the California Club.

**Thursday, Dec. 8**
- Presidential Awards Luncheon, featuring announcement of Design Award Winners. Biltmore Hotel, Gold Room, 11:30 am to 1:30 pm. Codes Committee. 5 pm. Chapter office.

**Saturday, Dec. 10**
- AIA Design Committee Lecture: "Corporate Design and Business." Ed Friedricks, FAIA.
- Gender Associates, 2500 Broadway, Suite 300, Santa Monica. 9:30 am.

**Tuesday, Dec. 13**
- Continuing Ed. 5 pm. Associates. 6:30 pm.
- YAF @ TBA 7 pm.

**Wednesday, Dec. 14**
- L.A. Architect Board. 7:30 am.

**Thursday, Dec. 15**
- Healthy. 1:30 pm.
- Interiors Holiday Cocktails @ TBA

**Saturday, Dec. 17**
- Art Center College of Design, Commencement Ceremonies.
  - Speaker: Ennio Zing, transportation designer and Art Center graduate. 10 am.
  - Scultpure Garden, Art Center, 1700 Lida S., Pasadena.

**Monday, Dec. 19**
- NOMA, 6:30 pm.

**Tuesday, Dec. 20**
- Environmental Resources 5 pm.
- Interiors @ Universal Contract Interiors, 6:00 pm.

**Wednesday, Dec. 21**
- EXXCOM, 4 pm.
- Board of Directors, 5:30 pm.

**Monday, Dec. 26**
- Chapter Office closed through Jan. 2.

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**Chapter Meetings/Major Events**

**January**
- The AIA/LA's annual installation of the newly elected board members will take place Jan. 21, 1995, at the Museum of Flying, Santa Monica. It will include dinner, entertainment, and introductions to the board. It is an evening that promises to be 'The Event of the Year.'

**February**
- On Feb. 16, 1995, the AIA/LA will be hosting the first of three 'Masters Of Architecture' monthly lecture series, to be held at the Pacific Design Center. Gae Aulenti, famous Milanese architect and designer is our first honored guest. She has designed numerous award winning products for Italian Manufacturers, including Artemide, B&B, Fontana Arte. Other projects include the renovation of the Musee D'Orsay in Paris and the Palazzo Grazzi in Venice. Join us for this informative and fascinating lecture.

**March**
- For an entire week in March, the AIA/LA along with the Interiors Committee, host three 'Masters Of Architecture' monthly lecture series, to be held at the Museum of Flying, Santa Monica. It will include dinner, entertainment, and introductions to the board. It is an evening that promises to be 'The Event of the Year.'

**April**
- For an entire week in March, the AIA/LA along with the Interiors Committee, host three 'Masters Of Architecture' monthly lecture series, to be held at the Museum of Flying, Santa Monica. It will include dinner, entertainment, and introductions to the board. It is an evening that promises to be 'The Event of the Year.'

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AIA Awards...Continuing Ed...

Morphposis, with RTA Blurock; Taylor Scott Architecture; John Frayas Architecture and Urban Design, with Moore-Murray and Associates; Antoine Predock Architects; Studio Bauton, and Kanner Architects. The jury was comprised of Zaha Hadid, Wes Jones, Gary Lee and Kevin Starr.

While the design jury appeared impressed with some projects, they also seemed distressed with what jurors described as the uniformity and lack of variety among the competing projects. In their remarks, the jurors openly wondered whether the long recession had not worked some ill effects on the quality of L.A.-area design work.

The following is an edited version of the discussion among the architectural jury. At their request, the jury members requested that their comments remain unattributed:

Some of the other project types and sizes all washed out early in the process.

"Of those designs, the jurors openly wondered whether the long recession had not worked some ill effects on the quality of L.A.-area design work.

That was very good. One of the concerns that I heard expressed by any member at large in the Chapter is that during the past few years, all the work has had to seem bleak to win. That's why I smiled when you said, "This guy's work and that guy's work is by an architect whom you know, thinking it through, you are aware the knowledge would actually work against the member of a clique. I would more likely be stoked by the idea of somebody so-called famous architect and the other..."

That's a reflection of the economy. For me, that's a factor because unconsciously, as you're thinking it through, you are aware the work is by an architect whom you know, or can you take it 'clean' and remove it from that particular context?"

"The latter is the correct answer. But I think that from my perspective, that knowledge would actually work against the entry. I would be less likely to premiate somebody who is already well-known or the member of a clique and could more likely be stoked by the idea of somebody whom I didn't know doing work of that quality. While I don't see an example that of that here, I'm sure somewhere in the recesses of my mind I might have passed over something that was the equivalent of designs that I already knew. One was by a so-called famous architect and the other was not."

"I think it's just the result of a lack of clients."

"That's a given that any professional would understand."

"But maybe when you express disappointment with the overall competition, you can trace it back to several factors."

"Another issue is that the smaller-context text projects that were able to be more adventurous made what might have been, in another context, a perfectly competent, large-scale project pale a little bit in comparison. When we were flying through these things on the way to our world record pace, these (smaller projects) were the ones that caught our eyes. Or maybe the right thing would have been to say, 'now that we've premiated these,' we should have gone back through that (other) stuff. Some works in that other category of competent and professional work we wouldn't be able to find, now that we're tired."

"What about the quality of work that you expected from Los Angeles? When you came here today, did you come with any expectation of work that you thought you would see, in regard to quality?"

"No, I didn't come here with any preconceived ideas about what I'd see. I've been on a few juries recently and there's always a moment when you think, 'My God, there is nothing here which is worth looking at.' As you go through it all, obviously you find some interesting things. It's the general situation. Also, one problem is that rarely do you find projects which are more like an exquisite kind of jewel, where you can't elaborate on them much more. In England, when I was judging a competition there, we found much more commercial trash. I was on the City Design Awards and there were some terrible things."

"I was surprised at the general level of quality, because frankly, where it comes from, AIA members do not have an awesome reputation for design. And I'm not saying that any professional would be less likely to premiate an entry. I would be less likely to premiate an entry. I was surprised at the level of design and sophistication in this stuff. I mean, it's a cliché to imagine that the AIA is filled with guys who don't design. And for me, I expected to see a lot of that kind of work, and maybe there is still a lot of that kind of work and it just doesn't get entered, but very few cases where the designs did shouldn't have bothered entering."

"That's a given that any member at large in the Chapter is that during the past few years, all the work has had to seem bleak to win. That's why I smiled when you said, "This guy's work and that guy's work is by an architect whom you know, thinking it through, you are aware the knowledge would actually work against the member of a clique. I would more likely be stoked by the idea of somebody so-called famous architect and the other..."

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ROSENTHAL RESIDENCE  
**Merit Award for Built Work**

ANTOINE PREDOCK ARCHITECTS

Antoine Predock, main designer; Geoffrey Beebe, Douglas Friend, Ron Jacob, Hadrian Predock.

Landscape: Antoine Predock.


Contractor: John Lee.

Some jurors said the project has "some very strong spaces and some really good big moves," although some jurors expressed reservations about the detailing, while others described it as "a 1970s period piece."

3520 HAYDEN AVENUE  
**Merit Award for Built Work**

ERIC OWEN MOSS ARCHITECTS


Landscape: Steven A. Ormenyi and Associates.

Structural: Kurily, Szymanski, Tchirkow Inc.

Mechanical: IEN Consulting Engineers.

Electrical: John Snyder and Associates.

Photographer: Tom Bonner.

Contractor: Samitaur Constructs

Dubbing this project the "Spider's Nest," the jury praised it for a "certain American rawness and Californian disdain for climate."

CHRISTINA DEVELOPMENT OFFICE  
**Merit Award for Interiors**

KANNER ARCHITECTS

Main Designer: Stephen H. Kanner AIA

Project Team: Charles C. Kanner FAIA, Keith Coffman, Brant Gordon AIA, Michael Wojtkielewicz, April Sakai.

Structural: Robert Englekirk.

Photographer: Erhard Pfeiffer; Grant Mudford.

Contractor: Earl Wertheim.

The jury said the project is "a good example of a particular genre in interiors," while expressing doubts whether the design is a "particularly honest expression of either a unique confluence of events or program."

POST LOGIC STUDIO  
**Merit Award for Interiors**

STUDIO BAU:TON

Peter Gruneison AIA, Peter Maurer, George Newburn, main designers; Briggs MacDonald, Eric Fisher, Thomas Fuhrer, Beth Thorne.

Structural: Karl Frank & Associates.

Mechanical: REO Engineering.

Electrical: Kim, Casey and Harase Inc.

Photographer: Joshua White; Chai/Hilgendorf.

Contractor: Pridemark General Contractors.

The jury cited the project as a "very good solution to the program," although one juror said the project looked "relatively unfinished, which is unusual for an interiors submission."
**BOLTON-SCHULTER RESIDENCE**

**TAYLOR SULLIVAN ARCHITECTURE**

William Taylor, main designer; Scott Parker, Gregory Ashton.  
Structural: Parker-Resnick.  
Contractor: Marion Construction Co.

The jurors cited the project as a "very good example of a white-stucco-box genre" that is often poorly designed. "Even if it does max out the site, it knows what it's doing."

**THE BOX**

**ERIC OWEN MOSS ARCHITECTS**

The jury found that the "sculptured expression of the box is just stunning," although one juror expressed reservations about the lack of information on the way the project addresses its context.

**1420-22 THE STRAND**

**JOHNSON/FAVARO ARCHITECTURE AND URBAN DESIGN, IN ASSOCIATION WITH MOORE-MURRAY AND ASSOCIATES.**

James Favaro, main designer; Steve Johnson, Leo Moore, Mehmet Kutukcuoglu.  
Landscape: Johnson/Favaro.  
Interior Furnishings: Merry Norris  
Contractor: Leo Moore, Moore-Murray and Associates.  
Photographer: J. Scott Smith.

"This is another one of those big, white developer stucco boxesthat's been shoehorned onto a tight site; While that strategy) usually results in a kind of architectural disaster, in this case the subtlety of the moves that are being made and the understanding of the limitations that are inherent in this kind of job shows that you can make (those limitations) work for you, instead of against you."
1994

Merit Award for Unbuilt Work

UYEMURA RESIDENCE

MELVYN BERNSTEIN ARCHITECTS


Honour Award for Built Work

RICE RESIDENCE

LOMAX ROCK ARCHITECTS


Honour Award for Unbuilt Work

DIAMOND RANCH HIGH SCHOOL

MORPHOSIS AND RTA BLUROCK

Morphosis: John Enright, main designer; Thom Mayne, principal; Patrick Tighe, Cameron Crockett and Tom Moore, team. RTA Blurock: Tom Moore, co-project architect; Tom Blurock, principal; Gregory Ashton, Mark Briggs, Vince Coffeen, Kevin Fleming, Nadar Ghassemloou, Chris Samuelian, Karen Schoonmaker, Robert Trucios. Landscape: Fong & Associates Inc. Structural, mechanical and electrical engineering: Ove Arup and Partners. Civil: Andreasen Engineering Inc.
Honor Award for Unbuilt Project

KONIGSBERG RESIDENCE

EDMUND M. EINY ARCHITECTS

Greg Verabian, Craig Jamison
Landscape architect: T.G.P. Landscape Architects
Engineering: Ove Arup & Partners California, structural and mechanical; SmithEmery Co., civil engineer.
Photographer: Adrian Velcescu. Lighting consultant: Gotham Light and Power Co.

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Anthony Lumsden FAIA*, Craig Fernandez, Charles Wee AIA, John Lumsden, Jitendra Amatya, (*Mr. Lumsden designed the project as a principal at DMJM. He is now principal of Anthony J. Lumsden Associates.)
Landscape: John Pierson, DMJM.
Structural: Azita Faruzi and David Cho, DMJM; Mechanical: Agy Nagy, DMJM; Electrical: Adrian Hevener, DMJM; Civil: Montgomery Watson.
Contractor: Shaul Schar, Noell Inc.

FINE ARTS BUILDING, UNIVERSITY OF CALIFORNIA AT RIVERSIDE

BOORA ARCHITECTS AND ISRAEL CALLAS CHU DESIGN ASSOCIATES

Annie Chu, main designer; Frank Israel, Barbara Callas, Rick Gooding, Fernando Bracer, Nelson Bicla, Michael Matteucci, Scott Parker, Benny Chan, Austin Kelly, Sean Reardon, Matthias Seufert, Sandrea Ventura, Catherine Venart, Stan Boles, Tom Pene, Michael Tingley, Larry Chew.
Acoustical/audio visual engineer: McKay, Conant and Brook, Inc.
Performing arts design: S. Leonard Auerbach & Associates.

Jury Comments:
The jury praised the sculptural inventiveness of the project, although some had reservations about what they called the project’s weak relationship to the existing landscape.
You must go see John Lautner. He will relate to your work," said the chief designer at Charles Luckman Associates said to me in the fall of 1961. I was fresh out of school and vibrating with idealism. John didn't hire me at that time, but I did get a job with Allyn Morris through the contacts made in John's office. In 1962, I was waging a campaign to save Bernard Maybeck's Packard Showroom in Los Angeles. I hit a snag when Union Bank threatened me with a libel suit. John recommended a lawyer and stood by me through a television interview. Shortly after, he recommended me for a job with his friend Whitney Smith, who hired me.

In the summer of 1970 I worked for John on the Bob Hope House. At spring break of 1971, I worked on the Arango Residence in Acapulco, Mexico, which I still think was his best work. By then he had mastered his fluid approach to concrete, his water railing, and the use of sweeping, panoramic views. The tropical setting minimized the need for glass, liberating the space. John was in his element.

His outspokenness and cynical humor was perceived by many as bitterness, but I perceived it as honesty, built upon years on experience, John always showed great respect for his mentor, Frank Lloyd Wright. When I mentioned the Many Masks, (the Wright biography by Brendan Gill, which was very critical of Wright's character), John reacted by saying Mr. Wright had always conducted himself with integrity, in the utmost professional manner. End of conversation.

A Stigma to the Profession

John was a stigma to the profession. He said he had joined the AIA because the public was "brainwashed to think you were not an architect if you were not an AIA member." The association gave him the awards, but they were at a total loss to grasp his type of architecture. He ignored architectural fads and styles. As he grew older, people were falling all over each other to honor him, but I suspect it was because he was already too old to be a threat. John didn't need to be endorsed. His work and own words conveyed his message adequately.

His career was not without frustrations. He should won many more commissions, but the "in-crowd" never let him have the jobs. He once told me it required a population of 11 million in the L.A. region to produce the few rugged individuals who would support his practice. His directness, honesty, and pursuit of beauty were foreign to the crowd. He really was Howard Roark.

Architecture was John's life. He never made any "real" money. Instead, he kept putting his earnings right back into his office. He did mention, however, that hiring a money manager In his later years had been very beneficial. He didn't need to be endorsed. His work and own words conveyed his message adequately.

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John cared about people who believed in him and supported his ideas. He cared about the people he respected. He cared about changing things for the better. He was a great architect and a wonderful human being. He was one of the good guys. The world was blessed by his presence.

Glen Howard Small, AIA

Lautner as Theorist

(an edited excerpt from an article which originally appeared in L'Architettura (Italy) in March, 1993, commenting on the legacy of Frank Lloyd Wright, his mentor. (Reprinted with kind permission.)

...What does a titanic figure like Wright's mean today? In asking this question, Deborah K. Dietsch, (editor) of Architecture magazine, comes up with six points (i.e., environmental sensibility; many-sided culture; honesty in the use of materials; new technologies; realistically buildable houses; and low-density urban development.)

Let me try to translate these six points into critical or linguistic terms:

A) No more boxes: nature and buildings are integrated today. This is possible because buildings are no longer closed objects, isolated from their surroundings; instead, they are elements of a continuous environment, the box has been sundered, shattered.

B) Multi-lingualism: it is not a case of summing up the heritages of Europe, Japan and Central America; rather, it is a case of zeroing (in on) these traditions in order to order to design a complex communication system, multiple but not eclectic, while being flexible and appropriate.

C) Materialized space: the sensuality and poetry of the materials derives from original designs that are space-oriented and well illuminated. Wright's main challenges lies in the creation of spaces and the way they are enhanced by the illumination.

D) Technical innovation for life and art; two example will suffice: the glass corner of the prairie houses, and the dematerialized cornice, deconstructed and illuminated, of the Johnson Building in Racine, Wisconsin. Certainly, the miraculous survival of Tokyo's Imperial Hotel following an earthquake is also worth mentioning. But technology in Wright's hands is at the same time macroscopic and versatile; an indication of this is the spiral aperture in the Guggenheim Museum, stilled at birth.

E) A style for everyman: this is the inspiration behind the hundred and hundreds of housing based on his designs. Restless diversity pervades them all, coupled with the desire for recognition and acceptance. If two houses are the same, make them different; if two floors are the same, alter them so each finds its own state. Declare war on anonymity, monotonous levelling, standardization or mental laziness and on paucity of imagination.

F) High/low density urban planning: This delicate and controversial theme is touch on in the recent introduction to Wright's book The Living City published by Einaudi. The dual vision of Taliesin's creator is highlighted: on one hand Broadacre City; on the other, the milehigh skyscraper in Chicago. For a genius, there are no simple formulas—certainly not at the level of planning human habitats.
Exams (ARE) Seminars which began in mid-March and run for 12 consecutive Saturdays until the weekend before the June Exam. One hot Saturday morning on August 6, we sponsored the Annual AIA/LA Associates Sandcastle Competition, which drew more than 100 entries from a variety of combinations of large, medium, and small firms as well as an AIA group. The Associates also held its monthly board meeting.

As the Associates President, I had the opportunity to attend three California Statewide Associates Director Caucuses, in which all the Associate Directors from all state AIA Chapters convened to discuss the issue of mandating International Development Programs in California. The mandate is being considered by the California Board of Architectural Examiners. The IDP Task Force was put together early this year to review hooks. One of early acquisitions was a book by William Amor AlA.

Further information can be obtained by visiting the bookstore or by calling (310) 793-3334. Requests for applications should be addressed to Nancy Marino, President, Docent Council of the Gamble House, 4 Westmoreland Place, Pasadena CA 91103-3593 or by calling (818) 793-3334.

Letters:
Here's another null in the late Raphael Soriano's coffin: Say goodbye to Case Study House #15 in Pacific Palisades, currently being remodeled into a two-story stucco box horror that only someone in a chocolate-brown leisure suit could love. The contractor was reportedly especially pleased to able to wall in "all that steel work" with "nice wood trim."

---THE ARCHITECTURE SYZ---

Obituary
Harry Bornstein of Ashland, Ore. died at Home on Friday, August 12 after a long illness. An architect, builder and artist, Bornstein retired in 1992 from Oregon State University.

He was born in Vienna, Austria, in 1922. He and his family moved to Palestine (now Israel) in 1938 and to New York in 1940. Bornstein served in the U.S. Army during World War II and fought in North Africa and Europe. After the war, he studied painting in Paris and later at the Cranbrook Academy of Art in Michigan, where he received a Master of Fine Arts degree in painting. He was cherished by his many friends as a gentle and wise man.

Docent Training
The docent Council of The Gamble House in Pasadena is now hiring to conduct public tours of The Gamble House and to perform other activities which support the house. Built in 1908 by world-renowned architects Greene & Greene, the Gamble House is a National Historic Landmark. Potential docents should have an interest in architecture and should be comfortable working with the public; no prior experience is required. Requests for applications should be addressed to Nancy Marino, President, Docent Council of the Gamble House, 4 Westmoreland Place, Pasadena CA 91103-3593 or by calling (818) 793-3334.

Gensler and Associates of Santa Monica has entered design development on a new airport terminal facility at Bergstrom Air Force Base in Austin Texas. The 20-gate terminal contains 550,000 square feet and is the first commercial terminal built on an existing military base, which was recently shut down under the Pentagon's base-closure program. Other member of the architecture design are Page Southerland Sage; Thompson & Thompson Consultants International; Lawrence W. Speck Associates; Cotera, Kilar & Negrete; and BLYG Inc.

A new gallery for L.A. Louver Gallery has opened in Venice in a building designed by Frederick Fisher Architects. The 8,000 square foot building incorporates two exhibition spaces, a private viewing, two apartments used as offices and storage facility in the new three-story building.

Seminars, sandcastle competition, and scholarship that Associates contributed to the fund, interested parties can call Deborah Weintraub at (213) 346-2761.

Scholarships
The Mel Ferris Scholarship Program of the AIACC Foundation has awarded $2,000 scholarships to two Los Angeles-area students. The winners were Anna Holder of the University of Southern California and Albert Kangshiro of UCLA.

SCI-Arc has established the Rose Marie Rabin International student Aid Fund, in honor of the school's special programs director, who retires later this year after 15 years at the school.

The fund consists of a full SCI-Arc scholarship and a living stipend. For information on contributions to the fund, interested parties should contact the SCI-ARC Foundation, 5454 Beethoven. St., Los Angeles CA 90066, (310) 574-1123. Contributions are tax-deductible.

People and Projects
Lee, Burkard, Liu of Santa Monica, in association with Venturi Scott Brown & Associates, has been selected by the University of California at Los Angeles to design a new Molecular Neuroscience Research Center. The $10 million, 98,000-square-foot structure is scheduled to begin construction in the Summer of 1995, with completion expected in 1997. The program calls for 27 research modules, as well as spaces for contemplation.

Tetrahex Inc. has commissioned students at Art Center in Pasadena to design a series of small, self-contained, moveable home offices. Under the direction of instructor Steven Diskin, advanced students in product and environmental design are following several guidelines: the product should be light weight, easy to assemble, allow rapid construction by two people and be visually distinctive. In addition, students are being required to detail the interior of the pod to accommodate a work surface, computers, storage, lighting and seating, The designs will be free-standing, independent units with a power source and are intended for an outdoor environment. Tetrahex is manufacturer of injection-molded plastic panel components which are to be used in the structures. Similar panels have been used in the aerospace industry for solid rocket fuel support and insulated panels in a space vehicle, and the manufacturer is seeking new uses for the strong, lightweight components.

The assignment is part of Project X, a long-term experimental program which is the brainchild of Diskin, an architect and principal of the office of Erik Lerner & Steve Diskin Architect.

The Mel Ferris Scholarship Program of the AIACC Foundation has awarded $2,000 scholarships to two Los Angeles-area students. The winners were Anna Holder of the University of Southern California and Albert Kangshiro of UCLA.

SCI-Arc has established the Rose Marie Rabin International student Aid Fund, in honor of the school's special programs director, who retires later this year after 15 years at the school.

The fund consists of a full SCI-Arc scholarship and a living stipend. For information on contributions to the fund, interested parties should contact the SCI-ARC Foundation, 5454 Beethoven. St., Los Angeles CA 90066, (310) 574-1123. Contributions are tax-deductible.

People and Projects
Lee, Burkard, Liu of Santa Monica, in association with Venturi Scott Brown & Associates, has been selected by the University of California at Los Angeles to design a new Molecular Neuroscience Research Center. The $10 million, 98,000-square-foot structure is scheduled to begin construction in the Summer of 1995, with completion expected in 1997. The program calls for 27 research modules, as well as spaces for contemplation.

Tetrahex Inc. has commissioned students at Art Center in Pasadena to design a series of small, self-contained, moveable home offices. Under the direction of instructor Steven Diskin, advanced students in product and environmental design are following several guidelines: the product should be light weight, easy to assemble, allow rapid construction by two people and be visually distinctive. In addition, students are being required to detail the interior of the pod to accommodate a work surface, computers, storage, lighting and seating, The designs will be free-standing, independent units with a power source and are intended for an outdoor environment. Tetrahex is manufacturer of injection-molded plastic panel components which are to be used in the structures. Similar panels have been used in the aerospace industry for solid rocket fuel support and insulated panels in a space vehicle, and the manufacturer is seeking new uses for the strong, lightweight components.

The assignment is part of Project X, a long-term experimental program which is the brainchild of Diskin, an architect and principal of the office of Erik Lerner & Steve Diskin Architect.

Gensler and Associates of Santa Monica has entered design development on a new airport terminal facility at Bergstrom Air Force Base in Austin Texas. The 20-gate terminal contains 550,000 square feet and is the first commercial terminal built on an existing military base, which was recently shut down under the Pentagon's base-closure program. Other member of the architecture design are Page Southerland Sage; Thompson & Thompson Consultants International; Lawrence W. Speck Associates; Cotera, Kilar & Negrete; and BLYG Inc.

A new gallery for L.A. Louver Gallery has opened in Venice in a building designed by Frederick Fisher Architects. The 8,000 square foot building incorporates two exhibition spaces, a private viewing, two apartments used as offices and storage facility in the new three-story building.

Book Benefit
Hennemsey & Ingalls is currently holding a sale, ending December 1, for the benefit of the SCI-Arc library. Donors can choose a book from a prescribed list, ranging in price from $20 to $190. The purchases are tax-deductible in-kind gifts, and will be memorialized with a bookplate that acknowledges the donation.

Further information can be obtained by visiting the bookstore at 1254 Third Street Promenade in Santa Monica, or by calling (310) 458-9074.

Hours are Monday through Sunday, 10 am to 6 pm.

Docent Training
The docent Council of The Gamble House in Pasadena is now hiring to conduct public tours of The Gamble House and to perform other activities which support the house. Built in 1908 by world-renowned architects Greene & Greene, the Gamble House is a National Historic Landmark. Potential docents should have an interest in architecture and should be comfortable working with the public; no prior experience is required. Requests for applications should be addressed to Nancy Marino, President, Docent Council of the Gamble House, 4 Westmoreland Place, Pasadena CA 91103-3593 or by calling (818) 793-3334.

Letters:
Here's another null in the late Raphael Soriano's coffin: Say goodbye to Case Study House #15 in Pacific Palisades, currently being remodeled into a two-story stucco box horror that only someone in a chocolate-brown leisure suit could love. The contractor was reportedly especially pleased to able to wall in "all that steel work" with "nice wood trim."

---THE ARCHITECTURE SYZ---

Obituary
Harry Bornstein of Ashland, Ore. died at Home on Friday, August 12 after a long illness. An architect, builder and artist, Bornstein retired in 1992 to Oregon.

He was born in Vienna, Austria, in 1922. He and his family moved to Palestine (now Israel) in 1938 and to New York in 1940. Bornstein served in the U.S. Army during World War II and fought in North Africa and Europe. After the war, he studied painting in Paris and later at the Cranbrook Academy of Art in Michigan, where he received a Master of Fine Arts degree in painting. He was cherished by his many friends as a gentle and wise man.

See page 12 for a listing of "Events & Exhibits" and "Chapter Meetings/Major Events in the Upcoming Year."
President's Message

Trite, perhaps, but true: Where did the good old days of AIAs and AIA LCD projects go? And where should we turn to begin to turn back the clock? The answer we give ourselves: to reality. We can’t do it all at once. Our Chapter’s diverse, highly committed and creative people present changeable palates as well as a plenty of future material for growth. But we can, and must, keep the big picture in mind.

In 1994, we identified several clear goals:

1. host AIA National Convention Memorial, following a too-long-40 year gap;
2. to improve and modernize chapter management;
3. to stimulate to committees to increase the value of membership;
4. to become more engaged, stretching beyond ourselves to others, broadening our personal point of view, enjoying benefits of our joint efforts, and heightening the profession’s visibility and stature;
5. to have fun in the process.

How have we done?

Convention: A strong success, with a smashing Host Bird Party, tours, receptions, product/publication sales, “iJ” k run. We ended well in the dark. Spectacular helpful from others, especially neighboring chapters, and from particularly from our amazing, energy enthusiastic volunteers, of whom there were hundreds, who made the difference. The success was all ours!

And we have done more.

Chapter Management: We have shown a clear-cut answer. Automation upgrades enhanced our efficiency. Processes such as record keeping, time and money management, and communications are all improved. Our creative, modern and friendly executive director, as well as a dedicated and professional staff regularly work wonders.

LA Architect: Survives and is now working with a new plan for a stronger future, with an extra strength of members.

Programs: We restored open board meeting; look for more such meetings next year. Tours of interest to you on the LA scene, such as the plentiful committee programs, many of which earned Continuing Education Units.

Outreach: Gathering six other organizations to work with AIA/LA on Habitat for Humanity’s “Jimmy Carter Work Project” is a great start. We look forward to more collaborations and co-sponsorships, and to renewing old ties. AIA/LA is a key member of the new Southern California Forum of AIA Chapters.

Design Awards and Chapter Awards: Presented December 8 at Biltmore Hotel luncheon, to honor our best and brightest. In final planning at this writing, this will be a gala occasion not to miss.

Public Image: Early 1994’s massive earthquake shook us into action. With renewed budget for outside public relations consulting, we have reaped benefits ever since.

We’ve scratched the surface; many worthwhile matters remain unmentioned. Your incoming Officers and Board, led by Lance Bird AIA, are motivated, energetic, and idea-filled. Our work in 1994uilt a continuum of thought that should direct benefit you. Yes, AIA/LA still needs your participation.

For me, being AIA/LA presi­dent while maintaining a practice proved unsubjects our inter­ests. There isn’t room to name all the nearly 400 supporters, each of whom has earned my deep thanks. You include Chapter mem­bers. to AIA and Board; as well as many at AIA/CC and AIA; trea­sured colleagues at The Tzannum Associates; and my family. Impossible to omit are Lance Bird AIA, Nicci Solomons, Ken Sah Park FAIA, Ken Rodrigues AIA, and Paul Welch AIA. At home, the encouragement of my husband Carl Davis AIA made it all possible.

Thanks to all chapter members for choosing me and making me see this good year. Rather than escape, I’ll still be around, working to achieve our mutual goals.

With deep gratitude,

Vera Zachary FAIA 1994 AIA LA President

Newsletter Committee

We have good news to report on LA Architect. The publication has been restructured and reorganized to provide it with a stronger financial and operating base as well as being more even responsible to the needs of the membership. Those of you who are sharp enough to notice the subtle things may have recognized some minor changes in this issue, as well as in the October/November issue that have been put in place to help give the copy “read” better and appear more orderly. The AIA/LA Newsletter has responded well to our new business plan and has assisted us through some trying times.

We now have a new editor, Morris Newman, who is no stranger to the Editorial Board, having served as an active mem­ber for years. The LA Architect Executive Committee has also been re-energized and we look forward to a successful 1995 and beyond. We trust that you will find these changes to your liking. There are three things that you, as members and readers, can do to help us help you:

1. Submit articles of 300 to 500 words (or shorter) on items of interest to you on the LA scene, codes, legislation, new architectural books, new buildings worth reviewing, and the like. We can’t promise that we can print everything but we may have to do some editing (with your permission, of course).

2. Those of you who have a great idea on a project or people that you work with or whose products you specify that could be contacted for ads in LA Architect, please call in their names, addresses and contacts to Morris Newman at (213) 476-4595. An increase in ads will improve our financial situation by reducing our dependency on the Chapter for support and by giving us the capability to increase the size of the paper from its current eight pages to 12, or, hopefully, 16 pages in the near future. This increase will permit us to cover the news better and publish some items which are not possible today.

We need all the help we can get and we invite your active participa­tion.

President’s Message...Committees...Projects...
Barton Myers
Winner of Canadian Award

Barton Myers FAIA has been awarded the 1994 Gold Medal from the Royal Architectural Institute of Canada (RAIC). Established in 1930, the medal is the highest award the professional of architecture in Canada can bestow. Myers, who is principal of Barton Myers Associates of Los Angeles, received the award at a Oct. 28 ceremony in the Royal Ontario Museum in Toronto. Born in Norfolk, Va., Myers received his masters of Architecture from the University of Pennsylvania, subsequently working with Louis I. Kahn and establishing his own practice in Toronto in 1967. In 1985, he opened an office in Los Angeles which employs 20 people. He is currently a Professor at UCLA’s School of Art and Architecture and the subject of a recent monograph.

Prnce Of Wales Visits Los Angeles

His Royal Highness, the Prince of Wales, made his first visit to Los Angeles in 17 years the first week of November. In addition to his official State duties, he spent some time discussing architecture and promoting his Foundation for Architecture. The Foundation is the American arm of the Prince of Wales’ Institute of Architecture in London, founded in 1992 and offering undergraduate and graduate courses in architecture and the building arts. Foundation for Architecture has expanded the mission of the Institute to the United States.

During his stay here, Prince Charles hosted a private luncheon at the Bel Air Hotel to promote the Foundation. He spoke with several local architects, historians, and representatives of historic preservation, asked questions about their work and the status of some historic structures here.

He noted that there was much to see in Los Angeles, but that it seemed one had to know where to look. He agreed that the nature of the city, spread out as it is, makes it difficult for visitors to locate historic buildings and neighborhoods.

In his formal remarks at the luncheon, the Prince touched on a number of issues which surround the practice and art of architecture. One was the need to encourage local citizens to participate in planning and design which affects their communities. This is a strong interest of his and one of his motivations for creating the Institute, which involves students in practical application. He also indicated that he feels people are more interested in architecture than is commonly acknowledged. He told his guests that in a speech to the British Medical Association he had compared holistic medical community-based planning. Afterward, he said, doctors told him that they liked what he had to say about architecture.

"Using the same analogy on another occasion, this time to architects, they told him that they liked what he had to say about medicine."

Elaborating on his thoughts about the importance of learning from the past, he likened the basics of architecture to the basics of good grammar. One cannot advance language in either form or style until one knows the fundamentals. The same is true, he feels, of architecture. His interest in classical architecture has often been mistaken for eclecticism, a desire to recreate past styles. He expressed his hope that architects could be creative while respecting existing urban scale and ambiance. His comments on November 3 left no doubt about his intentions and his goals for both the Institute and the Foundation. His regard for history and his serious interest in integrating the old with the new.

Approximately ninety guests at the luncheon included those in business, the arts, and "society" as well as those from the architectural community. Prince Charles was enthusiastically received and he enjoyed meeting those with whom he has shared interests.

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Coalition Honors Activists

The Design Professionals Coalition held an awards ceremony at SCI-Arc on November 11, recognizing a number of people who have helped the two-year-old group pursue its stated mission of bringing design services to neglected parts of the city. Among those honored were the Local Initiatives Support Coalition, which has helped obtain federal tax credits for affordable housing projects; the Coalition of Neighborhood Developers, for helping implement the construction of affordable housing; and the design firm of Susan Preja, for their contributions to urban design and decor.

Outgoing president Michaela Pride-Wells AIA, who has been president of the group since it was formed shortly after the civil unrest of April 1992, mentioned several ongoing design projects, including a project being planned in partnership with Habitat for Humanity. "If this were a private firm, it would be the biggest firm in town," she said.

Incoming president Aleks Istanbullu AIA describe the Coalition's role as that of "a bridge between professionals who want to help and those who need access to our knowledge."

13Projects Win AIA Awards

A baker's dozen projects designed by 12 local firms or teams received Honor and Merit awards in the 1994 AIA/LA Design Awards.

Included among the winners was Eric Owen Moss Architects, who won two awards; Edmund M. Einy Architects; Israel Callas Cit Design Associates; Boora Architects; Daniel, Mann, Johnson and Mendenhall; Melvin Bernstein Architects; Lusnak Rock Architects; Outback Architects; and several others.

Below: Barton Myers FAIA

Top Left: Barton Myers FAIA

Tops Continued on page 2

NEWS Continued on page 2

Below: Bergamot Station, a

High-tech group of art galleries and profes-

sional offices, has opened in the industrial

area of Santa Monica. The century-old rail

station yard is being renovated by architect Fred

Fisher FAIA.