Wachsmann Memorial Lecture

On Wednesday, February 11, the University of Southern California School of Architecture will present a program entitled "Discussion of the "Architecture of the Wachsmann," in Memory of Walter O. Wachsmann," the event will take place at SCI-ARC.

The lecture will feature three major speakers. Architectural historian and biographer rains Wachsmann's work in Germany in the "20s and '30s, relating it to the broader context of architecture of the time.

The Architectural Gallery will host a slide show reviewing current and historical work by Wachsmann.

The exhibit includes Pre-Columbian, Aztec, Mayan, and Colonial Mexican art and artifacts. The exhibit concludes with Mexican modernist works, including the soon to be completed National Museum of Contemporary Art in Mexico City.

For further information call (202) 743-4434.

The Art of Art Writing" with Suzanne Munich, art critic at USC College of Continuing Education; begins February 16, fee: $125. For further information call (213) 743-4434.

"An Introduction to Gallery Practices" with Jan Turner, owner of Janus Gallery, at USC College of Continuing Education; begins February 16, fee: $125. For further information call (213) 743-4434.

Exhibits


"Sculptures on In, 5, Around Buildings: Their Care and Conservation" with Myrna Sax, at USC College of Continuing Education; begins March 3; fee: $75. For further information call 743-4434.

Calendar

Lectures
Feb. 9, "Architects on Architecture," Frank Lloyd Wright Foundation, 8:00 p.m.; SCI-ARC, Los Angeles, CA 90069.


February 1981
VOLUME 7 NUMBER 2
Inside
Shopping Centers: Jeffrey Skorenecki and Barbara Goldstein analyze three new urban shopping centers: Plaza Pasadena, Santa Monica Place, and Sherman Oaks Galeria.


Dues Payment Requested
All members who have not currently renewed their membership are requested to do so as soon as possible. We are planning an outstanding year and we appreciate your early participation. Anyone who has not renewed as of this issue may phone or write the office to request the telephone Chapman Tepe Park; Augustin Hernandez, pursuer of sculptural organiza- tion; and Ricardo Lagomarsino, whose interest in color and the tex- ture of his work mirrors that of the Mexican popular architecture is reflected in his in- creasingly large scale architecture of today. In addition to the photographic display, color videotape portions of each prototype. interviews and continuous slide projection are a part of the exhibits.

The Architectural Gallery will host a slide show reviewing current and historical work by Wachsmann, exploring what they designed and the architectural solutions proposed.

The conference has been award- ed a grant from the NEA to further- enhance arts awareness through the pub- lication and refinement of the conference's National and national design communica- tion projects. This year's conference, comprised of archi- tects from all parts of Mexico, was the first to present several sessions of interest to our group. While simultaneous translation was not made available, enough of us had a working knowledge of Spanish to glean the gist of the information. Additionally, The Congress provided us with a pack- age of documents containing the various papers presented at the medical facilities sessions, which the CIAH will have translated and distributed to its members.

As a finale, we were the guests of the Regents at a Regional Fiesta, March 2, where we enjoyed food, drink, music and dance indigenous to the area. The surprise of the eve- ning was a lively cock-fight, which occasioned much excitement and interest in our ordinarily "sophisti- cated". big-city architects.

An interesting side-light: several of the Mexican architects expressed their desirous and appreciation for the CIAH and envy of its apparent clout as a powerful organization.

"Architecture for Health with Jan Turner, owner of Janus Gallery, at USC College of Continuing Education; begins February 16, fee: $125. For further information call (213) 743-4434.

"An Introduction to Gallery Practices" with Jan Turner, owner of Janus Gallery, at USC College of Continuing Education; begins February 16, fee: $125. For further information call (213) 743-4434.

Exhibits


"Sculptures on In, 5, Around Buildings: Their Care and Conservation" with Myrna Sax, at USC College of Continuing Education; begins March 3; fee: $75. For further information call 743-4434.

Calendar

Lectures
Feb. 9, "Architects on Architecture," Frank Lloyd Wright Foundation, 8:00 p.m.; SCI-ARC, Los Angeles, CA 90069.


February 1981
VOLUME 7 NUMBER 2
Inside
Shopping Centers: Jeffrey Skorenecki and Barbara Goldstein analyze three new urban shopping centers: Plaza Pasadena, Santa Monica Place, and Sherman Oaks Galeria.


Dues Payment Requested
All members who have not currently renewed their membership are requested to do so as soon as possible. We are planning an outstanding year and we appreciate your early participation. Anyone who has not renewed as of this issue may phone or write the office to request the telephone number.

February 1981
VOLUME 7 NUMBER 2
Inside
Shopping Centers: Jeffrey Skorenecki and Barbara Goldstein analyze three new urban shopping centers: Plaza Pasadena, Santa Monica Place, and Sherman Oaks Galeria.


Dues Payment Requested
All members who have not currently renewed their membership are requested to do so as soon as possible. We are planning an outstanding year and we appreciate your early participation. Anyone who has not renewed as of this issue may phone or write the office to request the telephone number.

February 1981
VOLUME 7 NUMBER 2
Inside
Shopping Centers: Jeffrey Skorenecki and Barbara Goldstein analyze three new urban shopping centers: Plaza Pasadena, Santa Monica Place, and Sherman Oaks Galeria.


Dues Payment Requested
All members who have not currently renewed their membership are requested to do so as soon as possible. We are planning an outstanding year and we appreciate your early participation. Anyone who has not renewed as of this issue may phone or write the office to request the telephone number.

February 1981
VOLUME 7 NUMBER 2
Inside
Shopping Centers: Jeffrey Skorenecki and Barbara Goldstein analyze three new urban shopping centers: Plaza Pasadena, Santa Monica Place, and Sherman Oaks Galeria.


Dues Payment Requested
All members who have not currently renewed their membership are requested to do so as soon as possible. We are planning an outstanding year and we appreciate your early participation. Anyone who has not renewed as of this issue may phone or write the office to request the telephone number.

February 1981
VOLUME 7 NUMBER 2
Inside
Shopping Centers: Jeffrey Skorenecki and Barbara Goldstein analyze three new urban shopping centers: Plaza Pasadena, Santa Monica Place, and Sherman Oaks Galeria.


Dues Payment Requested
All members who have not currently renewed their membership are requested to do so as soon as possible. We are planning an outstanding year and we appreciate your early participation. Anyone who has not renewed as of this issue may phone or write the office to request the telephone number.

February 1981
VOLUME 7 NUMBER 2
Inside
Shopping Centers: Jeffrey Skorenecki and Barbara Goldstein analyze three new urban shopping centers: Plaza Pasadena, Santa Monica Place, and Sherman Oaks Galeria.


Dues Payment Requested
All members who have not currently renewed their membership are requested to do so as soon as possible. We are planning an outstanding year and we appreciate your early participation. Anyone who has not renewed as of this issue may phone or write the office to request the telephone number.
MUTSCHLER

More than simply the best in cabinetry.
8738 West Third Street, Los Angeles 232-272-0731

STAFF INC
3246 Broadway,
Santa Monica, California 90404
213-451-9946

Design professional employment source center permanent or temporary employment at all levels
Design and planning consultation
Special consultants: Project and project personnel
Other services: Benefit plans & payroll services
Partnerships & joint ventures arrangements
Confidential interviews/screening/counseling

COLOR PRINTS IN ONE DAY
Rendering copied* and reproduced
Presentation slides
Photography • View-Graphs
And many other quality color or Black & White services
Riddick Laboratories
1006 North Cole Avenue, Hollywood, California 90038
(213) 467-2502

From February 11 to March 22, the Baxter Art Gallery of California Institute of Technology in Pasadena will exhibit the work of SITE, Inc. in an exhibition entitled "SITE: Buildings and Spaces." It includes photographs, drawings and films illustrating SITE's designs and showroom installations in Virginia, Texas, California and other locations, as well as several additional projects. The exhibition is accompanied by a series of lectures which will take place on Tuesday evenings at 8:00 p.m. in the Baxter lecture hall. The first lecture, on February 24, will be given by architectural designer Coy Howard. He will be followed, on March 10, with a slide-illuminated lecture by critic John Pastier, and on March 27, with a slide-illuminated lecture by Troy de Lap. Admission to the lectures is free, and everyone is encouraged to accompany the exhibition.

MUTSCHLERS

ROCCO CONSTRUCTION
RESIDENTIAL REMODELING & NEW CONSTRUCTION
GENERAL CONTRACTORS • CALIF. LIC. NO 335921
6104 50th Street
Los Angeles, California 90096
(213) 795-6811

BOOKS ON ARCHITECTURE • DESIGN • PLANNING new • out-of-print • imported /hardcover & paperback extensive stock / special values at reduced prices
WE ALSO BUY BOOKS
Hennessey & Ingalls, Inc.
Art & Architecture Bookstore
— NEW ADDRESS —
10814 Pico Boulevard
Los Angeles 90064 473-0380

Til showroom for Best Products, Towson, Maryland.

LA on Film
200 Years

Title 24
Engineering HVAC Design
CALIFORNIA ENERGY DESIGN INC.
• CONSULTING ENGINEERS •
1113 Foothill Boulevard, La Canada, California 91011
(213) 739-6601

Saratoga Laboratories
1524 Broadway,
Los Angeles, California 90018
213/461-9094

Now we have expanded that capability with the new Xerox 2080.

FOR YOURS TO PROVIDE YOU WITH QUALITY SERVICES FROM THE VERSATILE 1980 XEROX.

We now have expanded our services to include the new Xerox 2080.

ACCRUE ONE CHANGe — both in price and in percentage point in between.

WIDE VARIETY OF MATERIALS — print on ionic, vellum, mylar and other papers.

PERFECT IMAGE — including sharper lines, denser solids, and beautiful half-tones.

LEAPER ORIGINS — takes up to 36" wide by any length.

LEAPER CYCLES — prints up to 36" wide by any length.

SWING OUT ABILITY — what you'll need — a machine to do.

For more information call (213) 626-7386.

ROCCO CONSTRUCTION
RESIDENTIAL REMODELING & NEW CONSTRUCTION
GENERAL CONTRACTORS • CALIF. LIC. NO 335921
6104 50th Street
Los Angeles, California 90096
(213) 795-6811

BOOKS ON ARCHITECTURE • DESIGN • PLANNING new • out-of-print • imported /hardcover & paperback extensive stock / special values at reduced prices
WE ALSO BUY BOOKS
Hennessey & Ingalls, Inc.
Art & Architecture Bookstore
— NEW ADDRESS —
10814 Pico Boulevard
Los Angeles 90064 473-0380

Title 24
Engineering HVAC Design
CALIFORNIA ENERGY DESIGN INC.
• CONSULTING ENGINEERS •
1113 Foothill Boulevard, La Canada, California 91011
(213) 739-6601

Saratoga Laboratories
1524 Broadway,
Los Angeles, California 90018
213/461-9094

Now we have expanded that capability with the new Xerox 2080.

FOR YOURS TO PROVIDE YOU WITH QUALITY SERVICES FROM THE VERSATILE 1980 XEROX.

We now have expanded our services to include the new Xerox 2080.

ACCRUE ONE CHANGe — both in price and in percentage point in between.

WIDE VARIETY OF MATERIALS — print on ionic, vellum, mylar and other papers.

PERFECT IMAGE — including sharper lines, denser solids, and beautiful half-tones.

LEAPER ORIGINS — takes up to 36" wide by any length.

LEAPER CYCLES — prints up to 36" wide by any length.

SWING OUT ABILITY — what you'll need — a machine to do.

For more information call (213) 626-7386.

Saratoga Laboratories
1524 Broadway,
Los Angeles, California 90018
213/461-9094

Now we have expanded that capability with the new Xerox 2080.

FOR YOURS TO PROVIDE YOU WITH QUALITY SERVICES FROM THE VERSATILE 1980 XEROX.

We now have expanded our services to include the new Xerox 2080.

ACCRUE ONE CHANGe — both in price and in percentage point in between.

WIDE VARIETY OF MATERIALS — print on ionic, vellum, mylar and other papers.

PERFECT IMAGE — including sharper lines, denser solids, and beautiful half-tones.

LEAPER ORIGINS — takes up to 36" wide by any length.

LEAPER CYCLES — prints up to 36" wide by any length.

SWING OUT ABILITY — what you'll need — a machine to do.

For more information call (213) 626-7386.

Saratoga Laboratories
1524 Broadway,
Los Angeles, California 90018
213/461-9094

Now we have expanded that capability with the new Xerox 2080.

FOR YOURS TO PROVIDE YOU WITH QUALITY SERVICES FROM THE VERSATILE 1980 XEROX.

We now have expanded our services to include the new Xerox 2080.

ACCRUE ONE CHANGe — both in price and in percentage point in between.

WIDE VARIETY OF MATERIALS — print on ionic, vellum, mylar and other papers.

PERFECT IMAGE — including sharper lines, denser solids, and beautiful half-tones.

LEAPER ORIGINS — takes up to 36" wide by any length.

LEAPER CYCLES — prints up to 36" wide by any length.

SWING OUT ABILITY — what you'll need — a machine to do.

For more information call (213) 626-7386.

Saratoga Laboratories
1524 Broadway,
Los Angeles, California 90018
213/461-9094

Now we have expanded that capability with the new Xerox 2080.

FOR YOURS TO PROVIDE YOU WITH QUALITY SERVICES FROM THE VERSATILE 1980 XEROX.

We now have expanded our services to include the new Xerox 2080.

ACCRUE ONE CHANGe — both in price and in percentage point in between.

WIDE VARIETY OF MATERIALS — print on ionic, vellum, mylar and other papers.

PERFECT IMAGE — including sharper lines, denser solids, and beautiful half-tones.

LEAPER ORIGINS — takes up to 36" wide by any length.

LEAPER CYCLES — prints up to 36" wide by any length.

SWING OUT ABILITY — what you'll need — a machine to do.

For more information call (213) 626-7386.
Three Urban Shopping Centers

In the last few months, three new shopping centers have opened in the greater Los Angeles area. Each has had to solve traditional problems of design while also responding to a specific urban context.

A. Jeffrey Skorneck and Barbara Goldstein report:

Although there is a long history of early shopping centers in the Middle East and Europe (see LA Architect for a review of two projects) of limited success, the packaged shopping center is a relatively new building type. Owing to its existence on the outskirts of major cities and in smaller suburbs where land was cheap and there were few road and pedestrian traffic constraints. The early shopping centers consisted of two or three "magnet" or specialty stores with a parking lot and a "dumbbell" diagram and connected by a pedestrian mall lined by small tenant shops. While the developers' profits derived from the rental income of tenant space, it was hoped that to attract customers they needed the stability, reputation, and advertising of the major department stores.

The American style enclosed shopping mall with origins in the mid-1950s by Victor Gruen, with Southdale Center in suburban Minneapolis. This shopping center featured an enclosed central space which functioned as a meeting place for commercial and social events. The concept of including such amenities extended during the 1960s to the point where new shopping centers now feature such amenities as skating rinks, hotels, offices and commercial rooms.

The motivating force behind shopping center remains revenue generation, and the biggest problem faced by architects is logistical—how to balance parking, access, visibility of shops, and servicing. As the number of malls grows, the more important consideration of siting as shopping centers are built on the urban area. Today, many municipalities demand trade-offs from developers, requiring amenities such as meeting rooms and parking management which can be difficult to balance with the increasing cost of fuel. However, without the buffer of the parking lot, the shopping center is more dependent on smaller cities to attract customers. In today's world, where higher densities will develop; and the entire community, and the whole city, which connects to the major retail arcades. The repetitive engaged columns, lighting fixtures, and paving patterns were all designed to be processional, enriching in scale, and establishing an "architecture of connection.

The Colorado Boulevard elevation, situated on the most energetic commercial artery in the San Gabriel Valley, expresses other conceptual issues. Street oriented storefronts were essential to maintain the existing pedestrian activity. A somewhat irrelevant yet dominant theme was the modulation of building heights and scales, and abundant signage, and there was an overriding demand for public services, were all elements to be preserved and incorporated within the resolution of this historic street fabric. One of the key issues was the question of whether the existing building heights and scales that had previously occupied the site. Storefronts were then applied to this wall, projecting another three to five feet, to enhance the scale distinction.

The design formulas for shopping centers were very well worked out in suburbia where land was cheap. In Southern California in the '80s the situation has changed: we are designing multi-use megastructures, and not formulas apply. This is a new breed of buildings with parking, shopping and many other functions occupying small parcels of land. These multi-use centers are setting the pace as new building types. They have short malls and have to be built up to three or four levels. Parking can't be dispersed around the site, it must be on the roof, underneath the buildings or off to one side. The city building departments do not know the future impact of these buildings.

I'm very optimistic about shopping centers. I think they present a major opportunity for architects. The reason to be optimistic is that developers know they are moving into downtown areas and that their problems aren't as simple as they were (with regional shopping centers). They are opened to suggestions from their architects. They have to interface with the city, they're struggling with the problem, and they don't know how to solve it yet. For example, it's not that they don't want to put shops along the street fronts of shopping centers. They simply don't know how to make them profitable. I think that developers are open to all sorts of new ideas if architect tradition and the city building departments don't know the future impact of these buildings.

Ron Alton (Charles Kober Associates)

David Martin (A. C. Martin Associates)

The Arroyo Seco Parkway, now called the Pasadena Freeway, from Sunset Boulevard and beyond the central mall and another developer, with a smaller organization and less reputation and availability of the new ideas. The concept of putting offices and shopping together was put on hold in 1973, was designed by Frank Gehry and Associates, with Gruen Associates. It forms a link between an older pedestrianized shopping precinct and a large Sears department store.

Plaza Pasadena was designed by Charles Kober Associates from a plan originally conceived by Jon Jerde and later elaborated by Ron Alton. This was a very controversial scheme because it was located in an architecturally significant area and it replaced a unique group of buildings on Colorado Boulevard and Garfield Avenue. From the outset, the scheme was strongly opposed by a vocal segment of the community, and many of its design features evolved as a result of over-ride and public opposition. Sherman Oaks Galleria is an entirely new development, but one which is urban in program. It includes not only the standard department stores and shops, but also office buildings, a parking structure and a public plaza. It also faces the challenge posed by an awkward site adjacent to a freeway. The plan, its exterior treatment and engineering for this scheme were carried out by A. C. Martin and Associates, with Kober Associates designed by Charles Kober Associates.

As with most complex architectural projects, the layout of shopping centers has always been the result of numerous compromises, but the nature of these compromises is changing. Why was the plaza ample, the goal of equal visibility and ease of access for all tenants were relatively easy to deal with, generally, the symmetrical dumbbell plan centered itself in a sea of parking. Even if the shop's origin was heavily weighted to one side, the parking lot was equalized. Today, there is evidence that department stores and shopping mall stores alike are willing to make some concessions in deference to urban locations. For example, the notion that their expansion might have to be visible from any point in the shopping center has given way in two of the projects featured here. Santa Monica Place and Sherman Oaks Galleria. Similarly, the bulk of the parking at Sherman Oaks Galleria is oriented to one department store; the other is presumably compensated with high visibility along a major boulevard. Designs such as these would be inconceivable in suburbia, but represent compromises that are quite possible in today's urban contexts.

Victor Gruen

The idea of putting offices and shopping together is not new, but we'll see much more of it in the future. At Sherman Oaks Galleria, the interface was tight, and the shopping center will act as an amenity for the office buildings. It will be interesting to see how well it works. It is not a traditional city form, it is an urban solution in an urban place, pushing the context. I believe in the Los Angeles centers concept; in places where higher densities will develop, and I see the Sherman Oaks Galleria as a project which will help create a center.

Frank Gehry

The Arroyo Seco Parkway, now called the Pasadena Freeway, from Sunset Boulevard and beyond the central mall and another developer, with a smaller organization and less reputation and availability of the new ideas. The concept of putting offices and shopping together was put on hold in 1973, was designed by Frank Gehry and Associates, with Gruen Associates. It forms a link between an older pedestrianized shopping precinct and a large Sears department store.

Plaza Pasadena was designed by Charles Kober Associates from a plan originally conceived by Jon Jerde and later elaborated by Ron Alton. This was a very controversial scheme because it was located in an architecturally significant area and it replaced a unique group of buildings on Colorado Boulevard and Garfield Avenue. From the outset, the scheme was strongly opposed by a vocal segment of the community, and many of its design features evolved as a result of over-ride and public opposition. Sherman Oaks Galleria is an entirely new development, but one which is urban in program. It includes not only the standard department stores and shops, but also office buildings, a parking structure and a public plaza. It also faces the challenge posed by an awkward site adjacent to a freeway. The plan, its exterior treatment and engineering for this scheme were carried out by A. C. Martin and Associates, with Kober Associates designed by Charles Kober Associates.

As with most complex architectural projects, the layout of shopping centers has always been the result of numerous compromises, but the nature of these compromises is changing. Why was the plaza ample, the goal of equal visibility and ease of access for all tenants were relatively easy to deal with, generally, the symmetrical dumbbell plan centered itself in a sea of parking. Even if the shop's origin was heavily weighted to one side, the parking lot was equalized. Today, there is evidence that department stores and shopping mall stores alike are willing to make some concessions in deference to urban locations. For example, the notion that their expansion might have to be visible from any point in the shopping center has given way in two of the projects featured here. Santa Monica Place and Sherman Oaks Galleria. Similarly, the bulk of the parking at Sherman Oaks Galleria is oriented to one department store; the other is presumably compensated with high visibility along a major boulevard. Designs such as these would be inconceivable in suburbia, but represent compromises that are quite possible in today's urban contexts.

Victor Gruen

The idea of putting offices and shopping together is not new, but we'll see much more of it in the future. At Sherman Oaks Galleria, the interface was tight, and the shopping center will act as an amenity for the office buildings. It will be interesting to see how well it works. It is not a traditional city form, it is an urban solution in an urban place, pushing the context. I believe in the Los Angeles centers concept; in places where higher densities will develop, and I see the Sherman Oaks Galleria as a project which will help create a center.

Frank Gehry

The Arroyo Seco Parkway, now called the Pasadena Freeway, from Sunset Boulevard and beyond the central mall and another developer, with a smaller organization and less reputation and availability of the new ideas. The concept of putting offices and shopping together was put on hold in 1973, was designed by Frank Gehry and Associates, with Gruen Associates. It forms a link between an older pedestrianized shopping precinct and a large Sears department store.

Plaza Pasadena was designed by Charles Kober Associates from a plan originally conceived by Jon Jerde and later elaborated by Ron Alton. This was a very controversial scheme because it was located in an architecturally significant area and it replaced a unique group of buildings on Colorado Boulevard and Garfield Avenue. From the outset, the scheme was strongly opposed by a vocal segment of the community, and many of its design features evolved as a result of over-ride and public opposition. Sherman Oaks Galleria is an entirely new development, but one which is urban in program. It includes not only the standard department stores and shops, but also office buildings, a parking structure and a public plaza. It also faces the challenge posed by an awkward site adjacent to a freeway. The plan, its exterior treatment and engineering for this scheme were carried out by A. C. Martin and Associates, with Kober Associates designed by Charles Kober Associates.

As with most complex architectural projects, the layout of shopping centers has always been the result of numerous compromises, but the nature of these compromises is changing. Why was the plaza ample, the goal of equal visibility and ease of access for all tenants were relatively easy to deal with, generally, the symmetrical dumbbell plan centered itself in a sea of parking. Even if the shop's origin was heavily weighted to one side, the parking lot was equalized. Today, there is evidence that department stores and shopping mall stores alike are willing to make some concessions in deference to urban locations. For example, the notion that their expansion might have to be visible from any point in the shopping center has given way in two of the projects featured here. Santa Monica Place and Sherman Oaks Galleria. Similarly, the bulk of the parking at Sherman Oaks Galleria is oriented to one department store; the other is presumably compensated with high visibility along a major boulevard. Designs such as these would be inconceivable in suburbia, but represent compromises that are quite possible in today's urban contexts.

Victor Gruen

The idea of putting offices and shopping together is not new, but we'll see much more of it in the future. At Sherman Oaks Galleria, the interface was tight, and the shopping center will act as an amenity for the office buildings. It will be interesting to see how well it works. It is not a traditional city form, it is an urban solution in an urban place, pushing the context. I believe in the Los Angeles centers concept; in places where higher densities will develop, and I see the Sherman Oaks Galleria as a project which will help create a center.

Frank Gehry

The idea of putting offices and shopping together is not new, but we'll see much more of it in the future. At Sherman Oaks Galleria, the interface was tight, and the shopping center will act as an amenity for the office buildings. It will be interesting to see how well it works. It is not a traditional city form, it is an urban solution in an urban place, pushing the context. I believe in the Los Angeles centers concept; in places where higher densities will develop, and I see the Sherman Oaks Galleria as a project which will help create a center.

Frank Gehry
Plaza Pasadena

Plaza Pasadena is the result of redevelopment decisions which probably shouldn't have been made in the first place. It is the result of an attitude which says it's better to tear down aging commercial districts than to find ways to tune and revitalize them. Conceived as a replacement for three blocks of commercial buildings on Colorado Boulevard, it was meant to "generate a positive energy source to attract people back to downtown." To this end, Plaza Pasadena supplies three department stores, 120 shops and 3000 parking spaces, significantly changing the scale of both the street and the commercial activity on it. Architecturally, it is far more sophisticated than most regional shopping centers; it has a beautiful context and tries to respond to it. However, it is a disruption to the existing fabric, and its actual revitalizing value to the surrounding community is yet to be measured.

The shopping center spans the junction of Colorado Boulevard and Garfield. To the south is the Civic Auditorium, to the north is the public library, both historically significant buildings. The shopping center makes a major architectural statement about this axis—the mall entrance is a super-scaled arch through which one can view both buildings.

There was alot of community protest about building this shopping center and, given the program, Charles Kober Associates made a valiant attempt to respond by creating something sensitive to its context. They have succeeded in certain ways, and in other ways they could have gone far further.

The focal point of the project is the Garfield arch, announced by an interesting paving pattern, unattractive Victorian style lamps and huge Post Modern columns. The interior of the entry court is light and inspiring; it is a domed space currently being embalished with a continuous painting by veteran-muralist Terry Schoonhoven. The mural depicts the extension of the building's skylights through areas of clouds floating over the Civic Auditorium and City Hall. Standing in the center of this space one sees a spectacularly framed vista of the auditorium on one side and library on the other. The space is nicely proportionated, and the pedestrian bridges which span it at second floor level provide interesting foreground elements. The only thing lacking is a domed skylight to reinforce the theme.

Along the Colorado Boulevard facade, the architects have attempted to make further concessions to the street. Rather than building the usual continuous windowless facade, they have punctuated the wall with shops. The facade, which stands forward from the mall like a Hollywood set, is topped with arched shapes alluding to the buildings they replace. Unfortunately, the composition is flat and monochromatic, lacking the texture and detail of the older shops. Furthermore, there is no way to penetrate the mall except through the single arched entrance. It's interesting to note that the shop which makes the greatest concession to the street is J. C. Penney, which, with its caricatured archways, affords the only real views into the shopping center from the street. Another concession to Colorado Boulevard is the facade of the old Mondisco Drug Store which was retained as an entrance to the parking structure. The rear facade, while playing some interesting games with the public library.

Inside the shopping mall the architects stated that they wanted to "create a new city street." Unfortunately, they have failed in achieving this goal while conversely destroying the streets which existed. Unlike Gehry's Santa Monica Place, which creates a Main Street atmosphere inside by proposing a fragmented and surprising architecture bathed in natural light, this shopping center has the lightless, soporific qualities of most regional malls. It is bland and monotonous, with undersized skylights, Victorian style lamps and fonts which camouflage a lack of architectural detail. It is well designed for getting from one place to another, it is convenient, but it's not fun or sensitive to its setting. The monotony of the mall space belies the care which went into the entry court. One longs for a grand galleria, but receives much less.

It will be interesting to see whether Plaza Pasadena will increase the activity on Colorado Boulevard. If it does, the shopping center will at least have accomplished the city's original goals. If not, with the exception of the Garfield arch, this will have been a disappointing attempt to contribute to Pasadena's architectural heritage.

Statistics

Area: 750,000 square feet

Content: J. C. Penney, Broadway, May Co., 120 shops

Parking: 3000 spaces

Opened: September 3, 1980

Population Served: 285,000

Credits

Architect: Charles Kober Associates

Design Team: Paul K. Curnes, Jon Adams Jerde, Ronald A. Altroon, B. Hyun Kim, James Lamm, Kazimir Bogovisch, Michael Metcalf, Gene Smith

Landscape Architect: Ruthroff & Englekirk

Mechanical Engineer: David Chen & Associates

Electrical Engineer: Store, Matakovich & Wolfgbeg

Civil Engineer: Charles Kober Associates

Parking Engineer: Richard F. Rott & Associates

Developer: Ernest W. Hahn, Inc.

Contractor: Ernest W. Hahn, Inc.

Owner: Pasadena Redevelopment Agency

The mall interior of Plaza Pasadena lacks the light and sparkle promised by the Garfield entry court.

The public library is visible through the glass arches of the entry court. Overhead, Terry Schoonhoven's mural depicts Pasadena City Hall.

The Garfield entrance to Plaza Pasadena continues the visual axis which unites the Pasadena Civic Auditorium and the public library.
Three Urban Shopping Centers

Santa Monica Place
395 Santa Monica Place, Santa Monica, CA

Santa Monica Place was a bold attempt on the part of its developer, the Rouse Corporation, and its architects, Frank O. Gehry and Associates, to propose a solution to the problem of inserting a new, enclosed shopping center into an existing city context. It breaks new ground in several areas, and to a large extent it succeeds.

First, the shopping center creates a very strong link with the existing environment by promoting pedestrian movement through the area. It connects the old Santa Monica Mall to Sears, continuing the pedestrianized Third Street spine. Its main entrances are prominent and incorporate generous courtyards for sitting out and waiting for buses or friends. Furthermore, the spine acts like a real street; it is not necessary to go through a department store to enter the mall from any side. It is an open-ended intersection of two paths meeting in a “town square.”

Second, the buildings are fragmentary and therefore offer a wide variety of visual variety than most shopping centers. Although Robinsons and the Broadway present the usual neutral monolithic facades, the entrance courts and parking structure contain a lot of visual excitement. In fact, there is no necessity to go through a department store to enter the mall from any side.

The main interior axis at Santa Monica Place feels like a small town street. One reason for this is the proportion of height to width. For example, a typical mall width for shopping centers is 50 feet, whereas the average mall width at Santa Monica Place is 25 feet. This is narrower than the average width for shopping centers, creating a more intimate scale on the ground level. However, this density was not achieved at the cost of natural light. The balconies step back successively, and the continuous skylights admit so much light that the interior seems like a real outdoor space. In addition, the spine acts like a quiet street, jogging around the central square, bending the sight lines which reinforce the street scale by giving the “sidewalks” an implied edge.

Another aspect of the architecture which adds visual excitement is the column structure along the interior walkways. There is an arcade-like rhythm which reinforces the street scale by giving the “sidewalks” an implied edge. These devices, together with the sculptural stairs and escalators and exposed structural frame, keep the interior from seeming monotonous or static.

Pedestrian access was of primary importance in this mall, which clearly recognizes the fact that much of its clientele arrives on foot. By breaking away from the traditional “dumbbell” configuration of most shopping centers, the architects created an open-ended pedestrian spine which makes the mall a fragment of the city rather than a hermetically sealed package. However, access is not always convenient, for example at the north end of the shopping center which faces the old Santa Monica Mall. This is the side with the strongest visual link to its context, and the side which will attract the greatest pedestrian traffic; but its entrance was not well planned. This is the side housing the “Picnic,” a food hall containing a variety of take-out stands.

Each successive level of the mall steps back, providing natural light and views to the central ground level walkway. The joy of this mall is that the inside真正 feels like a continuation of the city. It only lacks one thing. Unlike Plaza Santa Fe, there are no shops slotted into the street facade. This would make the mall seem urban inside and out. Gehry says that this idea was proposed to the city but rejected as uneconomical. Given the bay organization of the north parking structure, perhaps this could be incorporated later.

The true test of this mall will be its ultimate effect on its neighbors. Until it was built, the old mall was becoming moribund. Predictions were that the new shopping center would draw further business away from the old. However, it seems that the reverse is true. At present, one of the great problems at Santa Monica Place is a shortage of car parking during peak hours. When Robinsons is complete this will only get worse. However, because there is parking available adjacent to the old mall, this may ultimately draw people through the old to the new, completing the link. If the city of Santa Monica revives its efforts to tune up the older mall, it may eventually be rewarded with one of the liveliest urban centers in greater Los Angeles.

Statistics

Area: 570,000 square feet
Content: 2,020 spaces
Parking: 570,000 square feet
Started: April, 1979
Opened: October, 1980
Population Served: 788,000

Credits

Consulting Architects: Omi Lang Associates
Landscape Architects: Gruen Associates
Structural Engineer: Structural Engineering: Johnson & Nielsen
Mechanical Engineer: Donald F. Dickinson
Electrical Engineer: Harry V. Silver and Associates
Developer: Rouse Development/Ernest W. Hahn, Inc.
Contractor: Ernest W. Hahn, Inc.
Owner: Santa Monica Place Associates

Each successive level of the mall steps back, providing natural light and views to the central ground level walkway.

The joy of this mall is that the inside truly feels like a continuation of the city. It only lacks one thing. Unlike Plaza Santa Fe, there are no shops slotted into the street facade. This would make the mall seem urban inside and out. Gehry says that this idea was proposed to the city but rejected as uneconomical. Given the bay organization of the north parking structure, perhaps this could be incorporated later.

The true test of this mall will be its ultimate effect on its neighbors. Until it was built, the old mall was becoming moribund. Predictions were that the new shopping center would draw further business away from the old. However, it seems that the reverse is true. At present, one of the great problems at Santa Monica Place is a shortage of car parking during peak hours. When Robinsons is complete this will only get worse. However, because there is parking available adjacent to the old mall, this may ultimately draw people through the old to the new, completing the link. If the city of Santa Monica revives its efforts to tune up the older mall, it may eventually be rewarded with one of the liveliest urban centers in greater Los Angeles.
Sherman Oaks Galleria
Ventura and Sepulveda Boulevards, Sherman Oaks, CA

At Sherman Oaks Galleria, the architects were presented with an evolving context—not quite suburban, but not yet urban. The program was ambitious: unlike Santa Monica Place or Plaza Pasadena, it included office buildings and a public parking structure as well as retail facilities. The focal point of this mixed-use development is the shopping center; a three-level fashion-oriented mall featuring two department stores, Robinson’s and The May Company. Other functions on the site include four office buildings and three low rise structures stepping back to the north from Ventura Boulevard to a tower. The entire shopping mall, encompassing over 500,000 square feet, sits atop an underground parking structure. Only the shopping center is complete now, but the above ground parking structures are accessible but incomplete, and the office buildings are several months from occupancy.

The intersection of Ventura and Sepulveda Boulevards was fairly busy before the advent of Sherman Oaks Galleria, and it is clear the shopping center will add to the burden on the traffic system. One would think that the designers would do all they could to make pedestrian access as direct as possible. However, unlike Santa Monica Place, access is relegated to a plaza up a flight between the offices and shopping center.

This eating area is more successful than any I have ever seen. Warm grey-beige pavers compliment the nautical theme, featuring curved pipe rails, stairs and elevator cores as decorative elements, and a dramatic, effective skylight system. The noise level is moderate and there is abundant natural light. The most enjoyable space in the mall is the third level eating platform which allows patrons to bask in natural light while watching the movement below. This eating area is more successful than the “picnic” at Santa Monica Place in that one does not have to pass through to get somewhere else. By the same token, its position on the third retail level makes it invisible to shoppers below.

There are some problems created by the Sherman Oaks Galleria which have an immediate impact on the surrounding community. For example, it seems odd that the collective might of the developers, the May Company, and Robinson’s chose not to assemble the entire parcel encompassed by Ventura and Sepulveda Boulevards, the San Diego Freeway and Caminito Street. Instead, a small shopping mall has been left, the most incongruous of which is a residential motel through whose windows people entering the parking structure can view a variety of household activities.

Far worse in magnitude is the visual impact of the vast west wall of the shopping center and parking structure on the northbound San Diego Freeway. With the exception of department store logos and an occasional accent band, the wall facing the freeway continues, devoid of color or texture for almost a quarter of a mile. Numerous attempts to alleviate the elevation were considered in the design process, but the task has been relegated to the future growth of Eucalyptus trees, hardly a bold architectural solution. People on this stretch of freeway have, of course, already passed the Galleria and presumably are being visually punished for failing to shop there.
SURVIVAL TIP No. 2: I'm still waiting for my strategy to pay off.

School at Cal Poly's, I finally landed a job. My classmates told me up at school that the suburbs called LA. To survive in this great conglomeration along to you, which may also help you to survive in this great conglomeration of suburbs called LA.

SURVIVAL TIP No. 1: Finding a Job

Landing a job was simple — I had presumed. They (instructors and classmates) told me up at school that Cal Poly's name was enough to get a good job. And after twenty some odd interviews and twenty, "I went to school at Cal Poly", I finally landed a job — my boss graduated from USC! I guess it could have been that three piece suit, silk shirt, and platform shoes that might have caused a bit of apprehension in hiring me by prospected employers — I finally changed into some Levis, a Pendleton, and Top-siders.

SURVIVAL TIP No. 2

Coming from a small farming town in Northern California, I soon realized that LA is one huge freeway system given both names and numbers. It took me a year to figure out that the 10, the Santa Monica Freeway, and the San Bernadino Freeway are the same thing. Up North, it's just Interstate 5 or 1-80, simple, one number, one freeway.

SURVIVAL TIP No. 2

Back to the subject of automobiles, a very close friend of mine (now my wife) recommended that I should invest in a new automobile. I agreed, seeing that my old Datsun pick-up had seen much better days and that it was useless as far as "image" goes. I looked at Porches, Jaguars, and BMWs, but I figured that if my boss saw me driving a BMW, he might think I was financially secure and pass me up come raise time. So, I thought if I bought, say, a Toyota, he'd think otherwise, right? Well, I'm still waiting for my strategy to pay-off!

SURVIVAL TIP No. 3: Restaurants

For the past year I've thoroughly enjoyed dining at Marie Callender's and Tommy's. I figure that I should stay with the "chain franchises" where I'm almost guaranteed consistent food quality and service. Why should I take a chance on Chasen's or The Chronic? They don't even advertise!

SURVIVAL TIP No. 4: Clothing

I had believed it was time to part company with the old Levi's, Pendletons, and OPs, and buy some new "threads." "Designer" names seemed to be the predominant style. The styles were nice but not the prices (I nearly fainted!). But I saw a couple of ways around this dilemma. First, I bought one each of all the popular designers: one Y.S.L., tie, one Pierre Cardin belt, one Christian Dior wallet, one Calvin Klein shirt, etc. This way, I can say I have one of these "names" if the name happens to be dropped in a conversation. Second, I made sure that the designer's label shows, or that the designers monograms are printed all over the shirt. Then I bought all sorts of J.C. Penny shirts, slacks, and suits, without labels. If the labels don't show, they'll (the boss, the public) never notice the difference, and the J.C. Penny stuff is probably just as good at half the price.

SURVIVAL TIP No. 5: Buzzwords and Impressing Your Boss

Buzzwords or jargon are good ways to impress your boss, unless he/she is Charles Jencks, Robert Venturi, or Peter Eisenman. Any word relating to semantics are good buzzwords like "metaphorical" or "juxtapositioning." BONUS TIP: I invented my own buzzwords by adding "ism" to ordinary everyday words such as "anthropometricism" or "metaphorical." BONUS TIP: I invented my own buzzwords by adding "ism" to ordinary everyday words such as "anthropometricism" or "metaphorical." BONUS TIP: I invented my own buzzwords by adding "ism" to ordinary everyday words such as "anthropometricism" or "metaphorical." BONUS TIP: I invented my own buzzwords by adding "ism" to ordinary everyday words such as "anthropometricism" or "metaphorical."
MEETING
LA/AIA Associates Board
February 4 — The monthly meeting of the LA/AIA Associates Board will be at the office of Charles Kober Associates, 2706 Wilshire Blvd. The meeting will start at 7:30 p.m.

SPECIAL PROGRAM
THE ARCHITECT/CONTRACTOR RELATIONSHIP
Key to Successful Construction
Conceptual Estimating — Value Engineering — Scheduling — Cost Control
February 18 — The Associates presents a very special program this month featuring Michael Wheeler, Construction Manager for Turner Construction Company and four other guest speakers. The focus of the program will be on the relationship between the Architect and the Contractor. The program will begin at 7:30 p.m., 445 S Figueroa, LA.
Affordable Housing Competition

Californians are finding it harder and harder to locate new homes, and all too often they can’t afford them. To help generate solutions to the housing dilemma, the Brown Administration has created the California Affordable Housing Competition. The Competition, sponsored by the Governor’s Office of Appropriate Technology (OAT) and the Department of Housing and Community Development (HCD), will seek strategies to make housing more affordable and available.

The California Affordable Housing Competition is open to all state residents or corporations located in California who have found ways, for example, to streamline permit processing, reduce construction costs, incorporate energy savings or other similar strategies which help combat the housing dilemma. An important caveat to the reader. The Competition should write to: Dr. William Stumer, the group dynamics studies. Each workshop will consist of planning and designing recreation facilities, in the two sponsoring magazines. The prize is $5,000, the chance to see the design built, and publication of the design. The deadline is March 16. For further information write to Innovations in Housing, P.O. Box 11700, Tacoma, WA 98411, or call (206) 565-6600.

Recreation Facilities Seminar

Architects, recreation and park planners, users and others involved in the complicated process of planning and designing recreation facilities will learn how to better respond to each other’s needs in a “Design-In” workshop, sponsored by The American Institute of Architects and the National Recreation and Park Association, April 8-9, 1981, in Atlanta.

The conference will provide a forum for professionals to improve their skills in the process of planning and developing recreation facilities, based on an analysis of present day programs. Each workshop will consist of 12 professionals, a member of the AIA Committee on Architecture, recreation and park planning, a member of the California Association of Park Managers. The program will be administered by the Institute of Adult Education, which developed the AIA for its highly successful 1977 “Design-It” workshops, and is co-sponsored by the California Recreation and Park Association. The program will be administered by the Institute of Adult Education, which developed the AIA for its highly successful 1977 “Design-It” workshops, and is co-sponsored by the California Recreation and Park Association.

The program will be administered by the Institute of Adult Education, which developed the AIA for its highly successful 1977 “Design-It” workshops, and is co-sponsored by the California Recreation and Park Association. The program will be administered by the Institute of Adult Education, which developed the AIA for its highly successful 1977 “Design-It” workshops, and is co-sponsored by the California Recreation and Park Association. The program will be administered by the Institute of Adult Education, which developed the AIA for its highly successful 1977 “Design-It” workshops, and is co-sponsored by the California Recreation and Park Association. The program will be administered by the Institute of Adult Education, which developed the AIA for its highly successful 1977 “Design-It” workshops, and is co-sponsored by the California Recreation and Park Association.

For registration information, contact: Richard Van Os Kuels, AlA Consulting Engineer, P.O. Box 11700, Tacoma, WA 98411, or call (206) 565-6600.
LA/ AIA The 217th meeting of the LA/ AIA Board of Directors December 4, 1980: William Landworth reported that in the future, all Board information and meetings should be made available the week prior to the meeting and that all items to be placed on the agenda must be submitted to the Chapter Chairman a week prior to the President to the President prior to the new meeting date.

Lester Wertheimer introduced all new CCAIA and Chapter Board members and officers. The platform statements of the new Board members form the basis for their areas of interest on the new Board. He discussedgrassroots indicants his interest in knowing what the Board would like to talk or ask National AIA. Martin Gelber commented that a CCAIA Director from our Chapter should report to the LA/AIA Board following all CCAIA Board meetings. Wertheimer presented a letter from Gary Gibbar requesting a letter be sent to Peter Uesberoth, President, Los Angeles Olympic Organizing Committee, indicating our interest in ensuring "standards for design of the Olympics be of the same high quality as the past Olympics." Alan Rosen suggested and Martin Gelber moved that Peter Uesberoth be invited to a LA/ AIA Board meeting to discuss Olympic plans and open dialogue for possible architectural involvement. Zimmerman stated that the Chapter By-Laws provide for awards in the following categories: Presidential Citations (President selects); Honorary Memberships—Board selects; Special Citations—Board selects. He presented a list of nominees for Honorary AIA Membership. Elaine Jones and Marvin Rand were chosen by the Board.

Bernard Judge, Cultural Heritage Task Force Chairman, reported on the accomplishments and efforts of the committee in 1980. Judge indicated that he will not be the Chairman next year and was instructed by Wertheimer to have any current committee member inform the Board of his/her interest in the Chairmanship. Judge indicated that he will become the Advisory Chair.

Lee Zechter reported new Associate Directors would be elected December 15 and they would be in attendance at the January 1981 Board meeting. Also, the licensing seminars were well attended and profitable.

Bob Tyler, Jr. reported that ASC/AIA of Los Angeles was granted the Convention for 1981 to be held at the Biltmore in November, and requested that he remain as Chairman to guide the convention programming. Further, that the Board’s help would be appreciated. He requested that the Board align the term of the Student Representative with the school year for reasons of efficiency, and stated that there is no financial commitment required from the Chapter.

Stephen Johnstone presented three-month Chapter evaluation to Board and asked for comments. Board indicated vote of confidence for the Office Manager and set meeting for Office Manager with Executive Committee.

William Landworth presented the final draft of the supplemental dues forms and explained basis for FICA type work. Witnessed by President-Elect, John Oosterhout to write cover letter to accompany dues statement and discuss it at the next Board meeting to explain the change in structure and accelerating receipt of income for 1981.

LA/ AIA Membership, December


LA Architect Published monthly (except August) by the Los Angeles Chapter of the American Institute of Architects, 8887 Melrose Avenue, Los Angeles, CA 90069.

One year mail subscriptions: $10. Students: $6. Advertising rates available from the Chapter office.

Editorial contributions and correspondence are invited. Opinions stated are those of the authors only, and do not reflect the official position of the AIA or the Los Angeles Chapter, except where noted.

Appeareance of names and pictures of products and services in either editorial or advertising does not constitute an endorsement of same by the AIA or the Los Angeles Chapter.

President Lester Wertheimer, AIA Vice-President, Frederick P. Lyman, AIA Treasurer, William Landworth, AIA Executive Secretary, Harry Newman, AIA Editorial Board, Thomas R. Vreeland, Jr., Chairman Managing Editor, Michelle Axon, Peggy Cochran, AIA Kenneth Dillon, AIA Thomas S. Hines, Charles W. Moore, FAIA Eric O. Mos, AIA Stefanos Polyzoidis, Michael F. Ross, AIA A. Jeffrey Skurmeck, Richard Saul Wurman, FAIA, Editor. Barbara Goldstein, Editorial Assistant Jeanne Kinney Advertising Director John Kirkpatrick

DIMENSIONAL PRESENTATIONS, INC.

would like to announce that we have recently expanded in order to better serve our rapidly growing company. We have tripled our production area and have added more sophisticated equipment which includes a new servo- operated industrial milling machine which will allow us to manufacture model components at a more efficient level and reduced production time. Our staff now includes nine full-time skilled model builders and additional personnel able to handle short term deadline demands. We hope that with our increased efforts we can extend our range of services and continue to provide architectural models of high quality at a reasonable cost.

Architectural Scale Models

5835A Uplander Way
Culver City, California 90230
(213) 645-2875

House for Sale

Pasadena/Linda Vista

No. 1 house on city’s Heritage walking tour. Trac & Williams, architects. Unique property, Bavarian hunting lodge style. 3900 sq. ft. of usable space. 5 + bedroom, 41/2 + baths. Library, formal dining room. Marble and walnut entry. Detached office/studio. Magnificent views. Priced to allow for new kitchen and other useful improvements. $350,000 negotiable. Please call for more information. Fininders fee available.

Owner–Richard Anderson
attorney/broker

(213) 684-1616

A SPECIFICATIONS SERVICE YOU CAN DEPEND ON... EVERY TIME!

The technical staff of the Planning Information Bureau can provide you with performance data on every kind of planning application. They can show you how to meet critical standards for sound control, ventilation, and attenuation as well as provide information on legal requirements and regulations.

Our services include:

- COVERS, ARCHITECTURAL AND SPECIAL DESIGNS
- PLANNING INFORMATION BUREAU, 3127 Los Feliz Boulevard, Los Angeles, California 90039 (213) 663-2213
- NEAT AND PRESENTATION
- ECONOMICAL

We are committed to helping architects and engineers use construction services. We have invested more than three years and $2 million developing state-of-the-art computer technology that supports the architecture and engineering professions. In addition to computer drafting services, we can provide project cost reporting, accounting and billing and engineering applications. We will custom design programs to meet your requirements. When your needs warrant, we can provide terminals within your firm.

Call Duane P Koenig, president, at (213) 624-8865 to discuss your present needs or to arrange a demonstration.

Southern California Architecture and Engineering Computer Services, Inc.
445 South Figueroa Street, Los Angeles, California 90071

Free computer drafting
NOW.
Finished drawings from your rough sketches.
...