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For more info about non-AIA events, check listings on pages 21-22.
Plenty of architectural activities to look forward

Coming Up In '94
March 94
Westweek 94 - Interactive

Relationships:
Architecture, Interiors and Imagination, at the Pacific Design Center, March 23, 24, 25 1994. This international design market and conference will include focus on new products, new forms of media, entertainment architecture, and the role of design in everyday life of Americans. Reservations and info (310) 657-0800.

CWED 1994 CONFERENCE. California Women in Environmental Design will hold their 7th annual conference March 18 - 20 at the ANA Hotel in San Francisco. An accompanying exhibit will run March 4 - 20; Nov entry deadline.

Hutchinson, who asked that more commonly understood terms be used, to establish a basis of reference. From that point on, it became clear that what the British most keenly wanted to learn from L.A. was how to avoid having to become like it, and how to stop what are perceived as vulgar American values, as promulgated through an American dominated media, and conveyed through its architecture, which in L.A. is seen as its most concentrated manifestation, from replacing values of their own. Once this issue emerged, the gauntlet was down, and the most free-wheeling designers of all, whose careers and personal style include California Plaza and Universal Citywalk, brought on construction were in their element.

Through it all, the arguments that came across as most measured, eloquent and enduring were put forward by Wolf Prix and Ralph Erskine, who each made a plea for social considerations in architecture and a study of Los Angeles as a singular opportunity to do that. It was this surprisingly impassioned, bipartisan echo, rather than the post-dated dogma of the so-called L.A. school, or the superficial clash between British and American values, which have already emerged beyond the point of no return, that emerged on that Saturday afternoon in London, as the most valuable lesson that Los Angeles has to teach.

Following a short break, lectures were delivered by Jencks, Scott, Moss and Soja respectively, offering more of the same message conveyed in the afternoon symposium, augmented with visual aids and ever more eye-glazing syntax for mass consumption. Of them all, Eric Moss' presentation of his own work, was most successful. But it is a shame that the message delivered by Wolf Prix and Ralph Erskine, in closed session just hours earlier was not given equal time.

JAMES STEELE

Previews

Events
Annual Open House at Barnsdall Art Park
Free tours of LACMA's Hollywood House, family art workshops, new art exhibition and a holiday art sale Sun Dec 5, 10 to 5 at 4600 Hollywood Blvd. 213-662-2772

Lectures
Two lectures by Helena Monet "Emigration and Immigration in Swiss Art," Wed Dec 8, 7:30 pm at Max Kade Institute, USC
"The Conservation and Restoration of Historical Monuments in Switzerland: Principles and Reality" Thurs Dec 9, 7pm, Goethe-Institut. For info: 310-577-1145 x 218 FREE
Sam Hall Kaplan lectures on "L.A. Lost and Found" Tues Dec 7 at 7pm at the California Map Center, 3211 Pico, 310-829-6277
Brian Boeing will present collages, projects, and electronic constructions at S.C. Art Dec 1 at 8pm 5444 Beverly, 310-574-1123

UCLA GSAUP
Charles Eames, Jan 20
Irene Bierman, Feb 3
Wold Price, Feb 10
The Strife in a Dream of Poliphile: The Erotic Dimension of Architecture, by Alberto Perez-Gomez, March 1

Woodbury University Lecture Series
Tuesdays at 7:30 in the Gym, 7510 N. G版权所有.Hall. 818-276-0848
"Spoken Words and Images" Dec 7 Ron Goldman, Designer, architect, developer and contractor. His work emphasizes site climate and natural light.
Jan 25 Jo Ann Maty as Designer with research interests in the role of the architect in the building process and the relationship between urban planning and large scale building design.
Feb 15 Betty Towsung Artist whose installations reflect minimalism and abstraction using stone and steel.
March 1 Kate Diamond Partner in charge of design for Siegel Diamond Architects and 93/94 president of the LA chapter of the AIA.

Exhibitions
Santa Barbara Museum of Art
Dec 4-Jan 30 Picasso to Christo: The Evolution of a Collection

To Jan 2 The Splendid Centuries: 17th and 18th Century French Paintings From The Fine Arts Museums of San Francisco
To March 6 'Espirit du Temps: 176th Century French Prints From the Permanent Collection.
SBMA 1150 State Street; 805-963-4646 Student Discount Art Center
Through Dec 10 in the Student Gallery 12-5 Tues-Sat, 12-9 Thurs, Info: 818-584-5144
Graduate Student Exhibits through Dec 10 at the MFA Gallery, 9-10 Mon-Thurs, 9-6 Fri, Sat. Info: 818-584-5152
Art Center at Night Open House
Dec 16, for prospective students of the A.C Night Program. Includes campus tours, class demonstrations and student work on view. 818-584-5023

LACMA
Helen Levitt, A Retrospective Exhibition. 84 images including 8 & 30's work from 30's, 40's and 50's and work in color from late 80's to present opens Jan 6, 213-687-6000
UCLA (Call (310) 825-6335
Jan 10-28 Harry Wolf: "Two European Projects, Form and Symbol in Architecture"
Feb 3-18 Karl Gerstl Krahn, Photographer: "Views of Los Angeles"
February 21-March 18 "Vienna Housing: Trends and Prototypes," curated by Nilo Tibor

Clasen
UCLA EXTENSION
INDOOR AIR QUALITY MANAGEMENT
A six session course examining air pollution exposure and mitigation in indoor environments. Wednesdays, February 23-March 30, 6:30-9:30 p.m. at the World Trade Center, 330 S. Figueroa Street, 213. For complete details, call UCLA Extension, 110-875-0328.

L.A. Architect
HEROES* this month:*
Janice Axon, Morris Newman, Sherry Snell, Peter Lloyd, Eric Chavkin, Chris Miles, Keith Song, Sergio Shimabukuro, Peter Cohn, Coralie Langston-Jones, Beth.
A big thank you to all our advertisers and contributors, without whom L.A. Architect would not exist.
From Paradise to Metropolis

Coop Himmelblau's Installation for the expressionist Utopias

The Exciting new building in LA is constructed of concrete and glass and is the first half of a new office building for Coop Himmelblau, the makers of "Paradise." They have created a "new" environment for the future city of the 21st century. The structure consists of a series of glass-and-concrete towers, each of which is designed to meet the specific needs of its inhabitants. The towers are connected by a series of skywalks, creating a network of spaces that are both private and public. The overall design is intended to create a sense of community and a feeling of belonging.

Powerful Photographies: John Heartfield at LACMA

In his next major work, "Photography," Coop Himmelblau has designed an installation for the "Heartfield Photographies" show at LACMA. The installation is a series of photographs that are displayed in a way that highlights the power of photography to record and manipulate a moment in time. The photographs are arranged in a way that creates a sense of movement and transition, and the installation as a whole is intended to challenge the viewer to think about the role of photography in shaping our understanding of the world.

L.A. Their Way

"Los Angeles continues to be the object of pervasive fascination across the Atlantic; the city that Europeans love to hate. As the third subject of "Learning From" series, L.A. recently followed London and Tokyo as the focus of a day-long marathon forum at the Royal Academy of Art."

—James Steick reports from London.
More books, exhibits and a

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By Dirk Sutro
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THE GARDENS OF SPAIN
(Photographs by Marc Riboud. Text by Jean Boisselier and Marc Riboud. Thames and Hudson, $65 hc)
For those who love exotic places, but would rather not spend the holidays eating with (or being eaten by) Pol Pot, here is a sumptuous album that takes you to the heart of the Cambodian jungle. Marc Riboud has documented the diversity of Morocco, from the cool tiled courtyards of the mosques to the mud kasbahs, glowing like furnaces in the desert sun. Riboud has an eye for the bustle of the souk, the stillness of those who have not experienced that extraordinary beauty and daring.

Here is a privileged glimpse of a hidden world: the great gardens concealed by the high walls of aristocratic estates all over Spain. The author is a leading landscape designer who has made an eclectic choice, and analyzes them closely in terms of history, climate and taste. Familiar landmarks, like the Alhambra and Generalife gardens in Granada, and La Granja de San Ildefonso, are also generously represented in George's handsome color photographs.

ITALIAN GARDENS OF THE RENAISSANCE
A reduced-scale reissue of a classic, first published in folio in 1925. It is the product of a grand tour by two fifth-year students at the Architectural Association school in London, and it laid the foundation for Gertrude Jeckyll's legendary career as a landscape designer. Long valued for its ink-wash plans and delightful period photographs, this elegant volume is a valuable addition to Princeton's other historic reprints.

Margarettes is the Autolycus that chore to someone who can address his own work.

The title is intended to be ironic: equality of the sexes was proclaimed, but not practiced at the Bauhaus, and most female students ended up in the weaving workshop. What they achieved was anything their male colleagues produced, in terms of history, climate and taste. Familiar landmarks, like the Alhambra and Generalife gardens in Granada, and La Granja de San Ildefonso, are also generously represented in George's handsome color photographs.

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Los Angeles Architecture: the Case Study House program. (Dirk Sutro. New York: Rizzoli International. $55hc, $40pb)

Massimo Vignelli puts his signature on this massive tribute to 10 large-scale projects - mostly high-rise offices - by one of the leading corporate architects of our era and one of the few to add a new masterpiece - 333 Wacker Drive - to Chicago. Handsomely photographed by Judith Turner, the portfolio chronicles the firm's shift towards freer massing, friendlier bases, and more inventive crowns. It shows how KPF have pursued a coarse midway between the subriety of SOM and the reckless exuberance of Philip Johnson.


Beyond the towers are the suburbs which, like the blob in a sci-fi thriller, will eventually swallow us all. "This book is part polemic, part tool, part proof by assertion, part manifesto, but mostly, I hope, common sense," declares Calthorpe in his introduction to this readable collection of guidelines and projects. Like Dwan/Pfister/Zyberk, Dan Solomon, Stefanos Polyzoides, and several of his associates at UCSB, Calthorpe is trying to demystify and, or, at least, slow the juggernaut of misguided planning and suburban development. He defines the metropolis as "the sum total of the city, its suburbs, and their natural environment" - and argues that the balance has been skewed by relentless sprawl. "We need to start creating neighborhoods rather than subdivisions," he insists, "urban quarters rather than isolated projects; and diverse communities rather than segregated master plans." The rest of the book demonstrates, through precept and practice, how to achieve those goals. It should be required reading for urban planners.

West Coast Wave: New California Houses. (Dirk Sutro. New York: Van Nostrand Reinhold. $49.95 hc)

An enthusiastic, well-illustrated survey of innovative houses, past and present, in the Bay Area, LA, and San Diego. In each of the three sections, Sutro traces the roots of today's avant-garde, exploring regional traditions and the contributions of noted pioneers. The rest of the book is given over to brief accounts of 27 recent houses. There are no plans and the LA section is surprisingly short. The book has a crisp and distinctive look, though many of the historic photographs are printed too small to be much use. We may hope that the publisher will follow this useful survey with reports on innovation in other building types.

Holiday Treats

Villages in the Sun: Mediterranean Community Architecture. (Myron Goldfinger. Foreword by Louis I. Kahn. New York: Rizzoli International. $50 hc, $35 pb)

This stunning visual record of an another exercise in nostalgia that begins with the cul-de-sac in Pittsburgh that the author fondly remembers from his youth. Other favorites from around the world include a narrow medieval street in Rome, the Grand Canal in Venice, the Ramblas in Barcelona, the porticoes of Bologna, and a trio of once-great streets that have fallen from grace. Streets are almost impossible to photograph successfully; the great attractions of this book are Jacob's sketches and scale plans, which add substance to his graceful essays.


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This stunning visual record of an architectural avant-garde, past and present. All but the newest material is familiar, but rarely has it been so well presented. Steele, a visiting professor at USC, emphasizes the art of architecture, from the legendary pioneers, through the Case Study House program, to the latest innovations, without neglecting the social context. He writes well as much passion about the complexities of Morphosis and Gehry as on the chaos of the freeways and the fragmentation of downtown, performing a balancing act that few critics have mastered.

Each chapter provides a context within which to evaluate specific buildings, and most key examples are shown in detail. The superb illustrations and well-drawn plans are smoothly integrated with the text. Paradoxically, this exemplary survey, which includes vivid pre­views of the latest projects, was published by a European firm that made its reputation with classic art books.

Chicago Architecture and Design. (George A. Larson and Jay Pridmore. New York: Harry N. Abrams. $49.50 hc)

Chicago, even more than New York, is the polar opposite of LA: vertical and iconic, in thrall to its glorious past, a city where giants such as Adler and Sullivan, Wright and Mies walked the earth. Nothing beats a drive along Lake Shore Drive in spring, as the sun sparkles off the lake, a crisp breeze sweeps across the park, and the natives emerge from hibernation to bike and sail. Ahead, like a vision of Oz, are clustered a hundred towers, including half the best sky­crapers in America. Within the Loop and in leafy suburbs like Oak Park, you are exhilarated by the urbanity and the sense of civic pride. This delightfully old-fashioned picture book celebrates that tradition, and it's no fault of the authors that the latest examples are the least impressive.

Great Streets. (Allan B. Jacobs. Cambridge: MIT Press. $50hc)

Another exercise in nostalgia that begins with the cul-de-sac in Pittsburg that the author fondly remembers from his youth. Other favorites from around the world include a narrow medieval street in Rome, the Grand Canal in Venice, the Ramblas in Barcelona, the porticoes of Bologna, and a trio of once-great streets that have fallen from grace. Streets are almost impossible to photograph successfully; the great attractions of this book are Jacob's sketches and scale plans, which add substance to his graceful essays.

Peter Lloyd continues a regular series looking at product and furniture design in L.A. L.A. Architect is always interested to hear of new design, so keep us informed, by calling the Editor at (213) 380-5177 or send material to L.A. Architect, 3780 Wilshire Blvd. #900, LA 90010.

Products

Furniture

Design

Above: the Silver range of chairs at Linea.
Right: Wardrobe, stool and lamp, on show at "in house."

Linea
Linea will have the "Silver" range of chairs, designed by Vico Magistretti and manufactured by De Padova, on display at their Beverly Boulevard showroom from December 10th. "Silver" comprises a number of variations on a classically simple theme, taking a basic, aluminum framed, polypropylene backed chair and adding arms, swivel legs, and so on, to create offices, cafe-style or bench seating.

Combining a fluidity of line and a confident simplicity with a modern update of other chairs and tables available, including the saddle-inspired "Louisiana and "Incisa" chairs, Linea has its own contract department catering to architects' needs, and is the manufacturers' representative for a number of contemporary European furnishing companies, including Arflex, Ligne Roset, Tecno and others.

Contact Guy Cnop for further information at: Linea, 8843-49 Beverly Boulevard, LA 90048. Tel. (310) 273-5425 Fax (310) 273-0740.

"In house"
"In house" is a new design store located in the coffee shop belt of Beverly Boulevard. Next door to Modernica and opposite Domestic, this stretch of Beverly is also becoming a destination for design aficionados. "In house" was opened two months ago by R. Montgomery Lawton to provide a retail outlet and showcase specifically for work by Los Angeles designers. Lawton is still a member of INVIVO, the loose affiliation of LA designers that has had a number of shows both here and in New York, but he felt the need to provide "a physical environment where people could come and see new work." Strongly committed to fostering local talent, "in house" shows the work of Joseph Shuldiner, Michaels and Zuckerman, John Cannady, Judith McDaniel, Jonathan Paul, and Richard Reyes in addition to Lawton's own pieces.

If there is a common theme in the furniture shown, it is the playful twist that is put on what otherwise commendably straightforward designs. Like Kanner Architects who have described some of their work as a mix of "modernism and LA funk", "In house" is not afraid to acknowledge the particular influence that Los Angeles has had on the world of design. Appropriately, Lawton has taken a quintessentially LA post-war store and, keeping its fake stone wall, has turned it into one of the beautiful retail spaces in the city.

As if this were not enough, the Spanish Kitchen is immediately opposite. Who could ask for anything more?

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Public Opinion
Some visitors to the recent design awards exhibition were invited to judge the work for themselves. An art historian, a business graduate and a preservationist assessed the schemes on the basis of what they saw at the exhibition. The Pacific Design Center, and chose their own winners. Common to the respondents was the way in which they were quick to invent new categories not already met by the design awards’ existing categories.

Disenchanted by the existing categories, the preservationist (M.M.M.) abandoned all categories and made a single selection to represent her favorite structure with the following remarks: “Hotel Santa Fe, Euro Disney, designed by Antoine Predock: it figures that the most intelligent, harmonious, and attractive structure should be built in the land of make-believe. L.A. has always been fertile, welcome ground for eccentrics and their dreams; now it’s just a disjointed jumble. The early builders of the city had a sense of self and a sense of purpose. Now, they’re wannabees and trendies; no one has a definitive dream anymore, except Disney.”

Similarly, an art historian (M.H.) adopted her own categories: A Challenging Concept Award (and “Unbuilt” category?) went to the Universal House designed by Antoine Predock: it figures that the urban landscape? It doesn’t mean they can’t be distinguished, just that they make an effort to be part of the whole, not scream their differences. It’s much the same as race relations seeking commonalities while retaining individual identity.”

Adopting the same approach as his fellow judges, a business graduate (P.C.) offered his assessment subjegated to his own categories:

Residential Award: The most exciting and innovative residential project was The Plinth House. Remarks C., “this structure is engaging whilst the program is answered fully. However, the type of materials employed is not clear.” P.C. also selected Rancho Cielo, by G/E/F/B, which he saw as providing “psychological as well as physical shelter,” Interior Architecture Award: Despite P.C.’s first choice, Cerritos Center for Performing Arts comments, “a pretty bad exterior, but it deserves note of a dramatic and functional auditorium - one of the best recent of its kind I have seen” — that would make for an enjoyable experience.

Aside from the standard of design, M.M.M. comments that “there are a lot of projects entered which could use a good editor that is educated, unbiased and has an emotionally detached viewpoint. Creative people are too involved with their creations to notice the flaws.”

Furthermore, M.M.M. questions the raison d’être for architectural hype: “Getting attention seems to be the operative force for so many architects these days. Their goal is fame — an instant recognition of style and name. Can’t buildings just quietly take their place in the urban landscape? It doesn’t mean they can’t be distinguished, just that they make an effort to be part of the whole, not scream their differences. It’s much the same as race relations seeking commonalities while retaining individual identity.”

The last judges were very interested in the work on display, and very serious in their evaluation of it. What seems to have been demonstrated is that, clearly, appreciation of architecture is highly subjective, and even more so among people not imbued with the value system of contemporary architecture culture, which tends to suppress any instinct, but nonetheless opinions of those outside the profession are worth listening to.
**Viso Residence**

Hodgetts + Fung Design

Distinguished Buildings Category

---

**Crawford Residence**

Morphosis

Distinguished Buildings Category

---

**Architect's Statement**

One cannot build in the Hollywood Hills without respect for those who have built there before. In this home there are echoes of Rudolph Schindler, Cameron Menzies, and Richard Neutra, who helped to establish a vocabulary and style suitable to the unique social and topographic environment to be found in Hollywood.

**Jury Comments**

We were (impressed by) the strength and clarity of the intention. How does one put simple materials together in a special way. We appreciated the siting on the hillside. There's a lovely quality of light and space, which seems to be the ideal of living in California.
The clients should be acknowledged because Tracy and Linda were essential to what this house came to be. The kitchen is where they entertain, so that space became the focal element of the building. In this project, there may be perceived an inclination toward conceptual dissection—toward taking apart buildings at both a large scale (meaning roofs and walls), and at the next scale down (like doors and windows), and further still (to screws and washers). It is. But there's also a way to reassemble the pieces. Apart and back together. Both.

I liked the energy. I think it's a very powerful and difficult house, not an easy house but then nor is Eric. I think it's an accomplished and important piece of architecture. (Billie Tsien)
Edmund M. Einy Architects
PRENDERGAST RESIDENCE
Project Category: Unbuilt Project

Client
Mrs. MAUREEN PRENDERGAST

Architect
Edmund M. Einy, AIA

Structural/Mechanical/Electrical Engineer
Ove Arup & Partners California

RICHARD HUDSON

Martin Long

Civil Engineer
Smith-Emery Company

Landscape Architect
Richard W. Thomas

Photographer
ADRIAN VELCESCU

Model Maker
Model Concepts Inc.

Architect's Statement
The design of this house explores living spaces that blur the boundaries between indoors and outdoors, making the landscape a contingent part of the whole. Special concerns consisted of producing clear internal spaces, a flexibility of room arrangements, and a simple, adaptable, overall plan organization.

Jury Comments
(This represents) a new direction, at least in Florida and Chicago. Very quiet and straightforward, thoughtful project. There is an integrity to it that made it stand out.

Lise Matthews and Associates
ABBOT KINNEY STUDIO
Disintinguished Buildings Category

Client
Lise Matthews

Architect
Lise Matthews, Principal for Design

John M. Smith, Project architect

Contractor
Summit Construction

Structural Engineer
Nev Engineering

Landscape Architect
Lise Matthews, AIA ASID & Associates

Landscape Consultant
Robert M. Fletcher

Photographer
COW V. HOWARD

Architect's Statement
What are the effects of bold gesture, of intimate detail on the viewer? Bold gesture at the level of building volume requires a certain "distancing" of the viewer from the building in order for the whole to be appreciated. Intimate detail draws the viewer closer, offering greater and greater richness as the viewer approaches.

Jury Comments
Generous and elegant. Generous in a quiet and lovely way to Abbot Kinney. Touched with a series of almost silent but powerful details.
Architect
ANTOINE PREDOCk, Architect, FAIA

Associate Architect
Gensler and Associates

Contractor
HuntCor, Inc.

Structural Engineer
Robin E. Parke, Associates, Inc.

Mechanical/Electrical Engineer
Thimmann, Evans, Schreiber

Civil Engineer
Chavez Greves

Specifications
William C. Kelley, CSI

Landscape Architect
FOI, Inc.

Photographer
Timothy Hursley

The design for the Classroom/Laboratory Administration building creates a symbolic gateway for the Cal Poly campus, a threshold between the desert to the east and the city of Los Angeles to the west. Serving as a symbol of transformation for the campus, the CLA building is anchored to historical atmospheres and the spirit of the Pomona Valley.

Jury Comments
We appreciated the idea that you could take a small affordable condition and manipulate it in different ways... a prototype adapted to the specific site condition. Without being imitative, it tries to rebuild pieces of the city in a beautiful way.
Architect
Frank O. Gehry & Associates

Design Principal
David Tien, Managing Principal

Project Designers
Roberta Weise, Project Designer
Tom Burreh, Bruce Besman-Scott, Edwin Chan, Kevin Daly, Tom Duley, Alex McLain, David Parsons, Carol Strook

Associate Architect
Herbert, Lewis, Kiste, Blumen

Contractor
COST PLANNING MANAGEMENT INTERNATIONAL, INC.

Structural Engineer
STRUCTURAL CONSULTANTS, P.C.

Mechanical/Electrical Engineer
Kawhi-Atlas-Atlas-Wanko PC

Landscape Architect
Herbert, Lewis, Kiste, Blumen

Photographer
Mick Kodama

Architect’s Statement

Occupying a site adjoining the Iowa River and directly across from the Student Union Building, this prominent addition to the University of Iowa campus is made up of five different programmatic elements, each designed to have a distinct visual identity.

Juror Comments

I really think this fits very well in Iowa. I think it will be an inspiration to Iowa. This expresses Iowa so well. They make architects work very hard (in Iowa). Mies had a tough time. (Bruce Graham)

Frank Gehry and Associates

PRAGUE OFFICE BUILDING

Project Category: Unbuilt Project

Architect
Frank O. Gehry & Associates

Design Principal
James Garmey, Managing Principal

Project Designer
Marc Saletzky, Project Designer

Collaborating Designers/Executive Architect
Studio V.M. Mladen

Executive Architect
Kappa Shi, S.R.O.

Mechanical/Electrical/Structural Engineer
ATTA, S.R.O.

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The M.D.A. Group in'ti.

Architect’s Statement

Located along the Vitava riverfront within walking distance of the Narodni Divadlo Performing Arts and other prominent cultural facilities, the site is one of only three in the historic district of central Prague in which new construction is permitted. Its context amongst the surrounding 18th and 19th century architecture makes it a particularly challenging site.

Juror Comments

It is great that a democratic city such as L.A. is presenting a piece to Prague. This is a building that will fit in a contextual tradition. We are seeing a historical success in a new and different development for an architect we all know well.
EXPERIMENTAL HOUSE
Distinguished Buildings Category

Client
SARAH R. GRAHAM and MARC M. ANGEILI

Architect
ANGEILI/GRAHAM ARCHITECTURE
SARAH R. GRAHAM and MARC M. ANGEILI, PARTNERS

Structural Engineer
MARK ADAMS

Contractor
KELLY HAMES

The starting point for the project was a steep hillside site, considered essentially unbuildable. It was recognized from the outset that the civil/structural engineering would be a significant component of the work. The architecture would be dependent upon the tectonics of its making, rather than image oriented figuration.

Jury Comments
It has an economy of means and a kind of subdued calmness... suited to the mood of the times, particularly in California. Brilliant synthetic planning of a topographical condition and if a program.

Aleks Istanbullu and John Kaliski
SC/AOMD CHILD CARE CENTER

Distinguished Building Category

there's a certain simplicity that goes through it but there's also a kind of lesson in how spaces and things are put together that is an education for children in its own right. I would really like my children to be there because there is so much light and air. (Laurinda Spear)
A confluence of seemingly unrelated forces is giving rise to new architectural problems and new ways of working, that clearly distinguish this decade from the last. The computer, the recession, social inequity, environmentalism and an increasing preoccupation with issues of urbanism; all these contribute to a change in direction for architecture and design, that is making itself manifest in new phenomena such as eco-technology, community building, computer-aided architecture, and greater collaboration with other design professionals and the public.

Citywide, there are many expressions of this evolution. For example, veteran downtown architects like Eric Owen Moss, Morphosis, Hodgetts & Fung. And Antoine Predock. These were striking, sometimes whimsical works, for which the most commonly applied adjective was “powerful.” The rest of the awards went to projects by lesser-known architects that shared qualities almost antithetical to those of the “avant-garde.” The unbuilt house by Edmund Einy, the gracious buildings by Alex Istanbullu, Lise Mathews, Mehrdad Yazdani, Rockefeller Hricak, William Adams and Angell/Graham were characterized by a modernist simplicity, clarity of purpose, integrity and calm. The most commonly applied adjective to these projects were “simple” and “elegant.”

Either way, the selected works tallied with an East Coast architect’s (and the jury, while being from Chicago, Florida and New York, represented an East Coast outlook) view of what constitutes good modern architecture and, specifically, good Los Angeles architecture, based on a limited set of parameters having to do largely with issues of formal design/style and spatial organisation, as perceived in photographs, and particular to a certain architectural sub-culture.

Barely touched upon, as is normal in design award programs, and indeed in architecture education, were such relevant issues as: context (touched upon only lightly with respect to Gehry’s Prague building and William Adams’ Garcia Apartments), energy-efficiency or sustainability, technological or structural prowess (referred to in the case of Angell/Graham’s project), creativity with computer, cost-effectiveness, sensuality, liveability (remarked upon in the case of Alkes Istanbullu’s childcare center), preservation, security and social or political implications (arguably an issue in these hyper-sensitive times). Indeed, the urban design category, which included Richard Keating’s thoroughly sensible solution to the problem of hospitality for downtown conventioners, was completely ignored.

The result was an array of winning, doubtless meritorious, projects, of which most appeared, in their nonchalant, photogenic attractiveness, to represent the Los Angeles of the age of “object building.” Maybe Design Awards can inherently be no more than a beauty contest. But the program might be more lively and interesting if it strove to do more. With a view to encouraging a debate that the jury failed to ignite.

The selected projects were “simple” and “elegant.”

Awards AIA/LA Design Awards program, Well-organized by Michael Hricak AIA and the Design Awards Committee, the program consisted of a symposium, jolly reception, celebration and awards ceremony. While the winning schemes were undoubtedly edgy of high quality, the selection raised some questions about the state of architecture in L.A. in 1993.

Francis Anderson

TRISH MARTIN
Photos
(213) 664-7922

Jurors John Casbarian FAIA, Bruce Graham FAIA, Jorge Silvetti, Laurinda Spear FAIA and Billie Tsien conferred 13 design awards at the 1993 AIA/LA Design Awards program. Well-organized by Michael Hricak AIA and the Design Awards Committee, the program consisted of a symposium, jolly reception, celebration and awards ceremony. While the winning schemes were undoubtedly edgy of high quality, the selection raised some questions about the state of architecture in L.A. in 1993.

Above: Winners and Jurors at the Design Awards. Photo by Bernard Wolf.
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LA on Fire

The city burning is Los Angeles' deepest image of itself.

Los Angeles weather is the weather of catastrophe, of apocalypse, and, just as the reliably long and bitter winters of New England determine the way life is lived there, so the violence and the unpredictability of the Santa Ana effect the entire quality of life in Los Angeles, accentuates its impermanence, its unreliability. The wind shows us how to the edge we are.

Joan Didion, Los Angeles Notebook

A fire-fighter who would only give his name as Perrier A said, "I am damn glad that water wasn't rain water from last winter's storm or somebody's gray-water, because I drank a load of it!" When asked how the water tasted, he said, "It tasted pretty good, but, personally, I prefer sparkling water."

Lieutenant R. O'Head complained that the power just had cut out as he was quenching his thirst from a fire hydrant up Tuna Canyon. Fortunately, he had a bottle of Perrier in the back seat of the fire truck, but he told this reporter, "Off the record, mind you, I say we use Perrier on the fire and save this stuff coming out of the hydrant for drinking!"

AIA/YAF Hold Rebuilding Seminar for Fire Victims

This year's Architect's Forum (YAF) of the AIA/LA and the Pasadena/Foothill AIA Chapter held a seminar for victims of the recent fires that swept the Los Angeles area. The presentation was held at the Altadena Library on November 13 and was aimed at assisting Pasadena/Foothill neighborhoods damaged by the fires.

A small but appreciative crowd was in attendance. The panel was made up of YAF members Peter De Maria, Harry Otto and Dan Searight, Pasadena/Foothill Chapter President John Tegtmeyer and LA County Engineer Peter Knowlton.

The presentation covered damage assessment, the owner-architect-contractor relationship, the planning and design process and the construction phase, as well as types of contractual agreements drawn between the various parties involved.

County engineer Knowlton was part of particular interest to those in attendance as he laid out restorers of a building moratorium that had been spreading. He outlined the plan of approval process from "how to get started" to the various agencies that will have to approve any plans to build. He also discussed the County's concern that residents meet with as little bureaucratic red tape as possible. Knowlton also suggested residents would be best served by hiring an architect/designer to assist in the assessment, design and approval process. On a lighter note, he offered suggestions on the best ways to get and maintain cooperation between applicants, plan checkers and inspectors.

The presentation was highlighted by a lively question and answer period that proved to be beneficial to not only to individuals seeking rebuilding information, but to the architectural and engineering professionals in attendance. The homeowners thanked the panel and invited the YAF to contact neighborhood associations to repeat the presentation. The seminar will be offered in other affected areas as interest dictates.

In addition, as with this seminar and those that may be offered in the future, the utmost care is being taken to conform with the AIA's high ethical standards and guidelines. The YAF wishes to especially thank Diamond, Virginia Tammann and John Tegtmeyer for their input and guidance in putting this seminar together.

Daniel S. Searight, Assoc. AIA

Fire and Water Sense

The fire's appetite has been quenched. Now, hillside residents worry about winter mudslides.

It is ironic that in winter, the aim is to get rid of rain-water as quickly as possible. This water supply could be stored at a high point on the property, coupled with a small back-up generator that could run the pump and generate electricity for the house.

A fire should be a crime to allow rainwater to escape from one's property, particularly rainwater falling on an impermeable surface such as roof or a driveway. It should be a crime because the water that we use to fight fires—the stuff that comes out of the fire hydrant—is precious drinking water.

Fighting Fire with Perrier

Sources say that fire-fighters in the recent Malibu wildfire used water that was brought in from 800 hundred miles away. It would include removing accumulated sediment from its trip down the mountains, run through granular activated carbon filters, and treated with ozone and chloramines to make it safe to drink before being pumped out to Malibu fire hydrants.

"It was putting out the fire pretty good, and, let me tell you, it tasted darn good, too," said Captain Sparks Letts, of the Malibu Fire Department. "You developed a powerful thirst fighting those fires!"

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Notebook
Lessons From Oakland... and actions

Habitation in the hills and canyons of Malibu and similar areas must be considered a new category of habitation, a "post modern ecosystem," where the city is brought piece meal into the wilderness. The city in the woods is far removed from the agrarian lifestyle that included grazing of animals, cutting of firewood, and regular burning of brush as part of normal management of the homestead.

Indigenous peoples of California also practiced fire management.

Regulation, including fire resistant roofs and planting, won't eliminate the risks significantly. People will always push the envelope as far as living on hills, in swamps (i.e., Venice, etc.), is concerned. Today, however, we lack a respect for ecological and ecosystem. Object-making in architecture and landscaping has become "indigestible." Lack of responsibility and respect for neighbors [see Berkeley] has invited government regulation to fill the void.

Sam Hall Kaplan, Critic

Quotes from KCRR's which way LA? hosted by Warren Oiney.

Lessons From Oakland

"There is nothing unusual about fires in Los Angeles. Malibu is a desert city with back and have tinct seasons, one beginning in January lasting three or four months when it rains, and one lasting eight or nine months during which it burns or gets ready to burn." (Joan Didion in "After Henry")

The tragic wildfires that destroyed so many homes is a community in Malibu and Laguna Beach earlier this month are the latest reminders of how vulnerable parts of California are to this type of disaster. With this reality in mind, architects are contemplating the kind of wildfires and what lessons we can learn from past experience. The Oakland Hills Firestorm of October 1991 was of a far greater magnitude than the recent fires, with over 3,200 dwellings destroyed and 25 people killed. It was the largest and most destructive urban fire since the San Francisco Earthquake and Fire in 1906.

The fire wiped out hundreds of turn-of-the-century homes, large expensive single-family dwellings set in bucolic landscaping overlooking the Bay. It also destroyed whole apartment complexes and rows of recently built townhouses in an area known as the Hiller Highlands. The hills were crisscrossed with narrow twisting roads, and this was one of the major causes of many deaths as emergency vehicles couldn't get up the hills and those trying to escape were trapped by the speed of the flames.

Fire fighting was hampered by power failures that knocked out pumping stations providing water to fire hydrants.

In the two years since the fire, a great deal of effort has been made to rebuild the community, both psychologically as well as physically. Mental health support groups have helped survivors to put their lives back together again and cope with the terrible loss that a house with a lifetime of memories represents. Most of the survivors remained in the area, finding temporary rental accommodation in Oakland/Berkeley. It is estimated that about 20 percent decided not to move back and have settled elsewhere. The remainder have planned to rebuild. Some have attempted to reconstruct their houses exactly as they were, in an effort to recreate the community into its pre-fire configuration. Others have used the opportunity to start again and have hired architects to give them the house they always dreamed of.

John Ellis is a Senior Associate in the San Francisco firm of Andrews + Allen, Architects and is a visiting lecturer at U.C. Berkeley.
There is increasing affection for our Art Deco designs, which blatantly borrow the Deco vocabulary. But we have yet to come up with a style which expresses current feelings and aspirations; rather, contemporary designs blatantly borrow the Deco vocabulary. There is increasing affection for our Art Deco heritage, giving further credence to its historic significance and contemporary relevance. Southern California has been all but devastated. The current depredations, riots, floods, earthquakes, fires—none of these is the Jewish Passover ritual during which is recounted the various plagues with which God supposedly afflicted the Egyptians, allowing the Jews to make their escape. One work that divest itself being has it for California. Lord knows we need a savior. But maybe salvation doesn't come in human form. The preservation and appreciation of our historic architecture, which represents our past achievements and successes, should be our lifetime now and for the future.

Alan M. Poon, Co-Chair
Robert Harris, FAIA, Co-Chair
Letter of Introduction to the people of Los Angeles.
A Bouquet for Ellen

she measured herself at every place
de adusted the light to meet her smile

clay rose to it and metal gathered
rooms opened to arches and air made way for it

struck with everlasting drama,
she was a bouquet who loved every look she caught

the morning she died the sun rose smart and strong
nothing yes and go

she was my friend

for nearly forty years
and so, each story, scrape and wound
airport, letter card and kiss
is full with the picture

of small girls become quick friends
steady partners

the mark we made like an etching in the rock
is just a scratch

red dust

as it splits
what's left is air,
red dust
this passion of the living
our voice expressed in

wails

tiny whispers

constant love

Leslie Simon

Angeles, the Anaheim Arena and the Super Bowl XXII Murphy Stadium in San Diego. Obata is world renowned for such national treasures as the Smithsonian National Air and Space Museum in Washington D.C.

Committees

"Aiming Your Practice Year" presented by the CADD Committee at the Gensler office, Jan. 20, 1994, 5:30pm, 15 members. Call chapter office for more details.

Competition and Awards

AVA/LA Interior Architecture Student Competition

Adapt the interior space of the Europa Building to the needs of the California Environmental Defense Council (CEDC). A 4-week competition to take place between Oct 1 1993 and March 1 1994. $3000 in prize money. Call the chapter office for more details.

The End

Architectural design competition organization This End is sponsoring its second annual competition. The theme to this competition challenge is "The Laugh" - a "temple of laughter." This is both an open competition and a commission competition.

The jury will include the following distinguished architects: Arthur Erickson, Thom Mayne, Eric Owen Moss as well as others to be named later. Prize money totaling 18,500 will be awarded.

Registration opens January 1, 1994. Submits are due May 1 1994. Selected entries will be exhibited in Los Angeles from May 15th until May 30th.

For further information regarding this competition, please contact: Wesley van Kirk Robbins, Architect, c/o END, P.O. Box 1134, Calverly, California, 90232. Phone/Fax (213) 296-6226.

I.D. 40th Annual Design Review

This year marks a special event as I.D. celebrates its 40th anniversary publishing America's largest and broadest design recognition program. Any product or project introduced to the North American market during the 1993 calendar year is eligible, and should be entered into one of the following categories: Consumer Products, Equipment, Environments, Furniture, Graphics, Packaging, Concepts or Student Work. Detailed instructions are included on the enclosed form, or feel free to call Aileen Rosen at 212/950-0555 if you have any further questions.

AIA Home of the Year Contest

The contest is open to any architect or prime contractor/builder who has built a single-family home or multi-family (over 20 units) project in the United States that was ready for occupancy between January 1, 1991 and December 31, 1993.

To be considered, all entries must be received by the American Hardboard Association before February 14, 1994. Contact: American Hardboard Association, Home of the Year Contest, 1210 W. Northgate Hwy, Palatine, Illinois 60067.

Obituary

Ellen Terry Cohn

Ellen Terry Cohn will be familiar to many readers, as an active member of the Los Angeles architecture community for many years. Cohn worked in real estate, as a design marketing professional representing many local architects and design professionals, and as a volunteer for many design community organizations. Tragically, Ellen Cohn suffered a brain tumor and passed away on November 18.

I first met Ellen Cohn two years ago, when she befriended me at the CWED conference. That was the way Ellen was. She befriended people—lots of people—and she participated. I should say more than just participate; she threw herself passionately into the activities of many organizations. To my knowledge Ellen was involved with the AWA, the MOCA Architecture and Design Council, Women in Commercial Real Estate, The Westside Urban Forum and The Venice Family Clinic. I know there were many more who benefited from her input.

Ellen also wrote for I.A. Architect. She regularly reported on the activities of the Westside Urban Forum, and other events relevant to this community. She lived to promote her friends and organizations through publication of their work and she loved writing. She was very professional; she always made good on the promise of an article, she never missed a deadline, and she presented good pieces of reportage fact-checked and ready for print. We often discussed how she might move into journalism. As Editor of I.A. Architect, I shall certainly miss her.

I shall also miss her as a friend. In the short time I knew her, we became quite close and, just as she did for many others, she did many kind things for me. She was especially generous when my family visited from England; going out of her way, with Sara Lamb, to provide hospitality.

We used to talk not only about architecture and work, but also the important issues of life and love. She spoke wistfully of wishing to have had a child, and would have been a wonderful mother. As it is she poured her generous spirit into caring for the many people and concerns she came into contact with. It is so sad that someone who gave so much to life, and in particular to the architecture community, has had her life taken away.

FRANCES ANDERSON

EDITOR, I.A. ARCHITECT

A native of Chicago, Ellen and family moved to Los Angeles where she graduated from Beverly Hills High and USC and UCLA. Ellen worked in her family business which includes her parents Melvin and Muriel Cohn and her, Leigh and his wife, Lindsey and their children, Neil and Charlie. Ellen was an energetic woman who gave tirelessly to the organizations in which she was involved. They included Visto del Mar, Women in Commercial Real Estate, The Association of Women in Architecture, The Venice Family Clinic, the Real Estate and Construction Division of the United Jewish Fund, the National Association of Women in Construction and the Westside Real Estate Group.

Ellen loved the arts and enjoyed going to museums, plays, movies, the Philharmonic and the Hollywood Bowl. The camera was her friend and she was forever photographing people, buildings, flowers, and anything that caught her fancy. She loved to travel, entertain, and being with friends and family was her greatest joy. Ellen had a unique way of bringing people together. Wherever she went she would meet someone new and find a way to bring them in her everwilling circle of friends. She will be sorely missed by all those who had the pleasure of knowing her.

In testimony to Ellen's popularity and role in the community, seemingly hundreds attended a memorial service for her at the Hollywood Bowl. The6226. the store proved otherwise. The camera was from her input. her friend and she was forever a brain tumor and passed away. In testimony to Ellen's popularity and role in the community, seemingly hundreds attended a memorial service for her at the Hollywood Bowl. The camera was from her input. her friend and she was forever.
Hosting National Convention, coming in Mid-May, carries great opportunity. But there's also danger inherent in such a large financial undertaking. To assure a success for the chapter and real triumph at some serious fund-raising, there are already at least 40 chapter members directly on the project. They are organizing the Host Chapter Party (for 1000 attendees!), tours, a store, a Sk run, fitting welcome for VIP guests, and more. All AIA/LA will know the architects are in town as major museum, many galleries and smaller venues will host exhibits. The fund-raising drive is rapidly spreading through offices. There is room in all phases of planning, and at convention time, we'll be needing many volunteers to make it all go smoothly. This means you! It will mean work, but also a lot of fun.

Beyond convention, there's much more to do. Rather than let that one activity exhaust all the rest, we'll tap our considerable energy as never before to sharpen our abilities. If we are to exploit the visibility that convention will bring us, we should accomplish a grand turning outward.

To reach out to the community now makes perfect sense. Whether it is lending professional assistance to fire victims, those who are homeless or have substantial housing, communities in need of rebuilding, revamping building/ zoning codes, or participating in the issues of responsible development and sustainable design, our voices need to be heard. So many architects are already doing meaningful things, within AIA/LA, and in our larger organization such as NOMA, AWA, SHPE, AAs/e, KAA, IEAA, and more. (Do you know these groups?) We'll seek to work with them and get the synergy of group activity that is so satisfying.

At the same time, we must look inward. Our time is one of rapid change, and we must change as architects with the changing times. Architectural practice itself is changing. Architects must retain their leadership role in the design process. And we can strengthen ourselves through education, creative group study, and sharing our knowledge and skills with each other.

With a Board of twelve and over 40 committees, AIA/LA has the structure to do what we want, but as always our success will depend on the energy and good will of individuals. AIA proves the adage that you get what you put in. So don't just expect these things of me or the Board. To help architecture, you must become involved.

There is much to do. We must pull together, now more than ever.

Please get active with AIA if you are not yet. Join a committee that interests you and participate actively. If there's one if fulfilling your special interest, find a few others, and approach the Board about forming a committee. Seek ways to recruit new members from your students, sponsors of members, and whatever age or station, they will be welcome in AIA/LA.

Let's collaborate to make our Centennial Year a memorable one that proves the vitality and strength of AIA/LA. Please feel free to contact me or any member of the Board or your staff regarding ideas, and, even better, your help. We look forward to seeing you at the evening of January 22 when we will have a chance to blow out 100 candles and make our wishes for the next 100 years. Do join us!

Virginia Tahnemann, FAIA

AIA Convention 94

Think of the AIA Convention as the world's biggest staffing challenge. Which is it.

The last L.A. convention occurred in 1954. If the next is 40 years hence, Bernie Altman, AIA, speculates that "The 1994 convention will be the largest event of and for design professionals in Southern California in our careers." As chair of the volunteers, Bernie Altman has reason to be impressed by size. Seventy-three tours will require volunteer guides. Tickets must be sold, guests met at LAX, and volunteers facilitated — all by volunteers. They will manage the 5-K run and staff information tables in hotels. All told, Bernie estimates the need for about 500 volunteers. That number equals almost one in three members of AIA/LA and its affiliates. But Bernie is quick to emphasize the inclusiveness of the volunteer effort. It will include architects, design professionals, and residents in the community who have a deep and lively interest in architectural design. At this point the count-down calendar, Bernie is asking for volunteers to help identify needs and set up the volunteer structure. The immediate need is for this first tier of volunteers to step forward and for chairs of convention sub-committees to estimate their staffing needs. Both groups are urged to phone Bernie Altman at (310) 204-2190.

AIA names 10 honorary members for 1994

The Los Angeles chapter for their society of architecture professionals has received a total of 17,000 to help sponsor the AIA National Convention to be held in Los Angeles in May 1994. The Convention Finance Committee has also received over $35,000 in pledges and is hopeful of meeting its goal of $150,000.

Many thanks to the following sponsors who sent their checks in early, as numerous expenses are incurred in the early stages. We are grateful for their generosity and hope that AIA members will acknowledge them with a word of appreciation and by supporting their business.

Far left and middle: Kate Diamond, AIA, Virginia Tahnemann, FAIA

Left: Offices of Ove Arup and Partners, designed by Morphosis and also test-case for their engineering principles. Arup's, recipients of an AIA/CA Service Award for Allied Professionals, recently threw a party, for their engineering prowess and friends, described by one attendee as "the best this year." Photo by Tom Bonner.

Sponsors Announced for 1994 National Convention

AIA/LA is pleased to announce that eleven organizations and individuals have graciously donated a total of $17,000 to help sponsor the AIA National Convention. They are: American Institute of Architects, AIA, for their Society of Architecture Professionals. AIA/LA received an AIA/CA Service Award for Allied Professionals, recently threw a party, for their engineering prowess and friends, described by one attendee as "the best this year."

AIA/LA continues over.

People And Projects

Two new scholarships named at SCI-Arc

Merry Norris, SCI-Arc Board member, and Thom Mayne, SCI-Arc board member, and Principal of Morphosis co-chaired the Institute's Fall 1993 International Architectural Exhibition and Sale, which raised over $100,000 and marked the school's first fundraising effort. All proceeds from this event will go into an endowment fund which will generate the Merry Norris and Thom Mayne scholarships annually.

Architect honored for lifetime achievement

Gyo Obata of Hellmuth, Obata & Kassabaum will be honored for his more than 45 years of pioneering achievement in architecture by the Asian American Architects and Engineers. Gyo Obata's influence on California Architecture spans more than 40 years and 100 projects, including the Japanese American National Museum in Los Angeles.

Honorary membership is one of the highest honors the AIA can bestow on a non-architect. The recipients will be honored during the 1994 AIA national convention in Los Angeles, May 13-16.

According to the national AIA 1994 honorary membership jury, Janice Axon has demonstrated her commitment to the advancement of the Institute and the architectural profession for more than 25 years. Combining an overriding belief in the AIA and its objectives with a deep concern for the profession as a whole, she has had a positive impact on the professional practice, component management, international relations, and public perception of architects and architects and architecture.

Ellen Sewell Jones has creative energy and will apply this to the principles of communication in telling the story of architecture. Dedicated her professional lifetime to communicating the architect's vision to the lay community, to corporations and to industry, she has been recognized as mentor, communicator, facilitator, friend and archivist with the highest professional standards.

Emmett Wemple has taught, mentored, respected, and harmony to three generations of architects... His pro bono efforts have contributed measurably to a city's social plan, to the formation of support groups for major historical architectural works, and to the preservation and conservation of buildings and landscapes throughout the west US.

Corporate Architecture Award:

Cultural Exhibition and Sale

Dedicated her professional lifetime to communicating the architect's vision to the lay community, to corporations and to industry, she has been recognized as mentor, communicator, facilitator, friend and archivist with the highest professional standards.

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1993 In Review

1993 was not an easy year for the architectural profession in Los Angeles; however, I hope it will be remembered as a highly productive year for AIA/LA. The deep recession hurt most of us and the repercussion was felt at the Chapter where we lost members for the third year in a row. At the same time that we faced the challenge of doing more with less and generating non-dues revenue, this year's leadership had the unique responsibility to do most of the planning for the 1994 AIA Convention which will be held here in Los Angeles next May 13-16. I would like to review the successes:

- Fund raising for the 1st AIA/LA Student Scholarship was successfully initiated through the Silent Art Auction at the 1993 Installation. (The first $11,500 scholarship will be awarded at the 1994 Installation)

- Thanks to accurate and timely accounting, the chapter was able to cut expenses and raise non-dues revenue thereby limiting the deficit due to the unforeseen problems with FAIA and Advertising for Architects. These problems are presently being addressed to insure the continued health of the chapter publication.

- The three House Tours in West LA, Malibu and Silverlake were great and the PR should provide an on-going source of non-dues revenue.

- Several committees had a particularly creative and productive year including: Interior Architecture, Design and Design Awards; the Young Architects Forum; Government Relations and Historic Preservation was successful in including Architecture City Planning Framework to develop a new vision for Los Angeles. Additionally, the Urban Design Committee continues to play a strong advocacy role for good planning and urban design.

- The first ever AIA/LA Gold Medal was awarded to John Lautner, FAIA. The challenge will be to maintain the highest standards of excellence for this award.

- Robert Maguire, III will join the illustrious group of Dr. John Salk, Max Duprez, and Michael Eisen as the 1994 recipient of the Presidential Commemorative Award at our Awards Luncheon on December 16th, 1993. (Mark your calendar!!)

- AIA/LA continues to build bridges to all five of the Schools of Architecture through meetings with the Deans and explorations of cooperative opportunities such as continuing education and student participation during the Convention.

- Under the leadership of Kih Oh Suh, AIA, the New City Planning for FAIA and myself, the Convention Committee tackled the planning of over 30 wonderful tours of LA architecture, a fantastic Host Chapter Party on the backlot of Paramount Studios, a VIP welcome, and Host Chapter Lounge and Store on the Convention Floor, as well as, starting the daunting process of raising major sponsorship to insure the financial success of the Convention.

- In celebration of the Centennial of AIA/LA and current with the 1994 Convention, we have coordinated numerous architectural exhibits with MOCA, Barnsdale Municipal Gallery, the Japan America Museum, Ace Gallery, and others.

The challenge in these difficult times is to demonstrate that the value of the AIA, the opportunities for continuing education, for support and friendship, for improving the climate in which we practice and the respect for the profession of architecture, is worth the investment in AIA membership. I know this year was of great value to me. Next year offers a special opportunity to give more and to get more from the AIA as we celebrate the Centennial of AIA/LA, host the National AIA Convention and continue to address the issues facing the profession and our City. I look forward to working with Virginia Tannenbaum, FAIA to make 1994 a great success.

KATE DIAMOND, AIA 1993 AIA/LA PRESIDENT

1994 In View

Happy Birthday! AIA/LA is 100 years old in 1994.

Writing last year of my desire to work hard with and for AIA/Los Angeles, I was filled with enthusiasm for what lay ahead—planning and hosting the 1994 AIA National Convention, helping the Chapter and the members to survive in a down economy, and celebrating AIA/LA's Centennial.

Since then, an intense year as your Vice-president, my early enthusiasm has been strengthened as I have come to see clearly what we need to do in 1994. Last! This dreadful recession has had a terri-}

ble effect upon our members. Trained to be competitive, we have become more territorial and sti-}

}
Lautner Celebrated

John Lautner FAIA, the architectural maverick who has held firm to an individualistic Transcendental philosophy throughout 50 years of changing fashions in design, received the first Gold Medal of the AIA/Los Angeles Chapter on November 17. In awarding the medal, LA/AIA President Kate Diamond cited what she described as Lautner’s “absolutely amazing spaces” and added that the honor was “long belated.” The full house gave the architect a standing ovation.

The architect, who is now in his 80s and wheelchair-bound, also received citations from the California Chapter AIA, as well as official recommendations sent by Gov. Pete Wilson and L.A. Mayor Richard Riordan.

Lautner’s best-known buildings include Silvercrop and Cheviot Hills, both in the Silver Lake area of L.A., as well as a number of dramatically sited houses in Malibu. His designs are notable for boldly conceived structures and daring, virtuoso engineering, as well as a deep concern for the quality of life. Throughout his career, Lautner has shown an unswerving interest in landscape, air circulation and natural light. Many of Lautner’s buildings are also noted for futuristic electronic amenities, such as ceilings and glass walls that slide away with the push of a button. Unlike many architects, Lautner values the quality of interior spaces above elevations; instead, his interior work, elevations are little more than envelopes stretched over carefully considered interior spaces.

He described that his approach to design was to make “one of a kind, from the particular site, right from the ground up, suit the whole situation as ideally as possible.”

Lautner was one of several California architects who were proteges of Frank Lloyd Wright. As a student, Lautner supervised the construction of Wright’s Sturges house, a Usonian design of 1939. After leaving Taliesin West, Lautner set up shop in Los Angeles in 1946 and has worked in the city ever since.

His thirty, iconoclastic personality, and admiration for landscape and engineering strongly echo those of the man he still calls “Mr. Wright,” particularly that master’s taste for philosophic romanticism and heroic individualism. In this sense, Lautner is among Wright’s true heirs, along with the late Bruce Goff and Paolo Soleri. Lautner has also inherited some of the Master’s tartness: Among the tributes he showed was a philosophical statement of the present practice of architecture for “mere survival, social climbing, time serving,” and “consummation.”

Referring to his inductees, Lautner explained he was suffering from muscular neuropathy, but wanted to put to rest any rumors that he might be retiring. Architecture is still “what I live for,” he said, adding that “50 years went by so fast, because I was so completely involved.”

L.A. Firm Bumped in Pasadena

A Los Angeles-based firm is protesting a principal who has described as an “unfair” process for a public building in Pasadena. The case raises the question of the appropriateness of favoring local architectural firms in ostensibly open competitions.

At issue is the design of the Pasadena Department of Water & Power Treatment plant. A.C. Martin was the apparent front-runner in an open competition for the project, based on a numerical scoring system. Yet the Pasadena City Council in late August chose to ignore the recommendation of city staff and opted instead for a locally based firm, CHCG Architects.

In the final analysis, the city threw out (for its own criteria for selection and awarded the project to a Pasadena firm on the basis of (being a) local architect,” said Martin, who added that his firm is “currently studying taking legal action against the City of Pasadena.”

In a seven-member city council, said in an interview that he was “painfully aware” of the selection favor. Aware that there was a strong preference among council members for a local firm, Cole said that he had supported a motion to repeat the selection process. “To do fair, if we were to give preference to a local architect, it should be given,” he said, the full council rejected the motion, however, and later approved CHCG as the architect, with Cole and another councilman abstaining.

Cole said he was “comfortable” with CHCG as designers, but was “did not feel comfortable with the process, in which the city council was mired in a way that we felt was not totally appropriate.”

L.A. firms Win MTA Jobs

Several Los Angeles-area firms have been selected to design rail stations by the Los Angeles County Metropolitan Transportation Authority. As part of the ongoing construction of Metro Rail, the station designs have been among the most coveted public-works projects in the region.

For the North Hollywood Station, The Talmage Associates is the designer, Delos Hampton & Associates is the structural and civil engineer, and Melendez Associates is the landscape architect.

For the Universal City Station, Siegel Diamond Architects is the designer, Transcendents of Los Angeles is the civil engineer and Burton & Spitz of Santa Monica is the landscape architect.

For the Pico-San Vicente Station, Castri