ask an expert

ITAL

Architectural Computer Systems

Authorized dealers of the world's most widely used PC based CAD Software.

AUTOCAD & AUTOCAD AEC

6425 Hollywood Blvd.
Suite #300
Los Angeles
California, 90028
(213) 466-0552

CONSULTATION • SALES • INSTALLATION • TRAINING • SERVICE
Architect's Calendar

General Information:
- Events are listed by date in a calendar format.
- Days are marked in red for Weekend events.
- The dates range from February 2 to February 19, 1987.
- Locations include the Design Center, Pacific Design Center, Turske & Whitney Gallery, and various other venues.
- Phone numbers are provided for contact information.

Calendar Events:
- **Monday 2, February 2**: First Tuesday. Showrooms open, 9 am to 8 pm at the Design Center, 433 South Spring St. Call (213) 659-2282.
- **Tuesday 3, February 3**: UCLA Architecture Exhibits. Student Lecture Series, Design & Planning Conference. Perloff Hall, Gallery 122B. Monday to Friday, 9 a.m. to 5 p.m. Call (213) 825-2971.
- **Wednesday 4, February 4**: V.C.A.A. Lecture Series. Lecture by J.B. Jamison, Architect, Professor of Landscape Architecture, Main Space, 1400 Beverly Blvd., 8 p.m. Call (213) 659-2282.
- **Thursday 5, February 5**: Lincoln's Birthday. UCLA Urban Planning Lecture Series. Lecture by David Power on the "Reflections of the Environmental Movement." Perloff Hall, 1102, 5:30 p.m. Call (213) 825-8557.
- **Friday 6, February 6**: UCLA Architecture Exhibits. Student Lecture Series, Design & Planning Conference. Perloff Hall, Gallery 122B. Monday to Friday, 9 a.m. to 5 p.m. Call (213) 825-2971.
- **Saturday 7, February 7**: Valentine's Day - A Special Celebration.
- **Monday 9, February 9**: New Member Orientation, L.A.A.A. Chapter Boardroom, M-62, Pacific Design Center, 4 p.m. Call (213) 659-2282.
- **Tuesday 10, February 10**: American Board Meeting. Chapter Boardroom, M-62, Pacific Design Center, 9 a.m. Call (213) 659-2282.
- **Wednesday 11, February 11**: UCLA Architecture Exhibits. Student Lecture Series, Design & Planning Conference. Perloff Hall, Gallery 122B. Monday to Friday, 9 a.m. to 5 p.m. Call (213) 825-2971.
- **Thursday 12, February 12**: New Member Orientation, L.A.A.A. Chapter Boardroom, M-62, Pacific Design Center, 4 p.m. Call (213) 659-2282.
- **Friday 13, February 13**: UCLA Architecture Exhibits. Student Lecture Series, Design & Planning Conference. Perloff Hall, Gallery 122B. Monday to Friday, 9 a.m. to 5 p.m. Call (213) 825-2971.
- **Saturday 14, February 14**: Interdisciplinary Conference on Urban Design Policy.

Specific Events:
- **Monday 23, February 23**: ISLAND VILLA.
- **Monday 24, February 24**: S.A.R. Lecture Series. Lecture by Kauff, Power, Architects, Director of the Getty Center, Main Space, 1400 Beverly Blvd., 8 p.m. Call (213) 659-2282.
- **Thursday 26, February 26**: UCLA Urban Planning Lecture Series. Lecture by Professor Landt, S. Bauter, "On the Time of the Pedestrian," Perloff Hall, 102, 5:30 p.m. Call (213) 825-8557.
- **Friday 27, February 27**: UCLA Architecture Exhibits. Student Lecture Series, Design & Planning Conference. Perloff Hall, Gallery 122B. Monday to Friday, 9 a.m. to 5 p.m. Call (213) 825-2971.

Additional Information:
- A site plan of Hadrian's villa is included, with arrows indicating directions.

Note: The document contains a mix of architectural events and general information, with a focus on architectural exhibitions and lectures. Each event is accompanied by a phone number for contact information.
The City of Los Angeles is seeking a Principal City Planner to direct the work of a
qualified individual in an organization engaged in urban or regional planning.

Salary range is $56,898 to $70,670 annually with excellent benefits.

Requires two years full-time second level supervisory experience responsible for
a major division of the City Planning Department.

FOR INFORMATION & DEMONSTRATION:
(213) 426-8091 (818) 789-6392 (714) 548-7431

OffIceCoM inc.
The Facsimile Specialists™

FO-3100

IN AS LITTLE AS 20 SECONDS YOU CAN SEND, OR RECEIVE
reports, drawings, designs, letters, or financial statements
Across the Street or Across the Continent.

EASY TO CONNECT
to any telephone, just about anywhere.

EASY TO OPERATE
with automatic reduction capability and a daily activity report feature
let you know who the Fax has been "talking" to during the day.

OfficeCom Inc.
The Facsimile Specialists™

FOR INFORMATION & DEMONSTRATION:
(213) 426-8091 (818) 789-6392 (714) 548-7431

PRINCIPAL CITY PLANNER
City of Los Angeles

The City of Los Angeles is seeking a Principal City Planner to direct the work of a
major division of the City Planning Department. Salary range is $56,898 to $70,670 annually with excellent benefits.

Requires two years full-time second level supervisory experience responsible for
professional personnel in an organization engaged in urban or regional planning,
redevelopment, land use administration, or a closely related field.

Qualifed individuals should contact: Susan Huntley, 111 East First Street, Room
100, Los Angeles, California 90012, (213) 485-4142 or (800) 252-7790 EXT
54142 inside California, (800) 421-9555 EXT 54142 outside California.

LA Architec

La Architect

FEBRUARY 1987

Building the Myth

Books

in these photographs reinforce the Street-Porter vision. The photographer becomes a partner with the
designer. This is best exemplified in the somewhat excessive amount of space dedicated to the house inhab­
ited by the author and his wife, artist Annie Kelly, as beautiful as it is.

in a dense and somewhat turgid introduction to Freestyle, Pilar Villadis explores the history of Los
Angeles architecture and its eclectic sources. A number of dominant de­
sign themes emerge: the expression­

ism of Wright and Schindler, the European modernism of Neutra, the
historical eclecticism of Moore, the
craftsman style of the Greene Brothers.

All of these styles have their exponents in contemporary Los An­
geles, yet none of them is reflected in the
main body of the book. This is
appropriate because the book was
not intended to be a survey. At the
same time, it calls into question the
purpose of a historical introduction.

Are we to conclude that freestyle
design is the logical culmination of
the other movements, or that the
introduction was inserted by the
publisher as a means of balancing the
picture?

Street-Porter’s own text is, like his
glyphs, refreshingly lucid, and it provides an intelligent explana­
tion of the work presented in the
main body of the book. The story is
summarized in an afterward Paul
Goldberger.

Freestyle, despite its narrow
point of view, is currently my favor­
tie book on contemporary Los An­
geles architecture. Why? Precisely
because it presents a clearly focused
point of view. This clarity is an
element which has been missing from
all the coffee table books which have
been published recently about Los
Angeles design. If this is the basis for
the publication of a myth, it is un­
ambiguous and honest.

Barbara Goldstein

China Tour

An architectural tour of China and
Tibet is currently being planned for
July 20–August 9. The price is ap­
proximately $3755, with $660 added
for single room occupancy. The tour
includes all transportation, the new­
est deluxe hotels, three meals per
day, fully escorted English speaking
guide, all sightseeing, all gratuities,
and free porterage up to 44 lbs. per
person.

The tour is limited to 30 peo­
pole. Anyone interested can write to
Peggy Cochrane, AIA, Box
6010-626, Sherman Oaks, CA
91413. Please include a long, self­
addressed, stamped envelope for full
details.
these boards be comprised of 15 citizen members, representing a cross-section of interests throughout the community, and that the members' terms be staggered and sufficiently long to insure continuity. The committee agreed that the board members should be part elected from within the community, and part appointed by both the City Council and the Planning Commission. The precise ratio of representation should be determined at a future date.

The Planning Commission should establish a pilot program in three diverse community plan areas of the city. After a period of not longer than two years, the citywide citizens' advisory committee should evaluate the progress of the implementation of the CPB concept and make recommendations as to revisions in the program. After such review, additional community plan areas should be brought into the CPB program in accordance with a timetable to be established by the Planning Commission.

Certainty And Discretion

Participation and information should serve to increase certainty and lessen litigation in the planning process by insuring that all parties have continuity and knowledge of their respective rights, and that the "process" is completed in a timely and expeditious manner.

Through the preparation of more detailed community plans and the establishment of CPBs, certainty as to what can be done without needing a discretionary approval, and the chances of completion of a development once it obtains all necessary discretionary approvals, should be increased.

The speed and efficiency of the discretionary approval process itself needs to be improved. The "understaffed" excuse should be eliminated as a reason for delays in the process; city departments should be adequately and completely staffed, even if this means the imposition of substantially higher fees.

Prior to, or concurrent with, the establishment of the CPBs, a clear definition of TGAs, as well as new incentive zoning regulations for these areas should be adopted. The use of development agreements should be encouraged as another means of increasing certainty in the process.

Implementation Methods

Targeted Growth Areas

To establish TGAs as separate and distinct from other neighborhood areas, it may be necessary to redefine existing underlying zoning definitions of height districts and FAR.

Defining density values in terms of the Institute of Traffic Engineers (ITE) traffic trip generation rates would provide a more definitive method of control over the location of major development, and a more accurate measure of impact on the underlying infrastructure.

Traffic generation rate tables and traffic reduction rate tables (for mitigations) should be uniformly applied to all projects, unless the city transportation authority justifies variations.

It may also be desirable to provide for the transfer of development rights (TDRs) from any commerical site within a TGA to TGA areas which are directly linked to transit existing less than 400 feet of a transit portal.

Bonus Density

Bonus density programs should be encouraged within designated TGAs, whereby additional commercial density is granted in exchange for higher-than-required project contributions to transportation and housing needs, or for project contributions towards other services, or amenities that improve the quality of the environment. The Planning Commission should periodically review the bonus density programs in each TGA to assess their effectiveness. The Commission, with the advice of the citywide citizens' advisory committee, should determine bonus density grants in high-density TGAs in medium and low-density TGAs, bonus density grants should be recommended by the respective CPB prior to decision by the commission.

At the time TGAs are designated, overall density, bonus density provisions, and land use patterns should be established. Subsequent increases of commercial land area may be accomplished by "selectively" rezoning adjacent high-density housing property to commercial use. This process can facilitate stronger project patterns suited to individual sites. Findings of compatibility with, or enhancement of, the adjoining residential property should be made by the Planning Commission to allow for the change in commercial area.

Neighborhood Protection

To maintain the residential character of Los Angeles where it currently exists, both CPBs and the Planning Department, in consideration of all community plan modifications, should: Require open space buffers and setbacks between single-family residential zones and high and medium-density TGAs. Allow selective cul-de-sac development to protect neighborhoods from traffic impact, while retaining a basic redundancy in the traffic grid.

Encourage cluster housing to make better use of available land area.

Encourage neighborhood retail (pedestrian oriented) development in low-density, linear corridor commercial areas and in urban villages.

Infrastructure Development

There is a need for close coordination between the land-use and transportation planning functions. In order to achieve this, we recommend the merger of the transportation planning function within the city Transportation Department with the Planning Department. The preparation of a comprehensive transportation element of the city's general plan should be a high priority.

Los Angeles needs to develop a multi-modal, mass transit system, equally accessible from all areas and to all individuals. The city, in conjunction with regional transportation agencies, should: Provide rail links between the CBD and selected high density TGAs. Within the CBD and selected high density TGAs, internal distribution systems should also be considered. Develop light rail feeders connecting medium density TGAs with the rail system using existing rail right-of-way (ROW) where feasible. Within the Medium Density TGAs, encourage pedestrian, trolley and jitney distributor systems. Develop busway linkages where feasible between low density TGAs and the transit grid. Investigate the potential for adding high occupancy vehicle (HOV) lanes and busways to the existing freeway system. Explore with other jurisdictions the upgrading of existing freeway interchanges to provide local and thru lane segregation where possible. Support the strengthening of the authority of regional transportation planning bodies. Support improvements for arterial and pedestrian TGAs to move traffic more effectively, and to provide as direct access as possible to designated TGAs. Improvements should be made to arterials serving these TGAs to move traffic with minimal levels of congestion. Computerization of signals, street widenings, and/or elimination of parking at peak hours, should be considered.

SHARE SPACE

Established architect has penthouse space at downtown address, and wishes to share overhead and services with other architect or related professional. 100 to 2,000 square feet available. Call George S. Fulks, A.I.A. at (213) 747-7008.

A TECHNOLOGICAL APPROACH

TO ROOF DESIGN SEMINAR

Independent Roofing Consultants is sponsoring a one-day seminar dedicated to achieving optimum roof design and performance, being held on February 12, 1987, at the Anaheim Hilton. For Information, call (714) 645-0480.

DIRECTOR OF MARKETING

Prestigious international architectural firm located in Los Angeles is seeking an experienced and established professional to head our marketing program.

Primary knowledge of the Los Angeles market and general knowledge of the California market are prerequisite. Candidates should possess proven track record of marketing architectural services to institutional and commercial clients in both the private and public sector for a minimum of five years to existing freeways to move traffic more effectively, and to provide as direct access as possible to designated TGAs. Improvements should be made to arterials serving these TGAs to move traffic with minimal levels of congestion. Computerization of signals, street widenings, and/or elimination of parking at peak hours, should be considered.

Send resume with earnings history to Box A, LA ARCHITECT, 8887 Melrose Avenue, Los Angeles, CA 90069.
The Planning Commission, City Council and city departments should conduct a technical review of the individual and cumulative growth targets of the TGAs.

All TGAs should have clearly defined criteria for development. The Committee recommends the following general guidelines:

1. High-density TGAs should have a maximum permitted overall floor area ratio (FAR) of 6.0; medium-density TGAs should have a maximum permitted overall density within the range of 2.0 FAR to 6.0; and low-density TGAs may be appropriate for each individual community. Low-density TGAs should be in the range of 1.0 FAR to 3.0 FAR. In many cases, the designated density would be lower than that permitted under current zoning regulations. As a trade-off, overall densities being lower, and in order to achieve better urban design, density transfers should be recognized as a desirable and frequently used tool in the planning process.

2. All TGAs should be part of a local transportation plan based upon the linkages of land use and transportation. The higher the density, the stronger the local transportation plan should be and the greater the requirement for good availability of multiple modes of transportation.

3. All TGAs should incorporate regulations which encourage additions to the city housing stock. Certain TGAs may require a housing component contribution to off-site housing as a condition to any development. Others may encourage housing through a bonus density format. Special consideration should be given to low-to-moderate income and urban amenities.

4. Those TGAs which currently contain either ethnic or historic communities (such as El Pueblo, Broadway/Spring, Chinatown, and Little Tokyo) should contain regulations to preserve these communities.

Urban Design And Amenities

Within TGAs, the city planning process should take a far more active role in encouraging good urban design and amenities which are deemed desirable by the city. Examples which should be encouraged are: open space and large landscaped areas; other road or street furniture, landscaping, street furniture and beautification projects; child care centers; public art programs; and intra-TGA transportation systems, and other transportation improvement.

The method recommended for encouraging these items is a bonus density program. It is suggested that the Planning Commission designate certain pilot TGAs, and direct appropriate staff to develop and recommend a specific bonus density program for the pilot areas.

Availability of Infrastructure

The relationship between TGAs and transportation is interdependent. Targeted Growth Areas should be selected with an eye toward the availability of the existing street network, as well as the likelihood of the development of rail service.

Forms of transportation other than the single passenger automobile are necessary to move people to, from and within dense areas, and density is required to provide the necessary levels of patronage for various forms of transit.

While increased transportation capacity is being planned, immediate attention can be given to transportation management strategies which will more immediately result in the use of existing infrastructure.

Infrastructure improvement strategies that have been achieved with local government and private resources should be identified and emphasized.

City-wide Planning

As Los Angeles evolves, certain areas will feel the pressure to change. Planning should be flexible to adjust for balanced and reasonable change, without trying to freeze the status quo by reflexively reacting against growth of any kind.

The Planning Commission and Council will be faced with tough decisions on where the highest density growth should occur. With broad-based community input, those decisions should be made by a council authority in order to properly weigh both local and regional considerations.

All our communities should recognize an obligation to accommodate some of the less desirable social and physical urban services and consequences. The Commission and Council should distribute citywide services such as treatment plants, prisons, etc., recognizing and mitigating the impact of these functions on the community through offsetting increases in open space, recreational facilities or identical enhancements. Low-and moderate-income housing should also be distributed on a city-wide basis.

The Planning Process

Overall planning for the city clearly is a public responsibility aimed at balancing the competing claims of the varied interests and needs in the city. The tool that is used to carry out this responsibility is the general plan for Los Angeles. However, the present general plan, conceived over 20 years ago, is in need of selective updating and revision to bring it into line with the city's current goals.

The Community Plans

Another increasingly obvious need is for the citizens of Los Angeles to have a stronger and better defined voice in the land-use planning process. The planning of a community should be recognized as a major responsibility of its citizens, to be carried out within a framework and goals established for the general plan as a whole.

This committee, therefore, in order to initiate the updating and revision of the general plan, and to increase the community's role in the planning process, recommends the establishment of permanent community planning boards (CPBs) for each of the city's 35 geographic communities.

Community Planning Boards

The CPBs should be formed to refocus the objectives of the citizens' advisory committees that shaped the 35 community plans, as many of these committees have been inactive for a decade or more. The CPBs should guide and assist city Planning Department staff in the production of detailed community plans, including specific plans for TGAs. The Planning Department should solicit input from other city departments, such as Transportation, Police and Fire, and outside communities should be engaged as needed. After completion, the draft revised plan would be submitted to the city Planning Commission and City Council for approval and adoption. The updated community plans should be strictly adhered to in setting the scope of any development project, unless a bonus density is granted. If a project conforms to the adopted community plan, any necessary approvals should be ministerial in nature. If a project requires discretionary approval, however, it should be submitted to the CPB for a public hearing and subsequent recommendation. This recommendation should be rendered within a stipulated period of time, such as sixty days. If the project is not acted upon during this specified CPB decision period, the project should automatically be forwarded without recommendation to the appropriate decision-making authority.

Another major function of CPBs would be to facilitate the dissemination of information to the community concerning planning issues of both local and citywide significance.

Composition of Community Planning Boards

This committee recommends...
education at the Illinois Institute of Technology’s architectural school, commonly known among mid-western architects as “the house that Mies built,” consisted of one course taught by a specifications writer who clearly did not have an understanding of the basic AIA contract documents.

The typical apprenticeship consists of three or more years of drafting bathroom elevations or standard construction details on a set of working drawings. Business skills are gleaned almost by accident from a senior draftsman or sometimes the project architect. However, the source of their information may also be suspect. Unfortunately, an architect’s practical business education is often as a result of litigation involving his work.

The purpose of this column in the following months will be to raise consciousness and awareness of key issues affecting a design professional’s practice: the principles of contract law, and how to deal with a claim situation. If there is any specific topic which a chapter member wishes to have addressed, call L.A. Architect at (213) 680-1765.

Hal Block
Mr. Block is both an architect and a lawyer. He practises law full-time at Natkin & Weisbach.

Energy Home Tour

The LA/AIA Energy Committee with the assistance of the Women’s Architectural League is hoping to sponsor a solar home tour for the Fall of 1987. We are looking for homes which utilize passive as well as active solar techniques and systems. We are concerned with how these techniques and equipment have been integrated into the overall design and the extent of the impact that energy efficiency has on the built environment.

Please make your submissions in the form of 10 or 12 slides, a narrative about the design, all pertinent data (owner, architect, engineer, etc.) as well as availability dates. Submissions should be for homes within the Southern California area.

Note that your slides will be used to start a slide library of passive and active solar housing in Southern California.

Submissions should be sent to:
S.M. Tolkin, AIA, 1505 4th Street, Santa Monica, CA 90401.
Minutes
The following text is a summary of the December 1986 LA/AIA Board of Directors meeting minutes. The full text is available through the Chapter office.

William Fain—Chair, Urban Design Committee. Fain sent in a memo on several issues addressed by the committee in 1986 and some thoughts on one that might be coming soon in 1987. He stated that there has been increased public interest in architecturally-related issues; there should be a fair amount of activity in 1987. This year was of the issues was the Convention Center. The Urban Design Committee sent in suggested changes to the Convention Center Authority and those changes were actually incorporated. They also took a stand on the moratorium regarding construction above or below Wilshire Blvd. They felt very strongly that Wilshire should have some negative impact. During our 3-day conference, the committee sponsored a panel on the Initiative for Reasonable Limits on Commercial Buildings and Traffic Growth.

Recently the committee has been involved in the CAC Report to review the entire planning problem of the city. Some of the recommendations will actually have substantial impact on how we do business in Los Angeles. The committee has become very interested in environmental films on Cable TV. They have contacted the City's Office of Public Telelends of communication to discuss how to put on films relating to the community and learned that the city is trying to encourage groups like ours to participate with the Earth Watch people on these issues.

President Axon stated that last week he participated in a film on TV on visual pollution in the city; he would give the information to Bill Fain.

All Day Conference, Planning Issues.
President Axon stated that this conference will be sponsored by the AIA/AAPA/ASLA and that he had talked to Bill Fain about chairing the conference. It is set for April 1. He has been in touch with Emily Gabel and Marsha Rood. He (Axon). Harris, Hall and Chern will be assisting in putting the program together.

LA Architect, Phelps requested time to discuss the question of the year-end balance of the LA Architect. Phelps stated that if you are going to get into the other. The architect as an artist

The Business of Architecture
Historically, the forerunner of the modern-day architect, the "master builder" commanded a lofty and prominent position in society. He was respected for his innovation and training and had an artist's sense of proportion and detail.

The art of architecture, and still is, the mirror of society, reflecting its technological advancements and the aesthetic manifestations of its emotional dynamic. The drafting table is the easel, the sharpened pencil the palette, and the architect's limitless imagination the fuel for his creations. The master builder was required to have a full knowledge of design as well as construction practices.

However, as the complexity of design and building increased, the function of the master builder was divided, and the role of a contractor and architect became defined and distinct. Society and the courts jumped upon the new linear relationship between architect, owner and contractor and created an adversarial relationship between the parties, pitting the skill and business acumen of each profession against the other. The architect as an artist was thrust unwillingly into the harsh realities of architecture as a business. Unfortunately, most architects are ill-prepared to survive in a completely commercial environment.

Architectural education generally stresses development of all but the business skills. My business-oriented
The Sunset Building is both urban and residential in character. It is a sensitive contextual neighbor between the Sunset Strip and the adjacent residential neighborhood. It experiments rigorously with materials yet is restrained enough not to lose clarity. The building's real success lies in the rigidity of its formal resolution, which elevates it above the stylish pastiche so abundant today.

There are some instances where the architecture overshadows the practicality. The interior corridors are unnecessarily dark, in order not to lose the effect of the cove lighting above the office entrance doors. The internal public spaces are very compressed, their white walls and white ceramic tile floor create an uninviting institutional atmosphere, a contrast to the warm, tactile exterior.

The facade is a complex composition of layered elements: windows, balconies, structural frame and mesh screen.
Architecture on the Strip

Critique

The Sunset Strip, as a microcosm, epitomizes the Los Angeles image. It is a sinuous stretch of boulevard hugging the Hollywood Hills, cluttered with a hodgepodge of buildings, billboards, flashy exuberance and colorful people. It is a manifestation of Los Angeles which is neither instantly coherent nor romantically immediate. Rather it is a place of gradual discovery coupled with grandiose excess. It is a place where reality is the moment and a blurred fabric, its context. Its challenge lies in responding to visual chaos.

The avant-garde has introduced to architecture the notion of controlled chaos—weaving together coexisting images to create a complex whole. This notion, now accepted by the mainstream, is called contextualism. Contextually responsive buildings that introduce chaos and irregularity, together with ironic and distorted historical images, are now common in Los Angeles. Unfortunately, what has arisen is a new architecture that has a highly graphic quality. It has been created for fleeting glances from a car, as a series of disjointed images.

As a result, Los Angeles is episodic and unbounded, and its architecture is aesthetic rather than practical or social.

The rear of the property fronts onto Shoreham Drive with two detached residential units. The two houses are clustered to create a private courtyard at the upper level with a rectangular pool as its focus. This area overlooks the semi-private courtyard of the larger Sunset Building below. The two spaces are linked physically by a ramp and visually by a waterfall from the pool. The main building entry is placed off-center at a point which terminates the visual axis up Hammond Street. A vertical slot is carved into the building mass at this point, creating a long entry sequence from Sunset Boulevard, with the waterfall as its focus.

The building mass has been pushed to the Sunset edge to reduce its impact on the existing residential slopes behind and to establish a strong frontal presence on the Strip. On the street, the autonomous nature of the building is striking. It does not stand separate from its neighbors, yet the drastic change in material, color and form from its immediate context shifts its primary reading as an infill building to one of an isolated object. From a distance it is a layering of red and grey concrete, green metal screens, concrete block and ceramic tile. The technical qualities are revealed in greater detail as one draws nearer. The solid concrete frame is juxtaposed with lightweight, green punched-metal screens and pipe rails on the intermediate balconies. The screens fluctuate from opaque to transparent depending on the angle of view. The two party walls flanking the site are finished in a checkboard pattern of smooth and honed concrete block. The beige ceramic tile cladding the recessed wall surfaces is layered in alternating smooth and decorated bands, delineated by a fine checkered grid visible upon close inspection.

The composition of the tile is complemented with a salmon grout whose hue emulates that of the concrete block. Throughout the building there is a conscious layering and juxtapositioning of materials to articulate the various edge, frame, surface and volumetric conditions. The architect has succeeded in squeezing six floor levels into just 60 feet of required height limit, by incorporating a "skip step corridor" system that slots double-height units one over the other with an internal passageway every other floor. This section makes direct reference to Le Corbusier's Unite d'Habitation in Marseilles, France, and allows each unit to take advantage of the city views to the south and the hillside views to the north. The residential units also make use of the roof for light and ventilation. Here, each unit has direct access to exterior space in the form of open balconies or small residential, the remainder as office.

This distinction is made in order to satisfy the code requirements allowing the 45 feet maximum building height limit to be increased to 60 feet with the addition of a residential component.

The Sunset Strip project as a conscious attempt to transcend these notions and to anchor itself on firmly-rooted architectural foundations. It is located on the western end of the Strip. The purpose was to create a building which, in addition to fulfilling its dense program requirements, addresses its position on the Sunset Strip, defines an edge on the boulevard, mediates between the pulsating street and the quiet uphill residential neighborhood, and establishes a prototypical massing for future development.

The difficulty of attaining these goals was compounded by the steeply-sloping site. From back to front the site drops 30 feet, and along its 120-foot Sunset Boulevard frontage it slopes six feet. In addition, the program dictated an unusually high density for the tight building envelope, calling for 24,000 sq. ft. of specialized office space, 12,000 sq. ft. of residential space and parking for 84 cars. The office spaces were designed for entertainment industry tenants and are "apartment-like" in size and amenities. A total of 26 self-contained office apartments have been provided in a varying range of sizes. Nine units, located on the two uppermost floors, are designated as
la architect
February 1987

his mind and in his life. I can re-
member my amazement when at a
dinner on my wedding day in Phila-
delphia he warned my new wife not
to try to put our married life ahead
of my interest in architecture—not
exactly what a bride wished to hear.
I worked five years in Kahn’s
office and saw such early buildings as
the Richard’s Medical Research
Towers and the Salk Institute
brought to life. I learned many
things from those years, but, most
important, I learned to really care,
to be willing to lavish infinite pa-
tience on a project, never to be
satisfied with easily-arrived-at re-
sults, to delve deeply for first
principles. Kahn really despised
most of the work that was being
done in America at the time; his
admiration among contemporary ar-
chitects was reserved for Le
Corbusier whose drawing style, when
he was younger, he used to imitate.
But his real love was for the
architecture of the past, to a degree
which I don’t think has been fully
recognized. We literally used to de-
velop the historical signs which I
don’t think has been fully
recognized. We literally used to de-
velop the historical signs which I

taught and from which he graduated
when it was the leading Beaux Arts
school in the country, came from
Harvard in 1950 to “clean house”
and convert Penn into the leading
school of modern architecture in the
country. Part of this housecleaning
work was to throw out all the dusty old
folios of the great architecture
of the past from which the
Beaux Arts students cribbed their
work. Most of those jeptisoned vol-
umes found their way into Kahn’s
office, and it was these books which
Kahn opened up for us to use as
basis and inspiration for his best
known works. The Richards Medical
Towers are based on San Gimini-
nano’s medieval towers, the Bryn
Mawr dormitories are based on
plans of old Scottish castles, and the
Salk Institute Laboratories, believe it
or not, are based on the courtyards
of the Alhambra in Granada.
My most vivid recollection of
the Salk Institute is a complex of
dining halls and residences know as
the Academy which was never built
but which was to be the culmination
of the project. The model for the
Academy was to be Hadrian’s Villa
in Tivoli, a style of architecture of
which Kahn was most fond. With
the book open to this late Roman
plan of great richness and variety, I
tried repeatedly to please my em-
ployer with my design.

But each time I could feel from
the expression of disgust on his face
how far I had failed. So I decided to
fix him and, outlining on a piece of
tracing paper the highly irregu-
larly recognizable property lines of
the Salk site, I laid it over the book
and, regardless of the scale dif-
terence, traced just that part of the
older plan which appeared within
the lines. When Kahn walked back
into the room, his face lit up, and
he congratulated me on an excep-
tional design, not at all recognizing my
plagiarism—at which point we all
burst out laughing!
This love of history I believe
was my true legacy from Kahn, not
that he ever literally copied the past.
It was a much more subtle and pro-
found process of transformation. The
point is that it was very far removed
from the procedures of the Interna-
tional School stylists with their
forced asymmetries, their avoidance
of axiality, their insistence on
symmetrical displays with strong ax-
ial organizations,—a mainstream
which architecture had wan-
dered far from since the 1920’s.

However the full scope of
Kahn’s message was not fully appreci-
ciated or understood at the time I
am speaking of—the 60’s. In fact I
am not sure if it yet has.

Two things in my own experi-
ence set me free from slavish
imitation of Kahn’s and set in mo-
tion the changes which currently
impel me: my friendship with
Robert Venturi and my move west-
to La Jolla. Venturi was my imedi-
ate contemporary who had just returned
from two years at the American
Academy in Rome, and who was
then very close to Kahn, two experi-
ences we could share. We taught
together at the University of Penn-
sylvania, and his unorthodox
messages to students, which event-
tually took the published form of
Complexity and Contradiction in Ar-
chitecture, caught my attention,
although it took at least another de-
cade before I fully understood their
true importance.

In 1963, I left Philadelphia and
settled in New Mexico where I
headed the architectural school at
the University of New Mexico.
Three years later I came to Los An-
geles to set up the new architecture
department at UCLA. This has given
me an extraordinary perspective
from which to view my earlier Yale/
Philadelphia experience. To be able
to look back across a 3,000 mile
continent at my somewhat conserva-
tive, highly-intellectualized origins
and have the time and freedom to
seriously consider them and mentally
challenge their basis has been a won-
derful opportunity. Everything here
is at variance with what was
there, due largely to climate and
earthquakes. Due to our year-round
clear climate wherever you put up
here will stay up, whereas in the
Northeast extremes of temperature,
heavy rains and ice force great inge-
nuity in construction. On the other
hand, the heavy masonry construc-
tion Kahn learned to rely on and
love in Philadelphia for combating
that vicious climate wouldn’t last
more than two minutes in one of California’s
earthquakes. This required a whole
new series of re-evaluations.

What do I stand right now? Strangely,
I have come full circle. After thirty
years in architecture that nothing
can really be relied upon. Just when
you think you have it all down,
something pulls the rug out from
der under you. You can depend on
change; in fact, embrace it, for if you
try to stay in one place you will
eventually be left behind. Whatever
is your current model, the architec-
ture of Jim Sterling or of Frank
Gehry, can be no more than a start-
ing point in your career. You will
soon outdistance it.

But this is only my personal
response. Each of you has to find
your own way. My advice is: do not
be too easily satisfied, delve deep-
ly into the subject of architecture,
depending on the socio-cultural changes
and have the time and freedom to
to see, to understand, and to grow
on through history, adapting to socio-cultural changes
time over time without deviating from
basic principles of perception and human scale which have remained
unchanged for thousands of years.

But this is only a personal response. Each of you has to find
your own. My advice is: do not
be too easily satisfied, delve deep-
ly into the subject of architecture,
Editor's Note: The following article was delivered as a commencement address at the New School of Architecture in San Diego.

As you graduate from architecture school you are asking “what can I expect?” You can expect change. Do not believe that what you have worked so hard to learn at school will last for your lifetime. If you have been given a good architectural education what you will have received is not a set of rules for how to do architecture or a series of models of good architecture on which to base your work. You will have gained something very different: a love and curiosity for architecture, all of architecture, that will last a lifetime. This is what picks you up and keeps you going those many times you are down; because architecture is a hard and not particularly remunerative profession, in any ordinary sense. On the other hand, for those who love it, it is a constantly rewarding experience. Let me illustrate this from my own experience.

My first consciousness of architecture came when I was 15 and accidentally picked up a copy of Le Corbusier's Toward a New Architecture in the Fine Arts Room at school while listening to classical records. The purity and simplicity of Corbu's line and the lucidity of his language completely seduced me and I never forgot it. At the time I imagined I would be a painter, and it was not until I had spent a year painting in one of the studios of the Ecole des Beaux Arts in Paris, that I became discouraged and began to look for something else. I had no talent for abstraction; I could only paint what I saw in front of me, and in 1950 no one was interested in that.

That same year I entered Yale Architecture School using the charcoal studies that I had made in the Salle des Platres in Paris as proof of my ability to draw. I liked architecture school immediately and thoroughly enjoyed the challenge and rigor of this new way of life. I loved the camaraderie of the drafting room and the discussions late into the night over coffee and cigarettes about “concepts” and other recently-learned esoteria. Corbu was not well known at Yale then. Mies van der Rohe was the reigning architectural giant whom the leaders in the class copied.

I did reasonably well in my first year and got a job working in Philip Johnson's office in New Canaan during the summer. Johnson's work at that time was pure Mies van der Rohe. He was Mies' most apt pupil, and I learned to detail exquisite steel and glass walls. There were clear rules for this architecture; how to turn corners, how to join two different materials in the same plane, how to bring a building to the ground and so forth, and I did well at it.

Then came an unexpected and unwelcome interruption to my architectural education, the Korean War. Rather than fight, I fled to Europe and spent the war nominally enrolled as a student at the University of Rome but in actuality travelling the length and width of Italy looking at some of the greatest architecture ever built. I particularly relished the Baroque, conceived in Rome in the 17th century but culminating in Southern Germany in the 18th. By the time the war ended and I could actually return to Yale, I was spoiled for modern architecture, at least as it had been taught to me, the thin Miesian and Gropius stuff of my Philip Johnson days. After the robust, substantial, highly modelled architecture I had been feasting on, full of light and shade, chiaroscuro, the Barcelona Pavilion and Johnson's own glass house in New Canaan seemed poor fare.

However, unbeknownst to me, something new was awaiting me in New Haven—Louis Kahn and the new Yale Art Gallery. What a revelation that building was! It showed that modern architecture could also have the modelled plasticity, the solidity, the depth of light and shade that I loved so much in those older buildings. I fell completely under his spell for at least ten years. Kahn, first as my teacher, then as my employer, was truly mesmerising. He had a constant bubbling up of ideas, tireless energy, frank and open discussion of architectural problems, and drawings, drawings, drawings. Architecture was always foremost in...
displayed in Diego Rivera’s skylit studio are personal effects, art works and many of the objects he collected.

Laurel Canyon School, 14010 Laurel Canyon Blvd., Studio City, CA 91604
(818) 768-3300

Why Do Leading Architects Turn to Windowmaster?

The Answer is Clear.

We believe windows are one of the most important features in any building, whether home or office. Aluminum windows create a comfortable and secure working or living environment while maintaining a feeling of spaciousness. Windows help define the style and character of a building design.

With an extensive line of residential and commercial windows, and sliding doors, Windowmaster products are manufactured for beauty and lasting performance. Our unique product design and high quality exceed industry standards. A window is just a window, unless it’s a Windowmaster.

Windowmaster recognizes Hope Consulting for their design application and San Diego Glass and Paint for their installation of Windowmaster windows at San Diego Club Hotel on Shelter Island in San Diego.

For a full technical introduction to the Windowmaster product line, contact our architectural representative at (800) 862-7722.

Windowmaster Products
1111 Pioneer Way, El Cajon, CA 92020 (619) 588-1144

Why Do Leading Architects Turn to Windowmaster? The Answer is Clear.

We believe windows are one of the most important features in any building, whether home or office. Aluminum windows create a comfortable and secure working or living environment while maintaining a feeling of spaciousness. Windows help define the style and character of a building design.

With an extensive line of residential and commercial windows, and sliding doors, Windowmaster products are manufactured for beauty and lasting performance. Our unique product design and high quality exceed industry standards. A window is just a window, unless it’s a Windowmaster.

Windowmaster recognizes Hope Consulting for their design application and San Diego Glass and Paint for their installation of Windowmaster windows at San Diego Club Hotel on Shelter Island in San Diego.

For a full technical introduction to the Windowmaster product line, contact our architectural representative at (800) 862-7722.

Windowmaster Products
1111 Pioneer Way, El Cajon, CA 92020 (619) 588-1144
Rivera House Restoration

Review

The house and studios occupied by muralist Diego Rivera and his wife, artist Frida Kahlo, from 1933 until his death in 1957 has recently been restored and opened as a museum by the National Institute of Fine Arts in Mexico City. The opening was the culmination of a year's festivities celebrating the painter's centenary. The NIFA has restored the house with the greatest possible accuracy to recreate the space in which Rivera lived and created his paintings and papier-mâché sculpture. The museum attempts to recapture the illuminating and magical spirit of the great muralist by exhibiting many of his original paintings, drawings, personal belongings and photographs.

Displayed on the top floor of Rivera's studio are a number of original portraits alongside his furniture, leather jacket and work tools. A series of photographs and archeological objects collected by the painter and donated by his daughter, Guadalupe Rivera Marin, are also displayed. "Here among the cases, tables, chairs and pigments, we can say he is still here," states Xavier Guzman Urbiola in the museum catalog. "The evidence of how one can perceive the presence of Diego is arrived within the walls and objects of this place. The express the fury of work characterising Diego."

On the second floor are displayed several of the artist's original drawings, sketches for various murals discovered during the restoration, and four works by Frida Kahlo. The first floor contains an exhibition on the life of Diego Rivera. Rivera's house was designed and constructed in 1929 by architect Juan O'Gorman. His design was based on the new theories of functionalism and built in the Corbusian style which was in vogue at the time. O'Gorman had previously designed his own house in the same style. Three separate buildings connected by a courtyard make up the studio compound. The kitchen and Rivera's studio are in one building, painted red. Kahlo's studio is in a second, blue building, and there is a third, smaller blue building to the rear of the courtyard. The two studios are connected by a bridge. Since light was a primary concern for both painters, the studios have extensive window walls on the front, north-facing facades, and three-tiered skylights on the top floors. The buildings are concrete block covered with troweled cement, and use metal-framed, industrial-type windows. While modernist in conception, the complex uses traditional bright colors and planting.

"Diego began work in this stu-
Embroidered by their victory at the polls in November, the two Los Angeles City Councilmen who authored Proposition U have followed up the density-cutting ballot measure with proposals for 10 City Council ordinances they claim represent a popular mandate for land-use reform in the city.

While a number of the proposed ordinances are supportable as land-use law, they fail to follow through on the basic tenet of returning land-use law "to the people." Instead, a number of the proposed laws offer new powers to the City Council. By giving the Council the new powers of discretionary review, land use can become even more politicized than before—and further removed from comprehensive planning.

The proposals sponsored by Councilmen Zev Yaroslavsky and Marvin Braude are still in conceptual form. They call for:

• A public hearing and discretionary review for every commercial building over 50,000 square feet in area.
• The creation of an urban design review ordinance, including the possible formation of an architectural review board for Los Angeles.
• Compulsory setbacks for apartment buildings taller than 25 feet. Buildings between 26 feet and 60 feet in height would be set back at least 50 feet from the property line. Buildings of 61 feet and greater would be set back 100 feet.
• Increased parking for mini-malls with fast-food restaurant tenants. Mini-malls that would be devoted 20 percent or more to restaurants would undergo a discretionary review prior to receiving a building permit.
• Restrictions on large billboards within 300 feet of residential property.
• Increased parking requirements for commercial buildings. Office space would be required to provide 3 parking stalls per 1,000 square feet of floor area; retail space would provide 4 spaces per 1,000 square feet.
• Unspecified incentives for businesses to sponsor ride-sharing programs among employees.
• A slope density formula intended to prevent cut-and-fill development in the Santa Monica mountains.
• A related ordinance to limit development of small, "stand- ard" lots in areas of the Santa Monica mountains that lack adequate sewers and roads.

A number of the proposals—such as ride-sharing, prevention of ridge-line development, and controls on mini-malls—appear to be sound planning measures. Other measures, however, would extend new powers to the City Council at a time when experience may argue against giving it more control over the planning process.

The issue of an architectural review board raises the question whether such boards provide anything desirable. For instance, do we really admire the communities where design is controlled by design review boards—such as in Beverly Hills, Santa Barbara or Westlake Village? At best, design review boards offer consistency. At worst, they impose arrogance and short-sightedness in the name of "good taste."

Historically, Los Angeles evolved as one of the least architecturally controlled cities in America, with extraordinary results. Yet, had a design review board existed in Los Angeles in past years, how many buildings currently admired would have been built? Would a conventional-minded review board of the 1930s, for instance, approve the gaudy movie palaces on Broadway or the flashy neon of Chinatown? What of the punk storefronts on Melrose Avenue, or the billboard landscape of the Sunset Strip, not to mention more "acceptable" architecture which was simply ahead of its time?

Planning law is desirable, or, at least, it prevents excess or major damage. Such laws need to be self-consistent and impartial. They should not be left in the hands of politicians, who are not always consistent, or well-informed, or even disinterested.

Morris Newman

Most controversial of the proposals, at least among developers, is a subject all projects of 50,000 square feet and over to a public hearing and discretionary approval by the Council. Such reviews would not ensure good design, traffic mitigation or good community planning. Instead, they would make the planning process capricious, as well as unfair to developers, contractors and architects who would invest months of start-up time without knowing whether a project would actually be built.

Another troubling issue is the proposal for an "urban design ordinance." Currently, the ordinance is a blank slate, until the Councilmen proposing the law receive more input from the design profession concerning what constitutes good urban design.

Let's hope, for once, that architects and planners resist the temptation.
Minimize your plotter downtime with quality products from the CAD professionals at:
Blair Graphics
Pen and supplies to fit:
- Calcomp
- Hewlett Packard
- Ioline
- Nicotteta
- Houston instruments
- and many others.
We feature SharpLine® plotter media
Bond—Opaque & Transparent—Vellum—16# and 20# Mylar—single and double sided.
Same day delivery within our service area.

SPECIALIZING IN ALL THE VISUAL ARTS
DECORATIVE ARTS • DESIGN
NEW • OUT-OF-PRINT • IMPORTED
1254 SANTA MONICA MALL (213) 458-9074
BETWEEN ARIZONA & WILSHIRE
FREE PARKING VISA AND MASTERCARD

ARCHITECT
DESIGNER/MANAGER
Excellent opportunity for design-orientated architect with 8–10 years experience, to work into young/growing firm. Participation and bonus arrangement for right person. Must: detail oriented, knowledgeable of local codes, demonstrated ability to design/manage a variety of projects. Excellent benefits. Salary commensurate with experience. Resumes only to:
The Nabband Group. Architects
9375 Archibald Avenue, Suite 101
Rancho Cucamonga, CA 91730
(No phone calls please)
Designing with Wood

An architectural seminar on designing with wood, sponsored by the LA Chapter in cooperation with the Western Wood Products Association, will be presented on February 19 at the Pacific Design Center in Los Angeles. The seminar will be held from 3 to 9 p.m. in the PDC Conference Center (Room 259). There will be a one-hour break for dinner from 6 to 7 p.m. Cost of the seminar is $45 for AIA members and $55 for non-members. Pre-registration is advised; registration at the door is subject to space availability.

The seminar will inform participants of the species and grades of structural and finish software lumber and the specification and use of this material in construction. In addition, it will cover seasoning, building codes, treated lumber, structural design, use of the Western Woods use book and other topics. Attendees will receive the use book and a binder of other technical literature.

Presenting the seminar will be Doug Ketchem, Southern California district manager of the WWPA field service department; Frank Stewart, southwestern district manager from Los Angeles; and Norman Sievert, northwestern district manager from Seattle.

For further information, contact Ruth Thompson at the L.A. Chapter office, (213) 659-2282.