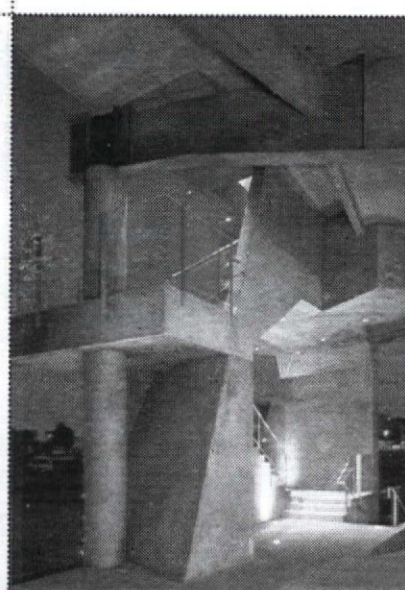
Page 11
 Right: Awards Committee Co-Chair, Bill Corneli takes time out to sing a couple of numbers

Merit Award: **The Fremont Street Experience**
Las Vegas, Nevada

Category: Urban Design
Architect/Designer: The Jerde Partnership International, Inc.
Project Team: Jon A Jerde, FAIA, Principal; Bob Cloud, AIA, Principal; David Rogers, AIA, Project Designer; Gaston Laguna, Project Architect
Client: The Fremont Street Experience Limited Liability Company
Development Manger: Atlandia Design
Juror's Comments: The specifics of this scheme are really quite wonderful. The incredible scale of this project and the height of it is a fragile equation. —MS
 This project is such an incredible statement in the middle of that amorphous "downtown," if you can call it that. It has become the place!
 —CD
 What will be interesting to see is how this affects the larger urban context. What is going to happen to the next adjacent street, and the next.... —EN

Merit Award: **Atlantis Hotel**
Las Vegas, NV

Category: Unbuilt Projects
Architect/Designer: Antoine Predock Architect
Project Team: Antoine Predock, Principal; Douglas Friend, Associate-in-Charge; James Horn, Hiroyuki Isobe, Mark Lawton, Matthew Lawton, Robert McElheney, Luke Bulman, Hajami Uesato, Design Team; Geoff Beebe, Devendra Contractor, Mark Donohue, Tony Evanko, Mischa Farrell, Thea Hahn, Craig Holdren, Brett Oaks, Derek Payne, Peter Rehn, Sunil Sakhalar, Kira Sowenick, Don Vanderpool, Project Team
Client: ITT Sheraton
Juror's Comments: Norberg-Schultz would probably turnover in his grave if he heard us applying "genius loci" to the Las Vegas Strip, but in fact this is the case. —MR
 While this project may be laughed out of any other town in the world, it is truly brilliant in Las Vegas. —JJ

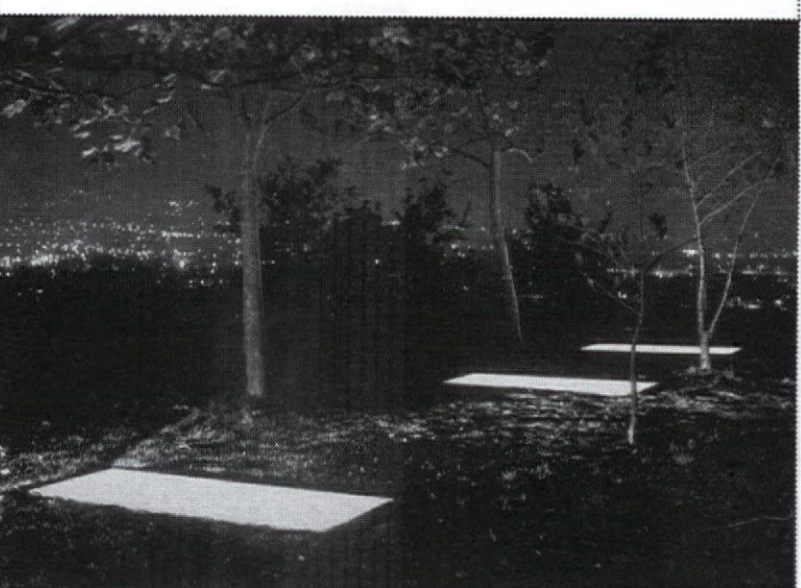


Honor Award: **Carlson-Reges Residence**
Los Angeles, California

Category: Residential Remodel
Architect/Designer: RoTo Architects, Inc.
Project Team: Michael Rotondi, Clark Stevens, Principals; Angela Hiltz, Kenneth Kim, Yusuke Obuchi, Brian Reiff, Craig Scott, Project Team; Michael Brandes, Peggy Bunn, Bader Kassim, James Keyhani, Gregory Kight, Thorsten Kraft, Qu H. Kim, Tracy Loeffler, Liana Sipelis, Caroline Spigelski, James Malloch Taylor
Client: Richard Carlson and Kathy Reges
General Contractor: Richard Carlson
Juror's Comments: This house to me is absolutely extraordinary, it is a product of a kind of perfect collaboration between the owner who could build it and the architect who could design it. —CD
If anything is an LA project this would be it.
—MC

Honor Award: **Samitaur**
Culver City, California

Category: Commercial
Architect/Designer: Eric Owen Moss Architects
Project Team: Eric Owen Moss, Principal Architect; Jay Vanos, Dennis Ige, Project Architects; Mark Prezkop, Todd Coversano, Greg Baker, John Bencher, David Wick, Eric Holmquist, Paul Groh, Austin Kelly, Naoto Sekiguchi, Ravindran Kodalar Subramanian, Scott Nakao, Elissa Scrafano, Scott Hunter, Sophie Harvey, Sheng Yuan-Hwang, Isabel Duvivier, Carol Hove, Karin Mahle, Daryusch Sepeher, Ann Bergren, Jennifer Rakow, Amanda Hyde, Lucas Rios, Eduardo Sabater, Janek Tabencki, Leticia S. Lau, Erik Hohberger, Julia Burbach, Dolin Daggett Frederick and Laurie Samitaur Smith
Client: Samitaur Constructs, Peter Brown Director of Field Operations
General Contractor: Samitaur Constructs, Peter Brown Director of Field Operations
Juror's Comments: This building is one of those good surprises that while driving around the city you suddenly run into things like this, it makes so much for the experience of the city. —EN



Merit: **Bus-Wellness**
Santa Monica, California

Category: Adaptive Re-use
Architect/Designer: Steven Ehrlich Architects
Project Team: Design Team: Steven Ehrlich, FAIA, Nick Seirup, AIA, Principals; James Schmidt, AIA, Project Architect; Iris Anna Regn; Gary Alzona Eric Hammerlund, 3-D Rendering; Markus Hinsin, Supachai Kiatwankul, Sooka Lee, Mei-Ting Lin, Model Building Team; Nick Seirup, AIA, Supachai Kiatwankul, Graphics; Nick Seirup, AIA, Alec Whitten, Collage; Adrian Velicescu, Photographer; Alec Whitten, Model Photographer
Client: Richard Thayer, Brian Cinader
General Contractor: Ben Levine & Son
Juror's Comments: I liked this little bus station a lot. This fits into the category of projects of limited means that produce better work than those with too much money or that try too hard. —MC

Merit: **Garden Project**
Pasadena, California

Category: Miscellaneous
Artist/Designer: Nancy Reigelman
Project Team: Nancy Reigelman, Artist/Designer; Mary O'Grady, Assistant Designer; Reliable Sheet Metal Works, Stainless Steel Fabricator; Amico Signs, Neon Fabricator
Client: Art Center College of Design
Juror's Comments: This pushes the limits of architecture because you don't know where it begins and where it ends. Using light to change a place is one of those very strange limits of architecture. —EN
It is a great lesson in how little it takes to make a place. —MS

Jury Members



Design Awards

Mack Scogin, FAIA
Scogin Elam & Bray
Architects, Inc.
Charles M. Davis, FAIA
Esherick Homsey Dodge
and Davis
Enrique Norten
TEN Architects

NEXT LA

Jon Jerde, FAIA
The Jerde Partnership
Sarah Graham, AIA
Angéil/Graham
Architects
Jon Jerde, FAIA
The Jerde Partnership
Michael Rotondi, AIA
Roto Architects Inc.



Design Awards



The AIA/LA Design Awards is an annual event which recognizes design excellence in built projects. Considered to be one of the single most important design events in Los Angeles, winners represent some of the best and most creative architectural minds in the world. The Design Awards has now been joined by two new annual awards events, the Interior Architecture & Design Awards in the Spring and NEXT LA which runs concurrently.

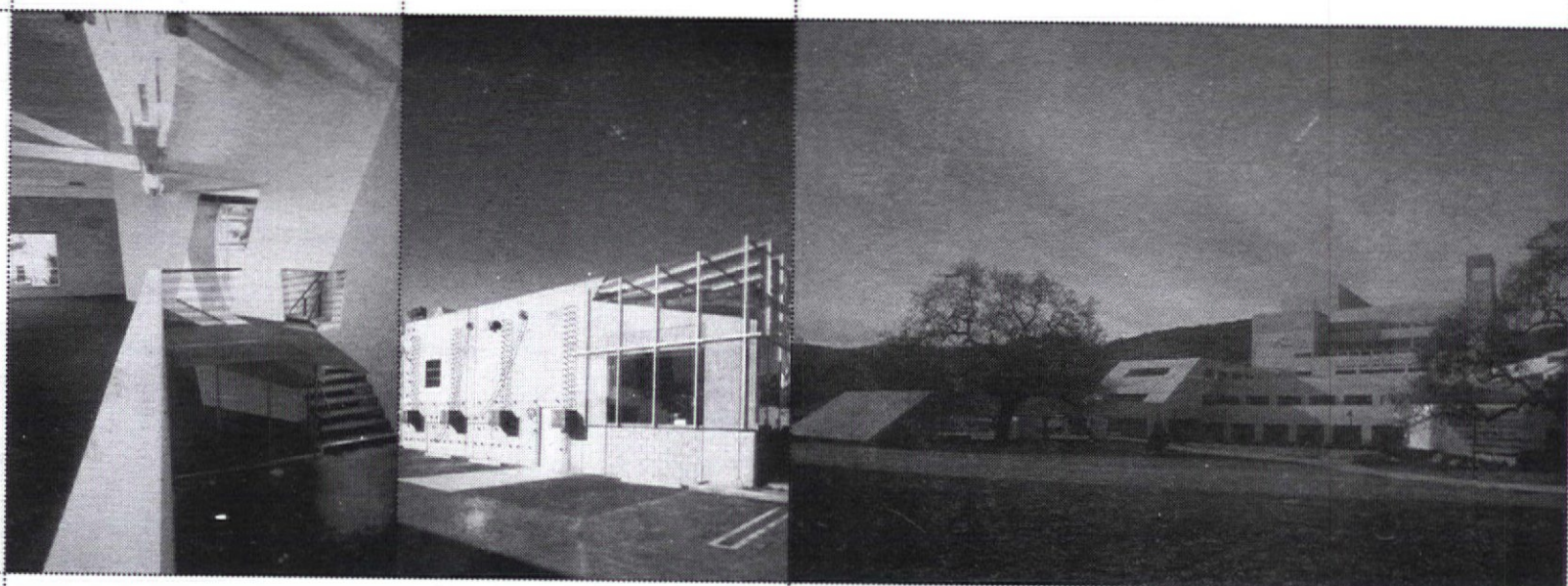
"It's always an honor to be recognized by your peers, especially in the Los Angeles design community. Los Angeles architects and designers continue to lead the architectural community in design, both nationally and internationally. The distinguished jury and Awards participants reflect the rigor and intensity of architecture and architects of the LA basin."

—Antoine Predock, Honor Award winner

Honor Award: **Blades Residence**
Goleta, California

Category: New Residential
Architect/Designer: Morphosis
Project Team: Thom Mayne, Principal; Kim Groves, Project Architect, Mark Mc Vay; Eric Andersson, Frank Brodbeck, Stephen Jones, Jun-Ya Nakasugawa, Peter mc Govern, Kinga Racon, Stephanie Reich, Mark Sich, Patrick Tighe, William Ullman, Eui-Sung Yi Vicki and Richard Blades
Client:
General Contractor: Kirk Lewis, Froscher Lewis

Juror's Comments: There are not many projects we have judged that are equally interesting in every image, every plan and section we saw, everything is about experimentation, about movement and dynamics. —EN
This is an example of a project where space making is more primary than making stuff.... —MS



Honor Award: **Metafor**
Culver City

Category: Adaptive Re-use
Architect/Designer: Eric Owen Moss Architects
Project Team: Eric Owen Moss, Principal Architect and Designer; Jay Vanos, Project Architect; Augis Gedgaudas, Scott Nakao, Paul Groh, Ravindran Kodalur, Naoto Sekiguchi, Scott Hunter, Thomas Ahn, Sophie Harvey, Sheng Yuan-Hwang, Amanda Hyde, Su-shien Cho, Ana Paul Moi, Janek Tabenecki Dombrowa
Client: Frederick and Laurie Samitaur Smith
General Contractor: Samitaur Constructs, Peter Brown Director of Field Operations

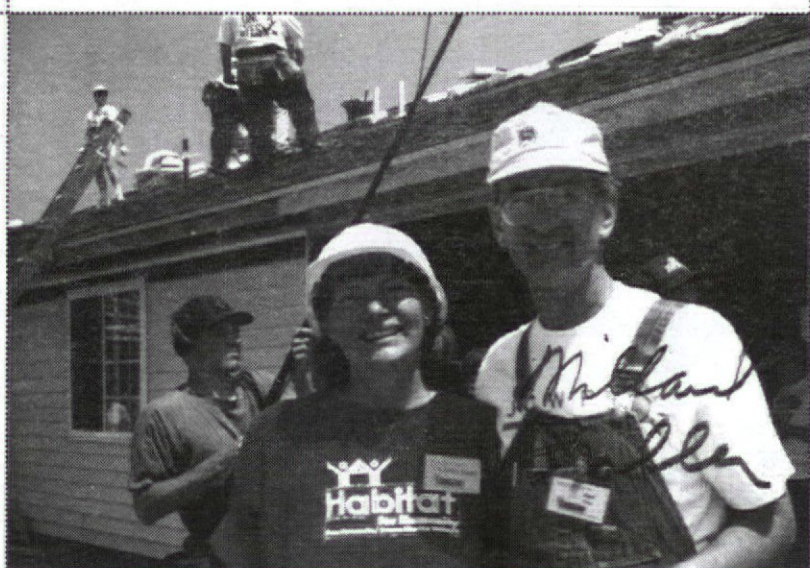
Juror's Comments: We have this huge reserve of Bow String truss warehouses in San Francisco and I look at this project and I see the amount of invention in this absolutely banal, potentially dull thing and I just think it's marvelous. — CD
In this case the client is a very important part of the creative process. — EN

Honor Award: **Civic Arts Plaza**
Thousand Oaks, CA

Category: Institutional
Architect/Designer: Antoine Predock Architect
Project Team: Dworsky Associates (Architect of Record) Antoine Predock Architect: Antoine Predock, Principal; Geoffrey Beebe, Associate-in-Charge; Douglas Friend, Project Architect; Chris Calott, Haji Uesato, Paul Gonzales, Deborah Waldrip, Sam Sterling, Chris Romero, David Mishler, Michael Werwerka, Joseph Andrade
Dworsky Associates: Daniel Dworsky, Principal-in-Charge; Robert Rosenberg, Robert Newson, Project Directors; Kenneth Stein, Design Coordinator; Kenneth Rossi, Project Architect; Watana Charoenrath, Field Architect; Paz Costelo, Ira Mann, Oscar Castelo, Job Captains; Janet Suen, James Noh, Celso Velarde, Virgilio Merina, Hue Tong, Fred Antonio, Technical Staff
Client: City of Thousand Oaks

General Contractor: Lehrer McGovern Bovis, Construction Manager
Juror's Comments: It looks like a civic building to me with the qualities of space, scale, the tower and the symbols. —MS
What makes this project remarkable is that there is so little good civic architecture around in this part of the world.... I think it was an accomplishment to just get something like this built. —CD

AIA/LA Design Awards and NEXT LA Awards Sponsors:
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Blair Graphics
California Business Interiors
Henessey + Ingalls
Trust for Preservation of Cultural Heritage/The Ennis-Brown House
Zipangu



Presidential Award: David C. Snell, Director Habitat for Humanity International

by Ann Thomas Moore

"What the poor need is not charity but capital, not case workers but co-workers. And what the rich need is a wise, honorable and enjoyable way of divesting themselves of some of their overabundance."

In these words, Millard Fuller frames the philosophy underlying the work of his organization. It carries out its stated mission "to develop communities with God's people in need by building and renovating houses so that there are decent houses in decent communities," with no governmental assistance except the usual infrastructure and utilities. Any family inadequately housed and unable to get conventional housing is eligible, regardless of race or ethnicity. All contribute 500 hours of sweat equity to building their homes in exchange for interest-free loans. Their house payments finance the building of the next house.

In the years since its founding in 1976, Habitat has taken giant steps toward its goal of eliminating poverty housing. By the end of 1993, USA Today reported that Habitat was the seventeenth largest homebuilder in the United States. From shacks in south Georgia, a South Dakota Indian Reservation, and a Chicago ghetto to the high Andes of Peru and Northern Ireland, "over 400,000 people in more than 1200 U.S. towns and cities and in 43 other countries had volunteered literally millions of hours to build . . . over 40,000 houses... housing an estimated quarter of a million people," Fuller reported in 1995. "And new houses are going up at a rate of 40 a day."

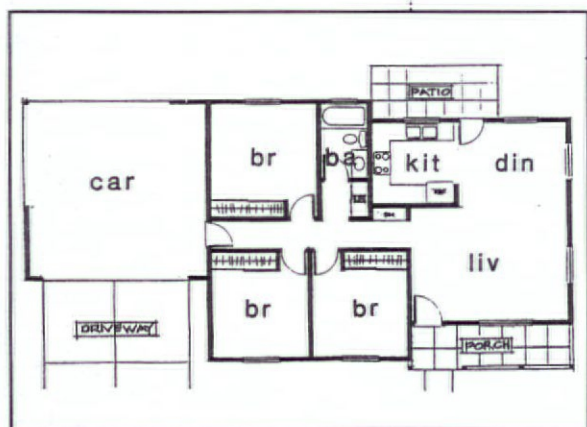
The volunteer army includes members of all kinds of groups—sororities, church youth and adult groups, civic clubs, professional football players, Girl Scouts, nuns, retirees. The American Medical Students Association adopted the program in 1995. A group of doctors in Louisiana called their Habitat project "Physicians Making House Calls." The best known individual volunteers include Paul Newman, Jack Kemp, Tom Brokaw, Reba McEntire, Newt Gingrich, the Clintons, the Gores, and Jimmy and Rosalynn Carter.

The Carters, whose participation in Habitat began with the renovation of a tenement building in New York City in 1984, now sponsor the Jimmy Carter Work Project. This is an annual week when the Carters themselves are part of the labor force to "blitz build" in a selected area of need in the world. During this past August, JCWP sponsored a blitz build in Hungary, in which L.A. architect Ildiko Choy participated.

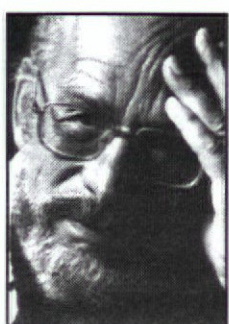
A year ago, the target area was right here in Los Angeles, the Watts-Willowbrook area in south central. As a member of the 1995 board, John Mutlow, AIA and a Los Angeles architect, convened a design charette involving design professionals. While other volunteers were driving nails in new houses, the charette developed designs for homes to be built at a future Habitat site.

Speaking from his own experience with Habitat, Jimmy Carter wrote in *Everything to Gain*, "We see at first-hand the pride, industry, competence, and generosity of those who in the past existed only as disturbing statistics."

— Ann Thomas Moore, Interim Co-Chair LA Architect



AIA/Los Angeles Gold Medal: Ray Kappe, FAIA



In 1951, Ray Kappe, FAIA, graduated UC Berkeley, with honors in Architecture.

Two years later he established his own practice, Raymond Kappe, AIA, and began his association with the local chapter of the AIA (then the Southern California Chapter.) In the 43 years since, his has been a career the stuff of legends. It is for this reason, the AIA Los Angeles has

decided to bestow upon him their highest honor given to an individual, the Gold Medal.

No stranger to awards, Kappe's accolades include the Neutra Award for Professional Excellence and the Maybeck Award—the highest honor given by the California Chapter of the AIA recognizing lifelong individual achievement in architectural design. He was recently honored with a "Star of Design" by the Pacific Design Center WestWeek, the Design industry's equivalent to the Hollywood Walk of Fame.

He is probably best known for his classic residential designs with their characteristic long expanses of glass, striking horizontals, and floating interior platforms—architectural bravado that modern code enforcement has all but eliminated. However, in addition to custom residential designs, Kappe's portfolio includes an array of commercial, multi-family and civic projects. With the establishment of Kahn, Kappe, Lotery, Boccato Architects/Planners in 1968, his practice focused on public and community projects and planning.

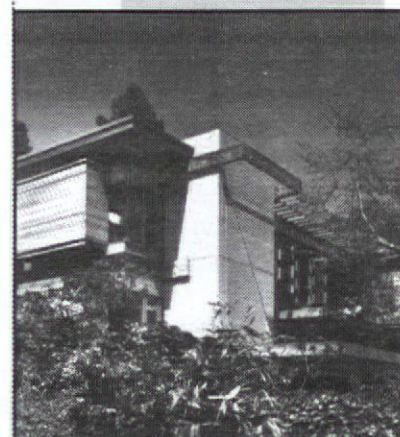
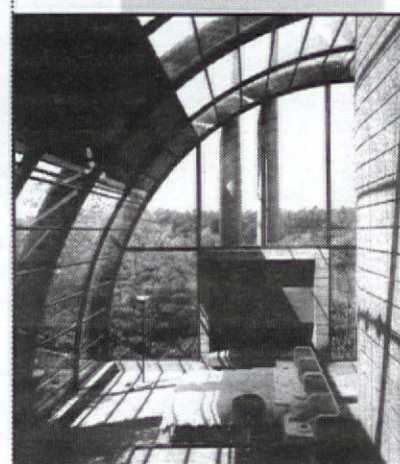
In 1969, Kappe was selected as the founding Chair of the new Department of Architecture at California State Polytechnic University, Pomona. In 1972, when Cal-Poly's architectural program began to change its direction, Kappe left the department and established a private school of architecture on the westside taking with him several Cal-Poly students in the move. Within four years of forming the Southern California Institute of Architecture (SCI-Arc), the school was fully accredited. Kappe served 15 years as Director and is still involved today. For his contributions to education, in 1990 he was awarded the Topaz Medallion for excellence in architecture education by the AIA and the Association of Collegiate Schools of Architecture.

For his work in social and community advocacy, urban design and planning, and environmental research, Kappe was named Honorary Chairman of Architects, Designers, and Planners for Social Change in 1982. In 1985 he returned to private practice forming Kappe Architects and Planners which he operated for a period with his two sons Finn and Ron Kappe.

Kappe and his career have been the subject of several exhibits and lectures across the U.S. His work has been chronicled in architecture journals and publications worldwide including *Life Magazine*, *Arbitare*, *AMC Revue d'Architecture*, *L'ARCA* and countless *GA Houses* among others.

Continued on page 12

Upper Left: AIA/LA Chapter Member Ildiko Choy with Millard Fuller at South Central project site.
Middle Left: Elevation of Habitat Project, South Central Los Angeles.
Lower Left: Plan of South Central Home
(Photo: Ildiko Choy, AIA)



Above, Left: Ray Kappe, FAIA
Above Top: Santa Monica Bus Administrative Facility
Middle: Cookston Residence
Lower: Residence
(Photo: Julius Shulman)

AIA/LA Awards

Masters of Architecture Lecture Series:

The Walt Disney Company
Form Zero Architectural Books + Gallery
Martin Gelber, FAIA
Los Angeles Institute for Architecture & Humanistic Studies
Pacific Printing on Third Street
Ronnie & Vidal Sassoon
Glen Small, AIA and Jan Mardian
William Taylor
Architecture Studio
University of Southern California
Virgin Atlantic Airways
Los Angeles County Museum of Art

WestWeek/Open House:

DuPont Flooring System
Lutron Electronic Co., Inc.
Shaw/Contract Group
Sitag International, Inc.

ARE Study Seminar Program:

Alba Altmann, AIA
Ed Caruana
Charles Cordero, AIA
Mark DiCecco, AIA
Ihsan Faraj, P.E.
Russell Givens
Michael Hricak, AIA
Michael Kaufman, AIA
George Kelly, AIA
Ernie Marjoram, AIA
The Pacific Design Center
Stephen Perlof, S.E.
Forrest Petersen
Leslie Young, Assoc. AIA

AIA/LA Board & Officer Installation:

Dinwiddie Const. Co.
Environmental Contracting Corp.
Illig Construction
Swinerton & Walberg Co.

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W I N P R I Z E S !

On November 6, 1996, more than 300 guests turned out to for the 1996 AIA/Los Angeles Annual Awards Luncheon at the Biltmore Hotel. The Annual Luncheon is the Chapter's opportunity to celebrate outstanding contributions to Architecture and Design, and to the Chapter. Highlights of the afternoon were presentations by the winners of the AIA/LA Design Awards, NEXT LA and the Interior Architecture & Design Awards.

Among the many projects awarded was The Angels Flight Project which was presented with Presidential Citations going to Dennis Luna, Chairman of the Angels Flight Railway Foundation; John H. Welborne, President of the Angels Flight Operating Company; and Martha Diaz Aszkenazy, Principal of Severyn Aszkenazy and Pueblo Contracting Services. Chapter Appreciation awards for contributions to the project were given to Robert Uyeda, FAIA, Project Architect and Principal of Tetra Design; Timothy J. Brandt, AIA, and G. Peyton Hall, AIA, Historic Preservation Consultants, both from the Historic Resources Group; and A. Jeffrey Skorneck, AIA, Project Manager, from the Community Redevelopment Agency. Sally Landworth was given Honorary AIA status for her tireless contributions to the Chapter, and a Presidential Citation was presented to Francesca Garcia-Marques, Assoc. AIA who organizes the popular Masters of Architecture Lecture Series.

Additionally, the President's Award was given to David C. Snell, Director of Habitat for Humanity International and the AIA/LA Gold Medal to Ray Kappe, FAIA.

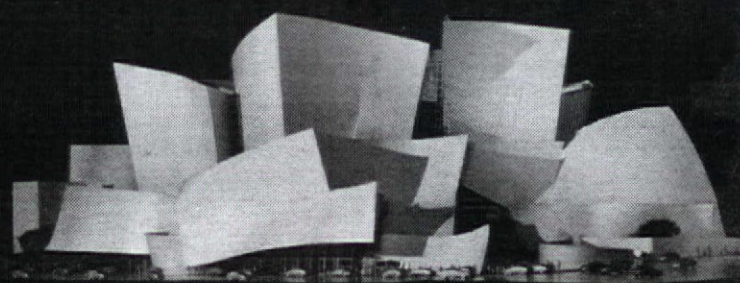
The following pages highlight the AIA/LA Design Awards and NEXT LA winners as well as the Presidential Award and AIA/LA Gold Medal Recipients. Statements from the clients follow on page 12. (The Interior Architecture & Design Award winners were featured in our September issue.)



Reviews

Right: Exterior Model of Concert Hall. (Photo: Joshua White)

Left: Exterior view of specially designed pavilion housing the Disney Concert Hall exhibition. (Photo: Paula Goldman)



social subjects in an impossible world." Thus small urban parks as the Bathgate Ave. Community Park for the Bronx or Mollet del Valles in Barcelona provide plausible insertions: Virtue follows commerce.

Real time is made irrelevant by non-physical utopia embodied in cyber culture, a premise Greg Lynn's "dynamic flexible architecture" demonstrates via SGI. That tangent will be thoroughly investigated in Lusitania Press' next issue, "CyberMinds," due in October. —**Miguel Baltierra** contributes regularly to *LA Architect* out of New York City

Studies in Tectonic Culture

Kenneth Frampton;
MIT Press; \$50 hc

Kenneth Frampton's 1980 book, *Modern Architecture: A Critical History*, became a requisite in understanding the aims of Modernism. Now he has produced another seminal work, *Studies in Tectonic Culture*, this time seeking to restore the primacy of tectonics in architecture and counter "the present tendency in architecture to derive its legitimacy from some other discourse."

"The unavoidably earth-bound nature of building," he writes in his new book means that "the built is first and foremost a construction and only later an abstract discussion based on surface, volume, and plan..." Frampton's thorough, dense scholarship is a reminder of the sheer physicality of architecture. His thesis is clear: "The full tectonic potential of any building stems from its capacity to articulate both the poetic and the cognitive aspects of its substance."

To that end Frampton slowly unfurls an argument based upon the profound relationship between the human body, the landscape and the built construct; he also examines the etymology of the words around *tekton*, the Greek word for carpenter/builder, and *techne*, the craft of making. The next two chapters are a synopsis of the history of tectonics as a pivotal culture in architecture, beginning with French theorists Claude Perrault, Abbé Laugier and the obscure but brilliant Abbé de Cordemoy, whose early 18th century repudi-

ation of gratuitous ornament anticipated Adolf Loos' denunciation of the attitude toward ornament of his fellow Viennese two centuries later. Frampton, the Ware Professor of Architecture at Columbia University, also includes other theorists/builders such as Viollet-le-Duc, Gottfried Semper and Karl Friedrich Schinkel, placing these canonical figures in the chronology of tectonic innovation and relating their work to each other's.

Then he moves on to the major portion of the book, which examines the architectural intentions of selected designers and how those intentions were manifested physically; in particular he analyzes the nuances of the continuing dialogue between materials used for structure and materials used for cladding. This part of the book is devoted to diverse technologies such as Auguste Perret's exploitation of reinforced concrete frame construction to express a rich structural rationalism; Carlo Scarpa's "Adoration of the Joint"; Louis I. Kahn's achievement of monumental space. There are additional chapters on the tectonics of Frank Lloyd Wright, Jorn Utzon, Mies van der Rohe and others.

Throughout this book, Frampton invokes the thoughts of other thinkers, architects and observers from Goethe to Renzo Piano. These quotes, like the book's graphics, are well chosen to further Frampton's thesis. In fact, this book in itself reflects the poetics of construction: the antithesis of a coffee table book, it is a carefully crafted, rich body of text and thought. An excellent companion volume, by the way, would be Edward R. Ford's, *The Details of Modern Architecture*, (also MIT Press, 1990.)

— **Barbara Lamprecht** writes on architectural topics nationally and internationally

Walt Disney Concert Hall: A Celebration of Music and Architecture

An exhibition of large-scale models and other materials presenting architect Frank Gehry's bold design for the new home of the Los Angeles Philharmonic is open now through April 27, 1997, in special-

ly designed pavilions on the Sculpture Plaza of MOCA at California Plaza in downtown Los Angeles. (The exhibition is open to the public free of charge during regular museum hours).

The most striking component of the exhibition is the huge scale model of the interior of the Concert Hall. The model is neatly housed in a small pavilion clad with the same "metal-scale" system and cladding proposed for the Concert Hall exterior. The model shed is interesting not only for its description of the interior, but also as an example of how Gehry's Concert Hall building is very much about the tortured, warped wrapping of textured skin on a very symmetrical acoustics-friendly interior arrangement.

Even more exciting is the dramatically folding fragment of the Hall's exterior wall. It allows one to fully appreciate the sensuality of the wall's double-curvatures. The front of the wall is a smooth stone, but the back is clad with metal-scales, which create a very striking textural tension. The prosthetic white painted steel props that [stabilize the wall] add a necessary degree of humor to the piece. These two sculptures are almost a perfect embodiment of the meaning of Frank Gehry's work itself as a sculptural reading of architectural fragments.

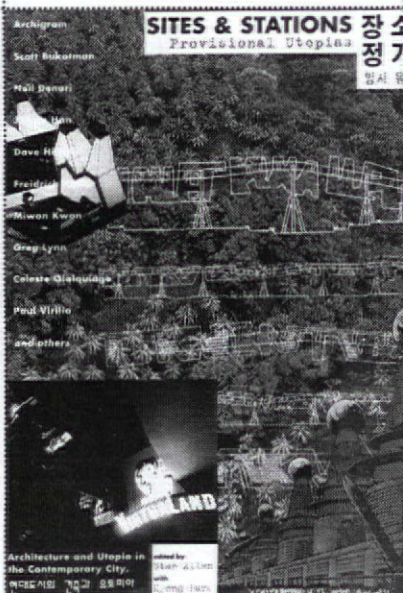
It is very stimulating to see MOCA take a strong stance in support of the very strong, very daring architecture of the Concert Hall by making room for architectural fragments of the Concert Hall on its plaza. The Concert Hall fragments work together as an agit-prop stage set that calls for a continued committed support to the fundraising efforts now underway to construct the Hall. — **Hraztan Zeitlian** is a Project Designer at RTKL Associates and is new to the LAA Editorial Board.

Coming in LAA

The word "power" is used a lot today. We wonder if—and how—it applies to residential projects. Are there "power architects" or "power houses"? Let us know your opinions. We may be able to use them in an upcoming issue.

Contact James Dunham, Residential Editor at (213) 254-1981 or *L.A. Architect* directly at (310) 785-1813.

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Sites & Stations:

Provisional Utopias
Architecture and Utopia in the Contemporary City
Stan Allen/Kwong Park, Eds;
Lusitania Press, \$14.00 pb

Through the course of this journal it becomes obvious the grandeur, scale and confidence of past utopian precedents—including Buckminster Fuller's visions, Archigram's walking cities, visionary Venezuelan dictators, etc.—are sharply contrasted by recent contemplations. Rather a second layer of utopia, via small interstitial implants, is proposed to keep decaying cities, primary utopia, alive.

Whether it's Ann Margaret and Elvis in Las Vegas, *The Book of Mormon* — film noire's demise, Michael Webb's "Space Bleeds," etc., there is a collective awe to be fueled by the improbable and a desire for a better world. Even if it is extrapolated from the "Oblique Function" of World War Two German Bunkers and the Situationist's as L.A.'s native son, Enrique Limon, demonstrates in his interview with Paul Virilio.

Yet this collective is incomplete. *Sites and Stations* merits a sequel. It is a delightful international assortment worthy of deeper exploration that would benefit from a search for equally challenging contemporary visions as those of the past. However, utopia is harder to envision for the speed of change and technology is overwhelming. Instant cities, fifteen year megalopolises of Asia, make it difficult to guarantee grand visions are not a waste. Miwon Kwon guides this point through his depiction of Seoul's haste to realize modernization "in which people become

The following is a reprint of an article by Frank Stasiowski, FAIA. Don't miss his upcoming seminar, "Writing Effective Proposals" (See page 3 for details)

ProPractice:

Marketing

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10 Market Trends Heed 'Em or Weep

During the past six months, we have discussed the highly competitive design environment from diverse geographic markets. From these discussions came 10 definitive trends the your firm must heed if it's to survive and prosper in the next century.

1. Consulting vs. commodity firms:

Design firms are separating into two distinct types. "Consulting" firms are promoting knowledge-based new services that do not fit "standard" contracts or procedures. Fees are high. Principals do the work. Project delivery is always different on every project. "Commodity" firms are still offering standard production (of drawings) services. Fees are bid. Project delivery varies little from project to project.

2. Networking, not glitz:

Clients are being bombarded with slick marketing pieces ranging from brochures to videos to newsletters to on-line hype. What today's clients want more than ever is trust, honesty and useful information. "Commodity" firms continue to use trite messages, while "consulting" firms rapidly move to educate all staff in the fine art of client networking. We recently talked with one firm that has no brochure, but requires partners to be published four times per year and to participate in a client association—or they lose their status as a partner.

3. Design professionals must "sell":

In 1996 and beyond, clients will have no patience for professionals who are unable or unwilling to learn how to stand before a selection group and communicate ideas, strategies, schedules and budgets. "Selling" is no longer an art. It's a job requirement for all design professionals who want influence over what they do.

4. Facilitative problem-solving is your future:

An open, eager market is being discovered by design firms that possess top principals skilled at facilitating strategic direction for clients. The demand is not for design, drawing production or project management. Instead, the demand is for high-level, knowledge-based help for clients who

are hungry to acquire specific guidance on improving efficiency and productivity at their sites.

5. Value-added or bust: Every existing design firm will disappear unless it adds new services or new twists to old services. It isn't good enough just to meet schedules and budgets—you must beat them. You can't get away with giving lip service to quality design—you must prove it and demonstrate it. And rather than ignoring change orders, you must productively lead a client through them.

6. Non A/E competitors:

Because so many design firms continue to promote "commodity" products and services, clients are increasingly using non-A/E firms for a wide variety of up-front and post-completion services. Firms such as Coopers & Lybrand, Price Waterhouse and McKinsey have created specialized consulting divisions staffed with engineers and architects that offer a multitude of strategic facilities consulting services at fees often triple what design firms charge. Why is this happening? Because design firms continue to sell what they want instead of what clients want to buy. Could design firms become extinct? Failing to adapt has been the downfall of many other species.

7. Heightened client expectations:

Clients are demanding—and getting—faster project delivery, improved quality, better project management and lower fees. It is definitely a buyer's market, and everyone continues to promise more and more and more. Most important, firms are finding ways to deliver beyond their promises. This trend will increase as competition forces firms to improve on their promises. This pressure is stressful and demanding, but it's the shape of things to come.

8. More money spent on marketing:

Design firms are spending more and more dollars on marketing. Our PSMJ surveys show that across the board, firms are spending more on each proposal—and that they've nearly doubled their number of submitted proposals. Now we're hearing about computer-generated, virtual-reality images being used as part of the presentations submitted by firm after firm entering the high-tech marketing game.

Continued on page 13

AIA LA

Michael Hricak, AIA,
President, AIA/Los Angeles
gives his Final Address for 1996



3
L.A. Architect November/December 1996

American Institute of Architects, Los Angeles Chapter

Last Chance

by Michael Hricak, AIA
President AIA/Los Angeles

"What a magnificent opportunity is offered here, at the center of so much. We will create many kinds of strong connections—to the arts community, to the long neglected nearby civic world, to the multi-cultured people who surround the Hill, and to the burgeoning Downtown which is becoming the center of the great Pacific Rim."

These remarks made by the late dean and visionary planner, Harvey S. Perloff, were part of the (then) Maguire Partners Proposal for Bunker Hill, "A Grand Avenue," presented to the CRA in February of 1980. To further quote the proposal:

"Barton Myers, Harvey Perloff, and Edgardo Contini coordinated the master plan consulting with Lawrence Halprin, Charles Moore and Cesar Pelli. Larry Halprin and Charles Moore created fabulous public spaces.... Major structures were designed by Cesar Pelli, Robert Kennard, Ricardo Legoretta, Barton Myers and Charles Moore. Hugh Hardy designed the initial approach to the Los Angeles Museum of Modern Art. Frank Ghery designed Angel's Place and integrated Angel's Flight into the project."

The result of this unprecedented collaboration is an exciting mix which captures the energy and variety which is the essence of a great city. It truly reflects our dream."

For reasons that have become part of downtown Los Angeles lore, the CRA passed over the Maguire Proposal (the numbers didn't "pencil out") and chose another developer/architect team. Although quality buildings, including a masterwork by Arata Isozaki, have since graced "The Hill," a once in a lifetime opportunity was missed. A dream team, before the term was coined, created what unfortunately remained just that.

Sixteen years later, the stage seems to be set for another chance, another version of a collective dream. Not the vision of a single enlightened builder of cities, but an unplanned and yet somehow timely convergence of forces working together in a kind of creative tension.

With the new Los Angeles cathedral moving to a site adjacent to the civic center and the work proposed and recently presented by the Civic Center Planning Team, pieces of a revised vision are falling into place. The efforts to restore our once proud City Hall speak to the combined faith we have in the importance of preserving our built and civic heritage. The Colburn School of Performing Arts, being built north of MOCA, extends a hand and has the potential to be an important link between two parts of our city.

However, in spite of all this energy, the potential absence of the Disney Concert Hall seems to haunt these other efforts. Renewal comes in many forms. A bottom line business approach of so much of what we call urban renewal is of course essential for any sustained success. There is an equal need to continually renew our collective spirit as people living together in a city. Problems, politics and history not withstanding, it is time to dedicate ourselves to seeing that the Disney Concert Hall as envisioned by its patron and its architect be built. It speaks directly and eloquently to who we are and what can be accomplished here on the edge of the Pacific, at the edge of the century.

In the words of Dean Perloff, "What a magnificent opportunity is offered here...."

AIA/LA Presents: Writing Winning Proposals

On December 3, spend a fascinating and informative evening with internationally renowned speaker, Frank Stasiowski, FAIA, as he advises how to write effective proposals for all sorts of professional needs in a discussion directed to all firms and practitioners regardless of size and scope of projects.

Mr. Stasiowski has traveled over two million miles and through 15 countries during the past 22 years to speak to professionals like yourself in an effort to help push them toward greater success in business practice.

Stasiowski speaks annually to over 10,000 professional business owners on leadership, marketing, negotiating and pricing, and total quality project management, challenging them to improve efficiency and quality, increase sales and put passion and urgency into their business practices.

Don't miss this opportunity!

December 3, 1996
Pacific Design Center
Blue Conference Center,
Room B-259
AIA members \$35.00
Non-members \$40.00

Note: This seminar
earns 4 AIA CEU/LU's



On the Boards

The AIA/LA's "On The Boards" series will continue on November 19 at Stone Marraccini Patterson's (SMP's) new offices in Santa Monica. This event is held in conjunction with the Chapter's Newly Licensed Architect's Reception and is open to all AIA members, newly licensed architects, and guests. The reception begins at 6:00pm, and an informal presentation of SMP's projects will start at 7:00 pm. RSVP to the Chapter office.

Note: The newly elected AIA/LA Chapter officers will be announced during the Reception.

Architects Office Visits Program

Architects are invited to participate in the AIA Architect's Office Visits Program which has been established for Senior High School students who expect to attend college and are considering a career in architecture. The purpose of the program is to acquaint students with the profession and the choices available in deciding a special area of interest.

A typical visit includes a group of 12-15 students and a drafting teacher. They are bussed

to an architect's office and/or building site where the architects and engineers demonstrate how the particular project was designed. There is an open discussion between the design professionals and the students, and the presentation takes approximately two hours. (It is anticipated that the same students would participate in several office visits.)

An architect who joins this program will coordinate these visits. S/he would be assigned a high school of his/her choice, meet with the principal, drafting teacher and selected students, and arrange for the office and site visits. It is assumed that there would be two visits each semester.

This program, which is supported with enthusiasm by the Board of Education, was started four years ago by Ephraim Baran, who recently retired from Rochlin Baran & Balbona Inc, Architects. Architectural offices and contractors have been very generous with their time in hosting various high schools, which include Elaine Locke, Woodrow Wilson, Bell, and Washington Preparatory. Participating architectural offices have included Gruen Associates, DMJM, Hardy Holzman Pfeiffer, and Rochlin Baran & Balbona. Respective site visits were to the Los Angeles Convention Center and the Museum of Contemporary Art, the Metro Red Line, the downtown Los Angeles Public Library, a UCLA research laboratory and St. Francis Medical Center.

Our goal is to increase the number of high schools and architectural offices involved in this program. If you are interested in participating, please contact your local Chapter Office or Ephraim Baran, AIA-E, at (310) 473-3555, for more information.

Good Design, Good Business

The lecture series wraps up the year at the offices of Anshen + Allen Architects. Don't miss this final lecture by David N. Rinehart, AIA. Free to AIA members and students—open to all. Space is limited. RSVP to Lisa Landworth, AIA at (213) 938-9356.

Committees are encouraged to submit activities and mission statements for this section.

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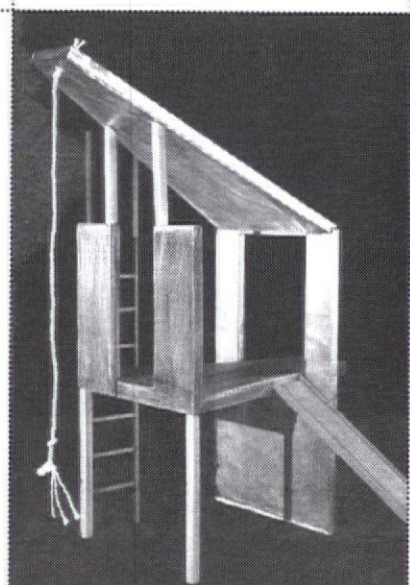
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Editorial

Top to Bottom:
Playhouse Projects by
Mulder Katkov, Kanner Architects,
and BraudeDesign Office



Letters

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NEXT LA: More of the Same?

NEXT LA sadly offered us a glimpse, not of the future, but of the past with reams of revisited and recycled designs by the usual suspects and another award to (surprise, surprise) Hodgetts and Fung. In a city that boasts some of the world's leading architecture, wouldn't it be refreshing if the annual AIA/LA Design Awards, and now NEXT LA, actually uncovered some new talent and projects? But then again, what else could we expect from judges mirrored in the indulgent ego-obsessed eighties?

And the Chapter wonders why it's being ignored by the public and most professionals.

Arthur Ford

Kudos to Themed Architecture

I was pleased to see my (Architects for Shelter) Garden Playhouse in your September issue. I assume it was meant to go with your Themed Out opinion piece, but the lack of explanation may confuse some of your readers. Perhaps you can clarify the purpose in [a future issue.]

As a graphic designer who has worked on "themed" projects for more years than I care to mention, I enjoyed your entertainment "themed" issue.

Architecture has changed quite a bit in the time I have been in my field. Back in the early 80's, when I completed a tiny middle eastern inspired food stand in Westwood Village (Me&Me), a prominent architect informed me that graphic designers do decoration, not architecture.

As I look around our city, it seems that some architects have discovered what us graphic folk have known all along...if a project cries out for a fanciful solution, don't fight it. It will be more fun to do (and sell a lot more falafels).

Sincerely,

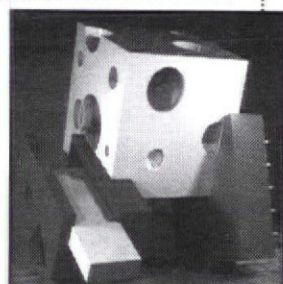
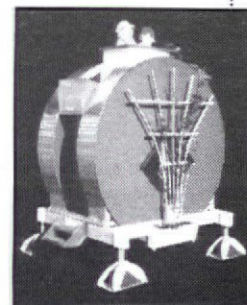
Jerry Braude,
BraudeDesign Office

Note: The Playhouses text fell victim to the editing floor. Read on for clarity regarding them.

In my essay "Themed Out", Sept. '96, I included images of the Playhouse Projects. Sponsored by Architects for Shelter a couple years back, the Playhouse Project charged architect/ builder teams to create playhouses for children with very little restrictions inhibiting their creativity.

Armed only with imagination run amok, what was produced was an incredible assortment of objects at once spectacular and certainly frightening to any parent. The only common thread was the "theme": the Playhouse. It was obvious the teams enjoyed the playhouses as much as their "clients."

How refreshing it would be if all our projects were approached in the same manner with the same results. Mr. Braude said it best, "...if a project cries out for a fanciful solution, don't fight it!"



As we wrap up the 20th anniversary (yes, 20th) of L.A. Architect (LAA), I would like to express gratitude to those who have stayed with us over the years. I am especially grateful to those who have called me this past year to share ideas and who have submitted articles, graphics, and cartoons; requested editorial guidelines and subscriptions; responded to articles and letters; and invited us into their offices.

To the (volunteer) Editorial Board: you are LAA's heart and soul.

Special thanks goes to Apple Computers, Inc. for responding to our pleas for help with a loaner Power Macintosh through 1996, and to our advertisers whose continued support keeps LAA afloat.

Please remember in 1997 that LAA is here to give voice to your architectural interests.

Sincerely,

Rochelle Dynes Mills,
Editor-in-Chief
(310) 785-1813

L.A. Architect

1
L.A. Architect November/December 1996



Above: Interior of the Mary Andrews Clark Residence. Recipient of the 1996 Historic Preservation Award of Excellence in the category of Residential/Multi-family Housing. Built by William Andrews Clark as a memorial to his mother, it is noted for the fine craftsmanship of its interior. Photo courtesy of the Community Design Center

Cultural Heritage Commission Preservation Awards

On October 22, the Cultural Heritage Commission of the City of Los Angeles presented awards for excellence and dedication to Historic Preservation. These awards, made annually, honor individuals who have made lasting and significant contributions to the ideals and promotion of preservation, as well as to specific projects which demonstrate the successful application of preservation techniques and the dedication of those involved. The awards are not necessarily given to projects completed within the past year.

A surprise presentation was made to Nancy Fernandez, Administrative Assistant to the Commission. Ms. Fernandez will be leaving her post at the end of this year after 32 years of City service, a number of them with the Cultural Heritage Commission. Those who are active in preservation in Los Angeles are well acquainted with her cheerful efficiency and keen appreciation of historic architecture.

For his many years of community service, Charles Fisher was honored for "Outstanding Contribution to Preservation." Mr. Fisher has been, and continues to be, an energetic member of Highland Park Heritage Trust and has been the driving force behind an extraordinary number of landmark nominations, both for individual monument status as well as HPOZ's (Historic Preservation Overlay Zones). His tireless efforts have protected and saved numbers of buildings which might otherwise have been demolished.

Eleanor M. Duffy was recognized for her contributions to the Cultural Heritage Commission itself, helping to further their goals. Ms. Duffy served as a member of the Commission for three years.

The projects honored were:

Stimson Residence

(Residential/Single-family)
Sisters of St. Joseph of Carondelet, Owner
O'Leary Terasawa Partners, Architects

Mary Andrews Clark Residence

(Residential/Multi-family)
L. A. Community Design Center, Owner
Killefer Flammang Purtil, Architects, and
The Historic Resources Group

Granada Buildings

(Commercial)
I & J Partnership, Owner
James R. McElwain, Project Architect

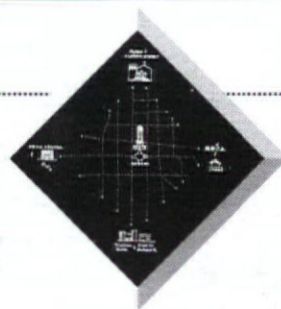
Villa Aurora-Feuchtwanger House

(Institutional)
Friends of Villa Aurora, Inc., Owner
Frank Dimster, Renovation Architect

Los Angeles Central Library

(Governmental)
City of Los Angeles Library Department, Owner
Hardy Holzman Pfeiffer, Architects

—Mitzi March Mogul,
Preservation Editor



Diamond Found in L.A.'s Civic Center

A new plan for the revitalization of the Los Angeles Civic Center, known as the "10-Minute Diamond," was the subject of a recent forum held in the City Hall Council Chambers and sponsored by the University of Southern California Architectural Guild. City Councilwoman Rita Walters, under whose jurisdiction downtown lies, has reconvened the Civic Center Authority with the goal of having the four government entities present downtown—City, County, State and Federal—communicate about sharing facilities and resources. The Consultant Team which has devised this plan over the past eight months consists of Project Manager Lauren Melendrez, ASLA, Melendrez Associates; William H. Fain, Jr., FAIA, Johnson Fain Pereira Associates; R. Steven Lewis, AIA, RAW Architecture; Douglas R. Suisman, AIA, Public Works Design; and Charles Loveman, Landmark Partners.

The 10-Minute Diamond plan seeks to strengthen the pedestrian connections between offices, cultural attractions, and businesses within a diamond-shaped region of downtown. The extent of the "diamond" is derived from the points within a ten-minute walk of City Hall, which lies at the center and hub. The diamond is divided into four quadrants, each of which already possesses signature elements which define it, and each of which corresponds to a different part of the historic landscape and cityscape. Each quadrant would be served by one of four different pedestrian environments: parks, arcades, plazas, and paseos. The goal is to emphasize the distinct character of each area, as well as to connect the currently divided pieces that constitute downtown.

Among its several main goals, the plan states that government uses should be centralized and facilities shared, and that cultural and historic elements should be integrated with the government functions so the area does not remain a government ghetto. A commitment is made to re-use existing and historic buildings and to create useful and appealing open spaces rather than to build many new buildings. Taking advantage of existing public transit links will also be a key factor.

The 10-Minute Diamond recognizes that the Civic Center and the areas immediately surrounding it currently possess assets which depend on providing a pedestrian nexus to make them more useful and appealing to both the existing and potential downtown population of government and other office workers, residents, and tourists. — Jennifer Minasian is a research associate at the Historic Resources Group (HRG)

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