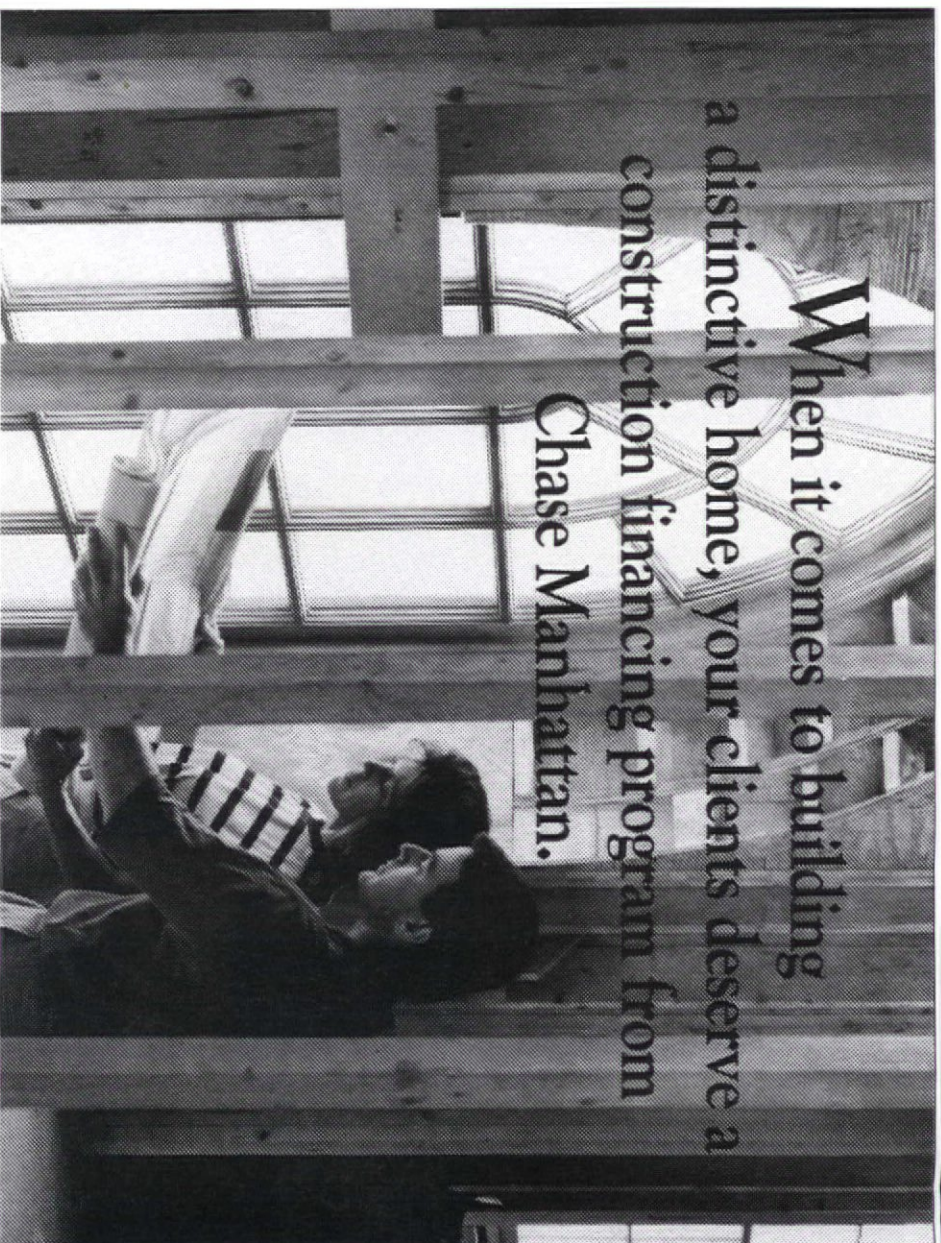


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DEC 92/JAN 93

L.A. Architect

Special issue . . . AIA/LA Design Awards 1992 . . . Design Coalition round-up

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Published by the
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Chapter,
American Institute
of Architects:
3780 Wilshire Blvd.
Suite 900
Los Angeles
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Calendar

lots of exhibits for the holiday season . . .

Tuesday 15

AIA/LA AFLA 6pm.

Wednesday 16

AIA/LA Finance Committee 3:00pm, Ex Com 4:00pm, Board of Directors 5:30pm.

Open Membership Day at LA/AIA offices, meet board member and committee chairs and see "Legal Hard Hat Required" video by the Legal Department of the AIA.

Thursday 17

CC/AIA Ex Com, AIA/LA Health Committee 3:30pm.

Sunday 20

Open House Holiday Open House, Homestead Museum, 15415 E. Don Julian Road, City of Industry. Free. Info: (818) 968-8492.

Monday 21

AIA/LA Installation Committee

Thursday 24

CC/AIA closes at 12pm.

Friday 25

AIA/LA Office Closed

Thursday 31

CC/AIA closes at 12pm.

January 1

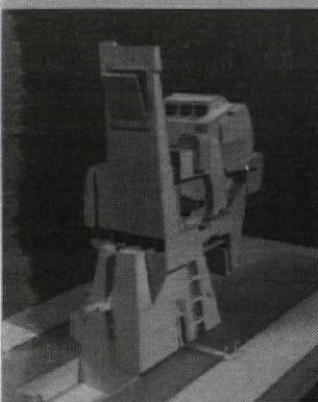
AIA/LA Office Closed

January 5

AIA/LA Assoc. meeting

January 11

Designers Lighting Forum "Color Use and Its Effect" PDC, 6pm refreshments and display, 7pm program, members \$5.00, non-members \$15.00. **Exhibition "Sculptural Architecture: A second Look. . ."** UCLA, Perloff Hall. Through January 28. Reception January 14. Free.



Preview

"Architecture: A second Look. . ." is an experimental exhibit that gives architects a chance to be seen as artists. Student designers were encouraged to take the design process past the norm -- to evoke emotion and to stimulate the human spirit. As theoretical projects,

social, site and budgetary constraints are eliminated giving the architects room for aesthetic experimentation.

Six different methodologies and "essences" are reflected in the projects which include designs for a center for mechanistic arts and sciences, an LA arts conference center, a museum, the U.S./Canadian gateway, a human spirit structure, an aeronautical museum, a grand hotel and an elementary school. For more information, call (310)825-6335 or (714)773-2075.

AIA/LA Historic Resources Committee 6:30pm.

January 12

AIA/LA YAF meeting 7:30 DiCecco's office Interns/Assoc. Board meeting, 6:30pm.

January 14

Dialogue Architects discuss their "Three Major Downtown Plans for LA" Downtown Strategic Plan (Stefanos Polyzoides), Alameda District (Ted Tanner, Catellus Development) and Central City West (Clif Allen, Meyer & Allen), MOCA Auditorium, 7pm, reception following, for reservations and admissions info. (213) 621-1703 **Exhibition "Sculptural Architecture: A second Look. . ."** UCLA, Perloff Hall.

January 13

AIA/LA Installation meeting

January 14

"Energy and Resource Efficiencies", one of first in a Video Conference series linking building professionals to new environmental markets. Venues to be announced. For more information, call 1-800-365-ARCH.

January 15

Exhibition "Hortus Poeticus/Ars Urbana" a visionary proposal for the civic enhancement of the city of Beverly Hills by Thomas Norman Rajkovich at Louis Newman Galleries, through January 25.



January 16

AIA/LA Installation of officers, Bradbury Building, 5:00pm. Call AIA/LA for more information at (213) 380-5177.

January 19

AIA/LA PAL 7:30 am continental breakfast at the PDC, Center Blue Conference Center, floor 2, with Rose Ann Schoof of Envision Design Centers presenting the latest in computer aided laser cutting services, call Nikki Solomons at the AIA offices (213) 380-4595 by January 15 to reserve breakfast and a seat. **Health Committee** 3:30pm.

January 20

AIA/LA Board meeting

January 21

AIA Grassroots in Washington, DC, through January 26.

February 11

Lecture celebrating Black History Month. Historian Karen Hudson speaks about the work of her grandfather, Paul Williams. 8pm, Friendship Baptist Church, W. Dayton Street at DeLacey Avenue, Pasadena. \$5.00. Info. (818) 793-0189.

February 28

Tour celebrating Black History Month. Pasadena Heritage and SAH/SCC host a home tour of Pasadena/Flintridge homes designed by Paul Williams. Tickets \$18.00 in advance, \$25.00 on tour day. Info. (818) 793-0189.

On-Going Exhibitions

Tom Carr: Sculpture Jan Baum Gallery; 170 S. La Brea Ave. through December 30, 1992

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

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 January. **Review** Parallel Visions highlights

works of "outsider" artists and places them side by side with works by Klee, Dali, Ernst, Breton, Borofsky, Grooms, and other established "insiders", to illustrate the influence the artwork of social outsiders has had on mainstream and avant-garde artists. The work of recognized names often shows signs of "outsider" influence, and clearly technical virtuosity is not the sole distinction between the recognized names and the unknown. There are fantastic works presented here by artists, who given a different set of circumstances or ambitions may have developed, or may yet develop, into major figures in 20th century art.

The well known artists in the exhibition are linked to the "outsiders" by their similar need to explore the recesses of the mind. Out of this search the art emerges to reveal itself in the symbols, feelings, primal urges, and archetypal beasts that lurk in the subconscious. This compelling need to explore and create provides insight into the world of the "outsiders." Most of these "outsider" artists are self taught, and some work in isolation with no intent of having their work displayed. Some are compelled to build monuments to personal passions, or to paint and sculpt sexually charged images to release inner obsessions, while others scratch out painful lines as a private language of communion with the soul.

Many "insiders" in the exhibition try to simulate the "outsider" creative experience by experimenting in trance states, drug induced hysterias, or psycho-therapy. Others are simply inspired by the purity of vision they find in the work of "outsider" artists.

It is interesting to note that the "insider" artists shown here begin their work as artists outside the mainstream of art. Through their innovation they gain recognition and are soon heralded by the mainstream art community. The show offers no clear insight into why certain artists attain commercial and critical stature while others remain marginalized, nor does the exhibition explore the fundamental question of why people are compelled to create, either inside or outside a recognized framework. The show, perhaps realistically, opts to present a wide historical and social range of visions, which are perhaps more divergent than parallel, and then allows viewers to draw their own conclusions.

SCOTT B. HUNTER

Retrospective of work of Lulah Maria Riggs, an important contributor to the evolution of Southern California's Colonial Revival architecture, book about Riggs by guest curator, Dr. David Gebhard, published by Capra Press will coincide with the show, Santa Barbara Museum of Art. Through January 17, 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.

Magnetism: Force Follows Function

Gallery of Functional Art, Santa Monica, through January 17, 1993.

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.

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, through January 24, 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, through January 24, 1993.

The European Presence in the Permanent Collection

Overview of MOCA's significant collection of works by European artists. MOCA, through January 31, 1993.

When Art Became Fashion: Kosode in Edo-Period Japan

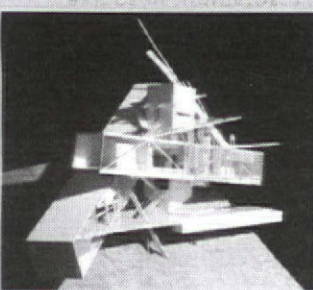
Organized by LACMA in cooperation with the Tokyo National Museum and the National Museum of Japanese History. Largest exhibition of kosode — Edo-period (1615-1868) kimono — ever shown in the U.S. LACMA, through February 7, 1993.

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

Clay 1925—1975: Potters to Artists Center Green Rotunda, Floor 1, Pacific Design Center, (310) 657-0800, through Feb. 26, 1993.

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, through March 7, 1993.

Coop Himmelblau Solo Exhibition work will be presented through the design process with approximately fifty models, along with drawings, sketches and large format photographs. Centre Georges Pompidou, Paris, France, through April 12, 1993.



Upcoming Exhibits

Max Weber: The Cubist Decade, 1910—1920

70 cubist paintings and works on paper by early American modernist Max Weber, focusing exclusively on the most adventurous and pivotal decade in the artist's career. LACMA, February 18—April 25, 1992.

Louis I. Kahn: In the Realm of Architecture

First comprehensive retrospective of the work of Kahn (1901-74). Organized into six sections interweaving chronology with Kahn's philosophy of architecture. Includes drawings, sketches, scale models, archival and newly commissioned photographs including a full-scale partial mock-up of Kahn's unrealized designs for the Mikveh Israel Synagogue. Exhibition designed by Arata Isozaki. MOCA, February 28 — May 30, 1993.

Upcoming Events

Alternative Disorders

A series of discussions about new community initiatives for inner-city L.A. Sponsored by The Los Angeles Forum Dates TBA

The 1993 Monterey Design Conference

Asilomar Conference Grounds Monterey Peninsula March 19—21, 1993 Sign-up in early January 1993.

Book Review

Holiday reading from reviewer Michael Webb . . .

Right:

Images by photographer Craig Cowan from *Concrete Abstractions: Details of Hollyhock House, Los Angeles, California*. Designed by Gere Kavanaugh, published by Couturier Gallery, the book contains duo-tone reproductions of seventeen platinum/palladium prints.

Coming In January! The Los Angeles Historic Preservation Resource Manual, produced by the AIA/LA Historic Resource Committee. For copies, get an order form from the chapter office, or from next month's issue of L.A. Architect.

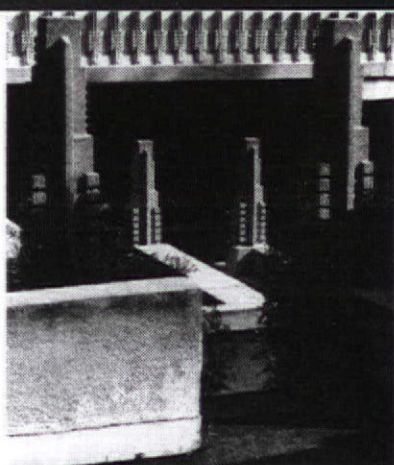
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Special thanks to Robin Cottle for the Design Awards layout.

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The Wright Stuff

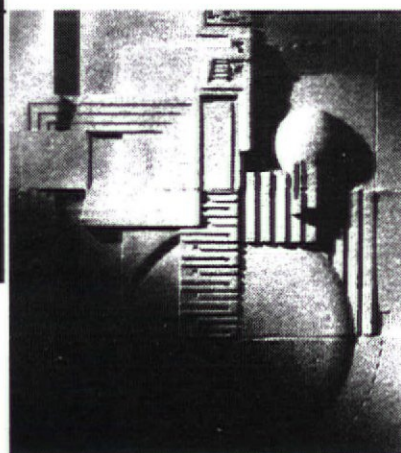
Frank Lloyd Wright: Hollyhock House and Olive Hill (Kathryn Smith. New York: Rizzoli International. \$45 hc)

An absorbing, meticulously-researched account of a project that disappointed architect and client, but yielded what the author considers to be "certainly Wright's most interesting" house - a key work in his transition from the prairie to modernism. Kathryn Smith has disinterred lost drawings, commissioned new sketches, and drawn on the plans and correspondence in the Wright archives to reconstruct the history of Wright's ten-year involvement with Aline Barnsdall, the imperious oil heiress he called his "most difficult client". At the end, one marvels that the Hollyhock House was completed and that it has survived poor construction and neglect to become a cherished LA landmark.

Barnsdall dreamed of a hilltop arts complex on which she would live and run a professional theatre, with a director and actors living on the site. She emerges from this account as indecisive and penny-pinching; worse, she was constantly sailing off to Europe, delegating authority to her business manager.

For much of the time Wright was in Tokyo, battling to get the Imperial Hotel built, leaving his son Lloyd on site and Rudolph Schindler producing working drawings in Chicago. In the pre-fax age that was a sure recipe for confusion. Wright and his client both wanted untrammelled authority. Meanwhile, Lloyd exploded with frustration at the machinations of Barnsdall's manager, cabling him: "your stupid egotism and envious insolence interferes with my work...damn you, make good." Contractors walked off the job and sued; the roof was so badly built that rain poured through, provoking Barnsdall to observe that anyone who commissioned a Wright house should be prepared to camp outside in bad weather.

Wright had few other commis-



sions around 1920, he was almost broke and his private life was a torment, but he poured himself into this project as best he could, and the plans and sketches reveal his genius. He struggled to find new forms and materials that would marry art and nature, technology and tradition. He proposed a waterfall as "the perfect metaphor for the pulsating heart of the community" - a concept that was brilliantly realized at Fallingwater. He designed a concrete block theatre and a second house for Barnsdall, which were also aborted. And he wrote defiantly to his client: "The work I do is not drawing-board Architecture. I must have my own privileges in the field where my battle is inevitably fought on and eventually won or lost". Even at his lowest ebb, Wright was a warrior.

A bonus of this handsome book are the new color photos by Sam Nugroho, which magically conceal the imperfections and celebrate the spatial drama and textural richness of the house. Coincidentally, the Couturier Gallery (166 N La Brea Ave, Los Angeles 90036) has published *Concrete Abstractions*, Craig Cowan's portfolio of 17 exquisite duo-tone photographs of decorative details in the Hollyhock House. Copies (\$20, plus tax and shipping) can be ordered by mail.

Beyond Bofill

The New Spanish Architecture (Anatxu Zabala Beascoa. New York: Rizzoli Int. \$35 pb; \$50 hc)

At the very end of the "Year of Spain", just as the shelter magazines are deciding on the next country they will anoint for its trendy design, this book adds substance to the hype. Here is a varied selection of good new work by 13 firms to win over those who consider Bofill to be as pompously

mediocre as Safdie, have tired of crazy nightclubs, and noticed how little good architecture was to be found in the Spanish sections of Expo 92 and Barcelona's vaunted urban renewal schemes. The wild man of Barcelona, Alfredo Arribas, is represented here by a surprisingly restrained disco and a taut, minimalist warehouse. A bridge and a station by Santiago Calatrava are more engineering than architecture, but other firms' projects range from stark cubist houses to the adaptive re-use of landmark buildings, by way of schools, civic centers and parks.

For the most part, the tone is coolly rational. As Peter Buchanan notes in his introduction, "modernism [has] remained precisely apt to Spain's upbeat mood and aspirations." There's a concise introduction to earlier post-war buildings and the emergence of an alternative to the bombast of the Franco era. Forty buildings of the last five years are well-documented with photos, plans and sections. But the notes on each are often too brief, and the addresses of buildings and architects' offices are omitted, so the book is less useful than it might have been in planning a tour of the new architecture of Spain.

All' Italiana

Roman Mornings (James Lees-Milne. New York: New Amsterdam Books. \$14.95 pb)

On my first visit to Rome, nearly 30 years ago, I was lucky enough to have this brief, lyrical introduction to eight landmarks, and the memories (of the buildings and the book) have remained with me ever since. First published in 1956 and long out of print, it has been reissued by an enterprising company that is old-fashioned enough to publish for love as well as money. The author's dedication is to Sacheverell Sitwell, "who looks at architecture with eye of a poet", but Lees-Milne is a less wordy, more practical poet himself, and this book is the next best thing to having him at your elbow. His chosen buildings range from antiquity (the Pantheon) to the rococo (Trevi Fountain), by way of less familiar churches and palaces. Soon to come is another reprint: Lees-Milne's companion volume, *Venetian Evenings*.

John Kent's Venice (San Francisco: Chronicle Books. \$14.95 pb)

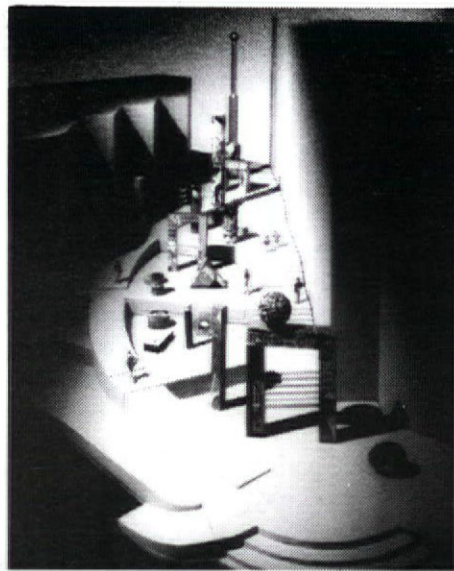
If you've ever wondered about the lesser palaces along the Grand Canal, or have wanted to lose your way creatively in the alleys of Venice, Kent's picture book is just the ticket. A twin frieze of facades allows you to chart your course from the vaporetto, identify the mosaics on the vaults of San Marco and the chapels of the Frari. Lively sketches, simplified maps and tidbits of information are a great tonic after the fact-crammed pages of serious guides. Kent keeps your eyes on the buildings.

Casa Malaparte

Casa Malaparte (Marida Talamona. New York: Princeton Architectural Press. \$14.95 pb)

The writer Curzio Malaparte was exiled to a barren island for his opposition to Mussolini in the 1930s; soon after his release he built his dream house on a wild stretch of the coast of Capri. Ironically, this dissident was immediately granted permission to build his strikingly original creation in a protected scenic zone; perhaps the authorities thought he would imprison himself. The house is perched on an inaccessible spur of rock, high above the coast where the Sirens once lured mariners to destruction. Over the past ten years, its wedge of steps and flat unparapeted roof have helped to make the house one of the most celebrated, though least-seen of modern classics. This brief history includes a selection of correspondence and photos of the house under construction, plus scale drawings of the completed structure. The author buttresses what was already known: that Malaparte and his local master builder had more to do with the shaping of the house than the architect of record, Adalberto Libera, and that the steps were borrowed from the church on Lipari, where the writer spent seven months of his exile. So perhaps it belongs in Rudofsky's *Architecture without Architects*.

MICHAEL WEBB



and Modernist revivalism in Europe, by Ray Ryan . . .

DoCoMoMo

Mining those troves of Modernism

Albert Speer, bisexuality, automobile advertisements and AIA Ethics procedure all apparently share an abode at CalPoly Pomona's Richard Neutra archive. There the personal artifacts of the Austro-Southland master - books, drawings, letters and photographs - repose, saved from the mid-Sixties office fire by being within the Neutra home and waiting now to inform and perhaps surprise the contemporary historian/critic.

Thus the talk in Dessau, Germany. Gropius' wonderful Bauhaus was the setting for the second international conference of DoCoMoMo: the "working party for Documentation and Conservation of buildings, sites, and neighbourhoods of the Modern Movement." Neil Jackson, now at the University of Nottingham in the UK, fluently introduced the assembled architects, officials and aficionados to Pomona's cache not only of Neutra goodies but also of working drawings and an unexpurgated audio tape by Raphael Soriano and of 3,500 slides from the collection of Craig Ellwood.

The L.A. trio of master builders was in lofty company. DoCoMoMo's three day bash deep in the former DDR was a kind of verbose love-in applied to the perpetuity of the oeuvre of such titans as Le Corbusier, Terragni, Duiker, Ernst May....and Robert Mallet-Stevens. Cold Steel and Hot Sunshine was the rather groovy title of Jackson's talk which pitched not only Angeleno representation within the Modernist pantheon but a catholic trove for the Documentation thereof.

The "Co" bit was outside the parameters of Jackson's contribution but fundamental to the discourse of DoCoMoMo itself. Preservation of revolutionary Modernism - the placing in

aspic of what was intended to be immediate - is surely a contradiction in terms. And of the boudoir-isation of, for example, Ellwood housed engenders angst among the disciples of purism, the adaptation to current constructional norms of the great Modern masterpieces may well destroy their original aesthetic balance. As the interestingly named professor, Ben Rebel, pointed out: you can't change the mullions (of Rietveld's Schroder House) without interfering with the manifesto.

'Manifesto' was of course a favourite buzzword for the High Modernists, a sloganistic amalgam of politics and tectonics; and the definition of what Modernism might constitute formed the basis of hugely enjoyable DoCoMoMo sorteers, bickerings and cross-lingual slugging matches. In the (puzzling) absence of an official US delegation, it was to the Canadians to decry "Eurocentrism" and broaden - so as to make it locally meaningful - the parameters of assumed Modernism. From Montreal, France Verlaethem spoke valiantly in defence of "banal Modernism" and "competent professional work."

The Euros, see, are split between those, often Dutch, who believe in architecture as the translation of programme and those, often Italian, who admire the object. Hence the trials and tribulations of DoCoMoMo Secretary Wessel de Jonge in attempts to allow van der Vlugt and Brinkman's 1934 Bergpolderflats in Rotterdam to continue adjustments due to our 1990's codes and standards. One unit will finally be left as an historical record but, then, how many societies would list apartment blocks?

"Polychromie interdite!" intoned a colorfully bowtied gentleman from France as the debate over "the full spectre of Modernism" (as the interpreters had it) became one on strategic listing. The Brazilians wanted to

include unbuilt projects; the Irish, bridges; Finland pursued "the total environment"; Italy warned of architects tampering with previous personal achievements - attentione, Signor Gehry!. The French were pushing their man Mallet-Stevens without so much as a word about Prouvé while the Norwegians have taken the extraordinary step of listing already a Sverre Fehn house from 1990. a danger looms in artifacts not registered being dismissed as unimportant: the colatter as diety.

In tandem, the issues of neighbourhoods sporadically intervened with the problems of how one might control change and growth within the planned estates of the International Style. Here the Canadians displayed the Hancock & Lee-designed Don Mills community near Toronto from the early 50's and the the encroachment into it of "monster houses" a là Beverly Hills. Erhard Schütz from Cornell and ETH Zurich depicted a New Deal America influencing Europe in terms of method, equipment and lifestyle ("wohnsitten"). Raising consciousness behind the old Iron Curtain, Mays siedlung at Wroclaw (Breslau) was made the subject of a special DoCoMoMo committee.

Forget Tom Wolfe!- the Bauhaus is one hip building. Happily installed in the new basement bar, conversation is of the much deteriorated Masters houses - and pervasive industrial waste. The postwar Dessau suburbs of Droogstadt are ample evidence of how horrendous what might be claimed as Modernism can be. Intent on a positive legacy for future generations, DoCoMoMo voted to hold its 1994 conference in Barcelona. Host Lluís Hortet of the Fondacio Mies van der Rohe told LA Architect that he is hoping to gather at that fest wider representations from throughout the Americas.

RAY RYAN

Above:

"Gateway to Los Angeles," Macy/Vignes Entry, commission-winning design by Roberto Gil de Montes' team, one of four teams of artists to win art project for the Catellus/RTD sponsored Union Station Gateway Center.

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The Rage of the Day

Project Rebuild L.A., it's the
rage of the day
Architects are converging
from far and away
To map out a strategy,
a plan of action
To get L.A. back on it's feet,
after the violent reaction
To the verdict handed down in
the Rodney King case
For the city's in disarray,
in need of a new face
So they've implemented
a new kind of plan
To solicit the input, of
the common man
Yes, the people on the street,
the proletariat
The average Joes, the
Ozzie and Harriets
They've finally decided, to go
among the people
To leave the hallowed halls, of
their abstract cathedrals
Like urban missionaries,
they've sprung into action
For gone are the days, of the
concrete abstraction.

From the depths of City Hall to
the shores of Marina del Rey
There's a mega massive effort
to rebuild L.A.
With Rodney King's horses
and Rodney King's men
The politicians and fat cats
hopefully intend
To rebuild the city into some-
thing better than before
To build new coalitions to heal
the festering sores
Of racial division and
police brutality
To forge a new beginning,
a new-age reality
April 29th is a day we'll
always remember
When this city exploded, it
shook and it simmered
When the system and the people
had a head-on collision
As the result of a cold-hearted
and unjust decision
Not guilty was the verdict that
rang through the land
L.A. was so divided that it
could barely stand
But we survived, so let's not
waste this chance
To make this a better place, for
every child, woman and man
To make this city harmonious,
prosperous and strong
So let's rebuild L.A., then
let's try to get along.

POEMS BY THE BIG C. (A.K.A.
CARL HALL)
UPPER EGYPT
(A.K.A. SOUTH CENTRAL LOS
ANGELES)

Alternative Disorders

Alternative Disorders was a panel discussion focusing on social, racial and economic issues facing Los Angeles, held in November at the Ward A.M.E. Church in Central Los Angeles. Sponsored by the Los Angeles Forum for Architecture and Urban Design, the panel discussion was well organized and well attended. The panel, consisting of Jackie DuPont Walker, Tony Massengil, Gilda Haas, Elliot Barker and Eugene Grigsby III presented their views well. Moderator Steven Flusty, clearly presented specific questions to the panel. The first question caught everyone's attention: "What were the issues and conditions present in Los Angeles which cited the city's unrest?" Ms. Walker, a project director with Rebuild L.A., said that the lack of communication among city groups was a factor in urban unrest. Tony Massengil, a community organizer, stated the lack of educational development among urban youth and the lack of citizen participation to public problem-solving are all factors eliciting unrest.

Mr. Barker, an architect, cited racism and high unemployment within the South Central communities as fuel for unrest. Dr. Grigsby,

director of the U.C.L.A. Center for African American Studies, noted factors such as the inability of communities to cope with change in economic development and the inability to provide proper education for the information age as key concerns.

Professor Gilda Haas, a developer and grass roots' organizer, gave vivid observations into the nature of urban unrest in terms of how banks, developers and real estate people all participate in racial "redlining" of city districts. The closing of banks in South Central L.A., Professor Haas said, brings in high-priced loan shops and check-cashing emporiums that are not safe places to deal with one's money. The lack of educating youth and adults on how to handle money within their own communities and the lack of proper city infrastructure all adds fuel to repression, denial and therefore social upheaval.

To address these concerns, educational development among youth, community level participation between local groups in "people's politics," and the establishment of new local financial institutions such as credit unions, were among many things mentioned and organized by most panel members.

A comment from a member of the audience said that he saw nothing different between the "rebuilding" discussions today as opposed to discussions after the 1965 Watts riots. It was time to end the discussion just as the audience member tried to elaborate that history was repeating itself and that nothing has changed in comparison to the coalition-building after the Watts riots. Unfortunately, this comment could have elicited a politically charged debate among panel and audience members.

In general, Alternative Disorders was perhaps one of the best "rebuilding" seminars I attended. The L.A. Forum for Architecture and Urban Design will organize more discussions such as these in the future. The issues and lessons from these seminars should serve as primers toward real problems' architects and designers must address here and abroad.

ANTHONY LOUI

Study Grants for UCLA

UCLA Faculty Win Grants to Study Economic Development Strategy and Unemployment in Post-Riot L.A.

Unemployment among public housing residents, a new economic development strategy and policy responses to problems of poverty and race are the topics of three newly funded research projects at UCLA. In response to the recent Los Angeles riots, the Washington-based Poverty and Race Research Action Council (PRRAC) has awarded three grants, totaling more than \$30,000, to teams of faculty throughout the UCLA campus to examine issues relating to the problems of South-Central L.A. Two of these research projects will be coordinated through the Lewis Center for Regional Policy Studies, based at the UCLA Graduate School of Architecture and Urban Planning (GSAUP), and the third through the Legal Aid Foundation of Los Angeles. All of the projects will promote resident involvement and grass-roots leadership.

THE FENCE

an open design competition

JURY

Eric Owen Moss
Crombie Taylor
Susan Whitin
Hank Koning
Dion Neutra
Barbara Stauffacher Solomon
David Gebhard

CHALLENGE

This ideas competition seeks innovative designs for a fence: one that serves as a model for the security, identity and enhancement of urban neighborhoods.

SITE

The Village Green is an urban oasis of over 100 multi-family dwellings housing over 600 families on 64 acres within riot torn central Los Angeles. Built as Thousand Gardens and also known as Baldwin Hills Village, The Village Green is an architectural, landscape design and urban planning masterpiece. The Village Green was designed by Reginald D. Johnson and the Firm of Wilson, Merrill and Alexander with Clarence S. Stein as consulting architect. Built from 1938 to 1942, The Village Green is the quintessential manifestation of the Radburn idea.

PRIZES

Grand Prize	\$7500	Second Prize	\$2500
Third Prize	\$1000	Merit Awards	\$ 250

CALENDAR

Program available	January 15, 1993
Submissions due	April 22, 1993
Exhibition	May 1993

Registration fee is \$50; fee for students is \$25.
To register, send name, address, and fee to:
The Fence Competition, PO Box 1332, Culver City, CA 90232
Phone/fax number is (213) 296-6226.

NOTE: This competition is privately funded and has received no public monies or support. No offer of a design commission has been made; this is an idea competition only. This competition has no affiliation with The Village Green Homeowners' Association.

L.A.

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Sound-bites by urban historians Kevin Starr, left margin, and Mike Davis, right margin, from "Freeze Frame L.A.", a panel organized by MOCA Architecture and Design Council.

Rebuild L.A. talks reviewed



A range of symposia debating the condition of Los Angeles have been held in recent months. Silja Tillner picks the salient points from: "Freeze Frame LA", at MOCA (see margins) "Architecture and the Social" held at USC, "Rebuild L.A.", the Dean's Forum at UCLA. Anthony Loui reports from the LA Forum's "Alternative Disorders" panel discussion.

The USC and UCLA events included architects and planners currently involved in efforts to rebuild the communities affected by the civil disturbances.

At USC the panel members were: Margaret Crawford, SCI-ARC; Mike Davis, SCI-ARC; Al Nodal, Cultural Affairs; Ki Suh Park, Gruen Associates; Michael Pride-Wells, Design Coalition; Roland Wiley, architect; moderator Diane Ghirardo.

The speakers clearly focused on the role of design in improving the quality of life in hitherto neglected communities.

Michael Pride-Wells described the role of the Design Professionals Coalition as translating the needs of the community into concrete proposals which can then be supported and funded by government and the private sector.

Mike Davis emphasized the importance of community self-government and presented his idea of elected community planning boards.

Roland Wiley documented the lack of aesthetic considerations in poor neighborhoods; virtually every aspect of public space, ranging from building orientation, streets and sidewalks, to building signage, is currently neglected. He saw the city in the 21st century focusing more on urban context and transportation, and less on designing "pretty boxes".

Al Nodal stressed the importance of reinforcing and strengthening already existing cultural identities in the discussed communities. Among projects already in the pipeline he mentioned: the cultural revival of Central Avenue, based on its jazz center heritage, an African Marketplace in need of a permanent home, and Mexican Mariachis congregating at a taco stand in East L.A. He saw the role of culture in the rebuilding process as important, but didn't think that design alone could affect change.

Ki Suh Park, one of the board members of Rebuild L.A. (RLA), gave insights into the Korean community. He stated that the community is not monolithic, some immigrants came forty years ago, others arrived in the 70's or 80's. Due to the varying agendas of these different groups, he suggested defining community interests based on issues at hand and forming interest groups.

Margaret Crawford, chair of the History/Theory Program at SCI-ARC, devoted her presentation to the "social role of architecture". She critiqued architecture in the 80's for its predominant focus on image, stars, and brand names. Realizing that images alone cannot trigger any change, she concluded that an enormous effort will be needed to change the



profession. She recommended architects and students to focus on the social context of buildings, to explore new, environmentally sound building products and construction types. She proposed to expand the realm of experimental practice from formal manipulations to social experiment, and hoped that, after years of absence, the utopian dimension of architecture will be rediscovered.

The lively response from the audience, in particular to Margaret Crawford's statements, lead one to believe, that indeed, change was in the air. Could it be true, that student's designs would be judged by their social responsibility, as well as formal qualities? The renewed focus on the public realm can be seen as a step in that direction.

Nevertheless, there was also a sense that this was only an aspect of the enormous problems facing the City. Although community members have expressed their desire to live in an aesthetically pleasing environment (as for example the Bloods and Crips manifesto proved), the appearance of a community is a mirror of its inner well-being. If social and economic issues are not addressed, aesthetic improvements will not last either.

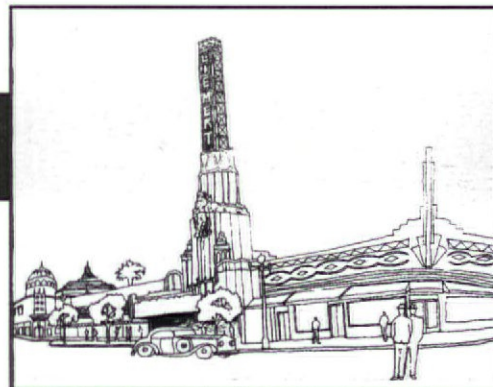
The symposium at UCLA, three weeks later, provided all the back-up data for the social and economic agenda.

The participants were all professors of Planning at the Graduate School of Architecture and Urban Planning (GSAUP): Gene Grigsby, Paul M. Ong, Allan D. Heskin, Jacqueline Leavitt, Leo Estrada; the moderator was Richard Weinstein, Dean of GSAUP.

Leo Estrada gave an exact account of the damage caused by the uprising. He stated that the ignited areas were places of rapid transition, whose inhabitants felt attached and neglected. Speaking in his role as a RLA board member, Estrada was confident that the goal of physically rebuilding the community within five years would be accomplished, while the creation of one hundred thousand new jobs would be more difficult. He described RLA as an experiment, observed closely by other cities. If successful, the role of the private sector in the public environment could change. If not, one answer could be looking towards smaller increments like community organizations.

Gene Grigsby reiterated eight critical themes that touched on the issues of a global economy, race and space, community-based planning, social equity, modes of payment for services and a focus on the informal sector. He stressed the role of the informal sector, small enterprises like street peddlers and vendors, in the economy of South Central. Grigsby critiqued commonly used maps for showing ethnic distribution in L.A. as a stable condition. He showed new maps that subdivided each ethnic group into stable, emerging, growing, and declining. He blamed the older, racially segregated map for misconceptions of different neighborhoods.

Paul M. Ong recounted his experience of the summer in 1967 and 68, and how for him April 29, 1992 was a repeat of these earlier events.



He described the role of research in identifying problems such as the widening economic divide. His most dramatic example was that the median annual income of a full-time, male worker has dropped in the last two decades by \$10,000. Currently, 3/4 of all low wage workers are Latinos, while 3/4 of all top wage earners are whites. Solutions to problems in the labor market and economic problems are not easily found. He saw the role of academic researchers as being part of the process, but not as providers of grand solutions. Ong identified bridging the racial gap and strengthening community based organizations as necessary for long term improvements.

Allan Heskin mentioned the number of grassroots versions of RLA at a neighborhood level. Eight community leaders are part of a multi-ethnic community economic development class that GSAUP is sponsoring. He wanted community leaders to become engaged in policy debates. He stated that current ethnic politics don't reflect the realities shown on Grigsby's map. Consequently, ethnic minorities who live in the wrong place, don't have access to services.

Jacqueline Leavitt addressed issues of public housing by recounting her work with residents in Nickerson Gardens. She also quoted from her recent paper "Women Under Fire", which tells the story of a women's world in public housing projects, based on numerous interviews. The daily struggle about non-existing or malfunctioning laundry facilities, tot lots, and parking spaces are symptomatic for the overall deficiencies of the system. But those tangible examples also offer an opportunity for immediate improvements; as shown in the excellent contributions made by Leavitt's students, which have been transformed into reality.

In the ensuing discussion with the audience, the following statements were articulated:

- * The current concept of economic development doesn't work. One should not buy into quick fix economic solutions.
- * Develop truthful racial politics; accept responsibility individually and in groups.
- * Develop policies for economic development, policies for immigrants (currently non-existing).
- * Improve the lack of preparation by government agencies.
- * Support efforts by the Committee for Accountable Reinvestment, as for example creating a Credit Union in South Central.
- * Take preventive instead of retroactive measurements. For example, the estimated costs of the riots to the City of L.A. are now at approximately \$ 4 Billion and 30,000 to 40,000 jobs. That is money, that could have been spent years ago ...
- * Develop equity positions for local residents. The missing sense of ownership was apparent in the statements voiced by many people, who were affected by the civil disturbances.
- * Address fundamental economic problems; close income gap.
- * Address problems of racial discrimination and the education system.

SILJA TILLNER

Debates continued over . . .

Mike Davis

"The consequences of past decisions regarding the river are obvious: a destroyed relationship to nature and a shifted burden on neighborhoods like East L.A. The converse side of the policy to keep industry out of the Westside is the concentration of industry in the east and the consequent deterioration of the quality of life there. The East Side lost its recreational resource due to the treatment of the river. There is a social and an ethnic dimension to the fact that Boyle Heights has to get its beach back.

The history of L.A. is a struggle about the commons. The function of the commons for the poor is to give them a sense of citizenship. It is a catastrophe that poor people, homeless, as well as teenagers, have no existential space to be in. Six Million square feet of office space decay on Broadway and Spring Street while the homeless have no place to live. It is illegal for the homeless to camp in the L.A. River and "gangs" of teenagers are forbidden to use the parks.

It is impossible to have abstract debates about density. The next election provides a chance, at least one or two candidates will run on a particular vision: the right not to own a car, 180 billion dollars appropriated for transportation can be used to transform the city. This is outlined in the manifesto of Nick Patsouras.

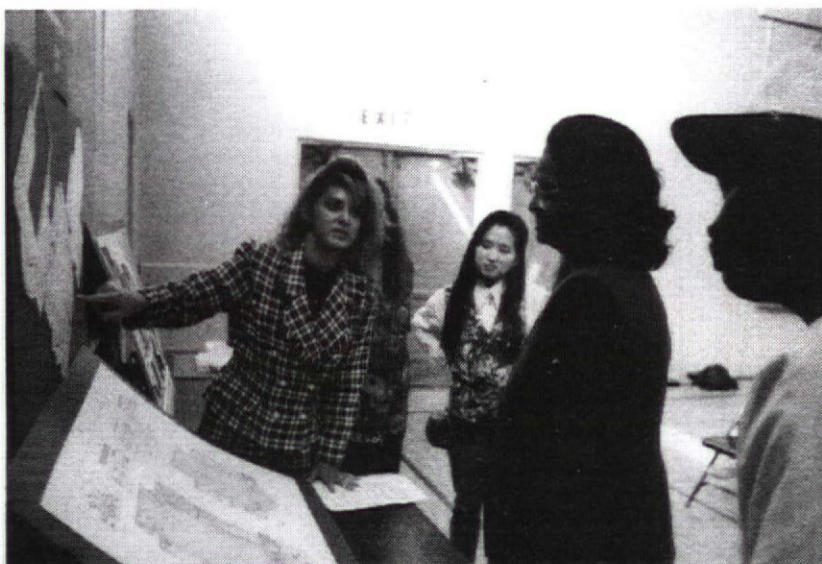
The 40's are the most important decade. There was nearly no private building, a lot of public housing was constructed, and with the exception of Chavez Ravine the overall vision was good.

Density is really complexity. The explanations by planners and architects don't serve it well. One of the most powerful groups in the city to deal with these issues is the Regional Planning Commission, but they are not accountable to anybody. They see their mission in keeping a frontier of cheap developable land.

L.A.'s worst future image is the vast undefined emptiness in the valley, not the density Downtown. The inner city in contrast has plenty of recyclable elements. New York of 1933 should be the appropriate model for L.A. Le Guardia ordered the city's orchestras out into the parks to play for the homeless. But we have looted the inner city parks and recreation facilities. Elysian Park, one of the largest open space resources in the city, has no bus connection, therefore access for the poor is eliminated. Following the New York spirit, the L.A. festival should be made an every day event.

We need a Lincoln to shriek the secessionists out of West Hills. The urban, suburban neomercantilism has to stop. The solution is neighborhood self-government in the individual communities."

Right:
Cal State Northridge students, Lorina Betdavoud and Jennifer Lee, show their redesign ideas for the Ardmore Recreational and Community Center in Koreatown to Jackie Tatum, General Manager, L.A. City Department of Recreation and Parks.



... Planning continued

The Design Coalition gets busy . . .

Kevin Starr

"The fundamental question for L.A. is whether it exists or not. Some of that 'All about Eve' phase of L.A. is coming back now. L.A. was a city state, similar to a Swiss Kanton. As much as we like to break down things and analyze them, we also like to think of cities as fictional persons. It is a mystery what is in the core of L.A.'s recoverable past. Brecht expressed outrage about the value system in his brilliant poems from the 40's. When imagining the future for L.A. one should be aware that it will not be possible to recover the Broadway of the 20's, but that the Broadway of the 90's works beautifully in its own way.

There were three hundred public schools constructed in the 30's, the Hollywood Bowl,...

L.A. does not have to sacrifice the pastoral ideal for the sake of density. I personally see density very positively, it is what one shares with other people. I see the concept of clustering in Patsaouras' manifesto as a right step in that direction.

L.A. could become the Yugoslavia of the American cities, resulting in a violent break-up. The annexation mania in history tested people's ability to psychologically relate to the city, as described by Aristotle.

Tokyo and Sidney have a lot in common with L.A. Tokyo handles its high density very well, Sidney has lots of green open space, parks are sited throughout the city, thus showing the best aspects of a suburban city."

Above, left to right:
Sketch ideas for the Leimert Park Commercial Village, by the Leimert Park Neighborhood Design Workshop.

The Leimert Park Neighborhood Design Workshop was organized by the South East/South Central Task Force.

Additional sponsorship came from the City of Los Angeles Neighborhood Planning Department, the Los Angeles Conservancy, the Lieutenant Governor's office, the L.A. Design Coalition, Woodbury University and Main Street, U.S.A. Members of the Design Professionals' Coalition joined members of NOMA, Crenshaw Chamber of Commerce, National Trust for Historic Preservation, The Mayor's Office of Economic Development, and the Woodbury School of Architecture for the design charrette. Apple donated computers.



Design Professionals

Coalition Update

Volunteer members of the Design Professionals' Coalition have been steadfastly working on several design and rebuilding projects with local community groups and public and private organizations in areas affected by last April's civil disturbances in Los Angeles. The Coalition has recently become incorporated with non-profit status and has elected a nine member board. The four officers are Michaela Pride-Wells, Seraphima Lamb, Ildiko Choy, and Robert Tomlinson, and the five directors are Kate Diamond, Robert Figueroa, David Kim, Rawn Nelson, and Monique Birault.

A group of architects representing the Coalition has been working with the Los Angeles City Department of Housing Preservation and Production (HPPD) on their Small Site Development Program. The program solicits proposals from developers for affordable single family housing on various irregularly shaped infill sites in the affected areas of the city. Projects with significant overall physical, economic, and social impact on the neighborhood are considered for HPPD financial assistance. The houses will be available for sale to first time home buyers at a fixed maximum cost. The first design charrette was held at SCI-ARC and provided conceptual design solutions for four irregularly shaped sites at the corner of Van Ness and Hyde Park.

Leimert Park residents and business owners have been involved in the process of creating a comprehensive economic development and revitalization plan by engaging in a four day workshop hosted by South Central/ Southeast Task Force and The Los Angeles Conservancy. (See following article.)

The Ardmore Recreation Center in Koreatown, which serves a multi-generational Korean, Latino and Afro-American surrounding community, requested assistance in redesigning their facility. The Coalition in turn referred the project to the Interior Design students of California State University, Northridge, who enthusiastically took on the challenge by visiting the site, gathering information on pre-school, seniors, health and fitness programs, and developing several conceptual schemes. The City of Los Angeles Parks and Recreation Department, which operates the center, was quite pleased by their effort and is pursuing funding for the project.

A design workshop for the revitalization of St. Elmo Village, involving local residents, volunteer architects and contractors, is planned for January, 1993. The residences and artist support spaces located east of La Brea between Venice and Washington Boulevards were established after the Watts riot, and need of renovation. The Coalition is seeking sponsorship for the workshop.

Several other urban planning and architecture projects are on the Coalition's agenda. The Community Outreach Committee is actively involved in long range urban planning assistance



to several specific areas identified by the Coalition of Neighborhood Developers and the Neighborhood Housing Services. There is ongoing contact with the Pico-Union Housing Corporation regarding potential projects. Participation in an upcoming urban design charrette for Koreatown is being investigated. Renovation and plans for expansion of Para Los Ninos, a children's day care and social services center for homeless and poverty level people, has been initiated.

The Coalition would like to thank all the volunteers involved in these projects for their time and effort. For more information or to volunteer please contact the Coalition Hotline at (213) 380-1751.

RASA J. BAUZA, AIA

Four Days To Understanding

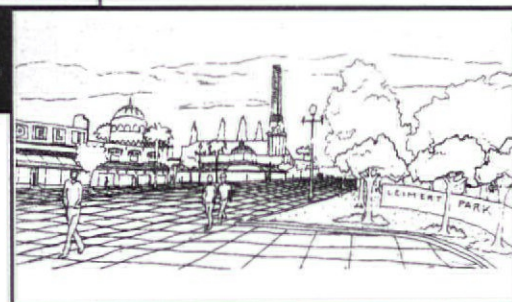
Coalition member Dan Searight describes The Leimert Park Design Workshop.

The Leimert Park Neighborhood Design Workshop was a community-based workshop that sought to give design and planning direction to Leimert Park's Commercial Village. This is a primarily African-American community currently experiencing a cultural and economic renaissance. The area's boundaries are Van Ness, Crenshaw, Exposition and 52nd Street. The workshop's goal was to develop a design and financial assistance plan to revitalize this Olmstead designed neighborhood.

As part of the design and planning team, I worked towards developing design guidelines. The tone of the four day workshop proved to be far from routine. Workshop participants came from varied backgrounds, and included residents, and design professionals from the community as well as from the public and private sector. This combination produced a team that felt a great sense of urgency. In the wake of the April Riots, all participants realized that our work could possibly be the framework for other neighborhood planning efforts.

The residents of Leimert Park see the neighborhood as an emerging African-American cultural center. The workshop's master planning recommendations seek to reinforce this identity through various architectural, landscaping and self-governing measures. The recommendations accommodate the residents' desire for a basic commercial mix. The Village's Commercial Center presently boasts small boutiques, art galleries, cafes and jazz clubs, but is in need of a small quality grocery store, a hardware store, professional office space and a branch bank. The Larchmont Street commercial strip in Hancock Park was an example given by many of the residents as a model that could be followed for their Village Center.

The Plan ensures the preservation of the African-American feeling of the community partially by borrowing from the Moorish tradition of architecture. The team felt that this architectural theme would blend well with the remaining Art Deco structures, such as the Watchtower Theater owned and operated by



actress Marla Gibbs. It also will work well with the existing, high quality, residential housing that is similar to the stucco duplexes and single family homes built during the 1940's in midtown Los Angeles. Landscaping guidelines will specify plant materials of African origin.

The community, and design team, also want the neighborhood to become more pedestrian-based, and to have a commercial district that functions day and night. Since safety plays a huge role in this regard, recommendations were made for more street lighting. Transportation representatives from RTD, Community Planning Advisory Committee (CPAC), and Metrorail were also interviewed. There was an idea-sharing session in which the transportation representatives outlined their preliminary plans for the region and the residents explained their specific transportation needs.

Implementation of the Plan was a key issue with the residents as well as with the design and planning team. The South East/South Central Task Force, which organized the workshop, is able to assure the community that the recommendations from the workshop will be incorporated into the broader-based Leimert, Baldwin Hills, and West Adams Neighborhood Community Revision Plans. These will go into The Crenshaw Corridor Specific Plan that will stand as a master plan for design guidelines and land use regulations.

The experience convinced me that there is a tremendous need for more neighborhood workshops to take place in order for Los Angeles to reinvent itself into a city where businesses thrive and people chose to live. Community workshops should include three key components. First, consensus building within the community. Our initial interview process became the basis for most of the physical planning recommendations made in the Leimert Village Commercial Plan. Listening became the key exercise in working with a community that continually asked "What do you know about us?". By including them from the beginning, we were able to obtain their acceptance of the process and further strengthen chances for successful implementation of plans.

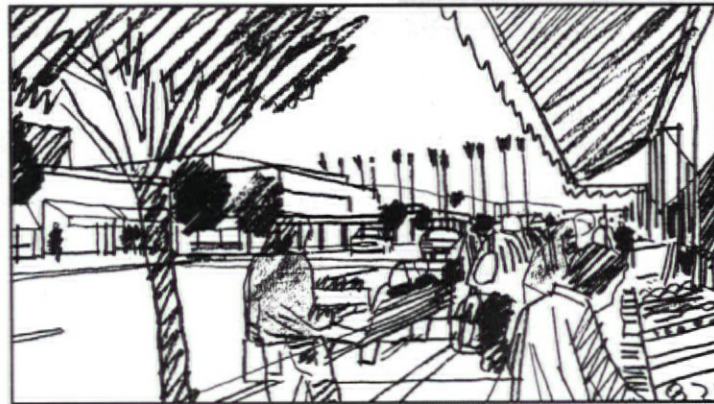
Secondly, design and planning professionals should be aware that community revitalization is a slow and complicated process. Some solutions, such as fine-tuning bus routes or proper lighting, can be implemented relatively easily. However, the current state of Los Angeles' neighborhoods did not occur overnight, and they will not be corrected overnight. Finally, a vehicle to implement the plans developed during the workshop needs to be in place before starting. The community needs to know that the workshop is not just for show.

Design professionals who would like to become involved with community planning, should remember that the community has the clearest vision. Designers and planners have the capability to give form to the vision if they work alongside these communities.

**DAN SEARIGHT
AIA ASSOCIATE**

Planning

An excerpt from the Taylor Yard workshop report . .



Councilman Mike Hernandez, the Friends of the Los Angeles River, and the AIA/LA brought attention to the Taylor Yard because it is the largest undeveloped parcel in close proximity to downtown Los Angeles. The property has been under a single ownership for the last century. A major portion is for sale by the Southern Pacific Railroad. About 67 acres have been purchased by the Los Angeles County Transportation Commission (LACTC) for use as a maintenance facility, leaving 174 acres for development; the sale parcel is 94 acres, while the remaining 80 acres will remain in rail-maintenance use for an indefinite time, but will become available.

With the removal of the freight rail yard and potential redevelopment of the site and adjoining lands, the Taylor Yard area represents the kind of opportunity that occurs only once every two or three generations in the evolution of Los Angeles. The workshop team, the community and involved agencies can participate in the planning for physical, social, cultural and economic development of the area. This represents a significant, even unprecedented case-study opportunity in the resolution of frictions between the local community and wider regional land uses, historically considered incompatible.

Residents of the communities surrounding the Taylor Yard are committed to participating in decisions affecting their neighborhoods. It is paramount that their input is used both in the development of Taylor Yard and to determine policy governing this development.

Historically, the northeast area of the City of Los Angeles has been the "dumping ground" for regional service facilities. Government decisions to develop facilities typically saw little local opposition. However, the development of the Metrolink Maintenance Facility, without knowledge of the community, was the final blow. Galvanized by this action, they consulted with

Councilman Hernandez to protest this action. It took a threatened lawsuit for LACTC to recognize the community's concerns.

Based on their input, a number of objectives must be achieved in the development of the Taylor Yard and surrounding communities, regardless of the nature of development: projects should provide job opportunities to locals, and should not be accomplished at the expense of local businesses. Development should be linked to the provision of an expanded housing stock.

Land use and physical-form principles should reinforce the neighborhood character; develop the Los Angeles River front as a community and regional amenity; enhance visual quality; prevent significant environmental impacts; maintain and expand public improvements and infrastructure, including community facilities and public safety.

Land-use development options are directed toward infrastructure and economic development, creation of jobs and business opportunities and provision of needed community facilities and programs. An extensive network of streetscape amenities is recommended through the Taylor Yard and adjacent area to provide a distinct identity, including street lights, trees, benches, and gateways. New housing in a variety of types and prices is recommended, and should be built on an infill basis so as not to disrupt the existing character.

Three alternative land use strategies are based, respectively, on the following three objectives:

- Maximization of an integrated town center and supporting uses.
- Maximization of job opportunities through industrial development
- Maximization of retail opportunities and revenue generation.

Common to all land-use alternatives considerations for Taylor Yard area are a community park, a "gateway" to Cypress Park, and river-related recreation and community park uses.

The workshop team included Elwood "Woodie" Tescher APA as facilitator, with community development planner Gay Forbes, urban designer and illustrator Norm Kondy; development economist Charles Loveman; landscape architect Lauren Melendrez; architect Ben Refuerzo; urban planner and affordable-housing specialist Sylvia Ruiz and urban designer Doug Suisman. Councilman Mike Hernandez and his staff participated actively in the workshop.

Above left:

Sketch of Taylor Yard Area, and ideas for treatment of the riverfront by Lauren Melendrez.

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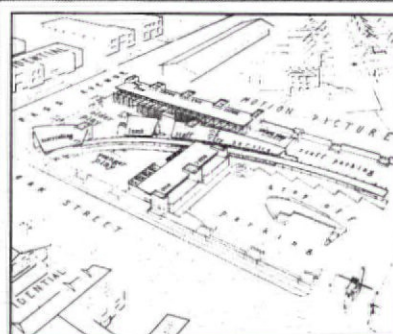
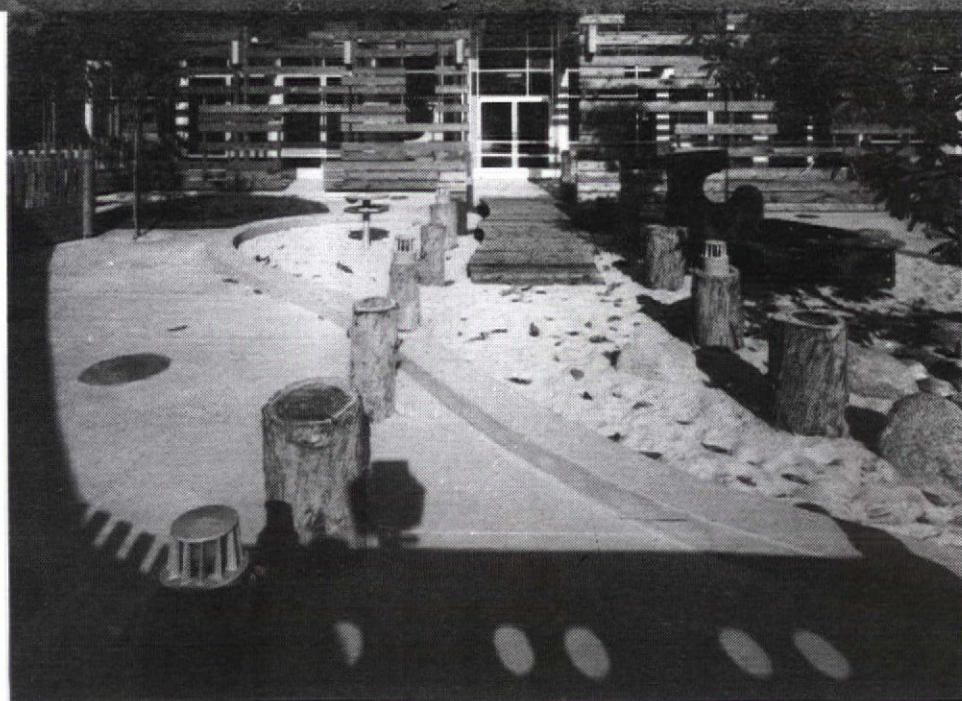
LOS ANGELES

DISTINGUISHED BUILDING

Citation

Warner Brothers Children's Center, BURBANK, CA

"The design responds to a variety of influences, from *Arts and Architecture's* 'Case Study Housing,' to California schools of the 1960s. Topics considered are site context; social and community awareness; and a desire to provide children with a learning environment that encourages imaginative play. The adjacent studio backlot is a fantastical setting of constantly changing movie sets, ranging from western towns to *Batman*. The design of the Children's Center draws from this source of inspiration. The cinematographic quality of movie sets emerges in the building, landscape and playgrounds." —R.P.I.

**Design Awards 1992****Jury Comments:**

A kinetically engaging plan that encourages in small children a sense of community.

Project Team: Mark Rios, AIA, Principal; Frank Clementi, Project Architect; Hsuan-ying Chou, Interior Design; Charles Pearson; Julie Smith; Virginia Faust; Danna Sigal; Richard Levy

Contractor: Pacific Southwest Development, Inc.

Structural Engineer: Niver Engineer

Mechanical Engineer: Mirahmadi & Associates, Inc.

Electrical Engineer: Mirahmadi & Associates, Inc.

Landscape Architect: Rios Pearson, Inc.

Photographer: Marvin Rand

Other: Family Resource Centers, Inc., Child Care; Rios Pearson, Inc., Interior Graphic Furniture Design

The Montana Collection,

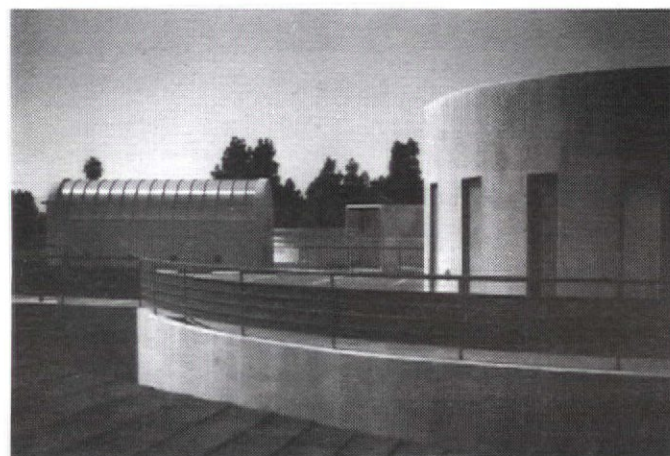
SANTA MONICA

Kanner Architects,

DISTINGUISHED BUILDING

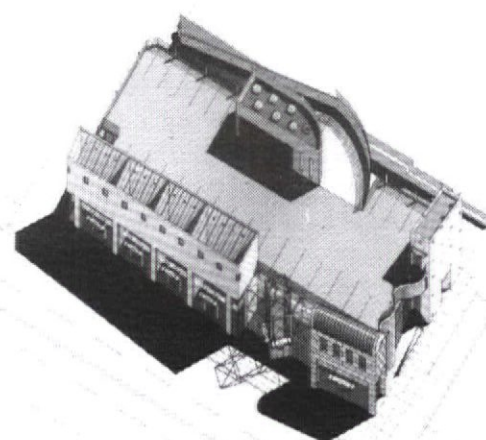
Citation

LOS ANGELES



Jury Comments: This transparent interface between street and merchandise also represents the spirit of Los Angeles urbanism at its best.

"So many retail developers consider the secondary facades as 'throw-aways' and these facades are usually flat, unarticulated stucco walls." —K.A.



Client: 14th Partners/Lawrence Taylor

Project Team: Charles Kanner, FAIA, Stephen

Kanner, AIA, Partners-in-Charge; Stephen

Kanner, AIA, Design Partner; Keith Coffman,

AIA, Project Architect; James Akin, AIA, Project

Architect; Dana Barbera, Presentation Drawings

Contractor: Artner Construction

Structural Engineer: Wong Hobach & Lau

Mechanical Engineer: Storms & Lowe

Electrical Engineer: G & W Consulting

Electrical Engineer

Civil Engineer: Reiss, Brown & Ekmekji

Landscape Architect: Richard W. Segal &

Associates

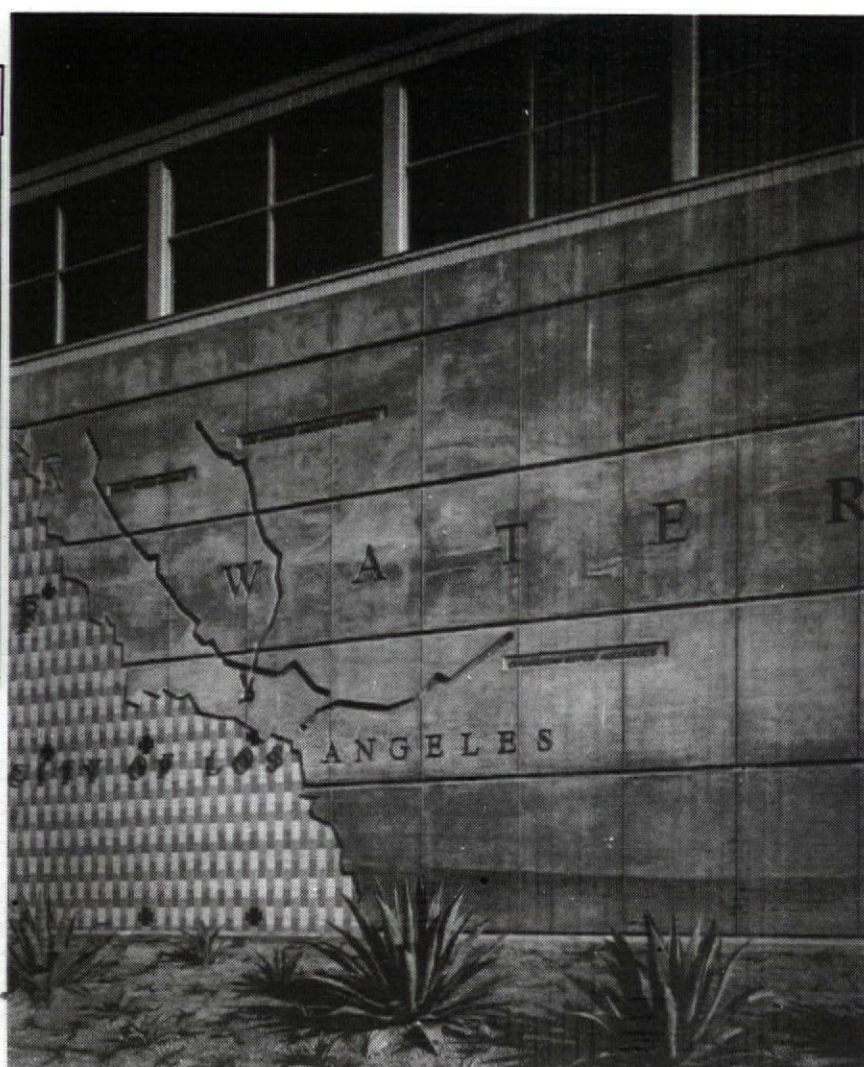
Photographer: Ronald Pollard

DISTINGUISHED BUILDING **Merit**

Delon Hampton Associates, Chartered, Architects; Barton Phelps & Associates, Associated Architects for Design.

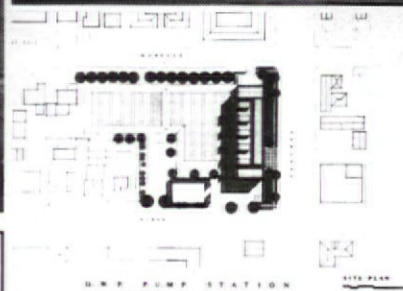
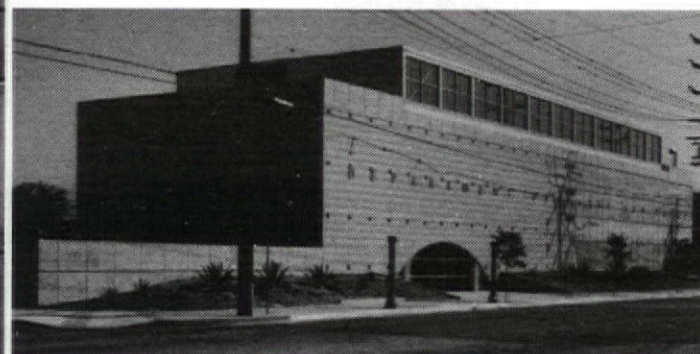
LOS ANGELES

Los Angeles Department of Water & Power, NORTH HOLLYWOOD PUMP STATION



Project Team: Barton Phelps, AIA, Project Designer; David Webb, Project Architect
Contractor: Dillingham Construction Co.
Structural Engineer: Delon Hampton Associates, Chartered
Mechanical Engineer: Dept. of Water & Power and Gary Walker & Associates
Electrical Engineer: Dept. of Water & Power
Civil Engineer: Dept. of Water & Power
Landscape Architect: Burton & Spitz
Photographer: Tom Bonner
Renderer/Model Maker: Barton Phelps & Associates

15



"An exposed concrete edge traces the California Coastline and recessed lines identify the aqueducts that convey water hundreds of miles to Los Angeles. In this motorist-scaled map of the water distribution system, Los Angeles is distinguished by a small green lamp in the dull concrete field." —B.F.

Jury Comments: The demystification of a common urban process is here with graphic invention and architectural finesse.



*Dillingham
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 On Your Outstanding Achievement!*

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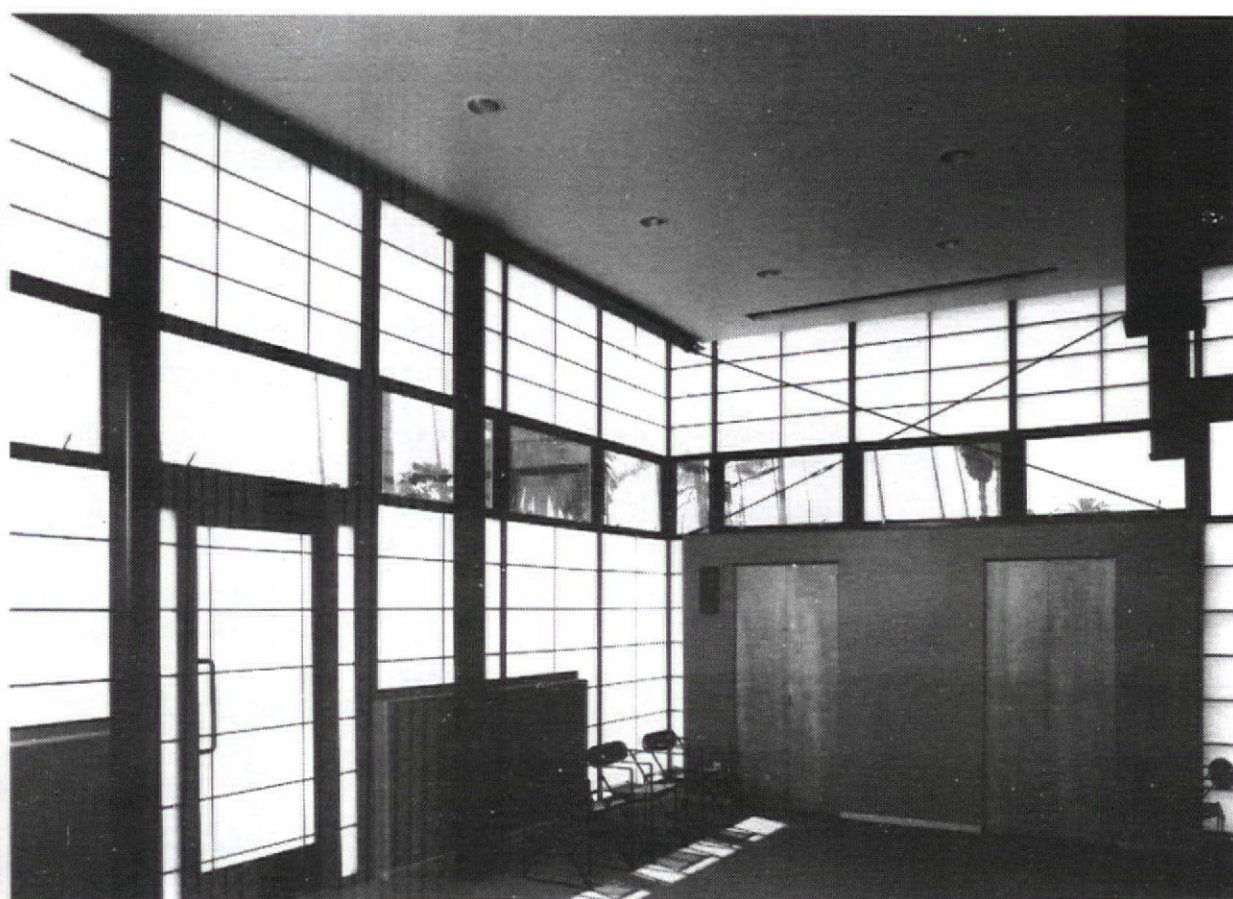
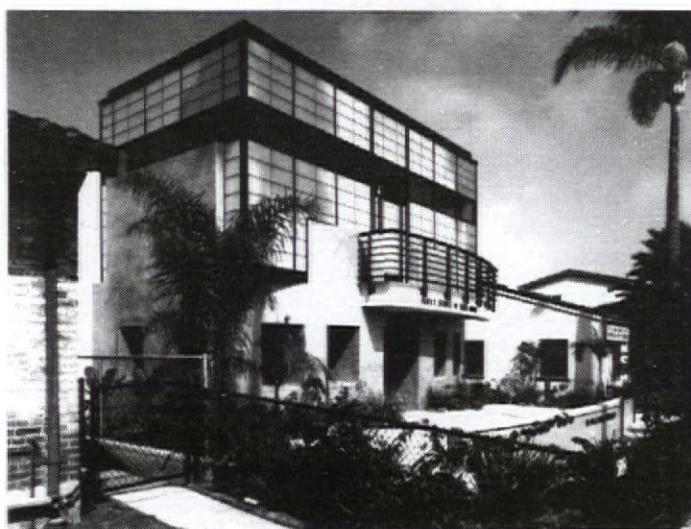
5960 Inglewood Drive
 Pleasanton, CA 94588 • (510) 463-3300

William Adams and Mary Sager,
 SANTA MONICA

DISTINGUISHED BUILDING **Citation**

Family Services of Santa Monica

"By day the space shimmers with sunlight, and by night it serves as a glowing beacon to the neighborhood it serves." —W.A. & M.S.

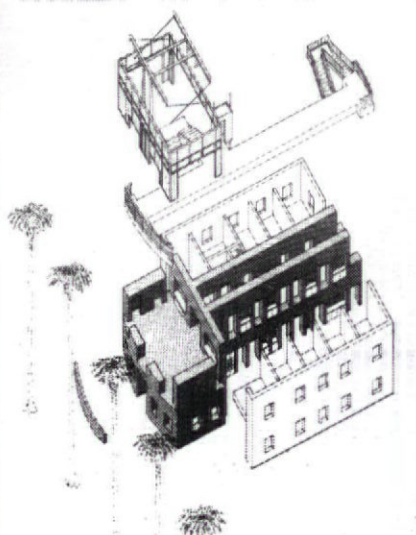


Jury Comments: An outstanding articulation of a delicate social need, inserted into the fabric of a modest neighborhood.

Project Team: Mary Sager, Project Architect; William Adams, Design Coordinator; Pam Chandler, Design & Production Assistant
Contractor: Ed Curnel
Structural Engineer: Parker-Resnick
Electrical Engineer: Storms & Lowe
Landscape Architect: Marney Randel
Photographer: Douglas Hill
Model Maker: Kurt Schmutz

PARKER-RESNICK
 STRUCTURAL
 ENGINEERING

1927 PONTIUS AVE
 LOS ANGELES
 CALIFORNIA 90025
 310 478 8372
 FAX 478 5732

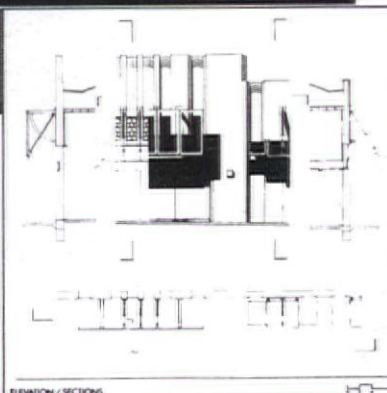


DISTINGUISHED BUILDING **Merit**

460 North Canon Drive, BEVERLY HILLS
Rockefeller/Hricak Architects,
VENICE

Design

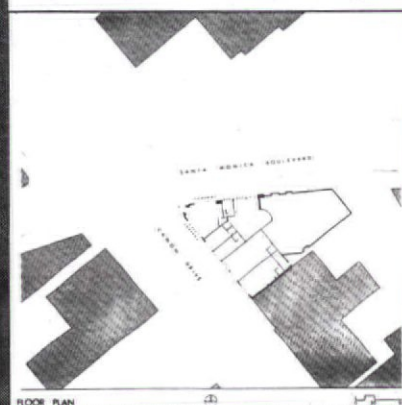
Jury Comments: The architect as archeologist and detective, after discovering the authentic art deco fabric, built upon it to create an important piece of architecture as urban design.



Client: Fred Sands
Project Team: Darrell S. Rockefeller, AIA; Michael Hricak, AIA; Robert W. Fry; Jeff Markwith; Ed Vazquez; Gili Meerovitch; Andrea Bellon; Bernhard Anliker
Contractor: CPC - Century Pacific Construction
Structural Engineer: Steven W. Mezey & Associates
Photographer: David Glomb
Other: Wheel Gerztoff



"There is tremendous joy in discovery. As architects, when the find involves an unexpected 'gift' from the past, something worth preserving, the experience is all the more rewarding." -R./H.A.



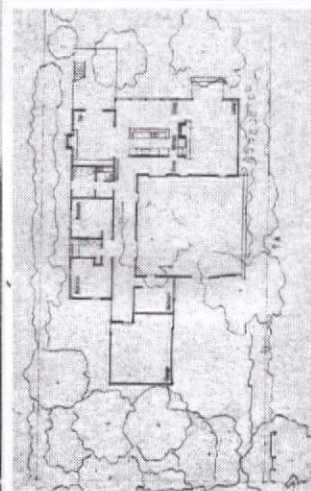
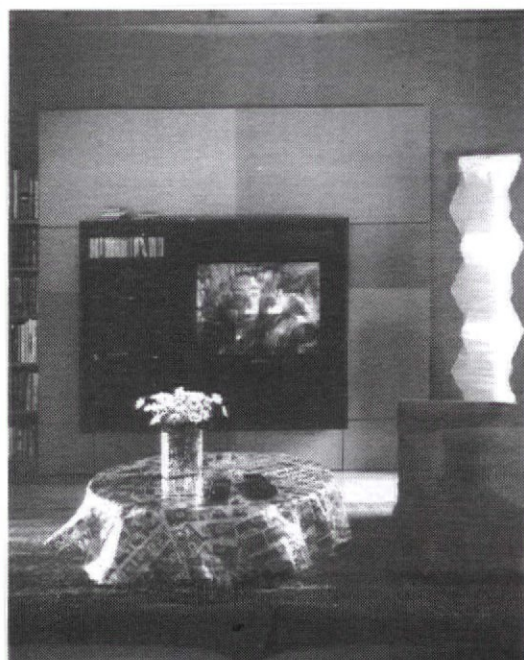
Konig Eizenberg Architecture, Inc., SANTA MONICA

DISTINGUISHED BUILDING **Merit**

Tarzana House,

TARZANA, CALIFORNIA

"The ornamentation of the design, as always, is driven by the desire to highlight appreciation of light, air, view and nature. Both built and planted elements are manipulated to this end. It is our contention that a tree is as integral to a design as a wall or roof." -KEA



Client: Bruce Shragg
Project Team: Hank Koning, Principal-in-Charge; Julie Eizenberg, Principal-in-Charge; Tim Andreas, Project Designer
Contractor: Roman Janczak
Structural Engineer: E. Brad Graves Structural Engineers
Landscape Architect: Robert M. Fletcher
Photographer: Tim Street-Porter
Renderer/Model Maker: Koning Eizenberg Architecture, Inc.
Other: Poindexter's Audio & Visual

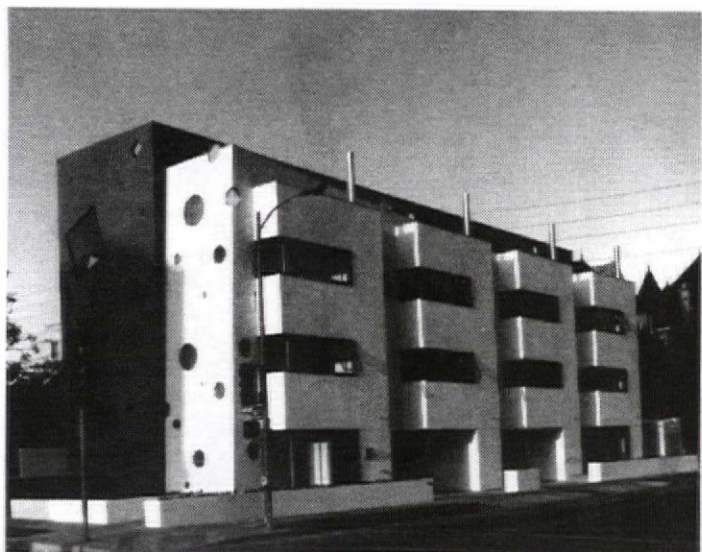
Jury Comments: This casual collage re-interprets the best of the fifties Los Angeles - but with restraint and modesty.

BILLY COSTIGAN, PRESIDENT
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INWALL SPEAKERS

POINDEXTER'S
AUDIO-VIDEO



2918 SANTA MONICA BLVD., SANTA MONICA, CA 90404 USA
(310) 829-1102 FAX (310) 315-2878 STATE LIC # 635400



Client: Jordan Ostrow

Project Team: Charles G. Kanner, FAIA & Stephen Kanner, Partner-in-Charge; Stephen Kanner, AIA, Design Partner; Keith Coffman, Project Architect; Paul Williger, Project Architect; Michael Wojtkielewicz & Brant Gordon, Presentation Drawings

Contractor: Jordan Ostrow

Structural Engineer: Jun Chung Associates

Mechanical Engineer: Jordan Ostrow; Coordination by Kanner

Architects

Electrical Engineer: Jordan Ostrow; Coordination and Specs. by Kanner

Architects

Civil Engineer: Jordan Ostrow; Coordination by Kanner Architects

Landscape Architect: Jordan Ostrow

Photographer: Mark Lohman

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L.A. Architect DEC 92/JAN 93

Awards 1992

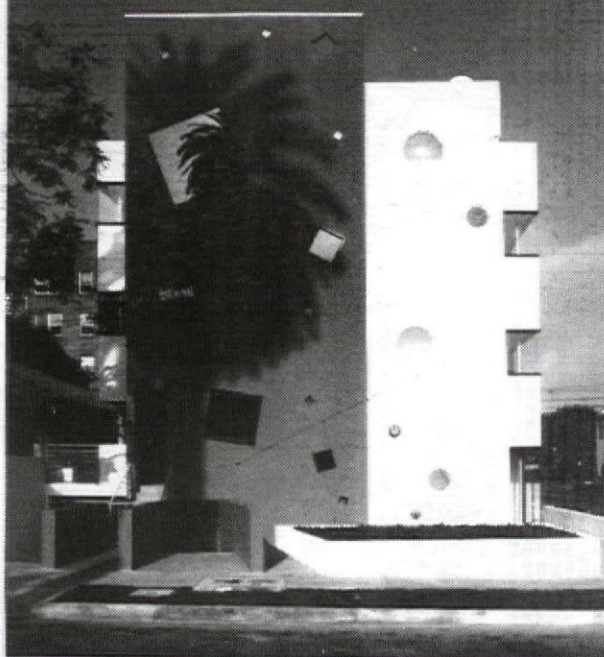
"This 'Phoenix Building,' located in the center of L.A.'s Koreatown where Hispanics and Koreans coexist uneasily, has been adopted into the local street life. Rented primarily to Koreans, they share the long line of planters at street level with a nightly parade of Hispanic families who make it the backdrop for social life – eating, throwing a softball, hanging out." –K.A.

Jury Comments: Dubbed by the jury "Swiss Cheese and Bologna on White", the sandwiching between streetside experiences of Los Angeles modernism the cores of L.A. funk to the delight of the neighborhood residents.

Harvard Apartments, LOS ANGELES

DISTINGUISHED BUILDING **Honor**

Kanner
Architects,
LOS ANGELES



ROBERT CORNELL & ASSOCIATES, INC.
AWARD WINNING
LANDSCAPE DESIGN & CONSTRUCTION

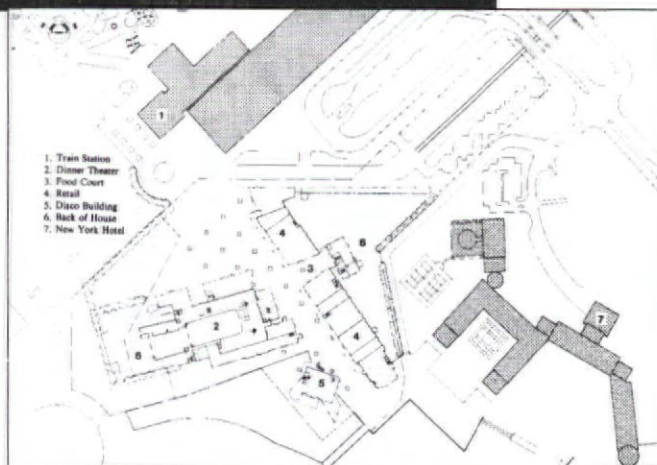


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Festival Disney, MARNE-LA-VALLEE, FRANCE
Frank O. Gehry & Associates, Inc.,
SANTA MONICA

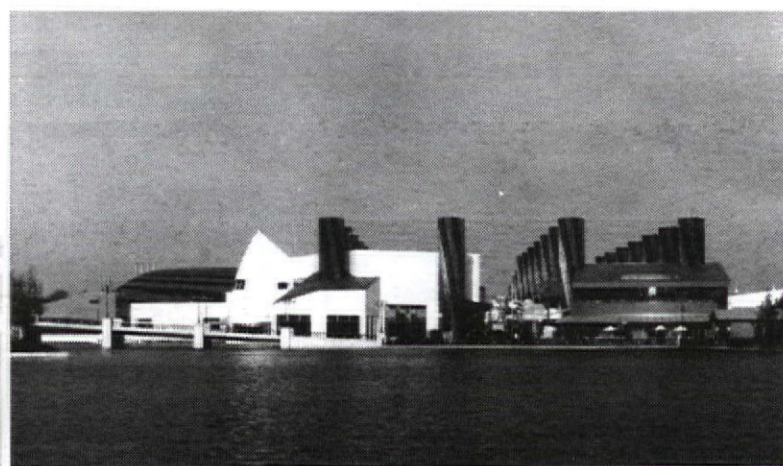
DISTINGUISHED BUILDING **Honor**

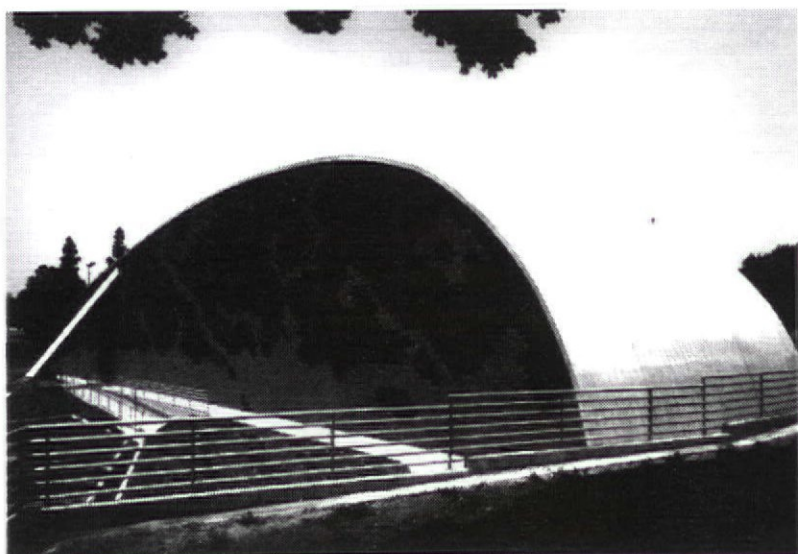
"A pattern of giant columns covered with a grid of cables and lights unify all the elements and create a stimulating space. The center is on axis with the exit from the theme park and seen from across the lake by hotel guests, this urban-scaled, luminescent sculpture announces the night-time activities as it reflects across the water."
—F.O.G.+A.



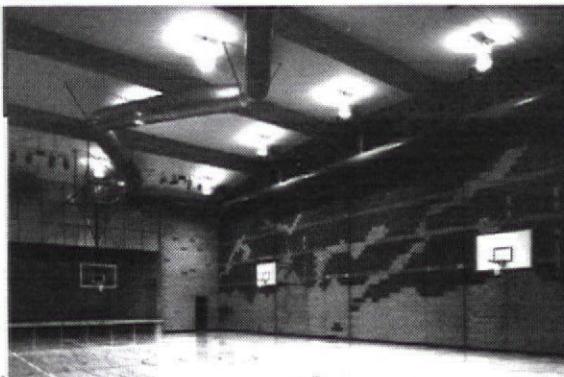
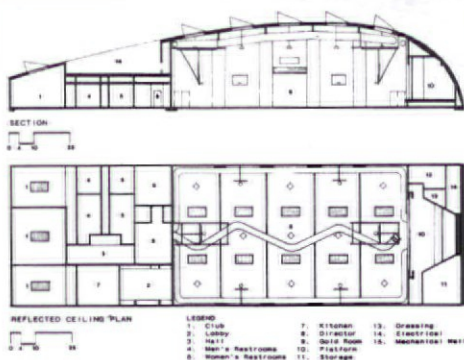
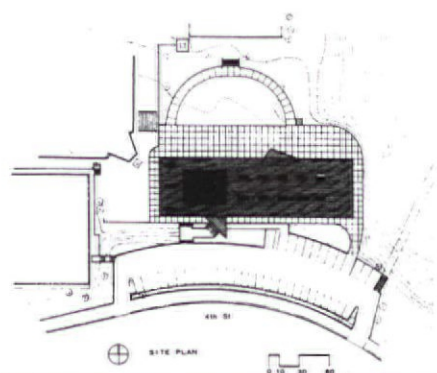
Client: EuroDisney/Disney Development Co.
Project Team: Saubot et Jullien Architects D.P.L.G.
Contractor: Bovis-Copra S.A.
Structural Engineer: O.T.E. Ingenierie
Mechanical Engineer: INEX Ingenierie
Electrical Engineer: BETEC
Photographer: ESTO Photographics/ Peter Aaron

Jury Comments: This building demonstrates that the power of the art of architecture transcends the need for theming for its success. It is both exuberant and restrained. It successfully resolves the complex circulation patterns of arrival and departure.





Client: Dept. of Recreation and Parks,
City of Los Angeles
Project Team: Steven Ehrlich, AIA, Principal,
Designer; John Gerad; Gary Alzona; Carlos Kitzinger
Contractor: Malicraft, Inc.
Structural Engineer: Steve Perof
Mechanical Engineer: M B & A
Electrical Engineer: Electrical Building Systems
Civil Engineer: Chris Chan
Landscape Architect: City of Los Angeles
Photographer: Tom Bonner
Other: Ed Moses, Artist



AIA/LA Design . . .

Jury Comments: An elegant sculptured response to a neighborhood need. An artful creation which is defensive without being offensive. Encourages collaboration between architect and artist in the interest of the public.

"In a location where nearby buildings were destroyed by the destructiveness of the Los Angeles riots, this project has not been harmed — even from graffiti. This is a tribute to the community having a vested interest in their recreation center." —S.E.

Shatto Recreation Center, LOS ANGELES

DISTINGUISHED BUILDING **Honor**

Steven Ehrlich, AIA Architects, VENICE

818/799-9802
Fax 818/799-9905

MALICRAFT, INC.
General Engineering Contractor

POST OFFICE BOX 91983
PASADENA, CALIFORNIA 91109-1983

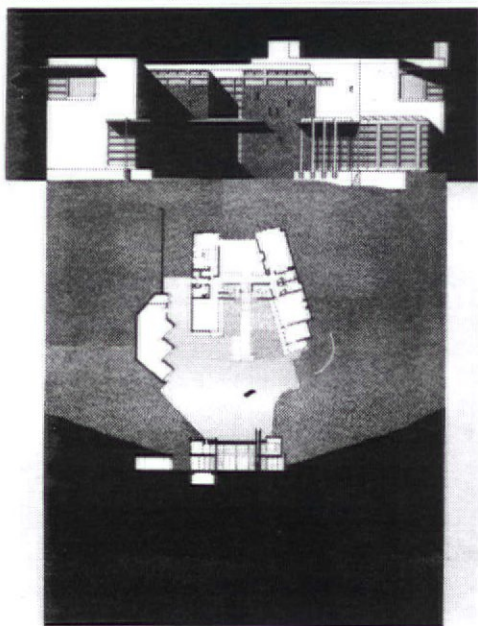
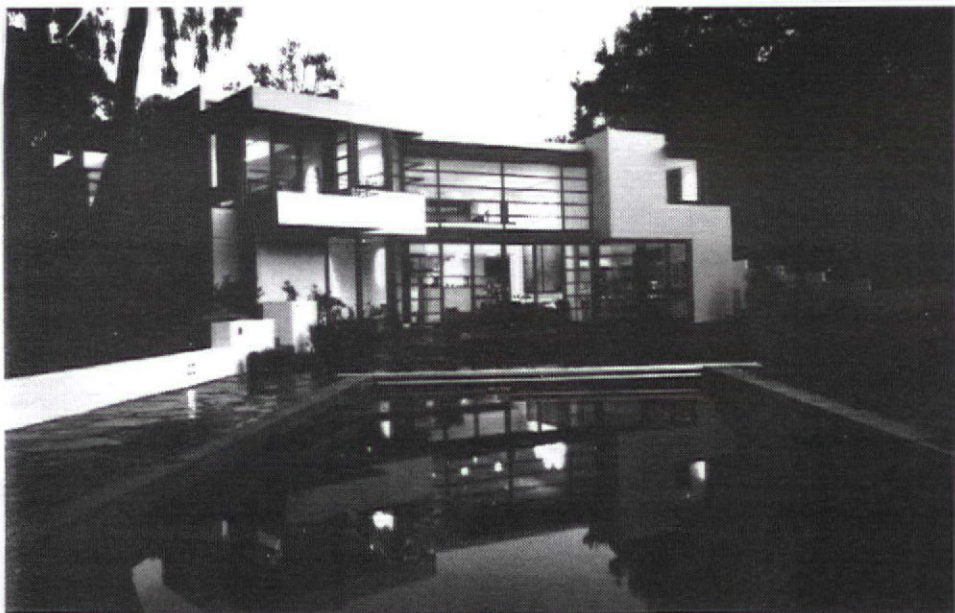
Jury Comments: This amalgam of Schindler and Neutra nudges Los Angeles modernism into the 21st century. Wood plays off against concrete with restraint.

DISTINGUISHED BUILDING **Honor**

Steven Ehrlich, AIA
Architects, VENICE

Schulman Residence, BRENTWOOD, CA

"The floor to ceiling glass walls of the dining room, study and library allow for each space to be in intimate and full participation with the landscaped entry garden. At night these rooms glow as a lantern, offering a warm welcome to visitors." —S.E.



Project Team: Steven Ehrlich, AIA, Principal Designer; Mel Bernstein; Jim Schmidt; Carlos Kitzinger
Contractor: Winter-Schram Associates
Structural Engineer: Stephen Perloff
Mechanical Engineer: Khalifeh & Associates
Electrical Engineer: Kim Electric
Civil Engineer: Engineering Technology
Landscape Architect: Robert Cornell & Assoc.
Photographer: Tom Bonner
Other: Luis Ortega Design Studio, Furnishings and Interiors
Consultant; F.I.R.E., L.T.D./David E. Steinitz, lighting

SCHULMAN RESIDENCE



Winters-Schram Associates wish to congratulate Steven Ehrlich Architects for receiving a 1992 Honor Award for the Schulman Residence from the A.I.A. Los Angeles Chapter. We are proud to have been the contractor on this project described by the award jury as "elegantly detailed and beautifully built".

We would like to thank all our subcontractors and suppliers for their dedication and patience for helping us achieve the full design intent of this magnificent residence.

WINTERS-SCHRAM ASSOCIATES

General Contractor - CA State lic.#B-558819
10567 National Blvd. Suite # 3, Los Angeles, CA 90034
(310) 842-8513

Jack Khalifeh, P.E.
President

KHALIFEH & ASSOCIATES

2020 Santa Monica Blvd. Suite 400
Santa Monica, CA 90404

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& ASSOCIATES**
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Fax: (310) 453-8053



Owner: Brayton International
Project Team: Lauren Rottet, Partner; Richard Riveire, Principal; Steven Zimmerman, Principal; April Sheldon, Designer
Other: Design Tex, Fabrics
 Mole Richardson Co., Lighting
 Brayton International, Furniture and Tables



Design Awards 1992

Jury Comments: The interior architecture of set design reflects the traditions of the Miesian free plan in a transient installation. The juxtaposition of unusual interiors, textures and colors in a tongue-in-cheek manner.

INTERIOR ARCHITECTURE **Honor**

Keating Mann
 Jernigan Rottet,
 LOS ANGELES



"The antique movie backdrops were selected to complement the architectural quality of the furniture as well as create architecture in an empty space." -K.M.J.R.

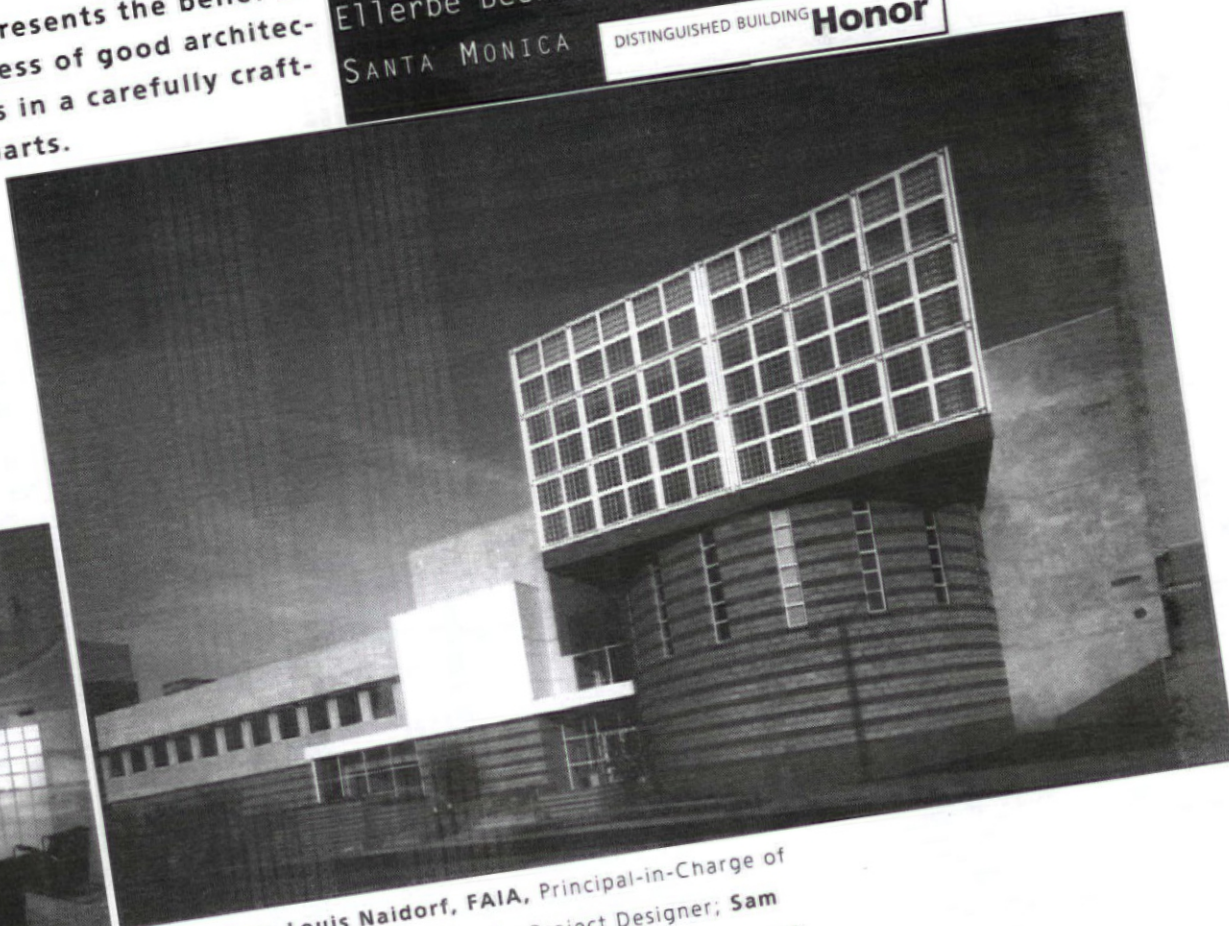
Brayton Temporary
 Showroom,
 PACIFIC DESIGN
 CENTER

Department of Water &
 Power Central
 Distribution Headquarters
 Administration and
 Warehouse Building,
 LOS ANGELES

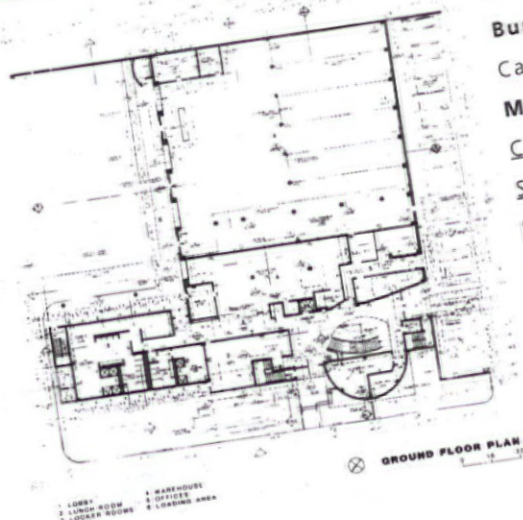
Jury Comments: A building that represents the belief of this public client in the effectiveness of good architecture. A design strategy that results in a carefully crafted organization of its disparate parts.

"The design intent of this building serves as a much needed visual reminder that a relatively mundane program, budget constraints and a difficult site need not inhibit the design process; but rather, free the designer to improvise and experiment." -E.S.

Ellerbe Becket, Inc.,
 SANTA MONICA DISTINGUISHED BUILDING **Honor**



Project Team: Louis Naidorf, FAIA, Principal-in-Charge of Design; Mehrdad Yazdani, Senior Project Designer; Sam Burnett, AIA, Project Director; Art Dungo/Luz Sanez, Job Captain; Heidi Hefferlin; Fred Javier; Annie Laurie Becket; Matt Ralston; Kelly McBride
Contractor: Moral Construction
Structural Engineer: Martin & Huang International
Mechanical Engineer: Ellerbe Becket, Inc.
Electrical Engineer: Ellerbe Becket, Inc.
Civil Engineer: Psomas & Associates
Landscape Architect: Fong & Associates
Photographer: Adrian Velicescu
Renderer/Model Maker: Robert Kaminski



GROUND FLOOR PLAN

Urban Restructuring: The Greenway Concept for Metropolitan Los Angeles, A New Social Undertaking

UNBUILT PROJECTS

Citation

Johnson Fain & Pereira
Associates, LOS ANGELES



Project Team: William H Fain, Jr., FAIA, Managing Partner, Architect & Urban Designer; Patric B. Dawe, AIA, Architect and Urban Designer; Robert P. Shaffer, AIA, Senior Planner & Urban Designer; Neil Kritzing, Senior Urban Planner; Juan C. Begazo, Senior Urban Planner; Mark C. Gersehn, Senior Planner; Lori G. East, Administrative Assistant

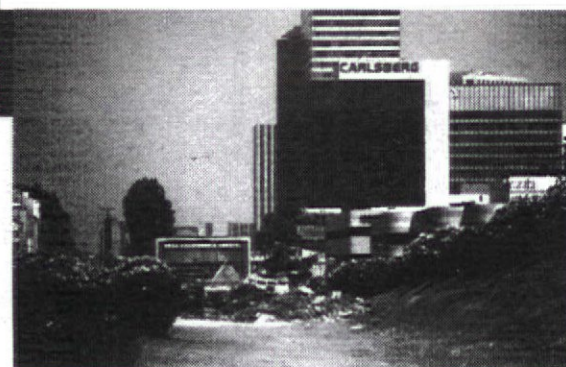
Photographer: William H. Fain, Jr., FAIA

AIA/LA . . .



"The Greenway Concept is a proposal which can enrich our environment and our lives, and promote a renewed celebration of civic life in the city. It is an example for public education and a device by which to re-focus public attention from personal, private concerns to a shared vision of an enhanced city/region, symbolic of a renewed collective consciousness." —J.F.P.

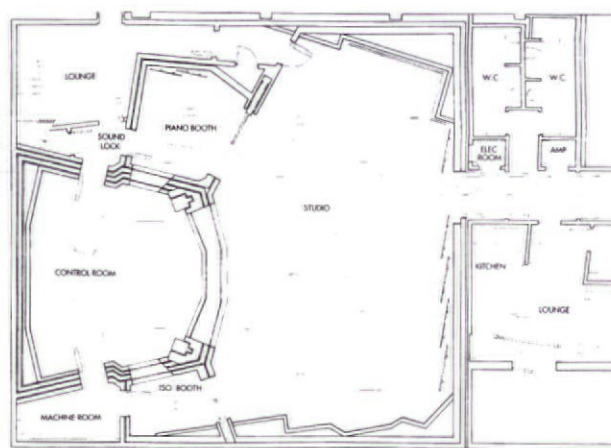
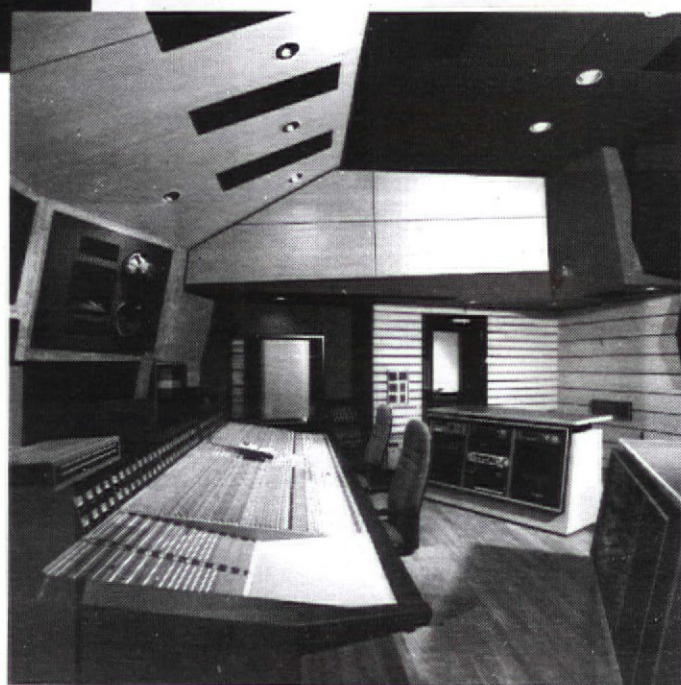
Jury Comments: The capture of underused and abandoned spaces to re-invigorate the city. Sometimes from modest beginnings, obvious strategies can recapture the energy of urban connections. The jury encourages the city of Los Angeles to effectuate the project.



Studio
Bau: Ton,
LOS ANGELES

INTERIOR ARCHITECTURE **Honor**

Bad Animals Recording Studio,
SEATTLE, WASHINGTON



"Its sinuous rhythm brings to mind images of water and of music. The fabric covered frames, white stained maple panels and slats, with their exposed steel frames and supporting elements, have a layered, repetitive quality that has definite musical connotations as well." —S.B.T.

Jury Comments: Interprets in 3-D the Harmonies of its essential use. The rhythms of sound waves and musical notes interpreted in planes of vertical and Horizontal surfaces.

Owner: Steve Lawson Productions/Heart

Project Team: Peter Grueneisen, AIA, Principal; Peter Maure, Principal; George Newburn, Principal; Denton Dance, Architect; Briggs Mas Donald, Designer; Thomas Fuhrer, Designer

Contractor: Ron J Dedinas Inc.

Structural Engineer: Bruce Olsen

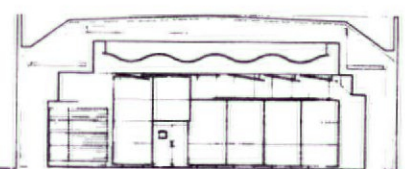
Mechanical Engineer: Pro-Staff

Electrical Engineer: Boyer Electric Co.

Photographer: Grant Ramaley

Other: Leon Silvers, TAD/Pioneer, Speaker Design;

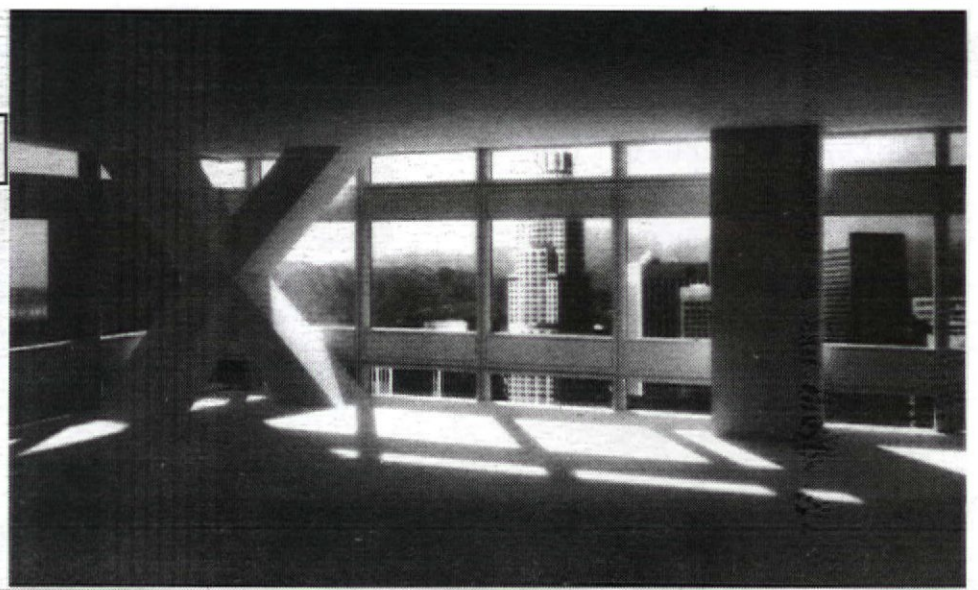
OVE ARUP, Lighting



747 South Flower Street Tower

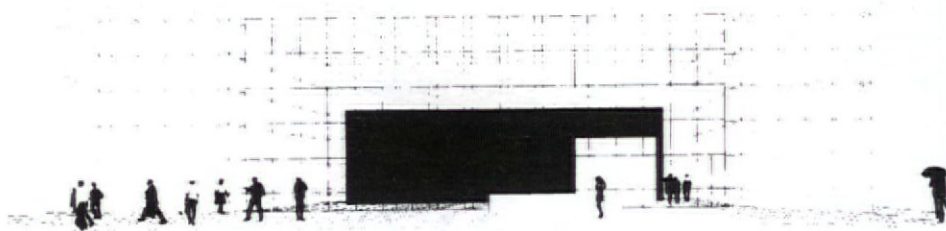
UNBUILT PROJECTS **Honor**

Harry C. Wolf, FAIA,
Wolf+, Architects
LOS ANGELES



Design Awards 1992

"At the ground, a great portal is created some 40 feet high and 130 feet wide, bisected only by a very tightly contained core. These dual passages, open to the air, remind one of the special opportunities given by the Los Angeles climate and provide a welcoming mid-block link in a city where the pedestrian has not always been King." —H.W.



AHMANSON COMMERCIAL DEVELOPMENT COMPANY
WOULD LIKE TO EXPRESS ITS THANKS AND CONGRATULATIONS
TO THE TALENTED TEAM OF ARCHITECTS AND CONSULTANTS
RESPONSIBLE FOR THE DESIGN OF:

747 FLOWER STREET TOWER

WINNER OF THE 1992 HONOR AWARD
(UNBUILT-PROJECTS CATEGORY)

PRESENTED BY THE AIA, LOS ANGELES CHAPTER

Architects

WOLF + ARCHITECTS
HARRY C. WOLF, FAIA,
PRINCIPAL IN CHARGE

Structural Engineer

OVE ARUP AND PARTNERS
GUY NORDENSON, NEW YORK
CHRISTOPHER JOFEH, LOS ANGELES

Mechanical Engineers

COSENTINI ASSOCIATES
OPIE ATHWAL, NEW YORK

LEVINE/SEEGAL ASSOCIATES

BUD SEEGAL, SANTA MONICA

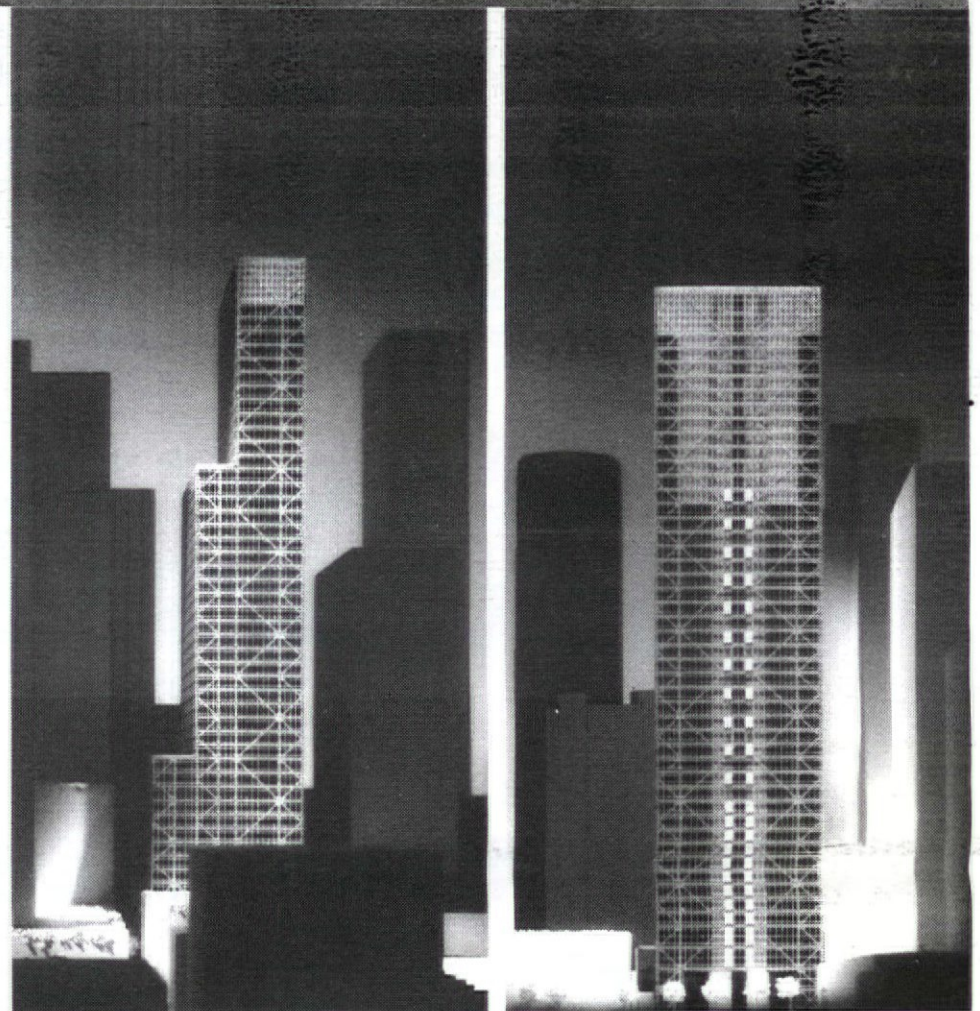
Landscape Architect

OFFICE OF DAN KILEY
DAN KILEY, CHARLOTTE, VT



AHMANSON
COMMERCIAL
DEVELOPMENT
COMPANY

300 SOUTH GRAND AVENUE
LOS ANGELES, CALIFORNIA 90071



Jury Comments: After the cartoon towers of the eighties, it combines the cool structural explorations of the 60's with the expressionism of the 90's. It validates the Architect as responsible form giver, while the layered 2-D tapestry expresses an economy of means.

Client: Ahmanson Commercial Development Company

Project Team: E. Jonathan Fishman, Project Architect; Christopher Coe, Project Architect; Carl Hunter, Project Manager; Madelaine

Fava, Architect; Lester Yuen, Designer; Ken Turner, Mary Sager, Design; Paul Kinley, Designer; Toni Lewis, Designer; Mather

Gammel, Larry Bisson, Genevieve Yee, Michael Rominske

Structural Engineer: Ove Arup & Partners

Mechanical Engineer: Cosentini Associates—Levine/Seegal Associates

Landscape Architect: Dan Kiley

Photographer: Adrian Velicescu Photography

Renderer/ Model Maker: Scott Harrington, The Model Shop

Other: CRSS, Associate Architect for Schematics;

RA Heintges Architects Consultants, Curtainwall; Travers

Associates, Transportation/Traffic;

Edgett Williams Consulting Group, Inc., Elevator Consultant



LEVINE / SEEGAL ASSOCIATES
Consulting Engineers

2601 Ocean Park Blvd., Suite 212

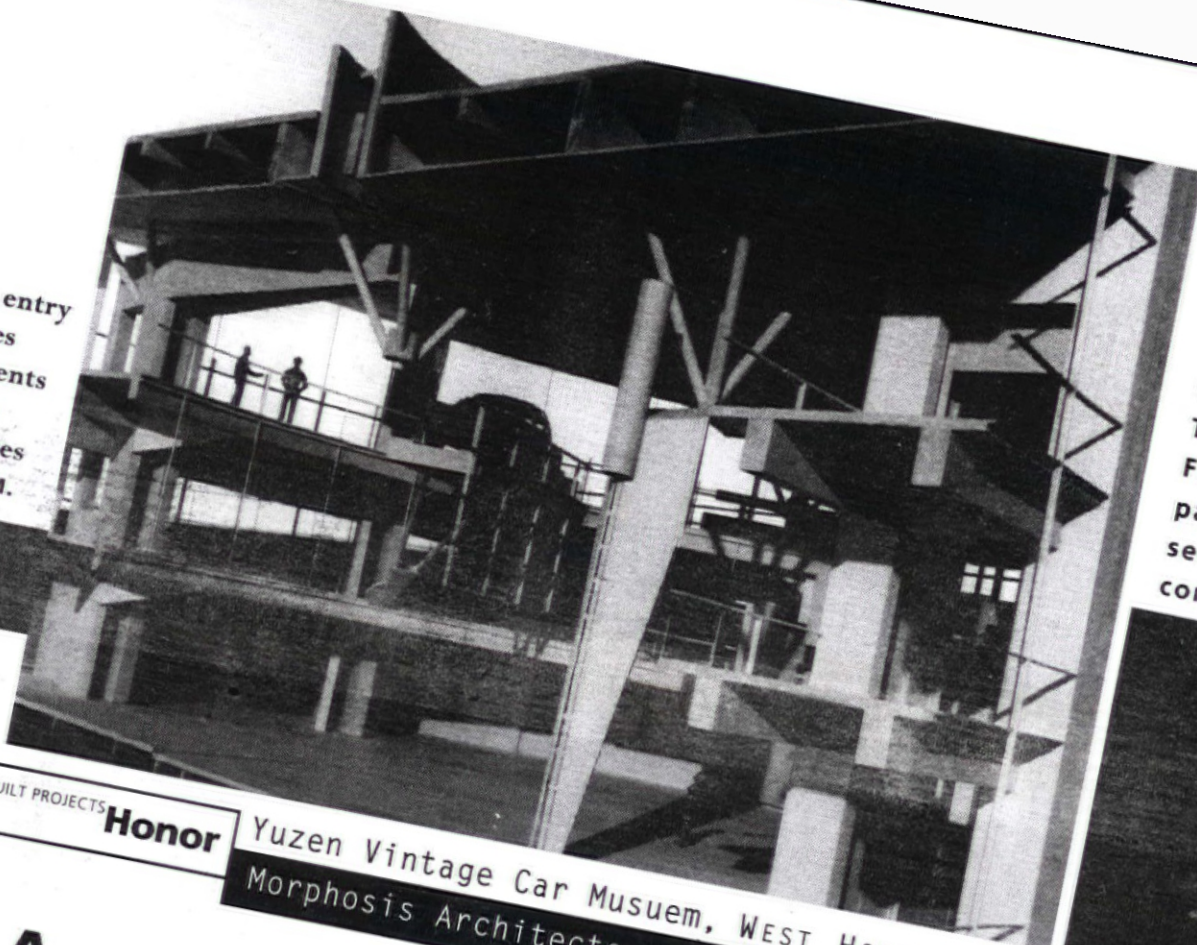
Santa Monica, CA 90405-5271

Tel (310) 450-1990

Fax (310) 450-0830

"A very large entry volume engages the visitor, orients him, and offers a choice of routes through it." —T.M.

AIA/LA



UNBUILT PROJECTS

Honor

Yuzen Vintage Car Museum, WEST HOLLYWOOD
Morphosis Architects, SANTA MONICA

Client: Yuzen & Hill Co., LTD.

Project Team: Thom Mayne, Principal; John Enright, Project Architect; Michael Volk;

Craig Burdick; Jelwyn Jing; Kim Groves

Structural Engineer: OVE ARUP & Partners

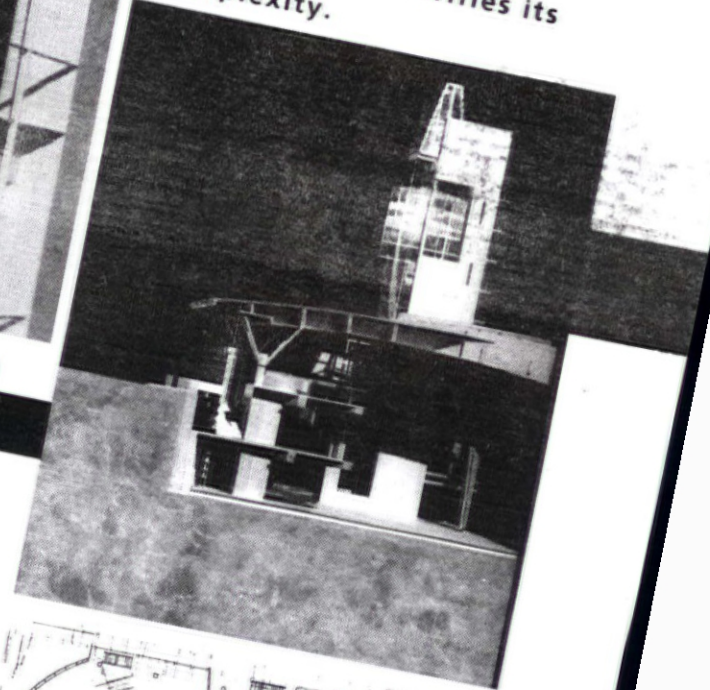
Mechanical Engineer: OVE ARUP & Partners

Electrical Engineer: OVE ARUP & Partners

Photographer: Tom Bonner

Renderer/Model Maker: Morphosis Architects

Jury Comments: A controlled vitality which reinforces its relationship to its place—i.e. a subdued transition to its small scale neighborhood. The precedent of Turin's Fiat Factory is amplified. A particularly beautiful presentation that clarifies its complexity.



1992 AIA/LA Design Awards

Jury:

James Stewart Polshek, FAIA
Margaret McCurry, FAIA

Merril Elam, AIA

Rob Wellington Quigley, FAIA

Harvey B. Gantt, FAIA

Moderator

Frank Gehry, FAIA

Nara Convention center, NARA, JAPAN

Eric Owen Moss, CULVER CITY

UNBUILT PROJECTS

Merit

Jury Comments: A spirited serendipitous collision of mega forms informed by the intersecting lines of force generated by the city of Nara.

Project Team: Lucas Rios, Project Associate;

Jose Pimentel; Todd Conversano; Sheng-yuan Hwang; Scott M. Nakao; Elissa

Scafano; Su-shien Cho; Inaki Erostarbe;

Marco Benjamin; Ravindram Subramanian;

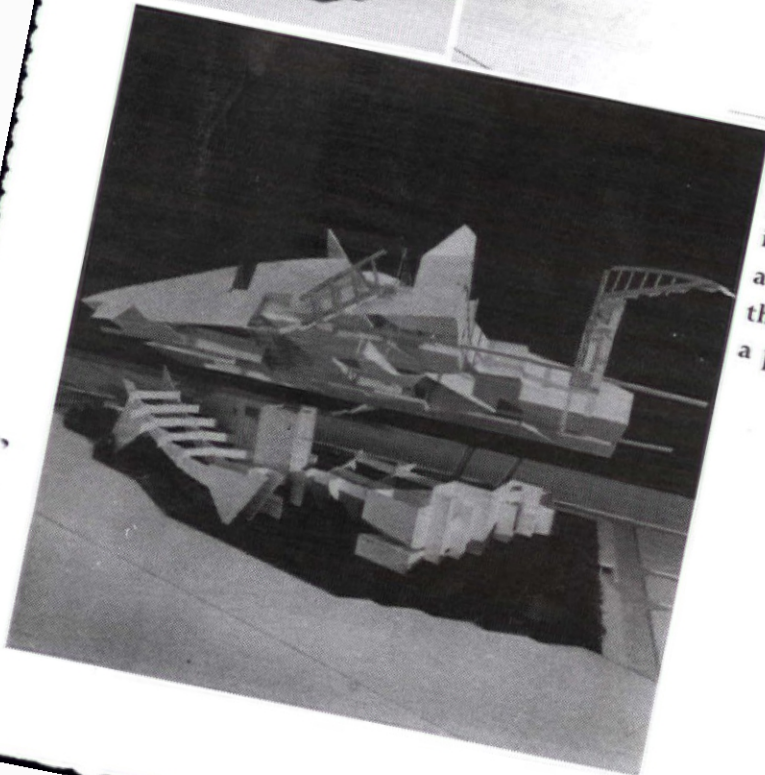
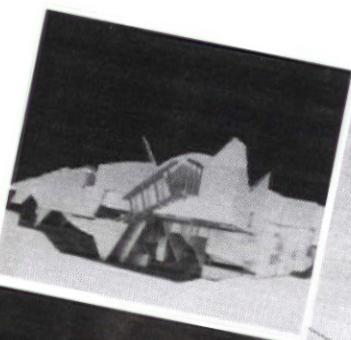
Gevik Hovsepian

Photographer: Tom Bonner

Remederer/Model Maker: Farrage & Co.

Other: Todd Conversano, Photographer

"Symbolically, the roof (a portion of a globe) suggests a primitive, idealized form of both earth and sky. The building is a theoretical sphere. But the sphere is modified to accommodate the specifics of the city, the program, and the site. So the project is simultaneously a theoretical and a pragmatically amended form." —E.O.M.



TOM FARRAGE / CO.

3625 Hayden Ave.
Culver City, CA 90232
Tel. (310) 842-9884-5
Fax (310) 842-3704

Playa Vista, and a fence . . .

Conquest themes that have divided this city?

I must also protest the most alarming statement that concluded the review where it was said that this plan could lead us out of the current recession. Unfortunately, the "trickle-down" effect this project would have on solving a complex, world wide problem is unbelievable and should not be a reason to support this "new era in urbanism". Before the bulldozers begin to move, all I can say about this plan is the buyer be aware! Even as it is, this plan will make the rich richer and keep the poor out of sight and dump more Hispanics and African-Americans back into the Barrio of East L.A. and the Ghetto of South Central L.A. And will not provide a decent home and a suitable living environment for every family in Los Angeles. But maybe that's the real plan! However, since this project is the only plan to date, sad to say, it is probably the best.

David J. Mesa, AIA
Los Angeles

A PRIVATE FENCE COMPETITION

From Ann Thomas Moore

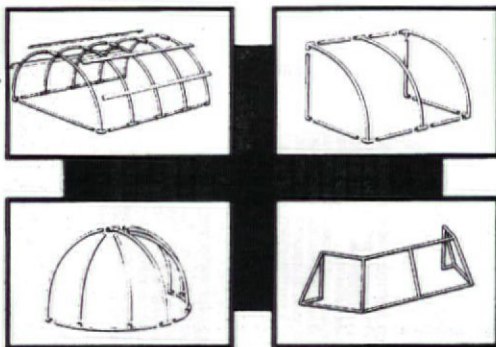
The Board of Directors of The Village Green Owners Association are concerned that jurors, contestants and vendors alike understand that the open competition to design a fence for The Village Green is a hypothetical exercise. It is privately conceived and financed, a thing apart from The Village Green Owners Association. We have not authorized the allocation of any funds as prize money, honoraria for the jurors, or any other costs incurred by the sponsorship of the competition. We will not accept liability for people who walk the grounds to study the place and decide what kind of fence they will design for us.

For the information of those who are interested, we do have active Design Review and

Fence committees, neither of which was consulted in regard to this competition. The Fence Committee has been at work for some months collecting every possible piece of data that could have a bearing on whether we would be benefited by a fence - or whether we even want one. Views favoring and opposing the fence are strongly held. No official steps will be taken until a majority of homeowners indicate by referendum that they have been won over to the idea and are willing to pay for it.

Ann Thomas Moore, President
Village Green Owners Association

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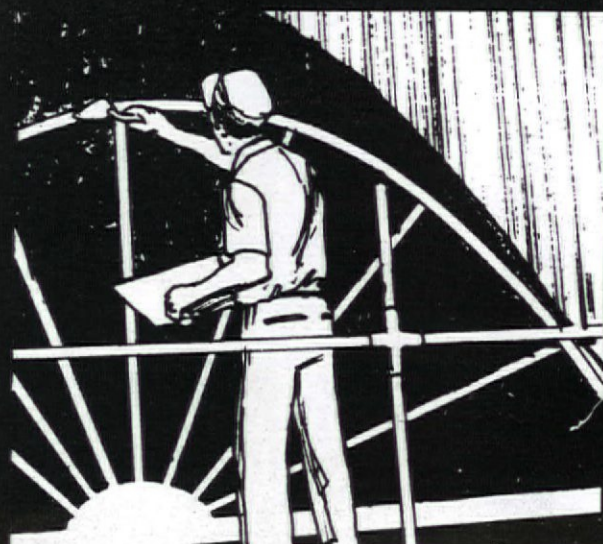
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Letters to L.A. Architect

The profession and the public . . . problems with

THE PROFESSION AND THE PUBLIC(ATION)

From Sam Hall Kaplan, Hon. AIA

What a pleasant surprise to see at long last the L.A. Architect evolve into an informative, responsible publication of interest beyond the narrow architectural conceits and comments of a self-serving, self important minority.

By attempting to address the broader social concerns and implications of planning and design the L.A. Architect not only serves and honors the professional design community but begins to reach out to the broader public, the user. This effort can't but help begin to aid the profession's relevance and mend its image.

Now, if there only could be a similar beginning of professionalism regarding compensation for contributors. Certainly this would help insure the publication's continued improvement.

Sam Hall Kaplan, Hon AIA
Santa Monica

Editor's response: Thank you for your appreciation of L.A. Architect, Mr. Kaplan. However, do bear in mind that it is thanks to the generosity and commitment of the many talented people, who have contributed despite lack of compensation, that L.A. Architect has become the improved publication you now enjoy.

From Julius Shulman, Hon. AIA

The AIA has never deemed it necessary to create a direct access of its activities to the public; yet, ironically the organization exists only because of the public!

I would like therefore suggest that the mechanics be organized to the extent that there be formed an auxiliary. There are very many individuals and/or organizations which operate outside of specific architectural associations but which nevertheless

would be happy to be related on a one-to-one basis with the intricate nature of the development of our environment.

And that is where the public has become seriously involved. We cannot continue to permit the indiscriminate destruction of what made Southern California the garden haven of man and nature. The destruction of thousands of acres, for example, of wetlands in the name of "progress" and the creation of jobs is not only a weak and shallow direction, but in most instances, a short-lived one.

Perhaps therein lies the reason why the public can be of vital significance as a catalyst in the creation of a citizen body active in collaborating with design and political bodies. That there exists this need was evident on December 1st when the opening of Rizzoli's new Beverly Hills bookstore attracted hundreds and perhaps more architects, writers, environmentalists, students, all with one intent: to observe a collection of books embracing the greatness and beauty of designs of man and nature.

Would not such an outpouring show that the potential of unifying those concerns into a formidable organization are infinite? It would require that the AIA organize a "mass meeting" at which an invitation be extended for one and ALL to join up! I sincerely believe that the response would be surprising: effectively opening the door to a powerful adjunct for AIA functions.

All the above should be thoroughly researched - it would be one of the most revolutionary movements ever to be considered by the AIA.

Pursuant to the above is the need of communicating the voices of such organization. All my photographic life has been involved with publications on a worldwide relationship. I was in continual collaboration with

editors, writers and publishers of most of the prominent magazines and books on all continents. I know, first hand, how the public reacts to the instrumentation of contents of the pages. In Los Angeles we have LA Architect, the mouthpiece of the largest AIA Chapter. It should be the very core of the process of expressing the needs of our community.

Julius Shulman, Hon AIA
Los Angeles

PROBLEMATIC PLAYA VISTA

From David J. Mesa, AIA

Many things disturbed me in reading the analysis of the plan for Playa Vista which will impact the development of real property in Los Angeles.

It states that the City, namely Councilwoman Galanter, determined that the planning process would require "large public participation"; hence the need not to hire a single planner but instead a group of planners to help sell this plan to the general public. Is this the right thing to do? Does anyone even know if these planning consultants are from Los Angeles or from out of town? I am sure that they can tell us all about tax revenues and real estate values and the attitudes of people related to this project. But then these planners will recommend the least offensive plan. Is this called not upsetting the power structure? And as we all know, what upsets the "apple cart", of course, is not the plan but the protests.

Why did not the lone Hispanic team member protest the use of the "Spanish/Mission Style" motif? Did he not know that the Los Angeles Hispanic community is now making demands upon society to refer to their Native American roots and not the Spanish

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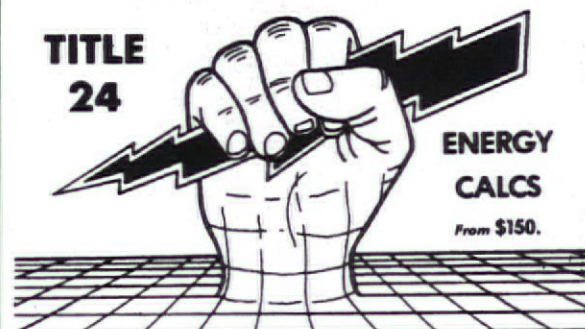
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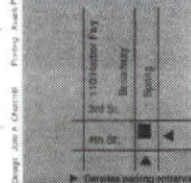


AIA/ALA invites you to celebrate the Bradbury Building's hundredth anniversary and AIA/ALA's installation of its board and officers at a gala event benefiting AIA/ALA's scholarship fund. The festivities begin at 5:00 p.m. on the sixteenth of January. Susan Maitman, FAIA, National AIA President, will act as installing officer. The evening's emcee will be Robert Kennard, FAIA.

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WEDNESDAY, DECEMBER 16, 1992

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This video was created by the Legal Department of the AIA to fulfill requirements of the 1990 Consent Decree for a continuing education program on antitrust law and the Consent Decree.

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RICHARD A. APPEL, AIA
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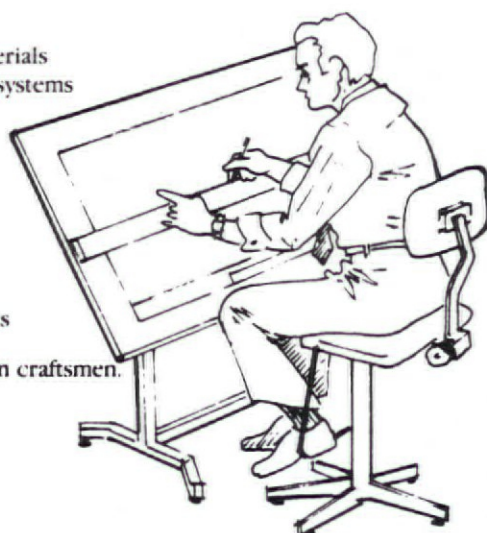
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Kate Diamond, AIA, a "strong voice in Los Angeles"

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Right page, top left

Installation invite featuring Frank Gehry's High Sticking Knoll chair, to be drawn at the AIA/LA Annual Installation at the Bradbury Building on January 16, 1993.

Contact the Chapter Office for more information, at (213) 380-4595.

Above:

Katherine Diamond, AIA, Incoming President, AIA/LA.

Corrections

November L.A. Architect's front cover featured a photograph of the Gas Company Tower by Hedrich Blessing. His credit was mistakenly omitted. Apologies from the Editor.

The back page advertisement featured a photograph of the Plaza Tower in Costa Mesa, which was credited to I.M. Pei Architects. The architect was in fact Cesar Pelli & Associates. Apologies from the advertiser.



AIA/LA continues . . .

dues are awfully expensive if all you get for them is the initials after your name; they are a wonderful investment if you use the AIA as a valuable part of a lifelong learning process to become an architect.

My election as the first woman president of AIA/LA after 99 years should send a message that the AIA represents all architects: women, minority architects, gay and lesbian architects, majority male architects, architects in traditional practice and architects in non-traditional roles throughout corporate, public sector and academic realms. If your issues and concerns are not adequately addressed in the present structure of AIA/LA, I urge you to come in and change it. We are a volunteer professional organization and we are only as good, as creative, and as inclusionary as the members who choose to participate.

Beyond the goal of building an increasingly involved membership, I want an activist AIA/LA, an AIA with a strong voice in Los Angeles. The following key issues are personally important to me.

- * Increasing our understanding of the post modern urban form of greater Los Angeles and sharing our insights with both the community and the political decision makers in order to effect positive change.

- * Using the architects' ability to think 3 dimensionally to develop new prototypes of quality higher density/mixed-use housing/ commercial development which offer a viable alternative life style choice with distinctly different but equal amenities to the single family residential neighborhood.

- * Fostering the understanding that LACTC's \$180+ billion dollar re-investment in an integrated mass transit over the next 30 years is not only the most significant public works project of our lifetime, it is the single greatest planning intervention and opportunity for improving the livability of the City.

- * Assuring that social equity is given appropriate weight in designing the transit system and all other investments in the city by joining coalitions with stakeholders in the community to strengthen both their voice and ours in the democratic decision making process.

- * Participating in the coalition of environmentalists and developers demonstrating that we do not face and either/or choice between environmental responsibility and profitable development but rather that

creative sustainable development can achieve both goals simultaneously.

Finally, 1994 is both the centennial of the LA Chapter and we will be hosting the National AIA Convention. 1993 is the year when we need to complete all our plans for the Convention and the "Festival of Architecture", a public-oriented, multi-event, multimedia celebration of architecture. The convention is a unique venue to share with our colleagues from around the country the richness of architecture in Southern California and the Festival is an equally important opportunity to demonstrate to the general public the important contributions architecture and urban design make to life in Southern California.

These are my priorities for AIA/LA in 1993, but each member contributes their own interests. Our committees are the greatest strength of AIA/LA. They provide a framework for small groups of members to focus on concerns ranging from professional practice, computer aided design, interior architecture, architecture for health, education and housing, historic preservation, government relations, and urban design. Join the committee of your choice. We need your help to face all of these challenges. This is a year for change. Get involved. Make change happen. I wish us all a wonderful, productive, profitable, and creative 1993.

KATE DIAMOND, AIA
INCOMING PRESIDENT, 1993

Architects of America

Architects of America is a national group practice, now being formed in eight major cities, including Los Angeles. Principals of established architectural firms, only, please send requests for further information to Architects of America-Pacific Division, Suite 2850, Mauka Tower, Grosvenor Center, 737 Bishop Street, Honolulu, Hawaii 96813 or call (818) 526-1776.

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Interior Architecture

The LA Chapter of the AIA, through the Interior Architecture Committee, is sponsoring a design competition for the Fall/Winter terms of the 1992/93 school year. The competition is intended to foster awareness of the practice of interior architecture within existing structures. The competition focuses on the development of interior spaces within the Beacon Laundry Building, a landmark building in Culver City. The Interior Architecture Committee has developed a program for a motion picture education and exhibition space.

The competition is open to students at accredited Southern California Architecture or Interior Design Schools. Entry forms are available at the chapter office.

Environmental

Resource Committee

Thanks to Susan dePace's phone call announcements a handful of individuals met at the Santa Monica Southern California Edison Facility on November 10. The LA/AIA Environmental Resource Committee (chairperson and co-chairperson Dick Schoen and Gregg Ander respectively) discussed ideas for the Eco-Expo convention taking place in Los Angeles in March 1993, LA Design Consortium and Rebuild LA participation, and internal committee topics. If you are interested in participating in the Eco-Expo: "Environmental House of Tomorrow..Today", call Susan dePace at (213) 933-0832 for more information.

SUSAN LUGO-STEIN

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Chapter goals under review by Richard Appel, AIA

Preservation, and Government Affairs Committees provided a much needed service in their program "How To Do One Stop Building Permit Process."

The Environmental Resources Committee, along with Southern California Edison, has, through the Leading Edge Design Competition, enabled members to showcase their design talents in the development of sustainable architecture.

The AIA Design Committee invited members to participate in dialogues focused on issues of design. As programs such as these are ameliorated and coupled with our Design Awards Program, each member will only stand to benefit.

We applaud the activities of the Interiors Committee, which works to further our understanding of

product design, manufacturing and retailing.

New Member Orientation such as the type held at Gensler & Associates early this year encourages peer relationships.

The WAL's contribution to the architectural profession over the years has been immense; I hope the Chapter will continue to encourage the home tours, visits and lectures about prominent local architecture and related allied arts.

The Historic Preservation Committee's efforts have been exemplary. Their work with projects such as the Fox Studio Environmental Impact Report and the Sony Studio Draft Environmental Impact Report continue to maintain a high public profile for the Chapter on built environment issues. They are also-

to be commended for their forthcoming Resource Manual.

My increasing concern with the way we have recognized our colleagues in practice encouraged me to broaden our way of distinguishing members' many contributions. This year's Design Awards Program did just that. Seventeen awards were given in the broadest category representation to date, and all the 1992 entries will be exhibited throughout 1993 at various Los Angeles locations.

One of the programs I had expected to launch during 1992 was a housing project for people with AIDS/HIV+, and people with chronic mental illness. In a sense, the project has been launched. It was, in fact, launched even prior to my taking office. The delay has revolved around policies which I

anticipate will be resolved soon. I intend to continue developing this project, and will keep members informed of the project's status.

These focused activities continue to offer optimal opportunities for members of AIA/LA to share experiences; to improve all facets of practice, and to hone the necessary skills to become leaders in the formulation of public policy, relative to the natural and built environment. With active participation, each member begins to understand how valuable AIA/LA is in professional growth. As we continue to struggle through difficult economic times, the chapter can be a haven for developing new ideas, for the perpetuation of better environments and a better LA.

RICHARD APPEL, AIA
OUTGOING PRESIDENT, AIA/LA

Left page:
Richard Appel, AIA, outgoing president, AIA/LA.
Above, top:
Luminaries at the AIA/LA Design Awards: James Stewart Polshek, FAIA; Frank Gehry, FAIA; Michael Eisner, CEO of the Walt Disney Company, recipient of the President's Award; Margaret McCurry, FAIA; Michael Hricak, AIA; Merrill Elam, AIA; Rob Wellington Quigley, FAIA; Harvey Gantt, FAIA.
Above:
Jollities after the Design Awards at JANUS et Cie, sponsors of the reception for the Design Awards for which AIA/LA is very grateful.
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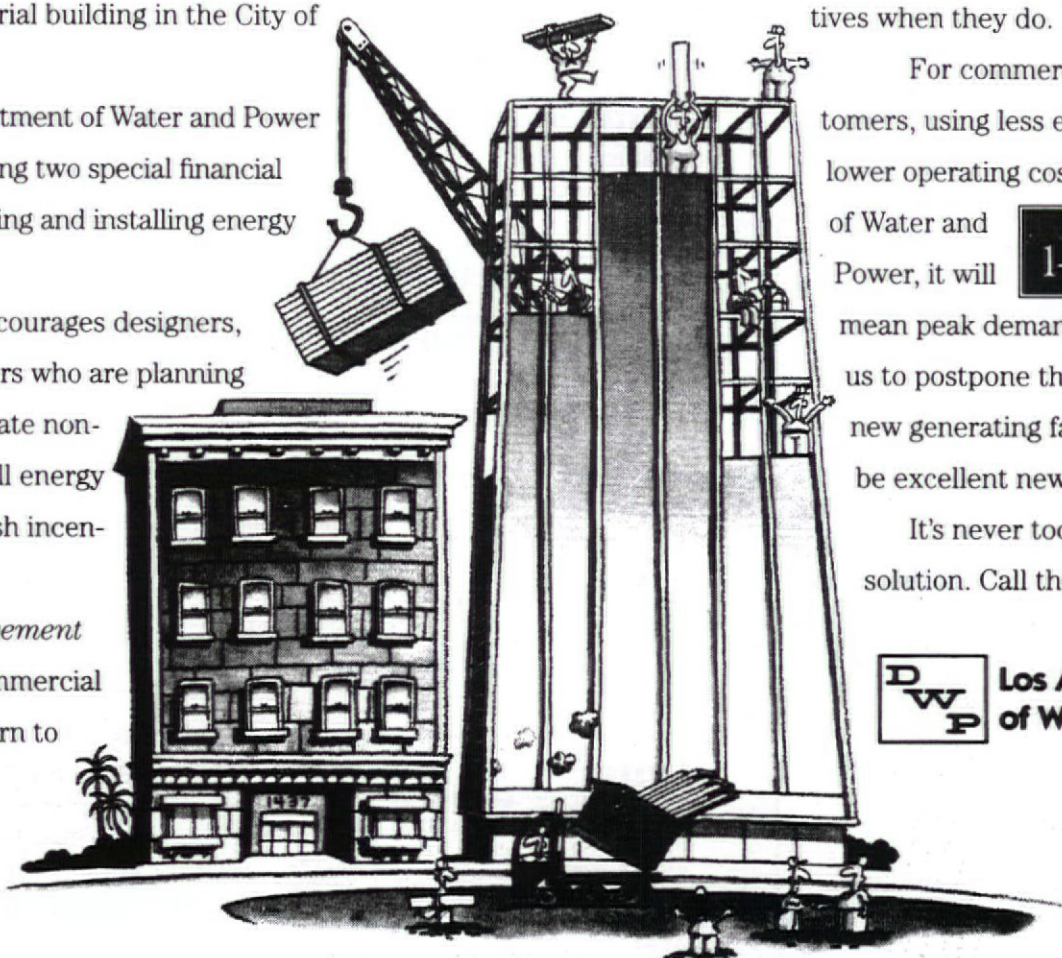
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L.A. Architect is published
by the AIA/LA, 3780 Wilshire
Boulevard, Suite 900, Los
Angeles, CA 90010.
Tel. (213) 380.5177.
Fax. (213) 380.6692.
Subscriptions: \$20 domestic,
\$40 foreign.

Editorial submissions should
be addressed to the Editor
and sent to **L.A. Architect**.
Except where noted, the
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AIA/LA



In Spite of Hard Times, AIA/LA Perseveres . .



At the January 25, 1992 installation address, I pondered the condition of our economy. I reflected on the fact that lower interest rates seem to contribute little to our troubled times in Los Angeles. I had the audacity to suggest that perhaps we architects could contribute our abilities as problem solvers to improve quality of life while we improve our host environment.

While, to me, this still seems a reasonable and noble cause, how could I have been so blind not to see the tension which would explode in April of 1992. Although this event became a piercing call for urban revitalization, we can not begin this challenge as architects until this city achieves what appears to be such a basic need, that of perceived equity. The roots of this problem are so deep it will take more than we as architects can contribute. Yet, contribute we must. It will take a host of professionals and a great deal of time; but we, must stand ready to assist without imposition.

While a great deal of assistance has been offered, only certain projects have begun. A cooperative effort has developed between HPPD and interested developers for low income housing, with architects as advisors. Another contribution is the Taylor Yard Area Planning and Urban Design Workshop, which has provided a pro-bono team of professionals to present recommendations alternative use concepts. The American Institute of Architects has granted \$50,000.00 to assist in the design of prototype development for

urban sites. A 1991 study, funded by a state grant, of possible adaptive uses for the Los Angeles River is still in process and open for membership participation.

In January, I reminded members of our Long Range Plan, the first since the chapter's founding in 1894. While there was little overt use of the plan during 1992, many of the activities followed instinctively. In an effort to encourage membership participation I have advocated the publication of the Long Range Plan in our 1993 membership directory.

Staff contribution this year was extraordinary; nevertheless we have much to do. Making your needs known is essential for improved communications between members and the chapter office. This year's reorganization within the chapter offices is still in process. Our continuous change of bookkeepers over the year made it impossible to obtain reliable budget information. As a result of this intolerable situation, the Board elected to engage the services of an outside accounting service.

Notwithstanding this action, the 1992 income of approximately \$498,600.00 exceeded the 1992 expenditures of approximately \$495,936.00. Current income was adversely affected by a decline in membership renewals. Income for 1992 included \$22,500.00 from the FDIC and a net \$34,600.00 from the 1994 Convention augmentation. This money was used this year to help balance the chapter's cash flow, reported above. The membership should be aware that the FDIC funds are a partial reimbursement against the 1990 capital loss of approximately \$60,000.00 due to a bank failure. Your Board intends to replace the full \$60,000.00 to the headquarters fund over time. Although the proposed budget for 1992 exceeded \$600,000.00, certain programs and

activities had to be eliminated in favor of a more balanced budget. The 1993 budget will aggressively explore non-dues revenues to balance the required membership service activities, in addition to replacement funds for 1994 Convention activities.

Thanks to Ann Stacy's perseverance, the Chapter Offices have a whole new look. The handsome landscape furniture was donated through Herman Miller and the generosity of Dave Teerman, Rex Beasley, and Sharon Meissner.

The Library Committee, whose goal is to develop a meaningful collection of periodicals, journals, films, video tapes, and slides, will soon provide an excellent resource for membership.

Membership is the heart of this organization. Only through active, selfless participation, and wide representation can this organization thrive. Thanks to the efforts of Nicci Solomons our organization has grown by 198 new members.

Interns and Associates were active this year with their excellent program covering Licensing, the yearly sandcastle event, and the student visions program.

Members continue to seek advice and consultation from our Mentor's Hotline Committee, Liability Committee, and Ethics Committee. Their guidance and council is invaluable. Our new fellowship, with the AIA/LA Board I'm certain, extend sincere appreciation for the monumental effort of the Fellowship Nominations Committee in the submission of Fellowship portfolios.

The tour of the Westwood offices of Richard Meier and Partners, the focused discussions on ADA, the demonstration of Gensler's CADD systems were amongst many quality programs organized by the Professional Practice committee which, year after year, receives excellent attendance.

A fundamental goal of this Chapter, the Council and the Institute, is to increase public awareness of architecture. One of activities which fulfilled this goal most successfully was the 1992 LACMA Series which featured the architecture of Richard Meier, FAIA, James Stirling, RIBA, E. Fay Jones, FAIA, Moshe Safdie, AIA, Ricardo Legorreta, Hon. FAIA, and Frank Gehry, FAIA. Next years program promises to be equally successful.

The Committee on Architecture for Health provided what could be considered valuable continuing education; their programs focused on design and construction in the health field. Topics such as "Trends in Healthcare", "Cadd and Its Use as a Design Tool", "Art and Graphics in the Healing Environment", and site visits to Kaiser's Baldwin Park, St. Joseph's Hospital, and USC University Hospital have all contributed valuable resource information.

Continuing interchanges, such as those with Con Howe and Lydia Kennard of the Planning Department, and the review of the proposed Hillside Ordinance have, through the efforts of the Urban Design Committee, not only encouraged the Chapters representation in the Urban Planning decision making process, but furthered one of the Chapter's missions; to coordinate the building industry and architecture profession to advance quality of life through an improved environment.

Programs, organized by the Government Relations Committee, such as "The Development, Expansion Plans and Future Direction of the Los Angeles Airports", "OSHPD after Assembly Bill 47", "The Role of Politics in the Planning Process", are the kind needed by our members.

The Small Practice, Emergency Services, Pro-Practice, Historic

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L.A. Architect

Architects, politicians, communities work together

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L.A. Architect DEC 92/JAN 93

Disney Hall Commences

The Walt Disney Concert Hall broke ground December 9. On an auspiciously beautiful morning, a large crowd gathered to watch as top people associated with the project dug the symbolic first shovelfuls of earth from the Bunker Hill site. Emotional speeches were made by Fred Nicholas, chairman, Walt Disney Concert Hall Committee, Ernest Fleischman, executive vice president and managing director, L.A. Philharmonic, Sharon Disney Lund (Walt Disney's daughter), Supervisor Ed Edelman, chairman L.A. County Board of Supervisors, James Thomas, chairman, Music Center Board of Governors, and of course by the architect Frank Gehry, FAIA, who declared this one of the most moving moments of his life. Speeches emphasized the importance of the new Concert Hall, not only as a cultural monument but also as a job-provider and as a symbol of hope and unity for the citizens of Los Angeles.

The underground parking garage will be built first. Work on the hall itself will commence January 1995, with completion planned for fall 1997. The new Hall is the result of a \$50 million gift from Lillian B. Disney.

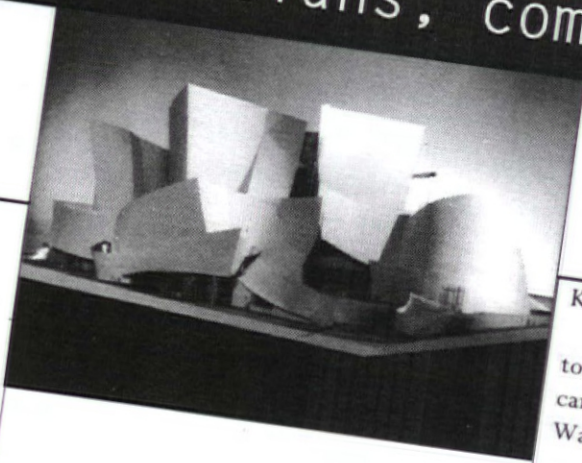
Curcio named UIG Head

Paul D. Curcio AIA has been named new president of the Urban Innovations Group (UIG), the architectural, urban design and planning firm affiliated with UCLA's Graduate School of Architecture and Urban Planning.

The choice of Curcio, who has 15 years experience in both public and private sectors, likely indicates a shift in emphasis toward urban design and what UCLA officials call "innovative planning projects" for the Westwood-based firm.

UIG's new director received both Bachelors and Masters of Architecture degrees from University of Illinois (Champagne-Urbana), as well as a Master of Public Administration from Harvard University School of Government. Recently, he was senior project manager of planning and development for Port Disney, the proposed waterfront theme attraction on the Long Beach waterfront, which Disney has since decided not to build.

Prior to Disney, Curcio was assistant to the City Manager and Planning Director for the City of San Diego, where he was responsible for creating and directing an urban-design program for 52 ethnically and economically diverse communities.



Plans for Taylor Yard

The Taylor Yard Area Planning and Urban Design Workshop concluded on November 15, with a team of volunteer design professionals recommending a broad range of social-equity measures, together with urban design options, to connect the communities of Cypress Park and Glassell Park into the Taylor rail yard. The 241-acre area north is located north of downtown Los Angeles near Elysian Park, with two miles of frontage along the Los Angeles River. The workshop study area is bounded by the Glendale Freeway, the base of Mount Washington, Elysian Park and North Broadway.

The workshops were held October 23-25 and November 13-15 at Lawry's California Center, and involved interviews with more than 200 participants. The workshop was sponsored by the Los Angeles sections of AIA, the American Planning Association, American Society of Landscape Architects, Urban Design Advisory Coalition, Los Angeles Forum for Architecture and Urban Design, and the Architectural Foundation. Arthur Golding, AIA was chair of the steering committee, Deborah Murphy, Associate AIA, was project manager. Kris Miller and Rhett Beavers ASLA were project coordinators.

See page 17 for full Taylor Yard story.

Citymakers for Patsaouras

Thirteen prominent Los Angeles Architects and urban planners have publicly pledged their support for Nick Patsaouras in his bid for mayor of Los Angeles, according to a Patsaouras spokesperson. The group, declaring themselves as "City-makers for Patsaouras" includes Frank Gehry, FAIA and urban theorist Mike Davis. They champion Patsaouras for his revitalization platform entitled "A Shared Vision for a New L.A.," which envisions social equity achieved through urban planning and public transportation.

The "city-makers" are: Mike Davis, William Fain, FAIA, Frank Gehry, FAIA, Fernando Juarez, AIA, Richard Keating, FAIA, Steve Lewis, Michael Moreno, Elizabeth Moule, Lazaros Papademetropoulos, Stefanos Polyzoides, Michael Rotondi, AIA,

Kevin Starr and Doug Suisman, AIA. The AIA/LA Chapter, and co-sponsors, is to hold a series of forums with the mayoral candidates during March 11-25 at MOCA. Watch this space for more information.

L.A. Designers Open Doors

Los Angeles architects garnered six awards in the Boston Society of Architects Competition, *Raising the Roof, Opening Doors: living environments for People with AIDS*. In the Site Specific Category, George Nakatani, of Kaplan/Nakatani in Santa Monica won first place. Second place was garnered by Stuart Emmons of Venice, CA. In the Ideas Category, Susan Lugo-Stein of Los Angeles shared first place, and Robert Lock, Architect, of L Studio Los Angeles received honorable mention.

Robert Alexander dies

On November 17, 1992, a few days before his 85th birthday, Robert E. Alexander, FAIA, passed away.

Alexander made a great impact on city planning, architectural design, mass transportation, redevelopment, and affordable housing in Los Angeles. Among his landmark designs is the Village Green in Baldwin Hills, a highly awarded model for urban planning. Alexander foresaw many of the problems facing our growing cities and tackled challenges head-on, many in spite of their unpopularity at the time. He authored, among numerous essays, "The Rural City," and "Rebuilding the City". He was passionately dedicated to causes, and the first architect in the area to hire minorities. As president of the Southern California Chapter of the AIA and president of the City of Los Angeles Planning Commission, he strove to impose the highest ethical standards.

FROM APPRECIATION BY
ADOLFO MIRALLES, AIA
Miralles' full appreciation, and others, of Robert Alexander, FAIA will be published in February's issue of L.A. Architect.



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Front cover:
View through window of one of the Harvard Apartments, by Kanner Architects, Honor Award winner at the 1992 AIA/LA Design Awards.

Photo: Mark Lohman
See pages 8-17 for the award-winning schemes.

There were 17 awarded projects selected from over 100 entries in this year's Awards, all now on show at the PDC. The jury, an interesting mix of personalities, was impressed by overall standards and noted particularly the quality of public works projects, such as those for the DWP.

Despite awarding projects largely for their design or style content, they engaged the audience in a self-examinatory discussion about architects and social responsibility at the afternoon symposium, one of the most interesting, though under-attended, events.

It was an inspiration to see the range and level of design talent, still flourishing in Los Angeles. Please do keep the editor informed of new work so we can expand design coverage in this publication. - F.J.A.

Above:
Model Walt Disney Concert Hall, by F.O.G. and Assoc., which has just begun construction. Photo: Joshua M. White

Left:
Village Green, 1941, by Robert Alexander, FAIA. Photo: Julius Shulman