Tuesday 15
LA/LA 7:30 pm.

Wednesday 16
LA/LA Finance Committee
3:00pm, Ec Con 5 (15th), Board of Directors 5:30pm.

Open Membership Day at
LA/LA offices, meet board member and committee chairs.
and use "Tagalog Hard Hat Required" video by the Legal Design Center.

Thursday 17
LA/LA Health Committee
3:30pm.

Sunday 20
Hammett/Wood Gallery
Open House, Honorary, Memorial Museum.

April 5 (Sun) Los Angeles Design Center

ArchitecturalL A:

1993-1994

April 5

Several C.I.A.

Artists will be on hand to

sign their works.

Artists include:

Helen Dewar
James Hargis
Dan Graham
Mike Kelley
Ken Price
Arte Moreno
Robert Rauschenberg
Robert Therrien
Bill T.

Tuesday 16
LA/LA Installation of offi­
cers, Balboa Room, 5:00pm. Call LA/LA for more information at (213) 500-5777.

January 19

4-6 pm. Call LA/LA for more

information at (213) 500-5777.

January 20

LA/LA Board meeting

January 21

LA Grassroots in Washington

January 26

February 11

Lecture celebrating Black History Month. Historian Karen Suyama speaks about the

work of her grandfather, Paul Williams. Open to the public.

February 20

Tour celebrating Black History Month and S.A.H./SCC host a home tour of

Paine/Pardee homes designed by Paul Williams.

February 20-25

Pleasures and Terrors of Domestic Comfort

50 photographs surveying a cross-section of contemporary work by 70 artists who have focused their attention on life at home.

LACMA, through January 24, 1993.

The European Presence in

The European Presence in

Kosode in Edo-Period

February 20-25

21, 1993 Sign-up in early

through April 12,1995.

LACMA, through January 24, 1993.

3pm. Call LA/LA for more

information at (213) 500-5777.

Hand-Painted Pop

America in Transition, 1955-62. The Museum's exhibition will explore a variety of viewpoints on the crucial transitional period leading to the emergence of Pop Art in the early 1960s.

MOCA, through March 7, 1993.

Coop Himmelblau Solo Exhibition will be presented at the design process with approximately fifty models, along with drawings, sketches and large format photographs.

Centre Georges Pompidou, Paris, France, through April 12,1993.

Upcoming Exhibits

Max Weber: The Cubist Decade, 1910-1920

"See posters, pictures, managed by the Los Angeles Forum and the Claude Pepper Foundation, in Los Angeles before they were included in large exhibitions in New York, London, and Paris.

Los Angeles, through May 1993.

Los Angeles, through May 1993.

"See posters, pictures, managed by the Los Angeles Forum and the Claude Pepper Foundation, in Los Angeles before they were included in large exhibitions in New York, London, and Paris.

For information on these and other upcoming exhibitions, contact LACMA's Information Desk at (213) 622-7000.

Upcoming Events

Alternative Disorders A series of discussions about new community initiatives for inner-city L.A. Sponsored by The Los Angeles Forum

Dates TBA

The 1993 Montgomery Design Conference

AIC
An absorbing, meticulously-researched account of a project that disappointed architect and client, but yielded what the author considers to be "certainly Wright's most interesting house" - a key work in his transition from the prairie to modernism. Kathryn Smith has disinterred lost drawings, commissioned new sketches, and drawn on the plans and correspondence in the Wright archives to reconstruct the history of Wright's ten-year involvement with Aline Barnsdall, the imperious oil heiress he called his "most difficult client." At the end, one marvels that the Hollyhock House was completed and that it has survived poor construction and neglect to become a cherished LA landmark.

Barnsdall dreamed of a hilltop arts complex on which she would live and run a professional theatre, with a director and actors living on the site. She emerges from this account as indecisive and penny-pinching; worse, she was constantlyailing off to Europe, delegating authority to her business manager.

For much of the time Wright was in Tokyo, battling to get the Imperial Hotel built, leaving his son Lloyd on site and Rudolph Schindler producing working drawings in Chicago. In the pre-fax age that was a sure recipe for confusion. Wright and his client both wanted untrammeled authority. Meanwhile, Lloyd exploded with frustration at the machinations of Barnsdall's manager, calling him "your stupid egotism and envious insouciance interferes with my work, damn you, make good." Contractors walked off the job and sued; the roof was so badly built that rain poured through, provoking Barnsdall to observe that anyone who commissioned a Wright house should be prepared to camp outside in bad weather.

Wright had few other commissions around 1920, he was almost broke and his private life was a torment, but he poured himself into this project as best he could, and the plans and sketches reveal his genius. He struggled to find new forms and materials that would marry art and nature, technology and tradition. He proposed a waterfall as "the perfect metaphor for the pulsating heart of the community" - a concept that was brilliantly realized at Fallingwater. He designed a concrete block theatre and a second house for Barnsdall, which were also aborted. And he wrote defiantly to his client: "The work I do is not drawing-board Architecture. I must have my own privileges in the field where my battle is inevitably fought on and eventually won or lost". Even at his lowest ebb, Wright was a warrior. A bonus of this handsome book are the new color photos by Sam Nugroho, which magically conceal the imperfections and celebrate the fine details in the Hollyhock House. Copies ($70, plus tax and shipping) can be ordered by mail.

Beyond Boffili

The New Spanish Architecture

1st ed. (1936) 550 pp. $50.00

At the very end of the "Year of Spain", just as the shelter magazines are deciding on the next country they will assay for its trendy design, this book adds substance to the hype. Here is a varied selection of good new work by 13 firms to win over those who consider Boffili to be as pompously mediciere as Safdie, have tired of the crazy nightclubs, and noticed how little good architecture was to be found in the Spanish sections of Expo '92 and Barcelona's vaunted urban renewal schemes. The wild man of Barcelona, Alfredo Arribas, is represented here by a surprising­ly restrained disco and a taut, min­imalist warehouse. A bridge and a station by Santiago Calatrava are more engineering than architecture, but other firms' projects range from stark cubist houses to the adaptive re-use of landmark buildings, by way of schools, civic centers and parks...For the most part, the tone is exotically rational. As Peter Buchanan notes in his introduction, "mod­ernism [has] remained precisely apt to Spain's upbeat mood and aspir­ations." There's a concise intro­duction to earlier post-war buildings and the emergence of an alternative to the bombast of the Franco era. Forty buildings of the last five years are well-documented with photos, plans and sections. But the notes on each are often too brief, and the addresses of build­ings and architects' offices are omitted, so the book is less useful than it might have been in planning a tour of the new architecture of Spain.

Al an Tafun


On my first visit to Rome, nearly 30 years ago, I was lucky enough to have this brief, lyrical introduc­tion to eight landmarks, and the memories (of the buildings and the book) have remained with me ever since. First published in 1956 and long out of print, it has been reis­sued by an enterprising company that is old-fashioned enough to publish for love as well as money. The author's dedication is to Sacher­erell Sitwell, "who looked at architecture with eye of a poet", but Les­Milne is a less worldly, more practical poet himself, and this book is the next best thing to having him at your elbow. His cho­sen buildings range from antiquity (the Pantheon) to the rococo (Trevi Fountain), by way of less familiar churches and palaces. Soon to come is another reprint: Les­Milne's "compilation volume, Venetian Evenings."
DoCoMoMo
Mining those troves of Modernism

Albert Speer, bisexuality, automobile advertisements and AIA Ethics procedure all apparently share an abode at CalPoly Pomona's Richard Neutra archive. There the personal artifacts of the Austro-Southland master—books, drawings, letters and photographs—were saved from the mid-Sixties office fire by being within the Neutra home and waiting now to inform and perhaps surprise the contemporary historian/critic.

Thus the talk in Dessau, Germany. Gropius' wonderful Bauhaus was the setting for the second international conference of DoCoMoMo: the "working party for Documentation and Conservation of build­ings, sites, and neighbourhoods of the Modern Movement." Neil Jackson, now at the University of Nottingham in the UK, flu­ently introduced the assembled architects, officials and aficionados to Pomona's cache not only of Neutra goodies but also of working drawings and an unexpurgated audio tape by Raphael Soriano and of 3,500 slides from the collection of Craig Ellwood.

The L.A. trio of master builders was in lofty company. DoCoMoMo's three day bash deep in the former DDR was a kind of ver­bose love-in applied to the perpetuity of the oeuvre of such titans as Le Corbusier, Terragni, Duiker, Ernst May and Robert Mallet-Stevens. Cold Steel and Hot Sunshine was pitched not only Angeleno representation but fundamental to the oeuvre of such titans as Le Corbusier, Terragni, Duiker, Ernst May and Robert Mallet-Stevens. Cold Steel and Hot Sunshine was pitched not only Angeleno representation but fundamental to the oeuvre of such titans as Le Corbusier, Terragni, Duiker, Ernst May and Robert Mallet-Stevens without so much as a word addressed to Mediterranean Modernism. The Brazilian kidnaped the extraordinary step of listing already an unimportant: the colater as dietv.

"Polychromie interdite!," intoned a color­conscious American to the delight of the Canadians. Happily installed in the new base­ment near Toronto from the early 50's and the Hancock & Lee-designed Don Mills community. Happily installed in the new base­ment near Toronto from the early 50's and the Hancock & Lee-designed Don Mills community.

The "Co" bit was outside the parameters of assumed Modernism. Raising consciousness behind the old Iron Curtain, Mays siedlung at Wroclaw (Breslau) was made the subject of a special DoCoMoMo sortee.

Forget Tom Wolfe!—the Bauhaus is one hip building. Happily installed in the new base­ment near Toronto from the early 50's and the Hancock & Lee-designed Don Mills community. The Hancock & Lee-designed Don Mills community.

Forget Tom Wolfe!—the Bauhaus is one hip building. Happily installed in the new base­ment near Toronto from the early 50's and the Hancock & Lee-designed Don Mills community. Happily installed in the new base­ment near Toronto from the early 50's and the Hancock & Lee-designed Don Mills community. Happily installed in the new base­ment near Toronto from the early 50's and the Hancock & Lee-designed Don Mills community.

In tandem, the issues of neighbourhoods and Modernism can be. Intent on a positive lega­lity for the High Modernists, a sioganistic "Manifesto" was of course a favourite buzz­word for the High Modernists, a sioganistic "Manifesto" was of course a favourite buzz­word.

"Gateway to Los Angeles," Macy/Vignes Entry, commission-win­ning design by Roberto Gil de Montes' team, one of four teams of artists who won a mini­project for the Catilus /RTD sponsored Union Station Gateway Center.
Alternative Disorders

Alternative Disorders was a panel discussion focusing on social, racial and economic issues facing Los Angeles, held in November at the Ward A.M.E. Church in Central Los Angeles. Sponsored by the Los Angeles Forum for Architecture and Urban Design, the panel discussion was well organized and well attended. The panel, consisting of Jackie Dupont Walker, Tony Massengil, Gilda Haas, Elliot Barker and Eugene Grigby III presented their views well. Moderator Steven Flusty, clearly presented specific questions to the panel. The first question caught everyone's eyes. "What were the issues and conditions present in Los Angeles which cited the city's unrest?" Ms. Walker, a project director with Rebuild L.A., said that the lack of communication among city groups was a factor in urban unrest. Tony Massengil, a community organizer, stated the lack of educational development among urban youth and the lack of citizen participation to public problem-solving are all factors eliciting unrest.

Mr. Barker, an architect, cited racism and high unemployment within the South Central communities as fuel for unrest. Dr. Grigby, director of the U.C.L.A. Center for African American Studies, noted factors such as the inability of communities to cope with change in economic development and the inability to provide proper education for the information age as key concerns.

Professor Gilda Haas, a developer and grass roots organizer, gave vivid observations into the nature of urban unrest in terms of how banks, developers and real estate people all participate in racial "redlining" of city districts. The closing of banks in South Central L.A., Professor Haas said, brings in high-priced loan shops and check-cashing emporiums that are not safe places to deal with one's money. The lack of educating youth and adults on how to handle money within their own communities and the lack of proper city infrastructure all adds fuel to repression, denial and therefore social upheaval.

To address these concerns, educational development among youth, community level participation between local groups in "people's politics," and the establishment of new local financial institutions such as credit unions, were among many things mentioned and organized by most panel members.

A comment from a member of the audience said that he saw nothing different between the "rebuilding" discussions today as opposed to discussions after the 1965 Watts riots. It was time to end the discussion just as the audience member tried to elaborate that history was repeating itself and that nothing has changed in comparison to the coalition-building after the Watts riots. Unfortunately, this comment could have elicited a politically charged debate among panel and audience members.

In general, Alternative Disorders was perhaps one of the best "rebuilding" seminars I attended. The LA. Forum for Architecture and Urban Design will organize more discussions such as these in the future. The issues and lessons from these seminars should serve as primers toward real problems' architects and designers must address here and abroad.

ANTHONY LOUI

Study Grants for UCLA

UCLA Faculty Win Grants to Study Economic Development Strategy and Unemployment in Post-Riot L.A.

Unemployment among public housing residents, a new economic development strategy and policy responses to problems of poverty and race are the topics of three newly funded research projects at UCLA. In response to the recent Los Angeles riots, the Washington-based Poverty and Race Research Action Council (PRRAC) has awarded three grants, totaling more than $30,000, to teams of faculty throughout the UCLA campus to examine issues relating to the problems of South-Central L.A.

Two of these research projects will be coordinated through the Lewis Center for Regional Policy Studies, based at the UCLA Graduate School of Architecture and Urban Planning (GSAUP), and the third through the Legal Aid Foundation of Los Angeles. All of the projects will promote resident involvement and grassroots leadership.

ADDRESS: 118 SOUTH CATALINA REDONDO BEACH, CA 90277 (213) 374-8999

math/tec
design in improving the quality of life in hitherto neglected communities. Michaela Pride-Wells described the role of the Design Professionals Coalition as translating the needs of the community into concrete proposals which can then be supported and funded by government and the private sector. Mike Davis emphasized the importance of community self-government and presented his idea of elected community planning boards.

Roland Wiley documented the lack of aesthetic considerations in poor neighborhoods; virtually every aspect of public space, ranging from building orientation, streets and sidewalks, to building signage, is currently neglected. He saw the city in the 21st century focusing more on urban context and transportation, and less on designing "pretty boxes". Al Nodal stressed the importance of reinforcing and strengthening already existing cultural identities in the discussed communities. Among projects already in the pipeline he mentioned: the cultural revival of Central Avenue, based on its jazz center heritage, an African Marketplace in need of a permanent home, and Mexican Mariachi congregating at a taco stand in East L.A. He saw the role of culture in the rebuilding process as important, but didn't think that design alone could affect change.

Ki Su Park, one of the board members of Rebuild L.A. (RLA), gave insights into the Korean community. He stated that the community is not monolithic, some immigrants came forty years ago, others arrived in the 70's or 80's. Due to the varying agendas of these different groups, he suggested defining community interests based on issues at hand and forming interest groups.

Margaret Crawford, chair of the History/Theory Program at SCI-ARC, devoted her presentation to the "social role of architecture". She critiqued architecture in the 80's for it's predominant focus on image, stars, and brand naming. Realizing that images alone cannot trigger any change, she concluded that an enormous effort will be needed to change the profession. She recommended architects and students to focus on the social context of building, to explore new, environmentally sound building products and construction types. She proposed to expand the realm of experimental practice from formal manipulations to social experiment, and hoped that, after years of absence, the utopian dimension of architecture will be rediscovered.

The lively response from the audience, in particular to Margaret Crawford's statements, lead one to believe, that indeed, change was in the air. Could it be true, that student's designs would be judged by their social responsibility, as well as formal qualities? The renewed focus on the public realm can be seen as a step in that direction.

Nevertheless, there was also a sense that this was only an aspect of the enormous problems facing the City. Although community members have expressed their desire to live in an aesthetically pleasing environment (as for example the Bloods and Crips manifesto proved), the appearance of a community is a mirror of it's inner well-being. If social and economic issues are not addressed, aesthetic improvements will not last either.

The symposium at UCLA, three weeks later, provided all the back-up data for the social and economic agenda.

Planning projects, based on numerous interviews. The daily struggle about non-existing or mal-functioning laundry facilities, tot lots, and parking spaces are symptomatic for the overall deficiencies of the system. But those tangible examples also offer an opportunity for immediate improvements; as shown in the excellent experiments made by South Central's students, which have been transformed into reality.

In the ensuing discussion with the audience, the following statements were articulated:

- The current concept of economic development doesn't work. One should not buy into quick fix economic solutions.
- Develop truthful racial politics; accept responsibility individually and in groups.
- Develop policies for economic development, policies for immigrants (currently non-existing).
- Improve the lack of preparation by government agencies.
- Support efforts by the Committee for Accountable Reinvestment, as for example creating a Credit Union in South Central.
- Take preventive instead of retroactive measurements. For example, the estimated costs of the riots to the City of L.A. are now at approximately 1 Billion and 30,000 to 40,000 jobs. That is money, that could have been spent years ago...
- Develop equity positions for local residents.
- The missing sense of ownership was apparent in the statements voiced by many people, who were affected by the civil disturbances.
- Address fundamental economic problems; close income gap.
- Address problems of racial discrimination and the education system.

Mike Davis
"The consequences of past decisions regarding the air are obvious; a deplorable necessity to breathe and a shifted burden on respiratory disease. The converse side of the policy to keep industry out of the Westside is the concentration of industry in the east and the consequent deterioration of the quality of life there. The East Side lost its recreational resource due to the treatment of the river. It is a catastrophe that poor people, channelized to housing projects, as well as blacks, have no existential space to be. Six Million square feet of office space on Spring Street while the homeless have no place to live. It is illegal for the homeless to camp in the L.A. River and "gangs" of teenagers are forbidden to use the parks. It is impossible to have abstract debates about density. The next election provides a chance, at least one or two candidates will run with a particular vision: the right not to own a car, 180 billion dollars appropriated for transportation can be used to transform the city. This is the mandate of Nell円horne."

The 40's are the most important decade. There was nearly no private building, a lot of public housing was constructed, and with the exception of Chavez Ravine the city's orchestras out into the suburbs.

Density is reality. Complexity. The explanations by planners and architects don't serve it well. One of the most powerful groups in the city is the Regional Planning Commission, but they are not accountable to anybody. They see their mission in keeping a frontier of cheap developable land.

L.A.'s worst future image is the vast undeveloped expanse in the valley, the river. The inner city in contrast has plenty of recyclable elements. New York of 1933 should be the appropriate model for L.A. Le Guinard ordered the city to evacuate the river, the parks to play for the homeless. But we have looked at the other side of the picture and probably applied the wrong solution. Trout Park, one of the largest open spaces across the river, has no bus connection, therefore access for the poor is eliminated. Future designs for New York, for example, the L.A. Festival should be made an every day event.

We need a Lincoln to shriek the AmericanDream out of West Hills. The urban, suburban neomercantilism has to stop. The solution is neighbor self-government in the individual communities."
Kevin Starr

"The fundamental question for L.A. is whether it exists or not.

Sacrifices have been made for the sake of Los Angeles' 'below the radar' phase of its efforts to come back. In 1940, L.A. was a city state, similar to a Swiss canton. As much as we like to break down things and analyze them, we also like to think of cities as fictional persons. It is a mystery what the future of L.A. will be. What will happen to her real estate? Will she become less disfigured in the future? Will the broadcast of the future L.A. continue to serve her in its future, or will it be replaced by a Broadway of the 21st century and not in its own way.

There were some hundred public schools constructed in the 30's, the majority of which are now being abandoned. L.A. does not have to sacrifice the past for sake of the future. People are very enthusiastic about their future. As the concept of their 'pastoral' manifesto is being right in that direction. L.A. could become the Yugoslavia of the American cities, resulting in a watershed moment of history in the history of human history. People's ability to psychologically relate to the city, as described by Aristotle.

Tokyo and Sidney have a lot in common with L.A. Tokyo has a high density, very high density. Tokyo does it successfully, it is a great city. Parks are sited throughout the city. Tokyo is developing the best aspects of a suburban city."

Above, left & right: Sketch ideas for the Leimert Park Commercial Village, by the Leimert Park Neighborhood Design Workshop. The Leimert Park Neighborhood Design Workshop was organized by the South East/South Central Community Coalition, which in turn referred the design workshop to the City of Los Angeles' Planning Department. The Coalition member Dan Searight describes the workshop as a "vehicle to implement the plans developed during the recent past."

Design Professionals Coalition Update

Volunteer members of the Design Professionals Coalition have been steadfastly working on several design charrettes with local community groups and public and private organizations in various areas affected by last April's civil disturbances in Los Angeles. The Coalition has recently been incorporated into non-profit status and has elected a nine member board.

The four officers are Michael_art Procedures, Rima Lamb, Ediko Choy, and Robert Tomlinson, and the five directors are Kate Diamond, Robert Figuera, David Kim, Rawn Nelson, and Monique Brault.

A group of architects representing the Coalition has been working with the Los Angeles City Department of Housing Preservation and Production (HPHPD) on their Small Site Development Program. The program solicits proposals from developers for affordable single family housing on various irregularly shaped infill sites in the affected areas of the city. Projects with significant overall physical, economic, and social impact on the neighborhood are considered for HPHPD financial assistance.

The houses will be available for sale to first time home buyers at a fixed maximum cost. The first design charrette was held at SCIARC and provided conceptual design solutions for four irregularly shaped sites at the corner of Van Ness and Hyde Park.

Leimert Park residents and business owners have been involved in the process of creating comprehensive economic development and revitalization plan by engaging in a four day workshop hosted by South Central/Southwest Task Force And The Los Angeles Conservancy. (See following article.)

The Aldermore Recreation Center in Koreatown, which serves a multi-generational community, requested assistance in redesigning their facility. The Coalition in turn referred the project to the Interior Design Students of California State University, Northridge, who enthusiastically took on the challenge by visiting the site, gathering information on pre-school, seniors, health and fitness programs, and developing several conceptual schemes. The City of Los Angeles Parks and Recreation Department, which operates the center, was quite pleased by the effort and is pursuing funding for the project.

A design workshop for the revitalization of St. Elmo Village, involving local residents, volunteer architects and contractors, is planned for January 1993. The residences and artist support spaces located out of La Brea between Venice and Washington Boulevards were established after the Watts riot, and need of reno-

The Coalition is seeking sponsorship for the workshop.

Several other urban planning and architecture projects are on the Coalition's agenda. The Community Outreach Committee is actively involved in long range urban planning assistance to several specific areas identified by the Coalition of Neighborhood Developers and the Neighborhood Housing Services. There is ongoing contact with the Pico-Union Housing Corporation regarding potential projects. Participation in an upcoming urban design charrette for Koreatown is being investigated. Renovation and plans for expansion of Paro Los Ninos, a children's day care and social service center for homeless and poverty level people, has been initiated.

The Coalition would like to thank all the volunteer professionals who have been involved in these projects for their time and effort. For more information or to volunteer please contact the Coalition Hotline at (213) 380-7751.

planning continued

RAFA J. BAUZA, AIA

Four Days To Understanding Coalition member Dan Searight describes The Leimert Park Design Workshop. The Leimert Park Neighborhood Design Workshop was a community-based workshop that sought to give design and planning direc-

tion to Leimert Park's Commercial Village. This is a primarily African-American community currently experiencing a cultural and economic renaissance. The area's boundaries are Van Ness, Crenshaw, Exposition and 32nd Street. The workshop's goal was to develop a design and financial assistance plan to revitalize this Olmstead designed neighborhood.

As part of the design and planning team, I worked towards developing design guidelines. The tone of the four day workshop proved to be far from routine. Workshop participants came from varied backgrounds, and included residents, and design professionals from the community as well as from the public and private sector. This combination produced a team that felt a great sense of urgency. In the wake of the April Riots, all participants realized that our work could possibly be the framework for other neighborhood planning efforts.

The residents of Leimert Park see the neighborhood as an emerging African-American cultural center. The workshop's master planning recommendations seek to reinforce this identity through various architectural, landscape and self-governing measures. The recommendations accommodate the residents' desire for a basic commercial mix. The Village's Commercial Center presently boosts small boutiques, art galleries, cafes and jazz clubs, but is in need of a slow and complicated process. Some solutions, such as fine-tuning bus routes or proper lighting, can be implemented relatively easily. However, the current state of Los Angeles' neighborhoods did not occur overnight, and these problems must be corrected overnight. Finally, a vehicle to implement the plans developed during the workshop needs to be in place before starting. The community needs to know that the workshop is not just for show. Design professionals who would like to become involved with community planning, should remember that the community has the clarity vision. Designers and planners have the capability to give form to the vision if they work alongside these communities.

Dan Searight
AIA Associate

 actress Maria Gibbs. It also will works well with the existing, high quality, residential housing that is similar to the stucco duplexes and single family homes built during the 1940's in midtown Los Angeles. Landscaping guidelines will specify plant materials of African origin. The community, and design team, also want the neighborhood to become more pedestrian-based, and to have a commercial district that functions day and night. Since safety plays a huge role in this regard, recommendations were made for more street lighting. Transportation recommendations included a bus loop and use regulations. Implementation of the Plan was a key issue with the residents as well as with the design and planning team. The South East/South Central Task Force, which organized the workshop, is able to assure the community that the recommendations from the workshop will be incor-

porated into the broader-based Leimert, Baldwin Hills, and West Adams Neighborhood Community Revision Plans. These will go into The Crenshaw Corridor Specific Plan that will stand as a master plan for design guidelines and land use regulations. The experience convinced me that there is a tremendous need for more neighborhood workshops to take place in order for Los Angeles to reinvent itself into a city where busi-

ness thrive and people choose to live. Community workshops should include three key components. First, consensus building within the community. Our initial interview process became the basis for most of the physical plan-

ning recommendations made in the Leimert Village Commercial Plan. Listening became the key exercise in working with a community that continually asked "What do you know about us?". By including them from the beginning, we were able to obtain their acceptance of the process and further strengthen chances for successfull implementation of plans.

Secondly, design and planning professionals should be aware that community revitalization is a slow and complicated process. Some solutions, such as fine-tuning bus routes or proper lighting, can be implemented relatively easily. However, the current state of Los Angeles' neighborhoods did not occur overnight, and these problems must be corrected overnight. Finally, a vehicle to implement the plans developed dur-

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Dan Searight
AIA Associate
Councilman Mike Hernandez, the Friends of the Los Angeles River, and the AIA/LA brought attention to the Taylor Yard because it is the largest undeveloped parcel in close proximity to downtown Los Angeles. The property had been under a single ownership for the last century. A major portion is for sale by the Southern Pacific Railroad. About 67 acres have been purchased by the Los Angeles County Transportation Commission (LACTC) for use as a maintenance facility, leaving 174 acres for development; the sale parcel is 94 acres, while the remaining 80 acres will remain in rail-maintenance use for an indefinite time, but will become available.

With the removal of the freight rail yard and potential redevelopment of the site and adjoining lands, the Taylor Yard area represents the kind of opportunity that occurs only once every two or three generations in the evolution of Los Angeles. The workshop team, the community and involved agencies can participate in the planning for physical, social, cultural and economic development of the area. This represents a significant, even unprecedented, opportunity in the resolution of frictions between the local community and wider regional land uses, historically considered incompatible.

Residents of the communities surrounding the Taylor Yard are committed to participating in decisions affecting their neighborhoods. It is paramount that their input is used both in the development of Taylor Yard and to determine policy governing this development. Historically, the northeast area of the City of Los Angeles has been the "dumping ground" for regional service facilities. Government decisions to develop facilities typically saw little local opposition. However, the development of the Metrolink Maintenance Facility, without knowledge of the community, was the final blow. Galvanized by this action, they consulted with Councilman Hernandez to protest this action. It took a threatened lawsuit for LACTC to recognize the community's concerns.

Based on their input, a number of objectives must be achieved in the development of the Taylor Yard and surrounding communities, regardless of the nature of development: projects should provide job opportunities to locals, and should not be accomplished at the expense of local businesses. Development should be linked to the provision of an expanded housing stock.

Land use and physical-form principles should reinforce the neighborhood character; develop the Los Angeles River front as a community and regional amenity; enhance visual quality; prevent significant environmental impacts; maintain and expand public improvements and infrastructure, including community facilities and public safety.

Land-use development options are directed toward infrastructure and economic development, creation of jobs and business opportunities and provision of needed community facilities and programs. An extensive network of streetscape amenities is recommended through the Taylor Yard and adjacent area to provide a distinct identity, including street lights, trees, benches, and gateways. New housing in a variety of types and prices is recommended, and should be built on an infill basis so as not to disrupt the existing character. Three alternative land use strategies are based, respectively, on the following three objectives:

• Maximization of an integrated town center and supporting uses.
• Maximization of job opportunities through industrial development
• Maximization of retail opportunities and revenue generation.

Common to all land-use alternatives considerations for Taylor Yard area are a community park, a "gateway" to Cypress Park, and river-related recreation and community park uses.

The workshop team included Elwood "Woodie" Tescher APA as facilitator, with community development planner Gay Forbes, urban designer and illustrator Norm Kondy; development economist Charles Loveman; landscape architect Lauren Melendrez; architect Ben Refuerzo; urban planner and affordable-housing specialist Sylvia Ruiz and urban designer Doug Suisman. Councilman Mike Hernandez and his staff participated actively in the workshop.

Above left: Sketch of Taylor Yard Area, and ideas for treatment of the river-front by Lauren Melendrez.

Councilman Mike Hernandez, the Friends of the Los Angeles River, and the AIA/LA brought attention to the Taylor Yard because it is the largest undeveloped parcel in close proximity to downtown Los Angeles. The property had been under a single ownership for the last century. A major portion is for sale by the Southern Pacific Railroad. About 67 acres have been purchased by the Los Angeles County Transportation Commission (LACTC) for use as a maintenance facility, leaving 174 acres for development; the sale parcel is 94 acres, while the remaining 80 acres will remain in rail-maintenance use for an indefinite time, but will become available.

With the removal of the freight rail yard and potential redevelopment of the site and adjoining lands, the Taylor Yard area represents the kind of opportunity that occurs only once every two or three generations in the evolution of Los Angeles. The workshop team, the community and involved agencies can participate in the planning for physical, social, cultural and economic development of the area. This represents a significant, even unprecedented, opportunity in the resolution of frictions between the local community and wider regional land uses, historically considered incompatible.

Residents of the communities surrounding the Taylor Yard are committed to participating in decisions affecting their neighborhoods. It is paramount that their input is used both in the development of Taylor Yard and to determine policy governing this development. Historically, the northeast area of the City of Los Angeles has been the "dumping ground" for regional service facilities. Government decisions to develop facilities typically saw little local opposition. However, the development of the Metrolink Maintenance Facility, without knowledge of the community, was the final blow. Galvanized by this action, they consulted with Councilman Hernandez to protest this action. It took a threatened lawsuit for LACTC to recognize the community's concerns.

Based on their input, a number of objectives must be achieved in the development of the Taylor Yard and surrounding communities, regardless of the nature of development: projects should provide job opportunities to locals, and should not be accomplished at the expense of local businesses. Development should be linked to the provision of an expanded housing stock.

Land use and physical-form principles should reinforce the neighborhood character; develop the Los Angeles River front as a community and regional amenity; enhance visual quality; prevent significant environmental impacts; maintain and expand public improvements and infrastructure, including community facilities and public safety.

Land-use development options are directed toward infrastructure and economic development, creation of jobs and business opportunities and provision of needed community facilities and programs. An extensive network of streetscape amenities is recommended through the Taylor Yard and adjacent area to provide a distinct identity, including street lights, trees, benches, and gateways. New housing in a variety of types and prices is recommended, and should be built on an infill basis so as not to disrupt the existing character. Three alternative land use strategies are based, respectively, on the following three objectives:

• Maximization of an integrated town center and supporting uses.
• Maximization of job opportunities through industrial development
• Maximization of retail opportunities and revenue generation.

Common to all land-use alternatives considerations for Taylor Yard area are a community park, a "gateway" to Cypress Park, and river-related recreation and community park uses.

The workshop team included Elwood "Woodie" Tescher APA as facilitator, with community development planner Gay Forbes, urban designer and illustrator Norm Kondy; development economist Charles Loveman; landscape architect Lauren Melendrez; architect Ben Refuerzo; urban planner and affordable-housing specialist Sylvia Ruiz and urban designer Doug Suisman. Councilman Mike Hernandez and his staff participated actively in the workshop.

Above left: Sketch of Taylor Yard Area, and ideas for treatment of the river-front by Lauren Melendrez.
The design responds to a variety of influences, from Arts and Architecture's "Case Study Housing," to California schools of the 1960s. Topics considered are site context; social and community awareness; and a desire to provide children with a learning environment that encourages imaginative play. The adjacent studio backlot is a fantastical setting of constantly changing movie sets, ranging from western towns to Batman. The design of the Children's Center draws from this source of inspiration. The cinematographic quality of movie sets emerges in the building, landscape and playgrounds. - R.P.I.

Jury Comments: A kinetically engaging plan that encourages in small children a sense of community.

Project Team: Mark Rios, AIA, Principal; Frank Clementi, Project Architect; Hsuan-ying Chou, Interior Design; Charles Pearson; Julie Smith; Virginia Faust; Danna Sigal; Richard Levy
Contractor: Pacific Southwest Development, Inc.
Structural Engineer: Niver Engineering
Mechanical Engineer: Mirahmadi & Associates, Inc.
Electrical Engineer: Mirahmadi & Associates, Inc.
Landscape Architect: Rios Pearson, Inc.
Photographer: Marvin Rand

Other: Family Resource Centers, Inc., Child Care; Rios Pearson, Inc., Interior Graphic Furniture Design

The Montana Collection.
Kanner Architects, SANTA MONICA

Jury Comments: This transparent interface between street and merchandise also represents the spirit of Los Angeles urbanism at its best.

"So many retail developers consider the secondary facades as 'throw-aways' and these facades are usually flat, unarticulated stucco walls." - K.A.

Client: 14th Partners/Lawrence Taylor
Project Team: Charles Kanner, FAIA, Stephen Kanner, AIA, Partners-in-Charge; Stephen Kanner, AIA, Design Partner; Keith Coffman, AIA, Project Architect; James Akin, AIA, Project Architect; Dana Barbera, Presentation Drawings
Contractor: Artner Construction
Structural Engineer: Wong Hobach & Lau
Mechanical Engineer: Storms & Lowe
Electrical Engineer: G & W Consulting

Landscape Architect: Richard W. Segal & Associates
Photographer: Ronald Pollard
**Distinguished Building**

**Merit**

Delon Hampton Associates, Chartered.

Los Angeles Department of Water & Power, North Hollywood Pump Station

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**Project Team:** Barton Phelps, AIA, Project Designer; David Webb, Project Architect
**Contractor:** Dillingham Construction Co.
**Structural Engineer:** Delon Hampton Associates, Chartered
**Mechanical Engineer:** Dept. of Water & Power and Gary Walker & Associates
**Electrical Engineer:** Dept. of Water & Power
**Civil Engineer:** Dept. of Water & Power
**Landscape Architect:** Burton & Spitz
**Photographer:** Tom Bonner
**Renderer/Model Maker:** Barton Phelps & Associates

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"An exposed concrete edge traces the California Coastline and recessed lines identify the aqueducts that convey water hundreds of miles to Los Angeles. In this motorist-scaled map of the water distribution system, Los Angeles is distinguished by a small green lamp in the dull concrete field." —B.F. Jury Comments:

The demystification of a common urban process is here with graphic invention and architectural finesse.

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**Distinguished Building Citation**

Family Services of Santa Monica

"By day the space shimmers with sunlight, and by night it serves as a glowing beacon to the neighborhood it serves." —W.A. & M.S.

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**Jury Comments:** An outstanding articulation of a delicate social need, inserted into the fabric of a modest neighborhood.

**Project Team:** Mary Sager, Project Architect; William Adams, Design Coordinator; Pam Chandler, Design & Production Assistant
**Contractor:** Ed Curnel
**Structural Engineer:** Parker-Resnick
**Electrical Engineer:** Storms & Lowe
**Landscape Architect:** Marney Randel
**Photographer:** Douglas Hill
**Model Maker:** Kurt Schmutz
There is tremendous joy in discovery. As architects, when the find involves an unexpected 'gift' from the past, something worth preserving, the experience is all the more rewarding.” —R.H.A.

**Jury Comments:** The architect as archeologist and detective, after discovering the authentic art deco fabric, built upon it to create an important piece of architecture as urban design.

**Tarzana House, Tarzana, California**

The ornamentation of the design, as always, is driven by the desire to highlight appreciation of light, air, view and nature. Both built and planted elements are manipulated to this end. It is our contention that a tree is as integral to a design as a wall or roof.” —KEA

**Jury Comments:** This casual collage re-interprets the best of the fifties Los Angeles — but with restraint and modesty.
This 'Phoenix Building,' located in the center of L.A.'s Koreatown where Hispanics and Koreans coexist uneasily, has been adopted into the local street life. Rented primarily to Koreans, they share the long line of planters at street level with a nightly parade of Hispanic families who make it the backdrop for social life - eating, throwing a softball, hanging out." -K.A.

Jury Comments: Dubbed by the jury "Swiss Cheese and Bologna on White", the sandwiching between streetside experiences of Los Angeles modernism the cores of L.A. funk to the delight of the neighborhood residents.

Harvard Apartments, Los Angeles

"A pattern of giant columns covered with a grid of cables and lights unify all the elements and create a stimulating space. The center is on axis with the exit from the theme park and seen from across the lake by hotel guests, this urban-scaled, luminescent sculpture announces the night-time activities as it reflects across the water." -F.O.G.+A.

Jury Comments: This building demonstrates that the power of the art of architecture transcends the need for theming for its success. It is both exuberant and restrained. It successfully resolves the complex circulation patterns of arrival and departure.
Jury Comments: An elegant sculptured response to a neighborhood need. An artful creation which is defensive without being offensive. Encourages collaboration between architect and artist in the interest of the public.

“In a location where nearby buildings were destroyed by the destructiveness of the Los Angeles riots, this project has not been harmed – even from graffiti. This is a tribute to the community having a vested interest in their recreation center.” –S.E.

Shatto Recreation Center, Los Angeles

Jury Comments: This amalgam of Schindler and Neutra nudges Los Angeles moderism into the 21st century. Wood plays off against concrete with restraint.

Schulman Residence, Brentwood, CA

“The floor to ceiling glass walls of the dining room, study and library allow for each space to be in intimate and full participation with the landscaped entry garden. At night these rooms glow as a lantern, offering a warm welcome to visitors.” –S.E.

Winters-Schram Associates wish to congratulate Steven Ehrlich Architects for receiving a 1992 Honor Award for the Schulman Residence from the A.I.A. Los Angeles Chapter. We are proud to have been the contractor on this project described by the award jury as "elegantly detailed and beautifully built".

We would like to thank all our subcontractors and suppliers for their dedication and patience for helping us achieve the full design intent of this magnificent residence.
The antique movie backdrops were selected to complement the architectural quality of the furniture as well as create architecture in an empty space.  "-K.M.J.A.

"The design intent of this building serves as a much needed visual reminder that a relatively mundane program, budget constraints and a difficult site need not inhibit the design process; but rather, free the designer to improvise and experiment."  "-S.

Jury Comments:  The interior architecture of set design reflects the traditions of the Miesian free plan in a transient installation. The juxtaposition of unusal interiors, textures and colors in a tongue-in-cheek manner.
“The Greenway Concept is a proposal which can enrich our environment and our lives, and promote a renewed celebration of civic life in the city. It is an example for public education and a device by which to re-focus public attention from personal, private concerns to a shared vision of an enhanced city/region, symbolic of a renewed collective consciousness.” —J.F.P.

**Jury Comments:** The capture of underused and abandoned spaces to re-invigorate the city. Sometimes form modest beginnings, obvious strategies can recapture the energy of urban connections. The jury encourages the city of Los Angeles to effectuate the project.

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“*Its sinuous rhythm brings to mind images of water and of music. The fabric covered frames, white stained maple panels and slats, with their exposed steel frames and supporting elements, have a layered, repetitive quality that has definite musical connotations as well.*” —S.B.T.

**Jury Comments:** Interprets in 3-D the Harmonies of its essential use. The rhythms of sound waves and musical notes interpreted in planes of vertical and horizontal surfaces.

**Owner:** Steve Lawson Productions/Heart

**Project Team:**
- Peter Grueneisen, AIA, Principal
- Peter Maure, Principal; George Newburn, Principal
- Denton Dance, Architect; Briggs Mas Donald, Designer
- Thomas Fuhrer, Designer
- Contractor: Ron J Dedinas Inc.
- Structural Engineer: Bruce Olsen
- Mechanical Engineer: Pro-Staff
- Electrical Engineer: Boyer Electric Co.
- Photographer: Grant Ramaley
- Other: Leon Silvers, TAD/Pioneer, Speaker Design; OVE ARUP, Lighting
Design Awards 1992...

"At the ground, a great portal is created some 40 feet high and 130 feet wide, bisected only by a very tightly contained core. These dual passages, open to the air, remind one of the special opportunities given by the Los Angeles climate and provide a welcoming mid-block link in a city where the pedestrian has not always been King." - H.W.

**Jury Comments:** After the cartoon towers of the eighties, it combines the cool structural explorations of the 60's with the expressionism of the 90's. It validates the Architect as responsible form giver, while the layered 2-D tapestry expresses an economy of means.

**Client:** Ahmanson Commercial Development Company

**Project Team:** E. Jonathan Fishman, Project Architect; Christopher Coo, Project Architect; Carl Hunter, Project Manager; Madeleine Fava, Architect; Lester Yuen, Designer; Ken Turner, Mary Sager, Design; Paul Kinley, Designer; Toni Lewis, Designer; Mather Gamble. Larry Bisson, Genevieve Yee, Michael Rominske

**Structural Engineer:** Ove Arup & Partners

**Mechanical Engineer:** Cosentini Associates-Levine/Seegal Associates

**Landscape Architect:** Dan Kiley

**Photography:** Adrian Velicescu Photography

**Other:** CRSS, Associate Architect for Schematics; RA Heintges Architects Consultants, Curtainwall; Travers Associates, Transportation/Traffic; Edgett Williams Consulting Group, Inc., Elevator Consultant
"A very large entry volume engages the visitor, orients him, and offers a choice of routes through it."

 Jury Comments: A controlled vitality which reinforces its relationship to its place - i.e. a subdued transition to its small scale neighborhood. The precedent of Turin's Fiat Factory is amplified. A particularly beautiful presentation that clarifies its complexity.

1992 AIA/LA Design Awards

Morphosis Architects, Santa Monica

Client: Yuzen & Hill Co., LTD.
Project Team: Thom Mayne, Principal; John Enright, Project Architect; Michael Volk; Craig Burdick; Joni Yoon; Kim Graves
Structural Engineer: OVE ARUP & Partners
Mechanical Engineer: OVE ARUP & Partners
Electrical Engineer: OVE ARUP & Partners
Photographer: Tom Bonner
Model Maker: Morphosis Architects

"Symbolically, the roof (a portion of a globe) suggests a primitive, idealized form of both earth and sky. The building is a theoretical sphere. But the sphere is modified to accommodate the specifics of the city, the program, and the site. So the project is simultaneously a theoretical and a pragmatically amended form." — E.O.M.

Nara Convention Center, Nara, Japan

Eric Owen Moss, Culver City

Jury Comments: A spirited serendipitous collision of mega forms informed by the intersecting lines of force generated by the city of Nara.

Project Team: Lucas Rio, Project Associate; Jose Fernandez; Todd Conversano; Sheng-yuan Rwang; Scott M. Nakao; Elissa Scafano; Sushien Chu; Inal Erkut; Marco Benjamini; Ravindram Subramanian
Photographer: Tom Bonner
Model Maker: Farrage & Co.
Other: Todd Conversano, Photographer

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Playa Vista, and a fence...

Conquest themes that have divided this city? I must also protest the most alarming statement that concluded the review where it was said that this plan could lead us out of the current recession. Unfortunately, the "trickle-down" effect this project would have on solving a complex, world wide problem is unbelievable and should not be a reason to support this "new era in urbanism". Before the bulldozers begin to move, all I can say about this plan is the buyer be aware! Even as it is, this plan will make the rich richer and keep the poor out of sight and dump more Hispanics and African-Americans back into the Barrio of East L.A. and the Ghetto of South Central L.A. And will not provide a decent home and a suitable living environment for every family in Los Angeles.

David J. Mesa, AIA
Los Angeles

A PRIVATE FENCE COMPETITION

From Ann Thomas Moore
The Board of Directors of The Village Green Owners Association are concerned that jurors, contestants and vendors alike understand that the open competition to design a fence for the Village Green is a hypothetical exercise. It is privately conceived and financed, a thing apart from The Village Green Owners Association. We have not authorized the allocation of any funds as prize money, honoraria or for the jurors, or any other costs incurred by any manufacturer or group of manufacturers. It is wholly supported by the union plastering contractors and journeymen who are the direct suppliers of your plastering needs. Why not call us today? There is never a charge or obligation.

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1 Data products dot matrix printer (400 c.p.s.) with printer stand, $250.00
1 Mita DC-1785 Copier with Automatic Document Feeder, 10-paper bin colatter, metal cabinet (stores paper and trays), 18 1/2 x 11 letter tray, 11 x 8 1/2 letter tray, 18 1/2 x 14 legal tray. $1000.00
1 8 1/2x11 letter tray. 1 8 1/2 x 14 legal tray.
1 Teledyne Roteole Mark III Diazio-jet ammonia based blueprint machine with absorber. $1000.00
1 Safco 5-drawer metal blueprint cabinet 42" x 36" x 15", $250.00
1 Data products dot matrix printer (400 c.p.s.) with printer stand. $250.00

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THE PROFESSION AND THE PUBLICATION

From Sam Hall Kaplan, Hon. AIA
What a pleasant surprise to see at long last the L.A. Architect evolve into an informative, responsible publication of interest beyond the narrow architectural conceits and comments of a self-serving, self-important minority.

By attempting to address the broader social concerns and implications of planning and design the L.A. Architect not only serves and honors the professional design community but begins to reach out to the broader public, the user. This effort can’t but help begin to aid the profession’s relevance and mend it’s image.

Now, if there only could be a similar beginning of professionalism regarding compensation for contributors. Certainly this would help insure the publication’s continued improvement.

Sam Hall Kaplan, Hon AIA
Santa Monica

Editor’s response: Thank you for your appreciation of L.A. Architect, Mr. Kaplan. However, do bear in mind that it is thanks to the generosity and commitment of the many talented people, who have contributed despite lack of compensation, that L.A. Architect has become the improved publication you now enjoy.

From Julius Shulman, Hon. AIA
The AIA has never deemed it necessary to create a direct access of its activities to the public; yet, ironically the organization exists only because of the public. I would like therefore suggest that the mechanics be organized to the extent that there be formed an auxiliary. There are very many individuals and/or organizations which operate outside of specific architectural associations but which nevertheless would be happy to be related on a one-to-one basis with the intricate nature of the development of our environment.

And that is where the public has become seriously involved. We cannot continue to permit the indiscriminate destruction of what made Southern California the garden haven of man and nature. The destruction of thousands of acres, for example, of wetlands in the name of “progress” and the creation of jobs is not only a weak and shallow direction, but in most instances, a short-lived one.

Perhaps therein lies the reason why the public can be of vital significance as a catalyst in the creation of a citizen body active in collaborating with design and political bodies. That there exists this need was evident on December 1st when the opening of Rizzoli’s new Beverly Hills bookstore attracted hundreds and perhaps more architects, writers, environmentalists, students, all with one intent: to observe a collection of books embracing the greatness and beauty of designs of man and nature.

Would not such an outpouring show that the potential of unifying those concerns into a formidable organization are infinite? It would require that the AIA organize a “mass meeting” at which an invitation be extended for one and ALL to join up! I sincerely believe that the response would be surprising: effectively opening the door to a powerful adjunct for AIA functions.

All the above should be thoroughly researched. It would be one of the most revolutionary movements ever to be considered by the AIA.

Pursuant to the above is the need of communicating the voices of such organization. All my photographic life has been involved with publications on a worldwide relationship. I was in continual collaboration with editors, writers and publishers of most of the prominent magazines and books on all continents. I know, first hand, how the public reacts to the instrumentation of contents of the pages. In Los Angeles we have L.A. Architect, the mouthpiece of the Largest AIA Chapter. It should be the very core of the process of expressing the needs of our community.

Julius Shulman, Hon AIA
Los Angeles

PROBLEMATIC PLAYA VISTA

From David J. Mesa, AIA
Many things disturbed me in reading the analysis of the plan for Playa Vista which will impact the development of real property in Los Angeles.

It states that the City, namely Councilwoman Galanter, determined that the planning process would require “large public participation;” hence the need not to hire a single planner but instead a group of planners to help sell this plan to the general public. Is this the right thing to do? Does anyone even know if these planning consultants are from Los Angeles or from out of town? I am sure that they can tell us all about tax revenues and real estate values and the attitudes of people related to this project. But then these planners will recommend the least offensive plan. Is this really what the public wants?

Perhaps therein lies the reason why the public can be of vital significance as a catalyst in the creation of a citizen body active in collaborating with design and political bodies. That there exists this need was evident on December 1st when the opening of Rizzoli’s new Beverly Hills bookstore attracted hundreds and perhaps more architects, writers, environmentalists, students, all with one intent: to observe a collection of books embracing the greatness and beauty of designs of man and nature.

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Julius Shulman, Hon AIA
Los Angeles
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As we move into 1993, I am honored and somewhat overwhelmed by the responsibility of serving as your President of the Los Angeles Chapter of the American Institute of Architects. These are very difficult times for most architects and the Chapter has been equally impacted. The survival skills we have been forced to learn in our practices are equally relevant for the health of AIA/LA. Fiscal pressures constrain our individual ability to donate time to the AIA and, equally, constrain AIA/LA’s ability to pay for support staff.

Yet, I am convinced that this is not the time to reduce the presence of architects nor the visibility of the AIA. We each need to be active in a stronger AIA.

While this will contribute to the long term goal of strengthening our profession, the return is much more immediate to our membership. As you become active through improved professional skills (which are stronger business contacts, opportunities to branch out into new areas of practice, friendship and support within the community of architects), I assure each of you that the cliche of the more you give the more you receive is a truism. AIA/LA continues...

As a wonderful investment if you use the AIA as a valuable part of a lifelong learning process to become an architect. My election as the first woman president of AIA/LA after 99 years should send a message that the AIA represents all architects: women, minority architects, gay and lesbian architects, majority male architects, architects in traditional practice and architects in non-traditional roles throughout corporate, public sector and academic realms. If your issues and concerns are not adequately addressed in the present structure of AIA/LA, I urge you to come in and change it. We are a volunteer professional organization and we are only as good, as creative, and as inclusive as the members who choose to participate.

Beyond the goal of building an increasingly involved membership, I want an activist AIA/LA, an AIA with a strong voice in Los Angeles. The following key issues are personally important to me:

• Increasing our understanding of urban form of greater Los Angeles and sharing our insights with both the community and the political decision makers in order to effect positive change.

• Using the architects’ ability to think dimensionally to develop new prototypes of quality, density-mixed-use housing, commercial development which offer a viable alternative life style choice with distinctly different but equal amenities to the single family residential neighborhood.

• Furthering the understanding that LA/TC’s $180 billion dollar real investment in an integrated mass transit over the next 10 years is not only the most significant public works project of our lifetime; it is the single greatest planning intervention and opportunity for improving the livability of the City.

• Assuring that social equity is given appropriate weight in designing the transit system and all other investments in the city by joining coalitions with stakeholders in the community to strengthen both their voice and ours in the democratic decision making process.

• Participating in the coalition of environmentalists and developers demonstrating that we do not face either/or choice between environmental responsibility and profitable development but rather that creative sustainable development can achieve both goals simultaneously.

Finally, 1994 is both the centennial of the LA Chapter and we will be hosting the National AIA Convention. 1993 is the year when we need to complete all our plans for the Convention and the “Festival of Architecture,” a public-oriented multi-event, multi-media celebration of architecture.

The convention is a unique venue to share with our colleagues from around the country the richness of architecture and urban design in Southern California and the Festival is an equally important opportunity to demonstrate to the general public the important contributions architecture and urban design make to life in Southern California.

These are my priorities for AIA/LA in 1993, but each member contributes their own interests. Our committees are the greatest strength of AIA/LA. They provide a framework for small groups of members to focus on concerns ranging from professional practice, computer aided design, interior architecture within existing structures. The competition focuses on the development of interior spaces within the Beacon Laundry Building, a landmark building in Culver City. The Interior Architecture Committee has developed a program for a motion picture education and exhibition space. The competition is open to students at accredited Southern California Architecture or Interior Design Schools. Entry forms are available at the chapter office.

Environmental Resource Committee

Thanks to Susan dePace's phone call announcements a handful of individuals met at the Santa Monica Southern California Edison Facility on November 10. The LA/AIA Environmental Resource Committee (chairperson and co-chairperson Dick Schenk and Greg Andes respectively) discussed ideas for the Eco-Expo convention taking place in Los Angeles in March 1993. LA Design Consortium and Rebuild LA participation, and internal committee topics. If you are interested in participating in the Eco-Expo, please call (213) 931-0832 for more information.

COMPETITIONS

Electric Vehicle Ideas

The Electric Vehicle and American Community is a competition for bold new designs and ideas for developing an infrastructure for the electric vehicle.

Competitors will be challenged to prepare a plan for a new electric vehicle infrastructure using as their subject either an existing or planned new community in the United States. Interdisciplinary design teams of professional or students are invited to participate. A jury will allocate $100,000 in prizes to winning entries. For registration and information, please contact: Electric Vehicle Infrastructure Competition, 412 North Street, Suite 801, Flint, Michigan 48502.
Chapter goals under review by Richard Appel, AIA.

Preservation, and Government Affairs Committees provided a much needed service in their program "How To Do One Stop Building Permit Process." The Environmental Resources Committee, along with Southern California Edison, has, through the Leading Edge Design Competition, enabled members to showcase their design talents in the development of sustainable architecture.

The AIA Design Committee invited members to participate in dialogues focused on issues of design. As programs such as these are accelerated and coupled with our Design Awards Program, each member will only stand to benefit. We applaud the activities of the Interiors Committee, which works to further our understanding of product design, manufacturing and retailing.

New Member Orientation such as the type held at Gensler & Associates early this year encourages peer relationships.

The WAL's contribution to the architectural profession over the years has been immense; I hope the Chapter will continue to encourage the home tours, visits and lectures about prominent local architecture and related allied arts.

The Historic Preservation Committee's efforts have been exemplary. Their work with projects such as the Fox Studio Environmental Impact Report and the Sony Studio Draft Environmental Impact Report continue to maintain a high public profile for the Chapter on built environment issues. They are also to be commended for their forthcoming Resource Manual.

My increasing concern with the way we have recognized our colleagues in practice encouraged me to broaden our way of distinguishing members' many contributions. This year's Design Awards Program did just that. Seventeen awards were given in the broadest category representation to date, and all the 1992 entries will be exhibited throughout 1993 at various Los Angeles locations.

One of the programs I had expected to launch during 1992 was a housing project for people with AIDS/HIV+ and people with chronic mental illness. In a sense, the project has been launched. It was, in fact, launched even prior to my taking office. The delay has revolved around policies which I anticipate will be resolved soon. I intend to continue developing this project, and will keep members informed of the project's status.

These focused activities continue to offer optimal opportunities for members of AIA/LA to share experiences; to improve all facets of practice, and to hone the necessary skills to become leaders in the formulation of public policy, relative to the natural and built environment. With active participation, each member begins to understand how valuable AIA/LA is in professional growth. As we continue to struggle through difficult economic times, the chapter can be a haven for developing new ideas, for the perpetuation of better environments and a better LA.

Richard Appel, AIA
Outgoing President, AIA/LA

Our New Energy Saving Programs Have Something For All Ages.

No building is ever too old (or too young for that matter) to learn a thing or two about energy efficiency. In fact, virtually any large commercial and industrial building in the City of Los Angeles can do it.

The Los Angeles Department of Water and Power wants to help. So we're offering two special financial incentive programs for planning and installing energy saving measures.

Design Advantage encourages designers, architects and building owners who are planning to build or completely renovate non-residential buildings to install energy efficient features and get cash incentives for doing so.

DWP's Energy Management Partnerships help large commercial and industrial customers learn to better manage their electric energy use, identify opportunities to improve electrical equipment efficiency and enjoy financial incentives when they do.

For commercial and industrial customers, using less electricity will mean lower operating costs. For the Department of Water and Power, it will mean peak demand is lessened, allowing us to postpone the construction of costly new generating facilities. And that would be excellent news for everyone.

It's never too late to be part of the solution. Call the DWP today.
At the January 25, 1992 installation address, I pondered the condition of our economy. I reflected on the fact that lower interest rates seem to contribute little to our troubled times. I had the audacity to suggest that perhaps we architects could contribute our abilities as problem solvers to improve the quality of life while we improve our host environment. While, to me, this still seems a reasonable and noble cause, how could I have been so blind not to see the tension which would explode in April of 1992. Although this event became a peeling call for urban revitalization, we cannot begin this challenge as architects until this city achieves what appears to be such a basic need, that of perceived equity. The roots of this problem are so deep it will take more than we architects can contribute. Yet, contribute we must. It will take a host of professionals and a great deal of time, but we must ready to assist without imposition. While a great deal of assistance has been offered, only certain projects have begun. A cooperative effort has developed between HDPP and interested professionals for low income housing, with architects as advisors. Another contribution is the Taylor Yard Area Planning and Urban Design Workshop, which has provided a pro-bono team of professionals to present recommendations alternative to the concepts. The American Institute of Architects has granted $50,000 to assist in the design of prototype development for

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Staff contribution this year was extraordinary; nevertheless we have much to do. Making sure our needs known is essential for improved communications between members and the chapter office. This year’s reorganization within the chapter offices is still in process. Our continuous change of back dates the year made it impossible to obtain reliable budget information. As a result of this intolerable situation, the Board elected to engage the services of an outside accounting service.

Notwithstanding this action, the 1992 income of approximately $498,600 exceeded the 1992 expenditures of approximately $495,916. Current income was adversely affected by a decline in membership renewals. Income for 1992 included $22,500.00 from the FDIC and a net $34,600.00 from the 1994 Convention augmentation. This money was used this year to help balance the chapter’s cash flow, reported above. The membership should be aware that the FDIC funds are a partial reimbursement against the 1990 capital loss of approximately $160,000.00 due to a bank failure. The board intends to replace the full $160,000.00 to the headquarters fund over time. Although the permitted budget for 1992 exceeded $160,000.00, certain programs and activities had to be eliminated in favor of a more balanced budget. The 1993 budget will aggressively explore non-dues revenues to balance the required membership service activities, in addition to replacement funds for 1994 Convention activities.

Thanks to Ann Stacy’s perseverance, the Chapter Office’s has both a new look. The handsome landscape furniture was donated through Herman Miller and the generosity of Dave Treerman, Rex Bradley, and Sharon Messers.

The Library Committee, whose goal is to develop a meaningful collection of periodicals, journals, films, videos, tapes, and slides, will soon provide an excellent resource for membership. Membership is the heart of this organization. Only through effective selfless participation, and wide representation can this organization thrive. Thanks to the efforts of Nicolai Solomon our organization has grown by 198 new members. Interns and Associates were active this year with their excellent program covering Licensing, the yearly sandcastle event, and the student vision programs. Many events from the past year were in an effort to encourage membership participation. This year was a success in an effort to encourage membership participation. This year was a success.


The tour of the Westwood offices of Richard Meier and Partners, the focused discussions on AIA, the demonstration of their CADD systems were amongst many quality programs organized by the Professional Practice committee which year after year, receives excellent attendance.

A fundamental goal of this Chapter, the Council and the Institute, is to increase public awareness of architecture. One of the activities which fulfilled this goal most successfully was the 1992 LACMA Series which featured the architecture of Richard Meier, FAIA, James Stirling, RIBA, E. Fay Jones, FAIA, Moshe Safdie, AIA, Ricardo Legorreta, Hon. FAIA, and Frank Gehry, FAIA. Next year’s program promises to be equally successful.

The Committee on Architecture for Health, which could be considered valuable continuing education, their programs focused on health care, Continue this consultation with the health field.

Topics such as “Trends in Healthcare”, “Cath and Its Use as a Design Tool”, “Art and Graphics: ‘Healing Environment”, and site visits to Kaiser’s Baldwin Park, St. Joseph’s Hospital, and USC University Hospital, have all contributed valuable resource information.

Continuing interchanges, such as those with Can Home and Leta Wendall of the Planning Department, and the review of the proposed Hillside Ordinance have, through the Small Practice Committee, not only encouraged the Chapters representation in the Urban Planning decision making process, but furthered one of the Chapter’s missions; to coordinate the building industry and architecture profession to advance quality of life through an improved environment.

Programs, organized by the Government Relations Committee, such as “The Development, Expansion Plans and Future Direction of the Los Angeles Airport”, “The Board of Assembly Bill 47”, “The Role of Politics in the Planning Process”, are the kind needed by our members.

The Small Practice, Emergency Services, Pro-Practice, Historic

In Spite of Hard Times, AIA/LA Perseveres...
Disney Hall Commenes

The Walt Disney Concert Hall broke ground December 9. On an auspiciously beautiful morning, a large crowd gathered to watch as top people associated with the project dug the symbolic first shovels of earth from the Bunker Hill site. Emotional speeches were made by Fred Nicholas, chairman, Walt Disney Concert Hall Committee, Executive Vice President and manager, L. A. Fleischman, executive vice president and managing director, L. A. Philharmonic, Sharon Disney Land (Walt Disney's daughter), Supervisor Edelman, chairman L.A. County Board of Supervisors, Jens, Thomas, chairman, Music Center Board of Governors, and of course, architect Frank Gehry, FAIA, who declared this one of the most moving moments of his life. Speeches emphasized the importance of the new Concert Hall, not only as a cultural monument but also as a job provider and as a symbol of hope and unity for the citizens of Los Angeles. The underground parking garage will be built first. Work on the hall itself will commence January 1993, with completion planned for fall 1997. The new Hall is the result of a $50 million gift from Lillian B. Disney.

Curcio named UIG Head

Paul D. Curcio AIA has been named new president of Urban Innovations Group (IIG), the architectural, urban design and planning firm affiliated with UCLA's Graduate School of Architecture and Urban Planning. The choice of Curcio, who has 15 years of experience in both public and private sectors, likely indicates a shift in emphasis toward urban design and what UCLA officials call "innovative planning projects" for the Westwood-based firm.

IIG's new director received both Bachelors and Masters of Architecture degrees from University of Illinois (Champaign-Urbana), as well as a Master of Public Administration from Harvard University School of Government. Recently, he was senior project manager of planning and development for Port Disney, the proposed resort theme attraction on the Long Beach waterfront, which Disney has since decided not to build. Prior to Disney, Curcio was assistant to the City Manager and Planning Director for the City of San Diego, where he was responsible for creating and directing an urban-design program for 52 ethnically and economically diverse communities.

Plans for Taylor Yard

The Taylor Yard Area Planning and Urban Design Workshop culminated on November 15, with a team of volunteer design professionals recommending a broad range of social-economic measures, together with urban design options, to connect the communities of Cypress Park and Glendale Park into the Taylor Yard area. The 24-acre area north is located north of downtown Los Angeles near Elroy Park, with two miles of frontage on the Los Angeles River. The workshop study area is bounded by the Glendale Freeway, the base of Mount Washington, Elroy Park and North Broadway. The workshops were held October 23-25 and November 13-15 at Laramy's California Center, and involved interviews with more than 200 participants. The workshop was sponsored by the Los Angeles sections of AIA, the American Planning Association, American Society of Landscape Architects, American Design Council, Los Angeles Forum for Architecture and Urban Design, and the Architectural Foundation. Arthur Goldberg, FAIA was chair of the steering committee, Deborah Murphy, FAIA, AIA, and Blaine Beavers, ASLA were project coordinators. See page 17 for Taylor Yard story.

Citymakers for Patsaouras

Thirteen prominent Los Angeles architects and urban planners have publicly pledged their support for Nick Patsaouras in his bid for mayor of Los Angeles, according to a Patasouros spokesperson. The group, declaring themselves as "City-makers for Patsaouras" includes Frank Gehry, FAIA and urban theorist Mike Davis. They champion Patsaouras for his revitalization platform entitled "Alternative Social Vision for a New L.A.", an agenda aimed at urban planning and public transportation.

L.A. Designers Open Doors

Los Angeles architects garnered six awards in the Boston Society of Architects Competition, raising the roof. Openings: Interviews: Environment for People with AIDS. In the Site Specific Category, George Nakatsu of Kaplan/Nakatsu in Santa Monica won first place. Second place was garnered by Stuart Emmons of Venier, GA. In the Ideas Category, Susan Lugo-Steen of Los Angeles shared first place, and Robert Lusk, Architect, of L. Studio Los Angeles received honorable mention.

Robert Alexander dies

On November 17, 1992, a few days before his 85th birthday, Robert E. Alexander, FAIA, passed away. Alexander made a great impact on city planning, architectural design, mass transportation, redevelopment, and affordable housing in Los Angeles. Among his landmark designs is the Village Green in Baldwin Hills, a highly awarded model for urban planning. Alexander foresaw many of the problems facing our growing cities and tackled challenges head-on, many in spite of their impopularity at the time. He authored numerous essays, "The Rural City", and "Building the City". He was passionately dedicated to causes, and the first architect in the area to hire minorities. As president of the Southern California Chapter of the AIA and president of the City of Los Angeles Planning Commission, he strove to impose the highest ethical standards.

From Appreciation by
Adolfo Miraiales, AIA

Robert Alexander, AIA, received pall one appreciation, and others of Robert Alexander, FAIA will be published in February's issue of L.A. Architect.