

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

October 1991
\$2.00

L. A. ARCHITECT

Special Feature:
Women in Architecture

HOLLYWOOD
REDEVELOPMENT
OFF HOLD

Answer From
Arthur Erickson



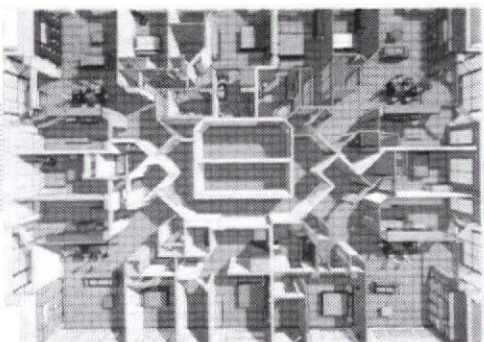
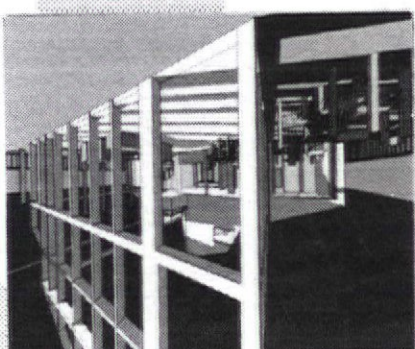
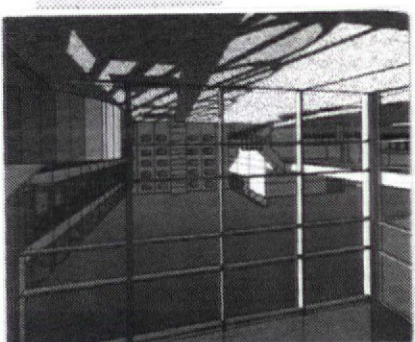
PUBLISHED BY THE LA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

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Seminar

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Place:
Offices of Nikken Design Systems
Date:
Thursday, November 7, 1991
Times:
2:00 PM and 7:00PM



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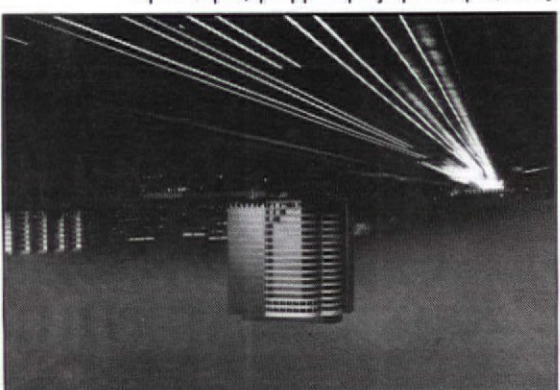
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Project: Lakeshore Towers - Developer: Birther
Architect: Strook Architects

Composite photograph of scale model and site photography.



OCTOBER

Tuesday 1

Wednesday 2

Thursday 3

Friday 4

Weekend

Monday 7

AIA/LA Associates Meeting
6:30 pm Call (213) 380-4595
‘Have You Set Up Your Practice, Or Has It Set You Up?’
One of four Professional Development Seminars sponsored by The Kaderlan Group, Los Angeles: Center Blue Conference Center, Pacific Design Center \$25 (\$80 for four), for reservations call (213) 657-0800

Tuesday 8

Wednesday 9

Karen Bausman
Sci-Arc lecture.
Main space. 8:00pm. Call (213) 829-3482.
Tom Krumpack, artist, professor Cal Poly University, Pomona Fall Guest Series 1991
8:00 pm.
RON HERRON; Projects and Ideas 6:30 pm, Harris Hall 101, USC School of Architecture
Call Dana Smith, (213) 740-2097.

Thursday 10

Friday 11

AIA/LA 1991 DESIGN AWARDS SUBMITTAL DEADLINE

Weekend

Saturday 12
Construction Project Management Seminar on scheduling projects. California State University, Fullerton. \$325. Call (714) 773-2611.
MODERN TIMES: 20th Century Design Show & Sale
Glendale Civic Auditorium. Through Sunday. Call Modern Times, (213) 392-6676
The Arts of Mexico - Its North American Variant
Self Help Graphics, through October

Monday 14

Columbus Day. AIA/LA Offices Closed.
HOMECOMING PROGRAM: An Exhibit of Alumni Work
USC School of Architecture, Helen Lindhurst Architecture Gallery, Watt Hall, through Saturday, October 19. Monday through Saturday, .
Designers Lighting Forum Event “Special Effects in Retailing - Boogie’s Diner” \$5, Members. \$15, Non-members.

Tuesday 15

AIA/LA Executive Committee Meeting 5:00 pm Call (213) 380-4595
FOCUS: “An Exchange of Conspiratorial View Points” (Rescheduled from September 17). Discussion between Eric Owen Moss, AIA, and Thom Mayne, AIA, sponsored by AIA/LA Chapter and the Los Angeles Forum for Architecture and Urban Design. Pacific Design Center Blue Conference Center.

Wednesday 16

L.A. Architect Editorial Board Meeting 7:30 am Call (213) 380-4595
AIA/LA CADD Committee Planning Meeting 6:00 pm (213) 380-4595
Joint meeting with AIA/LA Health Committee & Architects in Government Committee. 5:30pm
Kaiser Walnut Center.
New Member Orientation at Altoon & Porter Call (213) 380-4595
Toyo Ito: Recent Work 6:30 P.M. , USC School of Architecture
Andres Duany: Sci-Arc lecture.

Thursday 17

Women and Minority Resources Committee. Call (213) 380-4595.

Friday 18

Weekend

Being Your Own Developer/Builder Seminar on new development companies/ventures \$235. California State University, Fullerton. Call (714) 773-2932.

Monday 21

AIA/LA Historic Preservation Committee
6:30 pm Call (213) 380-4595
Andrew Herron: Computer Integrated Design
12:00 pm USC School of Architecture, Harris Hall 101
Call Dana Smith, (213) 740-2097

Tuesday 22

Wednesday 23

AIA/LA CADD Program Meeting
Buying/Installing New System: Program/Demo by US CAD
6:00 pm Langdon Wilson Architects RSVP (213) 380-4595
Fumihiko Maki: City, Imagery, and Materiality 6:30 P.M. USC. Contact Dana L. Smith, (213) 740-2097
Allen Sekula Sci-Arc Lecture Call (213) 829-3482
George Page, lithographer w/ Sam Francis Studio 7:00 pm.
Cal Poly University,

Thursday 24

AIA/LA Professional Practice Committee Meeting 5:45 pm Call (213)380-4595
AIA/LA Design Awards Jury Dinner
Call (213) 380-4595
PDC Professional Development Seminar: “Visual Display Terminals: New Challenges in the Workplace” 8:30 am PDC, Center Green Theater (213) 657-0800 x267.
UCLA Lecture: SIM VAN DER RYN, Call (213) 206-8788.
SIM VAN DER RYN
OCAIA (see p.2)

Friday 25

AIA/LA DESIGN AWARDS SYMPOSIUM/RECEPTION
Hollywood Roosevelt
Call (213) 380-4595
UCLA Extension Art, Architecture & Interior Design Study Tour
Hearst Castle, California Missions, Solvang’s “Flag Is Up” Ranch. Through Sunday, October 27. \$595. Call (213) 825-9061.

Weekend

Saturday 26
THE 3RD JULIA MORGAN COLLOQUIUM
UCLA. Call Diane Favro at (213) 825 5374.
Women in Architecture Exhibit and Program UCLA
Workshop: “Photography Without a Camera”. Architecture and landscape photography workshop by Julius Schulman. \$30.
10:00 am - 4:00 pm. Homestead Museum, City of Industry. Call (818) 968-8492.

Monday 28

AIA Executive Committee Meeting
Washington D.C. Through the 29th.

Tuesday 29

Eighth Annual Day of the Dead/Dia de los Muertos
Group Exhibition, Consuelo F. Norte, curator
3:00 - 9:00 pm Opening Reception
L.A. Photography Center
Through November 27, 1991.

Wednesday 30

AIA/LA Codes Committee
5:00 pm Call (213) 380-4595
Barry Brukoff, photographer, designer
7:00 pm. Cal Poly University
David Ireland
Sci-Arc Lecture

Thursday 31

November 1

Weekend

Michael Charlesworth, Garden Historian & Elsa Leviser, Landscape Architect
Lecture: Arcadia Extended: The Avant Garde and the Vernacular in the Late 20th Century Landscape, sponsored by Otis/Parsons & Huntington Library. 9:30 am - 12:30 pm Friend’s Hall, Huntington Library, Art Collections and Botanical Gardens.
Call (213) 251-0550

November 4

November 5

CCAIA Executive Committee Meeting
Yosemite through the 8th Call (213) 380-4595
AIA/LA CADD Committee Planning Meeting
6:00 pm RSVP (213) 380-4595
James Wines
Sci-Arc Lecture
Main Space. 8:00 pm. Call (213) 829-3482.

November 6

CCAIA Executive Committee Meeting
Yosemite through the 8th Call (213) 380-4595
AIA/LA CADD Committee Planning Meeting
6:00 pm RSVP (213) 380-4595
James Wines
Sci-Arc Lecture
Main Space. 8:00 pm. Call (213) 829-3482.

November 7

CCAIA Board of Directors Meeting
Call (213) 380-4595
AIA/LA Urban Design Committee
6:00 pm Call (213) 380-4595
UCLA Lecture Series
CHARLES GWATHMEY
Rolfe 1200, UCLA. Contact Teri Bond Michael at (213) 206-8788
PDC Professional Development Seminars
“Safety and Risk: Protecting Your Investment”
8:30 am (breakfast 8:00 - 8:30) PDC, Center Green Theater (213) 657-0800 x267.

November 8

“International Trends in World Markets”
AIA International Conference, San Francisco.
Call Dena Sollins at (202) 626-7415. Through November 9.

Weekend

Saturday 9
FURNITURE BY COOP- HIMMELBLAU: The “X” Series
Gallery of Functional Art. Through November 23.

November 11

November 12

AIA/LA Chapter Election
Call (213) 380-4595
AIA/LA Associates Meeting
Call (213) 380-4595

November 13

L.A. Architect Editorial Board Meeting. 7:30 am Call (213) 380-4595
AIA/LA CADD Committee Open House @ IBM. 6:00 pm (213) 380-4595
Anthony Vidler: SCI-Arc Lecture
Main Space. 8:00 pm. Call (213) 829-3482.
OCAIA/ADPSR/Permaculture Institute Lecture: BARRY WASSERMAN (see p.2)7:30 - 9:00 am w/ Breakfast. OCAIA, 3200 Park Center Drive, Suite 110, Costa Mesa. \$20 (\$15, Members; \$10, Students)

November 14

AIA/LA Government Relations Committee
Breakfast with Supervisor Gloria Molina
7:30 am (tentative) Call (213) 380-4595
UCLA Lecture Series
MARK MACK, Principal, Mark Mack Architects: “More Californian Houses: Regional and International Applications”
Dickson 2160E. Contact Teri Bond Michael at (213) 206-8788

November 15

Central Avenue Jazz
Installation at Santa Monica Museum of Art
Through December 29.

Weekend

Calendar listings compiled by: Miguel Baltierra Mary Eaves Mitchell Tony George

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**, Michael 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-

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. Geoffron (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,

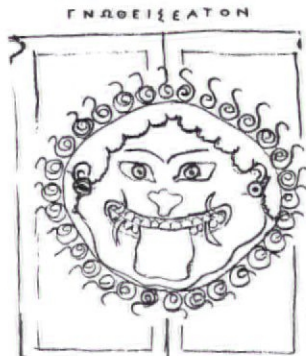
AIA (213) 413-3131; **Fellowship Nominations**, Norma M. Sklarek, FAIA (213) 454-7473; **Library**, James R. Combs, AIA (213) 388-1361; **Long Range Planning**, Rex Lotery, FAIA (213) 208-8200; **Memberships**, Robert H. Uyeda, AIA (213) 250-7440; **Membership Directory**, Janice J. Axon, HAIA/LA (213) 476-4593; **Mentor’s Hotline**, Morris Verger, FAIA-E (213) 824-2671; **Minority & Women’s Resources**, Michael Pride-Weils, 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.



Baubo

WHO IS BAUBO?

By Iliona Outram



Medusa

"Architecture, Gender, and Philosophy", Ann Bergren's lecture series at Sci-ARC University makes connections between the apparently diverse themes of the ancient greek myth of Baubo and women's ancient fertility rituals; Medusa and the castration complex described by Sigmund Freud; Platonic aesthetic theory and the "Philosopher/Architect", and contemporary architects such as Morphosis and John Whitehead. Her description of the way the image of Baubo, a woman with her skirts lifted up, provokes castration anxiety in men and her interpretation of the way modern western architecture resolves that anxiety, provokes me into offering my thoughts on the act of passing through a door as an alternative architectural therapy.

Who is Baubo? When Demeter, ancient greek goddess of marriage, childbearing and fertility of the earth was in mourning for her lost daughter Persephone, Baubo, the queen of Eleusis tries to offer her hospitality with food and drink. Demeter refuses the "xenia" hospitality so Baubo just lifts her skirts and exposes her genitalia to the goddess. Demeter laughs at the sight and eats and drinks; so the fertility of women and the earth returns. The act of "anasurma", lifting up the skirt to expose the genitalia gets a different reaction from men than from women; women laugh at seeing themselves reflected in another, men feel the paradoxical fear of castration. The Eleusinian Mysteries were the ancient greek women's festival par excellence with and fertility rituals dedicated to Demeter, and terracotta figurines of Baubo lifting her skirts, such as the one illustrated, have been found in the temple precinct of Demeter at Priene. These figurines show how the face and the genitalia were represented analogously, and this is just the way the Medusa's head was likened to the woman's genitalia without a penis by Sigmund Freud in "Medusa's Head" (1940/1922). "The terror of Medusa is thus a terror of

castration that is linked to the sight of something".

Ann Bergren argues in her essay "Baubo and Helen"(1) that a man will react to this fear with techniques of repression and displacement and by maintaining a constructed sense of difference between absence and presence can create the illusion of safety and stability with a continuous healing process in which the drug, or "pharmakon" (both poison and cure) is the constructed image, "eidolon"; This is the path trod by Plato and Morphosis when the philosopher/architect "displaces all material images lacking the support of formal truth".(Baubo and Helen)

An alternative approach is to throw formal logic to the winds and inhabit the space of presence and absence in a gesture of faith analogous to passing through a door. A person passing through a door experiences presence and absence, subject and object, being within the portal one is present, having passed through one views the door-leaf (valve) as an object. Passing through domestic and religious portals (lat. 'to bear') like an act of self-parturition, one has the door jambs on either side (French jambe means leg from latin) and in graeco-roman culture often the Medusa's face was embossed on the leaves as, for instance, on the Temple of Minerva at Syracuse. Cicero (Verrine Orations II iv 56) "...upon these doors... carved in ivory ... a lovely Gorgon's (medusa) face encircled with serpents." I assume that the ritual purpose of the doors for men, as also for women was to pass through the apotropaic the medusa's face, between the jambs as if passing between Baubo's legs, under the lintel and over the threshold of consciousness (Latin, limen), the subliminal being something under the threshold stone which was sometimes a human sacrifice.

(1) Drawing/Building/Text. Essays in Architectural Theory. Edited by Andrea Kahn. Princeton Architectural Press.

A Word From The Chaps...

"If we stopped all this baloney - treating women like second-class citizens - the world would benefit enormously. If you think of humans as a resource and women as half of that resource, just think how great it would be if all those people were giving their best creatively."

Frank Gehry,
Architect

"First and foremost, a developer works with an architect with whom he feels comfortable, and whose design sense he likes. From a developer's perspective, we see ourselves in business of producing environments which, amongst other things, are pleasing to people, half of whom are women. To the extent that there is any subtle difference in the environments that women or men may prefer, then I think a female architect may provide a balance. For example, according to many restaurateurs, women will decide which restaurant to visit. If a woman has the ability to provide an environment that appeals to women, then that is a contribution. Similarly, in the case of bathrooms - when the Wiltern Building was originally built there were more bathrooms for men. A woman would know better.

There is something else. It is a joy to work with a woman who is accomplished, and has achieved a high level in her work."

Wayne Ratkovich,
Developer of, amongst others, the Wiltern Building; architect Brenda Levin

"The most reactionary architectures today are being put forward by women. Why should they 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 Phillip Johnsons, the I.M. Peis, the Cesar Pellis. They are trying to emulate that kind of success, and you can't blame them."

Peter Eisenman,
Architect

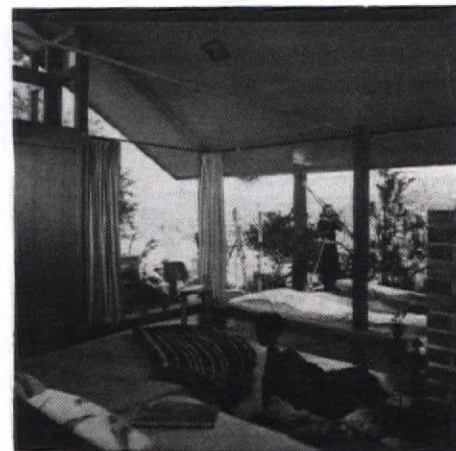
Of "Women in Architecture," Lucille was the first of the species that I had worked with. It was in 1947 and she had completed a mountain cabin at Lake Arrowhead. Early snow made for a great photographic opportunity and I genuinely anticipated a most unusual design - after all, a woman architect must be capable of uniquely thorough design solution.

On arriving at the lakeside site, I was puzzled. The "cabin" was a delightfully executed solution. So why was I puzzled? Perhaps I felt, as many people did, that a woman architect would do no wrong; that woman could instill into her work a quality of evaluating and respecting clients' programs beyond the capabilities and sensitivities of men! But, as I perceived it, the women had no such direction.

I have worked with Lulah Riggs, Edla Muir, and others. All of them were good architects. Recently I met Brenda Levin, one of the new girls on the block, at the Bradbury Building. Capable and productive, there is no need to bring gender into her role as Ira Yellin's choice to work with him on Bradbury's restoration.

Julius Schulman,
Architectural Photographer

Lucille Balfour in her "cabin"; photo, Julius Schulman

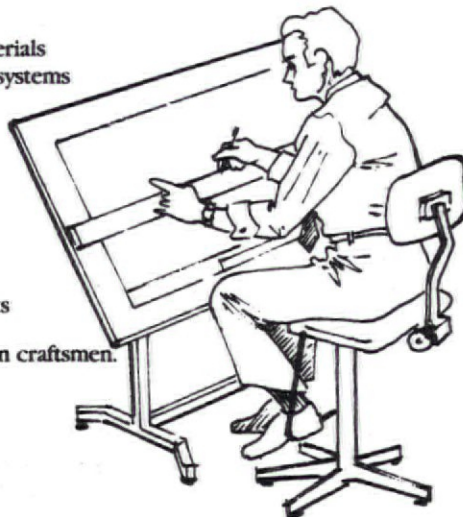


Complete and Accurate Details Should Produce Good Quality Construction

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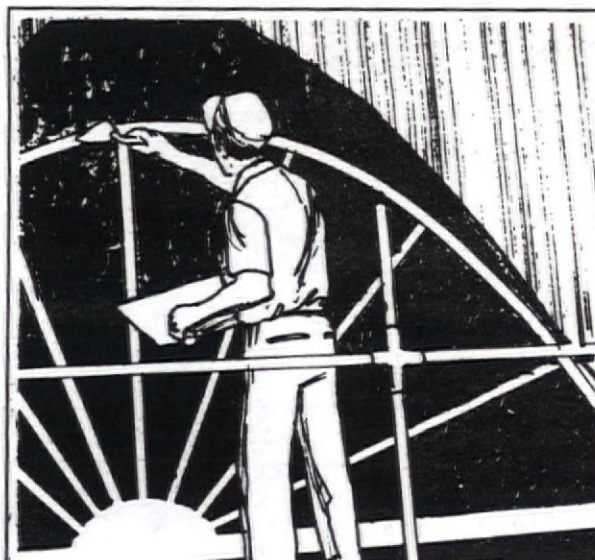
It is up to the architect to clearly draw and detail and it is the subcontractor's responsibility to build and finish as required by the contract documents and applicable codes.

If there are questions as to which products or combinations of products can do the job best, contact your local information bureau. They are funded by the professional subcontractors who employ union craftsmen.



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SINCERE AND GOOD

"I think it is too early to say what contribution women are making in the field of architecture. They have as clients contributed very largely except, perhaps, in monumental buildings. The few professional women architects have contributed little or nothing to the profession...They have, however, done sincere, good work along with the tide; and as the years go on, undoubtedly some greater than other architects will be developed, and in fair proportion to the number of outstanding men..."

Julia Morgan, cited in the Christian Science Monitor, November 27, 1931

The careers and work by women architects have historically been marginalized by the profession and by history. Julia Morgan, the most prominent and prolific woman architect in California, has received more acclaim for her gender than for the quality of her work. Fighting for acceptance in a male-dominated profession, female practitioners in the early twentieth century had little opportunity to design major civic projects. Many relied upon women clients and women's projects to survive. Approximately half of Morgan's clients were women. For them she designed numerous homes and institutional buildings. Such a specialization compelled Morgan to value certain characteristics. Her projects were sensitive to users, functional, straightforward, and emotionally supportive.

Responding to client wishes Morgan worked in a variety of styles. Though important to the creation of successful architecture these characteristics have not traditionally brought fame and enduring renown. The most lauded and studied architects have been those who developed a distinct signature style, executed major monuments, and explored theoretical rather than inter-personal concerns. Though Morgan maintained a low professional profile she had an extremely successful career and produced hundreds of buildings highly valued by their clients and users.

From "Sincere and Good: Women's projects by Julia Morgan, part of a soon to be published work by Diane Favro on *Architecture Criteria and Projects by Women*.

The Third Julia Morgan Colloquium

On Saturday, October 26th, 1991, the AIA National Women in Architecture Committee and the AIA/LA, in conjunction with UCLA School of Architecture and Planning and the Association for Women in Architecture will co-host the 3rd Julia Morgan Colloquium: Exploring the Intersection of Feminism and

Values in Architecture. A day long event, the program includes two panel discussions, with speakers such as Dagmar Richter, Elyse Grinstein, Victoria Casasco, Deborah Dietsch and Susan Maxman, and an interview by Diane Favro with Adele Naude Santos. It will take place at UCLA School of Architecture and Urban Planning.

Contact Diane Favro at UCLA at (213) 825-5374.

Julia Morgan, AIA
Swimming pool,
Pasadena YWCA, by Julia Morgan 1920



CALL FOR ENTRIES

"Broadening The Discourse" exhibit of environmental design work by women at the UCLA Extension Design Center in Santa Monica opening January, 1992. Entries due 11/19/91. Contact exhibit chairs Marcie Homer at (213) 661-2774 or Lea Glitman at (213) 837-0115 for more information. Held in conjunction with the 5th annual California Women in Environmental Design Conference, February 7-9, 1992. For further information on the conference leave message at (213) 487-3191.

Color Consulting: A Survey of International Color Design, by Harold Linton: Van Nostrand Reinhold.

Review by Ivan Preston

In the late 1960's much research was conducted into what effect the physical environment has upon the psychology of man. One study of the extreme used schizophrenic patients as subjects and exposed various flash cards of different colors to them.

The noted responses of the patients revealed various reactions to the different colors. Blue seemed to produce expressions of serenity, green of happiness and yellow and orange especially created a sense of hyper activity. The most notable change in behavior occurred when green was followed by red. Some patients seemed to erupt violently, others were momentarily stunned and the most extreme reaction was almost catatonic.

What does color do to or for man in the environment?

In his book *Color Consulting, A Survey of International Color Design*, Harold Linton, a member of the International Association of Color Consultants, presents various arguments for a more studied use of color in the built environment as well as an overview of the discipline of color consulting.

The book contains a brief preface in which Linton differentiates color consulting from other design disciplines and fine arts. He continues with a description of the efforts of some educational institutions in the United States and abroad to shape the education of color consultants by

working with the International Association of Color Consultants.

This rational introduction for the discipline of Color Consulting is quickly turned into an expose of the role of color in various design and fine art endeavors ranging from color in historical preservation of buildings, to the restoration of cities; from color in fashion and advertising to environmental sculpture and contemporary painting. The works of many individuals are presented as examples of good solutions to various issues of color in the human environment. Among these examples are featured the work of several women working in Los Angeles; Gere Kavanaugh of Gere Kavanaugh/Designs for her research in color and methods of coloration and color analysis; Tina Beebe of Moore, Ruble, Yudell Architects for her coloration of the Humbolt Library in Germany and the Crossroads School in Santa Monica, California; Lois Swirloff for her work with students at the University of California at Los Angeles.

The book describes clearly many different points of view about color theory as well as describing many successful coloration techniques. One intriguing technique described is a method of producing transparent coloration on buildings practiced by Gottfried Th. Prolss of Leonberg Germany. The technic produces a subtle coloration that achieves a spatial sense of transparency and depth in the surface finish.

The reader will find the chapter "Color Trend and Forecasting" most interesting for the description of the work of Jean-Phillipe Lenclos of Atelier 3D Couleur, Paris. Linton asserts that Atelier 3D can, if given sufficient information about a product, it's target market and the manufacturing company, predict years in advance the kinds of colors the target market is likely to respond to. Linton writes, "To forecast accurately Lenclos uses a wide assortment of indicators. He carefully analyzes the international press; he monitors professional exhibitions and artistic events; he maintains a vast library of color materials..."

The book reads well and is well organized. There is an appendix listing the addresses of international color organizations. The bibliography is interesting and would be useful as a beginner on the topic of color, coloration and color consulting.

Linton presents a convincing argument for using color appropriately and boldly, but does not seem to convince one to commission a color consultant except in cases of restoration of historical artifacts or when the need of color science and chemistry is warranted. Of course, the best aspect of the book is the wonderful colours.

Ivan Preston
Books Editor

On Sexual Harassment

In the ACSA's 1991 study on women architecture faculty, some startling information was disclosed. Apart from the well-known gender bias in architecture, it appears that over 30% of faculty women reported instances of sexual harassment while they were students, and just under 30% reported having experienced it as faculty members. Sixteen percent of the Deans of schools of architecture also reported complaints from faculty women, and another 26% reported such complaints from students. What is sexual harassment? Legally it falls under Title IX of the Education Amendment of 1972 as sex discrimination, and it includes behavior ranging from the most blatant - assault, demands for sexual favors, touching, threats - to more subtle actions such as undue attention, comments about appearance, sexist joking, leering and ogling - and many more. Women are the overwhelming recipients of sexual harassment

from men, although there are instances of male homosexuals or women as the harassers. Here I only want to address the more pervasive pattern of sexual harassment - men to women - and only in the university setting.

Over the past fifteen years, most institutions of higher learning have attempted to confront the issue, partly prompted by the Alexander vs. Yale University lawsuit (1977) in which the court found sexual harassment to be a form of sex discrimination covered by Title IX - and that universities would therefore jeopardize federal funds if found guilty of sexual harassment. Additionally, universities have worried about potential litigation from students and employees. Most universities responded by developing policy statements and establishing grievance procedures. One of the most direct, succinct, and comprehensive policy statements comes from the University of Michigan, which prohibits "sexual advances, requests for sexual favors and other verbal or physical conduct or communications of a sexual nature by a faculty or staff member that stigmatize[s] or victimize[s] an individual on the basis of sex or sexual orientation...if such behavior creates an intimidating, hostile or demeaning environment for academic pursuits, employment, housing, or participation in University activities; or [if] such behavior has the purpose of being or could reasonably be construed as intimidating, hostile or demeaning."

An important characteristic of cases of sexual harassment in the university is the power differential between faculty or staff members and students; where women students fear that a course grade, recommendations, scholarships, jobs or educational funding hang in the balance because of inappropriate behavior by faculty or administrators. A second key feature is that the behavior is unwelcome. Even though universities have worked to address the issue, it is clear that educational institutions suffer a high incidence of this type of behavior, and often the responsible faculty or staff do not agree with women about what kind of behavior is at issue. Men often claim that they did not intend to harass, or that their behavior was normal. Lack of intent has not been accepted as a defense by the courts; judgments are based on the conduct and its effect on the recipient.

The State of California specifically addresses sexual harassment both in the Education Code and in the Government Code, or Administrative Procedure Act. In the Education Code, section 212.5, sexual harassment is defined as "unwelcome sexual advances...and other verbal, visual, or physical conduct of a sexual nature, made by someone from or in the work or educational setting, ... (c) [when] the conduct has the purpose or effect of creating an intimidating, hostile, or offensive work or educational environment."

In the Administrative Procedure Act, Chapter 6, Article 1, paragraph 12940, the State also states that it is illegal to fail to take "immediate and appropriate corrective action" if the employer knows or should have known that harassment occurred, so the employer can be held liable for failing to take prompt action.

Many universities recognize that there is an ethical obligation to eliminate this kind of behavior as well as a legal one, and faculty members at San Jose State and Berkeley have lost jobs - even tenured jobs - as a result of such charges. The issue here is doubly important because sexual harassment can indicate disrespectful or derogatory attitudes toward women, thoroughly inappropriate at all times but especially in a setting such as the university, which acts in loco parentis to educate and help students grow. The university, I believe, has some responsibility to insure that its employees do not subject students - or staff, for that matter - to such behavior.

How do Los Angeles area architects measure up?

Diane Ghirardo

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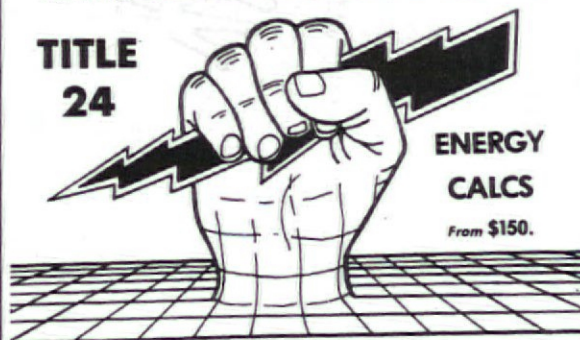
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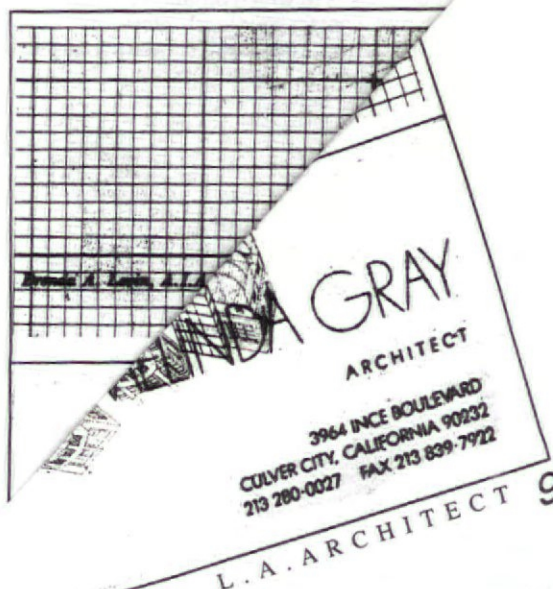
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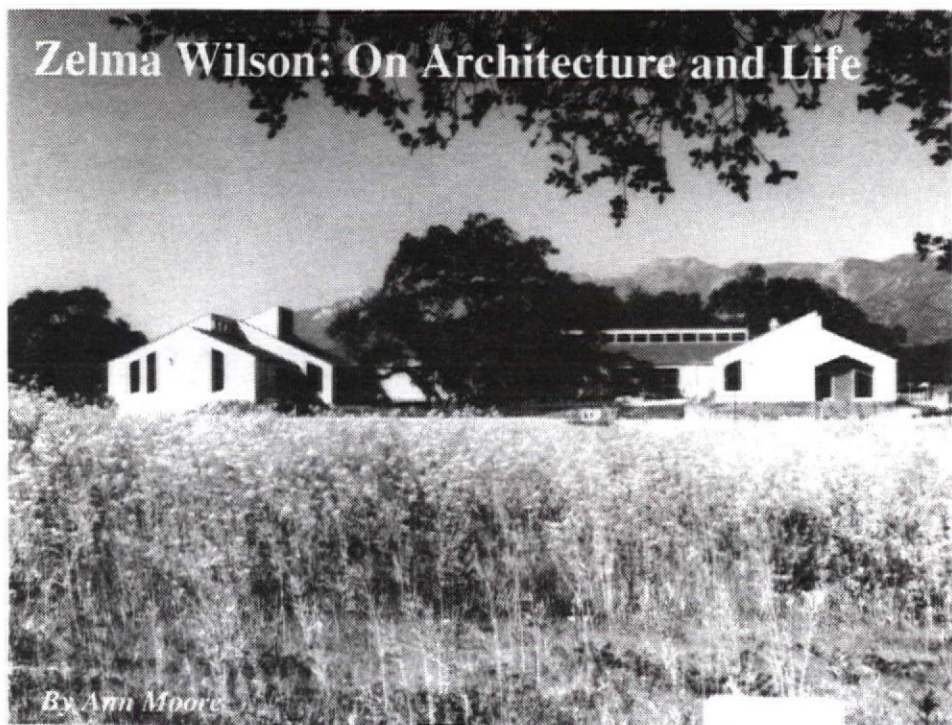
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L.A. ARCHITECT 9

Zelma Wilson: On Architecture and Life



By Ann Moore

"I am not an icon," I heard her say on the phone. If her caller had meant this as praise, she took it as accusation, to be vigorously resisted. Far from being a saint frozen in time for uncritical devotion, Zelma Wilson is as active and irreverent today at 72 as she was when she first opened her office in Ojai.

Architect Zelma Wilson and her screenwriter husband, Michael Wilson, moved to Ojai in 1964 following eight years+ exile in France, where the family lived after he had refused to name names for the House UnAmerican Activities Committee and been blacklisted. (His credits include *Salt of the Earth*, *A Place in the Sun*, *Bridge on the River Kwai*, and *Lawrence of Arabia*.)

There she took a decisive role in making Ojai the charming small town that it is today. She has worked on the town's Planning Commission and Architectural Board of Review. She lectured in architecture at Cal Poly for about 10 years and for CCAIA, she served as a member of the editorial board of *Architecture California*, an insurance trustee, and a commissioner for the Board of Architectural Examiners. She is presently involved in the Historic Preservation Committee. In 1984, the AIA recognized her as a Fellow for her work in design and education.

Here is a part of her story.

"As you know, I was educated during the period of the International School of architecture, the Neutra-Schindler-Marcel Breuer-Gropius era. They were the people I admired the most. There was nobody like him. But it would never have occurred to me to go to Taliesin—that was too sycophantish for me.

When I was in college, it was very important to me during the summers to get a job, working for free for some really fine architect that I admired. One summer I worked for Rudolf Schindler. He was really brilliant, with an extraordinary sense of forms and masses. And he worked hands on. He would design something, and then he would go out in the field, and climb all over the roof, designing and constructing the building on the spot—the windows, the skylights. But I didn't see much of him because he was working back in the drafting room. He would throw me some lulu of a schematic design, and I would have to interpret it into working drawings. Just

Oak Grove School

trying to figure out where the roof intersected the wall could be very complex.

When Michael and I got married, I had had three years of architecture at Berkeley. I stopped school and we moved to Hollywood. Then the World War II came. So he left for three years in the Marine Corps, and I went to do my part in the engineering department at Lockheed-Vega. Those of us who came into that department really didn't know anything about putting airplanes together, so we had about a week of orientation out in the factory, learning how all the trades were done—riveting, drop hammer, spot welding.

Then they sent me along with seven other women to Cal Tech to become overnight engineers in aerodynamics. Cal Tech at that time did not admit women. It was a terrible time, but marvelous for women, getting into work they never could possibly have done under during peacetime. After an intensive course, I went back to Lockheed, where I worked on the B-17 bomber.

Just before my husband went overseas, I became pregnant. I left there and went home and had the baby, who died about two months later. Shortly afterward, I got a job at North American Aviation, teaching aircraft drafting.

As soon as my husband came back in 1945, I finished my degree at USC. I worked for Neutra and Alexander for a while, and then for a major architectural as a color consultant. But an article appeared in *Time* magazine about my husband and the shooting of "Salt of the Earth." It said that the crew was being harassed by the FBI and by the local citizenry, and that the lead actress was being deported to Mexico. So one morning I was called into the office of one of the principals, who said, "Zelma, we've had some complaints about the color that you painted the gymnasium at Santa Monica High School."

I reminded him that the school colors were blue and yellow and that he himself had told me the gymnasium ought to be blue. He said I totally misunderstood him and they were going to let me go. The firm denied vehemently that the article had anything to do with it, but they wanted me out of there in three hours. Three hours.

I was young enough to get over that without too much trouble, and I went ahead and got my license. But our lives were so intertwined, my husband's and mine, that it's hard for me to tell this whole story. The war, the baby, the two

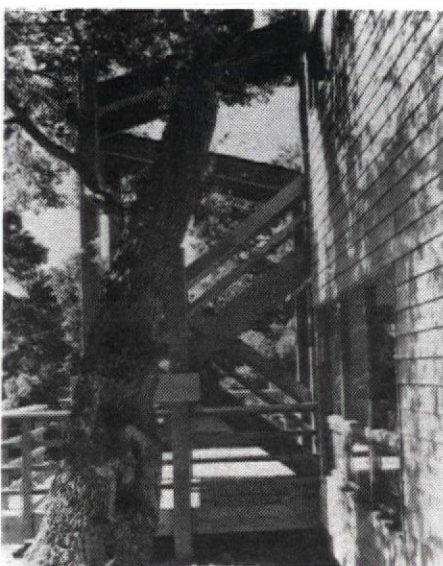
children that were born later, building airplanes, it's all just a life.

I had a lot of fun living in France, first in Paris, going to the Ecole des Beaux Arts and later playing the countess out in the country. I worked with a French architect as a kind of ad hoc partner, on two jobs—a shopping center and what they call a "celibataire." The word means bachelor quarters, but this was for both men and women at the University of Montpellier.

Frank Gehry came to Paris while we were there. He got a job for 85 cents an hour because he wanted the same experience from working in France that I wanted—the experience of our European heritage.

We came straight from eight years in France to Ojai. In 1917, Edward Libbey, of Libbey Owens Glass, had come here and seen this lovely little valley, beautiful trees, close to a big city center—great real estate potential. He bought up about 800 acres. And in order to make it more appealing to people, he thought he had to develop a downtown. So between 1917 and 1921, he took all these funny little frontier buildings with the false fronts and parapets, and said, "We'll just put a Spanish-style arcade right in front of them." It worked. When I got here in 1964, a couple of the stores had been rebuilt, but the rear of the arcade was still a mess of old falling down buildings.

After about five years, I had the sense they were letting opportunities go by. I didn't wait for them to come to me. I gathered some businessmen in the back of the grocery store, and I said, "You have a fantastic basis for a core of a



wooden stair and deck

city here that very few communities have. Let's do some designs for what we think it could be."

Architecture is always cooperative, but there was a vision which I did see. State Highway 33 goes right down the middle of Ojai. You can't do much with that. You can't block it off. My concept was to intervene in the direction the strip development was going along route 33 by developing the rear of the arcade.

With 14 property owners involved, it took about 13 years to get the project going. Then the city caught on, and they went ahead. The scale of the spaces relative to the buildings made it possible for people to relate to each other in a different way. This is not something that I discovered myself and ordered singlehandedly. This is what Europe did for me.

I've done a lot of Spanish-style, whatever that is. And I've done ranch style, whatever that

is, and bungalow style, whatever that is, and contemporary, of course. But I'm not the only architect in town that does them. What I try to sell when I'm going after a job depends on the kind of job it is, naturally. I think I sell my design ability, and that I'm a one-on-one kind of an architect, that I relate well to people. Also I like buildings that relate well to the environment. That's why, when you ask, Do I have a style? I would say No. And yet I look at it and I think, Well, maybe there's a style there.

So what's the most difficult thing I've had to do as an architect? I'd say fighting the male establishment. That's been ongoing. The people that I work with already know that I'm a woman. They've figured it out. I got quite a few jobs—especially big public jobs—as a result of affirmative action because they wanted a woman on the team. But I have always participated fully in the process. I've not been aware of being the token woman.

Over the years, I've given many lectures at universities and organizations for women in architecture. I sometimes give all my theories of architecture and philosophy of design, and all that stuff—and what they really want to know is how did I manage to have a family, and a husband, and still be an architect.

It's not easy. Something's got to give. And you really have to know where your priorities are in certain times of your life. At certain times, your kids are going to take priority over everything. I regret that I was not with my two daughters more. Though I got them off to school every morning and was home at 5:30 every afternoon, our housekeeper saw them developing in a way that I didn't.

I taught fourth year design at Cal Poly San Luis Obispo as a visiting professor in the mid-80s. I used actual jobs in my office as class projects and involved the client with the jury. When we discussed the program, the client was there to discuss it with them. I would bring the class to look at the site—a real site, with real conditions that they had to deal with in terms of all the public agencies. I gave them some leeway in the costs of construction, so they were doing underground buildings and all sorts of marvelous things. I loved being with the kids, and I got to know them on a different basis in the atelier situation than I had when I lectured part time.

This past February, an exhibit in the Soho 20 Gallery in New York City featured seven women in architecture whom they called "pioneers." I was honored to be the only woman from the West Coast, along with Sarah Harkness from the Design Collaborative, Eleanor Raymond who died recently, and four other really fantastic women. I'm not a token, and I don't want to be an icon. "Pioneer" is all right."



Zelma Wilson FAIA

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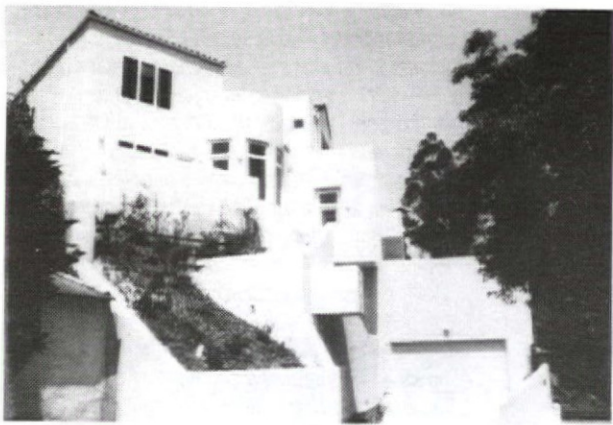
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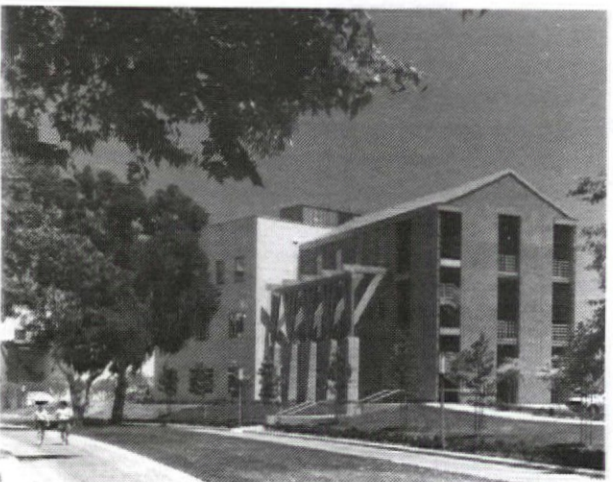
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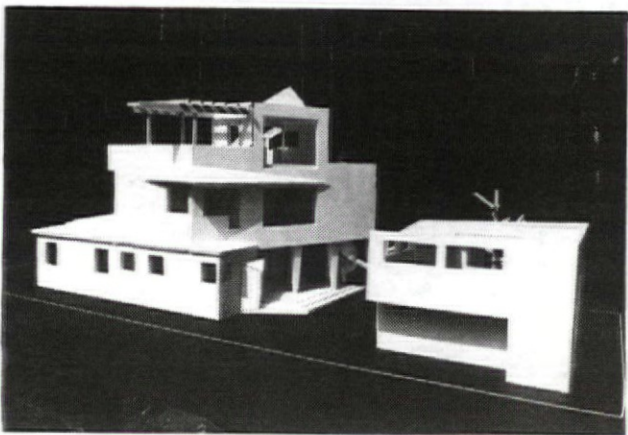
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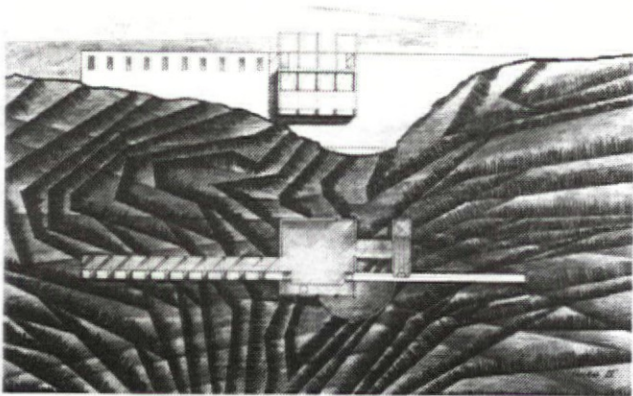
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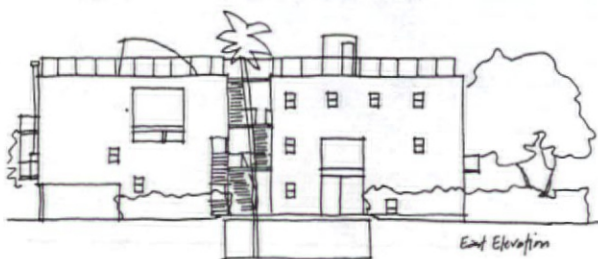
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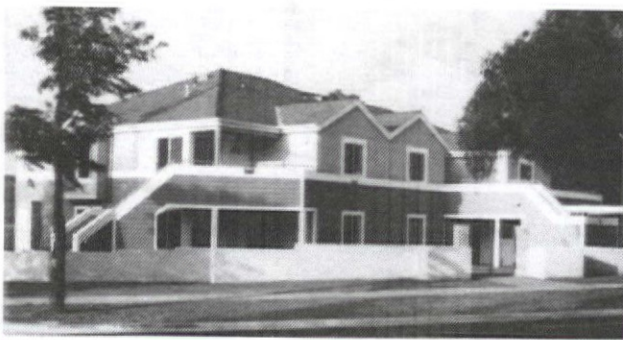


East Elevation



West Street Elevation

Southern California is an international center of innovation in residential architecture. L.A. Architect shows the work of Los Angeles vicinity women architects and their partners on single- and multiple-family building types.



7

1. Kiyohara and Moffitt

Roos Residence, 1990. A spectacular view from an impossibly steep site. The program was to build a 3 bedroom house with maid's room, 3 bathroom plus powder room, living room, study, kitchen and dining room. The house is 2800 sq. ft. on multiple levels.

2. R.L. Binder, A.I.A.

Project for Engineering and Computer Sciences Facility, University of California, Irvine. 16,000 sq. ft. completes orthogonally planned olive grove, drylabs and research offices.

3. Lisa Wightman, AIA

Persky Residence, Los Angeles, under construction. This studio and addition for an actress/artist impersonates a series of real events having dramatic unity and interest in order to produce an effect or influence.

4. Miller Pollin Architecture

3.5 Houses, Riverside, under construction. In an experiment in simple, powerful relationships between topography and building, 3 family residences and a guest house occupy the foothill zone between the mountainous parkland and a carpet of suburbia.

5. Melinda Gray, Architect.

House at Manhattan Beach Boardwalk. A 6,000 sq. ft. single family house converted from a dingy triplex. The architect brought light into the interior by cutting a circle into the existing building creating a courtyard and interior/ exterior dialogue.

6. Koning Eizenberg

Julie Eizenberg, architect. The Ozone beach Boxes are 6 condominiums along a Venice walkstreet proposed for 3 contiguous lots 30' by 110'; separate 3 storey 2,000 sq. ft. houses with unruly gardens in between. Construction is scheduled to begin October 1991.

7. Michaela Pride-Wells, A.I.A.

5-Unit Apartment Building, Corona, 1988. A Multi-Unit building in the historic section of Corona. Designed in response to market study for single professionals- 1,000 sq. ft. each with two master bedroom suites.

8. Oakes and Associates Architects.

Julie Harder Oakes, A.I.A. 8,000 sq. ft. hillside custom residence with guest house. 5 bedrooms, 6 baths, gamerooms, viewdecks, domed observatory over elevator. Under construction. the house.

9. Janet Metson Urman, AIA

Hollywood House, 1990. This 2,200 square foot new home was developed by the architect, responding to the site and the need for an economical method of construction. The "L shape" plan saves a mature Chinese Elm tree, which becomes the focus of the house.

10. Landworth DeBolske and Brown

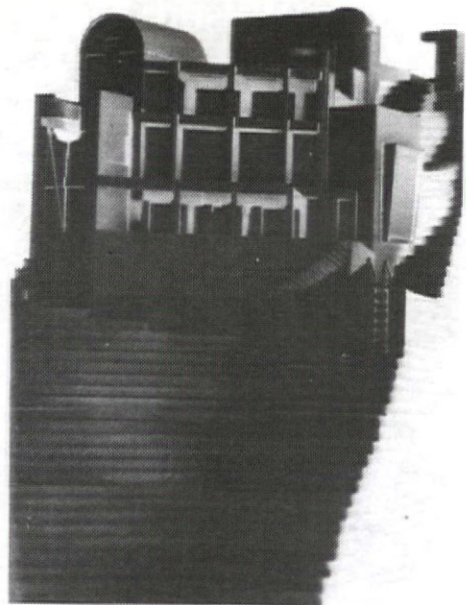
Mandeville Canyon Residence, under construction. An entrance courtyard gives the house privacy from the street. A two story "L shaped" gallery links living room, the dining room, the kitchen, and family room on the ground floor and the bedrooms above, all opening to a rear view of the creek and chaparral covered hillside.

11. Pam Edwards-Kammer, A.I.A.

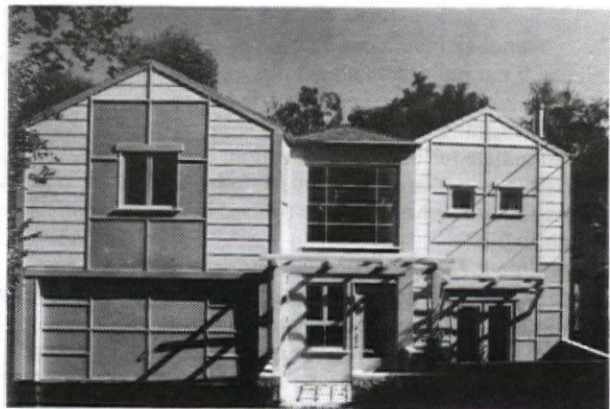
Seismic retrofit Apartment housing, Los Angeles, 1988. The residential model and seismic retrofit is one of numbers executed by Studio C: Architecture.

12. Victoria Casasco Studio

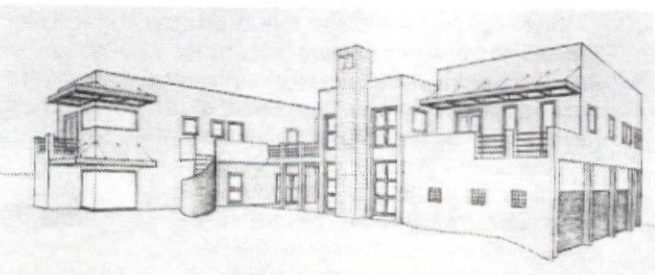
Aznar Residence, Barcelona, Spain 1986-90. Victoria Casasco Studio, established 1984, integrates art, architecture and town planning in order to challenge and extend conventional notions of architecture.



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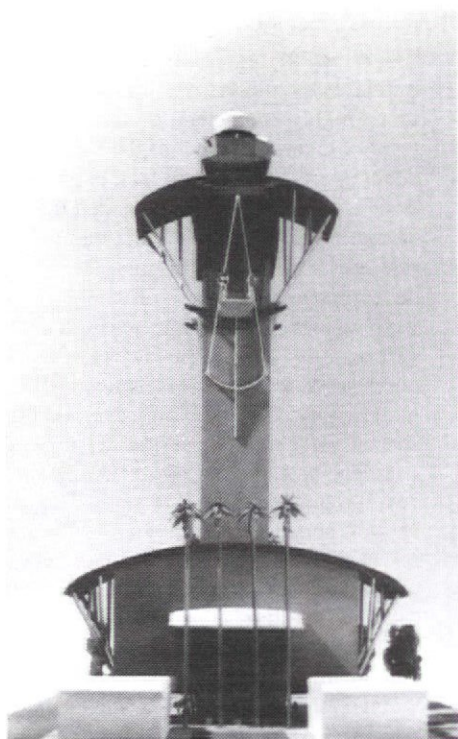
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FROM POWER STATIONS TO PARKS WOMEN IN PUBLIC SECTOR DESIGN Allyne Winderman, AIA

These days, public sector work carries with it many challenges and terrors: tight budgets, insensitive bureaucrats, technical demands, uncreative and inflexible programs, political machinations. The projects, by their very nature, often promise to be less sexy, high profile, and photogenic than corporate office towers or chic restaurants. Yet, this hasn't always been the case. Some of our most wonderful and memorable buildings and places are those sponsored by the public sector - city halls, libraries, dams, parks, and even power stations. So, while most architects tremble at the thought of working for the bureaucracies, there are firms that have successfully undertaken this work and even sought it out. In public work, they find the opportunity to serve and the obligation to bring a higher sense of purpose and meaning to projects that, as public serving buildings and places, are the physical embodiment of the ideals of our society.

In this article, I include not only traditional public works projects such as schools and power stations, but public serving projects such as housing for the homeless and low income families. The five firms discussed represent some of the offices that have made a conscious commitment to the public sector.



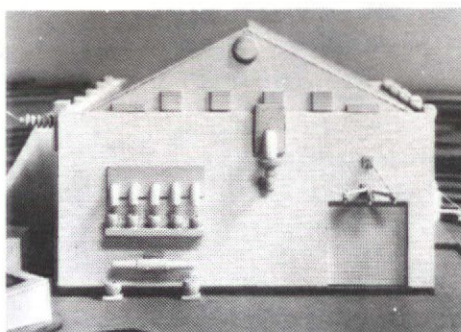
The Tanzmann Associates, established in 1978 by Virginia Tanzmann, is a broad-based firm with both public and private clients. The firm is well known for its strong technical expertise and has worked with many public agencies including the Department of Water and Power, Southern California Rapid Transit District, Light Rail, Community Redevelopment Agency, and L.A. Unified School District.

The 1923 San Pedro Firm Building, in Little Tokyo's Historic District, represents another aspect of Tanzmann's work. Older unreinforced masonry residential buildings like the Firm represent a critical low income housing resource for the City. These buildings are usually not only structurally deficient, but lack adequate plumbing, electrical and heating systems and are in need of general repairs. Although Tanzmann has rehabilitated many similar buildings, this one represented a particular challenge and need

for sensitivity as it is part of a National Register Historic District which has set strict standards for its rehabilitation. The building had an unusual plan, its front half had been office space while the back was guest rooms. The rehabilitation will convert the office space to fourteen new residential units for a total of 42 units of low income housing, a community room, project office, and four commercial storefronts on San Pedro Street serving the Little Tokyo community.

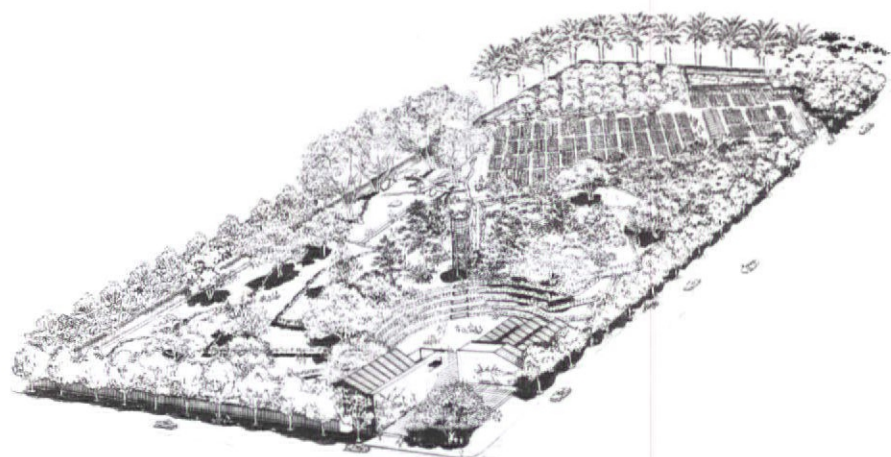
Brenda Levin, principal of **Levin and Associates** established in 1980, is well known for her landmark restoration work, which includes the Wilshire Building and Grand Central Market. Her continuing commitment to the preservation of some of Los Angeles' most important landmarks has shown devotion to the public realm. Through her work, Levin has become a force for protecting the history of the city and its people for future generations.

Recently, Levin has completed the Buena Vista Pump Station in Elysian Park for the Los Angeles Department of Water and Power. Set in the park, the station replaces an existing, outdated facility. The setting brings the station close to public view and creates a need for a project that is both sensitive to its surroundings and a clear design statement. The Pump Station is a straightforward sculptural solid of glazed block; its small, almost residential scale is reinforced by its gabled roof. Levin, and her associate Jeff Shelton, appropriate pipe sections that are part of the workaday world of DWP and use them as sculptural/functional objects to celebrate the beauty, power, and precious nature of water. The pipes, with their strong geometric forms, serve as scuppers and drains and are arranged on the building's facade to direct water through and between them as they capture water and spill it down as a fountain. Levin is currently designing a Chlorination Station for the same site which will become a companion piece for the Pump Station.



Siegel Diamond Architects began in 1985 when Margot Siegel and Kate Diamond formed a partnership with Norma Sklarek who has since left the firm. The firm's work includes schools, non-profit centers, Light Rail stations, commercial, and residential projects. The firm has a strong design focus that integrates with its problem-solving and client-serving practice.

In their most recent project, as design consultant in conjunction with project architect Holmes & Narver, Inc. for the Airport Traffic Control Tower and Administrative Base Building at Los Angeles International Airport, sculptural form and metaphor are given full range. The building at 289 feet, twice as tall as the existing tower, is intended to be a symbol of the airport and the City. It is designed as a modernist building that doesn't disguise its use and expresses function through form. The image of flight is used in building forms and planning. At the top of the stalk of the control tower sits the "cab", the fully glazed crown of the structure where air traffic controllers view the planes and make critical and tense decisions about movements in the air. Below this, sheltered by a winged form, the break room is a walled space with limited windows, providing soothing enclosure for the controllers' shattered nerves. The form of the room itself is that of an old biplane with struts that reach out to the tower's "wing". In its language, the building pays homage to the optimistic early days of modernism,



Russian Constructivism, and Eero Saarinen. The control tower itself is described by Diamond as "the ultimate adult tree-house". The cab, seemingly tenuously perched atop its base, seems ready to rock and tilt and lift off into space. The landscape design by Burton and Spitz, also a woman-owned firm, is an abstraction of landscape as seen from the air. Paving represents countryside and fields crossed by a river. The paving materials run through the building's lobby where they become the image of a metropolis.

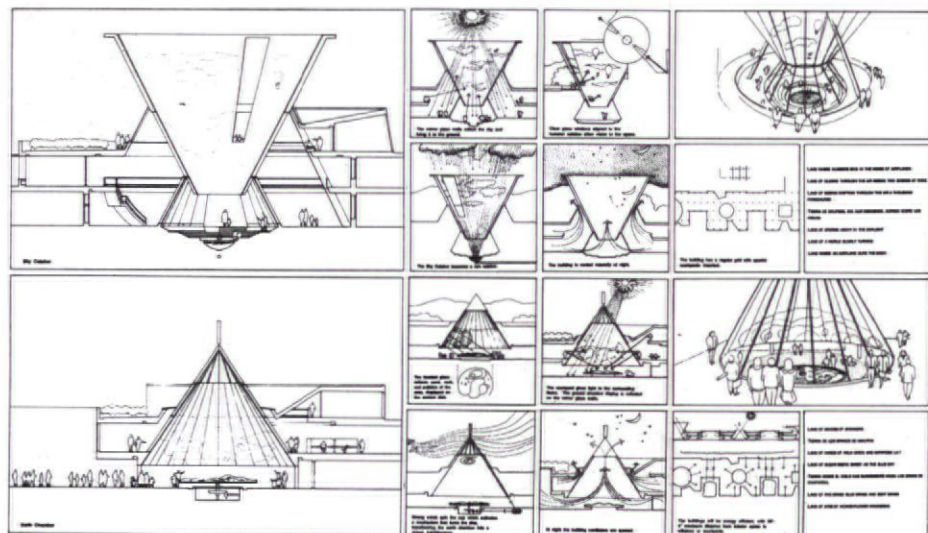
Achva Benzinberg Stein, an Israeli-born landscape architect, educated at Berkeley and Harvard, has practiced in the United States, India and Israel. Since 1988, Stein has been the head of the Landscape Architecture program at the University of Southern California. She is committed to environmental and social issues that bring a strong sense of purpose to her design.

In her most recent project Stein has worked with the Watts Health Foundation, the Common Ground Program and the neighboring community to design a two acre park on a vacant parcel near the Jordan Downs Housing Project in Watts. The changing neighborhood is mainly a mix of African-Americans and Latinos. The park design is a combination of "natural" and synthetic landscape. At the east are 60 family gardens, an orchard, and market gardens that will be used as part of a drug rehabilitation program. The grid of these elements is set at an angle to the city streets, which separates its order from the routine and creates a space at the corner to be used as a marketplace to sell the produce and flowers from the gardens. The natural park is a botanical garden. It includes an African rain forest, trees from Central America, and a series of plateaus which represent different aspects of the California landscape from the height of the conifers to the low chaparral. Water to irrigate the garden is brought by techniques used by the Spanish settlers. A stream flows along the line followed by the sun at the summer solstice. It terminates in a water tower that is the symbol of the park. At 103rd Street and Grape Street, a community center and caretaker's house at the park entry focus on an amphitheater. Stein and members of the community are currently working to raise funds to bring this exciting and poetic project into reality.

Adele Naude Santos, principal of the firm that bears her name, is a recent addition to the Southern California architecture scene in her position as the founding dean of the University of California, San Diego School of Architecture. She has won international design competitions and has projects in Japan, Africa, and the United States. Her work combines professional practice with an academic career which includes professorships at Harvard, Rice and University of Pennsylvania where she served as Chair of the Department of Architecture from 1981-1987.

Santos, in association with landscape architects Wallace Roberts & Todd and artist Mathieu Gregoire, has recently won a design competition for a Civic Center in Perris, California. The intent of the competition was to generate a visionary design for a new public and administrative center for that growing city. The design focuses on the natural landscape and humanity's relationship to it through history. Santos attempts to capture fundamental relationships to the earth and sky through a series of spaces which organize the project. A circular courtyard is created which unites existing Civic Center buildings with a series of new buildings and the jacaranda courtyard of the parking area. At the head of the circle is the Council Chamber. The new structures housing the City Council, City Manager and Police are arranged enfilade, each with its own court. Each court is unique and is designed to create a powerful relationship between nature and people. The "skycatcher" courtyard, has mirror glass walls which reflect the sky and bring it to the ground. The "earth chamber" courtyard has faceted glass walls that reflect the sand, rock and pebbles of the area displayed on a central disk. The "wind catcher" courtyard allows the wind to pass through a fragrant flowers and a water cistern bringing cool breezes to the building.

Top left, LAX Airport Control Tower, designed by Kate Diamond, AIA, Siegel Diamond Archts.
Far left, The San Pedro Firm Building, by Virginia Tanzmann, AIA, The Tanzmann Assoc.
Left, Buena Vista Pumping Station, by Brenda Levin, Levin and Assoc.
Top, Jordan Downs Housing Project, Watts, by Achva Benzinberg Stein.
Below, Perris Civic Centre Competition, by Adele Naude Santos.



A HERSTORY FOR WOMEN IN ARCHITECTURE

By Kate Diamond, AIA

Why is it still relevant to focus attention specifically on the work of women architects? Is there a significant quality to women's design work that should be studied separately? In 1989, the concurrent mounting in Los Angeles of three exhibits of work by women architects (The National AIA Exhibit celebrating the centennial anniversary of Louise Blanchard Bethune's election as the first woman member of the American Institute of Architects in 1888, "The Exceptional One", combined with the exhibit, "Many More", showing work by 200 contemporary women architects from around the USA and a local exhibit of work by over 50 Southern California women architects) provided a wonderful opportunity to search for design characteristics of a female architectural style or approach. Search as I might, I could never discern any gender-based characteristics that set this work apart. There was good work and bad, post modern, deconstructivist, modern, historicist, socially responsible and socially questionable, small and large work, but there was no common thread that defined either the project types or the nature of the design work as the creation of women, beyond the collection's titles.

Is there a feminist as opposed to female vision of architecture? If architectural feminism translates into a built environ-

ment which considers the needs of women and children to be as important as the needs of men and explores ideas about new building types and new forms of city-making that create non-discriminatory environments then, yes. But this is the type of feminism which should not be gender exclusive. If the feminist vision seeks to claim a special sensitivity to user's needs and a dislike of grand form-making gestures as the exclusive prerogative of women architects then I must disagree. Certainly today, individual women architects have achieved the questionable ability to be as insensitive to the needs of their clients as their male counterpart.

With the increasing percentages of women entering the profession, some have suggested that sexism is no longer an issue in architecture. There have always been some women architects who are very uncomfortable with discussions of any aspect of feminism and architecture. Insisting that they have neither suffered personal discrimination nor needed any assistance to achieve their individual goals as architects, they resent the adjective "woman" attached to their professional definition and imply that those who continue to explore the condition of "women in architecture" set themselves up as victims and limit their personal aspirations as architects. But every client, every contractor, every co-worker who interacts

with a woman architect knows and acts on the basis of the fact that she is female whether or not she accepts the label.

The still dismal percentages of female participation in the upper levels of management and the ranks of the star designers are indicative of significant remaining problems. In 1988 we celebrated the centennial anniversary of the first woman member of the American Institute of Architects, and today 103 years later the percentage of licensed, corporate women members of the AIA has not yet reached 10 percent. Active steps still need to be taken to fully integrate women into the architectural profession.

Perhaps the single most significant factor preventing women from achieving their full potential as architects is the lack of an architectural "herstory". For the few pioneering women who did make a career in architecture have been rendered invisible - lost because they were not recorded in mainstream architectural history.

Why were the early women architects not recorded in the architectural press of their time? Clearly, the pervasive prejudice against women exploring roles outside of the home and the lack of access to the circle of taste making critics played a role in denying pioneering women architects a place in mainstream architectural history just as they denied women artists a place in art history. Additionally, more subtle social pressures that women behave in a "lady-like" manner resulted in many women's reticence to seek recognition from the profession. Similarly, covert discrimination must have played a role in focusing the practices of many women around smaller, often residential and remodeling project

types, which by their very nature were published less often. Finally, it should be admitted that while many of the women were doing highly competent, professional work, most of them, like most of their male counterparts were not, in fact, exploring design solutions which expanded the art of architecture. Therefore in the traditional heroic sense of a history of great ideas and design movements, most of these women were no more direct contributors than the vast majority of male practitioners and did not deserve a place in mainstream architectural history. They did, however, deserve a special place in architectural herstory.

The past two decades of feminism have brought forth several significant architectural herstory's. Sara Holmes Boutelle rescued Julia Morgan and Dianne Favro showed us that Julia Morgan was not a lone "star" working in a vacuum but rather a product of a time and place that created significant opportunities for dozens of women architects. Matilda McQuaid at the AIA Archive on Women in Architecture has made an important contribution to the preservation of the names, stories, and work of many previously invisible women architects. Ellen Perry Berkeley and Claire Lorenz have edited important books of both historic and current architectural herstory.

This feature forms another important step in the creation of a solid foundation of herstory upon which women will build great architecture. Many of the projects stand alone on their merit. The work is not lessened because it plays a role in both the mainstream architectural history and a parallel architectural herstory; it is more important.

PRIMAL INSPIRATIONS

By Anne Zimmerman

The origins of myth and meaning in relation to the female spirit - and its application to design are the subject of this analysis. The works discussed here are chosen, not to demonstrate that this is the sort of work that women do, but to appreciate the articulation of a different conceptual approach that these specific works share.

"Grounded" in place and existing in contrast to the surrounding built (and man-made) environment, there is an appreciation of the site, the earth, the spirituality of place driving the creative aspects of these works. This is not contextuality in the sense of historically and aesthetically conforming to the surroundings. In fact, these projects are in significant contrast to their surroundings. In many ways this body of work "worships nature" by virtue of its dialogue with and awareness of the "place".

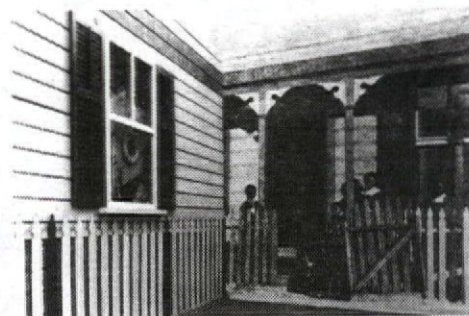
Philosophically, there are aspects of being female that make us wonderfully different from men. Obviously, some of these differences are biological, but others have their roots in culture - its myths and ancient religions. These differences can inspire a strategy for design by those who seek to articulate them and they should be nurtured.

Thenotion, that humans were originally goddess worshipping and socialized in more matriarchal cultures is found historically in the myths, symbols, legends and practices of cultures extending from Asia and Africa to Europe and the Americas. The primary focus of the myths and symbols from these cultures relates to the Moon, the seasons and fertility - the cycle of life and death, as tangibly experienced as part of existence on earth. The fundamental principles once used to provide a framework for understanding and accepting a constantly changing "reality" are not lost and are still inspiring interpretations and relationships to our perceptions of our environment.

Equality for women has nothing to do with "sameness". Equality is the equal acceptance and valuing of work and thoughts by women and an acceptance that our values and thoughts may sometimes be different from those of men. The world could learn much from feminist philosophies that



emphasize an understanding and respect for the complex interrelationships between things. In this analysis, dualities do not define right or wrong; good or evil as they do in traditional Western thought. The artist Kandinsky, in his October 12, 1930 letter to author Will Grohman, attempts to explain the wonder of differences, "The circle is the synthesis of the greatest opposition. It combines the concentric and the eccentric in a single form, and in equilibrium. Of the three primary forms, it points most clearly to the fourth dimension." I consider this conceptual approach to be "of the female" or anima because it has its earliest inspiration in the neolithic goddess cul-



tures. Christo's art and Emilio Ambasz' architecture are in this tradition. Stonehenge, Avebury and Native American spirals and mounds are among the historic references.

The projects shown here create environments rather than merely objects. They are integral and collaborative with their site; architecture as nurturing cultural artifact, and formal and symbolic design, at its best.

Ellyn Zimmerman's public sculpture at 865 South Figueroa Street in downtown Los Angeles of water and granite boulders appears to erupt from the ground through the lobby of the understated high-rise by A. C. Martin. The

sculpture begins in an abstract cut into the sidewalk of a circular pool and with the same rough boulders. According to the artist, it was conceived in the spirit of modern California residential architecture. The materials are raw, before honing and polishing, of the same stone which is polished and used as the building skin; rough stone of the earth and the building express Zimmerman's interest in geology, archaeology, the primitive and the conceptual. All of these elements are related to the symbols of historic goddess cultures. (The author is no relation to Ellyn Zimmerman.)

"Biddy Mason's Place: A Passage in Time" is a beguiling pocket park and installation of sculpture located at the Broadway Spring Center at 331 South Spring Street. The site is the original location of Biddy Mason's homestead. The works commemorate Biddy Mason's little known saga as an African-American slave who won her freedom after she was brought to California, and who then became famous as a midwife and prominent local 19th century civic figure. Her purchase of the downtown property at this site places her among the ranks pioneers who helped create Los Angeles.

The wall, "Biddy Mason Time & Place" designed by Sheila Levant de Bretteville, through a combination of bas relief, text, symbols and photo-silkscreens records and evokes the life and times of Biddy Mason. We are presented with images of Biddy Mason, her homestead, and significant elements in her life. The elevator lobby installation and mural, "Biddy Mason's House of the Open Hand", by artist Bette Saar evokes images that are symbolic of Biddy Mason's homestead. "Biddy Mason's Place" is part of a more extensive project to record elements of Los Angeles' social history that are evocative of its evolution over time, as opposed to a

history based on events and crises. This representation of the spirit of Biddy Mason develops the "place" as inspiration.

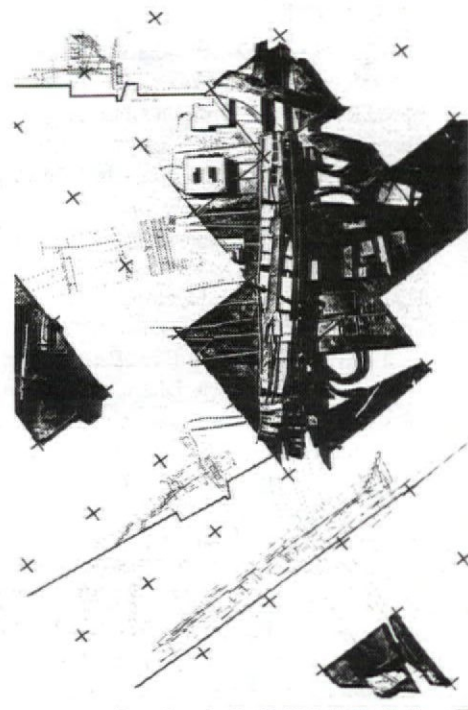
Dolores Hayden's non-profit "Power of Place" is responsible for conceiving this project. Also on the team were landscape architects Burton & Spitz, art consultant Michelle Isenberg, and Robert Chattel of the CRA.

The program of Phase I of the West Coast Gateway Competition (1988) by Dagmar Richter and Shane O'Neil (with Thomas Robertson) is to recapture the air space over a depressed segment of the freeway in downtown Los Angeles in order for it to be reclaimed as useable public space. Richter and O'Neil's design is a formal manipulation of the area's various "archeological" layers that were "excavated" and studied. The first layer is of water and the riparian landscape; the second is the manmade environment of exotic planting, irrigation and flood control channels; the third is the abstract urban landscape of asphalt and grids; the fourth is of building volumes which penetrate through the third layer. Richter projects in the formalist approaches that this project engenders; to me, it is fundamentally grounded in the place that is L.A. and transforms it by a vibrant knitting together of site and structure.

Far and near left, *The Wall: "Biddy Mason Time and Place"* by Sheila Levant de Bretteville (photo by Louis Gervais); *"Biddy Mason's House of the Open Hand"* by Bette Saar (photo, Anne Zimmerman)

Middle, *"Lithos"* by Ellyn Zimmerman, 865 South Figueroa Street, Los Angeles (Building designed by A.C. Martin; photo, Anne Zimmerman).

Below, *"L.A. Gateway"* by Richter and O'Neil.



WOMEN ON THE RISE

Introduction by Lian Hurst Mann, AIA
Editor of this special feature

This L.A. Architect focuses on the work of women architects in the Los Angeles vicinity. While Susan Maxman, FAIA is national AIA's first female president-elect, Bobbie Sue Hood, FAIA is the president-elect of the San Francisco AIA Chapter, Katherine Diamond, AIA is a nominee for president-elect of the LA Chapter, and Adèle Naudé Santos is forming the new School of Architecture at UCSD. California is now called "home" by the largest concentration of women architects in the country: the new statewide California Women in Environmental Design (CWED) formed in San Diego in February 1990; the 1991 CWED exhibit, "Women + Architecture," is currently showing in S.F.; the Third Annual Julia Morgan Colloquium, "Feminism and Values in Architecture," takes place at UCLA this month; "Broadening the Discourse," a state-wide conference sponsored by CWED and the Association for Women in Architecture (AWA), convenes in Santa Monica in February 1992; the Women and Architecture Transitional Housing Task Force of the LA Chapter is developing a Center for Homeless Families with Children for the AIA/LA Centennial Celebration in 1994; and the writing of history and theory by Southland herstorians and critics abounds.

The thesis motivating this issue is not that women are born to birth user-friendly buildings nor that feminists are the socially-produced bearers of a new postmodern sensibility nor that female practitioners have the basic right to equitable recognition (although each of these are successfully argued here in various forms). The purpose of this focus is to advance the thesis that a remarkable confluence of gender and architecture is occurring, herstory is making history, here in Los Angeles. And it is this confluence that is creating the conditions in which diverse theories can flourish and be tested in practice.

The selection of projects shown here is selected as exemplary of the diverse work being undertaken that explores areas of practice not commonly viewed through publication - public work, residential architecture, landscape, the feminist avant-garde. This collection of work refuses to stand still: in the excitement of this motion is born my conviction that the potential of female gender as a generative force in architecture can never be successfully theorized except through the practice of women.

The following statistics were gathered by phone interview with the Dean's Offices of the several schools of Architecture found in the Los Angeles Area. The data about faculty is for all full time staff members regardless of rank.

REPRESENTATION OF WOMEN ON FACULTY

school	total faculty	women faculty	% of women
USC	48	10	21
SCI Arc	50	14	28
UCLA	17	5	29
Cal Poly	18	4	22
Woodbury	20	7	35

REPRESENTATION OF WOMEN STUDENTS

school	total students	women students	% women
USC	unknown	unknown	unknown
SCI Arc	426	unknown	unknown
UCLA	220	55	25
Cal Poly	585	154	25
Woodbury	245+/-	67+/-	25-30

Note: all information is for undergraduate architecture students, except for UCLA which is for graduate architecture students.

A recent study conducted by the American Collegiate Schools of Architecture indicates that, nationally, women represent 15.7% of all faculty members employed as architectural educators, and 0.8% of tenured professors are women. The same study shows that women students represent 26% of undergraduate students and 32% of graduate students nationally. For more information on the status of women in architectural education see "Status of Women in Architecture Schools, Survey Results and Recommendations" ACSA press, 1990.

I think this is a wonderful rich juicy time for women architects. I sit on the L A City Cultural Commission and we're getting things in that are so exciting and so wonderful done by women architects. I think that not only are women being given the opportunity to do these kind of projects but they are really going into it and showing that there's a lot we have to offer, not only in design but in the kind of human qualities that I think are very important.

Elyse Grinstein
(Grinstein/Daniels, Inc.)

GREG
EPSTEIN
PHOTOGRAPHY

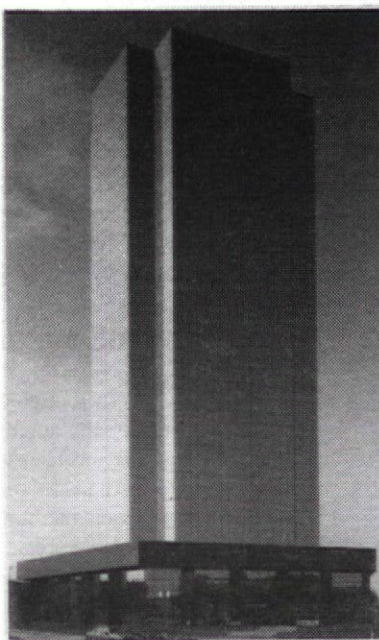
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insurance representative or lawyer.

Communicate and document - communications and documentation are keys to successful resolution of problems. Amount of such information should relate to type of problems and nature of job participants.

Clarify expectations - presentations to client must outline scope of service and delivery schedule. Clear and detailed contracts are extremely important.

Wittman stressed that litigious situations arise out of the basic fact that a design professional is selected on merit, while a contractor is selected on the lowest, but not necessarily "responsible" bid. Since, according to some professional liability carriers, 70% or more of dollars paid out for claims go to lawyers, Wittman suggested that professionals avoid the court system as much as possible and consider instead Alternative Dispute Resolution techniques, such as mediation and various forms of arbitration.

The next meeting, run jointly with Government Relations and Health Committee,

will take place at Pasadena Kaiser Headquarters on October 16 at 4:00pm.

*Maria Magdalena Campeanu, AIA
Chair, Architects in Government*

ANYONE FOR SMALL SCHEMES?

Any AIA/LA members interested in small projects, residential, small commercial, historic, additions, renovations, etc., please send name, address and phone number to the Chapter Office, attention April. We are developing a referral list in response to phone and mail inquiries received at the chapter office.

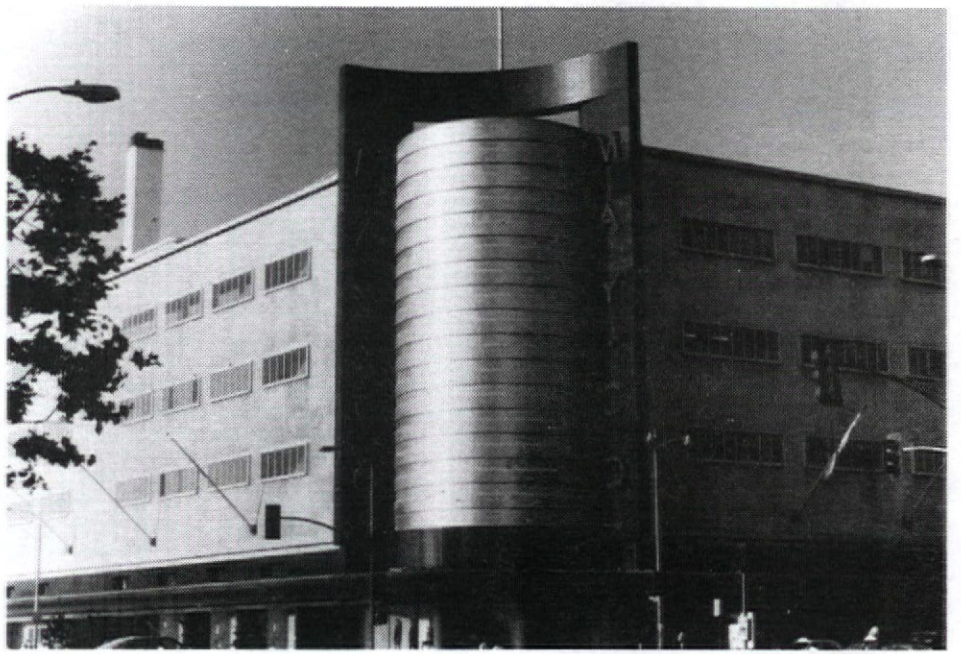
CALLING ALL MICHIGANIANS

Send us a note with your name, address and phone number. If there is enough interest we will schedule a time to meet and eat and swap stories. Address it to:

WOLVERINES

AIA, 9th Floor, Wilshire Theatre Building
3780 Wilshire Blvd, Los Angeles, CA
90010

PRESERVATION



The May Company Building, photo by Mitzi March Mogul

MORE ON MAY

When the May Company Department Store opened at the corner of Wilshire and Fairfax, it was the finishing touch to the "Miracle Mile" and its collections of Art Deco buildings. For the past 50 years the May Company has been a landmark of the city of Los Angeles, and expression of the sophistication to which the city has always aspired. The architect was Albert C. Martin, who built it in 1940. Stylistically, the May Co. is a clever synthesis of the "pure" Art Deco and the later, streamlined Moderne.

Now the building is threatened with demolition in favor of two 25-story office towers, a 500-room hotel, restaurant and retail space and parking structure. The applicant, Forest City, seems little interested in the building's architectural or historic significance. They care even less about the environmental effect of such a complex and the inability of the area to sustain such increased density. The councilman for the district, John Ferraro, is non-committal on the issue.

A draft Environmental Impact Report (EIR) advocated demolition of the building. The final EIR, recently published, did acknowledge the buildings significance, although to a limited degree. The Councilman is accepting letters of comment from the public.

According to Ferraro's Planning Deputy, Renee Weitzer, hearings for the change in zoning, necessary to accommodate the developer's proposal, will be held in early December, possibly deciding the building's future. Although Weitzer indicated that they are interested in the public's opinion, she said that copies of the EIR are "only being sent to the decision-makers".

The Los Angeles Conservancy is also concerned about the issue and is working with Forest City to seek various alternatives to demolition. "It is top of our list of priorities," said Barbara Hoff, Director of Preservation Issues for the LAC.

Los Angeles' past is littered with the memory of great buildings which have been demolished. In retrospect, too late, those buildings have been recognized as great. So we honour posthumously the Atlantic Richfield, the Methodist Church, Dodge House, Child's Mansion, and others. The May Co. also makes an important contribution to L.A.'s streetscape and character, as well as being part of our heritage.

In January of this year, the first International Congress on Art Deco was held in Miami Beach, Florida - further indication of growing awareness by scholars and historians of the world-wide significance of the style - and it was agreed that Los Angeles has one of the best collections of Art Deco architecture. Yet, what knowledgeable outsiders see as special and unique is treated here with casual disdain.

The Art Deco Society of Los Angeles is calling upon the architectural community to support an effort to hold onto the May Co. building. If in support, please send letters requesting landmark designation to: Art Deco Society, Los Angeles, P.O.Box 972, Los Angeles, CA 90078

THE BUNGALOWS

Although Southern California is internationally noted for the work of architects Charles and Henry Greene, more common and so perhaps more representative are thousands of Craftsman bungalows which were built throughout the area. Constructed between 1906 and 1912, "the Bungalows" is a six square block area composed of these modest structures, still largely in their original state.

The opulence of the grand houses, such as those by Greene and Greene, overshadowed the way in which new design philosophies were having an impact on the general public. The range of houses constructed in the Craftsman style indicates just how pervasive the style was. It crossed socio-economic levels, creating a new dynamic in architecture and the social order.

The bungalows were built at an average cost of \$2,000 and, though modestly priced, received the same attention to detail as the more costly homes of the era. A number of companies throughout the country specialized in bungalow design, but most were in Southern California, where the bungalow was adopted as the "official style." Allen Bungalows, Bungalowcraft, Henry Wilson, Stillwell Bungalows, and Pacific Ready-Cut all distributed brochures with floor plans and illustrations or photos of houses. For \$10 a purchaser could receive a complete set of working plans of the house of his choice.

Interiors include built-in cabinets with leaded glass, stained glass windows, fireplaces and hearths in stone, bricks and matt-glazed tile,

extensive mouldings, low, heavy-beamed ceilings, plate rails and light fixtures of hand-hammered copper or brass with shades of mica or art glass. Aesthetics and emotional satisfaction, essential to the Arts and Crafts, were particularly important during that period. The Bungalow symbolized a far-reaching prosperity; this was the first time that architecture reflected social equality.

Although never a depressed area, "The Bungalows" had fallen recently into some obscurity. Now it has been rediscovered by a new, younger generation. Their active participation in the community and the restoration of these historic structures is creating a renaissance of the Craftsman ethic. They are organizing a walking tour (see Calendar), which will bring to people's attention this often overlooked architectural style and its influence on the development of Southern California.

Mitzi March Mogul

Interior of a "Bungalow", Photo by Frank Cooper.



LETTERS

ANSWER FROM ARTHUR

I was disappointed that L.A. Architect, the professional journal of the association to which I belong, would accept an article of the nature of Anne Gregor's, and now ask for the space to correct the implications made. Moreover, I do not appreciate the inference that I "skipped town" when every possibility of remaining open to service our clients and meet our obligations was made, even to giving over the practice to the Associates. It was, for me, a great office, with commendable completed work coming on stream, but having to face a serious recession, which has affected everyone in the profession.

Ann Gregor's sources had been acquainted with only the last eight months of a practice that had been in existence for eleven years. No attempt seems to have been made to question exaggerated assertions or to seek facts from accountants of many years standing with the firm. She also did not offer me the chance to comment on any of her claims, which is a violation of journalistic ethics, particularly when I made myself available for her questions. Nor does she mention that my business and fiscal advisors led me to believe that with reorganization the continuation of Los Angeles was feasible, into which I put every effort. Nor does she mention that the two possible partners that we approached were also hit by the recession and withdrew from a risky association in the face of it. She pointedly omits to mention the several million dollar investment of personal funds that I made to get the firm started on 1980, to maintain it through the lean years and to support my living expenses during its latter decline. Nor does she mention that I never received a salary from Los Angeles, only the benefits of housing, car and expenses.

I would never admit to being an astute or even a good businessman, but Ms. Gregor does not bother to mention the decade of great success my business had when, in the seventies, there was an abundance of work to sustain two offices in Canada as well as offices overseas. She does not care to say that, during major business slowdowns, any office has difficulties, as the Toronto office did when 80% of its work, which was overseas, suddenly stopped. There are inaccuracies and implications in her coverage of the Toronto situation that are too numerous to mention, such as the difficulties with my financial advisor, and her exaggerated statement of the capital invested which was known to be insufficient and was matched by funds of my own. If she cared to check with the Ontario association, she would find that my license there has been pending for many months, awaiting only the removal of an offending sign on a developers project.

Among her unjustified inferences is that of a non-competitive favour in our commission for the Canadian Chancery in Washington when exactly the same non-jury process was used by Prime Minister Trudeau to award the two other key commissions of the time, many times greater than ours, to Moshe Safdie and Douglas Cardinal.

The similarities of the two incidents of office closure, which she stresses and ascribes to lifestyle and mismanagement, could be more fairly laid on the rapid decline of work. The closing of Los Angeles could not have been more grievous to me because it was a wonderful office doing excellent work. Most upsetting of all were the creditors who remained unpaid and members of my skilful staff unemployed, which will forever be on my conscience. I have tried to have all remaining funds diverted to cover as much on these as possible and have delayed Chapter 7 filing, at my risk, to do so. I still hope somehow that a new organization can carry on and make it up to them.

I don't expect much from the press, though it is distressing to be their victim. I am confounded that the L.A. Architect would publish an article which surely does not represent its standards or reflect its goals.

ARTHUR ERICKSON
Vancouver, Canada

More on Lautner

Regarding the article "John Lautner: The Spirit in architecture" in the September issue - another monograph about Lautner was written, in 1986-87; it is my masters thesis, on file at the UCLA Graduate School Of Architecture And Urban Planning library. "Solid and Free" is the title. While not the definitive work on Lautner, it was researched in cooperation with Lautner and contains a bibliography of about 100 sources.

Also, note the the photo in the newsletter is the Arrango House, 1977, in Acapulco.

Ray Pendro
Culver City

East L.A. Corrections

The Francisco Bravo School, mentioned in the last issue, was a joint project by Flewelling and Moody and Miralles Assoc., Inc.

The East L.A. YMCA was designed by Benton/Park/Candrea Archts.

Blundering Editor Needs Technology Transfer

The editor would like to apologize for the blunders and typos in the last issue, caused mainly by severe technological and production problems.

Contributions from readers are of course welcomed. However, in order to maintain professional standards, they must, unless agreed otherwise with the editor:

Reach the editor by the first of the month before publication.

Be presented on disc - in wordperfect 4.2 or 5.0 on an IBM Compatible floppy disc.

L.A. Architect is put together by one person, who could at times use a hand. If there are any readers interested in assisting with production of the newsletter, please call Frances Anderton at (213) 380.5177. Also, if anyone can offer a low-priced Apple Mac, please let Frances know.

CHANGES AT CHAPTER

As we complete our third quarter, it is fitting now to assess our accomplishments to date, and set our course through the end of the year. These have been difficult economic times for architects nationwide, and we are no exception. While the recession has hit us later than most regions, it is clear by the attrition in our membership that the national projections apply to California and Los Angeles in particular.

At the start of this year we set a rigorous agenda, much of which has been fulfilled. The Board has taken on a substantial administrative burden. It has re-written the Bylaws for the first time in eight years, bringing them to consistency with the newly adopted national membership categories. It has also rewritten the Rules of the Board. For the first time in Chapter history, a comprehensive Long Range Plan has been carefully prepared. We are setting in place a new budgeting process, which will be comparable to that of the Institute and the Council. We have brought aboard a new Executive Director whose broad experience will position us well to host the 1994 AIA Convention.

With all of these improvements in place, both our dues and our non-dues revenue fell substantially short of expectation due to a decline in member support of our carefully considered programs.

At its last meeting the Board of Directors voted to reduce the almost certain operating deficit for this year by requiring the Executive Director to reduce the annual budget by 10% and to make cuts where necessary. This is very important as the alternative is to raise dues, in addition to a necessary assessment to cover the costs of hosting the Convention in 1994.

Suzanne Williams has served our Chapter as its Director of Membership and as interim Executive Director. We all admire her enthusiasm and dedication to the job. My sincere appreciation for her efforts on behalf of the Chapter makes it very difficult for me to advise you that our financial situation no longer allows us to retain her in the Chapter office. We wish her every success in her future career choices, and expect that our paths will cross in the coming months and years.

Ronald A. Altoon, FAIA
AIA/LA President

Health Committee Visits Hospital

In August the Architecture for Health Committee toured Huntington Hospital Phase I Replacement Building, the first part of a four-phase replacement scheme. Seismic inadequacies and a need for an improved image prompted an overhaul of Huntington Hospital, primary hospital for over 200,000 people in Pasadena, Altadena, San Marino, and South Pasadena (referrals from nearby areas bring the figure up to 600,000).

The new construction is intended to highlight its specialties. The first phase, a 220,000 square foot replacement building, completed last December, houses the comprehensive emergency centre, the maternal and child health care units, all radiological services, and the sterile processing department. Following phases will provide a total of 430 new beds.

The group were impressed by the new building, which they found functional but attractive, with a good choice of therapeutic color and materials.

At the September meeting the State Fire

Marshal, Walt McDermott and the State architect, Harry Hallenbeck, FAIA, made a joint presentation about the current role of their departments, new legislation and its effects, state-level budget cuts, code interpretations, jurisdictional separations at the State and local levels, and so on.

In October there will be a joint meeting with Architects in Government, featuring Garry Pettigrew and Neal Hardman from OSHPD. In November the meeting look at the highly significant Americans with Disabilities Act, and will act as an information clearing-house for design professionals operating within the health care environment.

Richard Checel, AIA

Albert Roden Chair, Architecture for Health

Come to CADD Committee

Two programs on CADD, by LA area vendors for architects, are being sponsored by the CADD Committee. US CAD will, on October 23, present a program on starting CADD in the office, covering all aspects of the architectural process, including design, construction and presentation. IBM will, on November 13, demonstrate their AES Package, an advanced system comprising eight discipline-specific applications which can be custom-tailored, which was developed by Skidmore, Owings and Merrill. For more information, please call the chapter office at (213) 380.4595.

State Architects Speak on Ethics and the Environment

Sim Van der Ryn and Barry Wasserman, who each served as California State Architect, will speak on the ethical and environmental principles and dilemmas facing architects today in two forthcoming lectures, sponsored by the Orange County Chapter of Architects, Designers and Planners for Social Responsibility (ADPSR) and the Permaculture Institute of Southern California.

Van der Ryn will speak on October 24, and Wasserman on November 13, at the O.C. American Institute of Architects facility, 3200 Park Center Drive, Suite 110, Costa Mesa (see Calendar). In "Old and New Archetypes of

the American Dream", Van der Ryn will explore the biological and evolutionary basis for building and community design. Wasserman, in "An Architecture of Purpose: Ethical Dilemmas in Pursuit of the American Dream", will discuss the crafting of a participatory process. The lectures are part of the ADPSR's series, "Building the New American Dream and the Economic Power of Sustainable Development."

Office Administrators Join Forces

Architectural office administrators in the Los Angeles Area have formed a chapter of the Society of Architectural Administrators (SAA), a national organization endorsed by the AIA, which acts as a support and training network for administrators who work in the management side of architecture and design.

Set up in the last year, the SAALA has proven most productive, sponsoring affordable seminars on issues such as commercial and professional liability, and, recently federal labor law. Future topics include professional management and human resources benefits.

The SAALA has been particularly useful as a forum for exchange of practical advice. It also has a job board.

Amongst firms whose administrators are members of the SAALA are: Altoon & Porter Architects; Johannes Van Tilburg and Partners; Morphosis.

For further information, please contact Julie A. Flattery of Altoon & Porter Architects at (213) 939.1900, or call the chapter office at (213) 380.4595.

LITIGIOUS ENVIRONMENT

Architects in Government Committee

At the August meeting, guest speaker Kenneth Wittman, President of Crowell Insurance Company, spoke on "Error and Omissions and Professional Liability."

Underlining the fact that the litigious environment is burgeoning, he suggested some protective measures:

Never ignore problems in the hope they will go away; invariably cost and severity will increase with time. Discuss problem first with other professional in the office or an

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L.A. ARCHITECT



Sketch from the CRA's Hollywood Boulevard District Urban Design Plan shows improved sidewalks and general vitality along Hollywood Boulevard.

HIGH COURT SPARES CRA'S HOLLYWOOD PLAN

By Morris Newman

Hollywood redevelopment at last appears free to go forward, following a August 26 decision by the California Supreme Court not to hear a case challenging the legality of the \$1 billion project. The decision is a victory for the Los Angeles Community Redevelopment Agency, which has spent five years litigating the plan to revitalize an 1,100-acre area of the historic film and capital.

The appeal was the last of several brought by Save Hollywood Our Town (SHOT), a dissident group of residents and merchants who have opposed the redevelopment project since it was first proposed in 1986 by the Los Angeles Community Redevelopment Agency. Fears of eminent domain, loss of property and increased traffic have been among the most frequently voiced concerns.

In its challenge to Hollywood redevelopment, SHOT charged that the city agency violated technicalities of state redevelopment law, including not notifying property owners or lack of adequate public hearings. They also challenged the agency's finding of "blight," the trigger for the creation of a redevelopment area.

The lawsuit had paralyzed Hollywood redevelopment by impounding the property taxes that would normally have flowed to the redevelopment agency. The dismissal of the lawsuit enables the CRA to use \$13 million in tax increment which had accumulated in an escrow account, pending the outcome of the case.

In lieu of the tax increment, the redevelopment agency was unable to "float" any bonds for the Hollywood project, since the agency lacked the ability to service the debt. The lack of funds also forced the agency to borrow more than \$25 million from its other programs to keep its Hollywood efforts afloat.

The current version of the plan reflects

the input of the Hollywood Planning and Design Review Committee, created by Los Angeles City Councilman Michael Woo in 1987 and chaired by architect Barton Myers. Unlike the CRA's earlier redevelopment efforts in downtown Los Angeles and elsewhere, which were large-scale diagrams lacking design guidelines for the street and pedestrian amenities, the current plan tries to conform to the architectural and pedestrian character of Hollywood. Among the design guidelines are a 150-foot height limit on new construction, to conform to the standards of the 1920s, and the maintenance of a continuous street wall on Hollywood Boulevard.

The plan also attempts to conform to local conditions by dividing Hollywood into three overlapping districts, with tourism to the West, retail and theaters at the center of the project area near Hollywood and Vine, and residential uses toward the east. Residential mixed use is a priority throughout.

Besides legal hassles, the Hollywood effort has been hobbled by a reliance on massive mega-projects, which have been difficult to finance. After six years of negotiation, developer Mel Simon & Associates is to start construction on the sprawling Hollywood Promenade project, which covers five blocks and calls for office buildings, a hotel, a Hollywood museum and an American Cinematheque film center to screen classic Hollywood fare. The project appeared dead last year, only to be revived earlier this year with a \$50 million subsidy from the CRA.

Less fortunate was the \$300 million Hollywood Plaza project, backed by the Bass family of Texas, which succumbed in September to the weak real estate market. To date, the only major project to be built in the Hollywood Redevelopment Area is the 200,000-square-foot Hollywood Galaxy, a much-criticized, suburban-style shopping center currently nearing completion.

Support For River Task Force

The California State Coastal Conservancy has awarded a grant to the Architectural Foundation of Los Angeles to support the production, printing and distribution of an introductory document intended to inform and stimulate public discussion about the restoration of the LA River. The *Prospectus for the Los Angeles River*, a booklet/poster, will present an overview of issues, constraints and opportunities. It will be broadly distributed to design professionals, public officials, community groups, landowners and others interested in the River. The grant will provide up to \$90,000 for expenses. The *pro bono* professional labor for the Prospectus is provided by architects, planners, engineers and landscape architects of the AIA/LA's River Task Force. In next month's *L.A. Architect*, Task Force Chair Arthur Golding AIA will present a report on the LA River and the AIA effort.

PRESERVATION GUIDE PREPARED

The Los Angeles Historic Preservation Manual, a preservation reference guide, is being prepared by the Historic Preservation Committee.

A questionnaire has been included with this issue, and will also be sent out to engineers, conservators, research consultants, and so on. Please help us prepare our data base for the resource guide by filling in and returning your form by October 30.

The Committee would like to update the manual on a yearly basis, and your participation will help make this manual a useful and effective historic preservation resource.

INSIDE

Women in Architecture: Kate Diamond's Airport Control Tower, now approved by the Board of Airport Commissioners, was recently the butt of a rude article in the L.A. Times ("A Vote to Bring Back Plain Jane", 9.11.91). Whilst offensive to the architect and doing nothing for the public debate about architecture, women may derive perverse satisfaction from the fact that they are now getting projects prestigious enough to gain public attention. Women are on the rise...see special feature, pages 4-11
Budgetary cuts ring changes at the Chapter; for a word from the President, see p2.
"...the closing of the Los Angeles office could not have been more grievous to me:" Arthur Erickson renders his account, p3.

Additional support is still needed in the final production. And help, please, from members who gave in-kind hours for technical assistance and documentation.

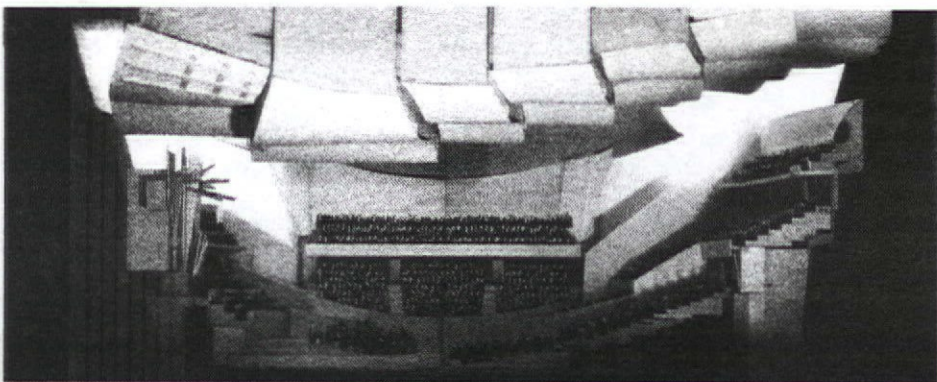
The Manual is funded, in part, through a 1990 Historic Resources Grant Program from the AIA American Architectural Foundation Component Grant Program.

TO RUSSIA WITH LOVE

Nine architects from the AIA/LA Chapter will be travelling to the Soviet Union this October. Organized as part of the AIA/LA Associates "Student Visions for Architecture" program, the architects will spend eleven days with their Soviet counterparts, participating in tours and lectures at elementary schools and universities in Moscow, St. Petersburg (Leningrad), Vladimir, and Suzdal. The trip follows a similar visit made to Southern California last year by ten Soviet architect/educators. The architects participating in the exchange program are: Tim Brandt, AIA; Shirli Buss; Barton Choy, AIA; Ken Francis, AIA; Robert Leach, AIA; Melanie Rundle, Assoc. AIA; Jeff Sessions, AIA; Tracy Stone; Greg Villanueva, AIA; Greg Yager, AIA.

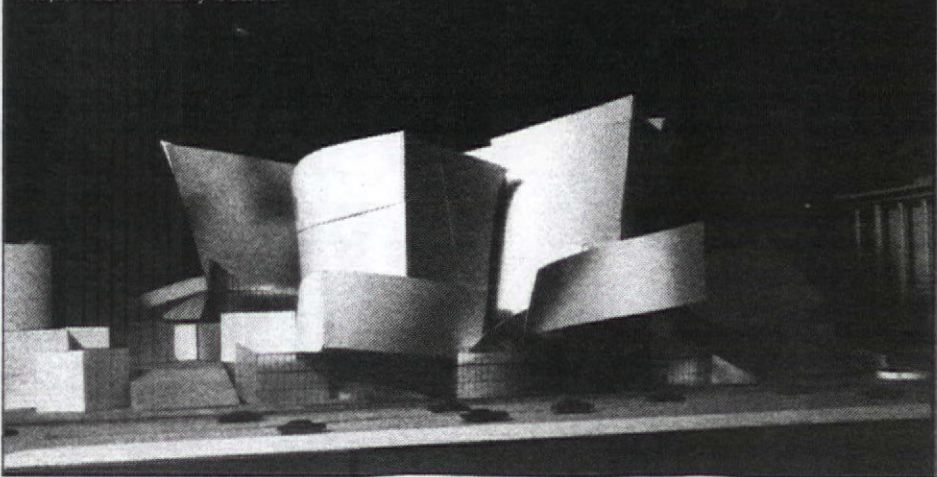
The **Student Visions** program, which recently organized the much-publicized rejuvenation of the L.A. River project at the L.A. Children's museum, coordinates architects and school teachers in educating children about the built environment.

For details on how to get involved in the program, contact Robert Leach, AIA, Coordinator of Student Visions for Architecture, at (818) 763-8676.



GEHRY'S CONCERT HALL GOES ON SHOW

Romanticism flavours form and rendering of Frank Gehry's final design for the Disney Concert Hall, to be presented to the Music Center Board and the Los Angeles County Board of Supervisors in early October.

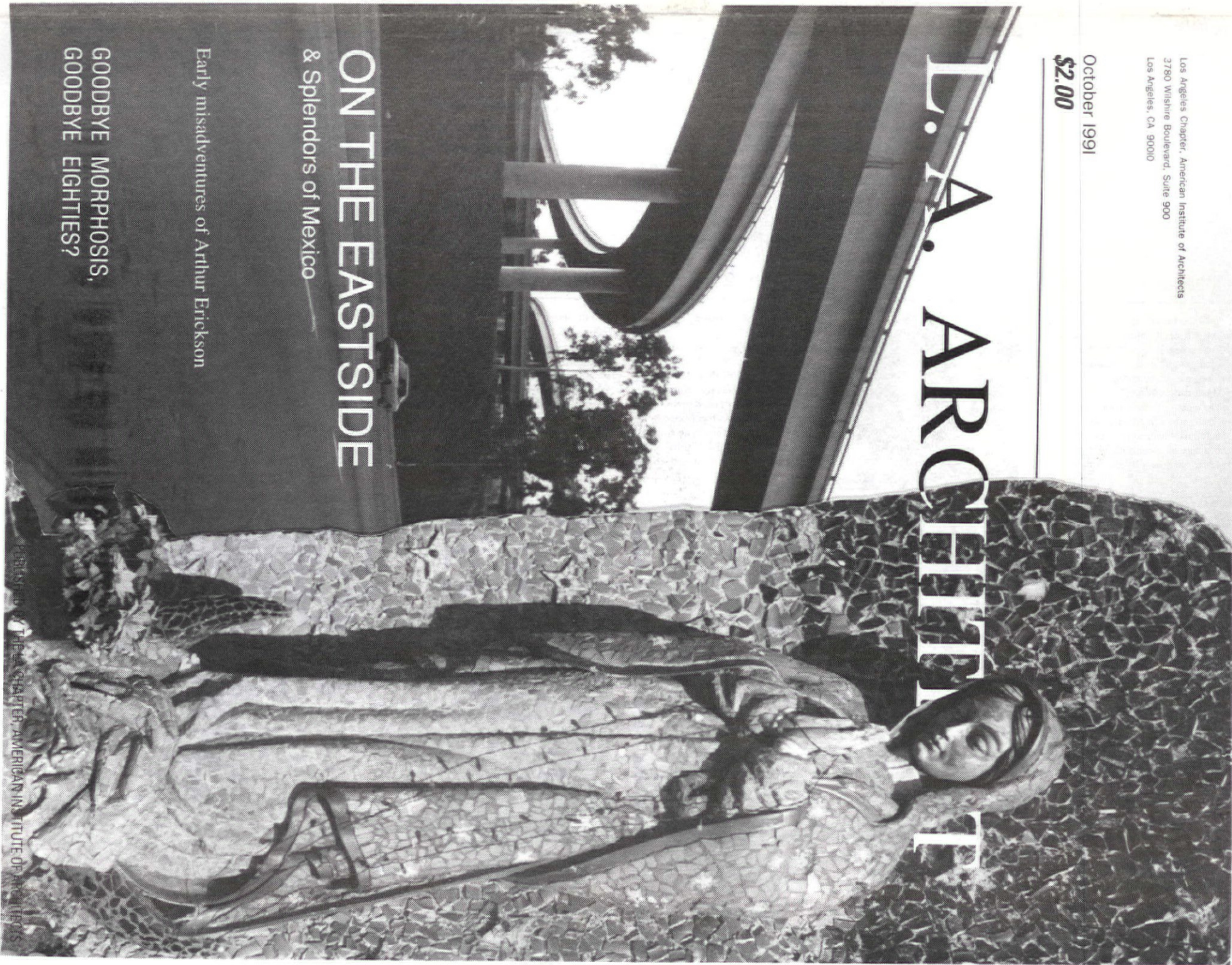


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October 1991

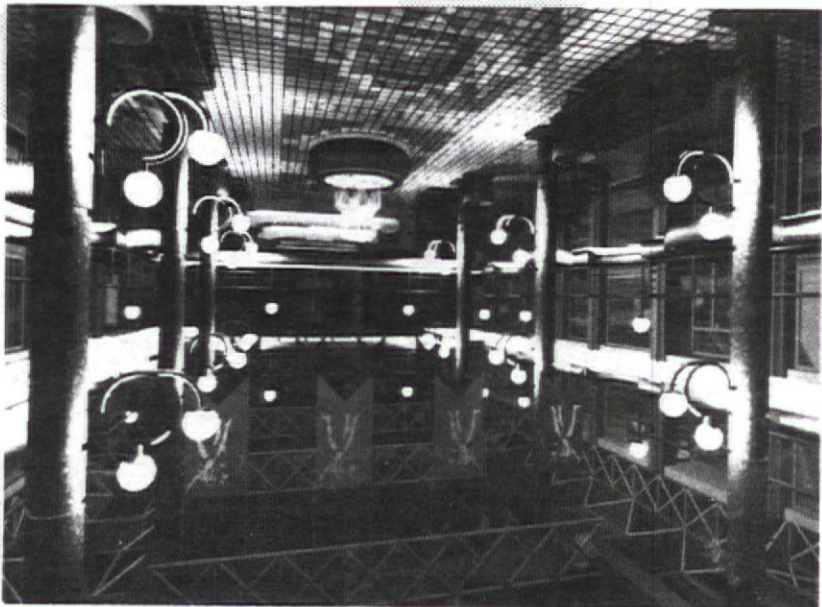
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L.A. ARCHITECT



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SEPTEMBER



Funerary Urn, 3-4BC, on show at LACMA.

Monday 2

"New Architecture Los Angeles"
Exhibit of current corporate architecture by prominent Los Angeles architects. Allsteel, Inc., Pacific Design Center. Exhibit continues through October 4.

Monday 9

River Task Force
6:00pm Call (213) 380-4595

Monday 16

Historic Preservation Committee
6:30pm
Mosaics/Tesserae Studio and Modern Gardens and Garden Theory. Otis/Parsons Continuing Education Course begins. Call (213) 251-0550. **See What You Eat: Designers Lighting Forum** meeting. DC3, 6:30pm. \$5 members, \$15 non-members. Contact Richard Harms, Designers Lighting Forum, P.O. Box 50621, Pasadena, CA 91115. **Lebbeus Woods:** SCI-Arc Lecture. Main Space. 8:00pm. Call (213) 829-3482.

Monday 23

CADD Program
6:00pm

Monday 30

Politics of the English Garden. Otis/Parsons Continuing Education Course begins today. With Michael Charlesworth at the Huntington Library and Gardens. **"Quantum Plunge"**
The creative bungee jumpers of artist Peter Shire's furniture design studio will unveil over forty finished pieces in a special one-day exhibit. SCI-Arc, 12:00-6:00pm. Call (213) 829-3482.

October 7



The Soprano, by Antonio M. Ruiz. On show at LACMA.

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**, Michael 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-

Tuesday 3

Prints and Prose: Exhibit of collaborative works of Keith Haring and William S. Burroughs. Murray Feldman Gallery, Pacific Design Center, Tues-Sat, 12:00 noon-6:00pm. Exhibit continues through September 28.

Tuesday 10

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

AIA/LA Executive Committee Meeting. 4:00pm.
AIA/LA Board of Directors
5:30 pm. Call (213) 380-4595

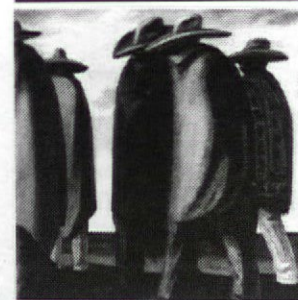
Tuesday 17

AIA/LA Executive Committee
5:00pm Call (213) 380-4595
FOCUS program
"ARCHITECTURE IS A KILLER WAIL" HAS BEEN POSTPONED.
For further information please call AIA/LA Chapter at (213) 380 4595.

Tuesday 24

Interiors Committee Meeting
6:00pm Call (213) 380-4595.

October 1

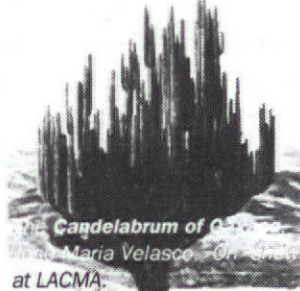


Los Embrozados, by Jose Charez Morado. On show at Armand Hammer Museum.

October 8

'Have You Set Up Your Practice, Or Has It Set You Up?' One of four 'Professional Development Seminars' sponsored by The Kaderlan Group, Pacific Design Center, Call (213) 657-0800
"THE NEW ART OF THE AMERICAS" Works by Chicano artists. B-1 Gallery, Call (213) 392-9625. Through December 10.
Associates Board Meeting. 6:30pm. Call (213) 380-4595.
Women in Architecture Exhibit Committee. 6:30pm Call (213) 380-4595.

Wednesday 4



at LACMA.

Wednesday 11

New Design Values for Dimension Lumber: Seminar on results of in-grade lumber testing program. Holiday Inn - Harbor Gateway Ballroom, 19800 S. Vermont Ave., Torrance
Call (213) 781-9100
Craig Dykers: SCI-Arc lecture. Main space. 8:00pm. Call (213) 829-3482.
SAA Labour Law Seminar. Johannes van Tilburg & Partners. 8:00am. Call Kathryn at (213) 394 0272.

Wednesday 18

LA Architect Editorial Board Meeting
7:30am. Call (213) 380-5177
Health Committee and Architects in Government joint meeting.
Kaiser Walnut Center.
3:30pm (213) 380-4595.
Health committee
Kaiser Pasadena, 5:00pm
Professional Affiliates
6:00pm. Call (213) 380-4595
CADD Committee Planning Meeting
6:30pm. Call (213) 380-4595

Wednesday 25

Codes Committee Meeting
5:00pm Call (213) 380-5177
Minority & Women Resources
6:15pm. Call (213) 380-4595
Southwest Chicano Photography Awards Presentation
6:30pm Call (415) 763-0972
Mojdeh Baratloo and Clifton J. Balch: SCI-Arc Lecture. Main Space. 8:00pm. Call (213) 829-3482.
Construction Claims Management
Two-day seminar tailored for construction managers. California State University, Fullerton. \$495. Call (714) 773-2611

October 2

Christopher MacDonald
SCI-Arc lecture.
Main space. 8:00pm. Call (213) 829 3482.
MEXICAN PAINTING: 1950-1980
Exhibit of contemporary painting by over 40 of Mexico's most renowned artists. Armand Hammer Museum of Art and Cultural Center. Call Brigitte Bonner (213) 443 7047 Exhibit continues through November 11, 1991.

October 9

Karen Bausman
SCI-Arc lecture. Main space. 8:00pm. Call (213) 829-3482.

Thursday 5

Urban Design Committee Meeting
6:00pm. Call (213) 380-4595.

Thursday 12



Photo by C.B. Waite. On show at Southwest Museum.

Thursday 19

State Legislative Reception
Joint meeting with Pasadena/Foothill and San Fernando Valley AIA Chapters. Gamble House, 6:30pm. Call (213) 380-4595.
Docent Training for Frank Lloyd Wright's Hollyhock House.
Orientation meeting for volunteers for eight week training programme. Hollyhock House, Barnsdall Art Park. For information, call Ina Borenzweig at (213) 485-4581.

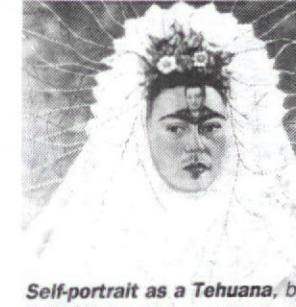
Thursday 26

Professional Practice Committee
5:45pm
Construction Claims Management (see Wednesday)
Southwest Chicano Photography
Work from range of photographers working outside Los Angeles. Los Angeles Photography Center. Exhibit continues through October 20.

October 3

Urban Design Committee Meeting.
6:00pm. Call (213) 3805177.
Society of Hispanic Professional Engineers: West Coast Career And Business Expo. Two-day event, Westin Bonaventure Hotel. Call Roger Rivera at (202) 223-9135.

October 10



Self-portrait as a Tehuana, by Frida Kahlo. On show at LACMA.

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. Geoffron (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,

Friday 6

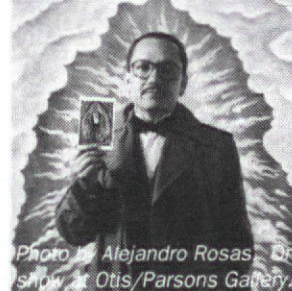


Photo by Alejandro Rosas. On show at Otis/Parsons Gallery.

Friday 13

Porfirato: the Photography of C.B. Waite 1898-1913 An exhibit of photographs of Mexican culture before the 1910-17 Mexican Revolution. Southwest Museum, Tues-Sunday. Call (213) 221-2163/2164. through November 17.
"Between Worlds: Contemporary Mexican Photography"
Santa Monica Museum of Art, Wed-Sun. \$3. Call (213) 399-0433. Through November 24.

Friday 20

"PAISAJE": Pageantry Exhibition
McGroarty Arts Center. Call (818) 352-5285. Exhibit continues through October 11.
African-American Architects' Exhibition, "Achievers: Past, Present...Future. Exhibit of drawings and projects hosted by L.A. NOMA. Sears Court, Crenshaw/Baldwin Hills Plaza. Through October 13. Call (213) 291-1302 for submission details.

Friday 27

Design Awards Entry Deadline

October 4

ConDoc
AIA Professional Development Workshop
Crown Sterling Suites, Airport Hotel
Call (213) 640-3600

October 11

'Barrier Free: Designing for Accessibility'
One-day seminar on implications of ADA (American with Disability Act) for design, co-sponsored by UC Santa Barbara Extension and the Rehabilitation Institute of Santa Barbara. \$165, for reservations call UCSB Extension (805) 893-3695 Red Lion Resort, 633 E. Cabrillo Blvd, Santa Barbara, 7:45am-4:30pm
AIA/LA DESIGN AWARDS SUBMITTAL DEADLINE:
2:00pm. 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, HIA/LA (213) 476-4593; **Mentor's Hotline**, Morris Verger, FAIA-E (213) 824-2671; **Minority & Women's Resources**, Michaela 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.

Saturday 31, August

LA Iluminado: Continuing exhibit of portrait and documentary photographs by eight Los Angeles Chicano artists. Otis/Parsons Gallery, Tuesday-Saturday, Call (213) 251-0555.
Centric 44: Lebbeus Woods
Continuing Exhibit of Lebbeus Woods' experimental architecture. University Art Museum, California State University, Long Beach, Tues-Sun. Call Nicole Fisher (213) 985-5761. Through November 3.

Weekend

Saturday 7

AIA/LA Board/Committee Retreat
Gamble House, 9:00am-2:00pm. Call (213) 380-4595.
SCI-Arc Fall 1991 Lecture Series Fundraiser Party. Call (213) 829-3482.
Careers in Computer Graphics
UCLA Extension one-day program. Call (213) 206-8503.
Folk Treasures of Mexico. Craft & Folk Art Museum, Tues-Sun. Call (213) 937-5544.

Weekend

Saturday 14

The Art of Painted Finishes, Furniture design, Trompe l'oeil Painting and Production Design for Film and Television.
Otis/Parsons Continuing Education Course begins today. Call (213) 251-0550.

Weekend



Dona Delores Tosta de Santa Anna, by Juan Cordero. On show at LACMA.

Weekend

Saturday 28

AIA Board of Directors-Phoenix
Through 10/1
Career Day in Architecture:
Awareness event for students, sponsored by the CCAE, the AIA/LA and the NIAE. Pacific Design Center, 9:00am-2:00pm
"Overlooking Silverlake"
Tour of John Lautner's Silvertop and Richard and Dion Neutra's V.D.L. Research House II. 12:00 noon-5:00pm. \$20 (proceeds Committee to Save Silver Lake's Reservoirs) For tickets, call (213) 668-1423.

Weekend

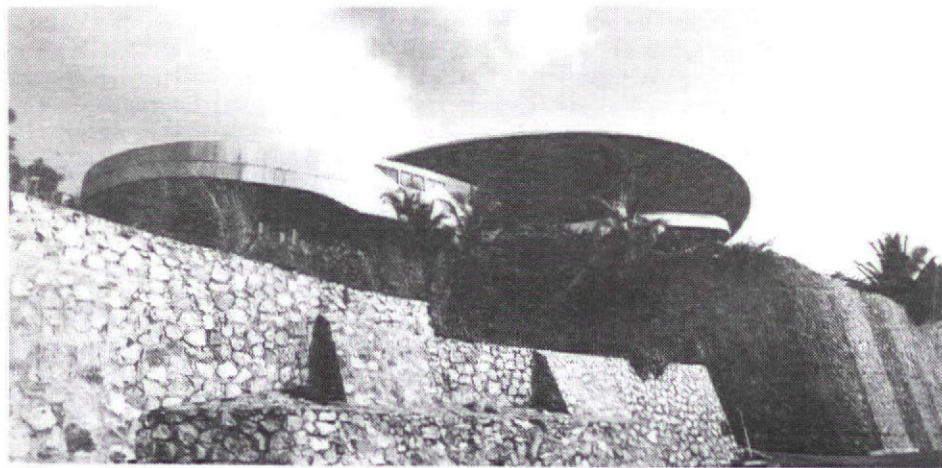
Saturday 5

Chicano & Latino - Parallels and Divergence, One Heritage, Two Paths (Part One). Daniel Saxon Gallery, Tues-Sat Call (213) 933-5282. Through November 16.

Sunday 6

MEXICO: SPLENDORS OF THIRTY CENTURIES: 400 works of Mexican art. Also includes "Diego Rivera and His Century: Mexican Prints and Drawings from the Collection", and "Manuel Alvarez Bravo: A Portfolio of Photographs". Los Angeles County Museum of Art, Tues-Sun. Call (213) 857-6151. Through December 29.
Family Festival of Mexican Arts
Day-long festival, put on by LACMA and the Craft and Folk Art Museum, Hancock Park, 10:00am-5:00pm. For tickets call (213) 857-6110 or (213) 480-7676.
Tour of 'The Bungalows': eight historic bungalows in West Adams. Call (213) 735-3512, or (213) 766-0576
Sunday Snoop
Guided tour of grand Westside Los Angeles Homes, sponsored by ASID \$55. Call (213) 659-8998.

The images shown all form part of the **Artes de Mexico** festival.



'Silvertop', Los Angeles, by John Lautner, 1963.

John Lautner: The Spirit in Architecture

A film by Bette Jane Cohen

Films about architecture belong to a rarefied subgenre that combines the art documentary with travelogue. The usual problem with architecture-as-documentary is that the spatial sense is secondary to the subject and its narrative.

Implied is the promise that the film will allow us to directly experience the aesthetics of the architecture. Not only does Lautner's work lean toward the cinematic, the fluidity of his homes with their biomorphic shapes and unusual structures, but his houses have also been prominently featured in the films *Diamonds Are Forever*, *Body Double* and *Lethal Weapon II*, and arguably function as a third supporting character.

Bette Jane Cohen's film captures that part of Lautner's work that is most cinematic: the movement of space and forms. Changing light, space, moods and environment are enhanced by time lapse photography and the surreal use of the camera and the lenses. Unforgettable are the cinematographic walk throughs, especially the house in Mexico. Archival footage and photographs, particularly of Taliesin East and West, interviews of Lautner discussing his approach to architecture and talks with some of his clients about their homes are nicely integrated throughout the film.

However, just as we start to relax within

the imagery of this wonderful film, the irrelevant banter of various people disrupts our involvement and the flow of the film. The two exceptions are the commentaries by Bruno Zevi and Alan Hess. Zevi, who was the first to publish Lautner in Europe, excitedly analyzes the work, and his enthusiasm adds levity to the film. Hess credits Lautner with the creation of the Googies style and his segment brings forth a lesser known aspect of Lautner's oeuvre.

Incredibly this is the first time that Lautner has been acknowledged in the English language, either on film or in books, except for an unpublished autobiography and an unpublished English translation of Pierluigi Bonvicini's monograph. Ultimately, however, the film does not fulfill its cinematic/architectural promise.

Eric Chavkin and Alison Pinsler



Vision for LA River Downtown created by children at the L.A. Children's Museum in July. Event was organized by the AIA/LA Associates.

COMPETITIONS

Leading Edge Competition

The California Council of Architectural Education is co-sponsoring with the California Edison Company and other organizations the Leading Edge Competition. The competition will be held annually and will hopefully serve as an educational tool to inform future architects and planners about energy efficient design. It is open to all students of architecture, landscape architecture and urban planning in California and contiguous states. Students at community colleges are invited to design an energy efficient three-family shared home. Students in Baccalaureate and Masters programs will design a mixed use development, including retail, commercial and apartment and condominium housing. Contact Susan Nelson at (818) 302 8128.

Washington University Steedman Fellowship Applications Available

Competition for the Steedman Traveling Fellowship, sponsored by the Steedman Governing Committee at Washington University in St. Louis. The fellowship provides a \$20,000, nine month travel and study award. Open to all architects, regardless of age, for a period up to eight years after receiving their professional degrees. For registration forms and more information, write to the Steedman Governing Committee, Washington University School of Architecture, Campus Box 1079, One Brookings Drive, St. Louis, MO 63130. Applications should reach the committee by December 6. The Steedman Governing Committee will announce the competition winner in early February.

"The Most Beautiful House In The World"

International competition for a two-family dwelling, sponsored by Studio Arcanto and the Chicago Athenaeum.

Prize money of over 100 million Italian Lire (\$84,000 U.S.); 55,000,000 Italian Lire (\$45,000 U.S.) to the single winner who will design and build the winning entry in Italy and 5,000,000 Italian Lire (\$4,000 U.S.) to nine semi-finalists.

Jury includes Alessandro Mendini, Leon Krier, Paolo Portoghesi, Richard Meier and Toyo Ito. The competition is open to registered architects and engineers. For more information, contact Glen Ryniewski, Director of Marketing, (312) 829-9650.

New Members

AIA. Peter Mitsakos, Jeffery Kalban & Associates; Anil Verma, Anil Verma Associates; Steven Wallock, Steven Wallock, Architect;

Charles Wee, DMJM; Myungsoo Ko, K.S. Kim & Associates; Betty S. Krul, Brotsky & Krul; Michael B. Tichenor, Tichenor & Thorp; Michael D. McCarroll, Anshen & Allen; C. John Staff, J. Staff Architect; Robert A. Stratton, Ridgway Associates; James Bunnell, Matlin & Dvoretzky Partners; Nan Doelling, Hellmuth, Obata & Kassabaum; Raymond A. Landy, DMJM; Daniel Solanet, Solanet & Associates.

Associate. Ildefonso Fantone, RTKL Associates; Max Menefee, Pei Shang Yu & Partners; Felix R. Gomez, Gomez Building & Design; Charles Cohen, Cohen Associates; Edward V. Gulian, Yates & Associates; Randall H. Shortridge, RTKL Associates; Charles A. Chagnon, Psomas & Associates; Pedro Holmsky, P.H. Design; M. Reza Safavi, P. Patrick Murray Inc.

Advancement. Marc W. Laibe, Gensler & Associates.

Chapter Affiliate. Louis A. Rossetti, FAIA, Detroit AIA.

AIA Re-instate. Roger E. Layman, Conrad Associates; Susan L. O'Connell, Anshen & Associates; Ray A. Henry, AIA, Disney Development; Jack R. Killbrand, AIA, KMJR; Robert A. Jernigan, AIA, KMJR; Gaylon A. Melton, AIA, RTKL Associates; Lauren Rottett, AIA, KMJR; Burton R. Ward, AIA, Ward Associates.

Professional Affiliate. Calvin R. Abe, Abe & Associates (Landscape Architect); Samantha Beck, Environment West (Interior Designer); Wade R. Bettisworth, PBS Buildings (Health Care Facilities); Elizabeth A. Cohen, Salter Associates, Inc. (Acoustical Engineering); Dennis F. Katozich, McCarthy (Construction); Theodore Koupal, AMSCO (Health Care Systems); Thomas Pyle, Ridgway Associates (Interior Design); Patricia Ridgeway, Ridgway Associates (Interior design).

Associate Re-instate. Judith Newmark, Newmark & Associates; Pradeep C. Tilaye, RTKL Associates.

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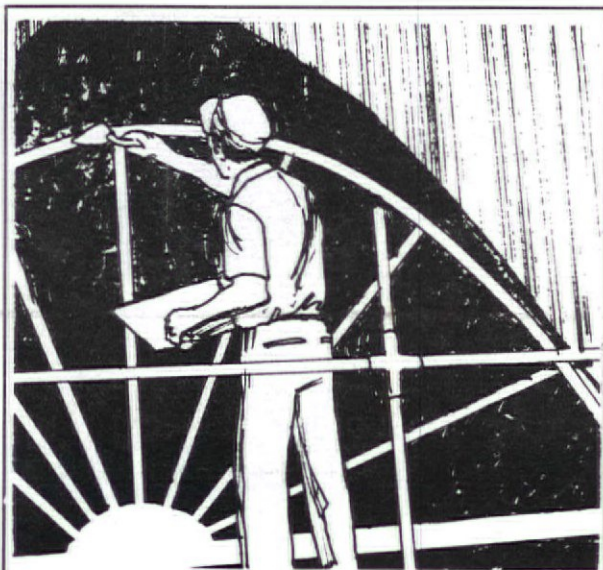
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REVIEWS

"Mexico, Splendors of Thirty Centuries"

Introduction by Octavio Paz, 709 pages. The Metropolitan Museum of Art, New York Bullfinch Press, 1990.

(The Catalog) presages the arrival to Los Angeles of its homonym (The Show) at LACMA this month. It is a rather daunting tome, tipping my bathroom scale at a Falstaffian 9 1/2 pounds, hardbound.

The catalog (and Show) will attempt to give a panoramic view of Mexican art by showing about 400 pieces of painting, sculpture, architectural fragments, furniture and clothing.

First the good stuff. Besides what you would expect from a top notch (albeit rather staid) outfit like the Metropolitan - excellent production, very good pictures and the like - there is also an uncommonly good curatorial sense, limited one can only suppose, by the exigencies of political sponsorship.

Kicking it off is Octavio Paz. The recent Nobel laureate has produced an introductory piece, "Will for Form" that is detailed enough to provide the basis for further exploration, and concise enough that people may actually read it. This is the Paz of the "Labyrinth of Solitude". His uncanny ability for connecting themes across time and culture is very much in evidence. A good read. The worst one can say - indeed about the whole book - is that it moves along in a somewhat Brahmsian manner: deliberate, no jarring notes but one is quite content to hear the melody.

The first set of articles and doubtless the most eye-popping material exhibited concern Pre-Columbian artifacts and architectural photographs. Architects should be in hog heaven. The pictures are new and gorgeous. The articles on the actual cities and building groups are skimpy, I think. Little known sites such as El Tajin and cultures such as the Olmec are a welcome counterpoint to the perennial crowd-pleasers, the Maya. Those nasty party boys, the Aztecs of the mighty Tenochtitlan get short shrift with a paltry few pages.

Perhaps the most illuminating section of the book concerns a time even the Mexican themselves have a hard time dealing with: the almost 300 years of Colonial rule. The Viceregal period was a strange coming together of the native sensibilities, suitably re-aligned by the forces of control and repression, the Holy Mother Church. Here we get the wildly ornate church

fronts and altars, the courtyarded spaces and the paintings depicting the new society of the creole middle classes, the new mixed races and the tension between Church and State. To the purist Angelino, the Post-Industrial sensibility shaped by the Ikea/Conrads/Crate and Barrel axis, all this stuff will seem needlessly fussy and, well, darned hard to draw. I was glad to see it.

At this point I quickly flipped ahead hoping for a full-on section dealing with modern architecture (after all it is an Art; right guys?). Maybe they stuck in somewhere between the beautiful lacquered 18th C. armoires or the silver/gold inlay/crystal chalices, incense boats and other religious paraphernalia. Alas, no luck. We get a few period engravings. A lot could have been said about 20th C. Architecture and design. Juan O'Gorman, Mario Pani and Felix Candela will have to wait.

Dore Ashton gets the last big chapter on twentieth century. In just a few pages she takes us from the Independence (1810) to the muralists (1940). Her contribution is lucid and quite informed. Additional contributors discussing Orozco, Siqueiros, Hayden Herrera on Frida Kahlo are all good and the format works. But then the book and, one gathers, the 20th Century stops.

We get a lot here that is good, rarely-seen art: Saturnino Herran, Dr Atl, Guadalupe Fosa, Rufino Tamayo. All very good to have. But what about the Mexico of the recent past. What about Cuevas? What about photography? What about the realities of the post-oil boom? What about Mexico after 1968?

Could it be that after years of bad governments, recession and social upheaval the government still wants to revise history? This book is nothing if not the product of heavy committee work. The editors have chosen to stop at the Old Left's favorite parking space: the 1930's of nationalism, of Cardenismo (the PRI Old Guard) and of Diego and Frida.

In the end one has to appreciate this catalog not only for what is shown, so much of it stunningly beautiful, but also for what was left out. This book can't help but mirror its creators. For all their good intentions, the sponsors have delivered a somewhat safe rendition of Mexico.

My feeling is that there is a lot that is good here. Mexico still has the capacity to arouse the Joseph Conrad or the Bruce Chatwin in all of us. Who knows? Perhaps after seeing the exhibit you'll want to take La Brea to the West-bound 10, then to the South-bound 405 and just keep ongoing.

Luis Hoyos, Urban Designer

"To be Latino is major. Its major! Its not about me but about a representation of a culture, its not that I represent the culture, but about teaching people to aspire to what they want to be as opposed to only what they are told. I'm as impassioned about who I am and my community as anyone is. I am interested in Latino s and Chicano s paving a future path and not sticking to the traditions that I feel have kept the community locked down in another kind of thinking," DANIEL MARTINEZ.

A proposal by artists Daniel Martinez, Renee Petropoulos and architect Rodger F. White has been selected through a limited competition for a public art installation sponsored by the San Francisco Arts Commission. The proposed project will be part of the second phase of development for the Moscone Center of San Francisco. Unfortunately progress of the proposal has fallen victim to undercurrents of political feuding in local government and unfounded scrutiny in the San Francisco Press. Prior to the controversy, Miguel Baltierra had the opportunity to speak to Daniel Martinez about his objectives as an artist, current projects and the proposal for the Yuba Buena Gardens at Moscone Center.

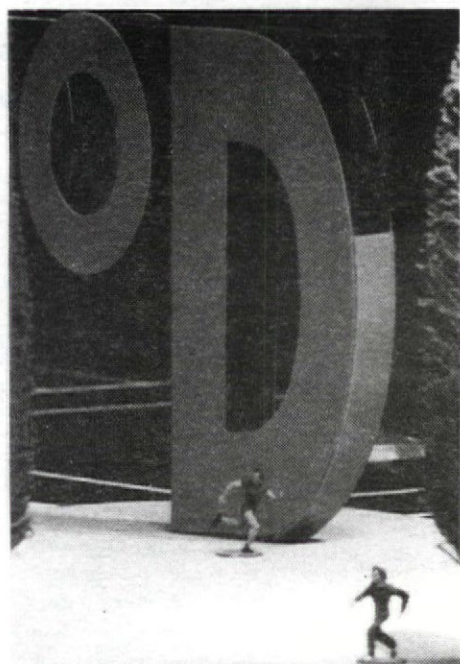
Martinez has been involved in several projects that include urban integration for the Cole Corporation of Anaheim; as one of two American artists chosen to represent the United States of America at UNESCO's world conference on "Globalisation and Urbanism; Art and Culture"; a temporary public art installation for the Seattle Art Museum titled "How to improve the quality of Your Life" that will be on display through November 1991; and as one of thirty artists participating in a cultural exchange with France. He will be putting a temporary art installation, utilizing 1000 posters, in the Paris Metro Stations that pose questions in Spanish and French but no English "for a change." He has also participated, as a member of the Dent Group, with Renee Petropoulos and Rodger White, in the design of a series of stations for Los Angeles' new Metro Rail.

His is a unique expression that does not depend upon the historical, cultural, folk elements of Mexican culture adopted by many artists who have originated in East Los Angeles. Rather his work is concerned with a clearly articulated premise concerning the state of human conditions in contemporary society.

On Art and Cities: "There is a field in art that borders architecture, urban planning, civilization that will break ground in the next ten years and Christian itself in the year 2000. I am interested in setting up the philosophy, the framework, the kind of theory that will begin the building of new cities. I'm interested in doing that with art and working with architects who have a vision. I'm interested in taking existing city systems and structures and making art with them like using bus shelters, like using billboards..That is an interesting sense of intervention, subversion on a giant level. I see the artist's role as the healer; I want to try, through Public Art, to begin healing the city instead of making it more and more alien to human life."

On Los Angeles: "I was recently invited by Unesco to participate in a world conference on globalization and urbanization. I talked about Los Angeles as a melting pot which it isn't. Los Angeles is about extreme separation. I don't want to create homogeneity; I want to heighten the differences."

Miguel Baltierra, L.A. Architect Arts Editor



Detail from the controversial "This is a Nice Neighborhood", by Daniel Martinez, Renee Petropoulos and Rodger F. White.

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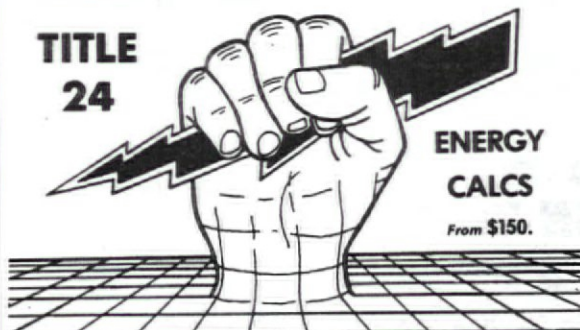


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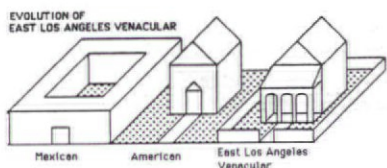
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THE ENACTED ENVIRONMENT

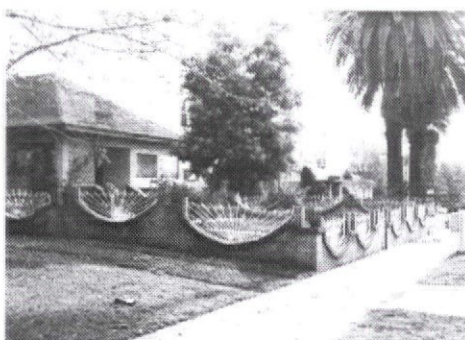
Residents of East Los Angeles use their front yards and streets to create a sense of "place". The identity of a place is not only created by the physical forms but by the way the inhabitants use exterior space. This environment is "enacted". The homes in East Los Angeles are sited like other American homes - usually located at the middle or rear part of a lot, with a visible expanse of land separating the home from public thoroughfares. However, the personalization of the front yard by the residents and the fences enclosing them have greatly changed the appearance of the visible expanse of land. The green, continuous park-like setting that symbolizes the suburban American front yard has been cut up into individual slices in East Los Angeles. These "slices" create diversity, and allow individuality and sociability to develop.



Fences

In many front yards across America there are fences. However, for the Mexican and Mexican American residents of East Los

Angeles fences have a different meaning. "The egalitarian attitudes of American culture have led many people to think of fences entirely in terms of exclusion", seclusion or security; a barrier against the world. In the neighborhoods and barrios of East Los Angeles fences are a social catalyst that bring neighbors and pedestrians together in social interaction. J.B Jackson has stated that boundaries bring people together; fences in East Los Angeles define boundaries between neighbors and public and private space.



East Los Angeles Vernacular

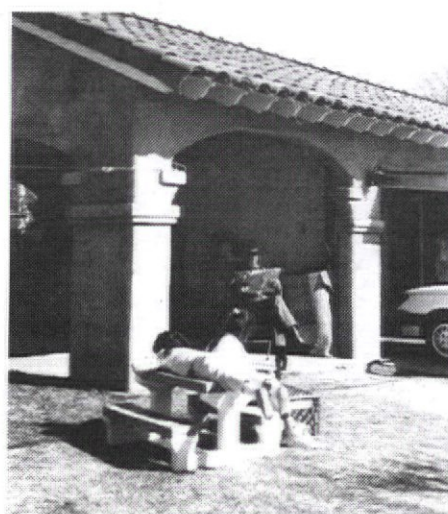
"A house form is not simply the result of physical forces or any single causal factor, but is the consequence of a whole range socio-cultural factors." Amos Rapoport. Mexicans live in small wooden houses, built by Anglos, which have evolved into what I call "East Los Angeles Vernacular," because it is unique to this area. East Los Angeles vernacular is not faceless and artificial but consists of stages and layers that reflect the behavior, wealth and character of the residents. Unlike the middle class suburban house that pulls itself in from the outside world, the Mexican house and household extends itself to all four corners of the lot. Therefore in defining the East Los Angeles vernacular house I will include the front yard up to the fence as being part of the household or as Dan Arreola defines it, as the "Housescape". The front yard and fence in East Los Angeles are integral parts of the households.

Politics of Space

The enacted zone has been overlooked by architects because of the way architects look at exterior spaces. Most architectural renderings show buildings with "people in general" or "boulevardiers" using the space. Buildings are usually drawn from a birds' eye perspective that only a bird can appreciate in reality. The concern of the enacted environment is the ground level; the curb, the sidewalk, the asphalt. Real life begins where people meet the ground, not by the images and abstractions of skylines. The word politics comes from the Greek word "polis" meaning city. In its use of space, East Los Angeles makes a political statement. America has to stop trying to spatially organize its poor into public housing, like England and France, because in many cases they have failed. Cesar Chavez was once asked how to organize communities and he said, "Let the community do it themselves, because it becomes their organizing, therefore they will believe in it." In East Los Angeles the Residents have created the identity of the "place", through the manipulation of the enacted environment.

James Rojas

From *The Enacted Environment*, an MIT thesis. If Interested in this subject, call James on (818) 282 4683.



Fear and Odor in Los Angeles

What we call East L.A. is the eastern part of the heart of the city, analogous to the "east end" of London, which stretches from the centre towards the east; being an old area it is well within the city as a whole.

Cities such as ancient Rome, Medieval Paris, 19th century Madrid, Tokyo or modern Athens, the old city of L.A. over the course of their development all became unhealthy places to live because of human waste, the most ancient being sewage, progressing to early industrial waste from tanneries, glue boiling of old animal bones etc., and latterly, modern industrial and domestic toxins, oil refineries, freeway intersections, paper mills, medical research, nuclear waste. Under these conditions whoever has the means moves to cleaner suburbs, and as in other ancient and modern cities so in boomtown L.A.

Everyone wants to use the goods but not live in the waste; an acceptable attitude if faced honestly. In West L.A. we can believe ourselves to be living in a kind of paradise. We have pushed the dark side of our consumer society under the metaphorical carpet of East L.A., dumping the freeway intersections, industrial waste, etc. The illusion of the human ego is that it has created paradise; emerging from this illusion means facing fear. East L.A. has become a symbol and a projection of the fear that is close to our hearts - people who don't know East L.A. react to its name with fear.

But a city, like a human being, is always one whole. We are all in it together. The East L.A. communities are not responsible for the blight but they are the only people holding that part of town together at all! One cannot repress and ignore this district near the heart of L.A. without the city suffering sociological and ecological malaise and so, looking to the future must mean facing East L.A. and creating clean industry and greater love for one's fellow man.

If you brave the fear you will find it's not such a monster, really. It's our collective/individual monster - we project it, we absorb it, dissolve it, solve it.

Iliona Outram, Architect

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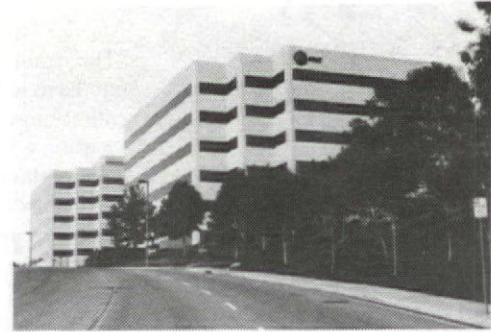
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Meyer & Allen Associates

"The East Los Angeles community has experienced changes these last four decades. Once encamped by the Russian Jewish community, the now predominantly Latino community is experiencing a renewed sense of revitalization. Yet there is a desperate need for quality affordable housing. Our concept includes developing family ownership and leased housing, addressing neighbors, financial institutions, business and community leaders to demonstrate that taking into concern the cultural and economic concerns of the East L.A. community does not represent high risks. Corporate business needs to be willing to invest resources and talent toward this effort, which I believe represents a wise investment for the future of our city."

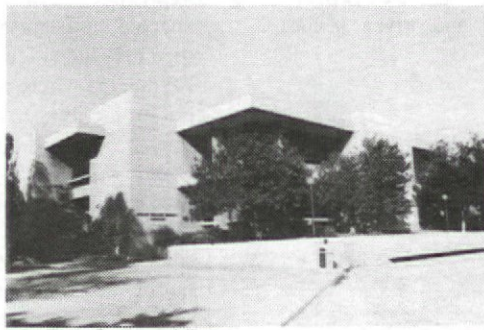
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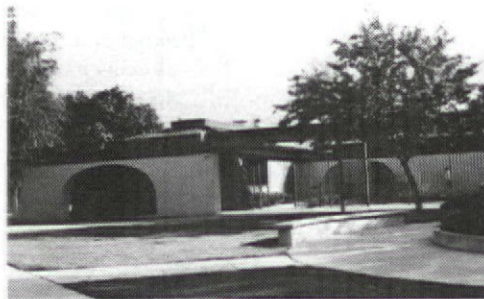
11. L.A. Corporate Center
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10. L.A. County Children's Court
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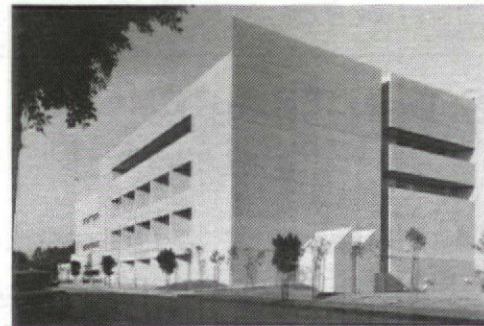
16. ELA College Library
Harrison Beckhard & Mill



14. Belvedere Recreation Center
William Hirsch, AIA



15. Belvedere Park
Fernando Juarez, AIA



18. ELA Municipal Court Building
Kanner, Architect

"The Latino business and professional community is responding to the challenge of developing its young leaders by investing in its youth through scholarship programs. Every Latino business/professional organization such as the Mexican American Bar Association (MABA), Mexican Grocers Association (MAGA), Society of Hispanic Professional Engineers (SHPE), the Latin Business Foundation (LBF), to name a few, has a scholarship program supported by its members. The Latino Business Foundation awarded 152 scholarships in 1991 with a goal of over 200 in 1992. Scholarship funds for the LBF comes from the Latino Business Association (LBA). Volunteers led by LBF chairman Richard Amador donate Saturdays to interview scholarship candidates."

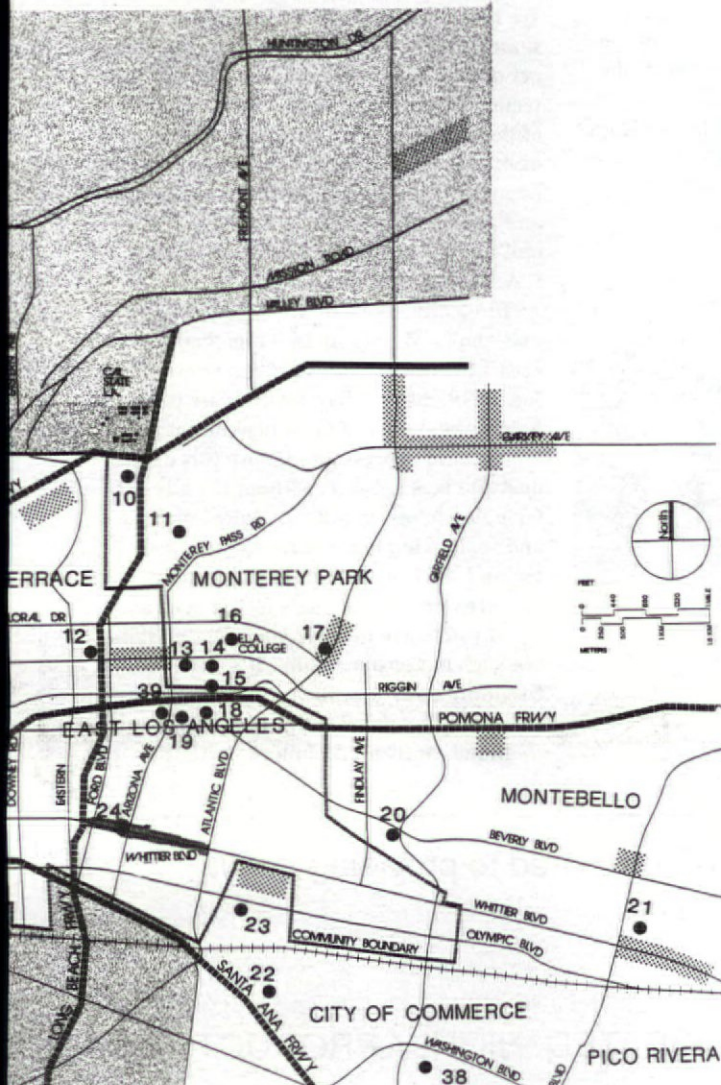
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Lauren Melendrez
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"East Los Angelenos won't come out and ask for help. They are proud people. But they need the tools - those who've made it must come home and help."

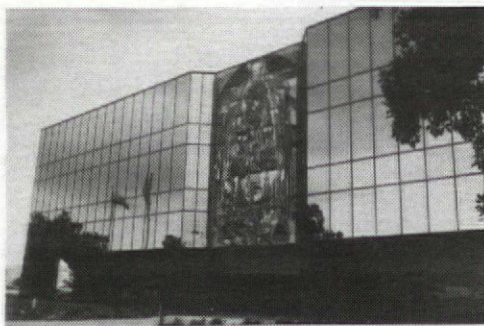
Harold H. Martinez
President, Latin Business Association.



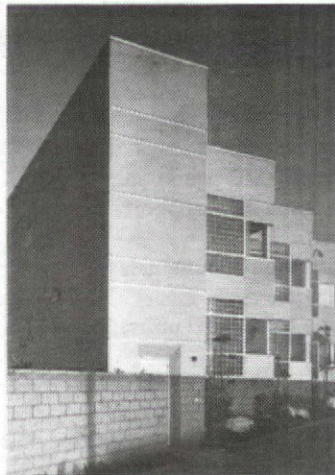
17. Monterey Park Plaza
Tetra Design



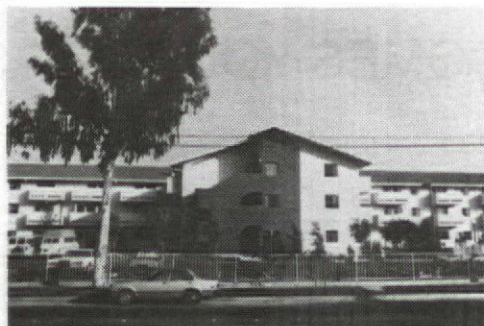
34. Salesian Boys & Girls Club
The Randall/Baylon Partnership, Architect



23. TELACU Resource Center
Villanueva/Armoni, Architects



20. Dynamic Brokers Building
Carlos Chavez, AIA/ADM



38. TELACU Manor



21. Casa La Merced Housing
Villanueva/Armoni, Architect

- 32. Chernow Transitional Housing
Stalk & Stalk Architects
- 33. Malabar Branch Library
Martinez/Hirsch Associates
- 35. Self Help Graphics
- 36. Mt. Pleasant Housing
Earnest Howard & Associates, AIA
- 37. Japanese Retirement Home
Sata/Kikuchi Architects
- 39. Casa TELACU
Villanueva/Armoni, Architects

"For me, East L.A. will always be a state of mind. As a practicing architect living and working on the westside, growing up in East L.A. has never left me. The struggle to achieve is a lesson that you learn at an early age; you learn the right path, understanding the negative aspects and developing the positive opportunities which exist primarily in public sector projects. We feel that it is important to take a positive approach during a period of recession by making things happen. As our firm grows it becomes our obligation to take our place among the leaders in the Latino business and political community, to serve as an example and to offer new opportunities."

Tony Gonzales, AIA
President, A.C.G. Environments

Map prepared by Frank Villalobos, Barrio Planners Inc.
and Greg Villanueva, AIA, Villanueva/Armoni Architects.

EAST LOS ANGELES

Integrated implementation of health, education and housing programs are long overdue. The needs of the people are surpassing the resources available. These role models must take a hands-on approach to find the solutions for the nourishment and fulfillment of the dreams of the people from this community."

Eli Cortez
Principal, Computer Automation Team

Raul Escopedo
Barrio Planners Incorporated



24. Whittier Blvd. Arch
Barrio Planners, Inc.

INNER-CITY ARTS

Rega Petlin, Public Relations/Grant Writer, INNER CITY ARTS.
Monique Birault, SCI-Arc.

"To many, I dare say, most, East Los Angeles is associated more with Mexico, or Latin America, than with our own country. This may be why the media ignores social problems or historic obliteration - through the division of whole communities by the freeways, or the destruction of old trees, in favor of better surveillance by police helicopters; the demolition of a community or architectural landmark in favor of a more "modern" library or shopping center.

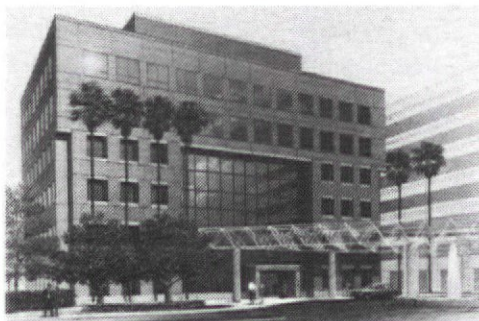
The boundaries of East Los Angeles are not defined by political lines but are rather amorphous and determined by a special sense of community and characteristics of a people. Thus, the boundaries may extend beyond to Boyle Heights (a late nineteenth century, upper-middle class residential area where the wealthy and political leaders lived); northeast communities such as El Sereno and Northeast Los Angeles; and even middle class communities such as Montebello, Monterey Park and Commerce. Whoever thinks of East Los Angeles as merely a land where gangs abide will miss the wonderment of the diversified cultures, art, human warmth and fascinating history of the place where early Los Angeles grew after Olvera Street."

Carlos Chavez Andongui, AIA



1. Olvera Street

6. Lincoln Heights Library Renovation/Additions
Bolling/Gill/Allen/Mac Donald
7. Parque De Mexico
Barrio Planners, Inc.
9. ELARCA Mental Health Services
Escudero-Fribourg Associates
12. Cleland House Community Center
13. L.A. County Community Development
Ralph Contreras, Architect
22. CITADEL
The Nadel Partnership
25. El Pedorrero
27. R.L. Stevenson Branch Library
Martinez/Hirsch Associates
29. El Mercado De Los Angeles



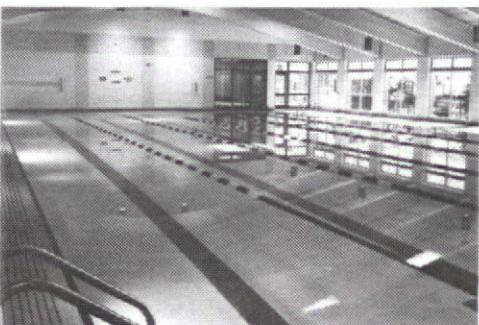
3. USC Health Campus
Health Care Consultation Center
Langdon/Wilson



33. Malabar Branch Library
Martinez/Hirsch Associates



27. R.L. Stevenson Branch Library
Martinez/Hirsch Associates



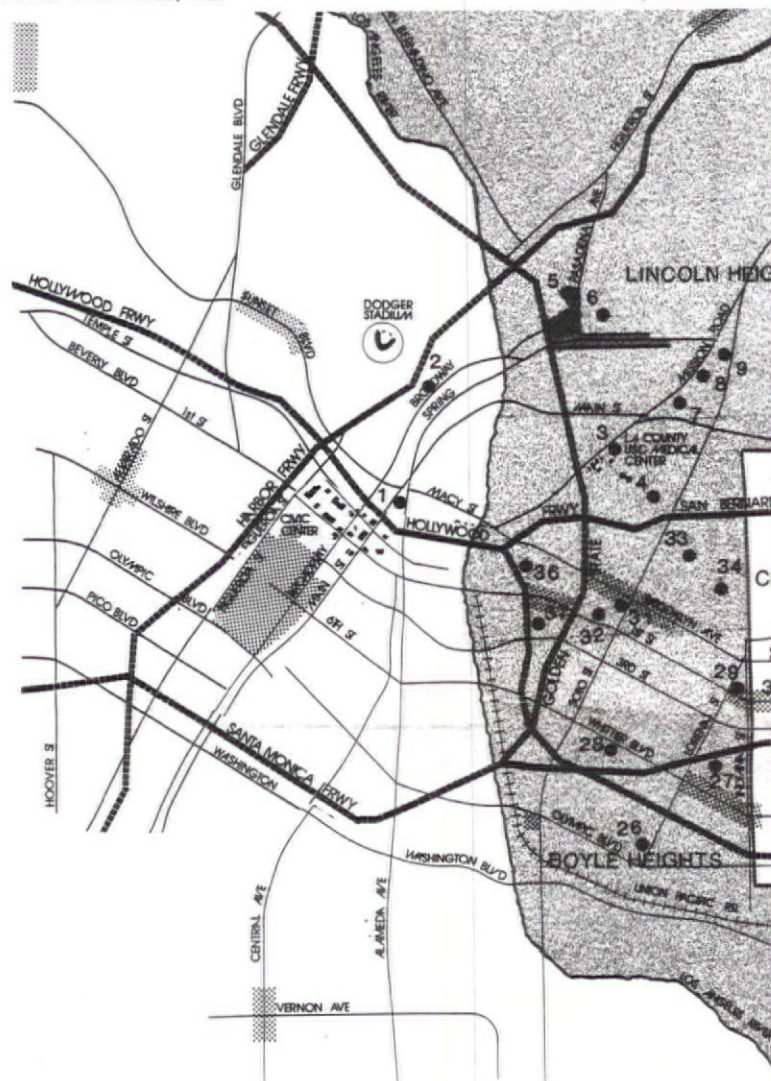
28. East Los Angeles YMCA



4. Francisco Bravo Med. Magnet High School
Miralles Associates, Inc.



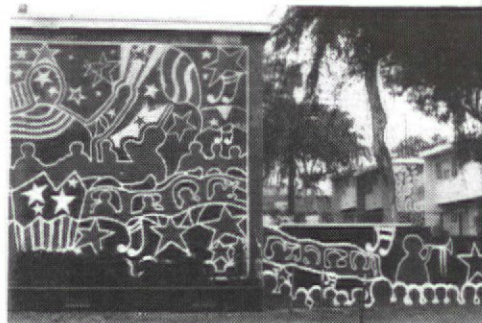
5. L.A. Child Development
Villanueva/Tate, Archited



31. El Paseo De Las Flores
Barrio Planners, Inc.



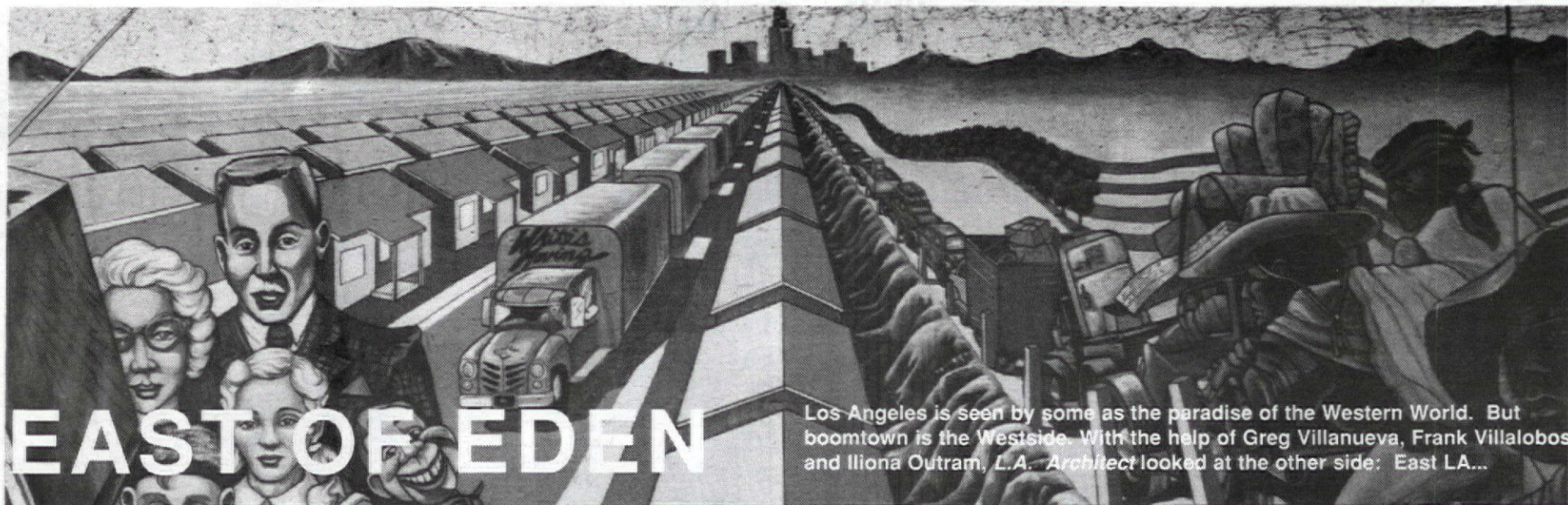
19. Roybal Comprehensive Health Center
DMJM



26. Estrada Court Mural Project



30. Belvedere Commercial Barrio Planners, Inc.



Los Angeles is seen by some as the paradise of the Western World. But boomtown is the Westside. With the help of Greg Villanueva, Frank Villalobos and Iliona Outram, L.A. Architect looked at the other side: East L.A...

The descending sun is temporarily eclipsed by a huge water tower emblazoned 'The City of Vernon.' Shadows play off the concrete embankments of the Los Angeles River and dance across the shallow trickle of sewerage in its channel. A locomotive shunts a dozen hazardous chemical cars into a siding. A trucker somewhere pulls hard at his air horn. A forklift scurries across a busy road. We are only about five miles from Downtown Los Angeles, but have entered a world invisible to its culture pundits, 'the empty quarter' of its tourist guides. This is L.A.'s old industrial heartland - the Southeast. It's 4:30 pm. Two workers are standing behind an immense metal table, partially shaded by a ragged beach umbrella. A portable radio is blasting rock and roll *en español*, hot from Mexico City. Each man is armed with a phillips screwdriver, some pliers and a ballpeen hammer. Eduardo, the taller, is from Guanajuato in Northcentral Mexico and he is wearing the navy-blue 'Border Patrol' baseball cap favored by so many of Los Angeles' illegal immigrants. Miguel, more slightly built and pensive, is from Honduras. They are unconsciously syncopating the beat as they alternate between hammering, prying and unscrewing. Towering in front of them is a twenty-foot-high mound of dead and discarded computer technology: obsolete word-processors, damaged printers, virus-infected micros, last decade's state of the art. The syspheap task of Eduardo and Miguel is to smash up everything in order to salvage a few components that will be sent to England for the recovery of their gold content. Being a computer breaker is a monotonous \$4.50 an hour job in the black economy. There are no benefits, or taxes, just cash in a plain envelope every Friday. Miguel is about to deliver a massive blow to the VDT of a Mackintosh, when I ask him why he came to Los Angeles. Hishammer hesitates for a second, then he smiles and answers: 'Because I wanted to work in your high technology economy'. I wince as the hammer falls. The Mackintosh implodes.

Excerpt from *The New Industrial Peonage*, a chapter by Mike Davis (author of *City of Quartz*) in David Reid's forthcoming pantheon *God, Sex and Death in Los Angeles*.

WHAT IS EAST L.A.?

Who are the people? What are their origins...aspirations? Whose voices speak for them? What people lifted Edward Roybal; Esteban Torres; Art Torres; Richard Alatorre, Gloria Molina? Who are their heroes? An olympic boxing medalist? A high school math teacher? A priest of the people providing sanctuary?

What is "East Los"? A state of mind? An area of influence? A dumping ground across the river for the waste in many forms of the city? The fractured remnants of an historic immigrant community slashed by six freeways? A succession of roofs for first generation Jews, Japanese and Mexicans? A collection of stereotypes? "Born in East L.A." "Boulevard nights" "Stand & Deliver" Gangs. Graffiti. Zoot suits. Homeboys. An awakening giant? Home to opportunities for a proud and rich culture with diverse energies?

Where is East Los Angeles? Does it end at Indiana the city vine? At the 605? Does it include East L.A. College & Cal State L.A.? Does it leave with our graduates to Berkeley, USC, Stanford, Harvard, Yale? Does it move out with "success" to Hacienda Heights and beyond?

When was East L.A. overrun with freeways? When did it begin to say no in many forms? When will the hemorrhage of educational drop-outs stop? When will a people realize the power of their vote? When will our professionals return, join and contribute?

Why East Los Angeles?...Why family?

Greg Villanueva, AIA, architect and indefatigable co-ordinator of East LA feature.

Above, *Development of Suburbia*, a detail from *The Great Wall of Los Angeles*, a narrative mural conceived by Judith Baca from SPARC (Social and Public Resource Center), a non-profit visual arts center in Venice. For more information, call (213)822-9560.

EASTSIDE PROPOSAL

A package of initiatives for the development of East Los Angeles is very shortly to be put before Mayor Tom Bradley by the **Eastside Economic Development Council**. The EEDC is a committee of some twenty representatives of Eastside interest groups (City, County, University, homeowners, etc.), and was created two years by Bradley to redress years of neglect of the Eastside's problems.

Having borne the brunt (in the form of freeways, toxic waste, etc.) and little of the benefits of Los Angeles boom, the Eastside stands to suffer now not only from the recession but from recently imposed limits on the selfsame unpleasant aspects of Los Angeles that accounted for Eastside's economic survival: highly toxic industry; and its continued growth.

As explained to *L.A. Architect* by **Fernando Torres Gil**, Co-Chair of the EEDC, the council has proposed a broad set of strategies designed to exploit as assets East LA's perceived disadvantages. Commercial attractions include a city-centre location, good infrastructure, vacant land, some beautiful landscape and an industrious workforce. Recommendations for longterm and productive use of these assets include: political jurisdiction and stronger City-County links; strategic land-use planning; creation of a central authority to oversee Eastside; an enterprise scheme, supported by financial incentives, that attempts to retain old businesses and attract new, and to make use of the many existing storage facilities.

As well as the broad aims outlined (and reiterated by many of the contributors to this feature), there are specific design schemes, such as the opening up of Boyle Heights to L.A. River.

Ongoing involvement from the community, historically suspicious through bitter experience of development, is seen as integral to what is an optimistic plan for the future of East Los Angeles.

Frances Anderton

Interview with Ed Avila, Administrator of the Community Redevelopment Agency By Greg Villanueva AIA and Carl Davis

Who is Ed Avila? What's your background and what's your special relationship with East Los Angeles?

I was born and raised in Boyle Heights. I've been involved working in East Los Angeles all of my professional career besides growing up there. My first job, professional that is, was chief deputy to Congressman Roybal. So it has a very special place in my heart, my folks still live on Soto street where I grew up...and its a love affair too.

What are the issues you see for the area and for the people?

The issues really are the same for everyone; education, jobs, housing, those traditional issues have a higher impact in a low income area than they do elsewhere, so that you have to devise special approaches in order to address them.

So what do you picture for East L.A. in the next 50 years?

A lot will depend on what kind of initiatives occur there. For instance, if we establish a redevelopment area then certain things will happen; we also have a very strong commitment to housing, and East L.A. is essentially a single family residential community. This agency will be interested in maintaining that as a commitment to the community, balancing out where possible with multi-family housing. The community has real character, even though it's a lower income neighborhood, you tend to see neat houses, gardens, its a pretty nice area really. Obviously you also have some very badly deteriorated areas and here's where something like the Redevelopment Agency can come in and help. We right now have a major loan program we administer in Boyle Heights and Lincoln Heights, essentially for rehabilitation of single family homes.

Where will the CRA be focussing and how will it modify the concept of blight?

The CRA's mandate is rather broad, eliminating blight depending on how you define it. There are some potentially lucrative commercial opportunities along Whittier Boulevard, for instance, and Brooklyn Avenue. There are some industrial areas along the river that potentially fall under the description of blight, and upgrading housing is as important as building new housing. So I won't conclude that this will be a redevelopment area, we're barely at beginning of the process of studying it.

What is your vision of East L.A.?

It's a mind set. East Los Angeles is what's in your head, you can't put boundaries on East L.A.

So it could be El Monte or Pico Rivera? It could be.

Many Latinos See Downtown and Broadway as a very key center to East L.A.

Well, Olvera street is a historic core and Broadway is essentially the main corridor. We were talking about Fiesta Broadway

which is now going to be an annual event here, they said isn't this the largest Hispanic event in the country, Fiesta Broadway, and my response was the largest Hispanic event in the country is every Sunday on Broadway, and its true. We're putting a lot of time and effort into the redevelopment of the historic core. We were involved in restoring the main shopping street, the Bradbury building, Grand Central Market, San Fernando Building on Fourth and Main. We're looking at Broadway as a potential theater district because of all the incredibly beautiful historic theaters that exist, at Spring Street as a mixed use development, residential commercial...so there is a major commitment and it happens to be Hispanic.

You were very involved in saving Cathedral High School, any feeling about that?

Lots of us from East L.A. went to Cathedral High School, there's a feeling there. They said that fighting the Archdiocese was much worse than fighting City Hall, but we did win.

How about Olvera street, that's an emotional issue for a lot of people?

Well, essentially it's the historic core of Mexican culture in Los Angeles. There are very few places you can identify as Mexican. I don't know of any other place than Olvera street that you can say that. And the community's sort of saying, well you've taken everything else, redeveloped, torn down or destroyed of Mexican culture in this region. The line is drawn. That's where you see the emotion, this incredible commitment from every segment including non-Mexicans.

You mentioned this city will be becoming a Hispanic city, some people would be nervous about that...

Who cares? Do you know how many people were nervous about me being president of the Board of Public Works?

How do you feel about the proposal to build the downtown prison?

I'm absolutely against it. There are plenty of places to build prisons outside of residential areas. The issue is twofold: one is do you have to build it there, and why? And I think that's a more important decision.

Is there anything you want to say to architects and planners?

Architects and planners have a very critical role because they do set the tone of the neighborhood, they create a vision for what the community is going to look like. I have a great deal of faith in good architects, and I deplore bad architects because they are creating ugly environments.

Any other comments?

Revitalizing and redeveloping the historic core is critical and lots of folks don't look at it that way, they just can't make the connection. If you don't make a social investment you're going to end up with what you have right now, poor healthcare, uneducated kids, gangs, crime. It's going to come back and bite us.

Carl Davis is L.A. Architect's critique editor, and initiated this special feature.

EDITORIAL

I am extremely grateful to Arthur Golding, Noel Milles and the Editorial Board for giving me, as new editor of *L.A. Architect*, this opportunity to get to know Los Angeles, a city which, in all its contradictions, has fascinated me since my first visit in 1987.

An immensely appealing aspect of L.A. is the cultural mix and range of expression. This month *L.A. Architect* is going to make what will hopefully be the first of many reports from East L.A. Terra Incognita to those of us who thought the Westside was L.A., East L.A. is home to a large part of the Mexican community that now constitutes the largest percentage of L.A.'s population.

Economically exploited, polluted and politically under-represented over the years, East L.A. is also a lively and close-knit community whose appeal to the visitor lies in its relaxed atmosphere and rich, ad-hoc street decoration. After years of little help from outside - only rude intervention from the road engineers - there is now a burgeoning group of businessmen, politicians, architects and planners who have plans for East L.A. Their insights and vision are revealed in the following pages. This feature happily coincides with *Artes de Mexico*, a huge celebration of Mexican arts taking place citywide this fall. See the calendar and Luis Hoyas' review (pp 9-11) for more on that.

Another unsung treat in Los Angeles is the work of architect John Lautner FAIA. It was an inspiration to see Betty Jane Cohen's film (shown recently at MOCA - see review, p10) about "the spirit" in his architecture. Aside from their pop-culture connotations, his buildings seem truly visionary in embracing the polar opposite concerns, dominant in this city today: advanced technology and green consciousness. They also express that joie-de-vivre and sense of possibility, characteristic of other great buildings here, that is so special to California.

L.A. Architect must reflect the many facets of L.A., so do please continue to send your ideas, news and criticisms to us. Frances Anderton

LETTERS

EISENMAN EXPOSED

There he goes again. Peter Eisenman's interview in *LA Architect* (July/August 1991) promises stiff penetration of "the undecidable condition of architecture," but delivers insipid meanderings - and make no mistake, what has evaporated here is anything bearing passing resemblance to thought.

Eisenman's summations of post-15th century architectural history are, to put it mildly, ludicrous: "...the singularity of truth and goodness and hope that all architecture from the 15th century onwards has projected as its vision of a good society"!!! Such astonishingly meaningless eruptions pale beside his pious disavowal of any interest in "power in architectural discourse": then why, pray tell, the daily telephone calls to Venice for three months begging for space alongside Richard Meier in the Biennale at the US pavilion?

It's the same old boys' story, but now Eisenman has added a new wrinkle: not only does he know how "women architects" act - putting forward "the most reactionary architectures today" - but how "women architects" think: "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."

Women? I wonder how much more reactionary anything by any woman is than his own firm's (unpublished) spec Ohio office buildings in the 1980s.

And who are these "women architects"? If Eisenman knows, he is uncharacteristically discreet in not saying. He coyly refers to women as "the new gender," or "an Other gender," surely a better mark of his own limp capacities than of anything about women.

Eisenman's remarks are prima facie silly on most counts, and he relishes such provocations, but mindless seminal send-ups ill discharge his purposes.

Diane Ghirardo

OBITUARY

Saul Goldin, July 26 1922—July 30, 1991

Saul Goldin passed away after a 6 year struggle with lung and liver cancer. As an electrical and lighting engineer, Saul was a vital resource to many imaginative design firms. He was a maverick design professional who believed in the empirical process of investigation and the power of the individual. Feeling and thinking were both critical to him in solving any issue. After a heated debate he would add, "Technique and Pathos, that's what should count in all of your work."

Goldin's achievements are numerous: the early years include illuminating the Hollywood Park Race-track and Simon Rodia's Watts Towers. He was a past president of the Illumination Engineering society. He recently worked with Morphosis, Eric Owen Moss, Franklin Israel and many others.

Saul was a giver. He was with me when we turned on the power and tuned out the lighting at Kate Mantilini. When he beamed that gleeful smile at me I knew we were making something special. He worked tirelessly until the job was as it should be: perfect. Learning was a lifelong pursuit evidenced at his graduation from SCI-ARC, in January 1989, which he was attending as a graduate as well as an instructor. I know many of you will miss Saul but I know he is very much alive in the application of his ideas in our own work. Wherever you are Saul, those of us fortunate to have known you will continue to uphold your spirit of life!

Martin Mervel, SLAB Architects

"Don't just accept things. The power of lighting lies within the receptor. Light allows us to see and therefore to question and challenge." Saul's greatest challenge and therefore his greatest joy was developing the critical eye in all of us. As his student, fellow classmate, friend, fellow alumnist and finally his colleague, I am only now beginning to see the legacy he left all of us. His challenge was not to accept mediocrity, and to strive for what often seems beyond our grasp. Saul was always there to lend us a hand regardless of personal cost, always ready to chastise us if we didn't live up to our potential, but in a sensitive, humorous way so we were never hurt.

I had the honor of co-teaching lighting at SCI-ARC with Saul and Peter Saal in what was to be Saul's last semester. I and the entire community at SCI-ARC, and the architectural profession as a whole will miss him greatly. I hope we may all live up to his vision of us and be able to laugh as freely about ourselves as he was able to laugh about himself. Thankyou, Saul, for making us look good and for making us do our best

Manfred Schlosser, SCI-ARC student

The architectural community of Los Angeles has lost a special friend and an exceptional lighting consultant. There were few who compared with Saul Goldin. I knew Saul professionally for 25 years. He worked with our firm. He had an enthusiasm and excitement when he worked, and he never lost his youth-

ful spirit and desire to learn. Saul loved to invent. He was especially close to my partner Herb Kahn, and the two of them liked nothing better than to dive into Saul's collection of conduit, wires, fixtures, and assorted odds and ends in order to design a new fixture. He was a hands-on guy. Saul was always available to light a show or make a not yet finished place available for a public affair with inventive lighting. He was always ready to give, and in return he gained the pleasure of doing. Saul was a rare combination of engineer, contractor, teacher and artist. He liked to be around kids, as he called the SCI-Arc students. He taught at SCI-Arc, and he also studied there, receiving his masters degree in architecture at the age of 67, valedictorian of his class. His years around SCI-Arc made him an even more inventive consultant. It also afforded him the opportunity to work on cutting edge projects which he loved. Saul was an active and instrumental member of the SCI-Arc community. We will all miss him.

Ray Kappe, AIA

Saul was always able to see beyond the broader human values of life unearthing humor and wit to what seemed like the most hopeless of situations. A genuine idealist (in tact from his parents in the 30's), what he cherished and lived for was an aesthetic way of life, looking for beauty, asking questions, absorbing diversity. Anyone who visited his atelier with its vast collection of books, music, and of course the flotsam and jetsam (I could never get my kids out of there) would have had an insight about the man whose life and work were one. His face is in front of me now and he's all over me (as usual) for one thing or another. How I'll miss this warm, open, and generous man.

Thom Mayne, AIA

The years of trials, ups and downs, living his way, gave Saul a distinct patina towards life envied by those who knew where it was originating from. No time wasted. He made the most of it, even tackling a new adventure in learning at a time when most would lay back some and think of retiring.

Sure Saul, I remember your works and words of praise at a job well done and encouragement on a job to be done. He will be fine and he will make it. Thanks for teaching and caring.

Mom Farrage

Saul
I
miss
We
mist
You're
missed
Goldin
in
time,
on
time,
out of
time,
no
rhyme.



Eric/Maureen Moss

ARCHITECTURAL ILLUSTRATION

ERNIE MARJORAM (213) 851-8575

Composite photograph of scale model and site photography.

Project: **Lakeshore Towers** - Developer: **Birtcher**
Architect: **Strock Architects**

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FOOLISH HERO

Arthur Erickson recently skipped town, leaving behind stunned employees, creditors and unfinished projects. **Ann Gregor** takes up the story before it started in Los Angeles.

On June 11, 1986 Arthur Erickson, AIA, stood at the pinnacle of his career. In a theater in San Antonio, Texas, The American Institute of Architects awarded him its highest honor, the Gold Medal, raising the Canadian architect into the association's pantheon of luminaries.

Six years later, and just about to the very day, Erickson's statue fell off its plinth. His Los Angeles office closed on June 5, abandoned for non-payment of the \$10,000 a month rent, as had happened in Toronto two years before. Erickson himself retreated to his only remaining office in Vancouver, leaving a trail of unfinished projects, unpaid creditors, lawsuits, both threatened and filed, and an arbitration case moving through the bureaucracy.

The sudden closure of Erickson's decade-old office on Robertson Boulevard is the latest in a series of financial problems for the 67-year-old architect. Although clients and colleagues praise him as one of the world's most talented designers, they are less flattering about his business acumen. When push comes to shove, Erickson will admit that he is a poor manager of his own business affairs, but only after mentioning the high cost of competitions, projects that fail to materialize, and the scarcity of good financial advice. No one waiting anxiously for the reimbursement of hundreds of thousands of dollars disagrees with his lack of business skills, though some are less charitable in accepting the reasons.

Consultants and clients might have spared themselves considerable pain by looking at what happened to Erickson in Toronto, Canada. Erickson is no longer eligible to practice in Ontario, Canada's wealthiest province. He did not pay his 1991 membership in the Ontario Association of Architects, a necessity if one is to apply for a certificate to practice there. His name does not appear in the OAA's recently-published directory.

Erickson's Toronto office ran into trouble in the late 1980s, precipitating the

formation of a private corporation, Arthur Erickson Capital Group Ltd. It was an extraordinary initiative that brought together some of Canada's wealthiest businessmen like food tycoon, Galen Weston, and publisher Conrad Black. The group put up several million dollars to pay suppliers, consultants, the Toronto landlord and to put the office into order. People of influence did not want to see Erickson falter. He was a Canadian icon and Canadians cherish their few who rise to international fame. Erickson had such clout that then-Prime Minister Pierre Trudeau set aside the regular selection process in 1982 to give the architect the job of building the Canadian chancery in Washington.

Yet, the issue of finances would never go away. Even as Prime Minister Brian Mulroney cut the ribbon in Washington, a notice appeared in the Toronto Globe and Mail cancelling an auction of the contents of Erickson's office. The landlord had agreed to a settlement rather than embarrass a man in the spotlight that day. Erickson subsequently moved his office to space donated by a friend, and by September the firm was gone, leaving behind an angry group of investors, unpaid lawyers and disillusioned fans.

During the often stormy meetings of the Canadian investors, one theme seemed constant. Everyone looked at the Los Angeles office with curiosity. How could Erickson, with a Toronto office in financial difficulty, be living a purportedly rich lifestyle in southern California with fancy cars, dinner in the best restaurants and a posh house in Malibu? To the architect there was no connection. To the investors, it made them look like fools. They eventually cut him off. His former financial consultant, Richard J. Gordon, sued and eventually settled for monthly payments on his outstanding bill. Erickson stopped paying after about a year.

As the Toronto crowd reads about events down here, they merely shake their heads at the similarities. Substitute Toronto for Los

Angeles and the scene is the same. Back in 1986 Gordon put together a group of private investors to straighten out the California office. The next year Erickson hired Donald Cosgrove as senior vice president. He was to manage the office a bit better, to get the second phase of California Plaza, and to develop business. Cosgrove, now a creditor along with everyone else because of the design of his bonus package, left in September 1989. "Maintaining credibility with the consultants was a problem," he says. In the end Cosgrove left over differences with Erickson's partner, Francisco Kripacz, about how payments coming into the office were to be spent.

Matters became serious not long after, and Erickson started a search for a merger partner. Inbetween, clients became restless. On December 4, 1990 Western Washington University terminated its contract with Arthur Erickson Associates for Science Facility Phase I. The university remains cautious, citing litigation. The state of Washington is suing the architect for breach of contract. Consulting firm Hellman/Lober has asked for arbitration for \$111,700 outstanding on that project and the Biological Sciences II building at the University of Irvine. Both universities had received calls from consultants asking why payments were delayed. They referred the calls to Erickson as the monies had been turned over to the architect. "We knew nothing about his problems in Canada," says Stephen Hellman. "All we knew is that he was a prominent architect and we felt obliged to work with him." Another consultant, George Hayakawa, principal of a mechanical/engineering firm in West Los Angeles, told one journalist in June that his attorney is preparing a lawsuit. Hayakawa's office hangs up now when reporters ask for confirmation.

Erickson's reputation as a designer often got him a foot in the door. When he telephoned the firm of Shepley, Bulfinch, Richardson and Abbott about the possibility of a merger, the company was very excited, according to treasurer Leo McEachren. In April he came out to look at the books. "We got kind of turned off," he says. "They weren't paying their withholding taxes. The longer I stayed I discovered things were more difficult than that portrayed by Arthur Erickson in preliminary

discussions in March." Shepley Bulfinch even advanced Erickson \$50,000 in April to meet his payroll. "It is money gone as far as we are concerned," says McEachren.

For his part Erickson says that he has since paid the withholding taxes. He also dismissed suggestions from several of his former associates that his financial problems resulted from his lavish lifestyle. "Our attitude was that we were supposed to become part of the community," he says. He still talks of a merger with another firm. The other possibility is bankruptcy, but a decision is still pending.

In the meantime owners are scrambling to complete their projects in the midst of all the legal complexities of responsibility and future litigation. The most problematic is the theater at CalPoly San Luis Obispo. The University of California reached an agreement with Erickson to forward his fees to consultants like Los Angeles Les Rosenberg, who have received about 80% of the payments due for design development drawings. Now it has to decide whether to start all over again, or find an architect willing to complete Erickson's plans. Authorities at the UC campus of San Diego assumed control of its science building in mid-June after several months of calls from sub-consultants complaining about not being paid. "We have not had a problem of this magnitude before," says Boone Hellmann, assistant vice chancellor of facilities, design and construction at ECSD. His office was taken by surprise because architect services until February "had been exceptional," he says.

The Irvine campus is engaging consultants directly with the help of architectural firms employing Erickson's former employees. Both science buildings were about 80% completed. HMC Group of Ontario has absorbed the work at the Kaiser Permanente complex in Baldwin Park.

According to Erickson, his predicament arises from the inevitable clash of dreams with reality. "You are always anticipating that checks will come in, and you tend to be foolishly optimistic," he says. He retains that optimism in his home town of Vancouver, where he is once again the finalist in a big competition, and the office carries on.

Photo by Mary Ann Donohue

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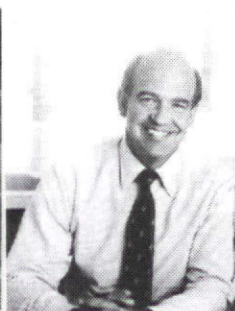
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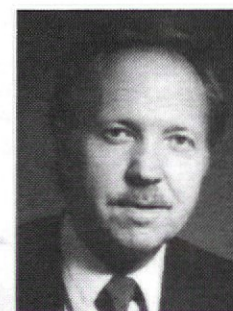
Adele Naude Santos



Charles Gwathmey



Mark Mack



Peter Pran

AIA DESIGN AWARDS JURY PROFILE

Adele Naude Santos, AIA is the founding Dean of the School of Architecture at the University of California, San Diego. Her academic career includes professorships at Harvard, Rice University and the University of Pennsylvania, where she also served as Chairman of the Department of Architecture from 1981-1987. Ms. Santos was educated in England, at the Architectural Association, and the United States, where she earned three Masters' Degrees: Master of Architecture and Master of Planning from the University of Pennsylvania; and Master of Architecture in Urban Design, from Harvard.

Charles Gwathmey, AIA attended the University of Pennsylvania School of Architecture and received his Masters degree from Yale University in 1962, where he was awarded the William Wirt Winchester Fellowship and Fulbright Grant. Over the past twenty-five years, he has maintained faculty positions at Pratt Institute, The Cooper Union, Princeton University, Columbia University, The University of Texas, and the University of California at Los Angeles. In 1983 he was the Davenport Professor at Yale University and in 1985 he was the Eliot Noyes Visiting Professor at Harvard University. He lectures internationally and serves on numerous design award juries.

Mark Mack, Austrian-born, attended the Technical High School in Graz and

the Academy of Fine Arts in Vienna. He has worked for Steiger & Partners in Zurich and Atelier Hans Hollein in Vienna and Hausrucker and Emilio Ambasz, Inc. in New York. In 1984 he founded his own firm, MACK, based in San Francisco. Mark Mack has lectured widely in Europe and in the United States. Published widely, as writer and designer, he has taught at Rice University, Southern California Institute of Architecture, California College of Arts and Crafts, was a Visiting Professor at the Graduate School of Design at Harvard University and has been teaching at the University of California since 1982, where he is now Associate Professor.

Peter Pran, AIA is Senior Vice President and Design Principal at Ellerbe Becket in New York. Previous experience includes similar positions with Russo + Sonder and Eli Attia in New York, Grad Partnership in New Jersey, and SOM and Schmidt-Garden-Ericksen and three years with Mies van der Rohe in Chicago. Mr. Pran is a graduate of the University of Oslo and has a Masters of Architecture from the Illinois Institute of Technology. He has taught at Washington State University, the University of Illinois at Chicago, the University of Illinois at Urbana Champaign, the New Jersey Institute of Technology, the New York Institute of Technology, the University of Palermo, and Kanto Gakuin University, Yokohama.

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Architects in Government

The April meeting was organized by Victor Nahmias, AIA, Chair of the Government Relations Committee, Richard Chelcel, AIA, Chair of Architecture for Health Committee and Albert Roden, Co-Respondent AIA, as a joint meeting at Kaiser Pasadena Headquarters. Judy Sektnan, Executive Director of Governmental Relations for the California Council of the American Institute of Architect (CCAIA), was invited as guest speaker. CCAIA sponsors and monitors proposed legislation concerning the architectural profession. Mrs. Sektnan briefly presented the last two bills, AB 2565 and 4082, sponsored by CCAIA and recently signed by Governor Wilson.

Bill 2565 (Eastin) provides for improvements in the State's regulation of school and hospital design and construction, based on inefficiencies among the agencies responsible for review and approval of these buildings, which result in additional costs. The bill indicates as improvements: adequate staff, allocation between regions instead of forcing private architects to travel to the staff, procedures to expedite or conduct more over-the-counter reviews and backchecks. It also calls for a comprehensive computer system throughout the complex multi-agency approval process.

Assembly Bill 4082 provides for a clean-up review of the State Building Codes. The review will determine if the standards continue to be necessary, if they continue to carry out their original goals and if they are the most efficient means to meet those goals. The process is designed to remove archaic code language and to bring the State codes more closely in line with the various Uniform Building Codes. Further, Mrs. Sektnan concentrated her speech into describing Assembly Bill 47 (Eastin) which was presented to the Governor on April 3, 1991.

The intent of this bill is to rationalize the State's regulations of architectural development and construction. AB 47 combines several inter-related regulatory offices in a new Department of Architecture Development and Construction, including the Office of the State Architect, the Office of Local Assistance and a new Office of Building Standards.

It appears that over 30 agencies under five cabinet secretaries are now involved in design and construction regulations creating a fragmented regulatory bureaucracy which is duplicative, contradictory and costly. The end result is driving up California construction costs, which are among the highest in the nation.

Mrs. Sektnan also stressed that government inefficiency is compounding the school facility crisis and that the multi-agency approval causes severe delays and cost increases in the delivery of health care facilities. She also emphasized that the State Building Code adoption process is fragmented between 14 agencies which results in a conflicting code, causing confusion and expense.

The bill also points out the necessary separation of power between the agencies which develop and enforce codes for schools and hospitals. Mrs. Sektnan ended her speech by stating that the Governor has shown interest in addressing the reorganization proposal and the regulatory problems and has convened an inter-agency task force on the issue. CCAIA and the Allied Industry Coalition will continue to work with the administration for the implementation of AB47. For more details, please call Alfred Roden at (818) 986-8430.

The next Architects in Government Committee meeting will again be a joint meeting with Architecture for Health and Government Relations Committees and will take place on October 16, 1991 at 4:00 p.m. at Kaiser Pasadena Headquarters.

Maria Magdalena Campeanu, AIA Chair, Architects in Government

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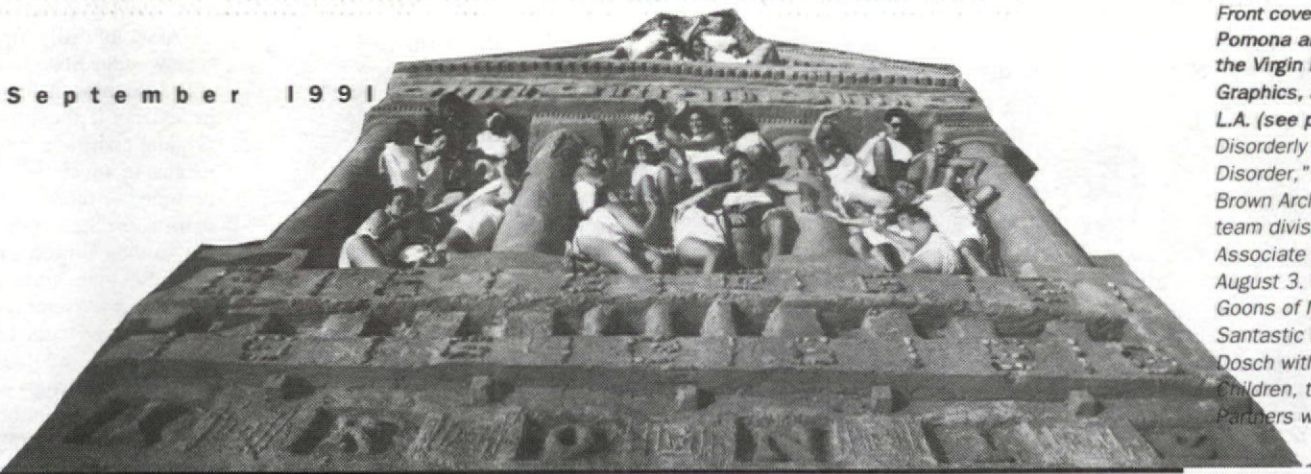
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Front cover, Icons of East L.A.: intersection of Pomona and Long Beach freeways; statue of the Virgin Mary in the parking lot of Self Help Graphics, a gallery and artists workshop in East L.A. (see p.7), by artist Eduardo Oropeza. Disorderly behaviour on the beach. "Ironical Disorder," designed by Landworth Debolske and Brown Architects, won second place in the large team division of the 10th annual AIA/LA Associate Sandcastle Competition this past August 3. Winners were: Large Group, Dune Goons of Muisil Perkwitz Ruth, Inc. with "Santastic World Village"; Small Team, Scott B. Dosch with "Madonna Mother and child"; Children, two children of O'Leary Terasawa Partners with "Mermaid rock."

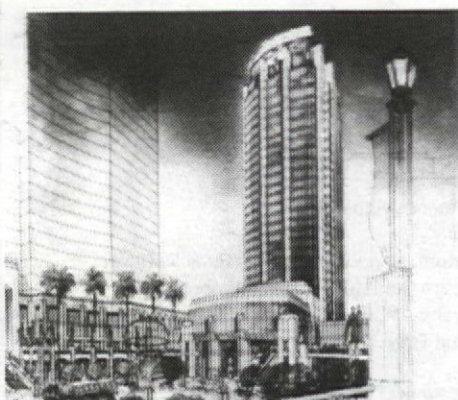
L.A. ARCHITECT

RTD BUILDING WINNER

McLarand Vasquez & Partners, Inc., are the winners of a competition for the design and construction of RTD's new headquarters building east of Union Station in downtown Los Angeles. At the invitation of Catellus Development Corporation, owners of the half-century old landmark station, RTD participated in selecting the Costa Mesa architecture firm from a group of 10 invited competitors. RTD's office tower will comprise Phase One of Catellus' "Gateway Center". Estimated cost of the tower is \$120 million.

Catellus' preliminary plans for "Gateway Center", a public-private joint venture development that will occupy 6.5 acres in the 52-acre Union Station complex, call for two towers totalling more than one million square feet. Because of its proximity to Amtrak, the future Metro Redline subway, and the El Monte busway, the project is envisioned as a transportation hub which will serve as a gateway between Downtown and East L.A. and spur growth in the northern and eastern portions of the city. As southern California's premier transportation center, with quality office space for government agencies, the project is expected to "open the doors of economic opportunity and development in East Los Angeles", according to Nick Patsaouras, RTD Board President.

Phase Two will bring the total project cost to an estimated \$250 million: Ehrenkrantz & Eckstut, Architects, are master planners on the project. Construction is slated to begin in 1992.



Proposed Gateway Center, McLarand Vasquez & Partners, Inc.

METAMORPHOSIS

Morphosis, the much-honored design duo that exemplified Los Angeles design in the 1980s, announced in August that principals Thom Mayne, AIA and Michael Rotondi are parting company, reports **Morris Newman**. The former partners, who had jointly run the Santa Monica-based firm since the late 1970s, say the breakup is amicable. "It's not a divergence in philosophy," said Mayne, 47, of the dissolution. "Both of us want to pursue our own ideas, both on a level of personality and in the language of the work."

The Morphosis office, with a design staff of 15 people, plans to continue under Mayne's direction. Rotondi, 42, is starting a new firm under his name and considering a move to Silverlake, where he grew up; he

called the prospective move a "return to roots" after more than a decade spent in Santa Monica. For the past five years, Rotondi has been dividing his time between the firm and his growing involvement in teaching; he is currently director of SCI-ARC. Mayne, incidentally, left SCI-ARC about the same time, and is currently guest teaching at Yale.

The separation of Morphosis' long-standing partnership is occurring at a time when the Santa Monica-based firm's reputation is at its zenith. Morphosis has won many awards, including nine Merit and Honor awards from LA/AIA and 12 from Progressive Architecture. "Morphosis Projects," a Rizzoli monograph with essays by Peter Cook and George Rand, is currently one of the bestselling architectural books in both Europe and America. The firm has currently is completing work throughout the U.S. and Japan.

Founded in 1975 by Mayne, Jim Stafford and Michael Brickler, Morphosis later brought in Rotondi, who had studied under Mayne at SCIARC. The firm's career might be seen as paradigmatic of offices which came to prominence during the Reagan years: starting with modest but intellectually ambitious house additions (the 2-4-6-8 House), Morphosis advanced to single-family homes and commercial interiors (the Leon Max showroom at the L.A. Mart, the Politix clothing store in Cleveland, the front elevation of Hennessey & Ingalls bookstore in Santa Monica), restaurant interiors (Angeli on Melrose, 72 Market Street in Venice, Kate Mantilini in Beverly Hills, Club Postnuclear in Laguna Beach) into free-standing commercial and institutional work (the Cedars-Sinai Comprehensive Cancer Clinic and the recently finished Salick Health Care Corp).

The firm is going through a natural evolution from smaller to larger work," said Mayne. Currently, Morphosis is working on a golf clubhouse in Chiba, Japan; a \$40 million office building in Tokyo; the 2,500-seat Art Park in the San Fernando Valley; and the Yuzen Automobile Museum in West Hollywood. Mayne seemed reluctant to separate his contribution to Morphosis from that of Rotondi. "We had a great relationship, in being able to talk about things and ferret out problems." The architects plan to continue collaborating with each other, on a consulting basis.

Very much in the vein of philosophical Postmodernism, the buildings of Morphosis are often self-reflexive; it is architecture for architecture. The image of technology as both as a destroyer and a creator of form is explored in their work. The designs revel in complexity, visual density and a virtuoso use of high-tech materials and fasteners. Morphosis' work is marked by disturbing, "tragic" images of interrupted and colliding systems. It also displays the arch wit and in-jokes that invaded architecture in the 80s, such as beams that appear structural only to be revealed as ornamental dummies.

Also paradigmatically, Mayne and Rotondi are both gifted graphic artists, and the power of their busy, brooding and sometimes barely intelligible drawings added to their cachet.

The breakup of the Mayne-Rotondi partnership invites critical summations. In the case of Morphosis, a firm that deals heavily in images, allusions, puns and jokes, such evaluation may prove elusive, at least for the present. Was Morphosis the ultimate 80's firm? Will the excitement of recent work fade with familiarity? Does their work represent an integral new vocabulary in architecture, or is it a picturesque bag of tricks? (The uncharacteristically sober and restrained cancer clinic might be its best defense against some of those charges.)

Mayne was again reticent to speculate how the breakup would affect the look of Morphosis' projects. "We're always changing," he said. What new directions is the firm moving in? "Nothing you'll be able to write about for five years."



Thom Mayne and Mike Rotondi

ANGELES FOLDS

Angeles magazine will cease publication after the September issue. The Australian-based owner, Consolidated Press Holdings, will also fold two other magazines, California and SF.

Angeles' editor, Joanne Jaffe, expressed surprise at the decision to fold all three magazines since her magazine was doing "fairly well." California was especially hard hit by slumping advertising revenues and the continued recession, and Angeles was swept away with it. The demise of Angeles means that the Los Angeles area will be deprived of yet another outlet for information and ideas on architecture and design.

DESIGN AWARDS DEADLINE

The Design Awards entry deadline is Friday, September 27, and submittal packages must be in the Chapter office by 2:00 p.m. on October 11, 1991. For the first time, the announcement of Design Award winners will immediately follow the judging and be kept strictly confidential until that time. The announcement and a symposium by the jurors will be held October 25 at the Hollywood Roosevelt Hotel. For more information, please contact Suzanne Williams at the Chapter office at (213) 380-4595. See page 2 for Design Award Juror profiles.

MAY May Go

Another Los Angeles landmark building is under assault, threatened by "development", a euphemism for destruction, reports **Mitzi March Mogul**, President of the Art Deco society of Los Angeles. The May Company Department Store building at Wilshire and Fairfax has, since its construction in 1940, been the western-most anchor of the Miracle Mile and a fond favorite of Los Angelenos. The building is one of the city's premier examples of the last Art Deco era, a significant period in the history of Los Angeles and the world. Loss of the May Co. would seriously impair the ambiance, credibility and cultural ambitions of the city.

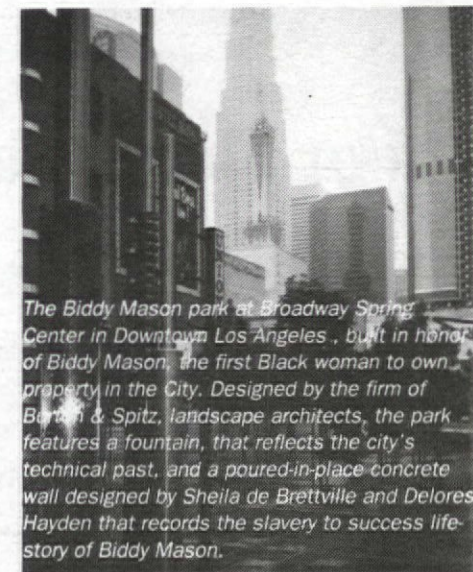
Those interested in supporting the preservation and re-use of the May Co. should contact the Art Deco Society of Los Angeles, P.O. Box 972, Hollywood, CA 90078. Phone (213) 659-DECO.

NEW EDITOR FOR L.A. ARCHITECT

This issue marks the debut of *L.A. Architect's* new Editor, Frances Anderton. Frances comes to us from London's Architectural Review. She became acquainted with Los Angeles architecture and architects in 1987, when she assembled an illuminating AR special issue, *New Light on L.A.* She brings an infectious enthusiasm for Los Angeles, a journalist's instinct for a good story, and a great deal of energy to her new position. The Editorial Board is pleased to welcome Frances Anderton.

Noel Millea, Editor of *L.A. Architect* for the past two years, has resigned to pursue other interests. She will continue to write for us as a correspondent, initially from New York. Under Noel's guidance, the publication broadened the scope of its coverage, enriched its content by increasing the diversity of voices appearing in its pages, and improved its editorial initiatives. Noel played a substantial role in identifying and training her successor, and she planned the editorial transition carefully, with the same high degree of professionalism that characterized her tenure as Editor.

The members of the Editorial Board would like to express our gratitude to Noel, who has done an outstanding job. We shall all miss her.



The Biddy Mason park at Broadway Spring Center in Downtown Los Angeles, built in honor of Biddy Mason, the first Black woman to own property in the City. Designed by the firm of Barth & Spitz, landscape architects, the park features a fountain, that reflects the city's technical past, and a poured-in-place concrete wall designed by Sheila de Brettville and Delores Hayden that records the slavery to success life-story of Biddy Mason.