**Tuesday 2**

I.Arch 120, at the AIA/LA, UCLA Perl 102, 7-9pm.

**Wednesday 3**

I.Arch 120, AIA/LA, 6pm.

**Thursday 4**

4th I.Arch Urban Design Committee, 6pm.

**Friday 5**

4th I.Arch Design Professional Coalition Luncheon.

**Saturday 6**

4th I.Arch Associates "Student Visions for Architecture" competition.

**Monday 8**

Visit the King Blvd., Los Angeles exhibit at the California Science Center; 4240 S. Figueroa St., 11am-5pm.

**Tuesday 9**

I.Arch Committee Board Meeting 5-9pm.

**Tuesday 16**

I.Arch Health Committee, 7-9pm.

**Wednesday 17**

I.Arch Finance Executive Committee.

**Thursday 23**

I.Arch Board Meeting 5-9pm.

**Wednesday 30**

I.Arch Associates ARE Seminars "Mock Exam", 4-9pm, for information, call AIA/LA 213-380-4595.

**Thursday 31**

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**Friday 5**

I.Arch Conference, Asilomar, the history of American art and architecture, 8:30am - 6:30pm.

**Saturday 6**

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**Tuesday 9**

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Above

PLAYFUL HISTORICISM
Bernard Maybeck: Visionary Architect (Sally Woodbridge. New York: Abbeville Press, $55 hc) A splendidly produced account of the romantic artist-architect who created the liveliest, most enduring expression of Bay Area bohemianism in the first decades of the century. Sally Woodbridge blows away the cobwebs as she places Maybeck in his historical context, illuminating his passion for art and life, and paying eloquent tribute to his fifty-year career. Richard Barnes’s photographs are suffused with a warm glow, and breathe the atmosphere that the architect always strove for.

Memorable Images
The Architecture of Luis Barragan. (Photography by Armando Salas Portugal. Introduction by Ignacio Diaz Morales. New York: Rizzoli International. $45 hc) Luis Barragan also looked back, discovering and reinventing the Mexican vernacular, which had been obscured by centuries of alien imports and by an undiscriminating embrace of progressive ideas. Armando Salas’s photographs of the last forty years of his life, from Mexico City, brought him together with Barragan in the 1940s, and he chronicled everything the architect did over the next four decades.

Here is the fruit of that collaboration: a marvellous collection of images in black and white, and a color that capture Barragan’s mastery of form and space. They show the majority of the natural settings he sought to enhance (now largely submerged in the traffic and pollution of the world’s largest city), and his inimitable compositions of subtly-textured, boldly-painted walls that enclose rooms and courtyards.

Barragan, who won the second Pritzker Architecture Prize in 1980 and died in 1988, built little during his long life. But everything he did was touched with magic, and that is the quality that emerges from these powerful images. Many show what can no longer be seen: they also provide an invaluable record of Barragan’s intentions, as well as his lasting achievement. Introductions and brief notes on each project provide the necessary information.

Wright On
The Wright Style (Carla Lind. New York: Simon & Schuster. An Archetype Press book. $50 hc) The marketing of Wright proceeds apace, and Carla Lind, executive director of the Frank Lloyd Wright Building Conservancy, provides a colorful account of living preserved homes designed by the Master and his disciples, and the furnishings that you can buy to bring the Wright style into your own home. It’s worth remembering that Wright contributed model house plans to the Lady’s Home Journal before he became a leg­ endary formgiver, so he would probably have given his blessing to this informative and sumptuously illustrated volume.

Lind’s two decades of experience preserving the Wright legacy — including her restoration of the May house in Grand Rapids — is distilled in a space and unpre­ tentious style that she has made an inspired choice of new and vintage photographs to capture the warmth and detail of Wright’s interiors. Here are fresh takes on the Robie, Hollyhock and Fallingwater, along­ side a score of unfamiliar master­ pieces, and the work of architects Wright influenced, from Schindler to Lautner. The appendices, on architects and suppliers, are partic­ ularly helpful.

YOU ARE THERE
Building Illusion: the Work of Carlos Diniz. (Tokyo: Process Architecture Co $75 hc) Wright and his peers were masters of the presentation drawing; today’s architects, unschooled in the Beaux Arts tradition, need help in winning clients and public support for their projects. Enter Carlos Diniz, whose persuasive renderings have been winning friends from London to Singapore. For over 30 years, this LA-based illustrator and talented staff have used pen, brush and computer to sell multi-million-dollar projects to the world. His goal is to make you feel you are there, strolling across a plaza, riding an escalator, or watching the world go by. A mastery of perspective combined with an eye for detail, makes these idealized visions extraordinarily convincing. Here are birds-eye views and tight closeups of London’s Canary Wharf, Chicago’s Navy Pier, and Maguire-Thomas’s plan for Grand Avenue on Bunker Hill, plus 40 other projects that Diniz selected for an exhibition in Tokyo and for this anthology with its bilingual text.

MICHAEL WEBB
innovation to excess to empathy, SCI-Arc reviewed.

There is a tendency to regard architectural photography as the craft of rendering reality, the confirmation of 'truth.' Nothing, of course, could be farther from the truth. Besides, who wants reality anyway. No one is interested in 'truth,' especially in the city of celluloid. Truth in architectural photography as the reproduction of reality, the consequence of the latter. No one is interested in architecture as the representation of its own form, the cast of telegraph wires, the bed might not even have a mattress. No one is interested in the fact that Shulman's photographs are the key. There is something of an irony in presenting these time-traveling images in the format of a 1993 calendar. Turning the pages one has the curious realization of architecture becoming, a half century later, a form of manifest. Ultimately the calendar becomes incidental to the power of the photography.

There is also the relationship to the interior to the site or landcape, the role of the building in the city or desert and all the nuances of shadow between dawns, dusk and night. Shulman appears to have understood it all, with a clarity and perfectionism beyond most architects' wildest dreams of representation. His rigor is legendary. Although Neutra is known to have doctored photographs of his work one can assume others like Koenig, Shindler and Frey did not need to. It is said that the Pierre Koenig case study house took 24 hours to erect and 100 hours to photograph. The house, the mythical 'L.A. Lifestyle' and the success of John Entenza's case study house program would have been nothing without Julius Shulman's inspiring photography. It took 100 hours to produce an image which will be referred to for hundreds of years. Julius Shulman has made a manifesto for the modern movement in America and has made himself the Jan Vermeer of California.

How does one represent the 3D qualities of space and light in two dimensions? Architects use perspective. Shulman takes the tenets of modern architecture as departures and uses exaggerated perspective to reduce with devices such as the free plan, asymmetry, the articulation of planes, reflectivity and transparency; both literal and phenomenal. In Shulman's hand the realities are carefully edited and recomposed to become super-reality. Roofs float, materials glow, shadows cut.

Furniture becomes sculpture and people become glamorous. Who would not want it? Such an authority over the medium has led to the influencing of received history, extending even to the influencing of architects' careers. Would Neutra have his reputation intact without Shulman? Will Schindler have his reputation intact without Julius Shulman's photographs? Shulman's photographs are the key. There is something of an irony in presenting these time-traveling images in the format of a 1993 calendar. Turning the pages one has the curious realization of architecture becoming, a half century later, a form of manifest. Ultimately the calendar becomes incidental to the power of the photography.

ALEX DE RYKE

Post-War Commercial Architecture: Lecture Series and Exhibition

This Spring the Los Angeles Conservancy will present a series of lectures, by renowned experts , on the long-neglected subject of Post-war Commercial Modern architecture in Southern California. Starting March 4, this 5-part, Thursday night series (free of charge) will open with a broad overview of the period, growth to a roundtable discussion of styles, innovations, impact and legacy and culminate with a reuniting of the design team from the architectural firm of Armet Davis Newlove who were responsible for many of the most daringly original designs of the day.

The venue will be the auditorium of the magnificent UNOCAL building near downtown designed by William Pereira and Associates in 1958. This corporate palace (slated for demolition) is a marvelous example of postwar commercial architecture and a fitting site for the series.

In addition, an exhibition featuring Armet Davis Newlove's working materials will be on view in the auditorium lobby. Magnificent photos, drawings and plans tracing the evolution of the firm's work from 1951 to 1965 will be shown. Information: Gregg Davidson, (213) 623-2489.
Early on, SCI-Arc became known, and embraced, for the heterodox pedagogy of its leadership and formal innovations of its graduates. In a city where unknown and iconoclastic young architects could not only find work, but could find abundant and highly visible work, the school's reputation was formed immediately quickly. It is a reputation that has persisted abroad, but has partially eroded closer to home.

The school's critics argue—rarely publicly—that its formal excesses epitomize social and environmental irresponsibilities that this city [state, country, globe] can ill afford. How innovations came to be excesses, or came to be perceived as excesses, is not entirely clear: perhaps, as the school "matured" and SCI-Arc's 25-year-old graduates became its 35-year-old pedagogues, some of the necessary and productive tensions, restraints, and satisfactions of a cross-generational education were eliminated from the work; perhaps it was simply a turn in public opinion, a turn against anything that enjoyed unquestioned success during the 1980s, a turn as inevitable as Millicent's conviction and Clinton's election. Most likely, it is a healthy combination of the two: the work grew increasing self-referential and self-indulgent, and, simultaneously, the threshold of tolerance for observers—both within the school and without—was considerably lowered.

But to debate where SCI-Arc has been and how it has been perceived is perhaps less interesting than to look at what it is doing now and where it might be going. The final presentations of graduate thesis work (January 16 and 17) give an indication of where the graduate program, if not the undergraduate, is headed. The majority of the work can not be easily valorized as formal innovation, nor can it be condemned as irresponsible or unengaged. Of approximately fifty projects presented, several were the formal results of purely philosophical "proofs," thoughtful reopening to arcane theoretical debates within architectural discourse; several were highly personal explorations of an imagined experience or searching creative process; and fully two-thirds of the work engaged issues of the city and the environment head-on.

That a project "engaged," through site, program, or theoretical underpinning, urban life or ecological survival does not, obviously, make it responsible or successful; what was striking, however, was the tenor of the approaches offered. While a few relied on theoretical models drawn from biology, technology, or mathematics for giving order to large-scale urban strategies, most avoided not only the totalizing restraints, and satisfactions of a self-referential and self-indulgent, is a healthy combination of the necessary and productive tensions, restraints, and satisfactions of a cross-generational education were eliminated from the work; perhaps it was simply a turn in public opinion, a turn against anything that enjoyed unquestioned success during the 1980s, a turn as inevitable as Millicent's conviction and Clinton's election. Most likely, it is a healthy combination of the two: the work grew increasing self-referential and self-indulgent, and, simultaneously, the threshold of tolerance for observers—both within the school and without—was considerably lowered.

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themselves will be able to 'let it go' when the time comes.

It is worth noting here that the air conditioning units can be reused in other buildings once this one is torn down, and the tenting, which might be considered one of the most temporary materials employed, has a life expectancy of 20 years.

At the outset of a decade marked by global downscaling, the Towell might appear to be precedent setting. At present, our world class military is being celebrated less for its skillful use of sophisticated weaponry than for its acts of humanism which points to our continued efforts to be 'politically correct' in all areas of our lives.

The Towell eloquently addresses the need to get on with the business of our lives ... quickly, cost effectively and to a great degree uncompromisingly. The building was completed in 6 months at just under $3 million. It demonstrates the possibilities for quick, cost-conscious building.

Although design achievements are a subjective call, no one can question the need for quick, cost-conscious building in Los Angeles most notably in South Central. Neither can one debate the merits in creating jobs. The Towell arguably could be adapted as a prototype; however, the long term effectiveness of 'temporary' architecture as a solution to urban problems would surely be debated.

However, this temporary structure offers no less a sign of disrespect to our cityscape, or its inhabitants, than the jerry-rigged stucco boxes dotted over the city that are no better able to stand the test of time aesthetically or structurally.

The Towell appears to be, very simply, architecture that directly responds to human needs and as such, it may come to reflect not only the reality of our needs, but how effectively we are able to act on them.

Sue Steinberg
The concept of a 'temporary' building may take on new meaning if one considers both the aesthetic and practical success of the new temporary Powell Library, or "Towell" as it has been nicknamed. It might even point the way toward some new solutions for our urban problems.

"Towell" is located at the bottom of the Janss steps on the Westwood campus of UCLA; its purpose is to house the undergraduate collection of books and library services until the renovation of the permanent Powell is complete in 1996. Visiting the Towell just before intersession, which, translated, means during final exams, one would be prepared for the library's momentary popularity, but not for the very special experience inside. The stacks were busy and it looked like the study cubicles might have been available by reservation only; but the lounge areas and reading rooms were also buzzing with activity and there is good reason for this. The Towell is a very friendly, warm and inviting place. It simply looks like a fun place to spend some time. Treading a comfortable middle space is ... comforting.

According to Ming Fung, perhaps the greatest challenge for the designers was fitting the temporary library in between its "formidable" neighbors. When one stands back and views the whole of this portion of the campus, the temporariness of the Towell is clear, and it is for this reason that the designers have nicknamed it "Towell!" is located at the bottom of the Janss steps on the Westwood campus of UCLA; its purpose is to house the undergraduate collection of books and library services until the renovation of the permanent Powell is complete in 1996. Visiting the Towell just before intersession, which, translated, means during final exams, one would be prepared for the library's momentary popularity, but not for the very special experience inside. The stacks were busy and it looked like the study cubicles might have been available by reservation only; but the lounge areas and reading rooms were also buzzing with activity and there is good reason for this. The Towell is a very friendly, warm and inviting place. It simply looks like a fun place to spend some time. Treading a comfortable middle space is ... comforting.

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foot prints on the aerial site plan. Photographs of all the building facades and other important physical features in the area were also scanned in. With a process called texture mapping the scanned images of the buildings were mapped onto the extruded 3D building objects almost as if you were wallpapering the facades. The resulting model, based on actual photos of the area, renders a street scape that is highly realistic as if you were wallpapering the facades. The identifying color to all similar items to help in assessing their impact on a community visual- ly. An example query could ask the system to identify visually all liquor stores within 500 feet of a school for instance. The school is also currently working on creating libraries of building types, street improvements, parks and other items which could be installed into the model easily to assess proposed changes. The system's ability to graphically depict important planning and design issues so rapidly requires further research into its implications. The system could radically change the way in which urban planners, architects and developers work with community groups. It could provide a more democratic process in making design decisions in that community aspirations and ideas could be installed into the model and evaluated very quickly. The school envisions one day a database for all of Los Angeles with changes constantly added. Future proposals for LA would be evaluated within this context for visual and physical impact. As the technology matures modules could be added to the database which would include micro and macro regional transportation demands, housing needs, economic analysis, demand for public services, environmental impacts, jobs created or destroyed, impact of new buildings, and so on. GSAUP's Graphic Mapping and Design laboratory, visualization center and other facilities, staff and students are pushing the leading edge of computer applications for architects and urban designers. The tools they are evaluating and developing now will become standard practices for professionals in the future. As the implications of this new technology unfold, changes in the nature of the practice will undoubtedly have a dramatic impact.

GREG PETROFF

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Committee reports/Reviews—5th of month
Calendar entries—12th of month

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Cyberspace is a term drawn from William Gibson’s 1984 novel “Neuromancer” to give name to the parallel universe that has been formed and which comes alive through the interlinking of the world’s phone and computer systems and can be entered through any computer linked to the system through phone lines. It’s the world where the information that defines us is used as our currency is beginning to take on a visual form.

-J.B.

Above: Stills from animated urban design simulations from UCLA’s Graphic Mapping and Design Laboratory.

Three Dimensional Dataworlds
Cyberspace isn’t an abstraction, or an idea, or even anything in the future. It’s not that we live in electronic space but in many and increasing ways essential elements of ourselves reside there. “It’s a place” says John Perry Barlow, who has formed an organization called “The Electronic Frontier Foundation”. This place, he thinks, should be regarded as “a qualitatively new world, a frontier that demands a new set of rules about surviving and behaving”. What he hasn’t mentioned, but which is becoming a rapidly more important part of the new frontier is its visual dimension. Cyberspace is acquiring a topography.

“Three Dimensional Dataworlds”, a class led by Eric Martin at SCI-Arc, explores the electronic representation of data, and data structures, and shows how these structures are transformed into the electronic setting. The underlying premise of the class is that the colonisation of cyberspace is something in which architects can be instrumental but they will have to define and invent their role for themselves.

Cyberspace is a shifting entity, whose properties and landmarks and conventions are under continual revision, and an architecture in cyberspace will be similarly volatile. The class is a reconnaissance mission. If architects don’t have a dexterity and a familiarity with cyberspace, if they aren’t attuned to the way it’s mutating, it won’t be obvious how they can operate there.

Eric Martin is an interface design consultant and Apple Computer. His special interest is the area in which physical and electronic worlds collide and exist simultaneously, and the interface is the device that makes that alliance coherent. He has also been Dean of Computer Design at Cal Arts, and a research consultant at Xerox PARC (in the 70’s when the interface that led to the emergence of the personal computer was being developed there.) Interfaces are the representations on a screen that allow us to communicate with the computer. Double clicking on a file icon to open it or dragging a folder into the trash in no way represents how the tasks are being carried out inside the computer but are metaphors that allow us to represent to the computer what it is that we need to do. As computers become larger, more invisible, and more complex, and as more data resides in cyberspace, our means of connecting with the computer becomes more crucial, and the interfaces required will be extraordinarily complex and multi-dimensional. There is already a tendency to borrow architectural metaphors for the interface, and Xerox PARC has one project based upon the “Memory Palace” technique of storing memories in rooms within a building created in the mind.

“Three Dimensional Dataworlds” uses the computer as a thinking tool, and presented during the course are some of the simulation games whose main advantage is in instantaneously showing the consequences of a series of actions. SIMCITY has been developed on town planning and urban design theories and allows the player to design and maintain a city. This is a tool that is already being used, seriously, by practicing urban designers to test their ideas and Shanghai is developing a database of all of its operating systems that will allow it to ask questions and form hypotheses in a similar way to SIMCITY.

Though all of the software used in the class is enormously sophisticated it runs on home computers, which is an important factor in encouraging the kind of easy curiosity led experimentation that can connect architecture into and around the other activities that are carried out on a computer (writing, graphic design, business, networking, games.) This class exists in a technological world that is making itself up as it goes along, and it makes this shifting world terribly real. The class is based around projects and exercises that are taken from the very edges of the advances in technology and the class notes and documentations are torn from technology reports in the business pages of the New York Times and L.A. Times or are downloaded reports from the National Science Foundation’s bulletin board, the Internet.

Jillian Burt

UCLA’s Innovative Research
UCLA’s Graduate School of Architecture and Urban Planning is pursuing innovative research in environmental design computer applications and has developed important computer facilities. The school’s Graphic Mapping and Design Laboratory is comprised of a network of Sun unix based workstations which are used for both CAD modeling and a network of Silicon Graphics workstations which are used for animation rendering and graphics. Students utilize a network of PC’s within the school for databases, statistical analysis, energy modeling and general computing needs. Bill Jepson, GSAUP’s director of computer facilities, which could be of use in efforts to rebuild Los Angeles after the recent civil disturbances. Professor of Urban Planning Paul Ong, Bill Jepson and Graduate students, Patricia Larsen, Jen Ling, Chris Peck, and Brad Williams have developed using advanced software and computer technology from Silicon Graphics an animated urban design computer model that one can view much like a flight simulation program in real time with amazing clarity and resolution. Previously a task of this level of detail would require months of effort and access to the most expensive computing hardware available. Now, the hardware costs are dropping and substantial advances in visualization software capabilities have made work of this type conceivable. In less than three weeks the group was able to assemble an extremely realistic image of a 60 block area centering on the Florence and Normandy intersection.

The process involved scanning aerial photographs of the area into the computer. The group assembled the aerial photographs together into a two dimensional site plan. Using very simple 3D modeling software, they extruded 3d objects from the building...

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and product specifications

nance does the product/material require over its life in a building? Any suggestions to improve the environmental consideration in the maintenance of the product? Can the product/material be recycled or reused at the end of its useful life in a structure? Any suggestions for better opportunities for resource recovery at the end of the product life?

Gary L. Russell, ALA
Chairman, The Environmental Product/Material Sub-Committee of L. A. ALA Building Performance and Regulation Committee

Hazmat

Just the mention of Hazmat conjures up images of seething cesspools of toxic, bubbling slime surrounded by technicians in full containment gear. But what does HazMat really mean? HazMat (Hazardous Materials) can refer to something as simple as a can of solvent being used in the wrong way, in the wrong room, in the wrong place of business. Or it can mean huge chemical, industrial processes that are improperly ventilated, without fire protection systems. The Los Angeles region has thousands of 'dirty' industries, businesses that support manufacturing and chemical processes utilizing hazardous and toxic materials. In addition, there are many places of business that store hazardous materials in excess of quantities allowed by the codes—a more insidious problem. The facilities that are the most susceptible to violations are those that have grown over time and consist of a patchwork of outbuildings, lean-to structures, and canopies, which responded to growth and change, but not to the safety of the environment or the workers. More often than not, these modifications were made without building permits or an overall expansion plan. The results are grossly substandard work environments, usually occupied by immigrant workers who have very little knowledge of their rights or the health hazard to which they are exposed.

California is a leader in code enforcement for making workplaces safer, reducing air and ground pollution. An enormous opportunity exists for the architect who can work with commercial/industrial owners and enforcing agencies to find realistic solutions to these problem workplaces. This involves understanding the types and quantities of chemicals used in the processes, determining the various occupancies in a building and the necessary separations. The real design challenge is to find creative solutions that are inexpensive, yet create cleaner, safer workplaces. Are the design solutions beautiful? No. But our collective problem solving skills are challenged and by solving problems in this way we make a real contribution.

Recently two projects in the City of Fullerton have come under very close scrutiny by the building officials. Both involved different facets of metal playing and painting operations for metal parts and wheels. Both businesses started out small, producing high quality metal coating that earned them an excellent reputation in the industry. Both began to grow. First, one operation expanded, then single functions grew into long assembly line dip tank operations and high volume painting operations. The response to the marketplace took precedence over all else. The building owners did not bother to get building permits or understand when they exceeded the HazMat threshold. Many problems were discovered by the City of Fullerton. Both operations had extensive MSDS (materials safety data sheets) files on hand but could not quantify the majority of their materials, both in use and in storage. Chapter 9, especially Tables 9A and 9B, clearly identifies the "safety threshold" of hazardous or toxic materials.

The first step in the design process was to prepare a chemical analysis. This included quantities, worst case and reaction scenarios due to intermix dangers. Plans, concepts and graphical illustrations were prepared by the architects and submitted to the City. Construction documents were then prepared. Today the owners are adding building area separation walls, new means of exiting, and chemical containment areas, amongst changes.

In the current hazardous occupancy code enforcement phase there are three major issues that are of paramount importance to the enforcing agencies. The first is safe exiting from hazardous occupancy buildings. The second is location and separation of hazardous materials according to their hazardous properties and intermix dangers. The third is proper access onto the site and proper labeling, identification and posting of warning signs to fire protection agencies can successfully mitigate hazardous problems without additional risk to property and personnel.

What does HazMat mean to the commercial/industrial business community and their architects? State and local agencies are now taking a pro-active approach to hazardous occupancies. Local building and fire departments must ensure that their communities meet current code standards. The success of hazardous occupancy enforcement depends upon better communication and a thorough understanding of codes and especially Chapter 9 of the Uniform Building code. Architects, environmentalist and engineering specialists skilled in understanding hazardous occupancies will be called upon to assist their clients in finding their way through this environmental minefield.

Michael Edward Shea
Partner, La Canada Design Group
Designing Healthy Buildings
Over 100 concerned architects, engineers and designers recently met to discuss indoor air quality (IAQ) and a new epidemic, Sick Building Syndrome. The ‘Designing Healthy Buildings’ three day seminar at UCLA was sponsored by the AIA and underwritten by the Environment (COTE). It was chaired by Robert J. Berkebile, moderated by Hal Levin, an consultant to the E.P.A. on air quality issues, and featured speakers such as Barry Wasserman, FAIA, architecture chair at Cal Poly Pomona, Richard Schoen, FAIA, Barbara Spark, Indoor Air Coordinator for Region IX of EPA, Paul Biernan-Lyte and John Jansen, former secretary of the ASHRAE committee that wrote the 1981 Ventilation Standards, the governing criteria currently enforced by ASHRAE Standard 62:1989.

Healthy product and materials were discussed, with emphasis on residential and interior applications: carpeting, wall coverings, insulations (eg. ‘boutique’, a clean, cotton product with an R=15 for a 3.5" mattress), microbial sand beds for air cleaning (developed by Dr. Wolverton of NASA and used effectively in Biosphere II) and even water. On show was 1/2" thick Homosite made from 100% recycled newsprint (a choice pin-up surface - architects have been using it for years - nothing new here, the Homosite Co. was founded in 1909 in West Trenton New Jersey).

After hearing Hellmut Zichc, President of Bau-Biologie (defined as the ‘science of holistic interaction between life and living environment’ and started in Germany 30 years ago by an electro-biologist and a medical doctor) describe the principles of Holistic Design Processes (HDP) and the use of natural building materials with absolutely no synthetics, one begins to understand the wisdom of early settlers in this country.

Most ‘healthy building’ construction techniques involve the use of natural materials and finishes (or the lack thereof) an approach which suits itself more often to residential than commercial application. A notable exception is the recently designed San Francisco Main Public Library by Pei, Cobb, Freed & Partners in association with Martin-Voge-Winkelnickt Morris. This is a major design project in which the client not only supported the ‘healthy building’ approach but formed an environmental committee. The library staff requested that the architect address air quality issues, which achieved by using ‘clean’ materials such as terrazzo and granite floors in lieu of carpets in public areas and, when required for acoustic reasons, the use of dyed woolen Wilton carpet. In addition, no particle board was used (formaldehyde off-gas). The HVAC system was the other main contributor to a ‘healthy library’, with 25 cubic ft/min/occupant ventilation rates, highly efficient air filters (85% final filter efficiency) and no exposed acoustical duct liner insulation (usually fiberglass).

An example of an innovative residential design application was Katherine Hammack’s HVAC system for her ‘Eco-Smart Home’. The building was designed as an airtight shell with air leakage reduced to 0.25 air changes per hour for maximum energy conservation. Ventilation losses were reduced by the introduction of a heat recovery ventilator (HRV), which brings in fresh outside air and exhausts stale indoor air through an air-to-air heat exchanger; this transfers up to 84% of the energy from the exhaust air to the incoming fresh air. The HRV can be balanced to slightly depressurize a house, a distinct advantage when dealing with another major ‘sick building’ characteristic, radon.

While the issue of indoor air quality and its impact on respiratory well-being was the main focus of the conference, other issues that impact building and human health were raised, such as electromagnetic fields (EMF). New research undertaken by EPA (N.Y.T.,7/9/91) to investigate linkage between cancer and low level electromagnetic radiation from power lines and appliances gives cause for concern.

Extreme care should be taken when laying out buildings and specifying appliances. At the very least the potential for electrostress and fatigue in our increasingly electronic environment should be carefully considered. To date however, no design community has yet fixed on air quality issues; they are more easily identified. It is worth mentioning that it took over 40 years for the asbestos reality to become a horror and finally catalyze the indoor air quality issue to the front burner. Meanwhile, how many died?

After three days of earnest dialogue at UCLA, certain concerns were identified. This is a good beginning. The healthy building, however, like the healthy body, is not easily achieved in our increasingly complex, interconnected and polluted biosphere. The search must continue and with a renewed sense of purpose.

WALTER SCOTT PERRY
HABITAT EDITOR

Habitat Happenings
COTE
For more information about the Committee on the Environment (COTE) contact: Mielke Marquis, Assistant Director (202) 626-7549. To obtain an Environmental Resource guide (ERG), published by the AIA, call: (800) 568-3425.

Environmental Video Conference
Video Conference Series: Linking Building Professionals to New Environmental Markets. Three video conferences on environmentally conscious design are taking place at 150 sites across North America beginning January 1993: The dates of the following two are: March 4, 1993, 1-4 pm EST: 'Healthy Buildings and Materials'; April 22, 1993, 1-4 pm EST: 'Land, Resource, and Pollution'. For more info call: 1-800-365-ARCH

Call For Sustainable Communities
A call for innovative and practical design for sustainable communities. Categories include: Energy and Resource Efficiencies, Healthy Products and materials, Design and Construction. For more information, see page 4, or call: 1-800-365-ARCH.

Products Questionnaire
The Environmental Product/Material Subcommittee of AIA/LA Building Performance and Regulation Committee has created a questionnaire for architects to submit to product suppliers, to find out exactly how products perform in terms of the resources, energy, emissions and wastes associated with its manufacturing use, and disposal, are they asking architects to share the findings with others. Some of the questions they are asking are listed below. For more information and full questionnaire contact: L. A. Building Performance & Regulation Committee, c/o Gary Russell, Russell and Associates, 3600 Wilshire Blvd., Suite 1032, Los Angeles, Ca. 90010.

- What materials and/or tools are used in the manufacturing process of the product/material on a job site? Any off-gassing?
- What are the natural resources used, such as water, wood, minerals, petroleum, and fiber?
- What are the life cycle analysis questions they are asking are listed below. For more information and full questionnaire contact: L. A. Building Performance & Regulation Committee, c/o Gary Russell, Russell and Associates, 3600 Wilshire Blvd., Suite 1032, Los Angeles, Ca. 90010.

Walter Scott Perry
Habitat Editor

Indoor air quality, designing out hazardous materials

"What resource does it come from? How does it affect health? How does it affect the planet? How much energy does it consume? How much does it cost? How will it affect future generations?"

—Paul Biernan-Lyte

"Don't be deluded that if its legal, its ethical" when trying to justify code compliance.

—Barry Wasserman, FAIA, quoting Michael Josephson

Quotes from the 'Designing Healthy Buildings' Conference at UCLA
Why is it that one person looks at an old building and sees an intrinsic value and another sees only an old building? It happens all the time when developers purchase historic properties. Some recognize the fact that they have bought a piece of history and are interested in being part of the continuum. The kind of history is irrelevant and architecture as almost a necessary evil. This latter quality is not usually treated with respect or reverence. Such is the case when it happens. Such is the case with the former Carnation Building on Wilshire Boulevard. Built in 1949 by Stiles O. Clements, the structure served as the company's national headquarters until 1989 when it was sold to the Barker-Patrinelv Group and USAA Real Estate Company. It was not an ideal time to think about leasing office space. There was a large vacancy factor throughout the city and although nobody used the word "recession" yet, there was a definite negative factor to the economy. The developers were enmeshed in a project downtown, and while that dragged on, this was seen as a quick turnaround.

There were a number of important historical points to be considered: 1) It had been designed by a noted Los Angeles architect; 2) The tall white structure with its bright red Carnation sign had been a familiar landmark; 3) It was on Wilshire Boulevard, the Miracle Mile, and although not technically within the historic district, seemed to draw upon the Art Deco flavor of the nearby buildings and serve as a punctuation mark between the 30's structures west of it and those clustered further east, near Western Avenue. As a post-war structure, it came after the Art Deco era, nor was it the most interesting of post-war designs. In fact, there is evidence that it was designed with the expectation of a later addition to the west, which never came to fruition.

Michael Barker respected these three factors and reached the conclusion that while integrating them into the project, the partners' financial interests would be satisfied. By not tearing down the building, millions of dollars in fees were saved, plus, more importantly, time normally spent waiting for the Department of Building and Safety to grind through its process was saved. (Not to mention dwindling landfill space.)

In keeping with the ambiance of Wilshire Boulevard, it was decided that the renovation should reflect its Art Deco neighbors. It does not copy the style, but borrows motifs and the richness of materials to achieve that goal. While retaining Clements' original structure, much of the new is designed as a "skin" to cover the existing form. The building's former starkness permitted this modernization. The original poured-in-place concrete was determined to be seismically stable, requiring reinforcement only around new openings. Additional elevators, new heating, cooling, electrical and plumbing systems were added, as well as fire sprinkler, and handicapped accessible. The new lobby uses green granite, creme-colored limestone, black marble, and stainless steel. The ceiling is a multi-stepped design with indirect lighting. Wood paneling, bronze and granite in the elevators and elevator lobbies further convey an image of understated elegance.

The new addition to the west is a bit of a surprise. What appears to be a nine-story office building is actually only three floors of office space and six of parking. That necessary function has been disguised by one unifying facade, and five of those floors have direct walk-on access to the lower five floors of the original building. The new addition is actually a separate structure. The thin space between has been hidden behind a central vertical tower, which also serves to break the monotony of the now block-long building. That theme has been carried out by the applied piers between each window, creating a pleasant juxtaposition of horizontal and vertical elements, just as the Art Deco style originally advocated. (Those windows, by the way, are operable, not fixed in place, another concession to the original design of the building and the comfort of tenants.) Other amenities include a wood burning fireplace in what was originally the executive suite and an outdoor patio for entertaining. As for the famous Carnation sign, Mr. Barker considered relocating it somewhere inside the building. Although it may have been a nice tip-of-the-hat, it was discovered that the "C" was at least two stories high. In any event, the Carnation Company took its letters when it moved to Glendale.

The firm responsible for this restrained adaptation is Dworsky Associates. Gregory C. Serrao was Project Director and R. Michael Walden, Project Designer. Their work is well represented around town, in the Doheny Eye Institute at County USC Medical Center and the Van Nuys Municipal Court Building, among others. They are executive architects for the new Disney Concert Hall. Michael Barker said, "This part of Wilshire Boulevard contains some of L.A.'s best examples of Art Deco architecture. Dworsky Associates has brought back the glamour of the era by recalling that 30's style with 5055 Wilshire."

It is too bad that with all the energy and effort invested in this project, they couldn't come up with a more appealing name than "5055 Wilshire." Using addresses as names is a fad that has passed, and a building with the dignity and history of this one deserves better. For many, it will always be the Carnation Building, much as the Chinese Theater will always be Grauman's, not Mann's. To compete with and erase that memory, the new name ought to reflect its new identity. What's in a name? More than Gertrude Stein realized.

Some developers look at a piece of real estate and see only square footage; others see possibilities. This developer is reaping the rewards with a building that is already 70% leased. There are a lot of developers contemplating the destruction of architecturally and historically significant buildings. They would be wise to take a cue from the success of this project.

MITZI MARCH MOGUL

Above
Left
The Carnation Building reborn as 5055 Wilshire, by Dworsky Associates.
Photo: Dione Benson
ATTENTION!
Non-Licensed Architects!!

The AIA/LA Interns & Associates are starting the new year of with the ARE (Architectural Review Exam) Seminars. Learn how to "pass the exam" the first time around. Attending will be Arcade Publishers, CCAIA, CBAE, NCARB, ALS, and many more. Don't miss this "FREE Orientation" and "Pre-Registration".

Where: School of Architecture-Harris Hall
When: 7:00pm, Tuesday February 9th, 1993
Who's invited: Any one who is interested in California State Licensure
Contact: AIA/LA Interns & Associates "Hotline" (213) 385-6393

P.S. Hotline info is available for the following: ARE Registration, Membership, and other events. (213) 385-6393 • AIA/LA Interns & Associates
Rebel with a Cause: Robert Alexander remembered

and other inmates.

and dedicated it wholeheartedly to those in

on a strong fighting spirit to rebuild his life

early 70s at the peak of his creative life, and

all of us to enjoy. Forced to retire in the

very successful practice. He fought City Hall

the City of Los Angeles Planning Commission, he

urban problems as well as preservation of the

environment. As president of the Southern

California Chapter of the AIA and president of

the City of Los Angeles Planning Commission, he

strive to impose the highest ethical standards.

His stand on the preservation of the Los

Angeles Main Public Library cost him his then

very successful practice. He fought City Hall

as Reginald Johnson and A.Q. Jones) made archi­

techure accessible to graduating minority and

women architects of that era.

His last request to his family, was that if

they felt it necessary to honor him with a

memorial it should be "irreverent." Since all

employees of his office in those fun days cele­

brated with a martini whenever a big job was

signed, I promptly poured a double Beefeater in

his honor.

Robert A. Kennard, FAIA, Los Angeles

From Julius Shulman Hon. AIA

Robert Alexander was one of the earliest of

architects involved in producing the fullest

urban design evaluation during his participa­
tion in the development of the Baldwin Hills

Village in 1941. To this date, the Village has

maintained its Classic designation. Alexander

was adamant in his demands that the non-archi­
tectural elements of the Village were most

likely the key to the ultimate success of the

planning of that Great Space.

Alexander, during his brief association with

Neutra in the 50's and 60's tried to infuse

those thoughts in projects but he stated to me

that personalities too often are in conflict;

that one must seek only the resolution deemed

most positive within the reaches of the soul.

Alexander was President of the Chapter in

1970, but we remember his personal pursuit of

the ingredients of a richer society. We are

honored, nearly as much as the rest of us, to

Julius Shulman Hon. AIA, Los Angeles

From Kurt W. Meyer, FAIA

The consummate Architect/Planner, a rebel with

a cause: to fight for a better environment (a

classical sentence) and for social housing (the

right word); to raise the social consciousness of
government and electorate to provide affordable
housing, then known as social housing—often tagged him with
the label "communist" during the infamous red
hunting days of the 50's; to advocate and sup­
port land use planning when the open spaces
were still open.

As a member of reform Mayor Bowren's Planning
Commission, he fought mightily for the accep­
tance of professional planning in the City of

Los Angeles. As its president in the late 40's
he guided the department through some landmark
				cases, including the development of the San
				Fernando Valley land use plan which called for
			
greenbelts to preserve the identity of the his­
toric villages (Milt Breivogel, senior planner)
—only to see it dismantled by the courts, pre­
cipitating a development rush which wiped out
these open spaces in no time at all and turned
the valley into an undistinguished "slurb".

As the land architect of the team, which cre­
ated the Baldwin Hills Village housing develop­
ment, he had a chance to realize his dreams
about livable spaces and housing projects. In
partnership with Richard Neutra (Neutra and
Alexander, Architects), he was in charge of the
major institutional projects and designed, in
partnership with others, the Los Angeles County
Hill Towers, he continued his commitment to
housing, even though only a small part of his
plans were carried out.

His vast architectural legacy is a testament to
Alexander's concern for the well-being of the
people; regardless of income or ethnic
background, it was their inalienable right to
live in decent housing and it was a duty of
government to establish policies which would
assure this.

Alexander fought many battles — mostly
government to establish policies which would
assure this.

Alexander fought many battles — mostly
against politicians — for these rights, he
fought many battles against greed in the devel­

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Let

SOCIALLY RESPONSIBLE ACT FOR AIA

From Bill Firschein, AIA

Environmental degradation is one of those nominative evils, whether practiced by Summa (aka Hughes) or repackaged by Mcguire. Tidying up our act will not be a small matter. Perhaps the AIA and its members could be scrutinized by environmental committees of the AIA more carefully. Yet architects and planners seem to be dazzled by the scope of the Water, Holmby Hills, and Holmby histo­ry and conditions, and by the positioning of players involved. However, much more may be flowing downstream along with the dollars generating development. The environmental consequences that are just hinted at, but avoided because the developers intend the rest of us to pay for them.

Other large projects, such as the Alwan Dam and the Aral Sea, were sold to the public with the same language. Invariably, ultimate costs, both monetary and social, outpace the projected benefits. For example, the idyllic fresh water lagoons proposed in the plan are really flood control basins that relieve the developers from the cost of providing real waste water treatment. A similar argument is applied to Ballona Wetlands, a toxic stink that pours into the harbor through Ballona Wash. The present condition of the Ballona Wetlands has been purposefully degraded over the years so that it is not much of a home to wildlife; nor is much of it fit for human habitation because of the high levels of toxic constituents. It is easy to see that this open space to the public. However, the cost of rehabilitating the wetlands will surely exceed by a factor of ten that which the developer has promised. Nor is it certain that the EPA would grant permits to permit such of the mitigation proposed, such as periodic dredging. By increasing the number of boats, not only boat traffic in the channel is affected, but increased pollution to the harbor will result as a result of toxics entering the harbor directly from the boats, and from spilling surplus water from the wetlands into the harbor through Ballona Flood Channel where it bounces off of the breakwater causing siltation and pollution. It is assumed that the public will pay for this cost of dredging the harbor and disposing of the spoil. Quality of life costs such as traffic, congestion and crime are costed to the rest of us. Who will pay for the additional police required?

A project of this magnitude needs to be examined as part of the entire harbor ecosystem. Now is the time to deal with flood water disposal, toxic constituents, traffic congestion; and assigning the real costs to the developer rather than to the citizens of L.A. These are but a few of the issues that architects and planners should be looking over. An overhaul of the EIR by an AIA committee would be a socially responsible act. Bill Firschein, AIA, Venice, CA.

DENIAL OF RESPONSIBILITY

From Frederic P. Lyman, AIA

I was pleased to read in the November issue under Chapter 11. A question regarding methods for achieving broader representation for our membership was put on the table for discussion at the SCI-ARC Retreat of the Architects and Committee Chairmen. On the other hand, I was disappointed to read that "While districting as a solution has been under consideration for some time, the present position of the profession was that the additional layers of government and the difficulty with administration, would prove unmanageable and unnecessary. It is my understanding that a plan for districting has already been passed by the Board and I hope that plan is not now to be placed in jeopardy nor allowed to wither and die for lack of central nourishment. It is all very well to worry about the horrors of "additional layers of government." What American, worthy of the name, would argue with Thomas Jefferson and pronounce that government is best which governs least? BUT WE ALREADY HAVE FOUR LAYERS OF GOVERNMENT IN LOS ANGELES: National, State, County and City (or unincorporated) and, if we are not prepared to meet government at each level with our own governance, then we will not be able "to advance the living standards of people through their improved environment and to make the profession of ever increasing service to society." in accordance with our Bylaws.

In other words, the decision, or non-decision of the Board and Committee Chairman is simply a giving up of our responsibilities. But, I must say that I find their attitude somewhat confusing, because in the same article on the next page under COMMITTEES I read about the very exciting program which was to be held by, of all things, The Downtown Districting Committee, who "will sponsor an informal presentation by Stephanos Polyzoides, lead consultant for the Downtown Strategic Plan, one of the team's works in progress."

Not long ago the West Side District held a most enjoyable lunch and discussion at ATECA Restaurant.

Is it our intention to build a great metropolis of peoples whose varied cultures are well nourished and respected, of tree lined boulevards, connecting beautiful parks and public buildings of which we are all proud, of new plans that are designed to be executed instead of varnished to death, of good public transportation systems and clean safe beaches and clean air and water, etc., etc.? If the Governor vetoes the L.A. River Bill, do we not seek to come back with a better bill? and so on and so on? And who will bring these things to be if not the architects? Do they now find that influence if not through the AIA? And how can the AIA be effective at any level? If it is not effective at all levels?

We need divided and independent Members who represent specific districts. Had we had such a system ten years ago, the San Fernando Valley would still be part of our Chapter. But far better to divide into separate chapters than to leave local citizens with no representation by architects at the local level. We cannot expect much net­work among architects who reside in the same community. Neither should we expect networking between thier directors. However, better by districting may "broader representation for our membership" be achieved? It is little wonder that, "No conclusions were drawn."

Frederic P. Lyman, AIA, Santa Monica

Reminder of responsibilities from Firschein and Lyman.


From Adolfo Miralles, AIA

Robert E. Alexander, FAIA, died surrounded by members of his family. He will be missed both by his friends, and his colleagues the design community. His professional accomplishments are perhaps the better known facets of this visionary man's life, but while Bob's work received more than thirty design awards, the most notable characteristic of his work resides in its social relevance and timelessness. The Village Green in Baldwin Hills, winning richly deserved awards at its 25th and 50th anniver­saries, will always be a model for good urban planning, and his 1960s mass transportation studies for the Los Angeles area are as rele­vant now as they were thirty years ago. (The bulk of his prolific work is archived in the Corneil University Library, including master plans for dozens of universities and colleges, regional plans, and general city plans.)

Bob foresaw many of the problems facing our growing cities and characteristically tackled each of these challenges head-on, many in spite of their unpopularity at the time. He often jeopardized his own livelihood by opposing the current political power structure, and as recently as two years ago assisted in an effort to halt over development in the foothills of the Angeles National Forest. He became internationally known and was successful at every­thing he undertook - teaching, planning, architecture, writing, and art. He authored, among others, "The Rural City", and "Rebuilding the City", as well as numerous articles on housing, city planning and educational facil­i­ties.

What Bob will be remembered for, however, besides his work, is his passionate dedication to causes. He was the first architect in the area to hire minorities. He tried to improve
NOTICE OF POSITION

THE GRADUATE SCHOOL OF ARCHITECTURE AND URBAN PLANNING AT UCLA INVITES APPLICATIONS FOR POSSIBLE PART-TIME LECTURER POSITIONS IN THE ARCHITECTURE/URBAN DESIGN PROGRAM, BEGINNING ACADEMIC YEAR, 1993/94. TEACHING AREAS MAY INCLUDE, ARCHITECTURAL DESIGN, URBAN DESIGN, HISTORY, POLICY, PROGRAMMING AND EVALUATION, TECHNOLOGY, DESIGN THEORY AND METHODS. UCLA IS AN EQUAL OPPORTUNITY/AFFIRMATIVE ACTION EMPLOYER. WE ARE ESPECIALLY INTERESTED IN RECEIVING APPLICATIONS FROM MINORITY AND WOMEN CANDIDATES AS WELL AS OTHER QUALIFIED PERSONS.

APPLICANTS ARE REQUESTED TO FURNISH A CURRICULUM VITAE NO LATER THAN MARCH 15, 1993 TO JURG LANG, PROGRAM HEAD, ARCHITECTURE/URBAN DESIGN, GRADUATE SCHOOL OF ARCHITECTURE AND URBAN PLANNING, UCLA, LOS ANGELES, CA. 90024-1467.

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.
New Members
AIA
CHARLES CORDEKO, Nikken
America
Efram Oliveares, Architect/Designer
WILLIAM WHITE, McGraw-Hill
INC.
MAXWELL MENEFEE, Pei Shiang
Yu + Partners
DOUGLAS HANSON, Frank O. Gehry
BILL GIULIANDI, BILL GIULIANDI
EVA JACOBS STUOTS, Kaiser
Foundation
KANUH PARMAR, DMJM
GEORGE PYTEON HALL, John
Ash Group
JOHN ASH, John Ash Group
KIRI W. YANG, Rochlin,
Baran & Balbona
MANDANA MOTTANAI,
Robinson Takahashi/Katz & Associates
CRAIG EDMOND HODGETTS,
Hodgetts & Fung Assoc.
SHERI FINK, DMJM
WALTER THOMAS, AREA
HENRY GOLDSTON, AREA
JOHN E. WASHINGTON, BAXTER
Health Care Corporation
LEA PARDILLA, Public Works
Design
DEBRA GERD, GRUC
Associates
NATALIE SHIVERS, Paramount
Pictures
PARKS
ASSOCIATES
WILLIAM EWERT, Rivers &
Christian
Professional Affiliates
WALTER SIBLES, Westside
Design & Construction

Sustainable solutions: Student Vision needs architects

as an international competition to fos­
ter innovative, environmentally
conscious building solutions.

"A Call for Sustainable Community
Solutions", is open to architects and
related professionals world­wide.
Its goal is to develop holistic,
interdisciplinary approaches to
designing sustainable habitats.
The competition’s jury, will
award $50,000 in prizes to profes­
sionals. Winning entries will be
announced and displayed at the
AIA’s World Congress and at the
AIA’s national convention in
Chicago, June 18-21. Contact:
Dennis R. Smith at (202)676-7464.

Royal Oak Design
Competition
To celebrate its twentieth an­ni­ver­
sary, The Royal Oak Foundation,
the American membership affiliate
of the British National Trust,
announces the establishment of a
Design Competition with a
$15,000 award. The purpose is to
focus on the integration of design
elements as traditionally practiced
by such masters as Robert Adam,
William Kent, H.H. Richardson and
Frank Lloyd Wright.
Contact: Damatis Horan at (212)
966-8422.

The 1992 Student Leading
Edge Design Competition On
Show
Sixty-five junior college and uni­
versity student teams competed in
the 1992 Student Leading
Edge Design Competition, which sought
innovative architecture and energy­
responsive solutions in the design of
a research facility located in the
high desert.
Judging is to take place in late
February and the submissions can be
viewed at an exhibition on
Tuesday, February 2, 1993, at
Southern California Edison’s
complex in Rosemead. Location:
Southern California Edison
Conference Rooms A & B Building
(GC-1) 2000 E. Duarte Road
Rosemead, CA 91770. Time: 8:00
am – 5:00 pm. For directions
please call 909-394-8817.

The 1992 Student Leading
Edge Design Competition is sponsored
by Southern California Edison,
the California Energy Commission,
the Southern California Gas Company,
Sacramento Municipal Utility
District, the Building Industry
Association, and the Los Angeles
and Orange County Chapters of
the American Institute of
Architects.

More Architects Needed For
Student Visions
In early March the AIA/LA Interns
and Associates will kick off the
Sixth annual Program with a day
long workshop. Architects, Interns
and Architectural Students are
needed who can contribute 1-2
hours per week in classrooms
throughout the city.
Student Visions for Architecture
was officially implemented by the
L.A. Unified School District in
January 1990. Since its inception
two years earlier, the AIA/LA
Chapter has provided Architects
to students in grades 1 through 9 in
over twenty schools in all regions
of the L.A.U.S.D. Last year, a
waiting list of 15 schools wanted
participate, but the demand for
Architects far exceed the supply.
Architects and classroom teach­ers
work as a professional team to
develop an understanding of plan­
ing concepts, local architecture,
scale, spatial relationships and
group decision making. Each class­
room participates in a project
which becomes part of local and
national.

In this time of financial crisis,
programs that support the educa­
tion of our children on a voluntary
basis are greatly prized. The exper­
ience of local architects is needed to
continue the built Environment
Education Program Student
Visions for Architecture is one
such invaluable program!
For further information contact

The Westside Urban Forum
"If you do what you’re always
done, you’ll get what you’ve always
got—with diminishing

Opportunities resulting from
the economic and social changes
in California were the focus of the
October meeting of the Westside
Urban Forum, one of two focusing on the local econo­
y and education. The three
speakers discussed positive
aspects of change.

Ed Friedman, managing director
of Gender and Associates cited the
speed of incremental changes and
technology among the factors
which made the process of change
different from today as history
recent as the 1980’s. He explained
that his firm and many others
experienced more difficulties
adapting to the recession in 1982
than in 1992, because these recent
economic changes were anticipated
sooner. Anticipating project types
the firm wanted to pursue, they
provided their design resources on
several programs which would ben­
efit the community as well as build
goodwill.

Vivi MacNeil, director of the
New Vision Council, an organiza­
tion founded to assist small busi­
nesses in Southern California,
outlined basic forces such as the
fact that more than 80% of new
jobs are in small businesses which
compete with larger firms by net­
working and trading resources with
each other. She cited cultural
diversity, and international trade as
factors in the fundamental econom­
ic restructuring.

Mike Gage discussed the need
for California business to adapt to
new markets, and his involvement
with Calstart, a public-private con­
sortium formed to encourage an
advanced electric vehicle industry
in California.

ELLEN Cohn

VOLUNTEER OPPORTUNITY

THE AIA/LA CHAPTER IS LOOKING FOR PART-TIME VOLUNTEERS TO ASSIST US WITH MAILINGS, FRONT DESK, FILING, AND GENERAL OFFICE DUTIES.

ANYBODY INTERESTED PLEASE CONTACT NICCI AT (213)380-4595

AIA/LA continued...
Design Committee will be on Tuesday, February 23, 7:30 pm, at the AIA Offices. We are focusing our energies into one project: to select our nominees for the 100 "best and worst" buildings or spaces in LA. Rather than merely an aesthetic critique, the focus will be on an instructive analysis, based on a wide variety of criteria, of why certain structures work or not, and how we, as architects, contribute to this. This project could turn into an exhibit for the 1994 Centennial Celebration. All past, present, and new committee members are urged to attend this meeting. Please bring photos of your chosen buildings. Get reads for a lively discussion.

CADD Committee
Envision Design
The CADD Committee will be sponsoring a program featuring Envision Design Centers and their computer-aided laser cutting services. Rose Anne Schoof will give a presentation at Envision showing how they take CAD files and translate them into precisely cut models. She will present their process for making architectural study models, site plans, detailed elevations, presentation models and other applications. Date: February 24, 1993 at 6:30pm. Location: Envision Design Centers, 11400 W. Olympic Blvd. (on corner of W. Olympic and Pardue). Please call R.S.V.P. Rose Anne Schoof at (310) 445-8869 (phone or fax) by 2/18/93.

Environmental Resources
For meetings and agenda information, please call: Susan DePace at (213) 913-0832 or Dick Schoen at (818) 702-9654.

Architects of America
Architects of America is a national group practice, now being formed in eight major cities, including Los Angeles. Principals of established architectural firms, only, please send requests for further information to Architects of America-Pacific Division, Suite 2850, Mauka Tower, Grovener Center, 737 Bishop Street, Honolulu, Hawaii 96813 or call (818) 526-1776.

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. For registration and information, please contact: Electric Vehicle Infrastructure Competition, 432 North street, Suite 801, Flint, Michigan 48502.

Interior Architecture
The LA Chapter of the AIA, through the Interior Architecture Committee, is sponsoring a design competition for the Fall/Winter terms of the 1992/93 school year. The competition focuses on the development of interior spaces within the Braxon Laundry Building, a landmark building in Culver City. The competition is open to students at accredited Southern California Architecture or Interior Design Schools. Entry forms are available at the chapter office.

Sustainable Solutions
The AIA and the International Union of Architects is sponsoring Party-goers at the 1993 Installation of Officers. From bottom left, clockwise...

Breton Washington, Susan Maxman, Kate Diamond; Robert Kennard; Kate Diamond and Robert Kennard; Susan Maxman; a gathering at the silent Art auction; Richard and Julie Appel, Ken Natkin.

Complete and Accurate Details Should Produce Good Quality Construction

A wide variety of steel framing, lathing, plastering and wallboard materials are available for the architect and engineer to design wall and ceiling systems for any situation. When the appropriate materials and combinations of them are properly detailed and specified—there isn't any reason why the resulting construction shouldn't be of top quality.

It is up to the architect to clearly draw and detail it is the subcontractor's responsibility to build and finish as required by the contract documents and applicable codes.

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

INFORMATION BUREAU
Lath, Plaster & Drywall
5127 Los Feliz Boulevard
Los Angeles, California 90039
Phone: (213) 660-4644

A member of the International Bureau for Lath & Plane and the Regional Conference of Lathing and Plastering Contractors

The American Association of Architects' (AIA) Los Angeles chapter's 1993 installations of officers and installation party.

The 11th annual meeting and Awards dinner, sponsored by the American Institute of Architects (AIA) Southern California chapter.

ARCHITECTURE IN THE 1990'S
"The Electric Vehicle and American Community" is a competition for bold new designs and ideas for developing an infrastructure for the electric vehicle. For registration and information, please contact: Electric Vehicle Infrastructure Competition, 432 North street, Suite 801, Flint, Michigan 48502.
We Must Contribute

These are difficult times. Architects are suffering from the economically devastating construction industry. Our cities' budgets are already cut to the bone and we're left to deal with the incipient impacts of State budget cuts. The State cuts services and looks to the Federal Government for increased support to respond to the impacts of immigration. The Federal Government strives to cope with a huge deficit, to preserve essential services, to prepare America to meet the challenges of competing in a global economy, and to respond to a series of crises around the world.

These are times which demand creative thinking. These are times which demand engagement. While survival as an individual or as a firm may seem a sufficiently daunting task consuming all of one's energies, it is not enough. We cannot complain about the marginalized status of the architectural profession if we do not participate in the public debate and political process. There are so many issues where we can contribute to the analysis of the problem and the synthesis of solutions:

- Revitalization of our cities as livable, safe, pleasant places with real commitment to social equity.
- More cost effective methods for planning, urban design and the built environment and represent an important opportunity to challenge the future Mayor of LA to recognize both the importance of these issues and the fact that there is a real constituency which cares about our cities in LA.
- This is precisely the kind of activity which AIA/LA should be spearheading and I commend the women architects who have made this possible. I urge all members to attend these important forums. For information, call the Chapter at (213) 380-4595.

Kate Diamond, AIA
President, AIA/LA, 1993

"Years of Hope" The 1993 Installation

Those of you who stayed home out of the rain, instead of venturing forth to the Installation, missed a good one. The Brentwood Building is a wonderful place for a date, although, in spite of its glorious staircases, balconies and industrial tracery, its acoustics leave a bit to be desired, as the musicians soon discovered. However, some ingenious audio engineer managed to coordinate the sound waves with the buildings' contents so that one could actually understand what was being said by those whom we have chosen to be our leaders.

Bob Kennard, in that tall gentle fatherly manner which so endears him to us all, conducted the proceedings with the customary comment that "you can't make a silk purse out of a sow's ear." He then thanked the women, and her support for incoming Kate Diamond's leadership and her service to the Chapter and for the forward thinking members who have served it and maintained its leadership on "the cutting edge" and her support for incoming Chapter President Kate Diamond were so upbeat that we knew we were entering not just the years on the women, but the years of a new and special leadership.

Having served on the Urban Design Committee with Kate, I think of her as one with a quick, sharp and delightful wit; but she was dead serious as she spoke of the problems and opportunities which face us and she left no doubt that she intends that we are going to meet them.

And having served on the Chapter Board with Virginia Tannmann, I think of her as one who can see the possibilities for a preferred future. So, the installation spoke to the years of women and it spoke to the Years of Hope.

FREDERICK P. LYMAN, AIA

Committees

Professional Practice

Hans W. Meier, AIA: "Lowering Your Liability"

On Thursday, February 25 Hans W. Meier will speak on construction contract administration at the Chapter Office. Meier, a current Chapter director, is widely considered the "clean on America's construction specifiers" and has received national recognition as an authority on proper preparation of written construction contract documents. Meeting time: 5:45 PM. For further information call Bernice Altman at (310) 204-2290.

Dinner Tour of Southern California Edison CTAC Center

On March 25 the Southern California Edison Company, in conjunction with the AIA/Pro-Practice Committee, will offer AIA members a complete tour of its Customer Technology Application Center (CTAC) in Irwindale. This state-of-the-art facility showcases new electrotechnologies and examples of the most efficient uses of electricity. Participants will be served cocktails and dinner. Date: Thursday, March 25, 1993 at 6:00 p.m. Cost: $10.00 donation to AIA/LA Location: SCE CTAC 69990 N. Irwindale Avenue, Irwindale, CA 91702; phone: (800) 336-CTAC. Attendance is limited to AIA members. Please send checks for $10.00 made payable to AIA/LA to the Chapter office by March 11. For info call Bernice Altman at (310) 204-2290 or the Chapter office.

Design Committee Chooses Best and Worst

The next meeting of the AIA/LA Committees and Chairs:


AIA/LA Committees and Chairs:


AIA/LA Committees and Chairs:


AIA/LA Committees and Chairs:


AIA/LA Committees and Chairs:

"Working together to revitalize the future", Woo...

Kahn Exhibit

"Louis I. Kahn: In the Realm of Architecture," a major retrospective of the Philadelphia-based architect, is scheduled to open at the Museum of Contemporary Art on February 28.

The exhibition documents 56 projects by Kahn, and features numerous drawings, scale models, photographs and other archival materials. The highly praised exhibition opened in Philadelphia in October 1991, and has since traveled to Paris, New York, and Japan.

MOCA has scheduled a symposium for February 27 to be conducted by critic and philosopher Arthur Danto and architectural historian Kenneth Frampton. It will feature MOCA director Richard Koshalek, David Brown, president of Art Center College of Design in Pasadena; John J. Telbach of Ford Motor Co., Michael Rotondi AIA director of Design in Tampa, Fla. The office building was one of 17 projects to receive an Honor Award. The study is intended to study the feasibility of a proposal by Los Angeles-based urban designer Silja Tillner to end the problem caused by high-speed traffic at the southern terminus of the freeway. Built in the 1960s, the Glendale Freeway was never completed, and four lanes of freeway traffic now empties onto two lanes on Glendale Boulevard, resulting in frequent backups, accidents, and high-speed driving.

Tillner proposes ending the Glendale Freeway about a half mile east at the junction of the Glendale and Interstate 5 freeways, near Riverside Drive. The freeway bridge and off ramp would be transformed into terraced gardens and community center. The four south-bound lanes would be reconstructed as a parking structure of a park-and-ride facility, with on-site children’s day care.

"It goes to show that in America anything is possible," says the Vienna-born Tillner of the study grant. She is currently an associate professor of architecture at the University of Washington in Seattle.

The call for presentation is open to any individual, citizen group, private or nonprofit developer, public agency, or any other party. The workshop will be held on Monday, March 15, from 8:30am - 4pm at the Pacific Design Center. Please submit an abstract with supporting visual material by 5 p.m. on Monday, February 8, to West Hollywood Community Development Dept., 8599 Santa Monica Blvd., West Hollywood, CA 90069. Attn.: Mr. Craig FAX (310) 854-7391.

For more information, call the City of West Hollywood at (310) 854-7475. For questions about the substance of your entries, call Michael Pittas at (213) 630-7751.

Wolf's Critical Resistance

Los Angeles-based architect Harry Wolf FAIA won an National AIA Honor Award for his NationsBank Plaza Building in downtown Tampa, Fla. The office building was one of 17 projects to receive an Honor Award. Wolf, principal of Wolf Architects states that the building has "created a very public kind of space within a commercial project."

Juror William Pedersen of Kohn Pedersen Fox said that "while all the jurors admired the building for its beauty and light of the Bank Halls, I especially appreciated the building’s critical resistance to the vicissitudes of architectural fashion."

The honor is the fifth National Honor Award for Wolf, who began his practice in North Carolina.

LACTC Funds Proposal

A novel proposal to rehabilitate the unused portion of the Glendale Freeway in the Echo Park area as a community facility (L.A. Architect: November, p.15) has won a $300,000 grant from the Pedestrian Mobility Committee of the Los Angeles County Transportation Commission.

The study is intended to study the feasibility of a proposal by Los Angeles-based urban designer Silja Tillner to end the problem caused by high-speed traffic at the southern terminus of the freeway. Built in the 1960s, the Glendale Freeway was never completed, and four lanes of freeway traffic now empties onto two lanes on Glendale Boulevard, resulting in frequent backups, accidents, and high-speed driving.

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"It goes to show that in America anything is possible," says the Vienna-born Tillner of the study grant. She is currently an associate architect in the Los Angeles Community Redevelopment Agency.

Max Factor Preserved

The historic Max Factor Museum in Hollywood emerged from endangered status in December, when the building owner agreed to entreat a local preservationist coalition with the renovation of the building and the management of its collection of Hollywood memorabilia.

Proctor & Gamble Co., the owner, had agreed last spring with the office of City Councilman Mike Woo to work with the community rather than shut down the museum and put into limbo the future of the 34,000-square-foot building, built in 1935 and designed by S. Charles Lee.

Woo appointed a task force of community members. In December, the task force selected Colony Bancorp and Hollywood Heritage to take responsibility for the both the building and the collection. Colony Bancorp has agreed to buy the building and restore its Art Deco elevation to its original condition. Hollywood Heritage, which currently operates the museum, plans to open a second museum and attractions within the building.

In a statement, Woo said the preservation of the Max Factor Museum "shows we can work together to preserve Hollywood’s past as we revitalize its future." The museum is located within the Hollywood Redevelopment project area of the Los Angeles Community Redevelopment Agency.

Top left: Library, Phillips Exeter Academy, by Louis Kahn, 1972. Photo: Grant Mudford
Above: NationsBank Plaza, Tampa, Fla., by AIA Honor Award winner Harry Wolf FAIA. Photo: Cervin Robinson
Below left: Recently opened Cerritos Center for the Performing Arts. Cerritos, C.A., by Barton Myers Assoc., Inc.
Canadien-born Barton Myers FAIA has just received the 1992 Governor General’s Award for Architecture. Photo: Tim Street-Porter
Front Cover: Flank of the new "Towell" Library at UCLA, by Hodgetts & Fung Architects. Photo: Erhard Pfeiffer