Wednesday 11
CCA 1992 Design Awards Pacific Design Center, Forum 1, Floor 1, 9 am to 5 pm, through July 31, 213/401-0991.

Thursday 2

Friday 3

Saturday 4

Tuesday 14
ALAILA Coalition Resources 5 pm. Close: "Urban Design and Architecture and Urban Design features. From 9 am to 5 pm, 2925 Wilshire Blvd., 2nd floor, 1010/222-8563.
Exhibition: Out of the Shadows, featuring work by young artists in the SFRPSCOS Arts Bridge Program. Social and Public Art Resource Center Gallery, through August 28, 7:30/1532-9500.

Wednesday 15

Friday 18

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Wednesday 22
ALAILA process "An evening at California Kitchens..., featuring Ned Gillett and Raleigh Fike, SCI-ARC, 7:30 pm, 1010/222-1325.

Saturday 25

Thursday 28

Saturday 29

Tuesday 5
Lexmark International, the branch of IBM that makes printers, is now offering its first Mac-compatible printers. The IBM LaserPrinter 10A prints at 600 dpi, while the 6A prints at 300 dpi. Both printers come with 39 fonts and a 200-sheet input tray.

LaserPrinter 10A: $3,995.
LaserPrinter 6A: $2,695.

At $125,000, not every architect may be able to afford the LaserCAMM (TM), a CAD-driven laser cutter which can cut and scribe non-metallic sheet material up to 1/4" in thickness, at a rate of 100 inches per minute. The manufacturer is Scale Models Unlimited of Menlo Park. San Francisco-based Envision Design Centers offers the LaserCAMM for many graphic applications.

Envision Design Centers; (415) 434-8800.

Hewlett Packard has come out with the HP PaintJet XL300, a comparatively low-priced color printer. The 300-dpi printer can accommodate the same typefaces and page formatting as other Hewlett Packard laser printers, and has auto-switching between PC and Mac platforms. $3,495.

LanFast by UDS Motorola is a dial-in modem, allowing people from remote locations to hook up to the local-area network in their home offices. It features a high-speed, 14,400-baud modem and an Ethernet LAN adapter in a single box. LanFast also contains a serial port for simultaneous dial-in/dial-out functions. $1,995.

Apple is offering a new CD-ROM Drive that is less expensive and smaller than its previous model. The Apple CD 150 has a 380ms average access time and a 64k buffer. The package includes a sampler disc with a listing of Mac CD ROM titles. $599.

Hewlett Packard's HP ScanJet Up scanner sees the world in black and white and 256 shades of gray. The scanner has a native resolution of 300 dpi, but can be enhanced to 600 dpi. $1,395. Included in the package is a partly operational version of Caere's OmniPage Direct OCR software, which can be used for 25 scans.

L.A. Architect publishes information on new products as a service to readers. Mention of products in Product News does not represent an endorsement by either L.A. Architect or by the Los Angeles Chapter of the AIA.
Are their buildings too playful to win serious notice, asks Mildred Schmertz in her discussion with the three founding partners. "To get critical attention in academia, architects must make stylistic commitments, honed the perfect being, constant to a frequently articulated philosophy. Pragmatic and eclectic, HHPA's work delights its users and enriches its surroundings. It may not impress the mandarins, and it cannot be summarized in a sound bite or a snappy headline. That only makes this book all the more valuable and rewarding.

DRIVING OURSELVES CRAZY

Twenty essays, based on contributions to an April 1988 Urban Land Institute conference on the urban impact of the automobile, with special emphasis on L.A. A valuable resource for architects and planners, this anthology explores some popular myths. Scott Bottles dismisses the conspiracy theory that an unholy alliance of car makers and road builders could only have leavened the stunning mediocrity of the 1940s, in order to destroy it. Instead, he suggests, the new owners merely prolonged the agony, since the bus and rail companies had been declining in profitability and public esteem for four decades. Sandra Rosenblum notes that trips by car out number those by public transportation thirty to one, not just in L.A., but nationwide, and other authors make the case that without greatly increased urban density, mass transit will remain hopelessly inadequate. Barron Myers, one of L.A.'s most thoughtful architect-planners, contributes "an argument for episodic urban congestion," simplifying complex pretenses for pedestrian-friendly development.

Some of the essays are dry and academic, but the best are compelling. Historians recount how cars swiftly reshaped the design of houses and commercial buildings, fragmented families and neighborhoods, liberated and constrained women. Did you know that, for a month in 1920, the L.A. City Council forbade cars to park downtown, before a public outcry forced them to rescind the ordinance? Or that, until the mid-1920s, women were encouraged to buy electric cars (slow, short-range, and simple) and leave gasoline cars to men? Or that Dan Gayle might usefully appropriate—that Henry Ford restricted the width of seats in the Model T so that couples could not have sexual intercourse in them?

Beyond such fascinating trivia are speculative speculations. Margaret Crawford compares the experience of driving to that of television: "The world, through a television screen or a windshield, becomes two-dimensional, and substance is reduced to the level of image, a strictly visual event that does not involve touch. In such ways, this book stimulates our curiosity and enlightens us about the most indispensable and familiar of our everyday tools.

NATURE TRANSFORMED

This anthology of 70 essays, plans and illustrations of every kind traces the evolution of the garden form from the Renaissance to the present day. The Poetics of Gardens, an earlier MIT Press publication, could be read at a sitting as a briskly opinionated sampler of three architects' favorite places. This is a weighty companion to that elegant volume: "Lavendera Mexicans Empelotas' Sylvia Salazar Simpson's rhyme, a golden ball, a gurgling fountain, and the pervasive smell of fish compose "Lavendera Mexicans Empelotas" Sylvia Salazar Simpson's rhyme, a golden ball, a gurgling fountain, and the pervasive smell of fish.

Simpson balances the energies between male and female, questioning the traditional roles of masculinity and passivity, as two chairs, one representing male, the other female, swing back and forth on pairs that are too short for the chairs to touch each other. Simpson balances the energies between male and female, questioning the traditional roles of masculinity and passivity, as two chairs, one representing male, the other female, swing back and forth on pairs that are too short for the chairs to touch each other.

Convergence of his collaborative work with the landscape architect Thomas Church, for the text on the walls, to contrast with the bland content of the chairs. The floor is covered with patterned carpet, which does not offer enough sensory to mask the setting and designing materials, both colorful and regale. A four-foot square gossamer in the background, representing a pleasure never consummated by the chairs, locked in their slow and endless cycle.

According to the artist, this installation, both confrontational and inviting, "refers to what we know, you and I, every other one of us who has lived through the war." Michael Schneider

COME TO HENNESSY + INGALLS FOR BOOKS REVIEWED IN L.A. ARCHITECT.

A RIZZOLI SPECIAL BOOK SIGNING:
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ERICK OWEN MOSS: BUILDINGS AND PROJECTS
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PREFACE: PHILIP JOHNSON
PREFACE: PHILIP JOHNSON
INTERVIEW: ROBERT D'PRIZZ
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RIZZOLI: $5000 hardcover, $350 paper
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HenneSsey + InGALLS ART AND ARCHITECTURE BOOKSTORE 1254 THIRD STREET PROMENADE, SANTA MONICA, CA 90401 (310)454-9074 OPEN MON-WED 10-6, THURS-FRI 10-7, SAT 10-5, SUN 12-4 L.A.'S COMPLETE BOOKSTORE ON THE VISUAL ARTS AND CRAFTS
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SCHOLARLY, DIDACTIC, MULTIFARIOUS. FIRST PUBLISHED IN ITALIAN, ITS EMBRACE IS ON WESTERN EUROPE, BUT IT RANGES AS FAR AFIELD AS RUSSIA AND BRAZIL, AND SEVERAL ESSAYS EXPLORE U.S. PARKS. ESSENTIAL READING FOR LANDSCAPE ARCHITECTS IN SEARCH OF INSPIRATION FROM THE PAST, IT SHOULD ALSO BE A SOURCE OF DISCOVERY AND DELIGHT FOR EVERYONE WHO LOVES GARDENS.

NEITHER AN ENCyclopedia NOR A COFFEE-TABLE BOOK, THIS ANTHOLOGY STOPS BRIEFLY AT VERSAILLES, STOURHEAD AND THE ALAMANDA, BUT LINGERS IN LESS CELEBRATED GARDENS. HERE WAS FIND THE VILLA BARBOGARIO IN VALSANZIBIO, NEAR PADOJA, WITH ITS RABBIT ISLAND AND LABYRINTH; THE ENSHRINING ROOCOE CINCE OF VEISOCHTBEIN, WITH WURTZBURG; AND THE TOKUGAWA GARDENS OF HIE LUXO, CREATED FROM THE ORNAMENTAL PLANTS 150 YEARS AGO IN BAROQUE GEOMETRY WAS LANDSCAPED OVER. OTHER ESSAYS EXPLORED THE IMPACT OF MILITARY ENGINEERING ON GARDENS DESIGN IN THE 17TH CENTURY, AND THE INFLUENCE OF PARKS ON FRENCH TOWN PLANNING A CENTURY LATER. SCALLED PLANS INTRUDED THE FOUR HISTORICAL SECTION, MAKING IT EASY TO COMPARISON OF EACH PERIOD, AND TO CONDUCT AN IMAGINARY WIND FROM ONE ONTO THE NEXT.

Only the last section, entitled "Aspects of the Contemporary Garden: from the Leisure Park to Artistic Experimentation," disappoints. Robert Burrow's book is featured, but not Isanagi Noguchi, and there's no mention of Lawrence Halprin or Martha Schwartz. Reminiscence is innovation; the theme of several of the essays are scrappy or marginal. Like the imaginary conversation among historic designers that concludes The Poetics of Gardens, this thin book should be either revised or abandoned.

Eric Owen Moss Book Signing
Eric Owen Moss FAIA will sign copies of his recently published Rizzoli monograph, ERICK OWEN MOSS: BUILDING AND PROJECTS on July 18 at Hennessey & Ingalls.

The monograph has prefaces by Wolf Prix and Philip Johnson, as well as an essay by Moss, "Which Truth Do You Want To Tell?"

The bookstore is located at Santa Monica at 1254 Third Street Promenade, between Wilshire and Arizona. Parking is available at public garages on both Second and Fourth streets.

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PEDESTRIAN PATHWAYS

The new system of pedestrian pathways surrounding of Los Angeles Central Library in downtown L.A. The system is a happy event, and one long overdue, in an area where the act of walking ranges from inconvenient to dangerous, amid a freakish topography of a two-tiered road system (Bunker Hill), deserted office plazas, a lack of sidewalks and parking structures that make mortuaries look cheerful.

Anchoring the pedestrian system are the steps at the foot of First Interstate World Center at Fifth between Flower and Grand, which were completed last year true, they're ugly, Los Angeles Central Library in downtown L.A. The system PEDESTRIAN PATHWAYS Hill), desened office plazas, a lack of sidewalks and parking a freakish topography of a two-tiered road system (Bunker act of walking ranges from inconvenient to dangerous, amid newly completed 550 South Hope Building by Kohn Pedersen Fox, just southeast of the library, offers further structures that make mortuaries look cheerful. Pedestrians further dramatize the street by pulling back the building from the Fifth Street corners, locating the stylish Sussman Prejza gas-company marquees at eye level and— most remarkable of all—actually providing seating at the edges of the building. The best part of this pedestrian network is to come when Hardy Holzman Pfeiffer’s scheme for the expanded Central Library is completed, and pedestrians on Hope Street can walk north, straight through the magnificent library rotunda, out the rear of the building, and arrive at the foot of the First Interstates stairs. Now, if we can only find a way to keep people downtown after 5 p.m.

Morris Newman
Correspondent, Progressive Architecture

REVIEWs

Landscape

I placed a jar in Tennessee, And round it was, upon a hill.
It made the slowly wilderness Surround that hill.
Wallace Stevens, "Anecdote of the Jar".

JARRING PLACEMENT

Review of The Poetry Garden by Arthur Goldening AIA

The manmade landscape is always a work of artifice, rarely of art. Garden art, the art of the garden, the garden as art - these are the subjects and the predication of Siah Armajani’s walled garden at the Lannan Foundation. Artifice abounds at The Poetry Garden, where high-backed benches against the walls align up to 50 visitors into rows focused on a fenced and grassy depicts some square-foot space. The grass-like scale of this central plot, the four small metal lecterns that rise from the low fence surrounding it, the floral profusion inside, even the little access gate for tending the flowers, all combine to evoke a memorial service, perhaps read by a figure from Dante Gabriel Rossetti.

The garden’s ground plane is a miniature formal parterre, its patterned walks allowing only a few steps in any direction. The oversized benches—the backs on one side continue up the wall like clapboard—and the large trees, including a California live oak, sit in tiny lawn panels, make for a fluid, false scale. The garden feels like a depiction of something rather than the thing itself. We are in an assemblage, or even a painted space.

The text of Wallace Stevens’ poem, Anecdote of the Jar, in glazed ceramic letters, runs up the fences of benches and walls, its words and phrases broken arbitrarily as it turns corners. This physical deconstruction, or dismemberment, of the poem is more like rap sampling than homage or meditation. Armajani is dissing Stevens.

We are a long way from Tennessee. In one of a series of reversals of the poem’s terms, a row of blue-green glazed ceramic jars is ranged against the garden’s east wall: not one but many, not central but peripheral - up against the wall - marginalized. The jars are stacked two rows high; the upper row is upside down. Mechanical replication has replaced individual placement.

The English imagery and materials of the garden, lawn, annuals, broadleaf deciduous trees, appear exotic in Los Angeles. A large native granite boulder at the street entrance, perhaps a gesture to the gardens of Japan and China, is placed to be cut by the entrance gate. The worked intersection of gate and rock is not a charged conflict between natural and artificial; it is clever, casual violence: low-energy, like keying the side of a car.

Armajani has expressed his interest in “open, available, useful, common, public gathering places,” and this quasi-public space, however ironic its tone, is a welcome addition to the Westside. Bravo to Lannan, the artist, and Land Images, the landscape architects who ably assisted in development and execution of the design.

The garden opened on a day of wintry weather, rare in Los Angeles. It had rained that morning. The sun was shining; there were clouds. One sat on a bench, the trees in new leaf, the grass bright green, foxglove gaudy in the central plot. A fine mist, too light even to dampen a sheet of paper, drifted silently over the wall, tickling the ears, a reminder of why gardens are made.

The Poetry Garden
The Lannan Foundation
5401 McConnell Avenue
Los Angeles, CA 90066
(310) 306-1004

ADA &
Title 24

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Basic Facilities Requirements / Advanced Facilities Training / Public Entities

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AN EPOCHAL CHALLENGE

The 30-Year Integrated Transportation plan of the Los Angeles County Transportation Commission could become the region’s most influential urban design document since the two Henry's (Henry Hancock’s survey of the old pueblo, Henry Huntington’s route map of the Pacific Electric Railway). An epochal challenge to the anti-urban blueprint of the freeways. Turns our collective attention away from on-ramps and backyard pools to the streets and boulevards of the city. Burned but not buried. L.A. has a once-a-century opportunity to resuscitate its public realm for the many, rather than protect freeways for the few.

Warning: There is a serious flaw in the plan, courtesy of a third Henry. The “Waxman Wiggle” diverts the Metro Rail Orange Line away from Wilshire Boulevard where it is sorely needed, along the La Brea-to-San Vicente corridor. Explaining his Miracle Mile roadblock, the Congressman cites methane safety concerns. These have been refuted by virtually every expert and agency, most recently in a hot new report by the city.

Doug Suisman
Director, Public Works; Adjunct Associate Professor, UC San Diego

VIA RODEO - “FAUX STREET”

My desire was to write about something that makes a positive, sophisticated statement about modern architecture in Los Angeles. It’s not that there isn’t any, it’s just that the good buildings are overwhelmed and overshadowed by the bad and the ordinary ones. The selection of loathsome structures is larger; L.A. seems to attract either experimental kooks or the worst embodiment of the eclectics.

Falling into the latter category is Beverly Hills’ newest (manufactured) street, Via Rodeo. Like most of the rest of that city it is pretentious and deceptive. It’s an entry way masquerading as a street, or, as they say in Bev Hills, a “faux” street, with inappropriate architecture, really nothing more than an outdoor mall. Those who shop in the overpriced boutiques are, by and large, those who also visit the expensive shopping districts of Europe, which is where this sort of architecture belongs. Copying foreign historic styles is the mark of a wannabe.

Expressing local, regional or even historic styles in a creative and comfortable way makes for good architecture. By contrast, a short distance away from Via Rodeo is the new Beverly Hills Civic Center complex, in which Charles Moore used Art Deco in both a restrained and playful way to create an interesting streetscape and atmosphere. Rather than trying to copy the Spanish Baroque of the City Hall, he chose a wholly different, but compatible style, which makes its own statement without competing with its neighbors.

In Southern California, all things are possible.

Mitzi March Mogul
President, Art Deco Society of Los Angeles

CITY FOR THE SENSES

What I love that is uniquely L.A., and how it plays on my senses, is the sight of the ocean front, particularly when I’m having brunch with my wife at the Back to the Beach cafe while our children romp in the sand nearby; the sound of a quartet at the Doheny Mansion as part of the Chamber Music in Historic Sites series; the smell of jasmine, orange and mingled with a sea breeze as I sit at night in our backyard jacuzzi; the taste of a new dish at yet another ethnic eatery; the touch and play of the materials that compose the Watts Towers; and, when wanting an escape, knowing that just an hour away above Ojai is Matilija Canyon and its trails, springs and creek, and our cabin.

What I loathe is the sight of people living in battered cardboard boxes, particularly in the shadow of vacant office buildings; the sound of car alarms; the smell of gasoline fumes; the taste of bland canapes at yet another self-congratulatory affair; the feel of the clammy handshakes of disingenuous developers; and knowing that wherever I am in L.A., it’s just 30 minutes to home, but I’m stuck in traffic and can’t get there.

Sam Hall Kaplan
Vice President, Janss Development

CAFE SOCIETY

This is supposed to be about buildings, but my favorite place in LA is not a building. It’s the City of West Hollywood, now that outdoor cafes are legalized.

The pleasure of sitting outdoors in our wonderful climate and emission-controlled air (tried any outdoor cafes in Paris or Florence lately? ...the air is filled with lead fumes) is more important than aesthetic concerns over individual buildings. However, I do love Chai Day and feel sad about the unnecessary demise of the great Pan Pacific facade—the direct result of bureaucratic neglect.

Tim Street-Porter
Architectural Photographer and Writer

L.A. ARCHITECT 11

Doheny Mansion. 1900. Theodore Eisen and Chester Place: photo. Mitzi March Mogul

An outdoor cafe on Santa Monica Boulevard in West Hollywood: photo by Mitzi March Mogul

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GHASTLY GALAXY
Not only do we seem destined to repeat history as a farce, we build it. The explosions of public display that made up the glamour of Hollywood were first tragically buried by the very moths of development and desperate desire they attracted to their Kleig lights, and are now being resurrected as a constellation of ridiculously proportioned, malignantly bulging and harshly lit forms. Hard by Grauman's Chinese, the Hollywood Galaxy mimics the massing of what is now Mann's but dissipates it into commercial development staked up in paper-thin masks of stucco and glass.
Instead of a courtyard, it provides a hole shot through with escalators. Go listen to the muzak pumped through the empty food court while atomic-strength fluorescents deter both crime and desire, and you will find the apotheosis of the minimall, grown to monstrous proportions and invested with all the dignity of a sitcom.

Aaron Betsky
Critic and Designer

CHIAT/DAY: A GIFT TO THE STREET
In 1941, Joseph Cotten came to Hollywood to star in “Citizen Kane” and noticed that half the buildings on Ventura Boulevard were shaped like windmills and other exotica. In 1959, Orson Welles wrote of L.A. in Esquire: "Architectural fantasy is in decline, the cheerful gaudiness is mostly gone, the more high-spirited of the old outrages have been razed or stand in ruins." He deplored the "standardized impeccability, sterile and joyless," that had taken its place.
Frank Gehry (pace such sterile and joyless nay-sayers as Mike Davis) loves the street. His design for Walt Disney Hall (now under assault from the gray suits) reaches out to embrace the audience where the Music Center hunkers down behind its fortified podium. His offices for Chiat/Day on Main Street in Venice combine witty allusions and inspiring work spaces: here is a three-dimensional facade that addresses public and private needs. A stylized white cruise ship and copper-clad forest flank Claes Oldenburg's matte-black binoculars, which serve as portal, pediment, and brise soleil.
With a confidence few architects can muster, Gehry has ceded the centerpiece of his building to an artist. Across the street, Jonathan Borofsky's clown is pinned like a butterfly to a genteel pastiche of Abbot Kinney's Venice: decorative art applied to stage-set architecture. Chiat/Day offers more: a gutsy abstraction of pictorial forms, a respect for the scale and spirit of Venice as it is today, a place it's fun to drive by and go to work in.

Michael Webb
Architecture Editor, L.A. Style

BUERGE CHAPEL AT ALDERSGATE ADULT METHODIST RETREAT
I selected this non-denominational chapel because I like the literalness and carefulness that have gone into the realization of the building type, style and method of construction. The Buerge chapel is a Gothic Craftsman Revivalist that reads clearly as a chapel. It uses widely understood conventions to communicate with its users while also reinterpreting these conventions and finding new meaning in them, just as the best revivalist buildings always do.
For example, the altar of the chapel has been reinterpreted as a massive riverstone fireplace. The building opens onto the surrounding garden, so that it acts as a sort of de facto garden pavilion, as well as a chapel. The Buerge Chapel was factory-cut by Timberpeg and trucked to the site where it was assembled.

John Chase
Principal, John Chase and Associates

PLACES FOR PEDESTRIANS
The emergence of several pedestrian-oriented shopping and entertainment zones is a welcome step in local urban evolution. These places are widely scattered: downtown Santa Monica, Burbank and Glendale, Sherman Oaks, Old Pasadena, and uptown Whittier have joined such longer-established centers of foot traffic as Westwood, Beverly Hills, Hollywood, Larchmont Village, and downtown Los Angeles' historic core.
Most are civic makeovers. Santa Monica and Burbank tore up older outdoor malls and redesigned them to allow some vehicular traffic. Glendale created mid-block passages and renovated alleys to bring human scale to a previously sterile downtown. Pasadena combined the latter elements with strong historic preservation to create an exemplary piece of urbanism. Whittier's earthquake rebuilding and streetscape program retained the city's small-town character. Sherman Oaks became vibrant through sheer commercial vigor rather than any formal design program.
All this is heartening, but only a start. Hollywood's and downtown's declining historic cores still need help. And is it naive to suggest that the burned business areas might be rebuilt in a more pedestrian-friendly form than drive-ins and mini-malls?

John Pastier
Writer and Consultant
EATING LA

One of L.A.’s great gifts to 20th century architecture is that of programmatic architecture—buildings which are out to sell merchandise via their image. Sometimes there was a one-to-one relationship between the form of the structure and its produce—an orange juice stand in the form of an orange; sometimes it sold its products by outrageous and delightful indirection—such as the 1926 famed Sphinx Realty—in the form of a sphinx.

Fortunately, L.A.’s programmatic tradition continues to be as lively today as it was in the 1920s and 1930s. It currently exists on two levels—one addressed to the architectural elite—such as one finds in several of the recent designs of Frank Gehry and Steven Ehrlich. More central to the tradition though, and a major addition to the city’s streetscape and architecture, is the “Burger That Ate L.A.” (designed in 1989 by Solberg and Lowe for its owner David Alderman). Here, for the first time within L.A.’s Program tradition, the designers have resorted to an image based upon one of L.A.’s major monuments—the L.A. City Hall.

Through the suggestion of false perspective they suggest that not only is L.A. being eaten along with the adjoining hamburger bun, but there is an indirect hint that the whole city is fulfilling the prophecy that California would in due time slide into the sea.

David Gebhard
Professor, History of Architecture, UC Santa Barbara

UNCIVIC CITY HALL

Everything that’s obstructive, antiquated and unresponsive about our local government is epitomized in the architecture of the Los Angeles City Hall. Now more than 60 years old, City Hall’s design harks back to an era when L.A. was a big small town run by a cozy bunch of good old boys who felt strongly that government was no business of the ordinary Joe. The building’s dominant central tower, a brutally priapic off-white shaft, is a Daryl Gates giving the finger to the public good. The Mussolini-classical main entry on Spring Street is avoided by most of the visitors to City Hall. Its main function appears to be as a location for film and TV crews, serving as a stand-in for any pompous official architecture anywhere.

Inside City Hall, the design is even less user-friendly than the exterior. The lobbies are dim with pretentious decorations, depressed by a feeling that hundreds of bureaucrats are hidden away in dark corners doing their best to make the average citizen’s life as difficult as possible. Nowhere is there a sense that local government is open and accessible, and on your side. And it isn’t.

Leon Whiteson
Critic and Author

MORE FACIAL THAN SPACIAL

Since its completion last year, I have driven by, walked into, and gone through the Salick Health Care Corporate Headquarters dozens of times and yet the conclusions I have drawn center very little on the building itself, but rather on its implications for current practice. Designed by the Los Angeles firm of Morphosis, the building is most intriguing not as a completed work of architecture but as a design strategy. The architects, upon being presented with an existing building with which to work with focused their efforts on performing an elaborate face lift. An apropos strategy in light of where and when they are working. The resulting transformation makes for the kind of before and after comparison that seems lifted from the pages of a health-club brochure. Indeed the seductiveness of the exterior seems directly proportionate to the banality of the interior.

This is perhaps an overly harsh criticism of the building, but, for the sake of polemic, it exemplifies my point that an economically driven trend is in place wherein architecture is sacrificing the spatial in favor of the facial. Architects are giving up a lot and are partly to blame due to their own interest in producing photogenic work. This has become a criterion of success that may guarantee media dissemination but results in an impoverished experiential landscape.

Jeremy Levine
Writer and Designer

L.A. Architect asked local critics to select a building, piece of urban design or artifact that they either loved or loathed, and, in few words, explain why.

Morris Newman, Amy Rennet, Mitzi March Mogul and Anthony George assisted with production of this issue.

Salick Health Care, 1992, Morphosis; photo, Michael York.

City Hall, 1928, Austin, Parkinson, Martin and Whittlesey; photo, Mitzi March Mogul.
Airlines. In situ, a new world opened up for me. I had no
idea what I was seeing, little, if any, context with which to
judge what I was sensing, yet it was so unequivocally clear.
Expansive, a reaffirmation of my own (yet to be defined)
visions.

Architecture has lost one of its most committed and pas­sion­ate individuals. The way in which I admire him now, looking back, has as much to do with the work as it has to
do with his independence, his insistence on maintaining his
Liverpoolian petulance, his wariness of accommodation, his "difficult" personality, his understanding of the need for dis­tance as a required condition for one's critical work, and his absolute refusal to cower in that position.

I would like to thank this most gifted man for all that he has
given to me and to those of my generation who are
struggling to find our way in these complicated times.

Thom Mayne, AIA

When Jim Stirling first visited Yale in the sixties, we stu­dents followed him around as if he were the Pied Piper. In a
way, he was. His buildings combined intellectual rigor with
poetic insight, and his drawings seemed made in techno­
"compact" the food and store it in the lower compartment,
"be built" Irving reports. Definitely not to be rebuilt accord­ing to the future through the formal implications of technologi­cal innovations. These two major themes of our contem­orary moment were explicitly addressed in his work with irony, innovation, and forceful emphasis.

Despite the pleasures of his company, Jim could be diffi­cult and aloof with clients. If the humor and astonishing invention of his sketchbooks could somehow have spoken directly for him, he would have been granted every com­mision he sought. But, too often the power of the stubborn mind, and its disdain for compromise showed through, causing edgy clients to steer clear, and attracting students to him with innocent commitment. His talent and conduct made one proud to be an architect.

He was one of the few who found a way for contempo­rarily work to get into the fabric of a historical place without diminishing either the integrity of the new or the tradition of the context. Stirling allowed the ghosts of architectural intel­lectual tradition, and our love of their successes, to haunt his build­ings, but never to cheapen them with simulacrum. Three ele­ments contributed to characterize his work: an idea about the intellectual and poetic structure of the work, a humanizing impulse (which later emphasized contextual and historical influences), and an affection for the sleek and constructed - arising from high technology and engineering. Stirling's architec­tural ability was able to mediate between the post-modern impulse to connect to the past, and the impulse to connect to the future through the formal implications of technologi­cal innovations. These two major themes of our contem­orary moment were explicitly addressed in his work with irony, innovation, and forceful emphasis.

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way, he was. His buildings combined intellectual rigor with
poetic insight, and his drawings seemed made in techno­
INTEGRITY, DISCIPLINE AND ELEGANCE
Craig Ellwood

One of the treasures of my life: having known Craig since his early years. Even during his work with drafting for one of the pioneer construction firms in this area, his creativeness was emerging. My first project with him was the Dr. Milton Lipin residence on Motor Avenue. The enclosed contact prints reveal influences of Wright, but that did not last long for the period after that of 1949, when the house was designed, marked the advent of the use of steel framing by Raphael Soriano and Pierre Koenig. Craig’s refinement of the use of steel had a tremendous reception with both the public and the profession. He earned the respect of all with whom he crossed paths. I used to comment to him: Craig, you do not act like an architect! His quiet and reserved personality pervaded his life: truly a noble gentleman!

Julius Shulman, Hon. AIA

For thirteen years I was associated with Craig Ellwood and feel indebted for the opportunity he gave me to direct his design staff and work on projects that have become a part of the Southern California heritage. During those years he provided an arena for many young architects to contribute to an atmosphere of vitality and creativity in the idiom that became recognizable as the Craig Ellwood style. This work, which indeed was a team effort, was by a group that was dedicated to doing an architecture of structural clarity which continues to be an energizing experience for me. I will always be grateful to Craig for his sense of humor, his good taste and his love for life. I especially thank him for trust in my design and the warm relationship we had those many years.

My love to you Craig and all the Craig Ellwood Associates.

James Tyler, Architect

Craig Ellwood was my hero! Back in the good old days at Pratt Institute, we all looked forward to the next issue of the architectural magazines so find out what Craig and his California buddies were doing with Case Houses and all the like. When I came to California, one of the first things that happened to me was to meet Craig at some AIA function. I told him that he was, in fact, my hero, and Craig seemed a little embarrassed as we were not all that far apart in age.

Craig was a warm, approachable person who didn’t mind poking some fun at himself on occasion. I remember two such times; one where he described his anxiety at going to an interview with the Bank of America Board of Directors. His concern was that they were "obviously" conservative folks and he, with his beard, was not. So he shaved off his beard and went to the interview. To use Craig’s words “When I came into the room, I saw that six out of nine of those ‘mothers’ had beards!"

On another occasion, Craig was describing how much time and meticulous effort he spent on design details. He went on to show, through slides, pictures of a "open fire-place," with glass on three sides, that he had spent an inordinate amount of time detailing. When that slide came up on the screen, he said "You will notice what looks like cracks in the glass. Well, they are cracks!" His next slide was an improvement, he said, on the first design. It, too, was a glass enclosed fireplace for which he had specified tempered glass. A definite improvement in concept! Craig noted that in this slide that "There were little things that looked like cracks in the tempered glass that were, in fact, cracks." He admitted that was the last of his glass enclosed, open fire-places. A pretty honest confession for a "Super Star" architect to make to a large group of his peers.

Craig Ellwood’s office has a legacy of really fine architecture for those of us in Southern California to visit and to see, and I trust that we all appreciate the design honesty associated with his name, if not always his style. I haven’t seen Craig in a couple of years, but it saddens me to know that I won’t see my hero again.

Donald C. Axon, FAIA

I was Craig Ellwood’s associate for administration from 1966 to 1973, responsible for contract document preparation and construction administration. I remember the years in Craig’s office as the happiest and most professionally satisfyng of my career. The buildings we did were rooted in the principles of structural integrity, discipline and elegance that Craig championed so eloquently, and were a pure joy to draw and construct. He said that his prime objective was beauty through order. I believe he made it—and then some.

Robert E. Bacon, AIA Emeritus

A RARE SPECIMEN
Carl Maston, FAIA, in front of his newly-completed house, 1962. Photo by Julius Shulman, Hon. AIA.

Carl Maston enjoyed being challenged intellectually and architecturally. The buildings he designed were sensitive to the way in which the physical environment affects an individual. His skills at designing personal space were evident in residences he designed. He was able to bring the owners’ personal poetry to the visual image his residential clients enjoyed. His award-winning public buildings are imaginative, orderly, and upbeat.

Carl’s service on the Zoning Appeals Board and his many years on the City Planning Commission showed the interest and effort he contributed to the public environment. I enjoyed serving with him on the Chapter Ex-Com and later sought his advice on Chapter and CCAIA affairs. The AIA can be proud of Carl.

Morris D. Verger, FAIA

Of many we have been very fortunate. We could call him a friend. In his professional life spanning more than fifty years, Carl earned the unstinting respect of his peers for the high quality of his work and at the same time unconsciously developing an almost cult-like veneration among his clients for Carl himself. Carl gave more than a full measure to his practice, to his teaching, to his years of public service, to his years of professional service -- truly an architect. An architect of Carl Maston, Emerson said it best...

To appreciate beauty.

To find the best in others.

To leave the world a hit better.

To know even one life has breathed easier because you have lived.

This is to have succeeded.

Frank Gruys, AIA

It’s disconcerting to read one day that Craig Ellwood is gone and a day or two later that Carl Maston has followed him. Their work was not similar. They were just two architects with high standards.

In the early days of L.A. Architect we published a story, which Tim Vreeland had prepared, on Craig Ellwood’s Art Center. As Craig was a licensed architect at the time, I feared criticism from a particularly conservative and outspoken member of the Chapter. Tim said, “If he wants to write about the work of licensed members, that’s fine with me. I want to write about Craig Ellwood’s school.” Thus was solidified the L.A. Architect approach to architecture.

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L.A. ARCHITECT 7
Assistant Development Manager
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Disney Development Company (DDC) is currently seeking an Assistant Development Manager to assist in planning and design on several Disney projects in Southern California.

This individual will assist with master plan issues including guidelines for landscape, streetscape, pedestrian and vehicular circulation programs on resort projects. Will assist in retaining and managing Landscape Architects, Urban Designers and Graphic consultants, as well as provide graphic support for the project team.

Position requires project support experience in master planning large-scale, multi-phase projects. CADD experience is a plus. Candidates must have a minimum of 3 years experience in resort design and development in addition to a professional degree in Architecture.

Candidates who meet this criteria are encouraged to submit a resume in confidence to:

Disney Development Company
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500 S. Buena Vista St.
Burbank, CA 91521-6400

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PRESERVATION
By Mitzi March Mogul

National Coalition of Art Deco Societies
Ten organizations concerned with the preservation of Art Deco across the United States have banded together to sponsor the creation of the National Coalition of Art Deco Societies (NCADS). Art Deco Society, Los Angeles, is one of the sponsors of the new coalition.

Goals of the newly-formed NCADS include the exchange of news and information, support for each other's local preservation efforts, and the creation of a "Preservation Alert Network." NCADS will also seek ways to have a voice in national preservation issues. Part of the NCADS initial effort is a national campaign to help sponsoring organizations recruit new members, as well as to encourage the creation of Art Deco Societies in cities which do not currently have active organizations.

Contact Mitzi March Mogul at (213) 734-9000 for further information.

Damaged Historic Buildings in Pico Union and South Central

Initial research has indicated that architecture in South Central and Pico-Union is more significant than anyone was aware that of Building. Safety is taking a wholesale approach to clearing the affected properties; the buildings are not within the jurisdiction of Cultural Affairs, as they are not nominated or designated landmarks. There is no process to determine which may be architecturally/culturally/historically significant to the community.

Government representatives often say that people don't care about "old buildings," that there is no popular support for historic preservation. My experience has shown just the opposite. It is the government representatives and self-appointed spokespeople who don't understand that preservation will be bad for them.

The real work remains with the City Council, and I will be pursuing that in the coming weeks. If the City Council declines to take action, there will be little hope for the buildings. A lucky few may make it, but preservation as a tool for economic revitalization requires more than luck.

Los Angeles wants to be a world-class city. If it wants the world to take it seriously, it had better start to respect itself.

Anyone interested in becoming involved in this effort is asked to contact Mitzi Mogul at (213) 734-9880.

Some notable structures damaged in the recent riots:

- 3943 S. Vermont Architect: Walker & Eisen, 1930
- 5800 S. Vermont Architect: Walker Hagdohn, 1928
- 5826-34 S. Vermont Architect: Harry Hellwell, 1920;
- 4006 W. Pico Architect: A. H. O'Brien, 1924;
- 2070 W. Jefferson. Edwin F. Rudolph, 1934;
- 1911 W. Adams, 1929;
- 4431 W. Adams. Architect Frank Goodman, 1928;
- 4831 S. Western, ca. 1930.
- 3793 Arlington, (at Rodeo Rd.), ca.1928.
- Pico and Alvarado, ca. 1926;
- Seventh & Union, ca. 1924.

LETTERS

L.A. Architect Wooded
I always look forward to seeing each month's new edition of L.A. Architect arrive in the mail.

Some of the opinions included in the months past "dialog" section were particularly intriguing. I was especially interested in Michael Pitta's proposal for temporary structures.

It's too bad that the L.A. Times doesn't understand that interest in these issues is not limited strictly to design professionals and that it has a responsibility to educate the public about the built environment.

Please keep up the good work.

Councilman Michael Woo

Riot Response from Lautner
To quote ex-Supreme Court Justice Marshall: "Power, not reason, is the currency of decision making for the Supreme Court." So now, with no liberals on the court, justice and progress for the people are impossible.

Ueberroth has been put into power so that no-one loses any rent. (It call it premature pragmatism—it kills all ideals.) The hell with the people and good living, etc.

We have no (democratic) values; we have feudalism. Ninety percent of the people have 1 percent of the money. Cousteau says $42 billion would fix the whole world; that means 5 percent of our $900 billion war budget. On with Bush and the status quo.

Anyway, keep it up.

John Lautner, FAIA

Eheinous Crime

As chairman of the "licensing task force" of the AIA LA, I was disheartened to read in the June 1992 (p.8) L.A. Architect the title of "architectural designer" attached to the name "Georgeff Collins" on an article entitled "Mayor's Housing Call Revision.

The State Board of Architectural Examiners for the state of California has issued a number of titles that are not allowed to be used by non-licensed architects and one of those titles "Architectural Designer." Furthermore, it is a misdemeanor punishable be a fine of not less than $100 nor more than $1,000, imprisonment for six months.

I am enclosing a copy of subsection 5536 of the Business and Professions Code for reference. I do not know Mr. Collins, so this is not a personal matter.

William Kriel, AIA
Chairman
Licensing Task Force

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L.A. ARCHITECT 6
ITALIAN DESIGN AT AIA/LA

Italian Glass Block Designs will be introducing their new wood-framed glass-block, "WoodGlass," at the LA/AIA Chapter office on July 28th and 29th. Call Nicci Solomon for reservations at (213) 380-4595.

SURVIVAL THROUGH DESIGN: T he Debate Continues

The International Congress of Survival Through Design: The Second Generation took place in Dallas on June 10-12, as part of the national AEC convention. The purpose of the congress was to identify available data bases and computer methodologies which would lend themselves to the proliferation of concepts explored by Neulah in his 1954 book, Survival Through Design.

SHULMAN ARCHIVES BORN

Los Angeles architectural photographer Julian Shulman, Hon. AIA, has created the Julius Shulman Archives Of Architectural Photography and will make images available to local design writers.

COMPETITIONS

The Leading Edge—Energy Responsive Design Competition is calling for entries. The competition is designed to work cooperatively with energy-efficiency programs being offered by the South California Edison Co., through its Welcome Home Program and the Southern California Gas Co.'s Five Star Energy Saver Program. Both programs provide incentives to builders to upgrade construction of residential housing to exceed the State Building Energy-Efficiency standards in Title 24.

Eligible to enter are architects, builders, developers, land planners, building designers, and landscape design professionals.

Entry forms are available from Nicola Solomons, AIA/LA, 3780 Wilshire Blvd., Suite 900, Los Angeles, CA 90010; (213) 380-4595. FAX: (213) 380-6692.

AWARDS

The Chain Link Manufacturers Institute (CLCFMI), Washington D.C., announces that nominations for the 1992-93 Design Award are open through November 1, 1992. The CLCFMI Design Award is given annually for unique usage of chain link fence materials. The award, a specially designed plaque, is present to the winning architect. Previous winners include Frank Gehry FAPA of San Antonio, Ara/Jackson Architects, Bend, Ore., and Don M. Hisaka and Associates of Cambridge, Mass.

Call Mark Levin at (202) 659-3537 for an application.

WESTSIDE URBAN FORUM

Is Ethics a Major Issue in Land Use Decisions?

Report: Ellen Cohn

Mark Winegrad, Community Development Director of Culver City, moderated a panel comprising community activists Sandy Brown of the Westside Civic Federation; Councilman John Heilman of West Hollywood; real estate attorney Doug Ring; and Bob Stern, Co-Director and General Counsel of the California Community Design Financing. Questions raised included:

• "What is considered 'ethical' behavior in land use matters?"

• "Who should be able to talk to whom, and when?"

• "What is the relationship between local elections and the community groups, and consultants?"

The development process seemed to dominate the discourse rather than the ethics of development, particularly regarding the public trust of the planning process. John Heilman stated that decision-making is influenced more by political campaign issues than personal financial gain.

Doug Ring agreed that campaign money creates greater dilemmas than honorarium.
ment to remain eligible for membership. Those who fail to meet this requirement on or after January 1, 1996, will be subject to termination from the Institute.

Phased implementation will be over a period of three years, starting with a pilot program for self-directed continuing education, and the remainder of the program in 1995.

Although sponsored by the AIA Board of Directors, the proposed amendment sparked much controversy, both in the regional caucuses and on the convention floor. Some of the reasons for this amendment, as stated by our Regional Directors, were: (1) To the public, membership in the AIA should signify more than just payment of dues to an organization; it should also signify professional excellence. (2) Several states now require continuing education as a condition for licensure; and the trend indicates that many states will follow suit in the near future. The AIA should be in the vanguard of this trend and set the standards before they are set for us. (3) Putting this requirement into the Bylaws rather than in the Bylaws and Codes of Ethics Committee has pursued programs for the development of local chapters and the coalition of design professionals, NOMA (National Organization of Minority Architects), and the AIA/California/Los Angeles Committee on Architecture and Urban Planning.

Committee, Cost: $20,000-$42,000.

To advance the quality of professional conduct and provide for a strengthened understanding and appreciation for matters of ethics. Cost: $18,000-$34,000.

To urge candidates for public office to establish environmental policies as an integral part of their campaign. Cost: None.

The following Resolutions failed.

To provide an 800 number as a service to the AIA membership for easier communication. Cost: $57,000.

To reserve to AIA state components the right to identify, affect, influence, propose and act on state matters, poli
cologies and positions.

ty. The Hotline number is (213) 380-

was at.

members to the library survey (see flyer enclosed). Interested people can contact Co-Chair Jim Combs AIA at (805) 961-5273.

On Resolutions: Resolutions are sponsored by chapters, state components, regional components, members of the Board of Directors, and/or a combination of all of the above; if passed, they are referred to the AIA Board of Directors, and are considered to be in the best interest of the Institute in the future.

The following Resolutions were passed:

92.2 To survey, assess and report the economic conditions of the Regions to the membership and to recommend appropriate programs and services. Cost: $40,000.

92.3 To have the AIA take the lead in the development and promotion of a comprehensive agenda for the nation. Cost: $60,000.

92.7 To establish AIA policy re: the future of the Presidio. Cost: None.

92.8 To implement the recommendations of the Small Projects Task Force presented in its report of July 13, 1990 which were subsequently endorsed by action of the AIA/California/Los Angeles Committee. Cost: $20,000-$42,000.

92.10 To advance the quality of professional conduct and provide for a strengthened understanding and appreciation for matters of ethics. Cost: $18,000-$34,000.

92.12 To urge candidates for public office to establish environmental policies as an integral part of their campaign. Cost: None.

EMERGENCY SERVICES COMMITTEE

During the past month, the ESC Steering Committee has pursued programs for the revitalization of the Los Angeles Community.

The Hotline/ES Desk has been set up in conjunction with the coalition of design professionals at the AIA/LA Chapter office. The Hotline desk is located at 380-1751, and is staffed by volunteer design professionals and students. It provides information and referral for rebuilding and code-related matters.

The Committee, in coordination with the AIA/LA Urban Design Committee, the Urban Innovations Group (UIG), the Coalition of Design Professionals, NOMA and others, is responding to requests for architectural and urban design assistance from community-based organizations such as Local Initiatives Support Corp. (LISC) and the LA Neighborhood Housing Services Inc.

In addition, the committee is represented on an advisory panel organized by the City Planning Commission and Planning Department to implement a neighborhood based planning and urban-design process.

The committee presented a written pro­posal to AIA National for assistance with rebuild-related legislation, for funds to sup­port 16-24 Emergency Design Assistance teams, for public relations and media-relat­ed support, and possible staff assistance for program implementation.

HEALTH COMMITTEE

Report by Dick Cheek, AIA.

The April event featured Joanna Burke, who delivered an audio-visual presentation on "Art and Graphics in the Healing Environment"

Projects in three key health-care areas: women's services, pediatrics, and elder care - showed how architecture and art can be brought together to create a contempo­rary, functional and aesthetically pleasing environment, as well as healing environment. The graphics portion included both wayfinding, graphics and signage. Wayfinding includes interior design, signage, graphics and artwork coordinated to guide visitors through a complex environment.

The May meeting featured the Neil Kellman M.D., the new deputy director of the California State Occupational Safety and Health Protection Dept. (OSHPD). He spoke to the Committee on Architecture for Health and Environmental Relations about the need to establish AIA policy re: the future of the Presidio. Cost: None.

The following Resolutions failed.

To have the AIA take the lead in the development and promotion of a comprehensive agenda for the nation. Cost: $60,000.

To establish AIA policy re: the future of the Presidio. Cost: None.

To advance the quality of professional conduct and provide for a strengthened understanding and appreciation for matters of ethics. Cost: $18,000-$34,000.

To urge candidates for public office to establish environmental policies as an integral part of their campaign. Cost: None.

The following Resolutions failed.

To provide an 800 number as a service to the AIA membership for easier communication. Cost: $57,000.

To reserve to AIA state components the right to identify, affect, influence, propose and act on state matters, policy positions.

To give members direct access to balloting for elections of national AIA officers. Cost: $50,000-$60,000/year.

To return to the membership exclusiv­ity authority to revise, adjust, modify, decrease or increase national dues. Cost: Anarchy! (Editorial comment)

To eliminate the AIA Political Action Committee.

So, now you have it, a condensed capsule of the 1992 AIA Convention. But you thought it was all fun and games, didn't you? Well it isn't, really; it's exhausting, exhilarating, exciting, and, sure enough, innovative, creative, controversial, and edu­cational. See you in 1993 in Chicago, yes?

CHAPTER LIBRARY

Twenty years ago, the Chapter had an architectural library that was housed in the Chapter office. This collection was turned over to the Graduate School of Architecture and Urban Planning at UCLA to serve as that school's library. Several chapter members have expressed interest in having an architectural library again as a resource for the membership and others. Based on the responses of Chapter members to the library survey (see flyer enclosed with this issue), we will either proceed with the architectural library or drop the subject. Please let us know your comments and suggestions by filling in the flyer enclosed. Interested people can contact Co-Chair Jim Combs AIA at (805) 961-5273. Ed Buch AIA and Leo Daley at (213) 388-1361 or Ann Stacy (213) 659-2282.

Lance Bird AIA

PRO-PRACTICE COMMITTEE

Join us at our next meeting, when Morley S. Simon AIA CSI, a private consultant in forensics, construction quality control, architectural specifications and reconstructive work, will address quality control of construction documents.

L. Mark your calendar for Thursday, July 23, 1992, at 4:45 p.m. at the chapter office. For further information, call Bernice Altman AIA at (213) 204-2290.

MEMBERSHIP NEWS:

### PRESIDENT, URBAN INNOVATIONS GROUP

**UCLA Graduate School of Architecture and Urban Planning**

The UCLA Graduate School of Architecture and Urban Planning is inviting applications for the position of President of the Urban Innovations Group (UIG), the practice arm of the school. UIG seeks to develop design and planning innovations focusing on the relationship between the built environment and social policy issues which will affect the future of Southern California. In the undertaking of this mission, UIG engages the faculty resources of the University of California, Los Angeles School of Architecture and Urban Planning, in a variety of capacities including funded applied research. UIG is a professionally managed not-for-profit architecture, urban design, and planning practice which employs students seeking internship experience working under a permanent professional staff.

The president reports to the dean of the Graduate School of Architecture and Urban Planning who is chair of the UIG board of directors. The position includes a search undertaken by the faculty. UIG employs students seeking internship experience working under a permanent professional staff. UIG seeks to develop design and planning innovations focusing on the relationship between the built environment and social policy issues which will affect the future of Southern California. In the undertaking of this mission, UIG engages the faculty resources of the University of California, Los Angeles School of Architecture and Urban Planning, in a variety of capacities including funded applied research. UIG is a professionally managed not-for-profit architecture, urban design, and planning practice which employs students seeking internship experience working under a permanent professional staff.

For more information, contact the Chair of the Search Committee, Dr. Richard Weinstein, rweinstein@ucla.edu, (310) 825-9435.
Ki Suh Park FAIA was named last month as a member of the Rebuild L.A. He is the only architect on a list of the initial 50 board members announced for the private organization dedicated to coordinating efforts to rebuild areas of the city destroyed in the Los Angeles riots.

Park is principal of the Los Angeles office of Gruen & Associates. He is active in many civic and professional organizations. He was President of the Korean-American Institute of Architects of Southern California. He is a Trustee of the Harvard Westlake School and the Pacific Asia Museum, and a member of The Asia Society. He is on the Board of Directors of the Korean-American Coalition, and was Chairman of the Koreatown Specific Plan Citizens Advisory Committee, Los Angeles. He was recently named to the “Coalition of 100,” a group of individuals committed to improving ethnic relations in Los Angeles.

Also named to the board was Leo Estrada, associate professor of planning in the UCLA Graduate School of Architecture and Urban Planning. A former staff assistant to the Deputy Director of the U.S. Census Bureau, Estrada is the author of several books and monographs, including, “Cuentos Somos: A Demographic Study of the Mexican American Population.”

Los Angeles City Councilman Mike Hernandez, who is a trained city planner, is also on the board.

Two Pronged Strategy
Ki Suh Park, FAIA, outlines his two-pronged approach, which is based on his concept of “empathy”, to the problem of rebuilding L.A.

The practice of empathy, makes a person other-centered as opposed to self-centered. “Ki Suh Park, FAIA.

The first is to help rebuild those buildings and businesses burned and looted, expeditiously and without controversy, utilizing maximum available public and private resources. No resources should be diverted to other purposes unless this mission is first accomplished. The second is to help rebuild community leadership resources in Los Angeles in such a way that this kind of riot would not be repeated. We must restore the confidence and faith in the future of our City. Elimination of root causes of social, political and economic injustice and conflicts will require a far greater challenge to this ethnically diverse city.

“For us to live and work together in this City each ethnic group must stop confrontational and adversarial posturing, blaming others for their plight. Start listening to what others are saying and empathizing with their perspectives. The concept of “empathy” is to honestly look through the eyes of others by putting yourself in their position. “Empathy” does not necessarily mean agreement, but it means that you are placing the perspective of others equal to yours. Speak publicly on how your group sees the issue, as well as how others see the same issues differently. Identify the areas of commonality and conflict. Enlarge the areas of consensus and make every effort to minimize the areas of conflict. Rebuilding Los Angeles is a long and difficult process. If our community and political leaders start to gain a better understanding through “empathy,” we have taken a first giant step to recover.”

DEMISE OF THREE ARCHITECTS

Three prominent architects—Craig Ellwood, Carl Maston FAIA and James Stirling RIBA—have died in recent weeks. Ellwood, 70, died in Pergine, Italy on May 30. He had practiced in the Los Angeles area until 1986. His disciplined, prismatic style, inspired by Mies van der Rohe, found expression in Art Center building in Pasadena and other projects.

Maston, 77, was active both as a principal of his own firm and as an officer of L.A. He is a 2,500-seat, parking-sold, modernist architectural work, and his service to the profession.

Stirling, 66, one of the best-known architects to emerge after World War II, died in London on June 25 following surgery. Originally a follower of Le Corbusier and Mies, Stirling created a series of startling buildings in the 1960’s and 1970’s that combined the structural integrity of Mies with great, formal freedom. In the late 1970’s, Stirling was one of the first architects of his generation to quarry images from architectural history; his work was also influential for its emphasis on contextualism and urban-design issues. Since that time, his buildings and designs have been widely imitated. He won the Royal Gold Medal in 1980, among many other honors. Tributes to Ellwood, Maston and Stirling can be found on pp. 7-8.

DISNEY HALL APPROVED

The Music Center Board of Directors approved on June 29 the final design for the $500 million Walt Disney Concert Hall by Frank O. Gehry FAIA. The approval, which came a week after a recommendation for approval by a panel of Music Center executives, was the final go-ahead needed for the 2,380-seat hall to start construction in August.

The project began five years ago, when Mrs. Lillian Disney, the widow of Walt Disney, gave $50 million to the Music Center for the construction of a new hall intended for the Los Angeles Philharmonic. Gehry was the winner of a limited competition.

The Music Center panel also recommended that the center raise another $71.5 million to build a 2,500-seat, parking-sold, modernist architectural work, and his service to the profession.

One of the biggest achievements, accord- ing to Paine, was “breaking through the red tape.” The City of Compton raced the proj ect through the permit process, and posted building inspectors on the construction site to approve work immediately upon comple tion.

The THE RAISING OF TACO BELL

Working around the clock, construction workers last month rebuilt in 48 hours a Taco Bell restaurant that had been destroyed in the Los Angeles riots.

The experience is notable both for the novelty of the accelerated pace of construc tion and for the example it may provide for similarly quick turn around in the riot zone. The rebuilding effort for the Taco Bell employed 300 people, who virtually rebuilt the entire 2,000-square-foot restaurant at the corner of Rosecrans and Central avenues in Compton. Planning and coordina tion were exhaustive; contractors met daily for three weeks to plan the work schedule. Two thirds of the contractors were minority firms.

Workers staged materials on or near the site. Some crews even held practice “dry runs” of on-site team efforts, to avoid con fusion at the actual time of construction. “There was a great deal of pre-thought. When the time came for construction, it was just a turn-key job,” said Taco Bell spokesman David Paine.

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Michael Maltzan, Disney Hall project architect for the Gehry office, says that the original design has been “refined” in recent months, including an enlargement of both the garden surrounding the concert hall on three sides and a plaza facing the existing Music Center.

Completion of the concert hall is expected in 1996.

Compton Taco Bell under express-track construc tion.