JULY

Monday 3

The Sedo and Surrealism Word-Image
LA County Museum of Art exhibit continues through August 27. Call (213) 626-4477.

Tuesday 4

AIA/LA Office Closed

Wednesday 5

Thursday 6

Government Relations Committee Meeting
John Horgan, LA County Regional Planning, on new height restrictions on commercial construction in LA Medical Center, 6PM Cadillac, classroom B2, 5:30 pm. Call (213) 837-8000.

Friday 7

Architectural Photography
SC-AARC Professional Development Program workshop, first of 4 sessions, 7-10 pm, $55. Call (213) 829-3482.

Weekend

Saturday 1

Mock Site Design Exam
1989-CALE Board Seminar, USC Studio West Hall, 7-3 pm. Call (213) 380-4595.

Tongues and Outtakes
Mephisto/Thos Mayo exhibition at Dennis Greenstreet Gallery for Architecture, 961 N. LaBrea Avenue, continues through August 12. Call (213) 876-1012.

Little Tokyo
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Sunday 2

Architectural Exam Seminars
Holiday Inn, 9001 Los Angeles B., Los Angeles. Call (415) 658-7017.

Monday 10

Architectural Model Making
SC-AARC Professional Development Program workshop, first 6 sessions, 7-10 pm, $395. Call (213) 829-3482.

Tuesday 11

AIA/LA Board of Directors Meeting
William conference room. 5-7 pm. Call (213) 829-3482.

Wednesday 12

Tableau Techniques
SC-AARC Professional Development Program workshop, 7-10 pm, $35. Call (213) 829-3482.

Thursday 13

Friday 14

Friday 7

Architectural Photography
SC-AARC Professional Development Program workshop, first of 4 sessions, 7-10 pm, $55. Call (213) 829-3482.

Saturday 8

Follow-up Critique for Mock Building Exam
1990-CALE Seminar, USC Studio West Hall, 12 pm-4:30 pm. Call (213) 380-4595.

Art Deco
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Discovering London Through Its Architecture
UCLA Extension program continues through July 19, 8295. Call (213) 825-9565.

Sunday 9

Bullocks Wilshire
LA Conservancy walking tour, 2 pm and 3 pm. Call (213) 623-CITY.

Monday 17

Focus on Los Angeles Architects

Tuesday 18

The Range of William and Mary: Anglo-Dutch Tradition
Exhibit opens at Center for the Study of Decorative Arts, San Juan Capistrano. Call (714) 496-2132.

Wednesday 19

Architects in Government Committee Meeting
William conference room, 4 pm. Call (213) 829-4577.

Thursday 20

Health Committee Meeting
William conference room, 3-3:05 pm. Call (213) 829-4577.

Friday 21

Saturday 15

Registration Deadline
Rhode Island Affordable Housing Design Competition. Call (601) 751-5366.

Ceramic Architecture
SC-AARC Professional Development Program workshop, first of 4 sessions, 7-10 pm, $495. Call (213) 829-3482.

Colorado Street Bridge Party
Sponsored by Pasadena Heritage, 7-11 pm, $15. Call (818) 793-0617.

Spring Street: Palaces of Finance
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Sunday 22

Seventh Street: Maco for Merchants
LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Sunday 23

Desktop Publishing and Beyond: Revolutionizing Business Graphics with the Macintosh Computer
UCLA Extension course through Friday 29, 8:15 am-4 pm. 1093 Galvez Avenue, 9017.

Monday 24

Building Performance and Regulations Committee Meeting
William conference room, 5:15-6:30 pm. Call (213) 829-4577.

Tuesday 25

Professional Practice Committee Meeting
William conference room, 5:15-6:30 pm. Call (213) 829-4577.

Wednesday 26

Chapter Nominations Due
3790 Wilshire Boulevard, Suite 900, at street.

Chinese Architecture
Lecture by Gao Yilan, head of Department of Architecture at Tsinghua University in Beijing, 6 pm. RSVP (213) 380-4595.

Friday 28

Saturday 29

Creative Problem Solving through Drawing
SC-AARC Professional Development Program workshop continues Sunday 30, 9 am-5 pm, $158. Call (213) 829-3482.

UCLA Extension
UCLA Extension course continues through August 19, 8295. Call (213) 825-9576.

Sunday 30

Desktop Publishing and Beyond
UCLA Extension course through August 6, 9:15 am-4 pm, 1093 Galvez Avenue, 9017.

UCLA Cambridge/UCLA Program
UCLA Extension continues through August 28, 8295. Call (213) 825-2085.
REFUGE REVISITED

It is a question of building which is at the root of the social interest of to-day: architecture or revolution—Le Corbusier, Towards a New Architecture


It has been written that the discourse of architecture has become primarily self-referential, divorced from the greater socio-economic and political issues of culture as a whole. Architectural criticism has been largely reduced to formal analysis, and the critical discourse of culture fails to include architecture. Therein lies the principal value of Le Corbusier's The City of Refuge, Paris, 1929/32, by Brian Bruce Taylor, for it places this significant work of modern architecture within such a larger context.

Not limiting itself to the formal intentions of the architect, this study considers the many and diverse factors which give form to a work of architecture. It traces the history of the Cité de Refuge, built for the Salvation Army by Le Corbusier and Pierre Jeanneret, from inception through design and construction, to modification and renovation. The building is presented as a dynamic process through which the thoughts and intentions of the architect are mediated and altered by social, economic and political realities.

The book's intent, however, is not merely the documentation of such a process, but a "decenterification" of the architect through a critique of the social and productive aspects of the building and its institution it houses. 

As a work of history and theoretical analysis, the book brings to light a politically and socially reactionary side of Le Corbusier in sharp contrast to the mainstream myths surrounding him.

Taylor begins by detailing the history and program of the Salvation Army, an organization which sought the reintegration of society's marginal elements into the existing capitalist structure through religious conversion and a program of retraining labor. The brief period Le Corbusier spent as part of the Salvation Army, he argues, was a way to realize, at least in part, his vision of social reform and how it could be effected. The machine for living in, filled with light and supplied with purified air, would bring about the physical well-being of city inhabitants, from which their spiritual or psychological well-being would follow.

Taylor notes several typological precedents which conditioned Le Corbusier's conception of the building, including the social "constructions" of the Soviet Union, particularly the Narkomfin block in Moscow by Moisei Ginzburg. In the introduction, Kenneth Frampton adds the ideological influence of utopian socialist Charles Fourier's collective dwellings. Both emphasis Le Corbusier's vision of the Cité de Refuge as an archetype, a self-contained microcosm of a larger utopian community.

The book's abundant visual documentation shows the project's progression through four phases. Original drawings are clearly reproduced, from the proverbial napkin sketch to construction documents. Although small, they follow the development of the primary formal concepts.

Taylor takes Le Corbusier to task for his failure to recognize that the mechanical concept of the building was profoundly flawed. A planned "neutralizing" wall and the provision for refrigeration of air were eliminated because of budgetary limitations and the underdeveloped air-conditioning industry, resulting in the greenhouse effect of the south-facing curtain-wall. In his refusal to alter the curtainwall and see his "scientific research" compromised, the architect betrayed his regard for the individual above the communal. He was wrong in his scientific research, and the "neutralizing" wall could have been found to be in violation of Parisian building codes and threatened with condemnation.

Taylor is critical of Le Corbusier for virtually every aspect of the building process; from the fragmentary and sequential way in which bids were let and accepted, to the custom design and manufacture of furnishings for the building, and from his inadequate site supervision, to the "fact" selection and installation of the building's mechanical systems. While Le Corbusier exposed the necessity for a comprehensive plan in the building trades, his own method remained that of the idiosyncratic artisan/craftsman.

In the final analysis, Taylor looks at the Cite as a place apart, resembling prisons and asylums where the understandable elements of society are made to conform to societal norms through mechanisms of discipline. As the Cité de Refuge, inmates were normalized through religious conversion and submission to labor. While Le Corbusier sees the Cité as a statement of progress both architecturally and socially, Taylor presents this idea of "social reform" as social engineering aimed at perpetuating the dominant order. In the end, Taylor implies that the Cité de Refuge represents a reactionary response reaffirming the status quo, rather than a new order of social relationships.

It is not surprising that a Marxist-influenced critique of an architect like LeCorbusier, the privileged architect/artist, should be so negative. As Frampton suggests in the introduction, the work's one flaw is in its conscious tone.

The book's functionalist critique also fails to adequately note the parallels in LeCorbusier's formal tendencies, in particular the classical machination of this period in his career. LeCorbusier's brief in a new social utopia, which could be realized within the existing order, was formally manifested in a new architecture of the machine aesthetic which drew upon the hierarchies of classicism.

Whether or not one accepts Taylor's conclusions, this work provides new insights into Le Corbusier, against which one may make his or her own critical analysis. More important, perhaps, are the general issues that it brings to light, notably the relationship between architecture, political ideology and social structure. There can be no denial of social response in architecture. Buildings are not historical and ideological innocents as some would contend. If nothing else, this book returns architectural discourse to the larger cultural realm.

Joseph V. Delosa
Mr. Delosa is a designer with Anshen & Allen.
spondingly improved. In Southern California, as in Japan, a unity of visions must be guided to development. The political and social problems of mature American cities like Chicago and New York show what happens without such vision-building, and problems in Houston and Detroit show what happens when the assumptions are wrong. Generating and regenerating workable visions is tricky, and even in Japan there are, as yet, no solutions.

Three plans recently approved by the South Coast Air Quality Management Division and the Air Quality Management Plan, Regional Growth Management Plan and Regional Mobility Plans, are important steps. The SCAG organization and the LA 2000 report recognize that a vision can only be created by establishing processes of communication. Sustaining affluence in the international marketplace is impossible if we cling to the NIMBY ("not in my backyard") philosophy, but it is also necessary to promote balanced development.

Applied to Southern California's interrelating centers and suburbs and the region's different peoples, the Campus City idea could revitalize an impoverished public realm. Too often, the suburban public realm is little more than the shopping mall and cineplex, where commercial values and populist entertainment have displaced civic values and genuine human experience. Design is often used to attract our fleeting attention, as a stimulus for impulse buying or a sense of arousal. Architects and urban designers could lead in generating visions which speak to developers, governments, consumers and voters. However, there are several principles which should guide the development of these visions.

An emphasis should be placed on transition management, rather than disembodied design. "Orchestration" and "choreography" convey the role the design function should play in urban regions' transitions. The transition process resembles the American jazz phenomenon, the jam session, in which different voices are heard, alone and together, guided but not entraped by a common tune.

Cities must be seen in regional context, looking at larger shapes and dynamics without losing the local touch. Festivals need rethinking for American consumption. They focus people's attention, enhance aspects of the city, attract resources, generate involvement, and reduce tensions.

Schools, universities and their variants are seminal in cities' futures, and should be seen as design elements. As education grows indispensable, it must be carefully designed into urban life. The Intelligent Places' concentration of related activities is to the 21st century what the city itself was to the 19th and 20th centuries. Specialized urbanization endows places with distinct identities, offering both economic and cultural advantages. A competition is both an urban design tool and an educational experience. It can be a cost-effective way of eliciting ideas from some of the best available talent.

In a larger sense, transforming a city-region should begin with more than just a single step. Like setting a blaze in a fireplace, ideas are more likely to spread if started at multiple points. In striving for change, designers' efforts must always be augmented by the people themselves. Planned and designed features should be invested with meaning through citizens' participation. Only by designing in terms of ordinary work, play, learning, family and organizational life, can the difference made be the truly needed one.

Marvin Adelson and Marc Futterman Mr. Adelson is a professor at the UCLA Graduate School of Architecture and Urban Planning. Mr. Futterman, Senior Urban Designer with Meyer & Allen Associates, is Co-Chair of the Urban Design Committee.

The Los Angeles Conservancy will host "The Last Remaining Seats IV", its third annual series of classic films and live entertainment, beginning August 2 at 8pm and running for four consecutive Wednesdays at various historic theaters. (Pictured: Interior, Orpheum Theatre, Los Angeles, photo courtesy of LA Conservancy and Don Sturdivant Collection/B'hend and Kaufmann Archives.)

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**LEARNING FROM KAWASAKI:**

**PART II**

Like most of the world’s major city-regions, Southern California is currently competing for educated and skilled people, the right mix of industry and business, financial power, political position, architectural distinction, destination value, and quality of life. The 95 cities and unincorporated county lands in Southern California’s 96,000 square mile region are interdependent. Our economy, environment, culture, and social fabric, and commuting patterns are tightly interwoven in a multi-centered network, with at least five “cities” of over a million people each: the Westside, South Bay, Long Beach, the San Fernando Valley, Central Orange County, and the San Gabriel Valley. Unlike traditional cities which have distinct edges and zones, cities in Greater Los Angeles overlap, interpenetrate and merge. People live, work and shop not only in different parts of the same city, but in different parts of the region, criss-crossing the landscape.

Nearly all of the six county region is under great pressure to develop. Its international economy, burgeoning population, still relatively insensitive land, outstanding research and educational institutions, resident and mobile labor forces, and promise of “the good life” attract commercial, industrial and residential growth. In the last generation, increasing urban and suburban growth have made formal boundaries and earlier images of the region obsolete. Urban demands are now placed on rural and suburban land, and especially on the transportation system. As city models changed with the industrial age, they will change with the information age. The challenge for architects and urban designers is to develop new models and prototypes. Contemporary planning approaches continue to reflect industrialization, and their inadequacies become more apparent as we edge into the next century. The Japanese, on the other hand, are systematically exploring how to profit from this transition. They are developing an attitude and process of asking questions about future problems and alternatives for solving them. In other words, they are devising processes for generating visions. The Kawasaki Competition for an Advanced Information City focused on developing a Campus City, with the collaboration of government, citizens, and business/industry. Both Kawasaki’s physical form and its socioeconomic fabric reflect an information age agenda through the creation of Intelligent Plazas, an Intelligent Network, Campus City Festivals and the Kawasaki Institute of Technology and Humanities.

Currently, Southern California’s regional “cities” are being used, and must work, in new ways. A new language (even the words “city” and “center” make little sense) and a more sophisticated approach to design and development are needed.

The urbanizing suburbs are a key challenge. The region’s future will depend upon how well these indistinguishable parts grow into a meaningful whole. While some of these areas have been planned, they nevertheless create problems like traffic congestion, housing shortages (particularly for lower income), exclusion of many “dirtier” land uses and disrespect for earlier commitments. Like many of these centers to new development, highlight these imperfections, but, invokes an old model which ignores the multi-centered nature of the region, the way centers can be used by mobile population, the economic exclusion of the poor, and the range of physical form variations which the emerging information age engenders.

One possible direction is the specialization of “centers”. The Los Angeles area once had the makings of a linked network of specialized concentrations. The film and aerospace industries, for example, had their respective zones, but the information infrastructure was inadequate, there were no active links to campuses or civic investment in promoting the pattern. Today’s suburbs might function better as an ensemble if they had such distinctive and complementary characteristics. This distinction could be achieved by “seeding” selected centers with campuses and core commercial, edge-based business could then reinforce the trend by congregating selectively to create “agglomerations.” The city region could thus be transformed from an endless sprawl to linked concentrations of intellectual, economic and political life. Offices, terminals, displays, directories, schedules of meetings, destinations for and access to experts, libraries and many other functions could be provided in such a way as to enrich both quality of individual life and societal processes. A job. job-transportation balance could be achieved more rapidly and dependably. Trips, congestion, pollution, and waste could all be diminished and the quality of the public realm corre-
language to characterize the scheme. By designing four widely varying street facades, Quigley set himself the problem of creating multiple details. By using mirror glass on the Front Street facade, the architect unintentionally evokes the conceptually loaded image of slick, 1970s commercial office buildings. Equally confusing is his use of whimsical, tiled roofs on Union Street to express domesticity and privacy, a gesture almost too literally indicative of bland suburban prototypes. Had the architect refined his responses to all the conditions presented in the scheme and used fewer details, the project might have had greater visual cohesion. However, at another level the scheme's weakness is its strength: the variety of shapes and spaces generated a surprisingly high number of interesting apartment types.

Despite its flawed resolution, 600 Front Street could be an exciting projection for downtown San Diego's future, simply because there is nothing else quite like it. It could be described as an experimental project, the first, one hopes, of many. The project's history indicates a number of lessons to be learned about the relationship between client, architect and CCDC, and the wisdom of allotting a single city block to one architect.

Kevin O'Shea
Mr. O'Shea is an LA Architect contributor.
600 Front Street comprises a typical 50 'x100' city block in downtown San Diego. With the creation of Horton Plaza, and the renewal of Old Town, much of the light industrial area surrounding the project has been revitalized, but along Market Street there remains a series of vacant lots, obsolete low rise buildings and decaying warehouses. Architect Rob Wellington Quigley, AIA was selected as the result of an architect/developer competition sponsored by the City Center Development Corporation, San Diego's redevelopment agency. This uneasy, three-sided relationship of architect, developer and the CCDC was to have profound consequences on the resolution of the project.

Quigley envisaged the scheme of 180 apartments as an urban courtyard with pedestrian access, a complex series of interlocking spaces in the image of a Mediterranean town. Concious of the wide variations in the surrounding streetscape, he set out to develop four distinctive street facades, each responding contextually to its setting. The formal entrance on Front Street is expressed in a massive arched elevation with mirror glass set under the archway. The major pedestrian entrance opens to the first courtyard, from which the scheme unfolds. At the intersection of Front Street and Market Street, the elevation steps back, re-emerging as two monolithic blocks atop a one-story plinth which forms a parking garage. Above the plinth, a three-sided courtyard with a pool and terrace overlooks San Diego Bay.

On Union Street, Quigley breaks down the facade even more, forming three separate blocks, like large villas, around garden courts. The Union Street elevation is the most private side of the scheme, and Quigley expresses this idea of domesticity with small gardens and incongruous tiled roofs. The G Street facade was designed to combine commercial retail and residential uses, responding to existing adjacent retail.

The four elevations contain a series of interlocking courtyards, softened by extensive planting and soothed by the sound of fountains. A series of walkways connect upper level apartments, overlooking the courtyards, the city and the ocean.

The courtyard's lack of resolution speaks eloquently of the tension between the architect and the developer. A series of monotonous strip windows derivative of low rise commercial architecture appears to have been imposed on the scheme, and the exterior color scheme was edited down to two monotonies.

The cylindrical tower which marks the intersection of Union and G Streets is by far the most successful corner treatment, forming an entrance into a courtyard and an area of future retail stores. Elsewhere, stairways from small gardens rise toward blank walls, alluding to a pedestrian access that might have been. Possibly the client's concern for the realities of security in the neighborhood undermined the architect's vision of multiple entries.

Quigley states that he was dissatisfied with several aspects of the project's completion. As originally designed, the project had multiple entries. Corner rotundas served as pedestrian entries, and individual units had their own entries, replacing the idea of a "traditional fortress where full city blocks have only one entrance." While the developers weren't convinced that residents wanted individual entrances, they were convinced that multiple entries would increase security risks in a developing neighborhood. Consequently, the finished project has only three public entrances: the main entrance on Front Street and two rotundas on G Street.

In addition, Quigley's original scheme included an interim garden between the parking garage and the central courtyard where most residents enter the building, to let in sunlight, increase residents' safety, and create a transition space. However, the developer was afraid that automobile noises and fumes would disturb ground floor occupants, so this feature was discarded.

The developer also vetoed the location of commercial retail on the ground floor of the G Street facade, which was designed to respond to existing retail stores and to create a sense of mixed-use vitality. Quigley states, "I learned that it is important for the developer to believe in the urban design agenda. The developer agreed to the design as a means of winning the competition, and had no intention of implementing features like parking as a front door to the building, multiple entries, or certain shapes and forms."

Given the complexities of the relationship between the architect, the developer and the CCDC, the scheme's success depends on the degree to which the architect's original concept survived. The project can also be judged on the architect's success in creating and resolving a coherent...
A Bridge Too Far

Erickson's plan for the infrastructure of Bunker Hill divides typical urban activities into four different layers: the service level, the automobile level, the People Mover level and two pedestrian levels. The entertainment bridge includes pedestrian levels at 370 and 385'. The 385' level provides access to the office building and overlooks the entertainment plaza. Angel's Flight begins at Hill Street, and has now been moved from its landing on Olive Street (the 355' level) to land at the 385' level. The Bela Lewitzky Dance Gallery, on the corner of Fourth and Olive, will be accessed at the 355' level and the 370' level where their "Spiral Court" glass sculpture entry occurs. Three performance areas are located on the 370 level: the Performance Plaza, a three-tiered water stage with two top water levels and a lower pond filled by dancing fountain jets which will be turned off four to six times a year for major performances; the Marina Pavilion, an amphitheater which will host a weekly event; and the Cabaret, a small performance area for informal events.

The tunnel below the bridge is 300 feet long and 100 feet wide. With the exception of parking access into California Plaza, no openings are allowed in the tunnel because of strict Fire Department regulations requiring a three hour rating. According to Susan Oakley of Arthur Erickson Associates, the tunnel walls will be clad in a combination of granite and plaster and will have an aluminum ceiling providing 50 foot candles of light. The tunnel's west wall will include a 200' long neon sculpture, and its east wall will be open 100 feet to the 355' level of California Plaza phase III, and will lead to a 12-plex movie theater. Two escalators, one at the bridge's southwest corner and the other at the northeast corner, and an elevator at the northwest corner will provide access to the bridge.

The project raises a number of significant planning issues. Should wide-spanning bridges/tunnels be proposed over major downtown urban street grids? Are outdoor performance spaces useful and functional, and if so, where should they be located in a city master plan? Should Olive Street be treated as a "secondary street" or as a major residential/pedestrian link? How can Bunker Hill be successfully integrated into lower downtown?

If the performance plaza were not on the Olive Street bridge, one would have to question its validity in general. Successful urban spaces are rarely contiguous, and are most often vital components of the area master plan. Urban spaces usually entertain spontaneous or programmed activities, and are "vital links" or "active edges" of a city which soften the street grid and provide a human quality to city life. City activities usually flow naturally to urban performance plazas and people move to places that are easily accessible. Unfortunately, most of Bunker Hill, including California Plaza, was planned piecemeal, and the California Plaza performance area could have been placed in a more central and appropriate location.

The CRA has long contended that Olive Street is secondary to Grand Avenue as an urban street. However, as one of the active edges to Pershing Square, the entry for the new California Plaza Intercontinental Hotel and major new residential components designed by Barton Myers Associates, Olive Street should be treated as more than a mere thoroughfare for cars and parking access.

Finally, the geography at the bridge's location should be carefully considered. The intersections of Olive and Flower has a fairly steep grade, which has long isolated Bunker Hill from lower downtown. The addition of a bridge will only make the street less accessible for pedestrian and vehicular traffic. In addition, the decision to locate the Bela Lewitzky Dance Gallery on the northeast corner of Olive and Fourth Streets in place of a major stair access to the entertainment bridge was made for financial rather than urban design reasons. As a result, access to the bridge from Olive Street is weak. The tunnel contains no natural light, and focuses primarily on automobile access.

The concept of an Olive Street bridge is, in itself, questionable from an urban design standpoint. Although the CRA's original intention to incorporate the bridge concept into Bunker Hill was good, it should have been integrated into the master plan instead of being focused in one major development project. Although the issue has been politically exhausted, it seems unfortunate to further plague downtown Los Angeles with another ill-conceived plan based on a dated urban design concept. The California Plaza performance area was intended to encourage pedestrian activity downtown. In actuality, it will only be convenient for occupants of California Plaza, Angel's Plaza and Weils Fargo Center.

However, Nyal Leslie, Senior Vice President for Metropolitan Structures, the project's developer, stated that the entertainment bridge would double as a much-needed outdoor informal entertainment area and urban garden. He claimed that the bridge would provide a vital link from Hill Street and the Grand Central Market area, citing a UCLA Theater Arts Management Study which concluded that the entertainment areas would be frequented by lower downtown office users.

At the 64th Annual Central City Association Business Conference on May 3, 1989, John Tuite, Director of the Community Redevelopment Agency, promoted the arts in downtown and "real downtown districts." He commented, "The people who are affected by redevelopment must play a major part and we must consider them. There is so much more than just tall buildings. We must try to build a real city." With that insightful thought in mind, let's not build the poorly planned California Plaza Entertainment Bridge. Let's take this opportunity to create great design that is clearly thought out and not pieced together. Downtown needs exciting spaces in the right locations.

Ricardo Capetta
Mr. Capetta, Co-Chair of the Urban Design Committee, works for Katell Properties Inc.
There have been several efforts to license interior designers over the past 15 years. To date, each effort has been unsuccessful in reaching a consensus. Opinions among architects and related professionals are diverse and emotional. While some agree that licensing would protect the public from certain risks and improve the public's access to redress, others believe that interior designers who want to be licensed should become architects, contractors, or engineers. A renewed effort to study the issue clearly demonstrates that the matter demands closer examination and resolution.

The AIA policy on licensing for interior designers has evolved from a hard line position in 1986 to a more progressive joint agreement between the AIA, American Society of Interior Designers (ASID), and Institute of Business Designers (IBD) in December 1988. The 1986 white paper established public health, safety and welfare as the sole basis for licensing any profession. The paper further concluded, "only architects and engineers undergo the rigorous course of education, training and examination necessary to determine their competence to make judgments required for safe construction and the proper installation of building systems and components." At the other extreme, some interior designers believe that their profession must be licensed to insure their right to provide services that were lost by changes to the Architects Practice Act in 1986.

The National Council of Architectural Registration Boards (NCARB) was directed by its member boards to study the effect of instituting a registration system for interior designers similar to that for architects. The study was prepared by NCARB's Procedures and Documents Committee, and approved by the Board of Directors in June 1988. Five prerequisites were identified to support the need for licensure: practitioners of the trade or profession must possess mastery of skills and knowledge not readily available to laypersons; improper practice must substantially impact public health, safety and welfare; members of the public must be unable to protect themselves without intervention by the state; practitioners must be willing to have the state develop rigorous entry criteria requirements to protect the public from unqualified practitioners; and practitioners must be willing to have the state regulate the actual practice of registrants as necessary to protect the public. Assuming these pre-requisites, NCARB concluded that there is no basis to license interior designers.

In August 1988, Senate Bill 354 (Craven) authorized the Contractors' Board to commission a report entitled the "Study to Determine the Need to License Interior Designers." This report explored many of the issues involved in the interior design licensing, but did not produce any solutions. It concluded that interior designers should be licensed through a practice act, and distinguished from interior decorators who would be registered by the Bureau of Home Furnishings. The report also recommended that interior designers be licensed by a new board which would govern architecture, landscape architecture, engineers and land surveyors. Under this recommendation, the Contractors' Board would not regulate interior designers. State and Consumer Services has stated their opposition to the study's recommendations. There is currently a bill in the California legislature (SB153 Craven) which would address the issue of licensing interior designers, but given the legislative calendar, it will not move forward until next year at the earliest. The most recent joint agreement between AIA, ASID and IBD established a precedent to begin a unified approach to reach consensus on title registration for interior designers. This effort will be a significant breakthrough in establishing common ground. The joint discussions have developed concepts including requirements for registration; no grandfathering without strict and equivalent education; training and testing criteria; joint regulatory board; and letting licensed architects continue to provide interior design services.

In March 1989, the National AIA modified its position on state regulation of building design professionals by adopting two policies, "Licensing: Practice Regulation," a revision of the previous policy on regulation of the design professions, which reserves practice regulation of the profession for architects and engineers, and "Licensing: Title Registration," a new policy outlining conditions under which title registration of specialized building industry disciplines may be in the public interest. As architects, we must follow this issue closely. Any definition of interior design is likely to include portions of the practice of architecture. Our role in the building process is unique. Our education, training and examination requirements prepare us to coordinate the work of the many allied professionals involved in the making of buildings. Removing pieces of the scope of our practice potentially undermines the entire process. As citizens, we must follow this issue even more closely. Public health, safety and welfare are involved. We must insure that only those practitioners with the appropriate qualifications are making decisions impacting the integrity of the built environment.

Roland Wiley, AIA and Margaret Cagle, ASID Mr. Wiley and Ms. Cagle are, respectively, Chair and Co-Chair of the Interior Architecture Committee.
feet on lots larger than 9,000 square feet and less than 20,000 square feet. Under this ordinance, the majority of the R-1 lots would be impacted since they are less than 9,000 square feet. The 30-foot height limit may be ample to accommodate a two-story sloped roof structure on a flat site, but is inadequate to accommodate the same on a sloping site. Presently the ordinance allows a height of 45 to 57 feet on hillside lots.

The Commission has not acted on the ordinance, and will continue to review it until July 20, 1989. The Building Industry Association (BIA) and Gina G. Moffitt, AIA offered their services to the Commission to create a joint study committee, composed of AIA, BIA and ASCE, to develop a report detailing the economic impact of such an ordinance. Architects involved in residential development are urged to contact Gina G. Moffitt, AIA at (213) 227-5647.

Rudolph DeChamis, AIA
Chair, Building Performance and Regulations Committee

Architectural Film Festival
The AIAALA Associates, in conjunction with students and faculty at UCLA and USC, have developed a two-year plan to foster the evolution of architecture in film and video by establishing an annual architectural film festival in Southern California. After a three-month study which included the participation of representatives from the American Film Institute, Academy of Motion Picture Arts and Sciences, KCET, Film Forum and AIAALA Associates, a three-part proposal was submitted to the Associates Board of Directors for approval. The first and second phases involve the production of symposia on hands-on film and video by establishing an annual architectural film festival in Southern California. The plan is to provide an annual film festival to foster the evolution of architecture in film and video by establishing an annual architectural film festival in Southern California.

Student Visions
The AIAALA Associates are in the process of organizing activities for the third annual Student Visions for Architecture program, designed to introduce environmental issues and problems to a broad range of interests. Almost 400 students participated in hands-on film and video video communities. The October symposium will focus on activities intended to develop an understanding of planning concepts, local architectural scale, social relationships and group decision-making, culminating in a unique class project. Selections of these projects will be publicly displayed in September as a part of an inter-city exhibition of student work from similar programs in Kansas City and Philadelphia.

The 1989 project was developed with education specialists from the CCAAEP Beep Program and Los Angeles Unified School District, all of whom have become the Student Visions for Architecture program's most ardent supporters. To accommodate its popularity, the 1990 program will be expanded to include 20 schools. Architects, interns and students are invited to participate. For more information call (213) 380-4955.

Knock Appointed to Board
At its June 6 meeting, the AIAALA Board of Directors appointed Bobby Knock, AIA to replace Greg Martinson, AIA, who resigned from the Board for personal reasons. According to Chapter Bylaws, first runner-up for a position on the Board of Directors is the first eligible for approval to fill its vacancy. Roland A. Wiley, the first runner-up, accepted the appointment. Bobby Knock, the second runner-up, accepted.

New Members

Advanced to AIA
Ricardo L. Capretta, Kettrel Properties; Colleen M. Crawley, Rossetti Associates; David Walter Deckert, Pedersen, Beckert, Wesley & Siver; Roger A. Demotry, Jr., The Luckman Partnership; Mark R. Nay, Architects’ Atelier.

Associate. Wesley K. Adachi, Nakajima Associates; Haiching Chang, Rios-Win International; Lili Cheng, Skidmore, Owings & Merrill; John R. Dale, Burton Myers Associates; Julia Anne Donoho, Skidmore, Owings & Merrill; John R. Erickson, Osborne & Associates; Kurt Erickson, Skidmore, Owings & Merrill; Steven David Georggian, Arthur Erickson, Architect; Ronald E. Howell, Martinez; Architects; Howard D. Loist, Skidmore, Owings & Merrill; May T.M. Lee, Carde, Killefer, Flammang, Architects; Robert L. MacAvoy, Rosolito L. Laxio, Hollier Engineering & Construction; Baji Pa Sinh Khalsa, S.M., Inc.; Corporo, Kyleena A. Kochis, Design Atelier; Zafu Lian, Skidmore, Owings & Merrill; Zuberb A. Makhey, Franchic, Parsons, Brockett; Quade & Douglas; Dennis Estrado Molina, The Nadel Partnership, Inc.; Ester T. Noegroho, Austin, Field, Fry & Barlow; Eyal C. Petchel, Ross-Wou, International; Susan Pendergraff, Frank Givon Architects; Nicholas Shammam, Stafford Zinaman Architects; Patrick D. Shen, Wendell Moune & Associates; Daniel C. Shirk, Johannes Van Tilburg & Partners; Ray Tapia, Niccolo Valerio, MVM Designs; Jennifer A. Williams, Skidmore, Owings & Merrill; Sarah A. Zimmermann, Skidmore, Owings & Merrill.

Professional Affiliate. Kenneth Mark Arpolt, Arpolt & Associates; Yvonne Cross, F. Croft, Marc Savelle, Savelle & Rothstein, Inc.

Student Affiliate. Angel M. Alcata, UCLA; Bob Schatz, SCI-ARC.


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3
1989 NATIONAL CONVENTION

In 1904, Kerry Mills wrote the song "Meet Me in St. Louis," an invitation to citizens across the nation to visit this riverfront city for the World's Fair and Exposition. 85 years later, the American Institute of Architects held its 1989 National Convention in St. Louis, offering architects from across the nation the opportunity to participate in activities planned around the theme "Vision/Realization," including the Institute's Vision 20(X) program.

In the opening session, keynote speaker Dr. Robert Schuller, founding pastor of the Crystal Cathedral, proposed that architects add the initials HHHH (for humility, humanity, hospitality and honesty) after their AIA or FAIA designation, in order to practice responsibly into the next century. Also during the opening session, 36 recent architectural graduates from across the country were introduced as the nucleus of a unique Young Architects' Forum which ran throughout the convention.

Sunday was declared AIA Public Day, and various convention activities and programs were opened to the public for the first time in the Institute's history. The day culminated with a ceremony honoring Eero Saarinen, who designed the landmark Gateway Arch.

On the business side, convention delegates elected five individuals to the 1990 AIA National offices. C. James Lawler, AIA (West Hartford, CT) was elected First Vice President; Richard W. Hobbs, FAIA (Seattle, WA), Warren Douglas Thompson, AIA (Fresno, CA) and Thomas P. Turner, AIA (Charleston, NC) were elected Vice Presidents; and Lawrence J. Leis, AIA (Louisville, KY) was elected Treasurer.

Resolutions passed by the Resolution Committee included: G1, which expands architects' influence and recognizes non-traditional roles for the architecturally trained; K1, aimed at improving practice aids for small projects; L1, the comprehension of building codes; W1, which calls for the development of an environmental resource guide. After a lively floor debate over the licensing of interior designers (Resolution D1), a substitute resolution passed to keep the current policy in effect while calling for further study (see also page 4).

LA Chapter members initiated two of the resolutions introduced by California chapters. Bernard Zimmerman proposed a resolution to honor George Kasselbarger for his influence in extending benefits of the Institute to minorities. Building on the success of the Armenian Earthquake Relief Program, Fernando Juarez assembled a resolution calling for the National AIA, rather than local chapters, to make funds available for catastrophic disaster assistance programs.

The host chapter did an outstanding job of organizing entertainment, tours and social activities throughout the four-day program. Highlights included a moonlight dinner cruise on the Mississippi River, an evening with the St. Louis Symphony Orchestra, and several nights of club and showboat activities on the historic St. Louis riverfront.

Closing out the convention was the presentation of the Gold Medal, the Institute's highest honor, to San Francisco architect Joseph Esherick, FAIA. At the same ceremony, AIA/LA member Eric Moss received a National AIA Honor Award for his Central Housing Office Building, UC Irvine.

Christine Meyer
AIA/LA Executive Director

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L.A. ARCHITECT

Design Awards Jurors

The jurors for the 1989 AIA/LA Design Awards program will be Joseph Escherick, FAIA, Walter Andrew Netsch, FAIA, and A. Eugene Kohn, FAIA, RIBA. Joseph Escherick, the founding partner of the San Francisco firm of Escherick Hornsey Dodge and Davis, is Professor Emeritus of Architecture at University of California, Berkeley. Escherick received the Joint Award for Excellence in Architectural Education from the American Institute of Architects and the Association of Collegiate Schools of Architecture in 1982. In addition, Escherick Hornsey Dodge and Davis received the 1986 AIA Architectural Firm Award, and Escherick received the 1989 AIA Gold Medal. The firm's projects include the Monomery Bay Aquarium, the Garfield School in San Francisco, and facilities for the University of California, Stanford University and Mills College.

Walter Andrew Netsch, a 1943 architectural graduate of MIT, is a retired design partner for Skidmore, Owings & Merrill in Illinois. Netsch holds honorary doctoral degrees from Lawrence University, Northwestern University, and Miami University of Ohio. He has been Hill Visiting Professor at University of Minnesota, Miller Visiting Professor at University of Illinois Urbana, Visiting Professor at Lawrence Institute of Technology, and Visiting Professor at Purdue University in 1988. Currently, he is Commissioner and Past President of the Board of the Chicago Park District, and advisor to Chicago Park District Staff in planning and design.

A. Eugene Kohn is a founding partner of Kohn Pedersen Fox Associates in Chicago. A recent president of the American Institute of Architects/New York Chapter, Kohn has been a guest lecturer and visiting critic at Bucknell, UCLA, the University of Pennsylvania, Penn State, the University of Kentucky, the University of Tennessee, Clemson University, and the University of Chicago. A member of the Board of Governors of the University of Pennsylvania's Graduate School of Fine Arts, Kohn has helped raise money to restore the Fumess Building at the university. Registration ends August 5, 1989.

Submission packages must be in the Chapter Office by September 5, 1989, and the design jury is scheduled to take place in September. The results of the jury will be kept confidential by the Chapter, and only those architects who have won awards will be notified. The awards reception will be held October 12 in the Bing Theater at the LA County Museum of Art. Wining entries, along with all materials submitted on display boards, will be exhibited in the Museum's Times Mirror Courtyard on the night of the reception and for two weeks following. Winning firms will be asked to assemble and prepare material related to the winning projects for a catalog associated with the reception.

1989 Sandcastle Competition

Teams and individuals from throughout Southern California are invited to gather at Santa Monica Beach for the eighth annual AIA/LA Sandcastle Competition on Saturday, August 5, from 10 am to 4 pm. The competition, which is open to the public, is sponsored by the Associate Members of the American Institute of Architects/Los Angeles Chapter. Awards will be given in three categories: Sandcastle (building); Sandsculpture; and Anything Goes (for children 10 years and under). The public is encouraged to participate as individuals or to join project teams with local architects, designers and contractors. All judging will take place at 4 pm.

Committee Solicits Nominations

The Chapter Nominations Committee is soliciting nominations from AIA/LA architects for the 1990 Officers of Vice President-President Elect (one-year term), Secretary (two-year term), and directors (four positions open, two-year terms). Each director serves as a member of the CCAIA Delegates. Currently, the Chapter is allocated six CCAIA delegates. In accordance with Chapter Bylaws, election to office as President, Vice President-President Elect, Treasurer or Secretary also constitutes election to Chapter delegate to the California Council. Currently, there are no additional delegate positions available, as 1989 delegates David Martin, AIA, and Virginia Tannemann, AIA will continue to serve for the second of their two-year terms. Any AIA member-in-good-standing may nominate an AIA member-in-good-standing for each office to be filled. The person making the nomination must have determined that the nominee will serve if elected. Each nominee must be seconded by four AIA members-in-good-standing; a member may only second one person for any given office. Properly executed nominations should be received at the Chapter Office, 3780 Wilshire Boulevard, Suite 900, Los Angeles, CA 90010 by noon on Friday, July 28, 1989 for review and accreditation by the committee.

The names of all the accredited nominees will be published in the September issue of LA Architect. After which publication, AIA/LA architects will have three weeks to submit additional nominations for accreditation in accordance with the above procedure. Nominations will then be closed and election ballots prepared and sent to the membership. Ballots will be tabulated and the results announced at the regular Chapter election meeting currently scheduled for Monday, November 13, 1989.

Focus on Architects

On July 17, 1989, AIA/LA will continue "A Focus on Los Angeles Architects" with the fourth of six panel discussions between well-known, accomplished local architects. The speakers will discuss the practical aspects of architecture, influences on their design work, their personal and professional goals, and how each has achieved success. The series is being sponsored by the AIA/LA General Membership Committee, chaired by Herb Nadel, AIA. The program features Robert A. Kendall, FAIA, Edward C. Friedrichs, AIA, David C. Martin, AIA, and Richard C. Keating, FAIA, and will take place at the Westwood Plaza Holiday Inn Hotel. Reception at 7:30 pm preceding the 8:15 pm program will offer guests an opportunity to meet the panelists and other colleagues. Parking is complimentary.

To reserve a place, send $10 to the AIA/LA, 3780 Wilshire Boulevard, 9th Floor, Los Angeles, CA 90010. Seating is limited. Tickets will be held at the door. For information, call (213) 380-4595.

Architecture in China

On July 26 at 6 pm, Gao Yilan, professor and head of the Department of Architecture at Tsinghua University in Beijing, will give a slide lecture on the history of architecture in New China. The lecture will survey chronological development from feudal society to the 19th century, through the influences of the national economy (1949-52), learning from the Soviet Union (1953-58), the stage of self-reliance and the Cultural Revolution (1959-78), to the current state. Jointly sponsored by the AIA Minority and Women's Resources Committee and the Association of Women in Architecture, the lecture will be held at the AIA/LA Chapter Office, with a reception following. RSVP (213) 380-4595.