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L.A. Architect

Special Issue: Learning from Pasadena... Homeless USA Try High-Tech Stripes. Special Feature: A Study in Two Bright Engie. High-Tech, Vol. 7, No. 6, September 1993, Blue Penagle, 215 N. Orange, Room 355, Los Angeles, CA 90013. Published by the

(continued on page 11)
Charity sale of architects drawings at SCI-Arc...
“Losses in the Los Angeles Civil Unrest” April 29-May 1, 1992 published by the UCLA Center for Pacific Rim Studies

An inventory of property damage caused by the social unrest that occurred in Los Angeles last year is included in a new book titled “Losses in the Los Angeles Civil Unrest,” with analysis provided by Paul Ong, associate professor, UCLA GIAUP, and Suzanne Hee, a UCLA graduate student in Asian-American Studies. The book examines the effect of the civil disorder on the small-business community as well as the ethnic diversity of the businesses attacked. The book sells for $6.95 and can be ordered by calling the Center for Pacific Rim Studies at (310) 206-8984.

L.A. Architect HEROES* this month:
Sarat Singh, Chris Shanley, Morris Newman, Peter Lloyd, Chris Niles, Alessandra, Kelly Wright.

For help with the Pasadena feature, enormous thanks to:
Tavo Olmos, Sue Mossman, Claire Bogaard, Phoebe Wall Wilson, John Andrews, Marsha Rood, Eric Duyshart, Donna Mathewson.

A big thank you to all our advertisers and contributors, without whom L.A. Architect would not exist.
*Volunteer assistants behind-the-scenes.

Moore Ruble Yudell (Academy Editions; distributed by St Martin’s Press. $79.50) 

Suggestive, but inflated coverage of a firm that shuns pretension in its varied, far-flung practice. In his introduction, James Steele identifies MY’s gift for spontaneity, cooperative effort and place-making, and these qualities shine through in their best work, which includes Tegel Harbor and several ambitious new projects in Berlin, a half dozen private houses, and St Matthew’s Church in Pacific Palisades. Steele’s interviews and idiomatic contributions from each of the partners are a bonus. But the scale of the book exposes the firm’s limitations, showing us more than we need to see of less-inspired projects.

Eric Owen Moss (Academy Editions; distributed by St Martin’s Press. $ xxx pb)

If the road to immortality is paved with exemplary publications, Moss is half way to Valhalla. Close on the heels of Bizzelli’s crisp self-portrait comes this handsome monograph from the prolific Academy Editions, 296 in an unimpeachable series. Half the size of the MRY hardback and twice as dense, it deserves an award for its inventive overlays of plans and illustrations, and for capturing the complexity and originality of the architect’s work. Regrettably, it went to press before the Lawson-Westen house was completed.


Whiffs of grapeshot, mortar shells, stiletto thrusts and the occasional bouquet from the H.L. Mencken of Babylon by the Bay. Temko has culled the best of his blasts over the past 30 years - principally columns for the San Francisco Chronicle, a rag he acclaimms for his dedication to outspokenness and muck raking in the feisty tradition of The Front Page. He recalls a few of his victories over the bar- barians, quoting a fellow reporter who defended his intervention in a hearing on a new bridge across the Bay: “What does Allan know about rules?” he yelled. “He’s an artist. A poet. He’s the real repre- sentative of the people of California, not you.” He quotes himself on the fight to preserve Golden Gate Park from a freeway extension: “when a highway engi­ neer sees a public park, it is like a sex maniac cowering a virgin.” It’s tempting to quote another score of good lines and literate observa­ tions, but why spoil the fun you will have reading this entertaining anthology. Too bad for L.A. that the Times wouldn’t have the guts to hire a Temko, and would bury whatever he did write in its Real Estate Section.

Expo ‘92 Sevilla: Architecture and Design (New York: Abbeville Press. $80)

It’s unsurprising that most American publications paid scant attention to last year’s World’s Fair in Seville. Not since the Bay of Pigs has the U.S. suffered such a loss of face in the Spanish-speak­ ing world. For a fraction of the subsidy Congress cheerfully votes to support military bands, we could have had the pavilion that Barton Myers Associates had designed. Instead, the USAF raised our flag over two used geodesic domes, a suburban tract house and a Baskin-Robbins stand. “Real treat,” is how one hapless volunteer described the movie showing with in - at which point I decided to spare myself further embarrassment.

This commemorative volume tells the rest of the story, relating Expo to the city and the site - an island in the Guadalquivir River - and showing us what most Americans, and Congressional troglodytes, chose to ignore. It celebrates the civic improvements bequeathed by the fair, and the pavilions that rivaled those in the last great expo at Montre­ al in 1967. Standouts include the work of SITE archi­ tects, Tadao Ando (Japan) and Nicholas Grimshaw (Great Britain), plus exciting work by unusual architects, including the four young graduates who designed the Finnish pavilion. The U.S. entry rates one page, versus the six that Santiago Calatrava’s design wins for Kuwait.

Gamble House (Greene and Greene); Villa Maitre (Alvar Aalto); Hoover Factory (Wallis, Gilbert & Partners) (Phaidon Press, distributed by Chronicle Books; $29.95 pb)

Three of a new, large-format series, “Architecture in Detail”, that offers in-depth profiles of clas­ sical modern buildings. The quality of new and period photographs and plans, superbly printed on heavy stock, makes this a must-have for every student of 20th-century architecture. Tim Street Porter’s images of the Gamble house achieve an admirable balance between structure and detail, and it is fascinating to juxtapose this familiar masterpiece of arts & crafts with a distant cousin, Aalto’s Villa Mairea.

Insiders Barcelona: Discovering Barcelona’s Classic Interiors (Josep M. Botey. Photographs by Peter Asprahamian. Phaidon Press, distributed by Chronicle Books. $35.00)

The perfect companion to Robert Hughes’ masterly profile of Barcelona, and the ideal antidote to the 27th book on Gaudí or one of the latest wannabes. Here is an annotated picture album on the hidden face of one of the world’s most beguiling, yet baffling cities. For Barcelona has a flavor that is as distinctive as its language and cui­ sine, infinitely old and startlingly new. Few of the tourists who cram the forecourt of the Sagrada Familia, which now has more in common with Disneyland than Gaudí, have stayed into the old stores on the Ramblas, the Liceu Theater, or even the auditorium of the Palau de Musica (which is inex­ plicably omitted from this collec­ tion). Browsing this insider’s view of a city I thought I knew makes me want to catch the next flight back.

Empowered Spaces: Architects & Designers at Home and at Work. (Carol Soucek King, New York: PBC International. $60.00)

Handsomely produced anthology of interiors created by designers and a few architects for themselves, assembled by the former editor of Designers West. The trendy title embraces such odd bedfellows as Barbara Lazaroff and Bart Prince (“the Explorers”), Massimo Vignelli and Scott Johnson (“the Classic Purists”), Ricardo Legorreta and Steve Chase (“the Earth Spirits”). Each is allowed to speak for him/herself.

Also received:

An analysis of student competition drawings from the Accademia di San Luca in Rome, 1675-1700.


Handsome images of rancid Greek cities, coupled with an analysis of their influence on town planning.


Projects (all but one unbuilt) for turning the clock back to a ficti­ tious version of the classical past.


Radical architecture from A(qui­ tectonica) to Zaha Hadid), by way of Peter Eisenman, Mone philos and all the usual suspects.

For information about another ceramic mosaic, contact the artists
213 662-3229 or 818-506-0772.

Book Review

Pick of the new books, by Michael Webb
The South California Objective

How do you get from objects to objectives? The recent show of furniture at Geoff Collins' studio space on Isis Avenue in Los Angeles, laudably attempted to make that transition, bringing together a number of young designers and furniture makers in a group show entitled "The South California Objective: An Exhibition of Los Angeles Prototypes," a heading that made explicit Collins' desire to seek common cause amongst his peers.

Inspired both by Charles Eames' successful marriage of innovative design to industry, and by Randall Wilson of SCI Arc's furniture made with recycled materials, Collins hoped to find furniture designs that somehow brought these two generations together: that were suited to mass production, embodied the credo of form from function, made efficient use of materials, addressed environmental issues and, in some way, embodied the particular spirit of Los Angeles.

This ambition, and perhaps implicitly contradictory, program did not produce the single, clearly articulated "Objective" Collins may have desired but demonstrated instead a range of interpretations of the Los Angeles condition.

Bryan Bulen, the most notably Eamesian in his approach, showed a storage system, using plywood and steel in modular forms, that could easily have come from Charles and Ray's studio. "Cocca/Day's" fragmented and enigmatic pieces epitomized the mannerism that, for some, has become synonymous with Los Angeles. John Sporano and Kiren Lililand represented an older Los Angeles tradition of craftsmanship in wood-working. Max Massie played with newer technology and materials with his "Kanter" lamp and acrylic chair. Steffen Wachholtz's heroic tables, made from the salvaged parts of war time search lights, were an astute commentary on our have/have not society. Shadi's scalpel-sharp stool was anything but innocuous. Jeff Schell's "Head Lamp" was disturbingly animated and his chariot of fire heater was refreshingly surreal. If one designer best manifested Collins' desire for practical, commercial, efficient, innovative furniture, however, it was Lisa Krohn, whose "Arc Lamps" - graceful curves of steel, wrapped with lyca cocoons - were delightful in their simple beauty.

For these alone, the So Cal. Objective would have been worthwhile. That it contained much more made it extremely valuable to Los Angeles. It will, one hopes, be the first show of many.

Peter Lloyd
of the quality of housing that we have made affordable to low and moderate income families in Pasadena. There also is a desire to ensure that the scale is appropriate. I'm not talking about density when I'm talking about scale. The massive developments that earned public housing such stigma in major cities is a mistake we don't have to make. We want to see affordable housing integrated as much possible with the surrounding neighborhoods and not have a "ghetto" of affordable housing, but rather have as many neighborhoods as possible with a mix of economic opportunity.

LAA: Pasadena is under budget pressures to reduce services. Will this affect the facilitation of appropriate development?

COLE: Obviously, economics has significantly changed our approach, but I don't view that as a bleak picture for Pasadena. I think it has caused us to think more imaginatively about how to stretch resources a little more. People will pay slightly higher fees if they don't have to run through sixteen hoops. Instead of having projects go through ten reviews and five committees, if we integrate our city's goals, so that projects can be reviewed comprehensively and get a clear answer in a short time, we can have lower costs and better results. We have built a lot of stupid, bloated, ill planned projects in Southern California in general and in Pasadena in particular. I think a clearer vision — an ability to say no to bad projects, and an ability to define more clearly what we consider good projects — would be a major step forward.

LAA: One of the issues that bothers local architects is that outsiders are always selected for the notable projects, such as the Rose Bowl rehabilitation, the Police Facility, the Water and Power Building, etc. What do you think about that?

COLE: I have ambivalent feelings about that. I believe we live increasingly in an international world and I would not want someone in Hong Kong, Tokyo or San Paulo to say, we don't want any American architects to design buildings here. I think that kind of parochialism is not what built our City Hall. On the other hand, I would like to see our local architects nurtured so that we do develop our own richness. I don't like the "poke in the eye" architecture of Frank Gehry despite the fact that he receives. He may be one of the holiest architects, but I'm not sure that his projects fit well in the urban context. There is a lot of fine work being done by people that don't get the same kind of attention. I think that the most critical issue is not the geography of who works here, but the sensitivity of who works here. Local architects who demonstrate that sensitivity ought to be the ones we give the work.

LAA: We want to ask you about the public art in Pasadena.

COLE: I think the best public art through the centuries has been accessible and meaningful to the people who are paying the bill. It doesn't mean it is safe or conservative. I happen to like the etched glass figures in the Old Town alleyway because I certainly think the art is going in the right direction. It is the sort of thing that causes people to stop, look, think, and pay attention. At our new Villa Park Center, there is a mural fountain made of blue and gold tile that is my favorite piece of contemporary public art. It is the centerpiece of Frank Sata's design for the Via Park Community Center. I think it is a magnificent statement of dignity, spirituality, and serenity. This just causes me to stop and stare.

Interview by Carl Davis, AIA and Chris Johnson, AIA

City On Edge: Two Pasadena Books


Pasadena is in the grip of a gigantic tide. Los Angeles, the Big Orange, is squeezing this fair city from the south against the equally powerful San Gabriel Mountains to the north. These towering mountains and the social changes of the LA area are at work in shaping the future of this attractive garden city. First time visitors from the hazy South are usually not aware of the majestic San Gabriel mountains. "From base platform to the summit, the San Gabriels are three thousand feet higher than the Rockies," states John McPhee in his book, "The Control of Nature."

These high mountains are still rapidly growing, in geological time, and are steeply sloped. "The San Gabriels are so steep...there is not much to hold the loose material except the plants that grow there," writes McPhee. Add to this the instability of earthquake shattered ground, summer fires and frequent winter rain. The result is an annual downward movement of seven tons of earth per acre toward bucolic Pasadena. Only during this century have the forces shaping these mountains been restrained from creating devastating effects on the citizens of Pasadena.

In his captivating text, John McPhee describes man's attempt to restrict and channel nature in LA's San Gabriel Mountains, along with other equally compelling battles against the Mississippi River and the lava flows of Iceland.

As the San Gabriels make their move toward Pasadena, so too do the diverse peoples of LA. Joel Garreau, in his book, "Edge City", describes this fundamental and largely unseen human migration which is shaping Pasadena as well as other U.S. cities. At first glance, Pasadena appears to be a place of utopian affluence built squarely in the stability of an earlier era. However, the dead weight of the past is quickly being lifted by a new and vital future. New families are arriving. Old Pasadena is becoming the place to be. Metro light rail stations are planned, and amazingly, there are even fewer smoggy days than were typical only a few years ago. A future is being created where it just might be possible to live and work in a city of beauty and culture.

This urban frontier model of working and living in a potential paradise is described in an entertaining and informative way within "Edge City". The recent rippin of Pasadena's historic fabric is described along with Christopher Alexander's proposal for a model "garden city" zoning ordinance for Pasadena. The book also summarizes other edge city forces throughout the United States and explores old areas with rapidly growing new ones such as Orange County, and Tyson Corner, Va.
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Interview with Pasadena’s Mayor Rick Cole

Rick Cole is the Mayor of Pasadena. Throughout his tenure he has emphasized urban design issues.

L.A. Architect spoke with Cole about his views on the changing face of Southern California’s most traditional city.

"It used to be that you would find five or six lots, pull a permit and build them. Now very few lots are available, and those that are buildable might cost you $1 million."

"It has become very difficult to build in Pasadena, with the deed restrictions (i.e., codes, covenants and restrictions) and design-review boards. It's a giant pain."

"In one case, I had redesigned a single-family house thoroughly to satisfy the design-review board. One of the people on the board was a former student of mine, who came up to me and said, 'This doesn't even look like your work.' I said, 'Of course it doesn't. I designed it to your specifications.'"

Don Hensman, Principal, Buff & Hensman, Pasadena.

Above: Two Pasadena neighborhoods, Left: looking over the Arroyo Seco, right, driving up 70’s redeveloped South Avenue. Photos by Taro Oimo: Positive Image

LAA: What do you see as the goals of Pasadena?

COLE: We are very much involved in a number of strategic planning processes that accompanied our centennial and the General Plan under the theme, "Imagine a Greater City." From the stand point of strategic planning, I think we want to maintain regional leadership as innovative and progressive when dealing with environmental issues, land use, and transportation planning. Specifically with land use and transportation planning we are in the lead in Southern California trying to make the transition from an auto-dependent society. One of the seven principles of our new general plan is, that Pasadena will be a city where people can circulate without cars, making cars a choice rather than a necessity for most people. Another critically important part of our vision is citizen participation with a far higher level of involvement, that reaches deeper into the community.

LAA: Do you see much physical growth in the city of Pasadena?

COLE: We see the physical growth being very concentrated. The targeting of growth toward a transit and pedestrian orientation means we are going to have higher densities in the transportation corridors, both residential and commercial, but protect the lower density fabric of the residential neighborhoods and the neighborhood commercial uses. We see the higher density in those areas as enhancing the quality of life. The streets won't roll up in the evening.

LAA: The project of greatest interest is the Civic City West development, which includes a metrorail stop and is only a short walk from Old Pasadena.

COLE: It is a superb model for the reasons you've mentioned and some others. It's a project that has 20% low income housing and allows for a greater social mix in our downtown. It's a project that in the construction phase will exceed the 25% minimum for minority contracting and subcontracting. It is a project that reuses our historic turn-of-the-century police buildings. It also includes retail of about 14,000 to 16,000 square feet that will help bridge the blank space between the Civic Center and the Old Pasadena area.

LAA: With the Lake Avenue Metro Station on the 210 Freeway, it appears you are dealing with an entirely different situation, where the freeway is cutting the city into two.

COLE: The scale of the Lake Avenue gateway station is extraordinary because you have a massive freeway and a degradable freeway bridge that needs to be overcome and softened to make it a friendly environment for people to come and go. We've challenged students of the Art Center College of Design to think imaginatively about how to treat urban challenge and they have come up with some extraordinary ideas... everything from a massive canvas structure, shading the bridge to an old-fashioned train depot. My own sense is that in the long run the most sensible approach is to build some kind of air rights development in that void that now is only going to be scratched by this tiny little train station. You could build an extraordinary landmark which would be a new version of the Ponte Vecchio. In the short-term, we are going to be working closely with MTA to see if we can't do something imaginative.

LAA: What kind of form do you favor for the future of Pasadena?

COLE: We haven't yet found a good vocabulary for the kind of urban form that actually needs to be done. For a while people were calling it "neo-traditional," but I don't think that has really caught on because it's such an awkward term. A lot of people use the term "back to the future," to emphasize that we need to have cities that worked for public transportation and for pedestrians. Pasadena retains a good deal of that original fabric and is trying to repair the holes that were torn by the automobile. This is a civic challenge. Lake Avenue, North and South for example is a real opportunity to use the lessons that we learned in Old Pasadena on a little larger scale utilizing a little more contemporary urban form.

One of the things that frustrates me most is the artificial divisions we've made between architects, planners, and transportation engineers. There is a lack of integration, common vocabulary, and vision between those three professions. It is destructive to good city planning. When I sat down with my Italian counterparts in Milan, Florence, Venice, and Rome, they had a holistic sense that architecture, transportation, and urban planning are one discipline, not three. I think it is going to be an enormous battle to force the three professions to develop a better integration so that the things that they build work better together.

LAA: People wonder if Old Pasadena will become like Westwood?

COLE: My own vision of Old Pasadena is that it should be a fourteen square block mini-city, where people live, work, shop, play, in reasonable relationship, rather than simply a place where people play and do some shopping. One way to prevent the Westwoodation of Pasadena is increased security. We are accomplishing this with the additional revenue from our first ever parking meters in Pasadena. This will lead to significantly upgraded urban amenities from night-lighting to streetscape and alleyway improvements including landscaping. I hope that it will also lead to the kind of cash flow that will allow people to back off of the highest and quickest return approach which ultimately leads to the meltdown that happened in Westwood. A final dimension we are working on is to expand the scope and definition of Old Pasadena through the Downtown Circulator modeled on the downtown bus lines of Glendale and Downtown Los Angeles that have been used successfully for the last few years.

LAA: One of the things Pasadena has accomplished is more affordable housing than other city of similar size.

COLE: I think we have been successful in building affordable housing (because) we have viewed good design as the way to persuade neighborhoods that affordable housing can enhance, rather than detract, from their quality of life. Second, we provide an environment for the people who live in affordable housing that enhances their dignity rather than make them feel like they live in cattle cars. The demonstrable success of that strategy is that there is little or no resistance to affordable housing in this city. Also, we're in the process of moving towards inclusionary zoning to encourage more private participation. We have generated almost ninety units of affordable housing without any government subsidy.

The City of Gardens is something we are very proud of as an example of medium density urban housing, and it's one where we have a number of affordable housing projects that are models. Sunset Fountain Townhomes, and the apartment development at Los Robles and Via Street are really landmarks.
Preservation in Pasadena

What would you do if someone told you that to achieve something you wanted, it would take a concentrated 15 year struggle? Would you roll over and die or would you roll over and live? I suppose you could say it would depend on the goal. Fortunately for Pasadena, the question was never posed to the founding members of Pasadena Heritage. Although the organization was founded in 1976 our little battle lost, it galvanized their resolve to win the next round. They have been mostly winning ever since. —M.M.M.

"The historic-rehabilitation movement has created a very strong political base for a lot of community activism. All of that imposes guidelines on architecture. I think the preservationists are toohardt to understand the negative in their effect. The historic move­ment is positive because of its sensitivity to the built environ­ment. In the process, however, they have killed creative opportu­nities."

"People have a tendency to take sides on style issues. In Pasadena, the name of Frank Gehry is frightening to many people."

"Preservation is a complex issue, and I am careful to support the community of people who have made a commitment to that issue. In the process of preservation, however, preservationists sometimes become almost in control of the Pasadena of tomorrow. I shudder to think that those who love the architecture of the past would expect us to duplicate that vision of architecture, to reincarnate it in Disneyland fashion. They would impose restriction that would not seem inappropriate in a democratic society."

Frank Sata, Pasadena Architect

Preservation in Pasadena

One of the things which makes Pasadena so appealing is its air of sleepy gentility, but don't under­estimate the passion of her residents. When they feel that their quality of life is threatened, they become active to a degree seldom seen in Southern California communities. At about the same time that Pasadena Heritage was getting started (founded in 1976 after a preservation battle lost), several other groups were organized to deal with other related issues. Neighbors for Open Government, Defenders of the Huntington Hotel, Pasadena Residents in Defense of Their Environment (PRIDE). Neighborhood organizations have grown in number from 18 to 84. It is largely due to their efforts that Pasadena remains a desirable community.

The casualties of that first battle were a church and several fine commercial structures which were replaced with a shopping mall. This was the start of the next battle: the city-approved plan to demolish old Pasadena to accommodate a corporate headquarters. An average of 15,000 visitors per weekend prove that saving the area was the right thing to do. The city now claims it as their success. The overwhelming success of "old town" vindicates preservation's victory. Despite its high profile in old Pasadena, not everyone sees the value in preserving historic resources, and there have been several instances proving that. Most people are familiar with the story of the Blacker House (above), the Greene & Greene designed house that was stripped of its art glass. In that case, the buyer simply lied, telling the seller that he would be living there with his family, but instead he removed windows and fixtures for his personal collection and for sale. The result of that tragedy was an ordinance declaring Greene & Greene architecture and artifacts to be City Treasures. It was hoped that this would serve to educate owners as well as provide a legal mechanism for preventing a repeat occurrence. The ordinance—and the City's commitment—are about to be tested. They find themselves in a similar situation with the Robinson House, which was recently donated to the Children's Hospital. The donor's nephew, however, began removing not only light fixtures, but also two pieces of attached furniture. The City reacted quickly to a request by Pasadena Heritage for a temporary restraining order. How this will be played out remains to be seen. The nephew seems determined to take it to the end, so the drama is just beginning.

Some people feel that with the preservation of "Old Pasadena" assured, the major effort is over. Unfortunately, it is that success which has made Pasadena attractive to developers wanting to cash in. With virtually unlimited resources, they appeal every regulation and decision. The City Council is sympathetic to preservation, but unwilling to take a position which may put them in conflict with business interests. However, there is a strong commitment to preservation on the part of the citizens of Pasadena. How much development should take place and how it should be integrated into the existing urban fabric remains a continuing debate. The Playhouse District and east Pasadena are two neighborhoods where Heritage Pasadena is hoping to expand its efforts, and of course, fighting the extension of the 710 Freeway through South Pasadena's historic neighborhoods remains a priority. "There will never be a shortage of issues to be addressed," says Claire Bogard, Executive Director of Pasadena Heritage. "If we had known that it would take 15 years to get to this point would we ever have done it? We don't know the answer to that question."

TIMOTHY A. BALLARD, AIA

Preservation in Pasadena

City of Gardens Continued from p. 15

these projects—especially the two story townhouses over the attached garages—provided a popular alternative to single family houses for young professionals, the urban forms they generated were seen as damaging to the character of Pasadena.

Shaping the Urban Landscape

In response to this unsympathetic development of the 1980's, the City of Pasadena drafted a new zoning ordinance regulating the design of multi-family housing that came to be known as the "City of Gardens" ordinance. Drawing on the bungalow court and courtyard apartment precedents, the ordinance requires all multi-family developments of 16-48 units per acre to contain a landscaped "garden rectangle" or courtyard. This size of this rectangle is determined as a percentage of lot area and lot width, with narrower lots requiring larger garden rectangles. The height and setback of the buildings are not fixed, but determined by the prevailing heights and setbacks on the block. And most significantly, the location of all on-site parking is regulated to limit or even eliminate the visibility of parked cars or parking garages from the street. The ordinance represents an effort to control as tightly as possible the external urban form of multi-family housing and to make it compatible with the existing neighborhoods.

Since its inception in 1989, the City of Gardens ordinance, conceived by architects Christopher Alexander, Phoebe Wall Wilson and Daniel Solomon, has won numerous awards, including a Progressive Architecture Award for planning and research. But thanks to the slow down in the California real estate market and the large backlog of projects in process when it was implemented, only four City of Gardens projects have been constructed to date. However, several unique features of the ordinance have now been completed (ten in our office at last count) to allow an assessment.

Beyond Apartment Living

As an alternative to the single family dwelling and I am careful to sup­

Tomorrow. I shudder to think that those who love the architecture of the past would expect us to duplicate that vision of architecture, to reincarnate it in Disneyland fashion. They would impose restriction that would not seem inappropriate in a democratic society.

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Old Town Pasadena

Old Town Pasadena (see p.12) is a historic district located in the heart of downtown Pasadena. It is a bustling area with a rich history, and it continues to thrive with a variety of shops, restaurants, and entertainment venues. The district is known for its architectural charm, with many buildings from the late 19th and early 20th centuries that have been well-preserved and restored.

Civic Center West

The new Civic Center West (above) project by Robert Ainsworth in the 1970s was a major development in the center of the city. It is a vibrant area with office buildings, retail spaces, and a parking garage. The project has helped to revitalize the area and create a new focal point for the community.

Urban Housing in Pasadena: A City of Gardens

Pasadena provides a good case study for the development of urban housing in Los Angeles. It contains some of the area's earliest urban housing in the form of bungalow courts, built around the turn of the century. These courts established an alternative for workers in what was then a resort area. The area was not only for workers, but it also served as a place for families to live near their workplaces.

The area continues to evolve, with new developments and renovations of existing structures. The city's planning department has worked to preserve the character of the area and create new mixed-use developments that blend well with the existing architecture.

In partnership with architects,
Helping to build Pasadena for 30 years:

- Civic Center West, now underway
- Plaza Las Fuentes Tenant Improvements
- Huntington Memorial Hospital Parking Structure
- Cal Tech Parking Structure
- Coast Federal Bank Building
- Jacobs Engineering Tower
- Pasadena Conference Center Concrete Structures
- California Federal Savings Office and Parking Structure

"The experience of Old Town shows that the market for engaged urban living is extraordinary in Los Angeles, and that (traditional) mix of the single-family home and the car will continue to be challenged. Pasadena is one of the few places in greater Los Angeles that combines first-class housing stock, a livable downtown, and a city government that is open and quite aggressive and representative of all the people who live there. The success is not rocket science. The city built three or four public garages, released a building from their parking requirements, passed a historic buildings ordinance and whimiscal success happened very simply."

Stephanie Polycosides, Architect and Pasadena resident
Carl Davis explores along the Edges and in the Gaps

"A lot of new development has been carried out through joint ventures of public and private partners. Bringing public resources into projects like Plaza La Fuentes and Civic Center West is the key to the rebuilding effort and is giving the city its image. This is an incredible city. Downtown has been through a redevelop- ment dissimilar to other cities; it has been in a continual revitalization program for the last two decades. There are going to be a number of things going to shape the future of Pasadena, the main one being the extension of the Blue Line. The Civic Center West is one of the largest construction projects in Southern California. It integrates a light rail station into the base of the project."

William Reynolds
Director of Housing and Development, City of Pasadena

"Along the edges and in the gaps of Pasadena" In the edge city of Pasadena no new architecture surpasses the houses and bungalows by Greenleaf Chase and the modernist residences of Buff and Hensman, or the exuberant City Hall by the San Francisco architects Bakewell & Brown. Various bits of renovation and new design are, however, creating a city whose whole could be greater than the sum of its parts. Stimulated by the city's new general plan, the street edges and the public gaps of this emerging multicultural city are evolving into a sophisticated place which in the future might be as much admired as the earlier work. This is not to say there are not projects which Pasadena's Mayor Cole calls "stupid, bloated and ill planned", nor does it deny problems such as real estate and physical divisions making serious rents in the urban fabric. The mayor and the city council are presently in a serious fight with one of the city's two African American city councilmen, whose council has threatened to oust. Government sessions in Pasadena are now shooting matches; and the economic climate is as gloomy as the rest of Greater Los Angeles.

None of this is in Pasadena's Old Town, the streets are mobbed with strollers, vendors, street musicians, movie goers, and restaurant patrons. Redevelopment has been a big success. The Mission Revival, Classical and Churrigueresque storefronts have been restored. The streets are revived, yet criticism is growing. The area could become a mere entertainment place, Patrons. Redevelopment has been a big success. The Mission Revival, Classical and Churrigueresque storefronts have been restored. The streets are revived, yet criticism is growing. The area could become a mere entertainment place. The streets are revived, yet criticism is growing. The area could become a mere entertainment place. Patrons. Redevelopment has been a big success.

The early Twentieth Century Arcadian city, a resort town and an intellectual center in the Western outback, is now physically divided into three portions and soon could be four. The 134 and the 210 freeways have carved deep gouges through Pasadena's gently rolling alluvial plain, and the 210 freeways have craved deep gouges. Other recent projects have been less successful in gaining serious rents in the urban fabric. The mayor and the city council are presently in a serious fight with one of the city's two African American city councilmen, whose council has threatened to oust. Government sessions in Pasadena are now shooting matches; and the economic climate is as gloomy as the rest of Greater Los Angeles.

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Old Town
1 Old Town circa 1890 Colorado Street, looking east from Fair Oaks
2 Old Town, same location as above: 1920's
3 One Colorado*, Colorado Avenue: present day
4 Old Town: present day
Affordable Housing
New Development
7 Double Tree Hotel, Plaza Las Fuentes, 1990 - Moore, Ruble, Yudell. 191 Los Robles.*
8 Pasadena City College Library, completion due October, 1993 - Gruen Associates. 1570 E. Colorado Blvd.
10 Centennial Place, c.1923 - Marston and Maybury. Re-use as affordable housing, 1991- Brenda Levin. 235 E. Holly St.*
12 Margaret Bundy Scott Child Development Center, 1990 - Pederson, Beckhart, Wesley & Stice. North Fairoaks.
Modern Classics
13 La Miniatura, 1923 - Frank Lloyd Wright. 645 Prospect Crescent
14 Gamble House, 1908 - Greene and Greene.
15 Art Center College of Design, 1977 - Craig Ellwood and Associates. 1700 Lida Street
16 Lombardy Road, 1927 - Wallace Neff
1520 E. California Blvd.
City Beautiful
19 Pasadena Public Library, 1927 - Myron Hunt and H.C. Chambers. 285 E. Walnut street.
20 Pasadena City Hall, 1925-27 - Bakewell and Brown.
100 N. Garfield Avenue
21 Pasadena Civic Auditorium, 1932 - Bergstrom, Bennet & Haskell. 300 E. Green Street.
Classic
22 Castle Green, 1898 - Frederick L. Roehrig. 50 E. Green Street.
*Projects developed as result of private/public partnership with City of Pasadena.

Places in

Map of Pasadena courtesy of the Pasadena Map Company. All images, except 1, 3, 6, 8, 11, 12, 16, 17, 18, by Tavo Olmos: Positive Image. Images courtesy of Tavo Olmos: Positive Image, and Pasadena Heritage. Many thanks to John Andrews, Design Development Coordinator, Pasadena City Hall, to Phoebe Wall Wilson, Carl Davis AIA and to Peter Lloyd for assistance with this guide.
At the beginning of the building boom, Pasadena was in a planning nadir. Like other cities and other periods in its own past, it had forgotten its history and literally was losing sight and sense of itself. Despite its spectacular lush setting and fiercely active citizenry, the community was losing sight of anything beyond a heritage of good buildings. Though for thousands of years the Gabrielino Indians kept villages in the area, the city we think of as Pasadena began a little over a 100 years ago. In the early 1870’s, after a particularly killing Midwestern winter, a group of Indians purchased some 5,000 acres along the east side of the Arroyo, called it Pasadena, a Chippewa word meaning the valley, and planted citrus groves. This "aristocratic little colony," as John Muir called it, was linked to Los Angeles by rail in the 1880’s. As many as five trains a day brought a burst of development and speculative land subdivision, much of which determined the shape of the city today: the street layout, the typical lot size and the location of commercial and residential areas. Both welcomed and reviled, the boom, followed by a bust and decline, set up a tension between boosters and community preservationists, a recurring theme for Pasadena. 

Jeanne Carr, a horticulturist, writer and prominent Pasadena of the day voiced her concern, cautiously preying future battles. "Satan entered into this Paradise, finding his opportunity in a branch railroad, and coagulat occupation in the creation of a Boom. The little parks, left in reverence of some grand oak which had not lived its 'green century,' or at the plate which crowned the finest views of the mountains, were sacrificed; as also other reservations of priceless value for the soil and water. The soul of a community of fruit growers, were not those of number who came later, but in one winter's sunshine..."

By the next boom in the 20’s, the city had established itself as a resort for Easterners, a town of beautiful residential neighborhoods and a cultural and educational center quite apart from Los Angeles. In 1922, after years of efforts primarily by women’s organizations to educate the community to the City Beautiful in 1922, locking in unprecedented 10 foot height limits on both the industrial and commercial zones and speculatively declaring large tracts of previously developed single-family bungalows as multi-family zones. This started the clock ticking on a number of land-use time bombs that are still going off today.

Death by Redevelopment

Still strong in culture and education in 1960, but languishing economically, Pasadena formed a Community Redevelopment Agency. Much of the subsequent redevelopment efforts, however, shattered both residential and commercial neighborhood fabric and scale. Projects set up development patterns both at cross axes and across purposes with Colorado Boulevard, encouraging its decline and destroying the cohesive scale and incremental growth patterns that had become traditional to the city. It was a kind of death by re-development. The community outcry was strong enough for the council to form a Cultural Heritage Commission 1976. In the same year, the private, non-profit Pasadena Heritage headed by Claire Bogaard was founded. It is largely through her efforts that the city preserved the integrity of the Civic Center and Old Pasadena (now the hottest commercial area east of Santa Monica’s 3rd St. Mall.)

Mopping Up

The 70’s left the city with much work to do knitting itself back together. The first Urban Design Plan tried to get back some pedestrian scale, amenities and context sensitivities into new development but it was largely ignored during mid-80’s boom. The community showed its ire by voting in a growth management initiative in 1989 (later voted out).

In the meantime, neighborhoods of little 1/6 Acre lots and single family bungalows that had remained intact for decades experienced their first mega-doses of multi-family reality. Literally and figuratively coming unglued, whole neighborhoods went to the City Council and demanded to be downzoned. The city, after all, was wildly overzoned for its general plan capacity thanks to the zoning of the 20’s. The City of Gardens zoning ordinance was an effort to make peace between the need for higher density housing and the need to preserve neighborhood fabric and livability.

Targeting Growth

The latest planning effort in Pasadena has been exciting and ambitious. The city adopted and placed on the ballot its general plan up-date in a year and a half. Written by a citizen commit-tee and city staff, virtually the only outside consultants were for the public education and participation process which included a staggering 2,500 plus citizens. This at last is urban design, not by officials or outsiders, but by the community.

The outcome will be extensive downzoning, new zoning categories for mixed-use and urban villages and the lowering of commercial zoning height limits. Perhaps the most innovative concept is that of targeting growth to where it will most benefit the city, and where it makes the most transportation sense.

A Great Good Place

There is also the notion of "the Neighborhood Center." In a single-family neighborhood, community, civic presence and commerce would come together in a small way to provide a heart for the community. Its components include a few (but not all) of the following: a small park or tot-lot, a school, a small grocery store, a community garden, a branch library, a café, a fire station, and a police station. It’s what Ray Oldenberg calls "the great good place," that place other than home or work (which are more and more often one and the same) where you can go alone and feel welcome and at home. A tiny agora in the midst of single family suburbia.

Perhaps inspired by the new General Plan, perhaps frightened by the threat of losing their branch library, perhaps wanting its neighborhood grammar school to be truly great and perhaps recognizing an idea whose time has come, the Linda Vista neighborhood in Pasadena is attempting to make such a place. A well designed place for kids to go after school, pick up a paper in the morning, to go with a baby or toddler to meet a friend, to catch up on the days events or to get away from them. A place for that civil conversation of community.

Phoebe Wall Wilson

Phoebe Wall Wilson charts a special feature, conceived by Carl Davis and Chris Johnson, to the lessons of this city. On this page, Phoebe Wall Wilson charts a brief course through Pasadena’s planning pitfalls and successes.

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protruding from his back and a little pile of scorched microchips spilling onto the floor.

Spungin and Gilmore; the President of MCA Development and the leasing director respectively, hurried on-stage, lifted the architect onto a dolly and wheeled him away while tugging for Mitsubishi's inexperience in the field of audiovisualsimulations.

Apparently, neither Mr. Spungin nor Mr. Gilmore had a direct hand in programming the architect's understanding of "what is this about?". "The whole attitude was no doubt synergistic with the segregationist assumptions implicit in Jerde's response to observations that his earlier Citicorp Plaza design seemed limited to a primarily "upper" clientele. "I do not think that the place can attract any other clientele but the downtown white-collar employee.

Little Tokyo is for the Japanese, Chinatown for the Chinese. In many ways you do not want to mix people too much. It is clearly that the place can attract any other clientele but the downtown white-collar employee. Hispanics would not come; they want to shop in Hispanic environments; Orientals want to shop in Oriental environments.

After a few more slogans to the effect of "planned and prepared to attract everyone to create a sense of comfort and awe", and Mr. Wemple's revealing reference to the project as "the object", we stepped out onto the Walk and discovered little.

Woodland Hills. . . . it would seem, had been bashfully grazing her way across the landmarks of the L.A. basin when, overcome by a chunk of Frederick's of Hollywood caught in the back of her throat, she retched a stream of half digested facades into Universal City's Marketplace out by the roots and pitched it atop this hill as scrap.

The much ballyhooed L.A. theme "archi- tecture" should more honestly be termed exterior decor, splattered across conventional retail bays set along a politely proportioned europeanesque promenade. The homogeneity engendered by this underlying structure is exacerbated by the facades which, although oozing with divergent elements and hues, are similarly scaled, layer- ed and tuned. The shop setbacks hiccup periodically and the signage spits up detritus like Chevy fenders and billboard supports, but the gestalt is one of straight jacketed monolithic sameness thinly camouflaged beneath the tastefully garish like some Wall Street stock broker trying desperately to cut loose for a weekend on "the coast" by donning a not-too-loose aloha print shirt. In short, the designers mistook this city for its most superficial extranea and so spawned the anti-L.A., whose force fed palms and bleached sand patios could only fool the tourist bums lost en route to the Psycho House.

Universal City declined to premiere Poetic Justice as an "inner city" love story, on the grounds that "the theater is programmed with an upscale demographic to make sure that CityWalk's environment is keep safe," interpretable as corporatese for "Young Bleaks Not Welcome." But when new Mayor Dick Riordan supported this policy, opening: "Let Business de [sic] thing if that's their [Cinemap Odeon at CityWalk] judgement, that's their judgement. I don't think they should be condemned for that," the whole dia­ bolic plot must end. Marshalls has finally produced a reliable audiovisualstream, and with the media expertise of their MCA subsidiary, managed to get it elected mayor. CityWalk, it would seem, is not a simulacrum of the old L.A., but a prototype for the new privatized social space of the elite, the rest of us can relax. We're not missing anything.

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Sandbag Cities
What do you do with 500,000 sandbags after Mississippi and Missouri flood waters recede?
Nader Khalili, AIA, recommends using sandbags for building, teacher at SCI-ARC and founder of Cal Earth strongly believes that the recent flooding throughout portions of the midwest offers a great opportunity to look at non-traditional building materials (sandbags) for alternative, flood safe structures.
A model sandbag structure has already been built in Hesperia, California. The building is dome shaped, plastered and utilizes barbed wire between bags to stabilize the structure against lateral forces.
In the winter of 1992, intense rainfall flooded the Mojave Desert where the building is located. The sandbag structure flooded but once the waters receded there was no structural damage. The prototype sandbag structure is the global application of Khalili's proposal to NASA for building on the moon with lunar dust.

Not At NOMA Awards
I must confess that I did not attend the NOMA awards dinner. If I had known about the fund-raiser, I could have predicted that very few people from the architectural minority would go. And of those who did, very few would stay to talk and listen. I must say that we all are especially ignorant about the design process of those who are of a different color.
I don't want to single out any one thing in Mr. Rosenfeld's review, L.A. Architect (June/July 1993) other than to say to him that "all the firms that frequently rely on minority participation to obtain public sector work" will probably claim that they will demonstrate a Good Faith Effort to attend next year dinner.
In an age when the collective attention span is measured in nanoseconds, a chance to engage the design community in an "exact blueprint of what would be done in Los Angeles" is rare. But obviously, we can't if we don't attend nor most certainly not if we can't talk about design. Advancing racial design equality can be accomplished in many ways and in different forums. The NOMA awards dinner was only one, but it was there for the taking. That it didn't happen is a shame. Tanks and armored cars, shotguns and rifles, billy clubs and riot helmets are not the only answers. As Richard Neutra said, "survival through design" is the answer.
David Mesa, AIA

Objective Support
Just a quick note of appreciation for a design exhibition I know received your support and encouragement -The California Objective.
The architecture and lighting prototypes were stunning. The exhibition was wonderfully curated by Geoff Colles and Carolina Scoones. Security hat is off to them and to the architects and designers whose work was exhibited. It is this kind of significant design activity that I know you are trying to encourage and promote. Great Thanks for your successful efforts.
Stephen H. Kanner, AIA
Kanner Architects

Green Issues Supported
I wanted to compliment you on your first "Green issue" and your concerted effort to discuss examples and issues of architecture and planning in public policy. I have begun subwriting to L.A. Architect in addition to our local Pasadena Chapter newsletter because of the information on local responses to the sustainability issues.
It is refreshing to see the L.A. Chapter address issues that are in the national and international agenda. Our region has the potential to produce viable responses to serious political, economic and physical constraints because of the tremendous resources of the professional community here. Architects can regain their credibility by getting out of the blind alley of design theories and into the mainstream of building viable and diverse communities.
Laurie Silver, AIA
Director, Pasadena and Foothill AIA

Bus Versus Rail
The Los Angeles Metropolitan Transit Authority is presently considering several budgeting options for Fiscal Year 1993-94, any of which, if adopted could seriously compromise the city's ability to evolve to the kind of place we all would be proud to call home. At issue is how much funding bus services should receive as opposed to rail. The MTA Board is leaning heavily toward cutting bus service so as to ease the financing of rail projects. To do so would be a mistake for several reasons:

The bus service accounts for more than 90% of the ridership of those who use public transportation; rail, a little more than 3%, and even then, many of those riders rely on bus to access rail. Rail projects as presently conceived are financial boondoggles that do not satisfy the ambitions of self-interest contractors and long distance commuters.
Cutting the bus service would hit the poor and people of color disproportionately hard. In fact most of the proposed cuts in bus service would be in lines that service three of L.A.'s most economically depressed neighborhoods: Pico-Urban, East L.A. and South L.A. For the people in these communities, getting around Los Angeles on its under-funded bus system can be and often is a nightmare. Even people who do not ride the bus know its legendary inefficiencies.
Furthermore, as stated in a report by the Labor Community Strategies Center, the bus is the "workhorse of the transit system." It is by far better suited to the exigencies of the L.A. urban landscape than as the L.A. infrastructure evolves, bus systems are better equipped to negotiate the changes. Rail can and should be a part of L.A.'s transportation future, but it will take a long time (not to mention a sea change in political priorities in Washington) to create a system that serves everybody. The city needs well-financed, useful public transportation now.
You get a lot more bang for your buck with the bus. For a fraction of the cost required to construct rail lines, tunnel sales, a lot of buses can be put on the road which means more frequent and longer service. And, with more frequent service that runs longer hours, more people can leave their cars at home.
In a study completed in last April by the now defunct RTD, given an equal expenditure of public funds for rail and bus, bus would create three to five times as many local jobs as rail a nice would be shot in the arm for the local economy.
Rail is sexy, Bus is not. Some of us have enjoyed the high that comes with dash about on the underground in many of the world's major cities, and in doing so, have longed for a rail system that would serve L.A. similarly. But L.A. is a weird place with many unusual needs. We need a public transportation system tailored to those needs.

Chris Niles, Writer
South Central Los Angeles

City Life
Jon Jerde stood before his audience, spouting a viscous stream of urbanistic loa.
We'd heard this spiel before, but usually it was better. This time it seemed as though someone had run his notes through a blunted Cuisinart... "because the theme of Los Angeles is it has no theme. Los Angeles is the most compromised of all cities..." The "Cityweb", he continued, demonstrating a well-honed capacity for cute corporate catch phrases, "serves as Citywalk's organizing element, a high density core... Here the theme is the hill into a kind of arch or dome... The "Cityroof, he stalled in a report by the Urban Community Strategies Center, the bus Furthermore, as stated in a report by the Labor Community Strategies Center, the bus is the "workhorse of the transit system." It is by far better suited to the exigencies of the L.A. urban landscape than as the L.A. infrastructure evolves, bus systems are better equipped to negotiate the changes. Rail can and should be a part of L.A.'s transportation future, but it will take a long time (not to mention a sea change in political priorities in Washington) to create a system that serves everybody. The city needs well-financed, useful public transportation now.
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Chris Niles, Writer
South Central Los Angeles

Letters
Ideas
Opinions
AIA Pasadena/Foothill
Tour of the Arroyo Seco

Conference
Establishing Successful Partnerships with Foreign Architects: Trends and Opportunities in the Americas
AIA International Committee Conference, October 29 - 31, 1993, Mexico City. The AIA's full international Committee Conference. A panel of joint-venture partners will discuss similarities and differences of the scoping, design, and construction phase of projects. AIA's Full International Committee Conference will also be examined.

Keynote speaker will be Ricardo Legorreta, Hon, FAIA. Attendance is limited, register now. Registration is recommended. Contact Dena Sollohs at (202) 626 7415 or Gina Shin at (202) 676 7406, or by fax at (202) 626 7471.

Tour and Play
Wednesday, October 6th. 6:15pm.
The Association for Women in Architecture and the American Institute of Architects host an architectural tour of the recently renovated historic Ivey Substation, Culver City, and a national performance of "Romeo and Juliet" at the Birmingham Metro Theatre, Birmingham, AL. The program is open to anyone; any design professional may participate. For more information, please contact Aimee Rutledge, AIA, at 916/448 9208.

Pasadena & Foothill Chapter
Obituary
Alson Clark, Architect, Artist
Alson Clark, who died on July 2, played a significant role in Pasadena and Los Angeles cultural life. He was by turns an architect, architect librarian at USC, an architectural historian and in his later years an artist. Alson was born in Pasadena on July 12, 1921. Alson studied architecture at Berkeley, history at USC, and finished with a master's degree in library science at USC. As a young man he worked in the office of architect Palmer Sabin. As an architectural historian, Clark retained an intense appreciation for the architecture of the 1920s, which fell from fashion after World War II and only recently has come to be appreciated again. As the architect and fine arts librarian at USC, Alson had complete command of the architectural literature, and could provide the inquiring student with the titles of fundamental works as well as obscure journal articles.

His scholarly work centered around the Southern California architects of the 1920's. His monographs and articles on Wallace Neff, Myron Hunt, Gordon Kaufmann and his collaboration on exhibits on Myron Hunt at Caltech, Wallace Neff at the Huntington Library and on the firm of John, Kaufmann & Coates at Scripps College were major contributions to the architectural history of Southern California. At his death Alson was at work on a study of the the California Mediterranean style, to be published in conjunction with an exhibition at the Huntington. Clark was a founding member of the Survey Review Committee of the City of Pasadena in the area of Architectural History. He also worked on the development of a collection of drawings and records of Southern California architecture at the Huntington Library. In his later years, Clark took up painting. Clark's death is a great loss to the community and to architectural history.

Legend of the Arroyo Seco: Architecture, Art, and Craft
A tour event of regional importance, highlighting the legacy of the Arroyo Seco and its influence on the Arts and Crafts Movement in California will be held on Sunday, November 7th, 1993. Sponsored by the Pasadena & Foothill Chapter of the AIA and Highland Park Heritage Trust, the tour will spotlight studios and homes of early artists who settled the Arroyo Seco, one of California's most unique and picturesque natural formations. Included on the tour are Clarks' studio of plein air painters Elmer and Marion Wachtel, the Judson Stain's Glass Studio, originally the studio of, William Lees Judson, one of the region's earliest impressionist painters; the home/studio of El Alisal, Charles Fletcher Lummis' home; the Abbey San Encino, built as an artists-in-residence colony the home/studio of Ernest Batchelder and Alice Coleman, with its charming museum of early Batchelder tiles; the King residence/studio designed by Buhl and Hensman. Rarely seen paintings by noted Californian artists Alson Clark, William Lees Judson, Conrad Buff II and others will be displayed at the various studios, as will work by local contemporary artists, furniture makers and crafts persons who live in the area.

Deadline is September 17, 1993. For more information, please contact Aimee Rutledge, AIA, at 916/448 9208.

The Leading Edge Design Competition
The Leading Edge Design Competition promotes energy-responsive design in residential construction. It is sponsored by the Southern California Edison, the California Energy Commission, Southern California Gas Company, the industry associations' members, and the Los Angeles and Orange Counties Chapters of the AIA. Any professional design may participate in the Leading Edge Design Competition. For entry package please contact: Walter Johnson, Southern California Edison, 300 N. Loin Hill Ave., San Dimas, CA 91773. (909) 394-8802 OR: Ranshill Higa, Southern California Gas Company, 555 W. Los Angeles, CA 90031. (213) 244 3661.

Awakening Responsibility
A Call For Creative and Visionary Projects: AIA Colorado Design Conference, December 3-4
The AIA Colorado and The New College of Architecture and Planning of the University of Colorado invite you to participate in a conference and submit projects designed to embrace the concept of sustainability. Awards totaling $25,000 will be made. The program is open to anyone: architects, landscape architects, planners, engineers, designers, humanities, social scientists, and students. The registration deadline is November 30, 1993. For more information contact AIA Colorado.

Call For Submittals for Urban Design Competition
The AIA California Council is searching for examples of innovative and successful approaches to compact and balanced development in California communities. The selected entries will be included in an educational video presentation to be shared with the public and leaders affecting the shape of California's future.

Co-sponsored by the American Planning Association's California Chapter and the Local Government Commission, the video will be the second in the AIA's series on "Compact and Balanced Development." The first edition, produced in 1991, was distributed to local and state agencies, architects and others as an educational tool to promote creative planning solutions for growth management.

Cost: $10.00/person at AIA Colorado, $15.00/student
RSVP: 818/796-7601

Pasadena & Foothill Chapter Meeting
September 26, 1993
Universal CityWalk

AIA Pasadena/Foothill Chapter Meeting
September 26, 1993
Universal CityWalk
Universal Studios
Time: 6:30:7:30pm, Finger foods, dessert & beverage at: Upstart Crow Bookstore & Coffeehouse

L.A. Architects September 1993

Pasadena & Foothill Chapter Meeting
September 26, 1993
Universal CityWalk

Universal CityWalk with Jon Jerde
Program:
Tour: Universal CityWalk
Universal Studios
Time: 6:30-7:30pm, Finger foods, dessert & beverage at: Upstart Crow Bookstore & Coffeehouse

Cost: $10.00/person RSVP: 818/796-7601
At the Chapter office:
1818/796-7601
by September 10th;
Those without reservations will not be admitted
The Nativity Catholic Church, Rancho Santa Fe, California, designed by Moore Ruble Yudell of Santa Monica, is one of eight national projects that received the 1993 AIA Interior Architecture Awards of Excellence.

Los Angeles architect, Thom Mayne AIA, of Morphosis Architects has won a co-winner of the Pilkington Planar Prize for creative use of the Planar system glass, for his design of a Gatehouse for the Cranbrook Community, Cranbrook, Michigan. Co-winner was Stanley Salowitz of the Stanley Salowitz Office in San Francisco for his Holocaust Memorial in Boston.

An innovative plan for a downtown Los Angeles housing complex by two USC architecture students has won first prize in the 1993 Otis Elevator International Student Design Competition. Third year students John Herno and Ryan Smith's design was selected out of 990 entries submitted by architecture students at 75 colleges and universities in North America.

Completed Los Angeles-based Chan & Johnson has completed design of Mexico's newest Liverpool Development Department Store. The store will be located in Mexico City's $5 billion Santa Fe development project. The $35 million Liverpool-Santa Fe store is scheduled to open in early November. In addition, the office has also recently developed a new prototype for Windsor Fashions' 20 Southern California women's apparel stores.

The Los Angeles office of RTKL Associates, Inc. has completed design work for the renovation of the historic 485,000 square-foot Grace Building, first floor of the Stanley Mosk Library and Courts House by The Design Office of Barton Myers, Inc. A 1992 Damage Assessment Survey of the building that resulted from civil unrest received a 1993 Governor's Preservation Award. The new building will contain seven stories of showrooms as well as temporary exhibit halls, theater and interactive television merchandising centers. The project is scheduled to be completed in early 1994.

Johnson Fain and Pereira Associates has been retained to provide architectural and interior design services for the new corporate headquarters of Sun America at 1999 Avenue of the Stars Century City, California. In addition, the new headquarters for the Los Angeles Area Chamber of Commerce designed by Johnson Fain and Pereira has broken ground. The 64,000 square-foot facility is the first new building in the Central City West Specific Plan in downtown Los Angeles. Currently, Johnson Fain and Pereira is working on the renovation and restoration of Union Bank Square and 1800 Century Park East.

Gruen Associates/Zimmer Gunsul Frasca Partnership has been named by the General Services Administration as architect for the Ronald Reagan Federal Building and Courthouse, Santa Ana. The $154 million project, directed by Jay B. Boehle AIA, Partner, Gruen Associates, will be located on a 3.9 acre site southeast of the Santa Ana Civic Center. The first phase of the $34,000 square-foot project will contain 14 courtrooms including six bankruptcy courtrooms, one ceremonial courtroom and auxiliary office space. Above and below-grade parking will be provided. Groundbreaking is planned for 1994 and the project is scheduled for completion in 1997.

Expansion Bosch/Thames & Associates (BTA) has opened BTA Asia Company, Ltd., in Hong Kong to serve its growing Pacific Rim business. Frank Yu, a native of Hong Kong, has been named managing director and design principal for BTA Asia. He has relocated to Hong Kong along with K.C. Huang, regional manager, Greg Doench, director of design, and Leslie Thomas, designer. Holmes & Narver, Inc., has formed an infrastructure Business Unit designed to capitalize on the evolving marketplace of rebuilding the nation's infrastructure.

Committees
Professional Practice Committee
Tour of Barton Myers Associates Offices
For the August AIA/LA Professional Practice Meeting, Barton Myers, AIA, invites AIA members and their guests to visit the architectural office of Barton Myers Associates, the competition winning architect for the U.S. Pavilion, 1992 Expo, Barcelona, Spain, and the Cerritos Center for the Performing Arts, Cerritos, California. Other past and current projects will be featured.

Thursday, August 26, 1:45-7:00pm, at Barton Myers Associates, 6834 Hollywood Blvd., 2nd Floor, Hollywood, CA 90028.

Public parking lots are available in the area ($5.00 max.).

No charge for AIA members. $5.00 donation to AIA/LA for non-members.

Please RSVP to Chad Darnanagel, Gruen Associates, at 213/937-9300 x770 - voice mail.

Help The City Environmentally
The Mayor of Los Angeles is looking for ideas that will promote and improve business conditions in the City as well as reduce bureaucracy. The Environmental Resources Committee of the L.A. AIA, welcomes suggestions from chapter members that can be passed on to the new City Administration.

Suggestions dealing with environmental matters, recycling or codes for new products will be of particular interest. Please contact Richard Schoen FAIA at (818) 702-9654.

As part of our continuing commitment to sustainable design in Los Angeles, the Environmental Resources Committee is trying to put together a Case Study Tour of built projects for the 1994 AIA National Convention next year. Please submit your ideas for particular projects to Dennis Bottum, Fax or call (818) 766-7315.

Historic Resources Committee
The Historic Resources Committee, past committee chair Timothy Brandt and vice chair Brian Bartholomew were awarded Preservation Advocacy Certificates of Commendation for their dedicated efforts to preserve Glendale's Public service Building by The Glendale Historical Society.

The first edition of the Historic Preservation Resources, Manual produced by the committee is almost sold out. The second edition may not be printed until mid-1994 and will be sold at a cost increase. So order today and save at least $7.00 off the 1994 edition.

A 1992 Damage Assessment Survey of Impacted Structures prepared as a result of last year's civil unrest received a 1993 Governor's Preservation Award.

Survey participants included students from the USC Chapter of the National Organization of Minority Architects (NOMA), UCLA Urban Planning students, members of the Design Coalition, AIA Los Angeles Historic Resources Committee members, Los Angeles Conservancy volunteers, as well as other historic preservation professionals and community members.

Chapter members are invited to attend the September meeting of the Historic Resources Committee which will include a tour of restoration and seismic rehabilitation work-in-progress at the Powell Library at UCLA. For further information contact the Chapter or committee chair Gordon Oshchlag. Join the Historic Resources Committee on a day excursion to the Mission Inn and surrounding environs in Riverside, Saturday October 23rd. Contact the Chapter Office for further information.

Young Architects Exhibit

A Presentation of Ideas and Architecture

Twelve young architecture firms are showing work which attempts to reconcile today's artistic, social, and economic circumstances. Traditional models no longer apply and young architects must find more creative means for both obtaining work and maintaining their practices.

Jonathan Black, David Killy, Peter De Maria, Ed Gentales, Coleman Griffiths, Kimm/Friedman, Joe Osa-Ahlo, Harry Otto, Praxis Architecture, Rob Rothblatt, John Sparano and David Thurman will participate.

For more information contact Monique at (310) 550-1210.
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AIA/LA Design Awards
AIA/LA will hold its annual Awards Program on Saturday, October 23, 1993. An afternoon symposium at UCLA's Perloff Hall will be followed by the evening event, at Pacific Design Center, opening with a cocktail reception, at 6:00 pm, followed by the awards presentation, in Center Green Theater from 7:59 pm. A champagne celebration will conclude the event. The 1993 Awards jury will be composed of John Cashman, FAIA, Taft Architects; Bruce Graham, FAIA, Skidmore Owings & Merrill; Jorge Silvetti, Machado & Silvetti Associates; Laurinda Spear, FAIA, Arquitectonica; Billie Tsien, Todd Williams & Billie Tsien.

AIA Convention 94: -10 and Counting
A Hollywood bash in the backlot at Paramount Pictures is one of many attractions appearing on the wall charts in the war room of the AIA office at 3780 Wilshire. Representatives from the planning committees meet there every Friday morning at 8:00 to plot a blockbuster convention for the nation's architects in Los Angeles, May 13-16, 1994.

With a printing deadline of September 1 and the event itself only 10 months away, planners and committee chairs need volunteer assistance. There's a committee for everybody: VIP Party/Welcome, "Hollywood Nights" Party at Paramount, Professional Tours, Walking Tours, Host Lounge, Host Store, Local Exhibits, VIP transport, SK Fun Run, Public Relations, and Finance. Anyone who'd like to take part in these opportunities should call President Kate Divamond, AIA 310/474-3244, Vice-President Virginia Tusman, FAIA, 213/625-1734, or Local Convention Chair Ki Sub Park, FAIA, 213/937-4270. Convention registration will be free for all members of AIA/LA, so mark your calendar now. And watch this space for regular updates.

People And Projects
Norfolk Resigns
Richard T. Norfolk has resigned as president of the Pacific Design Center. He joined the West Hollywood mart as executive vice president in 1987 and became president later the same year. Norfolk is leaving to become a partner and senior vice president of Mart Management International Inc., a Los Angeles-based firm which specializes in marketing, management and strategic planning for design centers and trade shows. The resignation was effective in August. A replacement has not been named.

Awards and Prizes
F. Michael Wester AIA, principal of Wester Associates of Los Angeles, has received a 1993 American Planning Association Award for his role in the preparation of the Conceptual Master Plan for the Westlake/MacArthur Park Red Line Station Area in Los Angeles. Wester headed the planning and design-consultant team which produced the plan for the MTA while he was associated with Kaplan McLaughlin Design. Former MTA Planning Division Managers of Los Angeles was also part of the consultant team, while Robin Blair and Karen Heit were the project planners on the MTA staff.

AIA/LA New Members
AIA
Stephen L. Ball, Self-Employed
Mohammed Kashnam-Jou
KDG Architecture & Planning
Xavier Mendoza, Watt/Parkins, Inc.
Morris Fendtress, Jenkins
Gales Martinez, Inc.
Donald H. Brackenbury
Ahmanson Land Co.
Roberta Joan Bellm, Self-Employed
Judith Newmark, Self-Employed
Joseph Anthony Palca, Boss/Agnew Architects & Associates
Money S. Shinday, Control Design Systems
George Chilcote, Miller/Davis Co.
Mehrad Farivar, Self-Employed
Bill Nakagawa, Northrop Corporation
J. Eiko Kodoids, Self-Employed
Jack Levinson, Self-Employed
Arturo Fernandou, Escudero Fribourg Architects
Yuriko Kikuchi, Ted T. Tanaka Architects
Fred N. Chavek, HNTB Corporation
William Holland, City of Los Angeles
Christopher Richard Wokowany Associates
Joyce E. Oros, Self-Employed
Brett A. Swirey, Rossetti Assoc.
Stephen C. Galas
G. Travis Leonos, Leo A. Daly
Jerry C. Randall, Hale & Associates
Professional Affiliate Member
Ann Windsor Bryant
Emeritus Member
Frank Wong
Edward Hale Fickert
Aldo J. Genda

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AIA/LA continues over-
Housing at Rail Stations

Plans to develop housing, retail and office space in the areas immediately surrounding Metro Rail and light-rail stations moved forward decisively in July, when the Los Angeles Planning Commission approved the concept of reusing the areas around 52 future rail stations.

During the same month, the Los Angeles County Metropolitan Transportation Authority (MTA) entered into its first "joint development agreement" with a private developer to build housing within convenient walking distance of a subway station.

The urban design-policy has been promoted by the MTA. Studies in other cities indicate a high level of transit ridership among people who live within a half mile of bus, subway and light-rail stations.

Almost coincident with the policy decision endorsing the "transportation-oriented developments," the Los Angeles City Council approved in July a $42.2 million loan from the CRA to the Grand Central Square project, which is to be underwritten by the sale of $20 million in bonds.

The transit authority who owns the Million Dollar Crossing bonds. Developer Ira Yellin, (the sale of) certificate of participation which is to be underwritten by the sale of $20 million in bonds.

The Pasadena plan (see p. 20) have been selected.

Adele Naudc Santos AIA in association of the Franklin-La Brea handsome renovation to the Hollywood Boulevard District.

Presidential Council. Donald C. Axon, AIA (213) 476-4593 Professional Affiliates, Steven M. Gilmore (918) 441-1400. Students Affairs, Michael Honak. AIA (213) 823-4220/829-2674

No AIA’s on Planning Commission

Mayor Richard Riordan has appoint five people to fill the seats of the city's planning commission. In contrast to previous years, no architects have been selected.

Les Hamasaki is the president of the United Chambers of Commerce of Los Angeles.

Kaliski Quits CRA

John Kaliski AIA has resigned as chief architect of the Los Angeles Community Redevelopment Agency (CRA) and plans to open a design practice in Santa Monica.

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Earthonauts, USA

Buckminster Fuller’s lightweight domes are the inspiration for a pilot transitional housing project that is about to be tested in downtown Los Angeles.Justicville/Homeless USA, a non-profit charity led by founder and president Ted Hayes, is creating 20 semi-domed structures on a site in downtown (at 9th and Golden), which will serve as a communal, transitional residence for homeless people. The pilot structures are intended to employ high technology, conserve resources, and provide shelter, community and eventual self-empowerment and employment for homeless people.

The semi-domes, named Omispheres, were designed by engineer Craig Chamberlain, and are based on prototypical structures by Buckminster Fuller. Advisors in the conceptual process included designer Nick Edwards, architect Nader Khalili AIA, and Jamie Schneider, grandson of Buckminster Fuller and present board member of Justicville/Homeless USA. Constructed from baled concrete panels of non-toxic polyester fibre-glass, the shells sit on concrete footings and presently span 20 feet in diameter and are 12 feet high. They can be constructed by two people in two hours. Lighting is powered by solar panels, which are intended to eventually generate enough energy for all the utilities. The semi-domes can be partitioned internally, and are equipped with facilities for the disabled. The multi-purpose shells will be separately fitted out as, respectively, bedrooms for 1-2 persons, common kitchen, bathing and working facilities. Occupants will share daily chores and learn work-skills, through which, it is hoped, they will achieve self-sufficiency.

The domes, which have passed all structural and code requirements are being manufactured in Victorville and cost at present $6,000 each. Financing was provided by a private donor. Hayes, who is working in partnership with David Adams of Morgan/Adams, Inc. anticipates moving onto cheaper mass-production in thermo-vacuum formed Lexan Plastic, for national and then worldwide distribution.

Hayes intends the domes, whose occupants he describes as ‘Earthonauts’ – inhabiting Technology, on Earth—to provide Justicville/Homeless USA not only with shelter, but also the opportunity to eventually own, manufacture and market the Omisphere worldwide; the aim is to contribute to the alleviation of homelessness and to a more environmentally responsible form of habitation. Perhaps Buckminster Fuller’s dream for mass housing in lightweight domes is finally to be realized by the very people for whom his ideas were intended.

—J.F.

For further information, contact Ted Hayes at 1314 Wilshire Blvd., LA 90017. Tel. (213) 333 1490.

UC Campuses Lose Schools

Architectural education has suffered severe blows in recent months at two University of California campuses.

At UC San Diego, university officials have all but shut down the newly opened School of Architecture. At UCLA, the Graduate School of Architecture and Urban Planning is threatened to be cut in half. The architecture program is to be wrapped into the School of Fine Arts, while the school of planning is to be part of a larger school of public policy.

Budget problems in the deficit-plagued UC system, which is expected to lose $200 million this year, is the official reason for the demise of both schools, although observers say that university politics played a role, as well, since both the UC San Diego program and the UCLA school were competitive newcomers to their respective campuses.

The closure of the UC San Diego is particularly painful for faculty, since the school had scarcely finished its first academic year. While UCSD officials have not officially announced the death of the school of architecture, the professional program has been scuttled, and about two dozen students have been transferred to corresponding programs in UCLA and UC Berkeley. A small number of students in the M. Arch. II post-graduate programs will stay on campus, however.

The elimination of the UCSD architecture program is expected to save $1 million from the UCSD budget, which needs to slash $53 million. Adele Santos, dean of the design school, said there will be no another architecture school at UCSD. "Too much had already been set." After 10 years of planning and excitement for this great dream, in the midst of an economic crisis, we were snuffed out," she told the San Diego Business Journal.

At UCLA, Chancellor Charles Young’s proposal to divide the architecture and planning programs was also taken as a cost-saving measure, although the university had already threatened to break apart GSAHP. Two years ago, an academic review of the school concluded that the planning and architecture faculty were at loggerheads with one another, and had little reason to co-exist.

The division of the planning and design programs is particularly better at UCLA, since the late Harvey Perloff, an urban planner who created the school in the 1960s, had conceived GSAHP as a place where the two disciplines could cross-pollinate. More recently, Dean Richard Weinstein and some faculty sought to further the marriage of architecture and planning by holding studios that involved students of both programs, as well as launching a post-graduate certificate program in urban design. The faculty is also considering the creation of a joint-degree program between the architecture and urban planning programs.

"Los Angeles will feel the loss (of the school) deeply," wrote William Fulton, an independent planning journalist and a school alumnus, in the Los Angeles Times on June 20. "Still wounded by last year’s riots and staggering from a pernicious recession, the city is desperate for precisely the kind of integrated vision that Perloff promoted. Lamentably, UCLA’s place for the school seems an apt metaphor for a city unable to coalesce around positive ideas."

Dean Weinstein said the proposed division of architecture and planning was not final, and that both faculty and alumni were co-ordinating efforts to convince UCLA’s Academic Senate to reject the proposal.