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<td><strong>1996 Distinguished Design Awards &amp; NEXT LA</strong></td>
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Architect Streamlines Health Care Design Process
by Ken Liu, AIA, Principal
Architect, Lee Burkhardt, Liu, Inc.
Architecture, Planning & Interiors
and Project Manager of the UC Irvine Family Health Center

Procedures for trimming the “fat” from the nation’s costly health care system have been heralded by some and panned by others depending on who is wielding the scalpel and which interest group is being served. Hospitals, physicians, insurance companies and health care consumers all have a stake in how the system is reformed. For each of these groups, the outcome may even be a matter of life or death—economic or otherwise.

In the absence of any national plan, self-reform has become the operative mode, with managed care clearly emerging as the model for cost containment and delivery efficiency. In this new, leaner system, nearly everyone has given up something for the bottom line. Hospital revenues are down from their historic highs as services are delivered at fixed or discounted costs. Physicians have given up a degree of autonomy in directing patient care; and consumers have seen their access to services and choices of practitioners limited.

While the industry continues to reframe itself, there remains intense scrutiny of the new systems and alliances. So the debate continues. How does the marketplace balance corporate profits with the concerns of the professional community and the public demand for uncompromised patient care?

As health care architects and planners, our role is to define facilities that meet the needs of all the market segments. Our greatest challenge today is to respond to these divergent market forces within ever-tightening budget constraints. We, too, have gone back to the drawing board to look for new methodologies and technologies for streamlining the building process. What has emerged is a revised approach to project delivery called “modified design-build.” For those institutions without deep pockets or ready capital infusion, there is little left to debate. Modified design-build is a proven method for controlling costs and schedules while reducing risk and maintaining quality in facility design and construction. The industry is ripe for this hybrid building approach for several reasons:

1. Many health care institutions are aging or obsolete and need replacement to remain competitive. It is critical to survival and growth that they seek new ways to implement complex building projects in the context of tighter financial operating margins and a continually shifting marketplace.

2. In this competitive health care environment, early completion of a building project can result in increased revenues if the owner is the first or most technologically advanced provider in a specific market segment. The modified design-build approach can accelerate delivery and catapult an organization into a more strategic market position.

In the modified design-build process, the owner (hospital, HMO) commissions its own architectural team to develop a building design through schematic and design development stages. This protects the owner’s interests on several levels. The functional requirements and design objectives for the project are well developed and documented in the design drawings, establishing the owner’s minimum expectations for quality and design. These documents also provide sufficient information to allow bidding of the project, which commits the design-build contractor to complete the construction documents, obtain the required permits and build the project.

Because the design drawings are partially developed and carefully scrutinized by the owner, substitution of materials and construction methods are discouraged. This preserves quality levels intended by the owner and architect. Continued involvement by the design architect in the review capacity further strengthens design control.

Budget and scheduling overruns are also greatly reduced with the modified design-build process. When the capital budget is known and agreed to early in the process, the design-build contractor is less likely to incur additional costs with change orders. (Under traditional delivery methods, change orders can increase a budget by as much as 10 percent over original estimates.) Construction can also start early and can progress in phases. Such long-lead items as elevators and HVAC equipment can also be purchased much earlier in the process in order to avoid delays during construction.

When the Medical Center at the University of California at Irvine (UCI) needed to complete a project on an accelerated schedule in order to fulfill contractual obligations with a large managed care Medi-Cal program, it commissioned a modified design-build project to convert a 50,000 gsf commercial office building into a new Family Health Center. In addition to meeting an earlier opening date, the goals were to provide state-of-the-art health services in a high quality facility that would appeal aesthetically to the staff and the 125,000 people it expected to serve annually.

Using the modified design-build approach, the design team was able to complete construction of the 24-month off and estimated 18-months under traditional delivery methods. The shortened 12-month schedule was made possible through several reasons. In just three months, the design architects produced drawings which documented the scope, design, quality and operational efficiencies in the project. Eight potential contractors, pre-qualified for their knowledge of the modified delivery method and experience in similar building types, bid on the project, with the accepted, low bid coming in nearly 10 percent below cost estimates. The contractor started construction in phases, beginning with interior demolition and seismic safety upgrades, while the A/E team was completing other areas of the design.

Because the contractor had committed to a bid price on a detailed scope of work, UCI’s exposure to change orders was greatly reduced. Final construction drawings were completed by the contractor’s team and reviewed by the design architect to ensure adherence to design and quality.

The responsibility for completeness of documentation, however, was with the contractor—not the owner, which added another layer of protection from cost overruns. The Family Health Care Center was completed on time, within three percent of the bid price, to accolades by the center’s staff and the community.

While the modified design-build approach can provide health care institutions with greater certainty over a project’s cost and scheduling, there are several precautions to keep in mind:

1. Many contractors and subcontractors may be unfamiliar with the modified design-build process. The contractor must understand that his flexibility to substitute materials or design his own systems are significantly curtailed, because basic design standards are set in the bid package.

2. Document completion is the responsibility of the contractor’s design consultants. To assure an acceptable level of professional standards, these consultants should be pre-approved by the owner.

3. To avoid any potential for a lowering of quality in the project, the owner and architect should establish several critical parameters:
   • Provide a continuous role for the design architect to review all construction documents, proposed modifications and materials submitted
   • Describe the design documents and specifications, explicitly stating in the bid documents that the key quality and design control elements are inviolate unless convincing data to support modification is provided and accepted by the design architect
   • Provide specific products or materials in the specifications with allowable equals to set a comparable level of quality
   • Require identification of any substitutions of products or methods at the start of the project. This will prevent a situation in which the owner is forced to accept substitution of lower quality items to comply with schedule or price
   • Approach the project with a positive partnering attitude between the owner, design architect and design-build contractor.

Profiles: covers projects, firms, people and processes relevant to architecture
Letters
Continued from page 2
This letter is written because I am concerned with the present state and the direction the architectural profession is heading. It is a general consensus that architects are not monetarily compensated as well as doctors and engineers even though what we do is just as important, difficult, and poignant (and in my opinion, more so). In order to gain more value and respect as a profession, we need to believe and attain that same principle in ourselves.

Lisa Van, Treasurer
AIA/LA Associates

Re: St. Vibiana's
I agree with Michael Hricak and his July LA Architect article regarding St. Vibiana's. Their is no question that our opinions are biased since we both are ex-alter boys. But I believe that the design community doesn't even have [an] opinion on this subject. Recently I attended a local design profession organization reunion where I talked with many of my former schoolmates about design and preservation. Although we all attended the same design school with the same professors and during the same timespan, our memories, which helped form our current opinions, of what happened during our schooling are strikingly different.

Today there is a distinctly different mindset than before regarding preservation and design. Now preservation is politically correct. But back then preservation was not a part of the philosophy of the individual. Now preservation is making a strong argument to learn from historical precedent even if it is falling apart, as is the case at the cathedral. Is this the responsible thing to do? Or should we allow the clergy to decide what is best for the church? The Archdiocese has been active in Los Angeles for a long time. Much longer than any current professional design organization - that is why I think Cardinal Mahoney and the Catholic Church know what is best for St. Vibiana and we should do as Mr. Hricak said and "stand aside."

David J. Mesa, Architect
Mesa Architects and Planners

Classifieds

Project Architect The successful candidate will have 5-7 years experience in specialty retail design, store planning and construction document development. The ability to coordinate store planning and merchandise layout with internal and external consultants is needed. A degree in architecture or related field required. Knowledge of Autocad a plus. Some travel required. Please call or fax resume to: Kim Berg, The Disney Store, Inc., 818/255-6490 phone or 818/543-1602 fax.

Position Available The City of Burbank Community Development Department, Building Division, invites persons with architectural and project management backgrounds to apply for a currently vacant Building Inspector position. Salary range is from $3,290.00 to $3,997.00 per month, plus excellent management association benefits. Applications will be accepted August 19, 1996 through September 13, 1996 by the City Personnel Division. Call 818/238-5021 for further requirements and details.

Architect/UCF Professor looking to rent 2-3 drafting stations next to small private office in congenial, fully equipped architectural office, in pleasant location. Secretarial services occasionally required, and Type I or Type V production capabilities important. Telephone answering preferred. 310/828-1921 phone, 310/553-5374 fax.

Collaborative Century City collaborative with full computer operation seeking senior architects wishing to share new studio space, staff, and library, dataline, telephone, etc. Firm has over 35 years experience in planning, commercial, high-rise, medical, etc. Capable of large projects. Contact D. Chiu 310/553-6688 phone or 310/553-6688 fax.

For Sale Architectural Firm "Build Out." West Los Angeles 3,000 square feet. Designed industrial, retail, office, Turn-key take-over. Low monthly rent. Firm's Residential Client Referrals and transition to be discussed. Principals only. Phone/Fax 208/622-3603. (After Sept. 5 please.)

Sub-Lease 5,000 sq. ft. space for sub or assign lease. Partial or time share possible. Space is fully improved and equipped for architect's office. As is, suitable for engineers, interior designers, or real estate brokers. Located westside. Contact Tony at Metrospace 310/207-1700.


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All personnel employed by Pacific Technical Services are subject to random drug testing under the LACC program. In addition, all personnel participate in a safety program meeting the requirements of OSHA. References and rates are available upon request.

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The Lighting Design Process
Manage lighting with imagination, creativity, and precision.
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Integration of Electric Lighting and Daylighting
Wednesday, October 16, 1996
6:30 a.m. - 12:30 p.m.
Daylighting and electric light, when used together, can maximize the quality of light and minimize energy use. Learn to combine both types to achieve environmentally sustainable design.

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Awards

New AIA/LA Awards Program Judged in Chicago

The First Annual Interior Architecture and Design Awards were initiated this year with a jury assembled from Chicago's design community. Based on AIA/Chicago's successful awards program it was fitting that the judging for this inaugural event was held in a city with such an important place in American architecture and design. This year's judges were: Eileen Jones, Director of Design at Eva Maddox Associates Inc., Mark Sexton, AIA, Partner, Knueck & Sexton Architects, and Neil Frankel, AIA/IIDA, Director of Interiors, Skidmore Owings & Merrill LLP, Chicago.

Approximately 80 entries were received in a wide variety of categories. The jury elected to confer 6 awards, 4 Awards of Merit and 2 Honor Awards.

As is almost always the case with Los Angeles design work, the jury established very high standards and "set the bar" to which only the truly extraordinary could avoid elimination. To them it was not enough to design and build an appealing, competent project. They were quite clear that Los Angeles-based architects and designers should "set the agenda and setting new directions." Their general impression was that although many of the projects were good solid work, much of it was surprisingly "safe." This characteristic of the majority of the entries was out of character with the view, fair or unfair, that Chicago has of Los Angeles.

Of the 6 projects selected for awards, 3 are historic renovations/restorations. Of the remaining three, two are for Sony Pictures Entertainment, by different firms. The last was a beautifully built and simply conceived exhibit of construction documents and specifications. Anyone who can display such exhibit material so that it becomes interesting and engaging deserves an award.

The jury spent most of its time discussing two projects, both of which received awards. The jury was immediately attracted to the Beverly Hills Hotel interiors. The "completeness of the concept" made a project type that could easily have been dismissed as too "Hollywood" seen as capturing its essence.

The compelling computer graphics and spatial representation in Sony Pictures Imageworks generated a discussion of the "the real versus the virtual." Digital technology as a means and a tool as opposed to an end in itself begged further discussion. Who is designing digital space? What will this mean to the talent coming out of the schools? Why is the design of cyber-environments more profitable than so-called real ones?

The work provoked discussion of issues beyond simply what is taking place on the West Coast. Whether we accept it or not, Los Angeles seems to have been assigned the role of provocateur.

"I think what we saw in this collection of work is a result of a half decade of an economic downturn on the West Coast. There is consequently a timidity to the work that surprises us. Perhaps this is to be expected in an area that has gone through financial hard times. All in all, we expect Los Angeles to raise the bar, to reach beyond predictable responses."

— Michael Hricak, AIA

Honor Award: Sony Pictures Imageworks
Category: Commercial Office
Architect/Designer: Interior Space International, ISD
Project Team: Clay Pendegrant, Eric Allen Stultz, AIA, Julie Buchalter, Aylin Incel, Mark Harvey, Tak Tak, Neal Linkin, Baron Chatslon, Donald Price
Client: Sony Pictures Entertainment
General Contractor: Turner Construction
Juror's Comments: This project has been presented with such compelling images that we couldn't differentiate between what is real and what isn't. Our conversation revolved around the question of the role of reality within architecture and design. How does the virtual present or reveal to us what is possible? This conceptual plan is enhanced by impressive graphics and/or photographs. We can't tell which!

Honor Award: Bovard Administration Building
University of Southern California
Los Angeles, California
Category: Historic Preservation
Architect/Designer: Widom Wein Cohen
Project Team: Chester A. Widom, FAIA, Jay Fondevila, Andrea Cohen Gehring, AIA
Client: University of Southern California, Mark Jones Gehring, AIA
General Contractor: Perlis Building Company
Juror's Comments: First, this is the clearest presentation we have seen. We understand the story and the process that the designers went through. The exhibits the power of interiors. The project has been able to re-capture a fine old building and enhance it beyond the original construction. Of all the historic preservation work I know, these designers have advanced beyond the idea of restoration. Through their research they have achieved what the building was meant to be. What showed up in this process is the idea that in faithful hands, someone can actually end up with a better project because they were in command of their abilities due to their research.

Honor Award: Vivera
Category: Office
Architect/Designer: Michael Murrell
Project Team: Michael Murrell, FAIA, John Martin, David Notaro
Client: Sony Pictures Entertainment
General Contractor: Turner Construction
Juror's Comments: This is the clearest presentation we have seen. We understand the story and the process that the designers went through. The exhibits the power of interiors. This project type that could easily have been dismissed as too "Hollywood" was seen as capturing its essence.

To them it was not enough to design and build an appealing, competent project. They were quite clear that Los Angeles-based architects and designers should set the agenda and setting new directions. Their general impression was that although many of the projects were good solid work, much of it was surprisingly safe. This characteristic of the majority of the entries was out of character with the view, fair or unfair, that Chicago has of Los Angeles. Of the 6 projects selected for awards, 3 are historic renovations/restorations. Of the remaining three, two are for Sony Pictures Entertainment, by different firms. The last was a beautifully built and simply conceived exhibit of construction documents and specifications. Anyone who can display such exhibit material so that it becomes interesting and engaging deserves an award.

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— Michael Hricak, AIA

Jury Members

Neil Frankel, AIA/IIDA, Director of Interiors, Skidmore Owings & Merrill LLP, Chicago

Mark Sexton, AIA, Partner, Knueck & Sexton Architects

Eileen Jones, Director of Design at Eva Maddox Associates Inc.
1996 AIA/Los Angeles Interior Architecture and Design

Merit Award: Details and Documents
Traveling Exhibition: MIT and USC

Category: Miscellaneous
Architect/Designer: David Louis Swartz, AIA
Client/Sponsors: Unistrut Corporation, Ford Graphics, Riverton Steel Construction, Skidmore, Owings & Merrill, Los Angeles, Stanhope Company
General Contractor: Herbert J. Swartz
Juror's Comments: A wonderfully simple and straightforward method of displaying the subject material. We are awestruck by the inventiveness and practicality of this work. The relationship between the subject matter, (contract documents and specifications) and the expression of how things are built is evidenced in the exhibit structures themselves. A thoughtful and conceptually strong work.

Merit Award: The Young Apartments
Los Angeles, California

Category: Historic Preservation/Low Income Housing in an Historic Building
Architect/Designer: Cavadium Architects
Project Team: Kathyleen FitzGerald, James Bonar, Hue Tong, Ken Kurose, Christian Seredrake, Sam Waits
Client: Los Angeles Community Design Center
General Contractor: Clark-Porche Construction Company
Juror's Comments: An elegant design which just happens to be low cost housing. It is an appropriate and dignified response to a public project. There is nothing stingy about this work. Often there is a temptation to do the most obvious, however this project avoids outright historicism. This approach is a tribute to the restraint shown by the architects. The presentation clearly tells a story and identifies the issues at hand.

Merit Award: Game Show Network
Culver City, California

Category: Adaptive Re-use
Architect/Designer: Steven Ehrlich Architects
Project Team: Steven Ehrlich, FAIA, Jeff Turner, Carlos Kitzinger, Gary Alzona, Connie Fay (Sony Pictures Entertainment)
Client: Sony Picture Entertainment
General Contractor: Swinerton & Walberg
Construction Mgr.: Steigen & Kastner, Inc.
Juror's Comments: Clarity of the concept and the willfulness of the image are two of the strong points of this project. The success of the interior space owes to the designer's commitment to a singular concept. All germinates support this jocular idea. The insertion of the, "tech core" and light monitor pull together the elements of the plan. The exterior and interior form a delightful combination of found and built elements.

Merit Award: Beverly Hills Hotel
Interior Renovation
Beverly Hills, California

Category: Historic Preservation/Hospitality
Architect/Designer: Hirsch Bedner Associates
Project Team: Howard Hirsch, Michael Bedner, Kathleen Dauber, Dianna Wong, AIA, John Grinnell, Bill Mann, Marla Grimes
Associated Architect: For the exterior: Genier
Client: Sajihara, Inc.
General Contractor: Peck/Jones-Obayashi
Juror's Comments: This project makes me want to take a seat and sip a Martini! We discussed this project more than any of the other entries. What makes this work special is its credibility. From here in the Mid-West, we have our own sense of Beverly Hills and Hollywood. To us this is what its all about: elegance, fantasy and imagery. Through a careful selection of elements and finishes, the designers created a most believable image.
Themed Architecture and Playa Vista Development

by Rinaldo Veseliza, AIA

Although it is not totally designed yet, the largest future urban development in the country, Playa Vista, is a good example of thematic architecture with a purpose. We will explore the concepts behind the latest two developments by Steven Ehrlich in Los Angeles: Playa Vista and Glendale, which address the need for a comfortable "Home" environment in which to work creatively. The film and entertainment industry is currently one of the greatest patrons of architecture in Los Angeles and across the country. What are the values associated with the design of the first major new studio in 60 years? Much of what we call "Themed Architecture" is fantasy with a commercial twist. It's Las Vegas, it's Horton Plaza, it's CityWalk, it's Disneyland, and even new housing development in Valencia and Orange County. It is typically associated with "fun" for the general public. Today, more energy is being spent on Urban Entertainment Centers than ever before, to bring back a few "socially acceptable" activities to the urban centers of America. Is it Great Architecture with a capital A? It certainly can be!

The Purists would probably disagree. However, in my experience, thematic environments concentrate more architecture and design than the general public sees or experiences anywhere else. Whether or not you appreciate its composite style or "madness," thematic architecture is still around in various forms. The world will experience more and more thematic architecture as international cultures merge and interact. The reason for this is Fantasy...simply, the US culture has become the single largest exporter of lifestyle, architecture, design, fashion, and entertainment in the world. With that distinction comes the responsibility for architects to portray architecture in its best, most creative light.

Most recently, the major studios are all following the lead of the Disney successes in development. If you have had the experience of working with Steven Ehrlich on Warner Bros. Entertainment City Complex, a prototype mixed use showcase for new technology, products and fun. DreamWorks has formed GamesWorks with MCA to develop over 120 acres near an entertainment center arcades. The House of Blues are expanding worldwide, as are other "American Culture" institutions. If you look at the Beverly Hills community as a microcosm of the world, you will find the "Holy Grail" of architecture: Beverly Hills. Beverly Hills is an old concept of a themed development started as a copy of East Coast and European expression of residential culture and values. Today, it continues to thrive and evolve. What is the common denominator that would make a "Home" community? Beverly Hills in the world as an ideal Home. Is it possible to have a "Home" environment in which to work creatively? To them, modernism has its place, but not at the expense of familiarity and comfort. Each has worked with modernist architects in some aspect of their past lives. However, cutting edge architecture is not their statement to the world of how they wish to be recognized. Both in the Glendale Animation Studio and the Playa Vista Studio, the clear direction is far from "modernist". In a sunny, nurturing, creative, warm environment. Let's just say "warm and fuzzy..." a place where E.T. could feel safe.

The Glendale Animation Studio, designed by Steven Ehrlich Architects, with Gensler as Executive Architect, has a "Mediterranean" theme. Five different styles and exact styles are yet to be determined. As far as the atmosphere is concerned, "Home" is where the heart and heart is. Filmmakers know how extremely important the mood or theme of the environment is in setting the framework for a story; so they are very sensitive to the visual stimulus we encounter in our surroundings. To the filmmaker, architecture is an important backdrop which sets the stage for the play. The Playa campus is designed for informal interactions—a place filled with stimulating images, flowers and books, nooks and crannies, operable windows with a view, and spaces accessible to the outdoors.

DreamWorks encourages its employees to be part of the new development, to be able to work and play at Playa, and reduce the problems of traffic and commuting. The new eight acre man-made lake will soften the existing landscape and bring more nature to the office campus. Site landscaping, designed by HannayOlin, will be soft and sensuous, and the atmosphere is concerned, "Home" is where the hearth and heart is. The new studio will have a low profile, that is, buildings integrated within the overall appearance of adjacent structures and residences. The themed style of the environment is a melding of the Eastern Cape Cod style and the California Victorian architecture, as expressed in George Lucas' Skywalker Ranch north of Marin County. Until further design is developed, the details and exact style are yet to be determined. As far as the atmosphere is concerned, "Home" is where the hearth and heart is. Filmmakers know how extremely important the mood or theme of the environment is in setting the framework for a story; so they are very sensitive to the visual stimulus we encounter in our surroundings. To the filmmaker, architecture is an important backdrop which sets the stage for the play. The Playa campus is designed for informal interactions—a place filled with stimulating images, flowers and books, nooks and crannies, operable windows with a view, and spaces accessible to the outdoors.

DreamWorks enforces its employers to be part of the new development, to be able to work and play at Playa, and reduce the problems of traffic and commuting. The new eight acre man-made lake will soften the existing landscape and bring more nature to the office campus. Site landscaping, designed by HannayOlin, will be soft and sensuous, and the 260 acre wetlands will be restored to a level not experienced for more than a hundred years, one of the largest wildlife sanctuaries in an urban setting. Playa Vista will be one of the most responsible mixed-use projects in California, and compatible with the Los Angeles urban fabric.

Rinaldo Veseliza, AIA, is an international architect and a consultant to DreamWorks' new studio development projects. He has his own consulting practice, Artech International in Santa Monica.
The Entertainment Center at Irvine Spectrum
Storyboarding and Design Continuity Make a Place

by Paul Jacov, AIA

Creating successful themed entertainment projects demands more than the normal requirements of a plan that works, and a form that allows for its planned uses. These types of projects dictate that the traditional design process be inverted. It is the “idea” of the place that is the important first step. Much in the way that the concept for a movie is developed before the casting occurs, the story, of what place, or theme, the project conveys determines its implementation. The elements and nuances that reinforce the theme as well as the ergonomic content for the project are, in essence, developed through a process of storyboarding and scripting.

Not all entertainment developments are based on Disney-style illusion or Disneyland’s reality overload. The Entertainment Center at Irvine Spectrum is an unconventional spin on a conventional entertainment program where food, attractions and retail come together in a totally themed environment that is more subtle, more referential, than stage set. Here, an effective combination of location, demographics, tenant mix and thematic architecture—developed through a collaborative, multi-disciplinary design effort has resulted in an entertainment/retail destination that continues to exceed revenue projections.

Located at the intersection of the 5 and 405 freeways, the 271,000 square foot development is anchored by an Edwards 21-screen multiplex, designed by MPR, which acts as the main attraction. The center also includes a themed food court, four signature restaurants and just over 50,000 square feet of retail. Traditionally, developments of this sort are done as a strip, facing a large parking lot which allows the shopfronts to serve as billboards. But the Spectrum looks in on itself, with the buildings configured to create a Moroccan-style village.

Originally the project was conceived to provide enough needed food service to the large R&D office buildings at Irvine Spectrum. When it became apparent that the program was evolving into an entertainment center instead of a collection of restaurants, the Irvine Company, RTKL as architects, IDS—RTKL’s entertainment division, Burton Associates landscape architects and Francis Krake Associates lighting designers collaborated in developing a script that would ultimately deliver a destination with a distinct sense of place. A Mediterranean-influenced setting was the starting point that eventually lead to the decision to utilize the rich forms and palette present in North African and Moroccan cities. The center’s architecture, with its domes, gazebo and bold colors, takes its cue from this part of the world, yet it does not replicate. Construction is very basic, with the emphasis placed on detailed items people feel to convey a sense of quality.

Once the general theme was defined, the team set about describing verbally and visually the experiences that they wanted to be inherent in the project. The process, just to get the idea down, took three months. Each area, from the arrival court, into the central plaza, through the bazaar, along the paseos, by the market square and to the oasis was described by defining the activities, atmosphere, tenants or venues and elements unique to each space. This storyboard was the basis for the design detailing that followed. It informed the architecture, pattern, landscape paving, graphics and lighting decisions that created the vibrant and exciting spaces of the project.

The central plaza foreground to the cinema complex is the heart of the project—a major public space which provides both a place for people to gather and to orient themselves. Near the cinema, the spaces are wide and open, but as guests make their way through the project the circulation network becomes narrower, more like passageways. A layering of Moroccan inspired elements enhances the adventure of strolling through the project. Great care was taken to evoke the romance and mystique of Morocco—to create a place that conveys the experience of “being there,” rather than just visiting a cartoon-assemblage of stage set buildings.

While the mechanics of layout and the practical side of the design cannot be overlooked in entertainment projects, the design must place emphasis not just on the buildings, but on the space between the buildings—for it is here where the drama unfolds, where the story is told, where the guest experience happens. The Entertainment Center at Irvine Spectrum is a success in part because the environment is designed to the last detail. What visitors see, hear, touch and even smell as they move through the project is choreographed to support the illusion, to reinforce the experience.

The delivery of a multi-dimensional, energistic, thematic concept requires an added overlay of design that extends far beyond the traditional architectural axioms of form and function. Each element of these projects must be infused with a meaning that directly or indirectly contributes to the sense of the place. The overall theme must be strong enough to hang together. Whether referential or directly portrayed, the story of the place must be implicitly experienced by the consumer. There must be a visionary focus or inherent passion within the development team that understands this idea to assure a final product that is market responsive and guest sensitive.
That's Entertainment!
by Mitzi March Mogul

"Someone once said, 'I never knew the architectural profession was a performance art.' We should have all spent time in the drama department!"
— Barton Myers, FAIA

When the topic of "Entertainment Architecture" appeared in the LA Architect editorial calendar, the office began receiving calls from a variety of architectural firms and individuals anxious either to have projects included or to express a viewpoint on the subject. As the issue was being organized, it became clear that there was no consensus of opinion on just what entertainment architecture is. We were asked to consider projects ranging from shopping malls to the new "Jurassic Park—The Ride" at Universal Studios. As the Associate Editor for this issue, I too, had a set picture in my mind. As I began to interview architects and examine projects, I began to re-think my original ideas. LAA last approached this subject in 1988, so we are long overdue for a re-examination. It is my hope, as writer and editor, that this issue will present a smorgasbord of food for thought for our readers. Whether you are convinced of your definition of this genre or if you've never before thought about it, the perspectives, projects, and judgments will certainly open the discussion.

Is Entertainment Architecture any structure wherein people are enjoying themselves? Is it merely another way of saying "themed architecture?" If we cite examples of the former, we could include museums, performing arts centers, shopping malls, and amusement parks. The latter might be something as simple as, say, the 1925 Patio Del Moro apartments in West Hollywood, which take the Spanish/Moorish styles as its central motif, moving beyond simply a historically inspired design to a complete, ninth degree re-creation. At what point do these concepts overlap? Is either one accurate or sufficient? If people have the most fun at home, does that make residential architecture "entertainment?"

Barton Myers, FAIA, whose projects in this arena include the Cerritos Center for the Performing Arts, the Portland Center for the Performing Arts, and recently, the New Jersey Performing Arts Center, took both a macro and micro approach. "If people are having fun, they are being entertained. Any place where people go to be amused fills the definition." With regard to how places which are self-contained function within and impact the urban environment, he was clearly interested in the cause and effect upon the surrounding community. "The problem is, it (self-contained environments) is different from when it occurs in a real situation. It's weakness is that it's plastic; it's like a one-night stand. The real thing is safe when it's working—with crowds and lights. Where there isn't density, it becomes scary."

For several years Myers' firm, Barton Myers Associates, was located in Hollywood, where he served on a design review committee, trying to revive both the spirit and character of the area. He sees Historic Preservation as critical to revitalization, and draws upon that in his project concepts, particularly theaters, where he uses his understanding of the importance of transformation and transition from street to stage. "The issue is intimacy; how to make a big room seem small." Similar guidelines are invoked in urban design.

One of the major firms working with entertainment motifs is the Los Angeles-based, Jerde Partnership. Jon Jerde, FAIA is responsible for a diverse group of projects, from Universal CityWalk to the Fremont Street Experience — the newest Las Vegas attraction. Those two are particularly interesting to compare.

CityWalk opened several years ago with much fanfare. Although its ultimate purpose was certainly to provide a new attraction, and thus, increased revenues, it was also billed as a venue which was safe, controlled, yet possessed an urban atmosphere. The critics pointed out that it was not a substitute for the real city, and that it would hinder the renaissance of urban neighborhoods. What ultimately happened was that CityWalk proved to be no more exempt from the negative experiences of city life than any other community. Incidents of gang violence and crime were evidence that no matter how much we try to control an area, when people are added to the mix, events are unpredictable. None-the-less, it continues to be a popular destination, because it provides an aura of safety along with an entertainment package. The elements of light and activity create a festive air—ingredients crucial to popular appeal.

By contrast, the Fremont Street Experience was designed to draw crowds away from the fantasy land of the mega hotel/casinos along the Strip, and back into downtown Las Vegas. For years, Fremont Street was on the seedy side. Because the well-known places on Las Vegas Boulevard (MGM, Luxor, Excalibur, etc.) are not part of the city of Las Vegas, the city has been losing the enormous tax revenues. Further, the old casinos on Fremont are no competition when it comes to family entertainment. Jerde's task was to somehow unite the downtown casinos, while retaining their individuality, and create an attraction which would be powerful enough to keep people coming back, yet not overshadow the real purpose at hand—to gamble.

Photos and descriptions are poor substitutes for the Experience. It is a sound and light show of the most high-tech proportions, with subjects from patriotic to pop culture. All of this takes place on what is basically a giant space-frame canopy, which extends over a four-block length of Fremont Street. I don't know if it is Architecture, but it is definitely Entertainment! Further, it seems to have had the desired effect: on a Tuesday night in July (when I was there), there were wall-to-wall people. Many had traveled specifically there by city bus.

The rest of Vegas has always had an entertainment component, for those brief intervals between placing bets. More recently, casinos have focused on creating entire themed environments, self-contained amusement parks which cater not only to the family, but intensify the non-reality of throwing one's money away. If a slot machine is more like a video game, the player becomes less aware that he rarely comes out ahead. Vegas themes have become increasingly competitive and outrageous, and Las Vegas is now considered one of the premier family vacation destinations. Already under construction there is New York, New York (Yates-Silverman/Marnell Corrao Associates) which takes its cue from the 1930's skyline of the Big Apple.

Perhaps the ultimate in themed architecture are Disneyland and Disney World in Florida. Both are certainly controlled environments in which architecture encourages and enhances fantasy, and visitors are entertained by what they experience within the structures. In particular, the MGM-Disney park in Orlando sought a theme which would be a natural connection to movies, and that link was inspired by 1930's Hollywood. Many of the buildings are virtual replicas of real buildings in Hollywood, and it is worth noting that with the architecture, they have recreated the era. The accuracy is startling. Suddenly, what becomes out of place are the camera-toting visitors in shorts and T-shirts. This raises several questions. What is the role of architecture in the revitalization of communities? If people will pay to enter a pretend Hollywood, won't they come to see the real thing? Obviously, with Hollywood Boulevard half under construction, cheap businesses, seedy, and plagued by unsavory habits, there is little to
AIA/LA PRESENTS

- Orientation Night for 1996-97 ARE Seminar Series. Find out about the computer format changes, test registration procedure and trial-run feedback. Presentation by: Steve Sands, Executive Officer and Betsy Figueria. Exam Program Analyst of the California State Board of Examiners.
  - Thursday, September 5, 1996
  6:00-8:00 pm
  AIA/LA Chapter Office
  RSVP to (310) 785-1809.

- Design Competition for Public Works Committee meeting schedule for the remainder of 1996 is as follows:
  - September 12
  - October 10
  - November 14

For information, contact Alba Altmann, (213) 656-3772.

- On The Boards at the studio of Steven Ehrlich Architects featuring a presentation of the firm's recent work including DreamWorks SKG Animation Studio.
  - Wednesday, September 18
  6:00 - 8:00 p.m.
  RSVP to Chapter Office.

- For other AIA/LA Committee events call the Chapter Office

WHAT'S MY LINE?

The following is a helpful list of AIA/LA Chapter Personnel and their Extensions followed by a list of Chapter Services and Programs

AIA/LA Chapter Office Personnel (310) 785-1809
Nicci Solonona, Executive Director 20
Thomas Mann, Associate Director 21
Maria O'Malley, Membership Director 22
Erin Kennedy, Special Events/Executive Assistant 17
Jina Miyata, Administrative Assistant 10
Rochelle Dynes Mills, Editor-in-Chief, LA Architect 13
Lisa Pound, Ad Sales & Accounting, LA Architect (818) 884-2909

Chapter Services

Accounting Nicci
AIA Documents Jina
Archipages - Chapter Directory Maria
Architect Referrals Jina
ARE Prep Classes Erin
Continuing Education Questions (CEU's) Tom
Design Competitions Maria/Erin
Due and Invoices Maria
Event Sponsorship Nicci
Job List and Resume Binders Jina
LA Architect Ad Sales Lisa
LA Architect Editorial Rochelle
LA Architect Subscription Inquiries Rochelle
Meeting & Event Schedule Jina
Membership - Info, application, reinstatement Maria
Office Hours and Location Jina
Professional Development Seminars Tom
Rental/Use of Chapter Facilities Jina
RSVP's for Chapter and Committee Events Jina
Special Events Erin
To Schedule a Committee Meeting Jina
at the Chapter Office

1996-97 Architectural Registration Exam Seminars

Part 1 - Written & Oral Sections — Conducted by the AIA/Los Angeles Chapter

<table>
<thead>
<tr>
<th>No. Date</th>
<th>Division</th>
<th>Topic</th>
<th>AIA Pre-reg’d price</th>
<th>AIA Non AIA at the Door price</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>1. Sept 5</td>
<td>Sept 5</td>
<td>Orientation</td>
<td>RSVP Mandatory</td>
<td>Free to everyone</td>
<td>6-8pm</td>
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<td>2. Sept 10, 14, 21</td>
<td>Div. D/F</td>
<td>Structural (Gen)</td>
<td>$35 $70</td>
<td>$45 $80</td>
<td>6-10pm</td>
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<tr>
<td>3. Nov 4</td>
<td>Div. E</td>
<td>Structural (Lateral)</td>
<td>$15 $30</td>
<td>$25 $40</td>
<td>6-10pm</td>
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<tr>
<td>5. Dec 9</td>
<td>Div. I</td>
<td>Construction Documents</td>
<td>$15 $30</td>
<td>$25 $40</td>
<td>5-10pm</td>
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<tr>
<td>6. Jan 4</td>
<td>Oral</td>
<td>Oral Examination Prep</td>
<td>$30 $60</td>
<td>$40 $70</td>
<td>8am-noon</td>
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<tr>
<td>7. Jan 27, Feb 10</td>
<td>Div. G</td>
<td>Mech, Elec, Plumbing</td>
<td>$30 $60</td>
<td>$40 $70</td>
<td>6-10pm</td>
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<tr>
<td>8. Feb 24</td>
<td>Codes</td>
<td>Codes &amp; Access Issues</td>
<td>$15 $30</td>
<td>$25 $40</td>
<td>6-10pm</td>
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<tr>
<td>9. Mar 10</td>
<td>Div. A</td>
<td>Pre-Design</td>
<td>$15 $30</td>
<td>$25 $40</td>
<td>6-10pm</td>
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PLEASE NOTE: Seminars will be held in the Pacific Design Center. You will be mailed a confirmation notice once your registration is received. Pre-registration discounts apply to registrations received at least one week prior to the seminar. Part 2 seminars on the Graphic Sections will begin in late Spring 1997. For questions, please call Erin Kennedy (310) 785-1809 ext. 17.

PRE-REGISTRATION OFFER FOR SEMINAR PACKAGE:
If you pre-register for all of the above seminars (Oral Prep class #5 is optional) at this time, you will receive a $5.00 discount on each seminar (this applies to AIA members and non-members). The total seminar cost for a pre-registered member would be $115 ($140 including the Oral Prep class) and for a non-member, the total seminar cost would be $125 ($150 including the Oral Prep class).
Plumber's Quick Reference Manual
Tables, Charts, & Calculations
R. Dodge Woodson;
McGraw Hill, $47.50 pb
I finally found a reference book that makes sense. It has all of those funny conversion factors, definitions and charts that are usually found all over the place and require you to spend countless hours finding exactly what you need. Of course, it tells you all about the best way to design your plumbing and piping systems too! It has only 268 pages and is a comprehensive and intelligible of its kind. — MW

Aaron Betsky; Phaidon/Chronicle, $29.95 pb
Third edition of a classic survey of MEP drawings as well as a total guide to a must-see exhibition of 285 objects (currently at the LA County Museum of Art) which charts the career of Modernism. The furniture, posters, and decorative objects shown here comprise a tiny fragment of the collection assembled by Mitchell Wolfson Jr., now being shown in rotating exhibits at The Wolfsonian in Miami Beach. Ten scholarly essays explore alternative traditions of modernism and its exploitation by democracies and dictatorships in the 1930s. — MW

Under the Sun
Desert Style and Architecture
Text by Suzi Moore;
Photography by Terrence Moore; Bullfinch Press, $45 hb
A book of extraordinary beauty and intelligence, in which pictures and text combine to explore unfamiliar examples of how desert dwellers have adapted to climatic extremes. Inspired by Bernard Rudofsky's landmark Architecture without Architects, the authors focus on the vernacular of the Sahara, Mexico and the American South-West, before turning to sophisticated Sunbelt residences by contemporary architects who have drawn on that tradition. The vernacular wins, hands-down. — MW

Building Sights
Edited by Ruth Rosenthal and Maggie Toy;
Academy Editions, $50 hb
An illustrated selection of transcripts from an exemplary BBC television series, now in its seventh year, of one of the most brilliant, most interesting people who talk about buildings. Frequently include Vidal Quaid on a modern-ernist classic in Prague, Diane Keaton on Wright's Ennis-Brown house, and—stretching the definition of building—Sir Norman Foster on the Boeing 747. This illuminating volume should be mandatory reading for the pea-brained programmers of FBS. — MW

Bullocks Wilshire
Margaret Leslie Davis;
Balcony Press, $29.95 pb
Another gem from LA's one notable publisher of architectural books. This elegantly produced history of a local landmark adds a lively chapter to the story of LA's evolution from cowtown to metropolis. Ravishing period photographs illustrate the city's high aspirations in the boom years of the 1920s. Happily, this tower of commerce has a new role as the Southwestern University School of Law, after being vandalized by Mac's, and is being imaginatively adapted by Ronald A. Alton FAIA of Alton & Porter. — MW

Designing Modernity
The Arts of Reform and Persuasion 1885-1945
Edited by Wendy Kaplan; Thames & Hudson, $60 hb
A comprehensive and illuminating volume should be turned to sophisticated Sunbelt residences by contemporary architects who have drawn on that tradition. The vernacular wins, hands-down. — MW

Lily Reich Designer
Matilda McQuaid; Abrams, $16.95 pb
Another catalogue/companion— to a modest but revealing exhibition at New York's Museum of Modern Art. It charts the career of a notable designer of furniture, textiles, clothing and exhibitions, who collaborated with Mies van der Rohe, and was overshadowed by that giant of modernism, much as Charlotte Perriand was overwhelmed by Le Corbusier. — MW

Gordon Cullen: Visions of Urban Design
David Gosling;
Academy Editions, $70 hc
For 60 years (1934-1994), Cullen was the conscience of urbanism in Britain, exciting admiration worldwide for his sketches of the townscape in the Architectural Review and other publications. Like David Hockney, he was born in Bradford (in 1914) and had a precocious gift as an artist. His sketches have a timeless beauty and humanity, which show a world that may have been but almost never was. — MW

Barragán: The Complete Works
Architecture Press, $60 hc
Barragán is best-known for a handful of buildings that are repeatedly illustrated in colors that seem to vibrate on the page. Here they are again, alongside a much greater volume of early work and unrealized projects that create a context for the familiar masterpieces. This is a handsomely produced symposium of essays and photographs, sketches and plans that increases our admiration for one of the giants of modern architecture. — MW

Eric Owen Moss: Buildings & Projects 2
Rudolph Quigley; Rizzoli International, $60 hc, $40 pb
Handsome monographs on two major southern California architects. The Lawson-Westen house and projects for developer Fredrick Smith emerge as the strongest of Moss's arcane endeavors. Quigley's work is less cerebral and more relaxed: a series of inventive variations on the regional vernacular. — MW

The Glasshouse
John Hic, Phaidon, $69.95 hc
Long before the Crystal Palace in London, and other triumphs of Victorian engineering, which are ably chronicled in this erudite and sumptuous volume. Future editions should omit the feebie addendum. — MW

Hopkins
Collin Davies, Phaidon, $69.95 hc, $39.95 pb
British architect Michael Hopkins has been lumped together with Norman Foster, Richard Rogers, and Nicholas Grimshaw as a high tech master who built on the innovations of Victorian engineers. Recently he has moved away from the cool aesthetic of steel and glass, winning acclaim for the new Glyndebourne Theater, his proposed expansion of the Crystal Palace in London, and other triumphs of Victorian engineering, which are ably chronicled in this erudite and sumptuous volume. Future editions should omit the feebie addendum. — MW

LA Architect is soliciting critiques of Southland projects for the Reviews section. Call (310) 785-1813.
Who's Doing It

H
dgetts + Fung Design Associates has been commissioned to design a 6500 sq. ft. television broadcasting facility for E! Entertainment Television in Orlando, Florida. Additionally, the firm is responsible for the installation design of "Art and Film" currently showing at the Goffen Contemporary Museum downtown and has been awarded L.D. Magazine's Best of Category in Environments for the project, "Sun Power: No More Dairy" in their Annual Design Review competition.

Gensler Architecture, Design & Planning Worldwide to design new headquarters for QVC, Inc. in West Chester Pennsylvania. Gensler's Los Angeles and New York offices will work together on the $50,000 sq. ft. adaptive reuse project. Gensler was named the leading international firm this year by World Architecture Design Review competition...

T
hemed architecture is a legitimate heirs to the debate proposed by Ven
turi above. It has been difficult for architects to access and engage themed architecture both from an aesthetic and critical standpoint. Essential to the critical assessment, and participation in themed architecture is the understanding that it has consciously limited claims to an artificial artifact. The critique is, however, a participant in established systems of architectural discourse and analysis. Themed projects must be considered as symptomatic of social and political consequences of those patterns. These architects reject the very heterogeneity of our society that makes the social sciences relevant to architecture in the first place.


Considering [Themed] Architecture
by Nina B. Lesser

"Modern architects have worked to keep formal and social concerns separate rather than together. In dismissing Levittown, modern architects, who have characteristically promoted theories of social sciences in architecture, reject whole sets of dominant social pat
terns because they do not like the architectural consequences of those patterns. These architects reject the very heterogeneity of our society that makes the social sciences relevant to architecture in the first place."

AFLA Child Care Centers Tour

T
he Architectural Founda
tion of Los Angeles (AFLA) is sponsoring a guided tour by the multi-disciplinary Los Angeles design firm, Rios Architects. The tour will feature two of the firm's award winning Child Care Centers: Warner Bros. Children's Center and MCA/Universal Child Care Center.

The tour will take place Saturday, September 21, 1996 at 10:30 a.m. Reservations must be made by September 13. For ticket information, call Luis at (213) 389-6490.

Are there People • Projects that you feel should be known about? Tell us about them! (210) 785-8183.
I want to see projects that take

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September 27, 1996 at 2:00 p.m.,

9 AM

Meetings are public.

Elaine Blaupunk

Professional Affiliates

David Bethany

Associates

Lori Cantley

Jama Schmidt

Greg Villanueva, AIA

Cynthia Mabus, AIA

Carol Ann Cole

Merry Norris, Hon. AIA

Vi)aySehgal

Robert Nasraway, AIA

Seraphima Lamb, AIA

Ruben S. pajada

Robert Hricak, AIA

Charles Leon

Ernesto Seoel AfflllatM

Carol Ann Cole

AIA/LA Chapter Office hours:

Michael Hricak, AIA

Lori Cantley

Ted Tokio Tanaka, FAIA

Winston Ko

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Themed Out

Several months ago I got a phone call from a reader who was interested in having L.A. Architect cover the architectural merits of "Jurassic Park - the Ride." Now I'm as open-minded as the next guy, but really! Like many, I can't help but question such overt gestures of "architectural" expression. Never-the-less, I agreed to delve beneath the kitsch and search for truths within themed architecture.

Themed architecture brings to mind hot dog shaped eateries where architecture and theme are inseparable. Another example is Frank Gehry's Chiat Day/Mojo project where the signature biomorphic offer immediate recognition to a building which may otherwise go unnoticed. Themes often transform architecture into icons and create an architectural language understandable to the consumer who is traditionally lost in the esoteric architectural language used by critics and those in the know when describing architecture. However, if the only rationale behind thematic architecture is to create pop icons, then I, like many purists, must quickly dismiss it.

Los Angeles provides the perfect backdrop for architectural fantasy: great historical architecture inter-spersed with Hollywood imagery and beautiful weather. But there is a sound economic basis to support thematic architecture: the public responds to it. Shoppers gravitate and linger in spaces that are engaging, provocative and entertaining. The same goes for restaurants, plazas and theme parks... Deliberate design translates into greater competitiveness in the marketplace, and when there is a recognisable, positive economic result, proliferation is inevitable. The opportunity for architecture to become a key element in the evolution of this city has never been greater. It reaches far beyond roving dinosaurs and high-end, yuppie shopping centers, and permeates the workplace, the home, the mind.

Take the new corporate offices of f/x Networks in Century City. The Bay Area firm, Fergus & Hartman Architects, was asked to create a more enjoyable and efficient work environment for all f/x employees, and to dispense with the typical office hierarchy and workstation layout. The solution was to play on a California theme: the beach—complete with surfboards for reception desks and wood "plank" life-guard stations which pepper the horsed office environment. Both the client and the architect benefitted from such mimicry sell out! No matter. Management at f/x Network notes that morale and creativity are up as a direct result of the design. That equals success, clients see architecture as meeting their needs—physical and emotional.

Is Jurassic the Park Ride architecture? By my analysis, it is not. The challenge is to use themes to intensify architecture, not exploit it.

— Rochelle Dynes Mills, Editor-in-Chief

I welcome your suggestions for Editorial Content
L.A. City Council Reviews Historic Designation Process

In late June, Councilman Nate Holden authored a motion in the Los Angeles City Council which, if implemented, would require an EIR before any structure could be nominated as a Cultural Historic Landmark. The reason behind this requirement is that, presently, any action to delete a facility from the city's list of Historic-Cultural Monuments would require an EIR. "If this is the case," argues Holden, "then it would be equally appropriate to impose the same requirement on an action to include a facility on the list." The motion was seconded by Councilman Mark Ridley-Thomas. After a postponement, and without taking any public comment, the motion was referred to the Arts, Health, and Humanities Committee chaired by Councilwoman Rita Walters and which includes Joel Wachs and Richard Alarcon.

If passed, such a motion would be the death knell for historic landmark designation in Los Angeles. Although it is unclear who would pay for the EIR, the results would be the same: If responsibility falls upon the property owner or designee, the prohibitive cost of an environmental impact study would deter any action to delete a facility from the city's list of Historic-Cultural Monuments. In both cases, city officials have disregarded their constituents, as well as established legal and environmental requirements.

It seems clear that this motion is a reaction to several recent high-profile preservation issues, notably St. Vibiana's Cathedral and Chester Place. Both issues have pitted the Catholic Church against communities, and in both cases, city officials have disregarded their constituents, as well as established legal process, and sided with the Catholic Church. Officials seem intent upon creating as many obstacles to preservation and the landmark designation process as the law will allow.

The issue was debated by the Arts, Health, and Humanities Committee on July 10, 1996. It was pointed out by various speakers that the EIR process would not save any facility of historic preservation in this city if we do this. And I'm a Catholic! Mr. Wachs took a similar position, saying "Determination and declaration are two different things. We have a process and criteria for determining whether something is worthy of designation." Wachs suggested that the committee "receive and file" the motion, but Walters refused to entertain the motion.

The committee did agree to review the city's historic preservation ordinance. Al Nodal, General Manager of the Cultural Affairs Department, was directed to organize a meeting to include representatives from Planning, Building and Safety, and the City Attorney. Councilwoman Walters stated that she wants to review the process to "make it fair. Fair to me means giving property owners a lot more say." — Mitzi March Mogul

Assembly Bill to Exempt Religious Structures

It is a related matter, Assemblyman Lewis Caldera and Brulte, and State Richard Sena­tor Polanco have authored and introduced Assembly Bill 1056, which would amend Sec­tion 5028 of the Public Resources Code. Exist­ing law prohibits any structure that has been damaged due to natural disaster, and that is located on the National, California, or local reg­istres of historic places, from being demol­ished or significantly altered (excepting restoration to preserve or enhance its historic value) unless the structure presents an immi­grant threat or unless permission is granted by the State Office of Historic Preservation. The bill would specifically exempt religious struc­tures from these regulations. It is also stated in the Legislative Counsel's Digest that, "This bill would exempt from those provisions any structure that is located in the Downtown Central Business District/Redevelopment Pro­ject Area... if the structure has been declared to be a public nuisance by the Los Angeles Department of Building and Safety during the period from January 1, 1996 to July 31, 1996." This means that the actions taken by the City in order to assist the Catholic Archdiocese to demolish St. Vibiana's Cathedral would no longer be outside established boundaries, but a matter of State Law. It could be inter­preted to include other buildings of historic or architecural merit in the downtown area, further endangering historic preservation in the downtown core. The amendment further states, "...religious structure means a church, temple, synagogue, mosque or other house of religious worship that was constructed for, and is, or most recently was, principally used for religious worship." Thus any structure pur­chased by a religious order and used for reli­gious practice would be exempt from the regu­lations set forth in the Public Resources Code.

As with the City Council motion, this bill is an attempt to subvert established codes and procedures in order to satisfy the demands of one entity. The bill was referred to the Senate Committee on Natural Resources and Wildlife. On July 10, 1996 it failed passage in that committee, however, reconsideration was granted. There is a current effort to attach it as a rider to another bill. — MMM

AIA/LA Hosts Architect Kisho Kurokawa

The Masters of Architecture Lecture Series 1996, presented by AIA/LA and the Los Angeles County Museum of Art, begins the Autumn season with internationally renowned architect, Kisho Kurokawa, Hon. FAIA, Hon. FRIBA. Mr Kurokawa, a founder of the Metabolist Movement in 1960, has become a recognized master architect, a leader of modern design and is considered a central figure of the Metabolist Movement. His projects are found in over 20 countries. Mr Kurokawa's lecture was presented by AIA/ LA Architect, the AIA or the LA. The event was hosted at the LA County Museum of Art, and included the Academy of Architecture and the Commerce de l'Ordre du Lion de Finlande from the Finnish Government. His projects are located in over 20 countries.

Rem Koolhaas + MCA

MCA/Universal recently announced the opening of the architecture firm Rem Koolhaas + MCA as Master Planner for MCA's 415-acre site in Universal City. Koolhaas will also explore options for providing additional office space on the studio lot. A statement released by Corporate Communications and Public Affairs at MCA/Universal noted, "Kool­haas' involvement with future MCA projects will reinforce the company's commitment to creativity and innovation."