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<td>* AIA/LA Coalition Chapter Office 6:00pm</td>
<td>* AIA/LA Coalition Chapter Office 6:00pm</td>
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<td>* &quot;Love in the Ruins: Art and the Inquisition of LA&quot;</td>
<td>Sunday 6:</td>
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<td>7</td>
<td>* Lecture: Josue Benavides, L.A. Forum, Schindler House</td>
<td>* AIA/LA Associates Chapter Office 6:00pm</td>
<td>* AIA/LA Architect Chapter Office 6:00pm</td>
<td>* &quot;Harwell Hamilton Harris&quot;</td>
<td>* AIA/LA Committee Retreat</td>
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<td>* &quot;The Parkinson Legacy for Education&quot; Exhibit, Parkinson Gold Associates lecture, USC</td>
<td>* AIA/LA Continuing Education Seminar 6:00pm</td>
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<td>* The Future: Function or Form 6:00pm</td>
<td>* AIA/LA Board Meeting Chapter Office 6:00pm</td>
<td>* Masters of Modern Architecture Andrea Leers, FAIA (and) Whitfield, MA</td>
<td>* &quot;Praemio as Architect &amp; Designer&quot;</td>
<td>* Wright Weekend, West Hollywood - Lectures and Tours</td>
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<td>* Lecture: Marco de Michele, L.A. Forum, Schindler House</td>
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<td>5</td>
<td>* AIA/LA Emergency Committee 6:00pm</td>
<td>* AMLA, 6:00pm</td>
<td>* AIA/LA Urban Design Committee 6:00pm</td>
<td>* Wright Weekend, West Hollywood - Lectures and Tours</td>
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<td>* &quot;Tru Las Vegas&quot;</td>
<td>* &quot;Sculptural Influence of the American Hot Rod&quot;, Boyd Conference, USC</td>
<td>* AIA/LA Codes Committee 6:00pm</td>
<td>* Cruise’s LA Tour</td>
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<td>* AIA/LA NOMA, 6:00pm</td>
<td>* AIA/LA Executive Committee Seminar 6:00pm</td>
<td>* AIA/LA Health Committee Committee 6:00pm</td>
<td>* &quot;A Constructed View: The Architectural Photography of Julius Shulman&quot;</td>
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For more info about non-AIA events and exhibits, check opposite page.
**Eco-Expo West Week '94, CWC and Conference of Architecture, Tours of Projects, and more...**

**Tours and Lectures**

Parkinson Cinematheque - A talk co-organized by Bob Tracy/Scott Field March 14 at USC Boswell Auditorium, 213/624 6244.

**Art Center Lecture Series: "R.M. Schindler: Composition & Construction"**, by Judith Motter, March 11, 7:00 p.m., Center Blue Rotunda, Floor 1.

Art Center Lecture Series: "The Garden House: 'Harwell Hamilton Harris'" by Liz Green, member, SAC/SAC, March 11, 7:00 p.m., Center Blue Rotunda. For more information, contact SAC/SAC, 213/624 6244.

**First Annual ISC School of Fine Arts Benefit**, March 19, 6:00 to 9:00 p.m., 1100 Exposition Boulevard, LA. For more information, contact the ISC School of Fine Arts, 213/740 2097.


**Conferences/Expos**

California Women in Environmental Design Conference: "Leadership Through Transforming Public Values", March 9, 11:30 a.m. to 4:30 p.m. at the Beverly Hills Hilton, 9480 Wilshire Blvd., Beverly Hills, CA 90212. Admission: $25 for members, $30 for nonmembers. For more information, call 213/688 6555.


**"Say it With Cloth" March 23, 4:00-10:00 p.m.**

**"New Directions in Design and Influence of the American Hot Rod"** by Scott Johnson, Design Partner, Johnson & Fair and Perrier, 23 March, 6:30 p.m., Harris Hall 101, USC. Admission: $10.

**"An Odyssey"** by Julian Schenan, Photographer, 6:30 p.m., April 3, Harris Hall, USC. Admission: $10.

**"Navigating the 90s: It's a Small World After All" March 23, 5:00 p.m.**

**"What It Brings" March 23, 4:00-10:00 p.m.**

**"Legends in Color - Canovas and Parkinson Field" March 9, 6:30pm, Harris Hall, USC. Admission: $10.


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Books reviewed by Michael Webb and Eric Chavkin

Books reviewed by Michael Webb and Eric Chavkin

The Films of Charles & Ray Eames: Volume 4 (Santa Monica: Pyramid Home Video)

If you want to stretch your mind and delight your eye, add this latest cassette to the three Eames selections you should already have on your shelf. It may be the best yet. Included here are Design Q & A, a sharp, funny exchange between a tuturor Charles and a bemused French inquisitor, and Goods in which commonplace objects are infused with magic. A quintet of IBM Mathematics Peep Shows makes you wish you could learn that subject from scratch. Cosmoponics is a loving tribute to the wonders of science and the beauty of antique instruments. Other entries explain the workings of a polaroid camera and the creation of the Eames's Fibreglass chairs. Charles described his films as tools - but what tools!

In Brief

Bauhaus, Dessau: Walter Gropius (Dennis Sharp. London: Phaidon, distributed by Chronicle Books. $29.95 pb)

Another exemplary large-format paperback in a series, Architecture in Detail, showing a modern classic as it looked in the 20th and today.

Technical Books

Masonry and Steel Detailing Handbook (Walter J. Carter, C. Carter, C. Carter (Hollis Group, 1993, pbk handbook, $50.00)

It was a pleasure to review a detailing book that was so clearly written and also fills a needed void, that is, how masonry should be detailed in conjunction with steel structural. The first three chapters discuss detailing guidelines for masonry with steel: differential movement, connectors and anchors, and compensating for dimensional variations. The remainder of the book details 60 common masonry with steel conditions depicted in plan, section and isometric views, all with excellent commentary, and a thoughtful bibliography. The ACAD details are available separately on disc. The author served eight years as the staff architect for the Masonary Advisory Council and is now president and senior consultant of Masonary Technologies. Available through Masonary Technologies Inc. (708)-852-9122. Highly Recommended.

Light Gage Structural Steel Framing System Handbook: With Design and Structural Steel Institute, pbk handbook, $5.00. Order directly from publisher: Light Gage Structural Institute, PO Box 8866391, Piano TX 75086. Tel: (214) 618 6301/Fax: (214) 618 7285.

Industry compiled engineering tables of section properties and loads for light gage cold-rolled structural steel coe's, zee's and generic eave struts. Some sample calc's. Sparse commentary compromises the usefulness to architects. No recommendation.

International Interiors: Showrooms by John Beckman, 1993, 201 pages, cloth, $40.00. Showrooms: empty rooms full of things. An idealized designer planet to stare at; blink once though and it's gone. This, in essence, is the book: some beautiful photography with empty text. But despite the nonsensical categories and an irrelevant introduction by Thom Mayne, SHOWROOMS does cast an impressive collection of recent design. In short, a tripe photosho survey of world-ranging interiors for pictorial reference only. No recommendation.

Designing With Light: Residential Interiors by Wanda Jankowski, PCB International 1991, 240 pages, cloth, $60.00

An aweful hodgepodge of residential lighting culled from who knows where. Chapters include Starting from Scratch-New Homes, Remodeling and Renovating, One Room Wonders, New Products, and Designers on Design. Wanda Jankowski is the editor of Architectural Lighting magazine and has more knowledge than is demonstrated here. Not for architects and not recommended.


A gargantuan but naive attempt to create a CAD software database. The published results are from a question sent to hundreds of CAD software developers. Although less expensive than a subscription to SOFTWAREness it is not as comprehensive, complete or up to date. Descriptions of software are obviously taken from prequist or product brochures. Not Recommended.

ADA Product Guide (edited by A. Michie Shaw, published by the Door and Hardware Institute 1992, 45 pages, pbk guide, $37.50)


Practicing Universal Design; An Interpretation of the ADA (Wm. L. Wilcock, FASID and Laura W. Abed, pub. by VNR 1994, 210 pp pbk, $29.95)

A mediocre guide best left for interior designers to ramble thru its text. On a positive note, the remaining bulk of text is a reproduction of official ADA Accessibility Guidelines. No recommendation.

The Cal ACS Accessibility Standards Interpretive Manual (W. Judson Boles, published by CalACS, 1994, $33.00. Order directly from CalACS, 2443 Fair Oaks Blvd. #711, Sacramento CA 95825, or call 916-455-6233.)

For 12 years the author served as Chief of the Access Compliance Section at the Office of the State Architect, then founded The California Access Compliance Source. A well designed manual with clear diagrams and interpretive commentary upon Title 24 accessibility requirements. This revised manual is Highly recommended.

Design For Dignity, Accessible Environments for people with Disabilities (William L. Letovich. pub. by Wiley 1993, 212 pp, cloth $49.95)

Case studies approach of accessible design emphasizing larger public buildings. Excellent photo-doucumentation of individual cases with a rather succinct text. I would have liked the plans to illustrate accessible in more detail. Well writen and recommended.

Building For A Lifetime, The design and construction of fully accessible homes, (Margaret Wydike et al., published by Taunton Press 1994, 296 pp, cloth $44.95)

A nuts and bolts guide to building, remodeling and retrofitting for the disabled. The emphasis is on residential, both planning and construction with details, plans and resources. Recommended.

New ADA Books

On April 1, 1994, new regulations on accessibility from the Division of State Architect (DSA) will take effect. These updated state regulations now reflect the Federal government Americans with Disabilities Act (ADA) standards, and include provisions on new construction and alterations. These new regulations have already been published by ICBO as a supplement to the CA Building Code as of October 1, 1994. A flood of ADA related literature to be reviewed has since poured into L.A. Architect.

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Cadsana at Contract Place

Cadsana is one of the contract furnishing companies represented in the PDC's new Contract Place display area. Owned and run by the PDC, Contract Place is the first of a series of shared spaces that the PDC is introducing. To follow soon are Interior Place, Home Builders Place, Information Place and The Future is Now.

Contract Place currently shows the products of nineteen companies. Cadsana has pieces by Vico Magistretti, George Nelson, LA local Don Chadwick, and a number of others— including Marcel Breuer (left). Only one original of the Breuer chair shown here was made and that is now on display at the Museum of Modern Art in New York. Copies of the chair are available from Cadsana at Contract Place, Suite G492 in the PDC. Contact Barbara Ruggerio on (310) 652 6142 or fax (310) 652 3533.

Design Finland

Design Finland is a relative newcomer to the PDC. Textiles, paintings and glass work are on show in addition to furniture and, through its connections with the Finnish government, Design Finland hopes to introduce a new generation of Finnish designers and artists to Southern California.

The "Arena" system (left, and below) was designed by Pasi Paimiala while he was still at college. Chairs feature stained birch seats, and the etched glass table is available in a number of different finishes of steel frame.

"Bird" is a collection of tables and chairs by Yrjo Wirkkala - one of Finland's most respected designers — and Pekka Kojo. Design Finland is at Suite G197 of the PDC. Tel. (310) 659 2075/Fax (310) 659 1290.

Dakota Jackson at Randolph and Hein

Dakota Jackson's furniture is available through the newly opened Randolph and Hein showroom on the seventh floor of the Green Building. As well as the already classic Ke-Zu Club chair, Randolph and Hein will show the equally striking Ke-Zu Open Arm Chair (above, left). The lavish Wonder range will soon be contrasted by the spartanly elegant Library chair (above, right), scheduled to go into production soon.

Mr Jackson spoke at an ASD event that preceded the grand opening of Randolph and Hein and showed himself to be as sophisticated and polished a raconteur as he is a designer. Among many of the epigrams that he coined, one was particularly memorable: "Behind every big man, there's a big woman," he observed, "is a big behind." Randolph and Hein, Suite G790, Tel. (310) 855 1222/Fax. (310) 652 3088.

The Essence Chair

This precise and functional chair aptly named Essence (above) is produced by Cramer seating. Constructed of tubular steel and injection-molded urethane, it is available with or without a writing tablet. It is available through Rosenbick & Associates, Suite 8368. Tel. (310) 659 1051/Fax. (310) 659 3679.

American Seating

American Seating has produced a versatile and functional cabinet system, designed specifically for health care applications, but with potential for other situations. Cabinets are constructed of 18-gauge steel and feature over 300 drawer, shelf and door configurations. Illustrated is the Beverly Surgery Center in Beverly Hills, designed by Dennis Hague and Associates, LA. Ste 8219, Tel. (310) 652 6531/Fax. (310) 657 4653.

Paul R. Williams, Architect: A Legacy of Style (Karen E. Hudson. Introduction by David Gebhard. New York: Rizzoli, distributed by St Martin's Press. $50hc)

In his 50-year career, Paul Williams completed over 500 houses, commercial and public buildings, mostly in LA. His career seldom flagged, even in the Depression. His clients included movie stars and few architects have given such lasting pleasure. Not bad for a man who was orphaned at four and told by his instructor at聚technic school, "whoever heard of a Negro becoming an architect?" Williams studied diligently, apprenticed to leading firms, and launched his practice with a house that would, today, cost a million dollars - a parting gift from his last employer.

He was quickly recognized as a master of style and detail, and went on to become the first black member and Fellow of the AIA. This affectionate tribute by his grand-daughter is frustratingly short on text, but includes captioned pictures of Williams' best buildings. It is extraordinary to see the facility with which he switched, sometimes in the same year, from Tudor to modern, sharp-edged modern to fashionable colonial revival. Today, he would be criticized for his eclecticism—but how many architects will ever get to build so much high-quality work and leave such a legacy of good will?


Of the five New York "Whites", Charles Gwathmey has pursued (jointly with partner Robert Siegel) the most pragmatic course, eschewing the headline-grabbing antics of Peter Eisenman and Michael Graves, Richard Meier's austere white geometry, and the mystification of John Hedjuck.

There is a solid, sober professionalism, which respects its neighbors and goes out of fashion, in the institutional, commercial, and residential work shown here. Standouts include the Guggenheim Museum addition, which accommodates Wright's vision without sloshing over it; a no-nonsense warehouse conversion for the American Museum of the Moving Image in Queens, crisp corporate towers, grand modern houses, and his own exquisitely-refined Manhattan apartment.

Even the Disney buildings are restrained. The book is a match for its subject, but the subtle virtues of Gwathmey Siegel's work need to be experienced first hand.


A useful overview of a topic that several contributors have covered in books of their own. It brings together brief essays by Peter Calthorpe, Andres Duany and Elizabeth Plater-Zyberk, Elizabeth Moule and Stefanos Polyzoides, and Todd W. Bressi, and succinct surveys of 24 projects — from Seaside to downtown LA. The New Urbanism represents a return to time-tested forms and patterns, and a rejection of suburbs and the tabula rasa approach of the mod-
Standing of Los Angeles with making the PDC a site to behold. Also, finding a purpose for the courtyard that goes far beyond what we had used in the past.

L.A.A.: Is there an audience beyond the design trade to which you would like to appeal?

AW: Yes, primarily through "enhancers" — shows placed alongside the trade — aiming to motivate end-consumers to create purposeful environments for themselves. Our stance is: You don't know what you need until someone shows you the way.

The PDC also found that there were many different constituencies who would like to be part of it but they were not showroom-oriented. For example, a flower show is a perfect event for a design center, but it would not be a full time permanent show. It is these kind of shows on which we would like to focus.

L.A.A.: What plans do you have for the red building addition?

AW: We hope to go ahead with our plans to construct the red building. It is our vision that this addition will compound our mission for the PDC. We're not referring particularly to showroom use but possibly to residential space for designers.

L.A.A.: What other new features can we expect to see at the PDC?

AW: We hope today to have signed a deal with a new restaurant that will cater for all of the events. Moving into the previously occupied restaurant "Melrose" with a working title "Bistro Noon," the mid-priced 2,800 seat restaurant opens at WestWeek '94 emphasizing neon lighting as the decorative element. It'll be a place to be after work. There will also be a retail component offering deli-style services featuring take-home food from its charcuterie.

Plans are also in hand for an international cooking school with an emphasis on Pacific regional cuisine.

L.A.A.: How can designers directly benefit from the PDC?

AW: Space is available for designers to rent office space with support services such as photocopying facilities and meeting rooms. The PDC aims to draw on these (sole-practitioner) designers by offering the support services alongside an existing trade community.

Further, to compound who we are, we want to present trends in the design so that designer professionals may equip themselves with this knowledge in order to specify new products and services for their clients. We want the PDC to be a resource center for this kind of information.

L.A.A.: WestWeek '94's theme is "interactive relationships." What future plan does the PDC have to support this theme?

AW: What needs to be done now is to harness our telecommunications and open 'virtual rooms'/viewing rooms where in different cities designers can interlace with our showrooms. It is an opportunity to bring the PDC to a wider global audience.

L.A.A.: On which establishment do you model the PDC?

AW: I am not aware of a gallery community here in Los Angeles. This is something I'd like to encourage through the PDC. I would like the model to be the Vienna Workshop whereby we are all integrated in terms of how we see what we are doing with each other.

L.A.A.: Does the PDC sell itself to tourists?

AW: We haven't had an awareness of needing to do that but I would love them to have a piece of the PDC go home with them, especially for kids. I am keen to promote the PDC to the younger generation so that when they grow up, they will consider the PDC as part of their heritage. We brought them here through tourist guidebooks, but we really haven't done our part in terms of entering the Los Angeles culture which is dependent upon visual excitement and "infotainment." I want that L.A. energy to be in here. Look around at the beautiful signage, but the 90s will require a more contemporary medium such as electronic billboards to promote our showrooms.

L.A.A.: How will you avoid the shortfalls the PDC has experienced in the past?

AW: What is key to the success of the PDC is not to remain narrow-focused, but to become an entrepreneurial creature. Traditionally, design centers have often focused from a real estate point of view. Because of the recession, there is victimization amongst designers, but by creating a special environment through the PDC, we can support them. We would like to foster greater collaboration between us and the business community in Los Angeles.

Interview by Coralie Langston-Jones and Frances Anderson.
A Cultural Temblor at the Pacific Design Center?

L.A. Architect met newly appointed Pacific Design Center President Andrew Wolf and found an optimist with big plans for the PDC's future.

Above: Andrew Wolf, new President of the PDC. Photo by Christopher Dow.

A cooking school, a tent comp.

Schools, shops, galleries or museums usually come to mind when one thinks of institutions supporting art and design yet a newcomer to this list are 'design centers.' A uniquely late twentieth century phenomenon, they are but the latest movement in cultural evolution; often an outlet for the greatest hits in commercial art forms, discussion forums and opportunities for networking.

Design centers either side of the Atlantic are in many ways reflective of their respective national cultures. In Europe quality of life and material things have become more meaningful. With greater exposure to design principles, design centers in Europe (such as the Design Center and the Design Museum, London, which showcase, assess, and promote new design to the design community and public) have existed primarily to develop, extend and satisfy the awareness of, increasingly sophisticated consumer palettes. During the 80s, at a time when marketers took the notion seriously and engaged it as a marketing tool, consumers thought they wanted 'design' in all its manifestations. Consequently, design centers emerged to satisfy and validate consumer design aspirations, neatly mapping the changes of decade.

This side of the Atlantic, consumers have been less generally aware of 'design' as a cultural or lifestyle factor. As a result, without a sophisticated consumer base, the Pacific Design Center attempts to bring purposeful environments to our homes and offices by selling not to end-users, but to the design trade. The Center brings 'quality' to the lives of consumers through a third-party - the design professional. Essentially, however, as a design center, its challenge is to reach consumers to show them the strengths and benefits of working with professional interior designers and design center showrooms to achieve these aims.

The PDC is about marketing programs revolved around identifying and encouraging new market potential for its furnishing showrooms (tenants), designers - who purchase furnishings for their projects - and corporate and residential end-users who hire designers, all wrapped up in a Cesar Pelli. What's the PDC up to these days? Since the Center opened its doors to the design world in 1975, onlookers have witnessed its checkered history throughout the 80s and now the 90s.

With companies in the 90s shifting gear against a restless economic landscape, the PDC has been forging ahead with exciting plans for investments in its own future despite what skeptics retort as a slender basis for a real estate venture. Art advocate and attorney Andrew Ian Wolf has recently been named President Wolf, who has most recently been associated with the Gallery at HERE, a component of a not-for-profit SoHo arts center in New York City, brings to the PDC extensive legal, marketing and governmental consulting experience, and a vision for its future.

In the run up to the millennium, what ought the PDC be? Critics have charged Wolf as an optimist and a visionary. Vision is exactly what the Cotier needs: 'I think we all know who we are. It's just that we've sat back and not pushed forward on the cutting edge," says Wolf in response to a question posed this interview concerning the PDC's future.

Coralie Langston-Jones

L.A.A.: What are the goals of the PDC?

AW: The PDC has to be an intellectual center about excellence in terms of what is happening in the country concerning design but at the same time help consumers understand what they are purchasing is really a piece of art with considered specifications. Essentially, the PDC is a major resource center from which designers benefit.

L.A.A.: As a Pacific Design Center, what is your relationship with other Pacific rim countries?

AW: Imports, exports and competition. To encourage this flow of trade, we are launching, after WestWeek '94, an architectural competition for a 17,000 sq ft 'tent' to showcase monthly regional trade shows from other countries. It will not compete with the Convention Center as this 'tent' will be a much smaller space. The competition will be formerly announced May 1994. Later, there will be a final exhibition of the models submitted. The competition will be open to both practicing architects and architectural schools in Los Angeles.

L.A.A.: What are your visions for the PDC?

AW: The PDC thought a long time about an orientation approach to the design world and to the design center. In a portion of the building we hope to introduce a multi-faceted approach to consumer and professional awareness about new trends in design. From our own marketing surveys we recognize that we have not reached a large percentage of Angelenos who can afford the experience of working with a designer but who do not understand what exactly the Center offers. The architecture/design community understands us but a new generation has to be brought along to appreciate the PDC. Consequently, we are looking at developing the "contract place." This is a place where one learns what contract developments are. (In turn, it helps our tenants and related audiences improve their sales.) We are expanding this concept by creating other environments such as "home place," "work place," "interior place," "contract place" and "futuristic place" (young designers under 40 etc.) So when visiting groups and individuals come, they can learn what's new in building materials, kitchens, hardware and so on. The Center should be an expression of your home or office, so hopefully these facilities will open summer '94 and will be immediately accessible from ground level.

Further, with the addition of the new freestanding 'tent' and hopefully the 'red' building, we want to elevate the PDC as an icon for 20th century architecture. The Center is more than real estate driven, it's also placed in the category of museums. It's a very exciting project. The 'tent' will offer tremendous opportunities for community participation - a possible venue for the next Grammy Awards... The significance of this 'tent' is to combine an under
“Networking is the only reason I am still in business.”

“Running around speaking at rotary clubs and sending out self-serving mailers is throwing money down the rathole.”

“We do competitive marketing... whatever we chase, we do smarter and better.”

“Frequent, informational mailings are one of the most important things we do. It’s very important for people out there to know we are here, we are doing well, we aren’t going to close our doors.”

“It’s still an old boys’ network. Old connections are important.”

“Marketing is a waste of time.”
What Do Architects Say About The AIA Trust Health Insurance Plan?

- 83% of participants say they are very satisfied.
- 59% say the plan is a reason to belong to AIA.*

And in its December 1992 issue, MONEY Magazine says the AIA Trust’s plan is an excellent example of a comprehensive medical coverage at a reasonable price.

Call for information... 1-800-343-2972

* AIA member insurance evaluation & needs assessment study, wave #1, Wiese Research Associates, October 1992.
The terrace put the project over its $14.5 million budget, and the clients felt that the divide was too abrupt. So the designers pulled the cafe back to an enclave on Olive Street, across from the Biltmore, moved the tower to the Hill Street side, and punched openings in these two buildings to link the mid-block crossings with an east-west walkway. A broad ramp and steps accommodate the shift of grade from north to south. A second yellow wedge, housing a bus ticket office and police sub station, was added to the north of the cafe. An aquatic inspired by Luis Barragan extends from the tower, and the water fills and empties from the shallow pebbled basin every eight minutes. A stylized earthquake fault line extends from sidewalk to pool— one of several well-integrated artworks commissioned from Barbara McCarren.

Lucid yet Complex

"These are just the highlights of a busy yet complex space. Low walls define outdoor courtyards and serve as bleachers below the stage. High-backed, sandblasted concrete benches around the perimeter and pool offer a sense of security and block views of traffic. Lush bluegrass is sparingly used; most of the space is paved in patterned, red-tinted concrete and crushed granite, to reduce maintenance and improve access for the handicapped. The hard landscape and bold architectural forms serve as a foil and an attraction in itself, and punch openings in the varied buildings all around and the soaring towers do in Mexico), and leads the eye up to the coffee bar on the Hill Street side, and to the over its $14.5 million budget, and the clients felt that the divide was too abrupt. So the designers pulled the café back to an enclave on Olive Street, across from the Biltmore, moved the tower to the Hill Street side, and punched openings in these two buildings to link the mid-block crossings with an east-west walkway. A broad ramp and steps accommodate the shift of grade from north to south. A second yellow wedge, housing a bus ticket office and police sub station, was added to the north of the café. An aquatic inspired by Luis Barragan extends from the tower, and the water fills and empties from the shallow pebbled basin every eight minutes. A stylized earthquake fault line extends from sidewalk to pool—one of several well-integrated artworks commissioned from Barbara McCarren.

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Eastern Armchair Critics

Several armchair Eastern critics made up their minds months ago that the design was too hard, linear, and gaudy, and that it failed to address the social disruption of LA. Open-minded observers may prefer to wait and judge the square in action. Also, it will be several years before the trees mature to form shady canopies around the perimeter. In the meantime, there is plenty to do and see, as the joyous public opening on February 6 clearly demonstrated.

Pershing Square is the only large public space that is readily accessible to all the major constituencies of downtown. It has the potential to pull together office workers from the financial district and civic center, Latino and Asian families that shop on Broadway and in Little Tokyo, visitors and the homeless. The questions are: will the square attract a lively mix of people, and will it be well maintained? Olin draws on his experience of renovating New York's Bryant Park, which has been widely acclaimed, and his familiarity with Philadelphia's Rittenhouse Square, "where everybody has a place and the balance is healthy. "Lagarreta firmly believes that if you create a happy, inviting space, you instill a sense of pride in the users. "Some people said, 'don't put good things there because they'll be destroyed," he comments. "But that's negative - look at how well students took care of the new university buildings in Mexico City. Look at the Mexico City subway. If you do something that has dignity, people respond."

A Matter of Faith

In the last resort, the whole costly, long-drawn-out effort is a matter of faith: if you build it, they will come; if they love it, it will succeed. L.A. badly needs a success to boost its self-esteem and tattered reputation. A square that flourished as an urban oasis and as a symbol of civic unity would inspire more creative designs and corporate-civic partnerships, here and across America.

Michael Webb
Michael Webb evaluates an uncommon public space in downtown Los Angeles, the product of inspired design and a corporate-civic partnership spearheaded by Maguire Thomas Partners.

Entertainment architect S. Charles Lee believed that "the show begins on the sidewalk," and his 1930s theaters included streamline marquees and terrazzo pavements that lured potential patrons. In their transformation of Pershing Square, Ricardo Legorreta and Laurie Olin have adopted a similar strategy, creating a new sidewalk to tame the parking ramps that severed the square from neighboring streets on all four sides, and opening up each corner of the square as a gently stepped entrance court. From the sidewalk, the show includes a purple campanile, sizzling yellow cafe and ticket booth, and water splashing into a circular pool.

As in a theater, everyday experience is intensified once you step inside. Pedestrian ramps and stairs are woven together through the many shifts of level, and spaces are choreographed to lead you forward and leave surprises. "We wanted to open the park up," Olin explains, "so that you can see in and out and not feel claustrophobic, but also have this feeling that you are in a great bowl surrounded by buildings and not see the traffic. When the trees mature, the spaces will be layered and softened, and the oranges, camphor and liquidambar leaves, coral and jacaranda blooms will play off the buildings. Meanwhile, the people are the flowers."

Legorreta, the Mexican aficionado of sizzling colors, and Olin, the Philadelphia-based landscape architect, worked together to redesign a square that had become a black hole at the heart of downtown. Over the past 128 years, the space has mirrored the evolution of the city it served, changing from cow-town pasture to picket-fenced garden to Beaux Arts showcase. By the 1980s, it had become a combat zone of battered turf and straggly plantings. A million dollars were thrown away on short-lived improvements for the 1984 Olympics. An open competition in 1987 drew 242 entries; SITE Projects won with a microcosm of the city as seen from the air: an illuminated street grid crumpling as it collided with the hills. It was conceived as a theatrical event, drawing on SITE's experience in creating the pedestrian rollercoaster of Highway 86 at the Vancouver Expo. Many applauded the audacity of the scheme, but even Wayne Ratkovich - an enthusiastic proponent of the scheme - wondered if it wasn't too ambitious. MTP believed a fresh approach was needed, proposed Legorreta and Olin, and jump-started the design process with a seed grant of $1.5 million. The completed square is a tribute to their involvement, the collaborative effort of the PSPOA and city agencies, and the productive chemistry of the designers. After four decades of decay, this has become the most exciting public square in America.

"It was too big to work as a single, symmetrical space," says Legorreta, and that, plus the ten foot drop from north to south, told us to divide it in two." The first design was for two distinct squares: a rectilinear lawn to the north and a circular pool to the south, separated by a bright yellow cafe and pergola running east-west, with a terrace to accommodate the shift of level. A purple campanile rose from the northwest corner.
Lampugnani and Moss debate architecture

Vittorio Magnano Lampugnani: According to the saying that every society has its architecture it deserves, it fulfills obligingly whatever meaningless criteria it has to follow. It is either shamefully florid or seemingly subservient. Floridness is the not very new, but still unrelenting gaiety of postmodernism with its backward glance at columns, bow-windows and window-sills, as seen in the housing project of Bergkof, Landes and Rang on the Rottweilerweiter in Stuttgart. Its quality is to accommodate itself just make-believe; hidden behind the façades is the emerging global sameness of everyone's living conditions.

Lampugnani chooses the other extreme: that of deconstructivism that eyes the cryptic philosophies of Jacques Derrida and Jean Baudriilard and that expresses the self-destructiveness of the world. A good example is the fire station of Zaha Hadid near Basel that shoots all over the place, also the alsace-like new library in Marcoubert by Julia Bolles and Peter Wilson. But the wish to express deconstructivism is also transforming, today it is just make-believe; hidden behind the façades is the emerging global sameness of everyone's living conditions.

Humanity faces the task of dividing up the world fairly and peacefully among the gigantic urban centers more efficiently; if done intelligently, then knowledge has a past and a future. Lampugnani's problem: he KNOWS. Traditional architecture embodies efficiency, social responsibility, and finally a moral force (belatedly) driving our efforts to save the planet. Traditional architecture and city planning as moral and civic virtue. (The Bauhaus upside down). Simple. And simply wrong. The society that engendered its "architecture of tradition" is not distinguished historically by its concern for humanity or the earth; morality is not endemic to convention; and it is intellectually disingenuous to attribute societal virtues to the architectural convention he wants re-established. For Lampugnani, ipso facto: deconstruction/post-modernism can't be efficient; craft and deconstruction are non sequiturs; deconstruction is the poison, tradition the antidote. And finally, decon's practitioners exude the vanity of artists. (Architects of tradition, apparently, have no vanity.). So deconstruction and post-modernism become the diabolical embodiment of the deconstruction of the planet, the dysfunction of cities, and the loss of durable, efficient, well crafted publicly legible buildings. NONSENSE.

A society that advocates a repressiveness of non-traditional architecture betrays both its complicity and its lack of courage. Germany must find the resilience, the tolerance, and the confidence to exercise not only stability but movement, not only what is recognizable, but what is surprising, not only antecedents but the unprecedented in the architecture of its cities.

Oh, wasn't all convention once unconventional? And doesn't convention equal convention plus time? I won't argue for edge-critical acceptance of the new. And tradition isn't pejorative. But certainly the imposition of universal virtue can never be simply synonymous with architecture. Finally, this admonition: Careful, Mr. Lampugnani, that implicit in your advocacy of an architecture of tradition there is not an argument for a strictly conventional, homogeneous society. Such a society would not only jeopardize the exceptions to tradition's rule, but might affect their literal death.

Unconvention is also a tradition of architecture.

Eric Owen Moss: I'm not interested in defending post-modernism or deconstruction. I'm not interested in being on any side of a war for architectural virtue (because architecture and virtue are non sequiturs). I can argue (some other day) not so much that post-modernism or deconstruction are intrinsically invalid, but that the inquiry, represented by these labels is necessary and should occur freely. If knowledge is provisional (it's perpetually revised), then knowledge has a past and a future. Both. If knowledge is complete than we only need yesterday for reference. It sounds like Lampugnani is requiring the supression of half the equation (the future) as the sine qua non for securing commissions in Germany.

Here's Lampugnani's problem: he KNOWS. Traditional architecture embodies efficiency, social responsibility, and finally a moral force (belatedly) driving our efforts to save the planet. Traditional architecture and city planning as moral and civic virtue. (The Bauhaus upside down). Simple. And simply wrong. The society that engendered its "architecture of tradition" is not distinguished historically by its concern for humanity or the earth; morality is not endemic to convention; and it is intellectually disingenuous to attribute societal virtues to the architectural convention he wants re-established. For Lampugnani, ipso facto: deconstruction/post-modernism can't be efficient; craft and deconstruction are non sequiturs; deconstruction is the poison, tradition the antidote. And finally, decon's practitioners exude the vanity of artists. (Architects of tradition, apparently, have no vanity.). So deconstruction and post-modernism become the diabolical embodiment of the deconstruction of the planet, the dysfunction of cities, and the loss of durable, efficient, well crafted publicly legible buildings. NONSENSE.

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Unconvention is also a tradition of architecture.

An interesting transatlantic debate is taking place between Eric Owen Moss and Vittorio Magnano Lampugnani, director of the Architecture Museum in Frankfurt. Lampugnani published an article in Der Spiegel magazine (the equivalent of Time magazine in Germany) promoting an aestheti- cism of "simplicity, clarity and calmness" over "artificial chaos" for the rebuilding of Germany. An indigent Wolf Prix showed the piece to Moss who wrote a response. Printed here are excerpts from the Lampugnani article, and the full Moss response. We await the next installment.

images of collapsed freeways and bodies being pulled from wreckage. While these tragic consequences have been well publicized, there are many for reaching effects which have been all but ignored.

The impact on historic buildings was particularly staggering. At last count, nearly 150 structures, listed as Historic-Cultural Monuments of the City of Los Angeles were reported damaged by the quake. Damage ranged from minor plaster cracks and fallen chimneys to serious structural problems. Several have been red-tagged, their future in question. Early estimates of damage to Hollyhock House exceeded $1 million. The Leonid Adams, 1708 Cahuenga Boulevard, Monument #1, is closed with major damage. The El Portal Theater, recently restored, suffered a possible collapsed ceiling. Broken glass and bricks, amounting to 40% of the structure. At the Griffith Observatory, the rotunda inner dome is cracked and murals fell from walls. The list exceeds half a dozen pages.

As part of the Public Resources Code, cities are prevented from demolishing historic structures damaged in a natural disaster without clearance from the State Historic Preservation Office. The task of evaluation is an enormous one, and will likely take time and resources.

Those buildings considered as National Register eligible or under consideration for Historic Cultural Monument status will be treated as though listed, thereby broadening their options. More questionable is how damage to other historic resources will be handled. In the West Adams area, many homes sustained damage which may not qualify individually as monuments, but which contribute vitally to the collective historic ambiance of the community. New ordinances regulating reconstruction of chimneys, for instance, may prevent homeowners from making repairs which are historically and architecturally accurate. It is still unclear whether there will be a review process for structures which fall into that category.

The Los Angeles Conservancy, in cooperation with the National Trust, is establishing some programs which can assist owners of historic resources. There is a loan program offered through 1st Century Bank which can provide stop-gap assistance until SBA loans are approved. There is also a half million dollars is being made available by the National Trust for "bricks and mortar" grants. Technical assistance from architects specializing in historic structures is also being facilitated by the Conservancy. According to the Conservancy, even those properties not formally listed on any register are eligible for these programs. Those interested in applying are urged to call the Los Angeles Conservancy.

THE NEXT L.A.

"The Next L.A." dome was pursued both by the Regional and Urban Planning Committee, whose conference was recently hosted by the local AIA, and by the L.A. Times in its February 13 Sunday edition. Both avoided presentations history and the future. The psychology of quake recovery limits the Times from covering the full errors of the past and from presenting a future the public will not now accept. Urban planners, hoping for an income and opportunity to improve the future, feared opposition from developers, officials, politicians, and special interests—including their own. Over past years, this public has to have low regard for all of the mentioned parties.

History should total the frequency and cost of all disasters—earthquakes, floods, fire, urban decay, crime, quakes and land slides. In addition to being a major factor in all, architecture can add pollution, stress, and sprawl as well as costly infrastructure. Lacking this total, mistakes are being repeated. L.A. is recovering but it should be the last L.A. Planners and architects must concern themselves in a non-disciplinary way for the future. The Future L.A. is already being fashioned by Nature. After the Big One, there can be a more predictable BIGGER ONE. Recovery from it will force the integration of what are now single-issue concerns. The future plans must concurrently meet each and all of the potential disasters.

"The present and NEXT L.A. are forcing disaster on a global scale. Australia today is an L.A. beginning to suffer from cancer type damage. School children must wear hats; all must use sun shields; radios warn not to stay in the sun more than ten minutes. Some Australian architects say there is no other problem. What value are L.A.'s beaches and mountains if skin cancer makes us stay under UV filters? A "bell curve" describes the distribution of academic thought—"It's too far; it will never happen;" and the great mass of scientific opinion holding that, at the very least, insurance measures should be taken now. This concern should be part of rebuilding L.A. but will not be. We recall that mayor Bradley, I the '70s promised to make this "Solar City." It could be, it must be—but the understanding that solar energy can also be bad. It, too, is a multiple-disciplinary problem. Nightly cooling is only beneficial. Proven methods for natural thermal control in buildings must be used to protect the environment and mitigate the BIGGER ONE.

The "doors" will do it again... the present will be perpetuated until it can be borne no longer; the auto culture will assure that. Nostalgia and "back to history" is more comforting than a unprogressed future. The scientific approach is to start now with an experimental model of the Future L.A. This will eventually prevent the Bigger One from becoming The Biggest One. Harold R. Ray

REVIEWS REVIEWED

There is nothing faulting Michael Webb's reviews—his treatment, his prose, or his historical perspective. Nor is anything lacking in his own unique personal experiences. If his writing was about the material treatment by the makers of architecture, it would allow the reader to also share common vicarious abilities, reflections and ideas. This is not difficult, as L.A.'s architectural technical reviews capture the essence clearly. To whatever level the reader's interests and attentiveness, the joint shaping of actual, substantial impressions is essential.

T.C. West

SCl-ARC CORRECTION

I always thought SCI-Arc was founded by Ray Kappe. USC professor James Steele, in his new book Contemporary Architecture Los Angeles, (reviewed by Michael Webb, LA Architect Dec. 93), implies something else. "Sci-Arc was founded in 1972 by a group who were disillusioned with the status quo... director Michael Rotundi." It should read present director Michael Rotundi. Ray Kappe is not mentioned. Out of eight, out of mind I suppose. Also Craig Hodgetts and Bob Mangurian didn't come out of the so-called SCI-Arc axis but from UCLA. Although I realize that James Steele is a newcomer to Los Angeles and his book is at best an impressionistic history, it doesn't give him, nor his editor, an excuse for not checking facts.

Eric Chavkin
Students who want a close-up view
have to do with your concerns about
AIA Board of Directors
December 1993 AIA Board of
Directors Meeting
The December 1993 Board meeting
brought to a close a fine year
under the stewardship of AIA
President Susan Maxman, FAIA.
The 1994 Gold Medal recipient
was determined, Sir Norman
Foster of Great Britain. The
Kemper award went to California's
Harry Hallenbeck, FAIA, and the
Whitney M. Young Jr. Citation
went to Los Angeles Chapter mem-
ber Ki Sah Park, FAIA.
NOMA reported that there are
now more than one thousand black
licensed architects in the U.S.,
doubling in the last year, with
two of its members now on the AIA
Executive committee.

The current candidates are:
first VP/President Elect:
Raj Barr-Kumar, FAIA, RIBA,
Washington D.C.; Raymond
"Skipper" Post, FAIA, Baton
Rouge, Louisiana; Vice President:
Ronald A. Althouse, FAIA, LA, CA;
Phillip H. Gerou, FAIA, Evergreen,
Colorado; Carole J. Olshavsky, FAIA,
Dublin, Ohio; Secretary: James H. Antis, FAIA,
West Palm Beach, Florida; Clyde
K. Warner, Jr., FAIA, Louisville,
Kentucky.

Ronald Altoun FAIA
Committees
Pro Practice Committee
Earthquakes: How Shaky Are Our
Buildings...? "I promise not to
ask for any openings in shear walls
again," Speaker, Tom Sabol, Vice
Chairman of the Seismology
Committee, Structural Engineers

The American Institute of
Architects
National Convention & Design Exposition
May 13-16, 1994
Los Angeles

Association/SC. 5-14p.m., Thursday,
February 26, Green Associates, 6330
San Vicente Boulevard, 2nd Floor,
LA, CA 90048. Tel: (213) 937-
4270. ASAP Chad Dananjaji,
Green Associates (310) 937-9300 ext.
270.

Associates Committee
The need for an Associate committee is set-
ing up two major events this year—
The Architectural Registration Exams
(ARE) Seminars and Annual AIA/LA
Associate Candidates Competition.
The ARE Seminars will begin in
March. All Associate members will
get the information about the semi-
nars in the mail. The Annual
Sandcastle Competition is schedu-
led for August 6. Please mark
your calendars. Remember, it's
never too early to start thinking
about that winning entry!

Please be aware that as an
Associate member you can partici-
pat in and get involved with all
AIA/LA Committees and volunteer
for the AIA National Convention.
If you would like to get involved in
or have any ideas on Associates or
Chapter activities, please contact
Ethel Rubin, Associates President,
at (213) 386-7070 during the day.

Codes
Domes pass ICBO Test
A successful ICBO test was per-
formed at Cal-Earth on the two
prototype domes designed and con-
structed by architect by Nader
Khalili and his associates and
engineers. Engineering was by
Phil Vittore, specialist in thin-shell,
large-span domed structures, and
Carl Howe, California engineer.
During the test the two structures
were loaded eccentrically with
sand filled bags to 200% of
loading required by code, repre-
senting seismic forces, near hurri-
cane wind pressure and snow
loading. There was no deflection
recorded in either dome for the
four days of testing.
Khalili hopes that approval of
these prototypes by the ICBO will
also lead to the inclusion of these
building principles in the Uniform
Building Codes, and is working with
engineer Phil Vittore to draft this
future portion of the building
code.
The domes withstood the
January 17 earthquake.

Preservation
Following the earthquake, the
media focused most attention on

New Members
AIA
DEAN HOBART
JARED SLOAN
CHRISTOPHER COMPTON
Associates
JOEL JOHN E. DE LEON
SCOTT SHINE
Emertiuos
JEROME ZENG

Above, left: collage of
buildings by Louis NaIdorf
FAIA, Ettler Becket, as
displayed on bookplate
marking books in the new
library of architecture
and design books, founded
in honor of NaIdorf at
Woodbury University
School of Architecture
and Design, where he is
currently dean.

Above, right: Louis
NaIdorf, FAIA.
President's Message

Much has happened since I last wrote. The most immediate and time-consuming was follow-up to the earthquake. We hosted L.A. National President Bill Chapin for a day of reconnaissance and media contact. We met with Mayor Riordan to offer L.A. as a resource and to discuss programs with Convention. We then inspected the Convention Center so that Bill could see its intact condition and feel comfortable about the convention moving forward as planned. Touring selected hotâ€”cold areas with CBS, we made the evening news, which most gratifyingly, showed L.A. architects as knowledgeable and ready to help. We also spoke with the print and broadcast media. Between us we gave four and a newspaper/sâ€”wire service interviews, and spoke together on a radio talk show. A busy and productive day! We have also hosted a study team of architects from New Zealand.

At the end of January, Executive Director Anna Vacek, AIA, and I bathed, and attended our L.A. National annual leadership conference, Grassroots, in Washington, DC. This furthered our understanding of AIA resources for our chapter, expanded our AIA network, and included a day on the hill, with Congress and Senate visits.

Final numbers for the rollout of volunteers for the earthquake effort exceeded 100 for assisting building inspectors, and we thank you sincerely. If you would like to make yourself available for the Office of Emergency Services (OES) system for future emergencies, please contact the chapter. We still have an obligation to staff four Disaster Assistance Centers and still need your input and constructive criticism.

In response, your Board has taken action. For 1995, we have adopted a very tight budget. It is a balanced budget which we have based on best estimates of revenue and expenses. The chapter is severely understaffed for our size, and we rely heavily on volunteers. Similarly, nearly all chapter activities are zeroâ€”base funded, so they pay their own way. Some deferred maintenance on equipment cannot be further delayed, however. The television broke in the earthquake. Computer upgrades and replacement are becoming urgent. We will monitor closely and welcome your assistance through early payment of dues (which have not kept up with inflation) and help with fund raising. The chapter budget is available for your review at the chapter office.

On behalf of the board, I solicit your input and constructive criticism.

Chapter Survey

The final response rate to the chapter survey was over 16%. Thank you.

Here are more highlights:

Demographics: Half identified themselves as from small firms, 27% as from traditional firms. One-third were women and one-quarter employees. 12% were women and 17% ethnic minorities.

Membership/Dues: Nearly 80% of respondents said they belonged for status and recognition reasons. A number of individuals wrote eloquently about the values of fellowship and professional growth, and these were all people who are active. About 60% do recommend membership to others, but there was an even split as to whether people felt they got value for their dues. Many who didn't said they felt responsible for this themselves because they were not active. 47% say their offices pay for dues if the member is active; 35% say they do even if they are inactive, so we conclude that over 80% have their dues paid by their offices. You were split on knowing of the chapter's financial situation (44% yes and 40% no). See your President's Report for information on this issue.

You were similarly split on being aware of the coming requirement for certified continuing education to maintain membership (47% yes and 45% no). A few, who were learning of it for the first time, expressed outrage, and a few wrote that it would raise the level of our profession as a whole. And you were split on the desirability of general membership meetings, with those wanting them looking for two to four meetings a year and some fellowships opportunity. You were split on whether you did get good value for your dues. Many who didn't said they felt responsible for this themselves because they were not active. You were split on knowing of the chapter's financial situation (44% yes and 40% no). See your President's Report for information on this issue.

You were split on whether the annual leadership conference, Grassroots, in Washington, DC. This furthered our understanding of AIA resources for our chapter, expanded our AIA network, and included a day on the hill, with Congress and Senate visits.

The survey responses made it clear that you did not know the chapter's financial situation. The last few years of economic recession have lowered the chapter's income, both dues and non-dues revenue. Fund raising goals have been difficult to attain. While expenses were cut where possible, some fixed expenses could not be cut. Contracts that could be renegotiated were new. Financial controls were instituted. Several Issues of L.A. Architect were incorporated as double issues to make up for reduced advertising revenues. The net result was nevertheless two years of deficit and a draining of the reserves.

Much has happened since I last wrote. The most immediate and time-consuming was follow-up to the earthquake. We hosted L.A. National President Bill Chapin for a day of reconnaissance and media contact. We met with Mayor Riordan to offer L.A. as a resource and to discuss programs with Convention. We then inspected the Convention Center so that Bill could see its intact condition and feel comfortable about the convention moving forward as planned. Touring selected hotâ€”cold areas with CBS, we made the evening news, which most gratifyingly, showed L.A. architects as knowledgeable and ready to help. We also spoke with the print and broadcast media. Between us we gave four and a newspaper/sâ€”wire service interviews, and spoke together on a radio talk show. A busy and productive day! We have also hosted a study team of architects from New Zealand.
State Agency Aids Downtown

The state General Services Dept. issued a request for proposals on December 9 for 250,000 square feet of office space in new or rebuilt space in Downtown Los Angeles. The state's effort to locate the office space in the Spring-Broadway historic district represents a novel attempt by state government to strengthen center-city areas in a number of California cities by channeling state office workers into new and existing buildings.

The RFP invites teams of developers, architects, consultants and contractors to bid for the project. A preliminary selection of teams is expected in March.

S.M. Plan Faces Voters

The city-sponsored masterplan for the redesigned Santa Monica civic center is under attack from anti-growth elements in the city, who have gathered enough signatures in the last few days to put the project on the ballot.

The voter-approved plans for Santa Monica's downtown area is the most recent example of a trend in Southern California to decide planning and development issues at the ballot box.

The council had approved both the master plan and its environmental impact report on November 23. The plan covers a 42-acre area bounded by the Santa Monica Freeway, Pico Boulevard, Ocean Avenue and Fourth Street. The single largest element in the plan would be a 140,000-square-foot building for The Rand Institute on Main Street.

The most controversial part of the plan are proposals for commercial development across the street from Rand, where the plan envision 200,000 square feet of office space and about 25,000 square feet of retail uses. Most of the new development would occur on city-owned land on the west side of Main Street.

near Fourth. The plan also calls for 350 housing units in the area. To remedy the civic center's current isolation from the rest of the city, the plan calls for a new east-west street to be installed between City Hall and the court house axis with the freeway ramp. Rosa Design of San Francisco designed the masterplan.

LA/AIA Installs 100th President

Virginia Tannman FAIA was installed on February 19 as the 100th President of the Los Angeles Chapter of the American Institute of Architects at a ceremony in the Los Angeles Central Library.

During her inaugural speech Tannmann mentioned the upcoming National AIA convention in May and praised what she described as both an "energy boost" and a "win" in volunteerism in the association.

In an interview later, Tannmann also said that she wanted to lead the AIA in efforts to reform the process of bidding for architectural services on public works projects. Public agencies should be encouraged from choosing architects on a "low bid" basis, rather than on a "quality-based selection," according to Tannmann. She added that AIA/LA could help reform by supporting new state legislation or by filing amicus briefs in court cases.

KIMJR Wins German Job

Keating Mann Jennig Roof has won a competition to design a prominently cited office building in Frankfurt am Main, Germany. The Los Angeles-based firm was one of five firms competing for the commission, with the only U.S. firm among the competitors.

The site is on the Theodore-Heuss-Allee, the major corridor linking the city center to the regional airport. The project is a tall and slender building with a curtain wall of pewter-colored reflective glass, as well as glass insets on the elevation that vary in color from yellow to lavender, depending on the observer's angle of vision.

The project is expected to start construction in summer or fall of this year, after the completion of urban guidelines.

Bow Wow Haus

Over 1500 formerly homeless dogs and cats of California are to be given a home at DELTA (Dedication of Everlasting Love To Animals) Rescue-Supershelter, a 23-acre san.