when it comes to building...
Monday
ALAA Architectural Lighting Forum's 'First Thursday' at Danna\nChip Israelis and Babu Shankar at Pacific Design Center, 5:30pm.
310/957-0060.

Tuesday 16
ALAA Coalition summit
Lecture Photograph Formation: with photographer Paul Ward Williams. Gallery Theatre at Barnsdall Park, 7:30pm.
213/485-6761.

Wednesday 17
ALAA Health 9:30pm
Finance 4:30pm

Thursday 18

Friday 19
AIA National Convention, Boston, through June 22

Weekend Saturday 20
LAAH Health Committee Saturday's Hospital Site Visit presented by NBBJ/Tramer Construction.

Monday 22
ALAA Coalition Summit Panel International Design sponsored by the Institute of Business Designers, Pacific Design Center, 310/957-0800.

Tuesday 23
ALAA Coalition Summit Panel International Design sponsored by the Institute of Business Designers, Pacific Design Center, 310/957-0800.

Wednesday 24
ALAA Code 5pm Seminar with architect Sylvan Glickman. Director of the NEA's Planning with Andres Duany. Pacific Design Center, 310/657-0800.

Thursday 25
ALAA Pro Practice 5:45pm Design Committee 7:30pm

Weekend Sunday 28
Lecture Non-Traditional Planning with Andrea Dancy, architect/planner, Million Dollar Theatre. 3rd and Broadway.
1:30pm. 213/243-5169.

Monday 29
Workshop Introduction to International Programs through the National Institute for the Arts. The workshop will be led by Damien Glickman, director of the NEA's International Division. Sat.-Sun.
3:53pm. Los Angeles Cultural Affairs' board room. 5 Spring St. 310/485-2433.

Tuesday 30

July 2
ALAA Urban Design Committee 6:00pm

July 6
ALAA Centennial 5pm

July 7
ALAA Coalition summit Young Architects Forum 6:00pm

Exhibition in Residence: Russian Avant-Garde Stage Design 1893-1895 at The Armand Hammer Museum through August 23.
310/443-7047

July 8
ALAA LA Architect 7:30pm

July 9
ALAA Convention 4pm Sessions

July 14
ALAA Coalition Summit Artists 10:00am

July 15
LAAH Health Committee Healthcare Facilities Management featuring Todd Talley, Parkin Architects

Calendar prepared by Anthony George

Lots on at PDC
Happenings at Pacific Design Center this month range from the architectural to the musical. "Focus:Healthcare" on June 24th addresses the growth market of healthcare in an all-day program that includes seminars, product and project expo, networking lunch and reception (310.657.0800, ext. 265). Designers Lighting Forum's "First Thursday" program on June 4th at 5:30 PM, with Chip Israel, ALAA, and Babu Shankar, ALAA, will discuss "Commercial Architectural Lighting" (310.657.0800, ext. 267). DLF also presents "Lighting, Aging and the Designed Environment" on June 8th at 6:00 PM, with Margaret Christensen (213.664.4205).

A look at the historical ramifications and national influence of the shift of retailing from Los Angeles' Mile to suburbia will be addressed by Richard Longstreth on June 18th at 7:00 PM. The program is sponsored by the Society of Architectural Historians in conjunction with the Design Council of the Los Angeles County Museum of Art and the LA Conservancy (310.387.3783). "International Design" is the subject presented by a panel of designers on June 23rd, sponsored by the Institute of Business Designers (213.680.142).

Award-winning California architectural projects will be displayed in "California Council of Architects and Engineers 1992 Design Awards" exhibition, June 15-July 31. Drawings, models and photos will be displayed in Center Blue Rotunda, Floor 1, Monday-Friday, 9:00 AM-5:00 PM.

Music begins on June 14th with the "West Hollywood Summer Sounds" concert series in the amphitheater on Pacific Design Center's Plaza, from 5:00 PM to 6:30 PM (310.275.5896). More Summer fun happens on June 21st in "Summerday" the annual benefit for public radio station KCRW. From 12:30 PM to 5:00 PM; there will be music provided by KCRW deejays, fine food, and great wine for tasting and for auction (310.450.518).


Pacific Design Center is located at 8687 Melrose Avenue in West Hollywood. General information: 310.657.0800. Julie D. Day

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benefited from the insights obtained in such meetings. Community participation will continue throughout the remainder of the architectural process and construction to ensure that a sense of ownership is fostered within the community.

The dream of Dolores Sheen has evolved into the Integral Urban School. The basic concept is to surround a school with the integral components of a community. The site, a 55,000 square foot block just south of Century Boulevard and East of the Harbor Freeway, is owned by the Sheenway Foundation. The design for the Integral Urban School incorporates a school with grades kindergarten through grade twelve, an infant care center, a pre-school, 23 elderly housing units, a foster care home, a community center, a clinic and a food co-operative. The overlap between educational, community, residential, and retail facilities allows students to continually test the practicality of their academic lessons while encouraging local residents, particularly the elderly, to become involved in educating neighborhood youths. Like the traditional extended family, the community surrounding the school addresses the needs of younger youths. Formally, the new school building ascends from the pre-school located at the lowest level, to the high school at the upper level, culminating in the triangular meditation space which is oriented towards the Watts Towers. The roof terraces on top of the school provide south-facing recreational space. A 250 seat theater, a gallery, dance/karate studio, a music room and audio/visual studios comprise the Sheenway Cultural Center.

Murals facing adjacent streets commemorate significant events in the community’s history. Between the building and the Watts Towers. The roof terraces on top of the school provide south-facing recreational space. A 250 seat theater, a gallery, dance/karate studio, a music room and audio/visual studios comprise the Sheenway Cultural Center.

The Integral Urban School represents an effort by neighborhood residents to invigorate their community. The site, a former railroad yard extending across an analysis of prevailing post-industrial present, where Fontana Steel, once the sumptuous malls and office buildings “full of invisible people. The good people, he said, just stayed inside and watched TV. I got to reflect on Mike Davis’ words, still fresh in my mind. None of the commentators’ banal concerns could match the passion of this expose of LA’s unspoken truths.

“Young Black working-class men have seen their labor market options (apart from military service) virtually collapse as the factory and truckdriving jobs that gave their fathers and older brothers a modicum of dignity have either been replaced by imports, or relocated to white areas far out on the galactic spiral arms of the LA metropolis—fifty to eighty miles away in San Bernardino or Riverside Counties....This deterioration in the labor-market positions of young Black men is a major reason why the counter-economy of drug dealing and youth crime has burgeoned.”

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Complete and Accurate Details Should Produce Good Quality Construction

A wide variety of steel framing, lathing, plastering and wallboard materials are available for the architect and engineer to design wall and ceiling systems for any situation. When the appropriate materials and combinations of them are properly detailed and specified—there isn’t any reason why the resulting construction shouldn’t be of top quality. It is up to the architect to clearly draw and detail it in the subcontractor’s responsibility to build and finish it as required by the contract documents and applicable codes.

If there are questions as to which products or combinations of products are the best, contact your local information bureau. They are funded by the professional subcontractors who employ union craftsmen.

REVIEW

Carl Davis happened to be reading Mike Davis’ searing analysis of Los Angeles when the explosion of tensions the author anticipated broke out.

Reviewed by Carl Davis

I was reading “City of Quartz” when the riots broke out. As the searing video of LA burning flashed on my TV, I got to reflect on Mike Davis’ words, still fresh in my mind. None of the commentators’ banal concerns could match the passion of this expose of LA’s unspoken truths.

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UHURU GARDENS AND MINI-PARKS

By Achva Benzingberg Stein

Last Friday, May 29th, the Rebuild LA Green Task Force endorsed the Uhuru Garden project together with an idea for a demonstration program to create a few temporary mini-parks projects on vacant land and the sites of burnt buildings in Central and South Los Angeles. Uhuru Garden is located at 103rd and Grape Street, on a two and half-acre lot. The garden is a departure from the usual lawn and trees stereotype of an urban park. First, it is to be a center of learning. There will be 60+ victory garden plots where individuals and families can cultivate plants and vegetables for their own use. There will be an area for communal cultivation by those who are enrolled in the Watt Health Foundation programs. These people will be able to sell their produce on site in a farmers market. And the orchards will be cared for individually or communally.

The rest of the site will be a botanical garden for the study of California native and drought tolerant plants. The site is located adjacent to an elementary school and near the high school. These schools will use it as an outdoor classroom. The cultures of the community will be expressed in an African garden, in the demonstration of irrigation and water distribution techniques brought to California by the Spanish settlers, and in the use of central and south American medicinal plants in the herb garden. A pyramid, symbolic to both native-Americans and African Americans, will be located in the entrance plaza, which will be paved with tiles made by children from the elementary school and decorated with murals done by high school students.

There are three other structures: a green house, a community building and the superintendent’s apartment and garden equipment storage. The structure will demonstrate energy efficiency both in the use of solar energy and in the recycling of water. But the most important use will be for ongoing classes to train community members in skills which will allow them to join the “green industry”.

The construction of the garden will offer training and skill to the youth (and others) of the community. The park is the beginning of a major push to turn the Jordan Downs Housing area from an asphalt void into a viable and productive green area. The temporary mini-parks will be located on sites designated by such community organizations as NeighborWorks and Los Angeles Neighborhood Housing Service, Inc. These parks will serve immediate needs for tot lots, sitting and meeting places for the elderly, basketball courts and victory gardens. Their size and the neighborhood role in their creation are intended to turn the common aversion to urban parks into a better understanding of the need for open space in the city. This need may change in the locality with time, and does not always require the creation of large, costly and often dangerous parks.

With the help of three students, Farook Tadros, Paul Blazek and Jing-Bo Chen from the landscape architecture program at USC, I will use this demonstration to prepare materials which will be available to anyone interested in developing temporary mini parks in the city.

It is important to note that nothing we proposed is new or has not been previously tested. On the contrary, victory gardens, dating to the First World War in the US, were fashioned on the allotment gardens in Western Europe which have been used since the 19th century. The use of urban gardens, not just for leisure and mass recreation, came to California with the Spanish settlers and the Asian immigrants, among others. Some of the “temporary” Mini-Parks I designed in San Francisco in the late 60’s have been retained and a few have even been enlarged. Our work is only the latest in a long line of projects, organizations, and on-going efforts. The only difference is that, because of the current concern, we may accomplish what people have been demanding for over 30 years.

The repetition of the 1965 disturbances was predictable, but what was most agonizing was the repetition of the response. Politicians and professionals of every stripe are trying to get “a piece of the action”, swooping in like vultures coming out to pig out on the carcass of the city. The 60’s phrase, “the helping hand strikes again” must not be allowed to once again describe the reality of the rebuilding efforts. As architects we are needed, but only as part of the communal effort, responding to needs with the clear intention of learning as well as providing advice. The opportunity to be part of Los Angeles’s effort to create another path to the community’s vision from the school. Students participate with the architects in workshops in which they drew and spoke about their ideas regarding the school and community. The architects taught several classes and amassed a team effort, this time, also including the users.

Professor Achva Benzingberg Stein is Director of the Landscape Architecture Program at USC School of Architecture.

Locations of proposed gardens are: 103rd and Grape; Hoover and Pace, S/E corner; 106th and Vermont, 43rd and Figueroa, N/W corner; 1350 11th Place; Normandie and Gage, Alley east of 42nd and Vermont; 900 block of W.39th St; Shopping Center, Vernon and Vermont.

The Integral Urban School: A Community Initiated Design

Architects: Marmol, Radziner & Welsh
Report by Anna Hill

Lack of economic empowerment has prevented many visionaries in communities like Watts from realizing their dreams. Guidance must come from within the community while economic and political support may be provided by sources outside the community. If violence continues to be the only accessible form of empowerment, it will again be the principal form of communication.

Dolores Sheen has been living in the Watts Community for over thirty years. In 1971, she founded the Sheenway School and Cultural Center with her husband, Dr. Herband A. Sheen. Three years ago, Dolores began to attempt to realize her dream of expanding her school and its many programs. She contacted the architectural firm of Marmol Radziner & Welsh (MRW). The architects held discussions with Sheen, students, faculty and local residents in which they recorded the community’s vision for the school. Students participated with the architects in workshops in which they drew and spoke about their ideas regarding the school and community. The architects taught several classes and amassed a group of volunteers to repaint the school. After a relationship of trust and understanding had been established, Ms. Sheen hired MRW Architects to develop schematic designs.

Throughout the schematic design phase, MRW Architects presented their ideas to groups such as the Community Redevelopment Agency, Broadway/Manchester Project and the greater Watts Community. MRW Architects established a rigorous process of obtaining feedback from local residents and refining the designs. The project has greatly (continued over)
A cultural center celebrating a community’s history and culture can act as a catalyst for economic revitalization. This is an approach that is being successfully tried in areas such as Brooklyn, Harlem, Boston, North Carolina, and Oakland. Reginald Chapple shows how the rich culture of Vernon-Central could be tapped to foster a nexus of economic, housing and social development in what was a thriving African American community.

COMMUNITY

The word “community” is one of the most over-used words of the moment. It defines a grouping of people according to their political, social, economic and cultural plight and ideology. It is also used to define a set of people within a geographic location. In this instance “Vernon-Central community” or simply “community” refers to a group of approximately 73% Latino and 23% African-American living with community. When residents of the Vernon-Central community speak of their location within the city they use the term “our community” with pride and full knowledge of its significance.

CULTURE DEFINED

Culture is a set of customs, beliefs and or rituals that are reflective of what a particular community values historically and currently. Culture is often displayed through the arts (performing, visual, written). Institutions can also act as “keepers of culture”. In fact, churches within Vernon-Central function as “keepers” or informal cultural centers for specific ethnic groups and a variety of economic strata.

HISTORIC VERNON-CENTRAL COMMUNITY

The Vernon-Central area of Southeast Los Angeles was once the center of African American life in Los Angeles (circa 1900-50). Historically known as the “Black Downtown” the area busied with businesses, services, and cultural entertainment. The area gave birth to such legends as Alvin Alley, Chick Webb, Dexter Gordon, and Ralph Bunche. It was also the site of many famous firsts such as the first African American Hotel (Sommerville Hotel, now known as the Dunbar Hotel), the first Red Cross inter racial blood bank in the country, and the first black-owned insurance company west of the Mississippi (Golden State Mutual Insurance Company).

The "main strip" of the Vernon-Central area was Central Avenue. Many reminisce about the Avenue being a "Little Harlem". It was a bustling merchant and community center by day, housing primarily Black merchants, and community institutions like the California Eagle newspaper. By night it was an entertainment center featuring the finest jazz and world class jazz musicians in its numerous night clubs. Many of the entertainers like Lena Horne and Cab Calloway and litrati like WEB DuBois stayed at the Dunbar Hotel. This gave the Avenue cultural exchange that also complimented the economic and community development of the entire Vernon-Central community.

Due to social, political and economic factors the area began to decline in the 1950s. A key contributor to this decline was the flight from Vernon-Central was the relaxation of restrictive housing covenants thus allowing the Black population to begin to move out of the area. As the Black population moved out, a wave of mostly Latino immigrants took their place. This new wave moved in just as the provision of services declined resulting in a gap which translated into decreased social, economic and community prosperity.

After the melee of the Watts Rebellion (1965), the area fell dormant as many of the upwardly mobile black residents moved West to the Crenshaw and Baldwin Hills areas. Major anchor stores pulled out of the area. The Dunbar Hotel closed. This signalled the death of Central Avenue and Vernon-Central as it was known. Since then, the area has existed as a ghost town in many people’s eyes. The lack of services in the area has prompted many residents to travel outside of the area to find shopping centers, healthcare and entertainment. The crime rate, graffiti and high-level of neglect has stigmatized the area.

But, all is not lost. Residents are banding together in Block Clubs and are beginning to take an active role in their communities development through collaborations with local politicians, law enforcement and non-profit agencies. Several non-profit organizations are engaged in housing, community and economic development and see the value of culture and arts for the entire community.

Formerly a predominantly African American area, Vernon-Central is now largely Latino (73% Latino and 23% African American). The area is now faced with the challenge of preserving, reinterpreting, and recapturing the history of the Vernon-Central community that once thrived there, while being sensitive to the current demographics in order to maintain cultural equity into the future.

There are numerous African American and Latino community-based organizations operating within the neighborhood, and certain institutions (commemorative organizations) that collectively could facilitate a cultural revival. For example, the Dunbar Museum, Inc. and the Dunbar Economic Development Corporation located within the historic Dunbar Hotel on Central Avenue are two primary organizations that can not only assist, but will be able to benefit from the process. Jefferson High School and George Washington Carver Junior High School have the potential to be beneficiaries of youth art activities to be located in the area. The Theresa Lindsey Senior Citizen Center and the Kedren Mental Health Facility have resources that go untargeted for within the Vernon-Central community.

LA RIOTS FOSTER CHANGE

The Los Angeles Riots have awakened some to the realities of the South Central area of Los Angeles. Attention is now being focused on the area and aid in the forms of money, man power and support services. There is a unique opportunity for Vernon-Central to recapture its cultural and economic status. Major development plans, produced mainly by local non-profit developers, are presently on the boards for Vernon-Central. Community institutions, such as local medical clinics, are also looking to expand to increase business thus providing a positive economic and social service base for the area.

Small businesses and industry would benefit from the spillover effect of the positive image and traffic that would result from the formation and sustaining of “culture in the midst” of the Vernon-Central community. Reginald Chapple is Program Manager at the Dunbar Economic Development Corporation and he is about to get his Master’s degree in Urban Planning from UCLA.

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Endo/energy analysis
The Japanese American Museum

The museum is located in the former Nishi Hongwanji Buddhist Temple, at the corner of 1st and Central in downtown Los Angeles. Built in 1925 by Edgar Klein, the building is a Cultural-Historic Landmark of the City of Los Angeles and is a contributing structure to the National Register Historic District. The design for the temple's new use was originally conceived by a consortium of eight Japanese American architects who shared memories of the World War II experience: Marcia Chiono, Takashi Shida, George Shinno, Frank Sata, Yoshio Nishimoto, Bob Uyeda AIA and David Kikuchi. Preservation architect Jim McElwin AIA and many other experts later joined the team.

It is a singularly appropriate re-use of the space, although it is doubtful that another museum would have been as successful, and this museum would have much less impact if it had been located in another part of the city. The building itself is an artifact of the collection. There is a difference between Japanese and Japanese American and, unlike the Japanese Pavilion at LACMA, this is a "Japanese" building. Stylistically, it reflects a variety of influences: Egyptian, Art Deco, Classical, Arts and Crafts, and Japanese. Said Jim McElwin, restoration architect, "It would have been much less interesting to me or to the museum if in fact it was just a Japanese Buddhist Temple. This is really a Hollywood movie theatre gone Japanese, responding to all the community, cultural, economic forces that were present in 1925." The temple played a central role in the Japanese-American community, in addition to its religious context. During World War II and the Japanese-American internment, it was used to store personal belongings of the internees. Following their release, it served as a shelter for those whose homes and property had been appropriated.

Until preparation began for the museum, the building had been abandoned for 20 years. Thus, all current building codes had to be applied to the renovation. According to McElwin, "the issue was to put a brand new building inside an existing skin." "The Restoration work, such as repairing or refurbishing wood, was inconsequential compared to the technical requirement. The building was unreinforced masonry, which presented a challenge. Generally, seismic retrofit is a matter of tying walls to floors. The design of this building made it impossible. Instead, they drilled holes down the middle of the wall, from the parapet to the footing and dropped the steel in vertically, column-like. Work took approximately 16 months, and the completed restoration is sensitive and dignified. The original use of the space was not appropriate for its current use. The needs of the museum and the Temple for commercial, public and private spaces were compatible, resulting in an intelligent lay-out. The central exhibit space, once the Temple's sanctuary, allows for flexibility of exhibit design.

The inaugural exhibition is entitled "Issei Pioneers: Hawaii and the Mainland 1885-1924." The exhibition examines the initial wave of immigration from Japan to the United States and focuses on subjects as the kind of occupation they were involved in, their impact on their new home, their fight for equal rights and their achievements in agriculture, business and the arts. The museum is currently conducting a fundraising campaign for a 65,000 square foot pavilion adjacent to the present site.

George Takei, well known for his role in "Star Trek" and a native of Los Angeles and a member of the Board of Directors of the Museum. He put it thus: "This is the family album of the Japanese-American community and we'd like to share this album with our friends in the greater community."

"Chris Komai, P.R. Coordinator, Japanese American National Museum, Mitzi March Mogul"
YAF (AIA/LA Young Architects Forum)  
YAF has formulated an initial action report. The focus of the report is to encourage rebuilding efforts which reflect the interests, desires and needs of local residents and to create a sense of neighborhood pride. It proposes social, economic and building actions, including ideas such as the following.  
• Instill within the affected communities a sense of hope for the future by granting as much self-government as possible.  
• Build community activity centers that reflect the cultural, spiritual, age and interest diversity of the neighborhood.  
• Encourage communities to reconfigure resources to form coalitions for necessary community services such as grocery stores.  
• Provide accessible business information, counseling and a mentor program to encourage start-up businesses.  
• Provide tax benefits to businesses whose owners live and work within the same zip code.  
• Sell abandoned structures cheaply with a "homestead program" that would facilitate uniting community groups with residents of public housing projects to become co-owners.

Cultural Affairs Department  
"We need to use the power of the arts to start the healing in Los Angeles," said Adolfo V. Nodal, General Manager of the City of Los Angeles Cultural Affairs Department. "We're asking for ideas and assistance." The Department will coordinate the Arts Recovery Project efforts in an attempt to assist with the Los Angeles recovery. Artists, art organizations and members of the arts community are being asked to volunteer time, talent and space for projects that begin and sustain healing processes. Donations of all kinds of materials (from paint to electronic to furniture) for arts projects that can be used by art organizations and social service organizations are being organized through the Materials for the Arts Programs. A volunteer telephone line for donations or assistance has been established as part of the existing arts hotline 213-688-ARTS.

SCHOOLS JOIN REBUILD EFFORT  
UCLA  
Part of Schools: UCLA’s Graduate School of Architecture and Urban Planning is working with 20 alumni who serve with community and city agencies. The school also maintained the Community Scholars Program, which brings local community leaders to UCLA to work on urban decay issues. The Urban Innovations Group, a non-profit professional practice of the GSAUP, has generated funds to develop an urban design project in a sub-area of riot zones.  
Also, under the leadership of Paul Ong, associate professor of urban planning, GSAUP is developing a data base on South Central Los Angeles geography. This urban planners’ lab will include such information as zoning designations and locations of community centers, churches and businesses.  
Associate Professors Jacqueline Leavitt and Allan Heskin of GSAUP are assisting residents of the Nickerson Gardens public housing community in South Central Los Angeles to develop proposals in response to a new HUD policy encouraging residents of public housing projects to become co-owners.

USC  
Steven Sample, the president of USC, focused his graduation remarks on the rebuilding effort and the university’s role in that effort. The major centerpiece of the school’s involvement is likely to be through studio-based design studies about the potential of new rebuilding initiatives.  
In the summer studio course under the direction of Chris Jarrett and Norman Muller, students drew up their impressions, assumptions and concerns about issues such as youth services, single parent family control, violence, etc. They work on creating a new typology of “social service station” to replace liquor stores with activities, job opportunities and civic land uses, making decentralized social infrastructure at the neighborhood level. Other initiatives include rebuilding themes as the focus for the advanced design studio program.  
Discussion has also centered around the recruitment of minority students, participation in university wide teaching efforts like a special LA semester devoted to the problem of rebuilding communities and attracting financial scholarships to support more minority student participation in USC’s Architecture high school summer studio.

SCI-Arc  
Khalili Mobilizes Architects  
Nader Khalili, AIA, who teaches and practices an environmentally-conscious “total approach” to architecture (see L.A. Architect, Nov/Dec 1991) is about to convene another session at SCI-Arc’s new Los Angeles facility, where people who need help in rebuilding, from business owners to representatives of community centers, can come in with projects and be matched up with students and volunteer architects.  
He believes that now is the time to change inner city areas, which historically have had little design and planning input from architects, but have been left to merciless bottom line economics, resulting in the strip development so abhorred by so many. Khalili, now the time is the time to bring in artistic and ecological considerations, landscaping, and strong cultural identity as opposed to panic tactics.  
Khalili welcomes members of the profession and design students to come to SCI-Arc in volunteering, or offering at-cost or low-cost services. He hopes that his effort will evolve into small clusters of independent groups, perhaps at each major architectural school, working independently to fulfill the needs of reconstruction in South Central and other areas hard hit by destruction. For more information, contact: SCI-Arc: Nader Khalili, (310) 574-1123  
USC: Yunskisen Esh, (213) 743-6832  
Cal Poly Pomona: Ass, Prof, Leanne Sowadke, (714) 869-2702  
Phoenix Project  
A devastated African American whose shop had been looted did not want money from the government because it would keep him from fishing for one day, instead of learning how to fish and being fed for a lifetime. In response to this remark, SCI-Arc instructor Randall Wilson has created a Phoenix project, whereby furniture made by students will be sold to raise money for a scholarship to study at SCI-Arc. Outsiders can participate in this program by enrolling in the professional development course (another branch of the Phoenix project) also taught by Khalili.  
Ecological awareness is also addressed in the project, as the furniture is made from recycled materials. Transformation is the theme of the Phoenix project, transformation of materials and, hopefully, transformation of society.

These interested in contributing to the project by donating money, materials or participation, please call Rose Marie Rabha at (310) 314-1213.

Molding Furniture with Recycled Materials: Mondays, 6:30pm-10:00, June 29-Aug 3.

If You Have a Question Regarding Plaster... CALL US!  
The technical staff of the Plastering Information Bureau can provide you with practical data on every kind of plastering application. They can show you how to meet critical standards for sound control, fire protection, moisture control and specifications that can be understood and followed by every contractor and journeyman in the industry.

Our experts can show you how to specify the most creative products of the plastering trade: coves, arches, molds and special designs. The Plastering Information Bureau can show you how to specify the job so that it can be done easily and in a manner that achieves your project goals. Our experts can show you how to specify the job so that it can be done easily and in a manner that achieves your project goals. Our experts can show you how to specify the job so that it can be done easily and in a manner that achieves your project goals.
The community at large must be enlightened to the legacy of the African American struggle for basic, fundamental rights to which we as Americans are entitled. Only through such an understanding can there be a united resolve to re-create our city as a place where all of our dreams are possible, and where the preservation of neighborhoods is as natural as caring for our own families."

From Letter to City Leaders after the unrest.

NOMA was founded in 1971 to specifically address the concerns of Black and other minority architects. Our prima­cy concern is to identify and eliminate barriers that may restrict our mainstream participation in the design of the built environment. It is important to evaluate our progress.

SHPE (Society of Hispanic Professional Engineers)

SHPE, founded in 1974, has been developing opportuni­ties for its members and providing scholarships for its deserving student members. SHPE now has 8000 members nationally 300 are registered at the SHPE Greater Los Angeles Chapter, which is by far the most active.

The members of SHPE-LA are dedicated to the develop­ment of the Hispanic community. There was a time when you could look around and see very few Hispanic profes­sionals; the founding members recognized that the first step was developing a group of 12 members with common professional interests. As the Korean community grew, membership increased to a membership of over 150 design and related professionals. It is an organization committed to the support of our underserved community. The SHPE-LA chapter has been influential in bringing new members to the profession and inspiring others to become involved in the community.

The first president of the KAIA was Ki Suh Park. FAIA. Architect Christopher Pak also fixed his attention on the Convention Center expansion. He has been active in the community, serving on the Board of Directors for the LA Children's Museum and the Los Angeles Center for the Arts.

The LA Architect 213.931.2623

Architectural Photography

Paul Herhsfield + Environmental Graphic Design

Representative projects: Fox Plaza

1989 Avenue of the Stars

Los Angeles Center

9003 Whitley

LA Children's Museum
In Los Angeles, this triggered a series of transforative disruptions begun by the 1992 King Verdict Rebellion. The popular dismantling of an obsolete centralized city government was coupled with the formation of newly autonomous neighborhoods. While these remained linked by a shared public works infrastructure, they were independent in all aspects of urban policy-making. Self-determination gave rise to physical forms that reflected the communities' diversity. In the Crenshaw District, a new civic center was constructed at Lamiert Square. The residents of Koreatown rewrote zoning laws and determination gave rise to autonomous neighborhoods. While these remained In Los Angeles, this triggered a series of transformative changes. The question arises as to what we do in the meantime to temporarily ameliorate the negative impacts on our city scape. It may seem odd, but we can learn something from large scale shopping malls. When mall managers have a vacancy, they immediately erect panels between the active businesses on either side. These panels are graphically pleasing and often instigate a store facade. The managers understand that a good retailing strategy demands visual continuity. Interruptions cannot be tolerated. The idea is to "fill-in" burn-out sites adjacent to viable shops with temporary two-dimensional facades. Yes, the proposal is very much like set design, but far less elaborate. This approach would be most used where one story "front" businesses were burned-out, not for larger market burn-outs. How would it work? Burn-out shop owners would be approached through community organizations to determine interest. Property owners along with nearby neighbors will meet with the managers, artists and architects on site. The community organizers will provide their portfolio of ideas (kit of parts) to choose from. Where owners prefer the work of muralists, photos of a muralist's work will be provided and a choice made. In both cases the architects, artists or designers on the project would provide layout and organizing skills. The actual work would be done by neighborhood people. There are several distinguished muralists in Los Angeles who have successfully worked in this way. There are also a number of local architects who are highly skilled community organizers. Materials and fabrics would come from a number of sources including insurance proceeds, FEMA, SBA, at-cost and donations. Costs would vary between $4,000 to $12,000, depending on the context. Because smoke or water damage may be present on viable neighboring buildings, a quick self-help, paint and patch-up process could also be provided as part of the program. These temporary storefront facades would be built of sturdy materials and meet safety and code requirements. They would also be sturdy enough to be portable, and hopefully have a relatively short life. This is very much a band-aid solution. We have now a very small window of opportunity, perhaps no more than six months, before backlash. The constant fear of hum-outs, abandonments, and rubble in every major city. If there is one lesson we should have learned out of the experience of the mid-sixties it is, rebuilding is a terribly slow process, despite all good intentions. Were we to begin today with all the capital available, a majority of sites would remain unbuilt a decade from now. We can't afford to allow this to happen. The new trend for redevelopment is driven by the need outlined by our Mayor. This trend is a chance to shatter the 'fortressing' of L.A. if we can see beyond the paranoia that inspires the cultural conflicts, rather than attempting to heal them. The architects and developers can now seize the incentives and remake the peoples attitude toward their city. The rions have given us the unique opportunity for the integration of a varied society or at least its genesis.

TEMPORARY STRUCTURES PROPOSAL (OR WHAT TO DO ABOUT BURN-OUTS AND BOARD-UPS):

The city's image has been drastically altered. From major structures to thousands of neighborhood shops, almost no community has been left untouched. The overwhelming negative visual impacts of thousands of fire-damaged sites should be dealt with as quickly as possible. The "riots" of the mid-sixties, over a quarter of a century ago, are still around in the form of burn-outs, abandonments, and rubble in every major city. If there is one lesson we should have learned out of the experience of the mid-sixties it is, rebuilding is a terribly slow process, despite all good intentions. Were we to begin today with all the capital available, a majority of sites would remain unbuilt a decade from now. We can't afford to allow this to happen. We have now a very small window of opportunity, perhaps no more than six months, before backlash. The constant fear of hum-outs, abandonments, and rubble in every major city. If there is one lesson we should have learned out of the experience of the mid-sixties it is, rebuilding is a terribly slow process, despite all good intentions. Were we to begin today with all the capital available, a majority of sites would remain unbuilt a decade from now. We can't afford to allow this to happen. The new trend for redevelopment is driven by the need outlined by our Mayor. This trend is a chance to shatter the 'fortressing' of L.A. if we can see beyond the paranoia that inspires the cultural conflicts, rather than attempting to heal them. The architects and developers can now seize the incentives and remake the peoples attitude toward their city. The rions have given us the unique opportunity for the integration of a varied society or at least its genesis.

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ers, philosophers offer opinions, initiatives and visions for a new, improved Los Angeles.

The question will result in further abstraction (separation, distance, withdrawal) from the (so many) problems if it is not localized in concrete and new ways. Listen first to those who, unlike myself, did not have to watch TV to know that SOME of L.A. was burning. But also allow for the dislocation and decolonization televised built in to that event. New forms of analysis and action are required. "Rebuilding" should begin there... and there...

Jacques Derrida
Professor of Philosophy, UC Irvine

No rebuilding in the sense of reassembling a new infrastructure with new parts intended only to restrengthen and re-establish. Instead, Angelenos building on acceptance of one another without the necessity of understanding, moving out of the isolation of private ghettos, stretching toward community.

Sheila Lavrent of Bretteville
Principal, The Sheila Studio

Advice to Peter V. Ueberroth: Foster knowledge of ethnic cultures and vernacular architecture in diverse neighborhoods such as Boyle Heights, Lincoln Park, and South Central. Develop a stronger public landscape reflective of the many ethnic groups and their long histories as productive workers in the city. Historic preservation projects should include landmarks of civil rights struggles. Public art projects should mark sites of historic importance for diverse groups including Japanese American internment and Latino eviction from Chavez Ravine, as well as positive accomplishments such as integrated schools, integration of fire and police departments, and women's rights. Only twenty percent of Los Angeles' citizens are white men, but this group has over 90 percent of the cultural-historic landmarks. It is time for a change.

Dolores Hayden
Professor of Architecture and Urbanism
Yale University

How is L.A. to be rebuilt? Engage in creative self-delusion: behave as if what you do matters. If cleaning up burn-out buildings isn't your thing, then maybe doing voter registration or out a more equitable tax code is. Look at it this way: you do nothing and things stay the same or get better. It's worth taking the risk.

Lauren Lazarovici
Staff Writer, L.A. Weekly

Architects, artists and designers must search for a more democratic way of designing. We must listen to the voices of our communities as expressed in their transformation and appropriation of already existing spaces and structures because these are visible memory and evidence of those who have been treated as invisible people.

Aleksandra Moczezuma
Principal, ADOBE L.A. (Architects and Designers Opening the Border Edge of L.A.)

I sat in my hotel room in London and watched L.A. burn on CNN. I could have been watching scenes from Belfast or Beirut. We need to reinvent L.A., not rebuild it. We don't need another wake up call.

Julia Thomas
Principal, Bobrow/Thomas and Associates

In the late 20th century, unbridled urban development exceeded the capacity of the city to act as a viable entity.

L.A. ARCHITECT
Coming from England, which in this century alone has experienced two wars, regular terrorist attacks, riots, and ongoing football hooliganism, I was less surprised by the aggression displayed during the recent unrest than by the realization that seemingly progressive Los Angeles has all the attributes of the older cities with its centuries-old class and racial tensions. Here such tensions are only magnified by uniquely American extremes of wealth and poverty (and resultant segregation); and by the proliferation of guns, which undermines the very security the "right to bear arms" was supposed to protect.

I was however amazed and impressed by the outpouring of good will and mutual support in the immediate aftermath, and by the pride and nostalgia for the lost buildings and neighborhoods, which delivered the cliches about the private and temporary nature of LA.

For some this uprising is seen as the most tragic and cataclysmic event in Los Angeles' relatively placid history. For others it is the long overdue explosion that, through catharsis, will enable change.

Notwithstanding evidence suggesting that forces militate againstLB build a new LA. The architect, Dolores Sheen from Watts, is an example of what Sheenway integral urban school, the brainchild of manifested architecturally in various cultural schemes.

The specific role for architects in Rebuild LA is yet to be defined: in a masked division from the traditionally creative industry approach of the architectural profession, many members are now casting themselves in a new role as mediators, between the communities and the planning process. Such a position is particularly emphasized by the newly-formed organ, the design professionals organisations, which is to interface between communities represented, between each other, AIA/LA, the City and Rebuild LA.

The design community could inject innovative ideas into land-use planning and building technology itself; one very exciting branch of Rebuild LA is on the following pages a range of opinions, initiatives, and visions for concentrations of new construction or significant changes in the existing land-use pattern or urban fabric. There are isolated sites, the LA which are under-reported. They have been destroyed and may present special opportunities for urban design. Whereas the near-term rebuilding effort is likely to produce more of the same, the long-term presents opportunities for change in the urban structure and landscape. B. If only if, a sustained investment is made in developing human resources of South Central, Pico-Union and other affected areas, then a new city scape is possible.

Arthur Golding, AIA

The message from the grass roots is loud and clear:

"Don't rebuild what you've already got, because it doesn't work, we must build anew!" What this means for architects is simple in concept and complex in execution. We must engage neighborhood groups as clients of their own economic and social development ventures. We must organize support from leading agencies and capital to invest in marginalized communities. This investment must recycle itself in the communities to generate more capital and opportunities, thereby fostering the needed empowerment and self determination. We must have the political will to insist upon the architecture, construction, landscaping, and design of these projects to consider alternative building techniques that often exclude the members of the neighborhoods in the skills training of design and construction of their own facilities. Alternatives with great potential here are the applications of building technologies that lend themselves to volunteer and self-help construction, such as the interlocking concrete block. We must not prescribe the uses for these developments, but determine these in participatory process with neighborhood groups.

Finally, a few curiously under reported stories:

Over 40% of businesses affected were Hispanic owned.

Nearly 50% of the population of South Central LA are Hispanic.

The devastated Hispanic neighborhood of Pico-Union has largely been ignored.

The civic leadership must be accountable for the entire community regardless of ethnicity; and we as architects must present a united and sincere effort to build a new City of Angels.

Carlos Arroyo Garcia de Paredes

Co-Chair, Design Professionals Coalition

As an apprentice to Nader Khalili's Earth and Ceramic Architecture my plea is, "Don't rebuild the same trash that was there before!" Let these gaps in the city's fabric be breathing holes for those anxious and discontented people to learn how to rebuild their city themselves. They claimed those lots of the city by destroying them, as if to say:

"You think they're yours don't you? Well we live here 24 hours a day. we'll show you these streets, these buildings belong to us."

The only expression for their passionate energy was destruction and they torched the lot. I was pleased to see people taking decisions for their life and environment into their own hands. The clean up was also very moving—people came out of the woodwork to claim their own streets again, and they showed how much they care for their city and eachother. locals and strangers too.

Most people in our society, rich and poor, have become thoughtless slaves powering the treadmill of work-money-survival-compromise-work-etc. Then they get sick and die. Just this once the hill has stopped, jolted, thrown a few people off and dazed the rest. There's a bigger reality out there than our private dreams of personal gratification and comfort, and it's also a beautiful reality if we take time to accept it.

It is possible and blindingly simple for people to build their houses, shops, cities with only the materials on their site—the four elements, earth, water, air and fire and the work of their hands. It is possible to build beautiful, safe, healthy structures without importing a single costly material to the site. It's not only possible, it’s pleasurable and easy! The alternatives are there staring, it’s pleasurable and easy! The alternatives are there staring you right in the face—1 know because I'm doing it.

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I'm a white middle class English architect with a Greek mother. I had the best education in London's top schools, graduated as the Architectural Association, and am now studying with Nader Khalili, whose work spans from Iranian villages to NASA research for building on the moon with on site materials. Finally I am part of his research school in Hesperia actually working on viable alternatives.

I dare the architects and politicians and investors of L.A. city not to rebuild what was there before. I challenge them to help the inhabitants of the inner city to heal their minds and empower themselves for their good. Help us to teach people to make homes and buildings the size of their own lives instead of enslaving them again to money, getting bank loans, buying

L.A. ARCHITECT 6
(Local Emergency...Continued from p.1) For the permanent restoration of dam-
aged structures, a proper case, the city has
sought to ease redevelopment by delaying payment of application fees, waiving public
hearings, and waiving applicable growth control ordinances, one issue environmental
review under the site plan review and other changes to the zoning code. The estimates by
insurance companies are that more than
6,000 damage claims will be made, the vast
majority regarding commercial property. As
modified by the emergency ordinance, com-
mercial structures which have been made
nonconforming by changes in the law
regarding use, yards, height, number of sto-
ries, lot area, floor area, loading, and park-
ing may be rebuilt with the same noncon-
forming features. The key to taking advan-
tage of this ordinance will be planning
based on an understanding of this new law.

If your client's damaged or destroyed
building qualifies, construction must begin
within two years. Further, all construction
must be completed within two years of the
date of the City's project approval date.
In order to qualify, you must present evi-
dence that at least 25% of the value of the
building remains. The test is whether the
building renovation can be completed for
no greater than 75% of the replacement cost of
the existing building. It is critical to prove
anything which may be of value in the recon-
struction process, i.e., site foundation, slab
work, and any existing walls. You
remove anything from the site which other-
wise could be reincorporated into the new
building. Inform your client to
make a careful evaluation of the conse-
quences under this law.
Perhaps most importantly, the ordinance
give the City the discretion of short-cutting
the approval process by waiving a public
hearing if two findings can be made. To
avoid this step, architects should be pre-
pared to provide the City Zoning
Administrator with convincing evidence that:
1) the project will not have a significant
effect on adjoining properties and the imme-
diate neighborhood; and 2) there is no pub-
lic controversy likely to occur regarding the
project. However, if the project involves a
bar, restaurant serving liquor, liquor store,
swap meet, gun shop, pawnshop or automo-
tile repair shop, don't request a waiver;

a public hearing cannot be avoided.
Another potential cost saving benefit of
the new law is the avoidance of subse-
quent act growth control measures. For exam-
ple, a mini-mall located in the West Adams-
Baldwin Hills-Leimert District built prior
to the enactment of the applicable Interim
Control Ordinance in January, 1991, would
be exempt from the time-consuming and
costly project permit hearing provisions and
would be exempt from the new land use
control ordinances, onerous environmental
reviews under the site plan review and other
issues. The conference this April
was in Eureka, California, and in addition to
the formal agenda, Mother nature made her
own presentation with three major earthquakes.
While Eureka, 35 miles from the epicenter,
suffered some damage (mostly broken win-
dows), the area hardest hit was the nearby
town of Ferndale, where ornamenta-
lization and unbraced parapets fell, and
Victorian houses slipped from their founda-
tions.
At the request of the Mayor of Ferndale, a
team of technical experts was quickly
assembled to assess the damage. They
were the first authorities on the scene, and
using the State Historic Building Code and
other legal/technical ordinances, managed to
survey the damage, make immediate emer-
gency recommendations, and calm people's
fears. The Team was not only деar to
help, but pleased to be there first.
Preservationists are usually the last ones
called in after a disaster, by which time
more damage has been done by well-mean-
ing "helpers." At the conference, the panel
discussion on Historic Building and Safety
Codes was canceled, as all the speakers
were in the field!
Fortunately, most of the damage is repaira-
ble. These Victorians sat on original wood
foundations which buckled, thus the sliding
and falling of the structures. They can be
jacked up and bolted to new concrete foun-
dations. Although damage was extensive,
most of the historic structures can survive.
The event brought to light other aspects of
disaster management. Locally, there were
no emergency broadcasts to inform and
alert the public. Because of their depen-
dence on non-professional reports, false
information and rumors could not be sorted
from fact. Outside the immediate area there
has been virtually no follow-up coverage,
nor has there been the preservation confer-
ence at that time and place addressed by
the media. As usual, the mainstream
press, with minor exceptions, has ignored
the role of preservation in responding to
critical events.
We returned to L.A. thinking that this was,
perhaps, the "story of the year" for historic
preservation. We were confident that
despite the trauma, the difficulties would be
overcome. Three days later, the L.A. riots
began.
This is a tragedy with far-reaching causes
d and effects. Beside the political, social,
economic issues, the role of historic preserva-
tion and architecture must be included in the
discussion. If buildings are symbolic, then
what was lost as well as what will be
built need to be carefully evaluated and
planned. There are a great many buildings
of significance in South Los Angeles and
had more consideration been given to the
role of Historic Preservation in revitalizing
that community, it is possible that much of
this tragedy could have been avoided.
Most of Western, Normandie and
Vermont Avenues were built in the late 20's
and 30's and although neglected, retained
much of their original streetscape until April
30. In West Adams, two 1908 Craftsman
homes were burned to the ground. Although
not a direct target, they were next to a mini-
mall which was looted and burned.
Construction of that mall was fought by
local residents without success. Throughout
the Pico-Union, West Adams, South-Central
and Hollywood communities were buildings
of major significance, but which certain-
ly contributed a sense of time, place, and
historic perspective, and in so doing, had
value. This could have been of positive
value for these communities. There is no
question that they were significant in the
eye early development of Los Angeles.

Mini-malls, long the subject of scorn,
were hard hit, and while rioting was hardly
the way to get rid of them, as we rebuild,
we have an opportunity to correct previous
mistakes and make the new structures compati-
brable with and more friendly to the surround-
ing community.

The two tragedies, one natural, the other
man-made, are a counterpoint, and each an
important example. Humboldt County has a
very positive attitude toward and a commit-
mnt to historic preservation. They have
used their Victorian heritage to create an
image and a marketing theme. The earth-
quake damage will not be viewed as an
insurmountable obstacle. Because they had
an identity and a plan before, they can rely
on that plan now to guide them in any
rebuilding. In Los Angeles, where a great
many more issues are involved, the process
will not be as neat or a quick. Various
communities, which segregate themselves cul-
turally, will spend more energy on maintain-
ing their separateness than on a civic plan,
and historic preservation has long had a neg-
ative connotation in minority communities.
These social obstacles must be overcome
before the reconstruction can begin.
Otherwise, history will repeat itself.
Next month: a more detailed inventory of
what was lost and what remains.

Abres: Natural disaster in Eureka, photo by Barbara
Hoff. Below: Only chimneys remain of two 1908
Craftsman homes in West Adams. (Continued from
man-made disaster; photo by Mitzi March Mogul.)
JOHN MUTILOW AT THE DESIGN COMMITTEE
By Aaron Bentsy, CO-Chair
Faced with immediate social problems, does architecture matter? That was the question debated by the LA/AIA Design Committee on April 23, when John Mutilow presented his design for his Rancho Cespe Housing project for farm workers in the Santa Clara Valley. Mutilow described the public process of negotiation, bravura, bluff and downright deception that he had to endure to see his buildings reach the state where they, as of this writing, may actually be built. Along the way, many of this more innova-
tive ideas and appropriate design gestures fell by the wayside, leaving a sensitive, but sparse project that fulfilled its minimum requirements of the inhabitants and still exceeds the maximum of what the govern-
ment sees as being acceptable.
Mutilow's description of the kind of Reagan-era value engineering to which the design was subjected was especially devas-
tating. He outlined a process in which every element and material had to be made essen-
tial to the building, or risk being thrown out during the financial evaluation. Combined with hackneyed ideas about the unaccept-
ability of certain features such as flush eaves, porches and living spaces, this unimaginative thinking usually leads to the erection of featureless rectangles. Mutilow pushed and pulled, hiding porches by draw-
ing heavy dimension lines across the space where the building was intended and placing the requirements of one government agency off against another. The resulting complex featured a variety of elevations that to some brought to mind a loosely defined California vernacular, provided both communal and private outdoor spaces and created a sense of real community in this isolated housing project.
To many of the participants, Mutilow's predicament only represented an extreme case of the kind of mind both architects find themselves in: to gel their designs built, they must subject themselves to a restrictive tan-
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1992 LA/AIA DESIGN AWARDS PROGRAM
Starting with this year's program, the chap-
per Design Awards Committee hopes to put
place a format which will achieve three
basic goals: encouraging design excellence
in Southern California, encouraging public
awareness of the value of good design, and
encouraging participation in the program by
all chapter members. To accomplish these
goals, the committee is combining open
recognition and exposure of all the entries
with the more traditional singling out of the
best submissions. A three week public dis-
play of all the entries will offer the public,
as well as clients, contractors, and other
design professionals the opportunity to
understand and appreciate the wide range of
quality design in Los Angeles.
In addition to transforming the awards
program into a "Design Excellence Appreciation Event (with awards)" the com-
mittee has established a framework which
can be consistently followed in the future,
allowing members to anticipate the format
and nature of the program as well as its cost.
There are five key dates: An official "Call for Entries" will be issued on July 1, the reg-
istration deadline will be August 1, the sub-
mission deadline October 19, the public dis-
play November 2, and the awards sympo-
sium, presentation, and reception on
November 21, 1992. The November activi-
ties will be held at the Pacific Design Center
in West Hollywood.
The judging categories will attempt to rec-
ognize that design excellence is not occur-
ing only in buildings, but in every sphere.
The submission format will be brought into
conformance with the requirements of many
other awards programs, using a chapter-sup-
plied AIA standard binder (supplemented by
slides) as the primary judging medium.
In addition a 30" x 30" display board will be
required for the public display. These mate-
rials will be suitable for reuse in other sub-
missions or presentations. Details of the submission requirements will be made avail-
able in the "Call for Entries" as well as in the
submission packets.
James R. Fair, AIA
Co-Chair
Design Awards Committee

PROJECTS HONORED

The 25-Year Award for Sea Ranch California firm, Moore Ruble Yudell in "smells of California — the nice smells."
Yudell Beebe House by Buzz Yudell, Anhilect. Photo: tion at Pacific Design Center, Center Blue
Esherick, FAIA, of Esherick Hornsey Dodge
He and his former partners of Moore Architects. One residence was awarded: the metal."
Architects.
North Canon Drive, which "didn't mock the
traction was Rockefeller/Hricak Architects' 460
such as the restoration of the El Capitan
technology and site."
Clements. Benito A. Sinclair & Associates,
and Barton Phelps & Associates was herald-
"The only Orange County project honored
would be held at the Pacific Design Center in
West Hollywood. away from such problems.
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ARCHITECTURAL ILLUSTRATION
ERNIE MARJORAM
(213) 851-8575
L.A. ARCHITECT
MEMBERSHIP NEWS

Hello! On behalf of the LA/AIA I would like to extend a warm welcome to all our new members. Now installed as Members of the LA/AIA are:

New Members
William W. Adams, Kenzner Design Group; Thomas C. Adams, Thomas Edleman, Thomas Lechan Architect; Thomas L. Jacob, Natkin Weishab Higgibnhagen; Gregory Woodward, Gerald Ackerman; Urban Saunders Group; David J. Michaels, Dworsky Associates; Alexander M. Whang, D.M.I.M; Harout Avanesian, AIA; Frank M. Shi Student Affiliate

Troy Ramsey
Norma Merrick Sklarik, FAIA

Reinstating Member
David Hibbert, David Forbes Hibbert, AIA

Late Member, who still owe dues please contact me at (213) 380-4595 for discussion. Please call our office to confirm when you next come to the office.

If you have an address change please contact the chapter office as we are updating the membership directory.

NICKA S. Kohlmann

PEOPLE AND PROJECTS

Berman Teaches Autocad: Michael Berman, AIA, a faculty member at Moorpark College, currently teaches a class focusing on AutoCAD for architects, engineers, and designers. The course, a must for those wanting to upgrade their skills and become more productive in the profession, is taught three consecutive Saturdays every month. Registration fee is $105 and information may be obtained at the Chapter’s Community Services, (805) 378-1488.

Emillets Promotes Cohen: Andrew P. Cohen, a member of AIA/LA and vice president of the Los Angeles office of Gensler and Associates, has been named as one of two leaders of the AIA’s newly created formal committees and to coordinate all programs in its national Management Committee. Cohen, leader of the team designing the new Beverly Hills Hotel, is a member of Gensler’s Design Steering Committee and to the Planning Team. S. M. Kellogg, special oversight (Federal Express) if requested. When faxing an order to the Chapter office you will need to include the number of the document you wish, how many copies you need, and please remember that there is a $10.00 minimum on FAX orders, and all orders are subject to sales tax plus shipping and handling. The Chapter office FAX number is (213) 380-6692.

Will those of you with entries for past Design Awards programs for the AIA Los Angeles Chapter please submit them? We have stored your slide cartridges as long as we can. They take up space we need for our Library and Chapter you should submit the slide back even if you don’t care about the slide tray! Come and get your slides back—we call them, written, and advertised for the last time. The office is open Monday through Friday, 8:30 AM to 5:00 PM. Come and get your slides back before the end of this month. The deadline is October 15. There is a $10.00 minimum on FAX orders, and all orders are subject to sales tax plus shipping and handling. The Chapter office FAX number is (213) 380-6692.

The column’s writer has asked for input from architects about stories about new buildings, controversy about historic buildings for sale, legislation, code, tours, and even occasional stories about building projects in photos or reasonable facsimiles thereof. If you have an idea for such an input, you are invited to telephone Susan Vaughn at (213) 669-5349.

Charles Wing To埃尔le Becket: AIA/LA member W. Charles Wing, former master of ceremonies for the annual AIA Los Angeles Gala Auction of Art, announced the promotion of two key employees to positions of greater responsibility. Wing noted that the promotion is the result of the reorganization of the form of AIA/Plus+Porter. Randolph C. Larsen, AIA, the firm’s manager of communications, will become vice president of communications, and the firm’s contract administration, is now a Senior Associate. Larsen, a Colgate graduate, holds a Masters of Business Administration degree from Pepperdine University and has been with the firm only two years. He has been promoted to Associate.

SMALL PROJECTS

If you would like to be on the chapter’s Small Projects referral list please let us know by letter. Be sure to include your area of expertise.

CIAE AWARDS LA ARCHITECTS

Even though the most often heard comment from the audience at the Centennial Celebration for the Chapter was that the Los Angeles chapter of the AIA was and is “the largest” and “the best,” the column’s writer has asked for input from architects about stories about new buildings, controversy about historic buildings for sale, legislation, code, tours, and even occasional stories about building projects in photos or reasonable facsimiles thereof. If you have an idea for such an input, you are invited to telephone Susan Vaughn at (213) 669-5349.

A stellar Honor Awards jury of Michael Graves, FAIA, Hugh Newell Jacobsen, and Robert A.M. Stern, has announced opening comments before displaying the winning projects. “There is a body of work that makes you want to go to any where in the country,” said Sargent. “Partly because we can’t afford to grid that much metal.” Graves (the agoraphobic jury) tried to balance it by deciding that “for all the losers and none of the winners” as he asserted that “all T-squares in California are for sale.” Indeed, there are very few projects are projects in Los Angeles and Orange Counties.

Bob D. Gehrly & Associates, Inc.’s Chiat/Day/Mojo Building was cited by Jacobsen for the “profound sense of order and control” and by Sargent as “a recent development in the random disorder of the exterior.” He also related to the fact that Gehrly had lamplung given up the front door to the main office “just to make sure that you can find the front door.” Other corporate headquarters included Salich Health Care Corporation, wastewater utilities, and retirement plan administrators. Gehrly accepted for up to “reading some hundred obtuse words” about an Agence Francia building writer away and keep making beautiful buildings.” The Los Angeles Department of Water & Power and the City of L.A.’s District Offices, Phase II by Clemens &
California Kitchens presents an evening of appliance demonstrations by "factory-trained" chefs. Wander from kitchen to kitchen sampling the results of today's most innovative cooking methods... induction, convection, microwaving, microthermal, indoor barbecuing, and who knows what else.

- See the latest appliances in action in model kitchens
- Learn how they perform from factory representatives
-Nibble an endless array of delicious dishes as you wander about enjoying our progressive dinner
-See our new beautiful new bath showroom

WEDNESDAY, JULY 22, 1992  6:00 to 9:00 P.M.
Reservations are limited: Call (818) 244-9944

California Kitchens, inc.
2305 West Alameda Avenue, Burbank, California 91506
Telephones: (818) 841-7222 / (818) 786-2060
Marmol, Radziner and neglected neighborhood. The primary scheme conceived by local resident Dolores Sheen and the community. See page 13.

The second leg of the tripod is the govern­ment's "Tripod Concept" for the revitalization of affected areas. The idea is that 20 design professionals, community members, and other groups working on the revitalization effort. The focus group consists of about 20 design professionals, community organizers, and other groups working on the revitalization effort. They asked that Rebuild LA publish a regular newsletter. Ueberroth, who proved an attentive listener, did not know when the focus group would continue with the focus group weekly.

L.A. ARCHITECT

DESIGN COALITION MEETS UEBERROTH

Report from Michaela Pride-Wells AIA

By Corin Kahn

To all who have experienced the glacial pace of obtaining planning approval from the City of Los Angeles, take heart: a local emergency has proven that it does not need to be that way. On May 13, 1992, Los Angeles City Council approved the Mulholland Semi Park Specific plan which had been creeping through the bureaucratic process since 1973. On the same day, the Mayor signed into law modific­ations of the zoning code applicable to buildings affected by the Los Angeles riots. The ordinance pertaining to the riot-affected buildings has two key dimensions: temporary uses, for which the zoning code can be virtually waived; and permanent restoration of damaged and destroyed build­ings, for which speedy action could spare the time and expense of public hearings and growth-limiting zoning restric­tions.

For temporary projects, defined as those having a one-year life or less, the Zoning Administrator has been given uncharacteris­tically broad latitude to allow almost any use regardless of the zoning, provided it is not detrimental to the character of the neighborhood, and will contribute to the "reconstruction and recovery of areas adversely impacted during the local emer­gency." This gives architects an unprec-edented degree of freedom to assist in the short-term restoration of commerce and other vital community functions.

(Continued on p. 5)

CRIPS/BLOODS PROPOSE "LA FACELIFT"

L.A. Architect has received a document entitled Blood/Crips Proposal For LA's Facelift, purportedly from an alliance of the two rival gangs. This clear, concise propos­al covers a range of issues from education and law enforcement to economic develop­ment, human welfare, and practical demands for pavements, landscaping and sanitation, etc.; in return the gangs offer to stop targeting policemen and to encourage the drug barons to "use their money con­structively" and "invest in business and property in Los Angeles." They also promise to "match the funds of the State Government appropriations and build build­ing for buildings".

Their proposal asks for government funds not as handouts but to help the local community help themselves through the process of rebuilding. "Leans shall be made avail­able by the federal and state governments to provide minority entrepreneurs interested in doing business in these deprived areas. The loan requirements shall not be so stringent that it will make it impossible for a business­man to acquire these loans," and "These business owners shall be required to hire 90% of their personnel from within their community." With respect to larger grants for public buildings they ask that "all grants for these major reconstructions shall be granted to minority-owned businesses. While these minority owned businesses are doing the work in our communities, they must hire at least 50% of their work force from within the community, NJD front organizations will be tolerated."

They ask for government funds to improve education institutions, build three hospitals, and that "every burned and abandoned structure shall be gaited. The city will purchase the property, if not already owned by the city, and build a commu­nity center. If the structure is on a corner lot, the city will help build a career counselling center or a recreation area, respectively.

Local police and schooling are also directed towards community participa­tion and self-empowerment. "The Los Angeles communities are demanding that they are policed and patrolled by individuals who live in the community and the com­munity's officers be ten-year residents of the community in which they serve." They ask that former gang members become aux­iliary 'buddy patrols', undergoing police training but armed only with a video cam­era.

L.A. ARCHITECT

INSIDE

3-4 What We Do Here: People And Projects, CCIAA Awards Report.
5 Natural and Manufactured Preservation Disasters.
6-10 The Dialog Begins - Readers respond to the unrest with opinions and initiatives for action.
12 A cultural proposal for Vernon Central.
13-14 Uturu Gardens and Mini-Parks Proposal; Community-led Sheenway School scheme.

AIA IN COLLABORATIVE EFFORT TO REBUILD L.A.

By Richard Apple, President, AIA/LA

The design community has responded to our Los Angeles crisis with an outpouring of phone calls and ideas to the Chapter Office. Some individuals and firms are focused on issues of Urban Design, convinced that by changing the physical environment and ridding our communities of "urban blight" and gang problems we can also rid ourselves of the cause of many of the events that were part of the very root of the Los Angeles riot, and those across the nation. Others are focused on prompt replacement of that which has been destroyed, while still others are focused on the rebuilding of the building process. These solutions are all important and necessary. Let us not forget the big picture, the need to involve and indeed help the community and not historically crying out for change. The residents need jobs and job training, and the flow of cash and opportunities to make this different; the media needs to do another band aid solution. We have an opportunity to make this different; the media needs to continue its efforts and focus on the prob­lems, to direct tax dollars for low-income housing, new schools, business incentives, and a change in the very infra-structure of our welfare system, training and schools agendas.

The new development, rebuilding and (Continued over)