Thursday June 3
AIA/LA Urban Design Committee, Co-chairs: David Barlow, ASLA, Associate AIA & Anne Zimmerman, AIA. Jim Ansara. AIA/LA Summer Series at the Transit Station, Charter Office, 6:00 p.m. 306 South 8th Street, 8-7777. Nearby "Glashaus" Landscape by Cambell and Cambell, and Burton & Spitz: USCA/GO/LO/BLUE, Gallery, Room 1270, Woodward, June 5-30, 9:00am - 5:00pm. Mon-Fri. Free. Info: (310) 825-7919 or (310) 825- 7944. AIA/LA Historic Resources Committee, 6:00 p.m., tour of Glendale Avenue Theater, RSVP, 15 donation, (213) 804-4195.

Friday June 4

Saturday June 5

Saturday June 6
From "Historic Tustin Walk", sponsored by the Neighborhood Place Project, 11am-12noon, admission, call (213) 650- 7011 (reservations are required) "City Life Celebration", inaugural opening of Grand Hope Park, featuring L.A. Arts Care- Van and L.A. Ciclo, c o-spon- sed by CRA, 5pm - 6pm, info: 213-267-2537.

Saturday June 12
From "Historic Tustin Walk", sponsored by the Neighborhood Place Project, 11am-12noon, admission, call (213) 650- 7011 (reservations are required) "City Life Celebration", inaugural opening of Grand Hope Park, featuring L.A. Arts Care- Van and L.A. Ciclo, c o-spon- sed by CRA, 5pm - 6pm, info: 213-267-2537.

Saturday June 22
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Sunday June 6
Exhib "Celebration of Julius Shulman & the Braderly Building Centennial" Meet Shulman at a reception and "Every Hero Has a Story" hands-on art workshops, tours of the building and a screening of the documentary, "Building City of Los Angeles", at the Barlow Art Park, Los Angeles, June 5 - June 6, Saturday 6:00pm, Sunday 1 & 4 pm. Info, (213) 650-6510 or (213) 640-6242 TDD.

From "Frank Lloyd Wright's 125th Birthday Celebration and Family Festival" vs. the "Before the St. Louis Ex- hibition: a tour of the 125th Birthday of the Great, Mar Vista Community Center, Calver City, 2-7pm, free, info: 213-843-4774.

Monday June 7
Leah Fitts, ASLA. Whitney Lowe, Lisa Nugent, Susan Pare, Lorraine Wildt (graphic design), with the L.A. Forum. 8:00pm at the压缩区域

Thursday June 19
AIA/LA Historic Resources Committee, 6:00 p.m., tour of Glendale Avenue Theater, RSVP, 15 donation, (213) 804-4195.

Tuesday June 8
AIA/LA Design Coalition, Charter Office, 8:30 a.m. Louis "Roger Sherman, David Kelly, David Hertz", in conjunction with the exhibit "Los Angeles - City on the Move". UCLA Extension, 1153 Third Street Promenade, Santa Monica. Info: 310-391-0611.

Wednesday June 9
AIA/LA LA Architect, Charter Office, 7:30 a.m.

Thursday June 10
AIA/LA Design Coalition Committee Special Meeting, Workshop for City of LA General Planning Bureau, 6:30 p.m., 110 South Grand Avenue, sponsor: GSA, (213) 626-6121, 5:00 p.m., 110 South Grand Avenue, sponsor: GSA, (213) 626-6121, Park, featuring L.A. Arts Care-A-Van, "Historic Resources Committee, Southern California, L.A. Ciclo, c o-spon- sed by CRA, 5pm - 6pm, info: 213-267-2537.

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Saturday June 26
AIA/LA Historic Resources Committee, 6:00 p.m., tour of Glendale Avenue Theater, RSVP, 15 donation, (213) 804-4195.

Sunday June 27
"Edible UCLA Extension/15th Annual Landscape Architectural Exhibition and Sale to Benefit SCI-Arc Foundation, SCI-Arc, Saturday, Sunday, all day. Call (310) 301-1474. 9:00am-5:00pm.

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Above: Image from "Lutah Maria Riggs: A Woman in Architecture," by David Gehbhard; Published by Capra Press.

Female architects don't often get a book all to themselves. This one finally elevates from footnote status to scholarly discussion the influence that women exerted within the fields of architecture and design. The career of Riggs spanned the late Craftsman/early Art Deco era through post World War II and beyond, and her designs reveal an acknowledgement of those styles while developing her own. Gehbhard has performed a service to the history of architecture by bringing Riggs in particular to a wider audience and giving women in general a more equitable distribution of credit.

—Mitzi March Mogul

L.A. Architect HEROS this month:
Sarita Singh, Chris Shanley, Morris Newman, Kenny Huo, Kelly Wright, Isabel Anderton.
Thanks to all our advertisers and contributors.
*Volunteer assistants behind-the-scenes

Inspired Images

For the Eames, films were tools - to inform, persuade and entertain - and they worked as artists and craftsmen. Who has not marveled at Powers of Ten, in which a camera speeds into the furthest reaches of space and back to the heart of an atom, or been transported back to childhood by Toy Trains? When Charles was still alive, I rashly proposed that a compilation could be made that would get these gems more accessible, and flanked the test he imposed how would they be framed? His grandson, filmmaker Eames Demetrios, and other family members have solved the problem by simple juxtaposition. Each selection is preceded by a low-key introduction to the Eames, narrated by Gregory Peck.

The first, brief cassette includes two versions of Powers of Ten. The second contains such favorites as House, which explores the Eames' home in Pacific Palisades "after five years of living" and Blackstock, in which water sweeps and eddies across an asphalt schoolyard, plus several rarities. The third is devoted to the Eames' masterful proposal for the US Bicentennial exhibition on Franklin, Jefferson and their contemporaries. The fourth, due in the fall, includes Gnoos, a visual poem that celebrates the beauty of traditional dry goods, and Design Q & A, in which a pedantic Frenchwoman quizzes Charles on his approach to design, at one point asking: "Oh would you define yourself, Monsieur Eames, as a decorator? An interior architect? A stylist?" Response: "I wouldn't." About 85 films will comprise the ten-cassette set. They belong in the bargain-priced pairing of the tough-delicate duality of his work.

Miami Nice

LA take heart: if crime-ridden Miami was able to shed its bad reputation and become a synonym for sybarite, so can we. Evidence of the turn-around comes in a flow of upbeat travel stories, fashion catalogues, and a recent exhibition in Brussels that generated this much note to "the most potent, poetic expression of the American Dream of adventure, discovery, encounter." It provides a colorful glimpse of southern Florida's three building traditions - cracker, Mediterranean and modern - and the variations that contemporary architects have played on those themes.

Like LA, Miami has no good reason to be where it is. Steamy, hurricane-racked swampland and sand bars that should have been left to the alligators were transformed, over the past hundred years, into a resort for Eastern millionaires, a low-income Jewish retirement home, a refuge for Cuban emigres, and Latin America's northern outpost. Once past the predictable close-ups of Vizcaya and Miami Beach deco, this flashy tract offers some useful, if sketchy coverage of new buildings by Royce Mateau, Teodfo Victoria, Jorge Hulender, Jorge and Luis Trelles and other creative immigrants, plus show-stoppers by Arquitectonica, Juan Carlos and/or Pietre-Yzbyert's new towns of Windsor and Seaside.

Geometric Inventions

Best-known for the 1918 Red-Blue chair and the 1924 Rietveld Schroder House in Utrecht, Gerrit Rietveld (1888-1964) was a prolific architect-designer, as this catalogue of a major traveling exhibition demonstrates. From his earliest chairs (1906) to Amsterdam's Eames House, which he had designed for Truus Schröder-Schrader, his patron, turned forty years ago. 

Briefly Noted:

An award-winning filmmaker and graphic designer, Schwartzman is also an obssesive collector. Here is a visual record of his odyssey through the Jewish cemeteries of central and eastern Europe. Like his documentary, Echoes That Remain, it recalls a vanished civilization, devetated and abandoned, but still full of beauty, vitality and even humor. A jewel of a book.

John Pawson. Introductions by Bruce Chatwin and Dejan Sudijc. Barcelona: Gustavo Gili. Distributed by Rizzoli International. $29.95 pb

Pawson's invisible decor. "Less is more" is the theme of this spiritu­al essay should encourage everyone to get off the freeways and re-evaluate the familiar.


This book accompanied an exhibition of buildings by Jean Nouvel, arguably the most influential of contemporary French architects. Featured here are the Arab Institute in Paris, the Hotel Saint-James near Bordeaux, Nemausus social housing at Saint-Osen, and a score more buildings and projects designed with engineer Cattani over the past decade. Their work could be described as poetic tech­nology; cool, elegant and supreme­ly rational. Regrettably few of the illustrations do it justice.


His career was brief, but in the decade 1894-1906 the Glasgow architect and designer Charles Rennie Mackintosh created some of the pan centuriest modern, most influential and enduring works of art. The Glasgow School of Art is a must-see landmark; the Hill House chair in an icon of modernism; no one employed the whirlpool line of art nouveau with such inspired restraint. Brett-roots Mackintosh's achievement in the context of a great shipbuilding city and explores the tough-delicate duality of his work.


Here is a vision of LA that Raymond Chandler would have loved: 300 unoccupied black and white photographs of the residential vernacular, shot and introduced by two notalige Angloeno architects. It celebrates the vanished era of eclectic, low-density, affordable housing that made LA what it is, for good and bad. "Despite LA's claim as the city of the future, it was in fact conceived as a Victorian city [of] family-based, right-thinking, socially-stratified, country-looking neighborhoods...", remark the authors. Their clear-sighted visual essay should encourage everyone to get off the freeways and re-evaluate the familiar.

Michael Webb
The South California Objective

A Call for Los Angeles Furniture Making Representation.

Picture this. You are asked to attend an event that is billed as the largest display of products for the design industry in the western United States. Along with thousands of others that have arrived from all over the country, you approach the largest building in the city of West Hollywood, fight for parking, and join those flocking to witness the opening of new designs for Los Angeles clientele. In anticipation of a view inside the best of the best new furniture and design materials for this city, you enter Westweek.

The expanded halls of the accommodating ‘blue whale’ offered something else. It was a warehouse of familiar furnishings produced in any city with, on the whole, no gesture toward the house of familiar furnishings produced in any city with, on the whole, no gesture toward the city with, on the whole, no gesture toward the universe of familiar furnishings produced in any city with, on the whole, no gesture toward the universe of familiar furnishings produced in any city with, on the whole, no gesture toward the universe of familiar furnishings produced in any city with, on the whole, no gesture toward the city of Los Angeles.

Hillarv threw out of the White House. Historically, the essence of notable California furniture design is in its sense of craft and materiality, and less in its look.

The feature exhibit this year at Westweek was the furniture of Frank Lloyd Wright, who, without contest, coveted the craftman style and displayed his Los Angeles contemporaries such as Greene and Greene as well as Schindler and Eames, toward defining a California (if not an American) style within the furniture industry. However this was a long time ago and Los Angeles has changed so much in the past several decades. Riley observes, ‘Wisdom referred to his work in Los Angeles as part of “La Romantica”, an edification of the unique essence of the natural wonder Los Angeles was. Today this is a big city with new traditions. The industrial nature, with a continuing hospitable climate, gives rise to new reflections of this place. “Revolutionaries” of form and function in LA object making have been pursuing prototypical furniture for some time now, but rarely enter the contract market.

Currently, a large gap exists between the industry and contemporary critical design that must be bridged. Revelations occur everyday in the studios of Los Angeles object makers with no forum with which to test their ideas. Last year Frank O. Gehry was able to bridge this gap with Knoll’s introduction of his technologically and creatively revolutionary wood strip furniture. When the designers achieve this dual goal their efforts must be recognized by the legging manufacturers, the clock is ticking and this city is changing.

It is the stubborn exclusivity of the manufacturers and the complacency of some high end commercial designers in this city that endorses this gap and ultimately their own demise. The younger designers of influence that recognize and reflect the realities of this city must be encouraged to offer their wares to, whom I’m sure would be refreshed, the wealthy companies and private clients that buy the manufacturers office and home furnishings. Westweek is a magnificent public forum, but remains largely exclusive to the design industry. The PDC would make a good open market if the public could find a haven of inspiring work from LA.

The California furniture and design heritage is a proud one. In addition to the unique styles developed here, The design industry has worked to protect the individual interests of furniture designers and manufacturers. It was the Furniture Manufacturers Association of Los Angeles that formed in 1911 (Later to become the Western Furnishings Manufacturers Association), that brought about the LA Furniture Mart in 1935 allowing small companies to expose their work. However large organizations and the industrial manufacturers have grown lary in their pursuits and are out of touch with the potentials of designers to revolutionize the work, beyond style.


Above: Dei Chair by Ivan Dei began his education under a Japanese master woodworker. His current work has taken this precision and severity and fused it with an LA attitude.

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Above: Dei Chair by Ivan Dei began his education under a Japanese master woodworker. His current work has taken this precision and severity and fused it with an LA attitude.
Village Green: a celebration and a controversial fence

The Best Fence Is NO FENCE

As is happening all over Los Angeles, a man recently had the idea that he should put a fence around his house to keep out the "bad elements." Since his house is in the midst of a planned housing community of 600 units, it was not possible to fence in just his house, but would require fencing in the entire community. That community is Baldwin Hills Village or "The Village Green." He set about to raise support for his idea from his neighbors. Some thought this might be a good idea and some thought it was a terrible idea. Some of them got together and started a committee called "The Fence Committee." The first step for "The Fence Committee" was to figure out how to fence in the community. This proved a difficult task because the community was not designed to be fenced in — it has many pedestrian and automotive access points — and the committee moved slowly. So, the man decided to sponsor an architectural competition to generate ideas (and revenue), and thus was born "THE FENCE — An Open Competition." He got some help, made some announcements, designed a flyer and wrote a program. The program had a very militant bent to it and included crime reports and a bibliography of recommended readings such as "My Visit to the Barricades," History of a Crime, and "War and Building." The only problem for the man was that the Homeowners Association would neither endorse nor support his competition. The Homeowners survived the LA riots by virtue of their social and economic diversity and their willingness to look out for each other and support each other; that is, by being a community. There were no incidents at The Village Green during the riots. The community is strong and safe without a fence.

From May 27 to June 13, at 2440 So Sepulveda, the results of this competition will be on view for all to see — beautifully drawn images, slick presentations, three-dimensional models. The program with this exhibition is that, overwhelmed by these images, we and the Homeowners might begin to believe that there should be a fence. We might start casting our ballots for our favorite fence with the voting the critical question of Why a fence? And Who wants a fence?

The heritage and significance of the Village Green as a community-oriented housing development, one must question the wisdom of a fence to protect the community. As a fence could ever accomplish. Fences do not bring communities together, they cut them up. Recently a fence was built around Park La Brea, neither the city nor the community seems to be better off for it. While there may be a perception of greater security, in reality there is more awareness of potential danger, more paranoia, and more nuisance in life. That fence is ugly and looks like prison bars. Prison bars do not make us safe. There are solutions to Los Angeles' problems that do not involve self-imposed imprisonment and deprivation of the urban environment.

Drive around South Central and look at the fences there. They look like prison bars, too, even around the Blue Line. Everyday more people apply for permits to put prison bars around their houses. If a person grows up living in a communal prison, how can we hope that they will find a way out? Further, fences cannot keep out the kind of violence that we saw last April. The violence is not out there. The violence is in each of us. Let's heal ourselves and our communities instead of building fences.

There are several architects who worked on this competition but did not submit entries because they thought THE FENCE was a bad idea. Let's honor them. Let's use the proceeds of their registration money to buy a few more benches and picnic tables for The Village Green and invite the neighbors over for a barbeque. The Village Green is not an island unto itself, much as it might seem, it is an integral part of Los Angeles and of history. A fence cannot keep out the fear of the man who thinks THE FENCE will protect him from the fear. A fence will just serve as daily reminder of the fear and lead to greater deterioration of the urban realm of Los Angeles. The best fence is NO FENCE.

Julia Anne Donoho, Architect

Do you remember where you were on April 29, 1992? It was a transforming day, A Day of fear and fury that will remain vivid, as if frozen, like November 22, 1963 or December 7, 1941.

And where were you on the anniversary of that date, when the Los Angeles chapter of the National Organization of Minority Architects (LA-NOMA) held their first annual Achievement Awards Dinner with the theme: "Los Angeles, One Year Later...Taking Control of our Destiny." It was an event of which the entire design and construction industry should take note. Organized by young African-American architects, the dinner was distinguished by its elegance, its organization, its operation and, above all, by the facts that they did it themselves (Taking Control of our Destiny) and that it was almost totally unsupported by the mainstream (read Anglo) architectural world.

Starting, appropriately, with a respectful acknowledgment of their mentors, the immortal Paul Williams, attending, of course, in spirit alone, and Robert Kennard of the Kennard Design Group accepting the Architect of the Year Award, the young leaders of LA-NOMA (Drake Dillard, Steve Lewis, Roland Wiley, Robert Moore, Gail Field, Roderick Butter and Pedro Newborns) spoke movingly of the "white picket fence" that invisibly hemmed their aspirations, and of the powerful progress being made nonetheless by the minority design community.

John Williams stood to accept the Award for Residential Design Excellence and RAW Architecture, including Lewis, Wiley and partner Steve Lott, was honored for Non-Residential Design. The Distinguished Service Award was given to Michaela Priede Wills, while California State University and Spike Lee were recognized as corporate and individual patrons of architecture.

The LA-NOMA Awards Dinner was not just important, it was also fun. Top quality musical entertainment and dancing by the LaVerne Reed Dancers, complemented a theme of ancient Egypt, the African ancestor of virtually all architecture. The significance of the evening was brilliantly developed by Congresswoman Maxine Waters, recipient of the Community Service Award, in her eye-opening address which melded the compassion of a true community leader with hard-nosed reminders that discipline, effort, and yes, the pursuit of profit are fundamental requisites for empowering community and design success.

But where were you? LA-NOMA pulled off a first-rate fundraising and awards dinner. Kaiser Permanente and Hamilton Construction supported the event as sponsors, but listed as patrons of the event were only two of the local architectural "big names"; Bobrow/Thomas and Associates and Chester Widom AIA, of Wisdom Wein Cohen. Kate Diamond appropriately represented the AIA.

And where were the others, firms that frequently rely on minority participation to obtain public sector work, and individuals that talk incessantly about rebuilding and rehabilitating LA? April 29 is an important date and is an important event. When, Will, They, Ever, Learn?

Dan Rosenfield
Department of General Services, the State of California.
A brief look at some new buildings by emerging L.A. Architects.

Opposite page:
Clarity, lack of pretension, and fine detailing mark this Hollywood Residence and Santa Monica Promenade bookstore.

Best Residence—Making the most of a steep site, Richard Best's own home is notable for its clarity, dramatic use of space and light, and quality of detailing, particularly in natural woods.

Images, clockwise from top left: exterior; double-height living-room as seen from a mezzanine; longitudinal section; bedroom; view from bathroom.

Best Residence Credits:
Structural Engineer: Rick Byrd; Mechanical Engineering: HBAC; Design: M.B.A., Mel Bilow; Design Consultant: James Ehrencio

Midnight Special Bookstore—Openness and spaciousness also characterize this remodel, for a celebrated bookstore, by Oakes and Associates, who also used I-beams to functional and visual effect.

Images, from left to right: interior, back of store; interior, front of store; exterior on Promenade.

This page:
O'Hernihy + Warner's noted object-as-well as space-making skills brought to bear in this remodel and extension of a residence in Pacific Palisades, above, and the Miller Residence in Malibu, below. Experimentation with materials, colors and interlocking forms add up to sum as good as the parts.

Images, anti-clockwise from top: Pacific Palisades Residence—one new wing; exterior; Miller Residence—exterior, viewed from sea; entrance terrace; detail.
New Work By Young Architects

Best Residence, Hollywood

Architect: Richard A Best, AIA
Photos: Phillip Thompson

Midnight Special Bookstore, Santa Monica

Architect: Oakes and Associates
Photo: Diane Benson
programmatic qualities of the Kanner's roadside idiom is translated into a flamboyant expression of each room's function. Following the Pollyea House, Kanner Architects experimented with a series of Plinth House concepts, leading to a second project in Napa Valley, in 1992. As in the Pollyea House, the Napa Valley House has a clear and lucid plan set on a strong base line lifted above the ground. A series of linked pavilions ride the plinth—angled, linear, ellipsoid and upwardly splayed. One long axis, running parallel to the Valley, is emphasized by a gridded wall of red neoparium glass panels. The second axis is a tall yellow wall pointed directly at the splendid views opening below. The living-dining room complex occupies the central rectangular pavilion and the master bedroom is set at the prow of the plinth, shaped as an ellipse reaching out toward the Napa panorama. Canted walls play off against plumb walls, curving roof lines contrast with flat planes, creating a composition whose emotional energy matches the drama of the landscape in which it rests.

Eccentric shapes, vivid textures, flamboyantly contrasted volumes, curves set in tension with rectangles share the field with International Style gestures such as severe black-outlined flush windows, crisp white wall planes and, above all, functional and lucid layouts.

This design vocabulary, which mingles Modernism and a Neo-Expressionist version of Googie, is flexible enough to be applied to projects which are by program and character more constrained than the Plinth Houses or the roadside architecture. In the planned West Los Angeles Branch of the Municipal Court, for instance, Kanner Architects have taken a very sober facility which includes courtrooms, Sheriff's holding areas and the offices of the judicial bureaucracy and achieved a design that is simultaneously dignified and lively. By crisply defining walls planes of plaster, tile and concrete, contrasted with stretches of clear and tinted glass curtain walling, the architects created an atmosphere of unintimidating briskness.

The subliminal message transmitted by Kanner Architects' projects, which have won several awards in the past five years, is that a building can be functional yet fun, accessible yet distinctive, efficient yet provocative.
Los Angeles architects have long been noted for their innovative response to the currents of the times. This tradition reaches back almost a century, from Green and Green and Irving Gill through Rudolph Shindler and Richard Neutra to the Case Study House designers and, most recently, Frank Gehry and his followers. At the same time outside architects, notably Frank Lloyd Wright, have been spurred by L.A.'s lively creative climate to design highly original buildings.

At its best, such innovation has been based on disciplined design principles. The expression may be experimental, even playful, but the underlying concepts shaping L.A.'s best architecture have always been serious. The airy fusion of indoor and outdoor spaces explored by Schindler and Neutra, for instance, was based on the profoundly Modernist idea of "breaking the box," of a firewall of glass, through a structure. The most interesting Los Angeles architecture has long been characterized by this dynamic tension between lightness of expression and serious intent.

The architecture of Kanner Architects fits this pattern perfectly. Kanner Architects, an Angeleno firm dating back three generations to the early 1960s, has evolved into a Neo-Expressionist tradition that, while rooted in the Modernist tradition of the firm, has evolved into a Neo-Expressionist manner that draws fresh energy and inspiration from the popular scene. "Architecture should be an accessible and useful art," says partner Stephen Kanner. "But serious in terms of design that serve their function responsibility and gracefully." Stephen Kanner and his father, Charles "Chuck" Kanner, have created a vital partnership spanning two generations.

Chuck Kanner, steeped in the high Modernist tradition he learned at the USC School of Architecture in the early 1950s, has created several crisp and elegant buildings, notably the award-winning, four-family Seacliff Homes, developed with increasing sophistication and skill, in the following years, in such projects as the "Sweet Sixteen Plaza and Montana Collection on Montana Avenue in Santa Monica, and the Harvard Apartments in Koreatown. "Sweet Sixteen" Plaza, completed in early 1990, is a remodel of a nondescript row of stores and restaurants into a succession of architectural billboards. Built of plaster, steel and glass, the "billboards" allow the commercial spaces below to advertise their wares within a disciplined architectural rhythm in which the frames reduce in width and length. The frames' function is kept obvious by a tongue-in-cheek mimicry of the exposed steel skeletons common to the advertising billboards seen on many Los Angeles boulevards.

The Montana Collection, completed a year later, is a more formal exercise in street architecture. With ground floor, double-height commercial spaces under rooftop parking, the Montana Collection uses such strategies as shaped windows, shifting geometry or angled to the sidewalk, a free-floating glazed tower and rippling balustrades to catch the eye of passing motorists. Though the design vocabulary is not faddish, the overall effect is compelling.

In the Harvard Apartments, Completed in 1992, Kanner Architects took the architectural metaphor a long step forward. In the process a standard 13-unit mid-town apartment block of the kind one sees all over Los Angeles was transformed into a visionary roadside attraction. "The client asked us to give him a building that was more than just another box," Stephen Kanner explains. "What we gave him was a ham and Swiss-cheese sandwich of white-brick Modernism with a filling of L.A. Funk."

The vertical Wonderbread sections of this architectural masterpiece are propped up by white-stucco layers front and back. The "ham" is a thick, red-painted central slice peppered with square windows of various sizes, set at angles in a scattered pattern. The "Swiss cheese" section is a slimmer yellow slice alongside, ventilated by porthole windows. The frontages along Ninth Street and at the rear of the block provide the building'sensible elements. Severe and rectangular, the frontages are unpretentiously Modernist in their alternation of horizontal window sills and flush white surfaces. In the Harvard Apartments Kanner Architects particular tension between seriousness and lightness is perfectly balanced. The plan is disciplined, clear and functional while the elevations are funky without being ludicrous.

This dynamic tension is expressed in a less directly metaphorical fashion in the Nevin Avenue Elementary School, due to begin construction in the fall of 1993. A twelve-classroom addition to existing school in South-Central, the Nevin School features the simple grid of a yellow tile, free-standing screen wall balanced at one end by a braveda, curved stair tower finished in blue stucco, linked along a narrow spine to a rectangular, sloped tower colored red. The stair towers, and the skylit central corridor spine, are meant as cheerful meeting places where children can mingle between classes. Together with the modernization of the existing school, a renovated kindergarden and a new outdoor lunch shelter, the expanded Nevin School is meant to provide a bright spot in a disadvantaged neighborhood with its playful, Expressionist geometries.

In tandem with Kanner Architects' development of their own version of roadside architecture came the evolution of another stream of Neo-Expressionist design. In a series of residential projects, dubbed "Plinth Houses," the architects experimented with playful forms anchored to a strong and clear base.

The first Plinth House, called the Pollylea House, designed in 1989, was commissioned by an art collector whose main imperative was to display his collection. Situated on a long and narrow site in the hills above L.A.'s Westside, the Pollylea House features a series of bold sculptural volumes set on a raised plinth. Fractured tile, sandstone and plaster connect to an aluminum-panelized circulation spine resting on a concrete base which lifts the entry, skylit living room /gallery, dining room, projection room above the ground plane. The second floor master bedroom rests on a ring of columns with a narrow lap pool panning under. The kitchen, garage and servants' quarters are off the plinth, and the surrounding landscape is graded from tailored planting near the house to rough shrubbery and then to trees on the property lines.

The Plinth House concept explores several linked design ideas. One idea is the notion of a solid base "floating" above the ground. This powerful, visually-solid plinth allows an array of playful shapes and volumes on its surface, unit ed by their common host. At the same time, the
integration of city life with transit through the creation of Transit Oriented Districts. These districts would be areas of increased density around Metrorail stations that would provide a variety of public amenities and commercial/residential mixed use. The goal is to reduce reliance on the automobile and create a "pedestrian oriented environment in context of an enhanced urban environment." The schemes offered a variety of interpretations of this "enhanced urban environment.

Some schemes preserved and reinforced the unity and scale of the city block, whereas others created superblocks. At the Santa Monica and Vermont site, for example, both Koning Eizenberg and Barton Myers Associates broke up the giant block at the northeast corner by creating a new residential street, whereas another firm, the Los Angeles Community Design Center, not only maintained the block and proposed an equally grand scale reconfiguration, but also blocked Willowbrook Avenue's connection to Vermont with the creation of a public park. Some teams saw the boulevard as the essential component of a revitalized pedestrian environment. Others left the streets to the cars and pulled the pedestrians away into arcades and plazas. Most schemes maintained the street level as a datum, whereas Van Tilburg & Partners proposed a residential development and gardens atop a two-story plinth containing parking and commercial spaces. The informal question of parking was mainly resolved in conventional ways — large megastructures aboveground, buried underground, or lining the street. What role the parking lot plays in a "pedestrian oriented environment" is evidently still to be determined.

It became evident from these schemes, as well as the afternoon's panel discussions, that the notion of urbanism for Los Angeles is indeed a problematic one. The MTA vision of a network of dense neighborhoods and public park. Some teams saw the boulevard as the essential component of a revitalized pedestrian environment. Others left the streets to the cars and pulled the pedestrians away into arcades and plazas. Most schemes maintained the street level as a datum, whereas Van Tilburg & Partners proposed a residential development and gardens atop a two-story plinth containing parking and commercial spaces. The informal question of parking was mainly resolved in conventional ways — large megastructures aboveground, buried underground, or lining the street. What role the parking lot plays in a "pedestrian oriented environment" is evidently still to be determined.

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needs to re-prioritize its planning and design efforts, targeting, perhaps, affordable and govern­ment subsidized housing as a future goal.

Finally, Los Angeles could use a shift in focus from the macro scale of large urban develop­ments to the smaller intimate scale of neighbor­hood renewal and preservation. A rich architectural character does not merely lend a neighborhood its charm, it allows the residents to conceive of it as a particular place with which they can identify, and orient themselves within the larger landscape. The age old dialectic of the unique qualities of a particular place versus a homogenous expanse of space. It is by fostering a sense of place that communities are formed and this can empower people by giving them a stake in the city. Without sounding as though I suffer from some delusion of architectural hubris it seems only natural that one would not burn a place that they cared about versus a space they merely lived in.

JEREMY LEVINE

Public Leaders and Private Involvement: Los Angeles’ Second Chance at Greatness

"We have been too shallow in our understanding of the forces that make up the urban environment... Our patrons’ inability to see beyond immediate needs and good have only been excised by our own virtual silence" Harvey Gantt, Architect and former Mayor of Charlotte, North Carolina

 Truly effective comprehensive planning for today’s cities must address not only the problems of the central city and their neighborhoods. The new mayor would do well to look at two cities that are models of such comprehensive planning are Seattle, Wash., and Houston, Texas. The civic leaders of these cities have a reputation for working with the community to guide growth and bolster their municipal campaigns, and Guggenheim realized his vision of “Venice on the San Antonio.”

In the sixties, San Antonio hosted the Hemisfair that further aided the city’s growth and identity, as did the Texas real estate boom of the Seventies and Eighties. It was during that time that Henry Cisneros emerged as a City leader who channeled his energies towards the common good of his home town. Cisneros was not alone in his light for the good of the City. In 1983, about 500 citizens from 60 neighbor­hood groups banded together to take on San Antonio’s development establishment. What emerged was San Antonio’s planning Bible, “Target 90,” which advocated controlled growth, development of San Antonio’s Central Business District along the River Walk and assistance for neglected neighborhoods. Working within the City’s Comprehensive Plan, the River Walk has been extended and become the anchor for the City’s downtown revitalization. In turn, developers have turned the City’s gritty downtown shopping district into a pedestrian center full of retail, office and housing. So many initiatives emerged in San Antonio that there is even a Department of Downtown Initiatives. The Plan also channels funds to other less affluent parts of the City.

Paris on the Puget

Seattle is regularly rated at or near the top of the list of most "livable" cities in the U.S. (Kreating, Krumholz, 1991). Mark Murray, pub­lisher for Mayor Rice, noted that the City’s 1973 effort to save Pike Place Market, located in downtown Seattle and the Seattle Worlds Fair of 1962 were both watershed events. These two events generated intense civic pride and eventual City-wide comprehensive planning efforts to regulate and direct growth. Pike Place Market was to be slightly adapted to make it was for a parking garage and to clear what had become a neglected part of the downtown warehouse district. Architect Victor Steinbrueck raised money for restoration of the Market through the sale of paver tiles that bore the benefactors’ name or company. The Market recaptured its former role as the hub of downtown activity.

The Seattle World’s Fair, whose signature Needle still marks the skyline of the City, gave rise to another neglected area, the "South End." Through Mayor Rice’s guidance, the South End is to be the site of a new City park called the Seattle Commons. This $300 to 400 million project will be the anchor to one of Rice’s newly proposed Urban Villages. These urban villages are to be composed of schools, parks, apartments and moderate to upper-income housing. Rice’s agenda seeks to "unroll the pop­ulation surge into given areas (rather than) let the free market forces add to urban sprawl."

In the eighties, Seattle built a Transit Tunnel and a University Linkage. These two projects, somewhere between land-use proposals and populist projects, have become visible milestones of the L.A. Olympics of 1984 and serve as the basis for a sustainable city-wide revitalization effort. As for the present, the city’s mass transit program will certainly help strip away the segregation or "edge conditions" of L.A.’s neighborhoods and commercial zones.

Even though no two cities are alike in their growth, lessons may be learned from other cities in transformation. As demonstrated above, one profession can make a difference if we and join with civic leaders and the community to devise programs for urban revitalization.

DANIEL SEALENT, AIA ASSOCIATE

Designs for Transit-Based Communities

April 8 the MTA-sponsored Designs for Transit-Based Communities: Case Studies of Three Metro Stations.”Hundred of architects, planners, developers, bankers, transportation engineers, housing advocates, and concerned citizens met at the downtown Hilton to view prototypical schemes from nine "award-winning Los Angeles architecture firms."The nine participating firms were Barton Myers Associates, Koning Eisenberg Associates, Los Angeles Community Design Center, Metcalfe and Mudlow, Johannes Van Tilburg and Partners, KDG Architecture & Planning, Goodsell Assoc./La Canada Design Group/Ken Beck, Frederick Fisher, Architects/Cordoba Corporation, and Van Meter Williams Pollack/Martinez Associates. The proj­ects, somewhere between land-use proposals and schematic design, addressed development in the three L.A. Metro stations.

It was a symposium of contradictions, notable as much for what was not talked about as what was, as well as for the steadily undercurrent of pessimism checking the MTA’s laudable call for urban vision. The case-studies responded to an administrative draft of a new Land Use/Transportation Policy, written by the city’s Planning Department, the draft calls for the
Architects: Take Action!

By the time you read this article the race will be over. Los Angeles will have its first new mayor in 20 years. The campaign has been an enlightening experience. Given the opportunity to set a new agenda for the city, the candidates chose instead to practice politics as usual. The campaign has been marked by the smear and the mudslide. The campaign resolved no issues and set no mandates. It should be no surprise that no candidate has grabbed our interest or more than lukewarm support. We have elected only one face, an ill-defined and blurry image. Angelenos must still deal with the issues of what we have become and what we want to be. We will have to rebuild, reform, and replace many of our institutions and the rules by which we have operated if we are to avoid cycles of increasing desperation and violence. California has a reputation for leaving the past behind and going its own way. Once again we must embrace this aspect of our character. Architects and planners have a natural role to play in this restructuring of our city. The city is a building, albeit one of great magnitude. Like a building it must serve a number of individuals in a number of ways. We are by training and temperament disposed to considering the big picture, and bringing divergent needs together in a common solution. In an age of specialists, we are among the last of the generalists. These skills are exactly what is needed in our duties today.

Jefferson. The man credited with creating one of the AlA's newest Gold Medalists is known for it. Issues such as the environment, the city council has the power to override the system the city council has the power to override, in previous administrations, the city's direction was determined by special interests. Under the present system the city council has a power to override and veto city council votes. A plan for growth as well as a means to insure its implementation. Such a plan would help neighborhood to prepare for development while simultaneously guaranteeing the equal distribution of 'undesirable' facilities such as low-cost housing. The next mayor must be willing to bite the political bullet and stand up to opposition from the notorious NIMBY groups. Under the present system the city council has a power to override and veto city council votes. A plan for growth as well as a means to insure its implementation. 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What Do Architects Say About The AIA Trust Health Insurance Plan?

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poured out, the inspired gardener watering his seeds. Tony amazed me with his thoughtfulness, and the consistency of his convictions. And his regiments patterns of action, which he himself joked about, enabled those convictions to take crystal clear form. We were in his Innes Place studio one day when I was told of how he and his children would laugh as Tony explained the Zen of black formi­
dance. I overheard their conversation one afternoon in his building. "One shadowy comer in these places

life, Tony labored over every cubic inch of his buildings. There is not one shadowy corner in these places which Tony did not see even before they were put on paper. And when most of us would have compromised in the face of difficulty, Tony pushed forward. I feel fortunate to have nearly always stood behind him as he raised the sharp sword of his convictions. For

most were no match for Tony when he was right. I understand now that there was a lifetime of thought behind Tony’s every belief. Tony has taught me how to become an architect. He helped to teach me, as my own father does, to be a gentleman. And when I have the opportunity to build places, you will see Tony in them.

I met Tony and his family about 30 years ago when I was still an undergraduate student. Tony was already a father and an architect. He was a wonderful father who gave unconditional love to his children; to his many friends, he was generous and supportive; to architecture, he was dedicated. He thrived on discovering and creating beauty. Among his many achievements, Tony was one of the first persons to discover the potential of Venice Beach amidst the oil pumps in the early sixties, and since then he has lived and worked in Venice. He has contributed many fine buildings in the community. I had the pleasure of sharing an office with him for five years on Market Street. My experience of Tony, like all his friends, was nothing but kindness and generosity.

His family and hundreds of his friends gathered for a memorial service at Maple Drive restaurant, designed by Tony. The space looked more beautiful than ever. Being surrounded by his work and loving friends, we all felt his presence one more time. Tony will be greatly missed. He will rest in Hana, a place he loved.

Ted Y. Yamar, AIA

Tony was an architect and person of the highest integrity. He would do and say exactly what he believed in. His financial success as an architect and developer allowed him to carefully select his project and clients. It was this and his uncompromising personal convictions to high ideals that gave rise to a significant body of work that could have been more prolific. A few days before Tony passed away we had a wonderful discussion about architecture. He said that the architecture that resonated for him embodied a spiritual order and that the work of Luis Kahn, Tadao Ando captured that power, simplicity and connection. His understanding of architecture was profound.

Tony produced relevant works of architecture spanning 50 years that deserve further scrutiny. All of his projects celebrated the freedom of modern architecture. They include a serene modernist Bel Air home designed for his parents early in his career, a powerful studio for Venice artist Gay Dill, and his own unfinished house in his beloved Maui. All were perceptive works in harmony with the environment.

Tony was a special person to me. Fourteen years ago he encouraged me to follow my dreams and go out and pave my own path. Over the years his wise counsel, his friendship and support had been meaningful hugs. Tony had a wide range of good friends, and family, to whom he meant so much. At 56, he leaves us far too soon, yet he will be with us. I will miss him.

Steven Ehrlich, FAIA

John Evan Miller

More often than not, it’s volunteers, not paid professionals who make the greatest contributions to a cause. John Miller was the best of both—a professional volunteer whose passion and dedication to historic preservation was limitless. John served on the Board of Directors of the L.A. Conservancy for nine years, the Board of the California Preservation Action, and helped found the L.A. Historic Preservation Foundation. He’s a walking encyclopedia of theatre history, and equally knowledgeable about other architectural/historical genres. Photographer, lecturer, writer—John’s abilities and commitments were extraordinary.

John died March 22, 1993. Preservation, and the hundreds of individuals whose lives he touched, have lost a resource, an advocate, and a special friend.

MITZI MASSIMI
Hold the Dates: AIA/LA house tours are back.

Price: a bargain $75.00 per person for all three tours (tickets are transferable). Single tickets, $100.00 each. All are invited to attend these wonderful tours—send your check, save the date and we will see you in Silver Lake, West Side and Malibu for some great designs by some of the profession.

For information, please contact the chapter office (213) 380-4595.

Legal Hard Hat Required

Open Membership Day, Tues., July 27, 9:00am - 5:00 p.m.

All members of AIA/LA are cordially invited to stop by the chapter office to meet the Board of Directors, the committee chairs, and to view the AIA video presentation "Legal Hard Hat Required." This Video was created by the legal department of the AIA to fulfill requirements of the 1990 Consent Decree for a continuing education program on the antitrust law and the Consent Decree. We look forward to seeing you there!

KATE DIAMOND, AIA

1993 President

Design Awards

The 1993 AIA/LA Design Awards Program seeks entries in five separate categories. Deadline for entries is August 2, 1993; for submissions, December 21, 1993. Entries will be part of an exhibit on display from October 4, 1993 through December 3, 1993 and will be included in a book published after the awards. Judging will be done by four AIA members: Lauren Rottet, Peter DeMaria, Jun Kiyonari and David Hall. For information call (213) 380-1599.

People and Projects

Dowsky Associates, Architects and Planners, have completed design work for the environmentally sensitive new Entry Port at Calexico. Located 125 miles east of San Diego and six miles from downtown Calexico, the new port is designed to operate 24 hours a day, seven days a week, to accommodate the increasing flow of traffic between the U.S. and Mexico. One of the highlights of the design is the use of Teflon-coated, glass fiber tensile roof structure which will reduce energy and maintenance costs. Completion is scheduled for 1995.

Altoon & Porter Architects are designing a $1 million renovation and extensive upgrade of the Sherman Oaks Galleria Imperial Bank Building and Garden Office Building. The mixed-use office and retail mall project is owned by Galleria Joint Venture.

Rochlin Baran & Balbona Inc. has prepared the master plan and design of the $11 million Lakeview Building, a medical office facility at the Eisenhower Medical Center in Rancho Mirage. The 52,000-square-foot, three-story building is adjacent to the Betty Ford Center. Celia Baran, John Casparian, Snatra Children's Center is intended to complement existing buildings on the site by Edward Durrell Stone.

Holmes & Narver Inc. are providing architectural and engineering planning for a community complex that will monitor and control freeway traffic throughout Southern California. The $77 million facility will be located in downtown Los Angeles. The tentative site of the 71,000-square-foot, five-story structure is adjacent to the current CalTrans headquarters at Second and Main streets. Design began in April 1993, and occupancy is expected in September 1995.

Promotions

Keating Mann Jernigan Rottet has promoted Paul A. Danna to partner. Prior to joining KMR, Danna worked at L.M. Pei Cobb Freed & Partners, Krueck & Olsen and Machado-Silvetti Architects. At KMR, projects he has worked on include the BMC Software headquarters in Houston, the Department of Ecology building in Washington.

Promotions at Ehrle Becket:

Denise M. Anton has joined the firm as Interiors Project Director. She was formerly with SOM, and the interior design firm of PHH Environments.

Anthony W. Brinkman AIA has joined the Western Region practice as senior vice president and director of healthcare marketing for the western region.

David M. Hullinger has been named vice president in the Western Region office.

Joseph S. LaValle AIA has joined the firm as project director for justice-related projects.

Jon C. Pugh AIA has joined the L.A. office as vice president and project director of leisure/entertainment projects. Jon Pugh was formerly vice president of planning and development at MCA Recreation Services (Universal Studios) and director of design and planning at Knott's Berry Farm.

Mehrdad Yazdani has been named design principal. A vice president of the firm, Yazdani joined Ehrle Becket in 1987. In 1990, he was named as one of 20 emerging young architects by Progressive Architecture in 1990. Prior to joining the firm, he worked with Michael Graves on the Humana Corporate Office Building, and the Whitney Museum of American Arts.

Obituaries

On May 11, 1993, after a 10 1/2 month battle with cancer, L. Anthony Greenberg, AIA, respected and well-liked Venice-based architect and developer, passed away.

Born and raised in Los Angeles, Anthony Greenberg graduated from USC in 1961. He began his professional career designing custom single family homes, sharing the Schindler Kings Road studios. During the late sixties and early seventies he worked in partnership with schoolmates Gene Flores and Ellis Gelman. Flores, Gelman and Greenberg pioneered a garden city in Marin Del Rey with a series of award winning ocean front condominium projects. Other notable awards from the city included a commission the Doheny School for educational buildings in North Hollywood, and the Posada Triana, a seaside deli- tion resort in Sonora, Mexico.

Greenberg spent the years 1972-77 away from L.A., running a small sailboat in Mexico, followed by several years of travel abroad. In 1978, he rejoined Ellis Gelman and together designed and built Airport Place, a commercial retrofit in Inglewood, while working on a resort complex in Palm Springs.

Subsequent works include a series of Artist loft buildings, including the renovation of several historic buildings in the neighborhood. Interior works include the critically-acclaimed Maple Drive restaurant in Beverly Hills, completed in 1980. His final project, a campus of Ocean Front Townhouses on Santa Monica Beach, is near completion.

As a response to the question, “what is a carceral state?”, Tony Greenberg explained, “I remember the day that will stay with me. More profoundly, the experience which Tony handed down to me will enable me to follow in his steps. For Tony was not just an employer. He was a dear friend and mentor. After getting over my fear of the rational line in which he ray the practice, I realized that there was a wealth of knowledge in this man, just waiting for somebody to ask for it. And so I did. And his ideas...
Construction Begins At Salk

Construction began in May on the much-criticized addition to the Salk Institute in La Jolla, despite a last-minute barrage of protests from architects and historians who sought to discourage Salk officials from altering the 1961 masterpiece by Louis Kahn.

In May, the furor over the Salk addition veered on confrontation, after institute director Dr. Brian Henderson refused to meet a contingent of architects seeking to dissuade him from construction.

The design by two former Kahn employees, David Richeart AIA and John McAllister AIA of L.A.'s Anshen + Allen, has drawn fire from numerous critics for a symmetrical design viewed by many as derivative of Kahn, as well as for locating the gateway on the Salk's central courtyard axis. Other critics decry the loss of a tree grove that formerly fronted the institute, which many visitors regard as part of the entrance sequence.

Public opponents of the Salk alteration include the architect's widow and two children, Nathaniel Kahn and Sue Ann Kahn, Robert Venturi FAIA, Lawrence Halpern, Richard Meier FAIA, Frank O. Gehry FAIA, New York Times critic Herbert Muschamp, Columbia University Professor Kenneth Frampton and former Yale architectural historian Vincent Scully.

In a recent story in the Los Angeles Times, Nathaniel Kahn wrote that he was in L.A. recently for the opening of the Louis I. Kahn retrospective at MOCA. "At an insider's view. Photo: Eric Owen Moss. See PA 2375/Fax. (310) 798-2594.

The UC San Diego officials have muddled shutting the program down, which is only in its first year of instruction. Sources close to the university say they expect the M.Arch.I program to be killed, while the M.Arch.II post-graduate program is expected to survive.

The UC San Diego program is an apparent victim of the on-going budget crisis in the University of California system. Insiders say the school's junior status left it vulnerable to campus politics and budget cutbacks. Headed by Adele Naude Santos, UCSD has five tenured faculty and 24 students.

Fence Winners

Winners of the $10,000 Village Green Fence design competition have been announced. They are: James Scott O'Brien of Atlanta, GA; Kerry Nagata and Robert Pashuk of Calgary, Alberta; Udo Greinacher of Berkeley, CA; Irvin Glassman and Plate Martinez of New York City; Aaron Paul Davies, of London, England; Paul Backewich and Kevin Sugden, of Waterloo, Ontario. The jury included Eric Owen Moss, Hank Koning, Dion Neutra, Crombie Taylor, Susan Whitin, Barbara Stauffacher Solomon and David Gebhard.

There will be an awards ceremony June 13 at 2440 S. Sepulveda Blvd., L.A. Selected entries will be on exhibit May 27 - June 13. The fence competition was organized by Los Angeles architect Wes Robbins, who also provided the prize money. It drew criticism from some Village Green residents, as neither the competition nor fence construction had been authorized by the residents. See p. for "The Best Fence is No Fence," a critique.

Tony Greenberg Dies

Hermita Beach Pier Competition

A national design competition to revitalize the Hermosa Beach Pier and Downtown has been announced. Architects are invited to submit proposals for the renovation of the existing public, recreational pier and County Lifeguard headquarters, as well as create a Pier Promenade public plaza. Sponsored by the Hermosa Beach Chamber of Commerce and AIA/Cabellas, this competition follows a B/UDAT, which conducted a study of the Hermosa Beach Downtown Business District and recommended the creation of a new "Pier Promenade." The jury members will be Charles Moore FAIA, Jerome Ernst FAIA, William Fain Jr. FAIA, Doug Gardner, Vice President of Maguire Thomas and Partners, Rob Wellington Quigley FAIA. Prize money totaling $12,000 will be awarded. Registration deadline is July 9, 1993; submission deadline is September 1, 1993. For information, contact Hermosa Beach Chamber of Commerce, at: (310) 372-1375/Fax. (310) 798-2594.

AIA/LA House Tours

Spectacular house tours are planned for the second Sundays in September, October and November, featuring works by architects such as Ray Kappe, Mark Mack, Kanner Architects, David Lawrence Gray, and others.

New President For DMJM

Raymond W. Holdsworth has been named president of the Daniel, Mann, Johnson & Mendenhall, L.A.'s largest engineering and architectural firm. He replaces M. Paul Brott, who had been president since 1988.

A graduate of the Wharton School, the 50-year-old Holdsworth had been a corporate vice president of DMJM during 1981-88, and was most recently vice president and manager of corporate development at DMJM's parent company, AECOM Technology Corp.

The firm is responsible for numerous architectural and civil engineering projects both locally and internationally, including the design and engineering for the Metro Red Line subway, the Blue Line and Green Line light-rail lines, as well as the recent expansion of Macom Center and the San Francisco Marriott Hotel, both in San Francisco's Yerba Buena district.

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"Norman Rockwell once remarked that he learned everything he knew about power and politics from the Board of the Museum of Modern Art. On the sixth floor of MOCA, where politics, power, money, prestige (and the ego which are nourished by their interaction), are somehow coupled, humbled, strong-armed, and inspired to higher purposes, where fame, glory, neglected talent and oversized talent, where the majesty and pathos of a life or art (and the ego which are nourished by their interaction) are also coupled, humbled, strong-armed and inspired, Fred Nicholas, the former Chairman of the Board, is still known as the "Bobby." The one who protects the people at work and the mission they serve - subordinating his ego to both institutional continuity and the bonds of loyalty which make risk in the service of art possible." Richard Weinstein

Dean, UCLA GSAP

From an eloquent speech given by Dean Weinstein at the UCLA GSAP Dean's Council Dinner, honoring Fred Nicholas.

Above, right: Fred Nicholas in front of a folly designed by Frank Gehry and Arata Isozaki, at Dean's Council dinner.

Above left: Twin Ocean Park Residences, by Jesse Hormann, photos, Bernard Woolf.