Monday 7

ALLA Associate Meeting 6:30 pm Call (213) 380-4955
“Have You Set Up Your Practice, Or Do You Set It Up You?”
One of four Professional Development Seminars sponsored by The Kaderlan Group, Los Angeles: Corporate Blue Conference Center, Pacific Design Center 825-8800 for reservations Call (213) 657-0000

Monday 14

Columbia Day, ALLA Officers' Closed.
HOME CONSTRUCTION: An Exhibit of Affordable Work USC School of Architecture, Helm Landshut Architecture Gallery, Watt Hall, through Saturday, October 19.
Monday through Saturday.

Monday 21

ALLA Historic Preservation Committee 6:30 pm Call (213) 380-4955
Andrew Turner: Computer Integrated Design 12:00 pm USC School of Architecture Call Dana Smith, (213) 740-2097

Monday 28

ALLA Executive Committee Meeting Washington DC. Through the 29th.

Tuesday 1

Washington D.C. Through the 29th.

Tuesday 8

Committee Hall, through Saturday, October 19.
Center Blue Conference Center, Los Angeles:
Architecture. Harris Hall 101
Integrated Design

Tuesday 15

ALLA Executive Committee Meeting 7:30 pm Call (213) 380-4955

Wednesday 2

Christopher Macdonald
Sam Allen Lecture
Main Space 8:30 pm Call (213) 829-3482
MACLEAN: Painting 1908-1988
Armstrong House Museum of Art and Cultural Center
Call Brienne Bonner (213) 466-7467
Exhibit continues through November 11, 1991
HOLT, HINSHAW, PFAU: Jones: Current Work 6:00 pm Harris Hall 101, USC School of Architecture

Wednesday 9

Karen Deacon
Sam Allen Lecture
Main Space 9:00 pm Call (213) 829-3482
Tom Knuserack, artist, professor Cal Poly University, Pomona Fall Guest Series 1991

Wednesday 10

HOK RIBERSON: Projects and ideas Harris Hall 101 USC School of Architecture Call Dana Smith, (213) 740-2097

Wednesday 16

L.A. Architeccomputer Editorial Board Meeting 7:30 pm Call (213) 380-4955

LISA CODDDING Committee Planning Meeting 6:00 pm RSVP (213) 380-4955

James Wins
Sam Allen Lecture
Main Space 8:00 pm Call (213) 829-3482

Friday 4

ALLA Committee Meeting 7:30 pm Call (213) 380-4955

ALLA Committee Meeting 5:00 pm Call (213) 380-4955
Barry Bredthoff, photographer, designer
Cal Poly University

ALLA Committee Meeting 3:00 pm Call (213) 380-4955
Dana L. Smith, (213) 740-2097

ALLA Committee Meeting 5:00 pm Call (213) 380-4955

Friday 11

ALLA Committee Meeting 6:30 pm Call (213) 380-4955
Barry Bredthoff, photographer, designer
Cal Poly University

ALLA Committee Meeting 5:00 pm Call (213) 380-4955
Dana L. Smith, (213) 740-2097

ALLA Committee Meeting 7:00 pm Call (213) 380-4955

November 4

CCAA Executive Committee Meeting Thursday through the 8th Call (213) 380-4955

ALLA CAAD Committee Planning Meeting 6:00 pm RSVP (213) 380-4955

November 5

ALLA CAAD Committee Planning Meeting 6:00 pm RSVP (213) 380-4955

Tuesday 29

Eighth Annual Day of the Dead/Dia de los Muertos Group Exhibition, Consuelo F. Nena, curator 3:00-9:00 pm Opening Reception L.A. Photography Center Through November 17, 1991.

November 11

ALLA Executive Committee Meeting 7:00 pm Call (213) 380-4955

ALLA Executive Committee Meeting 5:00 pm Call (213) 380-4955

November 12

ALLA Associate Meeting Call (213) 380-4955

November 13

L.A. Architectural Editorial Board Meeting 7:00 pm Call (213) 380-4955

November 14

ALLA Government Relations Committee Breakfast with Supervisor Gloria Molina 7:30 am inclusive Call (213) 380-4955

November 15

Central Avenue Jazz Exhibition at Santa Monica Museum of Art Through December 29.

For more information on ALLA/IAA committee activities, contact:
Architecture for Education, Noberto A. Martin (213) 206-4708; Architecture for Health, Michael A. (213) 420-3240; Ananda Program, Michael Fuchs (213) 206-4700; AIA/LA, Barbara Hepper (213) 206-4700; DIS, Patricia Hepper (213) 687-2363; LAB, Karen Blumenthal (213) 206-4700; SAC, Karen Blumenthal (213) 687-2363; Students, Karen Blumenthal (213) 687-2363; Women in Architecture, Karen Blumenthal (213) 687-2363; Young Architects, Karen Blumenthal (213) 687-2363;

OCTOBER
Ann Bergren’s lecture series at SCI-Arc University makes connections between the appar­
and the “Philosopher/Architect”. and contem­
by Sigmund Freud: Platonic aesthetic theory
Whiteman. Her description of the way the image
Medusa and the castration complex described
porary architects such as Morphosis and John
interpretation of the way modern western archi­
architecture resolves that anxiety, provokes me into
of the earth was in mourning for her lost daugh­
goddess of marriage, childbearing and fertility
tries to offer her hospitality with food and drink.
/1922), “The terror of Medusa is thus a terror of
by Sigmund Freud in “Medusa’s Head” (1940


WHO
IS
BAUBO?

By Ilenna Outram

**A Word From The Chaps...**

“If we stopped all this baloney - treat­
ing women like second-class citizens - the
world would benefit enormously. If you
think of humans as a resource and women
as half of that resource, just think how
great it would be if all those people were
giving their best creatively.”

Frank Gehry, Architect

Of “Women in Architecture,” Lucille
was the first of the species that I had
worked with. It was in 1947 and she had
completed a mountain cabin at Lake Ar­
rowhead. Early snow made for a great
photographic opportunity and I genuinely
anticipated a most unusual design - after
all, a woman architect must be capable of
uniquely fine design solution.

On arriving at the lakeside site, I was
The “cabin” was a delightfully
executed solution. So why was I puzzled?
Perhaps I felt, as many people did, that a
woman architect would do no wrong; that
woman could instill into her work a quality
of evaluating and respecting clients' pro­
gress beyond the capabilities and sensi­
tivities of men. But, as I perceived it, the
woman had no such direction...

I have worked with Latih Rugs, Edla
Moore, and others. All of them were great
architects. Recently I met Brenda Levin,
one of the new girls on the block, at the
Bradbury Building. Capable and produc­
tive, there is no need to bring gender into
her role as Ira Yellin’s choice to work with
him on Bradbury’s restoration.

Julius Schuman,
Architectural Photographer

Lucille Bauble in her "cabin", photo: Ju Ius Schuman

Lucille Bauble...
SINCERE AND GOOD

"I think it is too early to say what contribu-
tions women are making in the field of archi-
tecture. They have as in clients contributed very
largely except, perhaps, in monumental build-
ings. The few professional women architects
have contributed little or nothing to the profes-
sion...They have, however, done sincere, 
good work along with the tide of the times as it
goes on, undoubtedly some greater then other
architects will be developed, and in fair propor-
tion to the number of outstanding men..."
Julia Morgan, cited in the Christian Sci-
ence Monitor, November 27, 1931

The careers and work by women architects
have historically been marginalized by the pro-
tession and by history. Julia Morgan, the most
prominent and prolific women architect in
California, has received more acclaim for
her gender than for the quality of her work.
Fighting for acceptance in a male-dominated
profession, female professionals in the early
twentieth century had little opportunity to
study or work in design major civic projects.
Many related upon women clients and women's
projects to survive. Approximately half of Morgan's
clients were women. For them she designed
numerous residences and institutional buildings.
Such a specialization compelled Morgan to
value certain characteristics. Her projects
were sensitive to users, functional, straight-
forward, and emotionally supportive.

Responding to client wishes Morgan worked in
diversity of styles. Though important to the
creation of successful architecture these char-
acteristics have not traditionally brought fame
and recognition to the architect. The class
studied architects have been those who have
developed a distinct signature style, executed major
buildings and monuments, and explored theoretical
rather than inter-personal concerns. Though Mor-
gan maintained a low professional profile she
had an extraordinary success and pro-
duced hundreds of buildings highly valued by
their clients and users.

From "Sincere and Good: Women's projec-
tes by Julia Morgan, part of a soon to be
published work by Diane Favre on Architec-
ture Criteria and Preface by Women.

The Third Julia Morgan Colloquium
On Saturday, October 26th, 1991, the AIA
National Women in Architecture Committee
and the AIA/LA, in conjunction with UCLA
School of Architecture and Planning and the
Association for Women in Architecture will
host the 3rd Julia Morgan Colloquium,
Exploring the Intersection of Feminism and

Values in Architecture. A day long event, the
colloquium includes two panel discussions, with
speakers such as Dagnam Richter, Elvise Grie-
stein, Victoria Casico, Deborah Dietch and
Susan Maxman, and an interview by Diane
Favre with Adele Naude Santos. It will take
place at UCLA School of Architecture and
Urban Planning.

Contact Diane Favre at UCLA at (213)
825-5374.

Julia Morgan, AIA
Swimming pool
Pasadena YMCa, by Julia Morgan 1920

CALL FOR ENTRIES
"Broadening The Discourse" exhibit of
environmental design work by women
at the UCLA Extension Design Center in santa
Monica opening January 29, 1992. Entries
due 11/19/91. Contact exhibit chairwoman
Homer at (213) 661-2774 or Lea Glitman
at (213) 837-8115 for more information.

In conjunction with the 50th annual
California Women in Environmental De-
For information on the conference leave
message at (213) 487-3191.

Color Consulting: A Survey of Interna-
tional Color Design, by Harold Linton:
Van Nostrand Reinhold. Review by Ivan Preston

In the late 1960's much research was con-
ducted into what effect the physical environ-
ment has upon the psychology of man. One
study of the extreme used schizophrenic pa-
tients as subjects and exposed various flash
cards of different colors to them.

The noted responses of the patients re-
vealed various reactions to the different colors.
Blue seemed to produce expressions of serenity.

In his book Color Consulting, A Survey of
Color Consultancy, Harold Linton presents a
converging argument for using color appropriately as a tool.

In the Administrative Procedure Act, Chap-
ter 6, Article 1, paragraph 12948, the State also
states that it is illegal to fail to "take immediate
and appropriate corrective action" if the em-
ployer is found guilty of sexual harassment.

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ployer is found guilty of sexual harassment.
I am not an icon, I heard her say on the phone, if her caller had meant this as praise, she took it as accusation, to be vigorously resisted. Far from being a saint frozen in time for unchristian behavior, Zelma Wilson is as active and irreverent today at 72 as she was when she first opened her office in Ojai. Architect Zelma Wilson and her screenwriter husband, Michael Wilson, moved to Ojai in 1964 following eight years' exile in France, where the family lived after he had refused to name two houses for the House Un-American Activities Committee and been blacklisted. (This is a letter from Salt of the Earth, A Place in the Sun, Bridge on the River Kwai, and Lawrence of Arabia.)

There she took a decisive role in making Ojai the charming small town that it is today. She has worked on the town's Planning Commission and Architectural Board of Review. She lectured in architecture at Cal Poly for about 10 years, and for CCCLA she served as a member of the editorial board of Architecture California, an insurance trustee, and a commissioner for the Board of Architectural Examiners. She is presently involved in the Historic Preservation Committee. In 1984, the AIA recognized her as a Fellow for her work in design and education.

Here is a part of her story:...

"As you know, I was educated during the period of the International School of architecture, the Neutra-Schindler-Marcel Breuer-Gio Ponti that's how the people I admired the most. There was nobody like him. But it would have never occurred to me to go to Taliesin— that was the archetypal experience.

When I was in college, it was very important to me during the summers to get a job, working for free for some really fine architect that I admired. I was fortunate enough to find a job with Rudolf Schindler. He was really brilliant, with an extraordinary sense of forms and masses. And he worked hands on. He would design something and then he would go out in the field and climb all over the roof, designing and constructing the building on the spot—the windows, the weights. But I didn't see much of him because he was working back in the drafting room. He would throw me some kind of a schematic design, and I would have to interpret it into working drawings. Just

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(213) 962-6660

Zelma Wilson FAIA

...as soon as my husband came back in 1945, I finished my degree at USC. I worked for Neutra and Alexander for a while, and then for a major architectural as a color consultant. But an article appeared in Time magazine about my husband and the shooting of "Salt of the Earth," which was being harassed by the FBI and by the local community. And that the building was being deported to Mexico. So one morning I was called into the office of one of the principals, and he said, "Zelma, we've had some complaints..." about the color that you painted the gymnasium at Santa Monica High School.

I reminded him that the school colors were blue and yellow and that he himself had told me the gymnasium ought to be blue. So he somehow misunderstood him and they were going to let me go. The firm denied vehemently that the article had anything to do with it, but they wanted me out of there in three hours. These hours. I was young enough to get over that without too much trouble, and I went ahead and got my license. But our lives were so intertwined, my husband's and mine, that it's hard for me to tell this whole story. The war, the baby, the two children that were born later, building airplanes, it's all just a life.

I had a lot of fun living in France, first in Paris, going to the Ecole des Beaux Arts and later playing the countryside out in the country. I worked with a French architect as a kind of ad hoc partner, on too jobs—a shopping center and what they called "collaboration." The word means bachelor's course, but this was for both men and women at the University of Montpellier. Frank Gehry came to Paris while we were there. He got a job for 85 cents an hour because he wanted the same experience from working in France that I wanted— the experience of our European heritage.

We came straight from eight years in France to Ojai. In 1917, Edward L. Doble, of Doble Owen Glass, had come here and seen this lovely little valley, beautiful trees, close to a big city center— great real estate potential. He bought up about 800 acres. And in order to make it more appealing to people, he thought he would go out and develop a downtown. So between 1917 and 1919, he took all these fancy little frontier buildings with the false fronts and parapets, and said, 'We'll just put a Spanish-style arcade right in front of them.' It worked. When I got here in 1964, a couple of the stores had been rebuilt, but the rear of the arcade was still a mess of old falling down buildings.

After about five years, I had the sense they were letting opportunities go by. I didn't want to be a great success story. I gathered some businessmen in the back of the grocery store, and I said, 'You have a fantastic basis for a core of a city here that very few communities have. Let's do some designs for what we think it could be.'

Architecture is always cooperative, but there was a vision which I did see. State Highway 33 winds its way right through the middle of Ojai. You can't do much with that. You can block it off. My concept was to intervene in the development of the strip development was going along route 33 by developing the rear of the arcade. With 14 property owners involved, it took about 13 years to get the project going. Then the city caught on, and they went ahead. The scale of the spaces relative to the buildings made it possible for people to relate to each other in a different way. This is not something I discovered myself and ordered single-handedly. This is what Europe did for me.

I've done a lot of Spanish-style, whatever that is. And I do rancho style, whatever that is, and bungalow style, whatever that is, and contemporary, of course. But I'm not the only architect in town that does them. What I try to do well is I'm going after a job on the kind of job it is, naturally. I think I sell my design ability, and that's the one-are kind of an approach that I relate well to people. Also I like buildings that relate well to the environment. That'd be, 'When you ask, Do I have a style?' I would say No. And yet I look at it and I think, Well, maybe there's a style there.

So what's the most difficult thing I've had to do as an architect? I say fighting the male establishment. That's been ongoing. The people that I work with already know that I'm a woman. They've figured it out. It's quite a few jobs. Especially big public jobs—as a result of affirmative action because they wanted a woman on the team. But I have always participated fully in the process. I've not been aware of being the token woman.

Over the years, I've given many lectures at universities and organizations for women in architecture. I sometimes give all my theories of architecture and philosophy of design, and all that stuff—and what they really want to know is how did I manage to have a family, and a husband, and still be an architect.

It's not easy. Something's got to give. And you really have to know where your priorities are in certain times of your life. At certain times, your kids are going to take priority over everything. I regret that I was not with two daughters. I gathered some women together in the back of the grocery store, and I said, 'You have a fantastic basis for a core of a city here that very few communities have. Let's do some designs for what we think it could be.'

Architecture is always cooperative, but there was a vision which I did see. State Highway 33 winds its way right through the middle of Ojai. You can't do much with that. You can block it off. My concept was to intervene in the development of the strip development was going along route 33 by developing the rear of the arcade. With 14 property owners involved, it took about 13 years to get the project going. Then the city caught on, and they went ahead. The scale of the spaces relative to the buildings made it possible for people to relate to each other in a different way. This is not something that I discovered myself and ordered single-handedly. This is what Europe did for me.

I've done a lot of Spanish-style, whatever that is. And I do rancho style, whatever that is.
Southern California is an international center of innovation in residential architecture. L.A. Architect shows the work of Los Angeles vicinity women architects and their partners on single- and multiple-family building types.

1. Kiyohara and Moffitt
Homes Residence, 1990. A spectacular view from an impossibly steep site. The program was to build a 3 bedroom house with maid’s room, 3 bathroom plus powder room, living room, study, kitchen and dining room. The house is 2800 sq. ft. on multiple levels.

2. R.L. Bioder, A.I.A.
Project for Engineering and Computer Sciences Facility, University of California, Irvine. 18,000 sq. ft. complete orthogonally planned olive grove, drylabs and research offices.

3. Lisa Wightman, AIA
Persky Residence, Los Angeles, under construction. This studio and addition for an actress/artist incorporates a series of real events having dramatic unity and interest in order to produce an effect or influence.

4. Miller Pollio Architecture
3.5 Houses, Riverside, under construction. In an experiment in simple, powerful relationships between living, entry and building, 3 family residences and a guest house occupy the foottom zone between the mountainous parkland and a cupule of suburbia.

5. Melissa Gray, Architect
House at Manhattan Beach Boardwalk. 6,000 sq. ft. single family house cut from a single block. The architect brought light into the interior by cutting a circle into the existing wall, creating a central and interior: exterior duality.

6. Koning Elzenberg
Julie Elzenberg, architect. The Ocean Side Beaches are 6 condominiums, along a Venice walkstreet proposed for 3,000 $ 000 lots 30 by 110': separate 3 stories 2,000 sq. ft. houses with unique gardens in between. Construction is scheduled to begin October 1991.

7. Michelle Pride-Wells, A.I.A.
5-unit Apartment Building, Corona, 1988. A Multi-Unit building in the historic section of Corona, swaged in response to market study for single professionals, 1,000 sq. ft. each, with two master bedroom suites.

8. Gokus and Associates Architects
Julie Makoto Gokus, A.I.A.
8,000 sq. ft. bridges custom residence with guest house. 5 bedrooms, 5 baths, gourmet kitchen, wine room, second floor observation over elevator. Under construction.

9. Janet Merton Umran, AIA
Hollywood House, 1990. This 2,200 square foot new house was developed by the architect, responding to the site and the need for an economical method of construction. The ‘L’ shape plan saves a mature Chinese Elm tree, which becomes the focus of the house.

10. Landworth DeBolske and Brown
Monterevi City Residences, under construction. An entrance courtyard gives the house primary from the street. A four story ‘L’ shaped’ garden links living room, the dining room, the kitchen, and family room on the ground floor and the bedrooms above, all opening to a rear view of the creek and chaparral covered hillside.

11. Pam Edwards-Kamer, A.I.A.
Seismic retrofit Apartment housing, Los Angeles, 1988. The residential model and seismic retrofit is one of numbers executed by Studio C: Architecture.

12. Victoria Casasco Studio
Aznar Residence, Barcelona, Spain 1986-90. Victoria Casasco Studio, established 1984, integrates art, architecture and town planning in order to challenge and extend conventional notions of architecture.
These days, public sector work carries with it many challenges and threats: tight budgets, insensitive bureaucrats, technical difficulties, and even power stations. Often, these projects are usually not only structurally deficient, but lack adequate planning, electrical, and heating systems and are in need of general repairs. Although Tanzmann has rehabilitated many similar buildings, this one represented a particular challenge and need for sensitivity as it is part of a National Register Historic District which has strict standards for its rehabilitation. The building had an unusable floor space while the back was guest rooms.

The rehabilitation will convert the office space to fourteen new residential units for a total of 42 units of low income housing. The community room, project office, and four commercial storefronts on San Pedro Street serving the Little Tokyo community.

Brenda Levin, principal of Levin and Associates was established in 1980, is well known for her landmark restoration work, which includes the Wilkenson Building and Grand Central Market. Her continuing commitment to the preservation of some of Los Angeles' most important landmarks has shown devotion to the public realm. Through her work, Levin has become a force for protecting the history of the city and its people for future generations.

Recently Levin has completed the Buena Vista Pump Station in Elysian Park for the Los Angeles Department of Water and Power. In the park, the station replaces an existing, outdated facility. The setting brings the station close to public view and creates a need for a project that is both sensitive to its surroundings and a clear design statement. The Pump Station is a straightforward sculptural solid of glazed block. Its small, almost residential scale is reinforced by its gabled roof. Levin, and her associate Jeff Shelton, appropriate pipe sections that are part of the worldwide body of DWFP and use them as sculptural/functional objects to celebrate the beauty, power, and precious nature of water. The pipes, with their strong geometric forms, serve as spacers and drains and are arranged on the building's facade to direct water through and between them as they capture water and spill it down as a fountain. Levin is currently designing a Chlorination Station for the same site which will become a companion piece for the Pump Station.

Siegfried Diamond Architects began its operations in 1985 when Margot Ziegler and Ken Diamond formed a partnership with Norma Sklarek who has since left the firm. The firm's work includes schools, non-profit centers, Light Rail stations, commercial, and residential projects. The firm has a strong design focus that integrates with its problem-solving and client-serving practice.

In their most recent project, as design consultant in conjunction with project architect Holmes & Narver, Inc. for the Airport Traffic Control Tower and Administrative Base Building at Los Angeles International Airport, sculptural form and metaphor are given full range. The building at 289 feet, twice as tall as the existing tower, is intended to be a symbol of the airport and the City. It is designed as a modernist building that doesn't disguise its use and expresses function through form. The image of flight is used in building forms and planning. At the top of the stack the control tower sits the "cab", the fully glazed crown of the structure where air traffic controllers view the planes and make critical and tense decisions about movements in the air. Below this, sheltered by a winged form, the break room is a walled space with limited views, providing soothing enclosure for the controllers' overtaxed senses. The form of the room itself is that of an old biplane with struts that reach out to the tower's "wings". In its language, the building pays homage to the optimistic early days of modernism, Russian Constructivism, and Eero Saarinen. The control tower itself is described as "the ultimate adult treehouse": The cab, seemingly tenuously perched atop its base, seems ready to rock and tilt and lift off into space. The landscape design by Burton and Spitz, also a woman-owned firm, is an abstraction of landscape as seen from the air. Paving represents countryside and fields crossed by a river. The paving materials run through the building's lobby where they become the image of a metropolis.

Avcha Benzicez Stein, an Israeli-born landscape architect, educated at Berkeley and Harvard, has practiced in the United States, India and Israel. Since 1988, Stein has been the head of the Landscapes Architecture program at the University of Southern California. She is committed to environmental and social issues that bring a strong sense of purpose to her design.

In her most recent project Stein has worked with the Watts Health Foundation, the Common Ground Program and the neighboring community to design a two acre park on a vacant parcel near the Jordan Downs Housing Project in Watts. The changing neighborhood is mainly a mix of African-Americans and Latinos. The park design is a combination of "natural" and synthetic landscape. At the east are 60 family gardens, an orchard, and market gardens that will be used as part of a drug rehabilitation program. The grid of these elements is set at an angle to the city streets, which separates its order from the routine and creates a space at the corner to use as a marketplace to sell the produce and flowers from the gardens. The natural park is a botanical garden. It includes an African rain forest, trees from Central America, and a series of plateaus which represent different aspects of the California landscape from the height of the conifers to the low chaparral. Water to irrigate the garden is brought by techniques used by the Spanish settlers. A stream flows along the line followed by the sun at the summer solstice. It terminates in a water tower that is the symbol of the park. At 106th Street and Grape Street, a community center and caretaker's house at the park entry focus on an amphitheater. Stein and members of the community are currently working to raise funds to bring this exciting and poetic project into reality.
A HERSTORY FOR WOMEN IN ARCHITECTURE

By Kate Diamond, AIA

Why is it still relevant to focus attention specifically on the work of women architects? In the 1960s, significant qualified women's design work that should be studied separately? In 1989, the concurrent mounting of exhibitions of three exhibits of work by women architects (The National AIA Exhibit celebrating the centennial anniversary of Louise Blanchard Bottom's election as the first women member of the American Institute of Architects in 1888, "The Exceptional One", combined with the exhibit, "Many More", showing work by 200 contemporary women architects from around the USA and a local exhibit of work by over 50 Southern Californian women architects), provided an opportunity to search for design characteristics of a female architectural style or approach. Search as I have, I could never discern any gender-based characteristics that set this work apart. There was good work and bad, modern, postmodern, deconstructivist, modern, historicist, socially responsible and socially questionable, small and large work, but there was no consistent thread that defined either the project types or the nature of the design work as the creation of women architects. 

Is there a feminist as opposed to female vision of architecture? If architectural feminism translates into a built environment which considers the needs of women and children to be as important as the needs of men and explores ideas about new building types and new forms of city-making that create non-discriminatory environments then, yes. But this is the type of feminism which should not be gender exclusive. If the feminist vision seeks to claim a special sensitivity to user's needs and a dislike of grand form-making gestures as the exclusive preserve of women architects then I must disagree. Certainly today, individual women architects have achieved the questionability to be as insensitive to the needs of their clients as their male counterparts.

With the increasing percentages of women entering the profession, some have suggested that sexism is no longer an issue in architecture. There have always been some women architects who are very uncomfortable with discussions of any aspect of feminism and architecture. Insisting that they have neither suffered personal discrimination nor needed any assistance to achieve their individual goals as architects, they resent the adjective "woman" attached to their professional definition and imply that those who continue to explore the condition of "women in architecture" set themselves up as victims and limit their personal aspirations as architects. But every client, every contractor, every co-worker who interacts with a woman architect knows and acts on the basis of the fact that she is female whether or not she accepts the label. The still dismal percentages of female participation in the upper levels of management and the ranks of the star designers are indicative of significant remaining problems. In 1988 we celebrated the centennial anniversary of the first women member of the American Institute of Architects, and today 103 years later the percentage of licensed, corporate women members of the AIA has just reached 10 percent. Active steps need still to be taken to fully integrate women into the architectural profession.

Perhaps the single most significant factor preventing women from achieving their full potential as architects is the lack of an architectural "herstory". Few pioneering women who did make a career in architecture have been rendered invisible - too often because they were excluded in the mainstream architectural history.

Why were the early women architects excluded in the architectural herstory of their time? Clearly, the pervasive prejudice against women exploring roles outside of the home and the lack of access to the circle of taste making critics played a role in denying pioneering women architects a place in mainstream architectural history just as they denied women artists a place in art history. Additionally, more subtle social pressure that women behave in a "nice girl" manner resulted in many women's reluctance to seek recognition from the profession. Similarly, contemporary women must have played a role in focusing their practices of many women around smaller, often residential and remodeling project history based on events and crises. This representation of the spirit of Biddy Mason develops the "place" as inspiration. Dolores Hayden's non-profit "Power of Place" is responsible for conserving this project. Also on the team were landscape architect Julia McQuaid and Eileen Favro Michelle Izenberg, and Robert Chatel of the CRA.

The program of Phase I of the West Coast Gateway Competition (1988) by Danimer Richter and Shani O'Neil (with Thomas Robertson) is to recapture the air space over a depressed segment of the freeway in downtown Los Angeles in order for it to be reclaimed as useable public space. Richter and O'Neil's design is a formal manipulation of the area's various "archaeological" layers that were "excavated" and studied. The first layer is of waterway, the second is the mammalian environment of extinct but integrated life forms, the third is the abstract urban landscape of asphalt and grids: the fourth is of building blocks which make up the third layer. Richter revels in the formalist approach to the project as a whole but he is fundamentally grounded in the place that he transforms it by a vibrant knitting together of site and structure.

Far and near left,The Wall, "Biddy Mason Time and Place" by Sheila Levant de Bretteville (photo by Louis Geremia), "Biddy Mason's House of the Open Hand" by Better Saar (photo, Anne Zimmerman), "Biddy Mason's Voice" by Ellyn Zimmerman, BIB 865 South Figueroa Street, Los Angeles (Building designed by A.C. Martin). Below, "L.A. Gateway" by Richter and O'Neil.
WOMEN ON THE RISE

Introduction by Lian Hurst Mann, AIA
Editor of this special feature

This L.A. Architect focuses on the work of women architects in the Los Angeles vicinity. While Susan Maxman, FAIA is national AIA’s first female president-elect, Bobbie Sue Hood, FAIA is the president-elect of the San Francisco AIA Chapter, Katherine Diamond, AIA is a nominee for president-elect of the LA Chapter, and Adèle Naudé Santos is forming the new School of Architecture at UCSD. California is now called “home” by the largest concentration of women architects in the country: the new statewide California Women in Environmental Design (CWED) formed in San Diego in February 1990; the 1991 CWED exhibit, “Women + Architecture,” is currently showing in S.F.; the Third Annual Julia Morgan Colloquium, “Feminism and Values in Architecture,” takes place at UCLA this month; “Broadening the Discourse,” a statewide conference sponsored by CWED and the Association for Women in Architecture (AWA), convenes in Santa Monica in February 1992; the Women and Architecture Transitional Housing Task Force of the LA Chapter is developing a Center for Homeless Families with Children for the AIA/LA Centennial Celebration in 1994; and the writing of history can flourish and be tested in practice.

The selection of projects shown here is selected as exemplary of the diverse work being undertaken that explores areas of practice not commonly viewed through publication - public work, residential architecture, landscape, the feminist avant-garde. This collection of work refuses to be successfully theorized except through the practice of women.

The thesis motivating this issue is not that women are born to birth user-friendly buildings nor that feminists are the socially-produced bearers of a new postmodern sensibility nor that female practitioners have the basic right to equitable recognition (although each of these are successfully argued here in various forms). The purpose of this focus is to advance the thesis that a remarkable confluence of gender and architecture is occurring, herstory is making history, here in Los Angeles. And it is this confluence that is creating the conditions in which diverse theories can flourish and be tested in practice.

The following statistics were gathered by phone interview with the Dean’s Offices of the several schools of Architecture found in the Los Angeles Area. The data about faculty is for all full-time staff members regardless of rank.

<table>
<thead>
<tr>
<th>REPRESENTATION OF WOMEN ON FACULTY</th>
<th>school</th>
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<th>% of women</th>
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<td>10</td>
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<td>SCI/Arc</td>
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<td>Woodbury</td>
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<tr>
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<th>total</th>
<th>women</th>
<th>% of women</th>
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<tr>
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<td>426</td>
<td>unknown</td>
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<td>Cal Poly</td>
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<td>Woodbury</td>
<td>245+/-</td>
<td>67+/-</td>
<td>25-30</td>
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Note: all information is for undergraduate architecture students. A recent study conducted by the American Collegiate Schools of Architecture indicates that, nationally, women represent 15.7% of all faculty members employed as architectural educators, and 0.8% of tenured professors are women. The same study shows that women students represent 28% of undergraduate students and 32% of graduate students nationally. For more information on the status of women in architectural education see “Status of Women in Architecture Schools, Survey Results and Recommendations” ACSA press, 1990.

I think this is a wonderful rich juicy time for women architects. I sat on the LA City Cultural Commission and we’re getting things in that are so exciting and so wonderful done by women architects. I think that not only are women being given the opportunity to do these kind of projects but they are really going into it and showing that there’s a lot we have to offer, not only in design but in the kind of human qualities that I think are very important.

Elise Greinert
(Grinsstein/Daniels, Inc.)

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The similarities of the two incidents of office closure, which she stresses and as­cribes to lifestyle and miscalculation, could be traced more simply to the rapid de­cline of work. The closing of Los Angeles could not have been more grievous to me because I was a successful office doing excellent work. Most upsetting of all were the creditors who remained unpaid and members of the company who understood, which will forever be on my conscience. I have tried to have all remaining funds dis­tributed to cover as much as these two actions and have delayed Chapter 7 filing, at my risk, to do so. I still hope somehow that a new organization can carry on and make it up to them.

I don't expect much from the press, though it is distressing to be their victim. I am convinced that the L.A. Architect would publish an article which surely does not represent its standards or reflect its ideals.

ARTHUR ERICKSON
Vancouver, Canada

More on Lautner

Regarding the article "John Lautner: The Spirit in architecture" in the September issue - another monograph about Lautner was written, in 1986-87; it is my masters thesis, on file at the UCLA Graduate School Of Architecture And Urban Planning li­brary, "Solid and Free" is the title. While not the definitive work on Lautner, it was researched in cooperation with Lautner and contains a bibliography of about 100 sources. Also, note the the photo in the newsletter is a 1937 photo by Mitzi March.

The May Company Building, photo by Mitzi March Mogul

MORE ON MAY

When the May Company Department Store opened at the corner of Wilshire and Fairfax, it was the finishing touch to the "Motel Mile" and its collections of Art Deco buildings. For the past 50 years the May Company Has been a landmark of the city of Los Angeles, and expression of sophistication to which the city has always aspired. The architect was Albert C. Mar­tin, who was in 1940. Stylistically, the May Co. is a clever synthesis of the "pure" Art Deco and the later, streamlined Mod­ernism. Now the building is threatened with demolition in favor of two 25-story office towers, a 500-room hotel, restaurant and retail space and parking structure. The applicant, Forest City, seems little inter­ested in the building's architectural or his­toric significance. They care even less about the environmental effect of such a complex and the inability of the area to sustain such increased density. The counci­lman for the district, John Ferraro, is non­committal on the issue.

A draft Environmental Impact Report (EIR) advocated demolition of the building. The final EIR, recently published, did ac­knowledge the buildings significance, al­though to a limited degree. The Councilman is accepting letters of comment from the public.

According to Ferraro's Planning Deputy, Renee Weitzer, hearings for the change in zoning, necessary to accommodate the devel­oper's proposal, will be held in early De­cember.

The May Company Building, photo by Mitzi March Mogul

THE BUNGALOWS

Although Southern California is interna­tionally noted for the work of architects Char­les and Henry Greene, more common and so perhaps more representative are thousands of Craftsman-style houses built through­out the area. Constructed between 1906 and 1917, "the Bungalows" is a six square block area composed of these modest structures, still largely in their original state. The spaleness of the grand houses, such as those by Greene and Greene, overshadows the way in which new design philosophies were having an impact on the general public. The history of houses constructed in the Craft­man style indicates just how pervasive the style was. It crossed socio-economic levels, created a new dynamic in architecture and the social order. The bungalows were built at an average cost of $2,000 and, though modestly priced, received the same attention to detail as the more costly homes of the era. A number of companies throughout the country specialized in bungalow design, but most were in Southern California, where the bungalow was adopted as the "official style." Allan Bunga­lows, BungalowCraft, Henry Wilson, Still­well Bungalows, and Pacific Ready-Can all distributed brochures with floor plans and illus­trations or photos of houses. For $10 a pur­chaser could receive a complete set of work­ing plans of the house of his choice.

Interiors include built-in cabinets with glazed doors, stained glass windows, fireplaces and hearths in stone, bricks and mortared-glazed, extensive moldings, low, heavy-beamed ceilings, plate rails and light fixtures of hand­hammered copper or brass with shades for etchings or glass. Aesthetics and emotional satisfaction, essential to the Arts and Crafts, were particularly important during that pe­riod. The Bungalow symbolized a far-reach­ing prosperity: this was the first time that architecture reflected social equality.

Although never a depressed area, "the Bungalows" had fallen recently into some obscurity. Now it has been rediscovered by a new, younger generation. Their active par­ticipation in the community and the restora­tion of these historic structures is creating a renaissance of the Craftsman ethic. They are organizing a walking tour (see Calendar), which will bring people's attention this often overlooked architectural style and its influence on the development of Southern California.

Mitzal Mogul

Interior of a "Bungalow", photo by Frank Cooper.
CHAPTER NEWS AND NOTES

CHANGES AT CHAPTER

As we complete our third quarter, it is fitting now to assess our accomplishments to date, and set our course through the end of the year. These have been difficult economic times for architects nationwide, and we are no exception. While the recession has hit us later than most regions, it is clear by the attrition in our membership that the national projections apply to California and Los Angeles in particular.

At the start of this year we set a rigorous agenda, much of which has been fulfilled. The Board has taken on a substantial administrative burden. It has re-written the Bylaws for the first time in eight years, bringing them to consistency with the newly adopted national membership categories. It has also rewritten the Rules of the Board. For the first time in Chapter history, a comprehensive Long Range Plan has been adopted national membership categories. We will need to assess our accomplishments in the coming months and years.

Ronald A. Atloon, FAIA
AIA/LA President

QUALITY DESIGN AS A BUSINESS STRATEGY

Suzanne Williams has served our Chapter as its Director of Membership and as interim Executive Director. We all admire her enthusiasm and dedication to the job. My sincere appreciation for her efforts on behalf of the Chapter makes it very difficult for me to advise you that our financial situation no longer allows us to retain her in the Chapter office. We wish her every success in her future career choices, and expect that our paths will cross in the coming months and years.

Chapter Health Committee Visits Hospital

In August the Architecture for Health Committee toured Huntington Hospital Phase 1 Replacement Building, the first part of a four-phase replacement scheme. Seismic inadequacies and a need for an improved image prompted an overhaul of Huntington Hospital, primary hospital for over 200,000 people in Pasadena, Altadena, San Marino, and South Pasadena (referrals from nearby areas bring the figure up to 600,000). The new construction is intended to highlight its specialties. The first phase, a 220,000 square foot replacement building, completed last December, houses the comprehensive emergency centre, the maternal and child health care units, all radiological services, and the sterile processing department. Following phases will provide a total of 430 new beds.

The group were impressed by the new building, which they found functional but attractive, with a good choice of therapeutic color and materials. At the September meeting the State Fire Marshal, Walt McDermott and the State architect, Barry Halloweck, FAIA made a joint presentation about the current role of their departments, new legislation and its effects, state-level budget cuts, code interpretations, jurisdictional separations at the State and local levels, and so on.

In October there will be a joint meeting with Architects in Government, featuring Garry Pettigrew and Neal Hardman from OSHPD. In the meeting look at the highly significant Americans with Disabilities Act, and will act as an information clearing house for design professionals operating within the health care environment.

Richard Checel, AIA
Albert Roden Chair, Architecture for Health

Come to CADD Committee

Two programs on CADD, by LA area vendors for architects, are being sponsored by the CADD Committee. US CAD will, on October 23, present a program on starting CADD in the office, covering all aspects of the architectural process, including design, construction and presentation. IBM will, on November 13, demonstrate their AES Package, an advanced system comprising eight discipline-specific applications which can be customized, which was developed by Skidmore, Owings and Merrill. For more information, please call the chapter office at (213) 380.4595.

State Architects Speak on Ethics and the Environment

Sim Van der Ryn and Barry Wasserman, who each served as California State Architect, will speak on the ethical and environmental principles and dilemmas facing architects today as two forthcoming lectures, sponsored by the Orange County Chapter of Architects, Designers and Planners for Social Responsibility (ADSPR) and the Permaculture Institute of Southern California.

Van der Ryn will speak on October 24, and Wasserman on November 13, at the O.C. Institute of Architects, 3200 Park Center Drive, Suite 110, Costa Mesa (see Calendar). In "Old and New Architectures of the American Dream", Van der Ryn will explore the biological and evolutionary basis for building and community design. Wasserman, in "An Architecture of Purpose: Ethical Dilemmas in Pursuit of the American Dream", will discuss the crafting of a participatory process. The lectures are part of the ADSPR's series, "Building the New American Dream and the Economic Power of Sustainable Development."

Office Administrators Join Forces

At the September meeting, office administrators of the Los Angeles Area have formed a chapter of the Society of Architectural Administrators (SAA), a national organization endorsed by the AIA, which acts as a support and training network for architects who work in the management side of architecture and design.

Set up in the last year, the SAA has proven most productive, sponsoring affordable seminars on such issues as commercial and professional liability, and, recently federal labor law. Future topics include professional liability, management and human resources benefits.

The SAA has been particularly useful as a forum for practical advice. It has also a job board.

Amongst firms whose administrators are members of the SAA are: Alton & Porter Architects; Johannes Van Tilburg and Partners; and Vanevery.(213) 939.1900, or call the chapter office at (213) 380.4595.

LITIGIOUS ENVIRONMENT

Architects for Government Committee

At the August meeting, guest speaker Kenneth Wittman, President of Cowell Insurance, spoke on "Errors and Omissions and Professional Liability."

Underlining the fact that the litigious environment is burgeoning, he suggested some protective measures:

Never ignore problems in the hope they will go away; invariably cost and severity will increase with time. Discuss problem first with other professional in the office or an

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The California State Coastal Conservancy has awarded a grant to the Architectural Foundation of Los Angeles to support the production, printing and distribution of a introductory document intended to inform and stimulate public discussion about the restoration of the LA River. The Prospectus for the Los Angeles River, a booklet/folder, will present an overview of issues, constraints and opportunities. It will be broadly distributed to design professionals, public officials, community groups, landowners and others interested in the River. The grant will provide up to $50,000 for expenses. The pro bono professional labor for the Prospectus is provided by architects, planners, engineers and landscape architects of the AIA/LA’s River Task Force. In next month’s L.A. Architect, Task Force Chair Arthur Golding, AIA will present a report on the LA River and the AIA effort.

Support For River Task Force

The current version of the plan reflects the input of the Hollywood Planning and Design Review Committee, created by Los Angeles City Councilman Michael Woo in 1987 and chaired by architect Barton Myers. Unlike the CRA’s earlier redevelopment efforts in downtown Los Angeles and elsewhere, which were large-scale diagrams lacking design guidelines for the street and pedestrian amenities, the current plan tries to conform to the architectural and pedestrian character of Hollywood. Among the design guidelines are a 150-foot height limit on new construction, to conform to the standards of the 1920s, and the maintenance of a continuous street wall on Hollywood Boulevard.

The plan also attempts to conform to local conditions by dividing Hollywood into three overlapping districts, with tourism to the West, retail and theaters at the center of the project area near Hollywood and Vine, and residential uses toward the east. Residential mixed use is a priority throughout.

Besides legal hassles, the Hollywood effort has been hobbed by a reliance on massive mega-projects, which have been difficult to finance. After six years of negotiation, developer Mel Simon & Associates is to start construction on the sprawling Hollywood Promenade project, which covers five blocks and calls for office buildings, hotels, a hotel, a Hollywood museum and an American Cinematheque film center to screen classic Hollywood fare. The project appeared dead last year, only to be revived earlier this year with a $50 million subsidy from the CRA.

Less fortunate was the $300 million Hollywood Plaza project, backed by the Baus family of Texas, which succumbed in September to the weak real estate market. To date, the only major project to be built in the Hollywood Redevelopment Area is the 200,000-square-foot Hollywood Galaxy, a much-criticized, suburban-style shopping center currently nearing completion.

Hollywood redevelopment at last appears free to go forward, following a August 26 decision by the California Supreme Court not to hear a case challenging the legality of the $1 billion project. The decision is a victory for the Los Angeles Community Redevelopment Agency, which has spent five years litigating the plan to revitalize an 1,100-acre area of the historic flimland capital.

The appeal was the last of several brought by Save Hollywood Our Town (SHOT), a dissident group of residents and merchants who have opposed the redevelopment project since it was first proposed in 1986 by the Los Angeles Community Redevelopment Agency. Fears of eminent domain, loss of property and increased traffic have been among the most frequently voiced concerns.

In its challenge to Hollywood redevelopment, SHOT charged that the city agency violated technicalities of state redevelopment law, including not notifying property owners or lack of adequate public hearings. They also challenged the agency’s finding of “blight,” the trigger for the creation of a redevelopment area.

The lawsuit has paralyzed Hollywood redevelopment by imposing property taxes that would normally have flowed to the redevelopment agency. The dismissal of the lawsuit enables the CRA to use $13 million in tax increment which had accumulated in an escrow account, pending the outcome of the case.

In lieu of the tax increment, the redevelopment agency was unable to “float” any bonds for the Hollywood project, since the agency lacked the ability to service the debt. The lack of funds also forced the agency to borrow more than $25 million from its other programs to keep its Hollywood efforts aloft.

The current version of the plan reflects the...
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**Theme:** Advanced Design and Technology

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**Time:** 7:00 PM to 2:00 PM

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**Register:**

**Questions:**

__Business Development Editors__

__Architects__

__Engineers__

__Who should join?__

__Committee__

__Business Development__

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**L.A. Architect**

__Goodbye Morphosis: Early Misadventures of Arthur Erickson & Splendors of Mexico__

__Good Bye, Eighties?__

__On the Eastside__

October 28, 1999

Los Angeles County Museum of Art

Los Angeles, CA

**L.A. Architect**

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**L.A. Architect**

__Goodbye Morphosis: Early Misadventures of Arthur Erickson & Splendor
Monday 2

"New Architecture Los Angeles" Exhibit of current corporate architecture.
Prominent Los Angeles architect.
Aedificum, Inc., Pacific Design Center.
Exhibit continues through October 4.

Tuesday 3

Prints and Prose: Exhibit of collaborative work by Keith Stringer and William E. Burroughs. Murray Gilmore Gallery, Pacific Design Center, Toluca Lake, 1:00-6:00pm. Exhibit continues through September 28.

Wednesday 4

Urban Design Committee Meeting
6:30pm. Call (213) 388-6455.

Thursday 5

Funeral Urn, 3-4BC, on show at LACMA.

Friday 6


Saturday 7

AIA/LA Board/Committee Retreat Gables House, 9:00am-2:00pm. Call (213) 380-4595.


Monday 9

River Task Force
4:00pm. Call (213) 380-4595.

Monday 16

Historic Preservation Committee
6:30pm. Call (213) 380-4595.

*A R CHITECTURE IS A KILLER* And "LEBEBUS W O O D S: SCICO Lecture.

Friday, September 20

Open meeting for volunteers for re-election. Call Ina Borenzweig for information. (213) 985-2164.

October 1

The Art of Painted Finishes, Furniture design, and "Manuel Alvarez Bravo: A

October 2


October 3


October 4


October 7

"Have You Set Up Your Practice, or How Do You Sell It?" One of four 
Professional Development seminars sponsored by The Kadirjian Group, Pacific Design Center. Call (213) 637-6500. Space is limited.

October 8


October 9


October 10

John Lautner: The Spirit in Architecture
A film by Bette Jane Cohen

Films about architecture belong to a rarefied genre, and Lautner’s work is no exception. This is particularly true of Taliesin East, a property built by Frank Lloyd Wright with travelogue. The usual problem with architecture-as-documentary is that the spatial sense is secondary to the subject and its narrative.

Implied is the promise that the film will allow us to directly experience the aesthetics of the architecture. Not only does Lautner’s work seem to be a cinemagraphic walk throughs, especially camera and lenses. Unforgettable are the photographic qualities of the movement of space and the way in which Lautner’s lenses, Hasselblad and Lethal Weapon II, and arguably function as a third supporting character.

Bette Jane Cohen’s film captures this part of Lautner’s work that is most cinematic: the movement of space and forms. Changing light, space, and mood are enhanced by time lapse photography and the surreal use of the camera and the lenses. Unforgettable is the cinematographic walk throughs, especially the way in which the house in Mexico, archival footage and photographs, particularly of Taliesin East and West, interviews of Lautner discussing his approach to architecture and talks with some of his clients about their homes are nicely integrated throughout the film. However, just as we start to relax with the imagery of this wonderful film, the relevant banter of various people disrupts our involvement and the flow of the film. The two exceptions are the commentaries by Bruno Zevi and Alan Hess, who were the first to publish Lautner in Europe, analytically analyzes the work, and his enthusiasm adds levity to the film. Hess credits Lautner with the creation of the Googies style and his segment brings forth a lesser known aspect of Lautner’s oeuvre.

Incredibly this is the first time that Lautner has been acknowledged in the English language, either on film or in books, except for an unpublished autobiography and an unpublished English translation of Pierluigi Bonvicini’s monograph. Ultimately, however, the film does not fulfill it’s cinematic/architectural promise.

Eric Chavkin and Alison Pindler


effectively try to bring us to see what Lautner used to call an "architectural vision." The film is not a "cine-architectural vision," but rather it is a "vision for LA River Downtown created by Toyo Ito."

Vision for LA River Downtown created by Toyo Ito.

The Leading Edge Competition
The California Council of Architectural Education is co-sponsoring with the California Edison Company and other organizations the Leading Edge Competition. The competition will be held annually and will hopefully serve as an educational tool to inform future architects and planners about energy efficient design. It is open to all students of architecture, landscape architecture and urban planning in California and contiguous states. Students at community colleges are invited to design an energy efficient three-family shared home. Students in Baccalaureate and Masters programs will design a mixed use development including retail, commercial and apartment and condominium housing. Contact Susan Nelson at (818) 302 8128.

Washington University Steedman Fellowship Applications Available
Application for the Steedman Traveling Fellowship, sponsored by the Steedman Governing Committee at Washington University in St. Louis. The fellowship provides a $20,000, nine month travel and study award. Open to all architects, regardless of age, for a period up to eight years after receiving their professional degrees. For registration forms and more information, write to the Steedman Governing Committee, Washington University School of Architecture, Campus Box 1079, One Brookings Drive, St. Louis, MO 63130. Applications should reach the committee by December 5. The Steedman Governing Committee will announce the competitors in early February.

"The Most Beautiful House In The World"
The International competition for a two-family dwelling, sponsored by Studio Arcano and the Chicago Athenaeum. Price money 0.5 million Italian Lire ($84,000 U.S.) to the single winner who will design and build the winning entry in Italy and 3,000,000 Italian Lire ($45,000 U.S.) to nine semi-finalists. Jury includes Alessandro Mendini, Leon Krier, Paolo Portoghesi, Richard Meier and Toyo Ito. The competition is open to registered architects and engineers. For more information, contact Glen Ryniewski, Director of Marketing, (312) 829-9650.

New Members
AIA, Peter Minakos, Jeffery Kallaus & Associates; Anil Verma, Anil Verma Associates; Steven Walllock, Steven Walllock, Architect.

Charles Wee, DMJM; Myungsoo Ko, K.S. Kim & Associates; Betty S. Kud, Boyley & Kud; Michael B. Tichenor, Tichenor & Thorp; Michael D. McCarroll, Acheson & Allen; C. John Staff, J. Staff Architects; Robert A. Stratton, Ridgway Associates; James Bunnell, Mathis & Duceyck Partners; Nan Dwelling, Hollmuth, Okena & Kissab: Raymond A. Lanyd, DMJM; Daniel Solanet, Solanet & Associates

Associate: Belfronson Fantone, RTKL Associates; Max Menefee, Poon Shang Yu & Partners; Fred R. Coomer, Glass Building & Design; Charles Cohen, Cohen Associates; Edward V. Guisan, Yates & Associates; Randall H. Sherridge, RTKL Associates; Charles A. Chagnon, Poomas & Associates; Pedro Holmsky, P.H. Design; Me Reza Saffari, F. Patrick Murray Inc.


Chapter Affiliate: Louis A. Rossetti, P.ALA, Detroit AIA.


Professional Affiliate: Calvin R. Abe, Abe & Associates (Landscape Architects); Samantha Beck, Environment West (Interior Designer); Wade R. Beithsworth, PBS Buildings (Health Care Facilities); Elizabeth A. Cohen, Salter Associates, Inc. (Acoustical Engineering); Dennis F. Kato, McVicar (Construction); Theodore Koepl, AMSCO (Health Care Systems); Thomas Pyle, Ridgway Associates (Interior Design); Patricia Ridgway, Ridgway Associates (Interior Design); Association Re-instate, Judith Newman, Newman & Associates; Prudence C. Tilay, RTKL Associates.

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(The Catalog) presages the arrival to Los An­
gelas of its homonym (The Show) at LACMA this month. It is a rather daunting tome, tip­
ing my bathroom scale at a Falstaffian 9 1/2 pounds, hardbound.

The catalog (and Show) will attempt to give a panoramic view of Mexican art by showing its homonym (The Show) at LACMA.
THE ENACTED ENVIRONMENT

Residents of East Los Angeles use their front yards and streets to create a sense of "place." The identity of a place is not only created by the physical forms but by the way the inhabitants use exterior space. This environment is "enacted." The homes in East Los Angeles are sited like other American homes—usually located at the middle or rear part of a lot, with a visible expanse of land separating the home from public thoroughfares. However, the personalization of the front yard by the residents and the fences enclosing them have greatly changed the appearance of the visible expanse of land. The green, continuous park-like setting that symbolizes the suburban American front yard has been cut up into individual slices in East Los Angeles. These "slices" create diversity, and allow individuality and sociability to develop.

East Los Angeles Vernacular

"A house form is not simply the result of physical forces or any single causal factor, but is the consequence of a whole range of socio-cultural factors." Amos Rapoport, Mexicans live in small wooden houses, built by Anglos, which have evolved into what I call "East Los Angeles Vernacular," because it is unique to this area. East Los Angeles vernacular is not faceless and artificial but consists of stages and layers that reflect the behavior, wealth and character of the residents. Unlike the middle-class suburban house that pulls itself in from the outside world, the Mexican house and household extends itself to all four corners of the lot. Therefore in defining the East Los Angeles vernacular house I will include the front yard up to the fence as being part of the household or as Ann Arnould defines it, as the "Housescape." The front yard and fence in East Los Angeles are integral parts of the households.

Fences

In many front yards across America there are fences. However, for the Mexican and Mexican American residents of East Los Angeles fences have a different meaning. "The egalitarian attitudes of American culture have led many people to think of fences entirely in terms of exclusion," seclusion or security; a barrier against the world. In the neighborhoods and barrios of East Los Angeles fences are a social catalyst that bring neighbors and pedestrians together in social interaction. J.B. Jackson has stated that front yard fences in East Los Angeles define boundaries between neighbors and public and private space.

Politics of Space

The enacted zone has been overlooked by architects because of the way architects look at exterior spaces. Most architectural renderings show buildings with "people in general" or "boulevardiers" using the space. Buildings are usually drawn from a bird's eye perspective that only a bird can appreciate in reality. The concern of the enacted environment is the ground level; the curb, the sidewalks, the asphalts. Real life begins when people meet the ground, not by the images and abstractions of skyscrapers. The word politics comes from the Greek word "polis" meaning city. In its use of space, East Los Angeles makes a political statement. America has to stop trying to spatially organize its poor into public housing, like England and France, because in many cases they have failed. Casar Chavez was once asked how to organize communities and he said, "Let the community do it themselves, because it becomes their organizing, therefore they will believe in it." In East Los Angeles the Residents have created the identity of the "place," through the manipulation of the enacted environment.

James Rojas

From The Enacted Environment, an MIT Thesis. If interested in this subject, call James on (310) 282 4085,

Fear and Odor in Los Angeles

What we call East L.A. is the eastern part of the heart of the city, analogous to the "east end" of London, which stretches from the centre towards the east; being an old area it is well within the city as a whole.

Cities such as ancient Rome, Medieval Paris, 19th century Madrid, Tokyo or modern Athens, the old city of L.A., over the course of their development all became unhealthy places to live because of human waste, the most ancient being sewage, progressing to early industrial waste from factories, glue boiling of old animal bones etc., and lately, modern industrial and domestic toxicins, oil refineries, freeway intersections, paper mills, medical research, nuclear waste. Under these conditions whoever has the means moves to cleaner suburbs, and as in other ancient and modern cities so in boomtown L.A.

Everyone wants to use the goods but not live in the waste; an acceptable attitude if faced honestly. In West L.A. we can believe ourselves to be living in a kind of paradise. We have pushed the dark side of our consumer society under the metaphorical carpet of East L.A., dumping the freeway intersections, industrial waste, etc. The illusion of the human ego is that it has created paradise; emerging from this illusion means facing fear. East L.A. has become a symbol and a projection of the fear that is close to our hearts—people who don't know East L.A. react to its name with fear.

But a city, like a human being, is always one whole. We are all in it together. The East L.A. communities are not responsible for the problem but they are the only people holding that part of town together at all.

One cannot repress and ignore this district near the heart of L.A. with impunity suffering sociological and ecological malaise and so, looking to the future means facing East L.A. and creating clean industry and a great love for one's fellow man. If you brave the fear you will find it's not such a monster, really. It's our collective individual monster—we project it, we absorb it, dissolve it, solve it. Honna Outram, Architect
"The East Los Angeles community has experienced changes these last four decades. Once occupied by the Russian Jewish community, the now predominantly Latino community is experiencing a renewed sense of revitalization. Yet there is a desperate need for quality affordable housing. Our concept includes developing family ownership and leased housing, addressing neighbors, financial institutions, business and community leaders to demonstrate that taking on concern the cultural and economic concerns of the East L.A. community does not represent high risks. Corporate business needs to be willing to invest resources and talent toward this effort, which I believe represents a wise investment for the future of our city."

Richard Amador
Chairman & CEO
CHARO Housing

8. Plaza De La Raza
Meyer & Allen Associates

10. L.A. County Children's Court
Kalma Architects

14. Belvedere Recreation Center
William Hirsch, AIA

15. Belvedere Park
Fernando Juarez, AIA

16. ELA College Library
Harrison Beckhard & Mill

18. ELA Municipal Court Building
Kanner, Architect

21. Casa La Merced Housing
Vilanueva/Arnoni, Architect

32. Charnow Transitional Housing
Villanueva/Arnoni Architects

35. Self Help Graphics
Villanueva/Arnoni, Architects

36. Mt. Pleasant Housing
Earnest Howard & Associates, AIA

37. Japanese Retirement Home
Sata/Kikuchi Architects

39. Casa TELACU
Villanueva/Arnoni, Architects

"The Latino business and professional community is responding to the challenge of developing its young leaders by investing in its youth through scholarship programs. Every Latino business/professional organization such as the Mexican American Bar Association (MABA), Mexican Grocers Association (MAGA), Society of Hispanic Professional Engineers (SHPE), the Latin Business Foundation (LBF), to name a few, has a scholarship program supported by its members. The Latin Business Foundation awarded 152 scholarships in 1991 with a goal of over 200 in 1992. Scholarship funds for the LBF come from the Latino Business Association (LBA). Volunteers led by LBF chairman Richard Amador donate Saturdays to interview scholarship candidates."

Estella Romero
Estella Romero Enterprises

Self-esteem and pride in the family, the neighborhood and the community must be nourished and encouraged through cultural vitality, education and economic development."-
Lauren Melendrez
Melendrez Associates, Site Planning/Landscape Architecture.

"East Los Angeles won't come out and ask for help. They are proud people. But they need the tools - to see to it must come home and help."

HaroM H. Masdez
President, Latin Business Association.

"For me, East L.A. will always be a state of mind- As a practicing architect living and working on the westside, growing up in East L.A. has never left me. The struggle to achieve is a lesson that you learn at an early age, you learn the right path, understanding the negative aspects and developing the positive opportunities which exist primarily in public sector projects. We feel that it is important to take a positive approach during a period of recession by making things happen. As our firm grows it becomes our obligation to take our place among the leaders in the Latino business and political community, to serve as an example and to offer new opportunities."

Tony Gonzales, AIA
President, A.C.G. Environments

Map prepared by Frank Villalobos, Barrio Planners Inc. and Greg Villanueva, AIA, Villanueva/Armoni Architects.

L.A.ARCHITECT
"To many, I dare say, most, East Los Angeles is associated more with Mexico, or Latin America, than with our own country. This may be why the media ignores social problems or historic obliteration - through the division of whole communities by the freeways, or the destruction of old trees, in favor of better surveillance by police helicopters; the demolition of a community or architectural landmark in favor of a more "modern" library or shopping center. The boundaries of East Los Angeles are not defined by political lines but are rather amorphous and determined by a special sense of community and characteristics of a people. Thus, the boundaries may extend beyond to Boyle Heights (a late nineteenth century, upper-middle class residential area where the wealthy and political leaders lived); northeast communities such as El Sereno and Northeast Los Angeles; and even middle class communities such as Montebello, Monterey Park and Commerce. Whoever thinks of East Los Angeles as merely a land where gangs abide will miss the wonderment of the diversified cultures, art, human warmth and fascinating history of the place where early Los Angeles grew over Olvera Street."

Carlos Chavez Andemun, AIA

"Since the migration of Latino's from the "significant" community around Olvera Street, East Los Angeles has been the historical district and port of entry for many Latinos of Mexican heritage. The dynamic process of migration, assimilation and cultural identification of recent immigrants; first, second and future generations will continue into the next century. The Latino population will continue to grow and expand. Residential neighborhoods with sound housing stock will be revitalized. Creative infill housing will be developed, and seniors citizens housing integrated into residential area, along with child care centers. New commercial center concepts will utilize old concepts such as the "Mercado" and will include retail, office, open space, social services, cultural elements and new housing. The greater East Los Angeles of the future will maintain the identity of individual neighborhoods through a sensitive balance of preservation, revitalization and new development concepts that unify the social and cultural elements of its residents."

Raul Escudero
Barrio Planners Incorporated
WHAT IS EAST L.A.?

What are the people? What are their origins, aspirations? Who will speak for them? What people (i.e. Edward Rangel, Esteban Torres, Al A., Gloria Molina) are their heroes? Olympic boxing medalist? A high school math teacher? Flamenco dancer? An Olympic "homeboy"? A priest of the people providing sanctuary? Who are the people? What are their experiences and memories of development, is seen as integral to the people's vision for the future of East Los Angeles.

EASTSIDE PROPOSAL

A package of initiatives for the development enterprise. The Eastside is very shortly to be put before Mayor Tom Bradley by the Eastern Economic Development Council. The EEDC is a committee of some 70 representatives of Eastside interest groups (City, County, University, homeowners, etc.), and was created by Mayor Bradley to address years of neglect of the Eastside's problems. Having borne the brunt (in the form of fire, freeways, etc.) and little of the benefits of Los Angeles boom, the Eastside stands to suffer now, not only from the recession but from recently imposed limits on the self-satisfied unpleasant aspects of Los Angeles that accounted for Eastside's economic survival. They stand to see neat houses, gardens, it's a pretty nice urban environment, and attract new, high income area than what they do elsewhere, so that you have to devise special approaches in order to address them.

So what do you picture for East LA. in the next 50 years? A lot will depend on what kind of initiatives occur there. For instance, if we establish a redevelopment area there - then certain things will happen. Actually we will also have a very strong commitment to housing, and East LA. is essentially a single family residential community. This agency will be interested in maintaining that as a commitment to the community, balancing out what's possible with multi-family housing. The community has a real character, even though it's a lower income residential area, and you may be able to set near, neat neighborhood. The city's nice area really. Obviously you also have some very badly deteriorated areas and here's where something like the Redevelopment Agency can come in and help. We right now have a major loan program we administer in Boyle Heights and Lincoln Heights, essentially for rehabilitation of single family homes.

Where will the CRA be focusing and how will it modify the concept of blight? The CRA's mandate is rather broad, eliminating blight depending on how you define it. There are some potentially lucrative commercial opportunities along Whittier Boulevard, for instance, and Brooklyn Avenue. There are some industrial areas along the river that potentially fail under the description of blight, and upgrading housing is an important as building new housing. So I don't conclude that this will be a redevelopment area, we're barely at beginning of the process of studying it.

What is your vision of East LA.? East Los Angeles is what's in your head, you can't put boundaries on East LA.

So it could be El Monte or Pico Rivera. It could be.

Many Latinos see Downtown and Broadway as an important center to them.

Well, Olvera street is a historic core and Broadway is essentially the main corridor. We were talking about Fiesta Broadway which is now going to be an annual event here, they said isn't this the largest Hispanic event in the country, Fiesta Broad- way, and my response was the largest Hispanic event in the country is every Sunday on Broadway and its trying to put a lot of time and effort into the redevelopment of the historic core. We were involved in restoring the main shopping street, the Bradbury building, Grand Central Market, San Fernando Building on Fourth and Main. We're looking at Broadway as a potential theater district because of all the incredibly beautiful historic theaters that exist, so Spring Street is a mixed-use development, residential-commercial...so there is a major commitment and it happens to be Hispanic.

You were very involved in saving Cathedral High School, any feeling about that? Lots of us from East LA. went to Cather­ dral High School, you're feeling there.

They said that fighting the Archdiocese was much worse than fighting City Hall, but we did win.

How about Olvera street, that's an emotional issue for a lot of people?

Well, essentially it's the historic core of Mexican culture in Los Angeles. There are very few places you can identify as Mexican. I don't know of any other place than Olvera street that you can say that. And the community's sort of saying, well you've taken everything else, redone, tore down or destroyed of Mexican culture in this region. The line is drawn. That's where you start the credible commitment from every segment including non-Mexicans.

You mentioned this city will be becoming a Hispanic city, some people would be nervous about that.

Who cares? Do you know how many people were nervous about me being presi­ dent of the Board of Public Works?

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How do you feel about the proposal to build downtown high rises? I'm absolutely against it. There are plenty of places to build prisons outside of this area. I see the future: one day you do have to build it there, and why? And I think that's a more important deci­sion.

As you have right now, poor healthcare, un­ acceptable schools, what's your special relationship with East LA.

Is there anything you want to say to archi­ tects? I don't know if I'm the right person to ask. Architects and planners have a very critical role because they do set the tone of the neighborhood, they are the voice for what the community is going to look like. I have a great deal of faith in good archi­ tects, and I explore bad architects because they are creating ugly environments.

Any other comments? Revitalizing and redeveloping the his­ toric core is critical and lots of folks don't look at it this way, they just make a connection. If you don't make a social in­ vestment you're going to end up with what you have right now, poor healthcare, un­ educated kids, gangs, crime. It's going to come back and bite us.

Carl Davis is L.A. Architect's critique editor, and initiated this special feature.
LETTERS

EISENMAN EXPOSED

There he goes again. Peter Eisenman’s interview in LA Architect (July/August 1991) promises stiff penetration of “the undecidable condition of architecture,” but delivers insipid meanderings - and make no mistake, what has evaporated here is anything bearing passing resemblance to thought.

Eisenman’s summations of post-15th century architectural history are, to put it mildly, ludicrous: “...the singularity of truth and goodness and hope that all architecture from the 15th century onwards has projected as its vision of a good society!!!” Such astonishingly meaningless eulogies pale beside his pious disavowal of any interest in “power in architectural discourse”: then why, pray tell, the daily telephone calls to Venice for three months begging for space spanning alongside Richard Meier in the Biennale at the US pavilion? It’s that same old story, but now Eisenman has added a new wrinkle: not only does he know how “women architects” act - putting forward “the most reactionary architectures today” - but how “women architects” think: “their view of the professions is success in terms of the great hero architecure - the Philip Johnsons, the I.M. Peis, the Cesar Pellis.”

Women? I wonder how much more reactionary anything by a woman is than his own firm’s (unpublished) spec Ohio office buildings in the 1980s. And who are these “women architects”? If Eisenman knows, he is uncharacteristically discreet in not saying. He coyly refers only to his “own limp capacities than of anything about the I.M. Peis, the Cesar Pellis.”

Eisenman’s remarks are prima facie silly on one count, and he refutes such provocations, but mindless semial send-ups ill discharge his purposes.

Diane Ghirardo

OBITUARY

Saul Goldin, July 26 1922—July 30, 1991

Saul Goldin passed away after a 6 year struggle with lung and liver cancer. As an electrical and lighting engineer, Saul was a vital resource to many imaginative design. He was a man who approached professional work with the same passion and drive that he had when he worked as a teacher. Saul was a man who always looked for innovation in design and sought ways to make his clients happy.

Saul was a man of many talents. He was a writer, a poet, and a musician. He was a lover of nature and the outdoors, and he enjoyed spending time in the countryside with his family. Saul was a man who was always looking for new ways to improve the world around him, and he made a difference in the lives of those he touched.

Saul Goldin is survived by his wife, his children, and his grandchildren. He will be missed by all who knew him.

Thank you for your compassion and grief during this difficult time.

Thom Mayne, AIA

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FOOLISH HERO

Arthur Erickson recently skipped town, leaving behind stunned employees, creditors and unfinished projects. Ann Gregor takes up the story before it started in Los Angeles.

On June 11, 1986 Arthur Erickson, AIA, stood at the pinnacle of his career. In a theater in San Antonio, Texas, the American Institute of Architects awarded him his highest honor, the Gold Medal, raising the Canadian architect into the association’s pantheon of luminaries.

Six years later, and just about to the very day, Erickson’s statue fell off its plinth. His Los Angeles office closed on June 5, abandoned for non-payment of the $10,000 a month rent, as had happened in Toronto two years before. Erickson himself retreated to his only remaining office in Vancouver, leaving a trail of unfinished projects, unpaid creditors, lawsuits, both threatened and filed, and an arbitration case moving through the bureaucracy.

The sudden closure of Erickson’s decade-old office on Robertson Boulevard is the latest in a series of financial problems for the 67-year-old architect. Although clients and colleagues praise him as one of the world’s most talented designers, they are less flattering about his business acumen. When push comes to shove, Erickson will admit that he is a poor manager of his business affairs, but only after mentioning the high cost of competitions, projects that fail to materialize, and the scarcity of good financial advice. No one waiting anxiously for the reimbursement of hundreds of thousands of dollars disagrees with his lack of business skills, though some are less charitable in accepting the reasons. Consultants and clients might have spared themselves considerable pain by looking at what happened to Erickson in Toronto, Canada. Erickson is no longer eligible to practice in Ontario, Canada’s wealthiest province. He did not pay his $10,000 a month rent, as had happened in California.

The sudden disbanding of Erickson’s Toronto office, the landlord had agreed to a settlement rather than embarrass a man in the spotlight that day. Erickson subsequently moved his office to space donated by a friend, and by September the firm was on the verge of bankruptcy, behind an angry group of investors, unpaid lawyers and disillusioned fans.

During the often stormy meetings of the Canadian investors, one theme seemed constant. Everyone looked at the Los Angeles office with curiosity. How could Erickson, with a worldwide financial reputation, and being a purportedly rich figure in southern California with fancy cars, dinner in the finest restaurants and a posh house in Malibu? To the architect there was no connection. To the investors, it all looked like fools. They eventually cut him off. His former financial consultant, Richard J. Gordon, said Erickson had eventually settled for monthly payments on his outstanding bill. Erickson skipped paying after about a year and a half of working for nothing.

Erickson’s reputation as a designer stood on its head in the East. "At one time he was almost turned away because of his lack of business skills. But he was very popular in the East," says Leo Heilman, "All we knew is that he was a talented architect and we felt privileged to work with him." Another consultant, George Hayakawa, principal of a mechanical engineering firm in West Los Angeles, said one journalist in June that his attorney was preparing a lawsuit. Hayakawa’s office hangs up now when reporters ask for comments.

Erickson’s reputation as a designer got a boost from the West. "We went kind of turned off," he says. They weren’t paying for their disinterest in the project. The longer I stay in the office, the more I see things as more difficult than that portrayed by Arthur Erickson in preliminary discussions in March," Shirley Buffin even advanced Erickson $50,000 in April to meet his payroll. "It is a very good case as far as we are concerned," says McEachern.

For his part Erickson says that he has since paid the withholding taxes. He also dismissed suggestions from several of his former associates that his financial problems resulted from his lavish lifestyle. "Our attitude was that we were supposed to become part of the community," he says. "It still takes a merger with another firm. The possibility is bankruptcy, but a decision is still pending.

In the meantime, owners are scrambling to complete their projects in the midst of all the legal complexities of responsibility and forum litigation. The most problematic in the theater at Cal Poly San Luis Obispo. The University of California reached an agreement with Erickson to forward his fees to consultants like Leo McCloskey, Les Rosen, who have received about 80% of the payments due for design development drawings. Now it has to decide whether to start all over again, or find an architect willing to complete Erickson’s plans. Authorities at the UC campus of San Diego are in charge of control of its science building in mid-February after several months of calls from sub-consultants complaining about not being paid. "We have not had a problem of this magnitude before," says Angiolo Hollister, assistant vice chancellor of facilities, design and construction at UCSD. His office was taken by surprise because architect services until February had "been exceptional."

The Irvine campus is engaging consultants directly with the help of architectural firms employing Erickson’s former employees. Both science buildings were about 80% completed. Hicko’s Irvine OCS has absorbed the work at the Kaiser Permanent complex in Baldwin Park.

According to Erickson, his predicament arises from the innumerable clash of dreams with the real. "It gets to a point where nothing that checks will come in, and you tend to be foolishly optimistic," he says. He retains that optimism in his home town of Vancouver, where he is once again the finalist in a big competition, and the office carries on.

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L.A. ARCHITECT
AIA DESIGN AWARDS JURY PROFILE

Adele Naude Santos, AIA is the founding Dean of the School of Architecture at the University of California, Los Angeles. She earned a Master of Fine Arts in Architecture at the Cooper Union, Princeton University, and the University of Pennsylvania, where she also served as Chairman of the Department of Architecture from 1981-1987. Ms. Santos was educated in England, at the Architectural Association, and the United States, where she earned three Masters' Degrees: Master of Architecture and Master of Planning from the University of Pennsylvania, and Master of Architecture in Urban Design, from Harvard.

Charles Gwathmey, AIA attended the University of Pennsylvania School of Architecture and received his Masters degree from Yale University in 1962, where he was awarded the William Wirt Winchester Fellowship and Fulbright Grant. Over the past twenty-five years, he has maintained faculty positions at Pratt Institute, The Cooper Union, Princeton University, Columbia University, The University of Texas, and the University of California at Los Angeles. In 1983 he was the Davenport Professor at Yale University and in 1985 he was the Eliot Noyes Visiting Professor at Harvard University. He lectures internationally and serves on numerous design award juries. Mark Mack, Austrian-born, attended the Technical High School in Graz and the Academy of Fine Arts in Vienna. He has worked for Steiger & Partners in Zurich and Atelier Hans Hollein in Vienna and Hausrucker and Emilio Ambos, Inc. in New York. In 1984 he founded his own firm, MACK, based in San Francisco. Mark Mack has lectured widely in Europe and in the United States. Published widely, as writer and designer, he has taught at Rice University, Southern California Institute of Architecture, California College of Arts and Crafts, was a Visiting Professor at the Graduate School of Design at Harvard University and has been teaching at the University of California since 1982, where he is now Associate Professor.

Peter Piana, AIA is Senior Vice President and Design Principal at Ellephere Becket in New York. Previous experience includes similar positions with Russo + Sonder and Elit Attia in New York, Grad Partnership in New Jersey, and SOM and Schmidt-Gundolf Erickson and three years with Mies van der Rohe in Chicago. Mr. Piana is a graduate of the University of Oslo and has a Masters of Architecture from the Illinois Institute of Technology. He has taught at Washington State University, the University of Illinois at Chicago, the University of Illinois at Urbana Champaign, the New Jersey Institute of Technology, the New York Institute of Technology, the University of Palermo, and Kanto Gakuen University, Yokohama.

COMMITTEE NOMINATIONS FOR NOVEMBER 1991 ELECTIONS

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Architects in Government
The April meeting was organized by Victor Nahmias, AIA, Chair of the Government Relations Committee, Richard Cheek, AIA, Chair of Architecture for Health Committee and Albert Roden, Co-Responder AIA, as a joint meeting at Kaiser-Pasadena Headquarters. Judy Sektnan, Executive Director of Governmental Relations for the California Council of the American Institute of Architecture (CAIA), was invited as guest speaker.

Bill 2565 (Eastin) provides for improvements in the State's regulation of school and hospital design and construction, based on inefficiencies among the agencies responsible for review and approval of these buildings, which result in additional costs. The bill indicates as improvements: adequate staff, allocation between regions instead of having outside architects to travel to the staff, procedures to expedite or conduct more over-the-counter reviews and backchecks. It also calls for a comprehensive computer system throughout the complex multi-agency approval process.

Assembly Bill 4082 provides for clean-up in the State's regulations of health care facilities. It appears that over 30 agencies under five regulatory problems and has convened an inter-agency task force on the issue. CAIA and the Allied Industry Coalition will continue to work with the administration for the implementation of AB47. For more details, please call Alfred ROADHOUSE at (818) 986-8430.

The next meeting in Government Committee meeting will again be a joint meeting with Architect for Health and Government Relations Committees and will take place on October 16, 1991 at 4:00 p.m. at Kaiser-Pasadena Headquarters.

Maria Magdalena Campanu, AIA, Chair, Architects in Government

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RTD BUILDING WINNER
McLarand Vasquez & Partners, Inc., are the winners of a competition for the design and construction of RTD's new headquarters building east of Union Station in downtown Los Angeles. At the invitation of Catellus Development Corporation, owners of the half-century old landmark station, RTD participated in selecting the Costa Mesa architecture firm from a group of 10 invited competitors. RTD's office will comprise Phase One of Catellus' "Gateway Center." Estimated cost of the project is $120 million.
Catellus' preliminary plans for "Gateway Center," a public-private joint venture development that will occupy 6.5 acres in two towers totalling more than one million square feet. Because of its proximity to Amtrak, the future Metro Redline subway, and the El Monte busway, the project is envisioned as a transportation hub which will serve as a gateway between downtown East L.A. and spur growth in the northern and eastern portions of the city. As southern California's premier transportation center, with quality office space for government agencies, the project is expected to "open the doors of economic opportunity and development in East Los Angeles," according to Nick Paisaouras, RTD Board President.

Phase Two will bring the total project cost to an estimated $250 million. Ehrenkrantz & Eckstut Architects, are master planners on the project. Construction is slated to begin in 1992.

MAY MAY Go
Another Los Angeles landmark building is under assault, threatened by "development," a euphemism for destruction, reports Mittz March Mogul, President of the Art Deco society of Los Angeles. The May Co., which is currently in the process of being sold to Wihshire and Fairfax has, since its construction in 1940, been the western-most anchor of the Miracle Mile and a fond favorite of Los Angelinos. The building is one of the city's premier examples of the last Art Deco era, a significant period in the history of Los Angeles and the world. Loss of the May Co. would seriously impair the ambiance, credibility and cultural ambitions of the city.

This interest in supporting the preservation and reuse of the May Co. should contact the Art Deco Society of Los Angeles, P.O. Box 972, Hollywood, CA 90078. Phone: (213) 404-4550

NEW EDITOR FOR L.A. ARCHITECT
This issue marks the debut of L.A. Architect's new Editor, Frances Anderson. Frances comes to us from London's Architectural Review. She became acquainted with Los Angeles architecture and architectural history in 1987, when she assembled an illuminating AR special issue. New Light on L.A. She brings an infectious enthusiasm for Los Angeles, a journalist's instinct for a good story, and a great deal of energy to her new position. The Editorial Board is pleased to welcome Frances Anderson.

May Co., Los Angeles' iconic institution, for the past two years, has resigned to pursue other interests. She will continue to write for us as a correspondent, initially from New York. Under Noel's guidance, the publication broadened the scope of its coverage, enriched its content by increasing the diversity of voices appearing in its pages, and improved its editorial initiatives. Noel played a substantial role in identifying and training her successor, and she planned the editorial transition carefully, with the same high degree of professionalism that characterized her tenure as Editor.

The members of the Editorial Board would like to express our gratitude to Noel, who has done an outstanding job. We shall miss her.

ANGELES FOLDS
Angeles magazine will cease publication after the September issue. The Australian-based owner, Consolidated Press Holdings, will also fold two other magazines, California and SF. Angeles' editor, Joanne Jaffe, expressed surprise at the decision to fold all three magazines since her magazine was doing "fairly well." California was especially hard hit by slumping advertising revenues and the continued recession, and Angeles was swept away with it. The demise of Angeles means that the Los Angeles area will be deprived of yet another outlet for information and ideas on architecture and design.

DESIGN AWARDS DEADLINE
The Design Awards entry deadline is Friday, September 27, and all formal and supplemental packages must be in the Chapter office by 2:00 p.m. on October 11, 1991. For the first time, the announcement of Design Award winners will immediately follow the judging and be kept strictly confidential until that time. The announcement and a symposium by the jurors will be held October 25 at the Hollywood Roosevelt Hotel. For more information, please contact Suzanne Williams at the Chapter office at (213) 380-4595. See page 2 for Design Award Juror profiles.