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L. A. ARCHITECT

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Sheet Metal Craftsmanship
Frank O. Gehry and ASSOC.
National Building Museum



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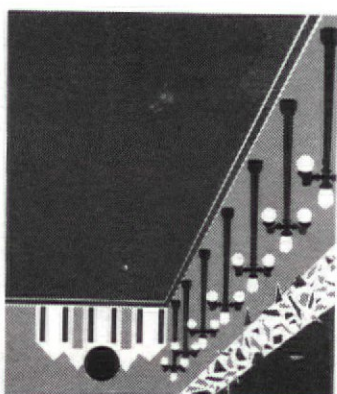
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The problem of housing a growing number of elderly citizens in a humane and comforting environment is one of the most intriguing issues in architecture today. In the first-ever open international competition for affordable elderly housing, the southern California community of Colton challenges the international architectural and design community with the opportunity to design and execute 100 dwelling units of senior housing in a historic setting. Through this architecture we hope to celebrate and honor the legacy of elder citizens, and provide a catalyst for the revitalization of the center of our community.

Professional Advisor:

Michael John Pittas

Schedule:

Program available September 12. First stage deadline December 20. Second stage finalists announced January 9, 1989.

Information:

Brian S. Oulman
(714) 370-5071
FAX: (714) 370-0813

Professional Jury:

- Donlyn Lyndon, architect/educator
- Robert Wellington Quigley, architect
- Dana Cuff, design consultant/educator
- Hilario F. Candela, architect

Register Now:

To register and receive the program materials, send name(s), address, telephone number and US \$75 to:

City of Colton
650 N. La Cadena Drive
Colton, CA 92324

Submissions:

First stage seeks two (2) 30" x 40" boards.

Awards:

\$50,000 in prizes plus opportunity for commission to build the project.

Eligibility:

First stage is anonymous and open to any interested party. Up to five finalists will be invited to compete in a second stage.

OCTOBER

Warehouse renovation, Eric Own Moss.

Monday 3

Six Projects: M Arch I Theses, 1988
UCLA GSAUP, Gallery 1220 through October 21. Call (213) 825-7858.

Recent Work

Lecture by Stanley Tigerman, College of Environmental Design, Cal Poly Pomona, Kellogg West, 7:30 pm. Call (714) 869-2664.

Tuesday 4

LA/AIA Board Meeting
DMJM offices, 5:30 pm. Call (213) 659-2282.

The Artist in the Post-Apocalypse

Simon Wade, Foundation for Art Resources, Pacific Design Center, Room 259, 8 pm, \$4. Call (213) 356-7622.

Wednesday 5

The Home Show

Tour of artists' installations in ten Santa Barbara homes, Wednesdays through Sundays through October 9. Santa Barbara Contemporary Arts Forum. Call (805) 966-2064.

Thursday 6

Construction Contracts and Specification Course

Preparing the Other Front End Documents, Pacific Design Center Room 259, 6:30-9 pm, \$125 (entire course). Call (213) 659-2282.

Recent Work

Lecture by Barton Myers, UCLA, 1102 Perloff Hall, UCLA, 8 pm. Call (213) 825-7858.

Friday 7

Charles Moore Exhibition

Continues at Kirsten Kiser Gallery through October 22, 964 N. LaBrea Ave. Call (213) 876-7012.

Chamber Music in Historic Sites

Fine Arts Quartet, Doheny Mansion, 8 pm. Call (213) 747-

Weekend

Saturday, October 1

LA Conservancy Downtown Walking Tours.

10 am, Call (213) 623-CITY.

Sunday, October 2

The Schindler House: Its Architecture and Social History

Exhibition continues at the Schindler House, 835 N. Kings Road, weekends only, 1 pm to 4

Monday 10

Recent Projects

Wayne Ratkovich, developer known for historic renovations, School of Environmental Design, Cal Poly Pomona, Kellogg West, 7:30 pm. Call (714) 869-2664.

Tuesday 11

Gridlock: Transportation's Dilemma

Lecture by Assemblyman Richard Katz, sponsored by Women in Commercial Real Estate, Regency Club, 6 pm. Reservations: (818) 356-7622.

Wednesday 12

LA Architect Editorial Board Meeting

Pacific Design Center, Room 259C, 7:30 am. Call (213) 659-2282.

New Member Orientation

PDC Room 259C, 4 pm. Call (213) 659-2282.

Associates Board Meeting

PDC Room 259C, 6:30 pm. Call (213) 659-2282.

Government Relations Committee

PDC Room 259C, 5 pm. Call

Thursday 13

Architecture for Health Committee

Pacific Design Center, Room 259C, 3:30 pm. Call (213) 659-2282.

Professional Practice Committee

PDC Room 259C, 5 pm. Call (213) 659-2282.

Construction Contracts and Specification Course

Specifications and the CSI Formats, PDC Room 259, 6:30-9 pm, \$125 (entire course). Call

Friday 14

Weekend

Saturday, October 15

CCAIA Southern California Associates

Regional caucus including discussion on IDP, PDC Room 259, 9:30 am to 4:30 pm. Call (213) 682-2101.

Sunday, October 16

Home Tour

SFV/AIA tour, 12am-5 pm, \$15 in advance to SFV/AIA, 18340 Ventura Blvd., Suite 225, Tarzana, CA 91356. Call (818) 881-5334.

Monday 17

Recent Works

Minoru Takeyama, Japanese architect, School of Environmental Design, Cal Poly Pomona, Kellogg West, 7:30 pm. Call (714) 869-2664.

A House is Not a Home: Community Building

Discussion with Allan Hankin, John Mutlow, Dana Cuff and Julie Eizenberg, sponsored by Los Angeles Forum for Architecture and Urban Design, MOCA Library, 7:30 pm. Call (213) 938-6826.

Tuesday 18

Wednesday 19

Burton and Spitz Landscape Architecture Projects

Exhibition in Corridor Case, UCLA GSAUP. Call (213) 825-7858.

Thursday 20

Minority and Women's Resource Committee

Pacific Design Center, Room 259C, 5 pm. Call (213) 659-2282.

Construction Contracts and Specification Course

Specifications Writing, PDC Room 259, 6:30-9 pm, \$125. Call (213) 659-2282.

Naked Landscapes - Hidden and Revealed

Pamela Burton and Katherine Spitz, 1102 Perloff Hall, UCLA, 8 pm. Call (213) 825-7858.

Friday 21

Chamber Music in Historic Sites

Talich Quartet, Doheny Mansion, 8 pm.

Making the Leap from Associate to Principal

Two-day PSMJ Seminar, Los Angeles. Call Elisa van Dam

Weekend

Saturday, October 22

LA Conservancy Downtown Walking Tours

10 am, Call (213) 623-CITY.

Sunday, October 23

Otto Wagner in Light of Today

Lecture by Dr. Kurt Forster, Dickson Auditorium, UCLA, 3 pm. Call (213) 825-7858.

Monday 24

Recent Projects of I.M. Pei

James Ingo Fried, partner, School of Environmental Design, Cal Poly Pomona, Kellogg West, 7:30 pm. Call (714) 869-2664.

Tuesday 25

LA/AIA Fall Seminar

Keynote Speaker Don Griffin, AIA, President SCAG, sponsored by Government Relations and Urban Design Committee, 5 pm, members \$17 in advance, \$22 at door, non-members \$22 in advance, \$27 at door. Call (213) 659-2282.

Candidates Forum

Sponsored by ADPSR, Office of Dworsky & Associates, 3530 Wilshire Bl., #1000, 7 pm. Call (213) 398-8358.

Wednesday 26

New Horizons in the Pacific

Four-day conference sponsored by Hawaii Society/AIA. Further information (808) 545-4242.

Thursday 27

Construction Contracts and Specification Course

Preparing So-called Short Form Specs, Pacific Design Center Room 259, 6:30-9 pm, \$125 (entire course). Call (213) 659-2282.

Friday 28

Weekend

Saturday, October 29

LA Conservancy Downtown Walking Tours

10 am, Call (213) 623-CITY.

Hollywood Cemetery Walking Tour

Art Deco Society LA, 10 am, members free, \$5 non-members. Call (213) 662-3279.

Monday 31

Lecture

Allen Temko, architectural critic, San Francisco Chronicle, School of Environmental Design, Cal Poly Pomona, Kellogg West, 7:30 pm. Call (714) 869-2664.

November 1

Chamber Music in Historic Sites

Baroque Discotheque, Hollywood

November 2

Construction Contracts and Specification Course

Master Specifications, Pacific Design Center Room 259, 6:30-9 pm, \$125 (entire course). Call (213) 659-2282.

Planned Assaults

Lars Lerup, SCI-ARC main space, 8 pm. (213) 829-3482.

November 3

November 4

National AIA Design Conference

Various locations around Los Angeles. Call Joanna Bache (202) 626-7361.

What Goes Up

Michael Sorkin, Perloff Hall, 1102, UCLA, 8 pm. Call (213)

Weekend

Saturday, November 5

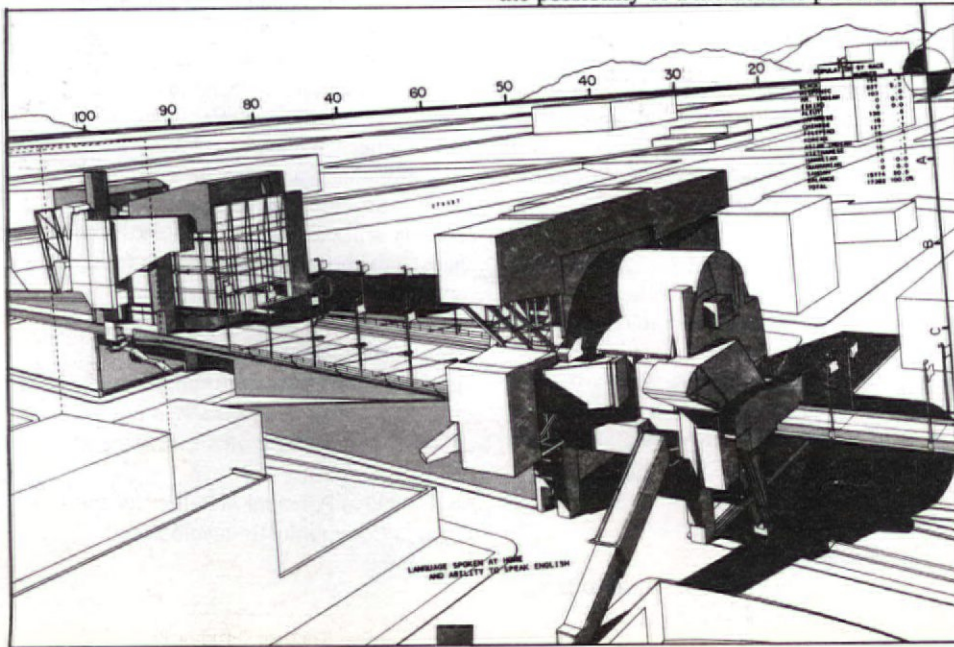
National AIA Design Conference

Various locations around Los Angeles. Call Joanna Bache (202) 626-7361.

Terra Cotta

LA Conservancy Walking Tour.

LA GATEWAY



Gateway project, Neil Denari.

Five winners have emerged from the first phase of the "LA Gateway" Competition, and the judges have chosen well.

The successful entrants are an international pack with vibrant desires. Many have learned from the older crowd in this summer's Museum of Modern Art "Deconstructivist" show. Whereas most of the 150 or so suggestions wallow in kitsch, either as witless misreading of Learning from Las Vegas or as banal cartoons of Koolhaas/Tschumi, the premiated fivesome exhibits the possibility of a memorable piece of

suburban sculpture for Los Angeles.

Claims circulate as to its origin, but the organizing committee, headed by Nick Patsaouras and including members of the business, artistic and ethnic communities, had as its goal a built monument representing the social diversity surrounding it. It is unclear, however, whether this will result in a gateway which actually bridges physical and cultural divides or a fashionably-structured exposition of facets of our existence to motorists below.

References to the Statue of Liberty, much bandied about in conversation though thankfully not in the proposals, are relevant to the gateway's sense of democratic welcome but not to its programmatic complexity. Although we continually yearn for monumentality in our cities, the idea of building monuments is highly problematic. Whereas successful ones, such as the St. Louis Arch and Vietnam Memorial, are strikingly minimal although functionally useless, the LA Gateway has to support an eclectic mix of media and communal facilities. A skewered Centre Pompidou.

The site, above the Santa Ana Freeway between Los Angeles Street and Broadway, is provocative and apt. Many of the entries, domestic and foreign, have grasped the obvious importance of the automobile in California culture, albeit in a formal way, and have proposed new, car-related facade underneath the buildings. Here lies, however, the dichotomy of this "gateway" as an object to be viewed from the highway and as a place in which to be.

Neil Denari, from SCI-ARC, proposes two intensely articulated buildings astride a barren court, symbolizing "the real and the simulated". The former would house traditional cultural activities, the latter neatly marries Baudrillard and Hollywood in the pursuit of images. Denari is a skilled image-maker himself, using nostalgia for mechanisms of the recent past.

Austria's Irmfried Windbichler has produced the most elegant ship-like arrangement. Hovering, an elongated plane is bent to contain hundred-foot jets of

water, a folded public arena reminiscent of some progressive Mediterranean town, and a two-block long sliver of steel and glass which acts a prow. Unlike Denari's proposal, with its neighborhood escalators, this boat is not significantly moored to its context.

The expressionistic team from Estonia, led by Vilen Kunnapu, is ironically Disneylandesque. While all of the entries embrace to some degree the "global village" now accessible via computer terminals, the Soviets epitomizes that trend, depicting a potpourri of forms reminiscent of a 1960s fair. This random collection of individual pieces nestles under a giant land-bound bird. Coop Himmelblau would train it to fly!

Dagmar Richter of Germany and Harvard suggests a bloated and tethered megastructure with an internal dynamic. Sliced and punctured to allow the penetration of light into both the building and the cars below, this project uses waterfalls to block out traffic noise.

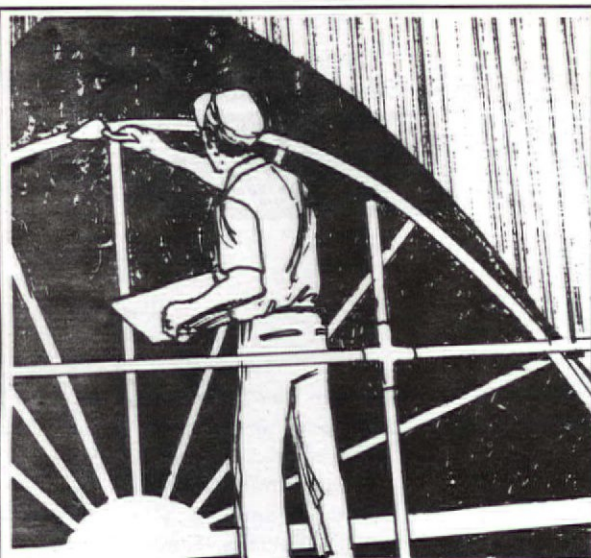
Canadians Hani Rashid and Lise-Anne Couture offer a family of tectonic boxes caught within an airy, skeletal high above the freeway. No pretence of good neighborliness is attempted, but a thrill and serenity may be achieved.

Harsh engineering is needed in the next round. The projects buildability has to be established, both in terms of gravity and financial/political will. It is disappointing that not more local heavyweights bothered to enter; but nevertheless these entrants may produce a new Bertholdi, the Frenchman who built Lady Liberty herself.

The winner will be announced November 6.

Ray Ryan

Mr. Ryan, a contributor to *LA Architect*, works in the office of Arthur Erickson



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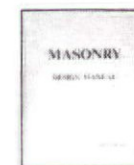
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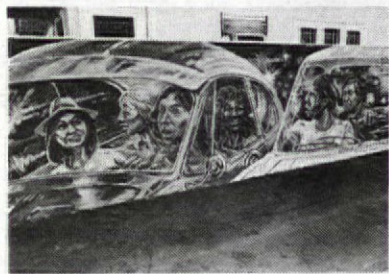
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MURAL DESTRUCTION



"Filling up on Ancient Energies", before...



...and after.

May 23rd, 1988 began as another typical morning filled with traffic congestion, radio news, and thoughts of the day ahead. Driving toward 4th and Soto, I remembered the satisfaction I always derived from gazing at the "Filling Up on Ancient Energies" mural. A block later I could not believe my eyes. Men with picks and shovels were breaking the mural wall apart, and hauling it away to the city dump. I felt anger, frustration and a deep sense of loss throughout the day as I watched the mural being destroyed. The new property owners seemed to have disregarded the names and

telephone numbers painted on the mural. I wondered whether the owners had the consideration to warn someone of their intentions, so that the mural could be relocated, and whether there were any laws to prevent the destruction of public works of art. How could someone destroy an enhancing work of art in an otherwise mundane and colorless urban landscape? In light of the misguided attitudes that seem to pervade

our superficial, transient society, the answers were not easy.

Commissioned by the Shell Oil Company in 1980, the mural was painted on a 6' high and 195' long wall, behind a new gasoline station. The artists, David Botello, George Yepes and Wayne Healy, otherwise known as the East Los Streetscapers, paint in the tradition of Mexican muralists Diego Rivera, David Siquieros, and Jose Orozco, but with their own distinctive expression and urban context. In this mural, the artists juxtaposed images of the transformation of energy from fossil fuel to petroleum uses with scenes of Hispanic culture from the Mayas to the barrios, to express the theme of how the energies from the past are channeled through our culture today.

Increasingly, public murals have been destroyed or allowed to deteriorate. Presently, the California Preservation Act protects murals from being destroyed and outlines the terms by which an artist and his work are protected by the law. In 1987, the LA Mural Conservancy was established to document, restore and maintain over a thousand public murals throughout Los Angeles. The Conservancy's work is supported by tax deductible contributions. The volunteers consist of a cross-section of people who see Los Angeles' unique murals as an enhancement to our city. Plans are underway to implement a mural registry with the building department permit process, in order to protect the murals from any thoughtless or accidental damage during building construction.

Muralists are one of the positive forces that shape and define our urban environment. Let us hope that the murals of Los Angeles are preserved for our enjoyment and that of future Angelinos. For further information about the LA Mural Conservancy, contact Director Joy Nuell, PO Box 876078, Los Angeles, CA 90087; or call (213) 620-0201.

Alexis Navarro

Mr. Navarro teaches architecture to Los Angeles high school students.

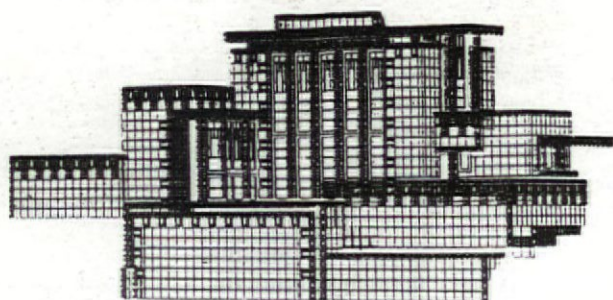
mechanisms or forms of the infill which need to be created. The documents subordinate urban design and architecture to other issues in the growth management debate. However, the creation of both verbal and physical models is crucial if a consensus is to be reached about the future form of the region.

Much of the current impasse between government, developers and citizens is a result of the difficulty of projecting abstract policy ideas into the reality of bricks and mortar. Urban design can become the link which transforms conversations about the future from a discourse on limitations to a discussion of possibilities. Architects as a body, and particularly the Los Angeles Chapter of the American Institute of Architects, should positively contribute to the debate in a critical and profound way through the sponsorship of educational symposia, lobbying issues which need professional input, and, where appropriate, participation in the policy-making process. As individual citizens, architects can quickly become involved in the decisions which effect their neighborhoods by contributing their experience and perspective. As practitioners, they can creatively explore ideas which respond to the many changes which are now effecting our communities. Without this involvement by the profession as a whole, the current debate between developers, politicians and citizenry will continue to be a landscape of chaos at the point where policy is realized as form.

Marc Futterman, John Kaliski

Mr. Futterman is co-chairman of the IA/AIA Urban Design Committee and a senior urban designer in the office of Johnson, Fain and Pereira.

Mr. Kaliski is Principal Architect for the Los Angeles Community Redevelopment Agency.

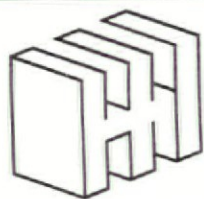


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CALIFORNIA'S GROWTH CONTROVERSY

Two million more jobs, four million more people by 1995--can California cities absorb all this growth in seven years? On June 17 almost all of the 400 participants in a two day conference on growth agreed that there is an absolute limit to growth in the Southern California region, and that this "carrying capacity" will be reached within 15 years, perhaps by the turn of the century. Meanwhile, skyrocketing housing costs, gridlock, unbreathable air and contaminated water supplies bedevil residents of what Stephen Levy, the conference's first speaker called "an incredibly strong economy...sitting on the edge of the hottest growth corridor in the world, the Pacific Rim."

The conference, entitled "Growth Controversy in California: Searching for Common Ground" was held on June 16 and 17 in Manhattan Beach at the Radisson Plaza Hotel. Conference co-sponsors included the Public Policy Program of UCLA Extension, the Building Industry Association of Southern California, the California Association of Realtors, the Center for Law in the Public Interest and People for Open Space Greenbelt Congress.

According to Levy, the irony of the growth controversy is that the economies generating growth are regional while efforts at control are usually local. Merle Hall of Walnut Creek offered an example: Walnut Creek enacted a strict building moratorium in order to control traffic, but following the moratorium congestion actually increased because most of the traffic in key intersec-

tions is generated by regional growth.

The failure of local, regional and state government to adequately address the increasing pressures of growth on California communities was eloquently documented in the "Matrix of Land Use Planning Measures" provided by the California Association of Realtors. According to their research, over 134 growth control measures were introduced in California communities between 1971 and 1987, two fifths of them in 1986 and 1987 alone. In those two years, over 70 percent of the 58 growth control measures on the ballot were voted into law.

Positions on growth control are not always easy to predict. Both for-profit and non-profit housing developers worry about the effects of growth control measures on their ability to produce housing for their customers. But Elizabeth Deakin, Assistant Professor of City and Regional Planning at U.C. Berkeley, said that her survey of research on the issue shows that growth control measures may raise land costs and housing prices but the effects are probably smaller than many have thought, and in some cases, negligible, or mitigable. On the other hand, a number of realtors who attended the conference expressed concern about the adverse effects of growth on their own communities.

Minority participants and speakers from economically depressed communities were noticeably absent from the conference so no one addressed the question of distribution of the benefits of California's booming economy. Kay Cenicer, a member of San Bernardino's Board of Supervisors warned against the possibility that rich communities will be able to buy a protective green belt that poor communities can't afford.

Several speakers, among them attorney Dwight Worden, a land use specialist and attorney Carlyle Hall, Co-Executive Director of the Center for Law in Public Interest, called for tax reform, particularly the repeal of Proposition 13. They attributed many of California's development pressures to the measure which capped property tax rates and created a fiscal crisis for local govern-

ments. Desperate for revenue sources to finance infrastructure cities are using development agreements, density bonuses and other tools that intensify development. This process often causes traffic congestion and increased air pollution to say nothing of incompatibilities of form and scale.

Because so many of the problems growth causes are regional in nature, the lack of effective regional government was a topic of general concern. Mark Pisano, Executive Director of SCAG, the Southern California Association of Governments, called the current situation a "governance crisis." He pointed out that there is no linkage between SCAG and local planning except in housing and that there is no system to look at the cumulative impacts of individual decisions.

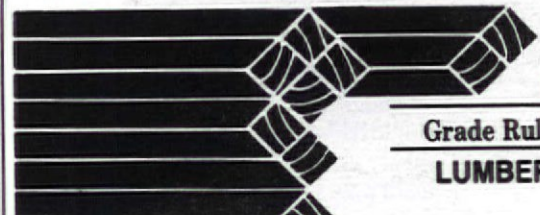
By the end of the conference questions still outnumbered answers, but given the acrimony generated by growth control debates at the local level, there was a surprising atmosphere of harmony among participants. Many agreed that growth management requires strong regional authority, and that the current institutional framework is not up to the task at hand. Unfortunately, perhaps because there were no urban designers on the panels, there was little discussion about ways in which cities can be designed to accommodate growth.

Frank Hotchkiss, SCAG's Director of Strategic Planning, who was in the audience, offered the most positive vision of the day: "The evolving urban form of Southern California is a galaxy with constellations of metropolises and constellations of centers within the various metropolises. This is the meeting place of two worlds, the post industrial world and the developing the developing world. We are the laboratory for this challenge."

Karin Pally

Ms. Pally is a planning consultant who specializes in housing issues.

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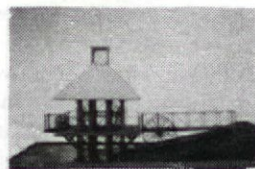
The lifeguard tower was introduced initially in Redondo Beach in 1906 by a land speculator named Huntington as a marketing strategy to lure potential buyers. He recruited a Hawaiian surfer to come to Los Angeles to provide a safety service from the hazards of the dynamic Pacific Ocean. The Victorian era was slowly dying out, and bathing suits were becoming popular for men and women.



Arthur Erickson.



Michael Graves.



Stanley Tigerman.



Cesar Pelli.



Aldo Rossi.

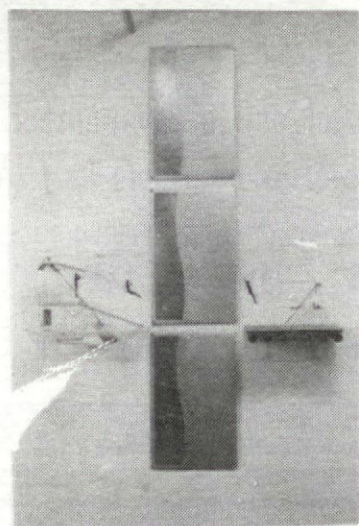


Ernst Lohse.

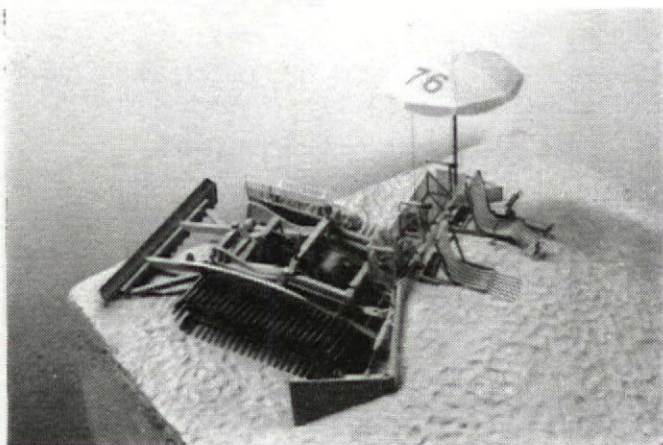
Avoiding Death In Venice

This yearning for new and distant scenes, this craving for freedom, release, forgetfulness -- they were, he admitted to himself, an impulse towards flight, flight from the spot which was the daily theatre of a rigid, cold and passionate service.

Thomas Mann, *Death in Venice*



Charles and Elizabeth Lee.



Holt, Hinshaw, Pfau and Jones.

The first lifeguard towers were built in the 1920s, programmed for high elevation, 360 degree visibility, sun and wind protection and portability due to the changing ocean tides. The program has not changed. The round pagoda with canvas awnings is the 1960s version of the program in the West, while the East Coast has settled for the chair on a tall stand for the needs of the summer season.

Recently, Kirsten Kiser Gallery conducted a visual dialogue between architects intending to re-establish the lifeguard tower an indigenous Los Angeles typology. The invited architects were divided into two categories: the "established architect" and the "emerging architect" (or next generation.)

Distinction between the two groups clearly exposes generational differences in cognitive approach. The "established architects" approached the building type with either a whimsical object (such as Charles Moore's dragon and Antoine Predock's shark) or a resemblance to the 19th century pagoda with wood or steel framing a sun filter or sand base (Arthur Erickson, Michael Graves, Ernst Lohse, Cesar Pelli, Aldo Rossi, Stanley Tigerman.) On the other hand, the "emerging architects" appeared far more inquisitive in the realms of technology (such as the bulldozer designed by Holt, Hinshaw, Pfau and Jones and the prototype by the office of Charles and Elizabeth Lee.) Although most of the architects from both groups come from the modernist school, their work reveals different interpretations of modernism.

In a recent article in *Architectural Review*, Juhani Palasmaa identifies two generations of modernism. He states: "The first modernism was a utopian, idealistic, purist and demagogic movement...avoiding symbolism, allusion and metaphor. The second modernism is a realistic view of culture unblinded by illusions...stylistically expressing gravity and stability and a sense of materiality and earth. This second modernism seeks and experience of time through material, memory and metaphor."

The interpretation of modernism by the established and emerging architects ultimately distinguishes them from each other. The "established architects" appear to be struggling with the intentions of Palasmaa's second generation modernist in their attempt to represent real materials and construction methods; but their allegiance belongs to the first generation. In 1930, Thomas Mann depicted his main character, Gustave Aschenbach, in *Death in Venice* as an artist who claims freedom, by desire, for the new "form" of values. He vacations on the beaches of Venice with the pretense that he could become a new man, leaving old values behind, ready to clasp new ones.

For Aschenbach, a metaphor for the "modern artist", development is destiny. "With time, an official note, something almost expository, crept into Gustave Aschenbach's method. His later style gave up the old sheer audacities, the fresh and subtle nuances -- it became fixed and exemplary, conservative, formal even formulated." The description may also imply the depravity of meaning in the "established architect" pagodas, having no audacities or nuances.

Culture, tradition, and technology are three elements that occasion meaningful architecture. Technology as a "means to an end" allows an understanding and invention of the natural and the artificial: Lighting, climate, material, construction method, etc. Martin Heidegger in his essay "Concerning the Question of Technology" clarifies the perception of technology, asserting that the "technological" is controlling and dominating of nature and the "essence of technology" is revealing of nature. The nature of sand is revealed by the unique features invented to manipulate the bulldozer in the sand, designed by Holt, Hinshaw, Pfau and Jones. In the Lees' lifeguard tower, the connection made by the tension ties between the ocean and the sand expresses an essence of technology. As the tide moves toward the ocean body, the buoy and the tower are pulled toward each other.

This technological imagery may be more vital, more sincere, than a simple regurgitation of the industrial revolution, Russian Constructivism and Yankee invention. The architectural professional conducts his/her art by allowing efficiency, economics and utilitarian determinism to guide the appearance of building, neglecting meaning, human experience and a sense of region and culture. Heidegger suggest, "Technology is therefore no mere means. Technology is a way of revealing. If we give heed this, then another whole realm for the essence of technology will open itself up to us. It is the realm of revealing, i.e. of truth."

What is it that assures meaning in the architecture? If technology were defined as the revealing of nature; If culture were defined as language and physical environment; If tradition were defined as mythology and ritual --then these elements give architecture meaning.

This installation provided by the Kirsten Kiser Gallery reflects on the rising interest in technology as a vehicle towards meaning. Although it only considers one of three elements, it is a start.

Christine Magar

Ms. Magar, a contributor to *LA Architect*, works in the office of Anshen and Allen.

RAPHAEL SORIANO

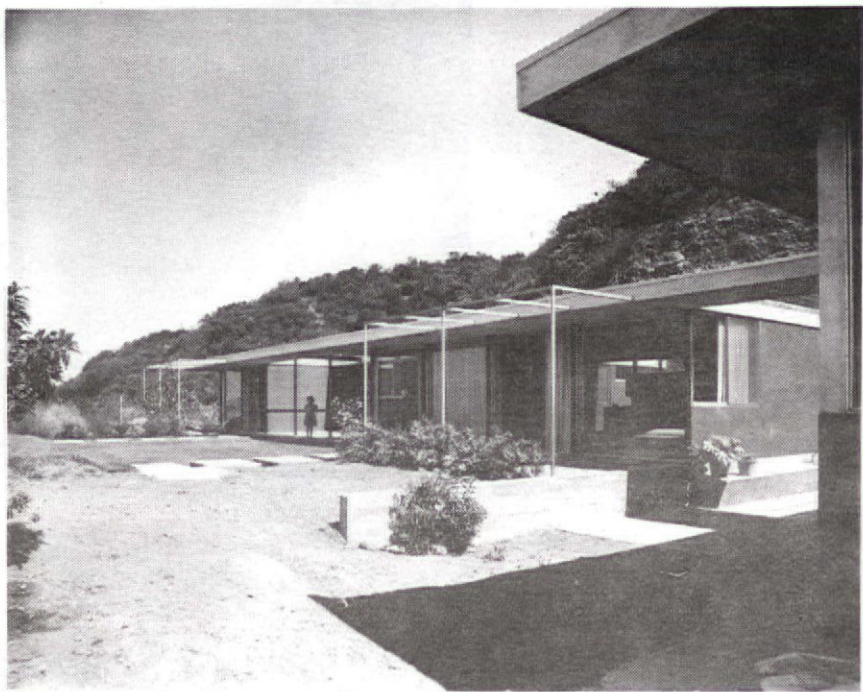


Raphael Soriano.

Raphael Soriano passed away on July 16, 1988, one month prior to his 84th birthday. His work as an architect and educator carried the common theme of order. Raphael considered all facets of life and the universe to be governed by the order found in nature, and he felt that order should be a prerequisite for all creative work.

Memories of his childhood included the sounds of classical music marking his path to school on the Island of Rhodes. He loved this music. Especially the compositions of Bach because of their recognizable order.

He considered his best work to be the Julius Shulman Residence and the Adolph Factory. Both projects demonstrate his considerable ability and his faith in new technology. In his later years, when he did not have architectural commissions through which to express his thoughts, he expounded on what he considered chaos, through lectures and critiques. Until his death, he taught regularly at California State Polytechnic University's College of Environmental Design.



Shulman House, when built, 1950.

Much has been written about Raphael Soriano, the architect, but little has been noted about Raphael Soriano, the person. He was impatient with those who attempted to create environments without order. His criticism was direct and specific, to quote him, "at my age there is not much time left to stop the pollution of the minds of people." He was openly critical of all who designed just to be different, especially if he judge it to be arbitrary.

Raphael was extremely kind, generous, and friendly, always willing to help and encourage his fellow human beings. A simple visit to the bank might include a flower and a greeting for each teller. He would rarely pass a person on the street without a hello and a tip of his beret. For him, life was a symphony.

If Raphael could comment on his own passing, perhaps he would say, "it was in the order of things."

Richard J. Chylinski

Soriano was a romantic technologist, the true missionary of Southern California -- the only one in town until Konrad Wachsmann arrived in 1963, ten years after Soriano had moved to Northern California, a steel man in a wood country

His architecture came out of reason

rather than intuition. This was often discounted because he was blessed with a hearty appetite, a sound stomach, and a life-affirming nature. Even his seriousness as an architect and his pioneering work in steel framing was questioned because he created no monument like the Eames house. Most of Soriano's works have been razed or mutilated.

He lived modestly all his life; like the poet and the peasant he cut away what was not essential to his needs, and his architecture was never self indulgent. A consummate moralist, he damned freely what he saw as extraneous to twentieth-century technology. But he would have perished long ago if he indulged in the self pity his neglect gave him the right to feel. For many years, he lived contented with himself and his life on a houseboat on Tiburon's Man Street Wharf. The greatest of his needs was music. It was more than food to him, it was breath. He breathed it as a child, and at age 23 he discovered the similarities between the mathematics of a Bach fugue and the poetry of a cross-section of, say, the Simplon Dam. Music and architecture were one to him.

Konrad Wachsmann said, "The real creative act will come through science and technology." Soriano said, "Architecture determines; technology commands."

Esther McCoy

(excerpted from *The Second Generation*)



Shulman House, today.

All photos by Julius Shulman.

Indian Wells, CA

Owner
City of Indian Wells
 Transportation Engineer
Weston Pringle & Associates
 Economic Consultant
Natelson, Levander, Whitney
 Landscape Architect
Eric A. Johnson
 EIR Consultants
Ultrasonics
 Project Coordinator
Hardy M. Strozier, The Planning Associates
 Renderer
Norman Kondy
 Photographer
Mark Lohman

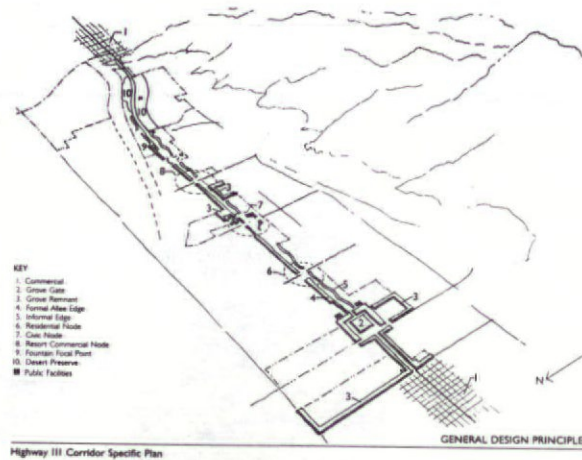
MACHADO: I believe this type and scale of intervention (when it is, of course, as well done as this one is) must be rewarded; it is not usual to see suburban street design of this strength and clarity; it is highly architecturally organized (there is a sequence, there are articulations between spaces, there is a hierarchy) all of which seems to me to demonstrate that good old classical ordering devices are permanently appropriate for the organization of urban fragments.

CAMPBELL: There were some reservations about the quality of the project and the extent to which it went into detail. But the overall reaction was that this is the kind of study that is terribly important in bringing form to the sprawl of so much recent development. This is an attempt to find the natural order of a highway corridor in a specific landscape, and then to express and enhance that order through the deployment of future buildings and of "entourage".

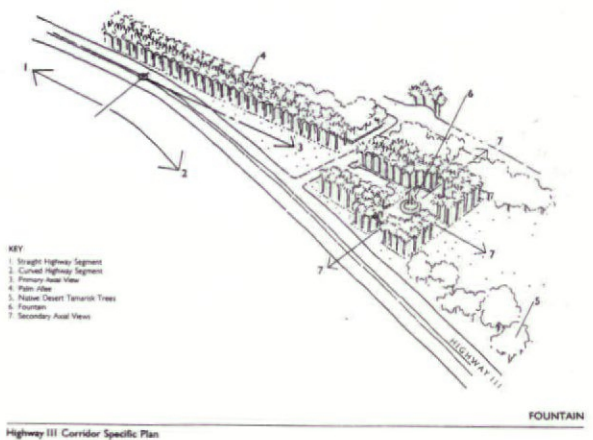
Johnson Fain and Pereira Associates

URBAN DESIGN PLAN

The architects developed an urban design plan including land uses, circulation improvements and landscape features for the Highway III corridor in Indian Wells. The plan introduces a range of land uses including residential, civic and cultural amenities and landscape zones to infill undeveloped highway frontage. It incorporates gateways at each end to respect the existing character and scale of the corridor and to enhance the transition from strip development to a physical and cultural oasis. From the west, there is an allee of palms leading to a "grove gate" incorporating an historic date palm grove recalling the town's history as a major date production area. From the east, native landscaping emphasizes the natural gateway of "Point Happy" formed by the spur of the Santa Rosa Mountains to the south. To the north, the street forms a continuous line of palms establishing a strong rhythm and contrasting with the more intimate and finer grained land uses on the corridor's southern end. The



General design principles.



Fountain.

CITATION

Dean A. Nota Architect, AIA

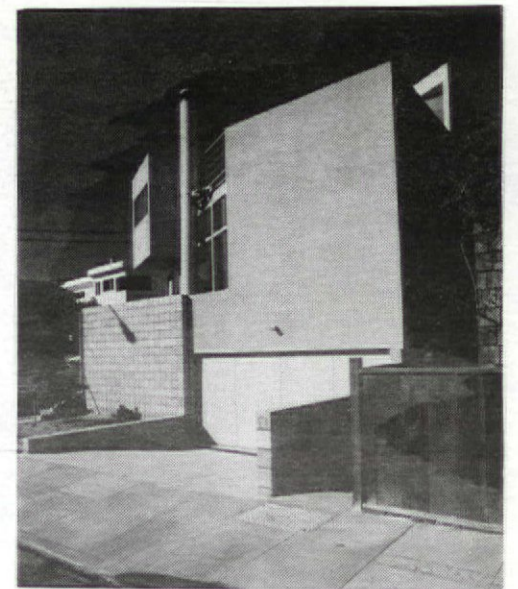
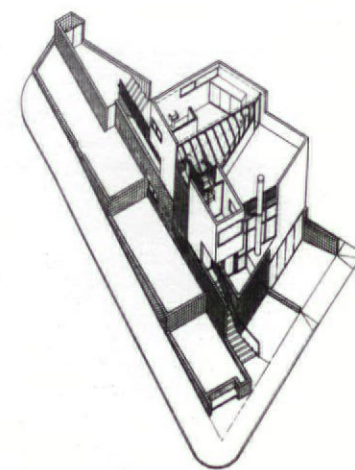
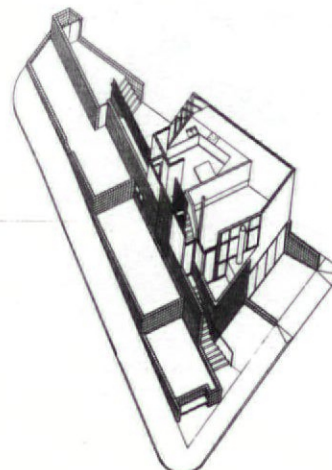
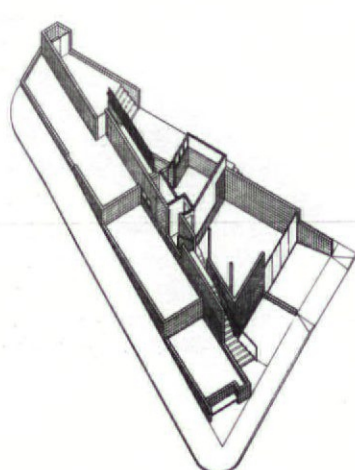
THE MARSH RESIDENCE

2318 Manhattan Avenue, Hermosa Beach

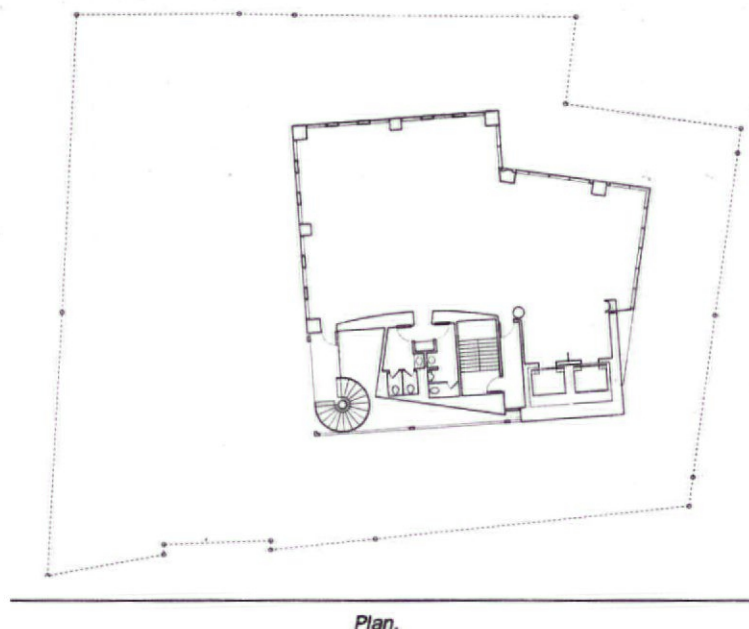
Owner
Peggy Marsh
 Structural Engineer
Richard Brown, Reiss, Brown & Emekji
 General Contractor
John Lee Construction
 Documentary Drawings
Samuel Nugroho
 Photographer
Dean Nota

MACHADO: I would like to leave aside this project's formal aspects--it is clearly a competent project--and comment about it from an urbanistic perspective. I find its basic ambiguities (is it an object building or an in-fill piece?, is it a whole or a series of pieces?, etc.) adequate and a sensible strategy for the kind of urbanism that surrounds the house.

CAMPBELL: I expected to see a larger number of exciting private houses than we did. Of all the residences, this perhaps struck the best balance between stylistic inventiveness and responsiveness to site and program. The difficult triangular sloped site is well resolved in the plan. Detailing is straightforward and crisp, without self-consciousness. The house as a whole is a pleasing sculpture of interpenetrating gray and white planes and volumes, loosely aggregated but at the same time strung taut with tension. It is a fresh and appropriate use of the L.A. collagist sensibility.



Exterior.



Plan.

MERIT AWARD

Skidmore, Owings & Merrill

CORPORATE HEADQUARTERS

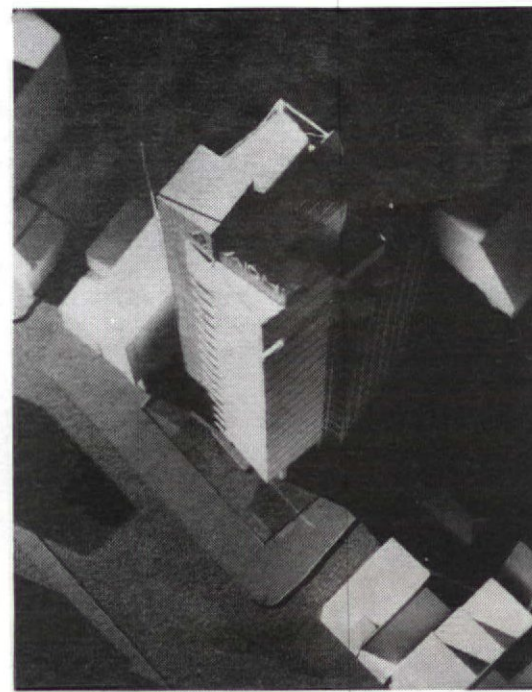
Tokyo, Japan

Owner
Aichi Corporation
Civil, Mechanical, Structural, Electrical Engineer
Skidmore, Owings & Merrill
Landscape Architect
Skidmore, Owings & Merrill

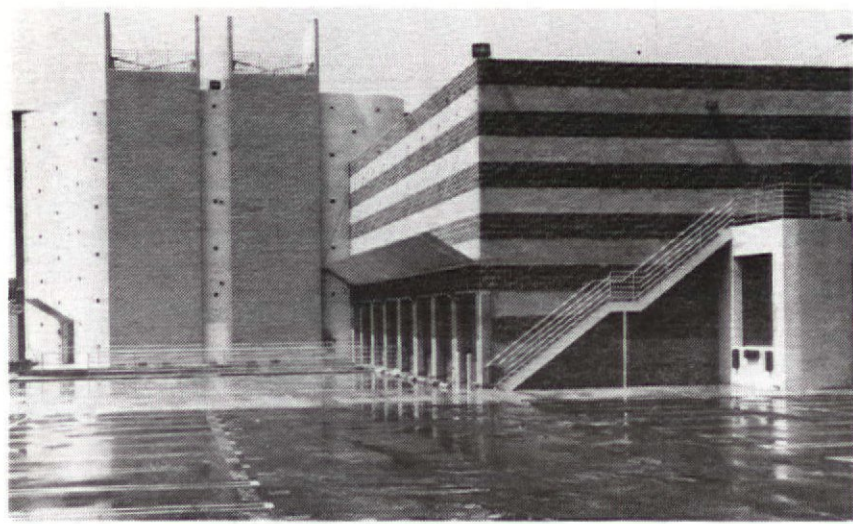
MACHADO: This is a very elegant small skyscraper with a highly elaborate plan and great formal interest. It makes you wish such a building size were more feasible in our cities.

CAMPBELL: This office tower for Tokyo plays cleverly with a plan of angled, interpenetrating spaces that meets the program in an appropriate yet inventive way, while providing an exterior of far greater interest than most office buildings. Careful resolution of formal relationships throughout, good scale, pleasing and not pedantic recall of constructivist architecture of the past.

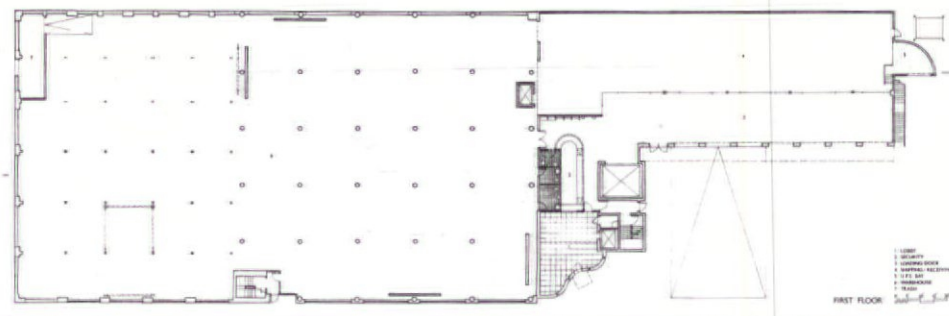
The Aichi Corporation Headquarters, an 18-story tower within a garden, is located in the Shinjuku area of Tokyo on one of the major streets of the city. The architects' goal was to design a high quality office building of at least 18 stories with the maximum floor area allowed on the site, while meeting Tokyo's complex zoning ordinances. The typical floor needed one area for open work stations and another for a reception/secretary desk, conference tables and a manager's desk. In plan, these areas read as two dislocated squares juxtaposed onto a nine-square grid. Their dimensions, extruded heights and placement on the site were adjusted and tested by computer, which allowed the architects to meet all zoning restrictions as well as the functional space requirements. The building is a steel structure clad in stone, metal and glass.



Model.



Exterior, loft renovation.



First floor plan.

CITATION

Michael Burch, Architect

LOFT RENOVATION

1157 Crocker Street

Owner
Harkham Properties
Mechanical
Westland Heating and Air Conditioning Inc.
Electrical Engineer
Amelect
Structural Architect
William McKerracher and M.A. Vandanhi & Associates
Contractor
Hoffman Construction
Photographer
Stanley Klimek

MACHADO: I am very attracted to the strong imagery of this project, to the clarity and boldness of the parts and the way in which they are interrelated. I would have liked to see the building and I think that Stanley Klimek should receive an award for architectural photography.
CAMPBELL: A simple but memorable renovation in which a very few large added gestures--the Purist volume of the entrance lobby, the yellow fire stair, the striped masonry, the circulation towers--combine into a metaphor of industrial architecture.

The 20,000 sf expansion of a renovated 65,000 sf loft building in downtown Los Angeles was designed to accommodate shipping and receiving facilities and office space for Jonathan Martin, a major designer of women's apparel. The addition was envisioned as a set of individual forms, expressive of their functions, set against the rectangular mass of the existing building. The various materials and textures of the addition refer to those found in the fashion industry. Galvanized metal is used as a trim. A mechanized warehouse for assembled garments ready to be shipped is located on the ground floor. The second floor houses a cutting room, offices for the pick-up of material to be sewn off premises, and a fabric storage area above the loading dock. Offices and design studios are located on the top floor.

8700 Beverly Blvd., Los Angeles

Owner
Salick Health Care
Civil Engineer
Engineering Tech. Inc.
Mechanical
Sullivan & Associates
Landscape Architect
Emmett Wemple & Associates
Electrical Engineer
Engineering Design
Structural Architect
Kurily & Szymansky
Associated Architects
Gruen & Associates
Photographer
Grant Mudford

MACHADO: This is altogether an excellent building, a memorable one in fact: spatially rich and with an impressive materiality. The detailing—excessive and obsessive at times—could, in some instances, be seen as gratuitous, were it not because the architects intend it to “perform” for the user (its sheer presence becomes a palliative, its sensuality a sort of curative).

CAMPBELL: One can hardly imagine a less promising program than an underground cancer treatment center, yet the architects made of it something brilliant. There is the most intense commitment to rethinking every issue of detail, to really making the building in all its parts. Even the corridor is a fully realized space. Natural light is introduced with great ingenuity. At no point does the building patronize its occupants or their suffering by offering false comfort or cheeriness. It perhaps errs a little bit in the other direction, by recognizing and even dramatizing the latent horror of the world of glittering machines in which the cancer patients find themselves. The headhouse, compared to the quality of the underground rooms, is undistinguished.



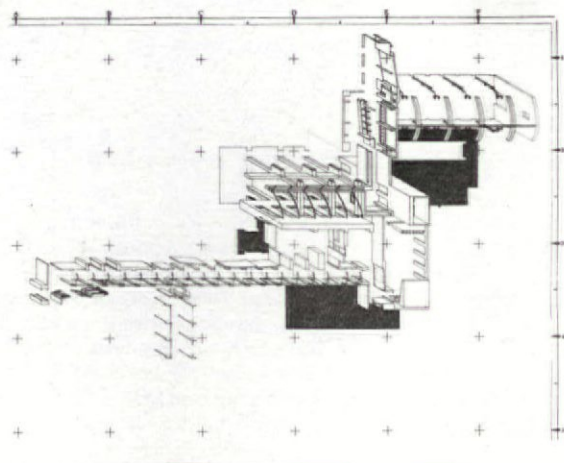
Waiting area, chemotherapy section, Comprehensive Cancer Center.

MERIT AWARD

Morphosis Architects

COMPREHENSIVE CANCER CENTER

Located on the northeast corner of Cedars-Sinai Medical Center, the 52,000 sf cancer clinic is an outpatient facility combining diagnosis, treatment and counseling. The architects' challenge was to organize a site impacted between three buildings, to establish continuity between the new and existing buildings, and to increase the visitor's sense of orientation within a complex multi-departmental facility. To minimize patient movement and take advantage of the existing subterranean therapy department in the medical center, the patient floor was located on the lower level, with various departments and services situated between it and the street level entrance/admitting area. The architects attempted to differentiate departments with varying geometries designed to reinforce one another. By using of basic themes established in the semi-exterior lobby and chemotherapy atrium throughout the clinic, the architects attempted to create “an architecture that can...act as a foil to the patient's current circumstance by removing him or her from self-occupation”.



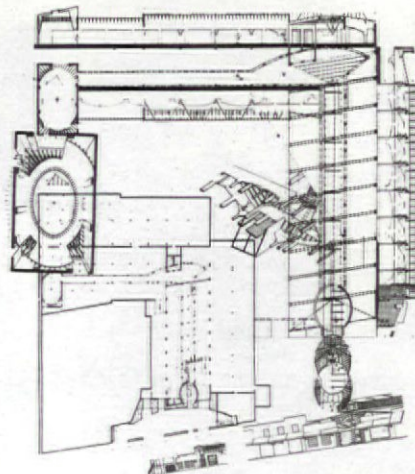
Axonometric.

MERIT AWARD

Eric Owen Moss

WAREHOUSE RENOVATION

This renovation is comprised of five adjoining warehouses built in varying architectural styles during the 1920s, 30s and 40s. To update the dilapidated building for commercial use, the architect created a causeway and lobby organization which would allow the owner to subdivide and lease to one or more tenants in a variety of ways. A steel canopy was stretched across the street elevation to unite the 60,000 sf of long span spaces and clerestory windows. An elliptical concrete block entry court was cut into the original buildings, exposing a piece of truss structure to the street. A pedestrian entry ramp runs through the court to a causeway organized around the existing column structure. The block and plaster perimeter wall in the middle lobby is related in plan form to the entry ellipse, and a third ellipse was built into an existing room with walls of concrete block.

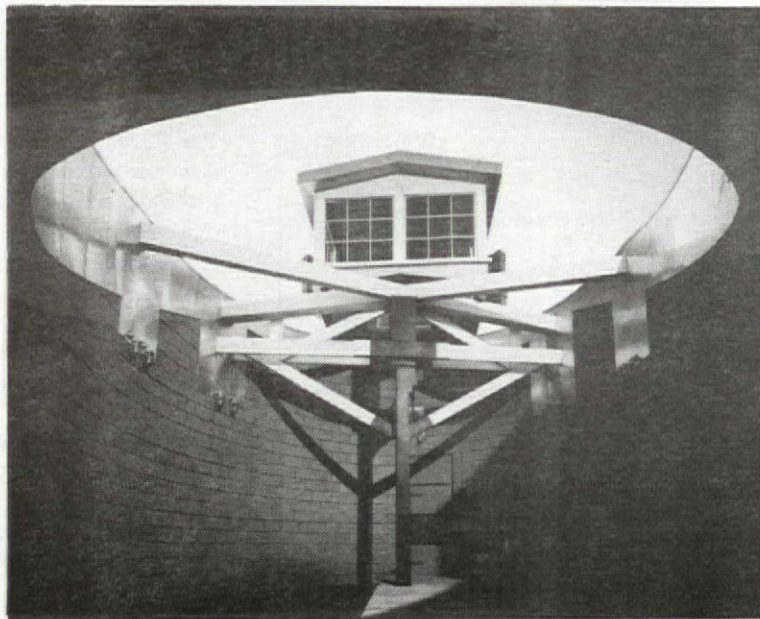


Axonometric.

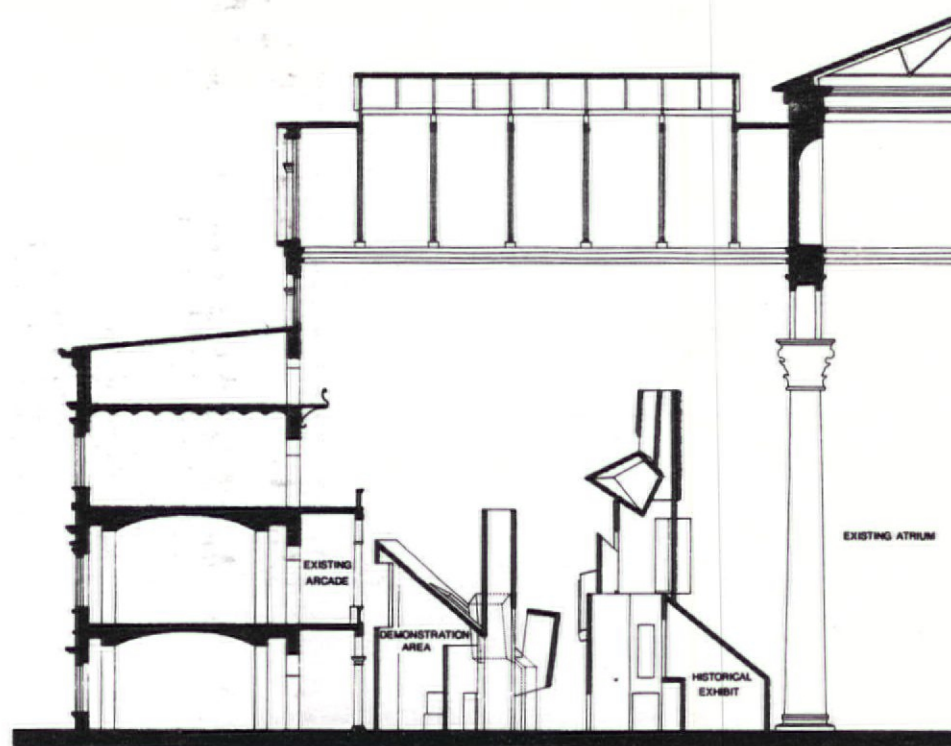
8522 National Blvd., Culver City

Owner
Frederick Norton Smith
Mechanical
Paul Antieri
Electrical Engineer
Paul Immerman
Structural Architect
Gordon Polon
Photographer
Tim Street-Porter and Tom Bonner

MACHADO: The inventiveness displayed in these rooms and spaces is exemplary, their materiality is remarkable and their execution seems to be very good. At times the design approaches truly unprecedented dimensions: one should praise that. CAMPBELL: An extraordinarily inventive interior remodeling of a cluster of old warehouses. Powerful sense of materials and shapes and how to put them together. The design makes the most of the existing trusswork system while introducing new street-like and plaza-like interior spaces that in photographs sometimes have a de Chirico quality. The elliptical room with partial birch panelling was especially admired as a unique interior space.



Entrance, renovated warehouses.



Section.

MERIT AWARD

Frank O. Gehry & Associates

SHEET METAL CRAFTSMANSHIP EXHIBIT

Alexandria, Virginia

Owner
National Building Museum
Structural Engineer
Kurily & Szymanski Inc.
Photographer
Kevin Daly and Walter Smalling, Jr.

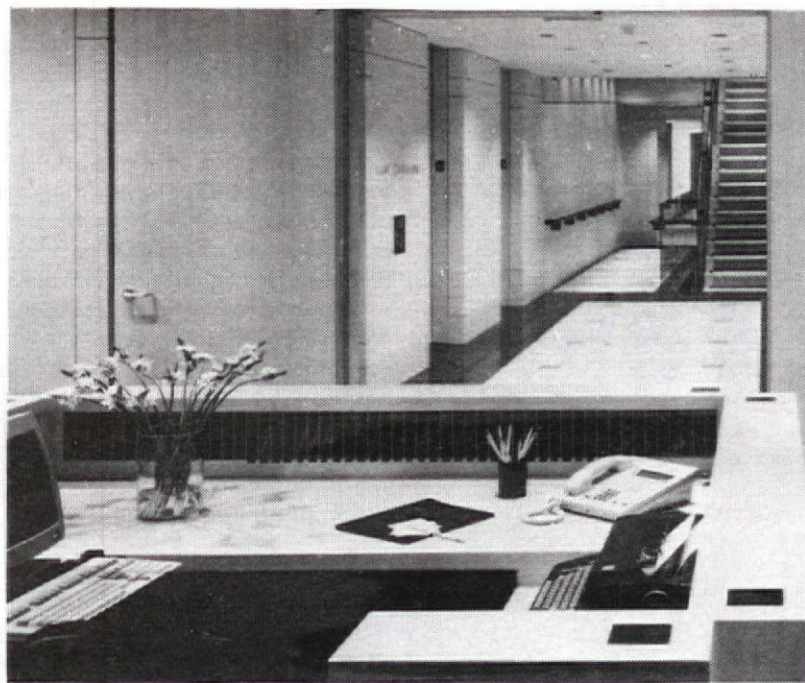
MACHADO: Splendid pile, obviously the work of a mature architect in control of his aesthetics. I find it moving, in a way, and reminiscent of Piranesian gigantic piles of architectural fragments. It also profits a great deal from its location.

CAMPBELL: The perfect foil to the stately Pension Building and especially to its vast round columns. As photographed, it demonstrates a flawless sense of form from all angles. Its materials reflect light outward and upward with great exuberance and beauty. Would have little meaning in any other setting.

In designing the Sheet Metal Craftsmanship Exhibit at the National Building Museum, the architect created large scale sculptural forms to offset huge columns and a 150' ceiling in the Museum's Great Hall. Two pavilions, designed to house a historical exhibit and a sheet metal workshop, are located one behind the other, and the space in between is also used for display. The front pavilion, covered in terne-coated steel and muntz brass, is over 65 feet tall and incorporates sculpted "objects" into its design. The rear, wedge-shaped pavilion is covered in copper with galvanized steel panels on its smaller tower. Together, the pavilions enclose approximately 2000 sf. Plywood backing over light gauge steel framing and structural steel tubes welded to large base plates provide the basic shape and structure, and allowed the architect to construct the pavilions without cutting into the museum's floor.



Exhibition, seen through columns of National Building Museum.



Reception area.

MERIT AWARD

Gensler and Associates/Architects

LAW OFFICES

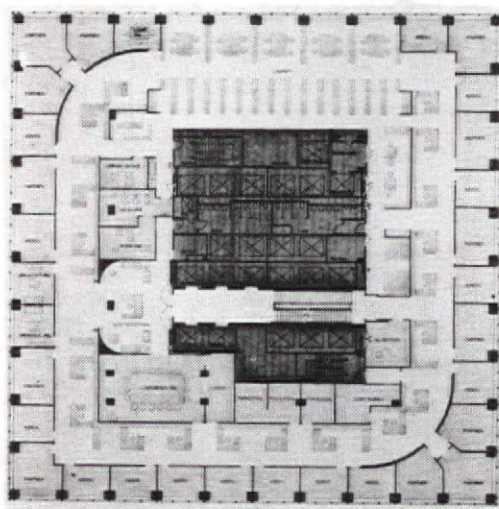
444 S. Flower Street, Los Angeles

Owner
McKenna, Conner & Cuneo
Mechanical, Electrical and Structural Engineer
Albert C. Martin & Associates
Photographer
Toshi Yoshimi

MACHADO: Very well executed and appropriately organized spaces; cool yet formal rooms that seem to be very good to work in.

CAMPBELL: Chosen as the best of the interior design submissions. An elegant, crisp, largely black-and-white interior with great attention to detail.

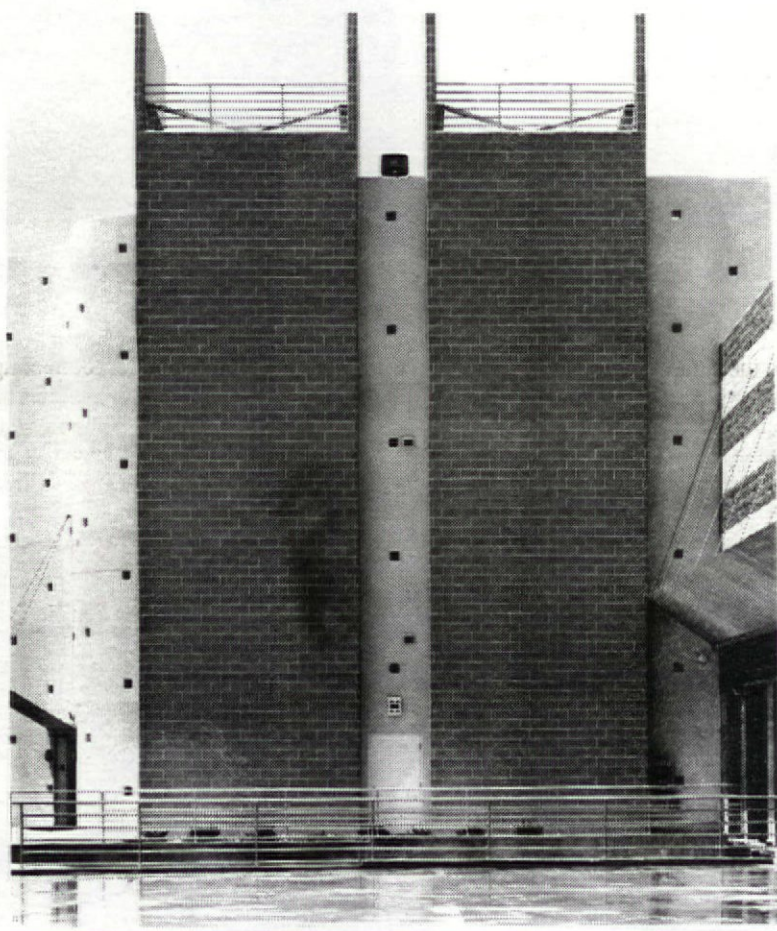
The 106,000 sf downtown law offices of McKenna, Conner & Cuneo were specifically designed to create a non-institutional image using a simple, functional plan and an abundance of natural materials. Private suites for senior partners are located, in groups of three, at opposite corners of each floor behind curved and illuminated black reveal walls which suggest a two-dimensional arcade. Circulation and secretarial work stations are located closer to the core, while an internal zone contains paralegal offices, enclosed support areas, conference rooms and case rooms. A five-floor interconnecting stair creates vertical continuity, unifying the space. Wooden steps with a black steel and glass handrail provide strong visual contrast to the neutral materials of the surrounding space.



Plan.

The winners of the 1988 Los Angeles Chapter Design Awards Program were announced on September 30. The judges for this year's awards were Rodolfo Machado of Machado and Silvetti Association, Boston; Ronald Krueck of Krueck and Olson, Chicago; and Robert Campbell, Cambridge. The day-long jury process took place August 4. The total of 120 entries, down from about 140 registrations, fell a little short of last year's numbers. In response to the difficulty last year's jury had in separating interiors from architecture, there was no separate interiors jury for the 1988 awards. By far, the largest single group of entries was in the unbuilt and theoretical category, proving that the inclusion of unbuilt work greatly increases the richness of, and participation in, the design awards program.

Introduction



Exterior detail, loft renovation, Michael Burch.

The jury was responsible for selecting the reviewing process and determining which projects were deserving of recognition. It was decided not to have any predetermined number of winners nor to necessarily select a winner from every category of submission. They wished simply to recognize outstanding work, regardless of the particular building type or number of projects they found to merit an award in each category.

Each project was presented in slide form, and the project name, location and a brief summary of the program or use was read aloud. By the end of the morning, the jury had identified 31 projects to be reviewed in greater depth. During the afternoon, the jury discussed the projects in greater detail and reduced the number to 15. At this point it was decided that two levels of awards would be established; awards of merit for the most outstanding projects, and citations for those projects deserving of some sort of recognition. Finally, five projects were selected to receive awards of merit and five to receive citations. However, two of the citations were later dropped, one when it was discovered to be a competition entry and therefore ineligible under the rules, leaving a total of five awards of merit and three citations.

In general, the jury was in agreement as to which work was deserving of recognition, and seemed not to be swayed by an architect's previous publication or recognition. After leaving Los Angeles, the jurors were asked to take another look at the projects they selected and provide written comments. Machado and Campbell did respond, while Krueck chose not to make any formal written comments. He felt that his selection of projects alone was sufficient to express his opinion of the projects and of architecture in Los Angeles in general.

Conclusions

If this year's jury can be considered representative, the rest of the country continues to look to California for invention and creativity in design. Robert Campbell commented that the "school of Gehry" is alive and reminiscent of Richardson's influence in Boston a century ago, but that he would like to have seen more "crazy" projects. Similarly, Machado described

California as "the only 'place' where a new regionalism has evolved". However, they rejected many projects which they perceived to be using architectural clichés. Machado warned against "excessive self-consciousness", "too high a dose of regional mannerism" and "a lack of freshness".

While the jury chose to recognize work by perennial winners Gehry and Morphosis, they also honored well-executed work by larger, established offices and by architects winning for the first time. The jurors were intrigued more by the interior execution than the exterior architecture of some of the awarded projects, notably the work by Morphosis and Eric Owen Moss. Unlike previous years, there was only one award-winning residential project. Along with the recognition of two commercial remodeling projects and some larger commercial and institutional projects, this may represent a broadening of Los Angeles architectural experimentation beyond the single family residence. Unfortunately, there were few large commercial projects submitted. Campbell commented that he had an interest in seeing more "outstanding big buildings".

The critics were disappointed by the small number of planning submissions and by the generally low quality of presentation and invention in this category. They wished to make a statement of the importance of good planning in Southern California in general, and used the project by Johnson, Fain, Pereira as a vehicle to make their point.

After serving on other juries during the year, the critics found Los Angeles entries refreshing, and responded favorably to the quality of projects submitted. It is the aim of the design committee to spread this enthusiasm for architecture in Los Angeles to the general public. To this end, it is necessary to increase participation in the design awards program by continuing to invite distinguished critics and professionals to serve as jurors, and to expand to the public reception and exhibition process begun this year.

Larry Schlossberg

Mr. Schlossberg, an architect at Gruen Associates, was a member of the 1988 Design Awards Committee.

RAY EAMES



Ray Eames.

She had the square hands of a craftsman. I thought of them sometimes as I leaned against the back of my Eames sofa and felt at once the lightness of the construction and Ray's shaping hand. A kind hand, fingers splayed, gathering in, smoothing.

I remember a photograph of the 1940s of her and Charles and John Entenza in the meadow outside their houses, Ray with long straight hair and wearing the tight bodiced, full skirted dress she made her own style. If she was not carrying a basket she might have, for with Ray there was always something to gather, something visible only to a talented eye. Talented is not the right word, what her eye did was rediscover objects in miniature, almost invert them. And she gathered them.

The last time I saw her was at her office where I went to select a chair for my desk to replace a 1960s Akron. It was hard to select because there was always so much to see in the Eames office. Clusters of toys, of shells, of fine goods, and things which must have come from dream attics.

Grouped on tables, classified and lined up precisely in cabinets, declassified and injected into a setting, they were all in movement. That was the thing about Ray, the infinite number of variations that sprang from those square-fingered hands. As always at the Eames office, I stood and stared. My eyes didn't see objects so much as absorb them, and now I remember not one single thing in the groupings. Nor was I capable of seeing the chairs. I chose one because lunch was ready and I was still in a trance.

There was profound innocence and supreme sophistication in everything she did--the wide surprised eyes, often accompanied by arms raised at ten to two o'clock over her head, or the narrowed, measuring eyes above pursed lips as she made some final clarifying judgement about a chair.

With Charles gone she was half a person. Each needed the sanction of the other.

Esther McCoy

It seems strange that Ray has died. We thought that she would outlive us all with her intense energy and devotion to Charles and the legacy of the Eames Office. She was unique. Her sense of appropriateness and rightness combined with a system of logic and reason predictable only in its unpredictability.

She shaped her world with containers -- the house and the office. Within them she stored other containers -- cartons and cartons of objects, crates of furniture stored for transfer someday to museums, file after file of photographic images of projects and people. Hundreds of boxes of 35 mm slides held the images so precious to her that brought back to life every project and span of its existence. Many of the slides and photos were annotated with more information in her own special form of handwriting. Packages from friends and Eames admirers were kept unopened because she couldn't bear to unwrap the boxes. Her dresses contained vast hidden pockets that were storehouses for keys and wallet and dozens of notes made daily, in her smoking days on lining papers from Benson and Hedges boxes, and in later years on the backs of envelopes, match-book covers, odd scraps of paper and sheets from a small IBM "THINK" notebook. Pieces of things were very important to Ray. Like a fragment of a holographic plate they contained stored information about the whole. She had a photo-graphic memory, constantly recording information with her camera eye, savoring and holding for use the form and color and imagery that were so much a part of the Eames work.

Getting her to settle into the book we have been compiling on the Eames work was understandably difficult. It represented for her the last great project push and a final container of accumulated recollections and memories as partner in the work that has been for so many of us a great model for our lives and our work.

John and Marilyn Neuhart

On Sunday, August 21, 1988, Ray Eames was physically gone. Charles Eames, her husband, had died ten years before to the date.

Ray and Charles each in their own way gave a great deal of time, effort and financial support to improving American education. They brought national attention to the subject of design in general education by donating the creation of films and slide shows to the National Endowment for the Arts, one tailored for the use of Director Nancy Hanks. I met them when they visited my classroom in 1970 to see the "City of the Future" designed by 3rd, 4th, 5th and 6th graders for Venice, California.

In the 1970s, Charles and Ray's message was that teaching "the arts" doesn't require bringing a major orchestra or dance company into the classroom. That setting a table, attending to the design of everything one touches, are affordable and essential ways for students to have first-hand experiences with the arts. That the resolution of daily design issues empowers students to take control over their environment which ultimately prepares them to take control over their lives.

Ray brought Charles' words to life. It was Ray who I watched lighting candles before sunset and at breakfast. It was Ray who rekindled and dramatized the rituals of life. Together Ray and Charles Eames portrayed design as the center of life and learning.

Ray Eames knew the solution to the artists' dilemma between process and product. The painter Hans Hoffman had been her teacher. She described how he taught students to see, requiring more time be spent creating a "still life" than making a painting. Ray practiced making "still lives" relentlessly and with passion in every act in her life for herself and for others to share.

Doreen Nelson

Ray Eames: In Her Own Words
When Ray Eames served as a panelist on the American Council for the Arts in Education, her words surfaced as one of the clearest statements in the report (Coming to Our Senses, 1977):

"The real task is to develop programs affecting all the teaching in the school (science, history, physical education) -- to raise the kind of awareness, discipline,

elegance, rigor, pleasure, appropriateness; and to establish a consistent concern for quality in the life of the student -- in such a way that the question of art never comes up."

Earlier, Ray wrote in *Arts and Architecture* (September, 1943):

Line and color define volume that volume can be tangible or not but the space between two tangible volumes is nevertheless a volume.

Harry Bertoia made Ray's wedding ring. Lost wax method, so it would be one complete unit, not joined. Thinnest possible that would last. He made two rings. Ray chose the thicker of the two. She said she was too "chicken" to take the thinner one.

She wrote of her own painting in 1943: "Space and the relationships of space become so engulfing -- so important that objects in themselves lose value. Two left-hand gloves."

What is, is. We cannot change reality. My salute to Ray, my deep and abiding love, is layered with memories of joy. The joy of receiving from her a postcard with a Japanese artist's drawing of a dragonfly with her inscription on the back, "Just because it is beautiful." These qualities I cannot describe. Each moment of the day brings a different pictorial composition. The partnership of Charles and Ray. The individual beings of Charles and Ray.

One complete unit, not joined.

And... "the question of art never comes up."

Elaine K. Sewell Jones

To capture the spirit of Ray Eames in writing is impossible. There was too much life in the lilt of her voice and in the twinkle of her eyes. The watery grey green eyes which saw everything and forgot nothing. The eyes which had seen so much but had never stopped seeing the world afresh. The unjaded eyes of a child, taking constant and genuine delight in the world around her with infectious enthusiasm.

Ray had painter's eyes, which could create beauty in soapy water flowing across a parking lot, in a stone or a dead leaf, the weave of a fabric or the gait of a bug. Suddenly out would come her eyeglass to point out some extraordinary structure, color or pattern, which she seemed to know was there all along.

Ray had laughing playful eyes that barely hinted at the will of iron and determined strength beneath them. Her eyes saw and remembered every detail in an instant but also saw beyond to the meaning -- to the essence and were never fooled by a slick veneer. She had extraordinary eyes.

Tina Beebe

Some said, when Ray died, "the end of an era." True. But what was given has irrevocably altered the way for some of us.

How she would appreciate the respect of our very young designers who join me, sharing this loss! Contrary to appearances and popular belief, Ray had profound insight into ideas; and near-perfect critical faculty about anything visual. Marching to her drummer, brave, beautiful, loving, enjoying, alert, consistent and precise -- she endowed life (therefore, by reflected light, mine as well) with even more than it gave.

Ray was my teacher and one of my surrogate mothers. But most all, in her own words, she was my friend.

Deborah Sussman

ARCHITECTURAL WATCHDOGS

Mayor Bradley has recently appointed an advisory panel of architects and designers to review city building projects to avert the construction of "eyesores". The panel, which will meet with project architects and city departments early in the project planning stages, is intended to aid the Cultural Affairs Commission's and, perhaps, avert controversy and costly delays during the design review process. It will concern itself with both architecture and urban design. Permanent members of the panel are Dean Robert Harris of USC School of Architecture, Chairman Michael Rotondi of SCI-ARC, and Dean Richard Weinstein of UCLA School of Architecture and Urban Planning. Six others, Jon Jerde, Sharon Landa, Gregory Villanueva, Robert Kennard, Charles Kanner and Robert Uyeda, were appointed to one-year terms.

Freeman House Support

USC School of Architecture has recently formed Restoration Associates, a support organization for the restoration of Frank Lloyd Wright's Freeman House, a textile block structure in the Hollywood Hills. After restoration, the Freeman House will be open to the public for tours. In addition, it will be the site of seminars, research in the textile blockhouses, the cultural life of Hollywood in the 1920s-1940s, and other academic activities. It will also be a residence for visiting faculty at the USC School of Architecture.

Restoration Associates form the base for financial support and volunteer activities during the restoration of the house. Associates will receive the Freeman House Newsletter and are invited to participate in educational activities and tours.

Annual membership is \$25. Other types of membership are available. For further information call (213) 743-4471.

SCI-ARC Exchange Program

A student and faculty exchange program has recently been established between SCI-ARC and the Moscow School of Architecture. On September 25, five students accompanied by SCI-ARC Director Michael Rotondi, former-Director Raymond Kappe, and Chief Administrator Rose Marie Rabin went to the Soviet Union for five weeks of study, teaching and travel. In return, five students and an instructor accompanied by Alexandr Kudriavtsev, Dean of the Moscow School of Architecture, arrived at SCI-ARC for a five week visit.

The students travelled for one week in each country before beginning a four week intensive design studio organized by both schools. At the end of the program, the work will be exhibited in the United States and the Soviet Union, and a catalogue will be published.

This exchange program, initiated after a visit last year by Youri Platonov, President of the USSR Union of Architects, and Dean Kudriavtsev to the United States sponsored by Architects, Designers, Planners for Social Responsibility, will serve as a prototype for other schools of architecture in the United States.

SFV/AIA Home Tour

On Sunday, October 16, the San Fernando Valley Chapter AIA will sponsor a tour of six homes, including a 1987 home designed by architects Buff and Hensman, FAIA; the last house designed by Bruce Goff, FAIA; a 10,000 sf semi-circular house designed by Yair Koshet, AIA; a 1965 home designed

by Rex Lotery, FAIA; a California Moderne house designed by James Manning in 1959 and Dale Bergerson, AIA, in 1985; and Oakshadows, designed by Murray Siegel, AIA, in 1985.

Tickets are limited and must be obtained in advance by sending a check payable to SFV/AIA with a stamped, self-addressed standard 9.5"x4" envelope to: SFV/AIA, 18340 Ventura Bl., Suite 225, Tarzana, CA 91356. For further information, call (818) 881-5334.

Home Show

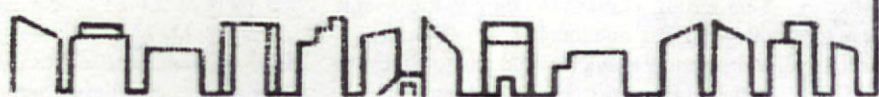
The Home Show, organized by the Santa Barbara Contemporary Arts Forum, is a tour of 10 Santa Barbara homes which contain site-specific installations by 10 artists, relating architecturally, emotionally, and/or sociologically to notions of private space. Artists include Joseph Kosuth, Ursula Von Rydingsvard, Ilene Segalove, David Ireland, Kate Ericson, Mel Zeigler, Ann Hamilton, Norie Sato, Jim Isermann, Erika Rothenberg and Lisa Hein.

An illustrated catalogue serves as the Home Show ticket and includes a map of the locations. Visitors may tour individually or bus tours will leave every Saturday at 12 pm from September 10 through October 8 from the Contemporary Arts Forum, 7 W. De La Guerra. For more information, call (805) 966-2064.

Please Stand By...

You may have wondered why your September 1988 issue of LA Architect arrived in the middle of the month looking rather odd. As part of the LA/AIA's efforts to computerize, LA Architect is now being produced by desktop publishing. While learning the system was not difficult, getting the LA/AIA's software to "talk" with the typesetter's hardware proved more problematic. We apologize to our readers for the delay and request that you stand by while we correct our technical difficulties.

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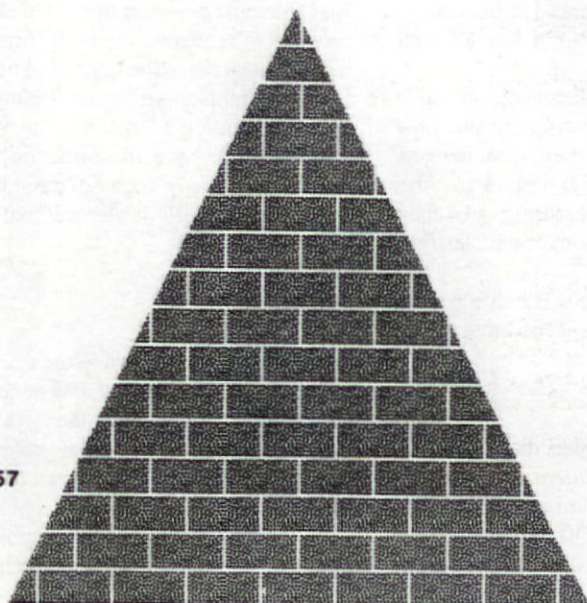
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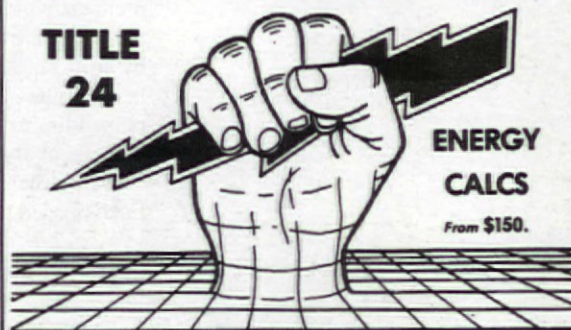


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STUDENT VISIONS

The 1989 Student Visions for Architecture program, sponsored by the LA/AIA Associates will be accepting applications until October 28. The program, which pairs local architects and teachers in a joint classroom project, is intended to inform students of what architects do for a living and get them involved in an architectural project.

The classroom segment of the program will include a one-day seminar by the CCAIA to prepare architects and teachers to teach the classes. Architects will then visit their assigned classrooms, which will be near their office or home.

On the first visit, the architects give a talk on architectural history and the role of contemporary architects in society. Following their talk, they will introduce the class to the assignment, designing their "dream houses". Later in the week, the architect will return to the classroom for an hour to work with the students in groups and individually on their dream house projects. The architect/teacher teams will meet one last time to review the complete projects with the students and select projects which will be exhibited publicly. For information, call (213) 659-2282.

Associates Election

Nominations are now being accepted for the 1989 LA/AIA Associates Board of Directors. The following positions are open to any LA/AIA member-in-good-standing, or to new members joining before January 1,

1989: Vice President/President Elect, Treasurer, Secretary, Director of Public Awareness, Director of Professional Development, Director of Membership, and Director of Art Production.

The following positions are open to LA/AIA student members-in-good-standing: Student Representatives (5): One student each from Cal Poly Pomona, SCI-ARC, UCLA, USC and Woodbury.

Elections will take place Wednesday, November 9, in the second floor conference center of the Pacific Design Center. Refreshments will be served at 6:30 pm, and the meeting will commence at 7 pm.

Death Notices

The Los Angeles Chapter regrets to announce the death of the following architects: Zack T. Cook, AIA, C. Daywoodford, FAIA-E, Marvin Charles Goodfarb, AIA, Akira A. Ishii, AIA, Jung Soo Kwak, AIA, Arthur L. Pereira, AIA, Lowell W. Pidgeon, AIA, and Raphael Soriano, FAIA.

Cornerstones

Gensler and Associates/Architects of Los Angeles recently completed a feasibility report on converting the Greystone Mansion in Beverly Hills for use by the Los Angeles Museum of Natural History.

Hardy Holzman Pfeiffer Associates has designed the City Hall renovation Master Plan for Project Restore. The nonprofit organization leading the restoration effort for the historic public areas of the Los Angeles City Hall was awarded a \$40,000 grant from the National Endowment for the Arts.

Archiplan, the Los Angeles-based urban collaborative, received the Central Section, California Chapter of the American Planning Association's 1988 Outstanding Specific Planning Project Award for their revitalization plan for a five-block area of the downtown Bakersfield business district.

The Nadel Partnership's interior design division has joined with Morimoto Associ-

ates to expand its six-year-old interior division.

LA/AIA Student Affiliate John Crandell's photograph of the 444 S. Flower Building will be included in the 1990 National AIA Calendar.

New Members

AIA. Duane Vernon Fairchild, *Duane Fairchild, Architect*; Ruth Hasell, *Rebecca L. Binder, AIA*; David Joseph Hidalgo, *Hidalgo/Hidalgo Architects*; Kelley Stanton Needham, *Wolff Lang Christopher Architects Inc.*; Robert M. Simons, *Wolff Lang Christopher Architects Inc.*; Jeffrey Smalley, *Jeffrey Smalley - Architect*; James F. Truesdale, *P.H.H. Walker*; Reza Farrokh, *Dr. Reza Farrokh & Associate*; David Keiser, *Rossetti Associates/Architects Planners*; Thomas W. Lim, *Johannes Van Tilberg Architects*; Mostafa Naraghi, *Woodford, Parkinson, Wynn & Partners Architects*.

Associate. Susan T. Mukaeda, *Leidenfrost/Horowitz*; Drew White, *Skidmore Owings & Merrill*.

Student. Carlotta Bianca Falzone, *SCI-ARC*; Patricio Gallegos, *USC*.

Professional Affiliate. David A. Brilliant, *United Inspection & Testing*; Mark R. Brower, *Frazer Paint Co.*; Edison Teel Crayne, *Ellerbe Becker*; Martin Fine, *Martin Fine Photography Co.*; Kenneth R. Landgrave, *San Pedro Peninsula Hospital*; John F. Lindsay, *The Omnis Co.*; Ann T. Moore, *Freelance Writer*; Randy Steven Taylor, *Hemet Valley Hospital*.

AIA Transfer In. Jay W. Smith, *Gerhard Meier & Partners, from Denver*; Dean Hobart, *from Atlanta*; Willis J. Mathews, AIA, *Whisler Patri, from San Francisco*.

Associate Transfer In. Ali M. Barar, *from San Francisco*.

Transfer Out. Roy D' Gerf, Thomas Harha, Paul Schroeder, Assoc., *SGPA-Planning & Architecture, San Diego*; Larry White, AIA, *URS Consulting, Ohio*; Anthony Zogheib, Assoc., *Design Plan, Indiana*.

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Conference room, warehouse renovation, Eric Owen Moss.

L.A. ARCHITECT

LA Hosts AIA Design Conference

The successes and failures of 20th century American architecture and urban design will be examined by leading architectural historians/educators at the American Institute of Architects Design Committee's 1988 national conference, November 4-6, in Los Angeles. Keynote speaker Vincent Scully, Yale University's Sterling Professor of the History of Art, will focus on American architecture of the past 20 years. William Westfall, Chairman of Architectural History at the University of Virginia School of Architecture, will address the broader topic of 20th century American architecture. Thomas Hines, Professor of Architectural History at UCLA, will discuss Los Angeles architecture. The conference also includes a conversation with Frank Gehry, tours of significant Los Angeles houses and the new Japanese Pavilion at LACMA, lunch at Kate Mantilini, and a picnic on the Eames House lawn.

The conference will round out the Design Committee's 1988 exploration of American architecture. The first meeting in Annapolis, MD, focused on the 18th century, and the second meeting in St. Louis explored the 19th century. This sentence will contain specific information about programs and events which are available for LA/AIA members to attend. Registration for the entire conference in \$350; or \$125 for each day. Less expensive tickets available for individual events.

Further information: Joanna Bache, AIA professional services center, (202) 626-7361.

LA/AIA Design Awards

The LA/AIA recognized five merit award winners and three citation winners at its awards reception held September 30 at the J. Paul Getty Museum in Malibu. Merit awards were given to Frank O. Gehry & Associates for a sheet metal craftsmanship exhibit at the National Building Museum in Washington, DC; Gensler and Associates for an interior redesign of McKenna, Conner & Cuneo corporate law offices in Los Angeles; Morphosis Architects for the Comprehensive Cancer Center at Cedars Sinai Hospital in Beverly Hills; Eric Owen Moss for a commercial warehouse renovation in Culver City; and Skidmore, Owings & Merrill for an unbuilt corporate headquarters building in Tokyo. Citations were given to Michael Burch Architect for the Jonathan Martin, Inc. office and distribution facility in Los Angeles; Dean A. Nota Architect for the Marsh residence in Hermosa Beach; and Johnson Fain and Pereira Associates for the urban design plan of Highway 111 Corridor in Indian Wells.

This year's jurors were *Boston Globe* architecture critic Robert Campbell, Boston architect Rodolfo Machado, and Chicago architect Ron Kruek. A full presentation of this year's LA/AIA Design Awards begins on page 5 of this month's *LA Architect*.

October 25 Program: Shaping Things to Come

The second in a the series of LA/AIA fall seminars will take place on Tuesday, October 25, from 5-8 pm in the second floor conference center, Pacific Design center. Sponsored by the Government Relations and Urban Design Committees, chaired by Margo Hebal-Heymann and Marc Futterman, the program will focus on the current period of growth and transformation in Los Angeles. The keynote speaker will be Don Griffin, AIA, President of SCAG and a Councilman from Buena Park.

Registration for the seminar is \$17 in advance or \$22 per person at the door for members, and \$22 in advance or \$27 per person at the door for non-members. For more information, call (213) 659-2282.

The following essay by Marc Futterman and John Kaliski introduces the issues to be discussed in the seminar:

Despite attempts to "manage" growth by politicians and citizens groups alike, the expansion of Southern California and the City of Los Angeles continues unabated. In response to this crisis, the Southern California Association of Governments (SCAG) and the South Coast Air Quality Management District (SCAQMD) have recently revealed plans which could radically effect business, industry, government and individuals. In 1986, Mayor Tom Bradley commissioned LA 2000, an eighty-member task force, to study the current state of affairs and make policy recommendation to guide the city into the next century. The LA 2000 report is scheduled for November 15 release.

The public policies which are being proposed by these bodies will effect both the shape of our cities and the practice of architecture. While it is difficult to fully predict the future relationship between public policy and architectural, urban and even regional form, architects are uniquely qualified to become active participants in the debate which will shape the future of our region.

The work and proposed policies of SCAG, SCAQMD and LA 2000 are all driven by Southern California's rapid growth. SCAG anticipates that by the year 2010 there will be a 50 percent increase in the population. In just the last eight years the number of people living in this area has increased by two million. Birthrate projections demonstrate that population will increase into the foreseeable future regardless of slow-growth policies.

Concurrent with the population increase is the fact that a significant percentage of new housing is distant from new job locations. This separation of work from home will exacerbate the already-overloaded transportation network and further contributes to the existing unhealthy air quality.

While these immediate consequences of growth are ever-present irritants, there are other potentially explosive consequences of

growth which may further disrupt the delicate social balance of this region. New job formation, while rapid, tends to be overly concentrated in the high-paying/high-skill service sector or the low-paying/low skill service and manufacturing economies. The SCAG studies show that middle-tier job creation is stagnant, suggesting the long-term possibility of a First World economy intermingled with the degradation of injustices of Third World poverty.

In the SCAG and SCAQMD draft reports four proposed approaches address critical issues of mobility, the imbalance of jobs and housing and their relationship to air-quality. The suggested strategies, to maintain mobility at its present rate, range from a continuation of past practices with a heavy emphasis on the development of expensive transportation infrastructure, to careful balancing of new highways, commuter rails, improved transportation-demand management, and shifting jobs to housing-rich portions of the region and vice-versa.

An unstated physical and social typology for future development seems to permeate the draft statements. The model, first stated by Frank Hotchkiss, director of Strategic Planning at SCAG, is defined as the "galaxy of cities." On one level, the term describes the continuing fragmentation outward from the historic center of the region's actual and symbolic cityscape. On another level, it suggests the changes in lifestyles and patterns of work which are rapidly being manifested by changes in business and advances in telecommunications.

The most immediate large-scale manifestation of the galaxy concept in the reports is the idea of interrelating land-use density to the transportation network and simultaneously establishing a region jobs/housing balance. Interspersed throughout the studies are small-scale architectonic notions which further define the galaxy model, such as the creation of new community and educational centers linked by telecommunications to work places, neighborhood centers and individual households. The reports share an underlying belief in the need for all citizens to have equal access to the region's diverse cultural resources, in response to changing social, physical and economic conditions.

Even though the reports suggest some architectural and urban design approaches which may effect future practice, they presently contain few thoughts on the physical implications of the proposed policies. There is surprisingly little mention of the unique qualities of the Southern California landscape and climate and their impact on the built environment. There is only vague, albeit hopeful, rhetoric about the scale of neighborhoods and community open space and their relationship to surrounding development. While there is an assumption that the preservation of existing housing is vital to maintain the maximum number of dwelling units possible, there is little discussion about the

Continued on 13