THE EXPERIMENTAL TRADITION


A companion to the retrospective exhibition organized by the Architectural League of New York, "The Experimental Tradition: Twenty-Five Years of American Architecture Competitions, 1960-1985." The catalog focuses not on the winners and almost-winners, but on understanding the nature of the competition process and evolution, its purposes and abuses. This surprising and influential collection of essays reveals the cultural context of competitions and the ongoing debates about their status and meaning. In defining the cultural function of competitions in the part of all participatory events, Lipstadt illuminates the well-documented history of competitions as a window into the evolution and professional status as professional sites of architecture, as opportunity for an unknown architect and a major LA-based reprographics company, shares beautifully furnished architectural office in Westwood with parking. (213) 470-1166.

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The book's last section illustrates the ten competitions in the original exhibition. Chosen for their importance to architects of the time and their influence on the competition process, the ten competitions also reflect changes in the architectural drawing for competitions.

Anne Hartman, ma is head of the Architecture and Urban Planning Library at UCLA.
Pasadena light rail line. The LA Unified School District is also analyzing area sites. For Olvera Street/El Pueblo, the team recommended pedestrian connections to the Civic Center and to Union Station, which they recognized along the Van Nuys business district as the first area studied, in October 1988. Led by Michael Pallas, AICP, and Charles Zucker, the team recommended reshaping the existing Van Nuys government center with a new office building to accommodate city, state, and federal expansion. They proposed a complementary commercial development west of Van Nuys Boulevard to form a civic-commercial pedestrian axis, and the reinforcement of existing retail activity along the boulevard, with intensive development at Victory and Van Nuys. The team also called for coordination of parking management, incentives for affordable housing, and landscape and streetscape improvements.

The second charrette, held in March 1989, addressed the Los Feliz area. Led by Brenda Levin, AIA, and Rex Lotery, FAIA, the team recommended fine-tuning the Vermont and Hillhurst shopping districts and protecting residential areas. They suggested formation of merchant's organizations, and recommended city development of parking structures with street retail. Barnsdall Park was targeted for improvements and connections south to the hospital district and north to the Vermont shopping area. Gateways were proposed at principal intersections, and the Hollywood Boulevard diagonal between Hillhurst and Vermont was identified for intensified mixed-use development.

The Watts area was addressed in the third workshop, held in June 1989. Facilitated by Marc Futterman and Terry Hayes, AICP, the team recommended strategies for human development, employment, housing, and transportation. They recommended a community task force to promote participation in follow-up workshops, and a short-range plan for incremental revitalization with a Watts Gateway, a community center and pedestrian bridge at the 103rd Street light rail station. The team envisioned a long-range plan including a cultural arts center adjacent to the Watts Towers and a substantial increase in medium-density housing. Incentives were proposed to encourage light industry and regional commercial projects along the Century Freeway and Alameda corridors.

Next Steps

The fifth LA/DAPT workshop, planned for the Eastside in late spring, will be the last in the current series under the NEA grant. The Planning Department is considering the ongoing use of LA/DAPT workshops in connection with its Community Plan revision process.

The intensive focus of the LA/DAPT process has yielded valuable insights and provocative recommendations. But the LA/DAPT teams produce a first sketch, a preview, not a substitute for a specific plan. All the recommendations require refinement; some may require revision. Follow-up by community and city is critical. Many of the recommendations call for coordination across jurisdictional lines, which will require enlightened political leadership and continuing public support.

The professional community has demonstrated its willingness to contribute to the planning process. AIA/LA, through its Urban Design Committee, continues to work with the Planning Department. In the end, the City of Los Angeles must make a significant commitment of fiscal and human resources to the basic tasks of planning and urban design.

Arthur Golding, AIA Chair, LA Architectural Editorial Board

Corporate Graffiti

First Interstate Bank and Joseph Pintola, Chairman of the Board of the Bancorp, have a rare opportunity. Having made the monumental blunder of taking four logos to the top of the First Interstate World Center tower, they can now remove them, thereby gaining considerable goodwill for the bank and setting an important precedent downtown. Recognizing and promptly correcting an error is a traditional mark of leadership, which First Interstate should begin to demonstrate in the Los Angeles business community. The Community Redevelopment Agency and its Board share responsibility for this example of corporate graffiti. The CRA should reconsider the matter of logos on buildings, and prohibit this form of advertising.

First Interstate World Center tower, downtown Los Angeles (photo courtesy of Judy Kern).

Arthur Golding

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L.A. ARCHITECT
Commentary

The Los Angeles Design Action Planning Team process focuses professional and community attention on selected areas of the city. The heart of the process is a four-day on-site workshop, in which a team of architects, landscape architects, urban designers, urban planners, transportation planners, economists and other specialists meets with community groups, residents, public officials, and other area stakeholders to address community development, urban design and quality of life. The professional team reviews the issues and prepares a report recommending actions to community and city officials. Recommendations are discussed publicly at a City Planning Commission meeting.

For professionals, the LA/DAPT process offers a unique opportunity to work on urban design issues. The professional team members donate their time and agree not to accept any commissions in the area for a year. The pro-bono arrangement assures objectivity, as does the team’s advisory role. The absence of a specific client seems to enable the team to address issues directly, make hard decisions and recommend what the community and public officials need to hear, which is not always the same as what they want to hear.

Based on national AIA’s Regional Urban Design Assistance Team (RU/DAT) program, the LA/DAPT process is sponsored by the Planning Department of the City of Los Angeles and the Urban Design Advisory Coalition (UDAC), with a grant from the National Endowment for the Arts providing financial support.

The success of the LA/DAPT workshops largely results from extensive preparation by a steering committee for each area and by City Planning staff. Emily Gabel, ASLA, Deborah Murphy, Sterling Barnes, and their colleagues provide base maps and comprehensive reference documents. They schedule interviews with representative individuals and groups, ensuring broad public participation, and set up a studio and conference area, in effect creating a multi-disciplinary design office for the weekend.

The Latest: City North

In December 1989, the City North workshop addressed a triangular area north of downtown LA, bounded by the Santa Ana Freeway (101) on the south, the Pasadena Freeway (110) on the west and north, and the Golden State Freeway (5) on the east. City North includes three significant subareas: Olvera Street/El Pueblo Historic Park, Union Station, and Terminal Annex; Chinatown; and the industrial area on both sides of the LA River.

The selection of City North was timely. William Luddy, president of the City Planning Commission, recognized an opportunity for pro-active planning. Interest in City North is high: over 200 people participated in the workshop, and development pressures are intensifying in the area. Alternative futures had been proposed previously for the LA River, as a freeway, as a walled flood control channel, and as a greenbelt, and the LA County Transportation Commission is currently considering alternative alignments for the...
women: six Asian, two black, and 29 non-minority. None are Hispanic. These 37 firms equal 29 percent of both the Asian and black males, and even slightly exceed the proportion of women (29 percent, by one estimate) in the professional schools. These figures don’t begin to represent the total and growing number of women architects in Los Angeles, however. AIA/LA’s 1989 Directory reveals 147 emeritus members, including three women—two percent. Among the 1,434 active members, women comprise seven percent, and 81 women represent 39 percent of the total associate membership. If the curve from retired (past) through active (present) to associate (possible future architects) is any indication of a chronological trend, then women architects and women-architects-have already passed the third-mark and are on their way to a proportion more representative of their presence in the population at large.

Julie Eizenberg, an Australian who came to Los Angeles 10 years ago with her husband and partner, architect Hank Koning, is one woman who is not accounted for in any of these numerical reports. Though registered in Australia, both she and Koning enrolled for a second master’s degree at UCLA’s School of Architecture and Urban Design to earn their American stripes. From their entree in the Los Angeles market by way of the Fairfax revitalization project, the partnership has developed a specialty in the design of affordable housing. Their expertise in finding what Eizenberg describes as “planning problems where there aren’t already standard solutions” has won Koning Eizenberg recognition in Thomas Monaghan’s “‘Dominio’s ‘30 list’ of the world’s leading architects for 1989.”

Now with two small children, Eizenberg, who also teaches in the graduate program at UCLA, feels that the biggest question for women is how they can stay in architecture if they have families. She agrees that sufficient support systems don’t exist for such women. Though women in architecture share a special sense of need, and have independent organizations in San Francisco and San Diego as well as in Los Angeles, Eizenberg believes that the idea of women in architecture is properly the responsibility of the AIA. Men, as much a part of families as women are, must be equally involved in finding appropriate solutions, she says, “because it’s a family issue.”

The common denominators for minority and women architects are numerous. They possess intense creative energy. They contend with the fact of difference, and all of them are hungry for work. Their hunger is partly economic, but they also want to participate in the building of the region, and they want to express that impulse through the same medium that they collectively see as the traditional province of white men. Often, the internal barriers are as real as those imposed from the outside. Their families, though proud of them, don’t always understand the work or the commitment, and seeing themselves as architects can be a groundbreaking self-perception.

The most successful observe simple and rational principles in their practices. They are realistic. They put aside “attitude,” as Wiley puts it, recognize the value of bringing in business, develop vital specialties, and keep their eye on the success of people like Robert Kennard and Virginia Tanzmann, who show it can be done. They do quality work throughout, from presentation of the proposal to follow-through and total reliability in the contractual relationship. They seek good partnerships—not to “take the money and run,” says Kennard, but to learn how to do the job and to build on that experience for the next job. They persist. “To establish a design reputation takes time,” says Eizenberg. “‘Unless you’re consistent with your principles, nobody takes you seriously.’” Norma Sklarek, a black woman architect who joined Gruen in Los Angeles in 1960 and since then has been a partner in her own firm, is taken seriously for precisely that reason: supplied with a good education (Columbia University) and strong experience, she never gave up. How she “climbed through all of that” makes her a respected role model for both blacks and women.

“As long as numbers substantially change will expectations change, too,” writes John Morris Dixon in Progressive Architecture (Oct. ’89). In the new order, Eizenberg already sees larger numbers of minorities and women not only among professional architects, but among clients as well. Often, she finds that these clients object to a patronizing corporate approach, and this response has an accelerating catalytic effect on how the profession does business. “There is a new mentality,” she says, “It is happening.”

It is happening in the AIA/LA as well. Sara Lamb is pleased that more than half of 1990 president Raymond Gato’s directors and appointed committee leaders are minorities or women. He has also created a task force to consider the feasibility of district organisation for addressing practice or governmental problems in the grassroots areas where they are at issue. The goal is more inclusive participation of all Los Angeles architects.

A twilight drive westward along the crest of Boyle Heights reveals more than purple mountains and downtown Los Angeles backdrop by a brilliant orange sunset. Just as striking are the vitality, busy street life, and sense of neighborliness one feels on East Beverly Boulevard and East First Street. They would be a credit to the most ambitious urban plan.

No wonder the path for Gabe Armandariz says, closing the circle from Century City back to East LA and Whittier. Eventually, he wants his office close to home. Somewhere there, in the streets of the ethnic neighborhoods, the civic life all architects strive for is waiting to be re-discovered.

Ann Moore
Ms. Moore is a writer for Gensler & Associates.
Years later, his degree finished and experience in a number of small firms behind him, he went to work for Genzler, whose Los Angeles office was just starting up in Century City. "It was very hard for me," he recalls, "to come up the escalators and see that the people working behind the fast food counters, or the maintenance people, were all Hispanic."

In summer 1989, after 12 1/2 years as director of design for Genzler, Armendariz opened his own company in partnership with a former classmate. "We are doing architecture, design, and planning," he says. "I'm working not necessarily as a minority, but as a professional—in a professional world, going after the same type of work."

Every minority architect in Los Angeles, like Gabe Armendariz, tells a unique and often emotionally moving story. They share many characteristics, yet each group operates under its own set of social constraints.

The AIA attempts to address some of their diverse professional needs through its Minority and Women Resources Committee. Seraphima Lamb, the 1989 committee chair, is a Korean who has been operating her own architecture firm in Burbank for the last five years. Some of Lamb's best attended monthly programs during the year concentrated on project development and how to get jobs.

In addition to, and sometimes instead of the Minority and Women Resources Committee, a good many minority architects attend the organizations that cater to their own ethnic groups. Roland A. Wiley, one of three young black partners in RAW Architecture, explains why. AIA is useful for professional development, he says, but the specialized organizations support "cultural development." They provide their members with a deeper understanding of their own ethnic, racial, or gender identity, he believes, and give them an arena for developing ways to overcome their peculiar sets of obstacles.

Wiley has been one of the powerhouse among young black architects, not only in Los Angeles, but nationally as well. In 1989, he was a representative to AIA's Young Architects' Forum, a part of the Vision 2000 program, and he was local president of the National Organization of Minority Architects. Though the name sounds inclusive and the past national president was Chinese, NOMA was created by black architects at the 1971 meeting of the AIA in Detroit, and its membership is predominately Afro-American.

Wiley estimates that in the course of a year about 85 percent of local Afro-American architects come through the meetings. 20 of these are active members who gather once a month as a sort of fraternity to exchange ideas and war stories, and "borrow energy" from their colleagues. The lack of a major automatic client base within the black community is, in Wiley's view, a major concern. People in Watts don't just naturally call a black architect, he says. Therefore, in addition to helping blacks to develop connections, fortitude, savvy, and well-designed business and marketing plans, NOMA works to educate its constituent community not only about the availability of black architects, but about the need for architecture in the first place.

The 20-year-old statewide Association of Asian-American Architects and Engineers gives indisputable testimony to Lamb's belief that Asians are adapting well to American life. Members are friendly and focused. The tenor of local monthly meetings in Universal City is one of mutual concern rather than competition, and their goal is to help members in their individual practices network with others of similar and related disciplines. With a number of members employed in city agencies, any typical evening's program includes announcements of upcoming projects, hot from the halls of city government. The speaker exhorts his hearers to get their minority certifications in order and their names on the mailing list for RFPs. "Team up," he admonishes them. "Let's get some winners. I'm looking for a percentage."

"Blacks have a network, Asians help each other, but Mexican-Americans don't," lamented one Hispanic at the April meeting of the Minority and Women Resource Committee. "Demographically, the area is dominated by Hispanics," said another, "but I don't see it happening that they get involved." Figures from the Community Development Opportunity Department of the Community Redevelopment Agency bear out this oddity. Of 126 minority run architectural service firms certified in Los Angeles, 29 percent (37 firms) are male Asian, 29 percent (36 firms) are male black—and only nine percent (11 firms) are male Hispanic.

A more specific reaction to the disparity among Hispanics was expressed by program-panelist Robert Kennard, a black architect whose firm has enjoyed significant success over the years. Approximately 85 percent Latino, Kennard said, "but none are on of the school board. Hispanics historically haven't trusted politicians. Until they vote, things won't change."

Trust is the key word, Armendariz believes, central to the way Hispanics do business. They help each other, he maintains, but the link is more social than professional, and their style is more reserved. "Mexican-Americans are brought up in a family," he says. "and you really tend to know somebody before you trust them. The work is offered after that."

This diffidence can make the Mexican-American appear less competitive than other minorities, yet among Hispanics, it seems to work. Armendariz tells how, through a friend, he met Frank Villalobos, principal of the Barrio Planners, an East Los Angeles firm that specializes in urban design, planning, landscape architecture, and economic development. The Planners, which Villalobos fondly calls "the Chicano Bauhaus," is a typical entry point for Hispanic architects like Armendariz, who did the graphic work on a visual study of East LA for them. "We became good friends," Armendariz says. "Frank, in turn, introduced me to a friend and former partner, who was doing a church. I ended up working on the church for his parish."

The city code defines women as a group separate from minorities, but entitled to the same consideration. In the CRA's listing, 37 architectural service firms are run by
Biosphere II, an experimental project currently under construction in the high desert north of Tucson, Arizona, is exploring the potential for building on this planet. Defined as "a stable, complex, adaptive, evolving life system with the potential of operation in the right conditions as the major geological force transforming a planet's crust and as the source of sufficient free energy to power the start-up of a technosphere," the term was first coined by Vladimir I. Vernadsky, a Russian scientist, in his book, *The Biosphere*, published in 1926.

Conceived by Mark Nelson, Chairman of Space Biospheres Ventures, and John Allen, Director of Scientific Development, the project consists of five large, glazed space frame structures assembled in several different geometries. The structures cover three acres of desert and include an agricultural growing area, wilderness, ocean, marshlands and desert regions, animal and human living areas, a computer control center, library, biology lab, performing arts center, dining and cooking centers. Two domed "lungs" allow the three main enclosed structures to breathe, as the permanently encapsulated air expands and contracts during the solar cycles of night and day. When complete in late 1990, the complex will be occupied by over 4,000 plants, birds, fish, reptiles, small mammals, mosquitoes, ants, and eight humans, or "biospherians."

Biosphere II was established to create and then investigate the relationship between the biosphere (natural systems) and the technosphere (mammade systems). With the goal of marketing a prototype for self-sustaining life system environments elsewhere on this planet and others, both the Antarctic and Mars have been targeted as possible locations. In addition to mechanically creating different weather systems for several discrete climate zones, Biosphere II's major engineering feat is sealing all the structures off from its paradigm, the biosphere Earth—a feat never achieved before on this scale, even by the Russians during their recent space exploration research. The design criterion for the project is one air change in 100 years, or 1% a year, versus the 20% air change a day considered normal for most commercial office buildings. The space-enclosure architect, Pearce Structures, solved the technical problems using a generic, state-of-the-art silicon sealant application, similar to glazing solutions found in contemporary building, along with steel glazing stops and frames in an integrated steel space frame support system.

However, in order to be successful on any level—scientific, functional, aesthetic, or philosophical—a biosphere must, by definition, be an expression of harmony and harmony. It represents a new architectural program that forces the designer to develop a solution generating a physical, psychological, aesthetic, and even spiritual sense of well-being between all of the various programmatic aspects. John Allen, of Space Biospheres Ventures, refers to the biosphere as "an aesthetic phenomenon of wholeness, radiance and harmony and as an ethical imperative, achieving the perfection of the good." Certainly this teleospherically aesthetic approach to architecture was more evident than in that night winter in 1969 when Apollo 7, circling the moon, sent back those unforgettable photos of our most radiant earth against the black void of space.

Because Biosphere II's design both recalls traditional forms and attempts to create an entirely new prototype, its implications for the future of the man-made environment bear examination. The structure's design emulates 19th century English conservatories and botanical gardens, like Kew Gardens, which clearly expressed the marriage of nature and structure. The long architectural tradition of integrating the natural and the man-made, which found expression during the Gothic period, continued through the 19th century with the industrial and commercial buildings of the American Midwest, and culminated in the early 20th century with the emergence of the Art Nouveau movement and the organic architecture of Frank Lloyd Wright, Antonio Gaudi, Frederick Kiesler and Bruce Goff, to name just a few. In the 1960s, Bucky Fuller's geodesic dome became an icon for a new generation dedicated to the resurgent idea of a Whole Earth society. Soon large botanical gardens began to sprout within these glass spheres, as this "new" technology was further developed.

The fascination for nature that has inspired art, music, and architecture from the beginning of time continues to be an eternal, symbiotic, and essential relationship for man. Suddenly, however, there is an important difference. In the context of a built environment where mini-malls, sprawling subdivisions, and office parks crowd out the green space and the animal habitat, necessitate major regional water redistribution, and cause noise, pollution, and toxic waste, Biosphere II represents a new priority: planetary preservation. It embodies the critical idea of the "ancient future," where historic forms and space age technology are combined to generate a dynamic, yet harmonious whole. This herald of a new paradigm is rapidly being crystallized in the hot, Sonoran desert.

Walter Scott Perry
Mr. Perry, a practicing architect, is currently a project manager for Biosphere II at Pearce Structures in Los Angeles.
Continued from 1

she was nearly always fighting for breath. Yet, searching now a little longer for the right word, the copsestone image, she worked to the very end. A gem on Lois Barington appeared last month in these pages; this month or next Angles magazine will publish her article on photographer Julius Shulman. At her death, Esther was writing an apprecia-
tion of Marvin Rand, and wondering what would be next.

Esther attracted stray of both two and four legs. What she wrote of a friend she admired greatly I think applies equally to her. "She offered help but never bland comfort; she mothered but was not mater-
ial." Unusually tolerant of waywardness in the personal lives of friends, she strove for perfection in her craft and demanded the same of others. She was a disciplined, freelance writer who paid no attention to the clock; her worst epitaph was "He's a nine-
to-fiver."

Architects were never nine-to-fivers. Esth-
er gave to architecture a nobility that was touchng and native. It underlay and infused her writing about their work, so that she sometimes credited to the architect's sensi-
tivity and design skill an aspect of a project which may actually have been dictated by code or other mundane constraints. A sweet, benevolent mistake. The nobility was hers.

Mr. Travers is the publisher of Arts & Architecture Press.

This elegant, slim young woman whose mind moved incisively over any terrain she traveled through her 85 years, from fiction to criticism, from memoirs to architectural re-
portage, had the underpinnings of a sensuous and passionately caring individual who knew how to cut through the haze, in whatever time and place of the collage of her extraor-
dinary life.

She was hard on herself, true, but she also learned from herself. Perhaps it was her view as a fiction writer that informed her at such times. On January 6, 1976, she surveyed her survival from a critical illness and her near pass at death in the waning weeks of 1975: "The year didn't end badly considering how much I discovered at the end of it. (Another) discovery: death is the last lover and is not necessarily a rapist, in fact he can come gently. And can come with me in my senses."

She was meticulous about her routine, her schedules, especially about food and work. In a somewhat rare defensive tone, she once wrote a two-page letter to assure a friend as to the preciosity of these matters. "I must look terribly disorganized and careless. Perhaps I am about everything but work and food."

But she did take time for credit for keeping her on track. On the death of Annie, her 17-1/2 year old Sealyham, she wrote, "She (Annie) was a stickler for routine. She got me to the typewriter of mornings and away at noon and back to it in the afternoon. She sat in her chair and presided. She was the best writer on the block."

Like the hand-made papyrus stationery on which she penned some of her letters, in which alternating layers are laid in opposite direction to each other in a way that instills a wondrous strength of struc-
ture, her body of work has a structure all its own. Everything relates to everything else. At any one time she was writing serious, revelatory pieces for international architectural and other journals; chapters for books by others on subjects as diverse as "Bottle Village" for Naives and Vision-
aries, to the full-scale books of her own that now form the solid foundation of Southern California architectural criticism; and hundreds of articles for architectural publications, each carefully crafted and knife-clean in its clarity. She wrote book reviews, catalogs for architectural exhibi-
tions, wrote text for two films and pro-
duced one she hoped would save the Dodge House. Her fiction appeared in The New Yorker, Harper's Bazaar, and numerous university quarters.

These are a few of the layers that are lined here to the metaphor of papyrus that cannot be separated into individual parts, once it becomes paper. Each molecule is a part of the papyrus. Each word is an integral and inseparable part of Esther McCoy.

Elaine K. Sewell Jones

Esther was working on The Second Genera-
tion when she asked me to drive Gregory Ain and her to visit Greg's houses as part of her research. The opportunity to visit Greg's houses was a privilege not only because of the buildings themselves but because while we toured them, I got to know Esther McCoy.

During the last few years I visited Gregory often. She would talk about her life or her current writing project, about her frustration with her diminishing physical strength and the enormous energy required for work, about her determination to keep working and to "get it right," about publishers who had rewarded her books too soon, and editors who wanted to edit, and about how there was always too little money for so much care and struggle. But there was always great satisfaction when the article appeared and was good, and then it was worth it all. And she was enormously pleased with the well-deserved and abundant recognition she had received recently.

Esther loved and thought about architec-
ture more intensely than anyone I've known. Her method of writing about a building was to know it thoroughly, to be able to "walk the plan," and see all the details in her mind's eye. One Christmas Day she told me that she was caught "walking the plans over and over" in her mind, and was tired. I wish her rest.

She will be missed by so many of us who admired her toughness and individual-
ity, her dedication to her work, her sense of humor and friendship, her love of life and her will to live fully in her own way. I miss her, but she's not gone. Over and over I find myself wondering, "what would Esther say about that?"

Eva Dubnov
Ms. Dubnov is an architect with Susman/Prezia & Co., Inc.

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L.A. ARCHITECT

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The Urban Design Committee is reviewing the ordinance and will develop a chapter position for board resolution later this year. The Planning Department has undertaken a new participatory planning process modeled on the AIA RUDAT. The Urban Design Committee has been asked by the City to assist in developing LA/DAPT guidelines and to provide names of AIA members willing to participate as LA/DAPT team members and facilitators.

The committee is establishing a relationship with the Planning Department’s City Wide Element that will be drafting a new Balanced Growth Element for the General Plan, that will be a critical tool for directing growth in the city.

The committee is spearheading a movement with the board of directors and chapter office to lobby for members’ appointment as CPACs being formed to implement the ongoing Community Plan Revision Process. 35 CPACs, each one corresponding to a Community Plan Area, will be formed over the next seven years to provide input and monitor implementation of each plan.

Government Relations

The Architects in Government Committee promotes communication between government and private architects, shares problems and solutions, and provides information to chapter members on the work of architects in government and the ways government agencies operate. Considering the multitude of agencies involved in architecture, the main topic developed in government agencies operate. Considering the multitude of agencies involved in architecture, the main topic developed in government agencies operate. Considering the multitude of agencies involved in architecture, the main topic developed in government agencies operate. Considering the multitude of agencies involved in architecture, the main topic developed in government agencies operate. Considering the multitude of agencies involved in architecture, the main topic developed in government agencies operate.

Maria M. Campeanu, a senior architect at Southern California Edison, Ted Wu Design Consultant, to Potomac Valley; Land Concepts, Inc.; Arden L. Larson, to Las Vegas; Albert C. Martin & Associates; MA. Anderson, to New York City; James R. Carty, to Pasadena-Foothill; Brenda D. Wisnec, to LA Valley College.

New Members


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Professional Affiliate. Kenneth R. Caldwell, Albert C. Martin & Associates; Deborah Healer; Gerald W. O’Rourke, Schierm Engineer; Michael H. Mauno, Cal Fed Enterprises; Richard J. Myers, BTSC Development.

Student. Walt Mahdi, USC; Brenda D. Wisnec, LA Valley College.

Emeritus. Donald F. Drew; AIA; Maxell Starkman, AIA.

Transfer Out. Bruce E. Alport, Robbins & Bown, to San Fernando Valley; Lindsay A. Anderson, to New York City; James R. Carty, to Pasadena-Foothill; Julia Anne Doonan, to San Francisco; Ralph L. Flewwelling, Flewwelling & Moody, to Pasadena; Robert W. Johnson, to Las Vegas; Ralph E. Viault, Water Land Co., to Cabrillo; Susan J. Wittmack, to Northern Virginia; George Iden Zaima, Fama, to Seattle.

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The first in a series of study sessions for the 1990 Architectural Licensing Examination will be held on Saturday, February 24, from 8:30 am to 4:30 pm, at USC Harris Hall 101. Sponsored by the AIALA Associates, the lecture will be given in two parts, and will cover history, programming and planning. Ernest B. Marjoram, AIA, from Archplan, will give an overview of architectural history, so as to aid in answering the history questions found scattered throughout the NCARB exam. Topics to be covered in the second part of the lecture include programming, zoning, codes, economics, legal and other pre-design factors; the speaker will be announced later.

The following three lectures will be held on March 3 and 10 and 17, at Harris Hall, and will review general structural systems, materials, and construction practices, using diagrams and calculations. They will also cover lateral forces (design, structure and codes, as related to wind and seismic forces) and long spans systems, along with their application and performances. Stephen Pelleff, S.E., a California registered civil and structural engineer who heads a private engineering practice in Los Angeles, and has lectured for ALS and AIA educational programs for over 15 years, will conduct the structure lectures. Lectures will be geared toward the NCARB Architectural Registration Examination, June 18-21, which would be tougher because of the switch from CLE to ARE. Admission will be $20/members, $30/others, and tickets will be sold at the door. A 10% discount is available for those who pre-register between February 7 and March 3. Call (213) 380-4595.

Joint Committee Meeting
On February 22, Paul Neil, newly appointed State Architect, will speak to a joint meeting of the Architecture for Health, Professional Practice and Codes Committees. Neil will be joined by Richard Corrada, Executive Director of the Building and Standards Board. The presentation will cover an overview of the State Architect’s role, CSA architectural selection process, and an update on code and policy issues with an emphasis on hospital-related codes and agency reviews. Call (213) 380-4595.

Urban Design Committee
During 1989, the Urban Design Committee undertook a range of activities to promote the AIALA as a voice in the policy making process for the design of the public realm. The committee’s work was based upon the fundamental idea that AIALA is a professional organization committed to the quality of the natural and built environment, and that it has a responsibility to act in a leadership role as designer and caretaker of this environment.

The 1990 Urban Design Committee reaffirms this activist approach, and invites new chapter members to participate in developing creative ideas about our urban and regional problems, and positioning them in the public debate. The following activities are currently on the committee’s 1990 agenda.

The committee and chapter will host the 1990 AIA National Urban and Regional Design committee meeting in October. The committee intends to develop the following projects as a major activity focusing national attention on the efforts of developing an urban design agenda for Los Angeles and Southern California.

LA ARCHITECT
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In Memoriam
Esther McCoy

This appreciation of Esther was read at the Vesta award ceremony in 1988, and then expanded in the June 1989 issue of Art

© 1989 A reporter asked what qualities a person replacing Esther McCoy would have to have.

Such a one would have perfect visual pitch, the intellectual code of honor of a Samurai, a novelist's ability to form the image that brings the architect and his work to life.


weeks she worked, and at times even slept at her work table in a deep Executive chair (given to her by Ray Eames and Elaine Jones). She could walk barely two steps without having to fight for breath. Indeed, she left us. I called to verify our brunch date for years.

Esther's spoken words were as finely honed as her writing. Aside from her delicious, lengthy telephone conversations, which often had to substitute for visits or meetings, she was also an elegant cook. Once she gave us a madeleine cooking mold with a recipe—and the relevant passage from Proust. We cooked them and ate them at a lunch we prepared in memory of John Entenza. Konrad and Judith Wachsmann came, and Stanley Tigerman. It lasted all day, and Esther talked about it for years.

Paul and I used to visit Esther on "occasions"—her birthday, Christmas, the death of Peter Banham. We would provide the staff and I shared a passion for champagne, caviar, oysters—at home or out. Architectural gossip was the main course. Her enormous circle of friends and admirers kept in close contact, so there were always lots of calls and guests.

Some people are beautiful even when illness cripples them. Esther always knew how great she short while hair looked, and insisted on maintaining it, even in the hospital. She had a special voice—it came from way back in the throat, and it was tough, lean and unembellished, like the rest of her. She would write her notes in the same pitch as her articles and books. How lucky we were to receive them.

Deborah Sussman
Ms. Sussman is a principal in the firm of Sussman, Preza & Co., Inc.

A reporter asked what qualities a person replacing Esther McCoy would have to have. Such a one would have perfect visual pitch, the intellectual code of honor of a Samurai, a novelist’s ability to form the image that brings the architect and his work to life.