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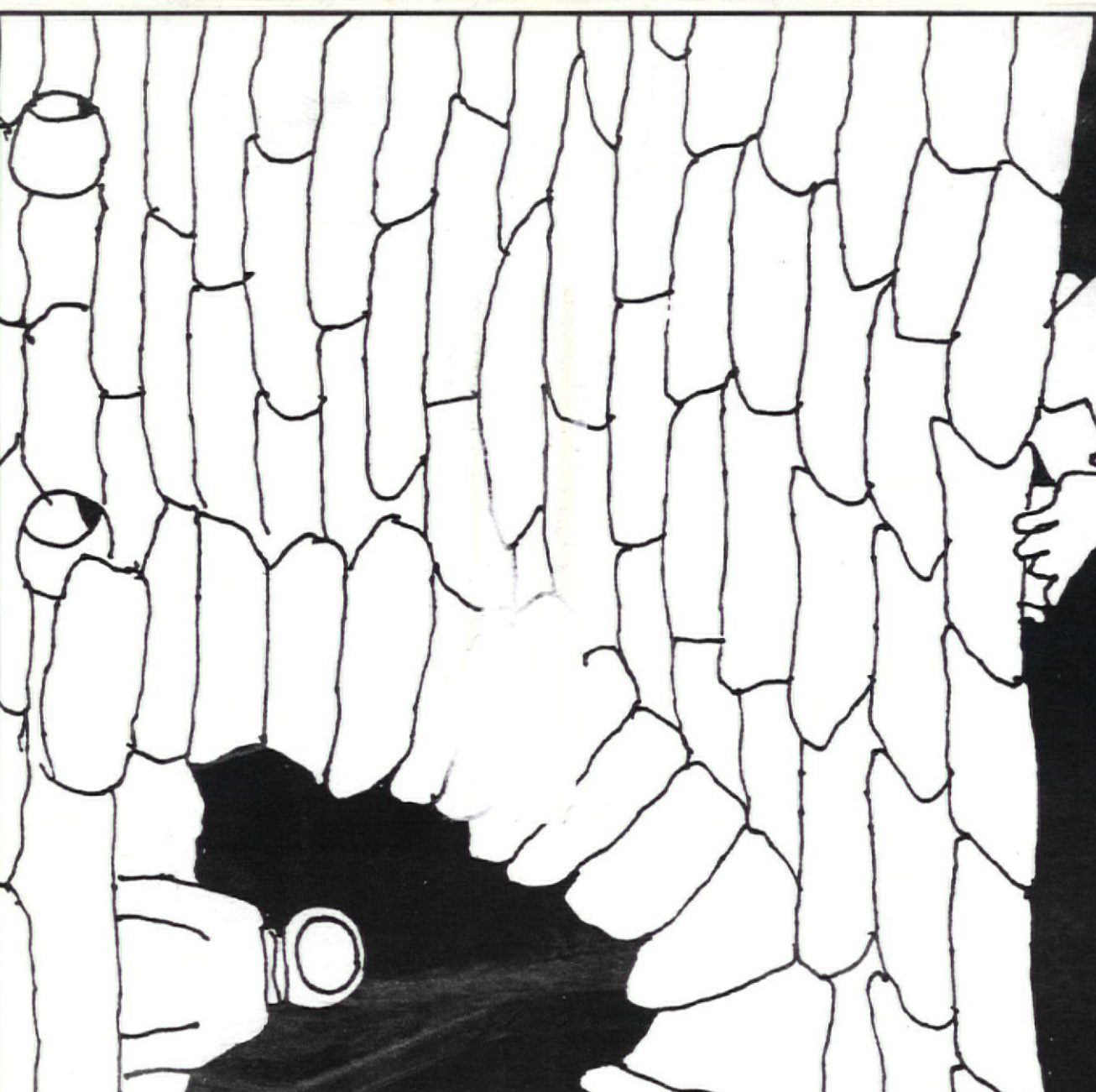
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# L.A. Architect

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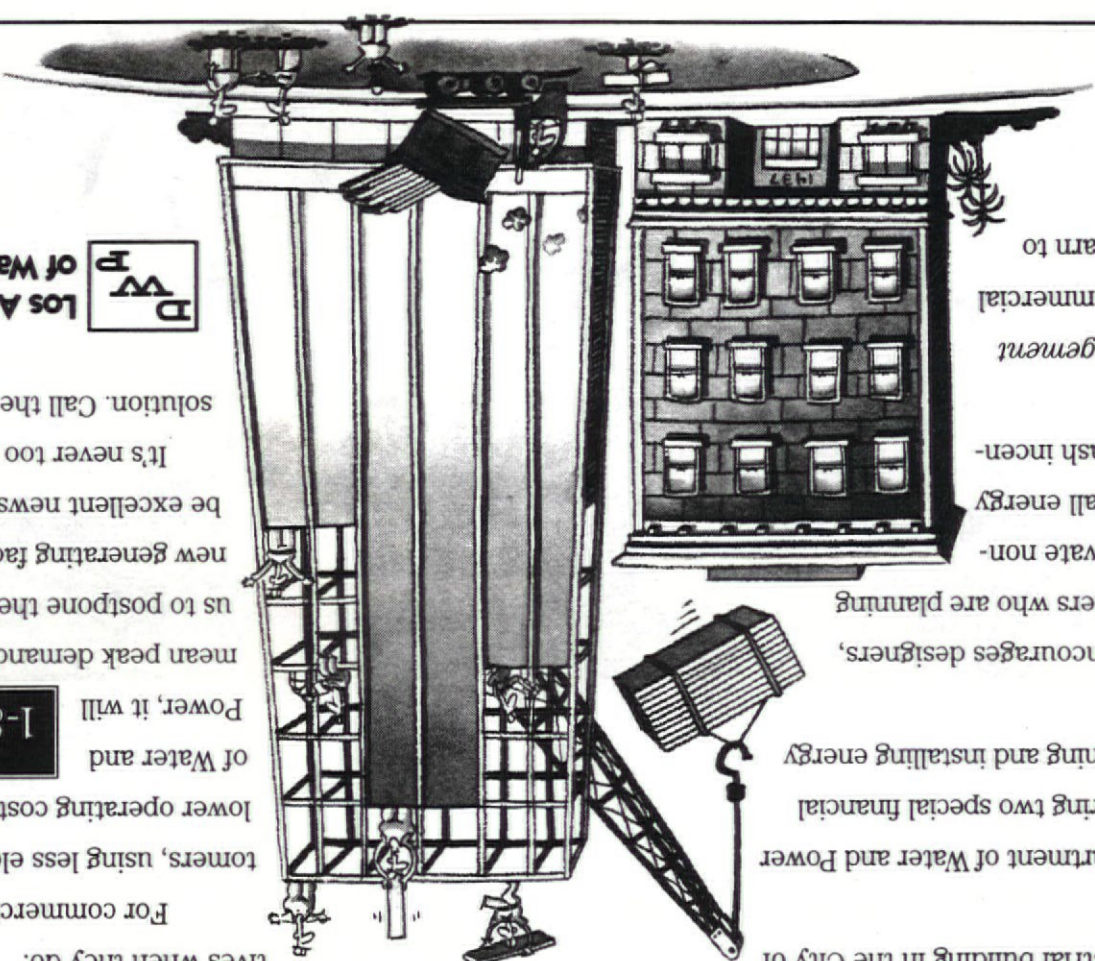
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# Calendar

Make it a date in May . . .

## Saturday May 1

AIA/LA Intern/Assoc.

**Seminar,**  
**Event "Ecology for Our Future"** ADPSR Conference. SCI-Arc, 5454 Beethoven St., L.A., 9:00am - 3:00pm, Info: Claude Meyers at 310-574-1123.  
**Event "Historic Wilmington Walk"**, sponsored by the Neighborhood Place Project, 9:00am-12:00pm, \$10 admission, call (213) 650-7011 for further info and reservations, (reservations are required).

## Monday May 3

**Tour "Historic Resources Committee Tour of Downtown Central Library Renovation."** 6:00pm. \$5 donation. RSVP to AIA/LA Chapter Office. For information call (213) 380-4595.

**AIA/LA Assoc. Board,** 6:30pm  
**Lecture "Ray Kappe, FAIA - Four Decades and What Now?"** Cal Poly Pomona, College of Environmental Design, Exhibit Gallery, 7:30pm.  
**Lecture "Tom Matano - Auto Designer"**, sponsored by L.A. Forum. 8:00pm at the Schindler House, 835 N. Kings Road, \$7 for non-members, free to members. For information call (213) 852-7145.

**Lecture "Ron Goldman, David Gray FAIA, Ed Niles FAIA"**, in conjunction with the exhibit "Los Angeles - City on the Move." UCLA Extension, 1338 Third Street Promenade, SM. Info: 310-393-0611.

## Wednesday May 5

**AIA/LA Architectural Foundation/LA,** 6:30 pm, Chapter Office

## Thursday May 6

**Lecture "Boris Podrecca"**

Architect, Vienna, "Projects". UCLA, Perloff 1102, Westwood, 7:30pm, free, for info. call 310-825-7858.

**Exhibit "Vienna - State of the Art"** Courtesy of the Austrian Cultural Institute, New York and the Austrian Consulate General, Los Angeles. UCLA GSAUP Perloff Hall Gallery, Room 1220. May 6-May 20, 1993. Opening May 6th. 6:00pm - 7:30pm. Exhibit 8:00am - 5:00pm. Monday-Friday, except holidays. Free and open to the public. Info: (310) 825-3791 or (310) 825-7858.

## Saturday May 8

AIA/LA Intern/Assoc. Seminar,

## Monday May 10

**Lecture "Harry Wolf, FAIA - Recent Works"**, Cal Poly Pomona, College of Environmental Design, Exhibit Gallery, 7:30pm, free.

## Tuesday May 11

**Lecture "Steve Ehrlich FAIA, Frank Fitzgibbons AIA, Ron Altoon FAIA"**, in conjunction with the exhibit "Los Angeles - City on the Move." UCLA Extension, 1338 Third Street Promenade, Santa Monica. Info: 310-393-0611.

## Wednesday May 12

**Lecture "Ray Kappe, FAIA"** Sponsors: Asian American Architects and Engineers Association. P.D.C., Center Blue Conference Center, 8687 Melrose Ave., W. Hollywood, 7:30pm, Info: 213-250-7217.

## Thursday May 13

**Lecture "Dagmar Richter - The Art of Copy"** Assistant

Professor of Architecture, UCLA. "The Art of Copy". UCLA, Perloff 1102, Westwood, 7:30pm, free. Info: 310-825-7858.

## Saturday May 15

AIA/LA Intern/Assoc. Seminar,

## Monday May 17

**AIA/LA Golf Competition,** Noon-4:30pm, Cocktails, 4:30-6:00pm, Dinner, 6:00pm  
**Lecture "Richard Chylinski, FAIA - Wind in Architecture"**, Cal Poly Pomona, College of Environmental Design, Exhibit Gallery, 7:30pm, free.  
**Lecture "Lisa Krohn - Industrial Designer"**, sponsored by the LA Forum, 8:00pm, Schindler House, 835 N. Kings Road, \$7 for non-members, free to members. Info: (213) 852-7145.

## Tuesday May 18

**AIA/LA Health Committee,** 3:20 pm, Chapter Office  
**Lecture "Fred Fisher, John Mutlow AIA, Ted Tanaka AIA"**, in conjunction with the exhibit "Los Angeles - City on the Move." UCLA Extension, 1338 Third Street Promenade, SM. Info: 310-393-0611.

## Thursday May 20

**AIA/LA SAA Labor Law,** 2:00-6:00 pm,  
**Lecture "Clare Cooper Marcus - Is a House a Symbol of Self?"** UCLA, Perloff 1243-A, Westwood, 5:30pm, free. Reception, Perloff lounge at 5:00pm. Info: 310-825-7858.  
**ASLA/LA "Discussion"** Near future of open space in LA. General plan revisions and the MTA. Speakers: Emily Gamble & Patty Holmburg. DWP, 1st. and Hope St., LA. 6:30pm. Free parking. \$1 at the door. Info: call Ester Margulies at (310) 568-8900.

## Saturday May 22

**AIA/LA Intern/Assoc. Seminar,** 7:00am-7:30pm  
**Event "Denker St. Beautification Project"** RLA Staff and Volunteers. Tentative date.  
**Event "Silverlake/Los Angeles Walk"**, sponsored by the Neighborhood Place Project, 1:00pm-4:00pm, \$10 admission, call (213) 650-7011.

## Sunday May 23

**Exhibit "GSAUP Alumni Landscapes"** UCLA GSAUP, Gallery 1220, Westwood. May 23-June 8, 1993. Free and open

to the public. Info: (310) 825-3791 or (310) 825-7858.  
**Tour "The Jewish Murals of L.A."** Sponsored by SPARC Gallery, 685 Venice Blvd., Venice, CA. For information call (310) 822-9560.

## Monday May 24

**Lecture "Moshe Safdie"**, Cal Poly Pomona, University Theater, 8:30pm, free. The lecture will be preceded by a fund raising dinner with Moshe Safdie at 6:30pm. Info:(909) 869-2664.

## Tuesday May 25

**AIA/LA Design Committee,** 6:30 pm,  
**Lecture "Panos Koulermos AIA, Marvin Malecha FAIA, Mike Rotondi"**, in conjunction with the exhibit "Los Angeles - City on the Move." UCLA Extension, 1338 Third Street Promenade, Santa Monica. Info: 310-393-0611.

## Wednesday May 26

**AIA/LA Building Performance & Regulations,** 6:30pm  
**Lecture Nader Khalili** at Orange County AIA by as guest of the EOS Institute

## Thursday May 27

**AIA/LA Professional Practice Committee,** Attorney Travis Emory will speak on avoidance of litigation. Chapter Office, 5:45pm - 7:00pm.  
**Lecture "David Gosling - Communication in Urban Design and the Evolution of an Urban Vocabulary."** Professor of Architecture, University of Cincinnati. UCLA, Perloff 1102, Westwood, 7:30pm, free. Info: 310-825-7858.

**Lecture "Frank Israel "Cities Within" Lecture and slide presentation.** Sponsors: AIA/OC & Rizzoli Bookstore. AIA/OC Office, 3200 Park Center Drive, Suite 110, Costa Mesa, 6:30pm, Members free, Non-members \$10. Info: 714-557-7796.

## Saturday May 29

**AIA/LA Intern/Assoc. Seminar,** 8:30pm-12:00pm

Monday May 31  
**Lecture "April Greiman"**, sponsored by the L.A. Forum, 8:00pm at the Schindler House, 835 N. Kings Road, \$7 for non-members, free to members. Info: (213) 852-7145.  
Tuesday June 1  
**Lecture "Dean Nota, John Souza, Mike Folonis, Josh Schweitzer"**, in conjunction with the exhibit "Los Angeles - City on the Move." UCLA

Extension, 1338 Third Street Promenade, Santa Monica. Info: 310-393-0611.

## Thursday June 3

**Exhibit "GSAUP Alumni Landscapes"** The firms Cambell and Cambell, and Burton & Spitz will exhibit landscape architecture projects. UCLA GSAUP, Perloff Hall Gallery, Room 1220, Westwood. June 3-June 25, 1993. 8:00am - 5:00pm. Monday-Friday. Free. Info: (310) 825-3791 or (310) 825-7858.

## Saturday June 5

**Event "Historic Corona Walk"**, sponsored by the Neighborhood Place Project, 1:00pm-4:00pm, \$10 admission, call (213) 650-7011 (reservations are required).

## Sunday June 6

**Exhibit "Julius Shulman"** Meet Schulman at a reception and view a exhibit of his photographic work of LA Architecture. Sponsors: Photo Friends. June 6. 4:00pm - 6:00pm. Members \$5, Non-members \$7.50. Info and reservations: (213) 932-1676.

## Monday June 7

**Lecture "ReVerb = Soma Kim, Whitney Lowe, Lisa Nugent, Susan Parr, Lorraine Wild"** (graphic design), sponsored by the L.A. Forum. 8:00pm at the Schindler House, 835 N. Kings Road, \$7 for non-members, free to members. Info: (213) 852-7145.

## Tuesday June 8

**Lecture "Roger Sherman, David Kellan, Bill Taylor, David Hertz"**, in conjunction with the exhibit "Los Angeles - City on the Move." UCLA Extension, 1338 Third Street Promenade, Santa Monica. Info: 310-393-0611.

## Saturday June 12

**Event "Historic Tustin Walk"**, sponsored by the Neighborhood Place Project, 1:00pm-4:00pm, \$10 admission, call (213) 650-7011 (reservations are required).

## Monday June 14

**Tour "Historic Resources Committee Tour of Glendale's Alex Theater Renovation."** 6:30pm. RSVP to AIA/LA Chapter Office. Info: (213) 380-4595.

## Tuesday June 15

**Lecture "Rick Corsini, Finn Kappe, Janek Bielski"**, in conjunction with the exhibit "Los Angeles - City on the Move." UCLA Extension, 1338 Third Street Promenade, Santa Monica. Info: 310-393-0611.

## Saturday June 19

**Event "Larchmont Village/South Hollywood Walk"**, sponsored by the Neighborhood Place Project, 9:00am-12:00pm, \$10 admission, call (213) 650-7011 (reservations are required).

## Wednesday June 23

**Event "Focus: Healthcare."** Investigation of issues critical for the design and management of healthcare facilities. P.D.C., 8687 Melrose Ave., W. Hollywood, 8:30am - 9:00pm, Info: (310) 657-0800.

## Saturday June 26

**Event "West Hollywood Walk"**, sponsored by the Neighborhood Place Project, 9:00am-12:00pm, \$10 admission, call (213) 650-7011 (reservations are required).  
Wednesday September 16  
**Lecture "Emmet L. Wemple, FASLA"** W/ Mark Fisher and Patricia Ann Fielder, Senior Associates of Emmet L. Wemple and Associates Landscape Architects. Sponsors: Asian American Architects and Engineers Association. Co-Sponsors: A.S.L.A., "View of the Getty Center and Getty Museum," P.D.C., Center Blue Conference Center, 8687 Melrose Ave., W. Hollywood, 7:30pm, For info. and admission cost call 213-250-7217.

## Ongoing Exhibitions

**"Louis I. Kahn: In the Realm of Architecture."** MOCA, through May 30, 1993.  
**"Michael Salerno":** "Patterned Actualities of Energy Potentials", AIA/LA Chapter Office, 3780 Wilshire Blvd, 9th floor, through May 31, Free. For appointment please call 213-380-4595.  
**"Los Angeles - City on the Move"**, 40 prominent and emerging Los Angeles architects and designers. Through June 20, UCLA Extension, 1338 Third Street Promenade, Santa Monica. Info: 310-393-0611.

## Workshops

**Computer Workshops** Quark XPress, Adobe Photoshop and Aldus Freehand workshops, UCLA Extension's computer lab, Westwood Village Center, 1083 Gayley Ave. May-June. Info: (310) 206-1422.

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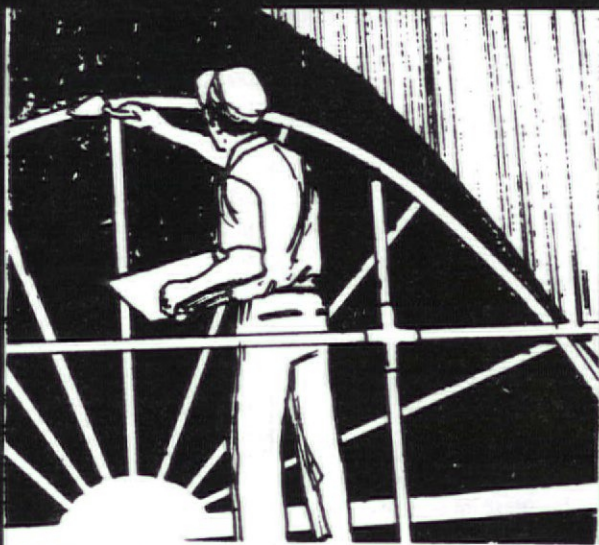
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# Book Review

Visionaries past and present . . .

### Frustrated Visionaries

The Great Utopia: the Russian and Soviet Avant-Garde, 1915-32. New York: Solomon R. Guggenheim Museum. Distributed by Rizzoli International; \$85 hc

Forget the health club: this ten pound catalogue of last year's landmark exhibition at the Guggenheim will provide you with physical and intellectual exercise. No book could capture the experience of seeing 800 often extraordinary art works, installed by Zaha Hadid in the restored rotunda and Gwathmey-Siegel's new galleries. But Hadid's designs were compromised by curatorial timidity, and the scale of the show overwhelmed most visitors. This superbly produced volume allows you to take a leisurely stroll through a vast territory, rather than dashing past all but your favorite sections, or bogging down at the mid point.

A mere decade ago, most of this work was still locked in the cellars of Soviet museums. On a 1974 visit to Moscow, my KGB driver was very curious to know why I should want to spend several hours in the musty Architecture Museum, when I could have had a jolly afternoon at the Park of Socialist Achievement. Back then, Western museums could borrow avant garde works only if they were accompanied by officially-approved 1930s kitsch. Now, every year brings fresh revelations of the adventure that Stalin suppressed.

Suprematism, Constructivism and their many offshoots are dominant themes, and paintings predominate, but all the arts are represented, and it's fascinating to trace the links between canvas and ceramics, sculpture and stage design, photography and posters. There's a brief sampling, in text and pictures, of major architectural projects. Many were unbuildable and even fewer were built - until now. Isozaki's plan for twin towers in Fukuoka derives directly from an Ivan Leonidov project of 1934, and the spirit of Constructivism, stripped of its revolutionary idealism, is flourishing among the European avant garde. Few of us

still dream of Utopia, but at least we can enjoy the art that survived that false dawn.

### Space-Age Samurai

Shin Takamatsu, Architect. Edited by Paolo Polledri. New York: Rizzoli International. \$35 pb

Buildings respond to chaos much as people do: some shout and wave their arms in order to be noticed, others turn aside and seek an inner stillness. The free-for-all of Japanese cities compels architects to make choices, and Shin Takamatsu is an arm-waver. Ironically, his office and much of his work is located in Kyoto, Japan's most conservative major city, and the only one that was spared from bombing in the second world war. His buildings have starred in two recent movies: the Kirin Plaza tower of light is a key image in Ridley Scott's Black Rain, and the Ark Dental Clinic, which suggests a vintage locomotive, was copied by Anton Furst for the Flugelheim Museum in the first Batman. Now (until June 6) you can see a stunning exhibition of Takamatsu's work, curated by Paolo Polledri at the San Francisco Museum of Modern Art, and buy this exemplary companion book. The exhibition focuses on four major projects; the book explores these and their context, in essays, an interview, and illustrations of rare quality.

Takamatsu rode to success on the building boom of the 1980s. His first important client, the president of a company that has made obi (sashes) for three centuries, said: "I want you to design a piece of architecture. We'll decide how to use it when it's finished." They liked it so much, they commissioned two more. "I am an old-style architect", remarks Takamatsu, "always dreaming of architecture as a monument or as something with a symbolic presence."

The results are stranger than anything the Soviet avant garde imagined: armored temples and buildings like space-age Samurai armor, sharp-edged and spiky; as meticulously crafted as the best of Mackintosh and Scarpa. Takamatsu acknowledges all these influences,

plus "the ancient rhythms of Kyoto...macho and bewitching metropolis". A poet who can beguile corporate clients, a radical who loves the past, an artist-engineer: he stands apart and deserves this accolade.

### Nostalgic Visionary

ReBuilding. By Daniel Solomon. New York: Princeton Architectural Press. \$24.95 pb

A "juggernaut of mindless efficiency" is how Solomon, a San Francisco architect and planner, describes the inexorable development of the western United States, and he presents his own work as an attempt "to endow this immense machine with some qualities of mind and soul" that will leave the world a less ugly place. Much of this work, like that of Duany/Plater-Zyberk and Peter Calthorpe, is rooted in nostalgia for what towns used to be. No brave new world for these visionaries.

There is more commonsense and outspoken comment in every paragraph of this slim volume, than in a stack of planning treatises. Like Jane Jacobs, he scorns planners and traffic engineers as inflexible ideologues, bent on destruction, bound by their principles to create the "sanitized anti-urban world" in which half the population of California now resides. He dates the decline of traditional town-making to a specific year, 1938, when the FHA began work on a national housing code. "The predictable and edited human encounters of the shopping mall, the office park, and the condo room are to daily life what Club Med is to travel", he insists.

Of course, the great mass of non-architects, given a choice between the urban and suburban, seem to prefer picturesque simulation and tastefully edited experience, just as the Soviet proletariat would have chosen the pictorial over the abstract without Stalin's help. But that uncomfortable truth need not impair our enjoyment of this polemic. His encounter with Tod and Mindy, marketeers of a condo project called Villagio, and other "first-class product", and his attempt to recycle Rincon Hill in San Francisco are sad and instructive. His own houses and residential plans, from Telluride to San Jose, suggest a better way: place-making that can evoke history and accommodate present realities.

MICHAEL WEBB

L.A. Architect HEROES\* this month:

Morris Newman, Walter Scott Perry, Kelly Wright

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# Re+Previews

## Green Products . Architects in the movies

### The "Green Product"

The "green product" market consists of some tried and true items and some new and innovative ones. If you are investigating a new or experimental product, be sure to get sound guarantees from the manufacturer. You'll need them. One of the confusing things in investigating a product is that life-cycle cost analysis data is rarely available. A product that breaks down twice as fast as the one it's replacing may require twice the energy to maintain.

Scientific Certification Systems (510-832-1415) has developed an environmental labeling system based on environmental burden. They view their mission as consistent with the principles of sustainable development outlined by the United Nations Conference on Environment and Development. Their system takes a product from extraction of natural resources, through manufacturing and consumer use, to final disposal or recycling. For now, though, most products require close scrutiny by the architect.

As we pressure companies to focus on non-toxic, renewable and recycled materials, we are gradually seeing the established companies come out with new product lines to address these issues. Glidden has a line of non-toxic paints, and Louisiana Pacific has produced Fiberbond wall board and Nature Guard insulation from recycled paper waste. Ask the companies you specify from what they've been developing. We need to keep the pressure on. Although the many new companies embracing these issues are exciting to see, to often they don't have the funding to go through UL or ICBO certification, and their products are unusable in all but experimental projects.

Many small companies' products are innovative and useful, however; if the work stands up, we should support them. My office has found the following resource guides useful: Interior Concerns Resource Guide (415) 389-8049; Environmental Resource Guide (AIA); GREEBE, Center for Resourceful Building Technology (406) 549-7678; LA Network Resource Guide to Recycled Products (213) 847-3057; Eco-Home Network (213) 662-5207.

It is important to remember resource renewal and conservation. A line of deciduous trees on the south side - or turf block instead of pavement - are not risky or costly moves, but they are easy to overlook.

Finally, other architects are trying new things all the time in this brave new world of planetary responsibilities. The local forums and conferences - such as AIA Environmental Resource Committee should help us get the feedback we need to find the best solutions.

POLLY OSBOURNE, A.I.A.

### Ideas Unlimited At Monterey

Architecture is in a transition from the constraints of a crowded and polluted world into the seamlessness of cyber-space, or so one would think from the tone of "Limits/No Limits" AIA/CC's Eleventh Monterey Design Conference, held March 19-21. Taking a breather from tedious preoccupations of a bad economy, speakers focused on both the direction and the ethics of a changing profession.

The conference started with some mind bending. Berkeley journalist Timothy Ferris urged listeners not to accept conceptual limits. Citing Magritte's painting of a picture frame floating eerily before a "real" landscape, he said both physics and art are opposed to arbitrary delineations between real and unreal. As if to illustrate the notion of ignoring conventional categories, designer Charles White III of OLIO, Venice showed such projects as a mechanized sculpture of a sea battle that is currently being installed in front Las Vegas Mirage Hotel.

The end to conventional thinking was a useful intro to presentations on CAD, which appears to be hurtling toward Virtual Reality. The first thing to do is to throw away your pencil, according to architect and software designer Dennis Neeley, who said architecture is soon to be dominated by digital technology, spelling the end to cons of "hand-drawn, paper-based" technology. SCI-Arc's Michael Rotondi bridged the gap between computer-based design and Tibetan Buddhism. The computer, he said, is "not about efficiency and productivity," but rather "an instrument for conceptualizing and extending consciousness." He described the new role of the architect as mediator between the conceptual and the physical, between "new urban space and electronic space."

Janet Abrams, architecture critic, argued that the limitlessness of global communications can result in some unexpected limits on personal space. The efficiency of communications has brought about a decentralized society, which in turn has popularized conventions and meetings

which can take place anywhere. Yet the growing demand to push crowds of people through the sequence of airport-business hotel-convention center is leading to crowding and ultimately the "confinement to the space of one's body, plus a little." Not that she is comforted by the notion of escape into cyberspace. Virtual reality, she said, "makes you seasick."

Even so, cyberspace seems to be only safe place to practice architecture, in view of the mess that architects have made of the planet, according to the next batch of speakers. Berkebile of Kansas City, Mo. had the courage to criticize design awards (the AIA/CC awards had been handed out the previous night). Regardless of the way a building looks, he said, "if it makes its occupants sick, or makes the planet sick, it's not good architecture." Washington architect James Cutler described his evolution from a Lou Kahn-trained formalist to an environmental activist. "I realized I was part of a profession that was devastating the planet," he said. One form of environmentalism, of course, is to build almost nothing, a theory advanced by Gary Giacomini, a supervisor of Marin County, where local officials have downzoned much of the county to no more than one house for every 60 acres.

Wolf Prix, principle of Vienna-based Coop Himmelblau, brought the conference his own brand of "no limits." Prix cultivated his bad-boy persona as he skewered received ideas of functionality and construction. If Himmelblau's work champions freedom, however, it is freedom in a bell jar, unlimited by any consideration of use, context or cost. A very different architect, Fumihiko Maki, showed recent work such as the Tokyo Metropolitan Gymnasium, suggesting that this Japanese master has found his own balance between the limits of necessity and the limitlessness of plastic imagination. Even a devastated planet could stand a few more buildings this good.

MORRIS NEWMAN

Learning from Las Vegas

David Murphy (Woody Harrelson) strides across SCI-Arc's main space, into the grad studio to ask for a teaching job. "You've accomplished quite a lot since USC," his mentor tells him, "Top of your class, ... the Prix de Rome. I'm afraid you're overqualified for this job." "I don't care: exploit me."

JD: Such is the pop culture face of the architect, according to the new movie, *Indecent Proposal*. Woody, the architect and Demi Moore, his spouse sleepwalk through props and problems randomly assembled to represent an L.A. architect's life.

KM: Rent the video and jump to the good parts: Woody sketches with one hand and gropes under Demi's blouse with the other (and then gets out the electric eraser!); Woody asks his students what a brick wants to be (a slide shows the Chrysler Building!); Washed-up Woody has a religious experience when sunlight illuminates his foamcore model! The insinuating red-neck in Vegas is the son-in-law of Ruth the SCI-Arc receptionist! Woody tells the students (close-up of a transfixed babe in Corbu glasses) that they can expect, if they're lucky, to die like Louis Kahn in the men's room at Grand Central Station (Babe smiles!)

JD: But hasn't Lyne caught exactly the pattern of patronage that architects face in the Southland? Woody's mistake isn't trading Demi, it's failing to pitch the last potential client in the West. Woody fails to see the hand that that would pull him out of his groundless (semi-) metropolitan idealism. What could be more utopian than affordable ocean-front property in Santa Monica? When losing the mortgage for this dream isn't enough to wake the slumbering architect, Lyne trades away his wife, more to explain the notion of collateral to a failed businessman than to separate lovers for dramatic effect.

KM: Accurate or not, such representations are the only picture of the profession available to most people, potential clients included. If you think about the numbers of people consuming this picture, it's scary. Even if only a handful around the country showed up for the opening matinee, that's more people than read the non-commercial architectural journals (say *Assemblage*.) By the second screening, the audience has already surpassed the total circulation of PA. This is just the first day! And if the movie limps through two whole weeks, even if it's a bomb, more people will have seen it than read HG or even the L.A. Times. You wonder what people mean when they complain about stars and hype within the architecture world.

JD: As one of the characters says, "You don't want to get screwed and then ... get ... screwed, do you?"

JOE DAY & KEVIN McMAHON

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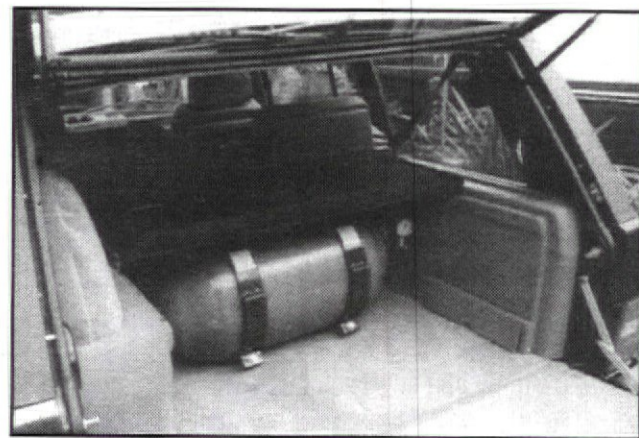
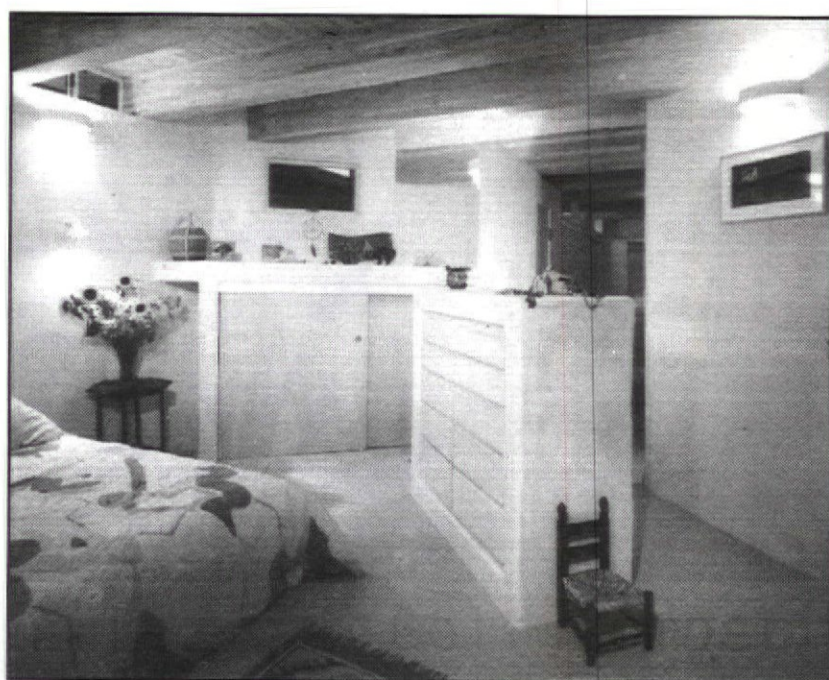
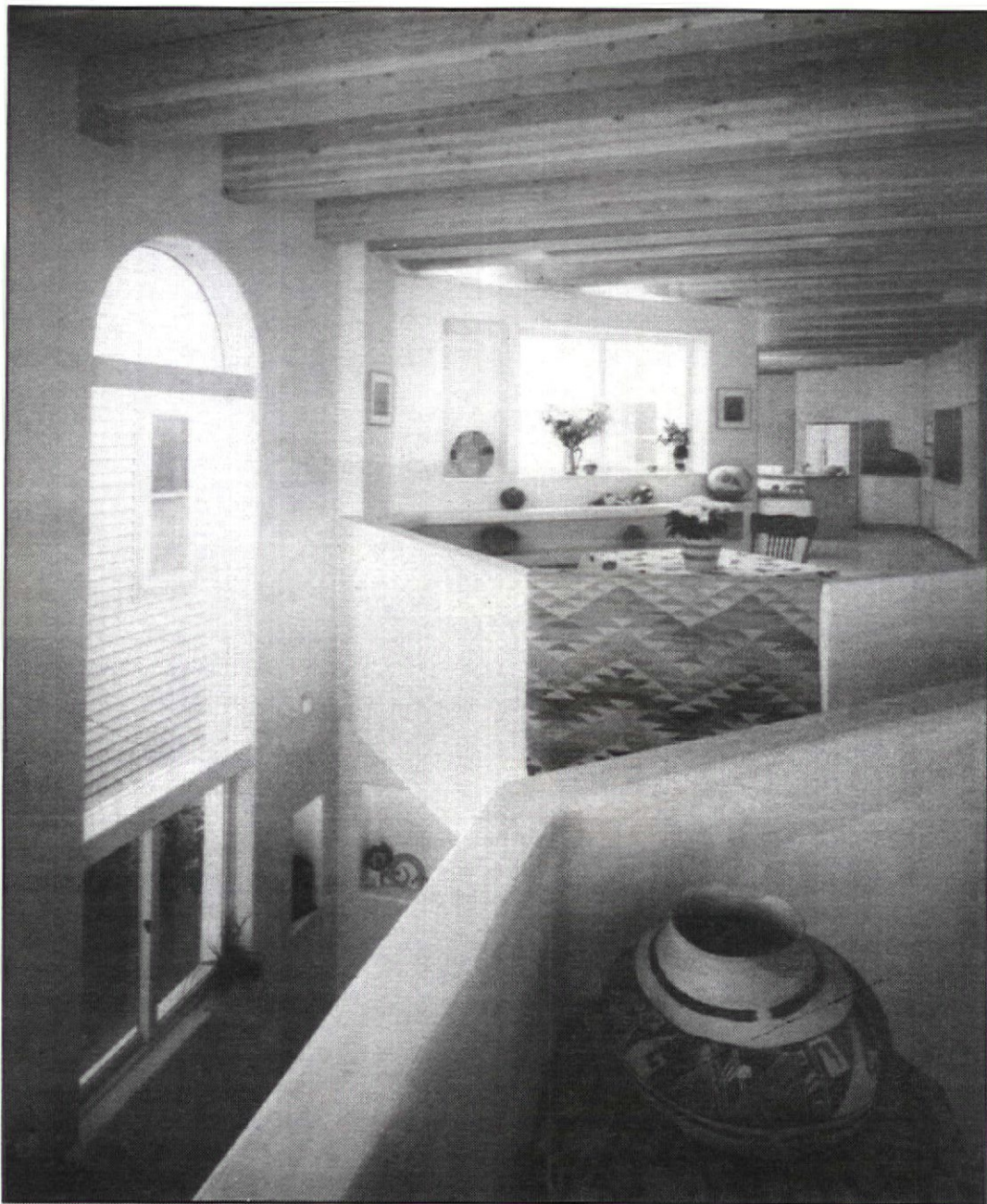
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architecture

WALTER SCOTT PERRY ARCHITECT  
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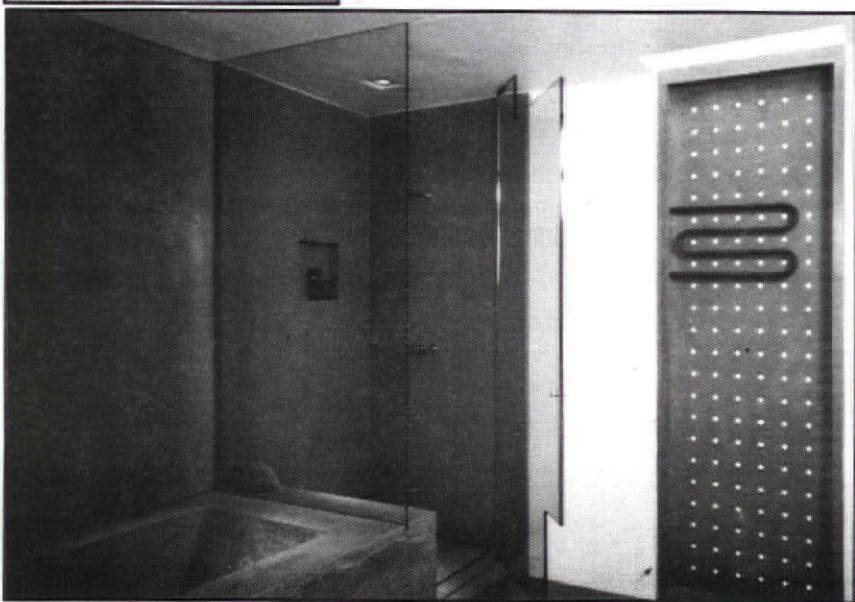
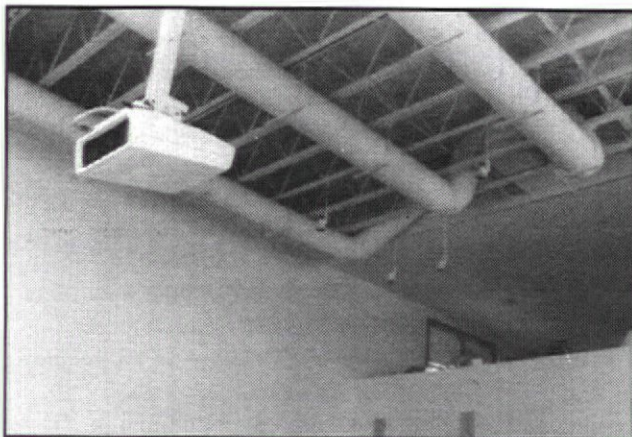
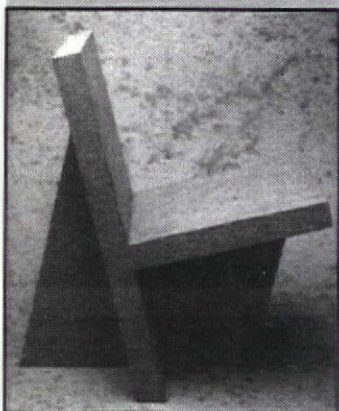
Clockwise from above: Living room, bedroom of Issacs Residence, Venice, Ca.; with natural materials, daylighting. By Jock deSwart, Architect.; Designer John Picard's Toyota Land Cruiser conversion showing compressed natural gas tank in back; Picard Residence, Mar Vista; Living room with exposed ductwork, projection system. By John Picard, designer/builder; Bathroom interiors of Lehrer Residence Phase I, using 'Syndecrete' a cement based composite, using natural minerals and recycled material. By Syndesis; 'Syndecrete' furniture David Hertz, designer, fabricator.

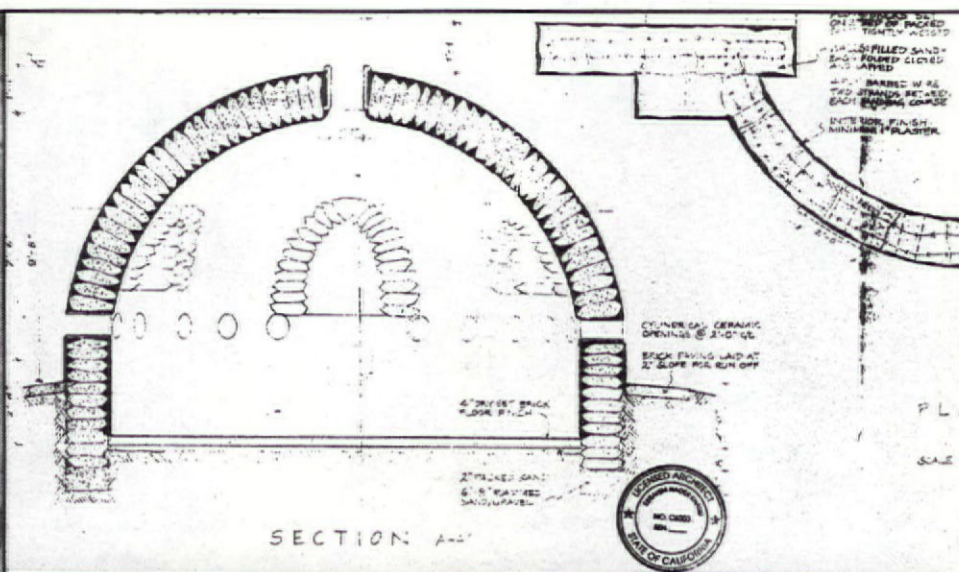
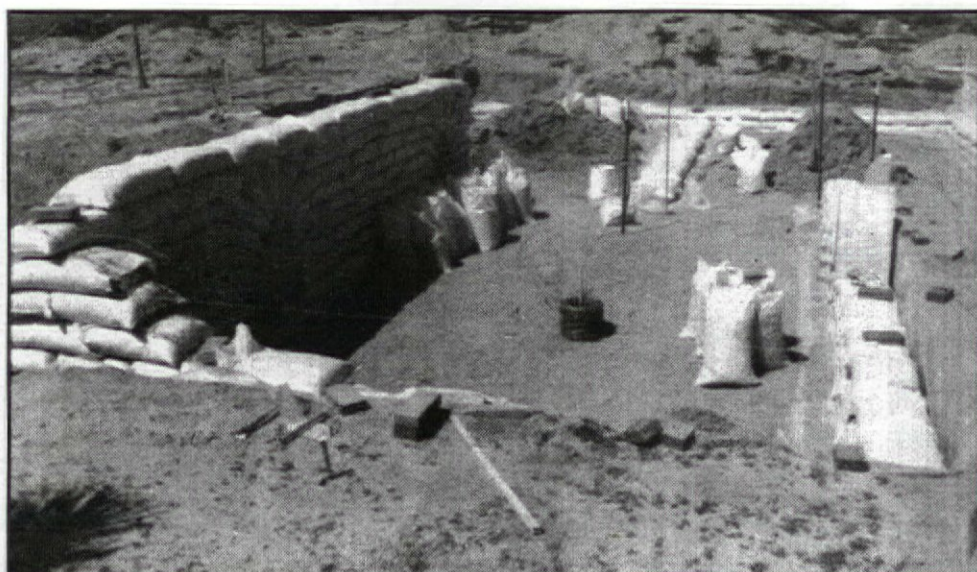
**The projects on this page represent three different approaches to sustainable design.**

The Issacs Residence, by Jock de Swart, addresses energy conservation and healthy materials issues, but, also, responds to the clients 'state'. According to the Architect, "a persons 'state' is affected by all external stimuli and their internal experience...". Such stimuli include: "light, texture, view, sound, touch, smell, electro-magnetics, psychic, astral, earth, moon and sun". "Feng-shui, pattern language, and geomancy," are some of the systems for interpreting architectural experience.

John Picard's solution, for his residence, was driven by energy conservation concerns. He incorporated: a photovoltaic panel with tracking systems from Real Goods Trading Corporation, Spaceguard air purification system, Smart House unity management computer system, Aquastar tankless, gas fired hot water system, Sunfrost energy efficient refrigerator and recycled steel framing products from Angeles Metal Systems, to name a few.

David Hertz approached the Lehrer Renovation with a clear, recycled materials design strategy. Shown are interiors of the first phase of the Lehrer Renovation, by David Hertz, Syndesis, Inc. Phase II, under construction, will fully integrate environmental strategies to create a serene blend of low-tech and hi-tech. In addition to use of Hertz' own recycled concrete product, Syndecrete, Phase II will include: recycled lumber, demolition and other construction materials; exposed shell (less cost, less scrap), natural ventilation and light; orientation for passive solar gain.





## Cal-Earth confronts the codes, by Iliona Outram . .

### Cal-Earth And The Codes

Architect Nader Khalili AIA has set up the California Earth Art and Architecture Institute, known as Cal-Earth, in the desert city of Hesperia, to pioneer research into earth and ceramic structures by building prototypes, with detailed engineering calculations and technical drawings, with the intention of gaining approval from the ICBO (International Council of Building Officials) so that unreinforced earth and masonry construction will be part of the UBC (Uniform Building Code). If successful, it will be possible to build structures entirely of earth and natural materials, without the need for one single piece of timber or manufactured and toxic products.

*"The timeless essence of the elements, the timeless natural forms of arches, vaults, and domes, the principle of gravity and the spirit of quest will give you the ability to build any where in the world with only what is around you. I believe that the architecture of utopia begins with the unity of the elements."*

—Nader Khalili

Every piece of research at Cal-Earth is based on these timeless principles and forms, with a direct practical application. Apprentices study by working with their hands to make buildings of adobe, ceramics, sandbags, straw bale; or create materials such as melted earthen glaze with a simple Fresnel (solar) lens; or devices such as windcatchers, passive solar energy towers, prefabricated ceramics, strapping devices and compasses for construction.

The student tries to identify with the problem by putting together seemingly unrelated ideas as Persian poetry and high-tech design in the process called Synectics. In this way it is understood that all the answers are within ourselves and are interconnected as one body. The approach to design is holistic rather than a piecemeal remedy for a variety of design problems found in today's architecture.

The high-desert site in Hesperia was chosen for its very harsh climate and close proximity to the San Andreas fault. Cal-Earth is in the highest earthquake zone, Zone 4; there is burning summer sun and freezing winter nights, winds often reach 25mph, and this year heavy rainfall caused desert flash floods. Brick and sandbag structures stood in water for some days.

All these provide the greatest challenge to the work and the best test to the structures. The 7.4 magnitude earthquake in June last year proved a blessing, as Cal-Earth was able to show the local building department that the 20ft diameter unreinforced brick dome had not suffered the smallest crack.

The intention of the Uniform Building Code was to provide safety standards for people. The intention at Cal-Earth is to introduce the concepts of ideal forms and spaces in unreinforced or minimally reinforced masonry structures base isolated on sand foundations, so that the structures could be used worldwide, especially where steel and concrete are not available. When these are built as arches, vaults, and domes their material attains to a structural unity and acts as if it were homogenous, and they do

not suffer the localised stresses expected in an earthquake but shift like a bowl on a table. These are structures in compression resisting an earthquake by sharing all the forces equally. The load in the two prototype domes at Cal-Earth at any one point is not more than 12 psi in compression for meridional forces, and 16 psi in tension for hoop stresses." Domes, arches, vaults and apses, use this natural potential of earth which rests at about a 60 degree angle of repose within the earth's gravity field in a mound shape.

Events and time have more than tested these forms -in the devastating Tabas quake in Iran in 1977, measuring 7.7 on the richter scale, eighteen of the city's large dome water reservoirs survived without damage; they were built of unfired adobe and sunken a few feet into the ground, and were built directly onto the sand without foundations. Almost all other structures in that city had collapsed except for a few vaults hugging together.

Yet the whole logic of the UBC is based on conventional timber and concrete/steel construction; masonry is treated as a piecemeal extension of it. Code assumes vertical walls, a rectangular plan with a flat or pitched roof having all the stresses and bending moments. This makes timber and steel the most appropriate materials. A straight masonry wall will shatter into hundreds of pieces; using rebar as reinforcement is like trying to patch a broken doll with splints. Cal-Earth does not espouse this piecemeal approach to construction.

Cal-Earth's experience with the local building department has been positive, all things considered. The temporary occupancy permit allowed the building of prototype structures as experimental work. After completion a set of drawings for the single skin unreinforced masonry dome, and for the one of sandbags and barbed wire were submitted to the local Building Department. Khalili's engineer in Chicago, Phil Vittore, a world expert with more than 80 large-span thin-shell reinforced concrete domes to his name, together with California engineer Carl Howe, submitted detailed calculations. But this is just the start of a long and expensive process. It may cost many thousands to gain approval for two prototypes which cost \$1,500 (brick) and \$480 (sandbag) to build; since the structures are unusual, every step of the process is being charged by the building officials at an hourly rate, rather than the usual fee for buildings of this size.

Title 24 heat loss calculations were also required. These do not truly represent the capacity of a building to keep its occupants warm as they stress the R-value of material. A better analysis would show the U-value of the building as a whole, since by opening one window much of the R-value goes out the window.

After consideration the Hesperia Building Department sent the plans to the ICBO (International Council of Building Officials) who advise the UBC. However, the questions which were returned from the ICBO reiterate the code's view of masonry as a discrete material

and therefore a 'broken' structure, rather than a homogeneous one. Khalili and his team are currently awaiting the hoped-for approval which can create a precedent. The heroic spirit of this work will continue into testing the structures, if necessary, at whatever expense.

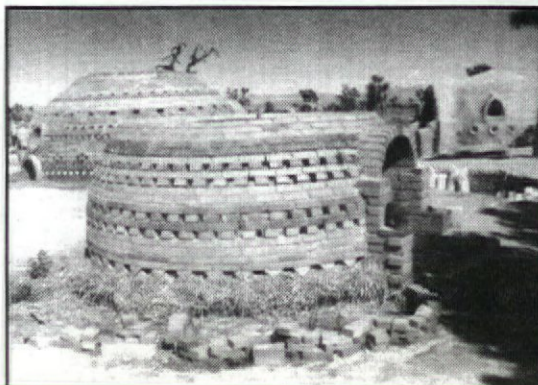
Without this spirit of pioneering no thoroughgoing changes can take place to create an environmentally harmonious architecture, and the debate will stay on the level of piecemeal adaptations to environmentally unsound principles. We need to return to the timeless principles within earth architecture which nature uses when making caverns of rock or domes of earth, and the UBC must progress to recognize these alternatives. In the words of Nader Khalili "The Architecture of Utopia begins by understanding the four universal elements, earth, water, air and fire, their equilibrium and ultimate Unity."

ILIONA OUTRAM

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Tel/Fax: (909) 625 4383  
or Cal-Earth  
(619) 956 7533  
(619) 244 0614

### CAL-EARTH WORKSHOP

June 12 & 13, Saturday & Sunday  
Hands-on workshop in Earth and Ceramic Architecture with Nader Khalili, at Cal-Earth site, Hesperia, CA  
How to build your own home with Earth (Adobe, Rammed Earth, Sandbags, Straw bales)  
How to build Ceramic Houses  
How to build scale-model as well as life-size arches, vaults, and domes.  
How to work with timeless materials and timeless principles to build ecologically sustainable earth-houses utilizing solar, wind, and natural energy sources.  
How to integrate Architecture, Ceramics, Sculpture, Graphics, Painting, the Four Elements, and spirituality through Archemy (a fusion of architecture and alchemy)  
Fee \$275.00  
Place: Cal-Earth site, Hesperia, CA  
Direction: Highway 10E./15 N.  
Hesperia Exit Right, Topaz left, Live Oak Left, Baldy Ln. Right  
Nearest Airport, Ontario, California.



ICBO: "The analysis provided is applicable to 'membrane' type systems such as 'thin' reinforced concrete members not to discrete elements such as filled sandbags or one width of unreinforced brick. An analysis to model the actual conditions is required. Section 2303(b)."

Phil Vittore, engineer: "The analysis is applicable to 'membrane' type systems such as 'thin' reinforced concrete members. This is a correct observation but it is felt that such an analysis is applicable in this situation based on the following: The dome cannot be analyzed into discrete elements as in a conventional structure because there is no single translation of stresses from individual elements to succeeding elements. The dome will convey stresses from any portion of the dome to surrounding areas without creating concentrated stresses. The calculated stresses give us information necessary to see if the individual parts (i.e. bricks or sandbags) will develop the necessary cohesion to each other to create a monolithic structure. The design was based upon this condition being met. In the analysis provided we do take into account the 'discrete elements' of bricks and sandbags when applying the hoop and meridional stresses to the material of the element and the junction of each element.....etc."

### Top left

Excavation for 3 vault residence, showing sand bags, window blockouts and barbed wire reinforcement.

### Top right

Building section and partial plan through sand bag dome, showing rammed sand/gravel footings and stacking profile. Plan shows barbed wire layout and plaster application.

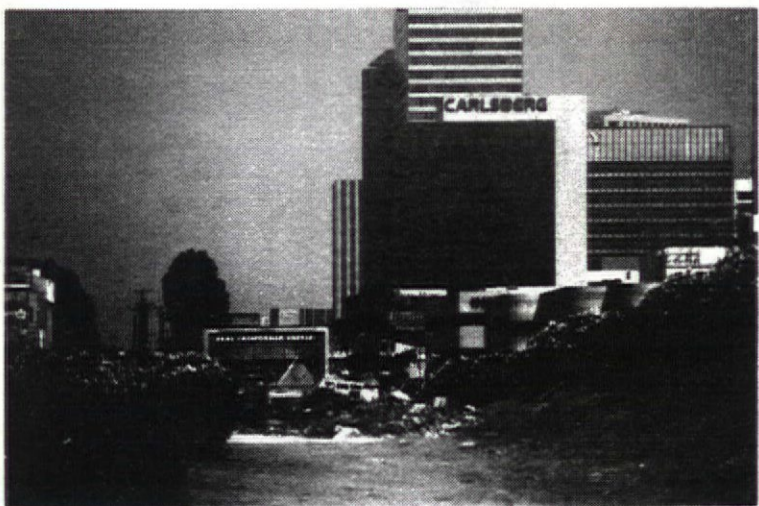
### Left

Brick domes, foreground and left; sand bag dome in right rear.

All structures at Cal Earth, Hesperia, Ca., Nadia Khalili, A.I.A. Photos: W.S.P.

# Greening The Grid

By  
Robert Cornell



*Abandoned right-of-way along Santa Monica Boulevard  
(Century City)*



*proposed promenade*

## Top right

'Best Park, Greening the Grid', a greening plan for South Central L.A., in which burnt-out intersections are transformed into parks and resource centers, connected with street, rail and river greening, as proposed by LACTC.

Design concept, drawing: S E ARCH, Walter Scott Perry, AIA.

## Above

Existing corridor and proposed sketch for 'The Greenway Concept' to green abandoned rail lines, river frontage and roadways throughout L.A. County.

Design, Photograph: William Fain, FAIA, Johnson, Fain & Pereira.

## Landscaping for a Sustainable Environment

Landscaping has traditionally served as the handmaiden of project oriented development in urban areas. Its role has been primarily aesthetic and functional: to define, accent or soften spaces and structures and to provide amenities and access for the varied groups of users of the site. Because it is seen as secondary in importance to hardscape, provisions for landscaping are often made late in the design and construction process with mixed results. Landscaping is also to some degree seen as inessential, as witnessed by communities such as Santa Barbara that banned landscape irrigation towards the end of the six year drought.

The role of landscape must change as we determine how to make our urban areas more sustainable, both from an environmental and a human standpoint. The traditional aesthetic and functional issues must share the stage with concerns for water and energy conservation, reduction of pollution and preservation of biodiversity. Indeed, landscape should shed its

image as a supporting actor and take a major role in greening the urban infrastructure, and acting as a soft, connective living tissue to join the disparate elements of the city.

The megalopolis of Greater Los Angeles makes an interesting case study for the use of landscaping to address many of the ills of the urban core in our country. Ironically L.A. once had the image of a garden city; now its popular images are of vast hardscapes of cement and asphalt and widespread areas of blight and violence. To most environmentalists L.A. represents the antithesis of the natural environment which we strive to protect.

However, L.A., does encompass many important bioresources and interfaces with many significant bioresource areas along its periphery: L.A. is more Swiss cheese than concrete monolith. What L.A. needs, metaphorically speaking, is not more holes punched in it but rather threads to tie together both its diffuse urban core areas, as well as its isolated regions of native plant and animal communities.

On the level of scale of infrastructure, landscaping could take on a leading role in "greening the grid" of the city. "Greening the grid" is a concept presently being developed by a range of L.A.-based planners, landscape architects and architects. They propose that by "greening" existing, intersecting linear features such as the Los Angeles river and storm channels, freeway medians and shoulders, street and rapid transit arteries, old railroad rights of way and burnt out, abandoned properties, etc., a landscaped (green) interconnecting grid could be created.

This would connect communities with alternative transportation routes for foot traffic and bicycles. Additionally, by emphasizing the use of native plant materials the grid could provide linkages between isolated bioresource islands such as Griffith Park (our largest urban park) and larger natural areas such as the San Gabriel mountains to maintain genetic viability of native plants and animals.

Additionally the "green grid" could provide more trees to counteract the urban heat island effect. Los Angeles is 5° hotter on average than it was in 1940 when there was a lot less asphalt and concrete to absorb and retain heat. Water for these additional trees and for other green cooling areas could be provided from recycled sewage water piped through the grid. As it is now, the only part of L.A.'s infrastructure that is green are the street trees which are basically separate islands of green that passively follow existing city streets and rights of way. This in

no way approaches the synergistic connecting effect of a green grid.

The green grid could also have many positive social influences. In a recent survey of impacted urban area residents by the L.A. Times, additional parks and recreational facilities ranked at the top of their wish lists along with youth services. Since landscape provides many entry level jobs, green infrastructure work could also provide employment.

## Teaming Up For Sustainability

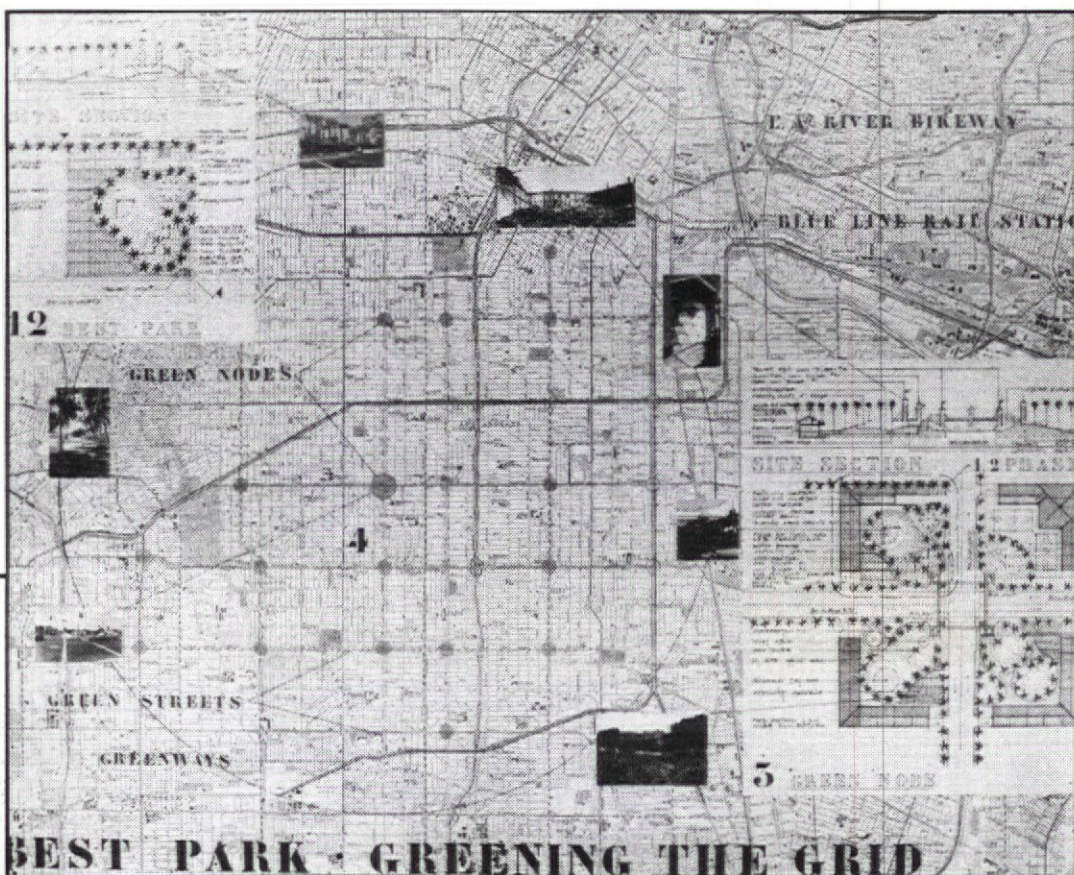
Sustainable landscape design produces optimal results when site development is approached from a holistic standpoint. Because environmental issues involve hardscape and softscape design simultaneously, landscape professionals should be part of the design team early in site development.

The treatment of storm water runoff and provisions for site erosion control are good examples of areas that would benefit from this interaction. Traditionally, building architects have called in soils and civil engineering firms to handle these issues. This has led to overbuilt, expensive and unsightly masonry structures: concrete swales and channelized drains, retainer and slough walls, etc. A softer approach in site development work with the use of permeable paving and rethinking drainage patterns to use the landscape to keep storm water dispersed and on site as long as possible will help to reduce both the runoff and pollution problem.

Other areas of useful collaboration would be in the protection and preservation of existing trees, and native or existing vegetation; provisions for shade trees (which complements the building architect's efforts towards solar insulation, provisions for ventilation and use of solar collectors); provision of greywater systems for landscape irrigation and recycling areas for greenwaste composting on-site.

Increased collaboration between hardscape and softscape specialists at either the level of infrastructure or specific site development may at first appear to complicate the building architect's practice. However, with good team players it will certainly make their work more, and our urban environments will benefit from a more verdant and sustainable future. Surveys show that by the year 2000 over half the world's population will live in urban areas. If the world is to work our cities must be made to work. Greening our cities will be an important part of this process.

ROBERT CORNELL



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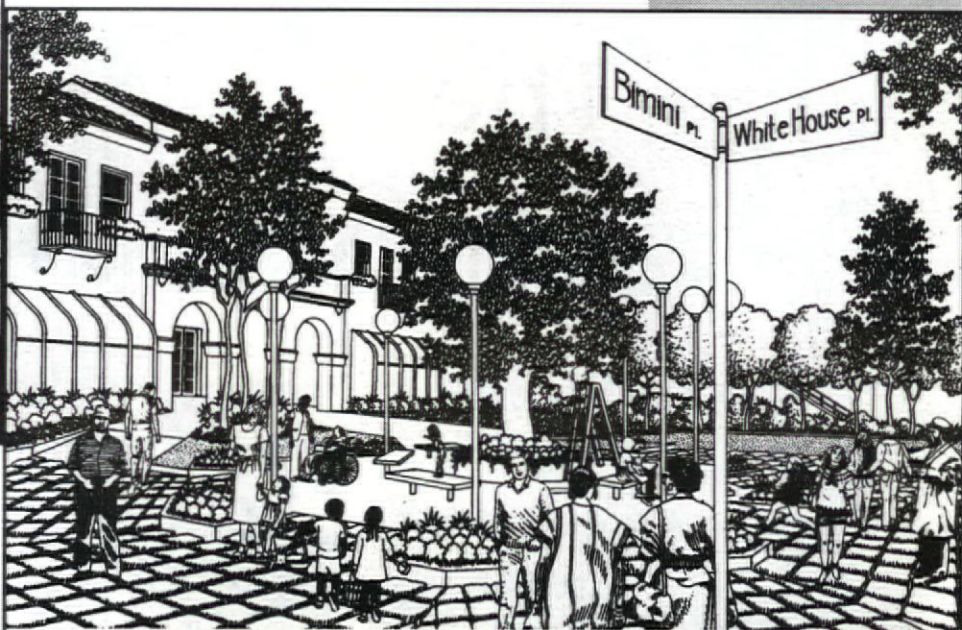
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## 2 Sustainable communities



### Catching The Wave

Inching through the tangled undergrowth of our outmoded urban design jungle, a growing group of pioneers is uncovering the future. Their goal is nothing less than a new standard of ecological building design and construction, and the organization of these structures into sustainability-oriented communities that are both more livable and planet-friendly.

In the next few years, when this jungle is better mapped and explored, and when these pioneering efforts have stacked up sufficient sustainability success stories to make their methodology commonplace, we will wonder why this quest took so much effort. But in the meantime, it is illuminating to look at some of the pathways currently being blazed.

Two L.A. projects taking widely divergent paths toward more sustainable city design are Playa Vista, a planned sustainable environment, and the L.A. Eco-Village Demonstration, a community-generated revised physical environment.

#### Playa Vista — If we build it, they will come

Planned for the largest piece of open land within Los Angeles, this project, if built out to its planned capacity, will house almost 28,000 people. It has been four years since Maguire Thomas took over the planning of Playa Vista from Summa Corp., which was driven to its knees by citizen activists intent on saving the last remaining salvageable wetlands in Los Angeles.

No other development in our area has grappled with mitigating its impact to the extent that Maguire Thomas has done with Playa Vista. Clean-fueled internal public transportation systems, pedestrian oriented street layouts, state-of-the-art waste management, consideration of neighboring views, restoration of the wetlands, re-use of treated waste-water; the list goes on.

You would think that such good planning would be rewarded, but there has been no easy road for these upscale pioneers. They have been assessed an amount of traffic mitigation equivalent to a typical auto-trip-generating tract development. Certain pedestrian-oriented features such as narrower streets and sharper street-corner turning radii have been resisted by regulatory agencies working with old automobile-oriented regulations. They are having to invest a lot of extra selling effort in order to convince the lending community which traditionally operates on the principle of "comparables". And despite their efforts to be responsive to local Councilwoman, Ruth Galanter, questions are still being asked.

Part of the problem lies in the sheer size of the development, part in the sensitivities surrounding the particular site, and perhaps part of it in the basic question of whether we should develop virgin land at all when we have still so much underdeveloped city.

The fate of Playa Vista is as yet undetermined. The developers proceed with high

confidence, but still ahead lies the completion of the EIR comment period which they expect will result in the EIR being approved with conditions. This may be followed by a two month appeals process, and finally the package will be sent to City Council for approval before Maguire Thomas can turn a shovelful of earth.

If Playa Vista is not preserved and Phase I of the development gets green-lighted, the design dialog between citizen, government and Maguire Thomas has a trend-setting potential to continue and even expand into an ongoing working partnership. Community gardens, rooftop gardens, energy efficient construction, passive and active solar design, solar access, non-toxic building materials, and recycled building materials; these are among the design aspects Maguire Thomas may be willing to address if they can see the clear benefits of including these features. It is up to all of us who care about the future of our cities to communicate the importance, and salability, of these sorts of ideas.

Maguire Thomas has a chance to build a community that can serve as a benchmark for any new development in our area. The extent to which it raises the stakes in the development game by continuing to enhance their plan may directly effect the extent to which others follow its good example.

#### L.A. Eco-Village — If we are a community, we can build one

In many ways this is the antithesis of Playa Vista, although it could have as many far-reaching implications for the future of our cities.

On superficial examination, the Eco-Village site is a somewhat run-down neighborhood that had four fires within two blocks during the April '92 uprising. This odd mixture of residential and commercial zoning located just a block off of Vermont Avenue is beginning its transformation courtesy of coordination by the Cooperative Resources and Services Project (CRSP) whose office and staff have been located in the neighborhood for the past 13 years.

When one digs a little deeper, the neighborhood has amazing potential. It is near two schools and lots of retail, and its variety of commercial and residential uses is only matched by the variety of different cultures and income levels of the inhabitants.

Every city neighborhood is unique and may have its own way of growing into a more sustainable community. The Eco-Village is starting out with lots of one-to-one interaction, brunches, dialog groups, theatre parties, community gatherings, a tree planting, a small community garden and an ethnic fair. Also, the Eco-Village has its own local newsletter called the Neighborhood News.

Through this interaction, trusting relationships are growing and this trust is forming the basis for the cooperative economic partnerships that are taking place. The major physical changes—retrofitting the neighborhood with features such as greenhouse exten-

sions, rooftop gardens and community plazas—will be the last part of the process, and will result from collaboration between the community and design-professionals.

This brave attempt by a neighborhood to preserve and enhance its unique identity, while transforming itself into a sustainable community, should be nurtured by every aspect of city government and the business community that can play a part, because this is an example of the real rebuilding of LA.

The explosion of sustainability-oriented creativity that has already begun will transform our cities faster than many of us imagine. Certainly the AIA itself is strongly registering the importance of sustainability with its national conference in June, its Environmental Resource Guide and its Call for Sustainable Community Solutions.

In the Los Angeles area alone, for example, the LA Planning Department has started a General Plan Framework Project that looks like it could be based on sustainable city principles, the CRA has held sustainability roundtables, and the City of Santa Monica is producing a wonderful document that will provide a foundation of sustainability on which the city can base all its actions. A group of citizens in Long Beach has started a local Slow Street project which city government is helping not hindering; a minority group in LA is seeking environmental justice with help from The Gas Company; community gardens are springing up around the city courtesy of Common Ground and LA Harvest; there is a plan being put into action to make Ventura Boulevard of all streets into a more pedestrian-oriented thoroughfare.

People want this new community badly enough that they are becoming their own planners, developers and builders. From a flyer about a cohousing seminar: "Imagine a home where you know all your neighbors, where families, singles, and elderly live next to each other with shared facilities such as childcare, dining, offices, workshops, and safe outdoor play area with environmentally sensitive design, emphasizing pedestrian access and maintaining open space all in a community you helped design."

This is the new market. If you choose to look, you will be amazed at the magnitude and diversity of energy being brought to bear on shifting our cities toward a more sustainable basis. It is a wave of gigantic proportions. UCLA Professor Richard Schoen, FAIA has written: "Architecture now has this rarest of opportunities to give form to an entire new era of peace, global awareness, and broad forces for change. If it misses this moment, it will perhaps never again recover from the place on the sidelines." We have the choice of catching the wave or having it engulf us unprepared. Where would you like to see your business positioned and perhaps most importantly: where and how do you see yourself?

BOB WALTER

### Catching the Wave

Two Los Angeles projects are taking widely divergent paths toward more sustainable city design. Playa Vista is designed to be a physical environment that will shape the interaction between the people who live there. At Eco-Village people are working on the social and economic systems in order to develop a revised physical environment.

Bob Walter discusses two sustainable communities

#### Above

Left, Bimini Place and Whitehouse Place today.

Photo: David Spellman

Right, proposed Eco-Village. Conceptual rendering shows street closure, calming and greening, pedestrian walkways, solar design retrofit.

Conceptual rendering by David Spellman



## Susan Maxman speaks out . . .



**Above:**  
Susan Maxman, FAIA,  
President, AIA

**Above right:**  
Camp Tweesdale, Lower  
Oxford Township, PA, by  
Susan A. Maxman  
Architect; dining-room  
interior showing use of  
non-toxic materials and  
natural daylighting.  
Photo: Tom Bernard  
Photographers

### L.A. Architect:

**How do we make environmental design glamorous? How do we create a design vocabulary that people find attractive?**

#### Susan Maxman:

As our value system changes, we're going to find a greater appreciation for more appropriate kinds of architecture. The architecture that reflects climate, indigenous materials, and cultural diversity will define itself.

**What are the trade-offs between a climate responsive and localized labor intensive architecture and a universally distributed, shopping list approach to design? Is the recent surge in eco-activism merely a new excuse to push product - a burgeoning movement in eco-consumerism?** —W.S.P.

### L.A.A.: How would you define sustainable design?

S.M.: The literal translation is "providing for the needs of the present generation without sacrificing the ability of future generations to secure their own needs." I think that means thinking of the effects of our decisions on the future. The Native Americans used to plan for seven generations. Everything they did, the way they used their land, the way they built, the way they used their resources reflected their thinking. We in America, because we have always lived in the "land of plenty," never think about running out of anything. We never think about running out of natural resources. Now we're seeing that we are running out of all of these things.

### L.A.A.: How does that apply to technology, or buildings?

S.M.: There are different layers to this. One is energy. If we design buildings that have all renewable energy resources as a means of heating and cooling then obviously this is more sustainable. We want to specify materials that are renewable, that do not deplete the rain forest or our primeval cedar forests. For example, it is impossible for me to specify cedar today unless I know that the source is renewable. The cedars that we all love so much, the clear cedar, comes from the old growth that we cannot grow again very quickly.

**L.A.A.: Sustainable planning has been in the consciousness of some people for many years, in fact, decades. There have been a lot of planned, sustainable communities. There is one here in LA called Eco-Village. How can the AIA implement some of these wonderful ideas in the real world? How do we bring developers to the table?**

S.M.: We can't always start with the optimal concept that the Eco-Village community represents. We must be patient. I think in the Seventies we looked at the very radical ideas with an all or nothing at all attitude. We have to take incremental steps. We have to work with the developers. We have to make them aware of the problem. I feel that any measure we can achieve is better than nothing. Most things are very logical, but we have to change the way people think and their value structure. In the Eighties our values were based on glitz, consumerism, and "me, me, me." We have to define an entirely new value system. But right now it seems that we must inch John Q. Developer into it gradually. It's happening. Toll Brothers, the largest home developer in Southeastern Pennsylvania, is starting to recycle every bit of the waste products from their sites. The utilities companies are going to be creating major initiatives. You have the most progressive utility companies in the country in California. I never get discouraged. However, die-hard environmentalists are discouraged by the companies that say that they're a green companies, when they are not." I say, if the consumer begins to demand environmental sensitivity as a criteria for the selection of products, then the movement has a chance of being successful.

**L.A.A.: How do you feel about energy independence? The homeowners going off the grid, using wind, fuel cell or portable technology; implementing gray water recycling, compost toilets, and the other kinds of things not approved by local municipalities.**

S.M.: It is terrific. Composting toilets are wonderful for natural settings. Sometimes we have a problem with local officials accepting them. When we explain to them the problems with waste water disposal, they begin to be more accepting. Soon the composting toilets or clivus toilets will be used routinely in many places. Particularly in recreational facilities.

The same is true with reusing gray water and wetlands mitigation. It was impossible to use the wetlands mitigation for waste water in Pennsylvania. However, now a municipality in Pennsylvania has a facility that uses wetlands for waste water management. So it's starting to be accepted. The people who have been fighting this battle since the sixties get very discouraged and impatient and I understand why. But, I think they all have to realize that great things are happening now. And from my perspective, as a newcomer, what we have seen happen in the last year and a half is absolutely incredible.

**L.A.A.: What can we do to implement the use of these kinds of things, like the clivus toilet?**

S.M.: I think we have to document a track record of the other counties and municipalities and cities that have approved the use of the clivus. We must educate the zoning officials who think only in terms of single zoning (residential here, commercial there, industrial over there). We must break down that mentality because we can't have sustainable communities without it changing the way we build. Single use zoning promotes dependence on the automobile which is not sustainable.

**L.A.A.: How do we get the type of commitment you are talking about from less willing architects, designers, and planners?**

S.M.: How do we get architects to talk about the things that they know are quality of life issues and not be afraid to do so. Everyone complains about the plight of architects and the role that we have in the community, but we all as a profession have let it happen. We have to take back our leadership role again. The one wonderful thing that has happened as a result of this careful look at our environment, is the absolute awareness that we cannot solve our problems independently; that we need the expertise of many professionals to solve the complex problems that we all face.

**L.A.A.: The schools are basically teaching architecture as theoretical art. How do you deal with that?**

S.M.: I go to as many schools as I can, and I speak. I am invited a lot this year because I'm a woman who's president of the AIA. I take advantage of the opportunity to talk about issues that concern me. The problem is we have academics in the schools whose great expertise is theory. This is what they pride themselves on and feel comfortable with. They don't see the benefit of the other. However, many people are very concerned about where education is today—in all parts of our profession. The AIA and the collateral organizations; the Registration Boards, ACSA, NAAB, and the AIAS have joined together to sponsor a study of architectural education in America. We are finalizing an agreement with the Carnegie Foundation for this study. I think this is going to have a tremendous impact on architectural education. I also urge alumnae to get involved in their alma maters to effect change in the way we are preparing future generations of architects.

**L.A.A.: In the AIA Design Awards, there was probably one project there that was designed to the kinds of concerns and interests that you are expressing.**

S.M.: We have to be patient. It is up to the jury to determine the exact criteria for the awards though we have encouraged the jurors to consider environmental awareness as an issue.

# Crisis of Perception

*"Believe in the perpetual openness of the human mind to new influx of light and power."*

The emerging paradigm is clear and well-defined - we are faced with a crisis of perception. All that mankind formulates, envisions and creates is but an abstract expression of a systemic, organic and universal process. It is the way this expression interfaces with the Natural Order that constitutes our historic, modern dilemma.

By confronting these endemic, ecological forces, Los Angeles can become the manifestation of the new paradigm. By drawing upon all its assets, its environment, its technology and, most importantly, its people, a healthy organism can emerge vibrant and in harmony with itself and its biosphere.

In order to survive or really work, much less be great, Los Angeles must re-examine itself, and come to terms with its true nature, albeit its current state, that of a dying organism—a city on the endangered species list. Our groundwater is polluted; the air legendary for its filth; our infrastructure in a state of progressive thrombosis.

Meaningful, sustainable solutions, however, will only be achieved through the thoughtful evaluation of the myriad relationships that occur between the organic whole and its many, diverse, constituent parts. We must re-understand the very patterns of life and nature that allow us to survive—planetary, crustal plates that shift and settle, mountains that constantly erode and slide, waters that inundate and drown— all doing their work on a man-made habitat teeming with over 12 million people. Laid over these physical dynamics, the complex, interconnected and interdependent forces of economics, politics, ethnicity, religion, myth and even spirituality have become major ingredients in the boiling broth of eco-diversity that this megalopolis has become.

This question of sustainability, then, is a complex one, particularly as it applies to this multi-faceted and differentiated city organism. While much discussed, meaningful sustainability for individual buildings, communities, cities and, indeed, their bioregions must be developed synergistically, holistically. Susan Maxman issued the chal-

lence in her interview with L.A. Architect (see p.8), "Architects should, by right, be the leaders in this search. We are the ones with the generalist education, the training to pose the right questions, assemble the necessary resources and, hopefully, implement the meaningful results." Sustainable solutions will not come, however, from the isolationist, object thinking, the arcane, intellectual process that has "inspired" every major design movement since the Bauhaus, but from a place of higher consciousness where the common good, indeed survivability, will outweigh individual self-expression to become the universal approach. This commitment will not come through the traditional programmatic approach to design and architecture, but rather through the realization of the interconnectivity of everything, physical and non-physical, large and small. As design professionals we will have to rethink the way we do things - the questions we ask, the way we work, the fees we charge, the commitment we bring to the work. To be successful, we need to work together, to share ideas and resources; and to learn to develop projects from both the top-down and the bottom-up, wherein all players are winners. To quote Fritjof Capra from his recent book, "The Turning Point": "Paradigm shift and transformation result directly from crisis...today, that shift is from the perception of the universe as a mechanical system, composed of elementary building blocks—a mechanistic, 17th century world view—to an ecological view of the world as an interconnected whole, and an awareness of the fundamental interdependence of all phenomena."

The projects, investigations and ideas covered in this, the first "Green Issue" of LA Architect, only just scratch the surface of what is starting here. Due to limited space, many substantive issues could not be covered. They will be picked up in later issues. What we have attempted to do is to give an initial overview of representative ideas and projects, to indicate the wide range of investigation going on, in Los Angeles, the most ecologically diverse county in North America. Ranging from the no-tech garden dwelling of Esta James, to the low-tech, Islam-inspired, sand-bag vaults of Nader

# THE CIRCULATION SYSTEM of a dying organism?

clogged arteries

heart of L.A.

LOS ANGELES

BURBANK

GLENDALE

PASADENA

HOLLYWOOD

VAN NUYS

LONG BEACH

KEY: ARTERIAL CONGESTION: A.M., 1990 \*

LESS THAN 20 MPH

20 TO 35 MPH

Compiled by Paul Chow - Dept. of Transportation L.A.

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Khalili on the high desert, to the hi-tech, computer monitored, recycled corrugated steel box of John Picard, this feature addresses the various interpretations of what it means to be sustainable. Bob Walter discusses two alternative options for sustainable urban living—Playa Vista, which represents the corporate, top-down approach and Eco-Village, a demonstration project in the inner-city, whose design is derived from interaction between its ethnically diverse community. While L.A. has one of the lowest ratios of public green space to hardscape in the country, several ambitious greenway plans are in the works. Our much maligned transportation and freeway circulation system is paradoxically, the only connective tissue that could bind together the disparate and isolated pockets of humanity that make up Los Angeles. Proposals to green the roadways, the rivers and the abandoned rail lines and to revitalize these links are currently being studied and funded by LACTC. Landscape architect, Bob Cornell considers greening as a sustainable design strategy vs. the old paradigm, landscaping as window dressing (see p.10). This is only the beginning.

The L.A. of the Gold Coast myth may be history, but out of the fires of crisis, a new perception, a new hope is emerging. The great exigencies, complexities, and diversities that have created the chaos of L.A. can be transformed into a new and vital expression for the city, not only as the survivor, but as the leader in renewal and sustainability. It will take work.

**WALTER SCOTT PERRY**  
**ENVIRONMENTAL EDITOR**

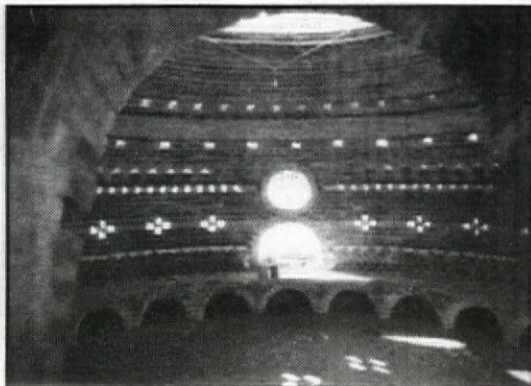
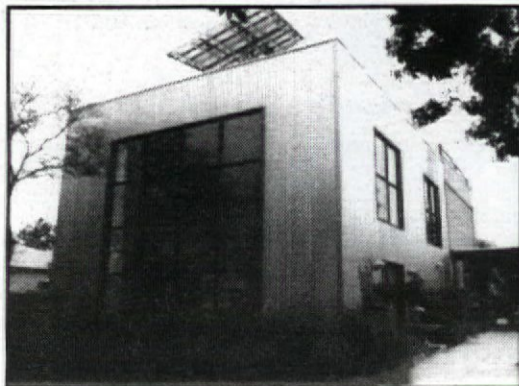
"Sustainable solutions will not come, however, from the isolationist, object thinking, the arcane, intellectual process that has "inspired" every major design movement since the Bauhaus, but from a place of higher consciousness where the common good, indeed survivability, will outweigh individual self-expression to become the universal approach." Walter Scott Perry introduces his special feature on Sustainability in L.A.

**Above**  
Arterial congestion in Los Angeles, a dying organism; graphic by Marty Kirschen; W.S.P

**Bottom**  
**Left**, hi-tech, kit-of-recycled-parts residence of John Picard, by John Picard, 1990.

**Middle**, low-tech sandbag and brick domes of Nader Khalili's Cal Earth research school.

**Right**, no-tech garden habitat of Esta Krainis-James, who has created a bio-regional art garden to teach the principles of art and nature to inner-city children.



# Letters to L.A. Architect

Jefferson celebrated, CLCID taken to task . . . . A

From Frederic P. Lyman, AIA

APRIL 13, 1993

April 13, 1993 was the 250th anniversary of Thomas Jefferson's birth. That seems to me to be a rather important date, not just for white Americans, but for all people, everywhere.

Yet all I saw about Jefferson in the L.A. Times was a minor article about a small exhibit at the Huntington Library in Pasadena. I heard nothing on the radio nor television, not even a sentence or two from such a thoughtful liberal as Dan Rather.

Jefferson was not a hero in the same sense as George Washington. Jefferson avoided any sort of participation in the shooting and killing part of the revolution. He fled when the British came near Monticello. He freed his slaves, all right, but not until he was dead and no longer needed them. He liked the good life and he led it.

But there seems to me to be among his remarkable achievements, which do not need listing here, a sort of understanding that democracy has the potential to bring to us an order of architecture and landscape architecture that will make the participation of the citizens in the development of the nation a special joy, a true comradeship, growing from the pleasant of sharing in the task of building the Republic.

I don't know of any of Jefferson's writings to that effect. I simply sense it, between the lines, and in the architecture, especially Monticello, where we see the last vestiges of simple Palladian classicism. In

the octagonal plan and large windows opening the interior onto a panoramic view, we see the first glimpse of what Frank Lloyd Wright was to call "organic architecture."

It is the relationship between the Declaration of Independence and Monticello which is at once elusive and the very point of our endeavor. The bible teaches that "in the beginning was the Word." As far as our democracy is concerned, the word came from Jefferson. This was the Declaration's purpose far beyond that of independence, as Jefferson's deeds from Monticello to the Louisiana Purchase so clearly indicate. The word was only the word, but it made action worth taking.

So the word fades. Every day we see the vast misery of our failures: AIDS, Bosnia, the Rodney King case, the chaos of our cities. But we know too that there are plenty who know what to do, including William Jefferson Clinton and Al Gore. But, being lawyers, they need architects.

From William Krisel (AIA-E)

## CLCID CONFUSING PUBLIC

As chairman of the LA/AIA Licensing Task Force, I was shocked to find an advertising flyer falling out of the March 1993 issue of L.A. Architect, which apparently was supplied by the California Legislative Conference for Interior Design (CLCID). This organization is providing misinformation and appears to confuse the public and some uninformed architects.

The first paragraphs of the CLCID brochure states:

"Passage of the CLCID-sponsored Interior Designer Certification Law has given you the legal right to prepare and submit plans to building departments." The truth is that anyone, yes, anyone, can prepare and submit plans to building departments, as long as those plans are in the exempted categories of A) single-family wood-frame of two stories or less, B) multiple-family, wood-frame of two stories or less, C) garages of wood frame, and D) agricultural/ranch wood-frame buildings. These exemptions were provided by law long before the CLCID's private, self-certification-by-trade-association came into effect. This certification is *not* a state-certified program. To suggest that now something new or different can be done vis-a-vis preparing and submitting plans is totally false and misleading.

The California Board of Architectural Examiners (CBAE) magazine, The Examiner, recently published an article explaining the interior designers' certification. It states: "Current restrictions regarding the unlicensed practice of architecture have not been altered. However, the bill does require interior designers to state on their plans that the plans are not architectural or engineering documents."

I do hope L.A. Architect will review more carefully the information provided in flyers in the future.

Editor's response: Thank you for your useful response, Mr. Krisel. The appearance of advertising in L.A. Architect does not constitute an endorsement of the claims made by advertisers by the AIA or L.A. Architect.



AIA/LA

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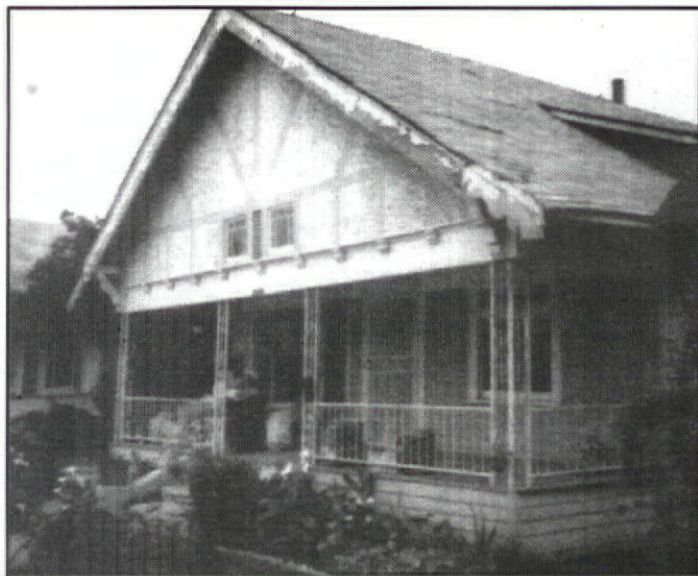
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Left  
Christmas in April:  
Marie's house in West  
Adams gets the neighbor-  
ly treatment from Mitzi  
March Mogul and friends.  
Photo: Mitzi March Mogul

## Christmas in April . . . Golf Competition coming up .

### Calling all golfers!

We are going to have a golf competition in May and any golfers interested in helping with the set-up of this event should call Nicci at (213)380-4595.

### AIA/LA continues . . .

California Rapid Transit District (RTD) and the Los Angeles County Transportation Commission (LACTC). MTA is the most potent planning agency in the region, as well as the most powerful and best financed public-works administrator in Southern California.

The Urban Design Committee has been monitoring rail transit planning by MTA for several years, addressing such questions as whether the ongoing planning consistent with the general plans of both the City and County of Los Angeles; whether the proposed rail alignments, such as the westerly Red Line detour around the Wilshire-Fairfax area, respect existing patterns of development and neighborhood character; and whether the social, economic and urban-design implications of route selection and station planning is adequately addressed.

Such issues will be confronted at a special meeting of the Urban Design Committee on May 13 at the Chapter office. This event will concentrate on transit planning currently in MTA's Westside Area division. Subjects to be reviewed include the Crenshaw/Prairie Avenue Transportation Corridor Study and the westerly extension of the Red Line from the Wilshire-Western station. The MTA will be represented by Miriam Simmons, public affairs manager of the Westside Area Team; Ellen Gelbard, Westside Area project manager; and Dale Royal, project manager for the Crenshaw/Prairie Corridor.

The regularly scheduled meeting

of the UDC on June 3 will feature Jim Amis of the MTA in a discussion about joint development at transit stations.

Further information can be obtained by calling James Black AIA at (213) 380-2102.

**JAMES BLACK AIA**  
**URBAN DESIGN COMMITTEE**

### AIA/LA endorses Watershed Restoration Platform

The AIA/LA has endorsed the platform of a coalition formed to promote a comprehensive and multi-purpose approach to the problem of flood control, storm water pollution, ground water re-charge and the lack of urban park land and riparian wildlife habitat in L.A. County. Unpave LA: A Coalition to Restore the Watershed was founded by Friends of the Los Angeles River, Heal the Bay and other environmental groups.

### Preservation Christmas In April

Since the riots last year there has been a lot of rhetoric about rebuilding communities, lending a hand, helping our fellow man. There were a few bursts of effort and energy, but by and large the whole situation stagnated. Fears of a repeat performance, fueled by a bloodthirsty media, were born of a kind of guilt—the knowledge that as a society we have not done what we said we would do. Most of the positive things that have happened have been neighbor to neighbor, within the community.

One of the programs which con-

nects people is "Christmas in April," an instant home renovation for low income elderly, handicapped, and/or others in need.

Implemented in other cities across the nation, this is the inaugural year for Los Angeles. Painting, plumbing, plastering, roofing, electric, and landscaping are only a few of the services provided to those who otherwise can't afford it. All labor and materials are donated. In one Herculean effort volunteers descend upon the selected homes to perform the transformations.

I am a resident of West Adams/South Los Angeles, and have been fully embraced by my neighbors, who have lived there a long time.

My neighbor Marie has lived in the same house since 1931, when she was 14 years old. For several years she has had no heat, no electric on one side of the house. The plumbing is dreadful. Her kitchen floor is about to cave in. The plaster ceiling in her front room is crumbling. That's the short list. Last December I nominated her house for Christmas in April and happily, hers was among those selected.

Twenty-six people from USC have signed up as volunteers, dozens more from West Adams Heritage Association, of which Marie is a member. We were set to go on April 17 when we got the news: Christmas in April would be postponed until May because of the fear generated by jury deliberations in the King/police trial. Marie's Christmas in April will now take

place in May.

Marie's house is the oldest on the block, of which she is quite proud. It has some interesting detailing which anticipates the Art Deco era, although the house is a California Craftsman bungalow. Until recently the significance of bungalows had been overlooked. A year and a half ago, taking advantage of the increased interest, a group of us planned a house tour in our area, a treasure trove of bungalows. With the funds raised and a matching grant we are planting trees in the neighborhood.

Planning and executing that tour was a real community effort in which even the kids participated and benefited. Some reported on it at school, some got project credit for helping. People were proud to show off the neighborhood, proud of its historic link to the growth of the city. Everyone is eagerly awaiting the tree planting, which begins May 15th. If you want to see community pride, positive partnerships, environmental awareness, and a lot of nice people, spend the month of May in The Bungalows.

We are re-building L.A., block by block, house by house, person to person, and would like to be able to say to the bad guys and the speechmakers: if you're not gonna help, then get out of our way. It's easy to say that you love the world or Humanity—a concept that you never have to prove. Pick one person and love him well. It's more difficult, but far more satisfying.

**MITZI MARCH MOGUL**  
**PRESERVATION CORRESPONDENT**

### New AIA Members AIA

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**GERALD VICTOR KERNOFF, Gerald Victor Kernoff Architect**  
**JOHN M. SOFIO, John M. Sofio**  
**DAVID LAPWING CHOW, GCA Architecture**  
**Professional Affiliates**  
**FRANK GAMWELL, Project Cost Manager**  
**Student Member**  
**JAHNG WAHN KAHNG, UCLA**

### Correction

March Issue, Westweek feature, Italian Government Tourist Board (p.12). Battaglia Design was the manufacturer of the marble and stone floor and furniture and not, as implied, the designer, who was Francesca Garcia Marquez.

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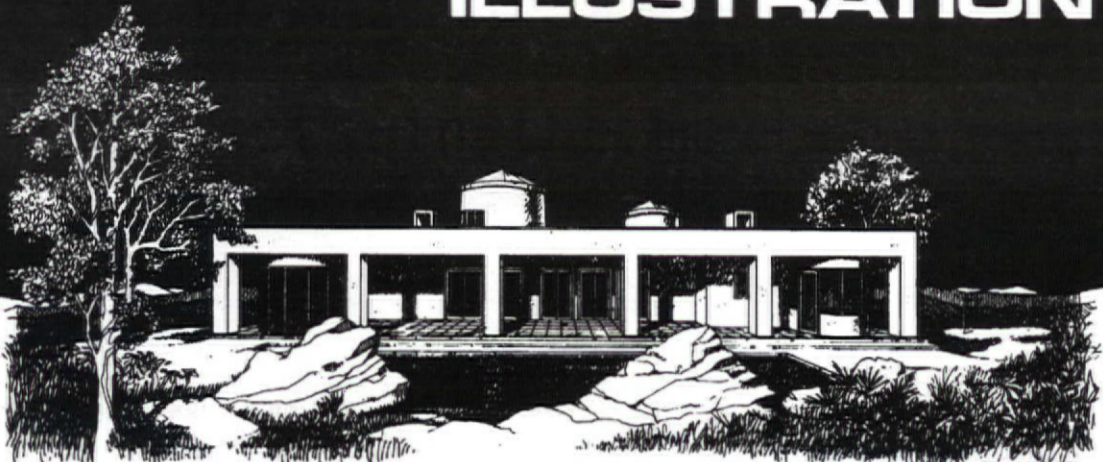
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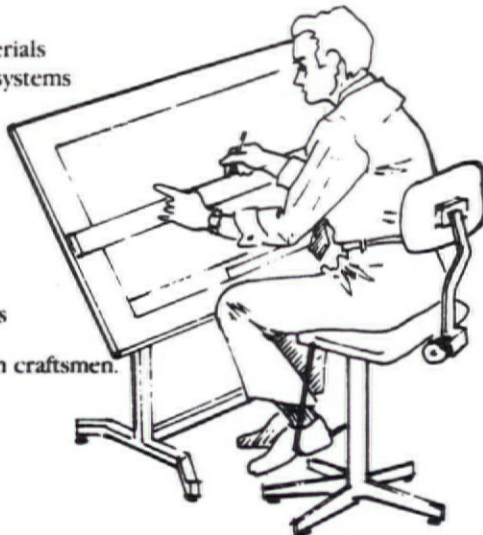
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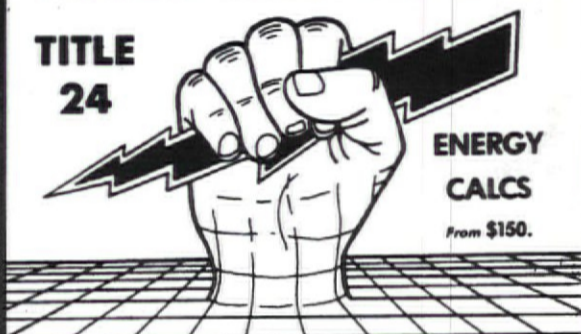


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\* AIA member insurance evaluation & needs assessment study, wave #3.  
 Wiese Research Associates, October 1992.



# at Chicago, Urban Design Committee tackles transit

AIA/LA continues on next page

Art and Architecture (IFRAA), which is affiliated with the AIA, seeks built and unbuilt religious structures for their 1993 Awards Program. Entry forms are due by July 1; submissions by August 2. For entry form and requirements, contact: IFRAA National Headquarters, Doris Justis, Executive Secretary, 1777 Church Street, N.W., Washington, D.C. 20036. Tel. (202) 387-8333/Fax. (202) 986-6447.

## Show Off Your Schools

School architects are invited to enter their designs in the Association of School Business Officials International (ASBO) annual architectural exhibition.

All entries are displayed at ASBO International's 78th Annual Meeting & Exhibits which will be a major feature of ASBO's annual conference in Boston, Oct. 31—Nov. 2 1993. The winning designs will also feature in ASBO's monthly journal, School Business Affairs.

Contact ASBO International c/o Matt Lyle, Marketing Coordinator, 11401 North Shore Drive, Reston, VA 22090, or by phoning (703) 478-0405.)

## Winning Students

AIA/LA's Interior Architecture Committee has announced the winners of the 1993 Interior Architecture Student Competition. First Place: Keith A. Krumweide, SCI-Arch; Second Place: E. Amerson Woods, SCI-Arch.; Third Place: Robert James Bailey, SCI-Arch.; Honorable Mention: Andree June Macedo, UCLA Extension,

Interior & Environmental Design Program.; Honorable Mention: Nadim Itani, Cal Poly Pomona.

## Golf Competition

Don't forget next month is our Golf Competition sponsored by The Producer's Council, AIA/LA and CSI. It will be held Monday, May 17 at the Imperial Golf Course in Brea. Cost is \$70.00 and will include your green fees, cart, dinner and prizes. For more information, call Nicci Solomons at (213) 380-4595.

## New Tenants at PDC

Pacific Design Center has announced the addition of nine new tenants, as well as the expansion of two showrooms. Five of the new tenants are situated in Contractspace, PDC's multi-tenant showroom space, which was recently redesigned by Michael Vanderbyl.

The new tenants include Cadsana; Custom Treatment Inc./Colonna Inc.; Devin Co. Inc.; High Point Furniture Industries Inc.; Holga Inc.; Locke Associates; KT Furniture Inc.; Menzie International; and Paoli Inc. The two expanded showrooms are Appliqué and The Bradbury Collection.

## AIA Artwork On Display in Pasadena

A juried art show, "Paper, Mud, Sticks & Stones", featuring artwork by architects will be open to the public Sunday, May 16—Friday, May 21, with a reception and AIA membership meeting from 2-6pm,

Sunday, May 16. Location: Culture Factory, One Colorado shopping center, Pasadena. Admission: \$7. Architects are invited to participate; contact Pasadena/Foothills Chapter office at (818) 796-7601.

## AIA/LA Out of Reach

On a few occasions recently, the offices of AIA/LA and LA Architect have been without phone service for most of the day, due to Metro Rail construction. We apologize for the inconvenience, and hope that it will not recur.

**ANN STACY**  
EXECUTIVE DIRECTOR.

## Publishing Opportunity

Publishing opportunities are available for designers, architects and manufacturers through the Hardwood Manufacturers Association's consumers brochures, including "Hardware Expressions."

The association is seeking professional photography showing use of solid U.S. hard woods in furniture, flooring, kitchen cabinets, and decorative woodwork.

Address material to Susan Regan, Executive Vice President, Hardwood Manufacturers Association, 400 Penn Center Blvd., Suite 530. Pittsburgh PA 15235. For free copies of HMA's "Hardwood Expressions" brochures contact the above address or call (412) 829-0770.

## Urban Design

### Transit and Urbanism

The newly created Los Angeles County Metropolitan Transit Authority (MTA) combines the functions of the Southern

## AIA Committees and Events Timeline

**ARE Seminar**, USC/Harris Hall, All day, May 1  
**Associate Board**, Chapter Office, 6 pm, May 4  
**Architectural Foundation**, Chapter Office, 6 pm, May 5  
**Urban Design**, Chapter Office, 6:30 pm, May 6  
**ARE Seminar**, USC/Harris Hall, All day, May 8  
**Design Prof. Coalition**, Chapter Office, 8:30 am, May 11  
**LA Architect Board**, Chapter Office, 7:30 am, May 12  
**Urban Design**, Chapter Office, 6 pm, May 13  
**ARE Seminar**, USC/Harris Hall, All day, May 15  
**Golf Tournament**, Brea Golf Course, All day, May 17  
**Health Committee**, Chapter Office, 3:30 pm, May 18  
**Board Meeting**, Chapter office, 5:30 pm, May 19  
**SAA**, Chapter office, 2:00 pm, May 20  
**ARE Seminar**, USC/Harris Hall, All day, May 22  
**Design Committee**, TBA, 6:30 pm, May 15  
**Codes**, Chapter Office, 5:00 pm, May 26  
**Pro-Practice**, Chapter Office, 5:45 pm, May 27  
**ARE Seminar**, USC/Harris Hall, All day, May 29



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### JOB CAPTAIN

Job Captain with medical experience familiar with OSHPD requirements. Minimum 3-5 years experience. Degree preferred. Murray and Downs, Architects, Inc. (916) 626-1810. Placerville, CA.

### SENIOR ARCHITECT

Senior Architect to manage architectural section for the Department of Public Works for the City of San Jose. Deadline for applications is 5:00pm, Monday, May 10. Call Department of Human Resources at (408) 277-4205.

## FREE JOB LISTINGS IN L.A. ARCHITECT

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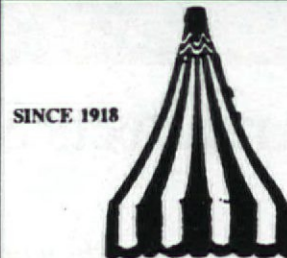


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# AIA/LA



## Don't Forget the Importance of Your Vote . .

### AIA/Chicago—Annual meeting notice

The annual meeting of the Institute will be held on Sunday, June 20, 1993, at McCormick Place in Chicago during the AIA National Convention.

#### The importance of your vote

All members should be aware of how they are represented in the election of officers and voting on resolutions. Here is a brief explanation of the process.

**Allocation of votes:** Delegate votes are allocated to each chapter based on the number of architect, intern, and associate members in good standing. The AIA Corporate Secretary will send delegate cards (one card per vote) to the chapter in May for distribution to assigned members by the chapter.

**Selection of delegates:** The chapter bylaws may specify how delegates are selected. If not, there are several possible ways to do this. Delegates can be selected at a chapter meeting, by the chapter board, or by an officer such as the president. The chapter can give all the cards to a single delegate to vote, or distribute them among some or all members of the chapter attending the convention. The chapter or its board should consider carefully whether it is in the best interest of the chapter to have a single delegate with all the votes or to distribute the cards among several members. Any member of the chapter who wants to be sure that delegate cards are distributed in a particular way should discuss it with the chapter leaders or bring it up at a chapter meeting. It may be necessary to amend the chapter bylaws to change the current distribution method. The Corporate Secretary of the AIA can help draft the necessary language.

**Accreditation:** However your chapter chooses to select convention delegates, all delegates, must have a delegate card to be accredited to vote at convention. To be able to vote, delegates must first become **accredited**, which is a separate process from registration and takes place at AIA Member Services Center at convention. Once all the delegates from your chapter are accredited, the computer will divide the chapter's total votes among accredited delegates. For example, if your chapter has nine delegate cards/votes, which it distributes to three individuals, each individual's vote would count as three votes. If only one delegate is accredited from the chapter, only that person can vote and that one vote counts as nine votes from your chapter. Voting occurs separately from accreditation. If you have been accredited and do not vote in the election of officers, your chapter loses that portion of its voting power.

**Voting dates:** This year, the election will be on Sunday, June 20, if a runoff election for first vice president/president elect or treasurer is necessary, it will occur on Monday, June 21. This means **accredited delegates must be available to vote on both days** and should plan their convention schedules accordingly.

To become a delegate of the AIA Los Angeles Chapter you will need to mail or FAX the following statement to the Attention of Adrian O. Cohen, AIA, Secretary, AIA/LA at the Chapter office (FAX 213 380-6692). Upon receipt of this statement your delegate card will either be sent to you before the Convention or distributed at the AIA/California Council Caucus to be held in Chicago.

I agree to serve as a delegate for the AIA/Los Angeles Chapter to the 1993 AIA National Convention in Chicago, June 18 through 22, at NO COST TO THE CHAPTER.

Signed: \_\_\_\_\_ Date: \_\_\_\_\_

### Awards Ceremonies

#### Roses and Lemons

Downtown movers and shakers met April 22nd for the 13th Annual Roses and Lemons Awards Breakfast. Roses were awarded to parties involved in the creation of, projects, deemed by the Downtown Breakfast Club "good works in downtown." *Structures*, The Gas Company Tower and Two California Plaza; *Renovation*, Grand Central Market; *Public Art*, Zanje Madre; *Public Open Space*, water Court at California Plaza. Roses were also awarded to creators of excellent downtown events, and exemplars of civic commitment. The Metro Red Line received a *Special Recognition*, representatives of the Inner City Arts project were *Special Guests*. The Lemon was bestowed upon the "legislature, city and state agencies which have ultimately made it impossible to have a convention center hotel in time for the opening this year."

### NOMA Achievement

In the same week NOMA (National Organization of Minority Architects) celebrated their 1993 Achievement Awards. This was the first of what promises to be an annual event, awarding not only architects of color, whose work is of social as well as aesthetic value, but also clients, and people who have contributed significantly to the community.

After a moving speech from NOMA *Community Service Award* recipient Congresswoman Maxine Waters, the following awards were given: *Individual Commission*, Spike Lee; *Corporate Commission*, California State University; *Distinguished Service*, Michael Pride-Wells, AIA; *Design Excellence (Residential)*, John Williams, AIA; *Design Excellence Award (Non-Residential)*, RAW Architecture; *Architect of the Year*, Kennard Design Group (KDG).

### Competitions/Awards

#### Management Design Survey

Management Design, a San Francisco-based business consultancy specializing in architectural and design-related firms, invites firms to participate in its "1993 Survey for California Architectural Firms." The 16th annual survey will provide California design firms with salary, benefit and other operational information. AIA/CC has endorsed the survey.

The deadline for the questionnaires, which have been sent to 2,500 AIA and design-related firms, is June 4, 1993. Results will be provided to participating firms free of charge. If your firm has not yet received a questionnaire, please contact Management Design immediately. For more information on the 1993 survey or Management Design, contact Rose Anthony or Krista Baumhoff, Management Design, 100 Bush St., Suite 650, San Francisco, CA 94104 or by calling (415) 989-4338.

### BRIC Awards

The Seventh Annual BRIC Awards Program is calling for entries. This Awards program honors builders/remodelers, architects and masons who effectively use kiln-fired brick, in residential and commercial projects. Projects entered must have been completed between January 1, 1988 and June 30, 1993.

The deadline for submissions is Friday, July 2. There is no entry fee. The awards will be announced in October 1993. Contact the Brick Institute of California, 3130 La Selva, Suite 302, San Mateo, Ca., 94403 or by calling (415) 578-0894. or (800) 924-2742.

### Religious Structures Awards

1993 Architectural Design Awards Program for Religious Structures The Interfaith Forum on Religion,

### AIA/LA Committees and Chairs:

Architecture for Health, Richard Checel, AIA (818) 405-5340; Design Awards Program, Frank Gehry FAIA (310) 828-6088; Historic Preservation, Timothy John Brandt (818) 769-1486; Interior Architecture, Lauren Rottet, AIA (213) 895-4770; Liability, William Krisel, AIA-E (213) 824-0441; Professional Practice, Bernard Altman, AIA (213) 204-2290; Programs/Professional Development, Bernard Zimmerman, AIA (213) 274-0243; Small Projects (Practice), Donald C. Axon, FAIA (213) 476-4593; Architects in Education, Marvin Malecha, AIA (714) 869-2666; Architects in Government, Maria Campeanu, AIA (213) 620-4517; Architecture for Housing, Manuel Gonzalez, AIA (213) 394-0273; Building/Performance & Regulations, John Petro, AIA (213) 207-8400; Communications/Public Relations, Michael J. Kent, AIA (213) 826-2500; WestWeek, Lauren Rottet, AIA (213) 895-4770; L.A. Architect, Arthur Golding, AIA (213) 622-5955; Government Relations, Victor J. Nahmias, AIA (818) 879-9656; International Relations/Hospitality, Raymond Kappe, FAIA (213) 453-2643; Licensing Task Force, William Krisel, AIA-E (213) 824-0441; Urban Design, Deborah Murphy (213) 237-0136; Annie Zimmerman (310) 821-2900; Associates, Steve Michael Howerton, Assoc. AIA, (310) 830-2611; Real Problems Design Competition, Steve Michael Howerton, Assoc. AIA, (310) 830-2611; Sandcastle Competition, Andrew E. Althaus (805) 496-1101; Student Visions for Architecture, Jeffrey T. Sessions (310) 431-6528; Districting, Gregory Villanueva, AIA (213) 727-6096; Ethics, Herbert Wiedoeft, AIA (213) 413-3131; Fellowship Nominations, P.K. Reibsam, FAIA (213) 468-9900; Library, James R. Combs, AIA (213) 388-1361; Long Range Planning, Katherine Diamond, AIA (310) 474-3244; Membership, Harlan Hogue, AIA (213) 458-9077; Mentor's Hotline, Morris Verger, FAIA-E (213) 824-2671; Minority & Women's Resources, Donna Jean Brown, AIA (213) 938-9356; Past Presidents Council, Donald C. Axon, AIA (213) 476-4593; Professional Affiliates, Steven M. Gilmore (818) 441-1400; Students Affairs, Michael Hricak, AIA (213) 823-4220/829-2074; Women's Architectural League, Betty Gamble (213) 664-3955; Design Committee, Aaron Betsky, Assoc. AIA (213) 876-4268; Lisa Wightman, AIA (213) 937-9459; International Practice, Jan Muntz, Assoc. AIA (213) 742-7012; Young Architects Forum, Peter De Maria, AIA (310) 854-0253.

# L.A. Architect

L.A. Architect May 1993

UCSD Architecture may go, UCLA Extension seeks head

## Bullocks Closed, Sheraton Saved

Two Mid-Wilshire landmarks—the Sheraton Town House and the Bullocks Wilshire department store—became the focus of preservation concern in April.

The Sheraton Town House won a crucial battle for survival on April 7, when Los Angeles City Council unanimously approved designation of the former hotel as a Historic Landmark of the City of Los Angeles. The decision means that the owners cannot obtain a demolition permit without first doing an environmental impact report EIR.

Architect Norman Alpaugh designed the Town House in 1929 as speculative luxury apartments for oil tycoon Edward Doheny. The owners, Kokusai Kogyo Group of Japan, had planned to demolish the hotel to create a parking lot. On March 23, nearly 300 preservationists attended a rally in front of the building.

Preservationists were piqued when the city's Cultural Heritage Commission voted 3-2 against recommending landmark status, which only the city council could override. The decision led some observers to accuse Mayor Bradley of personally lobbying each of the commissioners to vote against designation. A Bradley spokeswoman declined to comment.

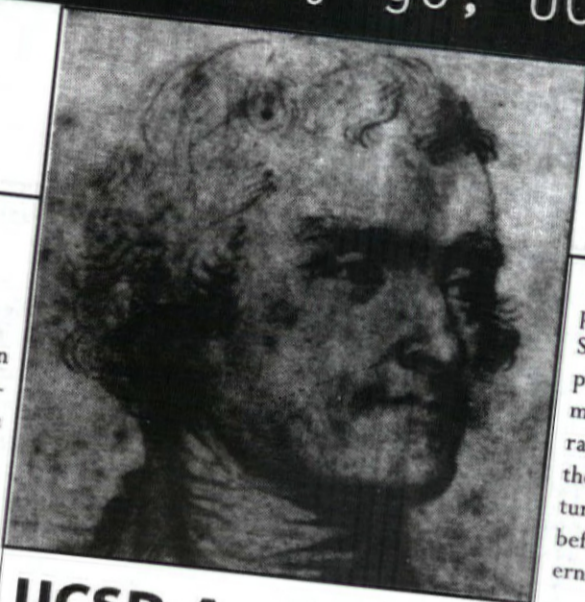
Less fortunate was Bullocks Wilshire, the Art Deco department store designed by John and Donald Parkinson in 1929, with interiors by Jock Peters. As expected, the store closed its doors in April, as part of cost-cutting move by its operator, Macy Stores of New York. Owned by Cal Tech, the building does not appear to be in imminent danger, but its closing deprives local residents to see what is widely regarded as one of the most important of all Los Angeles buildings.

## AIA/CC Awards For L.A.

Five projects by Los Angeles were among 17 winners of AIA/CC Honor and Merit Awards.

Honor Awards were given to the Art Gallery in Ontario Stage III, by Barton Myers Architect Inc., in joint venture with Kuwabara McKenna Blumberg Architects, both of Los Angeles, as well as an Honor Award for the University of Toledo Art Building in Toledo Ohio, by Frank O. Gehry Associates Inc. of Santa Monica and the Collaborative Inc. of Ohio.

Merit Awards went to the Los Angeles Department of Water & Power North Hollywood Pump Station, by Barton Phelps & Associates and Delon Hampton Associates, both of Los Angeles; the Powell Library Staging Facility at UCLA (popularly known as the "Towell") by Hodgetts & Fung Design Associates of Santa Monica; and the Kippen Condominiums by William Adams Architects of Santa Monica.



## UCSD Arch. Under Threat

The newly started architectural program at the University of California at San Diego appears to be in jeopardy, as representatives of the school negotiate with university officials over which of the school's programs, if any, survive.

The pressure to either scale down or eliminate the school of architecture is a result from the severe budget crisis on the UC San Diego campus. While the university has not arrived at an official decision, insiders say the M.Arch. I program, which offers a professional degree, is almost certain to be axed, while the M.Arch. II post-graduate research program has a chance of survival. A little more than half of school's 24 students in the program are in the professional program, and several are reportedly attempting to transfer into programs at UCLA or UC Berkeley.

The school, which opened its doors to students only last fall after three years of planning, is headed by Adele Naude Santos, dean, and has four tenured faculty, including Dana Cuff, Craig Hodgetts, William Curtis and Susan Ubbelohde.

## New L.A. Fellows

Six Los Angeles-area architects were named Fellows of the American Institute of Architects. The fellowship is the highest honor conferred by AIA, with the exception of the Gold Medal.

The new AIA Fellows are: Steven Ehrlich FAIA of Venice; David Lawrence Gray FAIA of Santa Monica; Barton Myers FAIA of Los Angeles; Barton Phelps FAIA of Los Angeles; Gotthilf Goetz Schierle FAIA of Los Angeles; and Joseph Dayle Vaccaro, FAIA of Los Angeles.

## Jefferson Gets Gold

The legacy of Thomas Jefferson, architect of Monticello, the University of Virginia has been awarded a special AIA Gold Medal.

AIA honored Jefferson's peripatetic architectural career on April 13 at Monticello at an event celebrating the 250th anniversary of Jefferson's birth. AIA President Susan Maxman presented the Gold Medal to the Thomas Jefferson Memorial Foundation for exhibition and permanent loan.

"Historically revered as a statesman and politician, the third president of the United States was also a brilliant architect and urban planner," according to the AIA award statement. "While laying the foundations of democracy, Jefferson simultaneously laid the theoretical foundations for American architectural thought, advocating unprecedented designs befitting the new founded institutions of a government by the people, for the people."

## Extension Head Sought

UCLA Extension is seeking a professional to head its Interior and Environmental Design Program, which is accredited by FIDER.

The new program head will serve as both program and administrative specialist, responsible for the development, implementation and review of 375 programs each year in the disciplines of Interior, and Environmental Design, Architecture Design and Fashion Design.

The program, which has a professional staff of 14, offers a two-year pre-professional certificate and an four-year certificate in interior design.

Qualifications should include an advanced terminal degree in at least one of the following fields: Interior Design, Art History, and/or Architecture; minimum five years experience in current interior design practice; knowledge of FIDER; active professional membership in industry organizations; subject-matter proficiency to teach students at the advanced studio level; and a demonstrated commitment to cultural diversity.

Salary range is \$55,000 to \$65,000, plus benefits package. Screening begins May 17, 1993. Please send resumes to Marva Cooper Bell, Department of Employee Services, UCLA Extension, P.O. Box 24901, Los Angeles, CA, 90024 or call (310) 825-4287.

For further information, contact UCLA Extension, 10995 Le Conte Ave., Ste. 315, Los Angeles, CA. 90024-2883 or by calling (310) 825-4287.

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Above

Thomas Jefferson, the embodiment of the great statesman and architect. Invoked by Bill Clinton, the legacy of Jefferson, who perhaps symbolizes the aspirations of the architectural profession, has now been awarded a Gold Medal by the AIA.

Below

AIA/CC award-winning Kippen Condominiums, by William Adams Architects. Photo: Doug Hill

