Monday 1
Managing an Architectural Practice
SCI-Arc program with Robert G. Hole and David Dexter of Frank Gehry & Associates, 5 Monday, 6:30-9:30 pm, $375. Call (213) 829-3482.

Japanese Landscape
UCLA Extension course continues through August 26. 5289 Dickson, 7:30-9:30 pm, $355. Call (213) 823-3482.

Monday 8
Design Awards Committee
6 pm. Call (213) 380-4955.

Professional Practice Committee
Techniques for Architects
SCI-Arc program with Andrew Zago, 4 Weekdays, 7:30-9:30 pm, $140, Call (213) 380-4595.

Monday 15
Historic Preservation Committee
6:30 pm. Call (213) 380-4955.

Monday 22
New Member Orientation
Joseph Stage and Belgium, 7:30-9:30 pm, Call (213) 380-4955.

Architecture for Health
National meeting continues through July 21, 2006. 5219 Wilshire, $225.

Career Discovery
UCLA Extension course continues through August 19, 9 am-4:30 pm, 1303 Third Street Promenade, Santa Monica, $295. Call (213) 823-9961.

Art and Technology of Lighting
UCLA Extension course continues through August 2, 9:30 am-4:30 pm, 1303 Third Street Promenade, Santa Monica, $295. Call (213) 823-9961.

Architecture for Health
National meeting continues through July 21, 2006. 5219 Wilshire, $225.

Career Discovery
UCLA Extension course continues through August 19, 9 am-4:30 pm, 1303 Third Street Promenade, Santa Monica, $295. Call (213) 823-9961.

Art and Technology of Lighting
UCLA Extension course continues through August 2, 9:30 am-4:30 pm, 1303 Third Street Promenade, Santa Monica, $295. Call (213) 823-9961.

August 5
Design Awards Committee
9 am-4:30 pm. Call (213) 380-4955.

Residential Interior Design
UCLA Extension course continues through August 30, 9:30 am-5:30 pm, 1303 Third Street Promenade, Santa Monica, $295. Call (213) 823-9961.

August 6
CACA Board Meeting Caucus
3 pm. Call (213) 380-4955.

LAIA LA ExCom Meeting
4 pm. Call (213) 380-4955.

Leadership Excellence: The Medium of Expression
SCI-Arc program with Kathleen Kupper, 6 pm. Call (213) 380-4955.

August 7
Government Relations Reception
3 pm. Call (213) 380-4955.

Government Relations/Health Committee
5 pm. Call (213) 380-4955.

August 8
Urban Design Committee
6 pm. Call (213) 380-4955.

Professional Practice Committee
5:45 pm. Call (213) 380-4955.

Governance Relations/Health Committee
5 pm. Call (213) 380-4955.

Basic for Aluminum Casting
SCI-Arc program with Robert Cunningham, 1:30-3:30 pm. Call (213) 380-4955.

August 9
CACA Board Meeting Caucus
3 pm. Call (213) 380-4955.

LAIA LA ExCom Meeting
4 pm. Call (213) 380-4955.

Leadership Excellence: The Medium of Expression
SCI-Arc program with Kathleen Kupper, 6 pm. Call (213) 380-4955.

August 10
Government Relations/Health Committee
5 pm. Call (213) 380-4955.

August 11
CACA Board Meeting Caucus
3 pm. Call (213) 380-4955.

LAIA LA ExCom Meeting
4 pm. Call (213) 380-4955.

Leadership Excellence: The Medium of Expression
SCI-Arc program with Kathleen Kupper, 6 pm. Call (213) 380-4955.

August 12
Association Board Meeting
6:30 pm. Call (213) 380-4955.

Women in Architecture Committee
6:30 pm. Call (213) 380-4955.

LAIA LA ExCom Meeting
4 pm. Call (213) 380-4955.

Leadership Excellence: The Medium of Expression
SCI-Arc program with Kathleen Kupper, 6 pm. Call (213) 380-4955.

August 13
Association Board Meeting
6:30 pm. Call (213) 380-4955.

Women in Architecture Committee
6:30 pm. Call (213) 380-4955.

LAIA LA ExCom Meeting
4 pm. Call (213) 380-4955.

Leadership Excellence: The Medium of Expression
SCI-Arc program with Kathleen Kupper, 6 pm. Call (213) 380-4955.
How much insurance programs measure claims processing time

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How the CCAIA Insurance Program does

- Most insurance programs can't pass the test of time. They fail when it takes weeks and months to handle your claim. They fail when they treat you like a number with a problem.

The CCAIA (California Council/American Institute of Architects) Insurance Program, however, passes the test of time with flying colors. Among the program's features:
- 48 hour average claims turnaround time
- A courteous and caring staff that treats you like a person, not a number
- Cost-containment and "Take Care of Yourself/Wellness campaigns"
- Controlled by active AIA members as Trustees

It's your time and your money. If your insurance program isn't giving you the service you pay for, it's time to look into the CCAIA Group Insurance Program.

For more information, call Kathleen McDonnell or Eric Shirley at:

Association Administrators & Consultants
19000 MacArthur Blvd, Suite 800
Irvine, California 92715
714-833-0873 Collect

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Architecture for Health

The May meeting featured a roundtable discussion on the National Symposium for Healthcare. Featured speakers included Wolfgang Hack and Sue Wilkerson, active committee members, and Robert Kenneth Leib and Fran Spitzer, consultants in healthcare. Among the topics covered were the development of new products, the balance between the environment and the design, play areas and waiting rooms for children, the effect on interior design envi­ronment for healing and well-being (with a focus on Patte Center at the San Jose Medical Center), breakthroughs in long-term care design and the new Marin General Hospital. The discussion on long-term care design focused on the belief that design should enhance the patients' quality of life and the healthcare experience should be comfortable and easily understood by the patients. The June meeting was held together with the Architects in Government and Govern­ment Relations committees, and featured Judy Skilman, CCAIA Director of Govern­ment Relations, speaking on the new State Building Code—AB 47. Future joint meet­ings will feature various state agencies, and will be held on Wednesdays in September and October at Kaiser’s Regional Offices in Pasadena. Follow-up meetings will be held at the chapter office on Thursdays.

Richard Checchi, AIA
Chair, Architecture for Health
Albert Roden
Correspondent

New Members

AIA: Deing Chu, Ross-Wou Inc.: Patricia Farahnikh.
Reinstatement: Stefan Ahlblad, Ross-Wou Inc.; Ralph D. Arnold, AIA.
Advancement to AIA: Jan Muntz, LA Unified School District.
Assoc. - Dean Pratt, Big Angel Design.
Transfer Out: Alan Hilebacek, Leo A. Daly, to Honolulu Chapter; Bernard Sa­brell, AIA-E, to Orange County Chapter.

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NEWS AND NOTES, continued from 2

siderable AIA experience and knowledge to
the problem is for OSAC/ACS to adopt
are more stringent than existing California
standards, and if the delay causes problems
the Los Angeles Memorial Coliseum, pro­
tating a commitment to address and resolve
these issues concern
you, PLEASE do something about it,
and call the chapter to join the committee.

Timothy Brandt, AIA
Chair, Historic Preservation Committee

Historic Preservation
The Historic Preservation Committee held its May meeting on the 20th Century Fox Studios Lot. A short walking tour of the studio and potential future expansion plans were presented to the committee for review and comment regarding the historic fabric and character of many areas of the studio background. The committee will be tracking the expansion process, and will respond to any written reports or public hearings.

The committee also continues to track the progress of such historic buildings as the Los Angeles Memorial Coliseum, providing input on the rehabilitation scheme being addressed in the EIR; St. Athanasius and St. Paul Episcopal Church in Echo Park, currently looking at the relocation of this Craftsman style sanctuary to prevent its demolition; the Southwes­tme, offering a commitment to address and resolve potential relocation plans; and the 710 Free­way and its impact on historic neighbor­hoods. Work has begun on a historic re­sources manual which will contain listings of architects, contractors, sources, and re­lated agencies. If any of these issues concern you, PLEASE do something about it, and call the chapter to join the committee.

Ronald A. Alton, FAIA
AIA/LA President

AIA/LA President
Ronald A. Alton, FAIA

The next meeting will be held on Wed­nesday, August 21 at 5 pm at the Unified School District, 1425 S. San Pedro Street. Ken Wittman from Crowell Insurance will speak on "Errors and Omis­sions—Professional Liability Insurance."

Maria Magdalena Campauana, AIA
Chair, Architects in Government

Code Talk
Helpful Hints:
On your next trip to the Departments of Building & Safety and Planning, you may want to obtain these documents to assist you on your next project: "Steps in Sub­mitting Plans For Obtaining a Building Permit"; "Property/Project Prelim. Check­list;" "Low Level Exit Signs & Path Markings" by A.J. Flores, December 1990; "Site Plan Review Ordinance Gen­eral Information;" Slip Resistant Surface "Disabled Access Policy No. 21," MGD-80 and "Affidavit for Maintenance of Slip­Resistant Floor Treatment," required by Policy No. 21, MGD-80. Code Interpretation:
The Department’s goal is uniform enforce­ment and they are aware of the human ele­ment when it comes to their checkers. If you have a code interpretation problem, request the following: clarification by a supervisor; printed code interpretation such as Memorandum of General Distribution (MGD) or Rules of General Application (RAG)–MGDs and RAGs can be found in the "R" Book published by Building News, Inc. If you are still not satisfied, ask for a meeting with the bureau chief.

Rudolph V. DeChellis, FAIA
Co-Chair, Codes Committee
Christopher, continued from 3

and by whom public monies are spent and public space is used and controlled; 2) that public planning is a vehicle to balance the market in shaping societal priorities; and 3) that public planning is a vehicle to balance the market in shaping societal priorities; and 3) that the planning process and equitable participation in it are essential conditions which give shape to a plurality of visions and in turn to physical form. With this view, it becomes evident that the underlying Progressive Era laws and institutions upon which our city’s and county’s are based are anachronistic to the nature of emerging conditions, and require substantive change. Unfortunately, most of our political and business leaders are not aware of this, and few architects have any clue at all. More unfortunately, Christopher is one of the few people who understands this situation and was, in fact, beginning to address it in terms of city planning policies, slowly bringing his primary constituency, city-wide homeowner groups, to responsibly meet this new opportunity. Christopher’s “resignation” should be understood in this context—at the intersection of these two paradigms, of two different sets of values. It is little wonder then that the interests of the old paradigm would pursue his resignation, seeing positive and aggressive planning as an anathema of the market. With this said, however, the new planning paradigm levels the field as the mechanism from which the market adjusts its own tendencies to over-accumulate in the form of, for example, congestion and smog.

Within this context, one can hypothesize that the critical issue in the next mayoral election will be empowerment through control of environmental issues by key contenders: traditional growth/development industry, homeowners and minority interests. It will be interesting to see Christopher’s position. The challenge for AIA is to recognize this dynamic, understand its critical dimension and re-prioritize our focus so that projects of otherwise little relevance, such as the LA River, could become models for the new paradigm.

AIA should combine its predilection toward conservative status quo politics with the energy of its more outspoken committees to establish a leadership agenda for the city and region which has as its aim, as UCLA Professor Marvin Adelson calls it, managing the transition between the existing and emerging paradigms, and potentially divisive values which they represent. Managing the transition means educating ourselves and others, defining new patterns and vision-making processes, developing new physical form models and types, writing new laws and getting rid of useless ones, and electing people who understand how to bring these aspects together. We look to the Board of Directors and committee chairs to aggressively forge this new and important ground with Christopher and other key regional leaders.

Marc Futterman
Mr. Futterman is Director of Urban Design and Planning for Urban Innovations Group.

ARTWALK, continued from 1

tourist,” not as a member of the Steering Committee. I had asked an art illiterate friend to join me. Our mission: to visit every Art Walk stop, review and critique the Silent Auction (place a couple of bids), and partake in the intoxicating madness of the day.

Did my illiterate friend become art savvy? Let’s just say he had definite views of what he liked and didn’t like. But isn’t that what art’s all about—subjectivity? I’m proud of what the Art Walk has become and am looking forward to being an “art tourist” again next year. I’m certain my feet and legs will have recovered by then.

Hannah Eisenberg
Ms. Eisenberg, President of DFA-Atelier III, was co-curator of the Venice Silent Auction for six years and Artist Search for one year. To receive information on next year’s event, call (213) 392-0630 x333.
Phoney Baloney Babylonian

A remnant of Samson Tire Company’s grand Assyrian wall has become the billboard for the Citadel, a new outlet retail center and office complex, in the City of Commerce, developed by Trammell Crow with Sussman/Prejza, the Nadel Partnership, architects, and Martha Schwartz, landscape architect. Though well-restored, the wall has been stripped of its accompanying factory building and severed to make way for automobiles; the fortress-like identity of Samson Tires has become a mere backdrop for a stylistically confused development.

The wall has been tastefully rendered in muted, earthy tones. The heroic Assyrian griffins, winged lion kings in relief, are subtly picked out from the dusty green, grandly coursed wall in beige. A colonnade of crowned, ribbed pilasters, low turrets, viridian-green framed windows and royal-purple spandrel panels strikingly define this wall. Behind it rises, at the center, a zigzag of rectilinear volumes. Here, in the shadow of the zigzag, is the human-scale entrance to the fortress: two small glazed doors, with brass trim and bold green freeze relief above. A yellow ochre belt, running along the wall below the rust-colored, cereolated parapet, ties the wall together. The effect is stunning. This old, poured-in-place concrete wall has been given a terrific makeover job for a new role, but in the process it lost more than a little bit of itself.

The wall has been gigantically breached. To the right of the zigzag, which housed the offices of the tire factory, and now houses the development management offices, an opening, large enough to pass a regiment, has been cut. A huge section of the wall from the inside. The factory has disappeared; manufacturing has been replaced by the service industry. Once subservient to the fortified factory, the automobile has assumed direct entry through and visual dominance over the Assyrian wall, now a set-piece for an auto court. The imagery is clear, and if intolerable to a strict preservationist, it is understandable, and boldly done, given the criteria of modern marketing.

Behind the wall the project is visually less successful. Following a Beaux Arts plan, the auto court acts as a broad central axis terminating at the site for a six story office building. Held up by the recession, this plot is presently vacant, and the rest of the project incomplete. Just beginning construction, off axis at the southern end of the development, is a hotel. If the six story office building is good, the central court promises to be very strong. But, economic problems and successful isolated pieces notwithstanding, this is a muddled project.

The auto court, a wide plane of multicolored pavers and regimented palms, leads to parking lots behind the buildings fronting the court. A row of office buildings, starting at two stories and of standard composite construction, lines the auto court. Entered from the side, through a pleasantly sunny, glazed vaulted entry, these buildings do not front the court, but have their emergency access stairs painted a bright pinkish red and splashed at an angle to the auto court facade. The jarring color and arbitrary angle of the stairs detracts from the simplicity, and studied composition of the otherwise handsome, two story buildings. Taking their cues from the many simple, American, art moderne buildings, the designers have inverted the traditional practice of utilizing pilasters to divide glazed areas. Large pilasters, interspersed with smaller ones, divide the facade, which is surrounded by a curtain wall attractively proportioned in an arrangement of rectangles and lines.

The four story office buildings are even sillier. Precast pilasters rise three stories to meet a curtain wall whose large-framed windows appear to float miraculously. A precast segment of pilaster, separated from below, is suspended over the glass. The Babylonian motifs are revealed to be a weightless wrapping. The composition becomes visually clumsy, a standard late-modern office building trying desperately to be at once postmodern and vaguely reminiscent of Mesopotamia.

The Outlet Center is the best design in the Citadel. Restricting the Babylonian theme to the back side of the zigzag and the lion king cutout sign posts, the Outlet Center is more like a fair. The form is simple stucco boxes, to which are applied decorative canopies and arcades. Some of the old factory’s trusses and columns have been preserved. Big, brightly-colored, flexible foiles of steel and wood mark the entrance to the mall, creating a joyful, playful effect. The layout of the outlet spaces is dramatic. A central open space, interspersed with concrete walks and dotted with benches, tapers down between the building to terminate on the axis at a tall pylon sign for the Citadel Outlet. A bright blue arcade, in line with the Samson wall, defines one side of the mall; propped up against the building wall and along the arcade is a string of small white canopies. This wonderful space evokes an image of nomadic traders who have set up their stucco tents along the remains of the once great fortress wall.

The Outlet Center consciously embraces the old Assyrian wall, whereas, on the other side of the great cut, the office buildings have become separate objects in a landscape. The wall has been left as an artifact, supported by an independent steel structure like some old ruin. Along its remaining length several low turrets with their glazed windows are now empty rooms. Here, the wall is a remnant of its matching entrance to the fortress; two smalt glazed vaulted entry, these buildings do not meet a curtain wall whose large-framed glassed areas. Large pilasters, interspersed with smaller ones, divide the facade, which is surrounded by a curtain wall attractively proportioned in an arrangement of rectangles and lines.

The experience of the Citadel is suburban, and, contrary to Herb Nadel’s claims in the marketing brochure that “someone coming to work in an environment like this will encounter what I like to call a true urban village”, the Citadel is really a freeway park with a small mall using the archeology of the recent past to entertain the future. It is schematic architecture, playing off the scenography of D.W. Griffith’s Los Angeles. The question is how good is it as theater and whether it was worth altering the theatrics of another era.

Carl Davis, AIA
Mr. Davis is LA Architect’s Critique Editor.
Recent Exhibits

"Photographing LA Architecture," Turner/Kroll Gallery, Los Angeles

The first photographic exhibit to be held in the new space of the Turner/Kroll Gallery at 9006 Melrose Avenue was titled, "Photographing LA Architecture." The exhibit contained works ranging from commercial photography by Julius Shulman, Marvin Rand and Edmund Teske, to the works of fine art photographers at various stages in the development of their craft.

Critically investigating the work of the 25 artists is challenging simply given the abstracted nature of the predominantly black and white media. The still photographs must grapple with conveying information at once familiar and rarified. The second level of meaning incorporates devices are employed, how clearly the idea is communicated. The third level of meaning expresses a model of Los Angeles, a reality created by its author.

Mr. Schneider works for Sasaki Associates, Los Angeles.

"The Competition for the US Pavilion, Expo '92," Gallery 1228, Perloff Hall, UCLA

Exhibits, traditionally, are the perfect ground for innovation. The constructions are temporary and the program suied for experimentation. The first modern international fair was the Great Exhibition of the Works of Industry for all Nations held in London in 1851. In it, Joseph Paxton's design for the "Crystal Palace" was exhibited. Exhibitions, in that era, emphasized industry and manufacturing in addition to presenting a unified architectural image. The movement from the traditional unified architectural image to individual architectural pieces occurred when international exhibitions began to become less about industry and manufacturing as a whole and more about demonstrating the uniquenesses of each specific country. This concern seems to be further exaggerated in the Competition for the US Pavilion of Expo '92. Perhaps drawn from the thematic content of the project, "Rediscovering America" the projects are heavy with images of the country.

The recent exhibition of the finalists at UCLA was a good setting for comparing and revaluing the competition and its context. All of them make definite points, claiming their appropriateness to represent America. Generally, they fell back on images of landscape and technology developed in various degrees of sophistication, but primarily expressed in issues of logo form and circulation.

Mr. Chong is an architecture student at USC.

The 1992 ANThwhere Conference, scheduled for Tokyo, Japan, will focus on matters of site, topics, and physical context. The final conference will be held in the year 2001.

Anthony Chong

Mr. Chong is an architecture student at Waterloo University in Toronto.
In your opening remarks at the conference you said that you hope “the work of ANYone Corporation will successfully provoke a confrontation with the public in a way that changes the possibilities for architecture in the twenty first century” in order to perhaps to further a paradigm shift in architecture that has already occurred in other disciplines.” Please describe what you see as an undecidable condition in architecture at the end of the millennium and the nature of the paradigm shift that ANYone Corporation wish to depict.

First of all, I don’t think there isn’t a paradigm shift in architecture. Rather, I think that we are the last discourse to have been affected by this shift. This is precisely because architecture sees itself as a discipline involving mechanics, that is states, shelter, immovability, truth, objective presence, original value in terms of site, program, aesthetics. All of these kinds of things are contrary to the notions of undecidability that have been projected from Mach physics through to contemporary theology. In architecture, we refuse to recant any of this original vision and the critical condition of architecture—what we are finding is that the most easy route to take is the most conserva­tive route where you get the most bang for your buck because you can take up an ideology and also build. To take up a radical ideology like undecidability is not easy very quickly. We are finding women theorists—Ann Berger is one, Catherine Ingraham is another, Jennifer Bloomer is another—who at some point very shortly will be participating with us in ANYone. But they are not necessarily practicing architects. The only one who comes to mind is Zaha Hadid and only because of her stylistics, not because of her ideology. The reason that Zaha is not here is precisely because of her ideology. She has never been developed and articulated.

The most reactionary architectures today are being put forward by women. I can’t understand how they could possibly do this, because it is precisely the possibility of the new gender (of us, the gender of the architecture that makes the kinds of things one is talking about outside of logocentrism possible. And we find the most logocentric manifestations in the contemporary women architects, at least most of them. And we don’t find them (things outside of logocentrism) in the young architects either. You can find people all over in film, in music, in media, in art, in philosophy, in theology who are interested in the kinds of ideas that we are provoking in this discourse, but not in architecture. Architecture has become because of its role in society, has eluded this paradigm shift. We are trying to open up, that is a much more complex and tess specific situation because the undecidable ideology like undecidability is not very easy to do. We are finding women theorists—Ann Berger is one, Catherine Ingraham is another, Jennifer Bloomer is another—who at some point very shortly will be participating with us in ANYone. But they are not necessarily practicing architects. The only one who comes to mind is Zaha Hadid and only because of her stylistics, not because of her ideology. The reason that Zaha is not here is precisely because of her ideology. She has never been developed and articulated.

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For too long we have underestimated the power of individual projects to make the city. And we have underestimated the power of architectural education as a means for learning about oneself and the world.

The power of architecture to make the city is clear and apparent. Our urban places are made building by building; our districts are created project by project. And as each project occurs, our cities are remodelled and transformed.

Every day, hundreds of building permits are issued in regions such as ours. Some facilitate projects that are not only valuable in themselves but also contribute to the enhancement of the larger place in which they are situated. And our urban places improve.

However, those that enhance projects without reinforcing or transforming places and districts, actually diminish our cities. And as these projects are built, our cities become less livable and less comprehensible, until our hopes for a great city are dashed.

Architecture is not merely an illustration of what has been learned elsewhere nor is it an expression of other ideas. At its core and at its best, it is itself and it is about everything.

Architecture provides the settings in which we create our lives. Project by project, we make our cities whatever they are to become. We must have high aspirations for society and for the urban environments in which our society can evolve.

From the beginning of their education at USC, architecture students design modest projects that require thoughtfulness and exploration into the interconnectedness of things. They inquire into meanings and purposes and they engage in the exercise of values and choice. At the outset, students begin the study of architectural history as the inquiry into powerful human artifacts - of great achievements in relation to powerful social and cultural intentions in relation to the potential for superb individual accomplishments. As studies in architecture, in the humanities, and in the sciences advance together - intermixed rather than in sequence - a bachelor of architecture program provides a powerful means of higher education.
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**Carl Hu, Elementary School, Los Angeles:**
- 1993 Third Year Design Studio
- Michael Constanza, Faculty Advisor

**Gustavo Kuo, Community Library, Los Angeles:**
- 1991 Third and Fourth Year Design Studios, Ralph Knowles, Faculty Advisor

**Elizabeth Jiang, Senior Housing Competition: Project for an Urban Nursery, First Prize in AIA Student Design Competition:**
- 1990 Third and Fourth Year Computer Integrated Design Studio, Katherine Coleman, Faculty Advisor

**Mark Rodenrica, Todd Steak, Joseph Staley, Anthony Fox, Mark Lee, Lorraine Lattal, Mark Minicopa, Edgar Torres, Shawn Wu, Charles Yu:**
- LEAFYOPHEGEO, San Francisco Garden Show Honor Award, American Society of Landscape Architects Excellence Award, Horticultural Society Honor Award, 1990 Third and Fourth Year Design Studio, Ache Beauland Stein, Faculty Advisor

L.A. ARCHITECT
Christopher Resigns from City Planning Commission

Appointed by Mayor Bradley to serve as a City Planning Commissioner in 1988, Bill Christopher is a principal in the firm of Aec raehaedera/Hong/Treiman. He has been longtime participant in community affairs, with membership in organizations such as the AIA/LA Urban Design Committee, the Miracle Mile Civic Coalition, the Miracle Mile Residential Association, and the Westside Civic Federation, among others. However, what the Mayor giveth, the Mayor taketh away, and consequently Bill resigned from the Commission early last month. In the following articles, Bill Christopher discusses his years as Planning Commissioner, and Marc Futterman offers a perspective on the implications of Christopher’s resignation.

Friends and Colleagues:
Having served for the past three years as a member of the Los Angeles City Planning Commission, and for many years before that in various public sector activities, I have observed this Chapter as it has come of age in the debate over public policy. As I leave the Planning Commission to assume a seat on the Board of Zoning Appeals, I want to impress on everyone associated with the AIA/LA, the importance of continuing the fight for the recognition of design related issues as important elements in the planning of the future Los Angeles.

It is unfortunate that we, as a profession, are losing a direct voice in the discussion of planning policy. The Mayor, after hearing all of the arguments, made an informed decision that we will all have to live with. He determined that other needs had to be met as well. That does not mean that we should reduce the Chapter’s role in the formation of policy decisions. In fact, it means that we will have to work a little bit harder to assure that our view is heard inside City Hall. Hopefully, over the past several years, we’ve acquired some skills and allies that will be helpful in future skirmishes in this regard.

During my tenure, the Urban Design Committee of the Chapter has been a constant source of inspiration and idealism in the pursuit of equitable planning goals. It has been one of the few arenas in this city where a serious discussion of the design implications of planning decisions has been heard and I, for one, have benefited greatly from that dialogue. The willingness of the members of the Committee and other Chapter members to become personally involved in the process has been particularly gratifying to witness. This activity involves a great deal of patience, stamina, and commitment in return for rewards that are few and far between. Yet if not for these contributions made by the Chapter and its members, the City would be without a strong voice for urban design. I know that many of you will continue, with me, to fight for the city’s future direction.

Since the Balanced Growth Element of the General Plan is being developed, a new Director of Planning is to be appointed, a Congestion Management Plan is being formulated and several other key pieces of business are coming to the fore, it is crucial that the Chapter continue to maintain an active role in future events.

Personally, I want to express my deep appreciation to the Chapter Board, the Committee, and other members including Ray Gaito, Ron Altont, Jim Black, Pat Dawe, Kate Diamond, Marc Futterman, Arturo Golding, John Kallaki, Deborah Murphy, Ben Rosenbloom, and Alayne Winderman in particular for providing the backbone of the Chapter’s support for my participation on the Planning Commission. I also want to thank Suzanne Williams for her efforts, behind the scenes, on behalf of us all. Together, we’ve made a little music, but there are many songs yet to be sung.

On the surface, Bill Christopher’s “resignation” from the Los Angeles City Planning Commission can be easily interpreted in terms of electoral politics: the Mayor reaffirming his base constituency and “commitment” to positive growth and development in the still impoverished South Central and South East districts of the city. On a deeper level, however, Christopher’s “resignation” confirms an essential divergence of values in the politics of planning in our city.

In our capitalist/consumerist society, the role of urban planning has traditionally been to promote the creation of wealth through growth and development balanced within acceptable limits of environmental degrada­tion, and to provide a social welfare function when corporate wealth does not provide essential human services or when displacement leads to poverty. Hence, our city and other regional agencies invest in infrastructure, encourage a “positive business climate,” provide basic services, and undertake redevelopment when geographical profitability patterns shift and local areas go into arrears. The 20th century industrial paradigm of urban planning as the handmaiden of the market has, in fact, been quite successful: without much planning, our region has become affluent and propelled itself into an international economic powerhouse. With this success, however, has come a new scale and complexity of problems that the old planning paradigm is fundamentally incapable of handling. These problems are typical of many Third World nations, but here they are mixed with the politics of a First World economy: on the one hand an increasingly large, undereducated, under­skilled and dispossessed under-class, the total demise of affordable housing, and sprawling decentralization; and on the other hand, NIMBYism (“not in my backyard”), increasing racism, and an impending failure of government to provide the public investment and administration to balance market inequalities. This is exemplified by the demise of city planning as such to Los Angeles and its replacement by regional singe purpose agencies such as the Air Quality Management District, the latest form of the old planning paradigm.

According to Ben Rosenbloom, AIA/LA Urban Design Committee Co-Chair, we are witnessing the formation of a new urban planning paradigm. It has three fundamen­tal propositions: 1) that the public realm is the critical basis of political, economic and social discourse including how, what, where, when.

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This is a time of change for the architectural profession and for the Institute. Halfway through the year let us reflect on the changes at hand.

1992 will see W. Ceci Seward, FAIA, Dean of the School of Architecture, University of Nebraska become the first educator president of the AIA. Last month at the National Convention in Washington, DC, Susan Massman, FAIA of Philadelphia was elected to follow Ceci as the first woman to hold that office. These two individuals are exceptionally capable people, and they afford the Institute the opportunity to reach into segments of our professional community that traditionally have not been drawn to participation in AIA. The outcome should enrich us all and improve our collective standards of practice.

The convention yielded bylaw changes, particularly in the areas of membership. Membership will now embrace four distinct groups. There will be an Architect membership for licensed architects. An Intern member will be one who is in the process of becoming licensed. An Associate member will be one who, while involved in an essential role in the profession, does not intend to pursue licensure. The Allied member category will embrace the professionals who interface with architects. In addition, a voting position on the Board of Directors was approved for one individual who would be in the Intern/Associate category. I am pleased to say that Diane Evans, an Associate member of our chapter, will be the first person to hold that position.

Continuing education as a requirement of sustaining licensure is a high probability. This chapter is taking a pro-active position and establishing a Continuing Education Committee to help formulate programs to satisfy State Board requirements and respond to member needs. In addition, IDP (Intern Development Program) is being required by a majority of the states for licensure and several for reciprocity. As a result, we will be focusing energies on strengthening the IDP Program within our chapter as well.

1994 will be the centennial of our chapter. Katherine Diamond, AIA is chairing our task force to formulate a series of events, lectures, exhibits, programs and tours that will run throughout the centennial year. Please convey your ideas directly to Kate.

You are probably aware that in 1994 the Los Angeles Chapter will host the AIA Convention. This is an extraordinary opportunity for our chapter membership to showcase its work and to avail itself of the full range of convention activities. This will require a significant fundraising effort on behalf of the chapter, which will probably be represented in a dues increase or assessment in each of the next three years. There are off-setting financial benefits the year of the convention to our membership, and we are exploring these as we discuss the overall convention program.

The Los Angeles River Task Force is moving into its 2nd semester when specific research is being contributed. We are overwhelmed with the positive response to our activities at a federal, state, county, and local level and among schools, communities, and other special interest groups that share our vision for the future way.

If you would like to contribute your energies, please contact Task Force Chair, Arthur Golding.

Finally, please stop by the chapter office and introduce yourself to our new Executive Director, Ann Stacy, Hon. AIA. who joined us June 10, bringing hercontinued on 10

Craig B. Kellogg, AIA

To the Editor:

I've read, with interest, your article relating the Newport Harbor Art Museum's many lives. Having been there at the moment of conception, let me share with you the by- level that never saw the light of day.

In the spring of 1986 our firm was engaged to translate the museum's program into a schematic design to test the feasibility of utilizing a larger site on San Clemente Drive. Within a week after Museum Board acceptance of our plan, the voters in Newport Beach threw a moratorium on Newport Center which killed this and other projects within that zone.

With commitment to realizing the project, Donald Breen graciously donated a larger, more valuable and prominent site to the museum along Pacific Coast Highway. This created the opportunity for the "shuttle" that you aptly reported. I trust this will help to complete your picture.

Ronald A. Altoun, FAIA

Please note that Pedersen is all "e"– the name has been consistently misspelled in the above referenced article. It is an easy fact to check!

Lorene Lucey, FAIA

LA Architect apologizes to Mr. Pedersen for the error.

Newport Harbor Revisited

To the Executive Director:

In the issue announcing your appointment, there was an article "Doing the Newport Harbor Shuffle". It taps dances with great agility around, it appears, an extremely sensitive set of circumstances leaving the reader to speculate.

Maybe the key issue is not based on design but should be directed to those who hired Renzo Piano, is he licensed to practice architecture in California...my 1990 Roster of Licensed Architects must have mislaid his name somehow!

LA ARCHITECT

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Upcoming Events

The Society of Environmental Graphic Designers will hold their 1991 national conference on August 22-24, at the Art Center College of Design in Pasadena. Participants include Jon Jerde, Deborah Sussman and Paul Prejza, Saul Bass, and John and Marilyn Neuhart, among others. For more information, call (617) 577-8225.

The 10th annual AIA/LA Associates Sandcastle Competition will be held at Will Rogers State Beach in Santa Monica on August 3. The competition raises money for the William Z. Landward Memorial Scholarship Fund to assist students pursuing an architectural education. The entry fee is $12 before July 22, and $15 after. For more information, call (213) 380-4595.

Classes sponsored by the Los Angeles Chapter/Construction Specifications Institute are scheduled to start September 3, 1991, at 111 N. Hope Street in downtown Los Angeles. For enrollment information, call (213) 254-4155.

Architectural illustrator Carlos Diniz will present a lecture and multi-image presentation, "Building Illusion," illustrating the highlights of 30 years of his work on August 27, at 7 pm, at the Pacific Design Center. For information, call (213) 380-4595.

The Interiors Committee will sponsor a program of major corporate-sponsored architectural needs now and in the future. The panel will take place on July 23, at 6:30 pm, at the Pacific Design Center, and will feature Stuart Laff, Senior Vice President, First Interstate Bank; Judith N. Frank, Vice President, Warner Brothers; and Ray Henry, Director of Interior Development, Disney. The committee will also sponsor a tour of Frank Lloyd Wright's Ennis Brown House and Richard Neutra's home, along with a cocktail reception at Frank Lloyd Wright's Greene House, on August 30 starting at 1:30 pm. For information on both programs, call (213) 380-4595.

The Society of Architectural Administrators' summer mixer, open to all members and non-members, will be held on July 24. For information, call Kathryn Franke at Johannes Van Tilburg & Partners at (213) 394-0273 or Julie Robison at Altoon & Porter Architects at (213) 939-1900.

AL/A Welcomes New Executive Director

On June 10, Ann Stacy, Hon. AIA, assumed responsibility as the new Executive Director for AIA/LA. Most recently Executive Director of the Baltimore Chapter, Stacy has extensive experience with the AIA. A self-described "AIA junkie," Stacy has also served as Executive Director for the Maryland Society of Architects, the Broward County Chapter in Florida, the Detroit Chapter, the Michigan Society of Architects, and the Detroit Foundation.

Although she has not yet outlined a full program of goals, Stacy unequivocally states her number one goal as preparing AIA/LA for the National Convention in 1994. "For 1994, Los Angeles is going to be the largest chapter in the AIA. The biggest impact of the number of potential members is a marvelous thing to work with."

In addition, Stacy stresses the importance of establishing a strong political voice. "We need to work with the city government; we need to be very visible and outspoken about things we see that need addressing, and not necessarily as an antagonist or a naysayer. By the time 1994 comes around we need to be known as a strong, good voice, a good advocate."

Call for Nominations

The chapter Nominations Committee is soliciting nominations from AIA/LA architects for the 1991 offices of vice-president/president (one-year term), secretary (two-year term), and directors (four positions open, two-year terms).

CCAIA Delegates. Currently, the chapter is allocated six CCAIA delegates. In accordance with chapter bylaws, elections to six positions are open for 1992.

Any AIA member-in-good-standing may nominate an AIA member-in-good-standing for each office to be filled. The person making the nomination must have determined that the nominee will serve if elected. Each nominee must be seconded by four AIA members-in-good-standing; a member may only second one person for any given office.

Properly executed nominations should be received at the chapter office, 3780 Wilshire Boulevard, Suite 900, Los Angeles, CA 90010, by noon on Wednesday, July 31, 1991, for review and accreditation by the committee. The names of all the accredited nominees will be published in the September issue of LA Architect. After such publication, AIA/LA architects will have three weeks to submit additional nominations for accreditation in accordance with the above procedure. Nominations will then be closed and election ballots prepared and sent to the membership. Ballots will be tabulated and the results announced at the regular chapter election meeting.

Venice Art Walk

By 12 noon on Sunday, June 2, Abbot Kinney Boulevard in Venice was buzzing with the activity of about 5,000 people crowding the streets. The usually unpredictable June weather couldn't have been more glorious for the 12th annual art event and major fundraiser of the Venice Family Clinic—the Venice Art Walk.

The Art Walk was established in 1980 as the major fundraiser for the Venice Family Clinic (founded in 1970), and has evolved into a nationally recognized and respected art event. The newly expanded Venice Family Clinic is the only free health care facility for the poor and homeless on the westside. About 1,500 volunteers, including 300 mostly volunteer doctors, cared for more than 30,000 patients last year. Currently, 27% of their patients are homeless, 40% are children, and 79% are minority group members.

The Venice Art Walk can best be described as six events in one. The Art Walk itself is a private, self-guided walking tour of 60 working artists' design studios/homes. This year's artists/studios included Martha Alff, Charles Arnoldi, Woods Dasy, Gay Dill, Laddie John Dill, E.F. Kitchen, John Ouklick, Charles Ward, AIA, and the Abbott Kinney/irving Tabor House.

The Docent Tours include in-depth visits to artists' studios and architecture guided by leaders from the LA art community. The Silent Art Auction featured over 300 art pieces in every medium, including art furniture, photography, and landscape artworks contributed by galleries including Meyerson, Lerner, James Ciarrocatan, Rosamund Pelsen and Koplin. Major contemporary artists represented included Joe Goode, Ed Ruscha, Sam Francis, Jill Giergerich, Billy Al Bengston, Red Grooms, Eric Orr, Berey Saar, Diane Buckler, and Doug Edge.

Other attractions included the Food Fair catered by restaurants such as Michael's, 72 Market Street, Rebecca's and Ocean Avenue Seafood; and the Shopping Place with live music, and unique sale and auction items.

Finally, artists and guests danced the night away to 60s music at the Santa Monica Airport, at the Dinner Celebration honoring Dr. Benjamin Karpehnan and Thrifty Corporation.

I was looking forward to this year's Art Walk with anticipation, as it would be my first time in eight years to go as an "art..."

In this Issue...

LA Architect's July/August issue features an annual focus on student work, this year from UNC (one pages 4-5). Also this month, Lian Hurst review the work of Peter Eulaseha on his ANY one agenda (page 6), and Michael Schneider and Anthony Chong review recent architectural exhibits (page 7). Finally, Marc Furthman offers a perspective on Bob Christoper's recent "resignation" from the Planning Commission (page 3), and Carl Davis analyzes the newly restored Citadel.

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