MONDAY

LA/IA Architectural Event Openings:

Monday 9

Monday 16

Monday 23
Architects in Architecture

Tuesday 10

Israel M. and Nancy Avishai

Wednesday 11
LA/IA Finance Meeting 5:30pm, EXCOM 4:00pm, Board of Directors: 5:30pm. Speaker: Thierry Rimand of EDP will present on "Architects and architecture. As a part of the presentation, slides and plans from 1982 to the present. He has recently completed a series of work in Paris. Wim Wenders "If the End of the World Is" will be discussed in an online discussion using plans from this recent film. SIC-Arc Main Space, 5454 Beethoven Street, Los Angeles. Tues., Free. Info: (310) 574-1123.

Thursday 17
LA/IA Architectural Event Openings:

Thursday 17
Los Angeles, AECOM 8:00pm. Speaker: Eric Wold, 80s, 90s, 00s. Info: (310) 574-1123.

Thursday 24
Civil War Babies: Print and Photographs, 1973-1992

FRIDAY

Friday 13

Friday 20
LA/IA Design Awards in November!

9 LA Architect

November 1992

Don't forget - ALIA/IA Design Awards in November!
Angels, Franciscans, and California Mourning...

Book Reviews continued...

Angels & Franciscans: Innovative Architecture from Los Angeles and San Francisco. (Edited by Bill Lacy and Susan deMenil; interview with Frank Gehry. New York: Rizzoli International Publications, 1992; $29.95 pb)

This anthology of models and sketches by eight LA-based firms and three from Babylon on the Bay is a record of an exhibit at the 65 Thompson Street Gallery in New York. Since all the exhibits were for sale, there’s a predictable mix of serious and silly work, dressed up to go (Frank Israel has etched plans on titanium, Studio Works offer furniture derived from Giotto paintings). But, just as a movie should not be judged by the novel it’s based on, so this book has its own separate identity. Lacy has done a great short interview with Frank Gehry, and (with his co-curator) a succinct foreword on the unique qualities of the California avant garde. The book is elegantly produced and full of intriguing projects.

Good Mourning California
Good Mourning California (Barbara Stauffacher Solomon. New York: Rizzoli International Publications, 1992, $45 hc, $29.95 pb)

There’s a dash of Reyner Banham and vintage Tom Wolfe in this impassioned, poetic and wry vision of California as an earthly paradise despoiled by human greed. In her collage of sketches and photos, varied quotes and personal observation, Solomon notes: "California was named before it was known. It was invented as Paradise before it was found to be precarious." She contrasts the legend of an Amazon-ruled island, described in a Spanish romance of 1510, with the reality of nature "coveted, conquered, used, misused and used up." And she has a sharp eye: "Now that only three per cent of visiting tourist-photographers get more than one hundred yards from their cars, Yosemite is a giant parking-lot-photo-op." For anyone who has just arrived - or has fled to greener fields - this should make a perfect gift. And it belongs on every architect’s shelf as a dreadful warning of what has been wasted and what can still be saved.

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Above:
’29 Chaise Longue, 1992, by Holt, Hinshew, Pfau, Jones. Published in Rizzoli’s Angels and Franciscans: Innovative Architecture from Los Angeles and San Francisco.

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Michael Webb

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Leon Whiteson


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The City Shaped

The unthinkably late Spiro Kostof last December robbed his Berkeley students, the profession and a large lay public of a passionate and articulate teacher. A History of Architecture: Settings and Rituals has become a standard text; his PBS series, America by Design, was an ambitious attempt to popularize a subject that television has shamefully neglected. We can be grateful for this last great contribution to understanding: his exploration of how and why cities have acquired such varied forms.

The first volume, which appeared last year, is densely packed with analysis, aerial views and sketch plans. Kostof comes straight to the point: "Bluntly put, my approach has a lot more to do with social history and urban geography than it does with the traditional fare of architectural historians." On the second page he challenges the received wisdom that Sienna is a showcase of organic planning, revealing it as "one of the most highly regimented designs of medieval urbanism" he has ever seen. Kostof sowed the seeds of thematic interweaving of vision and chance, order and tradition, topography and ideology underlies every urban center. As he leaps from Tingaped to Sabbioneta to Savannah, he shows how grids adapt to defensive, political and economic pressures, all of which can transform a standard plan into something unique.

He explores how a city can serve as a symbolic diagram and as urban theater, and, titling the canvas, how it looks in profile. He emphasizes the mutability of human settlement, offering a salutary lesson to those who would try to freeze or deny change. In this survey of world history, generous space is devoted to the ideas and models developed over the past several hundred years by reformers and utopians of every persuasion. It is surprising, therefore, to find no mention of Kostof's Berkeley colleague, Peter Calthorpe, who (along with Duany/Platner/Zyberk and others) employs old-world plans for New World developments in an attempt to check the malignant tumors of suburban sprawl.

The newly-published second volume explores four basic elements of cities - their edges, internal divisions, public places and streets - and concludes with a chapter on the processes of urban change. Here, Kostof moves from the general to the particular, examining many of the varied strands that have composed the urban tapestry, from the walled, hierarchical cities of antiquity to the soft-edged sprawls of today. Kostof died before he could revise his draft, and much of the text reads more as notes than narrative.

But what notes! The chapter on public places is an admirable summary of theory and practice, and the historical evolution of squares and center. As he leaps from Timgad to Sabbioneta to Savannah, he shows how grids adapt to defensive, political and economic pressures, all of which can transform a standard plan into something unique.

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The Current Word on the Future
A report on the Westside Urban Forum

"FM 2030" is the name of the futurist and author of "Are you Transhuman?" who spoke to The Westside Urban Forum in September.

FM's utopian visions include a world of decentralized environments, open skies, and emerging technologies rendering space and distance irrelevant. Transit systems would work with smart vehicles, people movers, intelligent guideways, and vertical life vehicles (we know them as helicopters). People would work anywhere—not necessarily at home, but perhaps at the beach or in the garden with a portable telephone, computerized notebook and fax, telecommunicating with clients.

Commenting on the hour for the 7:30 AM breakfast, FM said that work won't start so early in the morning in the future—his day usually starts at noon.

Much of FM's future existed in the Los Angeles of the past; low density, low rise, the Red Line, new technologies emerging, fresh fruit and nuts, and optimism flourishing.

Then, between ten and twenty years ago, L.A. lost its 'vision' with an attempt to 'Manhatlanize' the city with ready, "anywhere"—not necessarily at home, but perhaps at the beach or in the garden with a portable telephone, computerized notebook and fax, telecommunicating with clients. The ellipse is present in many Moss' work. It is interesting to note that this same form, altered in undulating environments, open skies, and values of development of Moss' work.

Eric Owen Moss

The exhibition of Eric Owen Moss' work currently on display at UCLA begins with a small detail (of S.P.A.R.C.I.T.Y., the Southern Pacific Air Rights City). It's a reinforcement of Moss' apparent fascination with connections and details. There one sees the pile of models—the density of models seem like they're one building, but simultaneously variations of the same. A sort of diamond-in-the-rough, with different facets. They reflect each other, kaleidoscopically, showing back and forth the development of Moss' work.

There is the theme of excavation—the title, the visually distorted poem with the same name at the entrance, there is a theme of seeing buildings from the worm's-eye view. Through a series of drawings looking up from the earth, Moss reveals an interest in the relationship to the earth. He often takes the pre-existing and underlaying it all is a simple form, altered in a manner which a colleague calls "carving the pumpkin." The ellipse is present in many Moss projects. It is interesting to note that this vocabulary has travelled all the way to the Mediterranean—Calber City to Biza.

Ellen Conn

L.A. architect

Seek Talent

Editorial and Production assistants, photographers, writers to assist in production and development of this expanding publication. Sadly, no pay but perks instead, which include: good work experience, name in print, beautiful Western Theater Building workplace, and more... would suit intern or part-time.

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For her UCLA GSAUP thesis project (1990-91), urban designer Silja Tillner made a film and computer animation which showed how the unfinished stub of the Glendale Freeway could be transformed into an environmentally-sound, community resource. The film attracted so much support, from public officials and local community alike, that the LACTC issued a traffic study of the area. Now, due to the interest generated by this project, the LACTC is to decide this month whether to implement a comprehensive transportation and planning study of the hitherto ignored Glendale Freeway corridor.

Built in 1959, Glendale Freeway was originally intended to reach west to Beverly Hills. A few years later, however, construction halted on the western portion of the freeway in response to political opposition. Today, the freeway remains incomplete, breaking off abruptly in the middle of Echo Park.

The freeway stub is not only a visual affront to its surroundings, but also a complete failure technically. Four lanes of freeway are funneled into two lanes of road, via a narrow, steeply curved off ramp. The off ramp is the site of daily traffic jams and frequent accidents, which result when freeway motorists are unable to adjust quickly enough to drastic change in speed and road conditions. The section of Glendale Boulevard that receives all this freeway traffic suffers from congested and high-speed traffic; local residents call it "the secret freeway." The area presents one of the most complex and difficult urban design projects feasible, as the intricate problems are to be solved on many different levels.

Predictions of continuous growth of population in Los Angeles, accompanied by steady increases in traffic, leave no hope for more peaceful conditions. Without serious mitigation measures, traffic will get out of control. The situation will reach an unbearable level of intensity and lead to a psychological war between commuters and the community. The involvement of a commuter with the neighborhood he drives through is practically nonexistent—the alienated environment has been sacrificed for the sake of moving traffic.

A more positive prospect could be achieved by taking a radical step: the Glendale Freeway will be cut back to stop at the Golden State Freeway. The operation eliminates the hated object and replaces it with a new one that be seen as a new approach to the environment. The most dramatic sequence is the transformation of freeway bridge and off ramp, into landscaped, terraced gardens and a community center.

The role of Glendale Boulevard is defined by its location in the center of two important residential communities, Silver Lake and Echo Park, which demand a street that provides neighborhood oriented services and creates a pedestrian-friendly environment.

Seeking the basic solution to traffic problems and developing a consequent design proposal, a radical approach seemed the only way to provide an effective remedy for the state of the problem. Having accepted the fact that the freeway ends and will never be completed the question arises regarding the usefulness of the half-mile-long stretch of freeway between the intersection with the I-5 Freeway and the off ramp.

The former eight lanes of freeway are reduced in the following way:

—The four northbound lanes become a new tree-lined boulevard with two lanes of traffic in each direction.
—The four south-bound lanes are no longer used as a street, but instead as a parking structure at street level and a "greenway" on the upper level. (A greenway is a longitudinal recreational facility offering a variety of exercise paths).
—Accompanied by a public transportation system, the park-and-ride facility will offer commuters an alternative to the heavy congestion on the last miles before downtown.
—Services such as a day-care center, children as well as seniors, can be shared by residents and commuters. The community-oriented services will be located in the area of today's freeway-bridge and off ramp, next to three churches and a school. The park-and-ride facility will be located further to the north in the vicinity of the Golden State Freeway.

The End of the Glendale Freeway

'The end of the Glendale Freeway means a lot of things to a lot of people, most of them bad. To commuters from the north, it's a bottleneck that squeezes four lanes of freeway into two lanes of road. To residents of Echo Park it's a sterile, noisy swatch of concrete that cuts their community in two. To highway planners, it's a public humiliation, a project that they couldn't complete.'

SILJA TILLNER
Los Angeles Times, Sept. 14, 1989

TOP:
Computer animation stills sequence showing simulated drive on the transformed boulevard.

LEFT:
The present situation of the Glendale Freeway:
The freeway accommodates south-bound commuter traffic from the San Fernando Valley, Glendale and La Crescenta. Traffic backs up on the off ramp and bridge next to three churches and an elementary school, in the heart of the community.

BELOW LEFT:
The freeway end transformed: The newly gained land includes the four former in-bound freeway lanes and the land directly adjacent to the freeway.
The southern part from Duane Street to Oak Glen becomes community land serving recreational, cultural and neighborhood purposes. The northern part from Oak Glen parallel to Lakeside serves as park-and-ride facilities.
Playa Vista analysed by Peter Devereaux...

Playa Vista: An Opportunity for a New Urbanism in Los Angeles

In a real estate market in which few new projects are being planned or developed, the enormous undertaking of Playa Vista, an entire new community on the Westside, might appear to be a huge gamble. The sheer scope of this 1,087-acre mixed-used development is awesome. The master plan calls for 5 million square feet of office space, 13,000 residential units, 600,000 square feet of retail, 1,050 hotel rooms, and related civic, and cultural uses.

The current incarnation of Playa Vista started in February 1989, when the general manager of the development partnership, Maguire Thomas Partners, took control of the planning process. The previous team, led by Summa Corp., the landowner, had developed a master plan that served as the whipping post of Councilwoman Ruth Galanter's successful 1987 campaign to replace then-Councilwoman Pat Russell. After her election, Galanter made it clear that the project would have to be altered dramatically to proceed, and that the planning process would have to include large public participation.

The developers have since met with a wide variety of public-interest groups whose perspectives do not always coincide. Three issues emerged as the common concerns of the community: traffic, restoration and expansion of the Ballona Wetlands; and building-height limits. The developers have attempted to address all three issues in the draft Environmental Impact Report, although it remains to be seen whether the community and public agencies support Maguire Thomas' solutions; in the past, the city's Department of Transportation has seemed reluctant to accept the developer's claim that the pedestrian orientation of the plan would result in fewer automobile trips than would a comparable project without similar amenities.

This issue is typical of the struggle which has confronted the project team every day. Playa Vista is unprecedented in scope and design that many of the local, state and federal agencies find that it simply does not fit the standard measure used for smaller urban interventions. The scope, however, is also what makes the project so exciting. The theories developed for this new town will be closely watched by planners, not just in the U.S. but worldwide.

The planning process itself has been innovative from the beginning. Maguire Thomas chose not to hire a single planner, and opted instead for a highly qualified team of planners that includes Andres Duany and Elizabeth Plater-Zyberk, Moore Ruble Yudell Architects, Legorreta Arquitectos, Moule & Polyzoides Architects and Urbanists, and Hanna/Olin Landscape Architects. These planners were asked to take part in a process in a group which included Maguire Thomas project manager Douglas Gardner and president Robert Maguire III. The group has thoroughly reviewed and discussed each planning issue to achieve a consensus. Maguire Thomas had the responsibility of keeping the planners on track with development priorities.

Gardner often emphasized the process is "not a purely theoretical exercise, but a practical development plan in which Maguire Thomas Partners has a huge financial stake—a plan whose ideas must become reality." Because the planning team expects to change existing zoning, as part of a General Plan amendment, the project team has the opportunity to create patterns of land use and development that are very different from those imposed on the rest of the city. Maguire Thomas' Gardner explains that the intent has been "not to create a utopian plan, but to develop a series of neighborhoods that make extensive use of mixed-use planning concepts." One of the goals is to present residents with options. For instance, while it may not be necessary in this new community for residents to own a car, car-use is not prohibited as in some other new-town plans.

The 1960s theories of Jane Jacobs' Death and Life of Great American Cities appear to have heavily influenced the team. The new plan relies on the establishment of a traditional street grid, combined with street-level retail uses, and the concept of "streets for people." At first glance, the plan may appear conventional to many observers. This seeming conventionality, however, is the result of the subtle layering of issues that will create a sense of community that the planners believe will be an authentic, indigenous Southern California environment.

This is a tall order, of course, and while an authentic Southern California lifestyle is something that is in continual evolution, the true intent is to be wary of some kind of phony stage set that cannot sustain a vital community.

Some observers, at a recent AIA meeting, coined a new adjective, "Spanoid," to communicate their contempt for the stucco-and-tile idiom. True, many of the sketches presented to various community groups depict an architecture based heavily on the Spanish/Mission style, and this undoubtedly alienated the more ardent Modernists.

But for the architectural community to focus on style issues during this early stage of the design process is premature: the drawings are conceptual and represent masses only; to date, no buildings have been designed. Further, this focus on style misses the point: the uniqueness of this development lies in the zoning and land-use concepts that represent a new model of urbanism in Los Angeles.

To ensure that the development has the vitality of the communities after which it has been named, Maguire Thomas says it is committed to the concept to the involvement of many different hands in the final design. With the guidelines of the development criteria there will certainly be room for all the various visions of Southern California architecture and that variety, in the end, will vitalize the urban environment.

Not yet widely published are the housing studies by team members such as Ricardo Legorreta, Moule & Polyzoides and Moore Ruble Yudell. These innovative schemes contemplate a new Los Angeles housing type to replace the "dingbat" formula standardized by the economics of speculation development and the current zoning guidelines.

The architecture imagery of these designs does not reflect the same quaint vernacular exhibited in the renderings, but promises the sort of intelligent and thoughtful design that can make the master plan live up to its potential. With the start of construction anticipated in Spring 1993, this project may help to lead the city out of the current real estate recession also, and may also point Los Angeles toward a new era in urbanism.

J. Peter Devereaux AIA
friendliness in SOM's downtown Gas Company Tower

responsible as architects for the form and function of tall buildings, credit must be given to Maguire Thomas Partners, which has demonstrated a commitment to urban design and pedestrian experience. Instead of a dead office plaza, the building meets the street on its three public sides, while the corner entrances are "carved" into the building to encourage people to gather. The street-level elevations show a rare acknowledgment of the sensorial experience of pedestrians: the Sussman/Prejza logo for the gas company is located at eye level, and the canted panels above our head give us a tactile sense of the building's construction materials. Far from discouraging pedestrians from "loitering" — remember William Whyte's photographs of spikes embedded in planters? — there are even benches built into the building, and into the planters on the sidewalk.

High-rise buildings still have many problems to solve: low ceilings, inoperable windows, energy inefficiency, centralized elevator cores that block views and tangle circulation. Gas Company Tower, however, has at least gone some distance toward solving the problem of how to fit the high-rise into the social life of the street, and makes us hopeful that a time will come when high-rise buildings can be satisfying as well as spectacular.

MORRIS NEWMAN
Tall buildings have traditionally looked great on the skyline but functioned poorly on the street. Scale has been an obvious problem; zoning is another, when the law requires setbacks from the street, creating dead office plazas. The Gas Company Tower in downtown Los Angeles represents a welcome advance in the science, still inexact, of fitting very large buildings into tight urban contexts, and finding ways to enliven the experience of pedestrians, rather than kill it with empty plazas or forbidding walls.

Design architect Rick Keating—formerly of Skidmore Owings Merrill and now principal of Keating Mann Jernigan Rottet—has created an elevation for the 53-story building that maintains its corporate cool while providing some excitement on the street level. Aaron Betsky has written about the way technical requirements are incorporated into the design, such as the intake valves of the underground parking structure, which are expressed in the elevation as rounded "scuppers." The gradual setbacks of the tower's massing slightly recall the famous "daylighting ordinance" towers of early 20th Century Manhattan, although those setbacks are not easily read at street level. Also somewhat lost at street level is the crown of blue glass, which Keating has likened to the blue flame of natural gas. That's an intriguing idea, but carried out in a way that is too sublimated and cautious; some design gestures can be spoiled by too much good taste.

The lobby is the big bang of the Gas Company Tower. Simple and functional, the lobby is essentially a corridor, with elevator banks lined up neatly on the south, and a glass wall on the north. The lobby has a Classical simplicity: classical, because the space has been designed as a geometric solid. The "solidity" of that space gives the lobby an image of both power and repose, without denying the lobby its essential character as a through space; the frankness of the function gives dignity to the lobby; too often, high-rise lobbies are cavernous atriums that seem to emulate hotel lobbies. Beyond the glass walls on the north are outdoor fountains, whose vertical jets play before a block-long Frank Stella mural; in a brilliant touch, the Stella mural covers a neighboring building, giving visitors both inside and outside the building the ability to view the heroic-scale painting from several vantages. In an indoor-outdoor gambit, the lobby's chief designer, SOM's David Epstein, brings the fountains indoors, where the water splashes tantalizingly beneath our feet, safely enclosed under glass. It's hard to shake the idea of water splashing up on us; the imprisoned fountain frees our subliminal memories that conjure up the feeling of water, its a surprising and exhilarating effect of sympathetic experience.

Since developers are (at least) equally...
WHAT'S BRED IN THE BONE?

A discussion of the Design of the City of Angeles. Is the physical form of LA unjust? Can public transportation save the city? What should we really do to "Rebuild LA"? Can we intervene in the current fabric to make LA different and more feasible today? Does design make a difference?

Panel Discussion at the Pacific Design Center
Thursday, December 3, 1992
6:30 pm-9:00 pm
Center Blue, Conference Center, Floor 2
Right refreshments, $1.50 per car parking after 5:00pm
part of the "West Thursdays" series
hosted by the Pacific Design Center
and sponsored by the AIA Los Angeles Design Awards Committee

Participants:

Cort Howe
Director of Planning, City of Los Angeles
Former Director, Lower Manhattan Project, a Public/private Partnership
Former Executive Director, New York City Planning Department

Sam Hall Kaplan
Vice President, Jutta Corporation, Santa Monica
Author, LA Lab 6: Fixed and L.A. Folk, and actor
Former design critic, Los Angeles Times and urban desk reporter, New York Times

Michael Pride-Walls, AIA
Principal, of Architecture, Los Angeles
President and co-founder of the Design Professionals’ Coalition
Member of the LA City Council Advisory Construction Services Committee

Douglas Salzman
Principal, Public Works Design, Los Angeles
Author, Los Angeles Boulevards: Eight X-Rays of the Body Public
Member of the Mayor’s Design Advisory Panel, City of Los Angeles

Moderator:

Kate Diamond, AIA
Principal in Charge of Design, Singel Diamond Architects, Los Angeles
Vice President: President of the Los Angeles Chapter AIA
Chair, City of Los Angeles Board of Zoning Appeals

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Samuel Goldwyn Foundation Children’s Center
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(i block west of Sepulveda)

For information call Hannah Eisenberg
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The 6.5 million-dollar structure, gifted to the Motion Picture and Television Fund to provide industry supported child care, was built to accommodate 83 children from 6 weeks to 6 years.

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The Tenements of Detroit Street, by Aaron Betsky.

I used to live in Detroit Street. When I first moved to Los Angeles, I was delighted to find myself in a neighborhood of either yuppy or anti-yuppy wanes, each of us enounced with various commutes in two-story, six-unit apartment buildings whose forms ranged from stripped down "a" to elaborate Mexican fantasies, complete with tile-covered balconies draped with bougainvilleas. We were all packed tightly together, but the ceilings were high and sometimes even molded, the windows were large, there were little strips of green along the sides of the buildings and the ranges of parking stalls in the back meant that there was at least some open space. We were close to small stores and supermarkets, we were surrounded by relatively open-minded neighbors, and we could get views of the towers of Wilshire or the hills of Hollywood. It was not a beautiful place, and few us actually planned to stay there. These were the Plains of Id Banham had sung about, the places where each of us could pursue our fantasies—we were close enough to the punk pastimes of Melrose, the glittering dreams of Hollywood and the escape route of the freeway to make anything seem possible.

Today, the stretch of Detroit Street where I used to live is packed solid with four-story apartment buildings that leave little room for light, air, or dreams. The buildings they replaced were no masterpieces of architecture, nor were they particularly well built, but these steaksmeat are indescribably worse. Where once there was a rhythm of open and closed spaces, a scale that allowed you to breathe, and a density that encouraged a certain sense of community, now there are only mauled-out boxes. Almost every inch of space in the area is now potentially rentable. Nothing is wasted — and that is exactly the problem.

The architect for many of these building, Johannes van Tilburg, has been lauded by some for creating highly efficient structures whose scale is broken down by the application of traditional details. His trademark seems to be a row of arched windows under red-tiled roofs, combined in a historical leap that takes only inches, with aluminum windows brought out to the corners. Masive, off-like and yellowish (none of these buildings have a real color—they all sort of red, sort of gray, or sort of white) haes are cut up into a collage of paste-out picked out in white.

Given this riot of incongruous pieces, I must say I actually prefer the brute frankness of such neo-modernist efforts as the building at the Northeast corner of Detroit and Fourth and its cousin further down on Cloverdale. The buildings all have approximately the same shape. They all "address" the street with tiny little lobbies carved out between parking garages lacking behind concrete planters. They have fanciful names like Windsor Court or Hancock Gardens, but they all seem to have the same Orange County idea about our local building traditions: a smidgen of red tiles, a few arches and a coat of stucco and you're in place.

But style is not really the issue here. What matters most is the efficiency of these structures themselves. Instead of courtyards, they have narrow slots that follow the minimum distances needed for fire separation. Instead of undecidable areas that flow between drive-way, lawn and parking area, they have dingy, fluorescent, in parking babblers that are cut off from the street. In the most fundamental way, they are the apartment versions of the sector estates of Bel Air: they are all about the inside, private room, that hides behind its gates, security codes and air conditioning. There is a kind of the presence that comes with an ambiguity of a more "watery" architecture.

The problem we have to face is that this kind of densification is necessary if we are to make Los Angeles a better place. We need these kinds of dense nodes of habitation if we are to avoid the attenuation of our city into seamless sprawl. We need to house as many people as possible near transit stations (such as the one planned at the corner of Wilshire and La Brea) and small-scale stores that feed off these densities. How can we learn from Detroit Street?

I would suggest that, first of all, we need to put such density on the avenues, not behind them. Detroit Street is only a block East of La Brea Boulevard, a giant thoroughfare lined by nothing but one-story commercial structures that have failed to define the hip shopping street that the presence of several trendy restaurants and coffee shops once seemed to promise. That is where we need large-scale and beautiful buildings.

Second, we need to work towards zoning and building standards that would not allow any residential structures over a certain amount of units without either office or commercial components. Third, we need to set standards on how these buildings address the street. They should open out, able pathways into their domain, and be shaped to contribute to the streetscape. Fourth, developers must be forced to meet certain minimum standards for open space and light within the building, much in the way the Japanese demand such fundamental rights in any private development.

None of this would guarantee good architecture. It would, however, help us to create more feasible neighborhoods and buildings. At the same time, maybe we can do better even within current codes. I have seen buildings in Tijuana whose bright colors and bold compositions turn tight configurations into colorful collages that squeeze unexpected light out of tight sites. I can imagine forms and colors that are more responsive to the reality of Los Angeles rather than its Ramonian myth. I can imagine minimum dwelling units that are laid out with some respect for light, texture, scale and sequencing. None of that is present in any of the buildings on Detroit Street. There is only the slavish clothing of the Emperor-developer in polyester-like see-through architectural garments. They are poorly made, poorly designed and poorly placed.
Do the Right Thing
John Picard, exhorting a receptive gathering of the faithful at their recent Construction Specification Institute meeting in LA, echoed the thoughts of Economics Julia Russell in urging them to "do the right thing" and take the "trudge to green" environmental impact approach in considering material and energy system they specify.

A "converted" contractor with an impressive portfolio of green projects in the Hollywood Hills, Picard was appalled several years ago when owners' energy bills began exceeding the cost of small home construction. Subsequently, he redirected his business philosophy to "change, now by choice rather than necessity." His recently completed energy-efficient demo-house in Santa Monica (to be reviewed) is already legendary.

Picard's firm, E-2, has consulted for several large organizations in the past that include the Department of Water & Power and the Sony Corporation. Their Department of Water & Power funded a 17 year ago and funded through the construction of the "victory gardens" at the Los Angeles campus of the University of California, Los Angeles.

"Common Ground" fulfills Growing Need

To hear Brenda Funches, Cooperative Extension Advisor for Common Ground Garden Program in Los Angeles discuss the future of urban agriculture in the inner city, a program whose roots go back to the dust bowl of the 1930's and the "victory garden" of the World Wars, one can begin to believe the inevitability of a "greening LA." Started 17 years ago and funded through the Congress, the Department of Agriculture (USDA) and cooperative Extension of the University of California, Common Ground supports over 29 acres of community gardens on over 100 vacant urban lots along boulevards and freeways throughout LA County. Of these serve as demonstration gardens (leased for $1.00 per year to U.C.), where Project Coordinators like Sheri Hopkins and Master Gardeners like Brad Mowers (Ocean View Gardens near Santa Monica Airport) conduct workshops on such topics as food preservation and safety, water conservation and basic composting.

The Master Composter Program, a long time dream of Sheri Hopkins was initiated in 1991 in response to the public's growing concern about waste reduction. It was made possible with the support of County Supervisor, Mike Antonovich, and the County Board of Public Works.

Assuming a typical 10x20' plot is available (see list) almost anyone with half a green thumb and much sweat equity can invest in the one pursuit that pays off one way or another - gardening. For $20.00 per year, Common Ground will provide the robin gardener the essentials: seed, water, fertilizer (organic), simple hand tools and a secure and enclosed garden environment. If they want to recycle and compost, gardeners need to bring organic and food waste from home. Working the plot regularly can yield a family of four up to 1600 pounds of organically grown produce and save countless trips to the increasingly inconvenient store.

Another. The evidence of solutions is encouraging, not only in cities like Portland, but particularly in places like Frankfurt where light rail systems are effective combined with the planning concept of "traffic calming" which reduces auto volume and velocity by introducing hands of green space, bikeways, pedestrian walks and graphic patterns through the city. Light rail tracks are, in some cases, set in green belts with trees and grass.

Connecting higher density "urban villages" planned for low auto access and open space access these connectors are user-friendly and encourage pedestrian movement. While our "golden Line" is a great first step, Los Angeles has a long way to go. Happily, more and more cities worldwide are seeing the painful results of urban sprawl and auto dependence and beginning to find ways to mitigate the problem.

Stop the I-710
A "Stop the I-710 extension" groundswell movement packed the South Pasadena Library on Friday night, September 18th, as local mayors, LACTC officials, planners, environmentalists, scientists, and parents and even architechts, came from as far away as Orange County to hear about and anti-auto politician advocate, Jeff Kenworthy, co-author of "Cities and Automobile Dependence" and "Winning Back the Cities." Kenworthy came from Perth to discuss "Building Cities As If They Matter." He was joined by a wide range of local and international experts, whose efforts at Sony have helped raise corporate awareness to the long term benefits, both financially and environmentally, of implementing basic cost saving techniques. These include: converting xerox machines to print on both sides using recycled paper and eliminating the use of all styrofoam coffee cups in corporate offices. Call ISWMO for more information on recycled materials strategies.

Stop the I-710

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For more information call:
Eco-Cities Council: (310) 945-9238
Eco Hunter: (213) 462-5207

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Preservation
Mitzi March Mogul on loopholes in the system.

When questioned as to whether or not they really posed a hazard, a senior engineer in Building and Safety replied, “Despite our best calculations, we engineers are often proved wrong.” Unfortunately, riot damage was an excuse for most property owners to get rid of “old buildings.” Even as politicians talked about “rebuilding” there was a hell of a lot of “unbuilding” going on, and no one knew what the replacements would be. Easy regulations made anything possible.

Right: The remains of the Hodgman House
Photo: Jim Childs
Note from Mitzi March Mogul: Dear Mr. Kalski—you missed the point, but thanks for spelling my name right. (See letter from Kalski in October L.A. Architect.)

Four years ago, the residents of Scarff Street decided to nominate their street as a National Historic District and as a City of Los Angeles Cultural Monument. The street is in the North University Park area, a neighborhood near USC filled with Victorian and Craftsman homes that has begun to have a “new old” character. Despite a fair amount of insensitive infill construction, the street was accepted to the National Register, but the Los Angeles Cultural Heritage Commission, reviewing the applications about the Hodgman House, a 1887/88 Victorian cottage (with 1906 additions) which had undergone considerable remodeling. It was not an unfair assessment on their part. The house had a lot of “deferred maintenance” and it is sometimes hard to imagine whether so much alteration damage and is reversible. The neighbors spoke so passionately about the importance of the house that the Commission granted them an extension, either to come up with more compelling evidence or work something out with the owner.

The owner of the property had opposed its inclusion in the historic district and its nomination for local landmark status. He was not only not interested in “working something out,” but he was intent upon demolishing the structure and building condos instead. Obviously, the neighbors opposed this for a variety of reasons.

The issue dragged on, through numerous hearings, letters, discussions, for four years. Then, as if people didn’t have enough to deal with, the riots erupted in April. Although mini-malls burned a few blocks away, Scarff Street (and, in fact, all the historic residential streets in the area) remained an oasis of calm in an otherwise unstable and frightening situation.

Following that cataclysmic event, city officials and politicians scrambled to say and do what we felt was politically correct, as well as to clear away all traces of what had happened. The Department of Building and Safety made it easier for property owners to obtain demolition permits and reconstructions with great ease. Fees and paperwork were waived. There was no process to determine whether or not there was any historic or architectural value to these structures, although it was no secret that several surveys were being conducted to investigate that very question. However, historic or not, the City compiled a list of all property addresses that had sustained any damage at all. All requests for expedited permits were supposed to be checked against this master list.

In the weeks and months following the riot, much of the debris was carted away, and along with it, the dozen or so 20’s and 30’s era structures that had been affected. Of most, only facades were left, but those facades remaining stood as a testament to the fires and the earthquakes that occurred in June.

When questioned as to whether or not they really posed a hazard, a senior engineer in Building and Safety replied, “Despite our best calculations, we engineers are often proved wrong.” Unfortunately, riot damage was an excuse for most property owners to get rid of “old buildings.” Even as politicians talked about “rebuilding” there was a hell of a lot of “unbuilding” going on, and no one knew what the replacements would be. Easy regulations made anything possible.

Enter Chris Carbonel, owner of the Hodgman House. Exploiting the loopholes of a system which was intended to help victims, he obtained a demolition permit by alleging that the property had sustained damage during the riots. He thus avoided paying a fee, CRA sign-off, local ordinances (instituted last year as a result of similar events), and a City Coordinator’s check-list of historic properties. As a contributing structure to the National Register District and still under consideration by the city’s Cultural Heritage Commission, the Hodgman House was on that list.

At 6:30 on a Saturday morning, neighbors were awakened by the sound of chain saws as they sliced through the roof beams of the Hodgman House. Pleas by the neighbors to halt demolition were refused. Police were called, but since the crew was able to produce a viable permit, police could do nothing. A series of desperate phone calls finally produced a stop work order. Since then, the building has remained half dismembered and exposed. The assessment of preservation experts has been that the building can be saved. Much of the demolition work had served only to create inappropriate alterations, in any case necessary to true restoration of the building.

Councilman Mike Hernandez, despite some earlier waiving in regard to post-riot preservation, responded quickly to the issue. Angry that the process could be so easily circumvented, he has requested the CRA, Planning Department and Department of Building and Safety to prevent a re-occurrence. He has said he will seek to hold the owner accountable. The residents of the mostly Hispanic area have sent letters to both Spanish and English, requesting that the house be restored and Councilman Hernandez is looking into that possibility.

This is not the first time that a property owner has twisted the system for personal gain. Each time, there is an investigation as to how such a thing could happen and a promise that it will not happen again. Until the next time. On February 3, 1990, Ordinance #65360 (Exception 10 to Subsection A of 91.030 of the Municipal Code) went into effect, giving the Building Department the authority to place a 5-year moratorium upon a property if any alteration or demolition is performed without benefit of legal permits. Rarely has this law been enforced, and Los Angeles have so little regard for historic architecture. But if ever there was a situation demanding its application, it is the Hodgman House. Historic building or not, Mr. Carbonel gave false information on the permit, violated a previous agreement with the CRA, and denied the presence of asbestos on the premises. That alone is enough to warrant prosecution. The issue of the house’s historic or architectural merit is more complicated, because it falls within the realm of aesthetics. As far as anyone knows, bad taste is not against the law. Although historians may appreciate the structure’s significance, there is no reason Mr. Carbonel should be expected to recognize it. Our schools, with all they have to do, do not teach appreciation for the built environment; art appreciation classes do not include architecture nor do history classes explain the relationship between building styles and the course of human events. Developing an understanding and a respect for the tangible markers of civilization is more a matter of happenstance than basic instruction.

The argument often used against preservation is that it is an exercise of private property, a basic American right. In that case, I should be able to drive my car at any speed I like, regardless of the posted limit. After all, my tax money is used to build and maintain those roads, making me a cooperative owner. Except that if I go over the speed limit, I may be endangering others, in other vehicles and on foot. Rights carry responsibilities and rights have their limitations, too. There is an agreement that each of us makes, as a citizen of the world, that we respect each other’s common and diverse histories and cultures, that we are our brother’s keeper, and that we are all stewards because we’re the lesson we should have learned from the riots, and the one that historic preservation can help promote.

MITZI MARCH MOGUL
The greatest majority of these organizations are proceeding forward on a wing and a prayer budget and need of education, and that is the charter and the hands of worthwhile people. We are in extreme need of education, and that is the charter and focus for my organizations and a lot of others she lumps into this unsavory category. In fact, the greatest majority of these organizations are proceeding forward on a wing and a prayer budget and lots of volunteer work.

Lastly, her comments about the "proliferation of non-profit entities as the dominant form of organization in the eco-city movement" is way out of line in terms of her characterization of them as cynical, tax-dodging groups ripping money out of the hands of worthwhile people. We are in extreme need of education, and that is the charter and focus for my organizations and a lot of others she lumps into this unsavory category. In fact, the greatest majority of these organizations are proceeding forward on a wing and a prayer budget and lots of volunteer work.

I invite the reviewer and any others who have not dealt with organizations such as the Eco-Home Network, the Los Angeles Eco-Cities Council, the Cooperative Resources and Services Project, the Citizen Planners of Ventura or the Eos Institute in Orange County, to spend some time with us to see the dedication of staff and members. Our financial records will show how much can be done with so little.

When you add up the negative reinforcement of the comments presented in this review, you can see how our old attitudes and phobias wall us off from one another and cloud the communication process. My hope is that Elizabeth and any other AIA members who share similar viewpoints will accept my invitation to meet with us and ultimately join us in making sure that sustainability becomes a top priority and a foundation for all the work we undertake.

- Bob Walter is a co-editor of Surviving Cities.

From William K. Factor

I am disappointed in the Elizabeth Chaffari review of Eco-Home Network's publication, Sustainable Cities, the outgrowth of the 1991 First Los Angeles Ecological Cities Conference. I do not believe Ms. Chaffari addressed the merit of the book much at all. It appears that she has a dim view of the environmental movement and took this occasion, quite appropriately I think, to vent her spleen on a plethora of subjects many of which have nothing to do with the book.

Also, I do not know how she knows all about all non-profit organizations; she writes with great authority on these schemes to profit from non-profit scenarios. I do not pretend to know much about the non-profit scenario but I do know a great deal about Eco-Home Network. Julia Russell and Bob Walter, with extremely limited resources, work for very little consideration seven days a week to promote that in which they both sincerely believe. Those of us who support Eco-Home Network share that belief and this writer resents the implication that this is somehow just another money making scheme. To take that position makes me disappointed in the Elizabeth Chaffari review of Eco-Home Network.

From Councilman Michael Woo

13th District

I'm writing to correct a misperception that nothing is being done to preserve the wonderful Max Factor building in Hollywood. The opposite is true: many dedicated and talented people are working hard to save the building.

I was an early public supporter of the preservation of the Max Factor building. I went directly to Proctor & Gamble to ask for more time to save the building. When Proctor & Gamble granted us 60 days and agreed to send out RFPs for reuse of the building, I asked a group of preservationists to help me recommend proposals for reuse to Proctor & Gamble. Those people included television documentarian Huell Howser and representatives from the Los Angeles Conservancy, Hollywood Heritage, the Hollywood Arts Council, the CRA, the Hollywood Chamber of Commerce, and others.

We have recommended a number of proposals for using the building, and Proctor & Gamble is now considering them. We are gratified by Proctor & Gamble's openness to preserving the building, and hopeful that this process will lead to a productive and respectful reuse of the building, as well as maintaining public access to the collection.

The Max Factor Museum is indeed a treasure, and we are working hard to preserve it. The Hollywood Redevelopment Plan includes specific protections for all the historic structures in the Hollywood Redevelopment Area, and also includes special loans for historic rehabilitation of homes and commercial structures. We have seen some beautiful historic rehabilitation in Hollywood, most notably the El Capitan and the Hollywood Roosevelt.

I encourage LA Architect's readers to come to Hollywood and see the work that's been done on behalf of our beautiful old buildings, including the irreplaceable Max Factor.
From Julius Shulman, Hon. AIA

I waited for the second issue of the NEW L.A. Architect before expressing my response to the innovative qualities of the reports on the activities of the Chapter.

There is no area of doubt. Primarily, it is so much easier to read, not only with the typography improvement, but even more, the physical attraction provides an incentive to want to know WHAT IS GOING ON with the Chapter.

I was particularly impressed with the readability of the essays beginning on page 8. The layout on all of them is a tribute to clear editorial and graphic thinking.

Aaron Betsky’s piece on the HOBBS of the Union Station’s sad demise: that planners (so-called) could not realize the values of the existing area. Why couldn’t the planning be predicated on the greatness of the station which is so significant in L.A.’s development?

Several years ago we photographed the model of one of the early attempts to redesign Union Station. Although shot down, it nonetheless was superior to the one in the Betsky critique. I first did an amateur photographer’s series of construction photographs of the station under construction in 1933-4; little did I realize what fate was in store for this city over a lifetime - 59 years! But not to digress further.

I’m certain that there will be more kudos for you. All that remains is for you to be given a staff to make it possible to identify with each month - the December issue to be before December 15th! That one of the largest bodies of architects in the entire world should not have a full blown editorial staff is inconceivable.

I shall anticipate a continuing publication quality, and ever an increasing quality of statements and inferences really need to be tip-offs that an old stereotype is at work here.

First, we are not a “clique of special interests volunteering to make the world a better place”. The whole point of the book (see “The New Partnership”) is that this “clique” includes everyone: design professionals, developers, builders, the rest of the world’s business, educators, government employees, elected officials, and all citizens. This broad constituency authored our book and this broad constituency needs to work in partnership if we are to progress with any speed. Sustainability just happens to provide the rich matrix for success that can potentially satisfy all the diverse elements who need to be part of this partnership for it to fully function.

Next, the reviewer dismisses our articles on sustainability as stating the obvious. If everybody knew all this information and how to achieve it, why is the AIA’s next national conference going to focus on the theme: “Architecture at the Crossroads: Designing For A Sustainable Future”?

At another point, the reviewer is “astonished” that economic issues were included in the book. This assumption that economics is a dirty word to those who promote sustainability, is one of those tinfoils that an old stereotype is at work here. Are we ready to talk about the problems our solar and wind cookie-cutter take the money and run-building industry has created? Yes. Do we believe that it is possible to build to a new environmentally responsive standard and still make a profit?

Absolutely. Is it going to be easy to revamp the existing system? Definitely not. Our best shot is with across-the-board education to all members of the new partnership. Are we ready to invest our time money and effort to help this education take place? Our work speaks for itself. Now, we are asking you to join us.

The reviewer casts a a negative light on using legislation to help foster change. Commenting on the Pedestrian Bill of Rights included in the book, she writes: “Yet we persist in the belief that we can somehow legislate and regulate perfect human behavior,” Legislation such as solar access regulations, performance based building codes with significantly higher energy efficiency standards, electric car quotas, or a Pedestrian Bill of Rights that encourages walkability and honors the pedestrian in a city where the car has ruled so long, helps move toward sustainability.

This sort of legislation drives the market and shows that government can understand and do something to uphold its end of the partnership. Can it be all we rely on? No. Does the book for one minute suggest that this is the only answer? Not in the least.

The reviewer calls my renewable energy article a “tribute to Southern California Edison” and follows this with a parenthetical statement that Edison helped fund the production of the publication. It sounds as if the writer is inferring this is a fluff piece created to pat our benefactors on the back. If Elizabeth had read more carefully, she would have noted that the critique of the giant molten-salt plants which Edison envisions raises some serious questions. On the other hand, the fact that a public utility is actually considering putting solar panels on our roofs instead of planning another vast coal-burning facility is encouraging and well worth mentioning as an example of significant movement toward a sustainable energy program.

As readers, we don’t need the distraction of...
Architects who believe their projects will glide smoothly through the approval process, as long as those projects conform to zoning and the city’s general plan, are in for an unpleasant jolt. Consider the following hypothetical case.

A client tells you to start schematic design on a multi-family residential project. The zoning and the city’s general plan indicate the right to develop about 25 units. You spend hours developing site plans. Many compromises are painstakingly worked out, including a trade off of parking requirements versus the changes. Walking out of City Hall, you and your client agree to meet within two weeks to go over the plans.

After several meetings and several redesigns, your client finally gives you the go-ahead to take the project to city planning for approval. The staff planner makes comments which you incorporate into the project. The approval process by the Planning Commission is not without opposition by homeowners concerning all the issues that you believed you had already anticipated.

At the conclusion of the public hearing, the commissioners add further conditions to the project. Even with those conditions, however, the project remains viable, and the client asks you to incorporate the changes. Walking out of City Hall, you and your client agree to meet within two weeks to go over the changes.

Opening the mail on the morning of your client meeting, however, you receive a copy of an appeal against the project filed by the disgruntled homeowners. As it turns out, the homeowners in this neighborhood are well organized and experienced in fighting projects such as yours. You also learn, to your dismay, that the city Councilman for the district lives only a couple of blocks away from the project. When the matter comes up for hearing by the City Council, the local Councilman makes a motion to downzone the property to single-family density. The full Council rubberstamps the local councilman’s motion, and both your client’s project and your design are thrown out the window.

Although your attorney advises you that your client has grounds for a lawsuit, the attorney adds that the issue tests new legal ground and a trial is likely to be long and costly. Confused by the unforeseen rush of events, your client turns to you for advice on what to do.

This story is far from implausible. Such events occur on projects large and small throughout the city, on a regular basis. The most notorious example is the Warner Ridge project on Woodland Hills. In that case, a partnership of Spousal Development of Los Angeles and Johnson Wax bought the 25.5-acre Warner Ridge site in the mid-1980's, and planned 900,000 sq. ft. of office space. The area was zoned for residential and agricultural uses, but the community plan earmarked the site as NOC, or neighborhood-oriented commercial. A state law, AB 283, requires the city to make zoning conform to the city’s General Plan.

A citizen’s advisory committee, appointed by Los Angeles City Councilwoman Joy Picus, asked the developers to scale back the project to 810,000 sq.ft. which they agreed to. But in 1988, the Woodland Hills Homeowners Organization said it opposed the project, and Picus reversed her earlier support for the project, and she went even further: she rallied the council in January 1990 to rezone the land to estate residential (RS), which would have allowed 65 large-lot homes on the site. Spousal filed a $100 million lawsuit against the city the following April, charging that the zoning was illegal under the zoning-general plan conformity law, and further charging that the rezoning constituted an illegal taking property. In June 1990, a Los Angeles Superior Court judge ordered the city to rezone the site to commercial. Court depositions taken later revealed that Picus had felt antagonized by developer Jack Spousal, who vowed privately to kill the project. In May 1991, in an effort to make the project more palatable, the developers further scaled down the project to 690,000 sq.ft., but the council again rejected it. But the city’s case quickly unraveled in court; in December of the same year, the court of Appeals upheld the lower court decision, ruling that the city was in error to rezone the property, since the residential zoning did not conform to the city’s general plan. In January 1992, a Superior Court judge issued a separate decision on the takings charge, finding in favor of the developer and ordering the case to trial to decide damages.

At that point the city had little choice but to settle; it zoned the property back to commercial, and in September of this year issued the building permit. The city also waived $4 million of developer fees, plus automobile "trip" fees estimated at $10-$30 million.

While the developers of Warner Ridge won their fight, other developers and architects may not have the resources, or the money, to wage a nearly decade-long legal battle to save a project. The lessons to be learned for the architecture from this story are obvious. Also obvious is the need for the city’s Planning Department to obtain some autonomy so that development within the city is less vulnerable to politics. For the time being, however, zoning appears less important than the whims of the city’s General Plans. In January...
Competition, Performance, People, and Projects...

New Members
AIA
Hiroshi Masumura, Architect; Michael Rogers, HKS, Inc.; Hong Ng, Rochin Baran & Baibona; Jason J. Chiu, Chai/ Hilgardorff, Inc.; Jee Lue, Joe Lim & Assoc.; David Voornies, Voorhies McMurray Inc.; Cory Buckner, Cory Buckner Architect; Nicholas Roberts, Leo A. Daly; Intern/Assoc. Giuseppe Alano, Killefer Fiammang Purshtii Architects

Professional Affiliate Lisa Ginnv, Lisa Gimmy Landscape Architect

Student Members Tom Williams, UCLA School of Architecture

Emeritus Toshahko Mura, AIA; Hamlet Banham, AIA; Cleveland A. Wing, AIA

Correction Wrong Status In October’s L A Architect both Stefanos Ponzides and Elizabeth Moulé had AIA printed after their names, but neither of them are members. Also, Angela Brooks was noted as being an architect, but she is not licensed.

Professional Practice Joseph M. Madda, AIA, Getting the Project: Successful Interview Techniques At the December meeting of the Pro-Practice Committee, past Chapter Director and Committee Chairman Emeritus Joseph Madda of Holmes and Narver will outline interview techniques to improve your chances of winning that next important project. The session will take place on Wednesday, December 9 at the Chapter office from 5:45 (sharp) to 7:00 p.m. For further information call Bernie Altman at 310 204-2290 or the Chapter office.

Professional Affiliates Outrageous Relationship Marketing The professional affiliates are sponsoring a seminar in January at the Pacific Design center. Outrageous Relationship Marketing, will be presented by Michael Welch of Michael Welch & Associates and Norman Kaderal and the architecture group. This session describes a total practice approach to marketing that taps all the resources of your practice. Look for full details in the next LA Architect.

Rose Anne Schoof, Professional Affiliates Performance & Regulations Designing Healthy Buildings The AIA’s Council on the Environment, Building Performance & Regulations Committee and UCLA GSAUP invite you to a two-day symposium titled “Designing Healthy Buildings,” on November 13-15. Learn how to incorporate indoor air quality design applications into your practice, and update on important policy and code information. Further details and registration information to come.

Women’s Architectural League Report August 22, 1992 Party Fund Raiser: The WAL made $458.00 at this event. This money will be included in our Architectural Scholarship Fund. September 16, 1992 Past President’s Luncheon at “The Barn.” Elaine Jones donated the money we collected that day for lunch to our Architectural Scholarship Fund. October 18, 1992, SFV-AIA Home Tour. The WAL volunteers have worked with the chairmen for the tour and the WAL will receive 30% of the profits. This money will be applied to our Architectural Scholarship Fund.

Our long range goal will be to work with the AIA/LA Chapter in some capacity for the ’94 Convention. Betty Gabble, Women’s Architectural League President

Competitions San Francisco Embarcadero Waterfront Competition Architects, planners, artists, and students are invited to answer a “Call for Vision” in San Francisco. Entrants in this competition sponsored in part by the Center for Critical Architecture will develop visionary urban design schemes for the Embarcadero Freeway area. An international jury will award cash prizes, and an exhibition/catalog of winning entries will be published in March, 1993. Competition kits can be ordered by phone at 415-863-1502 or by writing to the Center for Critical Architecture / 2AES, Attm: Pam Kinzie, 1700 17th Street, San Francisco, CA 94103. Deadline for submissions is January 30, 1993.

People & Projects Selected: Holmes & Narver, Inc. will design and engineer a major $44 million above the ground task farm complex and surface impoundment closure project at a US Air Force plant in Tucson, AZ. Holmes & Narver, of Ontario, CA, will also provide technical support during construction of the project, which is scheduled for completion by December 1995. Completed: Wayne Hunt and his environmental graphic design firm recently completed the design and supervision of all signage and graphics on the Edmond D. Edelman Children’s Court for the Los Angeles Superior Court System. The project is the first courthouse in the nation specifically designed to handle Juvenile Dependency Court cases involving abused and neglected children.

All signs for the project are ADA compliant, employing tactile and Braille lettering where required.

AIA Trust Call to Save 55%

The AIA Trust has developed a new, lower cost health insurance alternative that’s especially designed for small firms and sole proprietors. Called the Capital Saver Plan, the premiums are up to 55% lower than other plans. Yet it has excellent coverage to protect you financially from the high cost of medical bills for major illnesses and injuries. In addition to $1,000,000 of major medical coverage, the Capital Saver Plan also includes life insurance and accidental death and dismemberment coverage. Plus, you can choose to include dental/orthodontia and disability benefits for even more comprehensive protection.

To receive a free information kit about the AIA’s Capital Saver Major Medical Plan, just call TOLL FREE 1-800-343-2972
UNUSUAL INSTALLATION CELEBRATION
To raise funds for a new AIA/ LA Scholarship Program, incoming president, Kate Diamond, AIA, is combining the Chapter's Annual Installation ceremonies with a Silent Art Auction, to include such items as sketches and drawings by prominent architects. There will also be a raffle for the much-sought-after Knoll Chair designed by Frank O. Gehry, FAIA. Chapter members interested in contributing artwork are asked to contact Ettel Rubio at (310) 474-3244. The Installation is scheduled for Saturday, January 16, 1993, at the newly restored, 100 year old Bradbury Building.

National AIA president, Susan Maxman, FAIA, will be the installing Officer and Robert Kennard, FAIA, will act as emcee.

Watch for your invitation!

AIA/ LA continues on next page
Chapter Goals

It is the responsibility of the Chapter leadership to be in constant review of the goals of its mission.

On Saturday, October 17, the committee chairs met at SCI-Arc for one of its four annual retreats. The issues discussed related to the Chapter's Long Range Plan. After a report from each chair on the way in which activities of the committee have met the current plan's goals, the day's discussion was directed towards the following:

What services should we be offering our membership in the Los Angeles Chapter?

What would be the most optimum method of getting our message to the general public?

How many committees focusing on which activities would best serve the membership?

One of the proposals for the year was communication via electronic media for the membership. It was suggested that we give priority to establishing a computer-based electronic communications, which would enable speedier and more direct methods of dialog.

In order for the chapter to keep current in its ever increasing need to serve the public, it was suggested that the chapter engage the services of a legislative analyst to focus on and assist our committees in the pursuit of issues affecting membership interest.

The sharing of information through networking is of primary importance. It was suggested that more opportunities for members to meet in informal environments be implemented and that these social gatherings be organized regionally through established offices.

A question regarding methods for achieving broader representation for our membership was put on the table for discussion. While districting as a solution is not under consideration for some time, the consensus of those present was that the additional layers of government would not constitute an unmanageable and unnecessary. No conclusions were drawn.

Nevertheless, we must continue to strive for universal representation for our membership as this city broadens its cultural base.

It was recommended that the large number of committees, 48 in number, should either be consolidated or sunset annually. This suggests that the standing committees required by the institute take the lead in organizing task groups to champion goals of the Long Range Plan.

Membership participation is the life blood of this organization. If you believe that these are the issues on which the leadership needs to focus, let it be known. If there are other issues which need to be addressed, I would appreciate receiving that information and encourage the exploration of those ideas toward developing a more informed, and better represented, membership consistent with the mission of the Chapter.

C H A P T E R  O R G A N I Z A T I O N

AIDS Housing Project

Update

The selection and program for housing for people with AIDS and HIV has been postponed. By now, the 2-600-2003 will have received a request for qualifications. The preparation of program, location and selection of architect will take place in early 1993.

RICHARD ADPER, AIA
PRESIDENT, AIA/LA

Design Awards

AIA/LA's Annual Design Awards and Symposium will take place Saturday, November 21, at the Pacific Design Center. The symposium, which will feature members of the jury and be moderated by Frank Gehry, FAIA, will take place from 2:00-5:00pm in the Green Theater. Admission: $10.00.

The Design Awards Program will begin with a Welcome reception in the Knoll International Showroom at 5:00pm, followed by presentation of the Awards in the Green Theater at 7:00pm. The winners...
City Agencies To Work Together

Los Angeles City Planning Director Con Howe unveiled a four-agency revitalization strategy for Los Angeles at an October 15 press conference. The strategy, which was finally adopted last month, is a $2 billion investment in the downtown area.

The first element in the revitalization strategy, a $1.3 billion investment in the downtown area, is a $1.3 billion investment in the downtown area.

The second element is a $1.3 billion investment in the downtown area.

The third element is a $1.3 billion investment in the downtown area.

The fourth element is a $1.3 billion investment in the downtown area.

Governor Vetoes L.A. River Bill

Gov. Pete Wilson said on September 26 he had refused to sign the Los Angeles River Conservancy Act, which had been approved by the state Legislature only that month. The governor's refusal prevents the creation of a new public body to oversee the development of the river as a natural habitat.

Wilson vetoed AB 20, "the most important local control," of the bill, saying the protest of local officials along the river basin which framed giving development powers to the Conservancy. The governor added that riverfront development ideas outlined in the bill increased the potential for flooding.

Wilson further added that he was "troubled by the absence of a specific funding source for the many goals and duties of the Conservancy."

The 58-mile Los Angeles River is a natural waterway that was converted to a stormwater drainage channel in the 1930s by the Army Corps of Engineers. Recently, environmentalists and public officials have recognized the potential of creating a recreational and open-space resource along much of the river while development could occur in areas of the river that border busy railroad corridors.

The consensus envisioned a planning area that included strip of land up to a mile wide on both sides of the river. Although a broad coalition of environmentalists had supported the bill, SB 20X, authored by State Sen. Art Torres (D-Los Angeles) still aroused controversy.

In particular, the plan was to use part of the urban waterfront as the path of monorail or other elevated guide-way train came under fire from some observers, including Arthur Golding, chairman of the L.A. River Task Force. Officially, the task force took no official position on the bill.

Saying he spoke only for himself, Golding had called the monorail proposal "unfeasible and unnecessary," and ridiculed the idea, put forward by train developers, that the transit system could be privately funded and profitable without subsidies.

Golding added he was "pleased the governor vetoed the bill," describing the bill as "seriously flawed." The River Task Force chairman said he opposed Sen. Torres. Torres will come back with a new version of the bill that will establish a River Conservancy and include the same kind of environmental considerations as were in the first bill, without the transit component.