If your building has a huge appetite for energy, the Department of Water and Power can help take some of the bite out of your energy bill. Owners and managers of commercial or industrial buildings in Los Angeles can take advantage of two exciting DWP energy saving programs.

**Don't Let Your Building Devour Your Profits.**

Design Advantage encourages designers, architects and building owners who are planning to build or completely renovate non-residential buildings to install energy efficient features and get cash incentives for doing so.

DWP's Energy Management Partnerships make reducing consumption a piece of cake for large commercial and industrial customers. We offer a spectrum of services and will gladly assist you in identifying ways to better manage electric energy use. You'll be able to identify opportunities to improve electrical equipment efficiency and enjoy financial incentives when you do.

Month after month, you'll enjoy lower operating costs. And in the big picture, your energy will enable us to postpone building expensive new generating facilities.

We'll make it easy to put your building on a power diet. Just pick up the phone.

Los Angeles Department of Water and Power
## Calendar

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<th>Monday</th>
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<td>AIA/LA Interior Committee, 5pm. AIA/LA Interior Lecture, AIA/LA Design Committee, 6:30pm.</td>
<td>AIA/LA Govt Rel., Chapter Office, 5:30pm. AIA/LA Codes, Chapter Office, 5pm. AIA Cabrillo R/UDAT &amp; pier design winners presentation, 6pm.</td>
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<td>Kenneth Tampton lecture, UCLA. Andrew Goldsworthy at SCI-Arc.</td>
<td>AIA/LA Design, Chapter Office, 6:30pm.</td>
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<td>AIA/LA Codes, Chapter Office, 5pm.</td>
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<td>AIA/LA Interiors, 6pm.</td>
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For more info about non-AIA events, check listings on pages 21-22
Coming Up In '94
March 94
Westweek 94 - Interactive Relationships: Architecture, Interiors and Imagination, at the Pacific Design Center, March 23, 24, 25 1994. This international design market and conference will include focus on new products, new forms of media, entertainment architecture, and the role of design in everyday life of Americans. Reservations and info (310) 657-0800.

CWED 1994 CONFERENCE California Women in Environmental Design will hold their 7th annual conference March 18 - 20 at the ANA Hotel in San Francisco. An accompanying exhibit will run March 4 - 20, Nov. 20 entry deadline. Information, (800) 963-CWED.

Above, from left: Art Directors' Art, AMPAC, Expressionist Utopias, LACMA, Chairs by Greg Fleishman, GFA

L.A. Architect HEROES* this month:
Morris Newman, Peter Lloyd, Eric Chavkin, Keith Song, Sergio Shimabukuro, Peter Cohn

A big thank you to all our advertisers and contribu tors, without whom L.A. Architect would not exist.

Communities. Oct 21. Scott Bernstein, Director of the Center for New Urban Technologies in Chicago, will address "green" and "clean" industries and prospects for their development in LA.

Think Locally, Act Globally: Putting Cities on the National Agenda, Nov 4. A discussion by Peter Dreier, E.P. Clapp Distinguished Professor of Politics at Occidental College.

SABA'SC'S Esther McCoy Lecture Series
LA Central Library, 2pm. Each lecture also presented at UIC Santa Barbara and Balboa Park, San Diego. $10 in advance, $12.50 at door per person.

Nov 6 & Architecture, The Extentas Years by Barbara Golden. This is an extensive collection of sketches and drawings of an extensive collection of sketches and drawings.

UCLA's FOWLER MUSEUM The Royal Tombs of Sian, an exhibition from 1,300 yr old tombs of Peru's pre-Inca Moche civilization at UCLA's Fowler Museum of Cultural History. The stunning treasures of a little understood culture from one of the most important archaeological sites this century. Features a worldwide self-guided tour narrated by Edward James Olmos. Through Jan 29.

SCI-ARC Hot Shots, organized by Dranne Sharins of SCI-ARC, is the photographic work of children in hospitals or care facilities, and transportation.

Exhibitions

UCLA GSAUP, Graduate School of Architecture and Urban Planning, Perfield Hall Gallery, Mon-Fri. For hours and info, (310) 825-7858.

GALLERY OF FUNCTIONAL ART Greg Fleishman - New Work at the Gallery of Functional Art. Edgemar, 2429 Main St, Santa Monica, (310) 450-2827. Tues - Sat 11am to 7pm, Sun 11am to 6pm. Through Nov 19.

OLYVERA STREET MERCHANTS' ASSOC. Dia De Los Muertos, presented by the Olvera Street Merchants Association, features works and several altaros of more than thirty talented artists. 11-5pm. For info, call curators Girodo Rosette, (818) 768-8373. Oct 22 - Nov 22.


DADA Downtown Lives, shown in collaboration with ART/LA93, AIA/LA is the largest visual arts exhibition of works by downtown artists in L.A. Hosted by DADA, the Downtown Arts Development Association, a non-profit corporation of downtown artists and businessmen. For information call (213) 614-0497, Dec 3 - 19.

LA COUNTY MUSEUM OF ART Expressionist Utopian Paradise, Metropolitan, Architectural Fantasy, pioneers at LACMA and explores German artists' faith in the power of architecture to redeem a better world during the tumultuous era of WWI. This installation of drawings, prints, watercolors, images, collages, letters, and rare architectural models designed by Gropius, Himmelfarb. The exhibit explores the works of Kandinsky, Klee, Kirchner, Pecht, and Mensdorff, and work of the Dresden Brücke and Berlin Working Council for Art groups. Also featured are Erich Kettelhut's original drawings for Fritz Lang's Metropolis. See you there! LACMA, (213) 857-6122.


GALLERY OF ART

ATLANTIC CITY

For tickets, call (213) 857-6122.

Architects As Art Directors. Run Nov 27-Dec 17 Installation by GSAUP students Nina Lesser and Stephen Shengan. An experience of architectural and spatial concepts using screens, projectors, and microphones.

UCLA'S FOWLER MUSEUM The Royal Tombs of Sian, an exhibition from 1,300 yr old tombs of Peru's pre-Inca Moche civilization at UCLA's Fowler Museum of Cultural History. The striking enigmatic treasures of a little understood culture from one of the most important archaeological sites in this century. Features a worldwide self-guided tour narrated by Edward James Olmos. Through Jan 29.

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ART CENTER.


Classes

UCLA EXTENSION

UCLA Extension enrollment, (310) 825-9061.


Spectacular Houses of LA: A One Day Study Tour. Nov 12 - 13. Lecturer Judy Greenland, ABD. Fri eve lecture, Sat all day tour. $150 includes lunch and transportation.

LA/CSI, Construction Specifications Institute Classes held at the IAW Auditorium at 6:30 - 8pm unless otherwise noted. For information and enrollment, contact Education Committee of LA/CSI at (213) 234-4115.


BAU-BIOLOGIE MEETS FENG SHUI

Living Design, a four day workshop.

WHAT'S ON WHERE WHEN?

NEW GUIDE TO WHAT'S ON BY PETER COHN

Events

HOLLYWOOD RIVIERA WALK FESTIVAL. The 19th annual walk tour of the South Bay saucer of the same name. Guide Bob Hertzen points out the highlights of this 1930's movie-star decade. The event will be at the SW corner of Santa Monica and Pico Boulevard, 10:30 - 3:30. Free 10:30, $5.50 thereafter. For reservations, call the Neighborhood Place 413-9705 or 9705. FREE.
out by the quality and diversity of recent projects by 24 native firms. By contrast, Finland has achieved a consistently high level of architecture and design, a fusion of craft and science, for some years, throughout the 20th century. That tradition has been decisively advanced by a new generation that emerged from the long shadow of Alvar Aalto to create works of mysterious beauty and cool rationality.

Rob Mallet Stevens: Architecture, Furniture, Interior Design (Cambridge: The MIT Press $32.50hbk)

A centennial tribute, first published in Paris, to the designer who elegantly straddled the divide between modern and modern, Le Corbusier and Eileen Gray. His monument is the street in Auteuil that is lined with his cubistic town-houses and named for him; a few may remember his extraordinary sets for the films of Marcel L'Herbier, notably L'Atalante (1923). On the evidence of this seductive volume, he was a serious artist who worked for a frivolous clientele during the last decadent flourish of French ascendency in the visual arts.


Handsome visual anthology of the latest work by 30 members of the Japanese avant garde, with an introduction by Abdi Kusaba.

No-one has shown more skill and industry in spotting and cataloguing trends than Charles ('I never met an architect I didn't label') Jencks. For those who do not share his devotion to po-mo, here is his grand unified theory of contemporary LA architecture. "Heteropolitics or die" is his watchword, and he succeeds in bundling together LA's finest— from Morphosis to Jon Jerde—as the shapers of 'Heteropolis', another name for the world to envy us. Every good uptown deserves a map, and here is one that reveals the habitat of the 'Aufflantis', the "Metro Sophisticate", and downs the social ladder to the dreaded "Outer Zones". As a bonus, there are maps of the 'justicer riots', an out-break of violence which, the author notes, LA architects cleverly anticipated. It is definitely a candidate for the next time capsule.

Also received:

Glasgow School of Art (C.R. Mackintosh) and Sayntalo Town Hall (Alvar Aalto): Phaidon Press. Phaidon Press: $29.50 each pbk.

Proving problems are the first cause of up to 80% of the millions of dollars spent on construction lawsuits. The author, who is also an architect, is primarily interested in solving specific roofing problems, establishing guidelines and a real-world common sense practice, and distancing himself from theory. Problem in Roofing Design is well illustrated, easy reading with a consistent graphic format. The book encounters roofing problems with a style of prophetic warning: the architect must take control, and responsibility, for roofing design or face the consequences of roofers, laborers or maintenance men deciding how to detail a roof.

The book starts with a brief essay "Rules of Good Roofing Practice"; From then it is structured into two parts: Part 1 "Problems and Recommendations", containing the majority of documentation, and Part 2 "Applications" which is concerned with design. Part 1 documents common roofing scenarios and recommends solutions, Part 2 explains with illustrated detail good roofing practice. There also is a glossary of roofing terms. Good roofing practice is illustrated with over 100 detailed examples of common roofing situations. Photographs document actual roofing problems and drawings illustrate the authors solution, which in turn, are summarized into simple axiomatic design principles.

The author suggests, and as a general rule, one should refer to both the National Roofing Contractors Association (NRCA) handbook and the Sheet Metal and Air-Conditioning Contractors National Association (SMACNA) manual for general information about roofing and sheet metal. This copy is not annotated (one of the above handbooks is a good foundation for roofing knowledge. Students, architects and "seasoned roofing pros" will find this book specifically useful. Highly recommended.


Nominated for Professional Reference Category, 1992

International Book Award AIA.

Detail books are notorious for oversized drawings and generic text. On the other hand, wood framing handbooks are long on tutorial and graphically schematic. Organized somewhere between, the Graphic Guide to Frame Construction catalogs typical wood frame architecture into a condensed detail library. The Graphic Guide to Frame Construction is a well thoughtout visual reference. It is divided into the following sections: Floors, Wall, Roof and Stairs, each section packed with details, usually four to a page, generously illustrated and architecturally rendered in accuracy. Spiral bound construction lays flat for easy photo-reproduction. The details have the appropriate amount of notes and cross-references. Unfortunately I have a problem with some of the cross-referencing of details to other details in the book. Since a premise of the book's construction and formatting is to allow for easy copying, a copy of this handbook may not be appropriate. However, the overall quality of both the book and details is excellent. The Taunton Press is well known as the publisher of Fine Homebuilding magazine and they present the magazines rational sensibility in this guidebook. The author is an experienced builder and architect and teaches Architecture at the University of Oregon. Highly recommended.

ERIC CHAYEN TECHNICAL BOOK EDITOR

R S V P
YOU'RE INVITED TO A MAGNIFICENT PICTORIAL TOUR OF 25 SIGNIFICANT NEW HOUSES ON CALIFORNIA'S CUTTING EDGE. SEE THE WORK OF FRANK GEARY, ERIC MOSS, MARK MACK AND OTHERS FROM THE BEST SEAT IN THE HOUSE! NOT TO BE MISSED! CALL 1-800-544-0550 (DEPT. Z 1574)

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Technical Books

Modern Lighting Techniques is a practical overview of lighting engineering written for the non-engineer. Posing a minimum of mathematical analysis with a glossary of graphics, this new manual can help simplify lighting design decisions through its illustrated set of guidelines. It's also useful as a engineering primer for architecture students. The author, Joseph Kingsley, is the Senior Editor of EC&M magazine, (Electrical Construction & Maintenance), and has been their lighting specialist for the past decade. The manual's emphasis is on lamp selection, maintenance and operational costs.

Compactly presented in a large 8.5" x 11" page format, the 92-page manual has more than 100 line drawings and photographs in 14-chapters, with a glossary of specialized lighting terms. It is available directly from the publisher by writing to EC&M Books, P.O. Box 12901, Overland Park, KS 66282, or by calling 800-654-6776.

Recommended.


Roofing problems are the first cause of up to 80% of the millions of dollars spent on construction lawsuits. The author, who is also an architect, is primarily interested in solving specific roofing problems, establishing guidelines and a real-world common sense practice, and distancing himself from theory. Problem in Roofing Design is well illustrated, easy reading with a consistent graphic format. The book encounters roofing problems with a style of prophetic warning: the architect must take control, and responsibility, for roofing design or face the consequences of roofers, laborers or maintenance men deciding how to detail a roof.

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ERIC CHAYEN TECHNICAL BOOK EDITOR

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ERIC CHAYEN TECHNICAL BOOK EDITOR
Books for all tastes reviewed.

R.M. Schindler: Composition and Construction (Edited by Lionel March and Judith Sheine. Academy Editions; distributed by St Martin's Press, New York. $79.50 hc)

Conceived in 1987 as a centennial tribute, this symposium of essays, plans, vintage photographs, renderings, and new color images is the first book to do justice to LA's patron saint of modern architecture. Professor Lionel March and architect-teacher Judith Sheine were co-curators of the year-long Schindlerfest at UCLA, and they have combined Schindler's own words and sketches with scholarly evaluations by themselves and other advocates.

Illuminating accounts of specific projects and themes flesh out the skeletal monograph by David Gebhard (which is now out of print) and the recent account by August Sarnitz—both of whom contribute to this volume. It's good to have Esther McCoy's reminiscence of Schindler at work, and Kathryn Smith's perceptive essay on the Kings Road house (illustrated with Grant Mudford's luminous photos.) But the symposium also explores unfamiliar territory: the influence of Wagner and Loos on Schindler in Vienna, his American debut (a Chicago clubhouse), and as a reminder of how much can be achieved against the spurns its past, while pillaging history to create exotic illusions. Modern Landscape Architecture: a Critical Review. (Edited by Marc Treib. Cambridge: The MIT Press. $45 hc)

An invaluable introduction/resource book on the evolution of public and residential gardens from the beaux arts to the iconoclastic Marla Schwartz, by way of a trio of doughty pioneers—Garrett Eckbo, Dan Kiley and James Rose. In his introduction, Marc Treib suggests that landscape designers lag 15 years behind architects. Fletcher Steele, an early advocate of modernism, noted in a 1930 essay: "At heart we are a conservative lot, sure that the perfect garden does not depend on new and strange things, but on the perfecting of what we already know." Historic and contemporary essays are juxtaposed and illustrated with informative photos and plans to explain how an adventurous few proposed new ways of shaping space. Abstract paintings, shifting geometries and novel materials all make their contribution, but the best work shown here redeploy the elements that gardeners have always used. All but one of the essays are admirably readable, succinct and relevant; be sure to skip the pc sermon by an academic social geographer.


Handsomely produced, illustrated catalogue of 90 buildings and projects by the Swiss architect who has reinterpreted the vocabulary of Le Corbusier and Louis Kahn in a succession of houses and public buildings, mostly in his native Ticino. He blocks out his principal themes early on: hollowed-out masses of striated concrete block or angled brick, cut away to reveal soaring glass vaults. Botta has continued to play subtle variations on this simple but versatile forms, most recently in the new San Francisco Museum of Modern Art, which is nearing completion. Also illustrated here are Botta's dramatic additions to the canon of architectural-designed chairs.

The New German Architecture (Gerhard G. Feldmeyer) and The New Finnish Architecture (Scott Poole. New York: Rizzoli International. $50hc, $35pb)

The latest in an admirable series of national surveys provide a fascinating contrast. Germany, long the economic giant of Europe, has only recently begun to move beyond what Manfred Sack describes in his introduction as "a deluge of unspeakably bad architecture" during the decades of postwar reconstruction and "the banal acrobatics of postmodernism." His optimistic assessment that "architecture as simple, clear, solid, high-spirited and intelligent" as today's has rarely been seen is borne out.

Viva Las Vegas: After Hours Architecture. (Alan Hess. San Francisco: Chronicle Books. $18.95 pb)

The author of Google: Fifty One Coffee Shop Architecture explores the city Venturi learned from and most of us love to hate. His serious (though highly entertaining) architectural history of a place that is serious only about making money stirred fond memories. Ten years ago, I wrote the first Access Guide to Las Vegas, and spent several surreal nights in its deserted streets photographing the last great neon signs. Most have now gone, replaced by bigger, gaudier facades; the latest in a recurring succession of face-lifts that have transformed Las Vegas from its innocent beginnings as a railroad halt, and have obliterated the modestly-scaled hotels, casinos, and roadhouses of the forties and fifties—which are illustrated here in vintage postcards and faded snapshots. Hess describes a city that spurns its past, while pillaging history to create exotic illusions.

"Even a Word is a Work of Art." Louis I. Kahn

Above: Sketch of the Mint Casino, 1957, by Zick and Sharp. From Viva Las Vegas.

Viva Las Vegas
Peter Lloyd introduces the first of a regular series looking at product and furniture design in L.A.

L.A. Architect is always interested to hear of new design, so keep us informed, by calling the Editor at (213) 380-5177 or send material to L.A. Architect, 3780 Wilshire Blvd. #900, LA 90010.

More Than . . .

Sergio Palazetti and Silvio Russo were in LA in September to introduce Russo’s ‘Dipiu’ collection for Palazetti. Consisting of a number of screens, shelving systems and tables, ‘Dipiu’—which means more than—was conceived as fun, functional, ecologically sound furniture. Russo used laminated ply, cut by computer-controlled routers and then ingeniously interlocked, to produce his exuberant pieces.

‘Dipiu’ joins Palazetti’s stable of classic Modern furniture and growing representation of current designers’ work. Also on show at Palazetti: Exhibit of photographs by, amongst others, Tavo Olmos, Dan Rogers and Dean Karr; and paintings by Eleanor Berman and Luc Leestemaker.

Palazetti
9008 Beverly Blvd.
LA 90048
(310) 273-3225

Artful Chairs, Youthful Statements
Currently on display at the Pacific Design Center is a show of painted furniture created by members of Art Works, a studio and gallery based in East Los Angeles. A non-profit organization, Art Works provides a facility for members of the local community to develop their artistic talents. On show are chairs donated by Baker, Knapp, Tubbs—painted with scenes depicting issues such as AIDS, religion and street violence. The artists involved are Oscar Reynoso, Juan Rivera, Roger Carmone, Bercie Martinez, Juan Jimenez and Isaias and Abraham Cruz. The show will run until 19 November.

Curvaceous Chair
From The Bradbury Collection at The Pacific Design Center, this curvaceous laminate chair designed by Skip Abelson is made of alternating layers of maple and walnut or maple and cherry. Also at the Bradbury Collection is Max Massie’s Kanver Lamp, recently seen at The South California Objective.

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Boldly Going Where no Designer Has Gone: 
Visualizing 21st Century Cities with CAD

Four professional organizations from the fields of architecture, planning, landscape design and urban/regiona! information systems came together, one mid-summer’s eve, to co-sponsor a light supper and program on computer presentation technologies.

Expecting to interest perhaps 40 or 50 people in the somewhat ambitious topic, “Visualizing 21st Century Cities and Neighborhoods with 3-D CAD and GIS Modeling Technology”, they ended up scrambling for room to accommodate over 180 attendees and exhibit space.

To illustrate, the night was a basically solid show,” to sell including slides, film-clips, and overhead projections of computer screen displays. Pretty interesting what these specializations can do, once they decide to work together.

Ken Topping, planning consultant, introduced the evening with the promise that these technologies would make it possible, “at last, for everyone to cut out the b.s. and truly be able to visualize the future of our cities.” In spite of his overly ambitious expectations of technology, Topping did recognize that every experience with specific products.

Another view of the importance of data was given by John Kalikki AIA and Silja Tiller representing the CRA, who described their five-year and $250,000 GIS-CAD database project for Central City Los Angeles. The idea was to “map the downtown” in 3-D so that the CRA, their consultants, developers, and constituents could whip up views, analyses, or other quick studies as needed to confront a proposed project or plan would fit within the established urban fabric. “They always wanted more data,” was a chief conclusion from their experience.

Other lessons were both interesting and refreshing in their honesty. It is not that easy to make the GIS to CAD connection (advertisements to the contrary notwithstanding), major intellectual as well as financial investment is required to make the data (or database) work the way you want it to work; it was difficult to convince architects and consultants to use the tool; designers feared loss of control or that the creative part of the design process would be subordinated to the design tool; it was difficult for lay people to understand.

Perhaps, the CRA system was so massive that it lost the flexibility that had been such an important part of the original goal. The CRA experience, nevertheless, is a valuable warning to prospective large-scale GIS system designers. Maybe small is beautiful after all.

Dana Nunon Brown, senior environmental planner with Parsons, Brinkerhoff, Quade & Douglas Inc., used computer-rendered photos and overlays to demonstrate “visual impact assessments.” As Topping had hoped, it really is possible to “cut out the b.s.” and see exactly how an 8 or 12 lane freeway would look cutting through a Pasadena residential neighborhood. Nunon Brown presented a number of before-and-after computer-generated photo renderings, powerfully substituting for thousands of weaker words and reams of environmental assessment.

Anthony Longman, landscape designer with Previews, showed a collection of his own projects, a slightly different series of before-and-after computer-generated photo montages for landscape design analysis. His presentation used the Macintosh version, a lower cost option which did not necessarily sacrifice image quality.

Doug Abramson of Robert Bein, William Frost & Associates presented RBF’s concept of “visioneering: to provide engineering with a vision.” While back again at the high end of the cost spectrum, RBF’s media services video offered a good sampling of how their technology served specific functional objectives: to help different groups reach consensus through visual evaluations of engineering alternatives.

Wrap-up was provided by Professor Robin agent, UCLA Department of Urban Planning, who presented film clips of concepts for the redesign of Florence & Normandie neighborhoods. Using UCLA’s “realtime interactive visualization program”, the viewer could “drive-by” and “fly through” computer wireframe images, experiment with different building textures or landscape plantings and structural changes to the now-famous intersection.

Professor Liggett promised true linkages between GIS and CAD and desktop workstations performing visual simulations at prices “under $50,000 within the next 3 years.”

Product exhibits and demonstration areas were too tight and crowded to really see or hear anything. But, dinner was great and, most of all, it was impressive to see the presentations come together.

ELIZABETH GROFFARD
PRESIDENT, TECHNOLOGY PLACES, INC.

Inner Cities in Virtual Reality at UCLA

The Los Angeles City Council recently approved the expenditure of $175,000 to acquire a “virtual reality” computer system that will enable an interdisciplinary UCLA team of nine professionals schools to develop a range of neighborhood plans for the Pico-Union district of Los Angeles. The system, a Silicon Graphics Inc. “Crimson Reality Engine,” uses mathematical methods similar to those used in military flight simulation. An animated urban design computer model of a 60-block area affected by last year’s riots, developed UCLA’s GAUP, was demonstrated to President Clinton and Vice President Al Gore during their visit to Silicon Graphics in the Silicon Valley shortly after the presidential election last year. The advanced capacity of the hardware allows for high speed, flexibility and compelling simulation of reality. The technology is like that used to generate special effects in movies like “Jurassic Park” and “Terminator 2.”
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—P.L.

**Edge Architecture:**

**Aaron Betsky**  
The Politics of Urban Design: Mike Davis

"Edge Architecture" and "The Politics of Urban Design" sound as though they should be at the poles of the architectural spectrum: one arcane and theoretical, the other gritty and all too realistic. Studies in opposites.

As presented by Aaron Betsky and Mike Davis (at the summer SCI-Arc Lecture Series), however, what was most interesting was not what divides avant-garde architects and observers of city planning, but the common ground of dissatisfaction that unites them.

Mike Davis confidently charted a course through the rip tides and eddies of money and power that have shaped Los Angeles, while, Aaron Betsky identified a strain of architecture that, like a virus, attacks the body that harbors it. Both ultimately questioned the ability of architects and planners to be anything other than tools in the hands of the real players in a game of vested interests, but both suggested that upsetting the board would be appropriate.

In "The Blob that Refused to Eat Los Angeles", Davis outlined the three models presented to the voters of Los Angeles in the late sixties by then mayor Sam Yorty, as the choices for the future development of LA: sprawl, density along transit corridors, or the growth of urban centers. He then went on to explain why such choices proved to be illusory.

The fragmentation of power between an anti-Semitic Downtown elite and the Jewish Westside did not shape Los Angeles than any nominal process of consultation. And no matter what form debates over Freeways, rapid transit or Downtown development may have taken, the strongest undercurrent has always been the desire of those people with vested interests to safeguard those interests.

Characterizing the latest Downtown development scheme as both Utopian and, at the same time, as yet another attempt to bolster threatened real estate investments, Davis questioned its economic viability and suggested that it could not succeed without a much closer study of the actual structure of the city and, consequently, a better understanding of the existing directions of change. To impose an albeit beautiful vision, but a fundamentally white structure of the city and, consequently, a better understanding of the existing directions of change.

Citing the Canadian example of "land banking", where cities actively participate in the development through control of land speculation by public ownership, Davis suggested the acquisition of areas of Downtown by eminent domain, and the encouragement of a type of "urban home-stead", by then selling some of this land on to people who wanted to live Downtown.

Rather than spend millions on creating a new Downtown, Davis suggested, ended the paralysis caused by speculative ownership and let the natural energies already evident in Downtown take over. Utilize underutilized physical resources with underutilized human resources. Expose what happens. Put the homeless in empty office blocks, let children use vacant lots as gardens and playgrounds, legalize the street economy of the poor and facilitate the creation of a mixed economy.

If this sounds like polemic, it was not presented as such. Davis' greatest strength as a speaker is his ability, often in apparent asides, to conjure affecting images. Mentioning that Vermont Avenue, once a much closer study of the actual structure of the city and, consequently, a better understanding of the existing directions of change.

The irony of "Edge Architecture", however, is that the very act of building can be an act of assimilation that robs the structure of its power to criticize or reveal that result is all too easily turned into style.

Consequently Betsky proposed that one also had to look beyond architecture to find strategies for architecture. The processes of revealing space, stripping away skins and splitting structures apart—"meditation between what is and what could be"—become models for the new architecture of "unbuilding".

Exposing the spaces implied in existing buildings, and, in doing so, participating in some hybrid of archaeology and surgery that questions all the assumptions inherent in any built form, becomes as important as creating new forms.

This process of creating questions, or in Mike Davis' words, excavating the enigmatic, disturbing, fragmented, meaning of simply unbuildable.

Peter Eisenman, John Hejduk, Coop Himmelblau, Zaha Hadid, Tsinghua were mentioned. Among Los Angeles architects, projects by Hodgetts and Fung, Jane Biekls, Josh Schiwetz, The Central Office of Architecture, Gathrie and Birch, Mike Bell, Ricky Binder, Koning/Eisenberg, Neil Denari, John Whiteman and others were shown.

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**Practical Downtown would be to invite failure**
Left page: exterior views.
Top photo by Erhard Pfeiffer; bottom photo by Ross Rappaport.
Right page: drawings, from top, street level elevation; level two; level one; interior of tower; exterior detail.
Photos by Ross Rappaport.
A Good Big Box

I acknowledge that I was ready to hate the expansion of the Los Angeles Convention Center. As a building type, the typical convention center is largely a wash: a giant box the size of 20 convention halls whose main spaces are cavernous, windowless halls, surrounded by oceans of asphalt.

Further, the Convention Center expansion project is a holdover from the Bradley era of infrastructure boomerang; the price of $500 million (including about $238 million in construction costs, plus $100 million in site acquisition) seems an almost obscene outlay of resources in an urban tinderbox like Los Angeles.

Further still, I remain unconvinced that downtown L.A., despite many wonderful new buildings and amenities, can compete as a convention capital.

Convention centers, like regional malls, have a hard time adjusting their bulk and blind walls to city scale. McCormick Place in Chicago, a big box that seems hostile to everything around it, might well serve as the archetype of this behemoth typology.

The design of these boxes generally falls into three tendencies: a big box which overwhelms its neighbors (McCormick); a big box decorated by an interesting elevation (San Francisco's Moscone Center); and a big box like Los Angeles.

The design of the Convention Center fits within this big box paradigm. Two 135-foot-tall towers of a steel frame skeleton of steel tubing that will remind some visitors of Gothic architecture. The architects say they had no medieval antecedents in mind when designing the towers, although the way the vertical members of the wall system bend supply to become the roof reminded me of English Perpendicular.

The architects have also made a third, much shorter tower, a cone with a glass dome tilting toward Figueroa, which reiterates the medieval device of using a round space as a joint between different axes. The architects are also proud of the rounded backdrop of the convention center, which follows the curve of the ramp connecting the Santa Monica Freeway to the Harbor Freeway.

A Very Good Building

This serious objection aside, the new convention center is a very good building—perhaps better than we have a right to expect, given the quality of big-budget public works buildings of the recent past, such as the Ronald Reagan Building or the Library Steps.

The new convention center has not solved the problem of creating a pedestrian environment in South Park, or how to promote Los Angeles as a convention locale, but it has done all that architecture can do. The rest of the solution lies with the Los Angeles Visitors and Convention Bureau, to prove that half a billion dollars in South Park is not a mistake.
table lamps, inspired by those in the old building. It’s a loose, friendly mix of styles that may offend purists but is likely to delight the broad public that the library aims to attract.

Pfeiffer and his collaborators hope they’ve built a mousetrap that is as enticing as it is efficient; a place that will encourage kids to read and study, enlighten a wide spectrum of users, and service branches across the metropolitan area. There is a forecourt to draw people off the street, a garden for reading and a theater for live performances. The garden is named for Robert Maguire, whose firm paid for the art works and developed the 900-car garage beneath. In a rational world he would have had his name on the new wing, for it was his vision and entrepreneurial skill that made it possible, far more than Mayor Tom Bradley who won the honor.

MICHAEL WEBB
Building a better mousetrap: the new Central Library

Michael Webb reports on Hardy Holzman Pfeiffer Associates' restoration and expansion of a landmark building.

Original Building, 1926

Architect: BERTRAM GROSVENOR GOODHUE

Rehabilitation and Expansion, 1993

Architects HARDY HOLZMAN PFEIFFER ASSOCIATES

Associate Architect KDG ARCHITECT AND PLANNING

General Contractor TUTOR SALBA

Structural Engineer BRANDOW AND JOHNSTON ASSOCIATES

Mechanical/Electrical HAYAKAWA ASSOCIATES

Civil Engineer BENJET SINCLAIR AND ASSOCIATES

Landscape Architects LAWRENCE HALPRIN (WEST LAWN); BETU MORRIS SCARDINA (ASSOCIATES FOR WEST LAWN); CAMPBELL AND CAMPBELL (SOUTH TERRACE AND COURTYARDS)

"Buildings can be made for public enjoyment, they can be places of celebration and shared pleasures...diminishing the past can lead to a landscape of confused anonymity, a present without meaning," wrote the partners of Hardy Holzman Pfeiffer Associates in the recent Rizzoli monograph on their work. A sense of joy and a respect for the past inform most of their buildings and are abundantly evident in the newly re-opened Central Library. We can all enjoy what some of our elected officials and cultural bureaucrats wanted to destroy: a landmark building that still serves as a symbolic hub of downtown and now has a new role, as the spiritual core of a greatly expanded campus.

The CRA selected HHPA for their skill in giving old buildings new life. In New York, they turned the Cooper-Hewitt Mansion into a Versailles-style museum of the decorative arts. In Los Angeles, they converted movie houses into theaters for the performing arts, and helped plan the renovation of the Public Library and Grand Central Terminal. And they've performed the same alchemy on museums, theaters and warehouses from Galveston to Honolulu to Madison, Wisconsin. What made LA's Central Library such a tough challenge was the need to make the interior accessible and productive, yet meet the criteria of the State Office for Historic Preservation in order to qualify for tax credits.

The original intention was to double the size (250,000sf) of the old building, but then it was discovered that only half of this could be utilized, and that 330,000sf of new space was required. The architects explored all of the options and decided to house the additions in a wing that would extend to the building lines on the east side of the original block. They buried two thirds of the new space below grade, so the visible portion would defer to the old. The children's courtyard was relocated, so that the wing could be extended back along the north (Fifth Street) front. A stack was set back to the south (mid-block) and set against the east side of the original block. They buried two thirds of the new space below grade, so the visible portion would defer to the old. The children's courtyard was relocated, so that the wing could be extended back along the north (Fifth Street) front. A stack was set back to the south (mid-block) and set against the east side of the original block.

How happy is this marriage of new and old? "There are two easy ways to add to an old structure: one is to clone it; the other is to build in stark contrast to it," remarked one of the HHPA partners. "The work that interests us lies somewhere in between." Many critics thought that the first design was too assertive, and the Cultural Affairs Commission sent HHPA back to their boards. Little needed to be changed to secure approval. The peak of the atrium was flattened and set back from the east front. Stainless steel bands were eliminated; green terracotta was used more sparingly, in an echo of Goodhue's attached pilasters. The plan remained as it was. (Ironically, the Po­mo Biltmore tower is far more of an intrusion on the original library than HHPA's peaked atrium would ever have been.)

The product of this revision respects the spirit and massing of the old building without mimicking its details. Goodhue astonished his contemporaries—here and in the Nebraska State Capitol—by replacing the classical dome and arches of his centrally-planned, Beaux Arts building with a concrete mass that is half archaic, half modern; a mix of Mesopotamia and Irving Gill. Lee Lawrie's carved limestone relief emerges from sheer planes and shallow pilasters. In designing buildings that would complement the Spanish-deco Beverly Hills City Hall, Charles Moore created a papery stage set, relentlessly ornamented. HHPA sensibly stuck to basics. Their building is out­wardly reticent, a harmonious foil to a land­mark that is powerful yet vulnerable.

It's the same story inside. You enter through one of the three original entrances from Bunker Hill to the north, from the south terrace, or through the Maguire Garden (Lawrence Halprin's spirited interpretation of Goodhue's demolished plan, long a parking lot). Cafe, bookstore, computerized catalog and other facilities encircle the three corri­dors that lead to the height of the building. This is the formal point of entry, from which the grand stair leads up to the rotunda, and the popular, film and video, music, and children's libraries.

The progression, from low entrance and enclosed hall, to soaring rotunda, ablate with murals that were meticulously restored after the fire, exploits the Beaux Arts building to the full, creating a ritualized, memory-build­ing experience. How easy it would have been to install a new entrance at the east end, which readers to their chosen floor by eleva­tor, and treat the old structure as a decora­tive appendage. Instead, it becomes a ceremonial portal, a place to sample the histo­ry of LA, and a hierarchy of spaces.

It supplied HHPA with their cues for the new wing. The axial approach on ground and second-floor levels leads into the cathedral­like atrium, with its artist-designed lamps, chandeliers, and pillars, vaulted and panelled. They've supplied their own strong colors in the ribbed green terracotta columns and the orange and green trusses. Escalators link the different levels (and a skybridge high above) providing direct access to the seven major reading rooms. Each is furnished with pat­terned carpets, carved wooden carrels;...
Downtown L.A.: Up or Down?

"Long before there were Latinos in Montebello, Jews in the Westside, African Americans in Baldwin Hills, Japanese in Gardena, and Chinese in Monterey Park, there was a collective place called Downtown LA where minorities and the majority found a common ground. The recreation of a civic common ground can be achieved by examining the memory of the previous place."

—J.R.

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**NEWS**

2004 Envision Design Centers
Los Angeles downtown: A Eurocentric dream or an urban reality?
The opening of the Central Library and the new Convention Center have made hope that downtown could truly become the civic, cultural, and economic hub for the city as envisioned in the Downtown Strategic Plan; as it never will be, says Aaron Betsky; and as it always was, says East Los Angeles' James Rojas. Michael Webb and Morris Newman assess the new buildings.

"It is a plan to make downtown into something that it isn't now, but that represents everything we have been taught to make a great downtown: cultural institutions, a mix of residences, offices, commercial buildings and recreation, a human scale combined with a symbolic presence — downtown Los Angeles as utopia."

—A.B

I Know a Place Not to Go: Downtown
Downtown Los Angeles is not the center of the world. That might seem like a fairly obvious statement, but you wouldn't know it from many architects' obsession with the half-empty cluster of highrises and homeless shelters hunkering behind a ring of freeways at the point where the sewerage effluent that stands in for Los Angeles River flows into the Planes of Id. The latest attempt to reinforce the sense that this Oze can provide an identity to our familiar sprawl is the Downtown Strategic Plan. Authored by a coalition of businesspeople, politicians, consultants and architects, it promises to be a blueprint for an area that will provide the mix of services, symbolic functions, transportation switching points and urban environments that are meant to define a proper metropolitan center. Yet the overwhelming silence that has met the release of the plan shows just how out of touch these civic leaders are.

Nobody really cares about downtown. The business leaders can take care of themselves, as they have shown in their recent appropriation of both the air over Olive Street for the Bunker Hill lunch time arena and smoking center, and Pershing Square by a Mexican-themed amenity. The downtown office community. The homeless, dumped there by L.A. cops from all over the city, have no voice, no identity and no clout, and thus don’t matter. The thousands of people who make downtown work, the clerks and janitors and salespeople, are divided among various neighborhoods, council districts, ethnicities and income groups (dare we say classes), and thus have no need for an authentic architectural expression. That leaves only the commuters who will be forced to cope with Union Station's burial underneath Catellus' ridiculous pile of postmodern planning because transportation designers ten years ago decided we should go through downtown even if we wanted to go to Santa Monica to the airport, and all those who aren’t there exactly because there is no real reason to go there.

It is really only to these two groups that the Downtown Strategic Plan matters: it is a plan to make downtown into something that it isn’t now, but that represents everything we have been taught to make a great downtown: cultural institutions, a mix of residences, offices, commercial buildings and recreation, a human scale combined with a symbolic presence — downtown Los Angeles as utopia.

Like most utopias, it is a dream disconnected from physical reality. Yet the plan as it now appears has few of the hallmarks of an unrealizable dream. It is marked by small scale, pragmatic proposals, each of which is highly laudable in its own right. New outdoor markets, housing based on courtyard housing prototypes, the revitalization of the historic core, the creation of more housing and social services for the homeless, a streamlined transit system and small parks are all wonderful ideas. They are beautifully and thoughtfully presented in a document that is welcome departure from the usual dry mandates of urban plans. The only hint of the overall purpose to these incremental designs is the tartan grid of Stefano Plesco's and Elizabeth Mosle's propose laying over the city — though it is evidently rational, it is, as one critic pointed out, remarkable that after thorough-going analysis, these New Traditionalists somehow fixed on the plan of Savannah as a model for Los Angeles.

Yet none of this really matters. The tartan grid, in all its elegance and formal rigor, remains buried deep inside a plan more given to helpful suggestions for security and job training than with physical planning. The press and the powers-that-be have completely ignored the appearance of this bundle of suggestions, and nobody seems to think it will either solve any of our problems or be serious implemented in the near future. Even if the plan is adopted, all that will happen in the short term is that developers will be allowed to upzone their projects in certain parts of the Central Business District (if they see any reason to do this, given current vacancy rates), while some small street improvements might take place. The real changes in downtown depend completely and wholly on forces beyond the city's control, including federal and state financing, a revived office, retail and housing market, changes in building codes and mechanism of construction financing, and the success of the mass transit links. There is absolutely no sense that any of this is imminent or even likely.

What we need here is jobs, not a plan for a beautiful city, said one of the Council members who looked at the plan. Certainly it is hard to justify such a specific focus on one area where the rest of the region is having a hard time keeping its schools and libraries open, let alone that we should spend it building over the freeways, so that we can erase the split between this artificial Oze and the surrounding areas. Let's add onto the Bonaventure and Bunker Hill, bury Wells Fargo in accretions, and build parks over parking garages. Let's not build more government office buildings, but force them to make use of existing and evolving technologies to break themselves up into smaller entities spread out over the whole area.

We don't need a symbol, a heart or a place of gathering. Those are selling points for a place that never really existed, but would make a nice theme attraction. Let MCA build it on its little hill, if they want. We should give the city back to the people.

This is a ridiculous (ludicrous) utopia. It will never be realized. It is unaffordable, against the Constitution and without a clear image. It is not an architectural idea as we understand it. It is only a criticism of our current tendency to think of urban problems as solvable through the creation of infrastructure and architecture. Time after time, architectural solutions have turned out to create more problems than they solve, and yet every time we think we are going to get it right this time. Maybe it is time for some time off from our plans. Maybe it’s time for free space.

Aaron Betsky

The Role of Memory In Revitalizing Downtown
The Downtown Strategic Plan is a very ambitious approach to revitalizing the Downtown Los Angeles. It fails, however, to fully utilize people and their memory of the city in developing a successful plan. Like most general planning documents, the people are treated as users of space rather than creators of place. There are many people who have traditionally used down-
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Owen Moss FAIA
format follows function
It may need an acquired taste to appreciate, but Los Angeles is (are?) a pluralistic landscape both architecturally and intellectually.

The new format of LA Architect reflects this and hopefully, may facilitate coming to grips with this other-than-oneness. The simultaneous experience of vertical and horizontal read, figure/ground reversals, font variations, vacant fields, bleeds, crops and bullets is very much the read of LA between the lines if not between the property lines. My students and I enjoy the freshness and scope.

Keep the changes with the times bold!

Greek Series AIA
Valuable Forum
For the AIA/LA membership, and the numerous contributors, of which I am one, L.A. Architect provides a marvellous forum for the expression and exchange of ideas on architecture and urban design.

I enjoy reading the opinions of my fellow professionals. Architecture is not just about images and another photograph of a Frank Gehry building. It is about ideas and aspirations for our society. I have always felt that architects, especially young practitioners, should take every opportunity to express their ideas in writing. It clears the mind and forces one to sort out the essence of those theories. I hope LA Architect will receive continued support so the membership may continue to benefit from this valuable forum.

Dan Seibert, Associate AIA

Weston House: The house and the building process as it means to the client.
My husband, Tracy Weston, and I decided to build a house only after looking for six months for a house to buy, and not finding anything we liked. We wanted a house that was different, interesting, new and unique with eccentric sources of light and a view of the garden from every room. We wanted to enjoy the great weather in LA, so easy access to the garden was important too.

Looking for an architect to match our ideas took us four months which, by the way, was both very stimulating and educational. Eric Owen Moss was the eleventh architect we interviewed. Tracy had showed me photos of buildings Eric had renovated.

I had very strong negative reactions, said I disliked everything that he did and didn’t even want to meet the guy. Consequently, Tracy scheduled a meeting with Eric without telling me, after we had interviewed everyone on our list. After spending about twenty minutes with him, I intuitively knew that Eric could design an inspiring house. I told him, “We definitely want to work with you,” without even consulting Tracy. Tracy was startled, but quite pleased, because he had sold Eric’s work from the first time he saw photos of it.

In my opinion, it’s imperative that one experiences in person the buildings that Eric designs. Photos, even photos taken by great photographers, can not fully capture the magnificence of his buildings. One needs to be inside the various buildings, surrounded by the unique shapes, feeling how those shapes affect one. Just watching the light from different sources in these buildings dance across the walls and the floors alters one’s mood. Otherwise, how can it be explained that I disliked his work from photos and yet knew immediately upon seeing his buildings that Eric was the only architect who could give us what we wanted?

When we walked into the National building that Eric renovated in Culver City, I knew that if Eric could transform an abandoned warehouse into a cathedral, creating a space where my spirit soared, Eric could create a house that would reflect our own beliefs, attitudes, aesthetics. We wanted to live in a building that would let us wonder about the magnificence of life, the ever changing aspects of living. We wanted to see different angles wherever we looked, so that our attitudes toward each other and our lives would constantly be open to new insights. We wanted our house, which we would spend so many days and nights of our lives in, to help us grow toward more love, joy, and fulfillment. And so Eric was chosen.

We have collected art for many years and gotten great joy from meeting and supporting the artists whose work we admired. Upon meeting Eric, we both felt that we had found an artist/architect who had extraordinary creativity, genius even, inside him waiting to be expressed. The prospect excited us immensely. We also realized that this would be the first house he would design from scratch, and we didn’t know how experienced he was at the practical aspects of a new home. It was important to us that the house be highly functional, easy and comfortable to live in, as well as an adventure. It will probably be years before we can fully understand the impact it will have on our lives. However, one thing that is clearly evident already is how the house affects others. It either makes them gasp in absolute awe, laugh in pure joy or cry because it is so incredibly beautiful. And we’re happy to realize that it is not only affecting us by bringing so many interesting people to us from all over the world.

It needs to be said that although Eric Owen Moss has a reputation for going into the uncharted and being too radical for anyone to understand, our house completely destroys half of that reputation. Eric does enter the uncharted masterfully. But our home is logical, practical, easy and fun to live in, spacious in some rooms and very intimate in others, but always exceptionally beautiful, a feast for the eyes, and breathtaking in its grandeur. Throughout construction, I was afraid that our housekeeper would quit working for us if she saw the house, mainly because she might not like its many stairs and because she might find the materials so unusual she wouldn’t want to tackle cleaning them. I definitely underestimated her. She loves the house. She loves the unusual materials and she says the house is “happy.” She understood it’s power immediately. Even the pizza delivery guy, who used to be in such a big hurry when he delivered to our former house, wants to stop and look at the house and discuss it each time he delivers now.

Creating something new is always scary, but it’s always worth trying. The first attempt might not be completely successful, but we still must try. Our buildings should have an enlightening effect on our lives. I believe ours does.
Concomitant with the issue of addressing the project as a whole, and conspicuous in its absence, is the question of cost analysis and economic feasibility for each Project Alternative. The 1990 Bond issue passed by voters was to repair or replace seismically cited buildings, yet it would seem that the $44 million appropriated for that purpose is being used as the seed money for CMSI to obtain new facilities. This was not the intent of the Bond issue. There are five Alternative Plans listed which include Environmentally Superior, Full Reuse/Preservation, and Partial Preservation alternatives. Interestingly, these were all rejected because they presented some obstacle to The Plan, which everyone seems to believe is carved in stone more solid than that of the historic structures. There are a number of other questionable statements and conclusions. The State Historic Building Safety Code has been ignored and the Board not consulted. Exposition Park has been determined eligible as a National Register District.

On September 1, a hearing was held for the purpose of certifying the EIR. The Final EIR had been released one week prior and several organizations did not receive it until 24 hours before the hearing. Nevertheless, despite a request for delay from the State Office of Historic Preservation and others, the Board of Directors for the Museum of Science and Industry, anxious to begin the project, certified it anyway. They left one caveat: the opportunity for only the State Office to offer comments at their meeting on September 15th. They were only listening for "compelling new evidence."

This issue is by no means over. Many details of the new design, incorporating odd fragments of the original fabric, have yet to be worked out. CMSt had originally agreed to retain the gable end walls, but now it seems that the current scheme excludes them. The Armorv/school issue still looms as a major problem.

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Above: Exhibits and peo­ple at the Young Architects Exhibit, a well­attended and lively show of young, and diverse, architectural talents. From left: drawing of Clothing Manufacturing facility for Citnic Inc., in South Central Los Angeles, by Joe Addo; Computer rendering of Affordable Housing Scheme, by Coleman Griffith; Privacy screen for open air nudity­loving Hollywood actor: The white­painted screen is a metaphor for automobile culture. By Peter De Maria; People: From left; George Kaneko, Joe Addo, Gerry Lomas, John Friedman.

Council (CEDC). A 4­week compe­tition to take place between Oct 1 1993 and March 1 1994. $3000 in prize money. Call the Chapter office for more details, at (213) 380-4595.

Chain Link Fence Award
The Chain Link Fence Manufacturers Institute (CLFMI) has awarded its 1992­1993 Design Award to the architectural firm of Ellerbe Becket, Inc. of Minneapolis. The winning project was the design of the First Avenue Cooling Plant at the Minneapolis Energy Center. The 1993­1994 CLFMI Design Award Competition ; the cut­off date is November 1.

Applications may be obtained through CLFMI. For more infor­mation, contact Mark Levin at (702) 659­3537.

Obituary
Willis J. Mathews
June 5, 1955­September 21, 1993
Willis J. Mathews, an architect and former Director of Interior Architecture at Albert C. Martin & Associates, died September 21 in Los Angeles at UCLA Medical Center from AIDS related causes.

Mathews was well known in the Los Angeles and San Francisco­design communities for his strong modernist designs. While he would happily employ color, texture, and humor, his designs were never compromised by excess ornament. In Los Angeles, he completed the interiors for the new Argyros Forum at Chapman University in Orange; offices for Home Savings of America, Security Pacific National Bank, and Alex Brown & Sons; and the renovations of 414 Camden Drive in Beverly Hills.

Mathews was raised in Mount Prospect, Ill., He received his Masters of Architecture degree from the University of Illinois, Urbana­Champaign in 1980. He moved to San Francisco in 1980, where he worked for Gender Associates and HOK, before join­ing Whisler­Patri Architects in 1985. In 1987 he moved to Whisler­Patri’s Los Angeles offices, and one year later became Director of Interior Architecture at Albert C. Martin & Associates. His designs were widely published. He retired in 1992 because of failing eyesight. Just before his death he wrote that, “One of my goals in life was to raise the level of intel­ligence and taste in design.”

A memorial in Los Angeles is planned for late October. The family requests that, in lieu of flowers, contributions be made to AIDS Project Los Angeles or the UCLA Care Center. For more information please contact Kenneth Caldwell at 510­549­2929.

Preservation
Where will the money come from? So many new and municipal pro­grams are being cut because there is no money to pay for them, but somehow, Gov. Pete Wilson (and others feeding at the public trough see as a priority, the re­modeling of Exposition Park.

The worst part of this plan, how­ever, is the brazen way in which it is being pushed upon an unsuspect­ing public via a misinformed press. Here is the reality.

The Museum of Science and Industry would like to have new, modern facilities. They would like to update their exhibits and pro­grams to keep pace with scientific and technological advancements. No one could fault them for that.

The bad thing is, they would like to demolish the historic Ahmanson Building to do it. Further, they have made an arrangement with the Southern California. There are many powerful people involved.

Because finding support for such a project in these times is so diffi­cult, they have packaged it as an inner city improvement, referring to its location as South Central, citing riot victims and disenfran­chised youth as the beneficiaries. With so many vacant lots and so many basic services still lacking, this is an insult to those who live in the area. In May of this year, a Draft EIR was issued. It purported to explain the newly developed Master Plan for Exposition Park, a plan which never received input from the public, who owns the park, nor was it ever open for public review until the release of the DEIR.

The document states as an objec­tive to “Preserve and interpret the historical legacy of the park, allowing memories of the park to be retained through appreciation of the historical significance of features such as the Rose Garden, Coliseum, and other sites.” It cites both the Alhambra and Armory

1994 - AIA CONVENTION - LOS ANGELES
MAY 13-16, 1994
We are soliciting the aid of volunteers interested in assisting in the coordination of the many programs (Host Lounge, Host Store, Host Party, Tours, etc.) that we, the Host Chapter, will be presenting during the 1994 AIA Convention to be held at the L.A. Convention Center. If you are interested in being a part of this exciting event, please fill out the information below and mail or fax back to us at your earliest convenience.

Name: Male () Female ()
Address:____________________
I may be contacted at: Phone #: Fax #: Male () Female ()
My interests are:____________________
Sports:____________________
Hobbies:____________________
I am fluent in languages other than English:____________________
French ( ) Italian ( ) Spanish ( ) Other ________________
Availability:____________________
Dates:____________________
Hours:____________________
Profession:____________________
Licensed Architect? Member AIA? ( ) ( )
Other professional licensing?____________________
Do you have your own transportation?____________________
Please complete the above information and return to the following at your earliest convenience so we may contact you.

AIA Los Angeles
3780 Wilshire Boulevard
Suite 900
Los Angeles, CA 90010
(213) 380-4595 Fax: (213) 380-6692
Attn: Jeanne Beauregard

Election Update
Campaign Confusion
Bernard Zimmerman recently placed a paid advertisement in LA Architect as part of his election campaign. This advertisement was placed without the permis­sion of Virginia Tanzmann FAIA, Chair of the Chapters Nominations Committee, and improperly implies her endorsement. Tanzmann remains impartial in all matters regarding the elec­tions. LA Architect apolo­gies for any confusion that may have been caused.
time to be permitted: Access stairs or path of travel, constructed on grade and leading to the dwelling's entrance. A raised driveway necessary to provide access to the required parking spaces for a dwelling located on a lot with a descending slope provided no portion of the driveway within the front yard exceeds 3'-6" above natural grade. Up to a 3'-6" high retaining wall (and any necessary open guarding) when used to retain a built up level pad, landfill, or planter box on a lot.

Amending 12.21A7 (b) (2) to require the basic side yard setbacks to be the more restrictive yard of either the zone in which the lot is located or that specified in the "Hillside Ordinance". For example, for a 30' high dwelling of three stories or more than 1.5 miles from a medical center facility and leading to the dwelling's entrance.

Board Approts Distinguished New Director Following the resignation of Hans Meyer AIA from the AIA/LA Board of Directors, the Board nominated and, by proclamation, appointed Bernard Altman AIA, to the position. A distinguished alumnus of University of California at Berkeley (1970 during the Cambodian Crisis), Altman graduated from the University, almost simultaneously. Bernard Altman worked at Maxwell Starkman and Associates for seven years and then with the Nadel Partnership, Inc. for ten years, four months and twenty-one days, where he was a partner and director of Operations. He passed all of the State Board Exam parts the first time and was licensed prior to his twenty-sixth birthday, if not a record then pretentious. Altmann was also on the the High Profile AIA/CC Professional Development Task Force in 1992/93, whose efforts were completely nullified by the whites of National but that's okay because he got to go to Sacramento once and accrued 1000 miles on his frequent flyer program. Altman is also a member of the L.A. Chapter since 1983 and has served as Chair of the Professional Practice Committee for nearly twenty-eight months. He was also on the the High Profile AIA/CC Professional Development Task Force in 1992/93, whose efforts were completely nullified by the whites of National but that's okay because he got to go to Sacramento once and accrued 1000 miles on his frequent flyer program. Altman is also a member of the Democratic Party, the BMG Compact Disc Club and the Automobile Club of Southern California. He doesn't lie or even exaggerate on his income tax returns each year, refrains from eating much red meat and watches "Jeopardy!". "Murphy Brown" when not in reruns, and "60 minutes," if the stories don't look too depressing. The board considers himself profoundly fortunate to have attained such a splendid individual, and we hope the remaining members will join us by welcoming Bernie Altman and wishing him all the best in the future and by each sending him one hundred dollars (each person, please) to his address which is listed in the directory. The AIA/LA Board of Directors has also appointed Bernard Altman AIA, to be the position.

Planning and Projects Honor For ADPSR The ADPSR (Architects/Designers Professional Service Responsibility) was awarded an AIA Honor at the National Convention in Chicago. The award, which was accepted by founding President Rosemarie Rabin, was given in recognition of ADPSR's efforts to provide a strong, resounding voice for social justice and political justice. Rabin, long-standing administrator at SCI-Arc, credits Ray Kapp and SCI-Arc for making the school's resources available, and others for help. Daniels named Head of UCLA Extension IED Architect Jeffrey Daniels has been appointed continuing education specialist for UCLA Extension's Interior and Environmental Design Program (IED). In addition, Daniels will head UCLA Extension's Architecture and fashion design program.

Daniels is owner of the firm Jeffery Daniels and Associates; he was previously co-owner of Greston/Daniels, responsible for the Chaya Restaurants, Cal Arts Studios and several noted projects.

Healthcare Facilities completed Construction has just been completed on the 280,000 square-foot Medical Office Building/ Ambulatory Services Center, the second of three major additions designed by Lee, Burkart, Liu, Inc. (LBL) for the Kaiser Permanente Medical Center in Woodland Hills, California. LBL's projects double the size of the existing medical center facility and include an award-winning 2,200 parking structure with a pedestrian arcade and a five-story, 148,000 square-foot nursing tower.

Also completed by LBL, a new women and children's one-stop, mixed-use healthcare facility, in El Camino Maternal Child Health Center, in Mountain View, Ca.

Completed RTKL Associates Inc., working in association with Buchaum Engineering Consultant Co. Ltd. of Taipei, Taiwan, recently completed the master plan for the redevelopment of Shue-Zee Island in Taiwan. Home to 10,000 residents, the 790-acre, primarily agricultural island is the largest parcel of undeveloped land in Taipei. The master plan encomposes entertainment, retail, residential and recreational uses.

Another New Director Victor Nahmias AIA has also become a Director on the AIA Board. He takes the position recently vacated by Bill Christopher.

People And Projects Honor For AIA/SP/RTKL Associates Inc., in joint venture with two Japanese architecture firms, has been selected to design one of Japan's largest government projects—a $500 million, 2.7 million-square-foot office complex in Saitama, a Tokyo suburb. The contract is the result of intensive efforts by the U.S. government to open the Japanese construction market to U.S. participation. Anshen + Allen of Los Angeles has been selected by Santa Monica College to design a new $101 million, 34,000-square-foot Science Annex building and to modernize existing science labs on campus. Anshen + Allen will work in conjunction with John Mason Caldwell Associates of Marina del Rey. The new science building at Santa Monica College will feature a rooftop greenhouse, skylit study lounges, an outdoor exhibit area and a terraced entry stair.

Delegate Derek Parker, FAIA, RIBA, Chairman of the Board of Anshen+Allen, San Francisco, led a delegation of his staff on a fact-finding tour of hospitals in China. The trip was an opportunity for the firm and their host, the Ministry of Public Health of the People's Republic of China, to understand the workings of western-style hospital facilities might be introduced to a country that needs to build 1,000 new hospitals in the next decade.

Competitions and Awards AIA/LA Interior Architecture Student Competition Adapt the interior space of the Europa Building to the needs of the California Environmental Defense Fund.

Far left: Kaiser Permanente Woodland Hills Medical Center, parking structure designed by Lee, Burkart, Liu, Inc. (LBL). Left: Team members form the Landau Partnership, this year's winners of the 1993 Los Angeles Architectural Softball league.


Save The Date Saturday Evening, January 22, 1994 AIA/LA 1994 Installation/100th Birthday Party The 1994 President, VIRGINIA TANZMANN,FAIA, Board & Officers will be installed At the Los Angeles Public Library. For more information please call the Los Angeles Chapter AIA Office at (213) 380-4595.

The Board of Directors of the The American Institute of Architects/Los Angeles Chapter Meeting Minutes The 1993 Annual Design Awards of Symposium Esthetics Architecture/Accommodating California for Excellence Presentation and Reception with Richard Sweeney Saturday, October 23, 1993 1:00 - 3:30 p.m. Cal State College of Architecture and Urban Planning East Hall, room 135, largest building, on corner of 6th and L.A.

Reception and Awards Presentation Saturday, October 23, 1993 6:00 - 8:00 p.m. Pacific Design Center 8680 W. Sunset Blvd., West Hollywood, CA 90069 600 - 740-PH-1100 Reservations Necessary Guaranteed Seating, Center Chair, Third Floor, Space lights 600 - 440-PH-000 AIA/LA Luncheon Meeting at Elvis Presley's Privy Garden

Celebration Top on slideshow. Look at the door for teams with valid IDs.

RSVP to AIA/LA (213) 380-1295
The appearance of names in either editorial, book, or advertising copy or on list of contributors does not constitute an endorsement by the AIA/LA. The views expressed herein are those of the authors only and do not reflect the position of either the AIA/LA or the LA Chapter.

No one can say that the architecture of Los Angeles isn’t diverse. From Cigolle-Coleman’s scaly beast to David Gray’s acetic concrete grid to Ed Niles’ recently landed Star fighter, the three AIA house tours are opening the doors of houses that most of us could only see in automobile advertisements. Efficiently well-planned and executed, the Home Tours combine nicely with the Masters of Modern Architecture lecture series to provide a look at some of the trends in recent architecture.-F.P.

The third and final tour of the 1993 season, Sunday November 14, will show the work of J. Frank Fitzgibbons AIA, Franklin Israel Assc. AIA and R. M. Schneider in the Silverlake/Los Feliz area. Tickets are $30.00 each per tour or $75.00 for all three tours. Tickets are limited and will not be sold at the door. Order by mail and include a self-addressed stamped envelope: AIA Los Angeles, 7380 Wilshire Blvd., Suite 900, Los Angeles, CA 90010; Attm.: Home Tours.

Tickets may be purchased at the AIA/LA offices Monday-Friday 8:30am to 5pm. Contact: Nici Solomon at (213) 380-4595.

AIA/LA Design Awards

AIA/LA will hold its annual Awards Program on Saturday, October 23, 1993.

An afternoon symposium at UCLA’s Perlman Hall—1:00-3:30pm—will be the attraction, in addition to the fantasy streetscapes of the Paramount lot. Price of admission is $185 per person or $175 per person at Ann Grey of Paramount Pictures and Bruce De Jong are co-chairing this sub-committee.

Many professional development seminars and a variety of tours are planned from May 12 through May 16. Walk or take a bus and see the creations of Frank Lloyd Wright, Richard Neutra, Rudolph Schindler, Frank Gehry, Richard Meier, Charles Moore, I.M. Pei, and many others. Explore the Getty Museum construction site of the, stroll the Venice beaches or Rodeo Drive, Shelley Kappes has given invaluable assistance in developing these tours.

Following, under the leadership of Herb Nadal, is in progress; Bernard Altman will head the effort to recruit hundreds of volunteers needed to run a convention of this magnitude. The end result should be an exciting, informative and educational convention by which we share with attendees the richness and diversity that is Los Angeles.-E.C.

Code Talk
Combination Fire/Smoke Dampers

A new provision has been added to Section 91.4306-J of the 1992 International Building Code requiring combination fire/smoke dampers conforming to UBC Standards Nos. 43 - 7 and 43 - 12 when ducts penetrate fire-rated corridor walls.

To maintain uniformity of enforcement of this provision, the following guidelines will be followed:

Combination fire/smoke dampers shall be provided for any duct penetrating fire-rated corridor walls:

1. In any new building.

2. In any new corridor construction when altering, repairing or rehabilitating a building.

3. In any new corridor construction when altering, repairing or rehabilitating a building.

4. The entire building shall be provided with such dampers:
   a) Whenever alteration, repairs or rehabilitation in an amount exceeding 50% of the replacement cost of the building is made.
   b) Whenever an addition exceeding the replacement cost of the building is made.

For projects that have been plan checked by the 1990 Building Code, combination dampers will not be required if the mechanical system has already been designed. NOTE: Currently, combination fire/smoke dampers are approved for use in the vertical position only. Therefore, ceiling type dampers are not permitted in tunnel type corridors.

Disabled Access

On July 15, 1993, the new residential disabled access regulations will become effective. The provisions of these new regulations will require, among other things, dis- abled accessible designs in apart- ment buildings containing three or more dwelling units. Apartments buildings submitted for plan check on or after July 15, 1993 must comply with the new require- ments.

Recent Amendments to the Hillside Ordinance (1968, 159)

Ordinance No. 168,728 effective 5/29/93.

Amending 12.21.17A (a) by adding subparagraph 3 to prohibit the following projections into the front yard.

Open unenclosed stairways, porches, platforms, and landing places not covered by roof or canopy.

Balconies in excess of 10 inches or those of less than 10 feet of vertical clearance below.

The Department has determined that the following are not included in the above and will con-
Automobile Museum in L.A.
The Natural History Museum of Los Angeles is to open an automobile museum early next year. The Petersen Automotive Museum, named after its chief benefactor, the publisher and automobile enthusiast Robert E. Petersen, who donated $15 million, is to be located at 6060 Wilshire Boulevard, in the former Seibu (later Ohrai-Itchô) store.

In addition to displaying historic cars, the museum will also play a pedagogical role by means of a narrative exhibit on the main, ground floor, which takes visitors through the evolution of the car in Los Angeles, the exhibit designers will place automobiles in their socio-economic context, with particular emphasis on the relationship between the car and the physical development of Los Angeles. Besides 80,000 square feet of exhibit space on three floors, the museum will provide conference facilities and a store stocking automobile-related merchandise.

The design of the exhibit, and the rehabilitation of the building, are by The Russell Group Architects. Mark Whipple AIA is the project designer. The Russell group is collaborating with Jim Olson and Matt Roth, respectively Chief of Exhibits and History Curator with the Natural History Museum, on the design of the exhibit. The museum is due to open in Spring of 1994.

Goldstein Goes To Seattle
Barbara Goldstein has left Los Angeles to take up a new position as director of the public art program for the City of Seattle, Wa. Goldstein, who most recently served as director of Design Review and Cultural Planning for the City of Los Angeles Cultural Affairs Department, had been editor of L.A. Architecture magazine, as well as editor of L.A. Magazine from 1978 to 1988. She directed former Mayor Bradley's Task Force on the arts in 1986-87 and is associate professor in the Public Art Program at the University of Southern California.

Chosen from a field of 116 candidates, Goldstein assumed the position on October 18.

First Phase Playa Vista Approved
Los Angeles City Council approved in September the first phase of Playa Vista, a 17 million, 1,087-acre project in the city's coastal area that has been described as the largest development project within a major U.S. city. The 13-1 vote by the Los Angeles City Council at September 21 culminates a four-year struggle by the current development team of Maguire Thomas Partners, JMB Realty and Summa Corp. The site is sandy finger of land a few miles south of the City of Santa Monica, which was formerly owned by investor Howard Hughes.

The dispute over Playa Vista, one of the most contentious ever in Los Angeles, centered on fears of worsening traffic, air-quality and the 720-acre Ballona Wetlands, a degraded wetlands that environmentalists wanted the developer to restore to something close to its original state.

The first-phase entitlements allow the developer to build 1,256 million square feet of office space, 1,246 residential units, 35,000 square feet of retail and 300 hotel rooms.

Project director Doug Gardner of Maguire Thomas Partners said that the character of the street and social spaces, rather than style, dictated the design criteria. "The issues of style not even relevant to the type of planning we have been involved in." Instead, he added, the issues are "the making of place and the relationship of pedestrians and traffic."

The design team included urban designers Andrea Dunay and Elizabeth Pieter-Zybek, architect Brous Tudor of Moore Ruble Yudell and architect Stephanie Polyzois of Mosle & Polyzois Architects.

While a group of historic buildings appear poised to be removed as office space for state agencies.

The Los Angeles Central Library reopened on October 3, with a 329,000-square-foot addition to the building's east end, as well as a thorough restoration of the original 1926 building by Bertram Goodhue. A mile south, a 2.5 million square-foot addition to the Los Angeles Convention Center is scheduled to open in November.

In downtown's Historic District state officials plan to renovate up to 750,000 of office space in historic buildings near the Ronald Reagan Building and the Metro Rail station at 4th and Hill.

Reviews of the Central Library and Convention Center are on pages 12 and 14.

Winners In Hermosa Beach
Two Los Angeles-area architects and a Pennsylvania-based designer were the winners of the Hermosa Beach Pier Design Competition.

First place winners was the team of Greg Lombardi and Anthony Poon, in association with Steve Straughan of Kirkpatrick Architects of Los Angeles. The jury praised the project "fiders to the beach and the ocean and the view." Second place was Alexander M. Ward of Venice, whose temporary-looking structures structures were reminiscent of umbrellas and sand. The third place winner, Peter Everett Brown of Friday Architects, based in Philadelphia, was praised for a bold scheme, "envisioned as heavy timber construction, industrial in quality."

Honorable mentions include Brian C. White of Portland, Ore.; Kevin D. Reed and Robert A. Levit of Arcadia; Timothy R. Eddy of Hennebery Eddy Architects, Portland, Ore.; Doug Kim, Jason Han, Han Chang and Chris Jarrett of Harcourt, Skaer and Associates, Beverly Hills.

The competition was sponsored by the AIA/Cabirello Chapter and the Hermosa Beach Chamber of Commerce. The jurors were Charles W. Moore, FAIA, Jerome R. Ernst, FAIA; William H. Fain Jr., FAIA; Douglas J. Gardner; and Bob Wellington Quigley, FAIA.