AIA Convention and continuing education coming up.

**Monday**

**Tuesday**
- AIA LA, Coalition meeting. 5:30p.m.
- Alberto Saldivar will lecture at Cal Poly Pomona, College of Environmental Design. 7:30p.m.

**Wednesday**
- AIA LA, Emergency Committee meeting, 5:00p.m.
- Glen Wuthnow, Ph.D., Cal Poly Pomona, College of Environmental Design. Thru May 16.

**Thursday**
- AIA LA, Urban Design Committee meeting. 6:30p.m.
- AIA LA, Code Committee meeting. 5:30p.m.

**Friday**

**Sat/Sun**
- "Women in Architects." Panel Discussion. 9:00a.m.
- ARE Seminars at USC. Structural—Lateral Forces. (213) 386-7070.

**May 17**
- "Women in Architects." Panel Discussion. 9:00a.m.

**May 24**
- "Women in Architects." Panel Discussion. 9:00a.m.

**June 7**
- "Women in Architects." Panel Discussion. 9:00a.m.

**June 14**
- "Women in Architects." Panel Discussion. 9:00a.m.

**June 21**
- "Women in Architects." Panel Discussion. 9:00a.m.

L.A. Architect HEROES this month:
Keith Song, Peter Laurence, Janice Axon, Morris Newman, Eric Chavkin, Carl Davis.
A big thank you to all our advertisers and contributors.
### Review

**Cruising Postwar LA**

The LA Conservancy evidently hit paydirt with their "Cruising Postwar LA" tour of buildings constructed between 1945 and 1964. Based on the jolly premise that this would be a culture trip back to the LA of 1964, the self-drive tour started at Capitol Records building in Hollywood with tapes of the Beach and Beach Boys being played while a Conservancy volunteer who could have passed for Doris Day handed out guide books.

The spirit of the day was evidently revealed than what they design. The conservancy included information on 60 buildings. Gregory Ain’s housing tract in Mar Vista was particularly noteworthy, but perhaps the gem of the tour was the Robert Frost Auditorium on Elenda Avenue in Culver City by Fitting and Moody.

### Coming Up

**Design and Human Bodies**

"Design and Human Bodies" is the International Design Conference in Aspen. June 12-17. The 44th International Design Conference, "Design and Human Bodies," will explore design of and for the human body. Conference chair Alexander J. Bulka will officiate a panel of respected speakers. $625, friend/sponsor $350, students $150. For info (303) 925-2257.

**Visions of Wholeness**

Women designers, architects, and planners of California and Southwest, you are eligible to enter Visions of Wholeness: Composing a Life, a juried exhibition on the work of women designers in the context of entire life. Hosted by the College of Architecture at Arizona State University. For information, contact Mary Katherine Baxon, architect, author of "Composing a Life." Call (602) 965-8169 for Info. Deadline, June 30.

### Architects House Themselves

**Architects House Themselves** (Michael Webb. The Preservation Press 1994, $39.95.)

Like a 19th century travelers diary, Webb’s encounters with the Architecturally Famous is a wonderful photo-log but begs the question: are the homes architects designed for themselves, anything revealing than what they design for clients? Or to put it another way, what is different, idiosyncratic, experimental or personal about architects homes? Webb’s first group of modern marksmarks, the residences of Schindler, Neutra, Gropius, Wright, Eames and Philip Johnson set the standard to contrast with the remaining regional selections. Some architects, particularly Raymond Kappe, Frank Gehry and Walter Netsch, do express an experimental vision comparable to the landmark residences of Eames and Schindler but must reach for the flash and then fall short. And then there are others that are missing, such as Glen Small’s experimental solar atrium house in Venice. Nitpicking aside, what is here, I believe, is an interesting modern version of a connoisseur travel diary, with the authors photography and architects plans replacing the draftsmen’s sketches.

### Also received

**Frank Lloyd Wright and Japan: the role of tradition at Japanese art and architecture in the work of Frank Lloyd Wright** (Kevin Nute. New York: Van Nostrand Reinhold, 1995. $59.95)


### L.A. Historic Resources Committee will host a reception for all local, state, and national AIA/RIBA committee members attending the National Convention in L.A. at the historic Fine Arts Building grand lobby, on May 14. Thanks go out to sponsors Albert C. Martin & Associates, Bowers and Perez Associates, Hardy-Holzman-Pfeiffer, and Levin and Associates Architects for hosting the event.

### Eames Films Screening

Don’t miss a special screening of the films of Charles & Ray Eames, on the meadow at the Eames House Sunday, May 15, 9:10-10:30pm.

The famous design team of Charles & Ray Eames produced more than 85 films during their groundbreaking career. Eames Demetrios, grandson of the Eames, and a film maker in his own right, is hosting this event, which is part of the AIA Convention, in cooperation with the Eames Office and Pyramid film and video.

Archival prints of films to be shown include: Design Q & A, Tacoma for a Day and Global Calamity, Japanese films with an emphasis on the Rims during their groundbreaking career. The Rims of Charles & Ray Eames, Japan: Three Generations of Architects, a Rim maker in the Japanese design with its highly varied tendencies.

Projects produced from 1970 to 1986 by architects Kenzo Tange, Kisho Kurokawa, Arata Isozaki, Fumihiko Maki, Tadao Ando, Toyo Ito, Togo Muranaka, Takamaki Aita, and Team Zoo will be highlight-ed in the photo exhibition.

On May 6, visiting architect Itoko Hasegawa present a lecture on contemporary Japanese design. On May 9, 20, and 27, there will be screenings of films on Tadao Ando, Arata Isozaki, Japan: Three Generations of Architects, and others, at the Green Auditorium. For information, contact Ted Tanaka FAIA, curator (310) 306-1432, or Murray Norris, coordinator (310) 776-6406.

### Architecture of Mexico

**New Contemporary Architecture of Mexico**

Now available for the Public Realm, opening May 15.

This day-long dialogue between urban designers and professionals from allied fields whose work influences the practice of urban design, giving experts and the public the chance to explore the complex issues effecting the American City. Speakers include John Chase, Margaret Crawford, Robin Martins, Allan Sekula, John Kaliski and Mike Davis. Co-sponsored by the MOCA Architecture and Design Council and the AIA/LA. Angeles Forum for Architecture and Urban Design. Saturday, May 14, 1994.

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Joel Sterns, New City Furniture. Tel. (310) 282 6928

Domestic

Domestic Furniture Company is notable not just for the quality of its designs, but also for its emphasis on ecologically-friendly production. This is achieved by using Cork, a company that has grown considerably. Among a number of contract furnish- ing projects they have been involved in, MacMakin has recently worked to produce designs for J. Crew’s new Manhattan showroom on the corner of Prince and Greene. The project is managed by the staff, with a new line of retail outlets. Testimony to Domestic’s success is the number of architects who choose MacMakin’s designs for their own homes.

(who curated the exhibition)

Domestic. 7385 Beverly Blvd., LA 90036. Tel. (213) 936 8206/Fax. 213 936 8732.

Bulthaup

The Bulthaup showroom on the corner of 3rd and Robertson is currently undergoing remodeling. Old displays are being replaced by the new “System 25.” The result of extensive research, “System 25” both rethinks and redefines the German company’s approach to kitchen design. Dimensions, hardware and materials have all been updated but it is the look of the new cabinets that is most striking. Finishes range from Shaker-influenced panels of beech, maple, cherry and oak to seamless stainless steel or dimpled laminate, creating a strongly modern look with an unexpected warmth and color. The ability to mix finishes within the same kitchen makes “System 25” unusually flexible.

Bulthaup. 153 Robertson Blvd., LA 90048. Tel. (213) 288 3875/Fax. (213) 288 3805

Idealized Images

A Constructed View: The Architectural Photography of Julius Shulman. (Joseph Rosa, Rizzoli, distributed by St Martin’s Press; $50 hc)

“It was through Shulman that the message of California reached the eastern editors,” wrote Esther McCoy in her last published article, reprinted here as an introduction. “Before him, the message rarely got beyond the Rockies before it was blown back.” In the images Shulman created from the late 1930’s through the early 1980’s, you can discern the making of a myth: southern California as the promised land of modernism; a vision of pristine forms in an undeveloped landscape. Here are the first daring experiments and the pent-up excitement of the Case Study houses: those bold attempts to leave the prevailing mediocrity of residential design.

Shulman got his start by showing Richard Neutra some shots he had snapped with a pocket- camera, and he soon became the principal interpreter of Neutra and his modern peers. The pedes- trian text touches briefly on Shulman’s aesthetic philosophy and his role as a salesman of the modern, composing his images to heighten the drama and eliminate the incidental. As in his previous book on Albert Frey, Rosa misses the chance to probe much beneath the surface, and to challenge his subject on the relationship between myth and reality. And he falls entirely to capture the per- sonality of the man behind the camera, with his beguiling anec- dotes and contentious opinions. In compensation, this book is full of memorable shots—mostly in glori- ous black and white—admirably chosen and superbly printed. They range far beyond LA and modernism, but that is the recurring theme. Every practitioner and aficionado of architecture owes him a great debt.

Liquid Poetry

Water and Architecture (Text by Charles W. Moore. Photographs by Jane Litz. Abrams; $60hc)

Mossy Italian fountains and still canals in Bruges; the Precious Belt bridge in Suzhou and the thunder of surf at Sea Ranch are a few of the enchantments conjured up in this delectable armchair travel book. Moore and Lido roam the world, bringing new life to the classics and tempting us to explore the unfamiliar. New and rare buildings, as Neutra shows the different ways in which water can complement buildings, so Moore and Lido can frame the play of water. The book had its source in Moore’s doctoral thesis at Princeton, forty years ago. It serves as a memorial to his omnivorous curiosity, gen- erosity of spirit, and mastery of words, enhanced by images of beauty and bric-a-brac.

All Wright

Frank Lloyd Wright, Architect (Edited by Terence Riley with Peter Reed. The Museum of Modern Art, New York, distributed by Abrams; $60hc)

A provocative, elegant companion to MoMA’s recent landmark exhi- bition. In the manner of Rashomon, five contributors con- sider Wright and his work from conflicting points of view. William Cronon characterizes him as a romantic idealist who scorned consistency, practicality, and bud- get; a compulsive gambler who always pushed forms and materials to (or beyond) their limits in his single-minded pursuit of beauty. Anthony Alдун explores Wright’s tangled relationship with modernism, which he affected to despise, and his debt to the Viennese Secession and the expressionism of Eric Mendeelon. Kenneth Frampton shows his dependence on technology. Gwendolyn Wright describes his success as a propagandist for model homes, and Terence Riley (who curated the exhibition) traces the influence of American landscapes on his work through his 72-year career. A chronologi- cal selection of drawings and photo- graphs reveals an astounding diversity of invention, in buildings and projects of every size. Many are visionary schemes though some topple over into self-parody. Taken together, the essays and images explain the abiding fascina- tion of Wright, as an artist in whom every quality and flaw was larger than life.

Frank Lloyd Wright: The Masterworks (Bruce Brooks Pfeiffer. Rizzoli; $60hc)

Bruce Pfeiffer, a former appren- tice at Taliesin West, and now Director of the Frank Lloyd Wright Archives, prepared this sumptuous overview of the mas- ter’s work, with the help of David Larkin, and new photography by Paul Rochelier and Michael Freeman. This is The St James Version of the gospels, full of eternal truths, idealized images — and not a hint of leaky roofs. The selection is heavily tilted towards the early and late years only, and the Storer house (1923) represents the nearly two decades that separate the first designs for the Hollyhock and Hanna houses. But there are many exciting discoveries to be made from the 1900s and 1950s, and there is unusually generous coverage—in photography and archive drawings—of the classics. Ideally, one should have this and Riley’s book, propped side by side on lecterns, and raise one’s spirits by poring each in turn.

Frank Lloyd Wright in Hollywood

(Robert L. Sweeney. Cambridge: the MIT Press; $50hc)

A scholarly study of Wright’s tex- tile block system by the Executive Director of the R.L.Schindler house in West Hollywood. The title is misleading, since the book focuses less on the Storer, Freeman, and Ennis houses in Hollywood than on buildings and projects elsewhere. Wright described the Storer house as “a tragedy,” and this is a tragic tale of an architect frustrated in his pursuit of a lofty vision by unreal- istic clients, a lack of funds, and his own habits.

By focusing on the details of design and construction, and the recurring crises and setbacks, Sweeney gives us a very human and, sometimes, unflattering portr-ait of an architect too often por- trayed as a superman. The story extends from 1922 to 1932 and covers 25 unbuilt projects—notably the ambitious resort of San Marcos in the Desert— as well as the five houses that were built. Much of the text is devoted to the making of the blocks and the fail-ure to create durable, waterproof structures. The author suggests that if Wright had been less intent on claiming credit as an inventor, he could have drawn on a substan- tial body of theory and experience in building with concrete blocks, and saved himself, his clients, and their successors a heap of trouble.
AutoCAD 12 Roundup

It's no secret that AutoCAD 12 (ACAD) is quickly becoming the industry standard for CAD users, but the plethora of choices and comparative information leaves one a good and nimble. These reviews are, by necessity, more about style than content and were augmented by many conversations among ACAD users. Below is a listing of ACAD 12 books categorized as generally tutorial, reference, customizing and other. Some definitions: AutoLisp is AutoCAD's interpretive programming language; SME means Solid Modeling Extension; SQL is Structured Query Language; DIESEL stands for Direct Interpretively Evaluated String Expression Language, another interpretive programming language; ADS is Autodesk's C-based (compiled) programming language.

Tutorials:
Inside AutoCAD Release 12, (D. Raker and H. Rice original authors), NRP 1992, pbk w/disc, $37.95

This classic ACAD text feels more like a reference book than a tutorial. The text is excellent and its application-based exercises are both comprehensive and easy to follow. Written for the beginner to intermediate ACAD user. Highly recommended.

Using AutoCAD Release 12 (James Fuller, Deimar 1993, pbk, $38.75)

A classroom textbook, including chapter reviews and exercises, with an emphasis on pull-down menus. Unfortunately its pondering, "Let's now all draw a line," is simple and insulting to the intelligence of its readers. Basically a primer for computer students and not recommended for professional architects.

Harnessing AutoCAD (Steiman, Krishnan, and Rhea, Deimar 1993, pbk w/discs, $38.95)

A disc/book tutorial with an ACAD simulator co-developed by Delmar with Autodesk Inc. A disk/book tutorial with an ACAD simulator. Covers all aspects of customization including menu creation, block attributes, and x-refs creation. A short chapter on creating AutoLISP programs, also AutoLISP fonts and custom hatches, and XLD tools. A companion to both NRP's Inside AutoCAD and Maximizing AutoLISP. Highly recommended.

Maximizing AutoCAD Release 12 (Gesner and Smith, NRP 1992, pbk w/disc, $39.95)

The latest NRP ACAD entry. Covers all aspects of customization including macro menus; block attributes and x-refs; a short chapter on writing programs in AutoLISP. Also DIESEL, fonts and custom hatches, and XLD tools. A companion to both NRP's Inside AutoCAD and Maximizing AutoLISP. Highly recommended.

1000 AutoCAD Tips and Tricks 3rd edition by George Head, Ventana Press 1992, pbk, $24.95


These are my favorite ACAD books, both written by Cadence columnist George Head. They are easy to follow, with lots of practical Lisp routines, and are actually fun to read. Tips and Tricks is a step by step introduction to AutoLISP shortcuts and AutoLISP in Plain English is one of the best introductions to programming I've ever read. Highly recommended.

Other ACAD:

The best book for a comprehensive comparison of CAD systems. Covers products, updates, customization, application specific design (no electronic) and product listings by price, platform, operating system and market focus. The new edition includes tables on FEM, GIS and Animation. User comments, and a pleasant typeface, soften the information overload often encountered in rating guides. Beware! The misleading title overlooks the purpose of this survey based guide since the author doesn't rate systems but only compiles data. Probably worth the money if buying anything more than the standard ACAD system. Recommended.

Inside AutoCAD published monthly (The COBB Group, approx. 16p newsletter, $149/yr, order from publisher: 800-223-8723)

A bright, new, task oriented ACAD newsletter in print since October 91. A powertools tips & tricks monthly (no advertising) that covers the AutoCAD command set, AutoLISP, 3D-Modeling, AutoCAD scripts, custom menus, DIESEL, AutoCAD SQL, dialog box programming, and ADS applications. Their emphasis is on ACAD v12, so don't bother if your version is not the latest. Sharp, accurate, to the point writing separates this from other newsletters. Highly recommended.

Comment
Meetings Overload:
A Call for Telecommuting

My firm recently completed a study on the meeting and travel habits of Southern California municipal officers. We learned that a significant factor in explaining transportation engineers' propensity to travel is the need to attend seminars, conferences, conventions, and events for the purpose of collecting and disseminating information. Analysis of the February calendar of Events of Interest identified 42 such events, which is an average of 1.5 events each day or 548 in a year. These events were hosted by 62 national and international associations, organizations, and peer groups involved in one way or another with the subject of transportation. Of February's events, eight were annual conferences, conventions, or expositions, suggesting that if such an event came every three or four days and lasted for an average of three days, about 80% of the year is spent in conferences and conventions. One could substitute any number of professional organizations for the transportation engineers in our study. The conclusion remains that the proliferation of organizations may not be effective in a world where information technology makes it very easy to assemble knowledge by means of computer, modem, and dial-up access. We are learning that by putting all of this massive disorganized collection of special interests and associations together in one place—like an online bulletin board that outlines Events of Interest—then suddenly the absurdity of this chaos becomes patently clear. Finally, the intelligence of the human species kicks in and says, "There's got to be a better way of doing this!"
By the start of 1994, the Richelieu wing, the home for Rembrandt, Rubens, Cranach, and Vermeer had opened; and the composition of the city's cultural giant, distinguished by L.M. Pei's Pyramid, could be seen. In the Georges C. Fouquet's glass pyramid, the Louvre was to come to see and appreciate Francois Mitterrand's gift to France: the biggest, most beautiful, most convenient cultural attraction in the world, the Louvre Pyramid.

When Le President gave the Louvre the glass pyramid, he did not meet with universal praise. A new idea, it got stuck in the death of French culture. The giant, they said, had become a shopping mall in the hands of the American. An apt description of the plan when considered against the grandeur and splendor of America where a skylight at cross of the shopping lanes can generally be relied upon to mark the center. The pyramid emphatically marks the center of the Louvre, where a visitor could enter the four major parts of the Louvre: Richelieu, Sully, and Denon; the shopping center with its restaurants, museum shops, stores; and, in the future, conference halls and a subterranean autpark. Tourists are generally headed for Denon, where Mona Lisa resides. The Parisians are headed for Richelieu to see the newly glass covered courtyards, and the monumental history of Marie de Medici, Queen of France, by Rubens.

The Louvre has been transformed. The once dowdy and immense museum is gone. The place is still hopelessly vast, but now there is order and organization around the central pyramid; and arrayed around it in the Denon, Richelieu, and Sully wings, is the best of past and contemporary museum design.

The Denon wing remains largely unchanged. Its immense staircase is still crowned with the Winged Victory. The famous long gallery with its tabular vault interrupted by colonnaded bays lined with the world's most famous paintings, is still an immense and baroque tunnel. It is as it was when Parisians strolled the place in Daumier's time in tall black hats, bustles, and muffles, except today Parisians wear ski jackets, jeans, athletic shoes, ear phones, and come from everywhere. There are more people crowded around the Mona Lisa now, and they speak an Asian language.

The Richelieu Wing was the work of the world's best designers, the French claim: L.M. Pei, Michel Macary, Jean-Michel Wilmotte, Rice-Francs-Riche. The grey steel display cases showing the small masterpieces are formidable, elegant, yet modern.

On a grand scale, the old exterior courtyards of the wing have been covered with lacy glass for the modern motor car; and the original from which Disney copied the castle of Sleeping Beauty in Disneyland can be seen. The original is still an immense and baroque tunnel. It is as it was when Parisians strolled the place in Daumier's time in tall black hats, bustles, and muffles, except today Parisians wear ski jackets, jeans, athletic shoes, ear phones, and come from everywhere. There are more people crowded around the Mona Lisa now, and they speak an Asian language.

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Above, left; Angeles.

works, whose themes Robbins, Ohio State University, 1994 ACSA Design Award Boundary/Surveillance, by... California, as exemplified in the four following projects; Boundary/Surveillance, by Wellington Reiter of MIT and Framing American Cities: New York, Columbus, San Francisco by Mark Robbins of Ohio State University, have both been built as installations. Reiter's project, a series of four structures installed at a state park in Lewiston, New York, explores ideas of eye and view in framework which reverse normative expectations. Like ships in the process of being built, these oversized white clapboard forms are autonomous objects poised upon a green landscape. The forms contain lenses and frames, engulp an existing guardhouse or focus on distant landscapes.

Framing American Cities, exhibited at the Wexner Center, Columbus, Ohio, explores the abstraction of imagery to create a framework of interest which "evokes associations and memories of urban images, events, and encounters". At the meeting, Robbins showed a film of a troupe of dancers interacting with the installation. Each of Robbins' installations comment on the voyeuristic nature of much human association in a city like Los Angeles, where the transparency of car windows may be considered interaction. One of Robbins' intentions is to explore "the coexistence of unauthored & marginal culture" in the American city.

In contrast, Roberto Behar's urban design project Little Guatemala, Miami establishes a framework for human interaction. Elements of urban typologies: the plaza, the church, the fountain, serve to translate the spirit of a living environment which the pre-stocked cupboards filled with brownie mix and other commodities, the house as basic shelter demonstrate a concern for this condition of transition. The symbolic heart of the temporary housing unit is the television, which in times of disaster becomes an ambient shield to the world. Andrews' housing assumes that the occupants' possessions may all have been lost, and yet one can imagine the pre-stacked cupboards filled with brownie mix and other comforts for the next calamity.

Each of these projects are consistent with our current state of mind. All four projects expand in different ways the confines of what architecture is. Boundary/Surveillance and Framing American Cities explore the architecture as art, using built forms to analyse and comment on observed relationships. Little Guatemala is a utopian, tactile, technicolor world imagined and created in a city which has cultural centers that are not visible centers. Disaster Relief Housing brings architecture to temporary housing, an area traditionally handled by engineers. The house as basic shelter demonstrates a concern for this condition of transition. The symbolic heart of the temporary housing unit is the television, which in times of disaster becomes an ambient shield to the world.

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Kim Coleman explores some national student work, whose themes resonate with issues pertinent to Los Angeles.

Above, right; Framing American Cities, by Mark Robbins, Ohio State University. 1994 ACSA Design Award.

Diverse Interests, Common Themes

The Annual Meeting of the Association of Collegiate Schools of Architecture, entitled "A Community of Diverse Interests", took place March 12-15 in Montreal, Quebec. The meeting's chair, Marvin J. Malecha FAIA, and Design Project Session Chair, Hsin-Ming Fung, both of Cal Poly, Pomona, invited faculty from Los Angeles area schools of architecture to be the design jurors: Dagmar Richter from UCLA, Hsin-Ming Fung from Cal Poly, Pomona, and Ron McCoy from SCI-Arc. The jury selected twelve projects from fifty-eight submissions from schools of architecture throughout North America—of which two which received the 1994 ACSA Design Award, and two other projects received special mention by the design jury.

The three design jurors and I (from USC) each moderated one of the design project sessions. I was struck, in the cold, slushy gray days in Montreal, with the resonance and relevance of the design projects to the current state of mind in Los Angeles. While only one of the twelve design teams selected lives west of the Mississippi River (Austin, Texas), the issues that many addressed were pertinent to those which architecture faces in Southern California, as exemplified in the four following projects:

Andrews' choices of what to include as basic shelter demonstrate a concern for this condition of transition. The symbolic heart of the temporary housing unit is the television, which in times of disaster becomes an ambient shield to the world.

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Preservation

Historic buildings were especially hard hit. Pre 1930's buildings which were not as seismically sophisticated as those after the Long Beach Quake, saw cornices and roof collapse, and a number of odd sequences of damage due to their weaker frames. In North Hollywood the El Portal, a 1920's Spanish Renaissance Revival theater had its roof collapse on a nearly completed renovation. On Adams Boulevard several Spanish Mission style buildings with circular elements almost completely collapsed. In Hollywood the Egyptian Theater the focus of much preservation interest saw its stage loft lose a huge portion of its back wall. A large square hole appeared where the clay tile masonry, which was used to infill the tall concrete frame, popped out of the wall. This damage should not prevent the resurrection of this once premier movie palace, but then again most of the non-bearing walls of this building were hollow clay tile without reinforcement.

Carl Daris, AIA

Above: Two examples of historic structures damaged in the civil unrest. Photo by Mitzi March Mogul

No Longer Historic, Just History

Los Angeles has never really been given credit for having a history worth noting. Until recently, major architects who had lived here any length of time knew, of course, that within the labyrinth of streets, freeways, communities and shopping malls remain buildings and landmarks which speak of the days when L.A. was a paradise where dreams could come true. If they think about them at all, most people take them for granted. When disaster strikes, we realize how fragile our built environment is, and how much we must care for and appreciate these monuments before they are taken from us. There can't be a city without buildings, and historic structures are a record of our civilization. However, natural and man-made disasters have been affecting architecture and cities since time immemorial. Inevitably, there will be permanent casualties; losing a loved one is always hard.

Even all those years ago architects and contractors knew that they were building in earthquake country, but some things are no match for Mother Nature. The earthquake on January 17, 1994, forced us to acknowledge who or what really controls the environment. Following the riots in 1992, preservationists faced similar issues. South Central Los Angeles, which contributes in a unique way to local history, has significant structures which have long been ignored, even by many preservationists. When numbers of these were damaged in the riot, there was an opportunity to actually fulfill the verbal commitments from politicians and Big Business. Most of the historic buildings could have been restored and reused, and those processes could have been a job training ground—a working laboratory. For those who feel disenchanted, it could have been a way of leaving a positive personal mark on the community. People don't tag or burn what they feel is a part of their future. But the political infrastructure was anxious to remove all trace of the incident—out of sight is out of mind, and as usual, they were filled with platitudes, but no action. They expedited the process of demolition but had no process in place to deal with buildings of a historic nature. Naturally, those buildings are now unique.

There is much greater care being taken to protect the historic structures damaged by the earthquake. Of course the buildings are well known and loved and in mostly upscale neighborhoods. At last count, over 150 structures listed as Historic-Cultural Monuments of the City of Los Angeles were reported damaged by the quake. Damage ranged from minor plaster cracks and fallen chimneys to serious structural problems. Several have been re-tagged, their future in question. Early estimates of damage to Hollywood House exceeded $1 million. The

Leonis Adobe (Historic Cultural Monument #1), the oldest Adobe, the San Fernando Mission suffered major damage. The El Portal Theater, recently restored, suffered a possible collapsed ceiling, broken glass and serious damage to 40% of the structure. At the Griffith Observatory, the rotunda inner dome is cracked and murals fell from walls. The Villa Caruso on Franklin Avenue has been condemned. In Santa Monica, the Art Deco/Spanish Revival style Charmont Apartments is in bad shape. The list exceeds half a dozen.

Craftsmen houses withstood the quake well. The houses themselves are structurally very sound, and because they are made completely of wood, they move with the earth rather than against it. Interestingly, most damage to Craftsman houses occurred at the connections between porch and house. The use of river rock, granite, cinder brick, and other resistant materials for porch columns prevented those features from yielding to the force of the earth. Damaged or fallen chimneys are common and not exclusive to Craftsman structures.

By and large, whether a building was damaged had nothing to do with its age, nor was location any guarantee. It was a combination of geology and luck. Pasadena, where there is a lot of Craftsman architecture, was shaken, but unharmed. Santa Monica's central district was hard hit, but its Arts and Crafts era homes sustained only minor damage.

As part of the Public Resources Code, cities are prevented from demolishing historic structures damaged in a natural disaster without clearance from the State Historic Preservation Office. These buildings considered as National Register eligible or under consideration for Historic Cultural Monument status will be treated as though listed, thereby broadening their options. More questionable is how damage to other historic resources will be handled. Many homes and buildings sustained damage which, though not qualifying individually as monuments, but which contribute vitally to the collective historic ambiance of the community.

New ordinances regulating reconstruction of chimneys, for instance, may prevent homeowners from making repairs which are historically and architecturally accurate. It is still unclear whether there will be a review process for structures which fall into that category. Certainly there wasn't such a process in May of 1992.

It's bad enough when nature destroys, but when people get rid of things in such a cavalier manner it makes one wonder who the real enemy is. We could deal with natural disasters better, though they move with the earth rather than against it. But for Mother Nature, the building boom has taken from us. There can't be a city without buildings, and historic structures are a record of our civilization. However, natural and man-made disasters have been affecting architecture and cities since time immemorial. Inevitably, there will be permanent casualties; losing a loved one is always hard.

Even all those years ago architects and contractors knew that they were building in earthquake country, but some things are no match for Mother Nature. The earthquake on January 17, 1994, forced us to acknowledge who or what really controls the environment. Following the riots in 1992, preservationists faced similar issues. South Central Los Angeles, which contributes in a unique way to local history, has significant structures which have long been ignored, even by many preservationists. When numbers of these were damaged in the riot, there was an opportunity to actually fulfill the verbal commitments from politicians and Big Business. Most of the historic buildings could have been restored and reused, and those processes could have been a job training ground—a working laboratory. For those who feel disenchanted, it could have been a way of leaving a positive personal mark on the community. People don't tag or burn what they feel is a part of their future. But the political infrastructure was anxious to remove all trace of the incident—out of sight is out of mind, and as usual, they were filled with platitudes, but no action. They expedited the process of demolition but had no process in place to deal with buildings of a historic nature. Naturally, those buildings are now unique.

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There are some roofing problems you simply cannot anticipate.

Problems like this one are extraordinary and cannot be anticipated.

But, by having the right resources at your fingertips, you can anticipate most potential problems, and avoid them, throughout the various phases of your project.

The National Roofing Contractors Association has two roofing resources that enable you to easily locate a wide range of roofing information, and to produce accurate and professional roofing details: The NRCA Roofing and Waterproofing Manual and the NRCA*CAD Fully Integrated Construction Details package.

The NRCA Roofing and Waterproofing Manual-The Standard in the Roofing Industry—contains 600 pages of specifications, details, and technical and practical application data. Reference sections include: low-slope roofing and specifications, construction details, steep-slope roofing, waterproofing and damp proofing, and technical bulletins. The NRCA Roofing and Waterproofing Manual, referenced in both the Construction Specifications Institute's SPECTEXT and the American Institute of Architects' MASTERSPEC, is the complete source of roofing information and specifications.

The NRCA*CAD Fully Integrated Construction Details package is the software equivalent of the construction details portion of The NRCA Roofing and Waterproofing Manual.

NRCA*CAD provides 126 nonproprietary roofing details in isometric format and in section views. It is a cost-effective way to produce roofing details quickly and easily to fit your specific project needs.

The package is available in three configurations: Microsoft® Windows™ (version 3.x) with drawing (DWG) files, drawing (DWG) files only, and drawing exchange (DXF) files only. All views. It is a cost-effective way to produce roofing details quickly and easily to fit your specific project needs.

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The purpose of the Design Professionals Coalition is to assist communities in the making of their environment through helping to articulate their needs, facilitating the design process, and then linking the projects to necessary resources.

**DPC Committees**
- **The Administration Committee** coordinates the efforts of the Coalition. Chair: Michele Proud-Weeks (310) 577-1517
- **Project Management**
  - **The Project Management Committee** organizes and coordinates the charrettes, assistance projects and professional advice activities. Chair: Aelos Istanbulu (310) 645-8346
- **The Communications Committee** makes available information about the group. Chair: Monique Brault (213) 653-3505
- **The Resource Development Committee** maintains the volunteer resource. Chair: Isik Ceyhi (213) 653-3505
- **The Funding Committee** raises the funds that are necessary to keep the Coalition and its efforts going. Chair: Monique Brault (310) 651-6447

If you are interested in working with the Coalition in any of these areas, please call the chair of the committee for meeting times and other information.

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### Design Professionals' Coalition

**The Design Professionals' Coalition (DPC)** started as a loose affiliation of design organizations and individuals that wanted to help communities hard-hit by the 1992 civil unrest. Two years later, the DPC has recognized as a 501C3 non-profit corporation to better meet the needs of these communities. From helping to articulate neighborhood plans to renovating community medical centers, from charrettes to code research, the DPC makes design an important part of L.A.'s revitalization effort to enable everyone to participate in the revitalization of Los Angeles.

The DPC has been pursuing its goals through a variety of community-based projects. These include assistance with the renovation of the St. Elmo Village residents' community; the re-planning of the King/Drew Medical Center area in Watts; neighborhood planning for the Crenshaw community; participation in a community design charrette in Leimert Park; assistance in a County-wide plan for improved tuberculosis treatment centers; and a charrette to design low-income housing for scattered sites in South Central Los Angeles.

The purpose of the DPC is to work in cooperation with and for the resources and members of member organizations. The DPC also works closely with local schools of design, recruiting students to help with many of the projects. To perform and coordinate the work, the organization now has 11 officers and directors serving on an active, working Board of Directors. The board itself reflects the diversity of Los Angeles and the local design community.

Architects, planners, engineers, landscape architects, historians, and students have donated tens-of-thousands of hours, valued at over $100,000, in the organization's short history. The DPC maintains a database of over 100 volunteers and over 25 related organizations. To perform and coordinate all the work, the organization now has five committees. In 22 months, the DPC has taken on over a dozen projects—five of which have started construction. The DPC is about to embark on several new projects, including an integrated neighborhood plan for the revitalization of a square mile of the San Fernando Valley.

### Planning Advisory Council

The Council is an oversight team, sponsored by the Design Professionals' Coalition and AIA/LA to guide and advise the neighborhood planning process. It has been involved in a variety of community-based projects, including an integrated neighborhood plan for the revitalization of a square mile of the San Fernando Valley.

### Project Managers:
- **Michaela Prude-Wells** and **Anne Zinnaman**
- **Urban Health Care Project:** The Urban Health Care Project (UHCP) is a California non-profit corporation dedicated to providing primary care services to under-served populations in Southwest Los Angeles County. The DPC has provided architectural, structural, and environmental consulting and review as members of the UHCP Technical Advisory Board. Assistance provided by the DPC volunteers in the UHCP efforts to convert a major health facility in the Crenshaw/Bingame area to a free-standing ambulatory clinic. The first phase of this project is due to open in July 1993.

**Project Managers:**
- **Dianna Rain Nelson** and **Doug Villanueva**

### L.A. County Tuberculosis Program

Tuberculosis is on the rise in Los Angeles County—due in part to the continuing increase in poverty and the influx of immigrants from undeveloped countries. In response to this pressing, community-wide need, the County of Los Angeles, Department of Health Services (DHS) has requested the Design Professionals' Coalition help develop a series of programs, cost estimates, project descriptions and surveys, for the upgrade of the County's various Tuberculosis Clinics to conform to new CAL-OHSA requirements.

**Project Managers:**
- **Helen H. Johnson**, AIA and **Roxanne Berger**
- **St. Elmo Village**

St. Elmo Village has come a long way since its initial approach to the DPC in late Fall of 1992. The DPC conducted a charrette and follow-up presentations; helped with various funding/implementation sources; and produced a final design document. Volunteers not only became "villagers," but also became a vital resource for the future of St. Elmo Village.

### Recreation Center, Koreatown, Los Angeles

Architects and DPC Board. The CSUN projects have been referred to the CSUN projects to provide primary care services to under-served populations in Southwest Los Angeles County. The DPC has provided architectural, structural, and environmental consulting and review as members of the UHCP Technical Advisory Board. Assistance provided by the DPC volunteers in the UHCP efforts to convert a major health facility in the Crenshaw/Bingame area to a free-standing ambulatory clinic. The first phase of this project is due to open in July 1993.

**Project Managers:**
- **Monique Briend** and **Michaela Prude-Wells**

### Construction Project Architect: Alonsa Inabithula, AIA

Leimert Park Design Charrette

In the fall of 1992 the South Central/Southeast Task Force, in conjunction with the Lieutenant Governors' office, Mayor's Office of Small Business Assistance, L.A. Conservancy, National Trust for Historic Preservation/National Mainstreet Center and the Crenshaw Chamber of Commerce, held a community-based Design Workshop focused on Leimert Park's cultural enclave on Degnan Ave. Woodbury University provided student assistance and the Design Professionals' Coalition provided architectural expertise.

**Project Representatives:**
- **Monique Briend**

### CSU NorthEnd Student Projects

Several DPC projects have been referred to the advanced interior design students of California State University, Northridge, under the supervisi-
There are moments in Los Angeles when I am struck by its sublime gentleness despite some of the recent catastrophes. These feelings arise from a special light in the early evening—top down. Sunset Boulevard, and the countless special houses that still create a character of living within a large garden city and a climate that is unmatched. But most importantly for the future of the whole of the U.S. is the level of success that L.A. has achieved along the problematic road towards the melting pot of all members of our culture, especially as compared to other urban areas.

Richard Keating, FAIA

The last few years have been grim in L.A.—with the recession, fires, floods, and the earthquake. The short term challenge is to get the damaged or destroyed structures and communities rebuilt. The long range challenges are tougher because they involve so many abstract concepts and diverse interests. How to provide educational and economic opportunity for everyone—how to balance growth with environmental concerns. L.A. has infrastructure, open space, transportation, housing, employment, healthcare, industrial and manufacturing problems to solve—and its future depends on how well we solve them.

We have to deal with too much regulation and non-productive red-tape, too much litigation and insurance—and too little time to be architects. In the face of all these troubles our architecture tries to express the retro verve, optimism, and metaphorical playfulness of the 50's that made L.A.

L.A."

Charles Kanner, FAIA

For all the vividness of the physical and social trauma which have beset the Los Angeles area, L.A. is nonetheless a quintessential American city; in many ways it is both typical of the promise and problems of our urban situation and an avatar of the challenges and potential solutions that we face across the country. In a nation of tensions and polarity (between growth and environment, the potentials of multi-cultural richness with its concomitant social stresses, the challenges of conversion from defense to new peace-time technologies), California has been abashed enough to air its angst and energy more publicly than older cities, and has been a place of great creative ferment. The positive side of our recent spate of crises has been to accelerate this sense of urgency for addressing the architectural and planning issues which relate to these social, physical and cultural concerns.

Buzz Yudell AIA

"Life Experiences.....Architectural Challenges.....II."

Kets Wongs
Project Designer, WMM Assoc.

Over and over again, the city burns down, blows up and shakes apart. Each time, we put it right back up like it was, only with a few more nails, an additional strip of duct tape, maybe an extra mouthful of spit, never before has a people learned so little from losing so much so often.

Steven Flusty, Cryptourbanologist

The Death of Everything Near and Dear and the Burnout of Almost Everybody

The Valley is a state of Mind. The best thing that has happened to the Valley is the earthquake of January 17th, 1994. The walls between neighbors came crashing down. We were all together in the dark, frightened, without a clue, waiting for the light of dawn, waiting for the chaos to come. In less than a generation the valley has drifted, then crashed, from an American heaven of home ownership into a downwards spiral of real estate chaos. Dante's Inferno is its closest literary metaphor, and Robert Altman's film "Short Cuts" is the screenplay. A Tower of Babel combined within a city of Golems is the appropriate, architectural reference, with "Everything For Sale" as its signage. It is the philosophy of flight; get it while you can and get out when you can't. With the Shopping Malls destroyed and the Private Walls knocked down, business as usual has been overtaken by panic, and then remorse. What are we to do they think in silence, then again out loud, what will become of us?

Eric Chawkin
In Memoriam: Reflections:
Buildings by Los Angeles Architects lost to the Malibu Fire.

Reflections:
Some Los Angeles Architects and critics comment on the personal impact of the social and natural upheavals of recent years.

"As cities mature through conflict and change, Los Angeles now faces significantly altered expectations. The pain of this reorientation and redefinition is part of the maturing process all great cities have faced. Los Angeles will thrive as a revitalized city to the extent we can emerge through conflict and chaos as an innovative community. My personal convictions about the relevance of architecture and city design and my commitment to Los Angeles are more deeply and clearly rooted now than two years ago."
Aleks Istanbullu, AIA

"The disasters in L.A. have not affected my work - (ideas remain valid). Unfortunately, the potential of real architecture and life has not been realized! Another chance missed in favor of the immediate Duck."
John Lautner, FAIA

"Having been in practice during the insurrection in mid-60’s, it is my belief that there has been less meaningful "structural" changes in the society after the recent insurrection than at that time. This is particularly true as it has affected our individual practice. For the city at large, I still do not believe that the city as a whole has gotten the message. The lack of educational and economic opportunities of the vast majority of residents in the urban core is creating a very disturbing class society. Aside from the seismic-related work (which we were doing prior to the earthquake) our practice has not been affected to any significant degree by any of the natural disasters. However, as a native of the area, my attitude toward Los Angeles remains as one of the best place to live and practice."
Robert Kennard FAIA

"L.A.'s buildings need to be more "defensive" from urban onslaught (sad but true). The architect's challenge is not be "offensive." Through the integration of Art and Architecture, we can lift the spirit and redefine L.A. as the harbinger of the world as a global village."
Steven Ehrlich, FAIA

"Nothing, absolutely nothing in my life so totally depressed me as the L.A. Riots of 1992. As my wife, daughter and I stood on the balcony of our Hollywood hills home tearfully watching L.A. burn before us, I realized an instant transformation from a feeling of complete optimism and belief in the potential of making great American cities, witnessed by 25 years of personal effort, to a sense of empty cynicism. Somehow I have been singed by this horrible event."
Barton Myers, FAIA

"In the Chinese language, the character "Crisis" is the same as the one for "Opportunity." I find this philosophy to be true and fitting for what we are experiencing in Los Angeles. Whatever the crisis, there are opportunities. One just needs to look to look outside of the normal arena, and to have the attitude that you can create something worthwhile from nothing."
Ted T. Tanaka, FAIA

"The earthquake, the riots???? It's business as usual in Los Angeles. Reality is extreme here and that seems to have a hormonal effect on stimulating the Dream."
Scott Johnson, AIA

Design Partner, Johnson Fain and Pereira Associates

"During my 40 years in practice, this last recession was the harshest felt. Lower interest rates and the natural disasters that have befallen Los Angeles have helped to jump-start the building industry as well as the architectural profession, and we should see a return to an upswing in work. Population influx together with civil unrest and the need for socially responsible architecture, the continued development of our transportation network, and the Los Angeles-Pacific Rim connection should have a major future impact upon our profession. I am still positive about Los Angeles."
Ray Kappe, FAIA
L.A. Architect (L.A.A.): What is the program of Rebuild LA two years after the riots?
Linda Griego (L.G.) In mid-February 1 became president and chief executive officer of RLA, and RLA instituted a change in focus for the remaining three of its five year mandate. Our board asked what can you do in three years. Our ultimate goals remain the same: Economic development in neglected areas, but our means are now through the small and medium sized businesses that are already there. RLA will now emphasize the strengthening of existing businesses through an incremental process. RLA will try to draw new small businesses and housing through its networking in the community and between communities.

Right now, CAL State University is engaged in a survey of damage, ownership, and vacancy in South Central. Did you know that there remain over 100 vacant lots in riot-affected areas. Most businesses on those vacant lots were tenants. They could not wait for rebuilding and moved to the valley, then the earthquake hit.

RLA is going to try to stimulate new business. Through its ability to show business that there is a large market in the neglected areas? When a business seeks to locate, they look carefully at the neighborhood. How many grocery, dry cleaning establishments, etc.; and what are the impediments to locating in this particular area. Business won't relocate anywhere for charity. For example, though an area may be underserved, zoning problems will deter the move. RLA can help here by assisting a company in overcoming zoning issues.

An example of this is the Supermarket moved into the Crenshaw district before the civil unrest, and has found it to be one of its most profitable locations. Two hundred people were employed.

L.A.A.: RLA is more than lobbying group?
L.G.: Of course! RLA will network companies together, and help them find access to capital and markets. Analyzing the data base of (for example) South Central, Pacoima, Van Nuys, RLA will seek to link small business together. If businesses are having similar labor problems, RLA can assist in the development of a buddy systems to find ways to solve these problems. NAFTA presents many opportunities, which can't be exploited by small companies, but together companies can. RLA can assist these efforts. Trust however is a very big part in developing successful business networks.

L.A.A.: Can you really be so positive about the economic outlook for the neighborhoods south of the 10 freeway and LA altogether?
L.G. Absolutely. People will go south of the Freeway. Crenshaw is doing well.

LA is really a small nation. Neighborhoods have different cultures, and neighborhood cultures change over time. When the quality of life isn't so good in your own country, where do immigrants go? To L.A. LA. has more newcomers than any other American city. Our infrastructure is not yet ready to handle the load.

—L.G.

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L.G.: I came into RLA with my eyes open. I was aware of the image, but I also saw potential. I am not a quitter. I said, "Let's try something different." I will make mistakes, but if RLA at the end of its mandate can leave a blueprint for other non-profit economic development, we will be satisfied.
Different areas were impacted in differing degrees by the social and natural disasters of the last two years.

Collectively, however, the civil unrest, the fires and earthquake extended over much of L.A. County. The maps on these pages indicate the extent of damage to the built environment.
The following table summarizes the damage status as of April 7, 1994:

<table>
<thead>
<tr>
<th>Category</th>
<th>Damage Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bridges</td>
<td>39 damaged</td>
</tr>
<tr>
<td>Sewers</td>
<td>33 sites damaged</td>
</tr>
<tr>
<td>Streets</td>
<td>1506 sites damaged</td>
</tr>
<tr>
<td>Street Lights</td>
<td>3750 damaged</td>
</tr>
<tr>
<td>Municipal Buildings</td>
<td>550 damaged</td>
</tr>
</tbody>
</table>

The following is a summary of on-going construction as of April 7, 1994:

- Bridges: 30 bridges in Construction by June 15, 1994; 2 bridges currently under construction
- Sewers: 2 project sites have had work completed
- Streets: 1506 sites will be combined into 13 projects of approximately $500,000 for each project.
- Damage Survey Reports continue to be written for the projects
- Street Lights: 2611 lights have been repaired
- Municipal Buildings: 32 buildings are currently under construction; only 35-50 buildings are deemed to be structurally damaged with the remainder primarily cosmetically damaged; 15% of the structurally damaged buildings have plans and specifications prepared and are ready for construction.

Construction Cost Summary as of April 7, 1994:
Estimated construction cost under construction completed to date $32.2 million

The goal of providing a comprehensive chapter disaster emergency services program for individual practice survival, responsible high quality expedited service to our communities, the creation and maintenance of a chapter data base of member firms to be coordinated and managed within the existing leadership structure. Members would be encouraged to form relationships in advance so that the mechanics would be "in place" the next time the earth shakes, slides, floods, or burns.

For this concept to work, we will propose the creation and maintenance of a chapter data base of member firms to be coordinated and managed within the existing leadership structure. Members would be encouraged to form relationships in advance so that the mechanics would be "in place" the next time the earth shakes, slides, floods, or burns.

The application for federal aid from the SBA will be the only way to instantly increase the number of member firms to be coordinated and managed within the existing leadership structure.

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Northridge Earthquake '94

The Northridge Earthquake of January 17, 1994 (magnitude 6.8) caused extensive damage to many areas of Southern California including Los Angeles City's public and private facilities. Damage to the City's Municipal Facilities and infrastructure is estimated at $80 million including design, construction and construction management and includes the evaluation of bridges, buildings, streets, water/sewer drains and street lighting repair.

Immediately following the 4:31 AM tremor, the City of Los Angeles Emergency Operations Center moved into action and coordinated the response activities of the many affiliated local agencies including the Los Angeles Fire Department, Police Department and Department of Water and Power.

For the first two weeks following the quake, the Department of Building and Safety inspectors began responding to the tens of thousands of calls for damage investigation reports. This was part of a multi-agency effort c/o the Department of Public Works Engineers and Architects and the many private Architects answering the Call for Volunteers requested by the state Office of Emergency Services.

While the City was in the process of developing a list of heavily damaged buildings and designating unsafe buildings needing immediate demolition, the Northridge Earthquake Recovery Division was created to coordinate those demolition activities.

The Bureau of Engineering Structural Division then coordinated the Seismic Investigation and Reporting of Public Bridges and Buildings with assistance from Architectural Division staff.

Architectural Division is in the process of developing a pool of Architectural Consultants to assist in the Earthquake Damage Repair Process and will require development of design repair documents for municipal facilities reconstruction.

The City of Los Angeles Architectural Division maintains a file of Architectural Consultants. This list will is presently being utilized to notify firms through an expedited Request for Qualifications process.

The Los Angeles Unified School District has also gone through a similar RFQ process and has many consultants "on board" as has other government agencies in the emergency response.

The task before the City is tremendous in light of the current projected budget shortfall, trimming of City staff and the present Bond Acceleration Program for the Police Bond, Branch Library Bond, Fire Life/Safety and Seismic Retrofit Bond Programs.

The earthquake has significantly impacted the City's ongoing programs and will recover with the help of professional consultants.

The Earthquake Reconstruction Program was created with the goal of having all damaged facilities under construction by the end of 1994 with all construction completed by July 1, 1995. In order to meet this aggressive schedule, the Bureau of Engineering has established special teams to expedite the survey, design and construction process.

Initially, these teams are working together with 10 FEMA/OES teams and 5 FRA/Cal Trans teams to complete Damage Survey Reports. These reports are the first requirement in order for the City to obtain critically needed federal and state funding for repair of the infrastructure.

Carmelo A. Sabatella, AIA
PUBLIC AFFAIRS COMMISSION

Disaster Response and the Profession

Disasters serve to magnify difficulties that the profession, as a whole, is experiencing on a daily basis. Lack of public understanding of the architect's role in the construction process and how it is engaged in the repair effort is evident in the response of the Government agencies including the Los Angeles Fire Department, Police Department and Department of Water and Power.

If you are interested in providing Architectural Services in response to the Earthquake Recovery effort and have experience in developing damage investigation reports and construction documents for essential buildings, seismic retrofitting, historical restoration and have prior experience working with government agencies, please forward a Letter of Interest to the following address: Earthquake Recovery Effort /c/o William A. Holland, AIA
Principal Architect City of Los Angeles, Architectural Division 600 South Spring Street, Suite 200 Los Angeles, California 90014 Attention: Carmelo A. Sabatella, AIA Earthquake Recovery Program Manager

If you have any questions, please call Carmelo at (213) 847-6300 or fax Letter of Interest to (213) 847-5300.

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Northridge Earthquake '94

The Northridge Earthquake of January 17, 1994 (magnitude 6.8) caused extensive damage to many areas of Southern California including Los Angeles City's public and private facilities. Damage to the City's Municipal Facilities and infrastructure is estimated at $80 million including design, construction and construction management and includes the evaluation of bridges, buildings, streets, water/sewer drains and street lighting repair.

Immediately following the 4:31 AM tremor, the City of Los Angeles Emergency Operations Center moved into action and coordinated the response activities of the many affiliated local agencies including the Los Angeles Fire Department, Police Department and Department of Water and Power.

For the first two weeks following the quake, the Department of Building and Safety inspectors began responding to the tens of thousands of calls for damage investigation reports. This was part of a multi-agency effort c/o the Department of Public Works Engineers and Architects and the many private Architects answering the Call for Volunteers requested by the state Office of Emergency Services.

While the City was in the process of developing a list of heavily damaged buildings and designating unsafe buildings needing immediate demolition, the Northridge Earthquake Recovery Division was created to coordinate those demolition activities.

The Bureau of Engineering Structural Division then coordinated the Seismic Investigation and Reporting of Public Bridges and Buildings with assistance from Architectural Division staff.

Architectural Division is in the process of developing a pool of Architectural Consultants to assist in the Earthquake Damage Repair Process and will require development of design repair documents for municipal facilities reconstruction.

The City of Los Angeles Architectural Division maintains a file of Architectural Consultants. This list will is presently being utilized to notify firms through an expedited Request for Qualifications process.

The Los Angeles Unified School District has also gone through a similar RFQ process and has many consultants "on board" as has other government agencies in the emergency response.

The task before the City is tremendous in light of the current projected budget shortfall, trimming of City staff and the present Bond Acceleration Program for the Police Bond, Branch Library Bond, Fire Life/Safety and Seismic Retrofit Bond Programs.

The earthquake has significantly impacted the City's ongoing programs and will recover with the help of professional consultants.

The Earthquake Reconstruction Program was created with the goal of having all damaged facilities under construction by the end of 1994 with all construction completed by July 1, 1995. In order to meet this aggressive schedule, the Bureau of Engineering has established special teams to expedite the survey, design and construction process.

Initially, these teams are working together with 10 FEMA/OES teams and 5 FRA/Cal Trans teams to complete Damage Survey Reports. These reports are the first requirement in order for the City to obtain critically needed federal and state funding for repair of the infrastructure.

Carmelo A. Sabatella, AIA
PUBLIC AFFAIRS COMMISSION

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Professional Survival

The turf wars by architects are a classic problem. We are in a difficult profession with enormous responsibility and liability. We are expected to be both creative and perfect at the same time, while receiving the lowest compensation of any of the major professions when and if we are fortunate enough to get paid at all. Our egos are fragile and we are rarely in control of the complex processes we are held responsible for. These issues also become magnified in the aftermath of disaster.

For our profession to survive disaster or maybe just survive period, we need to form closer relationships with our fellow practitioners. If we wish to be of maximum value to ourselves our clients, and the communities we serve in the aftermath of disasters, some form of mutual assistance program within the profession must be in place. We will focus on developing a program drawing on existing chapter leadership and resources to organize a viable managed process.

More Work Than Manageable

It must be remembered that in any major disaster, there is going to be more work than you can imagine. The most effective way we can serve our communities is to provide high quality services on a fast-track basis to more clients.
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\textsuperscript{a} AIA member insurance evaluation & needs assessment study, wave 3.

The Northridge Quake:

Rattle, shake, crack, collapse and get back up

It wasn’t “The big one,” after all. The house was still standing, and hardly anything had fallen. There were lots of cracks, just where you would expect to find them. There they were: the zigzags from the top corners of the windows to the ceilings, the big x’s in small segments between windows, the vertical tares in the weak points of construction. The truth of stress and shear learned in structural engineering courses was clearly revealed.

The TV still worked, and the media reports picked up momentum. “Earthquake centered near Northridge, in the San Fernando Valley this morning at 4:22 am. The magnitude is estimated at 6.6.” This number would fascinate over the next few weeks and finally settle at 6.8. Above 7 would be “The Big One.”

World Television was filled over the next few days with pictures of the collapsed freeways and the crumbling apartment building in Northridge where many people were crushed in their beds. From the reports you’d think LA was a goner.

It wasn’t. Most freeways were still in operation. The city was still standing. The skyscrapers of downtown still had their skins. The office was still standing.

Glass snow from a shattered window above the office twinkled in the twilight of dawn, but this was only a localized storm in an otherwise generally intact neighborhood. The office was fine. Nothing thrown on the floor. We were lucky. Many of our consultants’ and compatriots’ offices were wrecked. Most had everything overturned. Their offices a shambles of paper, broken crockery and equipment everywhere. The Balboa fires had just recently closed several architects’ offices. Their compatriots’ offices were wrecked. Most had everything overturned. Their offices a shambles of paper, broken crockery and equipment everywhere. The Balboa fires had just recently closed several architects’ offices. Their compatriots’ offices were wrecked. Most had everything overturned. Their offices a shambles of paper, broken crockery and equipment everywhere. The Balboa fires had just recently closed several architects’ offices. Their compatriots’ offices were wrecked. Most had everything overturned. 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Post-calamity Los Angeles

Apocalypse, Then
Fires, earthquakes, droughts, rains, rains, riots—what's next, Armageddon? No, architects are telling us how to use these disasters to make Los Angeles into a utopian community. The funny thing is, it might just work. Not because Los Angeles will become a place where all ride clean cars to safe communities where children play under the glare of solar collectors manufactured by retrained aerospace workers, but because the very force of the images, if they are adopted by a clever advertising agency, will bring enough people here—or persuade enough to stay—that the economy will get going again. After all, as historian Kevin Starr has pointed out, Los Angeles was not made so much as it was sold, and the process of creating an ephemeral mecca continues.

In recent years, Los Angeles has been experiencing a death foretold. Mike Davis published his apocalyptic City of Quartz in 1989, and since then things have been going wrong. The statistics had told the story of social conflict and geological instability for years, but Davis gave it all that important L.A. ingredient: an image. He promised us Frank Gehry as Dirty Harry, duking it out for the ruling class on the ramparts of tasteful bricolage, and the LAPD as a Blade Runner unit rooting out graffiti gangs from the last vestiges of anonymous tilt-up buildings that house the largest industrial infrastructure in the country, or somewhere on the unstable terrain like a shimmering mirage of good life seen as an abstract painting from a passing airplane.

A New Breed
A new breed of architects has emerged, dreaming of compounds that are good places on top of hidden parking lots and promising us reborn small communitiers where you can walk safely to corner store while telecom-muting to work. The freeways and our latest construction project (L.A. has become the second largest city through a century of government subsidized work of this sort) have become the excuse to dream of linear parks, living on boulevards, and a new kind of urbanism.

No doubt, this will indeed come to pass. Already, the Blue Line has produced its own little urban node in Compton, and the logic of postmodern economics given form in postmodern architecture; had Turner downtown Santa Monica and Pasadena into kernels of postmodern living; the village as outdoor shopping mall. The mayor promises to turn even LAX into a friendly place, bringing in malls and skylights to create a consumerist atmosphere in this place of modernist motion. The compelling images of the good life are returning to the popular and political imagination.

New Ways of Thinking
This does not mean that we will be leading better or worse lives, that earthquakes will go away, that water will appear from the heavens (in just the right amounts) or that the homeless will find peace behind their shopping carts. It just means that we are coming up with new ways to think about Los Angeles, and pretty soon some enterprising critic, novelist, architect, filmmaker or pop star (and probably a whole gang of them) will find the image(s) that sum up this new, brighter L.A.

Los Angeles -- not the real city, because that know. Los Angeles doesn't pontificate.

Brother, Can You Spare A (para) Digm?

The apocalyptic predictions typically read onto Los Angeles give back not an exegesis of the city but only the analyst's paradigms. Los Angeles is the city of the non-theorist.

Los Angeles is doubly designated: a progenitor of the new, and simultaneously a precarious epitaph of the deforming American city—the centrifugal city.

Los Angeles seems to be about everything, to include the most contradictory possibilities. Los Angeles has a logic but its plural.

L.A. has no classical or medieval or Renaissance residue. Its tradition is no tradition. L.A. is Fast, the fastest. Nothing restrains. Without past, it displays past. L.A. embodies the all at once.

Los Angeles is not a city that presumes to know. Los Angeles doesn't pontificate.

ERIC OWEN MOSS
The civil unrest of April 1992, and subsequent natural disasters, have proven carthartic, not only for Los Angeles but also for its architecture.

There has been a distinct shift of emphasis, from Me to We. Many architects and critics have shifted attention from "object building" to address instead the public domain, our unpredictable ecology and pressing social issues. Urbanism has become the hot architectural issue of the nineties.

On the following pages, L.A. Architect looks at the impact of the social and natural upheavals of recent years, on the built environment, and the architectural community, of Los Angeles.

Architecture in the Post-Disaster City
Welcome to our crisis: It's your crisis, as well.

In the conventional way of thinking, architecture and urban planning make cities, while disasters unmakethem. Under this concept, the architect is the heroic Form Giver who struggles to impose rational and liveable form on the chaotic state of nature, and who redoubles his or her efforts after disasters break apart the fragile interventions of building.

In another view, disasters themselves can be seen as makers of cities. The tidal wave that swept over Lisbon in the 17th Century, the Great Fires of London and Chicago, the San Francisco Earthquake, and the bombardment of London, Berlin and Amsterdam in World War II were all incitements to monumental acts of city building. All that was needed, it seemed, was a general agreement that city was worth rebuilding.

As forces in urbanism, disasters tend to be more thoroughgoing than human efforts. Disasters, after all, are not the result of a consensus process in a democratic society. They are under no obligation to create masterplans or go through environmental review processes, or assuage neighborhood activists. Neither do disasters lose their force through political influence and side deals with unions, environmentalists, chambers of commerce and construction industry lobbyists.

Positive Suddenness
The positive aspect of disasters is suddenness, that city was worth rebuilding. As forces in urbanism, disasters tend to be more thoroughgoing than human efforts.

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Positive Suddenness
The positive aspect of disasters is suddenness, which can galvanize entire communities into action. Each of Los Angeles's several recent disasters—the April 1992 riots, the San Fernando Valley floods, Los Angeles has been followed by an intoxicating rush of civic mindedness and fellow feeling that is rare in this atomized and decentralized city, even if the high spirits inevitably shrink back to apathy, once the sense of crisis fades. People rarely feel such urgency when disasters occur as slow, corrosive process, such as in a declining economy, homelessness, paralysis of mass transit and the degradation of the inner city— in other words, the typical state of major American cities.

One could take a cheap shot and suggest that L.A.'s biggest misfortune was that its several disasters that they did not level more of the city, and give architects and planners a freer hand to make great plans. It's true that even the worst disasters destroy comparatively few buildings; the riots left one or two buildings burned on each block of the worst-hit areas, rather than flattening entire neighborhoods. The damage of the Los Angeles disasters, then, has been psychic almost as much as physical.

This psychic unease is unfamiliar to Angelenos. Like other post-war boomtowns—Las Vegas is the latest example—Los Angeles was not planned; it merely grew like Topsy. The role of the planner was to constrain the worst excesses of development, rather than steer development toward a liveable city.

Into The Mainstream
With the disasters, however, L.A. has entered the American mainstream. It has lost the illusion of being somehow different than other American cities. A city accustomed to continuous boom since the beginning of the century must now take stock, pick itself up and rebuild. The problem is that L.A. currently lacks the civic organization or civic spirit to do so. Public policy is not fashionable here. Land-use issues are often decided on the basis of what is politically expedient in the short term. Politically, people think in terms of their neighborhoods, and their own backyard, rather than that of the entire city. Politicians are willing to oppose mass transit that would serve an entire region, in a city choked with cars and with some of the worst air in the country, if a few neighborhood groups feel anxious about it.

Despite those obstacles, L.A. will be rebuilt, simply because L.A. is a vital city. The question is whether the city will be rebuilt poorly or well. Visitors to Los Angeles at the present moment have a unique opportunity to observe what had been the more confident of American cities in the throes of deciding what to do with itself, and where to go next. The people of Los Angeles, whether they want to or not, are at the start of a large-scale debate on the future of the city, which is really a debate on whether the American city has a future. Welcome to our crisis; it is your crisis, as well.

For architects, the opportunity has presented itself to take part in a public debate on the future of the city that architects up till now have not joined, preferring instead to murmur among each other in their own warrens. This new debate may not be gratifying; it will almost certainly be bruising. In this debate, architects should make a case for the city, why it should be preserved, and why resources should continue to flow into it. A huge vacuum looms in the public discussion regarding on what is best for cities. Currently, the debate is being conducted by business people, environmentalists and the NIMBYs. The job of architects in the 90s is to bring the idea of public life and public space back into the discussion.

An Expanded Role
The post-disaster city offers an expanded role for architects—in building ideas, policies and institutions, rather than merely being the passive employees of developers. Architects must expand the definition of the profession to a civic scale. The Brazilian planner Jaime Lerner has described architecture as "the profession of the proposal," as the art of coming up with ideas and solutions. True, architects can rarely pick their projects or clients, but it is also true that architects can pick their values and pick their political fights. The post-disaster city—that is, the typical American city at the end of the century—has a deeper and broader need for architects and architecture, in the best sense, than ever before.
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four enjoyable weeks of Greek and Roman art, my art history professor flashed up that first Medieval art slide. Maybe, in the course of history, these are Dark Ages of Architecture, not in an aesthetic, but in an intellectual sense. The public is illiterate. Not unlike the Medieval Church, the architectural profession, with its rigidly structured curriculum, has usurped the language and eliminated discussion. We are worried about the lack of interest in the Arts in Los Angeles, but the real reason people, especially younger people, don’t go to the art museum is fear. They never trust their own senses. They do not believe that I like it is an okay response, and that any comment not couched in the proper jargon will result in certain humiliation. It is the same state of affairs, then, with architecture, it is worse.

Alienation of the client-public is as bad for business as it is for the built environment. Thousands of unfortunate projects built without the involvement of architects increase with those built not for the public, humanity, or posterity, but for the opinion of other designers. New design must break new ground, but channels must be widened that, similar to the fashion industry’s runway, lead into the lives of the public at large, and not remain exclusively in studios and trade magazines. The reader who recoils from this idea has been swept up in the elitism in which the profession may disappear. Consider the numbers of Southern Californians content to live in developers’ creations. They are all lost clients of architecture.

Granted, we are not building in L.A. like in the middle of the century, nor in the rest of the country like earlier in the century—land is not in short供应。However, for the preservation of the architectural profession, architects must choose to go, as world leaders, not for business, but for their own interest in the future.

That my generation of architects will see structures being erected to replace the Octagon and dilapidated buildings of the 20’s and 30’s is certain. Moreover, population will continue to grow. Whether architects or contractors or developers design the structures of the future, however, depends to a great extent on today’s involvement of the architect to the client-public. It is a function of taste, hopefully educated taste, that starts with architects, but must not end there. The opportunity for the dissemination of architectural ideas—words, voice, and image—has never been so vast. For Pete’s sake, let’s take advantage of it.

Peter Louis Laurnce, Graduate, USC Business School Student, Harvard GSD

SCI-Arc Back to the Future

I would like to congratulate Hadley Souther for her article in the February issue on Which Way SCI-Arc. Over the past year Hadley has been an articulate student leader and a proponent for social and urban concern. Her voice has been taken seriously by the Board and faculty, and the seminar and studio work led by Margaret Crawford, John Kalinski, Mike Davis, Victoria Casasus and Aaron Betsky has been expanded.

However, I would be remiss if I were to allow the impression that SCI-Arc has always been a provocative environment of unbridled individualism, creative freedom, and theoretical virtuosity, to go unchallenged. Having founded SCI-Arc, I know better. One of my primary reasons for becoming involved with education was that 25 years ago I was disappointed with the apparent apathy displayed by our profession for urban issues. I felt that we were socially and politically irresponsible, and I was anxious that the next generations of architects would be a force in the decision-making process of planning and development.

To quote from our earliest published catalogue, 1976: "Since its inception, SCI-Arc has encouraged a wide spectrum of studio participation at the community level. The school’s location in Southern California is strategic in that it is central to adjacent communities whose physical problems demand architectural solutions. We view our concerns as relevant to the education of architectural students, and therefore, engineering students, too.”

Our Community Design Studio worked on a rehabilitation housing project in the Little Tokyo Urban Redevelopment Area; consultation, design, and construction of interior equipment for a day care center in Long Beach; design and construction of a partition system for the Women’s Building; a long range comprehensive planning project for the San Joaquin Valley; design and construction supervision of a playground for "The Children’s Place" at The Church in Ocean Park; and site planning and area design for the Gay Community Services Center in Hollywood; and site planning and playground design for an orphanage in Tijuana. These projects were completed under the guidance of Ena Duda, David Shub, Michael Black, Glen Small and Althea Lai.

Our course content included Architecture, Planning and the Social Science and Humanistic Design by Terry Glassman and Team, Political and Economic Theory by Graham Smith, Urban Economics by Joe Belzer, Urban Design and Planning by Ray Karpf, and the City by Eric Moss. In 1985, we developed a Downtown Urban Design Studio, led by Arnold Stalk, which was designed to interface with local government agencies attempting to solve various problems of the downtown core.

I would also like to remind Hadley that ADPSR, Architects, Designers, and Planners for Social Responsibility is an organization that started at SCI-Arc in 1981. It too evolved from a concerned student who I supported. It was primarily a small group of SCI-Arc faculty who formed the core of the organization and led by Rosmarie Rabin, who was given support from within the school. Today it is a national and international organization.

The reader who recoils from this idea has been swept up in the elitism in which the profession may disappear. Consider the numbers of Southern Californians content to live in developers’ creations. They are all lost clients of architecture.

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Technology) in its first annual 1994 Architectural Awards program, which honors excellence in design of theatre projects.

The Cerritos Center for the Performing Arts was given an Honor Award for "the most sophisticated project seen in terms of architecture, technology, and urban design." The Portland Center for the Performing Arts in Oregon was commended with a Merit Award. Theatre Projects Consultants, Inc. and Kirkegaard Associates, Inc. were the theatre consultant and acoustician respectively for both theatres. BOOK/A Architects and ELS were joint-venture architects with Barton Myers Associates on the Portland Center.

Promotions
Pacific Design Center—Julie D. Taylor has been promoted to Director of Information and Communications; Nannette Mooney to Director of Facilities; and Barbara Ruggiero to Vice President of Future Trends.

Johnson Fain and Pereira
Johnson Fain Pereira and Associates, Ltd. have been commissioned to provide interior design services for Warner Bros., programming and development of space standards for The Galf Institute, a non-profit foundation which supports creative primary education. Also underway at JFP: Renovations and expansions are being completed for All Saints Church in Beverly Hills and Union Bank in LA. The firm is designing 400 units of affordable housing for the Guam Housing Corporation, and master-planning 450 acres of housing. JFP is also doing a feasibility study for the adaptive reuse of the historic Beverly Hills Post Office. Overseas, JFP International and Hsia & Associates, Ltd., have been commissioned to design the 530,000 s.f. state headquarters for The Peoples Construction Bank of China in Beijing.

Transitions
Mehrdad Yazdani has joined Dworsky Associates of Los Angeles as a design principal. The former Ellerbe Becket architect will have a "leadership design role focusing on corporate, entertainment, education and civic projects," according to a statement released by Dworsky.

Health Care Reform and Healthcare Design
Healthcare reform, as originally proposed by President Clinton last year, may or may not be approved by Congress as initially structured. There is ample controversy over many of its features and their impact on how health care might actually be delivered to the American people.

What is clear, however, is that the health care industry is not waiting for legislation-mandated change. It is clear that health care reform is necessary. Costs are too high and continue to escalate at rates exceeding the general rate of inflation for the economy. Health care costs, as a percentage of our country's GDP, are substantially higher than all other industrialized countries. The quality and accessibility of health care to the American people is too haphazard. Many people are under-insured or under-insured. These are some of the inherent flaws with our current system.

What is being done? The movement towards managed care continues at a brisk pace. At their own discretion, health care organizations are consolidating, merging with other health care businesses to form coalitions, and restructuring the very definition of a "health care delivery system."

The impact on health care design will be profound. Design professionals must understand the industry-wide pressures facing health care clients before design services can be constructively offered.

Tomorrow's hospital will need to be more efficient. There will be continued pressure to control and reduce operating costs. The paradigm of the past cannot be continued if tomorrow's hospital is to remain competitive.

They are designing hospitals with healthier bottom lines and access to capital will do better by investing in their infrastructure so that they can be most competitive in the future. Marginal hospitals will close, as they will not be able to keep up in the marketplace.

Many hospital leaders are looking for creative renovation schemes to keep capital investment as low as possible. Hospital design solutions may become more popular, again to balance the need for improvement with the actual cost of capital. The movement towards outpatient/primary care will continue, if not escalate. The market for services is clearly in other settings, and the progressive health care organizations will be aggressive in promoting outpatient-based health care delivery. The traditional inpatient building market will shrink and there will be greater interests to downsize inpatient towers to only care for those patients who are truly sick.

Flexibility in health care design will also be paramount. Hospital buildings may need to adapt to rapidly changing technology and patient care needs in order to remain competitive. The ease of changing from one use to another will be a major design challenge.

These pressures all have consequences for the design approach and attitudes concerning health care. Design must acknowledge its role in helping to shape the future competitive hospital building. Incorporating the latest technology, addressing changing clinical expectations, responding to consumer demands, and always being concerned about a client's operating costs and budget will be major criteria for measuring the level success by the architect.

Kenneth Liu, AIA
Kenneth Liu, AIA is a founding principal of Los Burkhardt, Liu (LBU), which specializes in healthcare design.

Dark Ages of Architecture
About a year ago I graduated from business school, and in the fall, I'll go to graduate school to learn architecture. I will be an architect. Family and business school friends gave blank stares when I first told them of this, as if I had just told them I had decided to move to Alaska and become a commercial fisher. In a few moments, they realize I am studying their face and reaction and they recover. A few minutes later they say something to the effect of "well, if it makes you happy," and, only because they are not aware of the challenges of the profession, don't make much fun.

For a major life-change, it is a surprisingly laconic conversation. Like most Americans, most people I know are completely removed from Architecture, so they can say nothing about my decision. Sometimes I wonder whether Architecture exists to primary care will continue, if not escalate. The market for services is clearly in other settings, and the progressive health care organizations will be aggres-
ship, donations, and grants from other foundations. The Foundation is seeking new members to join us at the AIA Foundations Picnic at the Los Angeles County Arboretum for the Summer Members Picnic in July, and the honoring of newly inducted fellows in September. We look forward to meeting you and encourage your participation.

John Jacob Henkhuysen, AIA

1994 Young Architects Forum

The LA Chapter AIA Young Architects Forum was formed in 1992. The Young Architects Forum (YAF) fills the gap between the Associates and the large firm general membership. Although the YAF is a relatively young committee, the views and issues discussed represent long standing concerns of small firm practitioners (which comprise 70% of the general chapter membership). Our agenda consists of information and programs relevant to "Young Architects" and small firms (those licensed within the last ten years) as well as Associates, as well as those considering self-employment, who find our agenda attractive and in a few cases career-saving. Monthly Meetings have been held at member homes and offices, as well as homes in the LA area by Frank Lloyd Wright, Rudolph Schindler and Richard Neutra. In addition, the YAF has produced a sense of professional camaraderie within our members not usually found within the general membership.

Accomplishments include: an LA Riot Response Program; a Liaison to LA Works - City Wide Urban Renovation; Young Architects Lecture Series at SCI-ARC; Panel Review of Member's Real World Projects; Disaster Relief Presentations; The Pasadena Show/Habitat; Family, Community and the 21st Century The 1993 recipient of the "Young Architects Citation" was our own AIA/LA Young Architect Charter Member, Brett Laurila AIA. Strong leadership provided by 1994 Chairman Mark DiCecio and Chairman-Elect Harry Otto will keep the YAF focused on issues relevant to "young" Architects in Los Angeles.

Past 1993 Chairman

L.A. Young Architects Forum

Competitions and Awards

8th Annual Bric Awards

Deadline June 30, 1994. For entry materials for the Bric Awards, contact: P.O. Box 879, Hermosa Beach, CA 90254-0879. (310) 318-0516/800) 924-2742.

West Red Cedar Lumber

Association Architectural Awards July 1 is the deadline for the Cedar Architectural Design Awards. Awards for information, contact: Sharon McNaghten on 606/736 1569.

Concrete Masonry Association

1994 Design Awards Program. AIA/CC members are welcome to submit projects located in California and Nevada, constructed after January 1, 1987. Registrations must be received by May 2. D2 deadline is June 7. For more info, contact: CMAEC, 6060 Sunset Vista Dr. #1475, Citrus Heights, CA 95610 (916) 722-1700.

Consumer Guides

Evaporative Cooling Professionals are called to submit entries for the "Evaporative Cooling Consumer Guide, Volume III: Professional Listings." To receive a survey form, contact: John Butler, Calif. Energy Commission, 1516 9th St. MS-43, Sacramento, CA 95814 (916) 654-4544. The Commission is also soliciting Case Studies to feature in Volume II. Contact Philip Misemer at above address.

Management Design, San Francisco-based business consultants specializing in architectural firms, invites you to participate in the 1994 Survey for California Architectural Firms. This report, endorsed by the AIACC, is a comprehensive study of regional compensation and operational statistics. In early May, 2,000 California design firms will receive a questionnaire. The deadline for return is June 3. Participating firms will receive the study free of charge. To receive a questionnaire, contact Rose Anthony, Management Design, 100 Bush St. #650, San Francisco 94104 (415) 989-4358.

Mentoring

Rio Hondo College's Career & Equity Services wants to establish mentoring and networking with the design community for the College's architectural, technical drawing, and design technology departments. Please contact Wanda Schwamb at (310) 908-3407 if you would like to participate in this new program.

People and Projects

Awards

Korean-born architect Ki Suh Park, FAIA has been named recipient of the AIA 1994 Whitney M. Young Jr. Citation for significant contributions to society. The award will be presented May 13 at the 1994 AIA National Convention in Los Angeles, where Park, managing partner of Gensler Associates, is serving as chair of the Host AIA/LA Chapter Convention Committee.

Toshikazu Terasawa, FAIA, founding partner of O'Leary Terasawa Partners AIA Architects, one of eight AIA Honor Awards Technologists. To participate in this new program.

Participating firms will receive the Brie Awards, contact: CMAEC, 6060 Sunset Vista Dr. #1475, Citrus Heights, CA 95610 (916) 722-1700.

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AIA/LA continues over...
President welcomes you to the Convention

Welcome to Los Angeles!

Whether you are here for convention from a long distance or from the Los Angeles vicinity, we expect you will hear these words many times over. From all of us locally to you who have traveled here, we wish you a warm welcome and a pleasant time. And for our neighbors for whom this is something new, have a great time yourselves.

The Los Angeles chapter has recruited many volunteers who will attend all chapter-sponsored events (like the many fascinating tours and the Host Chapter Party at Paramount’s back lot) and at the Los Angeles desk and lounge, there to assist you. Just look for them—they’ll be impossible to miss. Chaos is running our Chapter store, where you will find wonderful treats for yourselves and souvenirs for those back home. And keep your eyes peeled for our various exhibits and publications.

An AIA Convention is always a marvelous and rich blend of educational seminars, tours, gatherings for socializing with friends old and new, seeing new products, and of course, AIA business. Each convention seems to top the previous one, and the pleasure of discovering new cities or visiting old favorites can be a real highlight of the year. And, we suppose, seeing that LA is still in one piece may surprise you. All around you are signs of the new Los Angeles—learn about society, you will find it studded with people and signs of the future. And the pleasure of discovering new, seeing new products, and of course, AIA business. Each convention seems to top the previous one, and the pleasure of discovering new cities or visiting old favorites can be a real highlight of the year. And, we suppose, seeing that LA is still in one piece may surprise you. All around you are signs of the new Los Angeles—learn about society, you will find it studded with people and signs of the future.

The first of its kind for the LA area, the Resources Manual was created as a working document for those working or interested in the preservation field. A result of a collaborative effort between many local, state, and national professionals, organisations, and agencies over an extensive two-year effort, the Manual was initiated and partially funded by a 1990 American Architectural Foundation “Second Century of Historic Resources” Grant. The Resources Manual is available through AIA/LA.

L.A. Architect and LA Interior Design

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Redesign For Venice Boardwalk

Efforts to redesign the Venice boardwalk gained momentum on Sunday, April 14, when the city Department of Recreation & Parks commisioned a report to examine the Venice-based firm of Studio Architecture as the designers of the popular ocean-front walkway.

Winning the coveted commission may have been a mixed blessing for the firm's principals, Michael King AIA ASID and Diana Pollard, because the Rec & Parks commission also shelved the architects' proposal to repave the boardwalk in sand-set, mortality brick. Activists opposed brick pavement as too great a change in the walkway's character, and was also criticized as too bumpy for roller bladers (although one group of skaters, who tested a similar pavement at L.A. Union Station, endorsed the concept.)

Originally paved in concrete by Abbott Kimsey, the turn-of-the-century developer, the boardwalk has since been covered in layers of asphalt, and suffers from cracks and subidence.

Preservation, the 1993 ballot measure which provided funding for parks and open space projects statewide, earmarked $10 million for improvements to the Venice boardwalk.

CRA Housing Department to Merge

The once-powerful Los Angeles Community Redevelopment Agency (CRA) will be folded into a new Citywide Development Agency, which will also include the city's Housing Dept. and the economic development arm of the mayor's office. Mayor Richard Riordan announced on April 20. The changes are taking place as part of Riordan's attempt to "streamline" city government, as part of the city's 1993 budget. Riordan forshadowed his move to restructure the city's redevelopment agency earlier last month, when he asked all seven CRA commissioners to step down. Prior to that request, CRA Chairman Stan Hirsh said he hoped the CRA board would become the board of the new economic-development agency.

The new hybrid agency will assume all the powers of the redevelopment agency, including eminent domain and the collection of tax increment, which is a portion of increased property assessments in designated redevelopment areas.

The new configuration leaves in question the status of existing redevelopment areas, and whether the new agency will maintain the CRA's activist role in urban design and redevelopment. The CRA reached its zenith during the Tom Bradley administration, when the agency created the Central Business District, Little Tokyo and Hollywood redevelopment areas, among others.

Goodbye To UIG

Urban Innovations Group (UIG), the architectural and planning firm that was connected to the UCLA Graduate School of Architecture and Urban Planning, is scheduled to be shut down by June, Dean Richard Weinstein confirmed last month.

The unique firm was a professional office which trained UCLA graduate students for professional practice by employing them as staff. UIG was most recently headed by Paul Ciornei. Former director is John Loh TC^AF AIA, Barton Phelps FAIA and Edgardo Contini, among others.

The late Charles Moore FAIA designed several notable projects in association with UIG, including the Beverly Hills City Hall and Piazza di Italia in New Orleans. The firm also prepared several innovative urban schemes and studies, including an analysis of Wilshire Boulevard for the Wildfire Stakeholders.

The breakup of UIG coincides with the reconfiguration of the schools of architecture and urban planning. Architecture will join UCLA's School of Fine Arts, while the planning program is expected to join a new school of public policy modeled after the Kennedy Center at Harvard University.