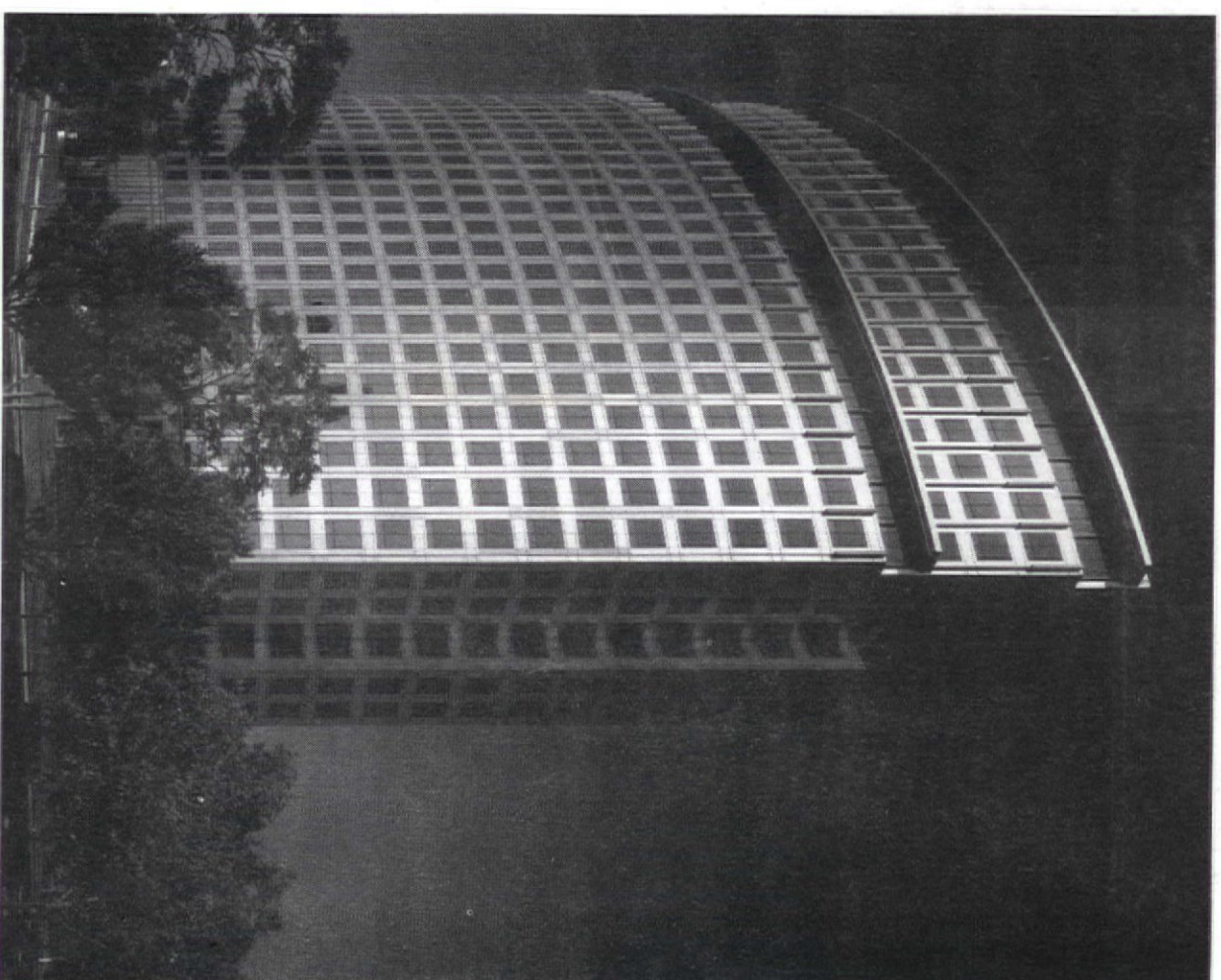


November 1992 \$4.00

L.A. Architect

Street-friendly sky-scrapers . . . green plans for Playa Vista, Glendale .

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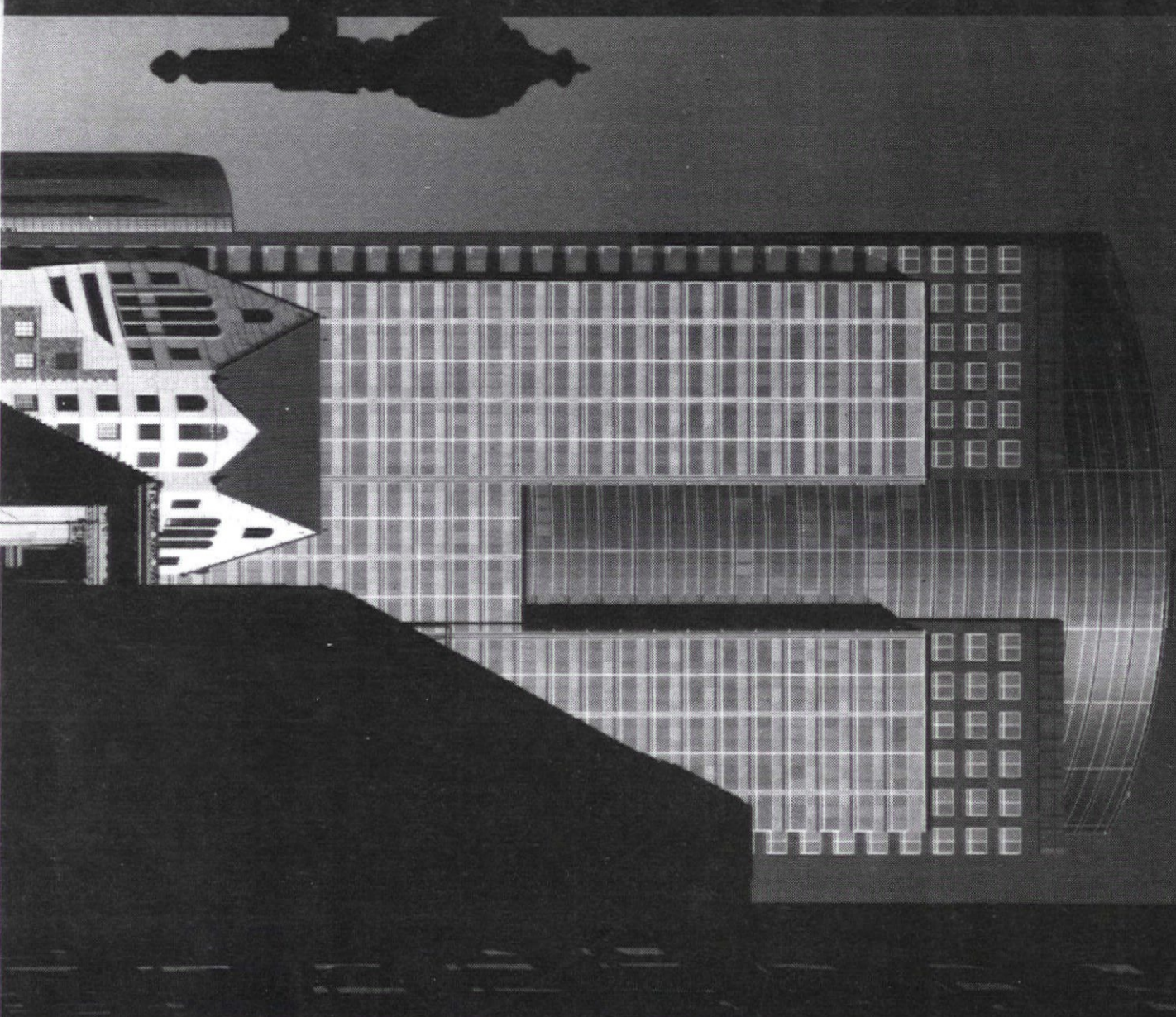
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PHOTOGRAPHY
& DESIGN

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EYE OF THE PRACTICING ARCHITECT
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Calendar

Don't forget — AIA/LA Design Awards in November !

Monday 2

AIA/LA Centennial Meeting
6:00pm.

Exhibition "AIA/LA 1992 Design Awards"

Approximately 200 architecture, interior design and urban design projects. Nov. 2 - Dec. 31. Monday-Friday, 9:00am-5:00pm. P.D.C., Center Blue Rotunda, Floors 1, 2, 3, and 4. Info: (310) 657-0800 ext. 264.

Lecture "Trickle Up, Trickle Down" Speaker: Alan Hess, will discuss the influence of commercial roadside architecture on high art architecture. LA Forum for Architecture and Urban Design, 8pm. 835 N. Kings Road, West Hollywood. Info: (310) 852-7145.

Tuesday 3

AIA/LA Young Architects Forum 6:30pm.

Wednesday 4

Lecture Ann Hamilton

Hamilton's Celebrated, labor-intensive installations are found world-wide from Sao Paulo, Brazil, to Washington DC's Hirshhorn Museum. From her earlier work with textile design, she retains a heightened sensitivity to organic materials and textures which mediate between the physical body and the built environment. SCI-Arc Main Space, 85454 Beethoven, Los Angeles, 8pm. Free. Info: (310) 574-1123.

Symposium Symposium Including Architect R. Scott Johnson Sponsor: USC Architectural Guild, 1999 Avenue of the Stars, Century City, 6pm, advanced registration only, \$40 Members & Guests, \$50 Non-Members. Registration & info: (213) 740-4471.

Thursday 5

AIA/LA Urban Design 6:30pm.

Lecture "Light Architecture" Speaker: Enrique Norton. UCLA, Perloff Hall 1102, 7:30pm. Free. Info: (310) 825-3791.

Sunday 8

Tour Finest Examples of Neutra's Work Docent-led tour, including Sten-Frenke House (1934), Strathmore Apartments (1937), the Beard House (1934), and the McIntosh House (1939). Tickets for the self-drive tour are \$35 for Conservancy members and \$45 for non-members. Tickets are limited and tour times will be assigned between 10am and 1pm. Reservations & info: (213) 623-CITY.

Exhibition Prized Possessions: Selections From the Permanent Collection. Thru Feb. 14, 1993. Hammett/Wood Gallery.

Monday 9

Golf Benefit Tishman Realty & Construction Golf Classic To Benefit University of Judaism. North Ranch Country Club, Westlake, CA. Info: Bernie Roswig, (310) 836-4381.

Meeting A Tour of the Gas Company Charles Stone. Designers Lighting Forum of LA. Location: P.D.C., 6pm Refreshments & Product Display, 7pm Program. Members - \$5, Non-Members - \$15.

Lecture "Ars Architectura/Ars Botanica: Some Thoughts on LA's Urban Landscape, 1890-1930" Speaker: Ken Breish. Presentations by speaker and Jim Heinmann. LA Forum for Architecture and Urban Design, 8pm. 835 N. Kings Road, West Hollywood. Info: (310) 852-7145.

Tuesday 10

AIA/LA Associates 6:30pm.

Wednesday 11

AIA/LA Finance Meeting 3:00pm, EXCOM 4:00pm, **Board of Directors** 5:30pm. **Lecture Thierry Flamand** Illustrator, graphic artist and architect, has worked as a production designer on sixteen films from 1982 to the present. He has more recently completed the production design for Wim Wender's "Until the End of the World." Discussion of his design process using clips from this recent film. SCI-Arc Main Space, 5454 Beethoven Street, Los Angeles, 8pm. Free. Info: (310) 574-1123.

Thursday 12

AIA/LA Ricardo Legorretta, LACMA 8:00pm.

Lecture "From Leicester to Derby: Transformation of the work of James Stirling" Speaker: John Ellis, Associate Principal, Kaplan/McLaughlin/Diaz. UCLA, Perloff Hall 1102, 7:30pm. Free. Info: (310) 825-3791.

Lecture "RLA: A Report from the Front" Speaker: Barry Sanders, Co-chair, Rebuild LA. UCLA, Perloff Hall 1243-A, 5:30pm. Free. Info: (310) 825-7858.

Awards Dinner Asian American Architects and Engineers 15th Annual Awards Dinner. Honoring Wing Chao, Sr. Vice President, Disney Development Company; Los Angeles City Department of Airports and Los Angeles County Supervisor, Kenneth Hahn. Keynote Speaker, Congressman Norman Mineta. Location: Biltmore Hotel, Los Angeles. 6pm Cocktails, 7pm Dinner. Info: (213) 250-7217.

Friday 13

Symposium "Designing Healthy Buildings" Join The American Institute of Architects' Council on the Environment and the Building Performance & Regulations Committee for this two-day symposium. Nov. 13-15. Los Angeles, CA. UCLA Campus. Info: (202) 626-7569.

Monday 16

Lecture "Polynesian Pop and the Evolution of the Tiki Style" Speaker: Sven Kirsten will discuss these vernacular forms. Speaker: Pete Moruzzi will present "The Bates Motel and Other Musings" LA Forum for Architecture and Urban Design, 8pm. 835 N. Kings Road, West Hollywood. Info: (310) 852-7145.

Conference Opening the Doors to History: Access to Historic Resources for Americans with Disabilities, sponsored by California Preservation Foundation, at the Herbst Theatre in San Francisco. Thru Nov. 17. Registration must be mailed to: Workshop Registration, CA Preservation Foundation, 1615 Broadway, Suite 705, Oakland, CA 94612. Fee, \$125.00 for CFP Members, \$150.00 for Non-members.

Wednesday 18

AIA/LA Health Committee Meetings. Kaisor, Pasadena. 3:30 pm.

Thursday 19

Lecture "Sex, Lies, and Architecture" Speaker: Gisue Hariri, Principal, Hariri and Hariri Design. UCLA, Perloff Hall 1102, 7:30pm. Free. Info: (310) 825-3791.

Lecture Merrill Elam, a partner of the prominent Atlanta firm, Scogin Elam and Bray. Their lyrical designs of public libraries and community centers have been recognized with many awards. SCI-Arc Main Space, 5454 Beethoven, Los Angeles, 8pm. Free. Info: (310) 574-1123.

Conference "Policy Options for Southern California" organized by The Lewis Center for Regional Policy Studies, at the James West Center on the UCLA Campus, starting 8:45 am. Registration - \$40.00. Deadline, Nov. 12. Info: (310) 206-4417.

AIA/LA 94 Convention Meeting

Friday 20
AIA/LA Judging of AIA/LA 1992 Design Awards

Saturday 21

Awards Ceremony & Symposium "AIA/LA 1992 Design Awards" Design Symposium, 2:00 pm. Awards Presentation, 7:00 pm. P.D.C., Green Theater. Info: (213) 380-4595.

Wednesday 25

AIA/LA Codes Committee, 5 pm.

Thursday 26

AIA/LA Office Closed

Friday 27

AIA/LA Office Closed

December 1

Exhibition "The Double Dream: House and Home" Two Affordable Housing Competitions. UCLA, Perloff Hall Gallery, 1220. Thru Dec. 14th. Free. (310) 825-3791 or (310) 825-7858.

December 2

Lecture Michael Rotondi, Director of SCI-Arc, recently established his own firm, ROTO, which received a 1992 Progressive Architecture Award. He is also a former partner of the award-winning firm, MORPHOSIS. SCI-Arc Main Space, 5454 Beethoven, Los Angeles, 8pm. Free. (310) 574-1123.

December 3

Discussion What's Bred in the Bone? A discussion of the D-esign of the City of Angels. Is the physical form of LA unjust? Can public transportation save the city? What should we really do to "Rebuild LA"? Can we intervene in the current fabric to make LA a different and more livable city? Does design make a difference? Panel Discussion at the Pacific Design Center Thursday, December 3, 1992 5:30 pm to 7:00 pm, Center Blue, Conference Center, Floor 2, light refreshments, \$1.50 per car parking after 5:00pm.

December 6

Exhibition Hand-Painted Pop: American Art in Transition, 1955-62. This Major Traveling Exhibition will explore a variety of viewpoints on the crucial transitional period leading to the emergence of Pop Art in the early 1960s. MOCA, Thru March 7, 1993. Info: Ms. Setzer, (213) 621-1750.

December 7

Music New Music Across America, LA Presented by: Beyond Baroque, California Institute of the Arts and the New Music Alliance. Oct. 2-5. Festival of new music presenting the works of living composers to the public. Info for scheduled events in LA area: 310/827-7432.

Ongoing Exhibitions

Frank Lloyd Wright's Olive Hill models and drawings of unbuilt projects for Aline Barnsdall prepared by students of SciARC, Hollyhock House,

Barnsdall Art Park, through January 17.

Discoveries! French Masterpieces from St. Etienne at the Santa Barbara Museum of Art, through Oct. 25. 805/963-4364.

Clay 1925-1975: Potters to Artists Center Green Rotunda, Floor 1, Pacific Design Center, through Feb. 26. 310/657-0800.

"Excavate - Eric Owen Moss" UCLA, Perloff Hall Galleries, Gallery 1220. Thru Nov. 6th. Free. 310/825-3791 or 310/825-7858.

"ReDesign for Second Use: MFA Thesis" Stefan I. Wachholtz. UCLA, Perloff Hall Galleries, 1220. Nov. 16-25th. Free. Info: (310) 825-3791 or (310) 825-7858.

Museum/Gallery Listing November - mid-December 1992
Excavate: Eric Owen Moss Exhibition of current work UCLA Graduate School of Architecture and Urban Planning, Perloff Hall Gallery 1220 through November 6, 1992

Daniel Wheeler: "frontier" Sculpture and Installation Newspace, Los Angeles; 5241 Melrose Ave. through November 14, 1992
In Construction: Tribal Art Inventory Sale and Exhibition of Gallery Artists Jan Baum Gallery; 170 S. La Brea Ave. through November 14, 1992

Manuel Alvarez Bravo: Recuerdo de unos anos (Memories of the Past) Bravo is the most influential Latin American photographer of the 20th century. Exhibition includes over 40 evocative photographs from the classic period of his work, 1927-1943. J. Paul Getty Museum through December 6, 1992

Focus Series: Judy Fiskin: Some Photographs, 1973-1992 Selected survey of the photographs of the L.A.-based artist MOCA through December 6, 1992

Focus Series: Yves Klein: The Fire Paintings Series of work by the late artist in which he used a flamethrower on paper and cardboard MOCA through December 6, 1992

Parallel Visions: Modern Artists and Outsider Art Examines the relationship between mainstream 20th-century art and the art of "outsiders" — self-taught and/or mentally disturbed artists working in isolation; nearly 250 paintings, drawings, sculptures from public and private collections in the U.S. and Europe. LACMA through Jan. 3, 1993 See note under lectures
War Babies: Prints of the

Sixties from the Collection Part of a series of exhibitions featuring works on paper, this exhibition includes 70 prints from the 1960s. The 60s was a period when printmaking, especially lithography, became an American phenomenon with the establishment of several important print workshops LACMA through January 3, 1993
A Mirror of Nature: Dutch Paintings from the Collection of Mr. and Mrs. Edward William Carter

36 paintings from the Carter private collection of 17th-century Dutch paintings LACMA through January 17, 1993

Historias Presented by MOCA in collaboration with LACE (L.A. Contemporary Exhibitions) Explores contemporary Puerto Rican identity and community within and beyond the island Blends oral history, archives, dance, music, text, film, video and slide projections within a major visual installation by Pepon Osorio
LACE Installation: Wednesday through Friday, 11:00 AM - 5:00 PM; Saturday, Sunday, 12:00 PM - 5:00 PM
October 30 through November 8, 1992

Performances: Wednesday through Saturday, November 4 - 7, 1992; 8:00 PM Sunday, November 8, 1992; 4:00 PM

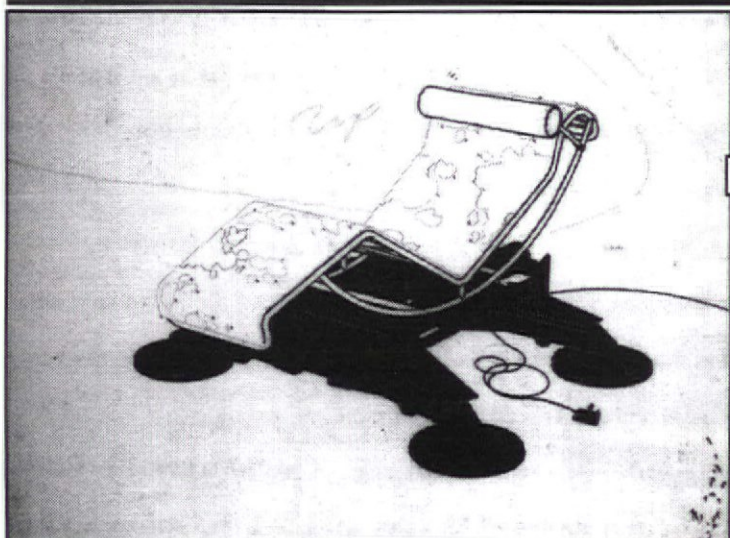
New Exhibitions

The European Presence in the Permanent Collection Overview of MOCA's significant collection of works by European artists MOCA November 1, 1992 through January 31, 1993
Art of the Persian Courts: Selections from the Art and History Trust

Focuses on the far-ranging influence of Persian art and aesthetics on the cultural landscape of Asia LACMA November 5, 1992 through January 24, 1993
In the Tomb of Nefertari: Conservation of the Wall Paintings Exhibition celebrating the Museum's six-year project to conserve the brilliantly colored wall paintings created for the tomb of Queen Nefertari, favorite wife of Rameses II of Egypt. J. Paul Getty Museum November 12, 1992 through February 21, 1993
Pleasures and Terrors of Domestic Comfort 150 photographs surveying a cross-section of contemporary work by 70 artists who have focused their attention on life at home. LACMA November 12, 1992 through January 24, 1993

Los Angeles Tribal and Folk Art Show Santa Monica Civic Auditorium Saturday, November 14, 1992; 11:00 AM - 7:00 PM
Sunday, November 15, 1992; 11:00 AM - 5:00 PM

Angels, Franciscans, and California Mourning. . .



Above:
'29 Chaise Longue, 1992,
by Holt, Hinshaw, Pfau,
Jones. Published in
Rizzoli's *Angels and*
Franciscans: Innovative
Architecture from Los
Angeles and San
Francisco.

Angels & Franciscans
Angels & Franciscans: Innovative Architecture from Los Angeles and San Francisco. (Edited by Bill Lacy and Susan deMenil; interview with Frank Gehry. New York: Rizzoli International Publications, 1992; \$29.95 pb)

This anthology of models and sketches by eight LA-based firms and three from Babylon on the Bay

Book Reviews continued . .

is a record of an exhibit at the 65 Thompson Street Gallery in New York. Since all the exhibits were for sale, there's a predictable mix of serious and silly work, dressed up to go (Frank Israel has etched plans on titanium, Studio Works offer furniture derived from Giotto paintings). But, just as a movie should not be judged by the novel it's based on, so this book has its own separate identity. Lacy has done a great short interview with Frank Gehry, and (with his co-curator) a succinct foreword on the unique qualities of the California avant garde. The book is elegantly produced and full of intriguing projects.

Good Mourning California

Good Mourning California. (Barbara Stauffacher Solomon. New York: Rizzoli International Publications, 1992, \$45 hc, \$29.95 pb)

There's a dash of Reyner Banham and vintage Tom Wolfe in this impassioned, poetic and wry vision of California as an earthly paradise despoiled by human greed. In her collage of sketches and photos, varied quotes and personal observation, Solomon notes: "California was named before it was known. It was invented as Paradise before it was found to be precarious." She contrasts the legend of an Amazon-ruled island, described in a Spanish romance of 1510, with the reality of nature "coveted, conquered,

used, misused and used up." And she has a sharp eye: "Now that only three per cent of visiting tourist-photographers get more than one hundred yards from their cars, Yosemite is a giant parking-lot-photo-op." For anyone who has just arrived - or has fled to greener fields - this should make a perfect gift. And it belongs on every architect's shelf as a dreadful warning of what has been wasted and what can still be saved.

MICHAEL WEBB

RIZZOLI BOOKSTORE

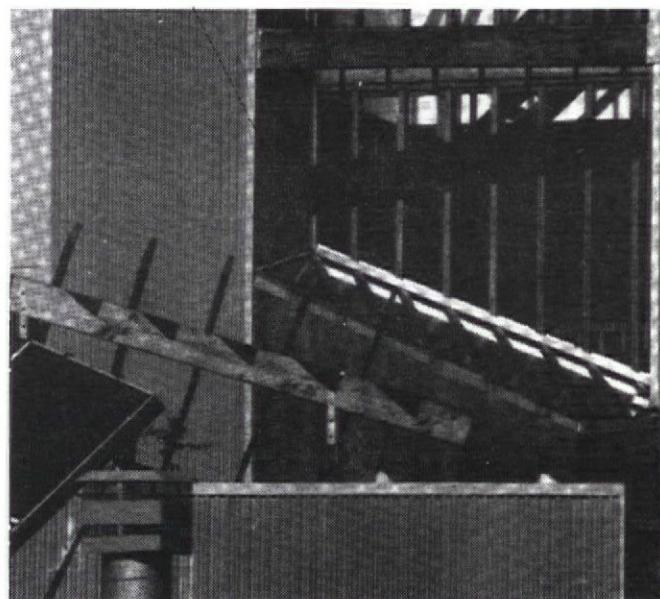
Join us on Tuesday, December 1 for

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Booksigning and Reception from 6:30 - 8:30

Come meet these distinguished architects, photographers, and Rizzoli authors:

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Thom Mayne ♦ Eric Owen Moss ♦ Dion Neutra
Norman Pfeiffer ♦ Wolf Prix ♦ George Rand
Michael Rotondi ♦ Julius Shulman
Barbara Solomon ♦ Lorraine Wild
Leon Whiteson



Spiller House, Venice, California 1980. Guest House toward main house. From Frank Gehry, *Buildings and Projects*.

Two Rodeo Drive - Beverly Hills - (310) 278-2247
(Two Hours Free Valet Parking)

Book Review

Kostof's City Shaped, Architecture in Europe

The City Shaped

The City Shaped: Urban Patterns and Meanings Through History; The City Assembled: the Elements of Urban Form through History. (Spiro Kostof. Boston: Bullfinch Press, 1991-92, \$50 each hc)

The untimely death of Spiro Kostof last December robbed his Berkeley students, the profession and a large lay public of a passionate and articulate teacher. A History of Architecture: Settings and Rituals has become a standard text; his PBS series, America by Design, was an ambitious attempt to popularize a subject that television has shamelessly neglected. We can be grateful for this last great contribution to understanding: his exploration of how and why cities have acquired such varied forms.

The first volume, which appeared last year, is densely packed with analysis, aerial views and sketch plans. Kostof comes straight to the point: "Bluntly put, my approach has a lot more to do with social history and urban geography than it does with the traditional fare of architectural historians." On the second page he challenges the received wisdom that Siena is a showcase of organic planning, revealing it as "one of the most highly regimented designs of medieval urbanism" which was coerced into the forms we so admire today. Later he suggests an affinity between the "sinuous geometries" of Siena's streets and the folds in a costume painted by a contemporary Gothic artist.

The historic and geographic



scope of Kostof's inquiry are impressive; a still rarer quality is its lucidity. He argues that "no city, however arbitrary its form may appear to us, can be said to be 'unplanned'", and goes on to demonstrate how a complex interweaving of vision and chance, ordinance and tradition, topography and ideology underlies every urban center. As he leaps from Timgad to Sabbioneta to Savannah, he shows how grids adapt to defensive, political and economic pressures, all of which can transform a standard plan into something unique.

He explores how a city can serve as a symbolic diagram and as urban theater, and, tilting the camera, how it looks in profile. He emphasizes the mutability of human settlement, offering a salutary lesson to those who would try to freeze or deny change. In this survey of world history, generous space is accorded to the ideas and models developed over the past hundred years by reformers and utopians of every persuasion. It is surprising, therefore, to find no mention of Kostof's Berkeley colleague, Peter Calthorpe, who (along with Duany/Plater-Zyberk and others) employs old-world plans for New World developments in an attempt to check the malignant tumors of suburban sprawl.

The newly-published second volume explores four basic elements of cities - their edges, internal divisions, public places and streets - and concludes with a chapter on the processes of urban change. Here, Kostof moves from the general to the particular, examining many of the varied strands that have composed the urban tapestry, from the walled, hierarchical cities of antiquity to the soft-edged sprawls of today. Kostof died before he could revise his draft, and much of the text reads more as notes than narrative.

But what notes! The chapter on public places is an admirable summary of theory and practice, and the historical evolution of squares in cities around the world. But then comes a flash of what the book might have become, if its author had lived: "The royal monument made way for monumentalized abstractions: Louis le Grand turned into Liberty, and then a holed hulk by Henry Moore...Today's 'designer squares' reject the role of a neutral space for the artful display of architecture, civic monuments and people: now the space itself demands to be interpreted, admired, enjoyed as a theme park might be enjoyed."

Kostof is no less scathing about the brutality of large-scale "urban

renewal" and the doomed attempts to turn back the clock. "Between conservation and process, process must have the final word", he concludes. "In the end, urban truth is in the flow".

Architecture in Europe

Architecture in Europe Since 1968: Memory and Invention. (Alexander Tzonis and Liane Lefaivre. New York: Rizzoli Int. Publications, 1992, \$60 hc).

An anthology that includes Coop Himmelblau side by side with Terry Quinlan, Ricardo Bofill and Aldo Van Eyck, displays an admirable eclecticism. Eighty of the best and/or most controversial European buildings of the last two decades are presented clearly and fairly. The authors analyze purpose and effect, mix enthusiasm with restrained criticism, and justify the subtitle "memory and invention" in their choice of monuments, low-key public housing and infills. The layout is as lucid as the text, providing more space where it is needed, but never stretching a project beyond its worth. Here are the recent classics - from the Pompidou Center to the Stuttgart Staatsgalerie - and many that will prove unfamiliar. So seductive and persuasive a book is bound to encourage a Grand Tour of the new Europe, though it's too bulky to pack. On second thought, readers should not be too eager to hit the road; reality seldom matches the pristine images published here.

Book Reviews continued over.

Left

Seaside urbanity in Regency Brighton.

Illustration from "The City Shaped".

BOOKSIGNING EVENT

Friends of Hollyhock House cordially invite you to a lecture, reception and booksigning of Frank Lloyd Wright, Hollyhock House and Olive Hill: Buildings and Projects for Aline Barnsdall, by Kathryn Smith on Tuesday, 7 pm, December 8, 1992.

Copies of the book will be available for sale at Hollyhock House at the reception following the lecture by the author.

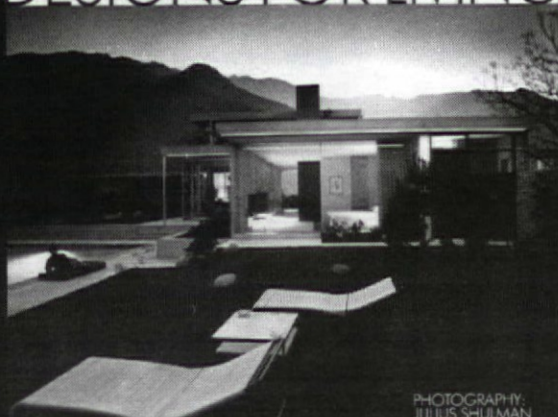
Kathryn Smith is professor of architectural history at SCI Arc. She has written and lectured extensively on Wright, concentrating on his California and Japanese periods.

Offsite parking will be available with shuttle service. For information call: (213) 485-4581.

Frank Lloyd Wright, Hollyhock House and Olive Hill: Buildings and Projects for Aline Barnsdall. (Kathryn Smith, published by Rizzoli International. 228 pages, 224 illustrations, 24 color plates, supported by unpublished original drawings, archival photos, correspondence, documents and interviews. \$45.)

1993
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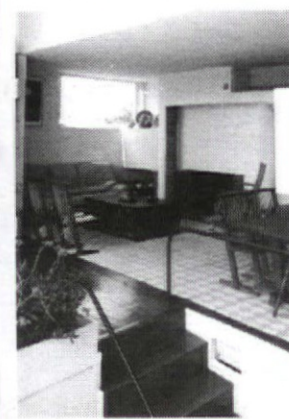
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Re+Previews

The L.A. condition explored, in words and design . . .

An Urban Tease

I drive out from under the thick brown shroud cloak- ing the hyperthyroidic steel and millimeters-thick-poly- meric-stonelike-matrix corpse of the depopulating city center, but eschew div- ing into the viscous over- head automotive flow in favor of a little jaunt to Rich's House of Fluid Narcotics.

"The usual bowl of stimu- lants?"

"No, a mug of depressant, preferably with a mild neu- rotoxin. I missed evening rush."

He gestures at a line of urban teas on an upper shelf, and I consider my options. "Mexico City", in its bright turquoise and hot pink wrapping, a mild blend of PCBs, water borne bacteria and fecal dust. "Chemnitz", a grey paper filter bulging with soot, pesticides and a rich well aged blend of unidentifi- able industrial byproducts. "NYC", a mylar bagful of brickdust, ground rodent and just a hint of malsyn- thesized amphetamine.

I settle on "LA", a flores- cent striped tube of asbestos break linings, radioactive particulates and lead shavings in a carbon monoxide base. I guzzle it down. Immediately, my sinuses fuse solid, my men- tal acuity dulls and my lungs throb achingly. There truly is no place like home.

STEVEN FLUSTY
DESIGNER/WRITER

Above, center

STEFAN I. WACHHOLTZ' table of surplus lighting parts. Part of Redesign for Second Use: MFA Thesis, on show in the Perloff Hall Gallery, UCLA, Nov. 16-25.

The Current Word on the Future

A report on the Westside Urban Forum

'FM 2030' is the name of the futurist and author of "Are you Transhuman?" who spoke to The Westside Urban Forum in September.

FM's utopian visions include a world of decentralized environments, open skies, and emerging technologies rendering space and distance irrelevant. Transit systems would work with smart vehicles, people movers, intelligent guideways, and 'vertical life vehicles' (we know them as 'helicopters'). People would work 'anywhere'—not necessarily at home, but perhaps at the beach or in the garden with a portable telephone, computerized notebook and fax, telecommunicating with clients.

Commenting on the hour for the 7:30 AM breakfast, FM said that work won't start so early in the morning in the future—his day usually starts at noon.

Much of FM's future existed in the Los Angeles of the past: low density, low rise, the Red Line, new technologies emerging, fresh fruit and nuts, and optimism flourishing.

Then, between ten and twenty years ago, L.A. lost its 'vision' with an attempt to 'cre- ate' downtown and 'Manhattanize' the city with asphalt canyons that were alien to the Queen of the Angeles. According to FM, we resur-



rected infrastructures, life-styles, and values of the 19th century by building high-density com- munities and transportation systems with mil- lions of cars 'marinating in traffic' every day.

FM stressed the need to focus on preparing for the future. He said we ought to have a recall of any diploma over ten years old!

A question from the audience challenged him, "Where do we get the money?" FM responded by saying, "The money is already there,—we're pissing it off on obsolescence— highways, buses... We're shoring up the stagecoach!" He advocates the generation of a different kind of architecture so we can come together in more favorable environments. He promotes technologies which would bring telemedical sys- tems to people, and educate through telecom- munications.

As for today, the intrusion of television cam- eras made it necessary to filter questions on index cards through a reader, and the lively dia- logue which typically occurs at these meetings was predominantly stifled.

ELLEN COHN

Excavating Eric Owen Moss

The exhibition of Eric Owen Moss' work cur- rently on display at UCLA begins with a small detail (of S.P.A.R.C.I.T.Y., the Southern Pacific Air Rights City). It's a reinforcement of Moss' apparent fascination with connections and details. Then one sees the pile of models ... the density of models seem like they're one building, but simultaneously variations of the same. A sort of diamond-in-the-rough, with dif- ferent facets, They reflect each other, kaleido- scopically, showing back and forth the development of Moss' work.

There is the theme of excavation - the title, the visually distorted poem with the same name at the entrance. there is a theme of seeing buildings from the worm's-eye view. Through a series of drawings looking up from the earth, Moss reveals an interest in the relationship to the earth. He often takes the pre-existing and builds on top of it. He uses or re-uses material and elements that exist in other settings, or may have been discarded as junk...

Underlying it all is a simple form, altered in a manner which a colleague calls "carving the pumpkin". The ellipse is present in many Moss projects. It is interesting to note that this vocabulary has travelled all the way to the Mediterranean — Culver City to Ibiza. MEM

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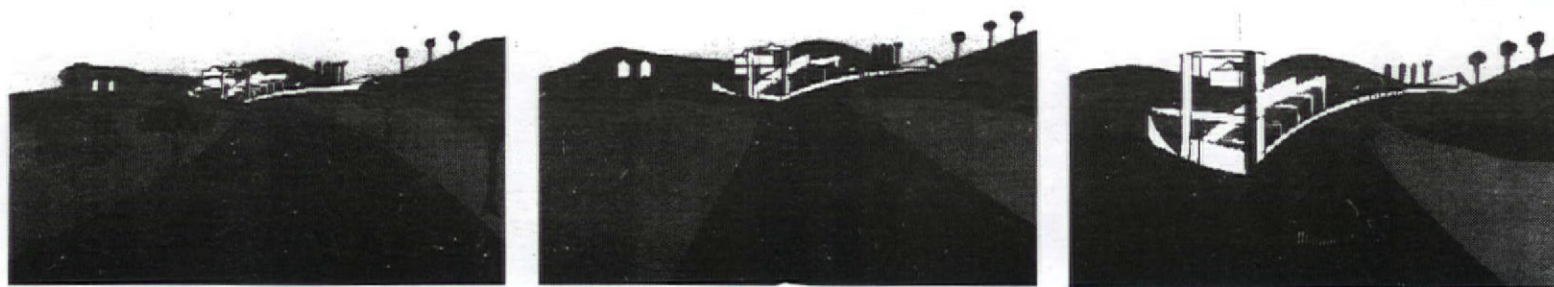
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Silja Tillner's Glendale Freeway renewal scheme .

For her UCLA GSAUP thesis project (1990-91), urban designer Silja Tillner made a film and computer animation which showed how the unfinished stub of the Glendale Freeway could be transformed into an environmentally-sound, community resource. The film attracted so much support, from public officials and local community alike, that the LACTC issued a traffic study of the area. Now, due to the interest generated by this project, the LACTC is to decide this month whether to implement a comprehensive transportation and planning study of the hitherto ignored Glendale Freeway corridor.

Built in 1959, Glendale Freeway was originally intended to reach west to Beverly Hills. A few years later, however, construction halted on the western portion of the freeway, in response to political opposition. Today, the freeway remains incomplete, breaking off abruptly in the middle of Echo Park.

The freeway stub is not only a visual affront to its surroundings, but also a complete failure technically. Four lanes of freeway are funneled into two lanes of road, via a narrow, steeply curved off ramp. The off ramp is the site of daily traffic jams and frequent accidents, which result when freeway motorists are unable to adjust quickly enough to drastic change in speed and road conditions. The section of Glendale Boulevard that receives all this freeway traffic suffers from congestion and high-speed traffic; local residents call it "the secret freeway." The area presents one of the most complex and difficult urban design projects feasible, as the intricate problems are to be solved on many different levels.

Predictions of continuous growth of population in Los Angeles, accompanied by steadily increasing amounts of traffic leave no hope for more peaceable conditions. Without serious mitigation measures, traffic will get out of control. The situation will reach an

unbearable level of intensity and lead to a psychological war between commuters and the community. The involvement of a commuter with the neighborhood he drives through is practically nonexistent—the alienated environment has been sacrificed for the sake of moving traffic.

A more positive prospect could be achieved by taking a radical step: the Glendale Freeway will be cut back to stop at the Golden State Freeway. The operation eliminates the hated object and replaces it with a new one that be seen as a new approach to the environment. The most dramatic sequence is the transformation of freeway bridge and off ramp, into landscaped, terraced gardens and a community center.

The role of Glendale Boulevard is defined by its location in the center of two important residential communities, Silver Lake and Echo Park, which demand a street that provides neighborhood oriented services and creates a pedestrian-friendly environment.

Seeking the basic solution to traffic problems and developing a consequent design proposal, a radical approach seemed the only way to provide an effective remedy for the state of the problem. Having accepted the fact that the freeway ends and will never be completed the question arises regarding the

usefulness of the half-mile-long stretch of freeway between the intersection with the I-5 Freeway and the off ramp.

The former eight lanes of freeway are reused in the following way:

—The four northbound lanes become a new tree-lined boulevard with two lanes of traffic in each direction.

—The four south-bound lanes are no longer used as a street, but instead as a parking structure at street level and a "greenway" on the upper level. (A greenway is a longitudinal recreational facility offering a variety of exercise paths).

—Accompanied by a public transportation system the park-and-ride facility will offer commuters an alternative to the heavy congestion on the last miles before downtown.

—Services such as a day-care center, children as well as seniors, can be shared by residents and commuters. The community-oriented services will be located in the area of today's freeway-bridge and off ramp, next to three churches and a school. The park-and-ride facility will be located further to the north in the vicinity of the Golden State Freeway.

SILJA TILLNER

The End of the Glendale Freeway

"The end of the Glendale Freeway means a lot of things to a lot of people, most of them bad. To commuters from the north, it's a bottleneck that squeezes four lanes of freeway into two lanes of road. To residents of Echo Park it's a sterile, noisy swath of concrete that cuts their community in two. To highway planners, it's a public humiliation, a project that they couldn't complete."

SILJA TILLNER
LOS ANGELES TIMES,
Sept. 14, 1989

Top:

Computer animation stills sequence showing simulated drive on the transformed boulevard.

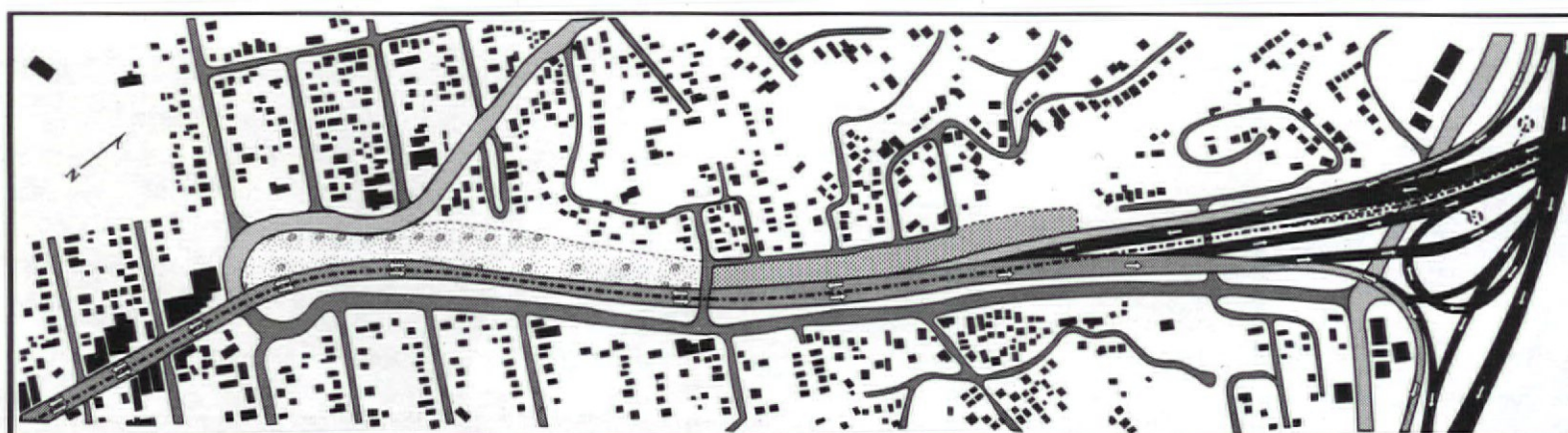
Left:

The present situation of the Glendale Freeway: The freeway accommodates south-bound commuter traffic from the San Fernando Valley, Glendale and La Crescenta. Traffic backs up on the off ramp and bridge next to three churches and an elementary school, in the heart of the community.

Below left:

The freeway end transformed: The newly gained land includes the four former in-bound freeway lanes and the land directly adjacent to the freeway.

The southern part from Duane Street to Oak Glen becomes community land serving recreational, cultural and neighborhood purposes. The northern part from Oak Glen parallel to Lakeview serves as park-and-ride facilities.

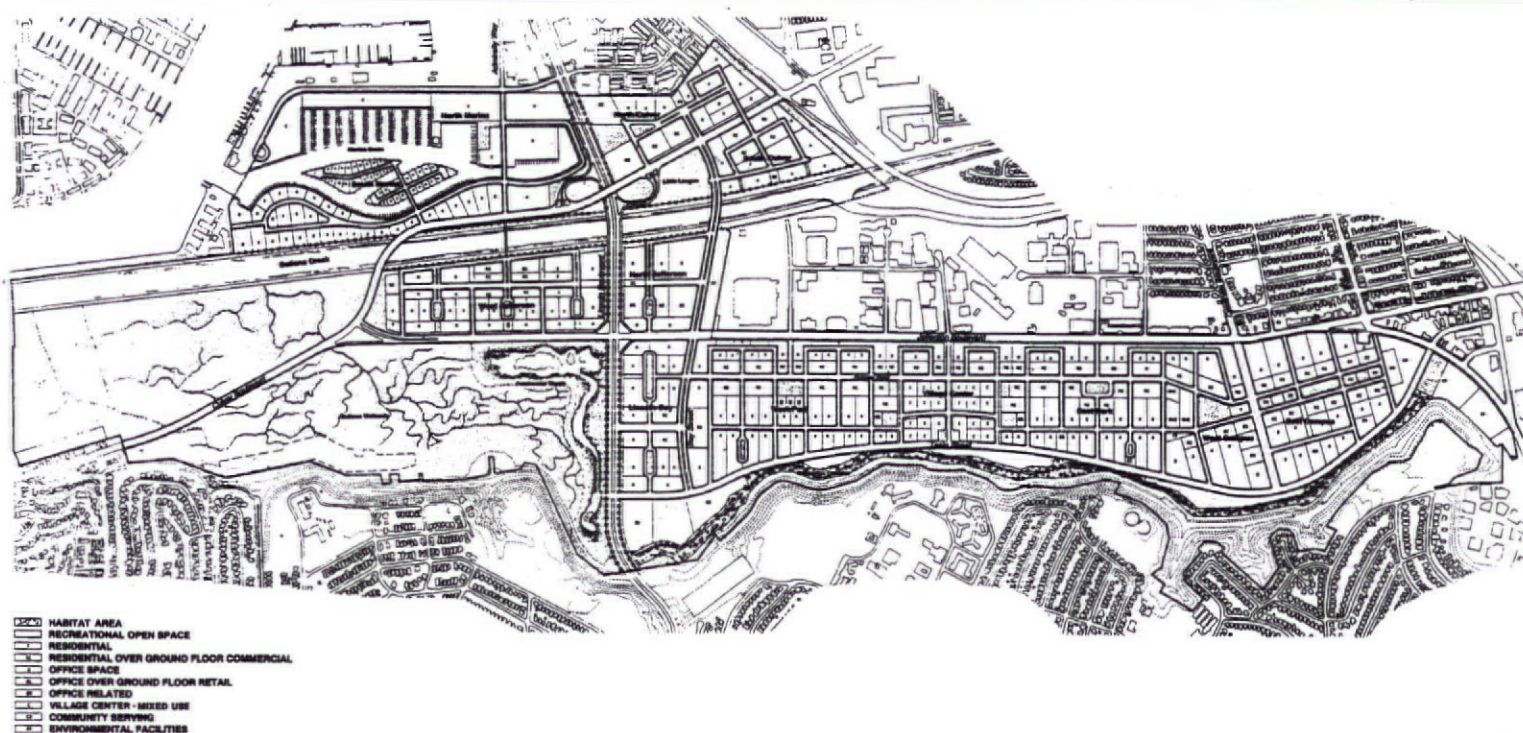


Planning

Playa Vista analysed by Peter Devereaux . . .

Playa Vista: An Opportunity for a New Urbanism in Los Angeles

In a real estate market in which few new projects are being planned or developed, the enormous undertaking of Playa Vista, an entire new community on the Westside, might appear to be a huge gamble. The sheer scope of this 1,087-acre mixed-used development is awesome. The master plan calls for 5 million square feet of office space, 13,000 residential units, 600,000 square feet of retail, 1,050 hotel rooms, and related civic, and cul-



The current incarnation of Playa Vista started in February 1989, when the general manager of the development partnership, Maguire Thomas Partners, took control of the planning process. The previous team, led by Summa Corp., the landowner, had developed a master plan that served as the whipping post of Councilwoman Ruth Galanter's successful 1987 campaign to replace then-City Councilwoman Pat Russell. After her election, Galanter made it clear that the project would have to be altered dramatically to proceed, and that the planning process would have to include large public participation.

The developers have since met with a wide variety of public-interest groups whose perspectives do not always coincide. Three issues emerged as the common concerns of the community: traffic; restoration and expansion of the Ballona Wetlands; and building-height limits. The developers have attempted to address all three issues in the draft Environmental Impact Report, although it remains to be seen whether the community and public agencies support Maguire Thomas' solutions; in the past, the city's Department of Transportation has seemed reluctant to accept the developer's claim that the pedestrian orientation of the plan would result in fewer automobile trips than would a comparable project without similar amenities.

This issue is typical of the struggle which has confronted the project team every day. Playa Vista is so unprecedented in scope and design that many of the local, state and federal agencies find that it simply does not fit the standard measure used for smaller urban interventions. The scope, however, is also what makes the project so exciting. The theories developed for this new town will be closely watched by planners, not just in the U.S. but worldwide.

The planning process itself has been innovative from the beginning. Maguire Thomas chose not to hire a single planner, and opted instead for a highly qualified team of planners that includes Andres Duany and Elizabeth Plater-Zyberk, Moore Ruble Yudell Architects, Legorreta Arquitectos, Moule &

Polyzoides Architects and Urbanists, and Hanna/Olin Landscape Architects. These planners were asked to take part in a process in a group which included Maguire Thomas project manager Douglas Gardner and president Robert Maguire III. The group has thoroughly reviewed and discussed each planning issue to achieve a consensus. Maguire Thomas had the responsibility of keeping the planners on track with development priorities. Gardner often emphasized the process is "not a purely theoretical exercise, but a practical development plan in which Maguire Thomas Partners has a huge financial stake—a plan whose ideas must become reality."

Because the planning team expects to change existing zoning, as part of a General Plan amendment, the project team has the opportunity to create patterns of land use and development that are very different from those imposed on the rest of the city. Maguire Thomas' Gardner explains that the intent has been "not to create a utopian plan, but to develop a series of neighborhoods that make extensive use of mixed-use planning concepts." One of the goals is to present residents with options. For instance, while it may not be necessary in this new community for residents to own a car, car-use is not prohibited as in some other new-town plans.

The 1960s theories of Jane Jacobs' *Death and Life of Great American Cities* appear to have heavily influenced the team. The new plan relies on the establishment of a traditional street grid, combined with street-level retail uses, and the concept of "streets for people." At first glance, the plan may appear conventional to many observers. This seeming conventionality, however, is the result of the subtle layering of issues that will create a sense of community that the planners believe will be an authentic, indigenous Southern California environment.

This is a tall order, of course, and while an authentic Southern California lifestyle is something that is in continual evolution, the true intent is to be wary of some kind of phony stage set that cannot sustain a vital community.

Some observers, at a recent AIA meeting, coined a new adjective, "Spanoid," to communicate their contempt for the stucco-and-tile idiom. True, many of the sketches presented to various community groups depict an architecture based heavily on the Spanish/Mission style, and this undoubtedly alienated the more ardent Modernists.

But for the architectural community to focus on style issues during this early stage of the design process is premature: the drawings are conceptual and represent massing only; to date, no buildings have been designed. Further, this focus on style misses the point: the uniqueness of this development lies in the zoning and land-use concepts that represent a new model of urbanism in Los Angeles.

To ensure that the development has the vitality of the communities after which has been modeled, Maguire Thomas says it is committed to the concept to the involvement of many different hands in the final design. Within the guidelines of the development criteria there will certainly be room for all the various visions of Southern California architecture and that variety, in the end, will vitalize the urban environment.

Not yet widely published are the housing studies by team members such as Ricardo Legorreta, Moule & Polyzoides and Moore Ruble Yudell. These innovative schemes contemplate a new Los Angeles housing type to replace the "dingbat" formula standardized by the economics of speculation development and the current zoning guidelines.

The architecture imagery of these designs does not reflect the same quaint vernacular exhibited in the renderings, but promises the sort of intelligent and thoughtful design that can make the master plan live up to its potential. With the start of construction anticipated in Spring 1993, this project may help to lead the city out of the current real estate recession also, and may also point Los Angeles toward a new era in urbanism.

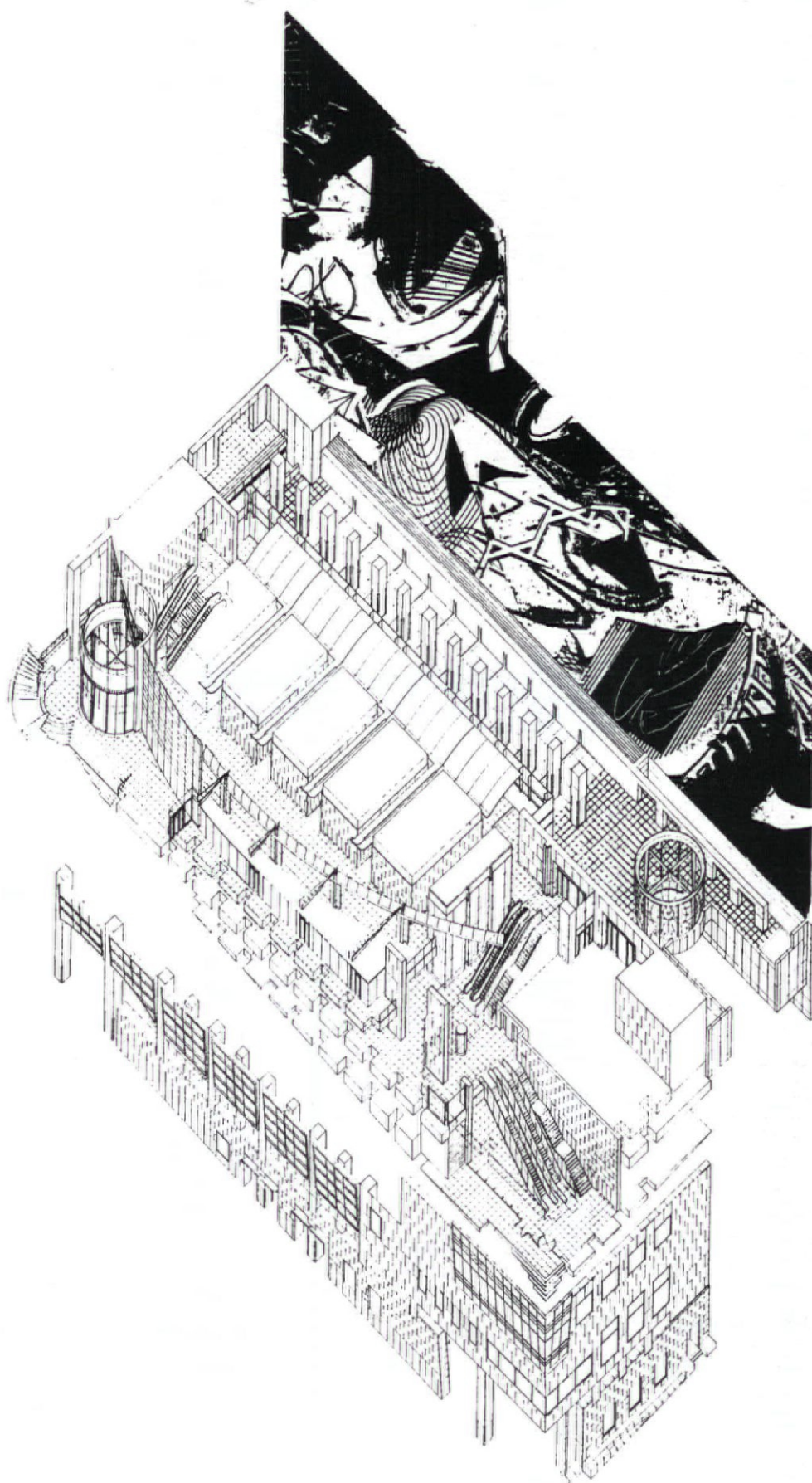
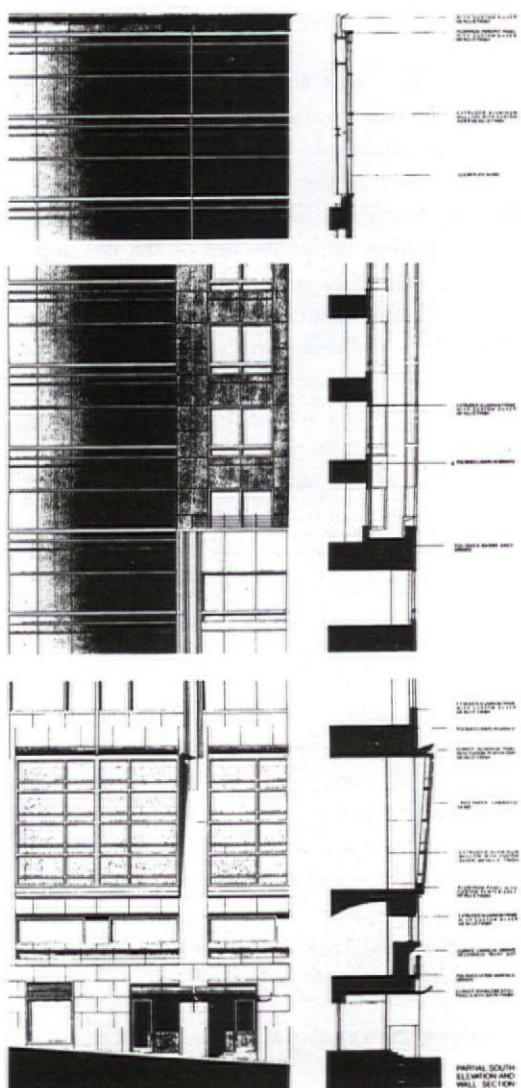
J. PETER DEVEREAUX AIA

friendliness in SOM's downtown Gas Company Tower

responsible as architects for the form and function of tall buildings, credit must be given to Maguire Thomas Partners, which has demonstrated a commitment to urban design and pedestrian experience. Instead of a dead office plaza, the building meets the street on its three public sides, while the corner entrances are "carved" into the building to encourage people to gather. The street-level elevations show a rare acknowledgment of the sensorial experience of pedestrians: the Sussman-Prejza logo for the gas company is located at eye level, and the canted panels above our head give us a tactile sense of the building's construction materials. Far from discouraging pedestrians from "loitering" — remember William Whyte's photographs of spikes embedded in planters? — there are even benches built into the building, and into the planters on the sidewalk.

High-rise buildings still have many problems to solve: low ceilings, inoperable windows, energy inefficiency, centralized elevator cores that block views and tangle circulation. Gas Company Tower, however, has at least gone some distance toward solving the problem of how to fit the high-rise into the social life of the street, and makes us hopeful that a time will come when high-rise buildings can be satisfying as well as a spectacular.

MORRIS NEWMAN



Left page.

Top:

Gas Company Tower

Top Center:

Logo design by
Sussman/Prejza

Middle:

Elevator Lobby

Bottom left:

View of Stella mural and
fountains brought into
lobby.

Bottom right:

Street level

Photos: Hedrich Blessing

This page.

Wall detail and axono-
metric of lobbies and
mural.

The Gas Company Tower, Los Angeles

Owner:

MAGUIRE THOMAS PARTNERS

Architect:

SKIDMORE, OWINGS & MERRILL
(Los Angeles)

RICHARD KEATING, design
partner-in-charge; C. KEITH
BOSWELL, project manager
/technical coordinator
SATORU KATO, job captain
RICHARD KOSHELUK, JOSEPH
SMOOKE, CHUNG-YI SUN,
WILLIAM WHITE, assistant job
captains; DUANE CHUNG,
CARLOS DEL AQUA, KURT
ERLBECK, MARK FLORY, SAM
HOLLOWAY, KATHRYN

MILLAN, ERIC RANDOLPH, APRIL
SHELDON, URSULA SPITZ, DAVID
SCHWARTZ, SARAH ZIMMERMAN

Engineers:

CBM ENGINEERS (structural),
JAMES A. KNOWLES &
ASSOCIATES (mechanical)
LEVINE/SEEGEL ASSOCIATES
(electrical)

Consultants:

FISHER/MARANTZ (lighting)

SUSSMAN/PREJZA

(graphics/signing)

WET DESIGN (fountains)

CERAMI & ASSOCIATES

(acoustical)

LERCH, BATES & ASSOCIATES

(elevators)


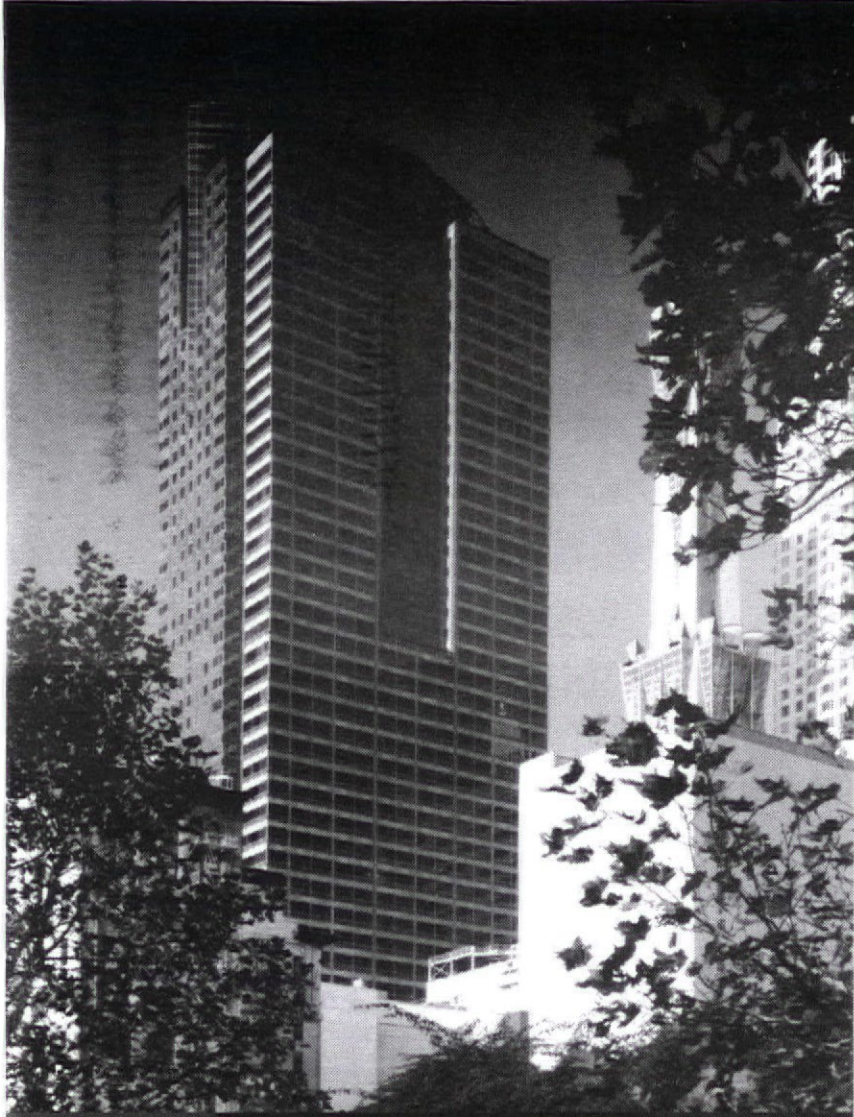
ROLF JENSEN & ASSOCIATES

(fire codes)

HANNA/ OLIN (landscape)

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Power And Repose

Corporate cool and street-

Tall buildings have traditionally looked great on the skyline but functioned poorly on the street. Scale has been an obvious problem; zoning is another, when the law requires setbacks from the street, creating dead office plazas. The Gas Company Tower in downtown Los Angeles represents a welcome advance in the science, still inexact, of fitting very large buildings into tight urban contexts, and finding ways to enliven the experience of pedestrians, rather than kill it with empty plazas or forbidding walls.

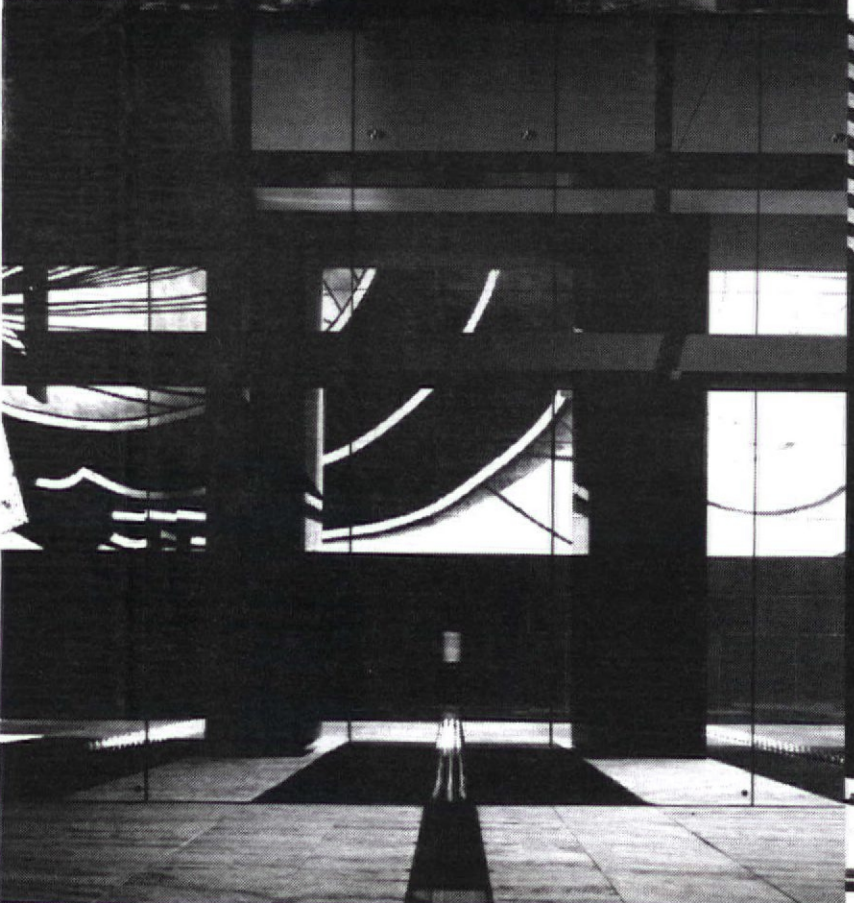
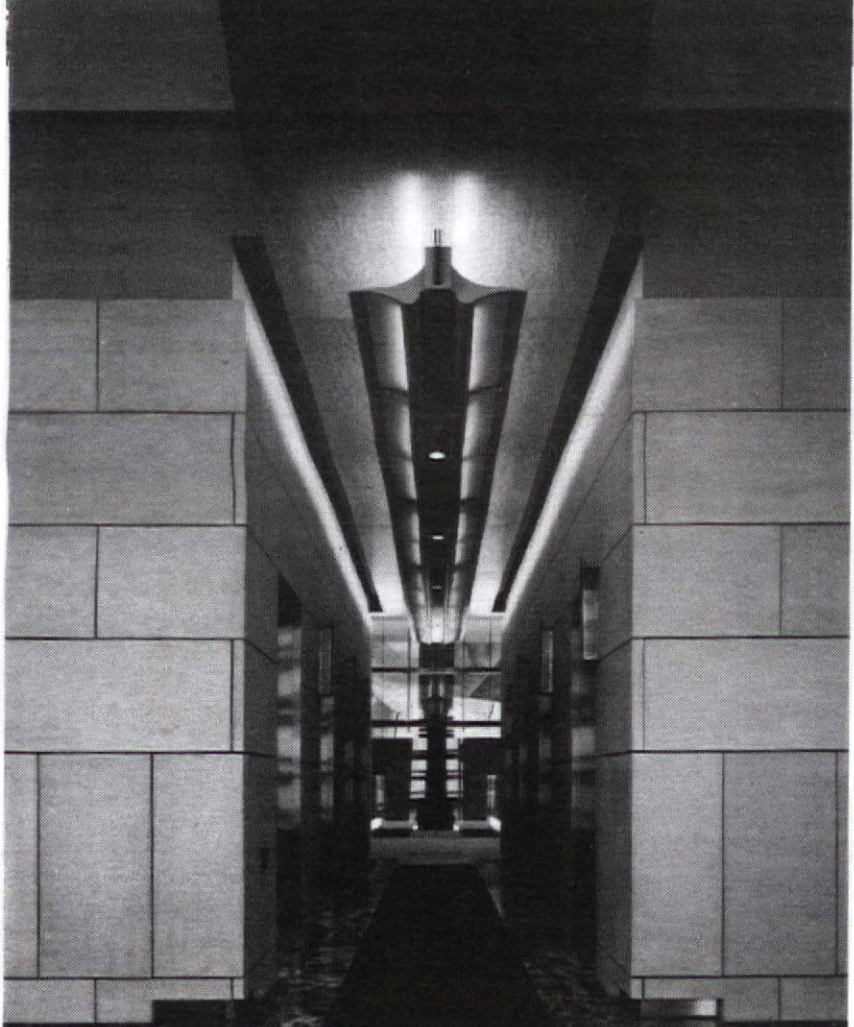
Design architect Rick Keating—formerly of Skidmore Owings Merrill and now principal of Keating Mann Jernigan Rottet—has created an elevation for the 53-story building that maintains its corporate cool while providing some excitement on the street level. Aaron Betsky has written about the way technical requirements are incorporated into the design, such as the intake valves of the underground parking structure, which are expressed in the elevation as rounded “scuppers.” The gradual setbacks of the tower’s massing slightly recall the famous “daylighting ordinance” towers of early 20th Century Manhattan, although those setbacks are not easily read at street level. Also somewhat lost at street level is the crown of blue glass, which Keating has likened to the blue flame of natural gas. That’s an intriguing idea, but carried out in a way that is too sublimated and cautious; some design gestures can be

spoiled by too much good taste.

The lobby is the big bang of the Gas Company Tower. Simple and functional, the lobby is essentially a corridor, with elevator banks lined up neatly on the south, and a glass wall on the north. The lobby has a Classical simplicity: classical, because the space has been designed as a geometric solid. The “solidity” of that space gives the lobby an image of both power and repose, without denying the lobby its essential character as a through space; the frankness of the function gives dignity to the lobby; too often, high-rise lobbies are cavernous atriums that seem to emulate hotel lobbies.

Beyond the glass walls on the north are outdoor fountains, whose vertical jets play before a block-long Frank Stella mural; in a brilliant touch, the Stella mural covers a neighboring building, giving visitors both inside and outside the building the ability to view the heroic-scale painting from several vantages. In an indoor-outdoor gambit, the lobby’s chief designer, SOM’s David Epstein, brings the fountains indoors, where the water splashes tantalizingly beneath our feet, safely enclosed under glass. It’s hard to shake the idea of water splashing up on us; the imprisoned fountain frees our subliminal memories that conjure up the feeling of water; it’s a surprising and exhilarating effect of sympathetic experience.

Since developers are (at least) equally



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Participants:

Con Howe

Director of Planning, City of Los Angeles

former Director, Lower Manhattan Project, a public/private partnership
former Executive Director, New York City Planning Department

Sam Hall Kaplan

Vice President, Janss Corporation, Santa Monica

author, *L.A. Lost & Found* and *L.A. Follies*, and actor

former design critic, Los Angeles Times and urban desk reporter, New York Times

Michaela Pride-Wells, AIA

Principal, re: Architecture, Los Angeles

President and co-founder of the Design Professionals' COALITION

Member of the LA City Council advisory Construction Services Committee

Doug Suisman

Principal, Public Works Design, Los Angeles

author, *Los Angeles Boulevard: Eight X-Rays of the Body Public*

Member of the Mayor's Design Advisory Panel, City of Los Angeles

Moderator:

Kate Diamond, AIA

Principal in Charge of Design, Siegel Diamond Architects, Los Angeles

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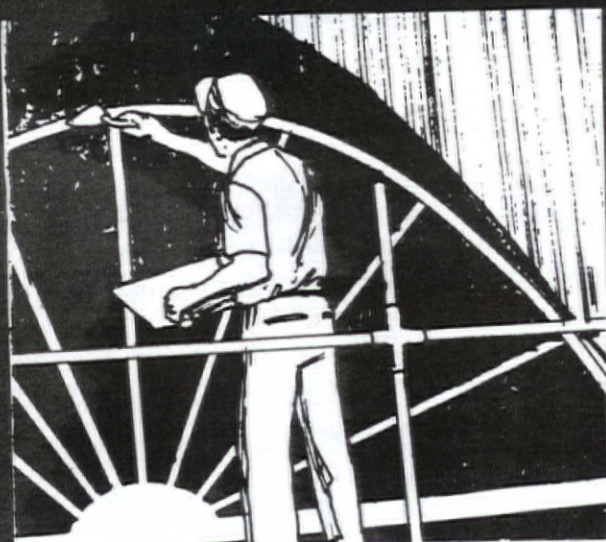
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Horror's

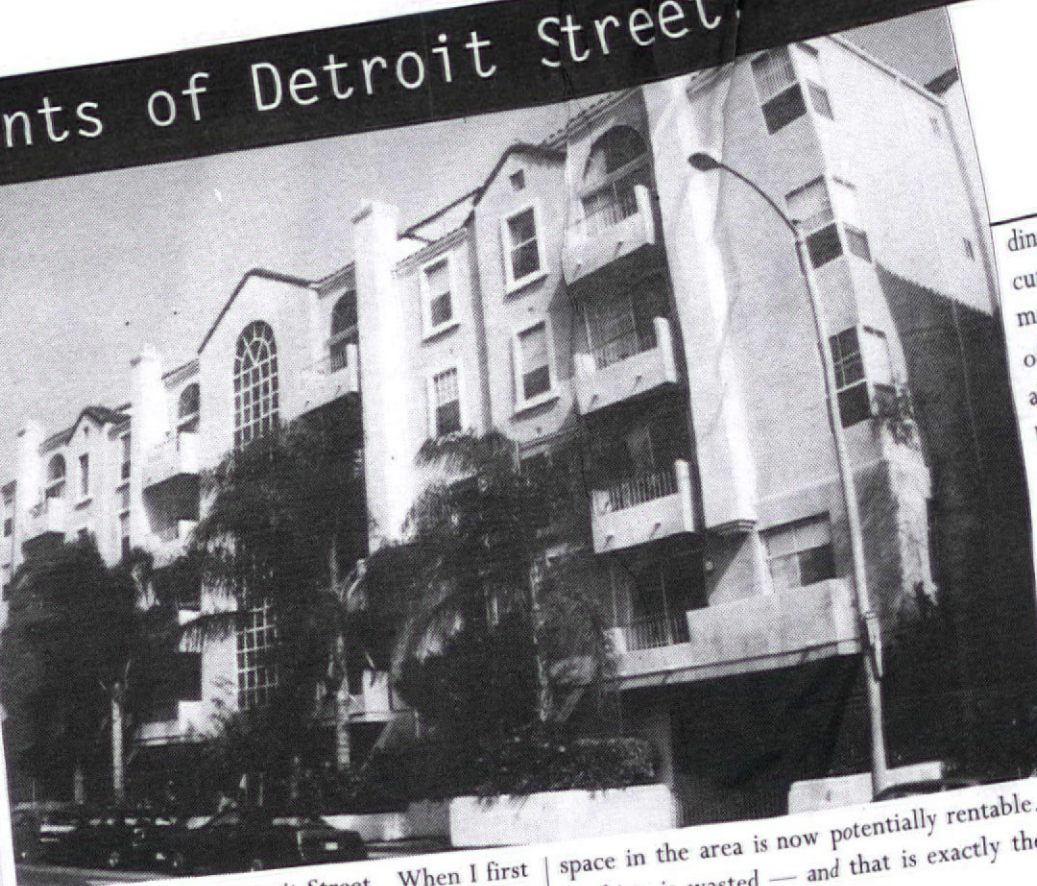
by Aaron Betsky

The Tenements of Detroit Street

Right:
Maxed-out boxes on
Detroit Street
Photo: Aaron Betsky

The problem we have to face is that this kind of densification is necessary if we are to make Los Angeles a better place. We need these kinds of dense nodes of habitation if we are to avoid the attenuation of our city into seamless sprawl. We need to house as many people as possible near transit stations (such as the one planned at the corner of Wilshire and La Brea) and small-scale stores that feed off these densities. How can we learn from Detroit Street?

A.B.



I used to live on Detroit Street. When I first moved to Los Angeles, I was delighted to find myself in a neighborhood of other yuppie wanabes, each of us ensconced with various roommates in two-story, six-unit apartment buildings whose forms ranged from stripped down "u"s to elaborate Mexican fantasies, complete with tile-covered balconies draped with bougainvillea. We were all packed tightly together, but the ceilings were high and sometimes even molded, the windows were large, there were little strips of green along the sides of the buildings and the ranges of parking stalls in the back meant that there was at least some open space. We were close to small stores and supermarkets, we were surrounded by relatively open-minded neighbors, and we could get views of the towers of Wilshire or the hills of Hollywood. It was not a beautiful place, and few of us actually planned to stay there. These were the Plains of Id Banham had sung about, the places where each of us could pursue our fantasies — we were close enough to the punk pastimes of Melrose, the glittering dreams of Hollywood and the escape route of the freeways to make anything seem possible.

Today, the stretch of Detroit Street where I used to live is packed solid with four-story apartment buildings that leave little room for light, air, or dreams. The buildings they replaced were no masterpieces of architecture, nor were they particularly well built, but these *mietkazernen* are indescribably worse. Where once there was a rhythm of open and closed spaces, a scale that allowed you to breathe, and a density that encouraged a certain sense of community, now there are only maxed-out boxes. Almost every inch of

space in the area is now potentially rentable. Nothing is wasted — and that is exactly the problem.

The architect for many of these buildings, Johannes van Tilburg, has been lauded by some for creating highly efficient structures whose scale is broken down by the application of traditional details. His trademark seems to be a row of arched windows under red-tiled roofs, combined, in a historical leap that takes only inches, with aluminum windows brought out to the corners. Mauve, off-pink and yellowish (none of these buildings have a real color — they are all sort of red, sort of gray, or sort of white) hues are cut up into a collage of paste-ons picked out in white.

Given this riot of incongruous pieces, I must say I actually prefer the brute frankness of such neo-modernist efforts as the building at the Northeast corner of Detroit and Fourth and its cousin further down on Cloverdale. The buildings all have approximately the same shape. They all "address" the street with tiny little lobbies carved out between parking garages lurking behind concrete planters. They have fanciful names like Windsor Court or Hancock Gardens, but they all seem to have the same Orange County idea about our local building traditions: a smidgen of red tiles, a few arches and a coat of stucco and you're in place.

But style is not really the issue here. What matters most is the efficiency of these structures themselves. Instead of courtyards, they have narrow slots that follow the minimum distances needed for fire separation. Instead of undecidable areas that flow between driveway, lawn and parking area, they have

dingy, fluorescent-lit parking bunkers that are cut off from the street. In the most fundamental way, they are the apartment versions of the secure estates of Bel Air: they are all about the inside, private realm, that hides behind its gates, security codes and air conditioning. There is a lack of the porosity that comes with the ambiguity of a more "wasteful" architecture.

The problem we have to face is that this kind of densification is necessary if we are to make Los Angeles a better place. We need these kinds of dense nodes of habitation if we are to avoid the attenuation of our city into seamless sprawl. We need to house as many people as possible near transit stations (such as the one planned at the corner of Wilshire and La Brea) and small-scale stores that feed off these densities. How can we learn from Detroit Street?

I would suggest that, first of all, we need to put such density on the avenues, not behind them. Detroit Street is only a block West of La Brea Boulevard, a giant thoroughfare lined by nothing but one-story commercial structures that have failed to define the hip shopping street that the presence of several trendy restaurants and coffee shops once seemed to promise. That is where we need large-scale and dense buildings.

Second, we need to work towards zoning and building standards that would not allow any residential structures over a certain amount of units without either office or commercial components. Third, we need to set standards on how these buildings address the street. They should open out, allow public pathways into their domain, and be shaped to contribute to the streetscape. Fourth, developers must be forced to meet certain minimum standards for open space and light within the building, much in the way the Japanese demand such fundamental rights in any private development.

None of this would guarantee good architecture. It would, however, help us to create more livable neighborhoods and buildings. At the same time, maybe we can do better even within current codes. I have seen buildings in Tijuana whose bright colors and bold compositions turn tight configurations into cubist collages that squeeze unexpected light out of tight sites. I can imagine forms and colors that are more responsive to the reality of Los Angeles rather than its Ramonian myth. I can imagine minimum dwelling units that are laid out with some respect for light, texture, scale and sequencing. None of that is present in any of the buildings on Detroit Street. There is only the slavish clothing of the Emperor-developer in polyester-like see-through architectural garments. They are poorly made, poorly designed and poorly placed. What a horror.

AARON BETSKY

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Habitat

Scott Perry on green activities in Los Angeles

Do the Right Thing

John Picard, exhorting a receptive gathering of the faithful at their recent Construction Specification Institute meeting in LA, echoed the thoughts of Eco-Home's Julia Russell, in urging them to "do the right thing" and take the "cradle to grave" environmental impact approach in considering every material and energy system they specify. A "converted" contractor with an impressive portfolio of sprawling estates in the Hollywood Hills, Picard was appalled several years ago when owners' energy bills began exceeding the cost of small home construction. Subsequently, he redirected his business philosophy to "change now by choice rather than by necessity." His recently completed energy-efficient demonstration house in Santa Monica (to be reviewed) is already legendary.

Picard's firm, E-2, has consulted for several large organizations in the past that include the Department of Water & Power and the Sony Corporation. Their work with DWP has resulted in the recently published "A Resource Guide to Recycle Material and Energy Efficiency", and their efforts at Sony have helped raise corporate awareness to the long term benefits, both financially and environmentally, of implementing basic cost saving techniques. These include: converting xerox machines to print on both sides using recycled paper and eliminating the use of all styrofoam coffee cups in corporate offices. Call ISWMO Offices for more information on recycled materials strategies: (213) 237-1444.

Stop the I-710

A "Stop the I-710 extension" groundswell movement packed the South Pasadena Library on Friday night, September 18th, as local mayors, LACTC officials, planners, environmentalists, scientists, parents and even architects, came from as far away as Orange County to hear author and anti-automobile advocate, Jeff Kenworthy- co-author of "Cities and Automobile Dependence" and "Winning Back the Cities." Kenworthy came from Perth to discuss "Building Cities As If People Mattered." Sponsored by the L.A. Eco Cities Council and chaired by director, Lois Arkin, the event was joined by such diverse groups as A.P.A., The Audubon Society, Citizen Planners of Ventura County, City of Pasadena, City of Los Angeles: Housing Preservation and Production Department and Tree People. The mayors of both Pasadena and South Pasadena were joined by Bob Walters, author of "Sustainable Cities: Concepts and Strategies for Eco-City Development", Dr. Bill Roley, Director of the Permaculture Institute of Southern California, and developer Joseph Smyth of Thousand Oaks.

Beating back the I-710 is one thing, developing a design strategy for sustainable communities with low automobile impact is quite

another. The evidence of solutions is encouraging, not only in cities like Portland, but particularly in places like Frankfurt where light rail systems are effectively combined with the planning concept of "traffic calming" which reduces auto volume and velocity by introducing bands of greenspace, bikeways, pedestrian walks and graphic pattern through the city. Light rail tracks are, in some cases, set in green belts with trees and grass. Connecting higher density "urban villages" (planned for low auto access and open space access) these connectors are user friendly and encourage pedestrian movement. While our Blue Line is a great first step, Los Angeles has a long way to go. Happily, more and more cities worldwide are seeing the painful results of urban sprawl and auto dependence and beginning to find ways to mitigate the problem.

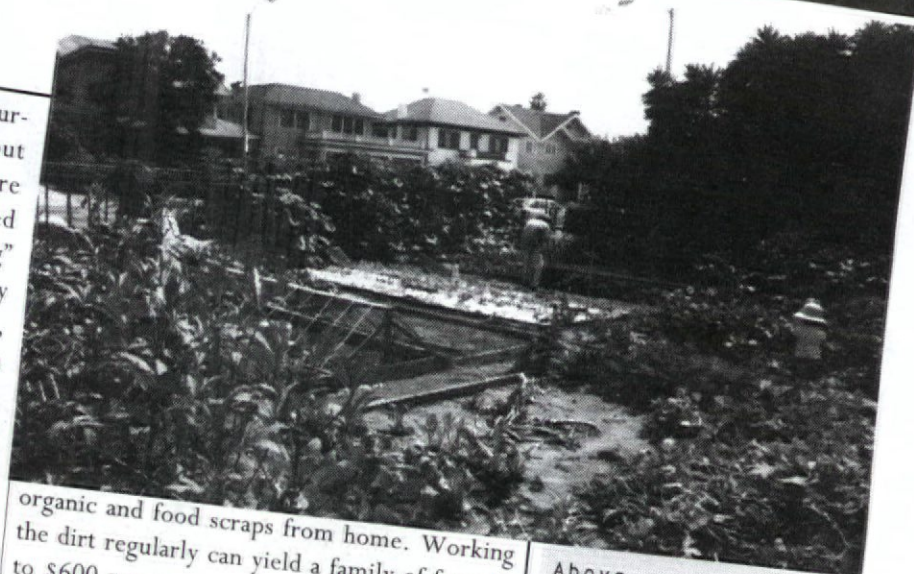
For more information call:
Eco-Cities Council: (310) 915-9828
Eco-Home: (213) 662-5207

"Common Ground" fulfills Growing Need

To hear Brenda Funches, Cooperative Extension Advisor for Common Ground Garden Program in Los Angeles discuss the future of urban agriculture in the inner city, a program whose roots go back to the dust bowl of the 1930's and the "victory gardens" of the World Wars, one can begin to believe in the inevitability of a "growing" LA. Started 17 years ago and funded through the Congress, the Department of Agriculture (USDA) and cooperative Extension of the University of California, Common Ground supports over 29 acres of community gardens on over 100 vacant urban lots along boulevards and freeways throughout LA County. 12 of these serve as demonstration gardens (leased for \$1.00 per year to U.C.), where Project Coordinators like Sherl Hopkins and Master Gardeners like Brad Mowers (Ocean View Gardens near Santa Monica Airport) conduct workshops on such topics as food preservation and safety, water conservation and basic composting.

The Master Composter Program, a long time dream of Sherl Hopkins' was initiated in 1991 in response to the public's growing concern about waste reduction. It was made possible with the support of County Supervisor, Mike Antonovich, and the County Board of Public Works.

Assuming a typical 10'x20' plot is available (see list) almost anyone with half a green thumb and much sweat equity can invest in the one pursuit that pays off one way or another - gardening. For \$20.00 per year, Common Ground will provide the urban gardener the essentials: seed, water, fertilizer (organic), simple hand tools and a secure and enclosed garden environment. If they want to recycle and compost, gardeners need to bring



Above:
Risha, Geoffrey and Mr. Troy till the land at Crenshaw Community Gardens
Photo: Walter Scott Perry

Products Recycling
At last the City of Los Angeles is assuming leadership in utilizing recycled construction products. A wonderful conference was held at UCS on October 22, featuring 18 speakers and some 25 product vendors. Sponsored by the Integrated Solid Waste Management (Dept. of Public Works) and organized by Kelly Ingalls and Felicia Marcus, the conference lasted all day and still left me wanting more. Speakers such as Rita Waters, Steve Loken, Tommy Ross, Jack Crawford, Maribel Marin and John Picard covered topics from recycling on the job site, via the contractor, towriting and implementing legislation which mandates the use of recycled products.

They called for use of recycled products by city and state agencies as well as targeting the public sector to utilize recycled products, energy saving equipment and non-toxic building materials. For a list of product vendors, call Kelly Ingalls at (213) 237-1444

BY SUSAN LUGO STEIN

organic and food scraps from home. Working the dirt regularly can yield a family of four up to \$600 per year worth of organically grown produce and save countless trips to the increasingly inconvenient store.

Another innovative program is one introduced in 1990 into the public schools (K - 8) where trained volunteer "Gardening Angels", introduce children to gardening as well as the basics in water conservation and landscaping. Where land is available, school gardens are created and maintained and where blacktop pervades, container gardening is substituted. Common Ground will provide books and ideas on gardening and conservation to stimulate the child and create a local resource center for reference and self-help.

Most recently, in the wake of civic unrest, Common Ground has worked with USDA and the Forest Service to channel \$2.75 million in grants for projects that integrate urban forestry, "agroforestry" and gardening.

"LA Harvest", the brainchild of Brenda Funches is a seed program designed to expand opportunity for city residents and to enable them to increase their entrepreneurial, as well as their farming skills at a local level. Self management and local governing is encouraged as this project is designed to address the larger issues of green space, water conservation and distribution and land use planning and zoning. Job creation and education is the overall goal.

Uhuru Gardens, a 2.5 acre demonstration project planned for Watts represents this new and expanded definition of urban agriculture and will take the concept of the community garden to a new level (to be covered in a later publication).

The victory garden concept, born of hard times in years past, has found new meaning as LA reemerges from its fires of discontent. Common Ground has found its common ground. The greening of LA has begun.

For more information call:
Brenda Funches at (213) 744-4345

WALTER SCOTT PERRY

The gardens are located: Crenshaw Garden, 1423 Crenshaw Blvd.; Normandic Garden, 1820 St.; 22nd St. Garden, 1407 22nd St.; 31st and Vermont Garden, 1348 W. 31st.; Pico Union Garden, 1136 S. Union Ave.; Grandview Garden; Sheenway Garden, 10101 S. Broadway; Nickerson Garden; Mar Vista Garden; North Hollywood Garden.

Preservation

Mitzi March Mogul on loopholes in the system. . .

When questioned as to whether or not they really posed a hazard, a senior engineer in Building and Safety replied, "Despite our best calculations, we engineers are often proved wrong." Unfortunately, riot damage was an excuse for most property owners to get rid of "old buildings." Even as politicians talked about "rebuilding" there was a hell of a lot of "unbuilding" going on, and no one knew what the replacements would be. Easy regulations made anything possible.

—M.M.M.

Right:

The remains of the Hodgman House

Photo: Jim Childs

Note from Mitzi March Mogul: Dear Mr. Kaliski—you missed the point, but thanks for spelling my name right! (See letter from Kaliski in October L.A. Architect.)

Four years ago, the residents of Scarff Street decided to nominate their street as a National Historic District and as a City of Los Angeles Cultural Monument. The street is in the North University Park area, a neighborhood near USC filled with Victorian and Craftsman homes that has begun to see a renaissance despite a fair amount of insensitive infill construction. The street was accepted to the National Register, but the Los Angeles Cultural Heritage Commission had reservations about the Hodgman House, a 1887/88 Victorian cottage (with 1906 additions) which had undergone considerable remodeling. It was not an unfair assessment on their part. The house had a lot of "deferred maintenance" and it is sometimes hard to imagine whether so much alteration damage and is reversible. The residents spoke so passionately about the importance of the house that the Commission granted them an extension, either to come up with more compelling evidence or work something out with the owner.

The owner of the property had opposed its inclusion in the historic district and its nomination for local landmark status. He was not only not interested in "working something out," he was intent upon demolishing the structure and building condos instead. Obviously, the neighbors opposed this for a variety of reasons.

The issue dragged on, through numerous hearings, letters, discussions, for four years. Then, as if people didn't have enough to deal with, the riots erupted in April. Although mini-malls burned a few blocks away, Scarff Street (and, in fact, all the historic residential streets in the area) remained unharmed, an oasis of calm in an otherwise unstable and frightening situation.

Following that cataclysmic event, city officials and politicians scrambled to say and do what they felt was politically correct, as well as to clear away all traces of what had happened. The Department of Building and Safety made it possible for property owners to obtain demolition and reconstruction permits with great ease. Fees and paperwork were waived. There was no process to determine whether or not there was any historic or architectural value to these structures, although it was no secret that several surveys were being conducted to investigate that very question. However, historic or not, the City compiled a list of all property addresses that had sustained any damage at all. All requests for expedited permits were supposed to be checked against this master list.

In the weeks and months following the riot, much of the debris was carted away, and along with it, the dozen or so 20's and 30's era structures that had been affected. Of most, only facades were left, but those facades remained standing through the fires and the earthquakes that occurred in June.

When questioned as to whether or not they really posed a hazard, a senior engineer in Building and Safety replied, "Despite our best calculations, we engineers are often proved wrong." Unfortunately, riot damage was an excuse for most property owners to get rid of "old buildings." Even as politicians talked about "rebuilding" there was a hell of a lot of "unbuilding" going on, and no one knew what the replacements would be. Easy regulations made anything possible.

Enter Chris Carbonel, owner of the Hodgman House. Exploiting the loopholes of a system which was intended to help victims, he obtained a demolition permit by alleging that the property had sustained damage during the riots. He thus avoided paying a fee, CRA sign-off, local ordinances (instituted last year after a similar end run), and the City Coordinator's check-list of historic properties. As a contributing structure to the National Register District and still under consideration by the city's Cultural Heritage Commission, the Hodgman House was on that list.

At 6:30 on a Saturday morning, neighbors were awakened by the sound of chain saws as they sliced through the roof beams of the Hodgman House. Pleas by the neighbors to halt demolition were refused. Police were called, but since the crew was able to produce a viable permit, police could do nothing. A series of desperate phone calls finally produced a stop work order. Since then, the building has remained half dismembered and exposed. The assessment of preservation experts has been that the building can be saved. Much of the demolition work had served to undo inappropriate alterations, in any case necessary to true restoration of the building.

Councilman Mike Hernandez, despite some earlier waffling in regard to post-riot preservation, responded quickly to the issue. Angry that the process could be so easily circumvented, he has requested the CRA, Planning Department and Department of Building and Safety to review their policies to prevent a re-occurrence. He has said he will seek to hold the owner accountable. The residents of the mostly Hispanic area have sent letters (in both Spanish and English) requesting that the house be restored and Councilman Hernandez is looking into that possibility.

This is not the first time that a property owner has twisted the system for personal gain. Each time, there is an investigation as to how such a thing could happen and a promise that it will never happen again. Until the next time. On February 3, 1990, Ordinance #165360 (Exception 10 to Subsection A of 91.0303 of the Municipal Code) went into effect, giving the Building Department the authority to place a 5-year moratorium upon a property if any alteration

or demolition is performed without benefit of legal permits. Rarely has this law been enforced, perhaps because people in Los Angeles have so little regard for historic architecture. But if ever there was a situation demanding its application, it is the Hodgman House. Historic building or not, Mr. Carbonel gave false information on the permit, violated a previous agreement with the CRA, and denied the presence of asbestos on the premises. That alone is enough to warrant prosecution. The issue of the house's historic or architectural merit is more complicated, because it falls within the realm of aesthetics. As far as anyone knows, bad taste is not against the law. Although historians may appreciate the structure's significance, there is no reason Mr. Carbonel should be expected to recognize it. Our schools, with all they have to do, do not teach an appreciation for the built environment; art appreciation classes do not include architecture nor do history classes explain the relationship between building styles and the course of human events. Developing an understanding and a respect for the tangible markers of civilization is more a matter of happenstance than basic instruction.

The argument often used against preservation is that at issue is private property, a basic American right. In that case, I should be able to drive my car at any speed I like, regardless of the posted limit. After all, my tax money is used to build and maintain those roads, making me a cooperative owner. Except that if I go over the speed limit, I may be endangering others, in other vehicles and on foot. Rights carry responsibilities and rights have their limitations, too. There is an agreement that each of us makes, as a citizen of the world, that we respect each other's common and diverse histories and cultures, that we are our brother's keeper, and that we are all inextricably linked. That's the lesson we should have learned from the riots, and the one that historic preservation can help promote.

MITZI MARCH MOGUL



defended . . . Max Factor preserved . . .

unfounded accusations, and we don't need off-base criticisms that dismiss an important body of information, such as the many newsletters and periodicals mentioned in our Resource Guide, simply because they are printed on paper instead of appearing in electronic form. If that was truly a concern of hers, why is she writing for a paper-based publication like LA Architect? I don't disagree that electronic communication is a good idea, but virtually all the organizations in the Resource Guide are printing on recycled paper and sometimes you have to use whatever means are available to facilitate change.

Lastly, her comments about the "proliferation of non-profit entities as the dominant form of organization in the eco-city movement" is way out of line in terms of her characterization of them as cynical, tax-dodging groups ripping money out of the hands of worthwhile people. We are in extreme need of education, and that is the charter and focus for my organizations and a lot of others she lumps into this unsavory category. In fact, the greatest majority of these organizations are proceeding forward on a wing and a prayer budget and lots of volunteer work.

I invite the reviewer and any others who have not dealt with organizations such as the Eco-Home Network, the Los Angeles Eco-Cities Council, the Cooperative Resources and Services Project, the Citizen Planners of Ventura or the Eos Institute in Orange County, to spend some time with us to see the dedication of staff and members. Our financial records will show how much can be done with so little.

When you add up the negative reinforcement of the comments presented in this review, you can see how our old attitudes and phobias wall us off from one another and cloud the communication process. My hope is that Elizabeth and any other AIA members who share similar viewpoints will accept my invitation to meet with us and ultimately join us in making sure that sustainability becomes a top priority and a foundation for all the work we

undertake.

• Bob Walter is a co-editor of SUSTAINABLE CITIES.

From William K. Carter

I am disappointed in the Elizabeth Chaffari review of Eco-Home Network's publication, Sustainable Cities, the outgrowth of the 1991 First Los Angeles Ecological Cities Conference. I do not believe Ms. Chaffari addressed the merit of the book much at all. It appears that she has a dim view of the environmental movement and took this occasion, quite inappropriately I think, to vent her spleen on a plethora of subjects many of which have nothing to do with the book.

Also, I do not know how she knows all about all non-profit organizations; she writes with great authority on these schemes to profit from non-profit scenario. I do not pretend to know much about the non-profit scenario but I do know a great deal about Eco-Home Network. Julia Russell and Bob Walter, with extremely limited resources, work for very little consideration seven days a week to promote that in which they both sincerely believe. Those of us who support Eco-Home Network share that belief and this writer resents the implication that this is somehow just another money making scheme. To take that position makes clear that Ms. Chaffari knows little about the publishers of the work in question and is not a reliable source of information on the book.

MAX FACTOR PRESERVED

From Councilman Michael Woo 13th District

I'm writing to correct a misperception that nothing is being done to preserve the wonderful Max Factor building in Hollywood. The opposite is true: many dedicated and talented people are working hard to save the building.

I was an early public supporter of the preservation of the Max Factor Building. I went directly

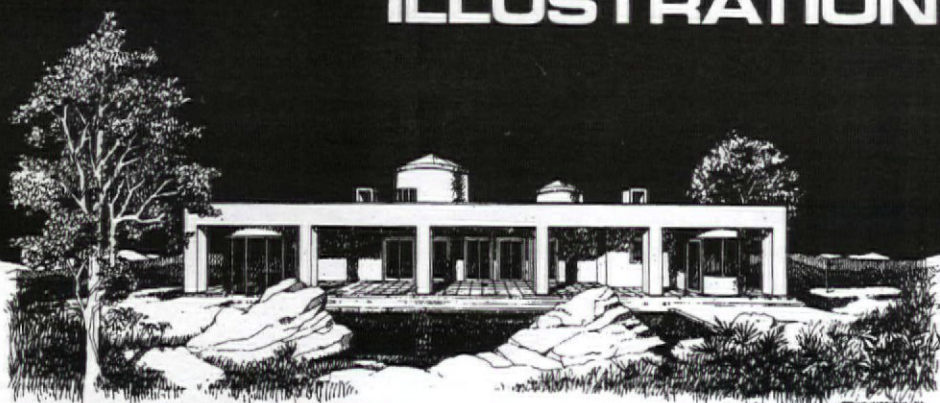
to Proctor & Gamble to ask for more time to save the building. When Proctor & Gamble granted us 60 days and agreed to send out RFPs for reuse of the building, I asked a group of preservationists to help me recommend proposals for reuse to Proctor & Gamble. Those people included television documentarist Huell Howser and representatives from the Los Angeles Conservancy, Hollywood Heritage, the Hollywood Arts Council, the CRA, the Hollywood Chamber of Commerce, and others.

We have recommended a number of proposals for using the building, and Proctor & Gamble is now considering them. We are gratified by Proctor & Gamble's openness to preserving the building, and hopeful that this process will lead to a productive and respectful reuse of the building, as well as maintaining public access to the collection.

The Max Factor Museum is indeed a treasure, and we are working hard to preserve it. The Hollywood Redevelopment Plan includes specific protections for all the historic structures in the Hollywood Redevelopment Area, and also includes special loans for historic rehabilitation of homes and commercial structures. We have seen some beautiful historic rehabilitation in Hollywood, most notably the El Capitan and the Hollywood Roosevelt.

I encourage LA Architect's readers to come to Hollywood and see the work that's being done on behalf of our beautiful old buildings, including the irreplaceable Max Factor.

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Letters to L.A. Architect

L.A. Architect supported . . . Sustainable cities

SUPPORT FOR L.A. ARCHITECT

From Julius Shulman, Hon. AIA

I waited for the second issue of the NEW L.A. Architect before expressing my response to the innovative qualities of the reports on the activities of the Chapter.

There is no area of doubt. Primarily, it is so much easier to read, not only with the typography improvement, but even more, the physical attraction provides an incentive to want to know WHAT IS GOING ON with the Chapter.

I was particularly impressed with the readability of the essays beginning on page 8. The layout on all of them is a tribute to clear editorial and graphic thinking!

Aaron Betsky's piece on the HORRORS of the Union Station's sad demise: that planners (so-called) could not realize the values of the existing area. Why couldn't the planning be predicated on the greatness of the station which is so significant in L.A.'s development?

Several years ago we photographed the model of one of the early attempts to redesign Union. Although shot down, it nonetheless was superior to the one in the Betsky critique. I first did an amateur photographer's series of construction photographs of the station under construction in 1933-4; little did I realize what fate was in store for this city over a lifetime - 59 years! But not to digress further.

I'm certain that there will be more kudos for you. All that remains is for you to be given a staff to make it possible to identify with each month - the December issue to be before December 15th! That one of the largest bodies of architects in the entire world should not have a full blown editorial staff is inexcusable! I shall anticipate a continuing publication quality, and ever an increasing quality of statements for the architects in their endeavors to elevate the physical environment of Los Angeles.

SUSTAINABLE CITIES DEFENDED

From Bob Walter

I review the review of Sustainable Cities: Concepts and Strategies for Eco-City Development by Elisabeth Ghaffari (October LAA), because it contains a number of comments that are not so much criticisms leveled at our book, but rather seem to be pet peeves held by the author. These statements and inferences really need to be looked at because they form the kind of barriers that prevent us from finding a common ground where we can work together.

First, we are not a "clique of special interests volunteering to make the world a better place". The whole point of the book (see "The New Partnership") is that this "clique" includes everyone: design professionals, developers, builders, the rest of the business world, educators, government employees, elected officials, and all citizens. This broad constituency authored our book and this broad constituency needs to work in partnership if we are to progress with any speed. Sustainability just happens to provide the rich matrix for success that can potentially satisfy all the diverse elements who need to be part of this partnership for it to fully function.

Next, the reviewer dismisses our articles on sustainability as stating the obvious. If everybody knew all this information and how to achieve it, why is the AIA's next national conference going to focus on the theme: "Architecture at the Crossroads: Designing For A Sustainable Future"?

At another point, the reviewer is "astonished" that economic issues were included in the book. This assumption that economics is a dirty word to those who promote sustainability, is one of those tip-offs that an old stereotype is at work here. Are we ready to talk about the problems our low-bid cookie-cutter take-the-money-and-run-building industry has created? Yes. Do we believe that it is possible to build to a new environmentally

responsive standard and still make a profit? Absolutely. Is it going to be easy to revamp the existing system? Definitely not. Our best shot is with across-the-board education to all members of the new partnership. Are we ready to invest our time money and effort to help this education take place? Our work speaks for itself. Now, we are asking you to join us.

The reviewer casts a negative light on using legislation to help foster change. Commenting on the Pedestrian Bill of Rights included in the book, she writes: "Yet we persist in the belief that we can somehow legislate and regulate perfect human behavior." Legislation such as solar access regulations, performance-based building codes with significantly higher energy efficiency standards, electric car quotas, or a Pedestrian Bill of Rights that encourages walkability and honors the pedestrian in a city where the car has ruled so long, helps move toward sustainability. This sort of legislation drives the market and shows that government can understand and do something to uphold its end of the partnership. Can it be all we rely on? No. Does the book for one minute suggest that this is the only answer? Not in the least.

The reviewer calls my renewable energy article a "tribute to Southern California Edison" and follows this with a parenthetical statement that Edison helped fund the production of the publication. It sounds as if the writer is inferring this is a fluff piece created to pat our benefactors on the back. If Elizabeth had read more carefully, she would have noted that the critique of the giant molten-salt plants which Edison envisions raises some serious questions. On the other hand, the fact that a public utility is actually considering putting solar panels on our roofs instead of planning another vast coal-burning facility is encouraging and well worth mentioning as an example of significant movement toward a sustainable energy program.

As readers, we don't need the distraction of

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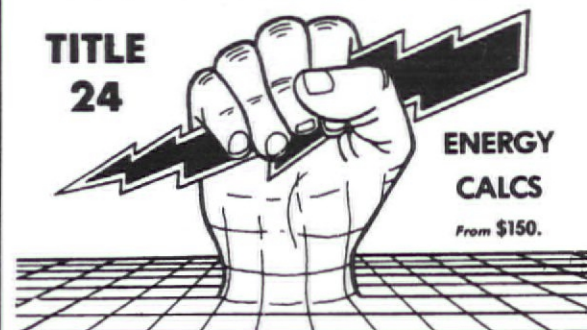
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Decoding

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a cautionary tale about the approval process . . .

Architects who believe their projects will glide smoothly through the approval process, as long as those projects conform to zoning and the city's general plan, are in for an unpleasant jolt. Consider the following hypothetical case.

A client tells you to start schematic design on a multi-family residential project. The zoning and the city's general plan indicate the right to develop about 25 units. You spend hours developing site plans. Many compromises are painstakingly worked out, including a trade off of parking requirements with open space, safe automobile access with landscape buffers between the project and the adjoining neighborhood, and noise controls.

After several meetings and several redesigns, your client finally gives you the go-ahead to take the project to city planning for approval. The staff planner makes comments which you incorporate into the project. The approval process by the Planning Commission is not without opposition by homeowners concerning all the issues that you believed you had already anticipated.

At the conclusion of the public hearing, the commissioners add further conditions to the project. Even with these conditions, however, the project remains viable, and the client asks you to incorporate the changes. Walking out of City Hall, you and your client agree to meet within two weeks to go over the changes.

Opening the mail on the morn-

ing of your client meeting, however, you receive a copy of an appeal against the project filed by the disgruntled homeowners. As it turns out, the homeowners in this neighborhood are well organized and experienced in fighting projects such as yours. You also learn, to your dismay, that the city Councilman for the district lives only a couple of blocks away from the project. When the matter comes up for hearing by the City Council, the local Councilman makes a motion to downzone the property to single-family density. The full Council rubberstamps the local councilman's motion, and both your client's project and your design are thrown out the window.

Although your attorney advises you that your client has grounds for a lawsuit, the attorney adds that the issue tests new legal ground and a trial is likely to be long and costly. Confused by the unforeseen rush of events, your client turns to you for advice on what to do.

This story is far from implausible. Such events occur on projects large and small throughout the city, on a regular basis. The most notorious example is the Warner Ridge project on Woodland Hills. In that case, a partnership of Spound Development of Los Angeles and Johnson Wax bought the 25.5-acre Warner Ridge site in the mid-1980's, and planned 950,000 sq. ft. of office space. The area was zoned for residential and agricultural uses, but the community plan earmarked the site as NOC,

or neighborhood-oriented commercial. A state law, AB 283, requires the city to make zoning conform to the city's General Plan.

A citizen's advisory committee, appointed by Los Angeles city Councilwoman Joy Picus, asked the developers to scale back the project to 810,000 sq.ft. which they agreed to. But in 1988, the Woodland Hills Homeowners Organization said it opposed the project, and Picus reversed her earlier support for the project, and she went even further: she rallied the council in January 1990 to rezone the land to estate residential (RS), which would have allowed 65 large-lot homes on the site.

Spound filed a \$100 million lawsuit against the city the following April, charging that the zoning was illegal under the zoning-general plan conformity law, and further charging that the rezoning constituted an illegal taking property. In June 1990, a Los Angeles Superior Court judge ordered the city to rezone the site to commercial. Court depositions taken later revealed that Picus had felt antagonized by developer Jack Spound, and vowed privately to kill the project. In May 1991, in an effort to make the project more palatable, the developers further scaled down the project to 690,000 sq.ft., but the council again rejected it. But the city's case quickly unraveled in court: in December of the same year, the court of Appeals upheld the lower court decision, ruling that the city was in error to rezone the property, since the res-

idential zoning did not conform to the city's general plans. In January 1992, a Superior Court judge issued a separate decision on the takings charge, finding in favor of the developer and ordering the case to trial to decide damages.

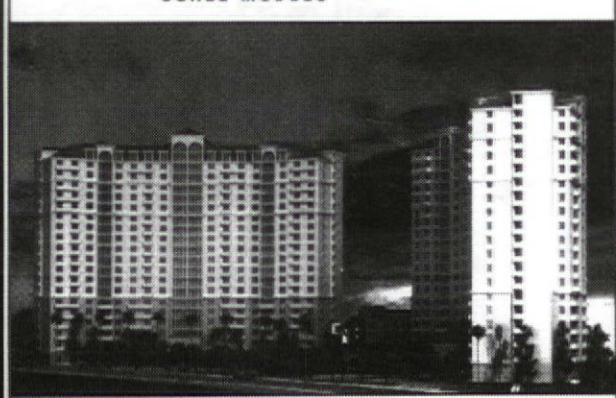
At that point the city had little choice but to settle; it zoned the property back to commercial, and in September of this year issued the building permit. The city also waived \$4 million of developer fees, plus automobile "trip" fees estimated at \$10-\$20 million.

While the developers of Warner Ridge won their fight, other developers and architects may not have the resources, or the money, to wage a nearly decade-long legal battle to save a project. The lessons to be learned for the architect from this story are obvious. Also obvious is the need for the city's Planning Department to obtain some autonomy so that development within the city is less vulnerable to politics. For the time being, however, zoning appears less important than the whims of surrounding property owners and the local Councilman.

CORIN KAHN

L.A. Architect is going to look further at the implications of codes, regulations and the permit process for architecture in this city. If you have experiences or opinions on the subject you would like to share with readers, please contact the Editor at (213) 380-5177.

SCALE MODELS



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HIROYUKI MATSUNAGA, Archiguild; MICHAEL ROGERS, HKS, Inc.; KEONG NG, Rochlin Baran & Balbona; JASON J. CHAI, Chai/Hilgendorf, Inc.; JAE LIM, Jae Lim & Assoc.; DAVID VOORHIES, Voorhies McMurray Inc.; CORY BUCKNER, Cory Buckner Architect; NICHOLAS ROBERTS, Leo A. Daly;

Intern/Assoc.

GIUSEPPE ALIANO, Killefer Flammang Purthill Architects

Professional Affiliate

LISA GIMMY, Lisa Gimmy Landscape Architect

Student Members

TOM WILLIAMS, UCLA School of Architecture

Emeritus

TOSHIKI MIURA, AIA; HAMLET BAHAMIAN, AIA; CLEVELAND A. WINGE, AIA

Correction Wrong Status

In October's LA/Architect both Stefanos Polyzoides and Elizabeth Moule had AIA printed after their names, but neither of them are members. Also, Angela Brooks was noted as being an architect, but she is not licensed.

AIA/LA continues . . .

Professional Practice

Joseph M. Madda, AIA, "Getting the Project: Successful Interview Techniques"

At the December meeting of the Pro-Practice Committee, past Chapter Director and Committee Chairman Emeritus Joseph Madda of Holmes and Narver will outline interview techniques to improve your chances of winning that next important project.

The meeting will take place on Wednesday, December 9 at the Chapter office from 5:45 (sharp) to 7:00 p.m. For further information call Bernie Altman at 310 204-2290 or the Chapter office.

Professional Affiliates

Outrageous Relationship Marketing

The professional affiliates are sponsoring a seminar in January at the Pacific Design center. "Outrageous Relationship Marketing", will be presented by Michael Welch of Michael Welch & Associates and Norman Kaderlan of the Kaderlan Group.

This session describes a total practice approach to marketing that taps all the resources of your practice. Look for full details in the next LA Architect.

ROSE ANNE SCHOOF, PROFESSIONAL AFFILIATES

Performance & Regulations Designing Healthy Buildings

The AIA's Council on the Environment, Building Performance & Regulations Committee and

UCLA GSAUP invite you to a two-day symposium titled "Designing Healthy Buildings," on November 13-15. Learn how to incorporate indoor air quality design applications into your practice, and update on important policy and code information. Further details and registration information to come.

Women's Architectural League Report

August 22, 1992- Party Fund Raiser: The WAL made \$458.00 at this event. This money will be included in our Architectural Scholarship Fund.

September 16, 1992- Past President's Luncheon at "The Barn." Elaine Jones donated the money we collected that day for lunch to our Architectural Scholarship Fund.

October 18, 1992- SFV-AIA Home Tour. The WAL volunteers have worked with the chairmen for the tour and the WAL will receive 30% of the profits. This money will be applied to our Architectural Scholarship Fund.

Our long range goal will be to work with the AIA/LA Chapter in some capacity for the '94 Convention.

BETTY GAMBLE, WOMEN'S ARCHITECTURAL LEAGUE PRESIDENT

Competitions

San Francisco Embarcadero Waterfront Competition

Architects, planners, artists, and students are invited to answer a "Call for Vision" in San Francisco.

Entrants in this competition sponsored in part by the Center for Critical Architecture will develop visionary urban design schemes for the Embarcadero Freeway area. An international jury will award cash prizes, and an exhibition / catalog of winning entries will be published in March, 1993. Competition kits can be ordered by phone at 415-863-1502 or by writing the Center for Critical Architecture / 2AES, Attn: Pam Kinzie, 1700 17th Street, San Francisco, CA; 94103. Deadline for submissions is January 30, 1993.

People & Projects

Selected:

Holmes & Narver, Inc. will design and engineer a major \$44 million above the ground tank farm complex and surface impoundment closure project at a US Air Force plant in Tucson, AZ. Holmes & Narver, of Ortanger, CA, will also provide technical support during construction of the project, which is scheduled for completion by December 1995.

Completed:

Wayne Hunt and his environmental graphic design firm recently completed the design and supervision of all signage and graphics on the Edmund D. Edelman Children's Court for the Los Angeles Superior Court System. The project is the first courthouse in the nation specifically designed to handle Juvenile Dependency Court cases involving abused and neglected children.

All signs for the project are ADA compliant, employing tactile and Braille lettering where required.

• **La Canada Design Group** has just completed the interior design for the Los Angeles County Registrar/Recorders Office, the largest department of its kind in the county. Full occupancy is expected May 1993. Offices will be relocated from downtown Los Angeles and Commerce to the new site in Norwalk.

• **Birtcher Construction Limited** has completed executive office commercial improvement for TCW Realty Advisors in Los Angeles. The project involved the interior construction of two full floors totaling 34,000 square feet which features partners suites, a three-tiered amphitheater and a reception area.

DesignSelje of Pasadena and **O'Leary Terasawa Partners** of Los Angeles were the architects.

Begun:

The Traditional Living Center, a low income housing project to house 32 homeless women and children, broke ground in a ceremony held recently at 650 Westminster Avenue, Venice.

Venice Community Housing Corporation (VCHC), **Low Income Elderly United Community Assistance Program (LIEUCAP0)**, and **Housing Options for People to Excel (HOPE)** are three California non-profit corporations that have joined to provide for homeless women and children. **Lehrer McGovern Bovis, Inc.** is contributing project management services.

AIA Trust

Call to Save 55%

The AIA Trust has developed a new, lower cost health insurance alternative that's especially designed for small firms and sole proprietors.

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Strategic Plan to be shown . . . mini-malls tackled

WILL NOT be announced prior to the presentation event. There will also be a presentation of the AIA/LA President's Award to Michael Eisner, Chairman and CEO of the Walt Disney Company. A Moonlight Reception at JANUS et Cie Showroom, from 9:00pm, will conclude the evening. Tickets: \$30.00 each in advance, \$35.00 at the door. Please RSVP the Chapter office by November 16.

Committees

Downtown District

On November 18th, The Downtown District Committee of the LA/AIA will sponsor an informal presentation by Stephanos Polyzoides, lead consultant for the Downtown Strategic Plan, of the team's work in process.

The DSPAC project team

includes: Polyzoides and Moule Architects, Andreas Duany and Elizabeth Plater-Zyberk, Hanna/Olin for Landscape, Deer and Welch for social issues, plus other consultants for specific issues. The Downtown Strategic Plan will be completed in December. This informal presentation will be part of the public outreach to selected interested professions, and important downtown constituents.

All downtown architects and those interested in downtown are urged to attend, to exchange views on the Downtown Strategic Plan's goals and project ideas, and the AIA's districting plan. The meeting will take place at 6:30 at the auditorium of the DWP building at 111 North Hope Street. John Kaliski of the CRA will introduce Polyzoides and give the background on the Strategic Plan. Parking is available in the DWP parking lot.

Design Committee

The next meeting of the AIA/LA Design Committee will be held at the office of Barton Phelps & Associates on Tuesday, November 24, at 7:15pm. All committee members and other interested AIA members are urged to attend.

The Design Committee is evolving into a more task-oriented committee. In addition to visiting AIA member's offices and discussing design issues, we are now attempting to expand our role within the AIA and the community. One of our proposals is to tackle the mini-mall, from a code and planning perspective, in order to seek some improvement on this archetype which we all know and loathe. This might be accomplished through design charrettes or a competition. Another of our proposed tasks is to offer choices for the 100 best and worst buildings in L.A. This would

coincide with a planned exhibit/poster/map/tour for the 1994 National AIA Convention in Los Angeles.

Being an infant committee, we are still learning about who we are and what we see as our role within and beyond the AIA. With that in mind, Barton Phelps is to host our November meeting and discuss the National AIA Design Committee, of which he is a member. Phelps will also discuss his University Elementary School project, now under construction. Barton Phelps & Associates is on the Miracle Mile at 5514 Wilshire Blvd., 10th floor, L.A. 90036. Parking is available in the lot behind the building (enter off Dunsmuir). Bring your ideas and enthusiasm.

LISA WIGHTMAN, Co-CHAIR, DESIGN COMMITTEE

AIA/LA continues on next page

UNUSUAL INSTALLATION CELEBRATION

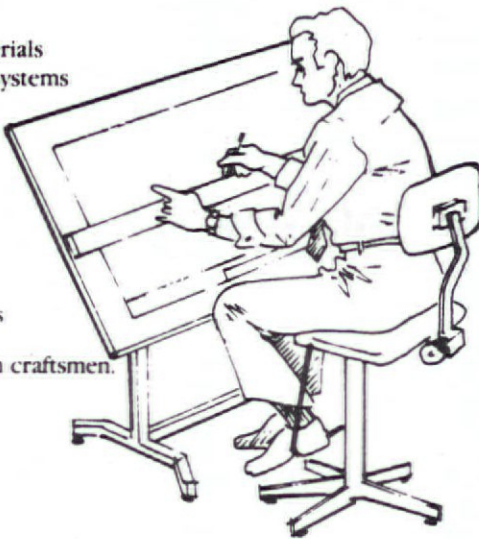
To raise funds for a new AIA/LA Scholarship Program, incoming president, Kate Diamond, AIA, is combining the Chapter's Annual Installation ceremonies with a Silent Art Auction, to include such items as sketches and drawings by prominent architects. There will also be a raffle for the much-sought-after Knoll Chair designed by Frank O. Gehry, FAIA. Chapter members interested in contributing artwork are asked to contact Ethel Rubio at (310) 474-3244. The Installation is scheduled for Saturday, January 16, 1993, at the newly restored, 100 year old Bradbury Building. National AIA president, Susan Maxman, FAIA, will be the Installing Officer and Robert Kennard, FAIA, will act as emcee. Watch for your invitation!

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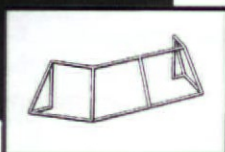
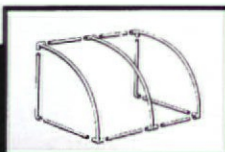
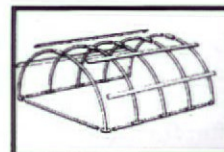
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AIA/LA

Chapter goals under review . . . Downtown

Chapter Goals

It is the responsibility of the Chapter leadership to be in constant review of the goals of its membership.

On Saturday, October 17, the Board of Directors and the committee chairs met at SCI-Arc for one of its four annual retreats. The issues discussed related to the Chapter's Long Range Plan. After a report from each chair on the way in which activities of the committee have met the current plan's goals, the day's discussion was directed towards the following: What services should we be offering our membership in the Los Angeles Chapter?; What services should best be left to the CCAIA?; What would be the most optimum method of serving our membership given the sheer size of our city?; How many committees focussing on which activities would best serve the membership?

One of the proposals for change was communication via electronic media for the membership. It was

suggested that we give priority to establishing a computer-based electronic communications, which would enable speedier and alternate methods of dialogue.

In order for the chapter to keep current in its ever increasing need to serve the public, it was suggested that the chapter engage the services of a legislative analyst to focus on and assist our committees in the pursuit of issues affecting membership interest.

The sharing of information through networking is of primary importance. It was suggested that more opportunities for members to meet in informal environments be implemented and that these social gatherings be organized regionally through established offices.

A question regarding methods for achieving broader representation for our membership was put on the table for discussion. While districting as a solution has been under consideration for some time, the consensus of those present was that the additional layers of governance and the difficulty with

administration, would prove unmanageable and unnecessary. No conclusions were drawn. Nevertheless, we must continue to strive for universal representation for our membership as this city broadens its cultural base.

It was recommended that the large number of committees, 48 in number, should either be consolidated or sunset annually. This suggests that the standing committees required by the institute take the lead in organizing task groups to champion goals of the Long Range Plan.

Membership participation is the life blood of this organization. If you believe that these are the issues on which the leadership needs to focus, let it be known. If there are other issues which need to be addressed, I would appreciate receiving that information and encourage the exploration of those ideas toward developing a more informed, and better represented, membership consistent with the mission of the Chapter.

AIDS Housing Project Update

The selection and program for housing for people with AIDS and HIV has been postponed. By now AIA members will have received a request for qualifications. The preparation of program, location and selection of architect will take place in early 1993.

RICHARD APPEL, AIA
PRESIDENT, AIA/LA

Design Awards

AIA/LA's annual Design Awards and Symposium will take place Saturday, November 21, at the Pacific Design Center. The symposium, which will feature members of the jury and be moderated by Frank Gehry, FAIA, will take place from 2:00-5:00pm in the Green Theater. Admission: \$10.00.

The Design Awards Program will begin with a Welcome reception in the Knoll International Showroom at 5:00pm, followed by presentation of the Awards in the Green Theater at 7:00pm. The winners

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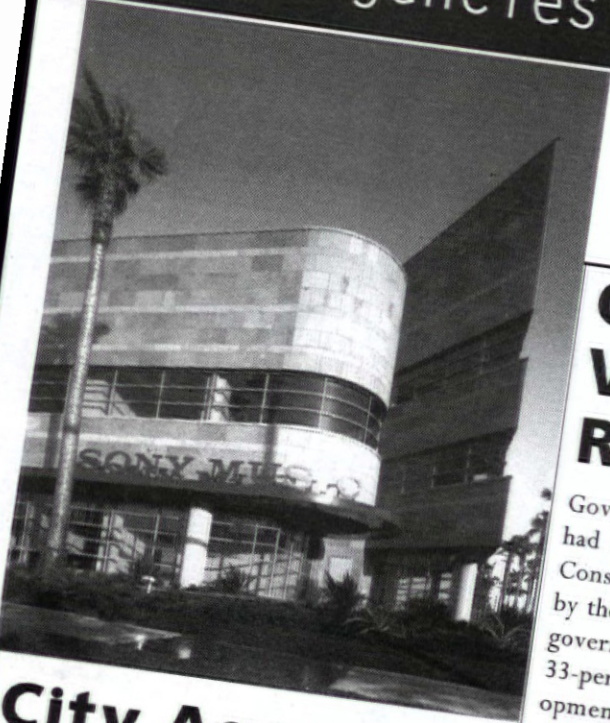
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L.A. Architect

L.A. Architect November 1992

City Agencies unite . . . Playa Vista goes public .



City Agencies To Work Together

Los Angeles City Planning Director Con Howe unveiled a four-agency revitalization strategy for Los Angeles at an October 15 lecture to the UCLA Graduate School of Architecture and Urban Planning. The strategy represents City Hall's first formal attempt to change city policy in the wake of last spring's civil unrest—and the first attempt by several agencies within City Hall to work together on planning issues.

The revitalization strategy, which is now under consideration by the City Council contains three elements:

1. More inter-agency cooperation to overcome the diffuse nature of power in the L.A. city government.
2. A policy of targeting city resources in minority neighborhoods where they are truly needed, rather than distributing them equally among all 15 council districts.
3. Joint development of neighborhood plans in the targeted areas by city agencies, community-based organizations and non-profit developers, as well as Rebuild L.A.

The new strategy is the result of an unprecedented series of meetings among four department heads: Howe, Gary Squier, general manager of the Housing Preservation and Production Dept., Parker Anderson, general manager of the Community Development Dept., and Ed Avila, administrator of the Community Redevelopment Agency.

"The diffuse nature of city government makes it difficult to respond in any cohesive or unified fashion," said Howe. "We made a compact among ourselves that because of ineffectiveness singly, we would work together."

Howe added that a combined effort makes sense because, while the Planning Department has authority over zoning and land-use matters, the other three agencies have financial resources available to actually reconstruct riot-torn neighborhoods.

WILLIAM FULTON

Governor Vetoes L.A. River Bill

Gov. Pete Wilson said on September 26 he had refused to sign the Los Angeles River Conservancy Act, which had been approved by the state Legislature early that month. The governor's refusal prevents the creation of a 33-person public board to oversee the development of the river as a natural habitat, recreational resource and transit corridor.

Wilson said AB 20 "considerably undermines local control," reflecting the protest of some cities along the river basin which feared giving development powers to the Conservancy. The governor added that river-front development ideas outlined in the bill increased the potential for flooding.

Wilson further added that he was "troubled by the absence of a specific funding source for the many goals and duties of the Conservancy."

The 58-mile Los Angeles River is a natural waterway that was converted to a storm-drainage channel in the 1930s by the Army Corps of Engineers. Recently, environmentalists and public officials both have recognized the potential of creating a recreational river, while development could occur in areas of the river that border busy rail corridors. The conservancy law envisioned a planning area that included strip of land up to a mile wide on both sides of the river.

Although a broad coalition of environmentalists had supported the bill, SB 20X, authored by State Sen. Art Torres (D-Los Angeles) the bill also aroused controversy. In particular, a proposal to use part of the urban waterway as the path of monorail or other elevated guide-way train came under fire from some observers, including Arthur Golding AIA, chairman of the AIA L.A. River Task Force. Officially, the task force took no official position on the bill.

Saying he spoke only for himself, Golding had called monorail proposal "unfeasible and unnecessary" and ridiculed the idea, put forward by train developers, that the transit system could be privately funded and profitable without subsidies. Golding added he was "pleased the governor vetoed the bill," describing the bill as "seriously flawed." The River Task Force chairman said he "hoped Sen. Torres will come back with a new version of the bill that will establish a River Conservancy and include the same kind of environmental considerations as were in the first bill, without the transit component."

Playa Vista EIR Released

The developers of Playa Vista, a proposed 1,078-acre community between Marina del Rey and Vista del Rey, released a 2,000-page draft environmental impact report in October. Publication of the document represents a critical step in the attempt by developers to win approval for the project, described as the largest development proposed within an existing U.S. city.

The current version of Playa Vista calls for 13,000 housing units, 5 million square feet of office space, 595,000 square feet of retail space, a 1050 hotel room and a new marina on land owned by the heirs of Howard Hughes. The developers have also set aside 260 acres of the Ballona Wetlands as natural habitat, as part of a settlement of a lengthy lawsuit with the Sierra Club.

Required by California Environmental Quality Act (CEQA), the environmental report must be approved by local, state and federal officials, and pass muster with community groups as well. The Playa Vista EIR cost \$4 million and took two years to prepare. The project has already sparked considerable controversy among coastal environmentalists, who fear worsened traffic, air quality and other environmental problems. Negative impacts listed in the EIR include an increase in polluted storm-water runoff, a "significant adverse impact" on air quality during construction, loss of native and wetland habitats, and construction noise.

The current developers are a partnership of Maguire Thomas Partners of Santa Monica, JMB of Chicago and Summa Corp. of Los Angeles. See page 14 for analysis of Playa Vista by Peter Devereaux, AIA.

NEWS IS EDITED BY MORRIS NEWMAN



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AIA/LA

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Above left:

The recently completed Sony Music Campus West Coast

Headquarters in Santa Monica, by Steven Ehrlich AIA, Architects

for client Robert MacLoud (formerly of Lowe Development Corporation).

Photo: Tom Bonner

Below:

Sketch of "Village Center" from proposed Playa Vista scheme.