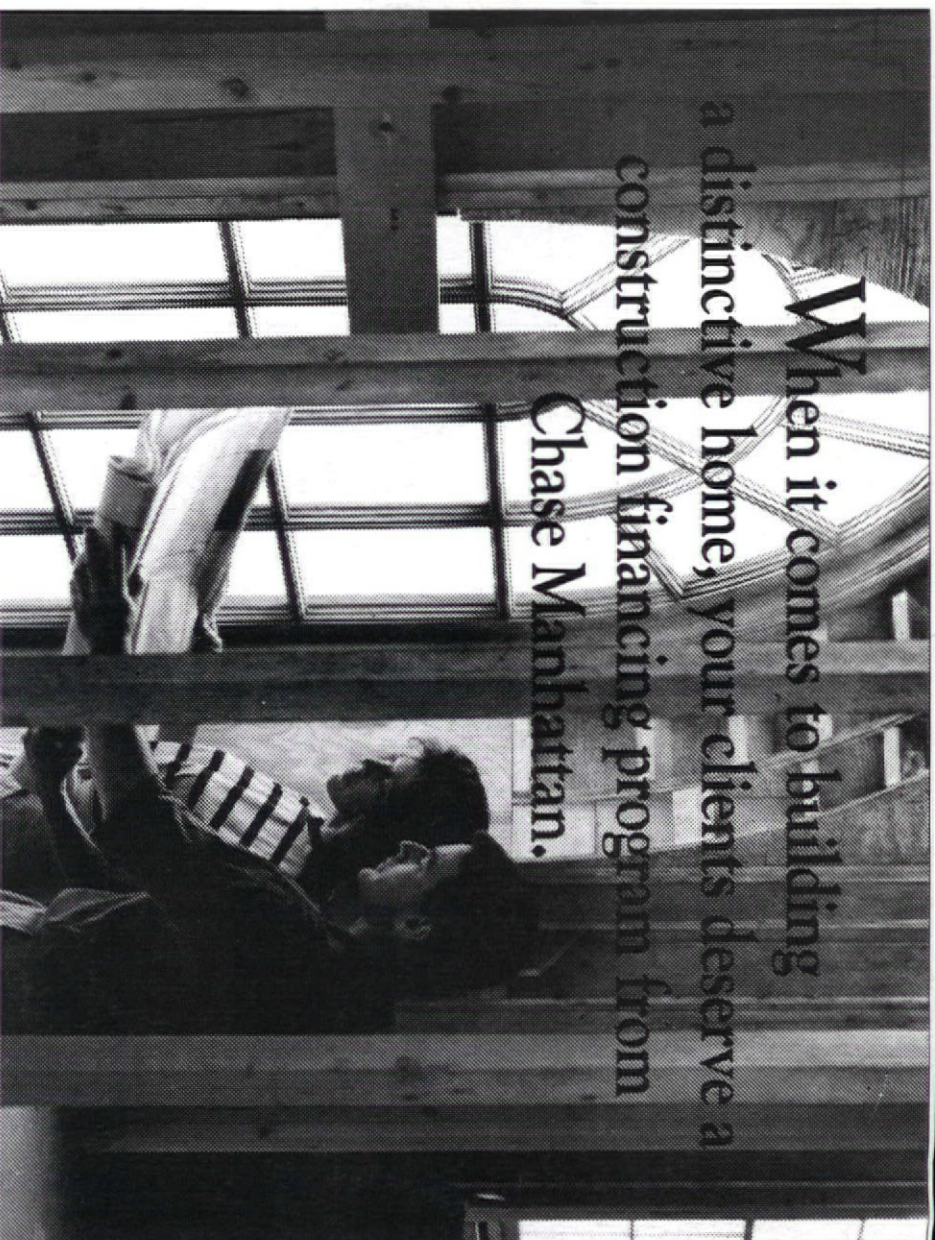


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JUNE

Monday 1

AIA/LA 94 Centennial 6pm.
Open House Computer Graphic and Graphic Design Program
UCLA Extension, Kinsey Hall
6:30pm. 213/206-1422.

Lecture Narrating Objects:
Cultural Production in Israeli
Pioneer Settlement Museums,
featuring Tamar Katriel,
Education, University of Haifa,
1210 Fourth St., Santa Monica,
7:30pm. 310/458-9811.

Exhibition Dwellings: Paintings
by Deda Jacobsen and Inner
Image: Conceptual Art by
Legally Blind Adults, Junior
Arts Center Gallery, Barnsdall
Art Park, through June 7.
Conversation with Deda Jacobsen
3pm. 213/485-4474.

Exhibition Joe Deal: Southern
California Photographs, 1976-
86 Los Angeles Municipal Art
Gallery, Barnsdall Art Park,
through June 7. 213/485-6761.

Class Designing for your
Lifestyle: 10 Thursdays with
Designers, UCLA Extension,
10am to 12:30pm Thursdays
through June 11. 310/825-9061.
\$135.

Exhibition Ove Arup and
Partners California, UCLA
Perloff Hall Gallery, through June
12. 310/825-7858.

Class Introduction to Interior
and Environmental Design,
UCLA Extension, 7pm to 10pm.,
Mondays through June 15.
301/825-1901. \$295.

Class 10 Architects Whose
Work is Shaping the
Environment of Southern
California, UCLA Extension,
7:30pm to 10pm., Tuesdays,
through June 16. 310/825-9061.
\$135.

Class Anatomy of a House,
UCLA Extension Series, 7pm. to
10pm. Wednesdays through June
17. 310/825-9061. \$235

Exhibition Matt Mullican: The
Spectrum of Knowledge Park
Wing Gallery, Santa Barbara
Museum of Art, through July 19.
805/963-4364.

Tuesday 2

AIA/LA Government
Relations/Urban Design
Breakfast 7:30am
Coalition 10am
Young Architect's Forum
6:30pm

Thursday 4

AIA/LA Urban Design
Committee 6:30pm
Tour Public Art in Downtown
Los Angeles, UCLA Extension,
10am-4pm. 310/206-1423. \$150.
Forum Commercial
Architectural Lighting

Designers Lighting Forum's
"First Thursday" series featuring
Chip Israel and Babu Shankar at
Pacific Design Center, 5:30pm.
310/657-0800.

Weekend Saturday 6

Workshop Basic AutoCAD for
the Novice at the USC School of
Architecture. 213/740-458

Monday 8

Panel The Electric Vernacular
featuring John Perry Barlow;
Philip Harriman; Barbara
Kirshenblatt-Gimblett; Eric
Raymond. 1210 Fourth St., Santa
Monica, 7:30pm. 310/458-9811.

Forum Aging and the Designed
Environment with Margaret
Christenson, Pacific Design
Center, Blue Conference Center,
6pm. 213/664-4205.

Tuesday 9

AIA/LA Coalition 8am
Associates 6:30pm
Awards Annual Scholarship
Awards Dinner of the

Association for Women in
Architecture with speaker Linda
Griego, Lew Mitchell's Orient
Express Restaurant, 6pm.
213/748-9355. \$25.

Wednesday 10

AIA/LA LA Architect 7:30am
ExCom 4pm
Board of Directors 5:30pm
Thursday 11
AIA/LA E. Fay Jones @
LACMA, Bing Theater, 8pm.

Friday 12

Conference Malibu Conference
on Architectural Practice, pro-
duced by CCAIA, Pepperdine
University, 12 noon-1pm Sunday,
June 14. 800/886-7714. \$200.

Weekend Saturday 13

AIA/LA LA Architect Retreat
Workshop Ceramic
Architecture with Nader Khalili,
California Earth Art and
Architecture Institute, Hesperia,
through June 14. 714/625-4383.
\$275.

Monday 15

AIA/LA LA River 6:30pm
CCAIA 1992 Design Awards
Pacific Design Center, Center
Blue Rotunda Floor 1, 9am to
5pm, through July 31. 310/657-
0800.

Tuesday 16

AIA/LA Coalition 8am
Lecture Photo Assemblages-
Installations with photographer
Pat Ward Williams, Gallery
Theatre at Barnsdall Art Park.
7:30pm. 213/485-6761.
Wednesday 17
AIA/LA Health 3:30pm
Finance 4:30pm

Thursday 18

Lecture Fabulous Blvd: The
Wonderful Wilshire Miracle
Mile featuring Richard
Longstreth sponsored by the
Society of Architectural
Historians, I. Magnins Wilshire
(former Bullock's Wilshire) 8pm.
213/243-5169.

Friday 19

AIA National Convention,
Boston, through June 22

Weekend Saturday 20

LA/AIA Health Committee
Saint Joseph's Hospital Site Visit
presented by NBBJ/Turner
Construction.

Tuesday 23

AIA/LA Coalition 8am
Panel International Design
sponsored by the Institute of
Business Designers, Pacific
Design Center. 310/680-0800.

Wednesday 24

AIA/LA Codes 5pm
Seminar Focus:Healthcare
Pacific Design Center, 310/657-
0800.

Thursday 25

AIA/LA Pro Practice 5:45pm
Design Committee 7:30pm

Weekend Sunday 28

Lecture Neo-Traditional
Planning with Andres Duany,
architect/planner, Million Dollar
Theatre, 3rd and Broadway,
1:30pm. 213/243-5169.

Monday 29

Workshop Introduction to
International Programs through
the National Endowment for the
Arts, chaired by Merianne
Glickman, Director of the NEA's
International Division. 9am-12
noon, LA Cultural Affairs' board-
room, 433 S. Spring St. 213/485-
2433.

Tuesday 30

Lecture Pictures with art
critic/curator Douglas Blau,
Gallery Theatre at Barnsdall Art
Park. 7:30pm. 213/485-6761.

July 2

AIA/LA Urban Design
Committee 6:30pm

July 6

AIA/LA Centennial 6pm

July 7

AIA/LA Coalition 8am
Young Architects Forum
6:30pm
Exhibition Theatre in
Revolution: Russian Avant-
Garde Stage Design 1913-1935
at The Armand Hammer
Museum, through August 23.
310/443-7047

July 8

AIA/LA LA Architect 7:30am

July 9

AIA/LA 94 Convention 6pm

July 14

AIA/LA Coalition 8am
Associates 6:30pm

July 15

LA/AIA Health Committee
Trends in Healthcare Facilities
Management" featuring Todd
Talley, Parkin Architects

Calendar prepared by
Anthony George

Lots on at PDC

Happenings at Pacific Design Center this month range
from the architectural to the musical. "Focus:Healthcare"
on June 24th addresses the growth market of healthcare in
an all-day program that includes seminars, product and
project expo, networking lunch and reception
(310.657.0800, ext. 265). Designers Lighting Forum's
"First Thursday" program on June 4th at 5:30 PM, with
Chip Israel, IALD, and Babu Shankar, IALD, will discuss
"Commercial Architectural Lighting" (310.657.0800, ext
267). DLF also presents "Lighting, Aging and the
Designed Environment" on June 8th at 6:00 PM, with
Margaret Christenson (213.664.4205).

A look at the historical ramifications and national influ-
ence of the shift of retailing from Los Angeles' Miracle
Mile to suburbia will be addressed by Richard Longstreth
on June 18th at 7:00 PM. The program is sponsored by the
Society of Architectural Historians in conjunction with the
Design Council of the Los Angeles County Museum of Art
and the LA Conservancy (310.897.3738). "International
Design" is the subject presented by a panel of designers on
June 23rd, sponsored by the Institute of Business
Designers (213.680.142).

Award-winning California architectural projects will be
displayed in "California Council, The American Institute
of Architects 1992 Design Awards" exhibition, June 15-
July 31. Drawings, models and photos will be displayed in
Center Blue Rotunda, Floor 1, Monday-Friday, 9:00 AM-
5:00 PM.

Music begins on June 14th with the "West Hollywood
Summer Sounds" concert series in the amphitheater on
Pacific Design Center's Plaza, from 5:00 PM to 6:30 PM
(310.275.5896). More Summer fun happens on June 21st
in "Summerday" the annual benefit for public radio station
KCRW. From 12:30 PM to 5:00 PM, there will be music
provided by KCRW deejays, fine food, and great wine for
tasting and for auction (310.450.5183).

Stand by in July: "First Thursdays: Automotive Design
in the Fast Lane," July 2nd. "Fantastica '92," July 19th.

Pacific Design Center is located at 8687 Melrose Avenue
in West Hollywood. General information: 310.657.0800.
Julie D. Day

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benefitted from the insights obtained in such meetings. Community participation will continue throughout the remainder of the architectural process and construction to ensure that a sense of ownership is fostered within the community.

The dream of Dolores Sheen has evolved into the Integral Urban School. The basic concept is to surround a school with the integral components of a community. The site, a 55,000 square foot block just south of Century Boulevard and East of the Harbor Freeway, is owned by the Sheenway Foundation. The design for the Integral Urban School incorporates a school with grades kindergarten through grade twelve, an infant care center, a pre-school, 23 elderly housing units, a foster care home, a community center, a clinic and a food co-operative. The overlap between educational, community, residential, and retail facilities allows students to continually test the practicality of their academic lessons while encouraging local residents, particularly the elderly, to become involved in educating neighborhood youths. Like the traditional extended family, the community surrounding the school addresses the needs of younger and older children which are not currently being met by the domestic advocates of some at-risk children. Formally, the new school building ascends from the pre-school located at the lowest level, to the high school at the upper level, culminating in the triangular meditation space which is oriented towards the Watts Towers. The roof terraces on top of the school provide south-facing recreational space. A 250 seat theater, a gallery, dance/karate studio, a music room and audio/visual studios comprise the Sheenway Cultural Center.

Murals facing adjacent streets commemorate significant events in the community's history. Between the building containing elderly housing units and the preschool lies a garden designed to facilitate inter-generational exchange. Senior citizens will be encouraged to participate in the care and tutorial of pre-schoolers. Retail space is provided in three storefronts located in the arcade facing Broadway. Central to all the facilities, the community courtyard will provide a place for markets, performances, and recreation space. The bell tower acts as a beacon. Located across from the main pedestrian entrance on Broadway is the Sheenway House, a foster care home for 14 children and 2 caretakers.

The Integral Urban School represents an effort by neighborhood residents to invigorate their community. The insights of local residents must serve as the foundation for any initiatives toward new construction in communities affected by the recent rebellion. Only by playing an active role in the creation of one's surroundings does one gain a sense of responsibility rather than hostility towards one's environment.

REVIEW

Carl Davis happened to be reading Mike Davis' searing analysis of Los Angeles when the explosion of tensions the author anticipated broke out.

City of Quartz By Mike Davis. Random House, New York. \$14 (paperback).
Reviewed by Carl Davis

I was reading "City of Quartz" when the riots broke out. As the searing video of LA burning flashed on my TV, I got to reflect on Mike Davis' hot words, still fresh in my mind. None of the commentators' banal concerns could match the passion of this expose of LA's unspoken truths.

"Young Black working-class men have seen their labor market options (apart from military service) virtually collapse as the factory and truckdriving jobs that gave their fathers and older brothers a modicum of dignity have either been replaced by imports, or relocated to white areas far out on the galactic spiral arms of the L A metropolis—fifty to eighty miles away in San Bernadino or Riverside Counties.....This deterioration in the labor-market positions of young Black men is a major reason why the counter-economy of drug dealing and youth crime has burgeoned."

Gee, Chief Gates thinks its just because they are bad people. The good people, he said, just stayed inside and quivered. This is the LA of TV and Hollywood, a future of cops and robbers, where we the timid masses can rely on Rambo, Robo Cop, or the Lethal Weapon boys to terminate the bad guys. There is no dimension in this world. In Mike Davis' world there is a lot of it. His LA has both sunshine and darkness. If his political views lead him to downplay the sunshine, I find his insights about the "Noir" of LA refreshing when contrasted with the pablum that is our daily diet. Davis' portrait of LA is fragmentary, but rich and incendiary. LA is the city "infinitely envisioned," he says, starting his journey across the history of the metropolis with a image of the failed Socialist Utopia at Llano del Rio extending across an analysis of prevailing dream of Los Angeles, Real Estate Speculation into the post-industrial present, where Fontana Steel, once the heavy industrial powerhouse of the West Coast fell rapidly into ruin to be replaced by tract houses and drug dealing.

It's not a pretty picture, but then again the real LA is not a pretty place. This is a city with big problems. There is a white wall around its problems; that is the biggest problem of all. "City of Quartz" speaks to this problem and is

not afraid to say some things which aren't politically correct. When I told one architect I was reading this book, he remarked, "Oh, that tired leftism!" "Yes, indeed," I replied. "To listen to the standard explanations doesn't create any insight." The failure of "Family Values" just doesn't cut it. In "City of Quartz" if you can put aside and even enjoy the strident labor point of view, and get beyond the fifty dollar words which have you running to the dictionary (what is a "sclerotic power bloc, increasingly reliant on a upon a Ptolemaic system of lobbyists and retainers? I guess they are old and Egyptian.), then there are some ideas and images equally tantalizing and astounding, especially for architects and urban designers. Davis says, "In Cities like Los Angeles, on the bad edge of postmodernity, one observes an unprecedented tendency to merge urban design, architecture, and the police apparatus in a single comprehensive security effort." Frank Gehry gets special attention. His work which is called a "mercenary celebration of bourgeois-decadent minimalism.....offer(s) powerful metaphors for the retreat from the street and the introversion of space that characterizes the design backlash against the urban insurrections of the 1960's." There is something in this critique. After all chain-link and plain plywood don't recall "the Brady Bunch's" America.

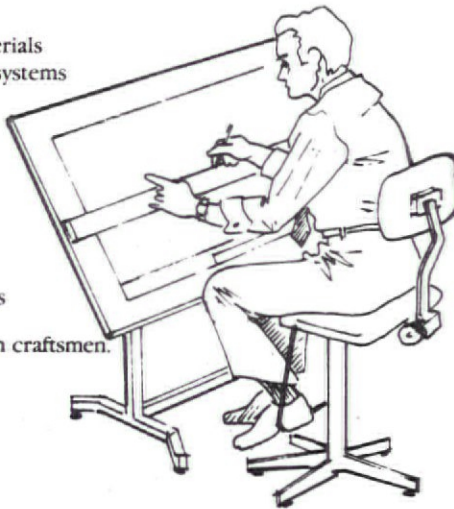
The discussion of the revolt against density and the destruction of urban space, where white homeowners want to end the incursion of apartments and low income people into their single family utopias, and where they work in sumptuous malls and office buildings "full of invisible signs warning off the underclass others," is chilling. The white wall is a frightening image. It makes you want to stop, think, and decode our world a different way. "What happened to you in The Riots," I asked an African-American artist friend of mine. He said, "Don't call it the riots; it was The Rebellion." There is another way to see things. A valuable view is the "City of Quartz." I recommend every architect read it.

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A cultural center celebrating a community's history and culture can act as a catalyst for economic revitalization. This is an approach that is being successfully tried in areas such as Brooklyn, Harlem, Boston, North Carolina, and Oakland. *Reginald Chapple* shows how the rich culture of Vernon-Central could be tapped to foster a nexus of economic, housing and social development in what was a thriving African American community.

COMMUNITY

The word "community" is one of the most over-used words of the moment. It defines a grouping of people according to their political, social, economic and cultural plight and ideology. It is also used to define a set of people within a geographic location. In this instance "Vernon-Central community" or simply "community" refers to a group of approximately 73% Latino and 23% African-American living within the boundaries of the Santa Monica Freeway to the North, Slauson Avenue to the South, the Harbor Freeway to the West and Compton Boulevard to the East. It encompasses a group of residents, merchants and social organizations working together for the overall betterment of the community. When residents of the Vernon-Central community speak of their location within the city they use the term "our community" with pride and full knowledge of its significance.

CULTURE IN THE MIDST

CULTURE DEFINED

Culture is a set of customs, beliefs and or rituals that are reflective of what a particular community values historically and currently. Culture is often displayed through the arts (performing, visual, written). Institutions can also be "keepers of culture". In fact, churches within Vernon-Central function as "keepers" or informal cultural centers for specific ethnic groups and a variety of economic strata.

HISTORIC VERNON-CENTRAL COMMUNITY

The Vernon-Central area of Southeast Los Angeles was once the center of African American life in Los Angeles (circa 1900-50). Historically known as the "Black Downtown" the area bustled with businesses, services, and cultural entertainment. The area gave birth to such legends as Alvin Ailey, Chick Webb, Dexter Gordon, and Ralph Bunche. It was also the site of many famous firsts such as the first African American Hotel (Sommerville Hotel, now

known as the Dunbar Hotel), the first Red Cross interracial blood bank in the country, and the first black-owned insurance company west of the Mississippi (Golden State Mutual Insurance Company).

The "main strip" of the Vernon-Central area was Central Avenue. Many reminisce about the Avenue being a "Little Harlem". It was a bustling merchant and community center by day, boasting primarily Black merchants, and community institutions like the *California Eagle* newspaper. By night it was an entertainment center featuring the finest jazz and world class jazz musicians in its numerous night clubs. Many of the entertainers like Lena Horne and Cab Calloway and literati like WEB Dubois stayed at the Dunbar Hotel. This gave the Avenue cultural exchange that also complimented the economic and community development of the entire Vernon-Central community.

Due to social, political and economic factors the area began to decline in the 1950s. A key contributor to the flight from Vernon-Central was the relaxation of restrictive housing covenants thus allowing the Black population to begin to move out of the area. As the Black population moved out, a wave of mostly Latino immigrants took their place. This new wave moved in just as the provision of services declined resulting in a gap which translated into decreased social, economic and community prosperity.

After the melee of the Watts Rebellion (1965), the area fell dormant as many of the upwardly mobile black residents moved West to the Crenshaw and Baldwin Hills areas. Major anchor stores pulled out of the area. The Dunbar Hotel closed. This signalled the death of Central Avenue and Vernon-Central as it was known. Since then, the area has existed as a ghost town in many people's eyes. The lack of services in the area has prompted many residents to travel outside of the area to find shopping centers, healthcare and entertainment. The crime rate, graffiti and high-level of neglect has stigmatized the area.

But, all is not lost. Residents are banding together in Block Clubs and are beginning to take an active role in their communities development through collaborations with local politicians, law enforcement and non-profit agencies. Several non-profit organizations are engaged in housing, community and economic development and do see the value of culture and arts for the entire community.

Formerly a predominantly African American area, Vernon-Central is now largely Latino (73% Latino and 23% African American). The area is now faced with the challenge of preserving, reinterpreting, and recapturing the history of the Vernon-Central community that once thrived there, while being sensitive to the current demographics in order to maintain cultural equity into the future.

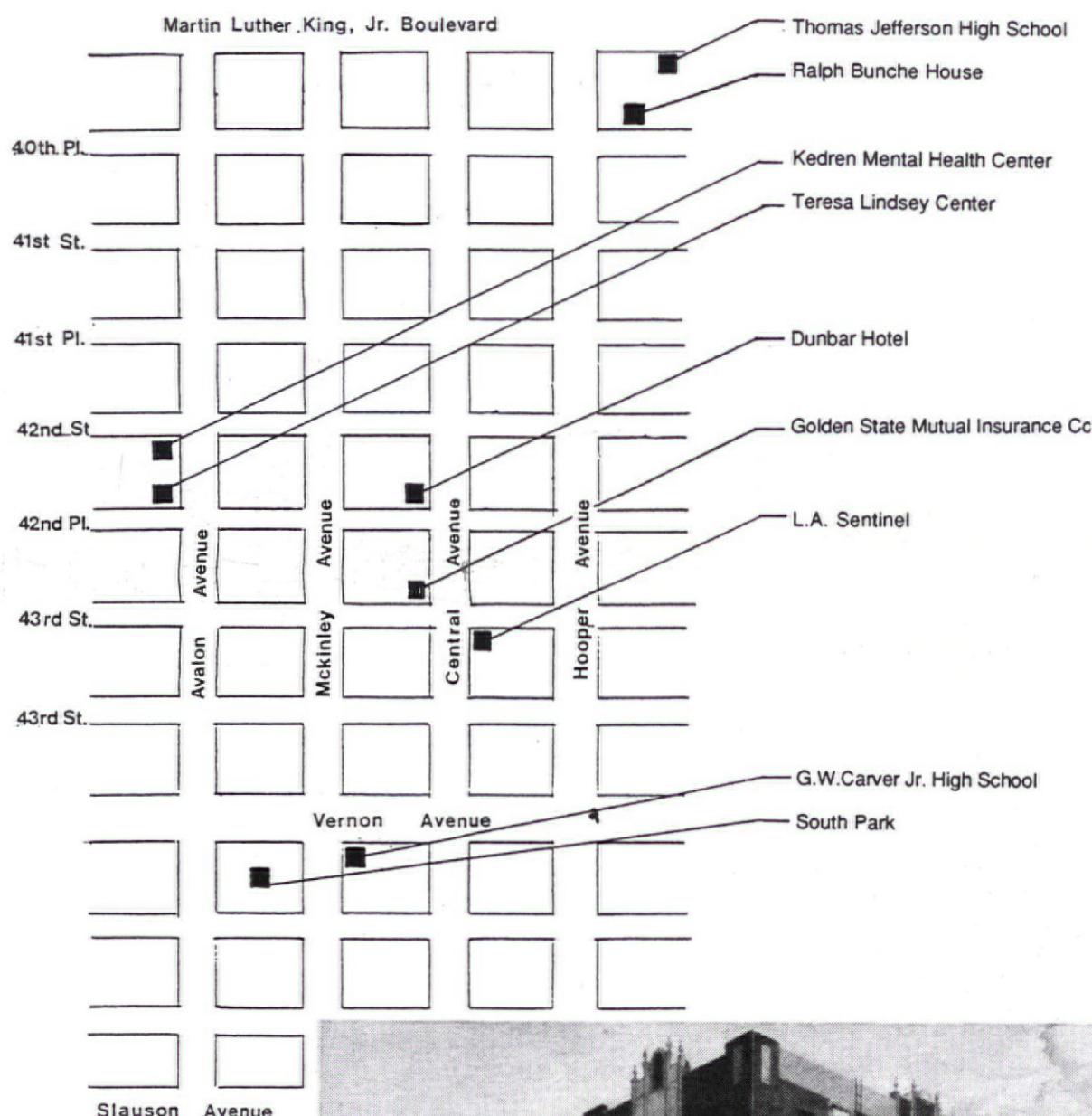
There are numerous African American and Latino community-based organizations operating within the neighborhoods, and certain institutions (cornerstone organizations) that collectively could facilitate a cultural revival. For example, the Dunbar Museum, Inc. and the Dunbar Economic Development Corporation located within the historic Dunbar Hotel on Central Avenue are two primary organizations that can not only assist, but will be able to benefit from the process. Jefferson High School and George Washington Carver Junior High School have the potential to be beneficiaries of youth art activities to be located in the area. The Theresa Lindsay Senior Citizen Center and the Kedren Mental Health Facility have resources that go untapped for within the Vernon-Central community.

LA RIOTS FOSTER CHANGE

The Los Angeles Riots have awakened some to the realities of the South Central area of Los Angeles. Attention is now being focused on the area and aid in the forms of money, man power and support services. There is a unique opportunity for Vernon-Central to recapture its cultural and economic status. Major development plans, produced mainly by local non-profit developers, are presently on the boards for Vernon-Central. Community institutions, such as local medical clinics, are also looking to expand to increase business thus providing a positive economic and social service base for the area.

Small businesses and industry would benefit from the spillover effect of the positive image and traffic that would result from the formation and sustaining of "culture in the midst" of the Vernon-Central community.

Reginald Chapple is Program Manager at the Dunbar Economic Development Corporation and he is about to get his Master's degree in Urban Planning from UCLA.



Above: Area map of Vernon-Central, showing significant institutions.
Right: The Dunbar Hotel, c. 1928.



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The Japanese American Museum

The museum is located in the former Nishi Hongwanji Buddhist Temple, at the corner of 1st and Central in downtown Los Angeles. Built in 1925 by Edgar Klein, the building is a Cultural-Historic Landmark of the City of Los Angeles and is a contributing structure to the National Register Historic District. The design for the Temple's new use was originally conceived by a consortium of eight Japanese American architects who shared memories of the World War II experience: Marcia Chiono, Takashi Shida, George Shinno, Frank Sata, Yoshio Nishimoto, Bob Uyeda AIA and David Kikuchi. Preservation architect Jim McElwain AIA and many other experts later joined the team.

It is a singularly appropriate re-use of the space, although it is doubtful that another museum would have been as successful, and this museum would have much less impact if it had been located in another part of the city. The building itself is an artifact of the collection. There is a difference between Japanese and Japanese American and, unlike the Japanese Pavilion at LACMA, this is not a "Japanese" building. Stylistically, it reflects a variety of influences: Egyptian, Art Deco, Classical, Arts and Crafts, and Japanese. Said Jim McElwain, restoration architect, "It would have been much less interesting to me or to the museum if in fact it was just a Japanese Buddhist Temple. This is really a Hollywood movie theatre gone Japanese, responding to all the community, cultural, economic forces that were present in 1925." The Temple played a central role in the Japanese-American community, in addition to its religious context. During World War II and the Japanese-American internment, it was used to store personal belongings of the internees. Following their release, it served as a shelter for those whose homes and property had been appropriated.

Until preparation began for the museum, the building had been abandoned for 20 years. Thus, all current building codes had to be applied to the renovation. According to McElwain, "the issue was to put a brand new building inside an existing skin." "The Restoration work, such as repainting or refinishing wood, was inconsequential compared to the technical requirement.

The building was unreinforced masonry, which presented a challenge. Generally, seismic retrofit is a matter of tying walls to floors. The design of this building made it impossible. Instead, they drilled holes down the middle of the wall, from the parapet to the footing and dropped the steel in vertically, column-like. Work took approximately 16 months, and the completed restoration is sensitive and dignified. The original use of the space was a good match for its current use. The needs of the museum and the Temple for commercial, public and private spaces were compatible, resulting in an intelligent lay-out. The central exhibit space, once the Temple's sanctuary, allows for flexibility of exhibit design.

The inaugural exhibition is entitled "Issei Pioneers: Hawaii and the Mainland 1885-1924." The exhibit summarizes the initial wave of immigration from Japan to the United States and focuses on such subjects as the kind of occupation they were involved in, their impact on their new home, their fight for equal rights and their achievements in agriculture, business and the arts.

The museum is currently conducting a fundraising campaign for a 65,000 square foot pavillion adjacent to the present site.

George Takei, well known for his role in "Star Trek" is a native of Los Angeles and a member of the Board of Directors of the Museum. He put it thus: "This is the family album of the Japanese-American community and we'd like to share this album with our friends in the greater community."

*Chris Komai, P.R. Coordinator, Japanese American National Museum
Mitzi March Mogul



Things That Make Us Unique and Yet So American" *

Based on the idea that, despite cultural differences, people are essentially alike, the JAPANESE AMERICAN NATIONAL MUSEUM, by KNSU Joint Venture Architects and team, opened last month in downtown Los Angeles. This is the first non-profit private institution devoted to the recording and telling of the Japanese-American experience. *Mitzi March Mogul* appraises the sensitive rehabilitation of a former Buddhist Temple. Team-member Yoshio Nishimoto describes the personal significance of the building.

The Making of a Museum

In the Oriental mind, there is no beginning and there is no end; life is a continuum. The roots of the Japanese American National Museum came with the first Japanese immigrants who came to the U.S. in the late 1800's. They were simple but literate people who took great pains in recording their experiences in the U.S. They left a legacy of schools, churches, temples, and communities which are now rapidly disappearing and being transformed. They also left behind a cultural mandate to the future generation; to educate itself, adapt and contribute to the American society and that it not forget where they came from. Thus the seeds of a museum were sown.

This mandate was an extra emotional burden each Japanese American shouldered throughout his life. The Japanese values of working for the good of the group conflicted greatly in a society which preached rights of the individual. The Japanese preached, "the nail that sticks out gets hit", seemingly a philosophy of conformity but actually a philosophy of survival through harmony. Americans also did not allow the Japanese American to forget who they were and further reinforced the burden. The Japanese Americans grew to become people with two switches: Western and Eastern.

With a history of 100 years in the U.S., the third, fourth and fifth generations now face the dilemma of responding or ignoring the cultural mandate. Most live a conveniently dualistic life. But every Japanese American who experienced the pre-WW II harassments and the camp experience grew up thinking that one day these experiences must be shared with the public.

In 1985, when Takashi Shida, partner of O'Leary & Terasawa, called together eight architects to discuss the prospects of helping an ad hoc committee begin plans for a Japanese American National Museum, everyone responded instantly and enthusiastically as if it were a call to bear arms for their country.

The Nishi Hongwanji Buddhist Temple, left vacant since 1969, was slated for demolition according to the plans of the General Services Department of the City of Los Angeles. The Little Tokyo community fought back protesting such insensitive plans and lobbied successfully to gain federal recognition of the temple and 13 properties on the Northside of First Street as the original business centers of the pre-war Japanese American community. It is now recorded as a Federal Historical District.

The original plans prepared by the group of eight to convert a warehouse into a museum, was scrapped when Mayor Bradley and the City waved the olive branch which was to offer the old Nishi Hongwanji Buddhist Temple as a possible site for the museum. Seed funding from the State and the CRA made it a reality. The long battle waged by the Japanese American community and politicians to gain redress from the U.S. government was finally won in 1988. One of the monkeys on the community's back was finally removed. The U.S. Government apologized and agreed to pay redress to every living person who suffered in the camps during World War II. The Japanese Americans now wanted their story told.

The Japanese are people who are unafraid to incorporate foreign ideas and are skilled in adapting, integrating and Japanizing them. This building is a good example of the incorporation of a European First Street facade, Egyptian Central Avenue facade punctuated by a concrete Japanese entry way, and a Japanese/Western theater/religious space. The coffered ceilings of the Hondo can be traced back to imperial Chinese architecture, although found in the Nishi Hongwanji in Kyoto.

There is a Japanese word, "en", which means affinity, ties, connection, bond, destiny, relation and karma. This is a project of "en"; everyone and everything connected to it was meant to be. Harmony and Cacophony can only be made by the sensitivity or insensitivity of man. The museum opened its doors to the public on the 15th of May 1992 and now waits to be judged by the community.

Yoshio Nishimoto

Top left, Nishi Hongwanji Buddhist Temple at 1st and Central, c.1940, photo by Taya Miyatake; top right, the Japanese Museum, 1992, photo by Bob Uyeda; middle, detail of doorway, photo by Norman Sugimoto; bottom, plaster detail, photo by Mitzi March Mogul.

YAF (AIA/LA Young Architects Forum)

YAF has formulated an initial action report. The focus of the report is to encourage rebuilding efforts which reflect the interests, desires and needs of local residents and to create a sense of neighborhood pride. It proposes Social, Economic and Building Actions, including ideas such as the following:

- .Instill within the affected communities a sense of hope for the future by granting as much self-government as possible.
- .Build community activity centers that reflect the cultural, spiritual, age and interest diversity of the neighborhood.
- .Encourage communities to pool resources to form cooperatives for necessary community services such as grocery stores.
- .Provide accessible business information, counseling and a mentor program to encourage start-up businesses.
- .Provide tax benefits to business whose owners live and work within the same zip code.
- .Set up temporary facilities to house uprooted businesses in "tent cities" until permanent sites can be rebuilt..Streamline the rebuilding approval process with interim ordinances, quick approvals and loosened zoning restrictions on necessary occupancies.
- .Modify zoning to encourage mixed use development that combines affordable housing with community services and allows for pedestrian-based use.
- .Target for immediate rebuilding "sacred sites" (schools, churches, libraries) that identify neighborhoods.
- .Develop "pocket" parks and plant trees with community labor.
- .Select in primary community (residential and retail) areas, "community zones" which reestablish foot traffic, pedestrian interaction and landscaping as part of business districts.
- .Encourage development of work/live complexes within secondary community (outside residential or retail) areas.
- .Sell abandoned structures cheaply with a "homestead provision" that requires they be brought up to code within a given time.
- .Require that the CRA set up offices in the affected areas and hold meetings in those areas.

For further discussion about these proposals, please contact Mark Di Cecco at (818) 346-2481 or David Thurman at (310) 449-5642.

Green Task Force:

"Rebuilding LA's Environment While Rebuilding It's Infrastructure"

Rebuild LA has established a Green Task Force, spearheaded by the Natural Resources Defense Council and comprising various interested companies and Environmental foundations, which is aiming to incorporate sound ecological practices to the reconstruction effort, and, ultimately, into construction industry protocol. They will be making available information and running workshops on various aspects of resource efficiency such as energy efficiency, and the use of recycled building materials and demolition debris. It is hoped that architects will support these initiatives.

Call NRDC at (213) 629-5389.

MOCA- Architecture and Design Council

The Architecture and Design Council is a support group of The Museum of Contemporary Art. The Council sponsors events and programs which support the Museum's efforts program in architecture and design. The Council is made up of volunteers from the architecture and design community.

The Council is currently planning to sponsor an event

which would facilitate uniting community groups with architects and designers in the rebuilding efforts.

Please contact Donna Vaccarino or David Denton through MOCA at 213/621-1703.

Cultural Affairs Department

"We need to use the power of the arts to start the healing in Los Angeles," said Adolfo V. Nodal, General Manager of the City of Los Angeles Cultural Affairs Department. "We're asking for ideas and assistance." The Department will coordinate the Arts Recovery Project efforts in an attempt to assist with the Los Angeles recovery. Artists, arts organizations and members of the arts community are being asked to volunteer time, talent and space for projects that can begin and sustain the healing process. Donations of all kinds of materials (from paint to electronic to furniture) for arts projects that can be used by arts organizations and social service organizations are being organized through the Materials for the Arts Programs. A volunteer telephone line for donations or assistance has been established as part of the existing arts hotline 213- 688-ARTS.

SCHOOLS JOIN REBUILD EFFORT UCLA

Part of Schools: UCLA's Graduate School of Architecture and Urban Planning is working with 20 alumni who service with community and city agencies. The school also maintained the Community Scholars Program, which bring local community leaders to UCLA to work on urban policy issues. The Urban Innovations Group, a non-profit professional practice clinic of the GSAUP, has generated funds to develop an urban design project in a sub-area of the riot zones.

Also, under the leadership of Paul Ong, associate professor of urban planning, GSAUP is developing a data base on South Central Los Angeles geography. This urban planners' tool will include such information as zoning designations and locations of community centers, churches and businesses. Associate Professors Jacqueline Leavitt and Allan Heskin of GSAUP are assisting residents of the Nickerson Gardens public

housing community in South Central Los Angeles to develop proposals in response to a new HUD policy encouraging residents of public housing projects to become become co-owners.

USC

Steven Sample, the president of USC, focused his graduation remarks on the rebuilding effort and the university's role in that effort. The major centerpiece of the school's involvement is likely to be through studio-based design studies about the potential of new rebuilding initiatives.

In the summer studio course under the direction of Chris Jarrett and Norman Millar, students drew out their impressions, assumptions and concerns about issues such as youth services, single parenthood, gun control, violence etc. They work on creating a new typology of "social service station" to replace liquor stores with activities, job opportunities and civic land uses, making a decentralized social infrastructure at the neighborhood level. Other initiatives include rebuilding themes as the focus for the advanced design studio program.

Discussion has also centered around the recruitment of minority students, participation in university wide teaching efforts like a special LA semester devoted to the problem of rebuilding communities and attracting financial scholarships to support more minority student participation in USC's Architecture high school summer studio.

SCI-Arc

Khalili Mobilizes Architects

Nader Khalili AIA, who teaches and practices an environmentally conscious "total approach" to architecture (see *L.A. Architect*, November 1991) is planning a weekly session at SCI-Arc's new Los Angeles facility, where people who need help in rebuilding, from business owners to representatives of community centers, can come in with projects and be matched up with students and volunteer architects.

He believes that now is the time to change inner city areas, which historically have had little design and planning input from architects, but have been left to merciless bottom line economics, resulting in the strip development and mini-malls so abhorred by the design profession. Now is the time to bring in artistic and ecological considerations, landscaping, and strong cultural identity as opposed to pastiche facades.

Khalili welcomes members of the profession and design students to join him in volunteering, or offering at-cost or low-cost services. He hopes that this effort will evolve into small clusters of independent groups, perhaps at each major architectural school, working independently to fulfill the needs of reconstruction in South Central and other areas hard hit by destruction. For more information, contact:

SCI-Arc: Nader Khalili, (310) 574-1123

USC: Youhansen Eid, (213) 743-6852

Cal Poly Pomona: Asst. Prof. Leanne Sowande, (714) 869-2702

Phoenix Project

A devastated African American whose shop had been looted did not want money from the government because it was like being fed with a fish for one day, instead of learning how to fish and being fed for a lifetime. In response to this remark, SCI-Arc instructor Randall Wilson has created the Phoenix project, whereby furniture made by students will be sold to raise money for a scholarship to study at SCI-Arc. Outsiders can participate in this program by enrolling in the professional development course (another branch of the Phoenix project) also taught by Randall Wilson.

Ecological awareness is also addressed in the project, as the furniture is made from recycled materials. Transformation is the theme of the Phoenix project, transformation of materials and, hopefully, transformation of society.

Those interested in contributing to the project by donating money, materials or participation, please call Rose Marie Rabin at (310) 574-1123.

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COALITION

Council of Organizations Allied to Lead Initiatives That Institute Opportunities Now!

"The COALITION of Design and Constuction Professionals—including, but not limited to: AAA/E, AIA, AWA, KAIA, NOMA, & SHPE is working in conjunction with other public interest and service groups, and AIA/LA Emergency Services Committee to facilitate the vitalization and "Rebuild LA" effort. Our goals are: to develop, articulate and disseminate political, urban and design policy that reflects the collective thought of the member organizations; to establish a library of resources available for the rebuilding of Los Angeles, including building funds, material, data, people, and organizations; to act as a liaison of design professionals between the affected communities, the government agencies, and developers for the cultural and physical redevelopment of the affected properties."

The COALITION holds weekly meetings of the steering committee on Tuesday mornings in the AIA/LA office at 3780 Wilshire Boulevard where they have established an office and telephone line (213) 380-1751.

Organizations represented so far include: AAAE, , AIA/LA, Minority and Women's resources, Disaster Emergency Services, AIA/Cabrillo Chapter Office CCAIA, Minority and Women's Task Force, Board of Directors, AWA, Association for Women in Architecture, CSUN, Cal State Northridge- Interior Design Program, DMJM, Rebuild LA Efforts, KAIA, MOCA- Architecture and Design Council, NOMA, Rebuild LA, Sony Pictures- Environmental Task Force, SHPE, SEAOSC, UCL Graduate School of Architecture and Urban Planning. Below are profiles and responses to the unrest of some of the organizations involved. See future issues of *L.A. Architect* for more about their members and work.

NOMA (National Organization of Minority Architects)

"The community at large must be enlightened to the legacy of the African American struggle for basic, fundamental human rights to which we all as Americans are entitled. Only through such an understanding can there be a united resolve to re-create our city as a place where all of our dreams are possible, and where the preservation of neighborhoods is as natural as caring for our own families."

From Letter to City Leaders after the unrest.

NOMA was founded in 1971 to specifically address the concerns of Black and other minority architects. Our primary concern is to identify and eliminate barriers that may restrict our mainstream participation in the design of the built environment. It is important to evaluate our progress. This will enable us to better position ourselves for the future. As minority architects, we must draw from our personal backgrounds and experiences to provide new perspectives and innovative designs which will result in more effective solutions to some of the traditional social issues in housing and urban design. NOMA provides a source of motivation and inspiration for minority youth and maintains an active role in the education of intern architects. Noma is addressing the issues of the LA Rebellion by reassessing the community development process, asserting the need for NOMA's key role in master planning, and assisting the empowerment of the diverse elements of our community to work together. NOMA, working in conjunction with the AIA nationally and locally, is taking a key role in the reconstruction effort. W. Pedro Newburn is President of NOMA and Steven Lewis is Vice President. For more information, call 800-649-8922

SHPE (Society of Hispanic Professional Engineers)

SHPE, founded in 1974, has been developing opportunities for its members and providing scholarships for its deserving student members. SHPE now has 8000 members nationwide; 300 are registered at the SHPE Greater Los Angeles Chapter, which is by far the most active.

The members of SHPE-LA are dedicated to the development of the Hispanic community. There was a time when you could look around and see very few Hispanic professionals. the founding members recognized that the first step was to direct our college-bound students to the science and engineering disciplines. Today, one of our greatest pleasures is to participate in our student chapter conferences and witness the enthusiasm of hundreds of the brightest, future professionals that our country has to offer.

The SHPE Business Development Committee (BDC) has opened the doors to opportunities and issues that affect the entire architectural and engineering communities. A prime example is our work in the transportation industry. The SHPE-BDC established the Transportation Business Advisory Committee (TBAC) to the Los Angeles County Transportation Commission (L.A.C.T.C.). Initially, we represented only Hispanic professionals. We have now recognized the need to invite other minority and women's organizations to the TBAC, and have opened up opportunities for all.

This same attitude of advocacy and cooperation has brought us into the design professionals' coalition. We look forward to working in coordination with other groups to help people in immediate need and to take a long term approach to provide a more viable city for all of Los

Angeles.

Tony Gonzales, AIA

SEAOSC (Structural Engineers of Southern California)

The Structural Engineers Association of Southern California in response to the civil unrest throughout Los Angeles, which began April 29, 1992 and resulted in the destruction and burning of several buildings, has formed the "S.E.A.O.S.C. Riot Disaster Assistance Committee". The goals and objectives of this committee are to provide engineering and construction expertise to individual building owners, their representatives or involved community agencies to perform expeditious and responsive evaluations and assessments, which may be used in the development of design and strategies for the rebuilding process.

S.E.A.O.S.C. is currently compiling two lists. The first list are volunteer engineers who will be conducting evaluations and assessments of existing structures and offer opinions on ways to mitigate any hazards and/or review various rebuilding strategies available. The second list will be of individuals and/or companies that are willing to provide structural engineering services required to rebuild or retrofit any of the disaster related damaged buildings, at reduced fees. The Committee also has worked with the City of Los Angeles to generate recommended generic wall bracing criteria and details.

The S.E.A.O.S.C. Riot Disaster Assistance Committee is also working with the Design Professionals Coalition. This group is comprised of architectural, engineering, planning, urban affairs and construction professionals, and is working to provide coordination between these various groups in the effort to "Rebuild L.A."

Individuals or groups wishing to participate or provide suggestions, are encouraged to do so. They can contact Ed McDermott at the S.E.A.O.S.C. office, phone number 213/385-4424, or Rawn Nelson, Chairman of the Riot Disaster Assistance Committee, phone number 310/542-2077.

AAe/e (Asian American Architects/Engineers Association)

From its humble beginnings in 1978 with its original five founding members, the Asian America Architects/Engineers Association (AAe/e) has progressively grown to a membership of over 150 design and related design professionals. It is an organization committed to the empowerment of Asian American Design Professionals through activities directed at personal growth, professional excellence, business development, and leadership in society.

Through its 15 years of existence, AAe/e has led the Asian American design community through topical design and public issues. AAe/e is currently spearheading the efforts of the Asian American design community to gather and disseminate pertinent planning, design and reconstruction related information and to act as a single voice, through its ad hoc committee, to assist those communities that suffered property damage through the recent unfortunate civil unrest that crippled our city.

Telephone: (213) 250-7217

KAIA (Korean American Institute of Architects)

KAIA was originally formed eight years ago as a social group of 12 members with common professional interests. As the Korean community grew, membership increased to 80 including 30 licensed architects. The organization's goals expanded with specific objectives to organize the Korean-American members in fellowship, to provide professional assistance, and to advance the standards of architectural education, training, and practice.

Members rallied into action with professional assistance to the Korean community in response to the riots, taking a major role in assisting the Korean community, which is not directly represented by any Korean-American at any local level of government.

Stuart Ahn, AIA concentrated all his efforts immediately after the disturbance in the rebuilding efforts, meeting with community agencies and the Korean community leaders to identify their needs. His responsibilities at his companies, Ahn and Han, Architects, Sunny Land Development Inc., and Ko-Am Construction were left to his staff of 40. He is working on the Koreatown Specific Plan.

Architect Christopher Pak also fixed his attention on the crisis by developing proposals for petitions and the Planning Department to assist the Korean community with David Kim, Dirk J. Kim, AIA, W.S. Cha, AIA, Chong Kim, AIA, and B.K. Song.

Seraphima H. Lamb, AIA, a member of the California Council of the AIA, is acting as liaison between the KAIA and groups including the AIA/LA Disaster Services Committee, the Ad Hoc Committee of the Asian American Architects and Engineers, and the Design Professionals' Coalition.

The first president of the KAIA was Ki Suh Park, FAIA, managing partner of Gruen Associates, who has taken an important role in the architecture of Los Angeles, including his current participation as architect in joint venture with I.M. Pei on the Convention Center expansion.

Please call Hak Sik Son, AIA (KAIA's current president) at 310/394-0705 or Seraphima H. Lamb at 818/842-7776 for information on the Korean-American Institute of Architects.

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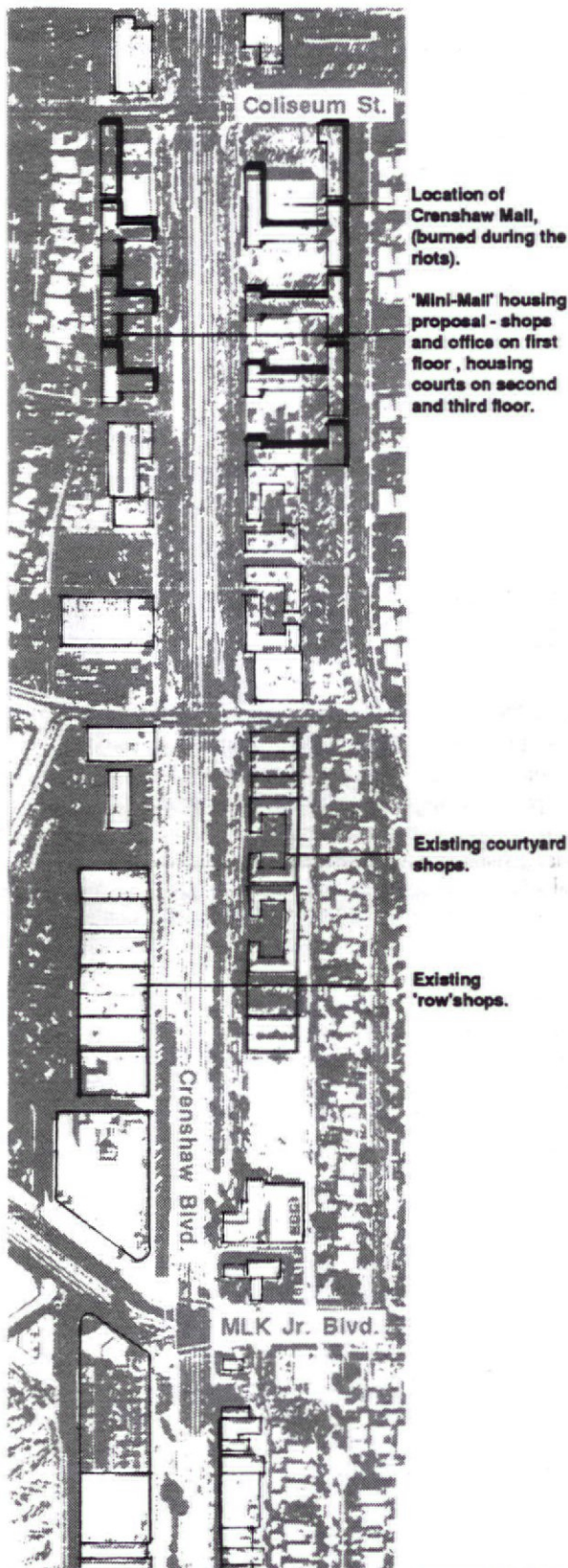
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In Los Angeles, this triggered a series of transformative disruptions begun by the 1992 King Verdict Rebellion. the popular dismantling of an obsolete centralized city government was coupled with the formation of newly autonomous neighborhoods. While these remained linked by a shared public works infrastructure, they were independent in all aspects of urban policy-making. Self-determination gave rise to physical forms that reflected the communities' diversity. In the Crenshaw District, a new civic center was constructed at Liemert Square. The residents of Koreatown rewrote zoning laws and Vermont Avenue. Near the AME Church, South Central subsidized incubator spaces for business ventures ...

Dana Cuff
Professor of Architecture, UCSD
Kevin Daly
Principal, Daly, Genik



Linking public and private on the commercial strips: proposal by Geoffrey Collins for mixed-use on Crenshaw Boulevard.

MAYOR'S HOUSING CALL REVISION -

In 1991, before a single 911 riot phone call was dialled, Mayor Bradley released a call to arms concerning the infill housing development of L.A.'s major boulevards. The overcrowding of low income housing in and around downtown had reached intolerable levels, and had prompted a search for alternatives to house the city's low and middle income commuters. Extensive studies of L.A.'s Corridors were under taken by student groups at UCLA, USC, and SCI - ARC to discover the most viable options for the re-zoning of predominantly commercial strips. The student's methodically photographed and mapped the L.A. corridors stretching toward the Westside and South Central to pinpoint gentrified storefronts and vacant lots on those corridors best suited for further development.

Take Crenshaw boulevard for example. This is a thoughtfully planned corridor stretching out of the historic Sugar Hill neighborhood near the Santa Monica Freeway into South Central, complete with conifer lined divider strips, and sub streets accessing shop lined courtyards. The only possibilities for infill housing were a few vacated car dealers and run down shops. Due to recent conflagratory riotous misunderstandings in this area however, a bitter sweet trade off has reinforced the viability of urban renewal on a large scale.

The Mayor's call to arms must now be an insistent buzz in the ear of the city's strip developers. The starting gun has been fired by the hysteria to rebuild riot affected areas and the Community Redevelopment Agency's generous incentives to pick up torched properties. It is the developer's immediate intentions that should be scrutinized.

Most developers I have contacted want no part of low income housing or any venture other than a quick fix for their wallets. We don't need more swap meets and liquor stores, we need available housing to alter the potential third world status of this city. The incentives must include residential clauses to insure we have not only more housing, but that this private sector exists on the corridors. If the people live and play here they will not burn it.

The relationship of public and private realms as well as that of commercial and residential has been a tenuous one. The gut reaction which has hiked gun sales immediately following the riots is the same paranoia that will kill this important relationship unless we are able reverse a blind, purely money-driven trend. The co-existence of housing and commercial into a related boulevard structure can help restore the city's faith in itself.

The new trend for redevelopment is driven by the need outlined by our Mayor. This trend is a chance to shatter the 'fortressing' of L.A. if we can see beyond the paranoia that inspires the cultural conflicts, rather than attempting to heal them. The architects and developers can now seize the incentives and remake the peoples attitude toward their city. The riots have given us the unique opportunity for the integration of a varied society or at least its genesis.

Geoffrey Collins, Architectural Designer

TEMPORARY STRUCTURES PROPOSAL (OR WHAT TO DO ABOUT BURN-OUTS AND BOARD-UPS)

The City's image has been drastically altered. From major structures to thousands of neighborhood shops, almost no community has been left untouched. The overwhelmingly negative visual impacts of thousands of fire-damaged sites should be dealt with as quickly as possible. The "riots" of the mid-sixties, over a quarter of a century ago, are still around in the form of burn-outs, abandonments, and rubble in every major city. If there is one lesson we should have learned out of the experience of the mid-sixties it is, rebuilding is a terribly slow process, despite all good intentions. Were we to begin today with all the capital available, a majority of sites would remain unbuilt a decade from now. We can't afford to allow this to happen. We have now a very small window of opportunity, perhaps no more than six months, before backlash. The constant visual reminders of the conflagration will ultimately demoralize and defeat the city.

The question arises as to what we do in the meantime to temporarily ameliorate the negative impacts on our city scape. It may seem odd, but we can learn something from large scale shopping malls. When mall managers have a vacancy, they immediately erect panels between the active businesses on either side. These panels are graphically pleasing and often imitate a store facade. The managers understand that a good retailing strategy demands visual continuity. Interruptions cannot be tolerated. The idea is to "fill-in" burn-out sites adjacent to viable shops with temporary two-dimensional facades. Yes, the proposal is very much like set design, but far less elaborate. This approach would be most used where one story "street front" businesses were burned-out, not for larger market burn-outs. How would it work? Burn-out shop owners would be approached through community organizations to determine interest. Property owners along with nearby neighbors will meet with volunteers, artists and architects on site. The commercial property owners will be provided with a portfolio of ideas (kit of parts) to choose from. Where owners prefer the work of muralists, photos of a muralist's work will be provided and a choice made. In both cases the architects, artists or designers on the project would provide layout and organizing skills. The actual work would be done by neighborhood people. There are several distinguished muralists in Los Angeles who have successfully worked in this way. There are also a number of local architects who are highly skilled community organizers. Materials and fabricators would come from a number of sources including insurance proceeds, FEMA, SBA, at-cost and donations. Costs would vary between \$4,000 to \$12,000, depending on the context. Because smoke or water damage may be present on viable neighboring buildings, a quick self-help, paint and patch-up process could also be provided as part of the program. These temporary street facades would be built of sturdy materials and meet safety and code requirements. They would also be sturdy enough to be portable, and hopefully have a relatively short life. This is very much a band-aid.

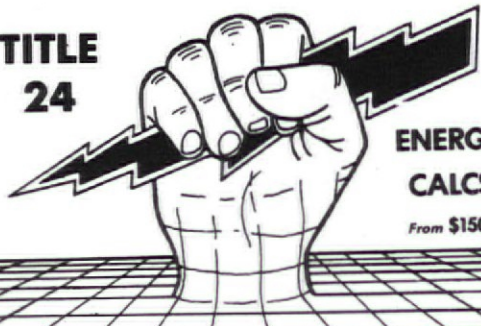
But it is an approach which may allow the serious business rebuilding to happen in a more thoughtful and systematic way.

Michael Pittas
Planner
Principal, TGP Partners



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Iliona Outram

My first professional job was in 1972 at the Pasadena Community Redevelopment Agency. At that time, the Agency was finishing Pepper Street, a multi-family housing project which was located in a predominately minority neighborhood north of downtown Pasadena.

The architects for this project were local good Los Angeles people. Also, local consultants were hired by the Agency to help establish the proper direction for good design.

The Pepper Street Project used present time concepts like separation of pedestrian and auto traffic, creation of plazas and play areas, orientation of all housing away from the street towards the open areas and lots of landscaping. The architecture was simple with sloping shed roofs. All the elements for a good project were not ignored.

However, the magnitude of unrest by the user in this depressed project was not anticipated by anyone in authority. The following outlines some of the users concerns:

The shed roofs reminded the families of..."chicken coops" and not of exciting potential for change.

The tot lots put to use durable, long lasting, metal, play & climb structures which the families refused to allow used by their children because of the parents perception that these structures were seen by them as "monkey bars" and "cages" and not at all recreational.

A mistake was made in some of the unit plans which located a second story toilet cantilevered directly above the front door to the unit. No explanation of this floor plan error is needed by anyone. The families were outraged!

So now it is 1992 and major design solutions need to be applied to metropolitan areas due to the riots.

The lesson to learn from all the good work done at Pepper Street in the early 70's is that an environment must be compatible with and advance the goals of the user for whatever use: be it architecture or urban and land-use planning. However, great effort must be taken by those in authority to avoid mere cosmetic beautification treatment which of course in some instances is applicable.

The type, extent and multitude of imaginative solutions that can be brought to bear upon the riot areas of metropolitan Los Angeles will require a local neighborhood multi-disciplined team approach unique to planning, visual, economic, and social problems. To those architects, who are part of that team, the magnitude and potential for urban areas in this city as well as this country is currently an un met challenge and this destruction of our city and community can no longer be circumvented nor ignored.

David J. Mesa AIA

NOTICE OF PENDING REDEVOPMENT: As hundreds made their way from city hall, burning police cars, breaking windows and looting merchandise from small businesses on Broadway, lines of Police joked and smoked cigarettes while protecting high-investment projects such as the Bunker Hill Towers, the New Otani, the Biltmore and Metro Rail. This pattern was followed the next night on the westside as Beverly Center, the P.D.C., the Westside Pavillion and the Hancock Park Museum Buildings were heavily guarded and suffered minor damage while small businesses and corner mini-malls went up in flames. Even in South Central, the new multi-million dollar Baldwin Hills Crenshaw Plaza suffered minor damage while neighboring businesses were entirely destroyed.

Even though headlines the next day read, "Where were the Police?" and "Opportunist Criminals get blame for riots", giving an impression of random events, the Broadway Corridor on Wednesday night was conveniently left open for incited protesters to enter while lines of LAPD, squad cars, blue armored personnel carriers, mobile substations and canine units were all set in place to protect anything west of the popular Latino commercial strip.

Conveniently for the CRA, the damage and media attention focused on the "Downtown Historic Corridor" may expedite their planned process of gentrification. A map of fires throughout the city has an eerie resemblance to a map of CRA redevelopment districts. Buildings in Watts, Hollywood, USC area, Chinatown, Pico-Union and Crenshaw District were among the many CRA investment areas that suffered extensive damage. CRA administrators have already submitted a twenty million dollar request for funding proposal according to Mark Littman of Public Relations.

Since the late forties, "Redevelopment" has been used as a device of high level real estate investment. Just as Paris was given it's famous axial design as a devise of urban control responding to barricading by low-income protestors, Los Angeles has been, over the last 12 years, building intimidating, mercilessly self protecting, commercial centers, in response to economic polarization and cultural paranoia.

Buildings of South Central and Pico-Union burn while Century City and Bunker Hill remain untouched. Broadway is looted while the New Otani, the Biltmore and the Ronald Reagan State Office Building are guarded. As newscasters speculate on police strategy, Federal grants and curfew effectiveness - home owners in South Central and small business tenants along Broadway shake their heads, sweep the sidewalks and await the posting of "Notice of Pending Redevelopment".

Michael Jacob Rothlin
Writer

*Running away
is running
towards
any way.*

This is Los Angeles, another broken city.
Everything moves, sometimes violently,
sometimes imperceptibly. Moves outside;
moves in your head. Even Abu Simbel.

The job is to look straight at it. Put down what
you see. Don't run. Anyway, where would
you go....at the end of the twentieth.

Eric Owen Moss, FAIA

The ques'ion will results in further abstraction (separation, distance, withdrawal) from the (so many) problems if it is not localized in concrete and new ways. Listen first to those who, unlike myself, did not have to watch TV to know that SOME of L.A. was burning. But also allow for the dislocation and delocalization televisually built in to that event. New forms of analysis and action are required. "Rebuilding" should begin there ... and there ...

Jacques Derrida

Professor of Philosophy, UC Irvine

No rebuilding in the sense of reassembling a new infrastructure with new parts intended only to restrengthen and reinforce. Instead, Angelenos building on acceptance of one another without the necessity of understanding, moving out of the isolation of private ghettos, stretching toward community.

Sheila Levrant de Bretteville

Principal, The Sheila Studio

Advice to Peter V. Ueberroth: Foster knowledge of ethnic cultures and vernacular architecture in diverse neighborhoods such as Boyle Heights, Lincoln Park, and South Central. Develop a stronger public landscape reflective of the many ethnic groups and their long histories as productive workers in the city. Historic preservation projects should include landmarks of civil rights struggles. Public art projects should mark sites of historic importance for diverse groups including Japanese American internment and Latino eviction from Chavez Ravine, as well as positive accomplishments such as integrated schools, integration of fire and police departments, and women's rights. Only twenty percent of Los Angeles' citizens are white men, but this group has over 90 percent of the cultural-historic landmarks. It is time for a change.

Dolores Hayden

**Professor of Architecture and Urbanism
Yale University**

How is L.A. to be rebuilt? Engage in creative self-delusion: behave as if what you do matters. If cleaning up burn-out buildings isn't your thing, then maybe doing voter registration or out a more equitable tax code is. Look at it this way: you do nothing and things stay the same or get better. It's worth taking the risk.

Laureen Lazarovici

Staff Writer, L.A. Weekly

Architects, artists and designers must search for a more democratic way of designing. We must listen to the voices of our communities as expressed in their transformation and appropriation of already existing spaces and structures because these are visible memory and evidence of those who have been treated as invisible people.

Allessandra Moctezuma

**Principal, ADOBE L.A. (Architects and Designers
Opening the Border Edge of L.A.)**

I sat in my hotel room in London and watched L.A. burn on CNN. I could have been watching scenes from Belfast or Beirut. We need to reinvent L.A., not rebuild it. We don't need another wake up call.

Julia Thomas

Principal, Bobrow/Thomas and Associates

In the late 20th century, unbridled urban development exceeded the capacity of the city to act as a viable entity.



THE DIALO

In the wake of the unrest architects, planners, engineers, landscape design

Morris Newman, Kevin McMahon, Iliona Outram, Carl Davis, Christopher Shanley, Sarita Singh, and Gladys Ramir

Coming from England, which in this century alone has experienced two wars, regular terrorist attacks, riots, and ongoing football hooliganism, I was less surprised by the aggression displayed during the recent unrest, than by the realization that seemingly progressive Los Angeles has all the attributes of the older cities with their centuries-old class and racial tensions. Here such tensions are only magnified by uniquely American extremes of wealth and car dependence (and resultant segregation); and by the proliferation of guns, which undermines the very security the "right to bear arms" was supposed to protect.

I was however amazed and impressed by the outpouring of good will and mutual support in the immediate aftermath, and by the pride and nostalgia for the lost buildings and businesses, which defied the clichés about the private and temporary nature of LA.

For some this uprising is seen as the most tragic and cataclysmic event in Los Angeles' relatively placid history. For others it is the long overdue explosion that, through catharsis, will enable change.

Notwithstanding evidence suggesting that forces militate against inspired reconstruction (see comment by Arthur Golding, AIA, this page), the positive energy exhibited during the clean-up continues to fuel a citywide grassroots campaign to recreate LA in fresh and visionary form. For example, representatives of NOMA express optimism about the unanticipated potential for a comprehensive overhaul of the South Central area, which they see as a long-term project, involving the community every step of the way.

The specific role for architects in Rebuild LA is yet to be defined. In a marked diversion from the traditionally creative-industry approach of the architectural profession, many members are now casting themselves in a new role as mediators, between the communities and the planning process. Such a position is particularly emphasized by the newly-formed COALITION (see page 9) of design professionals organisations which is to liaise between communities represented, between each other, AIA/LA, the City and Rebuild LA.

The design community could inject innovative ideas into land-use planning and building technology itself; one very exciting branch of Rebuild L.A. is the newly-formed Green Task Force, spearheaded by the Natural Resources Defence Council. The Commission proposes radical ecological measures which they hope will be incorporated into the building code (see p.10).

At the low-tech end of the environmental movement, a collection of landscape architects, designers, gardeners and community groups is calling for greenery. In this city there is a correlation between wealth and landscaping; nature at least should be accessible to all. Achva Stein reports on the moves afoot to bring gardens into the blighted areas (p. 13).

On the following pages are a range of opinions, initiatives, visions, projects and organisations relating to the unrest and its aftermath; they tend to share a belief in the need for collective effort towards empowerment for the affected communities. The sense of community here is strong; prior to the unrest, increasing consciousness of roots (as opposed to racism) was already burgeoning, manifested architecturally in various cultural schemes. On pages 11-12 are shown the newly-opened Japanese-American Museum in Little Tokyo and a proposal for a celebration of African-American and Latino culture in Vernon-Central. On page 13, the proposal for the Sheenway Integral Urban School, the brainchild of Dolores Sheen from Watts, is an example of what inspired community leadership has already achieved. L.A. Architect will continue to follow the reconstruction efforts. Please contact the editor, at (213) 380-5177 with news and suggestions.

Frances Anderton

OPINIONS AND VISIONS

"Without major social investment, the region will have excellent transportation access to jobs which don't exist, and to housing which people can't afford."

Raymond L. Rhodes

The recent Los Angeles uprising is not the inchoate and criminal cry of a statistically minor underclass who could not climb the ladder of the American dream. It is rather a defining moment in American history, an event which, for those who choose to see, breaks through the denial of our denial of the increasing disparity between the haves and have-nots. "Fixing" the underclass by "rebuilding Los Angeles" misses the point completely. The foundation of any true "rebuilding" of Los Angeles is the economic, social and psychological empowerment of all its people. Practically and morally, we can't be safe, free, guiltless, secure, or fully human until this happens. As part of this rebuilding effort, the regional urban form and transportation infrastructure of our increasingly polarized society must be addressed. As a \$183 billion dollar social investment, Metro Rail will be one of the key elements of the rebuilding. We must ask of it, and of the development it spawns, how that form and its interaction tends to reinforce or heal that polarization and the social and economic vitality of the region.

Raymond L. Rhodes full analysis of the relationship between Metro Rail and social equity, **AFTER THE UPRISING: METRO RAIL, SOCIAL JUSTICE, and URBAN FORM** will be published in next month's L.A. Architect.

Forces in Los Angeles appear to militate toward rebuilding what was there. Those forces are primarily the insurance industry, geared towards replacement rather than improvement or modification; the city's new ordinance, which is intended to expedite rebuilding what was there; and the merchants themselves who are anxious to be back in business as soon as possible. The destruction is very widespread, dispersed and low-density (characteristically Los Angeles pattern). The destruction is not concentrated in South Central and indeed, when it's all tallied, we may well find that the majority is elsewhere. Driving down any major boulevard, we observe a burned out site every two or three blocks. This does not offer opportunities for concentrations of new construction or significant changes in the existing land-use pattern or urban fabric. There are isolated sites where a block or even several contiguous blocks have been destroyed and these may present special opportunities for urban design. Whereas the near-term rebuilding effort is likely to produce more of the same, the long-term may present opportunities for change in the urban structure and landscape. If, and only if, a sustained investment is made in developing human resources of South Central, Pico-Union and other affected areas, then a new cityscape is possible.

Arthur Golding, AIA

The message from the grass roots is loud and clear:

"Don't rebuild what you've already got, because it doesn't work, we must build anew!" What this means for architects is simple in concept and complex in execution. We must engage neighborhood groups as clients of their own economic and social development ventures. We must organize support from leading agencies and capital to invest in marginalized communities. This investment must recycle itself in the communities to generate more capital and opportunities, thereby fostering the needed empowerment and self determination. We must have the political will to insist upon the architecture, construction, lending, and insurance establishments and city officials to consider alternatives to existing building practices that often exclude the members of the neighborhoods in the skills training of design and construction of their own facilities. Alternatives with great potential here are the applications of building technologies that lend themselves to volunteer and self-help construction, such as interlocking concrete block. We must not prescribe the uses for these developments, but determine these in participatory process with neighborhood groups.

Finally, a few curiously under reported stories:

Over 40% of businesses affected were hispanic owned.

Nearly 50% of the population of South Central LA are Hispanic.

The devastated hispanic neighborhood of Pico-Union has been largely ignored.

The civic leadership must be accountable for the entire community regardless of ethnicity; and we as architects must present a united and sincere effort to build a new City of Angels.

Carlos Araujo Garcia de Paredes

Co-Chair, Design Professionals Coalition

As an apprentice to Nader Khalili's Earth and Ceramic Architecture my plea is, "Don't rebuild the same trash that was there before!" Let these gaps in the city's fabric be breathing holes for those angry and disempowered people to learn how to rebuild their city themselves. They claimed those lots of the city by destroying them, as if to say,

"You think they're yours don't you? Well we Live here 24 hours a day, we'll show you these streets, these buildings belong to us." The only expression for their passionate energy was destruction and they torched the lot. I was please to see people taking decisions for their life and environment into their own hands. The clean up was also very moving—people came out of the woodwork to claim their own streets again, and they showed how much they care for their city and each other, locals and strangers too.

Most people in our society, rich and poor, have become thoughtless slaves powering the treadmill of work-money-survival-compromise-work-etc. Then they get sick and die. Just this once the mill has stopped, jolted, thrown a few people off and dazed the rest. There's a bigger reality out there than our private dreams of personal gratification and comfort, and it's also a beautiful reality if we take time to accept it.

It is possible and blindingly simple for people to build their houses, shops, cities with only the materials on their site—the four elements, earth, water, air and fire and the work of their hands. It is possible to build beautiful, safe, healthy structures without importing a single costly material to the site. It's not only possible, it's pleasurable and easy! The alternatives are there staring, it's pleasurable and easy! The alternatives are there staring you right in the face—I know because I'm doing it. I'm a white middle class English architect with a Greek mother. I had the best education in London's top schools, Cambridge university and the Architectural Association. Now I am studying with Nader Khalili, whose work spans from Iranian villages to NASA research for building on the moon with on site materials. Finally I am part of his research school in Hesperia actually working on viable alternatives.

I dare the architects and politicians and investors of L.A. city not to rebuild what was there before. I challenge them to help the inhabitants of the inner city to heal their minds and empower themselves for their good. Help us to teach people to make houses and buildings the size of their own lives instead of enslaving them again to money, getting bank loans, buying

(Local Emergency...Continued from p.1) For the permanent restoration of damaged buildings, in proper cases, the city has sought to ease redevelopment by delaying payment of application fees, waiving public hearings, and waiving applicable growth control ordinances, onerous environmental review under the site plan review and other changes to the zoning code. The estimates by insurance companies are that more than 6,000 damage claims will be made, the vast majority regarding commercial property. As modified by the emergency ordinance, commercial structures which have been made nonconforming by changes in the law regarding use, yards, height, number of stories, lot area, floor area, loading, and parking may be rebuilt with the same nonconforming features. The key to taking advantage of this ordinance will be planning

based on an understanding of this new law.

If your client's damaged or destroyed building qualifies, construction must begin within two years. Further, all construction must be completed within two years of the date of the City's project approval date.

In order to qualify, you must present evidence that at least 25% of the value of the building remains. The test is whether the building renovation can be completed for no greater than 75% of the replacement cost of the entire building. It is critical to preserve anything which may be of value in the reconstruction process, i.e., site foundation, slab work and any existing walls. You remove anything from the site which otherwise could be reincorporated into the new building at your peril. Advise your client to make a careful evaluation of the consequences under this law.

Perhaps most importantly, the ordinance give the City the discretion of short-cutting the approval process by waiving a public hearing if two findings can be made. To avoid this step, architects should be prepared to provide the City Zoning Administrator with convincing evidence that 1) the project will not have a significant effect on adjoining properties and the immediate neighborhood; and 2) there is no public controversy likely to occur regarding the project. However, if the project involves a bar, restaurant serving liquor, liquor store, swap meet, gun shop, pawnshop or automobile repair shop, don't request a waiver; a public hearing cannot be avoided.

Another potential cost saving benefit of the new law is the avoidance of subsequently acted growth control measures. For example, a mini-mall located in the West Adams-Baldwin Hills-Leimert District built prior to the enactment of the applicable Interim Control Ordinance in February, 1991, would be exempt from the time-consuming and costly project permit hearing provisions and would be exempt from the new land use restrictions regarding lot area, height and yard requirements.

A last word of caution; despite the efforts to liberalize the procedures for rebuilding L.A., the existing provision of the zoning code, which provides that a structure which is left vacant for more than a year will lose its non-conforming rights was unaffected by this new law.

PRESERVING WHAT REMAINS — Natural And Unnatural Disasters

By Mitzi March Mogul

Timing is everything. For the first time in its 17 years, the California Preservation Foundation held its State Preservation Conference out of its self-imposed northern boundary of San Francisco. The conference provides a venue for preservation professionals, volunteers, government representatives, architects, and others involved or interested in historic preservation to discuss problems, solutions, historic perspectives and other issues. The conference this April was in Eureka, California, and in addition to the formal agenda, Mother nature made her own statement with three major earthquakes. While Eureka, 35 miles from the epicenter, suffered some damage (mostly broken windows) the area hardest hit was the nearby town of Ferndale, where applied ornamentation and unbraced parapets fell, and Victorian houses slipped from their foundations.

At the request of the Mayor of Ferndale, a team of technical experts was quickly assembled to help assess the damage. They were the first authorities on the scene, and using the State Historic Building Code and other legal/technical ordinances, managed to survey the damage, make immediate emergency recommendations, and calm people's fears. "The Team" was not only delighted to help, but pleased to be there first. Preservationists are usually the last ones called in after a disaster, by which time more damage has been done by well-meaning "helpers." At the conference, the panel discussion on Historic Building and Safety Codes was canceled, as all the speakers were in the field!

Fortunately, most of the damage is repairable. These Victorians sat on original wood foundations which buckled, thus the sliding and falling of the structures. They can be jacked up and bolted to new concrete foundations. Although damage was extensive, most of the historic structures can survive.

The event brought to light other aspects of disaster management. Locally, there were no emergency broadcasts to inform and update the public. Because of their dependence on non-professional reports, false information and rumors could not be sorted from fact. Outside the immediate area there



has been virtually no follow-up coverage, nor has the irony of the preservation conference at that time and place been addressed by the media. As usual, the mainstream press, with minor exceptions, has ignored the role of preservation in responding to critical events.

We returned to L.A. thinking that this was, perhaps, the "story of the year" for historic preservation. We were confident that despite the trauma, the difficulties would be overcome. Three days later, the L.A. riots began.

This is a tragedy with far-reaching causes and effects. Beside the political, social, economic issues, the role of historic preservation and architecture must be included in the discussion. If buildings are symbolic, then both what was lost as well as what will be built need to be carefully evaluated and planned. There are a great many buildings of significance in South Los Angeles and had more consideration been given to the role of Historic Preservation in revitalizing that community, it is possible that much of this tragedy could have been avoided.

Most of Western, Normandie and Vermont Avenues were built in the late 20's and 30's and although neglected, retained much of their original streetscape until April 30. In West Adams, two 1908 Craftsman homes were burned to the ground. Although not a direct target, they were next to a mini-mall which was looted and burned. Construction of that mall was fought by local residents without success. Throughout the Pico-Union, West Adams, South-Central and Hollywood communities were buildings not of major significance, but which certainly contributed a sense of time, place, and historic perspective, and in so doing, had value. This could have been of positive value for these communities. There is no question that they were significant in the early development of Los Angeles.

Mini-malls, long the subject of scorn, were hard hit, and while rioting was hardly the way to get rid of them, as we rebuild, we have an opportunity to correct previous mistakes and make the new structures compatible with and more friendly to the surrounding community.

The two tragedies, one natural, the other man-made, are a counterpoint, and each an important example. Humboldt County has a very positive attitude toward and a commitment to historic preservation. They have used their Victorian heritage to create an image and a marketing theme. The earthquake damage will not be viewed as an insurmountable obstacle. Because they had an identity and a plan before, they can rely on that plan now to guide them in any rebuilding. In Los Angeles, where a great many more issues are involved, the process will not be as neat or as quick. Various communities, which segregate themselves culturally, will spend more energy on maintaining their separateness than on a civic plan, and historic preservation has long had a negative connotation in minority communities. These social obstacles must be overcome before the reconstruction can begin. Otherwise, history will repeat itself.

Next month: a more detailed inventory of what was lost and what remains.

Above: Natural disaster in Eureka; photo by Barbara Hoff. Below: Only chimneys remain of two 1908 Craftsman homes in West Adams, after LA's man-made disaster; photo by Mitzi March Mogul.



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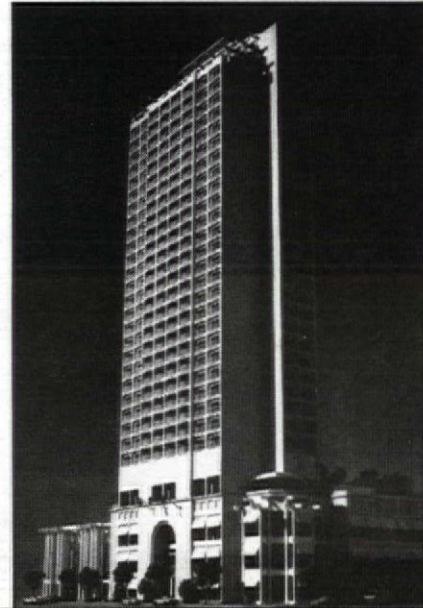
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Clements, Benito A. Sinclair & Associates, and Barton Phelps & Associates was heralded by Sargent for being "true to its function, technology and site."

Public buildings of all types were honored, such as the restoration of the El Capitan Theatre by Fields & Devereaux Architects in which Graves found "a certain inventiveness in bringing it back." Another restoration was Rockefeller/Hricak Architects' 460 North Canon Drive, which "didn't mock the original decor and created sympathetic contrast," according to Graves. He found The Montana Collection by Kanner Architects to be the best of an endemic LA style "All the projects had too many wiggles, and we're showing the ones with the least amount of metal."

The only Orange County project honored was the Civic Center Library Site Parking Structure by IBI Group and L. Paul Zajfen Architects. One residence was awarded: the Yudell/Beebe House by Buzz Yudell, Architect, which, according to Jacobsen "smells of California — the nice smells."

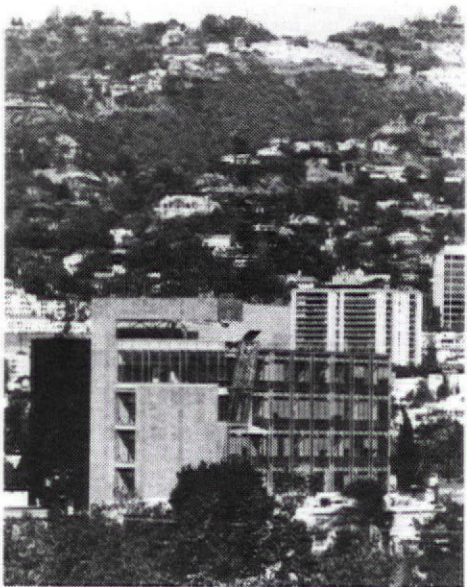
The awards evening was also a de facto tribute to Charles Moore, FAIA, whose California firm, Moore Ruble Yudell in Santa Monica, garnered the Firm Award. He and his former partners of Moore Lyndon Turnbull Whitaker took the honors for the 25-Year Award for Sea Ranch Condominium I.

The Maybeck Award was named for the legendary Northern Californian architect Bernard Maybeck, and is given to an individual architect for outstanding life-long achievement. The first recipient was Joseph Esherick, FAIA, of Esherick Homsey Dodge and Davis in San Francisco, who entertained the audience with personal stories about Maybeck himself, whom Esherick met in 1938.

Photos, drawings and models of all the honored projects will be displayed in "California Council, The American Institute of Architects 1992 Design Awards" exhibition at Pacific Design Center, Center Blue Rotunda, Floor 1, from June 15th to July 31st, Monday-Friday, from 9:00 AM to 5:00 PM. Call 310.657.0800, ext. 264.

Julie D. Taylor

Top of page: The smells of California exude from the Yudell Beebe House by Buzz Yudell, Architect. Photo: Timothy Hursley Above: Morphosis creates the Salick Health Care Corporate Headquarters. Photo: Tom Bonner



1992 LA/AIA DESIGN AWARDS PROGRAM

Starting with this year's program, the chapter Design Awards Committee hopes to put in place a format which will achieve three basic goals: encouraging design excellence in Southern California, encouraging public awareness of the value of good design, and encouraging participation in the program by all chapter members. To accomplish these goals, the committee is combining open recognition and exposure of all the entries with the more traditional singling out of the best submissions. A three week public display of all the entries will offer the public, as well as clients, contractors, and other design professionals the opportunity to understand and appreciate the wide range of quality design in Los Angeles.

In addition to transforming the awards program into a "Design Excellence Appreciation Event (with awards)" the committee has established a framework which can be consistently followed in the future, allowing members to anticipate the format and nature of the program as well as its cost.

There are five key dates: An official "Call for Entries" will be issued on July 1, the registration deadline will be August 1, the submission deadline October 19, the public display November 2, and the awards symposium, presentation, and reception on November 21, 1992. The November activities will be held at the Pacific Design Center in West Hollywood.

The judging categories will attempt to recognize that design excellence is not occurring only in buildings, but in every sphere. The submission format will be brought into conformance with the requirements of many other awards programs, using a chapter-supplied AIA standard binder (supplemented by slides) as the primary judging medium. In addition a 30" x 30" display board will be required for the public display. These materials will be suitable for reuse in other submissions or presentations. Details of the submission requirements will be made available in the "Call for Entries" as well as in the submission packets.

James R. Fair, AIA

Co Chair

Design Awards Committee

JOHN MUTLOW AT THE DESIGN COMMITTEE

By Aaron Betsky, Co-Chair

Faced with immediate social problems, does architecture matter? That was the question debated by the LA/AIA Design Committee on April 23, when John Mutlow presented his design for his Rancho Cespe Housing project for farm workers in the Santa Clara Valley. Mutlow described the painful process of negotiation, bravura, bluff and downright deception that he had to endure to see his buildings reach the state where they, as of this writing, may actually be built. Along the way, many of this more innovative ideas and appropriate design gestures fell by the wayside, leaving a sensitive, but spare project that fulfills the minimum requirements of the inhabitants and still exceeds the maximum of what the government sees as being acceptable.

Mutlow's description of the kind of Reagan-era value engineering to which the design was subjected was especially devastating. He outlined a process in which every element and material had to be made essential to the building, or risk being thrown out during the financial evaluation. Combined with hackneyed ideas about the unacceptability of certain features such as flush eaves, porches and living spaces, this unimaginative thinking usually leads to the erection of featureless rectangles. Mutlow pushed and pulled, hiding porches by drawing heavy dimension lines across the space where the building was indented and playing the requirements of one government agency off against another. The resulting complex featured a variety of elevations that to some brought to mind a loosely defined California vernacular, provided both communal and private outdoor spaces and created a sense of real community in this isolated housing project.

To many of the participants, Mutlow's predicament only represented an extreme case of the kind of bind most architects find themselves in: to get their designs built, they must subject themselves to a restrictive tangle of regulations and prejudices. Nobody had a clear answer as to the correct response architects should produce to this situation, but Mutlow's struggle and the victories that similar projects that he has completed represent offered an encouraging example of one local designer who has refused to run away from such problems.

In the end, the presentation raised two questions: first, what skills does an architect need to be able to make a significant contribution in an arena seemingly so controlled by rules beyond his or her making and, second, what can architects do to reshape our society's thinking about the forms of housing?

"MINORITY ARCHITECTS AND THE MEDIA"

The AIA/LA Minority and Women's Resource Committee is sponsoring a panel discussion about the media representation of the minority architect, whose visibility will undoubtedly be accentuated during the

reconstruction of Los Angeles. The discussion features: Richard Turpin, Former Editor, L.A. Times Real Estate Section; Steven Lewis, Principal Partner, RAW Architects, Leon Whiteson, Writer, Carlos Chavez, Principal, ADM Architects, Gina Tamburine, Public Relations Specialist. Discussion takes place Wednesday, June 24, 6:00pm, at TBA. Call (213) 380-4595. Free to members, \$5 non-members.

PRO-PRACTICE

At the next Professional Practice Committee meeting, Raymond Grill of Rolf-Jensen Associates will make a presentation on forthcoming building code issues. Mark your calendar for Thursday, June 25, 1992, 5:45pm, at the Chapter Office. Call Bernie Altman at (310) 204-2290.

SAVE JULIA!

The 1906 Herald Examiner Building, one of architect Julia Morgan's only commercial commissions and a Los Angeles City landmark, is threatened with demolition by its owners, the Hearst Corporation of New York. In an effort to save the building, a team of design and construction professionals have banded together to brainstorm alternative uses for the structure.

Sponsored by the Los Angeles Conservancy, the Architectural Foundation of Los Angeles, the Herald Examiner Task Force and the Friends of the Herald Examiner Building, a Public Forum will be held on Saturday, 27 June, 1992, 10 a.m. room, on the USC campus, Harris Hall.

HISTORIC PRESERVATION COMMITTEE

The AIA Los Angeles Historic Preservation Committee demonstrated its commitment to preservation issues by supporting the California Preservation Foundation's 1992 Conference Auction. The annual Auction is one of the major fundraising events for the Foundation. The Historic Preservation Committee donated two tickets for the May 16th Retreat to Catalina Island. The California Preservation Foundation is a private non-profit organization promoting historic preservation values and techniques throughout California.

DON'T FORGET...

Fay Jones is speaking at LACMA on June 11, in the Bing Theater, 8pm.

CRAIG ELLWOOD REMEMBERED

Craig Ellwood, who died end of May, will be remembered in July's f L.A. Architect.

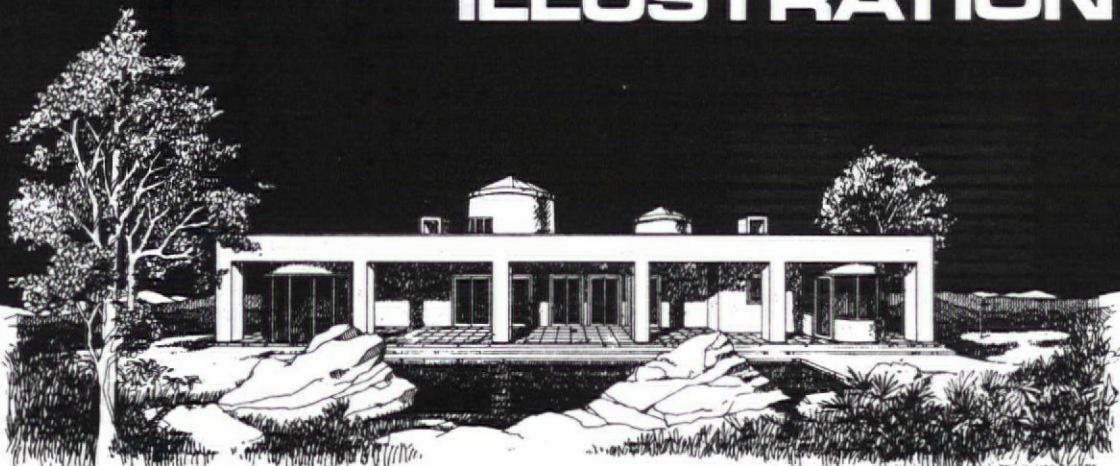
CORRECTION

Just Testing!

Congratulations to all of you who recognized that the fine edifice shown on page 5 of last month's L.A. Architect (Preservation Round-up) was not the Herald Examiner, as captioned, but was indeed the Public Service Building in Glendale. The picture, top right, should have been credited to Henk Friezer.

Unsung Praise: Residence #20 in last month's L.A. Architect (Buildings in Venice) was designed by Richard Barron and Kathleen Fitzgerald.

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Chapter News and Notes

(AIA Effort, continued from p. 1)

opportunities need to be directed and focused by the very communities and neighborhoods that require new solutions and benefits. To help with urban renewal and redesign on all levels will take time, money, education, and most of all, commitment. No one will deliberately destroy property that has a value of shared pride and hard work, invested in their very own neighborhoods.

The AIA/LA chapter has activated its **Disaster Emergency Services Committee** to respond to the emergency and to offer services. The Committee works in conjunction with a variety of the over forty other committees in the chapter, such as urban design, codes, etc. In addition, the chapter is participating in a **Design Professionals COALITION** composed of representatives from **NOMA (National Organization of Minority Architects)**, **SHPE (Society of Hispanic Professional Engineers)**, **AAAE (Asian American Architects and Engineers)**, **KAA (Korean Architects Association)**, **CCAIA (California Council of the American Institute of Architects)** and the **Cabrillo Chapter of the AIA**, to provide a coordinated effort to integrate the agendas of all the various organizations.

This formulated, collaborative effort has been presented to Major Bradley's office, as well as Mr. Ueberroth's Committee, and all are awaiting their professional feedback for the most effective steps to follow. The idea is to form a liaison between the community in need and the design populace to work as a whole—too much independent action will not be in the best interest of either community. We must work together in a consolidated effort, binding many professions and the true goals and aspirations of the community leaders, to achieve the best and most appropriate paths and services that we in the design community can offer.

If you want to play a role in this collaborative effort, or require further information on the progress of the renewal/rebuilding process, please contact the **AIA Emergency Services Hotline at (213) 380-1751**. **Sera Lamb** and **Tim Brandt** are receiving and dispensing information on the consolidated effort.

Richard A. Appel, AIA
President LA/AIA

WHAT WE DO HERE

We are doing it better—much better, now that Nicola Solomons has joined the staff. Nicci, as she is known, is on board to market the services of the Los Angeles Chapter to prospective members, to let them know the benefits of membership, and to assist current members in taking advantage of the many services and programs offered by all three layers of the AIA. Starting in the Membership Procedures area will give Nicci time to become familiar with the many details of the application process and to give her contacts with AIA and CCAIA on a day to day basis.

As we gear up for the annual AIA Los Angeles Design Awards Program, Nicci will be available to answer your questions about the procedures for the Program as well as reminding about the deadlines for reservations and for the actual submissions. You will read elsewhere in this issue about the changes in the Design Awards Program and the details about the expanded categories and opportunities this event will provide for our members. (Yes, there will be a separate category for Interiors as well as for Urban

Planning and Design). Other areas of responsibility for Nicci are the 1994 AIA National Convention and the 1994 Centennial Celebration for the Chapter. Selling the opportunities offered by these two programs to the entire construction industry will be her top priority. Please call to introduce yourself to Nicci, better yet stop by the office for a visit.

Kaye Winnette will move on to work with the 45 standing Committees and Commissions and to coordinate all programs, seminars, exhibits and receptions attached to these events. If your Committee is planning an event, please keep in touch with Kaye so she may be of assistance.

The 1992 Membership Directory is headed to press—please advise us of any changes in address, phone, or FAX and this year we will include the roster of Architectural Firms in the Los Angeles area so we will need to have correct firm information, names, addresses, etc. Call Nicci with your corrections, or better yet, FAX them to her at (213) 380-6692.

You may hear a male voice answering the phones—it will be either David Tovacs or John Kay. David has just finished his first year at SCI-ARC and John is a recent graduate of Cal Poly San Luis Obispo with a degree in Architecture. Both of these young men are looking for serious work in an Architectural office—David as an intern much in need of real experience in the day to day workings of an architectural office and John is interested mostly in illustration, detail delineation and model making. If you can use either one of these dedicated and serious newcomers to the profession please call them at the Chapter office. We try to assist architectural students where and when ever possible and the front desk at the Chapter office is an excellent learning experience, if not financially stimulating.

Remember, the AIA Los Angeles office is a Full Service Distributor for all AIA Contract Forms and Documents. FAX us your Document order and if possible we will ship the same day via U. S. Mail, UPS or special overnight (Federal Express) if requested. When faxing an order to the Chapter office you will need to include the number of the Document you wish, how many of each, to whom and where the order is to be sent and corresponding phone and FAX numbers. Please remember that there is a \$10.00 minimum on FAX orders, and all orders are subject to sales tax plus shipping and handling. The Chapter office FAX number is (213) 380-6692.

Will those of you with entries for past Design Awards Programs for the AIA Los Angeles Chapter please listen up???? We have stored your slide carousals as long as we can. They take up space we need for our Library Committee and you should want to have the slides back even if you don't care about the slide trays! Come and get your slides ASAP—we have called, written, and advertised for the last time. The office is open Monday through Friday, 8:30 AM to 5:00 PM. There is a parking lot the size of Rhode Island behind the Wiltern Theater Building, a bus stops on the corner of Wilshire and Western and there is metered parking along the side of the building on Oxford. **JUNE 30 IS THE ABSOLUTE DEADLINE!!!!**—after that the slides go in the Chapter Historic slide file and the slide trays are mine! Enough already.

Ann Stacy, Hon. AIA

MEMBERSHIP NEWS

Hello! On behalf of the LA/AIA I would like to extend a warm welcome to all our new members. Now installed as Members of the LA/AIA are:

New Members

William W. Adams, Kennard Design Group; **Thomas Edward Leishman**, Thomas Leishman Architect; **Thomas L. Jack**, Natkin Weisbach Higginbotham; **Gregory H. Petroff**, Urban Innovations Group; **David J. Michaels**, Dworsky Associates; **Alexander M. Whang**, D.M.J.M.; **Haroot Avenesian**, City of Los Angeles; **Frank M. Shih**

Student Affiliate

Troy Ramsey

Emeritus

Norma Merrick Sklarek, FAIA

Reinstating Member

David Hibbert, **David Forbes Hibbert**, AIA
Reminders to Members: Will all members who still owe dues please contact me at (213) 380-4595 to discuss payment. Please come by to introduce yourselves next time you come to the chapter offices.

If you have an address change please contact the chapter office as we are updating the membership directory.

Nicola K. Solomons

PEOPLE AND PROJECTS

Berman Teaches Autocad: Michael Berman, AIA, a faculty member at Moorpark College, currently teaches a course focussing on AutoCAD training for architects, engineers, and designers. The course, a must for those wanting to upgrade their skills and become more productive in the profession, is taught three consecutive Saturdays every month. Registration fee is \$495, and information may be obtained at the College's Community Services, (805) 378-1408.

Gensler Promotes Cohen: Andrew P. Cohen, a member of AIA/LA and vice president of the Los Angeles office of Gensler and Associates, has been named as one of three members of the firm to rotating positions on its national Management Committee. Cohen, leader of the team which is designing renovation of the historic Beverly Hills Hotel, is a member of Gensler's Design Steering Committee and Airports Planning Task Force.

Chamber Awards Luncheon: The "57th Annual Construction Industries Awards" event has been set for Tuesday, September 22, 1992 at the Sheraton Grande Hotel in downtown Los Angeles to honor achievements in the construction industry. Consistently recognized as one of the most important get togethers in town, the luncheon is attended by architects, developers, contractors, and others. This year's affair will cost \$60 per head and tickets are said to already be going fast. Reservations: (213) 629-0619.

UC Irvine Gets New Engineering Unit: \$34 million, that's what the two new buildings will cost. Comprising more than 130,000 sq ft designed by Zimmer Gunsul Frasca Partnership, the project gives a healthy boost to Orange County construction trades.

Healthcare Design Symposium Planned: "New Generation of Healthcare and Design" is a theme selected for the 5th symposium and trade show to be held at San Diego's Marriott Hotel November 19-22, 1992. The affair is endorsed by the American Society of Interior Designers, California Council of AIA, Interior Designers of Canada, International Society of Interior Designers, and the Royal Institute of British Architects. Registration: (510) 370-0345.

Design News Wanted For L.A. Times: The L.A. Times Valley Section will soon have a regular column on architecture and

the column's writer has asked for input from L.A. Architect readers. Of most interest are stories about new buildings, controversy about historic buildings scheduled for demolition, code debates, tours, and even occasional yarns about how good your firm is, with photos or reasonable facsimiles thereof. If you have an idea for such an input, you are invited to telephone Susan Vaughn at (310) 440-2127.

Charles Wing To Ellerbe Becket: AIA/LA member W. Charles Wing, former managing director of Kaplan/McLaughlin/Diaz L.A. office, has moved to the L.A. office of Ellerbe Becket as Senior Vice President and Project Director. A Cornell grad, Wing has particular expertise in major medical facilities.

Two Promoted At Altoon+Porter: AIA/LA Past President Ron Altoon recently announced the promotion of two key employees to positions of greater responsibility within the Los Angeles architectural firm of Altoon+Porter. Randolph C. Larsen, AIA, the firm's manager of construction documents and construction contract administration, is now a Senior Associate. Larsen, a Colgate grad, holds a Master of Arch degree from UCLA and joined the firm in 1986. James C. Auld, Jr., AIA, a USC grad in 1983 received a Master of Arch from the University of Pennsylvania and has been with the firm only two years. He has been promoted to Associate.

SMALL PROJECTS

If you would like to be on the chapter's Small Projects referral list please let us know by letter. Be sure to include your area of expertise.

CCAIA AWARDS LA ARCHITECTS

Even though the most often heard comment seemed to be an under-the-breath assessment of how young the Honor Award winners were, there was plenty of keen architectural criticism bandied about at the California Council, The American Institute of Architect's (CCAIA) annual Honor, Firm, 25-Year, and Maybe Awards. On April 25th, a packed crowd of architects at Pacific Design Center's Green Theatre lauded their own; indeed, the vast majority of winners were from Southern California.

A stellar Honor Awards jury of Michael Graves, FAIA, Hugh Newell Jacobsen, FAIA, and Terry Sargent, AIA, presented opening comments before displaying the winning projects. "There is a body of work here in California that isn't found any where in the country," said Sargent. "Partly because we can't afford to grid that much metal." Graves (the age-obsessed juror) tried to convince the audience that he "voted for all the losers and none of the winners" as he asserted that "all T-squares in California are set at 11.5 degrees." All the honored projects are in Los Angeles and Orange Counties.

Frank O. Gehry & Associates, Inc.'s Chiat/Day/Mojo Building was cited by Jacobsen for the "profound sense of order and logic of the interior plan, which guides the random disorder of the exterior." He also retorted to the fact that Gehry had lamented giving up the front door to the mammoth binocular sculpture that "at least you can find the front door." Other corporate headquarters included Salick Health Care Corporate Headquarters by Morphosis Architects, which Sargent voted for in spite of "reading some hundred obtuse words" about it. Agreed Graves: "Put your type-writer away and keep making beautiful buildings." The Los Angeles Department of Water & Power Central District Headquarters, Phase II by Clements &

For more information on AIA/LA Committee activities, contact: **Architecture for Health**, Richard Checel, AIA (818) 405-5340; **Design Awards Program**, Frank Gehry FAIA (310) 828-6088; **Historic Preservation**, Timothy John Brandt (818) 769-1486; **Interior Architecture**, Lauren Rottet, AIA (213) 895-4770; **Liability**, William Krisel, AIA-E (213) 824-0441; **Professional Practice**, Bernard Altman, AIA (213) 204-2290; **Programs/Professional Development**, Bernard Zimmerman, AIA (213) 274-0243; **Small Projects (Practice)**, Donald C. Axon, FAIA (213) 476-4593; **Architects in Education**, Marvin Malecha, AIA (714) 869-2666; **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**, Lauren Rottet, AIA (213) 895-4770; **L.A. Architect**, Arthur Golding, AIA (213) 522-5955; **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**, Deborah Murphy (213) 485-3402; **Associates**, Steve Michael Howerton, Assoc. AIA, (310) 830-2611; **Real Problems Design Competition**, Steve Michael Howerton, Assoc. AIA, (310) 830-2611; **Sandcastle Competition**, Andrew E. Althaus (805) 496-1101; **Student Visions for Architecture**, Jeffrey T. Sessions (213) 933-8341; **Districting**, Gregory Villanueva, AIA (213) 727-6096; **Ethics**, Herbert Wiedoeft, AIA (213) 413-3131; **Fellowship Nominations**, P.K. Reibsam, FAIA (213) 468-9900; **Library**, James R. Combs, AIA (213) 388-1361; **Long Range Planning**, Katherine Diamond, AIA (310) 474-3244; **Membership**, Harlan Hogue, AIA (213) 458-9077; **Mentor's Hotline**, Morris Verger, FAIA-E (213) 824-2671; **Minority & Women's Resources**, Donna Jean Brown, AIA (213) 938-9356; **Past Presidents Council**, Donald C. Axon, AIA (213) 476-4593; **Professional Affiliates**, Steven M. Gilmore (818) 441-1400; **Students Affairs**, Michael Hricak, AIA (213) 823-4220/829-2074; **Women's Architectural League**, Betty Gamble (213) 664-3955; **Design Committee**, Aaron Betsky, Assoc. AIA (213) 876-4268, Lisa Wightman, AIA (213) 937-9459; **International Practice**, Jan Muntz, Assoc. AIA (213) 742-7012.

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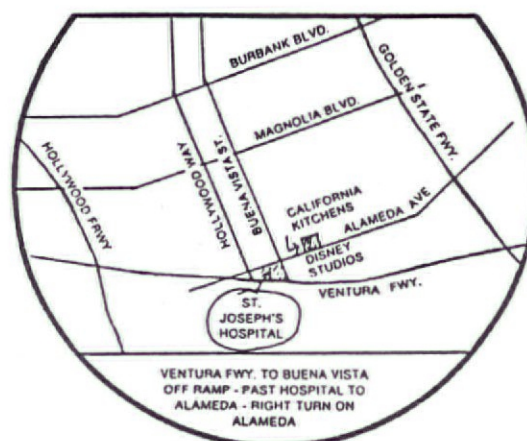
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Wildlife Waystation, a refuge for abused, orphaned, abandoned and unwanted wild and exotic animals, will have an exhibit of several animals at the AIA open house. They will also offer free tour tickets of the unique facility in Angeles National Forest.



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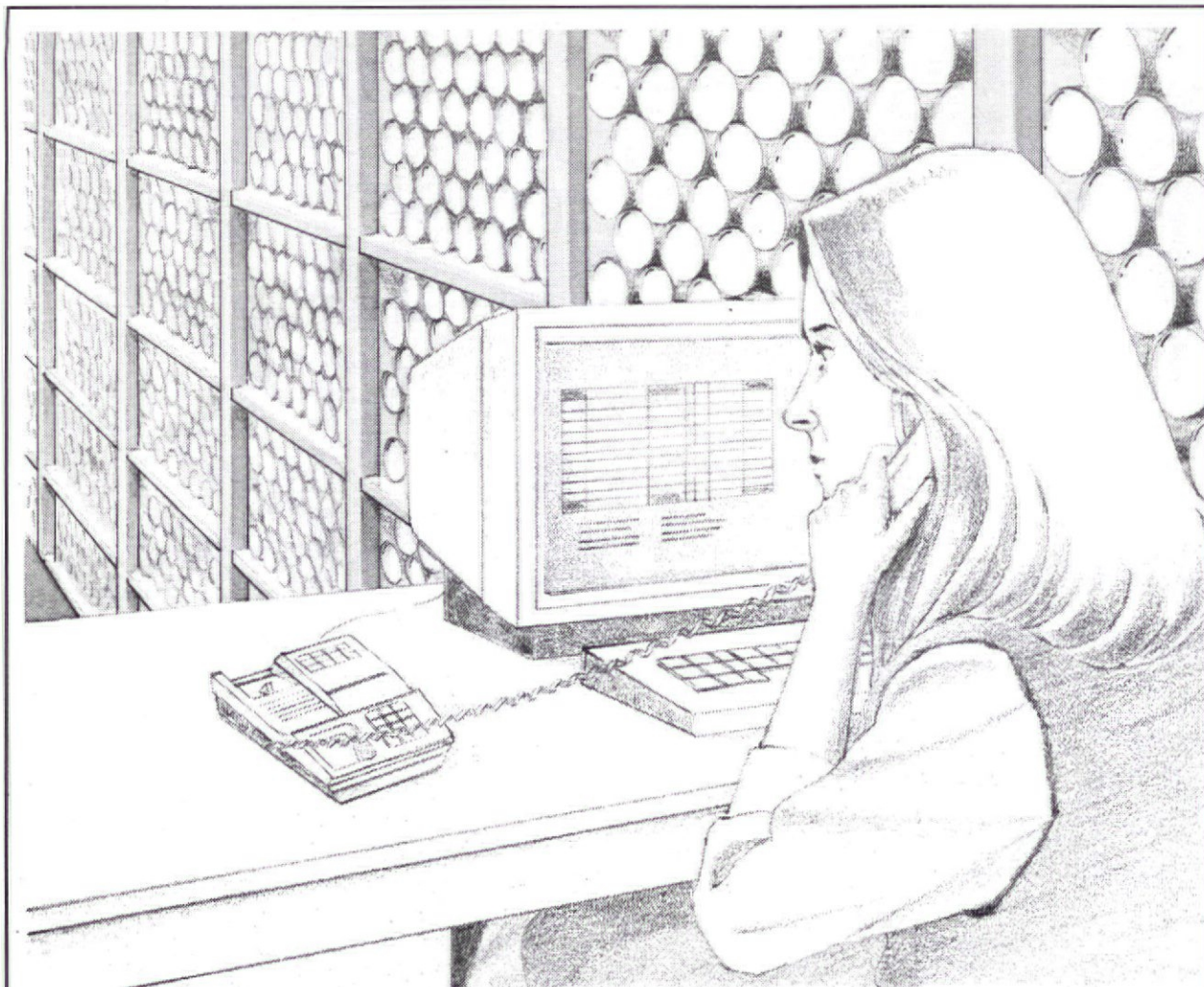
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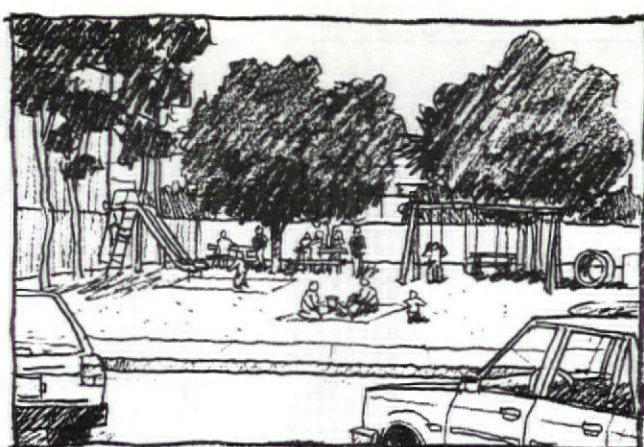
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Cover: Los Angeles flight on; photo by Mitzi March Mogul, computer creativity by Peter Anton from Maxpers.
Left: From burnt-out store to common garden at Vernon and Vermont, one of several locations pinpointed for Mini Parks. See page 13.

L.A. ARCHITECT

DESIGN COALITION MEETS UEBERROTH

Report from Michaela Pride-Wells
AIA
Co-Chair, Design Professionals Coalition

Members of NOMA and the Design Professionals' COALITION (see p. 9) were invited to a "Focus Meeting" with Peter Ueberroth, Jackie Dupont-Walker, and other members of the Rebuild LA staff on May 28. The focus group consisted of about 20 design professionals, community based non-profit developers, business and management experts including Steve Lewis of NOMA, Christopher Pak of KAIA, Carl Meyer of the AIA/LA Disaster Emergency Services Committee, and myself, for the COALITION.

Ueberroth described his "Tripod Concept" for the revitalization of affected and neglected neighborhoods. The primary leg of this tripod is the neighborhood. He said that the neighborhoods will have to organize, develop, and implement their own proposals. He called for new leadership to arise within these communities. The second leg of the tripod is the government- often considered by the neighborhoods and business as the major hurdle to innovation. Ueberroth pointed out that government action is typically slow and inefficient. He said that major reform is necessary throughout government. The third leg of the tripod is the private sector, long self-estranged from low-income communities. Rebuild LA is bringing big business to the table, encouraging significant, long-term, sustainable involvement and investment in community based programs. Each leg of the tripod is vital to the success of the revitalization of Central Los Angeles. Ueberroth declared that systemic change is necessary in each of the legs in order to effect meaningful change.

Rebuild LA is currently a small operation with 8 employees- some paid and some not. Ueberroth explained that his hand-picked Board of Directors will be large, strong, and include surprises (perhaps children). He emphasized that Rebuild LA will neither propose, sponsor, nor fund revitalization projects or activities. They will negotiate with private industry and lobby government for approval and implementation of community sponsored proposals, but only after community groups run into obstacles in the development process. They are talking to government agencies about eliminating the hurdles to development that steers investment away from California and Central Los Angeles, and drives non-profit community programs out of business.

The Design Professionals raised many concerns about the rebuild process. They questioned the likelihood of success for unaided grassroots organization in traditionally unorganized and disenfranchised communities. Several architects wondered how Rebuild LA will promote the representation of minority design professionals in creating policy and development. The focus group insisted that Rebuild LA obtain a commitment from the *LA Times* and other media to report daily on the activities of all groups working on the revitalization effort. They asked that Rebuild LA publish a regular newsletter. Ueberroth, who proved an attentive listener, did not know when the Rebuild LA Board of Directors would be established, but stated that he and his staff would continue to meet with the focus group weekly.

LOCAL EMERGENCY SPURS COUNCIL

By Corin Kahn

To all who have experienced the glacial

pace of obtaining planning approval from the City of Los Angeles, take heart: a local emergency has proven that it does not need to be that way. On May 13, 1992, Los Angeles City Council approved the Mulholland Scenic Parkway Specific plan which had been creeping through the bureaucratic process since 1973. On the same day, the Mayor signed into law modifications of the zoning code applicable to buildings affected by the Los Angeles riots.

The ordinance pertaining to the riot-affected buildings has two key dimensions: temporary uses, for which the zoning code can be virtually waived; and permanent restoration of damaged and destroyed buildings, for which speedy action could spare the builder the time and expense of public hearings and growth-limiting zoning restrictions.

For temporary projects, defined as those having a one-year life or less, the Zoning Administrator has been given uncharacteristically broad latitude to allow almost any use regardless of the zoning, provided it is not detrimental to the character of the neighborhood, and will contribute to the "reconstruction and recovery of areas adversely impacted during the local emergency." This gives architects an unprecedented degree of freedom to assist in the short-term restoration of commerce and other vital community functions. (Continued on p. 5)

CRIPS/BLOODS PROPOSE "LA FACELIFT"

L.A. Architect has received a document entitled Bloods/Crips Proposal For LA's Facelift, purportedly from an alliance of the two rival gangs. This clear, concise proposal covers a range of issues from education and law enforcement to economic development, human welfare, and practical demands for pavements, landscaping and sanitation, etc.; in return the gangs offer to stop targeting policemen and to encourage the drug barons to "use their money constructively" and "invest in business and property in Los Angeles". They also promise to "match the funds of the State Government appropriations and build building-for-building".

Their proposal asks for government funds not as handouts but to help the local community help themselves through the process of rebuilding. "Loans shall be made available by the federal and state governments to provide minority entrepreneurs interested in doing business in these deprived areas. The loan requirements shall not be so stringent that it will make it impossible for a businessman to acquire these loans." and "These business owners shall be required to hire 90% of their personnel from within their community". With respect to larger grants for public buildings they ask that "all grants for these major reconstructions shall be

granted to minority-owned businesses. While these minority owned businesses are doing the work in our communities, they must hire at least 50% of their work force from within the community. NO front organizations will be tolerated!"

They ask for government funds to improve educational institutions, build three hospitals, and that "every burned and abandoned structure shall be gutted. The city will purchase the property, if not already owned by the city, and build a community center. If the structure is on a corner lot or a vacant lot, the city will build a career counselling center or a recreation area, respectively".

Their views on policing and schooling are also directed towards community participation and self-empowerment. "The Los Angeles communities are demanding that they are policed and patrolled by individuals who live in the community and the commanding officers be ten-year residents of the community in which they serve." They ask that former gang members become auxiliary 'buddy patrols', undergoing police training but armed only with a video camera.

AIA IN COLLABORATIVE EFFORT TO REBUILD L.A.

By Richard Appel,
President, AIA/LA

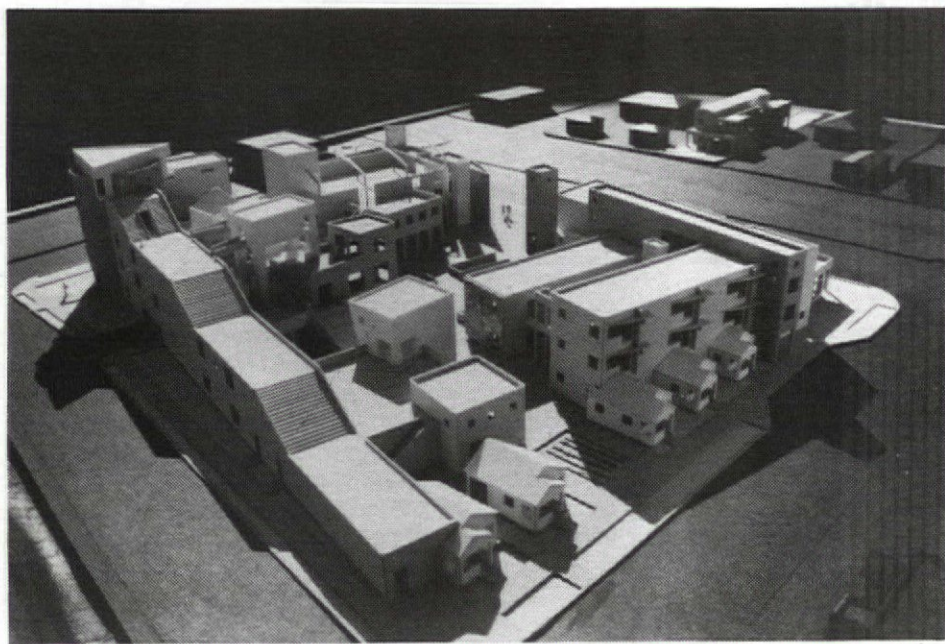
The design community has responded to our Los Angeles crisis with an outpouring of phone calls and ideas to the Chapter Office.

Some individuals and firms are focused on issues of Urban Design, convinced that by changing the physical environment and ridding our communities of "urban blight" we will also rid ourselves of the cause of many of the events that were part of the very root of the Los Angeles riot, and those across the nation. Others are focused on prompt replacement of that which has been destroyed, while still others are focused on simplifying the building process. These solutions are all important and necessary.

Let us not forget the big picture, the need to involve and indeed help the community that is so obviously crying out for change. The residents need jobs and job training, and the flow of cash and opportunities to make this happen should not be another band aid solution. We have an opportunity to make this different; the media needs to continue its efforts and focus on the problems, to direct tax dollars for low-income housing, new schools, business incentives, and a change in the very infrastructure of our welfare system, training and schools agendas.

The new development, rebuilding and

(Continued over)



Marmol, Radziner and Welsh's proposal for the Sheenway Integral Urban School in Watts, a progressive mixed use scheme conceived by local resident Dolores Sheen and the community. See page 13.