

Los Angeles Chapter, American Institute of Architects
3780 Wilshire Boulevard, Suite 900
Los Angeles, CA 90010

July/August 1991

\$2.00

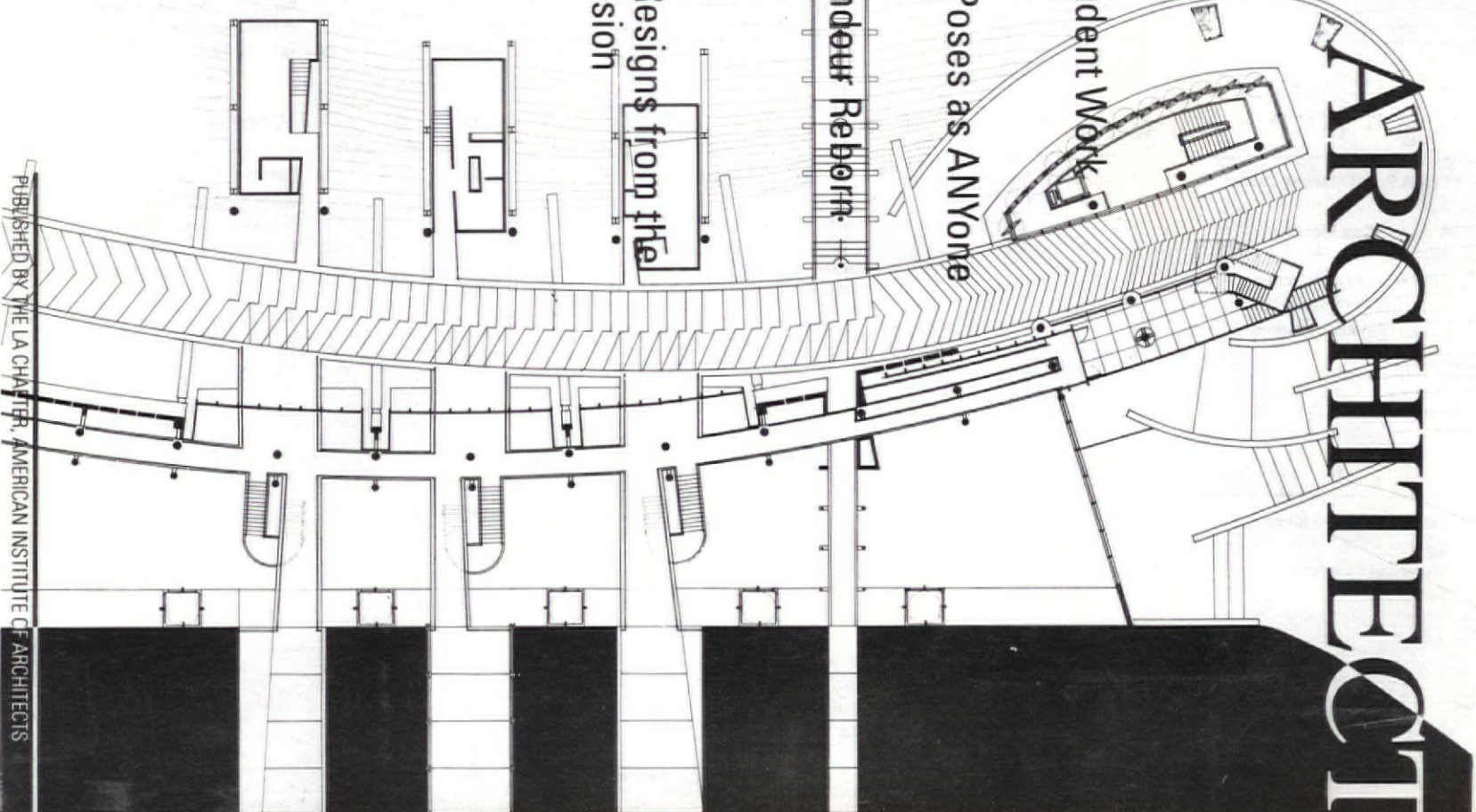
L. A. ARCHITECT

USC: Recent Student Work

Peter Eisenman Poses as ANYone

Babylonian Splendor Reborn

Bill Christopher Resigns from the Planning Commission



PUBLISHED BY THE LA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

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Monday 1

Managing an Architectural Practice
SCI-Arc program with Robert G. Hale and David Denton of Frank Gehry & Associates, 5 Mondays, 6:30-9:30 pm, \$175. Call (213) 829-3482.

Japanese Landscape Architecture
UCLA Extension program continues through August 26, 5269 Dickson, UCLA, 7-10 pm, \$225. Call (213) 825-9414.

Monday 8

Design Awards Committee
6 pm. Call (213) 380-4595.

Advanced Presentation Techniques for Architects
SCI-Arc program with Andrew Zago, 4 Mondays, 7-9:30 pm, \$140. Call (213) 829-3482.

Monday 15

Historic Preservation Committee
6:30 pm. Call (213) 380-4595.

Monday 22

New Member Orientation
Johnson Fain & Pereira, 5:30 pm. Call (213) 380-4595.

Monday 29

Architecture for Health
National meeting continues through July 31, Anaheim. (213) 380-4595.

Career Discovery
UCLA Extension course continues through August 16, 9 am-4:30 pm, 1338 Third Street Promenade, Santa Monica, \$975. Call (213) 825-9061.

Art and Technology of Lighting
UCLA Extension course continues through August 2, 9:30 am-4:30 pm, 1338 Third Street Promenade, Santa Monica, \$875. Call (213) 825-9061.

August 5

Design Awards Committee
6 pm. Call (213) 380-4595.

Residential Interior Design
UCLA Extension course continues through August 9, 9:30 am-5:30 pm, 1338 Third Street Promenade, Santa Monica, \$875. Call (213) 825-9061.

August 12

AIA ExCom Meeting
Washington, DC. Call (213) 380-4595.

Tuesday 2

AIA/LA ExCom Meeting
Call (213) 380-4595.

AIA/LA Board of Directors
5:30 pm. Call (213) 380-4595.

Common Hardware Applications
SCI-Arc program with Richard Eisner, 7-10 pm, \$35. Call (213) 829-3482.

Tuesday 9

Associates Board Meeting
6:30 pm. Call (213) 380-4595.

Women in Architecture
6:30 pm. Call (213) 380-4595.

The Art of Faux Finishing
SCI-Arc program with Joseph Fenzl, 4 Tuesdays and Thursdays, 7-10 pm, \$135. Call (213) 829-3482.

Architecture of Neutra & Schindler
UCLA Extension course through August 27, \$175. Call (213) 825-9061.

Tuesday 16

AIA/LA ExCom Meeting
5 pm. Call (213) 380-4595.

Beverly Hills: Its Architecture and Its People
UCLA Extension course continues through August 20, 1338 Third Street Promenade, Santa Monica, 4-7 pm, \$175. Call (213) 825-9061.

Tuesday 23

Plywood vs. Composites
SCI-Arc program with Richard Eisner, 7-10 pm, \$35. Call (213) 829-3482.

Tuesday 30

Architecture for Health
National meeting continues through July 31, Anaheim. (213) 380-4595.

Career Discovery
UCLA Extension course continues through August 16, 9 am-4:30 pm, 1338 Third Street Promenade, Santa Monica, \$975. Call (213) 825-9061.

Art and Technology of Lighting
UCLA Extension course continues through August 2, 9:30 am-4:30 pm, 1338 Third Street Promenade, Santa Monica, \$875. Call (213) 825-9061.

August 6

CCAIA Board Meeting Caucus
3 pm. Call (213) 380-4595.

AIA/LA ExCom Meeting
4 pm. Call (213) 380-4595.

AIA/LA Board of Directors
5:30 pm. Call (213) 380-4595.

Quantel Paintbox Workshop
UCLA Extension course continues through September 10, 7-10 pm, Hollywood, \$1200. Call (213) 206-8503.

August 13

Associates Board Meeting
6:30 pm. Call (213) 380-4595.

Women in Architecture Committee
6:30 pm. Call (213) 380-4595.

Wednesday 3

High and Low: Modern Art and Popular Culture
Exhibit continues through September 15 at MOCA. Call (213) 626-6222.

Design 1935-1965: What Modern Was
Exhibit continues through August 25 at LACMA. Call (213) 857-6000.

Wednesday 10

Bullocks Wilshire Building
LA Conservancy tour, 11 am. Call (213) 623-CITY.

Composting
UCLA Extension course continues through July 17, Room 2325 AGSM, UCLA, \$95/noncredit, \$145/credit. Call (213) 825-7093.

Wednesday 17

Professional Affiliates
6 pm. Call (213) 380-4595.

Minority & Women Resources
Eugene Brooks Home, 6:15 pm. Call (213) 380-4595.

Building the New American Dream
ADPSR informal breakfast and lecture featuring Richard Schoen, 7:30 am, AIA/Costa Mesa, \$20. RSVP (714) 644-7111.

Wednesday 24

Membership Committee
6 pm. Call (213) 380-4595.

Wednesday 31

Codes Committee
5 pm. Call (213) 380-4595.

August 7

Government Relations Reception
Call (213) 380-4595.

August 14

LA Architect Editorial Board
AIA/LA, 7:30 am. Call (213) 380-5177.

Bullocks Wilshire Building
LA Conservancy tour, 11 am. Call (213) 623-CITY.

Building the New American Dream
ADPSR informal breakfast and lecture featuring Joseph Smyth, 7:30 am, \$20. RSVP (714) 644-7111.

4517; **Architecture for Housing**, Manuel Gonzalez, AIA (213) 394-0273; **Building/Performance & Regulations**, John Petro, AIA (213) 207-8400; **Communications/Public Relations**, Michael J. Kent, AIA (213) 826-2500; **Westweek**, Frank Fitzgibbons, AIA (213) 624-8383; **LA Architect**, Arthur Golding, AIA, (213) 622-5955; **Government Relations**, Victor J. Nahmias, AIA (818) 879-9656; **International Relations/Hospitality**, Raymond Kappe, FAIA (213) 453-2643; **Licensing Task Force**, William Krisel, AIA-E (213) 824-0441; **Urban Design**, Jim Black, AIA (213) 380-2102; **Associates**, David A. Ferguson (213) 558-0880; **Real Problems Design Competition**, Steven D. Geoffrion (213) 278-1915; **Sandcastle Competition**, Andrew E. Althaus (805) 496-1101; **Student Visions for Architecture**, Jeffrey T. Sessions (213) 933-8341; **Districting**, Gregory Villanueva, AIA (213) 727-6086; **Ethics**, Herbert Wiedoeft,

Thursday 4

Independence Day
Chapter office closed through Friday 5.

Thursday 11

Government Relations Committee
Guest speaker Mike Woo, 5 pm. Call (213) 380-4595.

Urban Design Committee
6 pm. Call (213) 380-4595.

Introduction to Horticulture
UCLA Extension course continues through September 5, 6:30-9:30 pm, Room 3400 Boelter Hall, UCLA, \$205. Call (213) 825-7093.

Thursday 18

CADDD Printers and Plotters
Presented by the CADDD Committee at ITAL Business Computer Systems, 6:30 pm. RSVP (213)

Thursday 25

Professional Practice Committee
5:45 pm. Call (213) 380-4595.

Government Relations/Health Committees
5 pm. Call (213) 380-4595.

Basics for Aluminum Casting
SCI-Arc program with Robert Cunningham, 7-9:30 pm, continues August 3, 10, 17, 9 am-4 pm, \$295. Call (213) 829-3482.

Los Angeles AutoCad User Group
Burbank Main Library, 110 Glenoaks Boulevard. Call (818) 762-9966.

August 1

August 8

Urban Design Committee
6 pm. Call (213) 380-4595.

Firm Management for the '90s
Financial and personal management seminar sponsored by Professional Practice Committee, AIA/LA chapter office, 2-5 pm. Call (213) 380-4595.

August 15

CCAIA ExCom Meeting
Continues through August 16 in Santa Clara. Call (213) 380-4595.

Health Committee
3:30 pm. Call (213) 380-4595.

Minority & Women Resources
6 pm. Call (213) 380-4595.

AIA (213) 413-3131; **Fellowship Nominations**, Norma M. Sklarek, FAIA (213) 454-7473; **Library**, James R. Combs, AIA (213) 388-1361; **Long Range Planning**, Rex Lotery, FAIA (213) 208-8200; **Membership**, Robert H. Uyeda, AIA (213) 250-7440; **Membership Directory**, Janice J. Axon, HAIA/LA (213) 476-4593; **Mentor's Hotline**, Morris Verger, FAIA-E (213) 824-2671; **Minority & Women's Resources**, Michael Pride-Wells, AIA (213) 399-1715; **Office Operations & Management**, Joseph M. Madda, AIA (213) 394-7888; **Past Presidents Council**, Donald C. Axon, AIA (213) 476-4593; **Professional Affiliates**, Brad Elder (213) 474-5710; **Students Affairs**, Michael Hricak (213) 823-4220, 829-2074; **Women's Architectural League**, Maureen Vidler March (213) 661-7907.

Friday 5

Art Deco/Broadway Theaters/Pershing Square Landmarks/Little Tokyo/Terra Cotta
LA Conservancy walking tours, 10 am. Call (213) 623-CITY.

In the Spirit of Wood: A Day with Master Craftsman Sam Maloof
SCI-Arc program, 10 am-2 pm, \$95. Call (213) 829-3482.

Friday 12

The Vitruvius Program: Architecture Education for Children
SCI-Arc continuing eduction program for teachers with Kathleen Kupper, continues through Saturday, 9 am-5 pm, \$190. Call (213) 829-3482.

The Architecture of Ed Niles, FAIA
UCLA Extension course continues through Saturday 13, \$150. Call (213) 825-9061.

Friday 19

Art Deco/Broadway Theaters/Pershing Square/Little Tokyo/Terra Cotta
LA Conservancy walking tours, 10 am. Call (213) 623-CITY.

In the Spirit of Wood: A Day with Master Craftsman Sam Maloof
SCI-Arc program, 10 am-2 pm, \$95. Call (213) 829-3482.

Friday 26

Art Deco/Broadway Theaters/Pershing Square/Seventh Street
LA Conservancy walking tours, 10 am. Call (213) 623-CITY.

August 2

August 9

Art Deco/Broadway Theaters/Pershing Square/Little Tokyo/Terra Cotta
LA Conservancy walking tours, 10 am. Call (213) 623-CITY.

In the Spirit of Wood: A Day with Master Craftsman Sam Maloof
SCI-Arc program, 10 am-2 pm, \$95. Call (213) 829-3482.

August 16

CCAIA Board of Directors Meeting
Call (213) 380-4595.

Weekend

Saturday 6
Art Deco/Broadway Theaters/Pershing Square Landmarks/Little Tokyo/Terra Cotta
LA Conservancy walking tours, 10 am. Call (213) 623-CITY.

In the Spirit of Wood: A Day with Master Craftsman Sam Maloof
SCI-Arc program, 10 am-2 pm, \$95. Call (213) 829-3482.

Weekend

Saturday 13
Art Deco/Broadway Theaters/Pershing Square/Marble Masterpieces/Biltmore Hotel
LA Conservancy walking tours, 10 am. Call (213) 623-CITY.

Visits to Artists' Studios
UCLA extension features one studio visit a month for 12 months, \$270. Call (213) 206-8503.

Weekend

Saturday 20
Ceramic Architecture
SCI-Arc program with Nader Khalili, 9:30 am-5 pm, \$125. (213) 829-3482.

Medium of Expression
SCI-Arc program with David Hertz, continues on August 3, 10 am-2 pm, \$95. Call (213) 829-3482.

Weekend

Saturday 27
Summer Symphony in the Rose Garden
Exposition Park, 6-10 pm, \$100. Call (213) 744-7493.

The Vitruvius Program
SCI-Arc program with Kathleen Kupper, continues August 3, 9 am-5 pm, \$190. Call (213) 829-3482.

Art Deco/Broadway Theaters/Pershing Square/Seventh Street
LA Conservancy walking tours, 10 am. Call (213) 623-CITY.

Weekend

Saturday 3
AIA/LA Sandcastle Competition
Call (213) 380-4595.

Design 1935-1965: What Modern Was
UCLA Extension tour of LACMA exhibit, \$75. Call (213) 206-8503.

Art Deco/Broadway Theaters/Pershing Square/Little Tokyo/Terra Cotta
LA Conservancy walking tours, 10 am. Call (213) 623-CITY.

Weekend

Saturday 10
Art Deco/Broadway Theaters/Pershing Square/Marble Masterpieces/Biltmore Hotel
LA Conservancy walking tours, 10 am. Call (213) 623-CITY.

Sunday 11
Bullocks Wilshire Building
LA Conservancy walking tour, 2 pm and 3 pm. Call (213) 623-CITY.

For more information on AIA/LA committee activities, contact:
Architecture for Education, Norberto R. Martinez, AIA (213) 306-4708; **Architecture for Health**, Richard Checel, AIA (818) 405-5340; **Awards Program**, Micheel Franklin Ross, AIA (213) 826-2500; **LA Prize**, Barton Myers, AIA (213) 466-4051; **Historic Preservation**, Timothy John Brandt (818) 769-1486; **IDP**, Dana Tackett (805) 496-1101; **Interior Architecture**, Margaret Hueftle Cagle, AIA (818) 340-2887; **Large Practice**, Marvin Taff, AIA (213) 277-7405; **Liability**, William Krisel, AIA-E (213) 824-0441; **Professional Practice**, Bernard Altman, AIA (213) 204-2290; **Programs/Professional Development**, Robert J. Anderson, AIA (213) 463-4404; **Small Projects (Practice)**, Donald C. Axon, AIA (213) 476-4593; **Architects in Education**, Lionel March (213) 661-7907; **Architects in Government**, Maria Campeanu, AIA (213) 620-

siderable AIA experience and knowledge to the helm in the chapter office. We all are deeply appreciative of the efforts Suzanne Williams and the rest of the chapter staff have contributed to the smooth operation of the office during this time of transition.

Ronald A. Altoon, FAIA
AIA/LA President

Historic Preservation

The Historic Preservation Committee held its May meeting on the 20th Century Fox Studios Lot. A short walking tour of the studio and potential future expansion plans were presented to the committee for review and comment regarding the historic fabric and character of many areas of the studio backlot. The committee will be tracking the expansion process, and will respond to any written reports or public hearings.

The committee also continues to track the progress of such historic buildings as the Los Angeles Memorial Coliseum, providing input on the rehabilitation scheme being addressed in the EIR; St. Athanasius and St. Paul Episcopal Church in Echo Park, currently looking at the relocation of this Craftsman style sanctuary to prevent its demolition; the Southwest Museum, offering a commitment to address and resolve potential relocation plans; and the 710 Freeway and its impact on historic neighborhoods. Work has begun on a historic resources manual which will contain listings of architects, contractors, sources, and related agencies. If any of these issues concern you, PLEASE do something about it, and call the chapter to join the committee.

Timothy Brandt, AIA
Chair, Historic Preservation Committee

Architects in Government

At the April meeting, Frank Orbin, Chief of Disabled Access Division, Department of Building & Safety, and Omar Siller, AIA,

commented on regulations, requirements and solutions for handicapped accessibility.

Mr. Orbin started by presenting the Americans with Disabilities Act (ADA) signed by President Bush on July 1990. Regulations are expected to be adopted by July 1991, but the interim standard is the Uniform Federal Accessibility Standard (UFAS). The ADA applies to new buildings that will be occupied after January 26, 1993, and remodelled buildings occupied after January 26, 1992.

Currently architects and designers must use both Title 24 and the UFAS, compare them, and apply the more stringent standards to comply with both State and Federal accessibility laws. One convenient way to alleviate this problem is for OSA/ACS to adopt those portions of the federal standards that are more stringent than existing California standards, or that contain requirements not currently found in California law. OSA/ACS has met with industry groups, the California building officials, and associations and individuals from the disabled community, and has determined that this activity should be put on hold until July to determine if the federal government will adopt its final standards on time. If there is a substantial delay in the government's adoption of final standards, and if the delay causes problems for a larger number of construction projects than currently appears to be the case, they may consider proceeding with an adoption of the UFAS.

On September 14, 1990, OSA/ACS entered into a settlement agreement in the matter of LA City Advisory Council on Disability et al vs. OSA and others. The lawsuit, which alleges that current accessibility standards do not comply with their enabling statutes, has been pending since 1986. Legal counsel for both sides agreed that a settlement agreement would avoid a lengthy and expensive court trial.

The settlement agreement requires OSA/ACS to propose a number of specific changes to Title 24, and to hold a public comment period and public hearings on these changes. The public comment period will continue until August 1991, and the

final package will be submitted to the Building Commission before the end of the calendar year. Call Robert Beltran at (213) 485-4819 for more information.

In the second part of the meeting, Omar Siller, presented design ideas for accommodating accessibility requirements. Mr. Siller may be reached at (213) 645-4323.

The next meeting will be held on Wednesday, August 21 at 5 pm at the Unified School District, 1425 S. San Pedro Street, Room 404. Ken Wittman from Crowell Insurance will speak on "Errors and Omissions--Professional Liability Insurance."

Maria Magdalena Campeanu, AIA
Chair, Architects in Government

Code Talk

Helpful Hints:

On your next trip to the Departments of Building & Safety and Planning, you may want to obtain these documents to assist you on your next project: "Steps in Submitting Plans for Obtaining a Building Permit"; "Property/Project Prelim. Checklist"; "Low Level Exit Signs & Path Markings" by A.J. Flores, December 1990; "Site Plan Review Ordinance General Information"; Slip Resistant Surface "Disabled Access Policy No. 21," MGD-80 and "Affidavit for Maintenance of Slip-Resistant Floor Treatment," required by Policy No. 21, MGD-80.

Code Interpretation:

The Department's goal is uniform enforcement and they are aware of the human element when it comes to their checkers. If you have a code interpretation problem, request the following: clarification by a supervisor; printed code interpretation such as Memorandum of General Distribution (MGD) or Rules of General Application (RGA)--MGDs and RGAs can be found in the "R" Book published by Building News, Inc. If you are still not satisfied, ask for a meeting with the bureau chief.

Rudolph V. DeChellis, FAIA
Co-Chair, Codes Committee

Architecture for Health

The May meeting featured a roundtable discussion on the National Symposium for Healthcare. Featured speakers included Wolfgang Hack and Sue Wilson-Keane, active committee members, and Robert Kenneth Leib and Fran Spitzer, consultants in healthcare. Among the topics covered were the development of new products, the balance between the environment and the design, play areas and waiting rooms for children, the effect on interior design environment for healing and well-being (with a focus on Plantree at the San Jose Medical Center), breakthroughs in long-term care design and the new Marin General Hospital. The discussion on long-term care design focused on the belief that design should enhance the patients' quality of life and the healthcare environment should be comfortable and easily understood by the patients.

The June meeting was held together with the Architects in Government and Government Relations committees, and featured Judy Sektnan, CCAIA Director of Government Relations, speaking on the new State Building Code--AB 47. Future joint meetings will feature various state agencies, and will be held on Wednesdays in September and October at Kaiser's Regional Offices in Pasadena. Follow-up meetings will be held at the chapter office on Thursdays.

Richard Checcl, AIA
Chair, Architecture for Health
Albert Roden
Correspondent

New Members

AIA. Deeing Chu, *Ross-Wou Inc.*; Patricia Farahnick.
Reinstatement. Stefan Ahlblad, *Ross-Wou Inc.*; Ralph D. Arnold, *Ralph Arnold, AIA*.
Advancement to AIA. Jan Muntz, *LA Unified School District*.
Associate. Dean Pratt, *Big Angel Design*.
Transfer Out. Alan Hilsabeck, *Leo A. Daly, to Honolulu Chapter*; Bernard Sabaroff, *AIA-E, to Orange County Chapter*.

How most insurance programs measure claims processing time

JUNE	JULY	AUGUST
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How the CCAIA Insurance Program does



Most insurance programs can't pass the test of time. They fail when it takes weeks and months to handle your claim. They fail when they treat you like a number with a problem.

The CCAIA (California Council/American Institute of Architects) Insurance Program, however, passes the test of time with flying colors. Among the program's features:

- 48 hour average claims turnaround time
- A courteous and caring staff that treats you like a person, not a number
- Cost-containment and "Take Care of Yourself"/Wellness campaigns
- Controlled by active AIA members as Trustees

It's your time and your money. If your insurance program isn't giving you the service you pay for, it's time to look into the CCAIA Group Insurance Program.

For more information, call Kathleen McDonnell or Eric Shirley at:



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Irvine, California 92715
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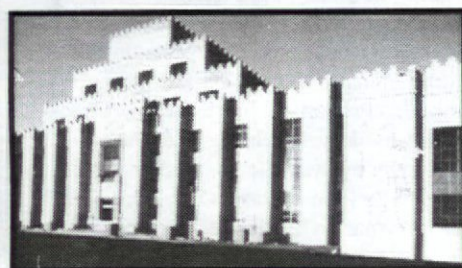
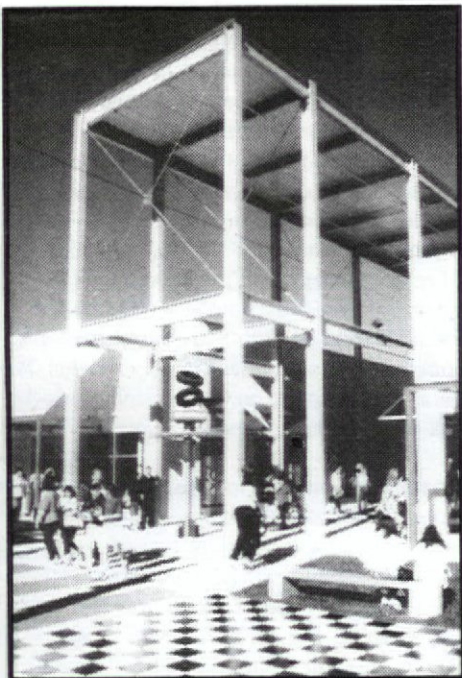
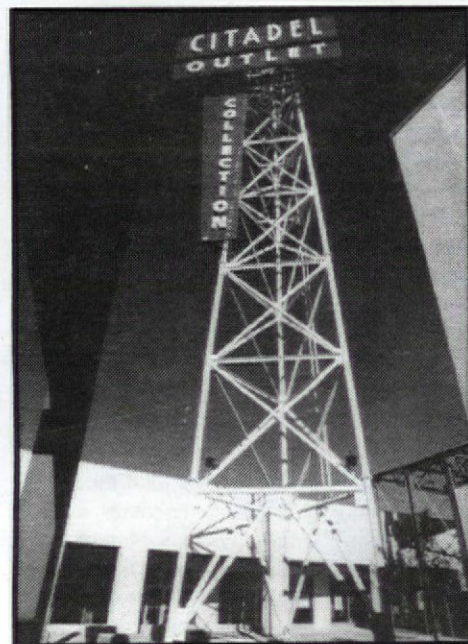
Across from WILTERN/AIA, sublease ARCHITECT'S studio in class Mid-Wilshire courtyard building (Mac, Diazo, Fax, Library, Etc.), from \$400/month. 213-383-4899.

Take over High-End Design Space at Santa Monica Airport (1750sf). 3 years remaining on 5 year lease plus 2-five year options to renew at C.P.I. + 1%. \$1.25/sf plus \$0.10 tax plus T.I. Brad 213 398 5966.

Available Space, Santa Monica Ocean View, 200 SF 17th floor GTE Building, 3 offices: \$550/month each. (213) 451-5646.

Space Sought

Architect looking for an office with approx. 250 sq. ft. to share with another Architectural or Engineering Firm. Prefer west side of LA. Contact Sina (213) 544-4766.



CHRISTOPHER, continued from 3

and by whom public monies are spent and public space is used and controlled; 2) that public planning is a vehicle to balance the market in shaping societal priorities; and 3) that public planning is a vehicle to balance the market in shaping societal priorities; and 3) that the planning process and equitable participation in it are essential conditions which give shape to a plurality of visions and in turn to physical form. With this view, it becomes evident that the underlying Progressive Era laws and institutions upon which our city's and county's are based are anachronistic to the nature of emerging conditions, and require substantive change. Unfortunately, most of our political and business leaders are not aware of this, and few architects have any clue at all. More unfortunately, Christopher is one of the few people who understands this situation and was, in fact, beginning to address it in terms of city planning policies, slowly bringing his primary constituency, citywide homeowner groups, to responsibly meet this new opportunity.

Christopher's "resignation" should be understood in this context—at the intersection of these two paradigms, of two different sets of values. It is little wonder then that the interests of the old paradigm would pursue his resignation, seeing positive and aggressive planning as the anathema of the market. With this said, however, the new planning paradigm levels the field as the mechanism from which the market adjusts its own tendencies to over-accumulation in the form of, for example, congestion and smog.

Within this context, one can hypothesize that the critical issue in the next mayoral election will be empowerment through control of environmental issues by key contenders: traditional growth/development industry, homeowners and minority interests. It will be interesting to see Christopher's position. The challenge for AIA is to recognize this dynamic, understand its critical dimension and re-prioritize our focus so that projects of otherwise little

relevance, such as the LA River, could become models for the new paradigm.

AIA should combine its predilection toward conservative status quo politics with the energy of its more outspoken committees to establish a leadership agenda for the city and region which has as its aim, as UCLA Professor Marvin Adelson calls it, managing the transition between the existing and emerging paradigms, and the potentially divisive values which they represent. Managing the transition means educating ourselves and others, defining new patterns and vision-making processes, developing new physical form models and types, writing new laws and getting rid of useless ones, and electing people who understand how to bring these aspects together. We look to the Board of Directors and committee chairs to aggressively forge this new and important ground with Christopher and other key regional leaders.

Marc Futterman

Mr. Futterman is Director of Urban Design and Planning for Urban Innovations Group.

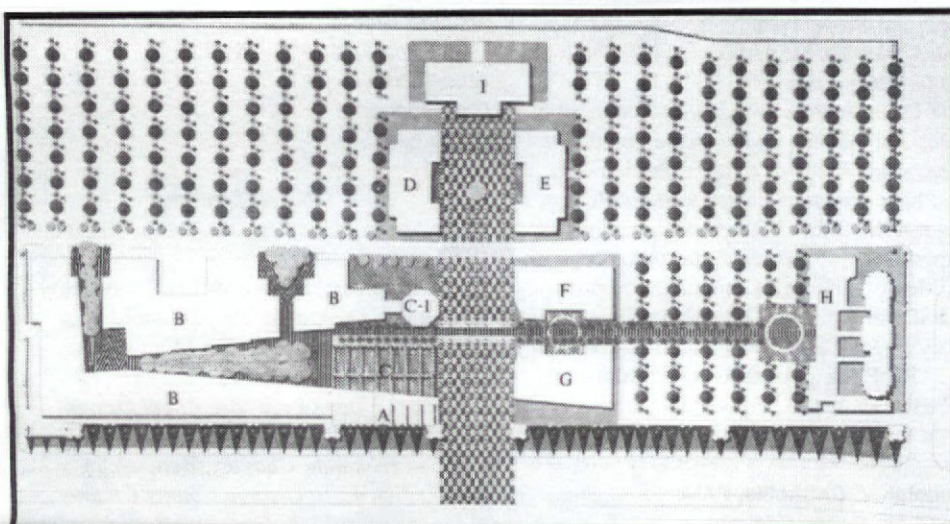
ARTWALK, continued from 1

tourist," not as a member of the Steering Committee. I had asked an art illiterate friend to join me. Our mission: to visit every Art Walk stop, review and critique the Silent Auction (place a couple of bids), and partake in the intoxicating madness of the day.

Did my illiterate friend become art savvy? Let's just say he had definite views of what he liked and didn't like. But isn't that what art's all about—subjectivity? I'm proud of what the Art Walk has become and am looking forward to being an "art tourist" again next year. I'm certain my feet and legs will have recovered by then.

Hannah Eisenberg

Ms. Eisenberg, President of DFA-Atelier III, was co-curator of the Venice Silent Auction for six years and Artist Search for one year. To receive information on next year's event, call (213) 392-8630 x333.



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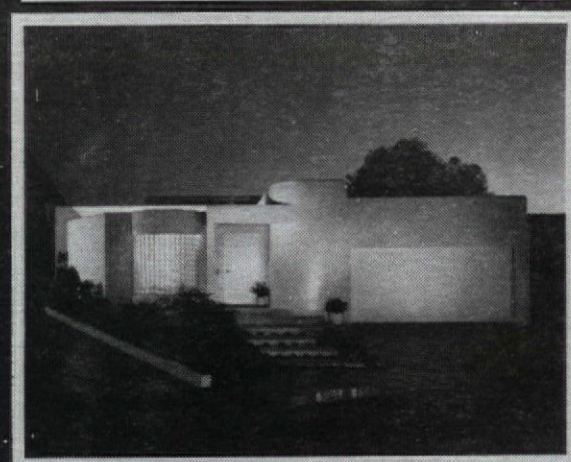
The Wallace Neff Bubble House

This air-formed dome consists of a large living-dining area with fireplace, 2 bedrooms, kitchen & bath. Also a double garage and an underground wine/bomb shelter. Neff spent his last years living here, in southwest Pasadena, in the only bubble house left in this country.

Call Barbara Rose, Coldwell Banker (818) 449-5222.



ARCHITECTURAL PHOTOGRAPHY



Architect Stephen Ball AIA

NICK SPRINGETT & ASSOCIATES

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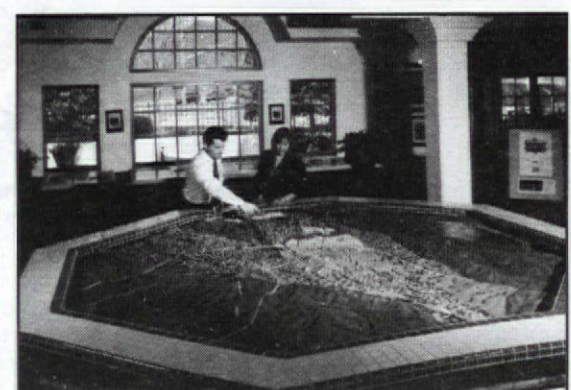
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Phoney Baloney Babylonian

A remnant of Samson Tire Company's grand Assyrian wall has become the billboard for the Citadel, a new outlet retail center and office complex, in the City of Commerce, developed by Trammell Crow with Sussman/Prejza, the Nadel Partnership, architects, and Martha Schwartz, landscape architect. Though well-restored, the wall has been stripped of its accompanying factory building and severed to make way for automobiles; the fortress-like identity of Samson Tires has become a mere backdrop for a stylistically confused development.

The wall has been tastefully rendered in muted, earthy tones. The heroic Assyrian griffins, winged lion kings in relief, are subtly picked out from the dusty green, grandly coursed wall in beige. A colonnade of crowned, ribbed pilasters, low turrets, viridian-green framed windows and royal-purple spandrel panels strikingly define this wall. Behind it rises, at the center, a ziggurat of rectilinear volumes. Here, in the shadow of the ziggurat, is the human-scale entrance to the fortress: two small glazed doors, with brass trim and bold green frieze relief above. A yellow ochre belt, running along the wall below the rust-colored, crenelated parapet, ties the wall together. The effect is stunning. This old, poured-in-place concrete wall has been given a terrific makeup job for a new role, but in the process it lost more than a little bit of itself.

The wall has been gigantically breached. To the right of the ziggurat, which housed the offices of the tire factory, and now houses the development management offices, an opening, large enough to pass a regiment, has been cut. A huge section has been swept away, revealing a grand phalanx of palm trees, standing in giant white tire wells. From a rich green standard capped with gold griffins flies a flag of green latticework with three red stripes. Emblazoned in gold relief at the top is the word "Citadel," and below in smaller white letters, "A Corporate Park," "Wynham

Garden Hotel," and "The Outlet Collection." The invader has smashed through the wall from the inside. The factory has disappeared; manufacturing has been replaced by the service industry. Once subservient to the fortified factory, the automobile has assumed direct entry through and visual dominance over the Assyrian wall, now a set-piece for an auto court. The imagery is clear; and if intolerable to a strict preservationist, it is understandable, and boldly done, given the criteria of modern marketing.

Behind the wall the project is visually less successful. Following a Beaux Arts plan, the auto court acts as a broad central axis terminating at the site for a six story office building. Held up by the recession, this plot is presently vacant, and the rest of the project incomplete. Just beginning construction, off axis at the southern end of the development, is a hotel. If the six story office building is good, the central court promises to be very strong. But, economic problems and successful isolated piece notwithstanding, this is a muddled project.

The auto court, a wide plane of multicolored pavers and regimented palms, leads to parking lots behind the buildings fronting the court. A row of office buildings, starting at two stories and of standard composite construction, lines the auto court. Entered from the side, through a pleasantly sunny, glazed vaulted entry, these buildings do not

front the court, but have their emergency access stairs painted a bright pinkish red and splayed at an angle to the auto court facade. The jarring color and arbitrary angle of the stairs detracts from the simplicity, and studied composition of the otherwise handsome, two story buildings. Taking their cues from the many simple, American, art moderne buildings, the designers have inverted the traditional practice of utilizing pilasters to divide glassed areas. Large pilasters, interspersed with smaller ones, divide the facade, which is surrounded by a curtain wall attractively proportioned in an arrangement of rectangles and lines.

The four story office buildings are even sillier. Precast pilasters rise three stories to meet a curtain wall whose large-framed windows appear to float miraculously. A precast segment of pilaster, separated from below, is suspended over the glass. The Babylonian motifs are revealed to be a weightless wrapping. The composition becomes visually clumsy, a standard late-modern office building trying desperately to be at once postmodern and vaguely reminiscent of Mesopotamia.

The Outlet Center is the best design in the Citadel. Restricting the Babylonian theme to the back side of the ziggurat and the lion king cutout sign posts, the Outlet Center is more like a fair. The forms are simple stucco boxes, to which are applied decorative canopies and arcades. Some of the old factory's trusses and columns have been preserved. Big, brightly-colored, flexible follies of steel and wood mark the entries to the mall, creating a joyful, playful effect. The layout of the outlet spaces is dramatic. A central open space, interwoven with concrete walks and dotted with benches, tapers down between the building to terminate on the axis at a tall pylon sign for the Citadel Outlet. A bright blue arcade, in line with the Samson wall, defines one side of the mall; propped up against the building wall and angled at the arcade is a string of small white canopies. This wonderful space evokes an image of nomadic traders who have set up their

stucco tents along the remains of the once great fortress wall.

The Outlet Center consciously embraces the old Assyrian wall, whereas, on the other side of the great cut, the office buildings have become separate objects in a landscape. The wall has been left as an artifact, supported by an independent steel structure like some old ruin. Along its remaining length several low turrets with their glazed windows are now empty rooms. Here, the wall is a set, a fantasy propped up to hide the banality of the office development behind.

This development, like the new role for the wall, is not clear in its identity. The mall side is whimsical and village-like, with an openness and lightness offset by the robust wall. On the other side, the development is pretentious and suburban. Lacking consistency, the whole development is a series of contradictions: the wall and its poor Babylonian imitations; the whimsy of the outlet mall and the grandeur of the Babylonian wall, a great battlement blown open for an auto court. There is too much homage, and too little respect.

The experience of the Citadel is suburban, and, contrary to Herb Nadel's claims in the marketing brochure that "someone coming to work in an environment like this will encounter what I like to call a true urban village", The Citadel is really a freeway office park with a small mall using the archeology of the recent past to entertain the future. It is scenographic architecture, playing off the scenography of D.W. Griffith's Los Angeles. The question is how good is it as theater and whether it was worth altering the theatrics of another era.

Carl Davis, AIA

Mr. Davis is LA Architect's Critique Editor.

Top left: model, Citadel Outlet, the Nadel Partnership; center left and top right: pedestrian courts, Outlet Center; middle right: the Assyrian wall restored; bottom: plan, Citadel Outlet Center.

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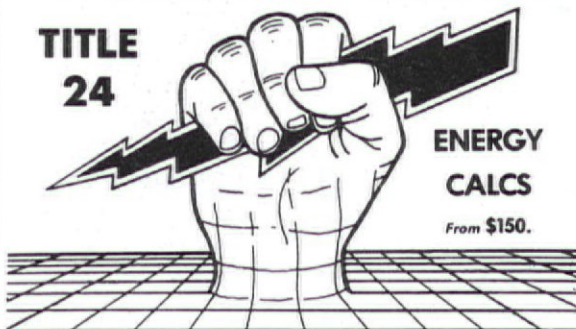
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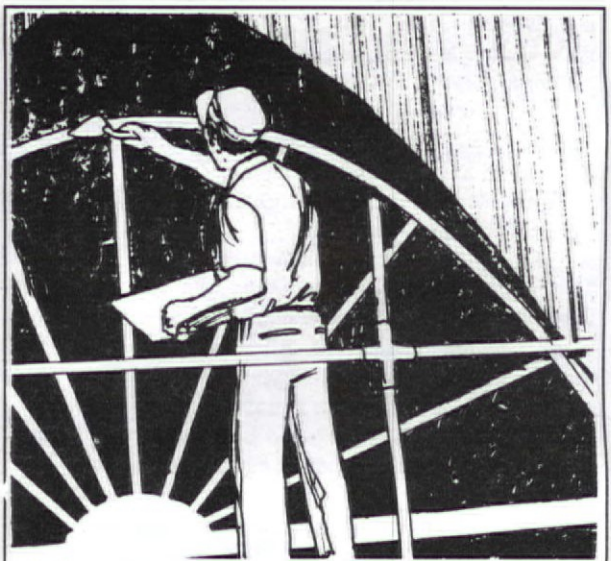
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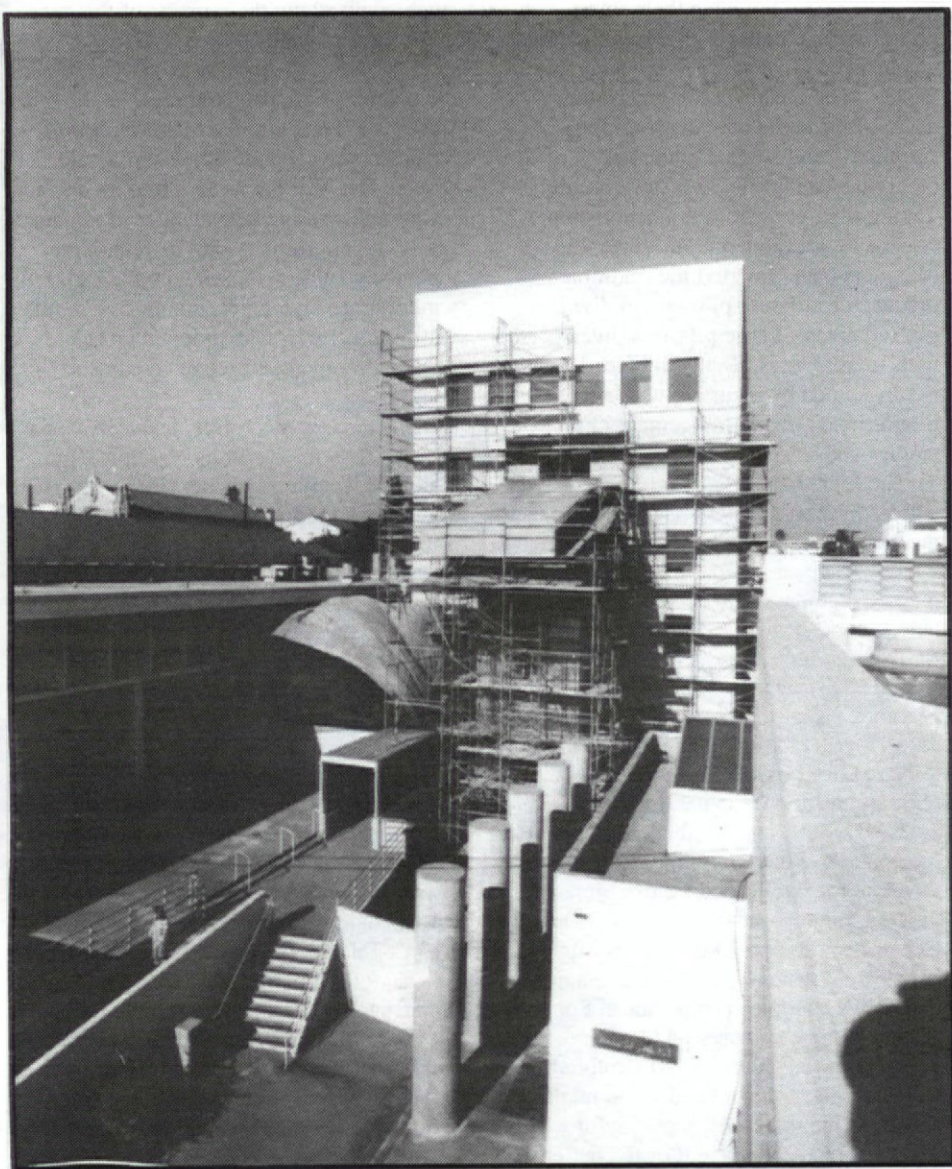


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Above: Frank O. Gehry & Associates' Loyola Law School Phase II under construction; below left: Peter Eisenman's Wexner Center for the Visual Arts, Columbus, Ohio; below right: exhibit installation, "Competition for the US Pavilion, Expo '92," UCLA.

Recent Exhibits

"Photographing LA Architecture," Turner/Krull Gallery, Los Angeles

The first photographic exhibit to be held in the new space of the Turner/Krull Gallery at 9006 Melrose Avenue was titled, "Photographing LA Architecture." The exhibit contained works ranging from commercial photography by Julius Shulman, Marvin Rand and Edmund Teske, to the works of fine arts photographers at various stages in the development of their craft.

Critically investigating the work of the 25 artists is challenging simply given the abstracted nature of the predominantly black and white media. The still photograph must grapple with conveying information at once familiar and rarified.

In *Image-Music-Text*, Roland Barthes identifies three levels of meaning inherent in all images, whether cinematic or photographic. The first level is informational, that which pertains to place and time: a building in the shadows, or a road from a window of a car. Even at this level of reading, elements can be clear or obscured. The second level of meaning incorporates symbolism, text, iconography, and intention: why we are in a car, what thematic devices are employed, how clearly the idea is communicated. The third level of meaning reveals mood and feeling. This reading lingers on the inside of your eyelids, something that can't be completely grasped yet draws you back.

Three of the works on exhibit are particularly relevant in terms of these three layers of meaning. Dennis Hopper's *Double Standard*, 1961, a gelatin silver print taken from a car, is a view that records time through a series of references to Route 66 and Melrose, to gas stations and telephone poles. Overlaid symbolically are double street views—the frontal view out of the window that incorporates a slice of the rear view, mirrored in the top center of the image. Although many of the photographs deal with views from the road or places pertaining to the automobile, this image holds us in the car, where the awareness of the inner auto-world remains constant. This elusive and perhaps unintentional containment sets up a dialogue that transcends Hopper's double entendre.

Tim Bradley's *Rooftop View of Pagan Temple*, 1986, pushes the notion of Los Angeles as a large studio bathed in light to dreamy extremes. Upon first reading one sees a courtyard between building faces, containing crumbling ruins, a typical massing of court and apartment life made strange by the presence of the unexpected. But while we ask questions about the symbolic correlation between Athens and Los Angeles, a third meaning expressed by the strange quality of light begins to emerge. This photograph is a model of Los Angeles, a reality created by its author. Bradley builds the image in miniature, then photographs it. It is in the third reading that the obvious and the obtuse meanings collide and are etched in one's mind.

Finally, Grant Mudford's *Under Ocean Boulevard (Long Beach Series)*, 1979, provides an immediate recognition of industrial iconography and an exploration of those elements which add richness to his consciously symmetrical composition by their slight deviations. Yet it is the beauty of heightened grain in this gelatin silver print that invites our return and haunts our memory.

R. Michael Schneider

Mr. Schneider works for Sasaki Associates, Los Angeles.

"The Competition for the US Pavilion, Expo '92," Gallery 1220, Perloff Hall, UCLA

Exhibits, traditionally, are the perfect ground for innovation. The constructions are temporary and the program suited for experimentation. The first modern international fair was the Great Exhibition of the Works of Industry for all Nations held in London in 1851. In it, Joseph Paxton's design for the "Crystal Palace" was displayed. Exhibitions, in that era, emphasized industry and manufacturing in addition to presenting a unified architectural image.

The movement from the traditional unified architectural image to individual architectural pieces occurred when international exhibitions become less about

power. The AIA doesn't seem to care less about this. It doesn't affect my practice or my clients. It is totally peripheral to any kind of power activity in architecture.

Do you really think so? Given the history of closed circles of discourse in architecture and the closure of architectural thought that you described initially, there is reason for concern that this new educational institution may not effect the intended paradigm shift but may hegemonize architectural discourse anew. Certainly you recognize that you are a center of power in the discourse of architecture.

If that is power, that's fine. Whether I have power or not in the discourse of architecture has never affected me personally. I can't, don't deal with things that way. That's not why I want to do this project.

You have said that it is no accident that this initial conference takes place in Los Angeles, that it is truly a city of the next millennium. Certainly, Los Angeles manifests complexity, contradiction, and undecidability. In your interview with Robert Somol, you distinguished complexity and contradiction from undecidability. Does this distinction have any meaning to you in looking at urbanism at the end of this millennium, for instance in terms of Los Angeles?

Well, I am beginning to look at this in terms of my Frankfurt project, which I showed today. But in terms of Los Angeles, what is important is that it is a city unlike any other in America. It is a city as a network rather than as a grid or a series of places. It's not place-bound. It has no sense of pedestrian organization. Human scale doesn't exist in the town. It is for me an incredibly interesting city even though I couldn't live

here because I am so tradition-bound as to what city is. But the selection of cities is very important. We needed to start in America because this is an American project. And it couldn't be any other city than Los Angeles in this country. We are going to Tokyo next, which is the city of no place—the city of chaos for me, which I love and fantasize about. And then we go to Berlin, a city riven in half and away from its past identity. And then we go to Montreal, a city trying to disengage itself from its country and its language. And Barcelona, being part of Catalan separatism and a different language again. We are trying to choose cities that represent a different view of the next century. We would like to go to Prague, Moscow, or Beirut, or Brazzaville, or Sao Paulo, or any number of places.

We were distinguishing earlier between recognizing an undecidable condition and enacting a strategy in response to it. Do you see the choice of these cities as contributing to such an enactment?

I can't say, it's too early.

The 1992 ANYwhere Conference, scheduled for Tokyo, Japan, will focus on matters of site, topos, and physical context. The final conference will be held in the year 2001.

Signed,
Architect C18096

Note: Borrowing from my friend Jesse Reich's reading of Jacques Derrida, "Why Peter Eisenman Writes Such Good Books," *Threshold IV* (Spring 1988), which summons Nietzsche's *Ecco Homo*, "Why I write such good books" (*Warum ich so gute Bücher schreibe*), I take responsibility for the "design" of this line of interrogation.



industry and manufacturing as a whole and more about demonstrating the uniqueness of each specific country. This concern seems to be further exaggerated in the Competition for the US Pavilion of Expo '92. Perhaps drawn from the thematic content of the program, "Rediscovering America," the projects are heavy with images of the country.

The recent exhibition of the finalists at UCLA was a good setting for comparing and reevaluating the competition and its entries. All of them make definitive points, claiming their appropriateness to represent America. Generally, they fell back on images of landscape and technology, developed in various degrees of sophistication, but primarily expressed in issues of logo or form and circulation.

Site was obvious in dividing its lot into strips, each holding the landscape of a different American ecological condition. Beyond this initial precept, the terrace building was underdeveloped and the possibilities of such a varied landscape all existing in one place unused. The driving concept was left as a large format logo, and was probably conceived as such. Another unconvincing large gesture was seen in Venturi, Rauch and Scott Brown's project where one main facade was a perforated screen of the American flag, an obvious gesture where little other development

exists.

Arquitectonica's futuristic circulation balconies around a main wall enclosure gave their project a consciously aggressive tone. However, the circulation for the exhibition space itself seemed unconsidered, surprising in a project by Arquitectonica. The most varied circulation was seen in Barton Myers' winning scheme where the viewer weaves in and out of a series of enclosed and open spaces.

The general brash tone of the entries was not optimistic in terms of the future of expositions in America. The schemes seemed more interested in rehashing an obvious image of "America" than allowing architectural innovation to express the spirit of the place. There are more sophisticated ways of incorporating image or logos into a project, as seen particularly in the exhibition stands done in the '50s. One has to wonder if the lack of innovation in the projects—not to mention the lack of financial interest leading to the demise of the competition projects all together—is part of a series of cultural changes leading to the end of one of the more experimental forms of building.

Anthony Chong

Mr. Chong is an architecture student at Waterloo University in Toronto.

Why ANYone Writes Such Good Books

ANYone Corporation is a non-profit literary and educational organization based in New York City. An "institution without walls," it is defined by a series of 11 annual international, interdisciplinary conferences and Rizzoli publications, focusing on "the undecidable condition of architecture at the end of the millennium." The 1991 ANYone Conference held recently in Los Angeles focused on the subject of the individual, the author, and the signature in architecture and related disciplines. The Board of Directors of ANYone Corporation includes Peter Eisenman, President, Cynthia Davidson, Director and Editor, Philip Johnson, Arata Isozaki, Ignasi de Sola-Morales Rubio, Gianfranco Monacelli, and Jeffrey Kipnis. **Lian Hurst Mann**, Editor of *Architecture California*, interviewed **Peter Eisenman** during the first conference in May.

In your opening remarks at the conference you said that you hope "the work of ANYone Corporation will successfully provoke a confrontation with the public in a way that changes the possibilities for architecture in the next millennium, perhaps to further a paradigm shift in architecture that has already occurred in other disciplines." Please describe what you see as this undecidable condition in architecture at the end of the millennium and the nature of the paradigm shift that ANYone Corporation hopes to effect.

First of all, I don't think there isn't a paradigm shift in architecture. Rather, I think that we are the last discourse to have been affected by this shift. This is precisely because architecture sees itself as a discipline involving mechanics, that is statics, shelter, immovability, truth, objective presence, original value in terms of site, program, aesthetics. All of these kinds of things are contrary to the notions of undecidability that have been projected from Mach physics through to contemporary theology. In architecture, we refuse to recognize science as anything but Newtonian and Galilean. We don't understand Heisenberg or Einstein. We've not understood Freud; we've not understood that the unconscious plays as much of a role in decisions as it does. Let's say that architecture has been the tragic consequence of the proliferation of a kind of Anglo Saxon pragmatism, at least in the United States.

I have a new client in Atlanta, Georgia. I asked this woman what it is that she wanted in this building (we're doing a performing arts center at Emory University), and she said, "I want it to be dangerous." *Unheimlichkeit*. That's very rare. I think if we could open up to such a possibility, a lot more people would be interested in something other than the singularity of truth and goodness and hope that all architecture from the 15th century on has projected as its vision of a good society. The vision we are talking about for the millennium has nothing to do with that vision; it is a much more complex and less unitarian and univocal vision. The architects we've selected, each in their own particular stylistic way, have begun to explore this possibility: Frank Gehry, Daniel Libeskind, Rem Koolhaas, myself, Arata Isozaki, and Rafael Moneo, and there are very few others.

The corporation and the conference are titled "ANYone," chosen because it is a non-specific, indeterminate, "undecidable" pronoun that, presumably, resists this singularity of truth, goodness, and hope. However, the conference itself is a specific political event with a decided selection of participants who are determined to advance discussion of the undecidable status of "anyone." How is the undecidable condition of architecture manifested in the "architecture" of the ANYone Conference itself?

The reason that there were no young architects and no women here (which is an

issue that came up) is precisely because the risks that are apparent in architecture when you do this sort of thing have made it almost impossible for those who are trying to break through into the profession.

Why should they (women architects) take risks when they are trying to emulate their male counterparts? In other words, their view of the profession is success in terms of the great hero figures of architecture—the Philip Johnsons, the I.M. Peis, the Cesar Pellis. What they are trying to do is emulate that kind of success, and you can't blame them. We are not talking about a status of people who have been engendered ever in architecture. What we are finding is that the most easy route to take is the most conservative route where you get the most bang for your buck because you can take up an ideology and also build. To take up a radical ideology like undecidability is not very easy to do. We are finding women theorists—Ann Bergren is one, Catherine Ingraham is another, Jennifer Bloomer is another—who at some point very shortly will be participating with us in ANYone. But they are not necessarily practicing architects. The only one who comes to mind is Zaha Hadid and only because of her stylistics, not because of her ideology. The reason that Zaha is not here is precisely because the ideology has never been developed and articulated.

The most reactionary architectures today are being put forward by women. I can't understand how they could possibly do this, because it is precisely the possibility of the new gender (or an Other gender) in architecture that makes the kinds of things one is talking about outside of logocentrism possible. And yet you find the most logocentric manifestations in the contemporary women architects, at least most of them. And we don't find them (things outside of logocentrism) in the young architects either. You can find people all over in film, in music, in media, in art, in philosophy, in theology who are interested in the kinds of ideas that we are provoking in this discourse, but none in architecture. Architecture, because of its role in society, has eluded this paradigm shift. We are trying to open up, not just for an academic discourse but for the public, and show them that there are serious people in many disciplines talking about the possibility of this happening in architecture.

Given what you have said about the problems for young architects and women architects, what do you see doing that extends the discourse you have described?

We are hoping that ANYone will be a model for discourse. I would think that this will stimulate critical thought as *Oppositions* did. ANYone hopes to stimulate not just critical thought but the notion of a specific agenda or strategy of thought. *Oppositions* set itself by its title against current practice. We are trying to insinuate ourselves into the mainstream of current practice, which is a very different thing.

Borrowing from Gregory Ulmer, I see in ANYone the place of teaching taking place. In an attempt to problematize the "magisterial effect" in teaching, Ulmer proposes

your colleague Jacques Derrida's pedagogical strategy of "signature"—dramatizing one's placement in the center. As Derrida has said elsewhere, "a body at the center of space exposes itself on all sides, uncovers its back, lets itself be seen by what it does not see." One might presume that, with your history in building pedagogical institutions and your focus on signature in ANYone, you would try a strategy of, as Ulmer might say, placing yourself more than in the middle. You said yesterday that you like playing "the disappearing leader," but in your architect/teacher role as president of ANYone you are enacting a quite different signature effect.

That's correct.

In order to foreground the kinds of gaps or enigmas that would allow other people to come forward in a way that you cannot determine or predict, can you both provoke and embrace a circumstance in which ANYone uncovers its back and lets itself be seen by what it does not see?

Exactly. We are not going to be around at the end. Don't forget that the ten years involves a transformation of the people. In the end, I won't be there. That's the whole thing, that we phase out this generation of architects and intellectuals. This is an older crowd; we are hoping (and it is built into this) that people will step forward who are younger, who have the same kinds of energy, and take over. It's a built in depletion; it dissipates itself.

Elsewhere you have discussed the strategy of "weakening" as a means of producing self-destabilizing architectural form, as a means of respecting undecidability. Would you say that ANYone is a design for "weak institutionalization?"

That's correct. I have always designed institutions. I am interested in Other institutions; I have always been interested in Other institutionality. But "institution" for me is the wrong word; it is only a world "institution" in the sense that it will continue for a specific lifetime. In other words, it is an institution with no place. It has a specific life cycle, and then it's over. Therefore, in itself it has a different kind of rule structure. It's not something that wants to perpetuate itself. It wants to have its energy dissipated and finished in eleven years. And that was a purposeful set up.

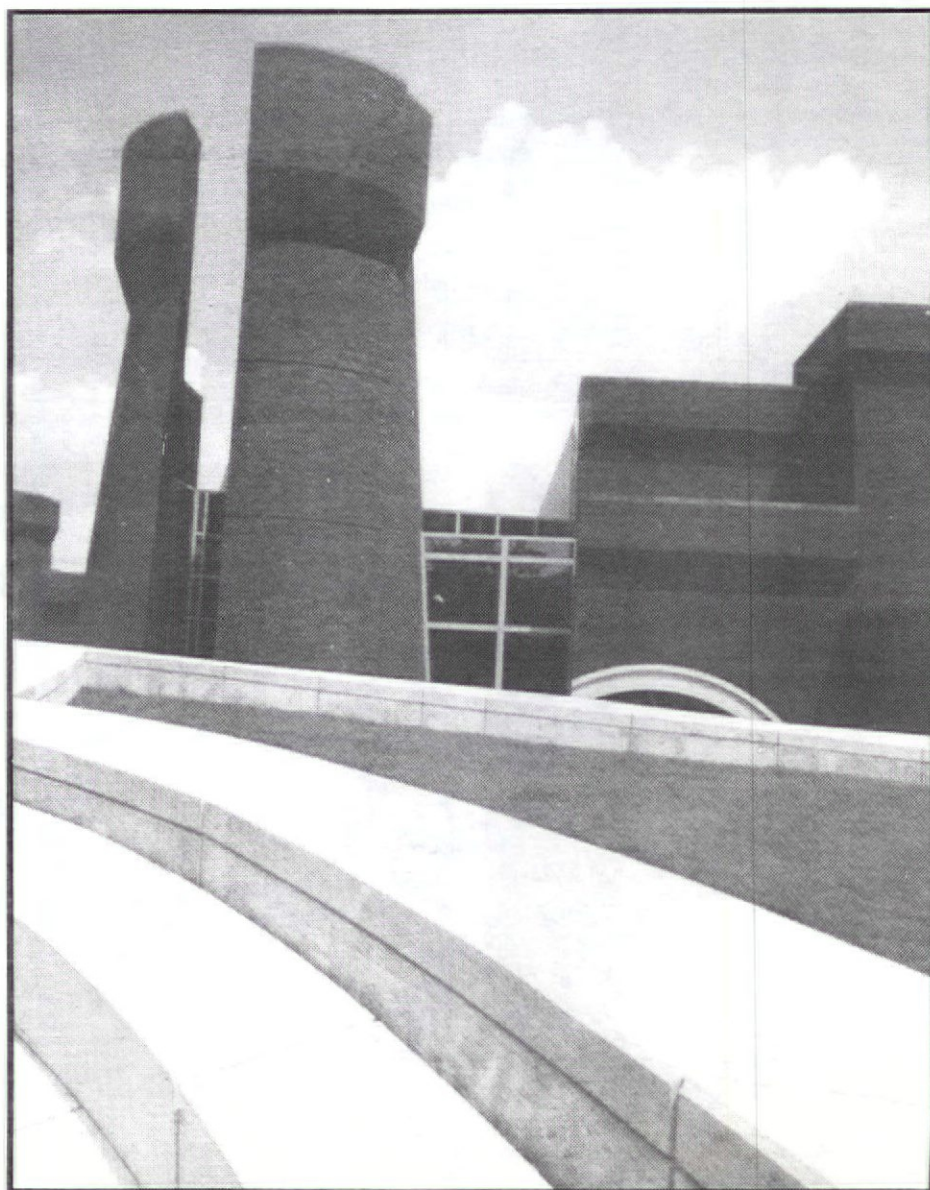
So it's not something that we want to promulgate, that institutionalizes itself, that becomes procrustean in any sort of way. Rather, in fact, it is self-depleting.

How do you relate the rule structure of weak institutionalization to the corporate form, and name, of your educational organization? Shimizu, a major funder for "leading edge" projects like ANYone, is a subsidiary of Mitsui. While ANYone was at UCLA advancing undecidability, Mitsui was holding a reception on the opposite side of town recognizing David Martin's Sanwa Bank tower. It looks like, from a corporate point of view, "let's cover all the bases at the end of the millennium in architecture." Rizzoli, pledged to annual publication of the proceedings in the ANYone journal, is a commercial press and must attend to the marketability of ANYone. How does the particular corporate operation of this project inflect your agenda?

Not at all. They have not in any way stifled us or asked us anything about what we are doing; they just give the money. Their agenda does not compromise my agenda. As long as I can do what we need to do, it doesn't matter. Whether it (the capital) comes from a private corporation, of from an individual, I don't care. It's a tax deduction.

Derrida made some comments in closing his talk about the "double bind" of the double responsibility here at the conference—"the sealed mark of the division of the double bind," "sealed in signature," "the double obligation of going on with the impossible while at the same time answering responsibility in the city with the traditional problems of demography, commerce, etc, without leaving the terrain." This raises the question of the need to, as he said, "experience the contradiction," to carry out your strategy of demonstrating the undecidable and at the same time to be aware of the political responsibility that is inherent in operating on a terrain of traditional relations of power in which the dominant power "decides." ANYone Corporation is initiating some very powerful activity—power filled, perhaps I should say.

Power filled. Except if you understand where architecture is, it (ANYone Corporation) has no power at all. It would like to assert itself into the center of power, or displace the centers of power, but it has no



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However, those that advance projects without reinforcing or transforming places and districts, actually diminish our cities. And as these projects are built, our cities become less livable and less comprehensible, until our hopes for a great city are dashed.

Many have thought that the really important issues about urban development exist in realms other than architecture, and have disavowed responsibility for the larger whole. Many have been tempted to do the same thing in undergraduate education — to leave the "laying in" of a fundamental perspective about the world to other disciplines such as the humanities and the sciences — and to engage architecture independently at the graduate level.

Many within architectural education have thought that the really fundamental learning experiences exist elsewhere, but that conception demeans the arts as a basic discipline. Our personal experience in architecture confirms the power of architectural studies, of designing and problem-solving as a means to discover what matters, what values are at stake, who we are, and what is worth doing.

The integrative imperatives of architecture provide a basis for outstanding higher education. Attention is required to

the broadest possible range of issues related to human values, to the quality of human experience, to technology and planning as culturally-based processes and, ultimately, to a vision of urban and global existence.

From the beginning of their education at USC, architecture students design modest projects that require thoughtfulness and exploration into the interconnectedness of things. They inquire into meanings and purposes and they engage in the exercise of values and choice.

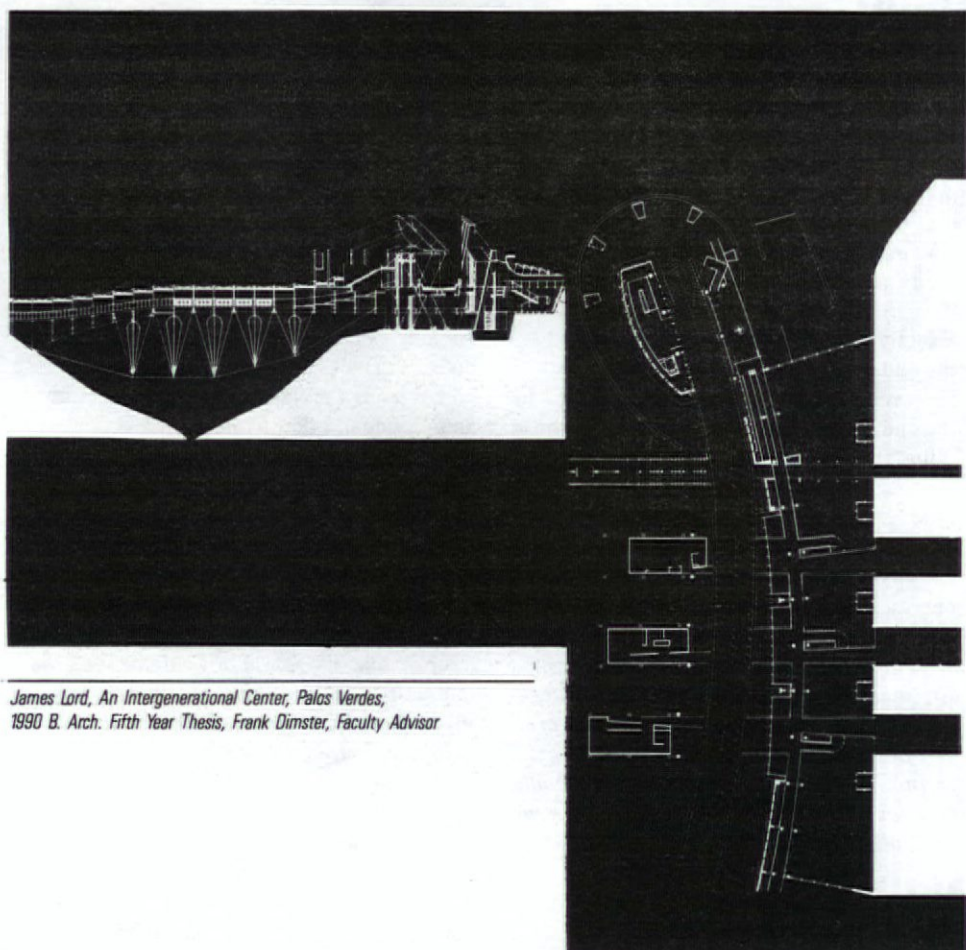
At the outset, students begin the study of architectural history as the inquiry into powerful human artifacts — of great achievements in relation to powerful social and cultural intentions in relation to the potential for superb individual accomplishments. As studies in architecture, in the humanities, and in the sciences advance together — intermixed rather than in sequence — a bachelor of architecture program provides a powerful means of higher education.

Architecture is not merely an illustration of what has been learned elsewhere, nor is it an expression of other ideas. At its core, and at its best, it is itself and it is about everything.

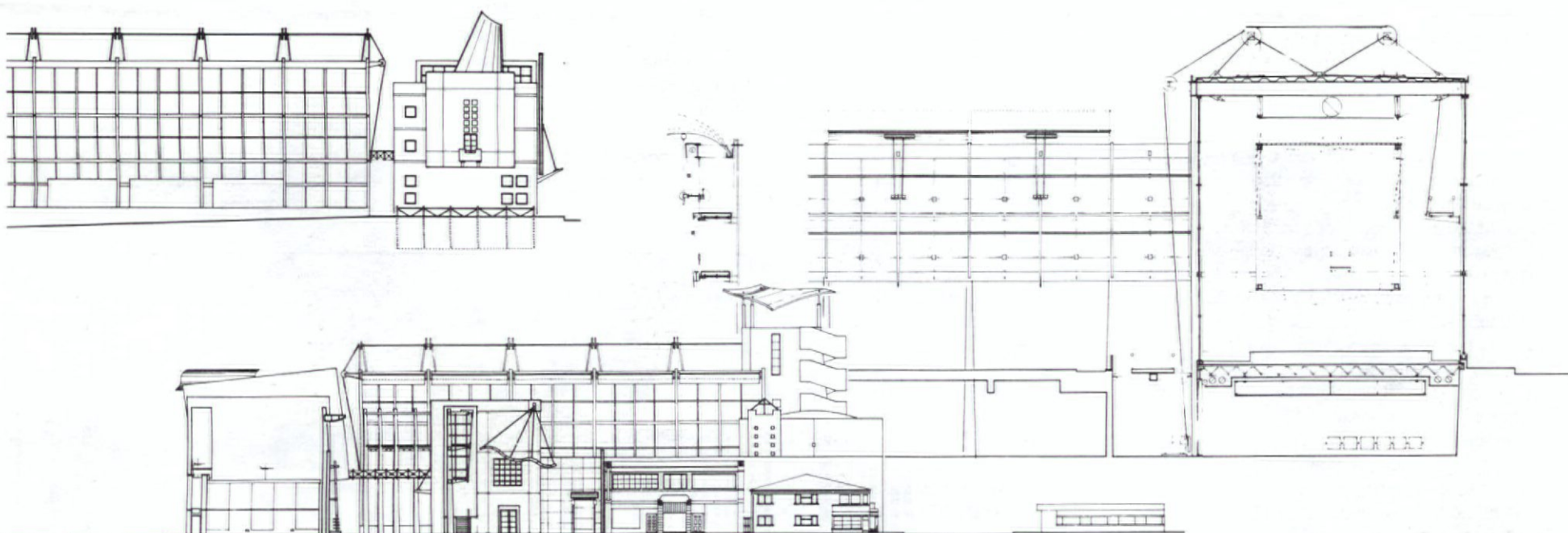
Architecture provides the settings in which we create our lives. Project by project, we make our cities whatever they are to become. We must have high aspirations for society and for the urban environments in which our society can evolve.

As educators and professionals, we must assure ourselves that the next generation of architects will make its full contribution toward achieving such aspirations.

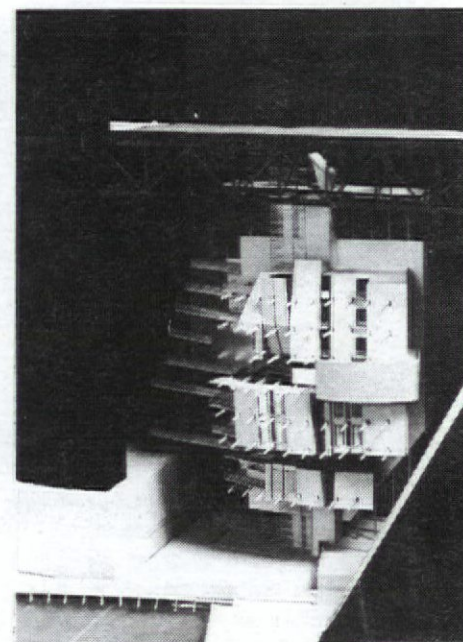
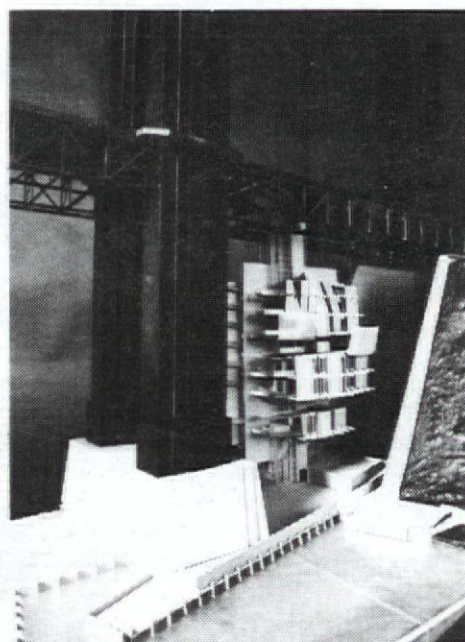
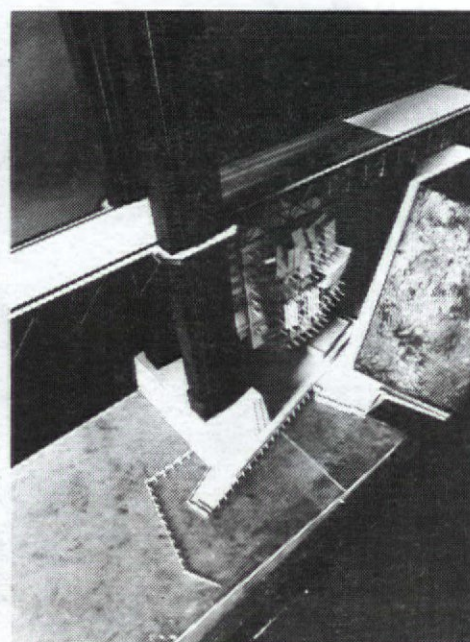
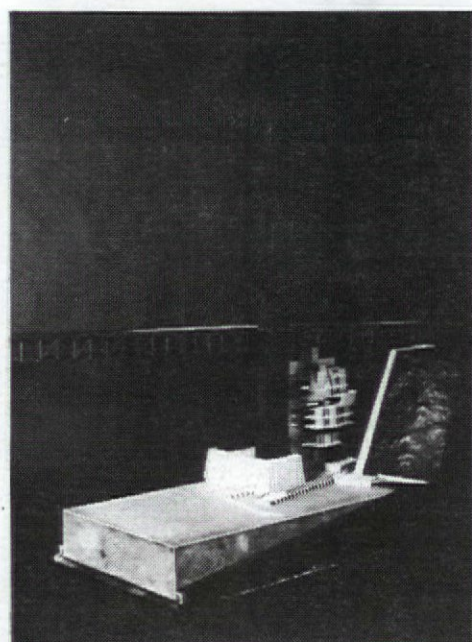
Robert S. Harris, FAIA
Dean
USC School of Architecture



James Lord, *An Intergenerational Center, Palos Verdes*, 1990 B. Arch. Fifth Year Thesis, Frank Dimster, Faculty Advisor



Daphnah Nazarian, *Experimental Research Institute of Cinema & Production, Hollywood*, 1990 B. Arch. Fifth Year Thesis, John Mutlow, Faculty Advisor

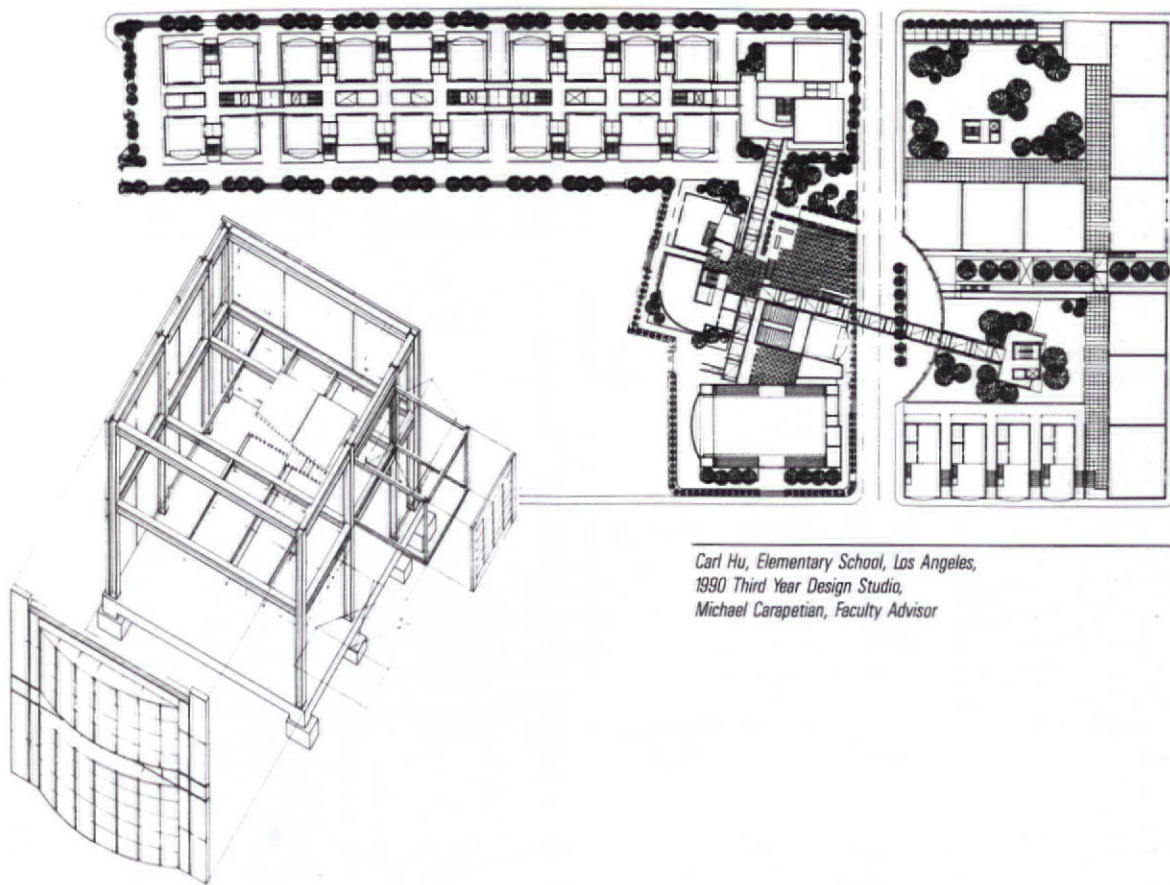


James Shorten, *Architectural Interpretive Center, Gold Gate Bridge*, 1991 B. Arch. Fifth Year Thesis, Ed Niles, Faculty Advisor

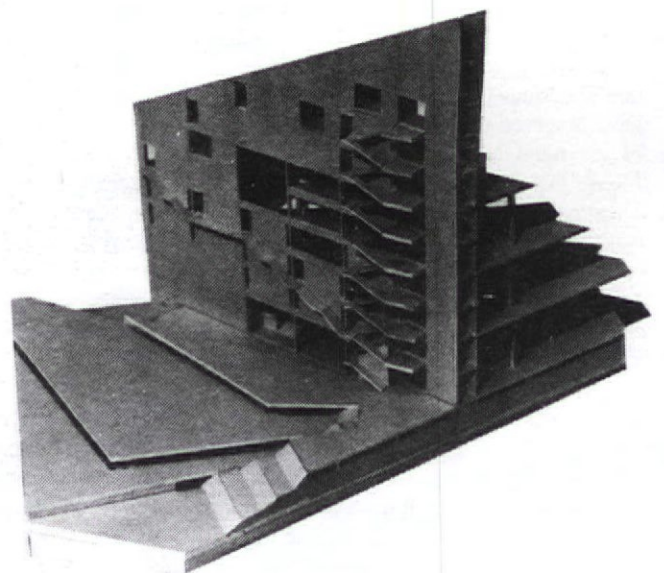
RECENT STUDENT WORK: University of Southern California

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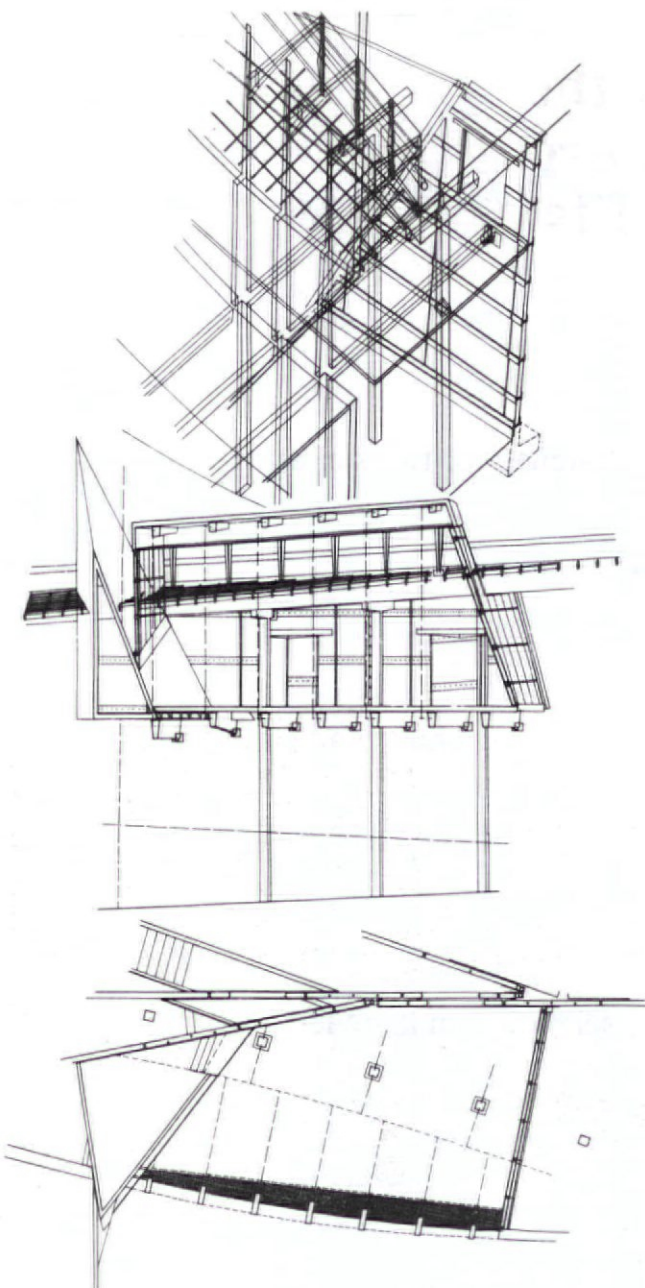
Bachelor of Architecture
Master of Architecture
Master of Landscape Architecture
Master of Building Science
Dual Master Degrees in Architecture & Planning
Dual Master Degrees in Landscape Architecture & Planning



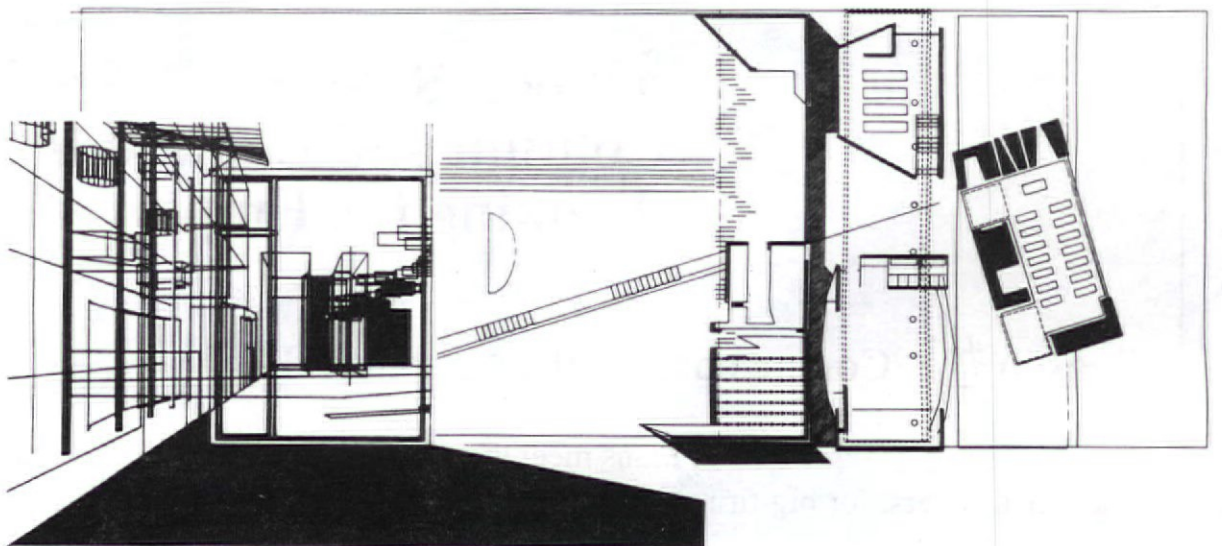
Carl Hu, Elementary School, Los Angeles,
1990 Third Year Design Studio,
Michael Carapetian, Faculty Advisor



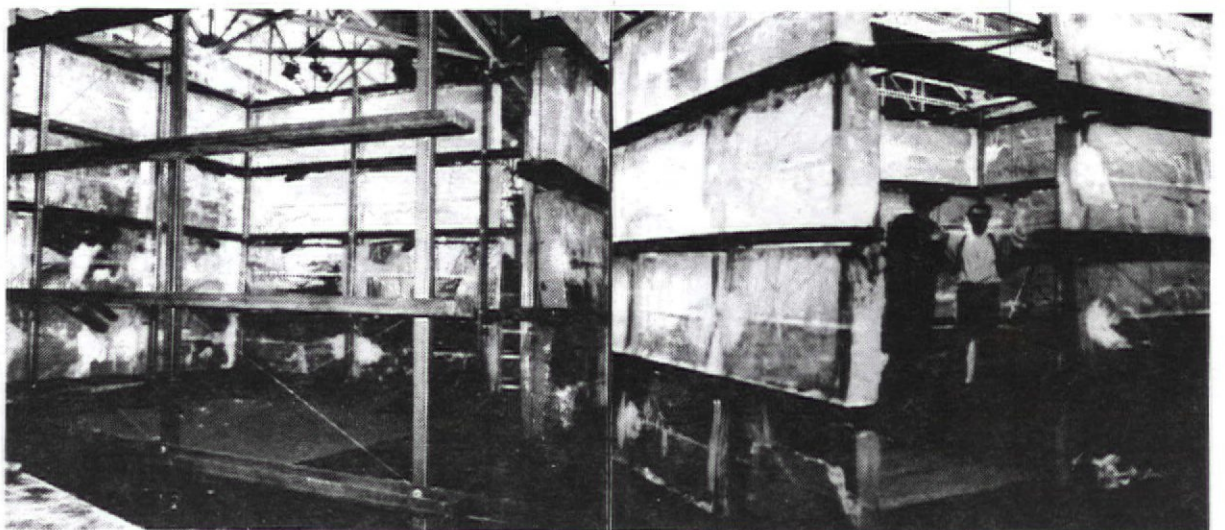
Gustavo Koa, Community Library, Los Angeles,
1991 Third and Fourth Year Design Studio, Ralph Knowles, Faculty Advisor



Will Drake, LA Geography Archives/Process,
1990 Fourth and Fifth Year Design Studio, Marc Angelil, Faculty Advisor



Elizabeth Leung, Oasis Housing Competition: Project for an Urban Nunnery, First Prize in RIBA Student Design Competition,
1989 Third and Fourth Year Computer Integrated Design Studio, Katherine Coleman, Faculty Advisor



Mark Bedenorz, Todd Davis, Joseph Doyle, Anthony Fish, Mark Lee, Ludavina Lustado, Mark Motonago, Edgar Torres, Steven Wu, Charles Yu,
METAMORPHOSIS, San Francisco Garden Show Honor Award, American Society of Landscape Architects Excellence Award, Horticultural Society Honor Award, 1990 Third and Fourth Year Design Studio, Achva Benzinberg Stein, Faculty Advisor

Christopher Resigns from City Planning Commission

Appointed by Mayor Bradley to serve as a City Planning Commissioner in 1988, Bill Christopher is a principal in the firm of Arechaederra/Hong/Treiman. He has been longtime participant in community affairs, with membership in organizations such as the AIA/LA Urban Design Committee, the Miracle Mile Civic Coalition, the Miracle Mile Residential Association, and the Westside Civic Federation, among others. However, what the Mayor giveth, the Mayor taketh away, and consequently Bill resigned from the Commission early last month. In the following articles, **Bill Christopher** discusses his years as Planning Commissioner, and **Marc Futterman** offers a perspective on the implications of Christopher's resignation.

Friends and Colleagues:

Having served for the past three years as a member of the Los Angeles City Planning Commission, and for many years before that in various public sector activities, I have observed this Chapter as it has come of age in the debate over public policy. As I leave the Planning Commission to assume a seat on the Board of Zoning Appeals, I want to impress on everyone associated with the AIA/LA, the importance of continuing the fight for the recognition of design related issues as important elements in the planning of the future Los Angeles.

It is unfortunate that we, as a profession, are losing a direct voice in the discussion of planning policy. The Mayor, after hearing all of the arguments, made an informed decision that we will all have to live with. He determined that other needs had to be met as well. That does not mean that we should reduce the Chapter's role in the formation of policy decisions. In fact, it means that we will have to work a little bit harder to assure that our view is heard inside City Hall. Hopefully, over the past

several years, we've acquired some skills and allies that will be helpful in future skirmishes in this regard.

During my tenure, the Urban Design Committee of the Chapter has been a constant source of inspiration and idealism in the pursuit of equitable planning goals. It has been one of the few arenas in this city where a serious discussion of the design implications of planning decisions has been heard and I, for one, have benefitted greatly from that dialogue. The willingness of the members of the Committee and other Chapter members to become personally involved in the process has been particularly gratifying to witness. This activity involves a great deal of patience, stamina, and commitment in return for rewards that are few and far between. Yet if not for the contributions made by the Chapter and its members, the City would be without a strong voice for urban design. I know that many of you will continue, with me, to fight for the city's future direction.

Since the Balanced Growth Element of the General Plan is being developed, a new Director of Planning is to be anointed, a

Congestion Management Plan is being formulated and several other key pieces of business are coming to the fore, it is crucial that the Chapter continue to maintain an active role in future events.

Personally, I want to express my deep appreciation to the Chapter Board, the Committee, and other members including Ray Gaio, Ron Altoon, Jim Black, Pat Dawe, Kate Diamond, Marc Futterman, Arthur Golding, John Kaliski, Deborah Murphy, Ben Rosenbloom, and Allyne Winderman in particular for providing the backbone of the Chapter's support for my participation on the Planning Commission. I also want to thank Suzanne Williams for her efforts, behind the scenes, on behalf of us all. Together, we've made a little music, but there are many songs yet to be sung.

Bill Christopher, AIA

* * * *

On the surface, Bill Christopher's "resignation" from the Los Angeles City Planning Commission can be easily interpreted in terms of electoral politics: the Mayor reaffirming his base constituency and "commitment" to positive growth and development in the still impoverished South Central and South East districts of the city. On a deeper level, however, Christopher's "resignation" confirms an essential divergence of values in the politics of planning.

In our capitalist/consumerist society, the role of urban planning has traditionally been to promote the creation of wealth through growth and development balanced within acceptable limits of environmental degradation, and to provide a social welfare function when corporate wealth does not provide essential human services or when displacement leads to poverty. Hence, our city and other regional agencies invest in infrastructure, encourage a "positive business climate," provide basic services, and undertake redevelopment when

geographical profitability patterns shift and local areas go into arrears.

The 20th century industrial paradigm of urban planning as the handmaiden of the market has, in fact, been quite successful: without much planning, our region has become affluent and propelled itself into an international economic powerhouse. With this success, however, has come a new scale and complexity of problems that the old planning paradigm is fundamentally incapable of handling. These problems are typical of many Third World nations, but here they are mixed with the politics of a First World economy: on the one hand an increasingly large, undereducated, under-skilled and dispossessed underclass, the total demise of affordable housing, and sprawling decentralization; and on the other hand, NIMBYism ("not in my backyard"), increasing racism, and an impending failure of government to provide the public investment and administration to balance market inequalities. This is exemplified by the demise of city planning as such in Los Angeles and its replacement by regional single purpose agencies such as the Air Quality Management District, the latest form of the old planning paradigm.

According to Ben Rosenbloom, AIA/LA Urban Design Committee Co-Chair, we are witnessing the formation of a new urban planning paradigm. It has three fundamental propositions: 1) that the public realm is the critical basis of political, economic and social discourse including how, what, where

Continued on 9



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AIA/LA PRESIDENT OFFERS MID-YEAR ASSESSMENT

This is a time of change for the architectural profession and for the Institute. Halfway through the year let us reflect on the changes at hand.

1992 will see W. Cecil Steward, FAIA, Dean of the School of Architecture, University of Nebraska become the first educator president of the AIA. Last month at the National Convention in Washington, DC, Susan Maxman, FAIA of Philadelphia was elected to follow Cecil as the first woman to hold that office. These two individuals are exceptionally capable people, and they afford the Institute the opportunity to reach into segments of our professional community that traditionally have not been drawn to participation in AIA. The outcome should enrich us all and improve our collective standards of practice.

The convention yielded bylaw changes, particularly in the areas of membership. Membership will now embrace four distinct groups. There will be an Architect membership for licensed architects. An Intern member will be one who is in the process of becoming licensed. An Associate member will be one who, while involved in an essential role in the profession, does not intend to pursue licensure. The Allied member category will embrace the professionals who interface with architects. In addition, a voting position on the Board of Directors was approved for one individual who would be in the Intern/Associate category. I am pleased to say that Diane Evans, an Associate member of our chapter, will be the first person to

hold that position.

Continuing education as a requirement of sustaining licensure is a high probability. This chapter is taking a pro-active position and establishing a Continuing Education Committee to help formulate programs to satisfy State Board requirements and respond to member needs. In addition, IDP (Intern Development Program) is being required by a majority of the states for licensure and several for reciprocity. As a result, we will be focusing energies on strengthening the IDP Program within our chapter as well.

1994 will be the centennial of our chapter. Katherine Diamond, AIA is chairing our task force to formulate a series of events, lectures, exhibits, programs and tours that will run throughout the centennial year. Please convey your ideas directly to Kate.

You are probably aware that in 1994 the Los Angeles Chapter will host the AIA Convention. This is an extraordinary opportunity for our chapter membership to showcase its work and to avail itself of the full range of convention activities. This will require a significant fundraising effort on behalf of the chapter, which will probably be represented in a dues increase or assessment in each of the next three years. There are off-setting financial benefits the year of the convention to our membership, and we are exploring those as we discuss the overall convention program.

The Los Angeles River Task Force is moving into its second trimester wherein specific research is being contributed. We are overwhelmed with the positive response to our activities at a federal, state, county, and local level and among schools, communities, and other special interest groups that share our vision for this waterway. If you would like to contribute your energies, please contact Task Force Chair, Arthur Golding.

Finally, please stop by the chapter office and introduce yourself to our new Executive Director, Ann Stacy, Hon. AIA, who joined us June 10, bringing her con-

Continued on 10

Newport Harbor Revisited

To the Executive Director:

In the issue announcing your appointment, there was an article "Doing the Newport Harbor Shuffle". It tap dances with great agility around, it appears, an extremely sensitive set of circumstances leaving the reader to speculate.

Maybe the key issue is not based on design but should be directed to those who hired Renzo Piano, is he licensed to practice architecture in California....my 1990 Roster of Licensed Architects must have missed his name somehow!

Craig B. Kelford, AIA

To the Editor:

I've read, with interest, your article relating the Newport Harbor Art Museum's many lives. Having been there at the moment of conception, let me share with you the embryo that never saw the light of day.

In the spring of 1986 our firm was engaged to translate the museum's program into a schematic design to test the feasibility of utilizing the original site on San Clemente Drive. Within a week after Museum Board acceptance of our plan, the voters in Newport Beach threw a moratorium on Newport Center which killed this and other projects within that zone.

With commitment to realizing the project, Donald Bren graciously donated a larger, more valuable and prominent site to the museum along Pacific Coast Highway. This created the opportunity for the "shuffle" that you aptly reported. I trust this will help to complete your picture.

Ronald A. Altoon, FAIA

Please note that Pedersen is all "e's"—the name has been consistently misspelled in the above referenced article. It is an easy fact to check!

Lenore Lucey, FAIA

LA Architect apologizes to Mr. Pedersen for the error.

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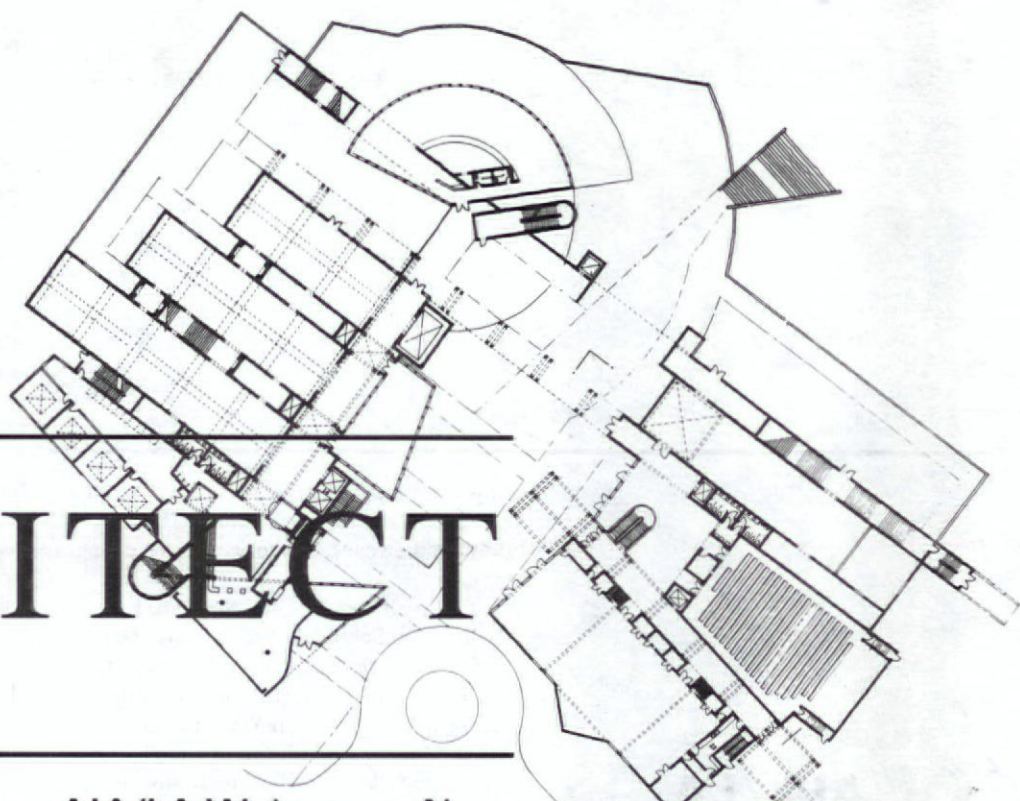
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L.A. ARCHITECT



Upcoming Events

The **Society of Environmental Graphic Designers** will hold their 1991 national conference on August 22-24, at the Art Center College of Design in Pasadena. Participants include Jon Jerde, Deborah Sussman and Paul Prejza, Saul Bass, and John and Marilyn Neuhart, among others. For more information, call (617) 577-8225.

The 10th annual **AIA/LA Associates Sandcastle Competition** will be held at Will Rogers State Beach in Santa Monica on August 3. The competition raises money for the William Z. Landworth Memorial Scholarship Fund to assist students pursuing an architectural education. The entry fee is \$12 before July 22, and \$15 after. For more information, call (213) 380-4595.

Classes sponsored by the **Los Angeles Chapter/Construction Specifications Institute** are scheduled to start September 3, 1991, at 111 N. Hope Street in downtown Los Angeles. For enrollment information, call (213) 254-4155.

Architectural illustrator **Carlos Diniz** will present a lecture and multi-image presentation, "Building Illusion," illustrating the highlights of 30 years of his work on August 27, at 7 pm, at the Pacific Design Center. For information, call (213) 380-4595.

The Interiors Committee will sponsor a program of **major corporations discussing their architectural needs** now and in the future. The panel will take place on July 23, at 6:30 pm, at the Pacific Design Center, and will feature Stuart Laff, Senior Vice President, First Interstate Bank; Judith N. Frank, Vice President, Warner Brothers; and Ray Henry, Director of Interior Development, Disney. The committee will also sponsor a **tour of Frank Lloyd Wright's Ennis Brown House and Richard Neutra's home**, along with a cocktail reception at Frank Lloyd Wright's Freeman House, on August 30 starting at 1:30 pm. For information on both programs, call (213) 380-4595.

The **Society of Architectural Administrators' summer mixer**, open to all members and non-members, will be held on July 24. For information, call Kathryn Frankel at Johannes Van Tilburg & Partners at (213) 394-0273 or Julie Robison at Altoon & Porter Architects at (213) 939-1900.

AIA/LA Welcomes New Executive Director

On June 10, Ann Stacy, Hon. AIA, assumed responsibility as the new Executive Director for AIA/LA. Most recently Executive Director of the Baltimore Chapter, Stacy has extensive experience with the AIA. A self-described "AIA junkie," Stacy has also served as Executive Director for the Maryland Society of Architects, the Broward County Chapter in Florida, the Detroit Chapter, the Michigan Society of Architects, and the Detroit Foundation.

Although she has not yet outlined a full program of goals, Stacy unequivocally states her number one goal as preparing AIA/LA for the National Convention in 1994. "For 1994, Los Angeles is going to be the largest chapter in the AIA. The sheer impact of the number of potential members is a marvelous thing to work with."

In addition, Stacy stresses the importance of establishing a strong political voice. "We need to work with the city government, we need to be very visible and outspoken about things we see that need addressing, and not necessarily as an antagonist or a naysayer. By the time 1994 comes around we need to be known as a strong voice, a good voice."

Call for Nominations

The chapter Nominations Committee is soliciting nominations from AIA/LA architects for the 1991 offices of vice-president/president elect (one-year term), secretary (two-year term), and directors (four positions open, two-year terms).

CCAIA Delegates. Currently, the chapter is allocated six CCAIA delegates. In accordance with chapter bylaws, election to office as president, vice-president/president elect, treasurer, or secretary also constitutes election as a chapter delegate to the California Council. There is one CCAIA delegate position (two-year term) open for 1992.

Any AIA member-in-good-standing may nominate an AIA member-in-good-standing for each office to be filled. The person making the nomination must have determined that the nominee will serve if elected.

Each nominee must be seconded by four AIA members-in-good-standing; a member may only second one person for any given office.

Properly executed nominations should be received at the chapter office, 3780 Wilshire Boulevard, Suite 900, Los Angeles, CA 90010, by noon on Wednesday, July 31, 1991, for review and accreditation by the committee.

The names of all the accredited nominees will be published in the September issue of *LA Architect*. After such publication, AIA/LA architects will have three weeks to submit additional nominations for accreditation in accordance with the above procedure. Nominations will then be closed and election ballots prepared and sent to the membership. Ballots will be tabulated and the results announced at the regular chapter election meeting.

Venice Art Walk

By 12 noon on Sunday, June 2, Abbot Kinney Boulevard in Venice was buzzing with the activity of about 5,000 people crowding the streets. The usually unpredictable June weather couldn't have been more glorious for the 12th annual art event and major fundraiser of the Venice Family Clinic--the Venice Art Walk.

The Art Walk was established in 1980 as the major fundraiser for the Venice Family Clinic (founded in 1970), and has evolved into a nationally recognized and respected art event. The newly expanded Venice Family Clinic is the only free health care facility for the poor and homeless on the westside. About 1,500 volunteers, including 300 mostly volunteer doctors, cared for more than 30,000 patients last year. Currently, 27% of their patients are homeless, 40% are children, and 79% are minority group members.

The Venice Art Walk can best be described as six events in one. The Art Walk itself is a private, self-guided walking tour of 60 working artists' design studios/homes. This year's artists/studios included Martha Alf, Charles Arnoldi, Woods Davy, Guy Dill, Laddie John Dill, E.F. Kitchen, John Okulick, Charles Ward, AIA, and the Abbot Kinney/Irving Tabor House.

The Docent Tours include in-depth visits to artists' studios and architecture guided by leaders from the LA art community. The Silent Art Auction featured over 300 art pieces in every medium, including art furniture, photography, and landscape artworks contributed by galleries including Meyers/Bloom, Jan Turner, James Corcoran, Rosamund Felsen and Koplin. Major contemporary artists represented included Joe Goode, Ed Ruscha, Sam Francis, Jill Giergerich, Billy Al Bengston, Red Grooms, Eric Orr, Betye Saar, Diane Buckler, and Doug Edge.

Other attractions included the Food Faire catered by restaurants such as Michael's, 72 Market Street, Rebecca's and Ocean Avenue Seafood; and the Shopping Place with live music, and unique sale and auction items.

Finally, artists and guests danced the night away to 60s music at the Santa Monica Airport, at the Dinner Celebration honoring Dr. Benjamin Karpman and Thrifty Corporation.

I was looking forward to this year's Art Walk with anticipation, as it would be my first time in eight years to go as an "art

Continued on 4

In this Issue...

LA Architect's July/August issue features an annual focus on student work, this year from USC (see pages 4-5). Also this month, **Lian Hurst Mann** interviews **Peter Eisenman** on his ANYone agenda (page 6), and **Michael Schneider** and **Anthony Chong** review recent architectural exhibits (page 7). Finally, **Marc Futterman** offers a perspective on **Bill Christopher's** recent "resignation" from the Planning Commission (page 3), and **Carl Davis** analyzes the newly restored Citadel.

Top: Altoon & Porter Architects, scheme for Newport Harbor Art Museum (see page 2); below: AIA/LA Associates' Sandcastle Competition, scheduled for August 3; cover: Intergenerational Center, James A. Lord, USC (see pages 4-5).

