L.A. Architect October 1992

Thursday 1

Friday 2
Open House 1992 Sweet Char- lottesville Design House Located at one of Bel Air’s most historic estates, the interiors of more than 50 of Los Angeles’ top interior and landscape designers and architects will be showcased. The house will be open to the public for one month (Oct. 1). Concomitantly, events including an early and continuing service drive at getCategory will be at the West Los Angeles Community Administration House. Welcome Dinner - Friday - 7pm. AIA/LA, 7th and Wilshire Av., 5pm. Admission: $20. Info: toll free 800/874-5022, or 310/623-6320.

Saturday 3

Monday 12
AIA/LA Continental 9 6:00pm, Continental 9 Space Speakers: John C. Albrecht and Barry P. Aronoff. Location 5, University bookstore. 7pm-8pm, Program Members, £15, Non-Members - £15.

Tuesday 13

Wednesday 14
AIA/LA AIA Convention 7:30pm, Lecture: John Randolph and William P. Toma established the Hunter Office of Architecture in 1984 to investigate the relationship between the artful徒 and its context. Collaborators with designer David Ireland at the Hazardous Arts Center for the Arts in California and have established at the Stanford University Art and Architecture in New York. SCA-Art, 8th, 6pm, Free, 310/781-4940.

Thursday 15
AIA/LA Griffick Park Event New Mexico Orientation.

Saturday 17
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Monograph on Israel
Franklin D. Israel: Buildings and Projects
Introduction by Frank O. Gehry; essays by Thomas S. Hines and Franklin D. Israel. New York: Rizzoli Int'l. $60 hc. $35 pb)

"Frank deals better with 'stars' than anyone else in town," declares the other Frank [Gehry] in his introduction to this enticing monograph. "He has a real gift for transforming the imaginings of movie-makers into beautiful buildings that reflect both his vision and theirs." It's an apt comment; each of Israel's buildings seems tailored to a confident client and to express the inventiveness and erudition of its architect. His fellow UCLA professor, Thomas Hines, asserts that Israel is "on a roll," and this survey of 26 buildings, mostly designed over the past five years, confirms it.

Inspired by Venturi and Furness at the University of Pennsylvania, and by Scarpa and Nonomura at the American Academy in Rome, Israel began his career in New York. Then UCLA beckoned, Philip Johnson urged the young man to "go west," and he made an effortless transition. "How to adapt, how to 'add on' a building and make it..." is the lesson of Gehry's that I've learned the best," he comments. But his work, though clearly indebted to local masters, especially Schindler, has its own strong, playful, colorful character. His vogue-like "office landscapes" for movie and music companies have the creative freedom he sought when (for a few years) he worked as a production designer at Paramount. He has transformed quite ordinary houses, stripping away interior divisions to create a free flow of space and play of light, or adding loft-like spaces that offer the owners a new dimension in living. Each relates, though never slavishly, to the site and the urban context. In his refined use of humble materials and humane adaptations of industrial sheds and structures, Israel has enriched his adopted city and inspired others to follow his lead. This monograph, with its handsome photos by Grant Mudford and Tom Bannner, is a joy to browse though and to study.

Monograph on Jones
Fay Jones (Robert Adams Ivy Jr. Washington DC: AIA Press; $60 hc)

As Bill Clinton closes on the Presidency, it is a nice coincidence that another local hero from Arkansas has achieved national acclaim, first by winning the 1990 AIA Gold Medal and then through belated coverage in the press.* But Fay Jones has been building his reputation much longer than the campaign.

 Nghệ tử and early "thirties, and considers its future potential. They show how it created a sense of place in a vast and thin-spread settlement, incorporated the romance of history and Hollywood, while providing congenial, affordable housing for new arrivals, low-income families and the elderly. As architects, they admire the compact urbanity of courtyard housing in contrast to the cancerous growth of suburbia. Many courtyards have been destroyed - even since the 1982 debut of this study - but the best of the survivors have acquired a cachet that their builders could never have imagined. Lush plantings and colorful tiles, patios and fountains evoke the gardens of Spain and the untainted dream of a fresh start in southern California. The authors' detailed research and precise analysis are complemented by period photographs and Julius Shulman's sumptuous black and white images.

Mean Streets
Looking for a City in America: Down These Mean Streets a Man Must Go... (Essay by Andre Corboz; photographs by Dennis Keeley; preface by Kurt W. Forster. The Getty Center Publication Programs. $17.95 pb)

Survival/hyperreal black and white images of LA by an immigrant from New Jersey flank a provocative essay by a Getty scholar from Zurich. It's a riff on the theme of Banham's "classic study, a sophisticated variation (as the title suggests) on Chandler's love/hate relationship to LA. Like those authors, Corboz appreciates what natives deplore: the ephemeral, elastic, restless character of a city that rede fines the historical image. It is a meditation on the essence of LA, an ideal gift to an inquisitive visitor; a challenge to those who think they know it all.

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allow the user to actually feel the weight, texture and even temperature of virtual objects. In fact, in professional circles in the Virtual Reality industry, people are already talking about Virtual Sex as the safe alternative for the twenty-first century!

Yet... if my generation is addicted to television, and the next generation is addicted to video games, what does the following generation have to look forward to in Virtual Reality? Will it simply function as a labor-saving device which allows us as humans to focus our energies on more lofty problems, such as world peace or world hunger? Or will we all become like Michael Sorkin's character, the Heaviest Man in the World — living in space only big enough to physically contain us, plugged into feeding tubes and catheters, never leaving the womb, but experiencing the world in Holodeck fashion, as in "Star Trek, the Next Generation"?

Jack in, stay tuned, watch out!

Finally, after about an hour in Cyberspace I began to feel nauseated, almost seasick: Virtual Vertigo, the sickness of the digital age.

Brian Linden

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Virtual Reality. You’ve undoubtedly heard the term being thrown around here and there, or maybe you’ve even seen the film The Lawnmower Man. Maybe you’ve heard it described as Cyberspace, a term coined by science fiction writer William Gibson in his award-winning book Neuromancer. Or perhaps you heard a twelve-year old talking about it in reference to some sort of new video game. But what really is Virtual Reality?

The technology of virtual reality (VR, for short) was first envisioned by the science fiction writer and promoter Hugo Gernsback in the early 1960’s. By the end of that decade Ivan Sutherland had begun to explore the technology experimentally. Simultaneously, the computer age blossomed and began to flourish. But it has only been within the last three years that the technology has developed to the point of commercial manufacturing. Virtual Reality, which merges sophisticated computer graphics and state-of-the-art flight simulator technology developed by the U.S. military, is the medium of the future.

Wearing a Head-Mounted Display and Data Glove, users are able to visually enter computer-generated environments and interact with them in real time. The Head-Mounted Display consists of two small LDTV (low density television) monitors with wide angle optics mounted directly in front of the user, giving the user the feeling of actually being in the computer-generated environment, with full peripheral and perspectival vision. In other words, the user feels surrounded by the computer environment, as opposed to traditional viewing on two-dimensional screens. Additionally, the head gear contains audio headphones which surround the user in stereophonic sound, adding to the three-dimensionality of the experience.

On top of the Head-Mounted Display is the Polhemus, an electro-magnetic tracking device which offers the user "six degrees of freedom" (x,y and a z axis plus all angles) of movement in the computer generated visual field. The tracking device monitors the user’s head movements and enables the computer to continuously update the image on the Head-Mounted Display. As a result, the visual effect is a stable three-dimensional world which remains stationary as the user rotates, forth, up and down within that world.

The final component of Virtual Reality equipment is the DataGlove, an input device which replaces more traditional interfaces such as the keyboard, joy stick and space ball. With the glove the user communicates motion commands to the computer, indicating direction with symbolic, pre-determined hand and finger gestures. Additionally, the user can reach out and touch objects in the virtual world, picking things up, moving them around and otherwise manipulating them with the aid of the DataGlove.

My first hands-on experience with this equipment came in August of this year, when I visited the world’s first commercial (non-military) application of the new Virtual Reality technology. At the National Electronics/Panasonic showroom in Tokyo, designers have created The Virtual Kitchen, a design tool used to present architectural projects to clients by walking them through the virtual space.

I placed my right hand in the DataGlove, which resembled a neoprene wetsuit covered with fiber-optic sensors. Optic cables dangled from my wrist and connected to a small waist pack I donned like a belt. Finally I put on the Head-Mounted Display, an Orwellian device somewhere between a gas-mask and an oversized pair of wails, windows and doors based upon your visual observation of the life-size model. Finally you choose the materials: hardwood floors, perforated aluminum panels, marble or brick - whatever your design aesthetic may dictate - and the model changes to express the physical properties of these materials, color and texture clearly visible. Welcome to Virtual Reality....
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Since the end of World War II, the major public works in the United States has been the military-industrial complex. In the future, we envision public works as people works which transform this war mentality to new values of learning, managing change. With education as the hub of our cities and regions, a new social and physical order may emerge to meet the needs of Americans in the 21st century, revitalizing self-government and successfully addressing global economic challenges.

To demonstrate this approach, we propose a model city, Polis 2002, which converts the Long Beach, California Naval Station and adjacent Naval Shipyard (closed by Congress in October 1990 and scheduled for closure in 1996, respectively) into an independent, self-supporting city. The core of the public works program is the Intelligent Plaza, which is designed to meet the needs and aspirations of each individual as a whole person, providing functions for the body (represented by a gymnasium), the mind (represented by an advanced information library), and the spirit (represented by a garden).

The first Intelligent Plaza at Polis 2002 will be the cornerstone of many new Intelligent Plazas and cities to be built all over the country at old military facilities, further stimulating the domestic economy. We propose to develop new city building methods, such as a “snap-together” infrastructure system, by adapting the existing manufacturing capabilities of the people and the shipyard who now create such cities in the form of aircraft carriers. By co-locating major public investments, such as university facilities and roads and communications infrastructure, with private sector investments in research and development facilities, businesses and manufacturing uses, the value of the capital web will be multiplied and a community focal point provided. The Intelligent Plaza will foster what Kevin Lynch called a “learning ecology” of people working, producing, and growing together as communities at the local, regional and national scales.

As the Greeks taught and practiced, all learning, socialization and business was for the sake of the advancement of civilization; make one person better, and the community gets stronger. The design elements of Polis 2002 will create an ever-expanding city, stronger than all our military might; for it will be the combined strength of peoples’ minds and character, the “City on the Hill,” forged from a sword’s metal and built on a computer chip.
Two Recent Buildings
by the Department of
Water and Power

![Image of buildings](image)

sheltering a steam wash rack. Steam blows through the concrete screen in a delightful Piranesian gesture.

Across the asphalt court from the skillfully designed service building are two smaller structures, a auto wash facility and a combined administration building and parking structure. These two buildings also follow the design concept of very different elevations on different sides, but utilize the unifying metal panels and concrete bases to pull the composition together into a strong harmonious whole. Trucks, forklifts, big pieces of mechanical equipment become more interesting backdropped by these buildings which are respectful of their utilitarian form, yet identify with their sculptural possibilities.

Phelps remarked that several critics versed in architectural history called this complex as at once "Dionysian (playful) and Apollonian (severe)." The words are heady, but how wonderful to think a service yard can produce the strongest form is the warehouse and office structure. Wrapped on four sides by the chiseled and partially rusticated block, this hard matrix is basically an open warehouse and parking garage split by a the volume of the office structure. Like a blue green mineral crystal lying in its original rock setting, the curtain walled and metal roofed cuts across the warehouse block on a bias. The angle allows the office entrance to break forward from the plane of the block walls and creates a second floor triangular deck overlooking Palmetto street which is the picnic area for the facility. Unlike the picnic area of the Fleet maintenance building which seems slightly forlorn, this recreation area seems to be a masterly exploitation of design opportunity created by the metaphoric ideas.

The Crystal in the rock has a rippling exterior wall facing generally to the north. The ripples according to the designer recalls the fall of water from which our power is generated and allowed Los Angeles to grow. We can be pleased that such a humble occupations as moving goods, stringing wire, and repairing transformers have been for once been given visual meaning, and have not been shoved into the most utilitarian box. Both Palmetto and the Fleet Services Buildings are truly design oases in the desert of urban underbelly.

Carl Davis

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**L.A. Architect SEEKS TALENT**

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In downtown the Department of Water and Power, City of Los Angeles has recently completed two extraordinary projects, which have considerably enlarged the quality of design for civic infrastructure buildings. On Alameda Street facing the concrete fortress of the Federal Jail, and the rendered skins of the Federal office building, and Veterans Administration Building is the Department of Water and Power's Fleet Services Center by Barton Phelps with Clements and Clements/Benito A. Sinclair and Associates, a playful yet severe sculptural volume rising behind a dreary concrete block wall. (The wall was there before the new building.)

The design partner according to Phelps is a "mantel over a base". The mantels, hats of coursed metal panels in soft greens and whites sit jauntily on top of elegantly striated concrete bases.

Further south along Alameda Street, off on Palmetto Street amidst homeless squatters and oily industrial yard is the Palmetto Construction Headquarters. According to Perry the design began with "the conceptual idea of an organic water formed crystal emerging from a rock". This composition, which is dominated by a big stepped block base from which emerges an extrusion of curved white metal panels and green glazed windows, is wonderfully startling especially within the context of the ugly surroundings.

The Fleet Maintenance Center encompasses three building in a large asphalt yard with a small lonely landscaped picnic area with canopied tables in its midst. This picnic area provides a humorous counterpoint to the scale and nitty gritty functions of the buildings. The main service building includes two large multiple bays for vehicles separated by a small office area. On one end of the facility is the high bay work area, a tall space designed for work upon cranes and "cherry picker trucks". The inside this volume is a lacy network of steel structure unfortunately encrusted with fireproofing, but clearly covered with a metal and glass skin. The glazing fills this space with light.

On the other end of the facility are the service bays for smaller vehicles in a similar but smaller volume. The north wall of the building is treated as a series of horizontal planes meant to have a strong presence when seen from the street and freeway which lies one block away. The south wall of the building which creates one side of an asphalt court is very sculptural. The facade is treated as a series of vertical shafts rising from a thick brim. These shafts become clerestories on the east face of their blade like forms. Each side of this building is different, responding to different functions and solar exposures.

On the east end of the building a curved billboards wall addresses the entry to the site and marks the gas fueling pumps underneath. On the west end, a massive, but punctuated wall supports a brim poking from the mantel and
mandate, professional competence, authority, power funding, vision and political courage to plan also to don’t exist. In the vacuum, LACTC is assuming a land use planning role which it cannot adequate fulfill. The LACTC is not a planning or policy-making agency — it is a single-purpose organization mandated to plan and implement a transit system according to goals defined by others. Under these conditions, public transit cannot be effectively used as a conscious instrument of public policy in shaping urban form. Widespread democratic input needed to define a system which serves and benefits all people is not occurring. As the members of the Commission’s governing Board are appointed and not elected, they do not have a real constituency and are not directly accountable to voters. The Commission’s staff, responsible for implementing Board policy, is thereby constrained to make decisions in the political vacuum. Finally, the Commission’s internal structure does not include an effective system-wide planning function. Instead, emphasis is placed on planning individual lines and not their interaction. The Commission’s attempts to deal with urban form attempt to capitalize on the land use potentials of rail. However, this work makes two massive, unexamined and unproved presumptions: that urban form can be guided by land development investments in the immediate vicinity of rail stations, and that corridor rail development is the best form of concentrating urban investment. The lack of an active, system-wide planning effort is symptomized by logical gaps and inconsistencies of the transit network, as well as some intense political obstruction by affected interests. Typical problems include: no direct connection from Downtowns to the L.A. International Airport or Wilshire/Fairfax; the choice of a light rail technology on the Pasadena line which prohibits the trains from directly serving the urban centers, the stated need to build a “downtown light rail segment which duplicates the function of the Red Line subway,” and the high possibility that Metro Rail’s focus on bringing workers and customers downtown may instead funnel people and development away from Central City for the cheaper land and labor in other parts of the region.

Metro Rail cannot be an independent overlay of a technological artifact on a wanting city. It must be integrally related and an instrument of democratically-determined social and economic needs.

We must learn, finally, that no economy, no people, no city, can survive on any level which tolerates the widening and dramatic gap in wealth and opportunity which exists in this country. The $183 million for Metro Rail and the Metro System is a seduction which we can no longer afford to indulge, a social investment which does not build people or society in proportion to its cost. Schools, social welfare, health and similar social measures, the essential urban infrastructure, are severely underfunded. This reflects where the dominant values have been. If we and our elected decision makers saw the reality, we couldn’t possibly build the system as planned. The entire budget of the system must be reevaluated in terms of its value vis-a-vis other urgent social needs. Without such a major social investment, the region will have excellent transportation access to jobs which don’t exist, and to housing which people can’t afford. The phenomenal planned investment in transportation can only be a secondary investment strategy, not a primary source of jobs or profit. Continued construction of the Metro System in its present isolation from some of the most urgent needs of our society is a fundamental mistake.

A first step in the necessary replanning and potential rebudgeting must be a conscious and detailed examination of alternative urban forms. We must accept the fact that we do have choice in the way our region grows, if we choose to exert it. One of the first urban form alternatives to examine should be a "compacted city +" with higher density housing and other benefits, and commercial uses clustered around the central city. A closely spaced matrix or grid of rail and bus lines would serve this city, as distinguished from the current Metro Rail radial scheme with transit spokes radiating from downtown and thinly covering the region.

The intent of a compact city is to create districts rather than corridors of intensified development, with a rich variety of jobs and housing in close proximity.

The geographic extent of rail must be defined not limited in order to focus development and create real and perceptible urban boundaries. In a compacted city, the far-flung Metrolink commuter rail system would be completely inappropriate. It only encourages the migration of labor and capital away from our city, and facilitates the transit-intensive separation between jobs and housing. As a result of this urban form study, it is quite possible that the Metro system will be found to be not ambitious enough. More rail lines are needed on a north/south/east west grid at closer intervals. On the other hand, it is possible that some Metro Rail development should be curtailed, and legal mechanisms found for reallocating portions of the sales tax to other social purposes.

The need for this work to begin is urgent if the County and its citizens are to regain conscious and deliberate control of their environment and not let the Metro Rail program define our regional form by default. Planning will and should be done on a community by community, "bottom up" approach as well as the more prevalent "top down" approach. Both attitudes towards regional structuring are necessary. Given its financial base and regional responsibilities, the LACTC could partially finance and organize the planning effort. Governance of Metro Rail planning and implementation must become more professional and representative. At least a portion of LACTC Board members should be directly elected. The City of Los Angeles may need charter reform to provide greater district-level and at-large, a reinvigorated community-based planning. A democratically-based regional political and planning apparatus needs to be established.

The call for jobs and housing is no more urgent than in the inner city, which could be a model for inverting the "suburban crust of our post-industrial era back into the center of the city. In "rebuilding LA," we must not simply replace what was burned, but rather take a comprehensive look at the area as a locus for new economic development, the wisdom of localizing that development in central Los Angeles, and only then formulate transportation plans.

Architects and urban designers will have a crucial role in this replanning process in visualizing alternative futures and solving key design problems. These include: integrating manufacturing uses in densely developed areas; designing livable multi-use developments; developing livable housing at higher densities; graciously retrofitting a multi-modal transit system into the cities; seriously investigating bus alternatives, and creating a democratic planning process in which the political and economic warfare which passes for planning can become a win-win proposition. However, before they can be effective as professionals, those who plan our regional form / transportation must be fully conscious of their position as members of their families, their community, and of the human race. They cannot be fruitful without being based in a deep respect for all people, as shown through a commitment to social justice, full employment, adequate housing and other basics of human dignity.

Future activities of the LACTC must be based on a number of key principles: Invest in people, not in things. Metro Rail should be an instrument of reducing class warfare and binding together the people of this remarkable region. It should maximize the potential of lower income people and the dispossessed; and it should realize the potential of transportation in reshaping the region’s urban form to avoid the wasted social investment, obstructions to social justice and barriers to equal opportunity which result from spread. Transit and land use at all scales must result from an integrated planning process. Metro Rail must be a counterforce to the inequitable aspects of private sector development.. The Metro System, as an instrument of a deliberate socio-economic policy, has the potential to increase job opportunities, reverse segregation, restructure our land uses and improve the quality of life.

By Raymond L. Rhodes
The recent Los Angeles uprising is not the inchoate and criminal cry of a statistically minor underclass who could not climb the ladder of the American dream. It is rather a defining moment in American history, an event which, for those who choose to see, breaks through the denial of our increasing disparity between the haves and have-nots. "Fixing" the underclass by "rebuilding Los Angeles" misses the point completely. The foundation of any true "rebuilding" of Los Angeles is the economic, social, and psychological empowerment of all its people. Practically and morally, we can't be safe, free, guiltless, secure, or fully human until this happens. As part of this rebuilding effort, the regional urban form and transportation infrastructure of our increasingly polarized society must be addressed. As a $183 million dollar social investment, Metro Rail will be one of the key elements of the rebuilding. We must ask of it, and of the development it spawns, how that form and its interaction tends to reinforce or heal that polarization and the social and economic vitality of the region.

Metro Rail is purported as a technical answer to socio/economic issues technically defined. It is claimed to be a necessary response to congestion, pollution, excessive use of energy and inadequate levels of public transit service. However, these benefits for the most part are not realized by other transit systems; the system has more fundamental imperatives—increasing capital accumulation and social/economic segregation; reinforcing downtown investment values for the business elite; providing a public subsidy to private business to transport low income workers; creating even more "niche" enclaves which protect the classes from each other in a crime-ridden city; and shifting Metro Rail construction and operating costs to the general public. Such inequities are financed by Metro Rail's socially regressive financing scheme which bespeaks frightening values: the voter support for a massive transit investment but refusal to approve financing for jobs, education, health care and affordable housing.

A critique of Metro Rail is at its core a critique of the urban form it serves—low density, multi-centered, and auto-reliant—which until recently has superbly accommodated the needs of capital accumulation through land development and the manufacturing. But the dark side of our urban form is that it is also a spatial expression of racial/economic apartheid, one of the most segregated cities in the United States, created by the federally-financed post World War II exodus from the center city insulated those who could afford to escape from the underlying racial and class conflict and inequities. The depredations of the Reagan/Bush era deeply exacerbated the financial crisis of the public sector; increased structural unemployment; created an enlarged and permanent underclass; restructured a world-wide flow of capital investments previously committed to the region; and, inevitably, provoked a low-level chronic urban guerrilla warfare culminating in the recent Los Angeles events. Our regional form is now groaning under functional inefficiencies: sprawl (excessive travel distances and times, excessive infrastructure costs, limited job access for the poor, pollution); an increasingly unacceptable quality of environment; severe lack of visual coherence and environmental quality, the "despatialization" of the region and its natural setting into the abstraction of the platted parcel administered by planning bureaucracies; etc.) and a resulting calcification into a landscape of inequity and segregation. The illusion that this arrangement was at least sustainable was broken by the recent uprising, no longer confined to the ghetto but extending to the doorsteps of the middle class whose worse dreams were coming true, it could happen here.

Metro Rail's radial design was planned to serve this urban form. While efficiency is the criteria in an era of limits, Metro Rail facilitates—greater urban inefficiencies by facilitating increased home to job distances. Consistent with the typically conservative and politics-laden nature of transportation planning, Metro Rail poses no challenge to the status quo. The system will reinforce but not reshape urban growth. Any attempt to circumvent this dead end is severely hampered. Effective plans and the political will to implement them do not exist. Institutions which have the
The Burial of Union Station

It is a problem to call Union Station a grand piece of Spanish Colonial architecture. It is also a sequence of carefully controlled spaces that range from the highest to the intimate. It sports scalloped niches, gracious arches, a tall, stately arcade, an elegant entry, and a clear plan that gets you from the street to the train with all the clarity and formality of a military march. Given this inspiring monument, it is amazing how bad the Castellanos-sponsored plan is.

Certainly the authors of the masterplan, all of its architects, are not to blame for the fact that their plans is in fact, realizing that 100,000 people will be streaming through the station on their way to and from downtown every day, they are of course to blame. Castellanos is offering an opportunity to turn railroad rights-of-way and parking lots into office towers, while politicians such as Richard Alatorre saw economic gains for his district. Since there have been a master plan for development in Los Angeles since its Han Cal Hamilton's Center City Concept, nobody pointed out to them that the marriage of an audience and vacant land (or area above land) wouldn't necessarily make a better city.

In a time when both the southern extension of the Pico-Rivera Corridor and the Center City West are being considered for major expansion, downtown North would become yet another citadel of commerce like those that are growing up around freeway interchanges from Glendale to Costa Mesa. It would be an isolated, inward looking collection of forms with absolutely no relationship to their surroundings.

As part of this mystic strategy, the LACCTC would like to bury Union Station to the end of the railroad lines, where an 80-foot green belt would face downtown to the South. Perhaps as a result of this engineering-decision, all of the original development, including all of the construction of the massive new RTD headquarters, will take place in the South and not on the tracks, where it would be divorced from the action on the other side of Alameda.

The designers even emphasized this point by creating a formal dead-end street ("Metro Plaza") around which they grouped the new towers. Only in later plans will more towers appear right behind the station. As Castellanos sees it, these behemoths will use the station as some sort of arena that will nat-ure toward a jute-que, curving shopping mall. Attempts to manipulate the forms so that they become a backdrop to the station only make this new grand-seeming edifice look puny. A large plaza will float on top of the trains (and above all the actual station), giving office workers a chance to smoke a cigarette before returning to the conditioned isolation.

Eckstar & Ehrenkranz have tried to reconcile the threat of movement along the North-South axis with the ceremonial axis of the station — with little success. The problem their clients give them, namely that the circulation of trains, buses and passengers winds its way around, rather than engaging a Union Station that everybody agreed had to be preserved, may be insolvable, and no amount of architect's drawing is going to solve that dilemma. So the plan shows wonderfully landscaped and rigidly streets, like Vignes, to go nowhere. To the North, a round plaza puts off an angled park that is meant to organize a mixed-use neighborhood that again turns its back to Alameda and Main Streets.

The plan shows building cut out of diagonals into west pocket parks. The design seems most interested in the intricacies of creating axes and the College Drive play of the principal and Ord grids than in trying to get the development into the surrounding community. This is eyewash, God's-eye planning of the worst sort, bristling with geometries and devoid of any understanding of the urbanity of this specific neighborhood. It is interesting to note that several of the architects who competed for the RTD design commission for the RTD Tower changed the masterplan as part of their design. They lost.

It is understandable that Castellanos wants to max out the development potential of their property, and I am sure that the technical problems involved in using Union Station for what was actually intended, namely a pas-senger terminal, are immense. Yet that does not mean that we as citizens do not have some rights to this area, rights that supersede the needs and problems of the developers.

The surroundings of this project cry out for something other than bastions of big business. The semi-fictional recollection of the original publics just to the West of the site, as well as the civic nature of the new gate-way to the city, indicate that we need here a public forecourt to downtown, a place of arrival, gathering and discourse, some public open space, perhaps mixed with shops and accommodations for the frequent commuter. As one of the grandest structures in the city, the station could help give the city some direction.

Pity poor Union Station. It opened in 1939, barely in time to preside over the destruction of the finest mass transit system of the country — like collusion of big business and politicians. Now just as we are about to spend hundreds of billions of dollars rebuilding a vast network of trains, subways, and buses, all of it centered around the same Union Station, it is about to be buried by a tide of development.

If Castellanos, the sonorously named real estate division of the Santa Fe Railroad, has its way, Union Station will soon be a quaint forecourt embedded in a shopping mall and shaded by a mesa of office buildings.

Aaron Betsky

Aaron Betsky on the Burial of Union Station...
Sustainable Cities: Concepts and Strategies for Eco-City Development edited by Bob Walter, Lois Arkin, and Richard Crenshaw ($20.00 plus tax and shipping, available through Eco-Home Media, 4344 Russell Avenue, Los Angeles, CA 90027: 213-662-5207)

As you channel-hop through this resource book for ecologically-sustainable cities, both old and new images flash before your eyes.

New Image: For the most part, Bob Walter, Lois Arkin and Richard Crenshaw put together the first ever collaborative effort of writers with refreshing views on the future of environmentally-sensitive community planning and design. At the same time, they were prolific contributors themselves, providing all or parts of seven of the articles, plus publishing the work itself, plus being major planners and coordinators of the First (ever) Eco-City Conference, and creating a nice image for the financial ballpark of even local communities these days.

New Image: Chapter four provides the astonishing inclusion of that here-tofore dirty word, economics... as in money, and the cost of building these great things called cities. Not that this section spent a great deal of time with the nuts and bolts, or dollars and cents, but at least there was mention made.

New Image: Some basic economic concepts included: for example, taxing tends to discourage some behavior, while incentives may encourage other land use or commute patterns.

Old Image: For the most part, Bob Walter's geographical information systems (GIS) overview describes the mapping equivalent, plus founding the Los Angeles Eco-Cities Council, dedicated to [implementing] environmentally and economically-sound development policies for the greater Los Angeles area.

Old Image: As we watch the evolution of some new, interesting, and creative concepts relating to our built-communities, we also see yet another echelon of special interests gathering their power and their constituency together, as a citizen-based organization, volunteering to make the world a better place in which to live. Do we really believe that all our land uses predecessors were NOT just as equally dedicated to the creation of good and clean and economically-sound growth programs for the whole community, and by the way make a little profit on the side?

New Image: The resource book is a comprehensive collection of ideas, both specific to the building and the project levels and generic to community, infrastructure, and systems.

Chapter one, "Overall Design Parameters — A View from the Building" includes sub-chapters on Solar Design, Water Management, Urban Landscape, Waste Management, Transportation, and Technology. For us mere mortals, most of these chapters offer real world solutions at a scale of effort that we can understand, implement, and see some public benefit in the process. The excitement comes from seeing how real people, like Ryan Snyder, do real things like bike paths that make a substantive change in commute travel patterns.

Old Image: By using the term "most", we intentionally exclude the chapter on technology which offers up a virtual reality form of public policy: all promise, no product. A better chapter might have included a description of the City of Los Angeles telecommunications and electronic mail system that existed during the brief interlude of the 1984 Olympics, but then was sold on a piece-meal basis to commercial corporate clients.

Bob Walter's chapter on "Sustainable Energy Overview" is a tribute to Southern California Edison's "intriguing plans" for solar energy development. (Edison helped to fund production of the publication.) Carol House's geographical information systems (GIS) overview describes the mapping equivalent, plus founding the Los Angeles Eco-Cities Council, dedicated to [implementing] environmentally and economically-sound development policies for the greater Los Angeles area.

Old Image: As we watch the evolution of some new, interesting, and creative concepts relating to our built-communities, we also see yet another echelon of special interests gathering their power and their constituency together, as a citizen-based organization, volunteering to make the world a better place in which to live. Do we really believe that all our land uses predecessors were NOT just as equally dedicated to the creation of good and clean and economically-sound growth programs for the whole community, and by the way make a little profit on the side?

New Image: The resource book is a comprehensive collection of ideas, both specific to the building and the project levels and generic to community, infrastructure, and systems.
Approval for new-look L.A. Architect from readers.

From John Kaliski, AIA
Congratulations on the new design for L.A. Architect. I noticed it immediately and could not help but be drawn into the magazine by the fresh typefaces, running heads, information bars, and general increase of design and editorial energy displayed throughout. The new design appropriately reflects the chaotic vitality and clutter of our built environment which escapes traditional definitions of architectural cleanliness. Even the new writers, like the design, are just a tad on edge (Aaron — do you really think graphics and signage can take the place of roof over your head? Miiz — do you really believe that peace and quiet should not be obtained somewhere within Los Angeles' 45 square miles?)

The total effect is a bit fragmented and as a result one must seek one's way along the highway of type and information bars to pick one's article of destination; just like living in Los Angeles itself. I like it. Please note, my only complaint, the type on whole is bit too small.

Do not think this is an order and emphasis on the vitality of the fragmentary is tongue in cheek and between the line damage. Indeed, the design is street smart, uneven, surprising and unexpected — all good qualities for the city and its architectural magazines. Keep experimenting, keep pushing, keep writing, keep designing.
John Kaliski, AIA
Los Angeles

From Kenneth Caldwell
The redesign is easier to read. Like Morris Newman's glamorous mug... Horrors promises to upset — finally, I think — it's a dilemma of self — this design business. Is it for the person who lives there everyday or for the extended self? Keep up the good work.
Kenneth Caldwell
Berkeley, CA.

From Janet Hall
What a pleasure to receive the new look L.A. Architect this month. At last the LA design community is getting a publication that is credible, looks designed and, furthermore, attempts to capture, with clever use of graphics, the essence of the city itself. But please, do something about the mailing. I'm tired of receiving my issue after all the events have taken place.
Janet Hall
Santa Monica

Barbara Campbell
The redesign is really innovative and stylish.

From Tom Paine
In reference to your publication of Mike Davis'H plan for lodgings: "Celebrated urban theorists" rarely write better, but muckraking journalists do little else. This contemporary Caliban must by now have amassed enough in royalties and advances to commission a house on the westside, and could thus support the profession he professes to despise. If he feels such a move would compromise his image as a champion of the dispossessed, he could take up residence in a cardboard box and improve his acquaintance with LA's underclass. Either way, he needs no advertisement in L.A. Architect.
Tom Paine
Silverlake
L.A. Architects team up for desert hospital.

A joint venture comprised of four Los Angeles architecture firms has been selected by the Los Angeles County Board of Supervisors to provide architectural/engineering design services for the proposed $127 million High Desert Medical Center in Lancaster. The four firms are Anshen+Allen Architects, Stone Marraccini & Patterson, Langdon Wilson Architecture Plus and Villanueva/Aronni Architects. The new project will be a medical campus comprised of $85,000 s.f. of new building space including Rosetti's 230-bed hospital, clinic building, conference center and administration building on a 40-acre site. Anshen+Allen will serve as architect for the hospital, as well as executive architect for the team; SMP and Langdon Wilson will be architects for the clinics, administration building and conference center; and, Villanueva/Aronni will coordinate the site work and community relations. Groundbreaking is targeted for October 1996, with completion of the project slated for January 1999.

The Los Angeles office of RTKL International Ltd., has been selected to provide master planning and urban design services, for the redevelopment of Shae-Zee Island, the largest parcel of underdeveloped land in Taipei. According to the Taipei Department of City Planning, the island's redevelopment is part of the largest building boom in Taipei's history. Public funding of a new rapid transit system, new regional park, revitalization of the historic downtown area, and planning for new urban subcenters has been matched by private-sector investment and planning for new urban subcenters has been matched by private-sector investment. The Los Angeles office of RTKL International Ltd., has been selected for master planning and urban design services, for the redevelopment of Shae-Zee Island, the largest parcel of underdeveloped land in Taipei. According to the Taipei Department of City Planning, the island's redevelopment is part of the largest building boom in Taipei's history. Public funding of a new rapid transit system, new regional park, revitalization of the historic downtown area, and planning for new urban subcenters has been matched by private-sector investment.

The project will be a medical campus comprised of $85,000 s.f. of new building space including Rosetti's 230-bed hospital, clinic building, conference center and administration building on a 40-acre site. Anshen+Allen will serve as architect for the hospital, as well as executive architect for the team; SMP and Langdon Wilson will be architects for the clinics, administration building and conference center; and, Villanueva/Aronni will coordinate the site work and community relations. Groundbreaking is targeted for October 1996, with completion of the project slated for January 1999.

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LACMA, Oct 29.

San Francisco Embarcadero Waterfront Competition
Architects, planners, artists, and students are invited to answer a "Call for Vision" in San Francisco. Removal of the Embarcadero Freeway along San Francisco's famed urban waterfront edge has provided a chance to re-establish much-neglected ties between city and bay. Entrants in this competition, sponsored in part by the San Francisco Embarcadero Waterfront Competition, will develop visionary urban design ideas that could be applied to specific properties with much-neglected ties between city and bay. An inter­national jury will award cash prizes, and an exhibition / catalog will be published 1993.

Competition kits can be ordered by phone at 415-861-1502 or by writing the Center for Critical Architecture / 2AES, Attn: Pam Kinzie, 1700 17th Street, San Francisco, CA 94103. Submissions deadline January 10, 1993.

Marks on the Land
The Southern California Chapter of the American Society of Landscape Architects announces their 1992 Design Awards: "Marks on the Land." Projects may be submitted in the categories of Design; Planning and Analysis; Research; Communication; Concepts, Ideas, and Theories; Student Work. Winners will be announced at gala banquet on December 4, 1992.

Sandcastle Competition
Hundreds of beach goers watched as more than 170 participants created 17 large sand sculptures at the 11th annual Sandcastle Competition held Saturday, August 29th, at Will Rogers' State Beach in Santa Monica. Among entries were a giant Chinese checkerboard, by the Landworth/Delboles Associates team (honor­able mention in the large team category) and a thought provoking design "Surviv­al", showing the biological food chain gobbled-up by toxic waste by a group, from an unidentified local firm, who referred to themselves as 'X and Future' (honor­able mention in the small team category).

The jury — Mark Drexler, Actor on Days of Our Lives, Polly Furr, ASLA, Janet Metson-Urman, AIA, Steven Ehrlich, AIA, Erich Wein, ASLA, and Curt Carlson of Fields & Deverauxe Architects — awarded the following:

LARGE TEAM CATEGORY
1st Place Skidmore Owings and Merrill's 'Mad Demon', which depicted a mad sandman driving his vintage Morgan right out of the beach with his seaweed hair blowing in the wind.

2nd Place R.T.K.L. for their elegant Lobster that ate L.A., noted for good use of materials.

3rd Place M.P.R.'s 'Megatro ­polis', a volcano with steam spouting from the rim with miniature villages and rocks below that were brought up from the beach for effect.

SMALL TEAM CATEGORY
1st Place H.O.K. with Opera­tion Gray Seal', a diver rescuing two baby gray seals.

2nd Place The Morley Con­struction team for their execution of a dragon that measured 65 ft. from head to tail sur­rounding her giant egg.

3rd Place Wisdom, Wein, & Cohen for their very clever 'Abyss of Landmarks', which showed The Brown Derby and The Pan Pacific Auditorium being sucked, along with other endan­gered L.A. buildings, into a blackhole-like pit.

This year's sandcastle competi­tion was organised by AIA/LA Intern & Associate Tamara Diamond, Chair, with Co-Chair Krista Wendt, Matt Richman and Kyna Healy. This year's scholar­ship recipients are Thomas B. C. Hartman of U.S.C. for the Undergraduate Award of $500.00, Sandeep Rahi of Sci-Arc for the Graduate Award of $500.00, and Kyna Healy of U.S.C., 2nd time winner of the William Landworth Scholarship of $1000.00.

Krista Wendt

Above Morley Construction team's 65ft sand drag­on (2nd prize in AIA/LA Associates Sandcastle Competition. Photo: Greg Epstein

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Sandy visions, new competitions. Remember Gehry.

Above:
South elevation of The Pacific Mutual Building (1908), by Parkinson Bergstrom, one of a collection of drawings by the local architectural firm of John and Donald Parkinson between the years of 1894-1945, currently on show at the AIA/LA chapter offices. Entitled "The Parkinson Legacy: Pieces of the Solvable Puzzle," the exhibit's first (of several) installation features buildings designed by the firm that are still standing in downtown Los Angeles. The exhibit is sponsored by the LA/AIA Historic Preservation Committee with drawings and photographs provided by Parkinson Field Associates.

Viewing hours: 8 A.M.-5 P.M., weekdays.

AIA/LA continues . . . .

Special Needs of Seniors in Healthcare in October, a review of hospital licensing issues in November, and the final site visit in December.

RICHARD CHEESE, AIA, CHAIR, ARCHITECTURE FOR HEALTH
ALBERT ROOGER, CORRESPONDENT
ROBERT KAIN, AIA, PROGRAM CHAIR

Professional Practice Effective Negotiating Seminar In association with IFMA (International Facility Management Assoc.), the PDC and IBD, the Professional Practice Committee of AIA/LA is planning a one-day seminar on effective negotiating skills on Saturday, November 7, 1992 at the PDC. Call Subodh Kumar of IFMA at 213 367-4805 for reservations and further information.

For more information, please write or call the Bruner Foundation; 560 Broadway, New York, New York, 10012. 212 334-9844 Fax: 212 334-9842

L.A. Millenium Project Advanced Students Take Note. Student participants in the Competition Program are invited to enter multidisciplinary teams to redesign a prominent site in the South Park district of Downtown Los Angeles. Teams will seek to spark private investment in the area through innovative physical design. The program is sponsored by the L.A. Millennium Project, a non-profit public benefit corporation.

The site, which is about four city blocks and includes Grand Hope Park and the Hope Street Promenade, will be formed into a single planning unit bordering on Eleventh Street on the north, Grand Avenue on the east, Cameron Lane on the south and Flower Street on the west. The four block compound would become known as 'Millennium Place' and a large sculptural object sited there would be known as 'Millennium Tower'.

Third, fourth, and fifth year undergraduate students qualify for entry in the competition, as do all graduate students. Those interested must apply as part of a team only; the start date is October 12. There is a grand prize of $10,000, which will be awarded by a multidisciplinary jury (names to be released soon).

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Instruction is provided by certified instructors and trained professionals. The course fee includes class lecture/ workbooks and textbook(s), six hours of instruction, and two additional hours of practice lab time per day. A certificate is provided after satisfactory completion.

AutoCad I (32 hours) — Nov. 7, 14, 21 & 28, Sat. (8-12 & 1-5) $495
Borland C + + (32 hours) — Nov. 6, 13, 20 & 27, Fri. (8-12 & 1-5) $495
Microsoft Word 2.0 (16 hours) — Nov. 10 & 12, Tues. & Thurs. (8-12 & 1-5) $250
Microsoft Excel 4.0 (16 hours) — Nov. 17 & 19, Tues. & Thurs. (8-12 & 1-5) $250
DOS 5.1, Windows 3.1 (8 hours) — Nov 4, Wed. (8-12 & 1-5) $125

For detailed brochure and registration procedure, please write or call, Dr. C.V. Chelapati, Director, Continuing Engineering Education, 5912 Bolsa Ave. Huntington Beach, CA 92649, (714) 892-7485, Fax (714) 892-2341.

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Housing For People with AIDS/HIV+ Planned

A Call For Participation In The Design Program For Vermont Place, Apartments for people with AIDS/HIV+

During the months of October and November two events leading up to the selection of an Architect for Vermont Place, Apartments for people with AIDS/HIV+ will occur.

The first event will consist of an open forum for the purpose of gathering program data.

The anticipated participants will be representatives from Mental Health Association, Community Redevelopment Agency, Councilman Woo’s Office, AIDS Project LA, Harbor-UCLA Medical Center, Episcopal AIDS Ministry, local schools, clergy, business, neighbors, consumers, providers, and interested California licensed architects.

The second event will consist of two parts, a Request For Qualifications followed by a Request For Proposal.

This project is conceived to help provide much needed housing alternatives at lower cost for people with AIDS/HIV+.

The need for this housing is growing at an alarming rate. It is projected that by the year 2000, the number of AIDS patients is expected to increase to over 100,000 in Los Angeles County alone with a cost of treatment exceeding $450,000,000 annually.

While it was anticipated in the first call for participation in the design program that a design competition would follow the program conference, events precipitated by the Rebuild LA process have required an alternative approach be used in moving this severely needed project along.

The challenge of designing housing for people with AIDS/HIV+ still remains a formidable one. And our goal in creating a prototype living complex for people with AIDS/HIV+ continues to be our mission, with the belief that many of these can and should be replicated throughout the county and the nation.

This ideal site in close proximity to medical facilities, clinics, stores, colleges, and places of religious worship offers a perfect opportunity for the user to live in a home like environment with dignity and privacy surrounded by family and friends.

This project will work well only if the architectural design and the social life of the tenants are harmonious with the life of the surrounding community. To this end, participation in the forum is critical. Please join us in making this project a success.

The date and location for the forum as well as the dates for the RFQ and RFP will be posted in the chapter office.

RICHARD APPEL, AIA, PRESIDENT, AIA/LA

Committees

Health Committee

Avoiding Liability During the Construction Phase

The September meeting featured Gerald Weisbach, FAIA, and Hal Block, from the law firm of Narkhi Weisbach Higginsbotham which specializes in the legal aspects of building construction.

This seminar dealt with the issues that arise during construction and the specific risks inherent in health care projects. The focus was on loss prevention and avoidance, i.e., keeping the architect out of trouble before he/she gets into trouble. Several points were stressed on the subject of loss prevention:

1) A well-defined contract for services.
2) A good complete set of documents which define the scope of work to be performed.
3) A coordinated effort to reduce the conflicts in the various elements of the structure.
4) A well organized administrative process which will monitor and control all aspects of the construction phase.

Both gentlemen indicated that they would welcome hearing from our members if they have questions on particular issues, noting that there would be no charge for a phone call. The remainder of the year will feature a site visit to Kaiser’s new Baldwin Park Medical Center in September, a panel discussion on medical liability.

New Members

Heather Tresman, HMC Group; Jeff Saltnik, Saltnik Associates; Malcolm B. Smith, UCLA; Elena L. Purice, Wolff

Lang Christopher Architects Inc.; Fred W. Ballard, Jack, Amber & Associates; Sandra D. Pirtle, RIA;

Chodhar, Charles A.; P. Magonomic, Phoios and Associates; Matthew C. Breen, Construction Market Data; Stephen A. Scott, Variations In Architecture; William P. Cornelius, Graydon A. Kaufman, Louis Kaufman, Architect; Scott Bates, Kaplan McLaughlin Diaz

Professional Affiliate

Richard Selzter, Richard Selzer Construction; Brad Caldwell, Calshe Corporation

Representatives

Quin-Cheng Chen, Quin-Cheng Chen; Barbara Coffman, Barbara Coffman Associates

Emeritus

Douglas Alexander Brown

Student

Matthew P. Sneider, Greg Schneider-Architect

Credits supplied from September L.A.

Architects: Page 2 featured a photograph of the Max Factor building, which should have been credited to the Community Redevelopment Agency.

The photographer was Christina Mollard; Page 3 featured an interview with Planning Director Con Howe, which was conducted by Arthur Golding AIA and Marc Futterman.

AIA/LA continues on next page...
AIA or the LA Chapter.

The position of either the AIA or the LA Chapter. The Treasurer, $40 foreign.

does not constitute an

The committee decided to hold a previously unscheduled fourth

charrette in early October. "We need to develop a more complete vision statement," said DSPC Chairman Bob Harris FAIA. The charrette is likely to put time pressure on the committee, which is scheduled to issue a draft final report early in October.

Hospitals

Spending Plans

Fifty-eight percent of West Coast hospitals plan to spend at least $5 million each on new construction during the next three years, according to a survey of 85 hospitals in California and another 38 in Oregon, Washington and Nevada, according to a survey sponsored by Widon Wein Cohen.

Seventeen percent of hospitals surveyed reported they plan to spend $3-5 million, while 16% plan to spend $1 million to $3 million and 9% less than $1 million. More than half (52%) of hospital decision-makers delegated facility planning and management to architectural/planning firms (27%) or other outside consultants (25%).

Hospitals also indicated their expected costs of compliance with the Americans with Disabilities Act. About 75% will spend less than $300,000, 16% will spend between $300,000 and $500,000 and 16% more than $500,000.

ARCHITECTS called to participate in housing

The Los Angeles City Council gave final approval to the master plan for the expansion of Loyola Marymount University, ending a six-year period of public approvals. The plan, left, by Arthur Golding and Associates, calls for the construction of twelve new buildings at a cost of approximately $200 million, over the next 15 years. A new Green Mail leads west from the central mall of the existing 95-acre campus, joining it to the 7.5-acre bluffs site above the proposed Playa Vista development. A terrace-like, with dining room beneath it, overlooks the ocean, hills and the city. Four student apartment blocks in an arc along the bluff, together with two paired dormitory buildings, form a shared Crescent Green. Other facilities include an auditorium-theater and two academic buildings.

Golding's firm was design architect and Graau Associates engineer architect for a new central utilities plant on the existing campus, completed in 1991. The first phase of the new plan will include a business school, the parking structure and playing field and a new access road.

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AIACA Committees and Chairs:

Civic Visions from LA Architects

A design by Venice architect Angela Brooks is among the 10 preselected projects in the "New Public Realm," a national competition sponsored by Progressive Architecture. Brooks’s project, "Post Suburbia," is a conceptual project set in El Segundo. Her project team included Lawrence Scarpa and David Johnson of Pagh + Scarpa, Robert Mangurian as advisor.

In addition, the PFA jury selected six other Los Angeles-area entries to be included in a travelling exhibition of contest entries, featuring 30 schemes. Chosen for inclusion in the travelling exhibit are the teams of Marc Angell and Sara Graham of Los Angeles; Jennifer A. Davis of Los Angeles; Anthony Loui of Santa Monica; Eric Owen Moss FIA of Culver City; Mary Ann Ray of Santa Monica; Team WORKS, including Amy Alper, Mark Futterman and Marc Wilder. (See page 14)

Promenade Talks Halted

A move that appears to kill the largest project in the Hollywood Redevelopment Project Area, Los Angeles City Councilman Michael Woo suspended negotiations on September 15 between the city and developers for the right to build the $500 million Hollywood Promenade, a sprawling entertainment and commercial complex.

Although city officials said that the end of talks did not mean the project was automatically dead, the ambitious project is unlikely to go forward without large public subsidies. Woo’s announcement came only days before the deadline date for a deal between the developer, Indianapolis-based Melvin Simon & Associates, and the Los Angeles Community Redevelopment Agency.

First proposed in 1986, the Promenade was the most ambitious redevelopment project yet proposed for Hollywood, and would have covered a five-block area near Mann’s Chinese Theater.

An earlier version of the Promenade deal called for the CRA to contribute $48 million to the project. Woo rejected that version in 1991, and called for renewed negotiations to lower the level of public investment in the Promenade project.

In the end, the current lack of real estate lending meant the city would be required to carry a large financial burden for the project, which Woo rejected. Woo said that he would like to give the construction industry a boost by going ahead with the project, which public cost is too high, given the private financing considerations.

The unwillingness of public officials to call the Promenade merely suspended but not dead likely reflects a desire not to burn bridges with Simon, who remains an important Hollywood landowner with holdings near the crucial Hollywood and Highland corner. As a result of the suspension of the project, "the focus of what we’re doing in Hollywood will change. We’re dealing with a larger number of smaller projects," said Don Spivack, CRA director of operations.

Taylor Yard Workshop On

The Los Angeles Chapter of the AIA is among the sponsors of a public workshop to be held October 23-25 to explore alternate uses for the Taylor Yard, a 240-acre parcel owned by the Southern Pacific Railroad described as the largest undeveloped parcel in close proximity to Downtown Los Angeles.

The workshop study area encompasses the Taylor Yard, San Fernando Road, the La Brea site, the confluence of the Arroyo Seco and the Los Angeles River, the old City Jail site, Mile High and the west side of the Los Angeles River, and parts of Cypress Park, Glendale Park and Elysian Valley.

The site, which is near the junction of three major freeways, existing Amtrak commuter lines and planned light-rail commuter lines, presents "a great potential for transit-related development," according to the AIA Taylor Yard booklet. In addition, the site’s adjacency to the Los Angeles River, "future use of the property holds the key to the future of the River," according to the AIA booklet.

Southern Pacific is currently offering the property for sale. The Los Angeles County Transportation Commission has purchased 63 acres as a maintenance yard for the Five County Commuter Rail system, leaving the remaining 177 acres open for development.

Issues to be explored include jobs, housing, recreation, the Los Angeles River, transportation, land use, public/park versus regional needs, and development. The workshop is being co-sponsored by the Los Angeles section of the American Planning Association and the American Society of Landscape Architects, the Urban Design Advisory Coalition, and Los Angeles Forum for Architecture and Urban Design and the Architecture Foundation of America. A second workshop is scheduled for November 13-15.

Downtown Schemes Unveiled

Stefan Poulyozides AIA unveiled eight "demonstration projects" on August 25 before the Downtown Strategic Plan Committee, the four-year-old group which is attempting to create a set of development guidelines for downtown Los Angeles. Some confusion seemed to exist, however, as to whether the designs represented actual proposals.

According to Poulyozides, who with Eilaboth Moule AIA is the lead consultant to the committee, the projects are intended to give physical form to a group of social and design issues identified by committee members during three recent charrettes. Poulyozides said he viewed the designs as "real projects," although no developer and no funding currently exists for any of them. Developer Ira Fellin said that "some demonstration projects would be viable and others just represent concepts."

The projects included San Julian Commons, an urban design for landscape, parks and a community center on Skid Row; a whole sale produce, flower and fish market to be installed in the old Produce Terminal; an "avenida" system of widened sidewalks and landscaping on Olive and Hill streets and at the intersection of Broadway and Seventh; a truck staging area in the Alameda area, where

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Above left: Powell Library, by Craig Hodgetts and Ming Pung, a large, brightly colored, high-tech tent has opened on the campus of UCLA. The new library, nicknamed "Tent", from "Temporary Powell," will provide a temporary home for the University’s undergraduate library, while its traditional home, Powell Library, receives earthquake upgrading and refurbishing. The new library is located at the base of Janss Steps. Photo: Wendy Risen-MacKinnon