permit applicant can obtain information on all permit requirements.

Amend the Zoning Code to establish a unified Discretionary Development Application process to provide for "parallel processing" of different permits.

— The Planning Dept. should assign a "case manager" to each project, "to act as a single point of responsibility for entitlement processing." Each city department should adopt "objective standards" on its approval criteria and its fees.

— Replace the Site Plan Review process with "objective development standards and criteria." Amend the city’s CEQA (California Environmental Quality Act) Guidelines, which the report describes as 15 years out of date, "to clarify the standards for triggering a CEQA review, and to identify the thresholds of significance for all environmental impact categories." This is important because a CEQA Review can trigger the requirement for an Environmental Impact Report, (an exhaustive document that can take 18 months to prepare and approve.)

Prepare a "Program EIR" for each Community or District Plan, including a Transportation Element, to be updated every two years, "in order to allow applicants the option of tiering off of this central EIR Element for their individual projects."

Eco Expo

Eco Expo, the nation’s largest exposition, conference and trade show devoted to the sales and marketing of environmental products and services, is set to open at the Los Angeles Convention Center on April 7. Among the features of this year’s exposition is the "Eco Home," a full-scale house designed by Scott Perry AIA and constructed within the exhibition space. The conference also features a Green Business Conference on April 7, as well as related conferences on green design, alternative transportation, green marketing and retailing, and even "green fashion."

Trade admission for Eco Expo $100 at the door, and $75 with advance registration. Members of LA/AIA can obtain trade admissions for $50. Consumer admission is $7, and children under 12 are free. Further information can be obtained by calling (818) 906-7200.

Scholarship

David Ketch, a SCI-Arc graduate student, won the 1994 William Z. Landworth Memorial Scholarship, sponsored by the AIA/LA Associates. Ethel Rubino, Associate AIA, presented the award at the 1995 AIA Presidential Installation on January 21 at the Museum of Flying in Santa Monica.
LIGHT & ARCHITECTURE

AWARD WINNING LANDSCAPE DESIGN & CONSTRUCTION

ROBERT CORNELL & ASSOCIATES, INC.

Put us on your design team to create lively, beautiful and environmentally responsible custom gardens.

Energy-, water- and material-conserving strategies our specialty.

For further information:
Poulsen Lighting, Inc.
5407 NW 163rd Street
Miami, FL 33104
Tel: (305)-625-1009
Fax: (305)-625-1213

Group DeVeille

Title 24 Energy Specialists Since 1981
Residential and Commercial
We provide design sensitive, cost effective solutions for energy code compliance
Prompt turn-around, reasonable rates

Douglass C. Tuber, Architect
201 E. 16th Street
Santa Monica, CA 90403
(305) 996-1682
Fax (305) 463-0699

ME2

LIquid Acrylic Adhesive Admixture

RICHARD J. LEVY, AIA, APA
1015 N. Kings Road
Suite 115
Los Angeles, CA 90069
(213) 654-0335

Santo Monica, CA 90403 Fax (310)453-0869

2

RE?W Aft Quality Photography

Title 24 Energy Specialists Since 1981
Residential and Commercial
We provide design sensitive, cost effective solutions for energy code compliance
Prompt turn-around, reasonable rates

Douglass C. Tuber, Architect
201 E. 16th Street
Santa Monica, CA 90403
(305) 996-1682
Fax (305) 463-0699

Are You Concerned About the $$$$ You Spend on Workers' Compensation Insurance?
The DPRG Group Workers' Compensation Plan may save you money with the potential to pay dividends if claims and expenses are less than premiums! DPRG's record speaks for itself . . . over 20% premium has been paid as dividends on average over the last 14 years!
The ONLY Workers' Compensation Program endorsed by the AIA California Council Insurance Fund. If interested, also ask about the AACC endorsed Group Life and Health Insurance and Office Package-General Liability Insurance policies.
For "One-Stop Shopping" please contact Lee Stillman at AACC by calling toll free 1-800-300-8028. Lee can also provide your firm with a quote for Professional Liability Insurance.

2911 Orange-Olive Road Orange, CA 92665 • (714) 637-1700 • FAX (714) 637-4865

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

Twenty years have been dissolved, but the future of the house is uncertain.

Edward Larrabee Barnes: (Introduction by Peter Blake; Rizzoli International, $60, hc, 353 pp)

Oscar Niemeyer and The Architecture of Brazil. (David Underwood; Rizzoli, $60 hc, 353 pp)

Two handsome monographs that demonstrate the polar opposites of modernism. Barnes is part of a brilliant generation of postwar American architects who were shaped by the teachings of Gropius and Breuer at Harvard. Blake describes his work as selfless, in contrast to the bold signatures of such as Rudolph, Johannes, and Philip Johnson. He cites the Haystack Mountain School of Crafts in Maine, the New England Merchants National Bank in Boston, and the Federal Judiciary Building in Washington, D.C., as key achievements; most people would add the Walker Art Center in Minneapolis for its wonderfully understated galleries. Niemeyer will always be known as the progenitor of Le Corbusier and Lucio Costa, and the principal architect of Brasilia. Early in his long career, he shifted from sober rationalism to sculptural exuberance, and it's exciting to see the two faces of his work presented side by side. The pedestrian text attempts to explain how Niemeyer's daring concrete shells and vaults were inspired by the desire to break loose from Europe and create a Brazilian version of modernism.

Adolf Loos. (Panayotis Tourniklotis; Princeton Architectural Press, $24.95 hc)

Villa Muller. (Leslie Van Duzer and Kent Kleinman; Princeton, $29.95 hc)

No other monograph in English on Loos is available, so we should be grateful for this brief but exemplary overview of the enigmatic Austrian modernist. The author of influential essays, a radical approach to residential design, and some wildly inventive projects (a zigzag hotel in Nice, a Doric column for the Chicago Tribune competition), Loos deserves much more extensive coverage. His use of luxurious materials to compensate for the lack of applied ornament cries out for larger, clearer photos than are provided here. But the essential information, plans and sections are provided, with the addresses of surviving buildings. The study of the Villa Muller in Prague traces the evolution of the design and history of one of Loos' finest houses. Contemporary photos and plans are augmented by color photos and scale drawings. The Marxist Leninist Institute, which used and abused the villa for

gallery space, works against normative conditions. The installation invokes changes in body language, and behavioral responses," she said. The scaffolding's transparency has a sense of impermanence, in contrast to the red carpet placed over the scaffolding, which provides a sense of permanence and security. "The scaffolding is initially perceived as something unstable, yet it is actually the carpet that is most temporary." Countering the bulk of the staircase was a large leaf on the gallery wall, composed of many smaller Muano glass leaves.

In the gallery foyer hung a mobile, whose various arms, resembling a giant unfolded paperclip, held models of various L.A. landmarks. Typically the public can only experience architecture as large looming objects wedged into the earth. The mobile on the other hand belongs as small objects suspended in the air, so they can be perceived in full. In another room, viewers walked around a metal-patinated model of a parking garage, a far different experience than being in one.

For Fung, the show serves expressive ends unavailable in architecture. "One is a personal statement, whereas architecture fulfills an abstract program. The art is nonprogrammatic, inasmuch as it is about fulfilling personal fantasy." But then again Fung and her partner Craig Hodgetts have a history of designing projects, that elicit emotional responses. Such clever realizations, without the standard repetition! Hopefully this pairing of architect and artist, who met and began working together at the American Academy in Rome, will take their collaboration further. I look forward to it.

-Michael Webb
THE JUICE
A ROMANTIC DESIGN COMPETITION
CHARGE: A "GARDEN OF JUSTICE" FOR L.A.
June 15, 95/July 15, 95
Sponsors: DWP, WINE, ADLA, 1.6, 1.1.
FIRST PRIZE: $10,000, REGISTRATION: $50
PROGRAM AVAILABLE: FEBRUARY 14, 1995
SUBMISSIONS DUE: MARCH 15, 1995
THE JUICE
P.O. BOX 1332 CULVER CITY CA 90232 U.S.A.
TELFAX: 213-296-6226

PART-TIME FACULTY APPOINTMENTS
Positions are available to teach in one of these areas: 1) architectural design studio, 2) building science courses, and/or 3) freehand drawing during the 1995-96 academic year. Visiting appointments will be made for one or two semesters.
Qualifications include an advanced professional degree and strong evidence of achievement. Prior teaching experience is very desirable.
Applications will be accepted until March 20, 1995. Please send a resume, examples of professional projects, material from prior teaching (if possible), publications, and three letters of recommendation. If you wish work to be returned to you, also enclose a self-addressed stamped envelope. Materials should be sent to:
Victor Regnier, Dean
School of Architecture
University of Southern California
Los Angeles, CA 90089-0291
(213) 740-2083
(213) 740-8884 (fax)

The University of Southern California is proudly pluralistic and firmly committed to providing equal opportunity for outstanding men and women of every race, creed, and background.
This University is also firmly committed to complying with all applicable laws and governmental regulations at the federal, state, and local levels which prohibit discrimination, or which mandate that special consideration be given, on the basis of race, religion, national origin, gender, age, Vietnam veteran status, disability, sexual orientation, or any other characteristic which may from time to time be specified in such laws and regulations. This good faith effort to comply is made even when such laws and regulations conflict with each other.
USC strives to build a community in which each person respects the rights of other people to be proud of who and what they are, to live and work in peace and dignity and to have an equal opportunity to realize their full potential as individuals and members of society. To this end, the University places great emphasis on those values and virtues that bind us together as human beings and members of the Trojan Family.
New Work
In-and-From L.A.

No single style or tendency predominates L.A.'s interior-design profession. What is common to all is a passion for materials, and a knack for turning sometimes unpromising shells into satisfying spaces.

The interior for House of Blues, designed by the European team of Henry Rijkerts and Lambert Monet, is a paean to the American Southwest, with death's heads and bottle-cap ornaments, sedulously copied from roadside bars in Arizona and New Mexico. Wit and profuse detail rescue the project from kitsch.

The offices of Morrison & Foerster by ISD (project architect: Janice Stevenor Dale, who has since become principal of Janice Stevenor Dale + Associates) is a tasteful example of a high-end law-firm interior, with a strong associations of Corporate International Style, enlivened with some expressionist tension found in the parabolic profiles of the stair banisters.

Interior of First Chicago Bank, by Lauren Rottet AIA, principal of DMJM/Rottet, is a recent example of the architect's sensuous but understated modernism.
The Interior Life:

Fusion, a restaurant at the Pacific Design Center, is an effort to introduce high design and fine dining into the Blue Whale. The designers are RAW Architects of Los Angeles. Cad Rendering by Eni Oken of Oken Computer Graphics

Design architect Charles S. Cordero AIA’s interior for the Delvaux Boutique on Sunset Boulevard transforms an earlier plan by Dizin Studios to create a fluid, contemporary space. An inviting stairway beckons shoppers up to an interlocking mezzanine volume, while preserving the sense of finesse and craftsmanship appropriate to a retailer in high-quality European handbags.

Simplicity is a virtue in Onsite’s own industrial-flavored offices in Los Angeles. A custom metal door and archway defines the boundaries and inside and out, while on the exterior, a custom woven metal grid provides what the designers describe as an “an architectural aesthetic to the necessary security requirement.”
Andy Wolf of the Pacific Design Center: “EXPAND THE DEFINITION OF DESIGN”

Pacific Design Center, the cobalt-blue extrusion that made West Hollywood the nerve center of L.A.’s interiors profession, has not been immune to the prolonged recession and the crisis on confidence among designers themselves. Taking charge a year ago, Andy Wolf has readied a phalanx of new programs aimed at the consumer. But can Wolf restore the Blue Whale’s former sheen? In conversation with L.A. Architect Editor Morris Newman, Wolf talks about the malaise in the design profession, how design can keep pace with the information revolution, and why L.A. has no reason to look east anymore.

L.A. Architect: As a New York transplant, what’s your view of design in L.A.?

Andy Wolf: L.A. definitely has its own style, which is not understood by the rest of the country. It’s very lavish, or very minimal. Or very pure, or very accessorized—whatever the moment calls for. So it can’t be pigeon-holed. New York has the same identification with Modernism, but what I like about L.A. is its eclectic nature in both architecture and interiors.

L.A.A.: What is your diagnosis of the Pacific Design Center, and what do you plan to do about it?

Wolf: It takes a good amount of time for a new team, especially a team that does not come from the culture of design centers, to survey the territory and come up with a plan. What we decided might be called a radical approach, but is really commonsensical: PDC has to be all about design. When you dilute the design quotient, you end up with a mixed message that no one understands. Tackling a project such as this should be understood, design should be respected, and that good design should be sold—out of the PDC.

L.A.A.: So, what’s new at PDC?

The Idea House

Wolf: We are trying to “open to the public,” which has become kind of a buzzword. It has nothing to do with retail or wholesale; it has everything to do with education. We can’t bring the public in here unless we are going to be a good host. Up until now, it’s been disheartening, at best. Customers (off the street) just don’t know how to navigate the building at all, where to start or what it is that we do here. So we will launch the new Idea House on the second floor of Green, which is an entire house we have built inside the PDC. Inside the Idea House will be the new PDC Concierge Services; more than 50 designers have been trained to deal with the public’s needs.

People who buy objects through the concierge program will be charged a 20 percent markup over net or, conversely, 20 percent below retail. This approach has been very successful in Europe. About education: in our consumer survey, we found that most people believe that a designer’s services cost $100,000. We need to demystify the design experience. We’re dealing with a new reality of who the consumer is. The new consumer is you and me, our age group (i.e. late 30s to early 40s), being very autonomous, having very good taste, wanting to work with a designer but not wanting to do in the way our parents did it. Another new thing is food. Up ‘til now, food has been largely an obligation at PDC, and it has not worked well. We have decided to make food part of the design experience, with a very exciting new restaurant called Fusion, that’s due to open in late April. The name is very intentional: we are trying to bring to the public’s attention that design is very expansive and involves the inputs of many professions: graphics, architecture, interiors, set design. The design is by RAW Architecture. The restaurant will have 200 seats on the plaza level, with valet parking. It will have custom chairs designed by Dakota Jackson, and all of the booths of the restaurant are being created by different textile designers.

L.A.A.: Several of the major design centers in the country have failed, and PDC went through its own set of financial hardships a few years ago. Aren’t design centers dinosaurs?

We Are Not Dinosaurs

Wolf: No. I want the Southern California Community to know that this was the only resource that was built expressly for design, and we have every intention of remaining so. That may mean a certain identification with Modernism, but what I like about L.A. is its eclectic nature in both architecture and interiors.

L.A.A.: What is your view of the Pacific Design Center, and what do you plan to do about it?

Wolf: I think we’ll Scotchguard it, actually, just for you.

L.A.A.: Were there any big surprises during your first year at PDC?

Wolf: The word is not so much surprise as disappointment, to see how a certain malaise and marginalized behavior had set in on the part of the design profession. We were slowly losing confidence in ourselves as a community. I thought to myself, “God, in New York, you just pick yourself up each day and wait for the hard knocks.” But here it (i.e. the recession) seems to have taken a deep-seated hit on the psyche of our creative community. One of the things we have really tried to do is to pump them up and get them back to business. To do that, we had to get our product up to where it should be. You don’t throw away PDC product. It’s not your cash-and-carry butt.

We'll have a Donghia booth, a Jack Lenor Larsen booth—

L.A.A.: Several of the major design centers in the country have failed, and PDC went through its own set of financial hardships a few years ago. Aren’t design centers dinosaurs?

We Are Not Dinosaurs

Wolf: No. I want the Southern California Community to know that this was the only resource that was built expressly for design, and we have every intention of remaining so. That may mean bringing in an expansive viewpoint of what design is. There may come a day when a virtual reality company, animation, fashion—all of the things make for exciting design. There were NOT come a day when we do what other design centers have done, and bring in government offices or Christmas tree decorations. When you start diluting who are you, believe me, it’s a prescription for failure.

We are not dinosaurs. We are like every other business in this country—exploring what it is that will make us fresh, optimistic and economically viable.

You’re only a dinosaur if you think you’re down for the count.

L.A.A.: Talk about this year’s theme for WestWeek, “How the West is One.” What is the west? Gene Autry’s West? Oswald Spengler’s?

Wolf: Our market is the 13 states of the Western U.S. I decided early on that we’re not competing with New York or Chicago; those aren’t our markets. We are strong enough to represent the West with a certain sense of attitude, and feel proud about it. We are also looking west to the Pacific Rim, with this year’s focus on Mexico, and next year on another region on the Rim.

Regarding WestWeek, it’s very important for us in L.A. to take our tarnished image and show people the reality. No one has swimming pools and outdoor furniture like we do. We are having a helicopter tour of mansions and an all-night tour of clubs in L.A. This is going to be a great WestWeek.
In an era where every development project is a confrontation in endless negotiations, with a myriad of government offices, inconsistent regulations, varying interpretations, where delay is the norm and the Catch 22 standard, a complex project happens only because of the intelligence, commitment, and creativity of the total development team.

This is even more so with an historic rehab project such as Grand Central Square, a project in which codes bear little relation to buildings, where regulators have little precedent or experience to fall back upon; where there is a surprise each day as a new wall, ceiling, or floor is opened and revealed; and where, as in Grand Central, thousands of customers move through the project seven days a week.

Thus, there are many professionals and consultants for me to thank. But there are two people without whom Grand Central Square would not have happened. It is as simple as that. My Architect, Brenda Levin, of Levin and Associates, and my contractor, Donald Dodd, of Krismar Construction Company.

And here then, is my complaint:

That each of us in this room, but especially architects, architectural schools, and architectural firms, have in our era done a remarkably poor job, putting it gently, of selling the importance of the architectural profession, its extraordinary economic and social value, to the public and to our political leadership.

We recently witnessed the effectiveness of the medical and insurance lobbies. When motivated, other professions come together and determine the outcome of political and economic decisions affecting their professions and their professional values. But rarely, if ever in Los Angeles, is this true of architects or urban planners.

In Architecture, there is an intellectual discourse and refined papers in Academies. There is architectural chitchat at cocktail parties and perhaps in your firms. But rarely is there an effective, pragmatic, organized, or consistent impact on the public and political discourse that determines how and where hundreds of millions of dollars will be spent in creating the next layer of Los Angeles' physical form.

"COME OUT OF THE ACADEMY"

Ultimately then, what I'd really like to say to you, more than anything else other than my thank you, is to ask you, as a professional community, to come out of your academies and out of your firms and become more realistically involved in the daily political decision making process, to help inform the dialogue and to help guide the outcome.

The reasons are self-evident:

- This is your city, the place where you and your families are building the future;
- This is a city which will soon explode again with new economic and physical growth;
- And, with or without you, hundreds of millions of dollars will continue to be spent;
- In Downtown alone:
  - There are opportunities emerging from the important new state consolidation plan;
  - There is the massive new Civic Center plan, initiated by Chris Martin, which will unfold in coming years;
  - There are decisions to be made where residential communities should be built in and around Downtown;
  - And there are fascinating urban issues of connecting the complex and interesting parts of Downtown into a living fabric: from Union Station and Chinatown to the Convention Center and USC-from Bunker Hill to St. Vibiana Plaza and the (Los Angeles) River.

"BEYOND DOWNTOWN"

Going beyond Downtown, if I were to create challenges for the architects of Los Angeles, I would ask you to help this city define design goals for some of its primary physical features-and then hold us all to those goals.

For all of the places of entry into the city: LAX, the port, the Freeways. For the freeways themselves: their medians, their shoulders, their entrances and exits, their landscaping (which is fast being destroyed), for the walls, those ugly walls going up along so many miles, that will be with us for the rest of our lives.

For our beaches, one of this city's great and least cared for physical resources. For the Pacific Coast Highway itself. For our major boulevards and intersections. For the under-grounding of utility lines and replacing them with trees, a good birthday present for Los Angeles, perhaps for the year 2000.

For the design of all public improvements, on which we spend tens of millions of dollars each year, not only for public buildings, but also for street lights, for hydrants, for bus stops, for metro rail cars, for the choice of trees appearing along our streets.

Importantly, for the way we ensure the architectural integrity of major public and private undertakings, such as Disney Hall. It seems to me that the architectural profession should be least, the most demanding, and the most potent voice in protecting the integrity of that design.

And for significant underdeveloped or yet to be formally developed sites that can help define our city:

- The way in which Sunset Boulevard leaves Downtown by the old plaza.
- And how Sunset Boulevard meets the ocean.
- Or, the extraordinary opportunities presented to your profession by Crown Hill, just west of Downtown.

In conclusion, I see L.A. as just now maturing into a great urban complex, physically as well socially. L.A. has lost the innocence of suburbia. L.A. still remains suspicious of its many people, yet I feel that something good is happening: that we are breaking boundaries, that we are being forced to deal with one another, and that, from this, we are beginning to create a new civic culture.

The birth of something new is always painful. But we in this room have the opportunity to give structure to this birth, to mold the physical form, and thereby perhaps the soul of America's first truly international city.

If we do this well, it will be a credit to our lives and our work, and the best legacy we can leave our children.
Exhibitions

Residential and commercial renovation work of SCI-Arc alumni will be presented in "Less is More: Residential Renovation of Less Than $100,000," March 14-April 14 1995. The exhibition will feature additions, renovations, exteriors, interiors, offices, and living spaces built with an eye toward style and budget.

The address is 5454 Beverly Boulevard, West Los Angeles. For more information phone (310) 574-1123 or fax (310) 574-7801. The exhibition is sponsored by SCI-Arc and the University of Southern California. The exhibition includes UCLA, USC, and Woodbury University.

KOMA is a non-profit organization founded by a group of ethnically diverse individuals who share a common interest in cultural development. KOMA's intent is to provide a center which will act as the focal point of Koreatown. The exhibition is held March 5-8.

Further information can be obtained by calling (213) 933-6166.

UCLA Extension will present a seminar, "Italian Pizzas in Time and Space: A Day's Excursion," featuring discussion of 25 town squares and their role throughout history. The seminar is Saturday, March 4, 9 a.m.-4 p.m. The fee is $55 for non-credits, $85 for credits. Further details can be obtained by calling (310) 825-9414.

Letters

I can't help but notice that many of the 1994 AIA/LA Design Awards went to several of the same architects we see represented in your publication each year. Their work also seems to typify a similar design language. Furthermore, five of the thirteen projects awarded are unbuilt. Now, I don't know whether the same architects, or those firms with similar design sensibilities, submit their work every year, but as an event representing all AIA/LA members, the awards program should represent the best work of all architects, not the minority view of a small group of practitioners. AIA/LA should go out and find the finest work representative of its membership, if that work is not being submitted.

Architecture by definition is the science, art, and profession of designing and constructing buildings. While unbuilt designs are pretty to look at, they do not contribute to our built environment. By conferring nearly 40% of the awards on unbuilt projects, AIA/LA, in my opinion, makes a mockery of those worthwhile projects and architects whose efforts make a real impact in our communities.

The practice of awarding unbuilt work contributes to an elitist attitude, and is symptomatic of our current profession's withdrawal from reality and action.

With so much damage caused by last year's earthquake, it is hard to believe this publication could not find a single reconstruction project worthy of consideration. Perhaps, it is time for our fellow architects not to award "design" projects, but projects whose design affirmative contribute to the built environment, and raise the public's awareness of the value of our profession.

Jeffrey P. Weinstein, AIA
CCI Construction Consultants, Inc.

Cielio Boccato AIA 1931-1995

This is a tragedy to an extraordinary architect. Our profession spends an inordinate amount of time writing about its contributors and superstars. Very seldom do we read about those who are the real backbone of a practice. Cielio Boccato, my associate and later partner of 25 years was one of those individuals. He joined my firm upon graduating from USC in the early Sixties. Our chemistry was exceptional, and we spent many enjoyable years making architecture together. We thought alike, made similar decisions, and it was quite often Cielio's role to direct the jobs to completion. He had high standards and demanded quality control. For me, it was wonderful to be able to rely upon someone who would have expectations similar to my own. In 1981, when we concluded the Kapp Lottery Boccato partnership, Rex Loyola and Cielio remained together for a few years before Rex became president of the Urban Innovations Group at UCLA. For the past ten years, Cielio had been associated with and an innovative teacher and partner of Ron Goldman. I am sure that Rex, our former partner Herb Kahn and Ron feel about Cielio the way I do.

Cielio passed away on January 1 of this year. It was a shock. He was strong and healthy looking. He did have a heart attack a dozen years ago, but after a triple bypass, most of us who knew him were confident that he would have a full life. He was a full-fledged artist. His wife Gloria completed her master's degree in Florence after graduating from USC in art history. She taught at Loyola and SCI-Arc. In recent years she has turned her Italian cooking talent to catering. They had four great children ranging from Rosa who is 26 to Mario who is 5. Cielio Jr., 20, was a star quarterback at Loyola High and now attends UC Berkeley majoring in Film. Giancarlo, 13, possesses design talent and might follow in his father's footsteps. Rosa, who also has design ability, has chosen to use it in food management since completing university. Cielio was proud of his family and his extended family. Growing up with four older brothers and a strong Italian mother, they have remained very close.

Cielio was also dedicated to the Church. It was amazing to attend his memorial a few weeks ago. Cielio was a quiet person. He was modest and very likeable. He was strong-willed but not confrontational. His memorial truly told his story. Approximately 600 people attended the tribute for this remarkable person. Besides the officiating priest, a dozen more priests paid tribute to Cielio. He was in my opinion as close to a saint as one could be. I cherished our years together, and obviously numerous people felt as I did. He contributed a great deal to society, to the Church, and to architecture. He will be greatly missed.

Ray Kappe, FAIA

People & Projects

Smith at (213) 663-9421. fax (213) 663-5458.

Exhibitions

Residential and commercial renovation work of SCI-Arc alumni will be presented in "Less is More: Residential Renovation of Less Than $100,000," March 14-April 14 1995. The exhibition will feature additions, renovations, exteriors, interiors, offices, and living spaces built with an eye toward style and budget.

The address is 5454 Beverly Boulevard, West Los Angeles. For more information phone (310) 574-1123 or fax (310) 574-7801. The exhibition is sponsored by SCI-Arc and the University of Southern California. The exhibition includes UCLA, USC, and Woodbury University.

KOMA is a non-profit organization founded by a group of ethnically diverse individuals who share a common interest in cultural development. KOMA's intent is to provide a center which will act as the focal point of Koreatown. The exhibition is held March 5-8. Further information can be obtained by calling (213) 933-6166.

UCLA Extension will present a seminar, "Italian Pizzas in Time and Space: A Day's Excursion," featuring discussion of 25 town squares and their role throughout history. The seminar is Saturday, March 4, 9 a.m.-4 p.m. The fee is $55 for non-credits, $85 for credits. Further details can be obtained by calling (310) 825-9414.

Letters

I can't help but notice that many of the 1994 AIA/LA Design Awards went to several of the same architects we see represented in your publication each year. Their work also seems to typify a similar design language. Furthermore, five of the thirteen projects awarded are unbuilt. Now, I don't know whether the same architects, or those firms with similar design sensibilities, submit their work every year, but as an event representing all AIA/LA members, the awards program should represent the best work of all architects, not the minority view of a small group of practitioners. AIA/LA should go out and find the finest work representative of its membership, if that work is not being submitted.

Architecture by definition is the science, art, and profession of designing and constructing buildings. While unbuilt designs are pretty to look at, they do not contribute to our built environment. By conferring nearly 40% of the awards on unbuilt projects, AIA/LA, in my opinion, makes a mockery of those worthwhile projects and architects whose efforts make a real impact in our communities. The practice of awarding unbuilt work contributes to an elitist attitude, and is symptomatic of our current profession's withdrawal from reality and action.

With so much damage caused by last year's earthquake, it is hard to believe this publication could not find a single reconstruction project worthy of consideration. Perhaps, it is time for our fellow architects not to award "design" projects, but projects whose design affirmative contribute to the built environment, and raise the public's awareness of the value of our profession.

Jeffrey P. Weinstein, AIA
CCI Construction Consultants, Inc.

Cielio Boccato AIA 1931-1995

This is a tragedy to an extraordinary architect. Our profession spends an inordinate amount of time writing about its contributors and superstars. Very seldom do we read about those who are the real backbone of a practice. Cielio Boccato, my associate and later partner of 25 years was one of those individuals. He joined my firm upon graduating from USC in the early Sixties. Our chemistry was exceptional, and we spent many enjoyable years making architecture together. We thought alike, made similar decisions, and it was quite often Cielio's role to direct the jobs to completion. He had high standards and demanded quality control. For me, it was wonderful to be able to rely upon someone who would have expectations similar to my own. In 1981, when we concluded the Kapp Lottery Boccato partnership, Rex Loyola and Cielio remained together for a few years before Rex became president of the Urban Innovations Group at UCLA. For the past ten years, Cielio had been associated with and an innovative teacher and partner of Ron Goldman. I am sure that Rex, our former partner Herb Kahn and Ron feel about Cielio the way I do.

Cielio passed away on January 1 of this year. It was a shock. He was strong and healthy looking. He did have a heart attack a dozen years ago, but after a triple bypass, most of us who knew him were confident that he would have a full life. He was a full-fledged artist. His wife Gloria completed her master's degree in Florence after graduating from USC in art history. She taught at Loyola and SCI-Arc. In recent years she has turned her Italian cooking talent to catering. They had four great children ranging from Rosa who is 26 to Mario who is 5. Cielio Jr., 20, was a star quarterback at Loyola High and now attends UC Berkeley majoring in Film. Giancarlo, 13, possesses design talent and might follow in his father's footsteps. Rosa, who also has design ability, has chosen to use it in food management since completing university. Cielio was proud of his family and his extended family. Growing up with four older brothers and a strong Italian mother, they have remained very close.

Cielio was also dedicated to the Church. It was amazing to attend his memorial a few weeks ago. Cielio was a quiet person. He was modest and very likeable. He was strong-willed but not confrontational. His memorial truly told his story. Approximately 600 people attended the tribute for this remarkable person. Besides the officiating priest, a dozen more priests paid tribute to Cielio. He was in my opinion as close to a saint as one could be. I cherished our years together, and obviously numerous people felt as I did. He contributed a great deal to society, to the Church, and to architecture. He will be greatly missed.
President's Message

Our 1995 goal is to improve education and communication at all levels. The annual Grassroots AIA leadership conference held in Washington, D.C. was stimulating and enlightening for the Chapter Presidents, Vice Presidents, and Executive Directors attending. The four-day conference commenced with the development of performance expectations for the chapter and concluded on the Hill by meeting with our congressional representatives.

To manage success, we must be accountable to the profession and the AIA. Chet Widom FAIA was prominent as this year's President. Vice President Robert Altman FAIA, announced his candidacy for First Vice President. If successful, he would serve as President in 1997. Former L.A. Chapter member Cesar Pelli FAIA received the prestigious Gold Medal at the annual Accent on Architecture gala event. Of 11 national awards given for communication, we were awarded two nominations. The L.A. Chapter was applauded for its "lively editorial comment in its "lively punchy way." Former L.A. Archi-test 1994 Board Chairman Carl Davis and former editor Frances Anderton deserve particular praise. For our second award, the jury stated that our 1994 Design Awards poster was "hip" and that "it says L.A."

Tim McElrath, Executive Vice President of our Institute, in summarizing national programs, placed public awareness as our number one priority followed by continuing education. Education was also placed at the top of the performance criteria of the chapters. AIA Education Programs and networking opportunities sharpen your skills and improve our competitiveness. For success, design education must reach to our children, to our schools and to our public and private clients. Grassroots Keynote Speaker Jane Alexander, chairperson of the National Endowment for the Arts (NEA), challenged us to look for education at the local and state levels. She cited statistics that showed that students exposed to art education score 31-50 points higher than the norm in their SAT's. "We spend billions each year to defend what it is to be an American," said Alexander, adding that "America is dance and acting and art and music and poetry and architecture."

Keynote Speaker Richard Riley, Secretary of Education, described the "Goals 2000" program to widen art education. "The arts are everywhere, adding life and dimension in our lives. The principles of architecture help students understand physics and math," he said. "Art teaches creativity and the striving for excellence. As architects, we can be at the heart of helping children realize their potential."

LANCE BORD AIA
PRESIDENT, LOS ANGELES CHAPTER

Committees Organizing

The January 21 installation was a smashing success, due to the contributions of our Organizing Committee: Chair Michael Hirsekorn AIA; Joan Calnon and the ubiquitous Nicci Solomon. Thanks also go to Katya Johnson of RTKL, who provided the graphics, and well-wishing volunteers Brett Detners, Lucille Hollinger, Ethel Rubin, Tetsuya Oyani and Matt Richman.

Interiors

Whenever the Interior Architecture Committee orchestrates an event, it is certain to be prodigiously successful. Such was the case of the February 22 Furniture Auction and Cocktail Party. Chair General Meeting at the PDC, thanks to the hard work of the following dedicated committee members: Event Chair Barbara Blisko, Committee Co-Chairs Brett Shwery, Associate AIA, and Mundine Mortimer Nelson; Denise Manard, Gem Cetinadi, Marc Savelle; and Steve Holt AIA. (By the way, if you missed the Interior Architecture party at the Ovati Building in December, you missed one of the truly great events. Event Chair Kathryn Millen and her committee deserve a special, albeit belated, commendation.

Associates

Our nation is a state of drastic change. The government is downsizing, the economy is in flux and the information superhighway is on the rise. As leaders of our profession, we must be aware of these changes for they directly affect us. We must embrace new ideas and use them to our benefit.

As President of the AIA/LA Associates, I believe these changes require good communication among designers, architects and related professionals. The exchange of ideas shortchanges no one, and enhances the quality of all our lives, businesses, professional development and, most importantly, the community as a whole.

We must use this organization as a vehicle to embrace the development of its members, as well as to elevate their perspective. We must adopt the new tools of the information revolution to best suit our organization.

LIVING in one of the largest cities in the nation, we still lack communication and cohesiveness among AIA members. What better way to enhance communication and reciprocate ideas than to match members together in a mentorship program?

The associates wish to enhance the mentorship program by creating a portfolio of information to share among AIA members, which hopefully will enhance the relationship between mentors and mentees.

I am to work with AIA board members to push on with the mentorship program, which I believe will make the L.A. Chapter a model for other cities to follow, as a place identified with high performance and creative communication. Learning does not take place only in schools and universities, but within a growing, cohesive profession, as well. I'd like to extend my appreciation and gratitude to Past President, and personal friend, Ethel Rubin, for having the confidence and trust in nominating me for this position. Let's make '95 a year of success.

MARK M. PIAM
PRESIDENT, AIA/LA ASSOCIATES

Competitions and RFPs

LEGO Park Planning Inc., the developer of the proposed LEGOLAND theme park in Carlsbad is accepting qualification statements from architectural firms throughout Southern California, as well as firms with local experience. Interested firms must meet the developer's criteria of experience in similar projects, experience in the local area and the ability to work as a team member in a multi-disciplinary design process. LEGOLAND is scheduled to be under construction in Windsor, England. The park is part of the 424-acre Carlsbad Ranch mixed-use project, and has a budget of about $100 million. Interested firms should submit qualifications to Project Manager John Jakobsen, Carlsbad Ranch/Lego Information Center, 7040 Avenida Encinas, Suite 110, Carlsbad, CA, 92009. Further information can be obtained by calling (619) 438-3546.

Mitsu & Hoke, the advertising agency for Olympic Stain, is looking for architecturally innovative houses that use Olympic Stain and/or Olympic clear-protective products, for use in national advertising and promotional campaigns. Projects may be clad in clapboard, shingle, vertical siding—anything but painted wood. We also want beautifully designed decks with lots of detail, such as benches and railings, as well as a rich, natural presentation of wood, preferably redwood or cedar. The agency is particularly interested in projects that have used Olympic products, but will consider any architecture that can be re-created with any of the company's product lines. Chosen projects will be photographed by a top commercial photographer. Information on how to apply can be obtained by contacting Kim Demers at (203) 648-0473.

People and Projects

RTKL Associations Inc., has completed design for Sai Bao Tower, a new 52-story, 1 million-square-foot mixed-use center in Shenzhen, China. The project, slated to break ground in 1995, is being developed by Shirkie Holdings Ltd. of Shenzhen, Adjacent to the New Territories north of Hong Kong, Shenzhen is an all new city of 3 million people located on a site that was rice fields just 14 years ago.

Renzo Zecchettio Architects of Los Angeles and the office of Regina Prizzini and Leon Luxembourg of Santa Monica have won a master-plan competition for Thaurhofetrasse public housing project in Vienna, Austria. The competition, sponsored by Vienna city officials, calls for a medium-rise complex of 400-500 housing units, a daycare facility and retail.

Geoffrey Scott Design
The report of the Development Reform Committee, issued on February 7, is likely the most daunting study to emerge about what the report calls the city’s "sorry" method of approving projects, determining environmental and traffic mitigations, and imposing impact fees. Those factors have made the city "the most expensive jurisdiction to build in," and harmed its economic competitiveness, according to the report.

Among the report’s findings:
—The approval process is a "complex, erratic, unpredictable, multi-layered discretionary process" which is "filled with delay."
—The city’s land-use laws are so complex and overlapping that city staff members often rely on a map published by a private engineering firm.
—The site plan review process "allows the city almost limitless discretion to impose changes and conditions," while "few objective standards govern the system."
—The city’s environmental review process has become a means to circumvent the state’s "permit streamlining laws and the rationale for "imposing scores of sometimes impossible conditions on projects."
—Permit processing involves too many city departments, whose requirements are not in mutual agreement, although "no administrative appeal procedures exist where two departments, or two different inspectors from the same department, disagree."
—Due to the city’s impact fees, "the financial cost of development is staggering," while discretionary charges are "onerous and often imposed with questionable legal authority."

Among the recommendations of the Garcia commission:
—Establish a "central contact group" involving all city departments, so that a "Garcia" continued on page 11

The accreditation makes Woodbury the fifth accredited school of architecture in Southern California, and the fourth to offer an undergraduate degree in architecture. In addition to Cal Poly, the other undergraduate programs are at USC and SCIARC. The school currently has an enrollment of 263 students and 30 faculty members.

St. Vibiana’s To be Razed, Rebuilt

In a move that has been criticized by some local preservationists, the Catholic Archdiocese of Los Angeles announced in January plans to raze the earthquake-damaged St. Vibiana’s Cathedral in downtown Los Angeles and replace it with a $150 million.

The new complex, including an 800-seat cathedral, will cover the present site as well as that of the now-demolished Union Rescue Mission immediately south of the present cathedral.

Church officials said structural problems and inadequate parking prompted the decision, and pointed out that the church had first contemplated replacing St. Vibiana’s in 1974. Designed by Ezra Kyser, architect of the Pico-Union project, the church was consecrated in 1874.

L.A. Hinders Development: Garcia Report

A report by a commission headed by former City Planning Commission President Dan Garcia has slammed the city’s method of regulating development, describing it as slow, costly and "riddled with unnecessary discretion." The commission also put forward a set of recommendations to streamline the approval process.

L.A. Architect, L.A. Chapter Win Nat’l Kudos

The AIA Los Angeles Chapter and L.A. Architect recently took honors in January from the national association. L.A. Architect won a national AIA Component Publications Award for "excellence in newsletter publication." The Chapter won a commendation for the 1994 Design Awards Poster.

Ron McCoy Chosen for Arizona St.

Los Angeles architect Ron McCoy AIA has been chosen as the new director of the Arizona State University School of Architecture in Tempe, Ariz. McCoy is a USC graduate who has taught at SCIARC since 1985. He and partner Janet Simon, who is also his wife, plan to relocate to Phoenix.

ASU has 710 students and 26 full-time faculty members.

Woodbury Gets The Degree

Culminating a seven-year effort, Woodbury University won accreditation from the National Architectural Accreditation Board in January for its undergraduate architecture program. "It’s been a long run," said Louis Nadorf, FAIA, the school’s newly named dean. Geraldine Forbes was named department chair. Nadorf said the school was distinguished by its diverse enrollment, particularly its comparatively high enrollment of Hispanic students. "The university can serve as a portal of entry to the profession to talented students who would not otherwise be able to get into Cal Poly." or other schools, he said.

Top left: Craft & Folk Arts Museum: Model of new elevation currently under construction in the Miracle Mile district. Architect: Hodgetts Fung