Tuesday, Jan. 3
• 4:30 pm SoCal forum, chapter office

Wednesday, Jan. 4
• 6:00 pm AFA, chapter office

Thursday, Jan. 5
• 6:30 pm Urban Design chapter office
• Public Hearing: Sunset Specific Plan 7:00 pm West Hollywood Park Auditorium, 647 San Vicente Blvd.

Saturday, Jan. 7
• Public Hearing: Sunset Specific Plan 8:00 am-12:00 pm Planning Commission Study Section, The Werle Building, 626 N. Robertson Blvd.

Monday, Jan. 9
• Architecture and Craft in Contemporary Los Angeles with Craig Hodgetts and Gary Paige 8:00 pm-8:35 Kings Rd.

Monday, Jan. 16
• Architecture and Craft with Pamela Burgess and David Herz. 8:00 pm Schindler House 835 Kings Road

Tuesday, Jan. 17
• 5:00 pm Environmental Resource, chapter office

Wednesday, Jan. 18
• 7:30 am LA Architect Board Meeting chapter office
• Showroom, PSCC, West Hollywood 7:00 p.m.

Thursday, Jan. 19
• 5:30 pm Health chapter office

Saturday, Jan. 21
• 6:00 pm Installation at the Museum of Flying Santa Monica Airport

Monday, Jan. 23
• Architecture and Craft with Philip Vourvoulis, Susan Frank, and David Fried Schindler’s House 8:00 pm 835 Kings Road.

Tuesday, Jan. 24
• 6:30 pm Interiors chapter office

Wednesday, Jan. 25
• 5:00 pm International Pro Practice alt. Careers-Pro, Excellence chapter office

Thursday, Jan. 26
• 6:00 pm Pro Practice Meeting chapter office

Wednesday, Feb. 1
• Meeting: Trinity/Organisation of Lesbian and Gay Architects and Designers. The meeting will be held at the Donghia Showroom at the Pacific Design Center in West Hollywood. The organisation is a counterpart to similar groups in Boston, New York, Philadelphia, Atlanta, Dallas and Seattle. The purpose of Trinity is, firstly, to aid and support professional and personal growth and well being; secondly, to serve the community by offering expertise, energy and vision; and thirdly, by culling and Lesbian instability, identifying and harnessing the concerns and goals of gay people and to begin to shape the course of the organisation’s mission. Further information can be obtained by calling Mikael Kowaloff at (213) 876-7173.

EVENTS:

L.A. Architect asks readers to thank our advertisers and patronize them.

L.A. Architect
January 1995

THE ART DECO SOCIETY OF LOS ANGELES is selling note cards featuring reproductions of original working drawings of Bullocks Wilshire. Each set features eight cards.

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L.A. Architect
January 1995

BOOK REVIEWS

CONTINUED FROM P. 4

Eames House, by James Steele; Hill House, by James Macaulay; Palais des Machines, by Stuart Durant; Phaidon, distributed by Chronicle Books, $25.95 each

These three outstanding additions to the fast-expanding Architecture in Detail series include an exemplary account of the steel and glass pavilions that Charles and Ray Eames built in 1949 on a meadow in Pacific Palisades. Steele guides us through the genesis of the project, as on of John Entenza’s guides us through the genesis of that Charles and Ray Eames built in 1949 on a meadow in Pacific Palisades. Steel, a design - in the Yankee clipper ships and recognizes national Japanese house: "The Edo ideals of Purity, Humility and oneness with nature that captivated the Greene brothers and Frank Lloyd Wright are distilled in the Eames House for the last time, making it a bench-mark of that tradition in the city."
What Do Architects Say About The AIA Trust Health Insurance Plan?

- 83% of participants say they are very satisfied.
- 59% say the plan is a reason to belong to AIA.*

And in its December 1992 issue, MONEY Magazine says the AIA Trust's plan is an excellent example of a comprehensive medical coverage at a reasonable price.

Call for information... 1-800-343-2972
In the late 1960s, certain California architects made a crucial move: they disassociated modernism from the styles of industrial production and refigurated it as the revelation of construction itself. Their aim was to regain the utopian belief in a free environment that had been so central to the "machines in the garden" the earlier generation had built here, but to do so in a world in which both the machine and the garden had turned out to be myths that helped to build each other. Building on the achievements of the Case Study movement, but also operating as the first generation of Southern California architects who had grown up in a truly metropolitan atmosphere, they built on the activity that lay at the core of Los Angeles, namely building itself.

The initial focus of this movement, at which Frank Gehry was at the core, was to realize that the ubiquitous construction that had fueled the tremendous growth of the city was the point, not just the means. Over a third of the Southern California economy during this period was involved in the development and financing of real estate. The California Dream, itself a refinement of the myth of manifest destiny that had fueled the image of an American dream (house) ever further west, had as its goal to live in the quasi-utopian climate of Los Angeles itself. Instead of importing the means to do this, Gehry and his younger cohorts began to pick up on the act itself. Wood frame construction was left revealed, allowing the free flow of space of which Schindler and Neutra had dreamed to exist as something closer to the laissez-faire drift through the city common to the surfer, the cruiser, the entrepreneur, and other Southern California stereotypes of urban flaneurs.

Frank Gehry built beach shacks and unfinished houses that seemed to many to sum up both the ideals and the absurdity of the Southern California myth, but it is important to point out that these forms relied heavily on modern myths. Gehry himself had worked for many years in a combination of high modernist and Bay Area styles, and the design of his own 1973 house can be seen as a reexamination of the Case Study ideal of constructing free space from standardized components. At the same time, he was also looking towards other sources: the art work of Gordon Matta-Clark and Jasper Johns, but also such friends as Chuck Arnoldi, Billy-Al Bengston, and Robert Irwin, to name just a few. This work brought an important critical demission into the architectural act. It proposed construction whose only function was revelation, sensory heightening, or hedonistic delight, not function. It was the drug that made free architecture possible. It was both construction and criticism, a built realization of Los Angeles as a constructed artifice.

Through the work of Morphosis (Thom Mayne and Michael Rotondi), Eric Owen Moss and such lesser lights as Fred Fisher is often explained in terms of Gehry's influence, and clearly picks up on some of this uncertainty, one must not forget the importance of such transitional figures as Ray Kappe and, who forged a unified formal language out of Case Study and Bay Area styles. He then married them to a belief in cooperative and experimental building practices at SCI-Arc, the school he founded and at which many of this generation of architects taught. For these designers, the issue of revelation and liberation from both architectural and social traditions was much less an issue than was the freedom that came from the sheer possibilities opened up by dynamic society with a sophisticated cultural base.

Thus the work that began to appear in magazines all over the world at the end of the 1970s baroque in terms of its delight in the act of construction and the elaborative possibilities of representation (drawing) and geometry. The grids that the second generation had proposed and Gehry had then found as already existing in the city were now doubled, tripled, turned from plan to section and given a muscular armature of steel. Were Gehry had delighted in stripping down, this generation started dressing up for the 1980s. There was a sense of discomfort to this work. This was to a certain extent deliberate, as Morphosis and their colleagues were much less willing to state a confident construction of space in an era in which the values that were meant to ungird such an act were severely in doubt. Yet it was also the result of the lack of a clear sense of why one should engage in architecture in the first place. At its best, this means that architecture itself became a series of questions, and expression of what Mayne called the "tension and risk" of the city. The danger of this work that was that it became self-referential without introspection and stylish rather than being appropriate. The criticism of Gehry's supposed hermeticism and radicalism became accentuated when the public was confronted with both the work and the personality of these architects. Modelling themselves on artists, they started their works self-consciously as intellectual challenges to the existing order, and thus convinced only those clients who saw it as their task to open up their personal space to the critical activity of art to build their constructions.

The collapse of the real estate market at the end of the 1980s marked the end of this curve of expansive investigation that had really begun to take off at the beginning of the Reagan era. It might seem simplistic to tie the brilliant achievements of this work to an economic and social era, but it remains true that only an economy that was expanding rapidly and speculatively could support the California dreaming in which these architects indulged. When the economic basis disappeared, all these architects could do was to teach or export, thus turning their site-and-time-specific explorations into a style. The grids that the second generation had proposed and Gehry had then found as already existing in the city were now doubled, tripled, turned from plan to section and given a muscular armature of steel. Were Gehry had delighted in stripping down, this generation started dressing up for the 1980s. There was a sense of discomfort to this work. This was to a certain extent deliberate, as Morphosis and their colleagues were much less willing to state a confident construction of space in an era in which the values that were meant to ungird such an act were severely in doubt. Yet it was also the result of the lack of a clear sense of why one should engage in architecture in the first place. At its best, this means that architecture itself became a series of questions, and expression of what Mayne called the "tension and risk" of the city. The danger of this work that was that it became self-referential without introspection and stylish rather than being appropriate. The criticism of Gehry's supposed hermeticism and radicalism became accentuated when the public was confronted with both the work and the personality of these architects. Modelling themselves on artists, they started their works self-consciously as intellectual challenges to the existing order, and thus convinced only those clients who saw it as their task to open up their personal space to the critical activity of art to build their constructions.

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Aaron Betsky
Access Guides...Museums...Bruder...

**Book Review**

By Michael Webb

Access Guides: Los Angeles; London; Paris, New Orleans; Miami and South Florida; Cape Cod, Martha's Vineyard and Nantucket. New York: Harper Perennial. $18 paperback (individually).

In the latest editions of these barely perennial, Harporthellos has sensibly maintained Richard Saul Wurman's mix of sequential, color-coded entries keyed to neighborhood maps, sketches, and a fresh sidebar for those who want more than the mere facts. As a former contributor, I may be biased, but I've always regarded the Access series as the ideal formula for a travel guide, grouping places by proximity rather than category, and mixing information and seduction in a way that encourages you to explore unfamiliar places. The writing, however, from one guide to another, is still woefully inconsistent. London and Paris are written by people who know and love them, in contrast to the superficial, touristoriented approach of many of the guides to American cities, including our own. Obviously, there's a lot more interest in Paris than in Florida, but a guide that fails to illuminate the unique flavor and variety of South Miami Beach is scarcely worth packing.

The guides would also benefit from a more enlightened take on the Twentieth Century, and less emphasis on the old and the cute. Every reader is a fan of Norman Rockwell. Despite their shortcomings, these guides are still way ahead of most of the competition.


A sumptuous survey of more than 60 museums, mostly in the Europe and the United States, with a perceptive introduction by James Steele. He traces the evolution of the museum from art collections in temples and private mansions, to the emergence of the palace of art and today's "palace of fun" and museum park which he likens to a cultural Disneyland. The French pioneered both forms, opening the royal collections in the Louvre to public view shortly after the Revolution, and commissioning Beaubourg as a popular multi-cultural center, i.e. a Richie characterizes the contemporary museum as a marketing phenomenon, a status symbol, provocation and bonanza for internationally renowned architects. The survey shows how museums changed in the Eighties from container to object of desire, often upstaging the exhibits. The editor's choice of examples is eclectic; even so, there are odd inconsistencies. Fully 18 pages in color are devoted to Kisho Kurokawa's abstract geometry, but Rafael Moneo's magnificent Roman Museum in Merida is illustrated only with plans, which reveal nothing of the play of light off sheer brick walls and arches. The notes alternate between the lucid and the evasive. Projects are ordered, not by type, but by architect, which strengthens the impact of a beauty pageant divorced from purpose.

More Webb Book Reviews on p.7

**Will Bruder at UCLA: Poetic Pragmatism**

If events had followed their normal pattern, architect Will Bruder would have visited his friend and mentor, the late John Lautner, after Bruder's October lecture at UCLA. "Every time I've come to Los Angeles, I've gone to see John, to see his work, to talk. It feels strange to be here without seeing him," Will Bruder's topic was his own work, born and bred in the desert. Site considerations, an imperative in the desert, may be much more than the mere facts, as a marketing phenomenon, static symbols divorced from purpose. Projects are ordered, not by type, but by architect, which strengthens the impression of a beauty pageant divorced from purpose.

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Architecture's Quarrel With Public Art

Is architecture art? Is public art worthwhile? And whose art is it? Highlights of two recent conferences show how the public art debate quickly spreads to larger cultural and multi-cultural questions.

Public Art in the Postmodern City

(Editors' note: The following contributed papers by USC Geppath Professors Michael Davis and Christopher Shields make clear that context is everything in public art. Artistic standards of exceptional levels of artistic accomplishment are possible only when the context has been, "profoundly engaged," and that includes the social, political, economic, and physical settings.

If this is true, and I believe that Knight makes a convincing case, then artists in Los Angeles, and indeed urban artists everywhere, should be alarmed. Because, if may be permitted to coin a new esophagus, LA artists are: "context-challenged." By this, I mean the terrain presently traversed by various artists in this city might be irresolvable altering the whole tenor of artistic production; that a specifically postmodern urbanism, of which LA may be the prototype, will require a new contract among public artists and their setting. By now, it is commonplace that postmodern sensitivities require new ways of seeing. Questions of difference and representation are uppermost in the minds of those who would rehouse the break with modernity. It is certainly evident that urbanism is seeking to understand the postmodern metropolis have increasingly turned away from the conceptions of the Chicago School in their search for explanations. It was Jacques Derrida who, perhaps predictably, made the most outrageous claim, concluding that, ""the state, history, now and from now on, isn't California. And even Southern California!"

Frederic Jameson goes further toward identifying a postmodern "hyperreality," characteristic of our era but so vast and complex that no one can as yet imagine its timeless co-ordinates. The search for a modern, taken Jameson and many others to the urban edges, especially those of Southern California; here, they have discovered a "wetland" landscape, characterized by Sorkin describes as a "repulsive" postmodernism, and by a consequent accuation of enthusiasm for Southern California is impressive, in his study of "edge cities," which are concentrations of retail, commercial, and residential activity on freeway-accessible urban peripheries, asserts that, "every single American city is undergoing a sudden growth in the fashion of Los Angeles," So what is Los Angeles, the postmodern archetypal, trying to tell us?

In social terms, postmodern LA is a city split between extremes of wealth and poverty, in which a glittering First World city sits atop a darkling Third World substructure. Economically, it is an emergent world city that is undergoing a simultaneous deindustrialization and reindustrialization. Politically, it is witnessing a fundamental realignment as the Bradley era becomes a distant memory and old elites are replaced by place-based coalitions forged out of the politics of ethnic tribalism. Postmodern LA, it is the homeless capital of the United States, the poorest of the country's worst cities. One of the most persistent problems of postmodern and posturban realignment is fragmentation. This finds expression in Los Angeles not only in NIMBY-induced slow-growth, no-growth movements, but also in the protectionism of isolated, and often gated communities. Paradoxically, such fragmentation simultaneously encourages the proliferation of intense local autonomies and the rise of political rights. Related to this is an emergent privatism; during the 1980s, the assertion of individual rights over community obligations has resulted in an atomization of community.

One of the principal messages conveyed by Los Angeles is that it is a city where everything is devised to enable visitors to various races, other groups, classes, genders, and ethnic orientations to peacefully coexist. That's the challenge posed by LA's fragmented urbanism, and in a very direct way, by the civil disturbances of 1992. LA is finding ways to reach out from its Latino heritage. Other artists and cultural producers in LA cannot avoid resonant responses directed the arts committee to ways better to enable artists to devise strategies that would involve other cities would follow Culver City's lead, the artists' lobby went on the offensive. So-Arc and the Los Angeles Forum for Architecture and Urban Design sponsored the December debate in the Box, Eric Moss's Los Angeles-based contribution to the urban landscape of Culver City. Since the Box turned out to be a hit, and a crowd was expected, chairs were set up in the raw warehouse space directly beneath it.

The discussion was as chilly as the unfinished building, each participant stuck firmly to the prepared positions. Giovanniani said, "A pattern of distrust on the part of the architects, toward the Los Angeles cultural landscape, which although both fields have the potential to enrich the other," the architect added, "Or, in other words, "how to realign the pie to everyone's benefit." 

In agreement, it seemed to go a piece elsewhere, "if there were more money, but disagreed on how it should be spent. For Goldstein, the priority was to, "to bring the experiences of the arts to citizens, and to enrich the dialogue." Architecture could be "artful," she also declared, "it's a mean-spirited argument to submit this to an environmental debate." Moss said he, "no allegiances to art or architecture lobbies," and no interest in supporting collectives. "I'm much more interested in talking things apart, to proceed as if that just, that launched Goldstein to define what she meant by, "experiences of the arts." "Are there any aesthetic or issues," she was asked. Moss suggested that most public art ordinances asarchitects and urban developers, who do substantial work requiring the understanding of the arts. Moss said that each person came up with their own ideas through which to view art and architecture, and that their will never be a resolution. Perhaps. So, we applaud the Smiths for challenging the orthodoxy that buildings need a decorative, or socially useful, ornament. But the Museum of Contemporary Art, funded through a one-percent program, has done more for the cause of art and architecture than all other public art works in LA put together. For every Chic Day building where Frank Gehry and Charles Jencks Oldenburg merged their inspirations, there are a hundred buildings in which the art is an unfolding or relevant as decade on the shelf to the refrigerator. Smith is a developer who wants to make Culver City a livelier, more attractive place to live through architecture and, has helped him build his program over to an act who shows his vision. It's an experiment that other cities should pursue.


AIA/LA New Members

AIA JOHN TRAPPEND MICHAEL A. ARMITA TERRY DOMINING PAMELA M. TOUCHNER STEPHEN H. HARRIS

Associate

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Chapter Affiliate

DIANE SCHWARTZ

Student

YVONNE N. MESSODES JAIME MURILLO AIA ESTE MATABOS

THANKS Executive Director Nicolle Solomon and all AIA architects and staff would like to thank the many volunteers and docents who helped make the November 20 house tour a success.

Public Art Skirmish in Culver City

News continued from p.1

Michael Dean

Public Art Committee, to hold public building meetings. Fearing that other cities would follow Culver City's lead, the artists' lobby went on the offensive. So-Arc and the Los Angeles Forum for Architecture and Urban Design sponsored the December debate in the Box, Eric Moss's Los Angeles-based contribution to the urban landscape of Culver City. Since the Box turned out to be a hit, and a crowd was expected, chairs were set up in the raw warehouse space directly beneath it.

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President's Message: Communication and Education at the Core of '95 Program

I joined our chapter in 1971 and spent the next twenty-two years paying my dues and wondering what I was paying for besides "OIA," after my name. Sound familiar? Of our 2,000-plus members, few are regular participants yet most of us complain about AIA's declining relevance. I'm thankful that Ginger Tanzmann and friends nominated me for the board in 1991. I was forced to become a "them" instead of "us." Once again I was reminded you have to want to realize gain. AIA's shortcomings are not because "they" are out of touch. It's because "we" (the non-participating parts), are not IN touch. AIA is the logical forum to improve our professional condition. But the enormous changes that are necessary require a common vision and collective effort.

There's a move afoot at AIA. National has streamlined, cutting staff nearly 40% in the past year. Change is taking place. Communication has improved. Irrelevant mailings have been slashed. Many services have been cut out for the economy. National supplementary dues will be eliminated in 1996. Every cost is being measured with the question: "Does it bring value to the membership?"

LA has a unique opportunity to push for further improvements with chapter members. AIA's second quarter of 1995 this year, we intend to ask them for support at the beginning of the year. We cannot overstate the importance of AIA's giving in the latter part of 1994, the Los Angeles Chapter has embarked on a comprehensive program, including an education program, "Does it bring value to the membership?"

Chapter Meetings: The first step in achieving our goals of communication and education is to reinstate monthly chapter meetings. These are major events and we will include the spring lecture series to be held at the Pacific Design Center. Here's your opportunity to see old friends, the latest in building technology, and COM-MERATE! Each program is intended to enlighten and stimulate. We will encourage our professional affiliates to join us, strengthening our ties with related professions, suppliers, and those in construction. We will also seek joint programs with neighboring AIA chapters, the American Institute of Architects, and other professional groups.

The Business of AIA: Behind the scenes, yet essential to providing affordable service to our members is our chapter office. Located in the Wilshire Building on Wilshire and Western, the staff of four, led by Executive Director Nicci Solomon, is making great strides to improve our business practices. Long-range planning of programs and financial needs have been coupled with new office technology to streamline our services.

Fundraising: Introduced in the latter part of 1994, the Chapter has embarked on a comprehensive fundraising effort. Rather than approaching our professional supporters many times during the year, we intend to ask them for support at the beginning of the year and give them appropriate credit all year. Our supporters will help fund major events and hopefully improve our means to fund scholarships and worthy community programs such as Habitat for Humanity. To work, each of us needs to make contributions. As Habitat for Humanity, is an appropriate credit all year. Our supporters will help fund major events and hopefully improve our means to fund scholarships and worthy community programs such as Habitat for Humanity. To work, each of us needs to make contributions.

Letters

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This program calls for a social, cultural, and economic reintegration of former parts of the city which had been developed over the past 50 years by the DDR (Former East Germany). The area comprises 240 acres and more than 12 billion dollars will be invested in housing, industrial and commercial sites, social and cultural facilities, kindergartens and shopping facilities.

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Lance Bird Takes Helm of LA/AIA

Lance Bird AIA will be installed as the 1995 President of the AIA Los Angeles Chapter on January 21, culminating a campaign that promised greater activism and professional development for Chapter membership.

A graduate of UC Berkeley’s architecture program, Bird worked as a design partner at HOK and as an officer at CRS and Gruen Associates before founding La Canada Design Group in 1981. He describes his firm as “a successful survivor of the Great Recession.”

The sandy-haired Bird, who has been a Chapter member for 22 years, said in a recent interview he wanted to increase the Chapter’s value to members. One campaign plank had been to hold monthly “big tent” meetings of the entire membership. “I think that 90 percent of the value of the meetings is going to be net—like communication and education,” he said. “We need to be doing too much,” he said. “We need to be focused, and concentrate on doing a few things very well. That’s why I am trying to boil it down to a few simple words like communication and education.”

Education is key in a profession whose role and meaning are undergoing rapid change, Bird is promoting a mentorship program, which will be a design partner at HOK and an officer at CRS and Gruen Associates before founding La Canada Design Group in 1981.

Education is key in a profession whose role and meaning are undergoing rapid change, Bird is promoting a mentorship program, which will be a design partner at HOK and an officer at CRS and Gruen Associates before founding La Canada Design Group in 1981.

Forthcoming events of Bird’s term include a major urban design symposium, a joint project with Habitat for Humanity, and the spring lecture series.

As a leader, Bird characterizes his style as a “consensus builder.” He added: “I pride myself on being able to listen. My proudest work as an architect is when I can see the stamp of the client and the user on it. That’s not necessarily a typical approach.” He reflects for a moment, and then laughs. “We’ll see if people still think I’m a good listener at the end of the year.”

Chet Widom: New Pres. of National

Chet Widom FAIA assumes the presidency of the National AIA in January. He is the first Californian to lead the 57,000-person organization in 25 years.

A managing partner of Santa Monica-based Widom Wein Cohen, Widom and his partners are best known as the designers of the Gene Autry Western Heritage Museum at Griffith Park, the Kaiser Permanent Data Processing Center in Corona and the Pep Boys corporate headquarters in downtown L.A.

Prior to his election, Widom served as president of Los Angeles Headquarters City Association, and is found and past president of Alternative Living for the Aged.

F.I.B. Chooses Solomon-Caleb In South-Central Competition

A design team led by San Francisco-based Solomon Inc., Caleb Development Inc. and the Related Companies of California is the winner of a competition held by First Interstate Bank for the design of a mixed-use project in South Central Los Angeles.

The winning proposal calls for the former Peppertine building to be used for the offices and classrooms of Business Expansion Network, which helps develop community-based businesses. The remainder of the project contains 35 town-homes, each with secured a private entry, yard and garage, as well as a full block of retail.

First Interstate said it will provide up to $14 million in construction loans for the project at 81st Street and Vermont Avenue.

Other members of the winning team include John Maloney Architects of Los Angeles, and contractor S.J. Amoroso Construction of Irvine.

AIA Awards Handed Out at Biltmore

AIA/LA honored architects, broadcasters and a developer at a December 8 event at the Biltmore Hotel. Daniel L. Dworsky FAIA, founder of Dworsky Associates, won the AIA/LA Gold Medal for a “career exemplifying leadership and excellence in every aspect of architectural practice.” John Mutch FAIA won a Professional Award for Service to the Community, in recognition of his work in affordable housing: Fox KTTV was honored for Service to Architecture, for its “Beyond the Freeways” segment featuring Sam Hall Kaplan. Service to the Chapter awards went to Ki Sub Park FAIA, chair of the Convention Committee; Jann Williams AIA, chair of the Design Committee; Gordon Olschager AIA, chair of the Historic Resources Committee, and Joan Calnon.

Developer Ira E. Yellin won the President’s Award for “his dedication in improving modern urban life, while extending the life of our older treasured structures.”

Public Art Skirmish In Culver City

The debate on architecture-as-art came to a boil in December, if only a low boil, when architects and art advocates faced off in Culver City in the debate on "Architects as Public Artists."

Author and critic Joseph Giovannini and Architect Eric Moss, traded barbs with artist Mark Allen Lere, and Seattle arts administrator Barbara Goldstein in a confrontation that generated much heat, if little light.

The debate was the latest skirmish in a series the discussions had begun when developers Frederick and Laurie Smith asked the Culver City City Council to consider buildings the developers had commissioned from Moss to qualify as a work of art in lieu of the mandatory, "one per cent for art," city policy. The Council

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