chain is determined as much by these facLs, some are leased to private operators, services. Some stations recall historic coat of paint. can have 40,000 stations selling 40 million gallons of gas; you want to have 20,000 stations selling 100 million gallons. Of those 20,000 only ten percent may be all new stations. Designs start on the premise that most of what has been done is remodeling. The amount of remodeling is dependent on how much the remodeling will return on the investment. A major station may get only the minimally required coat of paint.

Bass/Yager Associates is responsible for the design of Esso Stations worldwide (Exxon in the United States), a project they initiated ten years ago. They are also responsible for a prototype and re-imaging campaign for Sohio and Gulf stations in the midwest and south, begun in 1988, and the modernization of Unocal (Union 76) sta­tions in California, for which only a few test designs have been built so far. The firm has had a tremendous influence on the image of gas stations in general; their program to re-imagine chain, which propels the implementation of new design, features are identified and organized by Bass/Yager’s design was fresh and bold. Over the years, these prin­ciples have been applied to the thousands of existing stations, and the chain has a gener­ally consistent look, which no longer fresh, remains contemporary. Now that the market has caught up, the corporation is again considering re-imaging.

In designing British Petroleum’s Gulf and Sohio stations, Bass/Yager has attempted to position the corporation a little bit ahead of its competition. The firm has become a streamlined object. The rounded forms of the bull-nosed canopy with its red neon pins­tripe, and the full service, and loc­ating the containing the pump, convenience store, and cash booth reminder of a pilot’s cock­pit, give the impression of speed. The new cycle of station design, in which the roman­tic imagery of historical styles was aban­doned in favor of information age design, Bass/Yager’s work for Sohio, which em­phasizes a high tech look, may influence a new wave of station design.

New Exxon stations are immediately recognizable. The large red rectangles on which the major identification sign surrounds the distinctive white border and underlined by the service and price information that stands on its two tall pillars is the first tentacle of the information space to grab the motorist. From the big sign, the consumer is led to the haven of the canopy that reiterates the identi­fication of company in its long, red, white-}

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part of the LA River system can now handle the 100-year design flood. Botanist Christine Perals emphasized the river as one ecosystem from Big Tujunga Canyon to Long Beach. She called for use of native trees, willow and elder, sycamore, cottonwood and alder. She cautioned that fire and flood are integral to the ecosystem. Ornithologist Kimball Garrett suggested the river as a wildlife corridor to the sea. Consultant Peter Good­win showed alternative techniques for engineering and design of riverbeds. Keynote speaker Sen. Art Torres is sponsoring SB1920, to fund a study of the river as a natural resource. Ray Garcia, of the Lincoln Heights Preservation Associa­tion, urged that revitalization benefit not displace, Hispanic communities along the river. Hari Khalsa, of the Arroyo Seco Council, described plans for restoration of the Arroyo, a major tributary. City Planning Commission president William Luddy favored incremental river­side improvements, as opportunities arise. Steven Flusty, a graduate student, summa­rized the comprehensive recommendations in the report “Recreating the River,” pro­duced in a recent SCI-ARC studio guided by Mike Davis, Ray Kappe, FAIA, and Kurt Meyer, FAIA.

The conference, Lewis MacAdams said, was “the end of the beginning.” To this observer, the conference marked the matur­ing of the idea of green­ening the river. When built, the river will be a green­ish in the sycamores and steel head trout are run­ning up the river, our work will be done,” MacAdams said.

At the end of the day, about 40 of us went for a walk along the river. A few short runs down the river, the water running in the sycamores and steel head trout are run­ning up the river, our work will be done,” MacAdams said.

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dition; in good repair free from vehicle parts, debris, rubbish, garbage, trash, over­grown vegetation and graffiti. Any person who fails to comply with this ordinance is guilty of misdemeanor. If the city is re­quired to clean up any property, the owner will be billed for all costs.

Within this ordinance, Subsection (e) amended Section 91.1707 to read: “(e) Walls. In residential buildings containing habitable rooms, any room the enclosing walls of which are below adjacent ground level and which are retaining earth or adja­cent to a planter area shall be dampedproof in a manner approved by the Department. In all buildings, except detached one and two family dwellings and their accessory buildings, the first nine feet, measured from die, of exterior walls and doors shall be finished and maintained with a graffiti resistant finish consisting of either a hard smooth impermeable surface such as ceramic tile, baked enamel or a renewable coating of an approved anti-graffiti material or a combi­nation of both.”

The Codes Committee is preparing amendments to Subsection (e) first para­graph to revise “damp proofing” to “water­proofing of below grade walls and floors” and the elimination of the second paragraph requiring to exterior wall finishes.

Rudolph V. DeChelle, AIA Co-Chair, Codes Committee

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Errata

In the June issue, distinguished engineer Allen M. Rubenstein, FASCE, FITTE, was incorrectly noted as an AIA member.
Architects seek shared office space

Santa Monica office available in space with other architects and designers. Collaborative, loft-like setting with shared conference room, kitchen, bath, xerox, fax and parking. (213) 829-0446.

Prime Loft Space available downtown near Little Tokyo. Clean, secure, high ceilings, hardwood floors, kitchen, bathroom, day use only. 65 centers per square foot. (213) 680-8845.

Space Sought

Architects seek shared office space in design offices. Opening Los Angeles office and need a few desks with the occasional use of conference room, fax, and copier. Will consider participating in the cost of secretary. Contact Ahmad Mohazab (415) 382-5857 or Chuck Gillan (213) 483-4833.

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Interior Design Positions. Senior interior designer/interior architect with 4-year design degree plus 8 years' experience minimum. Hotel and millwork experience; leadership abilities desired. Intermediate interior designer with 3 years' experience minimum. Hotel experience. Must be willing to relocate to Hawaii. For further information, write: Group 70 Limited, 924 Bethel Street Honolulu, HI 96813-4398, Attn: Anne Theiss, AIA, ASID.

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But the West needs people in the east to have money to spend, and therefore they have to have the chance to earn some. West Germany came under so much pressure when the East Germans began leaving their sector that the government had to implement some very important programs.

Is Berlin going to become the capital again, the industrial capital?

Probably not industrial, but it could be the commercial capital. There's an idea now to leave the parliament and administration in Bonn, but to move the president to Berlin.

Also, there is a law that says that in a united Germany the Reichbank has to be in the capital. Right now, having the Bank in Frankfurt has created all of those other banks in the city, and Frankfurt is afraid of losing them. The city of West Berlin has begun selling sites, such as at Potsdamer Platz to Mercedes Benz, because it needs the money. There is a very interesting problem is that Kreuzberg, the part of the city where the Turks and underground types live, is suddenly the city center. A hundred thousand people live there, and you can't just throw them out. It would be a very new idea to think of the city center as such a marginal kind of place.

But is it going to become a design center?

That's complicated. The question is: what kind of design? A lot of people from the subsurface are leaving Berlin. (Furniture designer Andreas) Brandolini is now a professor in Saarbrucken.

There's too much money coming into the city. The quality of Berlin was as a fictive and artificial place, but unfortunately now it is starting to become a real place again.

Right, from top: "Amazonas" Desk with Running River and Plants, designed by the Pentagon Group; "Shell United Nations," steel and cable, designed by Wolfgang Laubersheimer; Braun shaver, designed by Braun product design department.

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GERMAN DESIGN
IN WEST HOLLYWOOD

Michael Erhoff, as interviewed by Raymund Ryan.

Why have you chosen Los Angeles for this exhibition?

We came to the West Coast to deliberately avoid starting in the so-called "European" parts of the United States. We wanted to make the statement that the East Coast is no longer the only working economic part of the United States. When you travel across the States, urban and consumer design are clearly problematic issues, and Los Angeles is part of that. German design tends to be pedagogic or didactic, and I thought it would be interesting to bring some of that reason into this discussion in LA.

How did you conceive the layout of the show?

To have boxes with videos and objects inside them is to question, by framing, the objects' real structure. I tried to mediate the objects—today it's not so easy to say, "this is my object." I am much more interested in computer software and interfaces than I am in the perfect object.

We've brought in a three-ton milling machine manufactured by MAHO, which just received one of the three European design awards. To put it into the Pacific Design Center is just great!

In one of the display cases, we have some electronic modules which look more like children's playthings. I love to include things like this.

That's refreshing compared to those who stick up their Ingo Maurer lights or Richard Sapper teapots, and equate "design" with the price list in their museum store.

Are there connections in Germany between Expressionist painters like Anselm Kiefer and those within the design community?

Some. Design was part of the last Documenta (art exhibition in Kassel), but some painters such as Kiefer didn't like it that much. However, the inclusion of witty things like this.

We wanted to make a big fashion show for the opening night, but it was problematic; we wanted to make a big fashion show for the opening night, but it was problematic; we wanted to make a big fashion show for the opening night, but it was problematic; we wanted to make a big fashion show for the opening night, but it was problematic; we wanted to make a big fashion show for the opening night, but it was problematic; we wanted to make a big fashion show for the opening night, but it was problematic; we wanted to make a big fashion show for the opening night, but it was problematic; we wanted to make a big fashion show for the opening night, but it was problematic; we wanted to make a big fashion show for the opening night, but it was problematic; we wanted to make a big fashion show for the opening night, but it was problematic; we wanted to make a big fashion show for the opening night, but it was problematic; we wanted to make a big fashion show for the opening night, but it was problematic; we wanted to make a big fashion show for the opening night, but it was problematic; we wanted to make a big fashion show for the opening night, but it was problematic;
The program was a lot more structured than I had taught. However, the greater my involvement, the anticipated. I wanted immediately and somewhat the world, and that insists on the possibility of effecting it. SCI-ARC believes in the possibility of creating architecture, with all its profundities. In a world so awry, that is a brazenly optimistic act.

Steven Spier
Mr. Spier, who works as a designer for Ron McCoy, has an M.Arch. from SCI-ARC (1986) and a B.A. from Haverford College in Pennsylvania.

Quotes from critics and instructors at SCI-ARC:

"Architecture is a messy subject."  
"16 hours a day, 2 days a week."  
"Sometimes you have to lie to tell the truth."  
"Do outside your personality; if you are nice be mean."  
"I’ve forgotten more than you’ll ever know."  
"If you are not willing to put up a fight you might as well be a shoe salesman."  
"Architecture is life, not a profession."  
"Sometimes you have to deal with a little imperfection. Not with yourself but with other people."  
"Sometimes you have to punch people in the face."  
"All things that are good look.  
"You must put yourself inside or else it will be superficial."  
"It’s good to be jet lagged. The analytical mind is out to play."  
"If you are not willing to put up a fight you might as well be a shoe salesman."  
"You must put yourself inside or else it will be superficial."  
"It’s good to be jet lagged. The analytical mind is overloaded."  

Geoffrey C. Kahn
Mr. Kahn, who currently operates his own business Importing plywood products from Finland, has an M.Arch. from SCI-ARC (1990) and a Bachelor’s degree in business administration from George Washington University (1978).

The program was a lot more structured than I had anticipated. I wanted immediately and somewhat arbitrarily to have more say in what I was being taught. However, the greater my involvement, the better my understanding of the structuring principles. The instructors by example, demanded a rigorous commitment from us. Options were limited in order to seek thoroughness and perfection. The stress is on having a new idea and the crafting thereof. This "hands on" approach has immense value in an environment that constantly removes the architect from the actual built environment. I find myself relentlessly pursuing everything that I am offered. SCI-ARC challenges and continues to engage me.

Margi Glaovic Nothard
Ms. Nothard, a graduate student at SCI-ARC, received a B.A. in architecture from the University of Natal in Durban, South Africa (1985).

SCI-ARC is an idea and project of architecture based on the ethos of hope, aspiration and experience of the individual as well as the soul of the community. It is a place of convergence and conflict, intersection and disjunction where thoughts and sensibilities collide and conjugate. It is quite simply, a place where a community of individuals congregate to engage in creative work and share a passion for the pleasure called architecture.

Gary Paige
Mr. Paige, an instructor in SCI-ARC’S graduate and undergraduate programs, received his B.Arch. from SCI-ARC (1980).

SCI-ARC’s strengths lie in challenging my thought process and my preconceived vision of the world. In the first two years of the master’s program I learned the most, because the curriculum had been condensed to very intense design problems. However, I am now finding out my structures courses were grossly inadequate. Somehow it needs to be balanced with the design emphasis because knowing basic structures can make design more challenging and much more interesting.

Barbara Horton
Ms. Horton, who works as a designer for John Cambianica Architects, received an M.Arch. from SCI-ARC (1986) and a B.S. in sociology from the University of Santa Clara (1979).

SCI-ARC was founded in 1972 by 50 individuals. Today it has grown to 400. Our interests and the form they took certainly were born out of necessity. Specifical—gives the role of the architect in society. SCI-ARC insists on the value of craft, on the value of the hand acting on a medium. That is an old idea, of course, but these days a radical one; for it insists on being in the world, and that insists on the possibility of effecting it. SCI-ARC believes in the possibility of creating architecture, with all its profundities. In a world so awry, that is a brazenly optimistic act.

Michael Rotondi, AIA
Director, SCI-ARC

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It is difficult to respond to a request to evaluate an architectural program that has been so much a part of my life. Eighteen years ago, after a separation from Cal Poly Pomona, Shelly and I had a dream. That dream was shared by Bill Simonian, Jim Staf­ford, and 70 students. Our dream was that we could build a school of architecture outside of any university, where we had experienced petty ad­ministrative and bureaucratic processes. It would be a place where students would come to learn, where they could participate in the process, be self-motivated and independent thinkers. A place where they could make their own environment. A place where there would be no we and they. We would rid ourselves of professional ranking, ten­ure, and the salary inequality of young and old pro­fessors. We would keep administration to the minimum and learning to the maximum. And, we would build a school of architecture that would rid ourselves of all the ideas, questioning, invention, and concern for educational system we employ. Equality and egalitarianism do not truly work.

My wish has always been for a greater per­centage of the students to take responsibility for their decision-making process. I hoped that they would have social and political concerns. I have always been a proponent of an educational pro­cess that promotes freedom of thought, opposing ideas, questioning, invention, and concern for urban problems.

In 1984, when I first gave notice that I would retire in three years, I did so because I was dis­couraged about the state of architectural educa­tion. The predominance of post-modern and neo­ rationalist thinking in most of the architectural programs in the country did not represent what I stood for architecturally, and since it had infil­trated SCI-ARC as well, I felt that it was incorrect to remain at the head of an institution that no longer expressed my values about modern archi­tecture.

By 1987, post-modernism was diminished at SCI-ARC, and our faculty were leaders in the Los Angeles avant garde were now the dominant force. Invention, invention, second, and the making of architecture were once again at the forefront. I felt that it was important to have a new director whose aim exemplified this direction, and Michael Rotondi of Morphosis was selected. He was also a founding student at SCI-ARC, and had grown up over the 15 years since its inception as a student, faculty member, and partner of Thom Mayne.

During the past three years, a great amount of focus has been on object-making and theory. There has been an attempt to unify the architec­tural direction within the prejudices of the new director which is certainly understandable. Sev­eral faculty members who were important to me have either been diminished or severed. This makes me sad, but it too is a fact of life in business, education, and politics. Although we once wrote that, "Our architectural program is composed of diverse personalities, all with their unique contribution, and that we support this di­versity since the profession is itself a complex set of contradictions responding to a social which is multi-faceted, complex, and above all frag­mented," it is obvious that the diversity is edited by its build lead sponsors.

Having said this, I am convinced that the pres­ent program of SCI-ARC is producing excellent work. It certainly will not satisfy all of the archi­tects and their office needs, but that is not the present goal, nor has it ever been the goal of most educational institutions. However, I did not observe the undergraduate thesis projects, if the quality of care and love in making much of the work can be transferred to the architecture these students produce in the future. I can be optimistic about much of the present direction at SCI-ARC, and the future viability of architecture.

Raymond Kappe, FAIA
Founding Director, SCI-ARC

Recent Student Work
(And a few comments from SCI-ARC)

SCl-ARC is a school of architecture highly re­garded by many, and it does enjoy an excellent reputation. Many people I know outside the school perceive higher education is not a place where students would come to learn, where they could participate in the process, be self-motivated and independent thinkers. A place where there would be no we and they. We would rid ourselves of all the ideas, questioning, invention, and concern for educational system we employ. Equality and egalitarianism do not truly work.

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Raymond Kappe, FAIA
Founding Director, SCI-ARC

Architectural history at SCI-ARC

Have you ever tried to find SCI-ARC without good di­rections? Do you get there it may seem obvious, but I know many people who have gotten lost trying.

Ken Breisch
Mr. Breisch, who lectures in SCI-ARC's department of history and theory, has a Ph.D. in art history from the University of Michigan.

The strength of this school comes from the level of intensity and rigor that its faculty and students share, allowing creative and un inhibited ideas to materialize to the best of our ability. Many people know outside the school perceive higher education is not much more than a preparatory stepping stone, but SCI-ARC has offered me complex layers of discovery and ignite that is leading to a much more refined level of con­sciousness. That consciousness is leading to a much more refined level of consciousness.

As I remember my first visit to SCI-ARC, 4 years ago, I am again struck by the energy the school radiated:

- clusters of tattered industrial warehouses, dusty maec, scattershed, studio willed with studios, linked by an alley and parking lot.
- students operating in this backdrop, intensely focused, feverishly concentrated, bustling to the woodshop, pouring plaster, arc welding, casting aluminum, drawing, progressive attitudes intermix.
- SCI-ARC is a 24 hour organized dedicated to archi­tectural education.
- flexible laboratory, classroom workshop, testing, growth, experimentation in diverse materials: plaster, wood, paint, metal, plexiglass, concrete, photograph, steel.
- striving towards an architectural, expression, student.
- collaborate, inquire, exchange, discuss, challenge.
- experimentation continues, never ceases, never stagnates, knowledge expands, learning intensity multiplies.

Elissa F. Scarfano
Ms. Scarfano, who works as a designer for Eric Owen Moss, has an M.Arch. from SCI-ARC (1990) and a B.S. in architecture from the University of Michigan (1990).

Model: Pico Sepulveda Housing Community by Jason Moriyama, vertical studio with Craig Hodgetts and Ming Lung, spring 1980.


This is how I describe SCI-ARC in one sentence: It is an educational institution, whose reason for being is firmly rooted in the premises of supremacy of the human spirit, creative freedom, and global brotherhood of arts and architecture. It is the polarisation of thought at the opposite end of an educational institution that is rooted in the premise of a bureaucratic organization offering equal education for all. For thus, it is a matter of choice—a choice to provide special educational opportunities for those young individuals whose talent, per­sonality, and spirit place them outside the average educational institution. We do not apologize if the school is, at times, accused of being elitist. We show no preferences when it comes to country of origin, ethnicity, language, culture or income. We show prejudice when it comes to selecting young people who are willing to apply their talent to a lifetime commitment to architecture in its most distinguished form and expression.

A school that underwrites these principles, by definition, needs to establish an atmosphere of creative exploration, at times, even pan­demium—unfettered by petty rules and regulations—in order to allow minds to expand and experiment. This attitude, however, quite clearly has a dangerous side to it: pandemonium, if it exceeds intellectual curiosity, may become organizational anarchy. To understand


L. A. ARCHITECT
After over 40 years of using transportation systems controlled by the oil lobby and automotive industry, cities across the North American continent are beginning to search for alternative solutions to an ecological and economic crisis: how to move an aging, expanding population through increasingly dense and congested urban centers. Since the 1970s, no fewer than nine cities in the United States have developed and built light rail and metro rail projects in an attempt to reduce the impact of auto traffic on large metropolitan areas.

**Light Rail: The Trolley Reborn**

In 1980 the Los Angeles County Transportation Commission (LACTC), an 11-member board, proposed a 0.2% sales tax increase in order to ameliorate public transportation. This measure, Proposition A, was approved in order to help fund a rail transit system 150 miles long, which will make it the largest in this country, second only to that in New York City. The system's master plan is comprised of three lines to be built over the next eight years. On July 14, 1990, the first phase of the Los Angeles Metro, the Blue Line, will be operational. The inaugural train will carry people quickly and efficiently from Long Beach to downtown Los Angeles, a distance of some 20 miles. As Commissioner of Rail Construction, Jacki Bachrach, put it: "Our new light rail vehicles are as different from the old Red Cars as a modern automobile is from a Model T Ford." Since those trolleys were removed from its streets, Los Angeles has remained the largest city in the country without a rail transit system. The Red Line, a heavy rail system, will run 4.4 miles underground from Union Station to Hollywood, eventually extending 17.7 miles further into North Hollywood, with a future expansion into the San Fernando Valley. It is scheduled for completion early in the next century. The Green Line, also a trolley system, will run 20 miles down the 405-105 Freeway (presently under construction), connecting Norwalk and LAX, and is planned to open in 1994.

The Blue Line, a modern trolley rail line, will run over existing streets and alongside present Southern Pacific Railroad right-of-way easements, carrying up to 450 passengers per two-car train at speeds of up to 55 miles per hour. Daily ridership is forecast to increase by 35,000 passengers, and is planned to increase to 54,000 by the year 2000. A projected load is equivalent to the number of passengers on a typical eight-car train, approximately 6,000 vehicles per hour. While these projected figures are impressive, a recent study by the U.S. Department of Transportation concludes that the new light rail lines in Portland and Baltimore carry 50% fewer passengers than originally projected. Although more people live near the area served by the Blue Line than in the entire city of San Francisco, there will remain to be seen if commuters will get out of their cars and ride the trolley again.

Modeled after the successful honor system of San Diego, the stations will have no gates or turnstiles. Fare inspectors will check tickets. The Rapid Transit District (RTD) will schedule and operate the entire rail network, and train from all light rail stations will connect directly to the countywide bus and the 605-mile bikeway system. Six of the 20 stations will have park-and-ride lots and consumer drop-off areas. Travel time from Long Beach to downtown at rush hour will be 39 minutes, with trains leaving every ten minutes.

The Blue Line's total cost is now projected at $40 million a mile, this is a relative bargain, though expensive when compared to the recently completed Sacramento light rail, built at approximately $10 million a mile.

In 1986, Southern California Rail Consultants (SCRC, now Trans Cal) hired several local architectural firms to plan and design a light rail transit system. The stations were split roughly into four groups, by site locations and profiles. The six stations downtown, below and at grade, were designed by the Tanzmann Associates. The four elevated stations at mid-corridor (located at Slauson, Imperial, Del Amo, and Firestone) were designed by Siegel Diamond Architects, and three additional stations (located at Compton, Florence and Artesia) were designed by Edward C. Barker Associates. The eight Long Beach stations were designed by La Canada Design Group, Inc. and James Canada Design Group, Inc. (with Parsons, Brinckerhoff, Quade & Douglas and Miralles & Associates). The design program and contractual limitations dictated that each station architect could work only from the platform surface up—everything else was predetermined. Therefore, most of the design opportunities were in the roof expression, articulation of the support system and the platform finishes. Most of the architects took the opportunity to elaborate "waiting for the train" as an important, distinctly urban event. Siegel Diamond Architects, for example, used bow-like steel trusses with random gusset connections to support a canopy over the roof, creating an awaiting area reminiscent of early 20th century Art Nouveau train sheds.

A more important urban feature, however, may be the Blue Line's linkage of Los Angeles' diverse and disparate communities. Even if ridership is only 50% of that projected, 27,000 people a day will abandon their automobiles for a non-polluting, efficient and cost-effective transportation system. The light rail will use clean electric power, reducing oil and petrochemical dependence as well as the entire processing and distribution system that supplies it. By offering a possibility for reducing stress and ecological deterioration, light rail is one answer to the growing crisis of a society trapped and gridlocked by its own roadways.

**Walter Scott Perry**

Mr. Perry, a practicing architect in Los Angeles, is currently senior project designer for Chang-Price Architects, Inc.
In the distance, the traveler sees the familiar logo outlined against the sky, and is drawn into the information space of the modern gas station. Next, the price sign, an important message since the Arab oil embargo in the 1970s, enters the cone of vision; and the motorist is confronted with "the turn in decision." Brand recognition, message size, and location are used to influence the seconds preceding this choice.

Once on the property, a whole new hierarchy of messages has to be conveyed by the simple elements that comprise the gas station. The canopy is dominant, sheltering and illuminating the pump islands. The convenience store and the service bays are the backdrop. Off to the side might be a carwash, an element hotly debated by corporate executives evaluating the "bottom line" on return for investment. The messages these forms must transmit are multiple, but essentially straightforward. "The station has to be welcoming, it must have a sense of function, and convey order and coherence," states highly respected graphic designer Saul Bass, whose firm, Bass/Yager Associates has designed stations for Exxon, Union 76, and British Petroleum's subsidiaries of Gulf and Sohio.

A peculiar product, gasoline is unattractive, unless pointless the pump operator is clumsy and is aware that the liquid dribbling down the side of the car and splattering the black pavement is a dull yellow. Therefore, the qualities of the place in which it is sold must predominate. The station must give the appearance of being up to date, because the gasoline business is driven by technology and the market.

"The history of gasoline retailing is interesting," Saul Bass remarks, "because it grew out of the repair shop, an industrial beginning, and was transformed over the years into a retail store." Pumping gas used to be an adjunct to fixing cars, but soon it was realized that there was a great deal of money to be made in the pumps which sat on the periphery next to the machine shop. These money makers then needed to be sheltered to make them more attractive than the exposed pumps down the street, and the canopy was created.

Over the years, the repair function of the station has diminished, and for many corporate chains has disappeared altogether. Ancillary functions have appeared: the car wash is one, but the most important has been the convenience store. Gasoline marketers realized they had in some sense a captive audience to whom they could sell candy, cigarettes, basic provisions, and even alcohol. A share of the consumer market could be claimed by simply offering service to the motorist who doesn't want to stop twice. Mini-markets alter the appearance of the gas station by combining an image of efficiency with an identifiable product.

Technology has had a similar influence on the station, in some ways responding to market changes, in others driving the change. Modern control technology has allowed self service stations to proliferate. The station attendant manning a computer screen controlling multiple pumps creates a price break for the consumer, and an immense savings for the operator. In the last few years, pumps able to dispense multiple types of gasoline have begun to replace the old single pumps, making a station even more efficient. In the future the station will be altered by the inclusion of credit card pumps and automatic teller machines.

"The life that's promised for any gas station is usually 15 to 20 years, but the reality is that after ten years the cycle has been met," states David Reidford, Bass/Yager Associates' senior architect in charge of station design. "A lot of the strategy is focused on how quickly a company re-images, and how much they control the design after it's out there." Technology, service changes, and most particularly the look of a station can't extend beyond that time without starting to look dated. Thus gas station design falls more into the disposable realm of product design than into the world of architecture which maintains the myth of immortality. But unlike product design, building or rebuilding a gas station is strongly influenced by what already exists, and how it is owned.

There are over 100,000 gas stations in the United States. Unocal has 4,000 stations in the west alone, dating from various eras of design. However, they are best known for their ranch style stations, a residential look with peaked roofs and venerate rock walls which reflect American attitudes of the sixties, and their emphasis on repair service. Other chains have their own particular looks, and their own combinations of
CCIA Update
"Exploring Tomorrow's Vision Today" will be the theme of CCIA's second annual statewide technology and design symposium, Vision Pacific '90, to be held on September 14-15 in Long Beach at the Sheraton at Shoreline Square. Call (916) 442-5346.

CCIA's bill granting pre-construction lien rights to architects and engineers (AB 1789 Cortese) has been set for hearing in the Senate Insurance Claims and Corporations Committee on August 8, 1990. Governmental Relations staff will be coordinating a statewide letter writing campaign during the month of July, and members are encouraged to participate. A number of other bills under the state design and construction package also require grassroots action. For more information consult the Advocate, a newsletter mailed to all member firms in June, or call CCIA.

Convention Report
Delegates elected Dr. Donald L. Lang, FAIA (Lincoln, NE) as first vice president. Those elected to the vice president positions include L. William Chappell, (Rochester, NY), Donald H. Lutes, FAIA (Springfield, OR), and Susan Maxman, AIA (Philadelphia, PA). Douglas K. Englebrock, AIA (Agawam, MA) was elected secretary. Of the eight adopted resolutions, five were sponsored or co-sponsored by California, including one presented from the floor by chapter member Fred Lyman. Lyman's resolution proposed that the '80s be dedicated to protecting the rain forests. Other resolutions called for continued support for the AIA Knowledge Center and for AIA in the area of governmental affairs outreach programs on a state and local level; the protection of historic structures in the aftermath of natural disasters; preparing the profession to participate in a global economy; establishing a board level committee to study specialization within the profession; clarification of the letter of agreement on interior designer title within the profession; clarification of the level committee to study specialization in the construction industry; outreach programs on a state level; and creating a statewide letter writing campaign to protect the rain forests. Other resolutions included a commitment to registering; strengthening the architect's discipline; and providing support to those whose lives were changed by the 1989 Loma Prieta earthquake.

Registration; strengthening the architect's discipline; and providing support to those whose lives were changed by the 1989 Loma Prieta earthquake were sponsored or co-sponsored by California, PA). Douglas K. Engelbretson, AIA (Springfield, OR) was elected to the vice president positions in August 8, 1990.

The next meeting will be held jointly with the Health, Government Relations, and Architects in Government committees, on July 18 at 4 pm at the Kaiser Permanente Hospital in West Los Angeles. Guest speakers will be Gary Pettigrew, deputy director, and Neal Hardman, principal architect with the Office of Statewide Health Planning and Development.

Maria Magdalena Canepa, AIA Chair, Architects in Government

Code Talk
Ordinance No. 900253 "Hillside Ordinance": The City Planning Commission held a public hearing on May 24, 1990 regarding a proposed ordinance to amend the Los Angeles Municipal Code regarding hillside development, including height, front and side yards, lot coverage, parking and other regulations governing the construction or enlargement of single-family dwellings located in hillside areas of the city. If passed, this ordinance would re-place several interim-control ordinances addressing hillside construction, including measures affecting Sherman Oaks and Mulholland Drive.

The proposed ordinance would establish maximum height limits—36 feet measured parallel to slope (lots which exceed 66.7% slope would be allowed 45 foot height limits); lot coverage—30% for up-slope lots and 35% for downhill lots; yards—10 feet front yard and 5 foot side yard setbacks; street dedication—minimum width of 28 feet to or satisfaction of City Engineer; fire sprinkler system—all new construction and additions of habitable rooms in dwellings located beyond specific distances from fire stations; on-site parking—required above that required by current code for a one-family dwelling; sewer connection—when new construction is 200 feet or less from a main sewer line; lot merger—of all substandard contiguous lots under one ownership located in hillside areas.

Representatives Gina Moffitt, AIA for the AIA/LA chapter and Joe Railla, AIA for the AIA/SCV chapter attended the hearing with other chapter members to oppose the ordinance as proposed. Along with other reasons, they explained how the ordinance would encourage more rather than less grading, and the widening of roads would not be only impossible in some areas but would destroy the rural character of hillside neighborhoods. They proposed to the Commission other methods of resolving hillside problems and volunteered their time to assist the Planning Department in rewriting the ordinance. The Commission took no action, however a public workshop will be scheduled in 30 days and another hearing in 90 days. Concerned members are urged to call Gina Moffitt at (213) 227-5647.

Ordinance No. 165152 "Graffiti Ordinance": On August 15, 1989, without prior AIA knowledge, the Los Angeles City Council passed a Graffiti Ordinance stating that it is the responsibility of the owner or person in control of a parcel of land to maintain existing buildings, structures, fences and yards in a safe and sanitary condition.

Letters to the Editor
Robin Kenman's otherwise excellent review of Hochman's Architects of Fortune (LA Architect, May 1990) misses a central point revealed through the one-mindedness of Mies'a search for fame, and self-aggrandizement in the midst of Nazi Germany's for-mative years. It is that Ludwig Mies van der Rohe was singularly interested in his own renown during this period, the secureness of his image and formalism long been demonstrated since the Barcelona Pavilion days. It is precisely his dedication to Self over Humanity that allowed him to remain amoral during the essential moral decay of our country. The "art for art's sake" cover is so much smoke and mirrors for the abandonment of social responsibility at the expense of Ego.

As we emerge into a new era of human and social concern from the recent Egos, it is well to remember that it is the pursuit of humanity which survives and grows most with time, while art survives to mark a passing moment in that journey. Goethe also wrote that Faust lost the beauty of his Soul when he said to the passing moment "Stop, thou art so fair!"

Garrh Sherff, AIA, Chairman AIDPSR/LA

Having just read your interview with Robert Alexander on his thoughts at the 50th anniversary of the Village Green (Baldwin Hills Village). I want to compliment you on bringing well-deserved attention to this fine architect and his work. I am constantly pointing to the Village Green as the kind of people-oriented, rather than automobile oriented residential design this city needs. I would do so even if it were not located in my Council District, but I am pleased that it is. Having just read your interview with Robert Alexander, Your interviewer's questions drew out the vision and common sense that characterize Mr. Alexander and his work. Thank you for a fine article.

Ruth Galanter, Councilwoman 6th District

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In a letter to the City Planning Commission, president William Luddy, dated June 12, the AIA/LA stated its opposition to the proposed Hollywoodland Specific Plan Ordinance, or in fact any ordinance seeking to impose stylistic design control on single family houses. The letter suggested other alternatives for raising the quality of built form, including the possibility of applying Historic Preservation Overlay Zones to locales which warrant them and the application of more generalized design guidelines to control bulk, massing, and other architectural characteristics through performance zoning standards. The letter concluded by urging the City Planning Com-
Workshop Concludes

The Beverly-Fairfax/Miracle Mile Urban Design Workshop was held from Friday, May 31 to Sunday, June 3, at the old O-bachs building at the corner of Wilshire and Fairfax. Co-sponsored by AIA/LA and the Office of the Mayor, the workshop evaluated the area's development and urban design issues, and recommended to city decision-makers principles and actions to realize the area's potential. The study area was defined by San Vicente Boulevard, La Brea and Melrose Avenues.

During the first two days of the workshop, 90 community members were interviewed. On the final two days and evenings, team members developed recommendations and produced a report which was subsequently presented to the City Planning Commission and the community. The report listed over 80 recommendations which will be used by city decision-makers who approve proposed projects in the area. The recommendations focused on preserving and enhancing the area with selective intensification. Creation of a specific plan to guide future development was recommended.

The report stressed that protecting the residential neighborhood character and people who live there, including the elderly residents who make up over 30% of the area's population, is central. The report also discussed strategies for expanding housing opportunities including affordable housing and improving the jobs-housing balance, reducing the impact of regional traffic through the area, and providing parking for the area's neighborhood retail and tourist centers. Specific recommendations were made to reinforce Wilshire Boulevard as a regional center and to preserve and enhance the area landmarks and symbols including the May Co., Park La Brea complex, Pan Pacific Auditorium, Biltmore Hotel, Deco structures in the Miracle Mile, the Gilmore-Adobe and the Farmer's Market.

Similarly, the team recommended developing an area-wide landscape plan. The report recommended that the Fairfax shopping district be extended north to Melrose with infill retail and parking at Fairfax High School and south to Farmer's Market, developing retail in front of CBS with housing above and parking below.

It also recommended that the proposed regional mall at Farmer's Market be scaled back from over 1 million square feet to a total of 200,000 additional square feet of tourist, subregional and neighborhood-serving facilities with a pedestrian/street orientation. The report also said that up to 50,000 square feet of office use could be developed, and 2,000 housing units should be encouraged. Finally, it recommended that Park La Brea be selectively intensified with residential uses and that a congregate care facility proposed for the northern parcel on 6th Street be relocated to the site across from Farmer's Market.

A workshop was undertaken on a pro bono basis by a multi-disciplinary team selected to provide a full range of expertise in the social, economic, and design issues affecting the study area. AIA/LA members who played critical roles include: Arthur Golding, AIA, co-director; Michael John Pittas, AICP, HAIA, core team; Richard Keating, FAIA, support team; Ben Rosenboom, AIA, support team; Ron Al­toon, FAIA, support team; Kate Diamond, AIA, board liaison; Marc Futterman, As­soc., workshop coordinator; Deborah Murphy, Assoc., workshop coordinator. Special thanks to the following people who also contributed during the workshop: Ray­ mond L. Gao, AIA/LA president; Timothy Brandt, Assoc.; James Black, AIA; Ricardo Capretta, AIA; Ed Chang; Patrick Drwe, AIA; Mark Donchin, J.F. Finn, AIA; Manny Gonzalez, AIA; Michael Hricak, AIA; Margo Hebdal-Heymann, AIA; Lisa Hirschorn; Cris Meyer, AIA/LA executive director; Lisa Pendelton, AIA; Ricardo Tossani; Suzanne Williams; and Anne Zim­merman, AIA.

Building Castles

The AIA/LA Associates' ninth annual Sandcastle Competition will be held Saturday, August 4th from 10 am to 4 pm at Will Rogers State Beach in Santa Monica, located at the intersection of Temescal Can­yon Road and Pacific Coast Highway. Teams and individuals from throughout Southern California are invited to gather at the beach to compete for awards in one of three categories: sandcastle (buildings); sandsculpture; and "anything goes" (for children 10 years and under). This year's competition will introduce the distinction between small groups (seven or less) and large groups (eight or more) in determining competition categories. 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.

USG Interiors Inc. and Westlake Graph­ics have once again generously agreed to sponsor the competition. This year's jury includes Elizabeth Smith, curator at MOCA; Pamela Burton, ASLA, landscape architect; and Leon Whitson, freelance architecture critic for the Los Angeles Times.

Registration is $12, and $15 after July 20, and includes a commemorative T-shirt. All proceeds benefit the Landmark Memo­rial Scholarship Fund, to assist students at local schools of architecture. Call (213) 380-4595. Further information on the jury and the location for the awards presentation will appear in the September issue.

Stop Sign

The discussion of the need for corporate logos on buildings continues with the question (announced as this issue goes to press) of whether the CRA will approve signage on Mitsui Fudosan's Figueroa at Wilshire building currently under construction.

While LA Architect appreciates the need to distinguish between the various new buildings downtown, architectural design would seem the more appropriate and less redundant way to do so. Albert C. Martin's design certainly presents its own unique silhouette, and would most likely stand out against the ubiquitous lettering plastered across its forehead. LA Architect appeals to the CRA to rethink this offensive policy.—Ed.

Design Awards Update

The Design Awards Committee is pleased to announce the Call for Entries for the 1990 AIA/LA Design Awards Program. Jurors confirmed to date are: Steven Holl, AIA, of New York; Mildred F. Schmertz, FAIA, former editor-in-chief of Architectural Rec­ord, and James Ingo Freed, FAIA, of Pelli Cueblo Freed & Partners.

The entry deadline is August 10, 1990, and submittal packages must be received in the chapter office no later than 2 pm, Aug­ust 31. The results of the judging will be kept confidential by the judges, and only those architects who have won awards will be notified prior to the awards presentation and reception in late October.

For additional information and an entry form, see the Call for Entries enclosed with this issue, or contact the chapter office at (213) 380-4595. Further information on the jury and the location for the awards presenta­tion will appear in the September issue.

Michael Franklin Ross, AIA
Chair, 1990 Awards Program

Greening the River

The idea of a living river led Lewis MacAd­ams to found Friends of the Los Angeles River. On Saturday, June 16, with SCI­ARC and Mayor Tom Bradley, the organi­zation sponsored a conference addressing the subject, entitled "The River in the City." Over 200 attendees shared an evol­ving vision of the Los Angeles River trans­formed into a linear park with recreational and educational facilities, wildlife habitats and bikeways, joining rather than severing the urban neighborhoods it traverses.

The LA River was one of the first rivers to be channelized for flood control. The process began in 1938 and was completed in the 1950s. With dams and debris obstacles in the foothills, the 500-mile channel sys­tem was designed to conduct mountain runoff from a 100-year storm through the city to the ocean. Increasing urbanization has led to a new element of flood danger—urban storm runoff. According to pael­list Jon Sweeten of the Corps of Engineers, no