

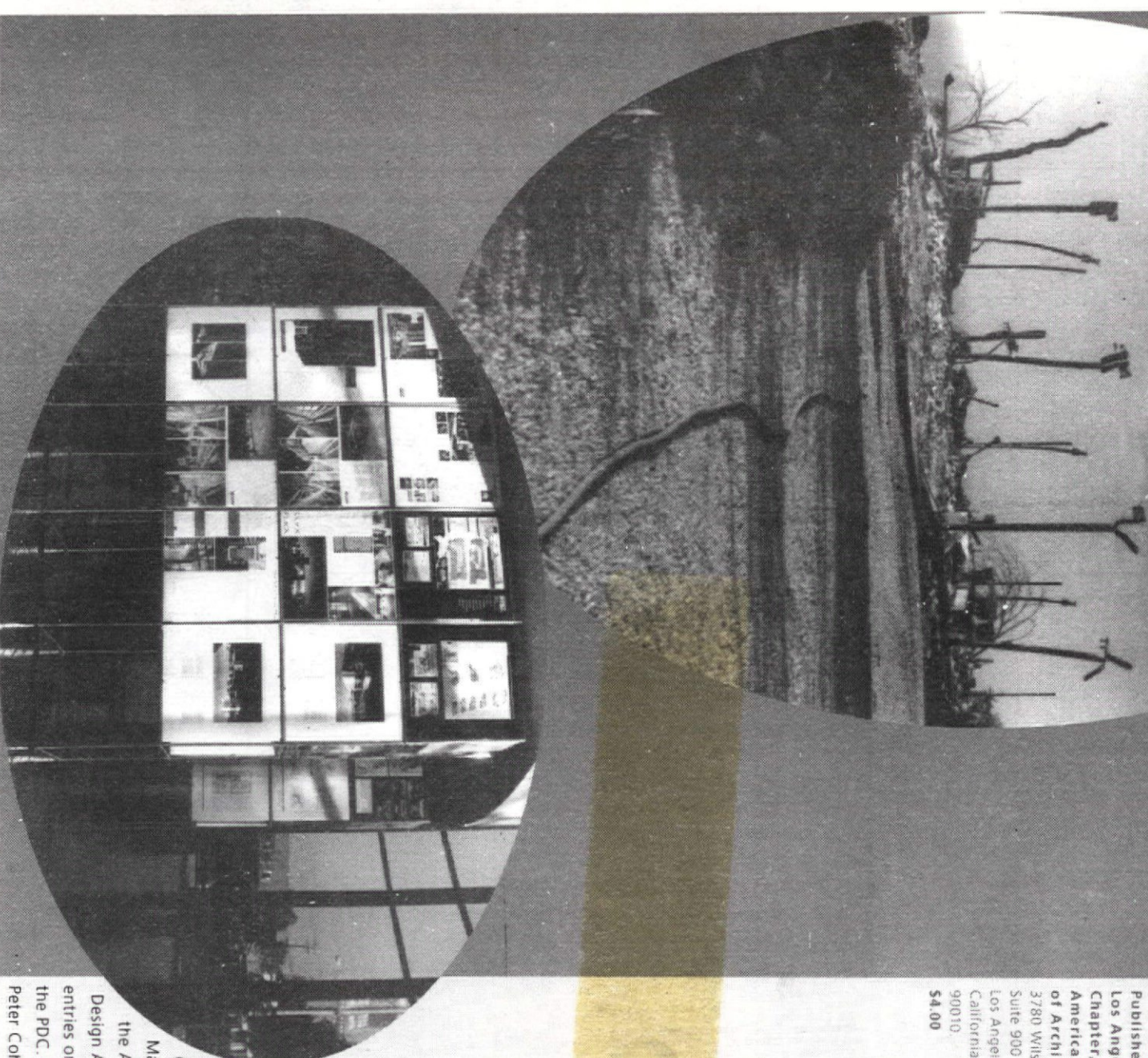
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A:Architect

Fires And Design Awards . . .

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Fire
damage in
Malibu and
the ALA/LA
Design Awards

entries on display at
the PDC. Photos by
Peter Cohn.

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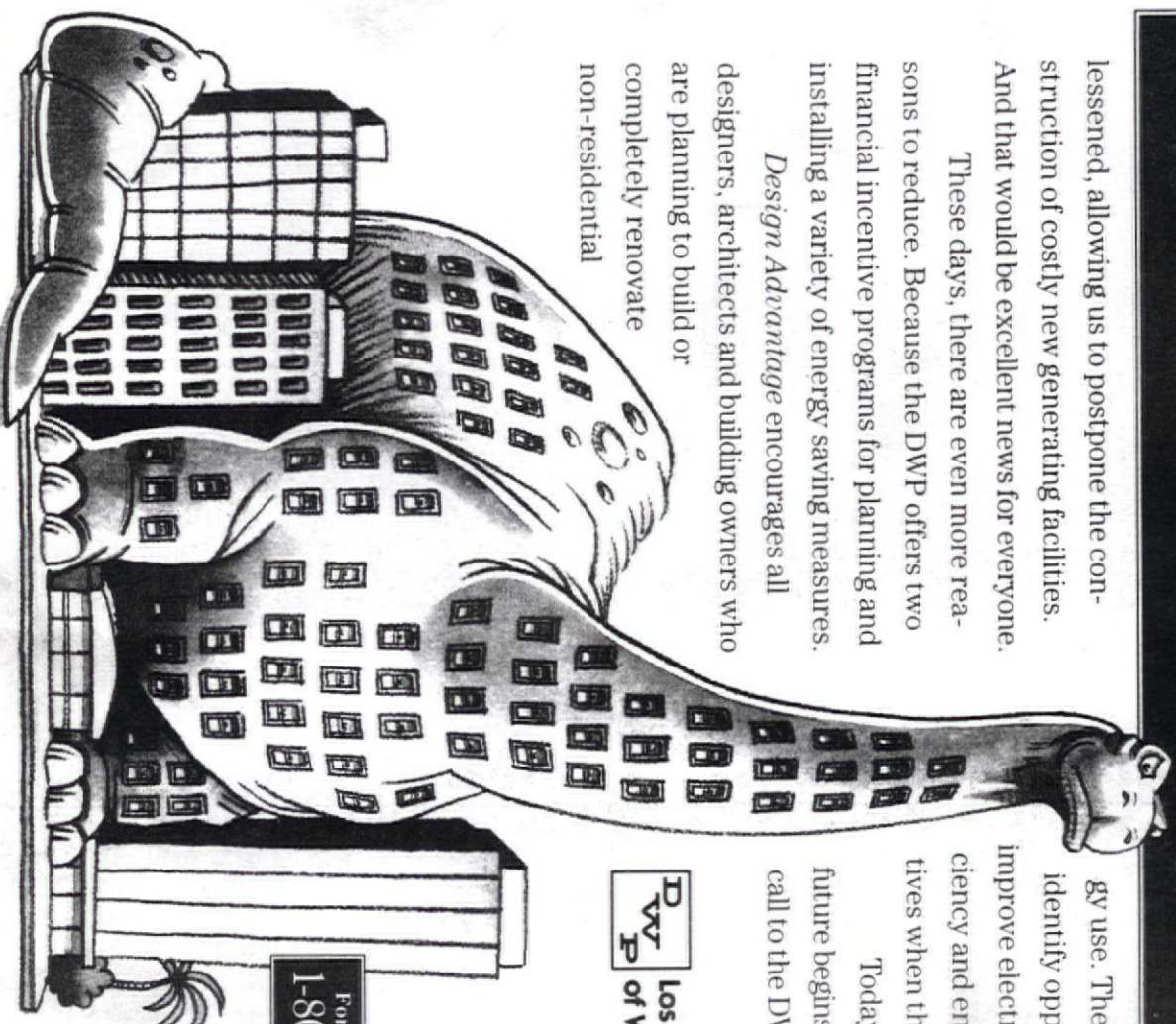
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Calendar

to in the new year . . .

	Sunday	Tuesday	Wednesday	Thursday	Friday	Sat/Sun
December			Brian Boigon at SCI-Arc. Boyd Coddington at USC	AIA/LA Urban Design, Chapter Office, 6:30 pm—"Progression" at UCLA—LA Art Fair (2-5)—Metropolis, Fritz Lang at LACMA 7:30—About Place opens at Barnsdall Art Park		AIA/LA AutoCad for architects. USC Arch. School. (4,8,9,11). (213) 740-2081—"Gamble House" lecture.—John Heartfield Lecture, LACMA, 4pm—Barnsdall Art Park,
	6	7, Sam Hall Kaplan at Calif. Map Cntr, 7pm Ron Goldman at Woodbury, 7:30pm.	AIA/LA LA Architect, Chapter Office, 7:30 am. AIA/LA Pro-Practice: Entitlement Process lecture. Heinz Horat at USC	Heinz Horat at Goethe-Institut	10	Open House "Lutah Maria Riggs" and "Maya Architecture" lectures.
	13	12/14/93 AIA/LA Associates Chapter Office 6:00 p.m. Art Center at Night Open House 7pm	12/15/93 AIA/LA Board Mtng, Chapter Office 5:30 p.m.	12/16/93 AIA/LA Presidential Awards Luncheon Biltmore Hotel	17	12/18/93 AIA/LA Health Committee Tour Maud Lavin at LACMA 1pm
	20	12/21/93 AIA/LA Interiors TBA 6:00 p.m.	22	23	24	25/26
	27	12/28/93 AIA/LA Design Committee TBA 6:30 p.m.	29	30	31	1/2
January	3	4	5	Helen Levitt opens at LACMA 6	7	8/9
	10	11	12	13	14	15/16
	17	18	19	1/20/94 AIA/LA Office Computerization, Gensler & Assoc., 6:30pm 20	21	1/22/94 AIA/LA Installation, Central Library Building, Downtown 22/23
	24	Jo Ann Matyas at Woodbury 7:30 25	AIA/LA Health Committee, 3:30-5:00pm 26	27	28	29/30

For more info about non-AIA events, check listings on pages 21-22

Plenty of architectural activities to look forward

Coming Up In '94

March 94

Westweek 94 - Interactive Relationships:

Architecture, Interiors and Imagination, at the Pacific Design Center, March 23, 24, 25 1994. This international design market and conference will include focus on new products, new forms of media, entertainment architecture, and the role of design in everyday life of Americans. Reservations and info (310) 657-0800.

CWED 1994 CONFERENCE. California Women in Environmental Design will hold their 7th annual conference March 18 - 20 at the ANA Hotel in San Francisco. An accompanying exhibit will run March 4 - 20; Nov entry deadline.

Hutchinson, who asked that more commonly understood terms be used, to establish a basis of reference. From that point on, it became clear that what the British most keenly wanted to learn from L.A. was how to avoid having to become like it, and how to stop what are perceived as vulgar American values, as promulgated through an American dominated media, and conveyed through its architecture, which in L.A. is seen its most concentrated manifestation, from replacing values of their own. Once this issue emerged, the gauntlet was down, and the most free-wheeling designers of all, whose careers and personal style have been built on confrontation were in their element.

Through it all, the arguments that came across as most measured,

eloquent and enduring were put forward by Wolf Prix and Ralph Erskine, who each made a plea for social considerations in architecture and a study of Los Angeles as a singular opportunity to do that. It was this surprisingly impassioned, bipartisan-echo, rather than the post-dated dogma of the so-called L.A. school, or the superficial clash between British and American values, which have already merged beyond the point of no return, that emerged on that Saturday afternoon in London, as the most valuable lesson that Los Angeles has to teach.

Following a short break, lectures were delivered by Jencks, Scott, Moss and Soja respectively, offering more of the same message conveyed in the afternoon symposium, augmented with visual aids and

ever more eye-glazing syntax for mass consumption. Of them all, Eric Moss' presentation of his own work, was most successful. But it is a shame that the message delivered by Wolf Prix and Ralph Erskine, in closed session just hours earlier was not given equal time.

JAMES STEELE

Previews

Events

Annual Open House at Barnsdall Art Park

Free tours of FLW's Hollyhock House, family art workshops, new art exhibition and a holiday art sale Sun Dec 5, 10 to 5 at 4800 Hollywood Blvd. 213-662-7272

Lectures

Two lectures by Heinz Horat

"Emigration and Immigration in Swiss Art," Wed Dec 8, 7:30 pm, at Max Kade Institute, USC

"The Conservation and Restoration of Historical Monuments in Switzerland: Principles and Reality" Thurs Dec 9, 7pm, Goethe-Institut. For info: 310-575-1145 x 208 FREE

Sam Hall Kaplan lectures on "L.A. Lost and Found" Tues Dec 7 at 7pm at the California Map Center, 3211 Pico, 310-829-6277

Brian Boigon will present collages, projections, and electronic constructions at SCI-Arc Dec 1 at 8pm 5454 Beethoven, 310-574-1123

UCLA GSAUP

Charles Eastman, Jan 20

Irene Bierman, Feb 3

Wold Prix, Feb 10

The Strife in a Dream of Poliphil: The Erotic Dimension of Architecture, by Alberto Pérez-Gomez, March 3

Woodbury University Lecture Series

Tuesdays at 7:30 in the Gym, 7500 N. Glenoaks Blvd. 818-767-0888

"Spoken Words and Images"

Dec 7 Ron Goldman Designer, architect, developer and contractor. His work emphasizes site climate and natural light.

Jan 25 Jo Ann Matyas Designer with WET Design since 1990, WET projects include California Plaza and Universal Citywalk.

Feb 1 Paolo Tombesi Ph.D. Candidate with research interests in the role of the architect in the building process and the relationship between urban planning and large scale building design.

Feb 15 Betty Tsou Fong Artist whose installations reflect minimalism and abstraction using stone and steel.

March 1 Kate Diamond Partner in charge of design for Siegel Diamond Architects and 93/94 president of the LA chapter of the AIA.

Exhibitions

Santa Barbara Museum of Art

Dec 4-Jan 30 Picasso to Christo: The Evolution of a Collection

To Jan 2 The Splendid Centuries: 18th and 19th Century French Paintings From The Fine Arts Museums of San Francisco

To March 6 L'Esprit du Temps: 19th Century French Prints From the Permanent Collection.

SBMA 1130 State Street; 805-963-4364

Student Exhibit at Art Center

Through Dec 10 in the Student Gallery 12-5 Tues-Sun, 12-9 Thurs, Info: 818-584-5144

Graduate Student Exhibits through Dec 10 at the MFA Gallery, 9-10 Mon-Thurs, 9-5 Fri, Sat. Info: 818-584-5152

Art Center at Night Open House, Dec 14, for prospective students of the A.C. Night Program. Includes campus tours, class demonstrations and student work on view. 818-584-5023

LACMA

Helen Levitt, A Retrospective Exhibition 85 images including B & W work from 30's, 40's and 80's and work in color from late 80's to present opens Jan 6, 213-857-6111

UCLA (Call 310) 825 6335

Jan 10-28 Harry Wolf: "Two European Projects, Form and Symbol in Architecture"

Feb 3-18 Karl Gernot Kuehn, Photographer: "Views of Los Angeles"

February 21-March 18 "Vienna Housing: Trends and Prototype," curated by Silja Tilner

Classes

UCLA EXTENSION

INDOOR AIR QUALITY MANAGEMENT A six-session course examining air pollution exposure and mitigation in indoor environments. Wednesdays, February 23-March 30, 6:30-9:30 p.m. at the World Trade Center, 350 S. Figueroa Street. \$195. For complete details, call UCLA Extension, 310-825-0328.

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Re+Previews

conference reviewed

From Paradise to Metropolis Coop Himmelblau's installation for the Expressionist Utopias

The most exciting new building in LA is constructed of Pyroc and Plexiglas and will be demolished on January 3. It's the first built work in America to come out of the LA office of Coop Himmelblau, the enfants terribles from Vienna. They have created a lucid labyrinth of tilted planes and toppling pillars that frame visionary sketches and prints made by German artists before and after the first world war. Imagine a kindler, gentler Cabinet of Dr. Caligari, with angular backlit planes that alternately compress and expand the gallery space. Wolf Prix and Frank Stepper, partners at Coop Himmelblau, took their cues from the artists' chaotic urban streetscapes and dreams of a crystalline utopia.

Timothy O. Benson, Associate Curator of LACMA's Rifkind Center, organized the exhibition, "Expressionist Utopias: Paradise, Metropolis and Architectural Fantasy," which might have been subtitled "birth pangs of modernism." Here are visionary images by Bruno Taut and Erich Mendelsohn, Hans Poelzig, Wenzel Hablik and a host of less familiar names. It's hard to believe that all this work was conceived over 70 years ago. Dulles Airport, Saarinen's skating rink at Yale, and the Sydney Opera House were apparently sketched by Mendelsohn before 1920. Hermann Finsterlin created "The Style Game," a set of 95 painted wooden building blocks, that deserves to be reissued as a creative toy. Erich Kettelhut designed the sets for Fritz Lang's Metropolis, creating images of a 21st-century city that still provoke astonishment.

Benson wanted to give visitors a physical experience of this contradictory era, something he saw as "a bit disruptive, even threatening." It was a daring gamble. Zaha Hadid's Constructivist installation for "The Great Utopia" at the Guggenheim, two years ago, was fatally compromised by timid curators. Arata Isozaki's recreation of an unbuilt synagogue at MOCA. In contrast, Coop Himmelblau won the confidence of Benson and his colleagues; their installation enhances the art and deepens our understanding of the ideas that inspired it. The five thematic sections flow together, emphasizing their unity. A gently curved and polished wall introduces the theme of paradise. Sharp-edged planes and shadows cast on the gallery wall define an enclosure that feels as oppressive as the cityscapes displayed there. Visionary sketches and architectural models can be viewed through a plexi plane as an extended sequence of related ideas.

Coop Himmelblau drew on their experience of designing Anselm Kiefer's studio in the south of France and the Groeninge art museum in Holland. "Artists want to be able to look up, down or obliquely at their work, not only face on to a vertical wall," explains Wolf Prix. He and his colleagues have tried to develop a fresh

way of looking at art that is as radical, but more versatile than the continuous ramps in the Guggenheim and in LACMA's Japanese Pavilion. The tilted walls and shifting levels serve as a metaphor of uncertainty, and avert the monotony of more conventional displays. This brilliant fusion of art and architecture deserves repeated viewings before it closes on January 2.

Powerful Photomontages: John Heartfield at LACMA

In the gallery next to their impressive staging of the "Expressionist Utopias" exhibit, Coop Himmelblau have also designed the installation for the "John Heartfield: Photomontages" show. Wisely, Himmelblau have chosen a restrained and undemonstrative approach and allow Heartfield's immensely powerful work to speak for itself. Softly lit rooms with grey painted walls create an atmosphere that is calm, reflective and appropriately sombre. Heartfield - who was born Helmut Herzfeld in Germany in 1891 and only anglicized his name in 1916 as a protest against German militarism - was responsible for developing the art of photomontage after the end of the First world War. Inspired by Cubist collage and in reaction to what he considered a bourgeois art world, Heartfield used photography against itself, subverting the original meaning of an image by calling himself a "monteur-dada" or dada assemblyman. Heartfield stressed the process of construction, emphasized the egalitarian potential in such work and gave the work purpose by using it to expound a very explicit political message.

Heartfield used photomontage most notably to satirize, deride and incisively analyze the rise of Fascism. From 1930 until 1938 his work appeared in the magazine AIZ. Images that are striking, funny and moving are also now, given our knowledge, profoundly sad. How, one has to ask, could such lucid warnings have been ignored? Seeing these ominous works only makes Hitler's rise to power all the more sinister and appalling and makes the burden of complacency, then and now, a heavier load to bear.

This inspiring exhibit is one that everybody should see. Sadly, because of the increasing isolation of art institutions from the life of the city, it is one that very few people will see. The peripheral nature of art to any discourse that shapes our lives, however, does nothing but say that we need more Heartfields. Now.

Photomontages

John Heartfield, LACMA, Until 2 January 1994

L.A. Their Way

In the promotional hype that preceded the "Learning from Los Angeles" forum, masterminded by perennial Post-modernist and Academy star Charles Jencks, L.A. was characterized, like London and Tokyo, as a "city

made up of villages, a conglomeration of 'edge cities,' non-cities, in-between cities and suburbs in search of a city." A press release, suspiciously redolent of surrogate Jencksian syntax, began by holding out the unthinkable prospect that L.A. may be the "possible harbinger of the European global city", but, in a crowd-drawing diverse and vital architectural culture envied by New York architects who would like the same within which to experiment. Frank Gehry is the notable leader of the L.A. school and its free-wheeling designers, but there are others of equal inventiveness who are now finding an opportunity to build: Eric Owen Moss, Morphosis and Frank Israel. A shared, ad hoc approach, appropriate to the heterogeneity and informality of the city, has emerged in the last five years to become the reigning style of this exepolis! There is irony in this since these marginal architects seek neither to reign nor even to have a distinct style. With Gehry's Disney Hall now under construction the mode of the periphery has become the fashion of the center.

The "notable leader" did not materialize at the four hour long, by-invitation, only symposium which began the day's activities, starting at 2 p.m.; but "free-wheeling designers" Eric Owen Moss, and Wolf Prix were prominent at the head table, conspicuously augmented by members of Jencks' loudly proclaimed, but little recognized L.A. School: Allen Scott and Edward Soja: UCLA chums all.

While it was a close run thing, the UCLA group managed to verbally monopolize most of the afternoon, resoundingly denying the existence of the center that Gehry's Concert Hall is now intended to anchor, as well as the remote possibility of historical continuity and reference in any of the contemporary architecture here, however brief that history has been in European terms. In addition to their united insistence on the absence of any unifying urge in L.A. at present, the L.A. (or UCLA) school droned on quite confidently about the role of Fordian economics as the driving force behind the lack of urban cohesiveness (which we are meant to see as unquantifiable chaos,) as well as the fact that L.A. is not nearly as violent and polarized as mean old Mike Davis says it is. For those still in doubt, Charles Jencks went on tirelessly about the plenitude and diversity of flora and fauna, and the fact, surprise, surprise, that L.A. is heterogeneous and post-modern.

The British contingent, grouped in a protective cluster on the opposite side of the room, initially seemed quite bewildered by what young, self-confessed, iconoclast Kevin Rhowbotham was later to privately characterize as "a bunch of meaningless drivel," and their chaotic, exquisitely Fordian, botanically non-use of made up words like "exopolis" and "edge city" to describe L.A. finally prompted a counter-attack from Conrad Jameson and Max

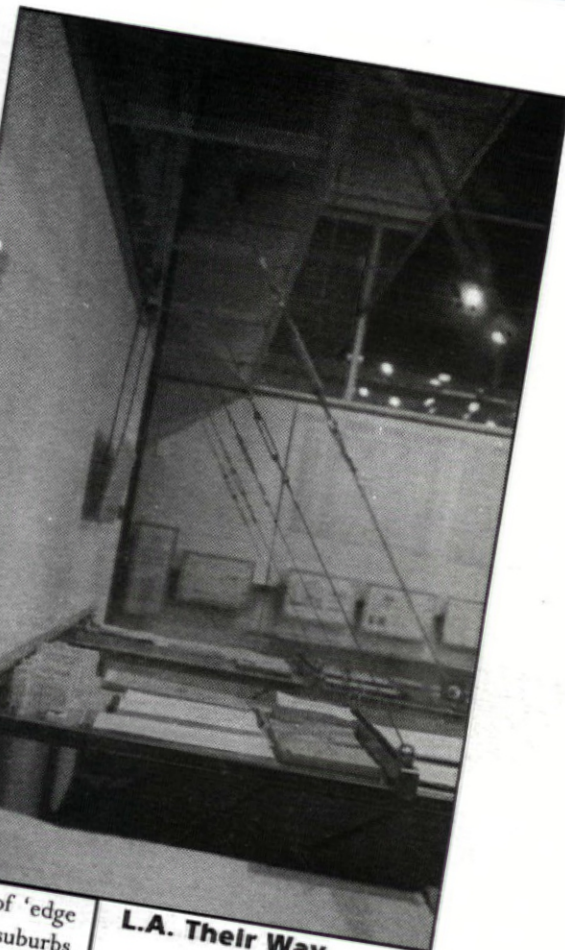
L.A. Their Way
"Los Angeles continues to be the object of perverse fascination across the Atlantic; the city that Europeans love to hate. As the third subject of the Academy Forum "Learning From" series, L.A. recently followed London and Tokyo as the focus of a day long marathon forum at the Royal Academy of Art."

—James Steele reports from London.

Opposite page, right: Photomontage by John Heartfield.

This page, Above left: Expressionist Utopias exhibit, by Coop Himmelblau.

Above right: Details from David Louis Swartz recent exhibit at USC, designed to draw attention to construction and to enlighten the public about the complexity of the architectural process. The exhibit was presented in a inventive manner. Work tables suspended from cable walls, display boards tilted forward and structured with bent steel rods; the entire exhibit was put together with construction materials. Exhibit at the University of Southern California; David Louis Swartz of Skidmore, Owings & Merrill; Details and Documents.



Book review continued

More books, exhibits and a



Pump and Circumstance: Glory Days of the Gas Station. (John Margolies. New York: Bulfinch Press. \$29.95 hc)

Margolies is the Autolycus of American kitsch, an indefatigable sleuth who tracks down fast-vanishing roadside exotica. This anthology of cards, maps and calendars, period photos and new shots of rusting gas pumps, chronicles the pre-freeway era when driving cross-country was a major adventure. Here are filling stations in the guise of airplanes, windmills and redwood trees, and improbable publicity for service in which every attendant wears a uniform and a smile. Margolies has a great eye, but he cannot write, and he should give that chore to someone who can in his next book.

architect's discovery of the Mediterranean vernacular was first published in 1969 with the author's black and white photographs. Like Bernard Rudofsky's exhibition and book, *Architecture without Architects*, it demonstrated the power, variety and practicality of traditional village houses, streets and churches. The book, long out of print, has been republished with a felicitous alternation of color and black and white images, all by the author. Here, and in a recent monograph, Myron Goldfinger, published by Artium, the architect shows how this basic geometry and good sense shaped his own work.

Angkor, the Serenity of Buddhism. (Photographs by Marc Riboud. Essays by Jean Boisselier and Marc Riboud. Thames and Hudson, \$65hc)

For those who love exotic places, but would rather not spend the holidays eating with (or being eaten by) Pol Pot, here is a sumptuous album that takes you to the heart of the Cambodian jungle. Marc Riboud has documented war and revolution; here he turns his camera on the vast temples of the Khmer kings which survived the genocide of their successors. These black and white photographs, taken over a span

of 30 years, reveal a treasury of stupas and causeways, statuary and reliefs that are broken and scarred, but still inexpressibly beautiful.

Morocco. (Text by Paul Bowles. Photographs by Barry Brukoff. New York: Harry N. Abrams. \$49.50 hc)

Brief essays by the author of *The Sheltering Sky* and a long-time resident of Morocco, interspersed with images that will seem lush only to those who have not experienced that extraordinary land. Writer and photographer capture the diversity of Morocco, from the cool tiled courtyards of the mosques to the mud kasbahs, glowing like furnaces in the desert sun. Brukoff has an eye for the bustle of the souk, the stillness of a country shrine, and the extraordinary legacy of nameless architects and craftspeople.

Women's Work, Textile Art from the Bauhaus. (Sigrid Wortmann Weltge. San Francisco: Chronicle Books. \$40 hc)

The title is intended to be ironic: equality of the sexes was proclaimed, but not practiced at the Bauhaus, and most female students ended up in the weaving workshop. What they achieved there, and in the diaspora that followed the closing of the school in 1933, was anything but

marginal. Until now, their memorial has been the celebrated painting by Oskar Schlemmer of the weavers on the Bauhaus staircase, but Weltge spotlights individuals as well as the group, and shows that their textiles rivalled anything their male colleagues produced, in beauty and daring.

The Gardens of Spain. (Photographs by Michael George. Text by Consuelo M. Correcher. New York: Harry N. Abrams. \$60 hc)

Here is a privileged glimpse of a hidden world: the great gardens concealed by the high walls of aristocratic estates all over Spain. The author is a leading landscape designer who has made an eclectic choice, and analyzes them closely in terms of history, climate and taste. Familiar landmarks, like the Alhambra and Generalife gardens in Granada, and La Granja de San Ildefonso, are also generously represented in George's handsome color photographs.

Italian Gardens of the Renaissance. (J.C. Shepherd and G.A. Jellicoe. New York: Princeton Architectural Press. \$55 hc)

A reduced-scale reissue of a classic, first published in folio in 1925. It is the product of a grand tour by two fifth-year students at the Architectural Association school in London, and it laid the foundation for Gertrude Jeckyll's legendary career as a landscape designer. Long valued for its ink-wash plans and delightful period photographs, this elegant volume is a valuable addition to Princeton's other historic reprints.

MICHAEL WEBB

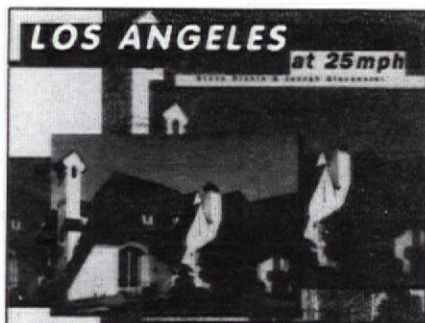
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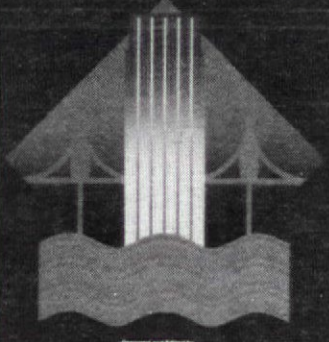
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Book Review

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Above: Image from "Street Gallery" (Robin Dunitz, RJD Enterprises, 1993, 468 pages. guide, \$32.95, pb) Murals mirror the melodrama of the street. The themes may change: workers, promises of the good life, ethnic pride, gangs and drugs, but the anxiety is forever present, frozen in paint. STREET GALLERY collects this archipelago of resistance into a comprehensive, well designed guide to over 1000 murals in the greater Los Angeles area. Short historical overviews from the New Deal to aerosol art preface the bulk of descriptive text keyed to map, photo and artist biography. With plenty of neighborhood maps, arranged by area, this is a dream guide with over 180 color photos printed on heavy clay coated paper. In bookstores or order directly from the author: RJD Enterprises, P.O. Box 64668A, Los Angeles CA 90064, 310-470-8864. Highly Recommended.
ERIC CHAVKIN

Los Angeles Architecture: the Contemporary Condition (James Steele. London: Phaidon Press; distributed by St Martin's Press. \$49.95 hc)

An admirable overview of LA's architectural avant garde, past and present. All but the newest material is familiar, but rarely has it been so well presented. Steele, a visiting professor at USC, emphasizes the art of architecture, from the legendary pioneers, through the Case Study House program, to the latest innovations, without neglecting the social context. He writes with as much passion about the complexities of Morphosis and Gehry as on the chaos of the freeways and the fragmentation of downtown, performing a balancing act that few critics have mastered. Each chapter provides a context within which to evaluate specific buildings, and most key examples are shown in detail. The superb illustrations and well-drawn plans are smoothly integrated with the text. Paradoxically, this exemplary survey, which includes vivid previews of the latest projects, was published by a European firm that made its reputation with classic art books.

Chicago Architecture and Design. (George A. Larson and Jay Pridmore. New York: Harry N. Abrams. \$49.50 hc)

Chicago, even more than New York, is the polar opposite of LA: vertical and iconic, in thrall to its glorious past, a city where giants such as Adler and Sullivan, Wright and Mies walked the earth. Nothing beats a drive along Lake Shore Drive in spring, as the sun sparkles off the lake, a crisp breeze sweeps across the park, and the natives emerge from hibernation to bike and sail. Ahead, like a vision of Oz, are clustered a hundred towers, including half the best skyscrapers in America. Within the Loop and in leafy suburbs like Oak Park, you are exhilarated by the urbanity and the sense of civic pride. This delightfully old-fashioned picture book celebrates that tradition, and it's no fault of the authors that the latest examples are the least impressive.

Great Streets. (Allan B. Jacobs. Cambridge: MIT Press. \$50hc)

Another exercise in nostalgia that begins with the cul-de-sac in

Pittsburg that the author fondly remembers from his youth. Other favorites from around the world include a narrow medieval street in Rome, the Grand Canal in Venice, the Ramblas in Barcelona, the porticoes of Bologna, and a trio of once-great streets that have fallen from grace. Streets are almost impossible to photograph successfully; the great attractions of this book are Jacob's sketches and scale plans, which add substance to his graceful essays.

Kohn Pedersen Fox: Architecture and Urbanism 1986-92. (Essays by Joseph Giovannini, Thomas Schumacher, William Pedersen and Warren James. New York: Rizzoli International. \$65hc, \$40pb)

Massimo Vignelli puts his signature on this massive tribute to 50 large-scale projects - mostly high-rise offices - by one of the leading corporate architects of our era and one of the few to add a new masterwork - 333 Wacker Drive - to Chicago. Handsomely-photographed by Judith Turner, the portfolio chronicles the firm's shift towards freer massing, friendlier bases, and more inventive crowns. It shows how KPF have pursued a course midway between the

sobriety of SOM and the reckless exuberance of Philip Johnson.

The Next American Metropolis: Ecology, Community, and the American Dream. (Peter Calthorpe. New York: Princeton Architectural Press. \$24.95 pb)

Beyond the towers are the suburbs which, like the blob in a sci-fi thriller, will eventually swallow us all. "This book is part polemic, part tool, part proof by assertion, part manifesto, but mostly, I hope, common sense," declares Calthorpe in his introduction to this readable collection of guidelines and projects. Like Duany/Plater-Zyberk, Dan Solomon, Stefanos Polyzoides, and several of his associates at UCB, Calthorpe is trying to derail, or, at least, slow the juggernaut of misguided planning and suburban development. He defines the metropolis as "the sum total of the city, its suburbs, and their natural environment" - and argues that the balance has been skewed by relentless sprawl. "We need to start creating neighborhoods rather than subdivisions," he insists, "urban quarters rather than isolated projects; and diverse communities rather than segregated master plans." The rest of the book demonstrates, through precept and

practice, how to achieve those goals. It should be required reading for urban planners.

West Coast Wave: New California Houses. (Dirk Sutro. New York: Van Nostrand Reinhold. \$49.95 hc)

An enthusiastic, well-illustrated survey of innovative houses, past and present, in the Bay Area, LA, and San Diego. In each of the three sections, Sutro traces the roots of today's avant-garde, exploring regional traditions and the contributions of noted pioneers. The rest of the book is given over to brief accounts of 27 recent houses. There are no plans and the LA section is surprisingly short. The book has a crisp and distinctive look, though many of the historic photographs are printed too small to have much impact. We may hope that the publisher will follow this useful survey with reports on innovation in other building types.

Holiday Treats

Villages in the Sun: Mediterranean Community Architecture. (Myron Goldfinger. Foreword by Louis I. Kahn. New York: Rizzoli International. \$50 hc, \$35 pb)

This stunning visual record of an

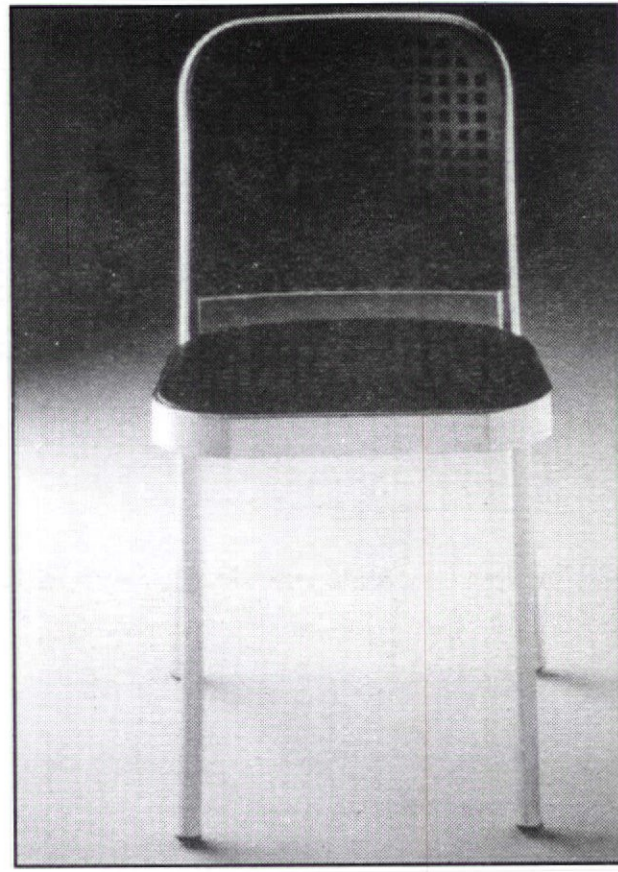
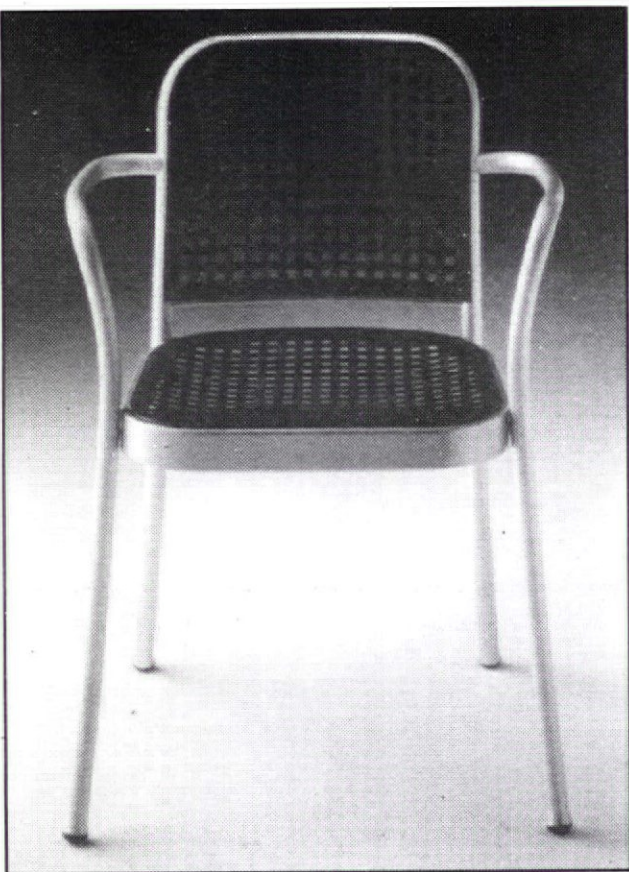
Book review continues over

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ARCHITECTURAL BOOKS & GALLERY

JANUARY



Peter Lloyd continues a regular series looking at product and furniture design in L.A. L.A. Architect is always interested to hear of new design, so keep us informed, by calling the Editor at (213) 380-5177 or send material to L.A. Architect, 3780 Wilshire Blvd. #900, LA 90010.

Products Furniture Design

Above: the Silver range of chairs at Linea.
Right: Wardrobe, stool and lamp, on show at "in house."

Linea

Linea will have the "Silver" range of chairs, designed by Vico Magistretti and manufactured by De Padova, on display at their Beverly Boulevard showroom from December 10th.

"Silver" comprises a number of variations on a classically simple theme, taking a basic, aluminum framed, polypropylene backed chair and adding arms, swivel legs, and so on, to create offices, cafe-style or bench seating.

Combining a fluidity of line and a confident simplicity with a modern-update of other chairs and tables available, including the saddle-inspired "Louisiana" and "Incisa" chairs. Linea has its own contract department catering to architects' needs, and is the manufacturers' representative for a number of contemporary European furnishing companies, including Arflex, Ligne Roset, Tecno and others.

Contact Guy Cnop for further information at: Linea, 8843-49 Beverly Boulevard, LA 90048. Tel. (310) 273-5425 Fax (310) 273-0740.

"in house"

"in house" is a new design store located in the coffee shop belt of Beverly Boulevard. Next door to Modernica and opposite Domestic, this stretch of Beverly is also becoming a destination for design afi-

cionados. "in house" was opened two months ago by R. Montgomery Lawton to provide a retail outlet and showcase specifically for work by Los Angeles designers. Lawton is still a member of INVIVO, the loose affiliation of LA designers that has had a number of shows both here and in New York, but he felt the need to provide "a physical environment where people could come and see new work." Strongly committed to fostering local talent, "in house" shows the work of Joseph Shuldiner, Michaels and Zuckerman, John Cannady, Judith McDaniel, Jonathan Paul, and Richard Reyes in addition to Lawton's own pieces.

If there is a common theme in the furniture shown, it is the playful twist that is put on what otherwise be commendably straightforward designs. Like Kanner Architects who have described some of their work as a mix of "modernism and LA funk", "in house" is not afraid to acknowledge the particular influence that Los Angeles has had on the world of design. Appropriately, Lawton has taken a quintessentially LA post-war store and, keeping its fake stone wall, has turned it into one of the beautiful retail spaces in the city.

As if this were not enough, the Spanish Kitchen is immediately opposite. Who could ask for anything more?

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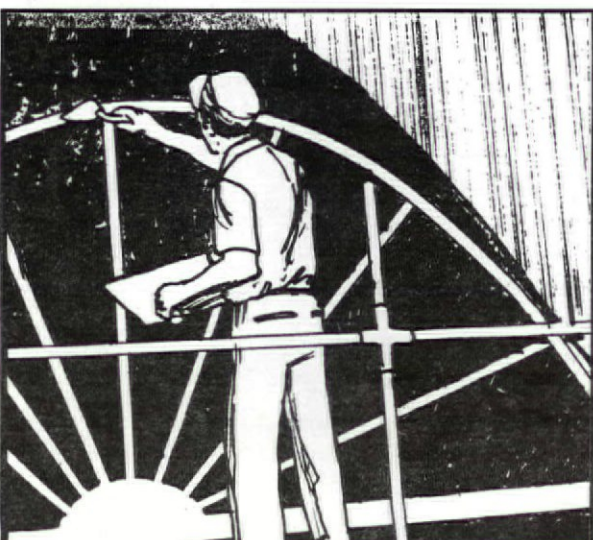
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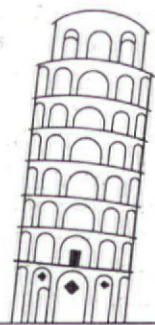
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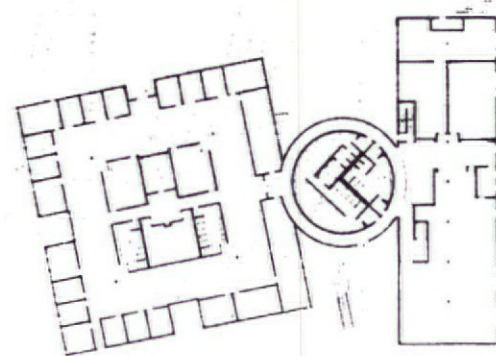
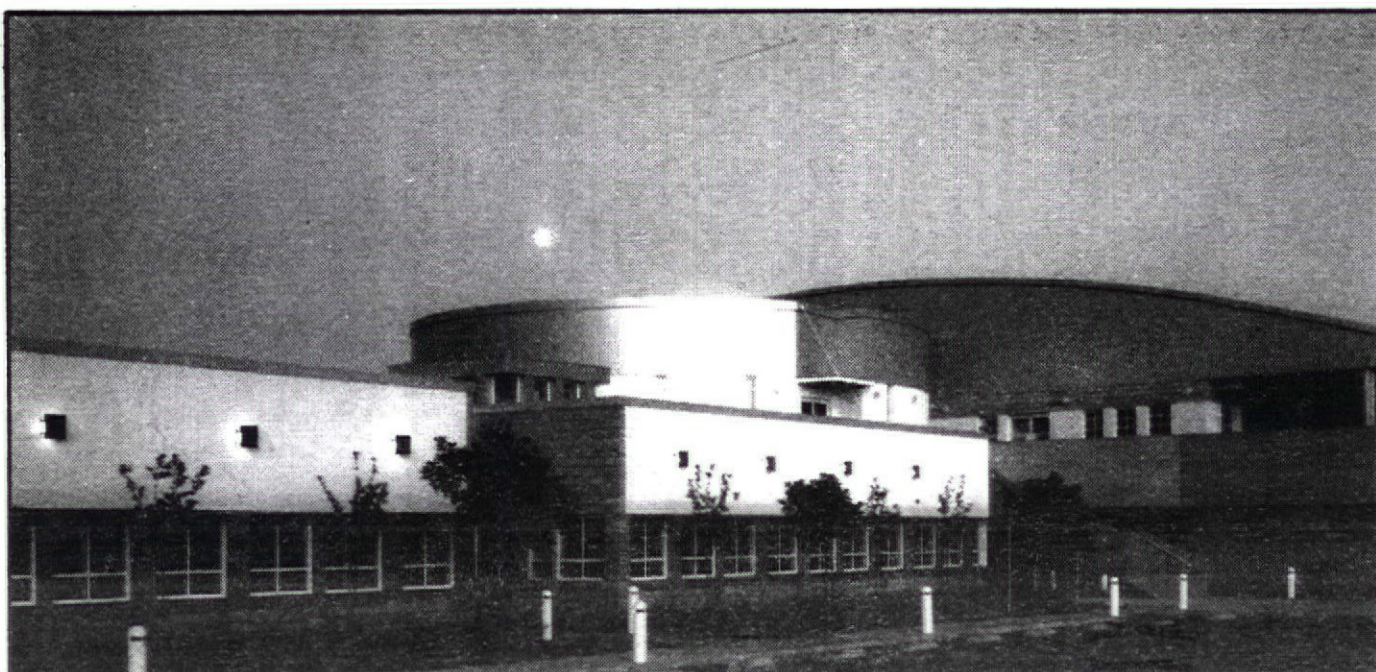
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* AIA member insurance evaluation & needs assessment study, wave #3.
Wiese Research Associates, October 1992.





Merit Awards

Client
DWP

Architect
ELLERBE BECKET, INC.
LOUIS NAIDORF, PRINCIPAL
MEHRDAD YAZDANI, SENIOR PROJECT
DESIGNER
GEORGE TODOROVICH, PROJECT
MANAGER
ROBERT GRIFFITH
PEDRO NEWBERN
AUDREY BARRETT
STEVE FADER
JULIET TAFT
CHRIS OSASA
EDISON CRAYNE
KAREN MUNSON
KELLY MCBRIDE
HERNAN BEJARANO
DEBBIE PEARSON

Contractor
MONTGOMERY ROSS FISHER, INC.

Structural Engineer
MARTIN & HUANG INTERNATIONAL

Mechanical/Electrical Engineer
ELLERBE BECKET, INC.

Civil Engineer
ROGOWAY/BORKOVETZ ASSOC.

Landscape Architect
MELENDEZ ASSOC.

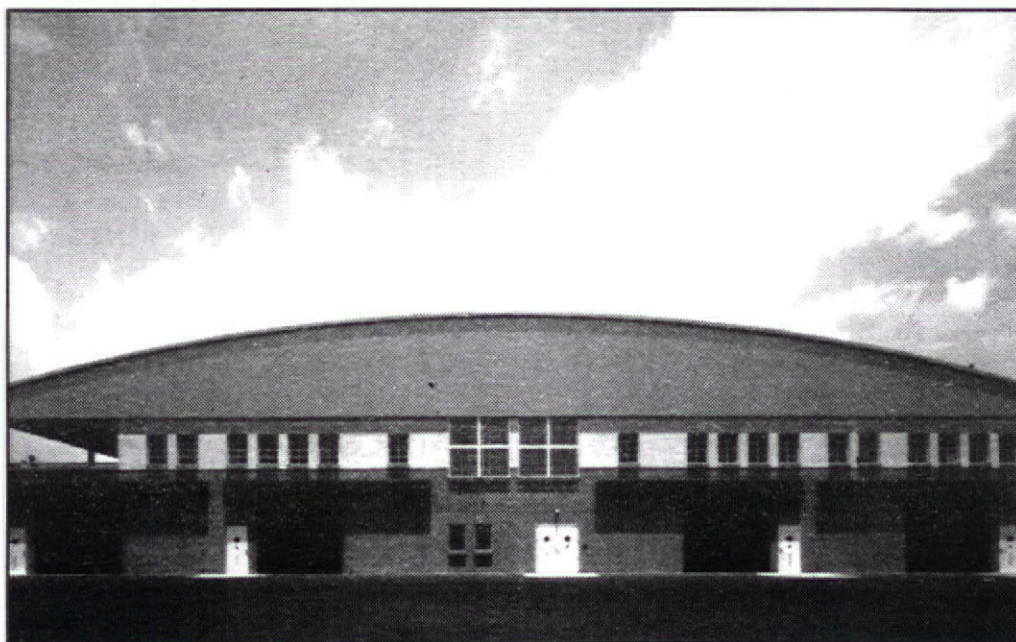
Soils Engineering
T.K. ENGINEERING

Elevator Consultant
LERCH BATES & ASSOCIATES, INC.

Photographer
ADRIAN VELICESCU

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

Jury Comments
Very well-thought and aesthetic solution to what could have been a dreary program. We really appreciate the fact that there are different problems (with which) architects have to deal.



DWP VAN NUYS HEADQUARTERS Ellerbe Becket, Inc. Distinguished Buildings Category

Public Opinion

Some visitors to the recent design awards exhibition were invited to judge the work for themselves. An art historian, a business graduate and a preservationist assessed the schemes on the basis of what they saw at the exhibit at the Pacific Design Center, and chose their own winners. Common to the respondents was the way in which they were quick to invent new categories not already met by the design awards' existing categories.

Disenchanted by the existing categories, the preservationist (M.M.M.) abandoned all categories and made a single selection to represent her favorite structure with the following remarks: "Hotel Santa Fe, Euro Disney, designed by Antoine Predock: it figures that the most intelligent, harmonious, and attractive structure should be built in the land of make-believe. L.A. has always been fertile, welcome ground for eccentrics and their dreams; now it's just a disjointed jumble. The early builders of the city had a sense of self and a sense of purpose. Now, they're wannabees and trendies; no one has a definitive dream anymore, except Disney."

Similarly, an art historian (M.H.) adopted her own categories: A Challenging Concept Award (and "Unbuilt" category?) went to the Universal House designed by Theodore Nathanson "because of its program dealing with light, sound, energy, water (and, I assume, its solution for managing these for the good of the clients and the environment.)" Residential

Architecture Award went to Melinda Gray House designed by architect Melinda Gray. M.H. described this architecture as "providing endless entertainment for the eye of anyone living here."

Great Building Awards: M.H. wanted to give a Merit Award for Gehry's University of Toledo Art Building. However, she disagrees with the Honor Award to Gehry's Iowa Advanced Technology Lab "because it is not as interesting as his other projects from this period - but I only know this work from the fragments presented in the exhibit." Residential/Merit Awards: H. wanted to give Merit Awards to, firstly, Cho Yiu Kwan for "the rich variety of geometric shapes, spaces, prisms and pyramids which add up to a very complex house of great visual shapes. Secondly, the Prendergast Residence by Edmund M. Einy. Big Building Awards: joint winners were Ellerbe Becket's and Gehry's RTD Headquarters Towers respectively. (Gehry's RTD Headquarters Towers was her favorite in the exhibition.)

Meager Means Award went to Orchids de Oro. Remarks M.H., "I assume this was a 'meager means' effort and that 'oro' in the title didn't reflect the budget. However, an interesting statement/program and solution in the recycling of what the statement refers to as a 'found' warehouse - all on a modest lot and hard on a big intersection."

Adopting the same approach as his fellow judges, business graduate (P.C.) offered his assessment subjugated to his own categories:

Residential Award: The most exciting and innovative residential project was The Plinth House. Remarks C., "this structure is engaging whilst the program is answered fully. However, the type of materials employed is not clear." P.C. also selected Rancho Cielo, by G/F/B, which he saw as providing "psychological" as well as physical shelter." Interior Architecture Award: Despite P.C.'s first choice, Cerritos Center for Performing Arts comments, "a pretty bad exterior, but it deserves note of a dramatic and functional auditorium - one of the best recent of its kind I have seen - that would make for an enjoyable experience."

Aside from the standard of design, M.M.M. comments that "there are a lot of projects entered, which could use a good editor that is educated, unbiased and has an emotionally detached viewpoint. Creative people are too involved with their creations to notice the flaws."

Furthermore, M.M.M. questions the raison d'être for architectural hype: "Getting attention seems to be the operative force for so many architects these days. Their goal is fame - an instant recognition of style and name. Can't buildings just quietly take their place in the urban landscape? It doesn't mean they can't be distinguished, just that they make an effort to be part of the whole, not scream their differences. It's much the same as race relations seeking commonalities while retaining individual identity."

The lay judges were very interested in the work on display, and very serious in their evaluation of it. What seems to have been demonstrated is that, clearly, appreciation of architecture is highly subjective, and even more so among people not imbued with the value system of contemporary architecture culture, which tends to suppress gut instinct, but nonetheless opinions of those outside the profession are worth listening to.

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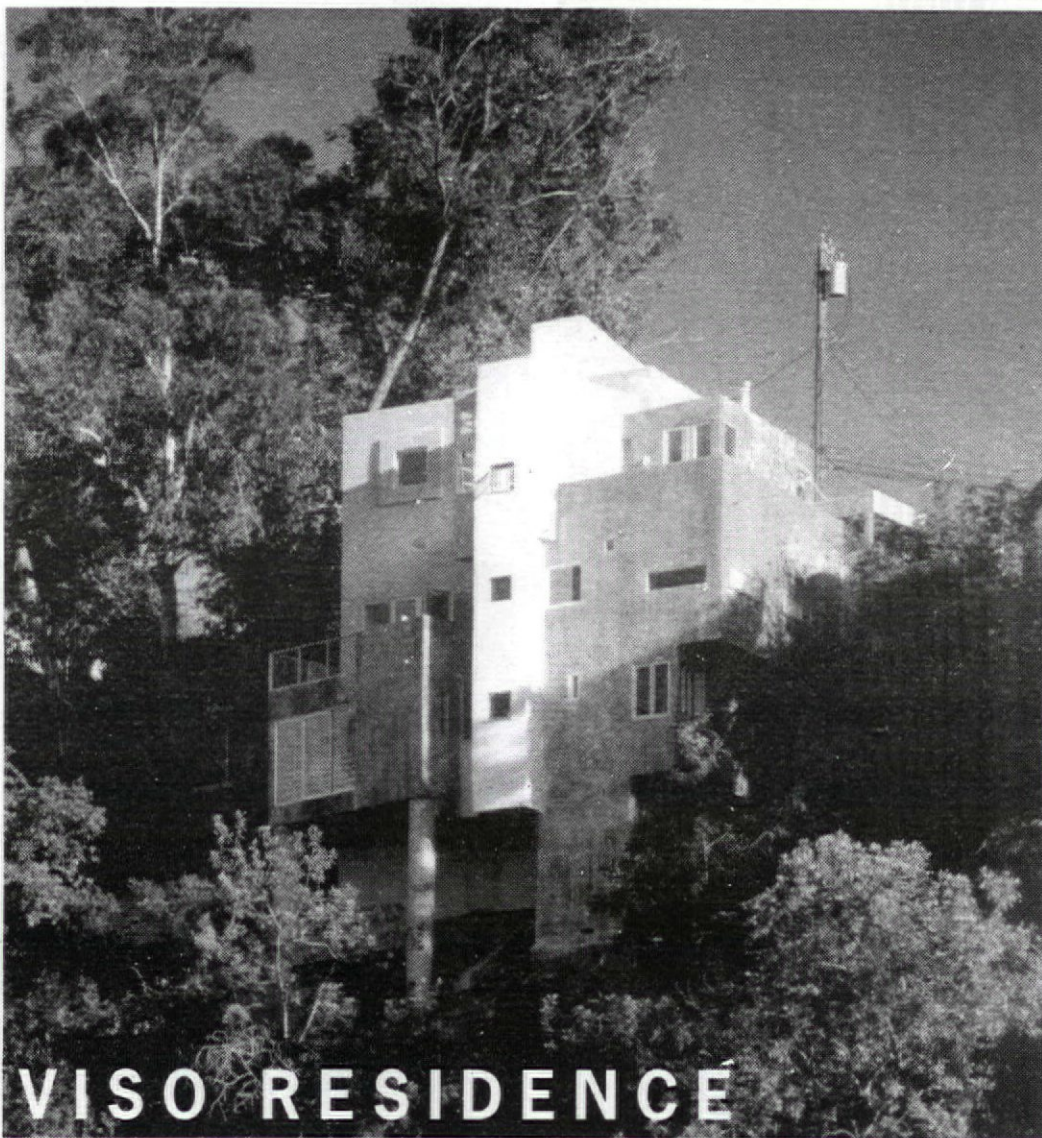
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VISO RESIDENCE

Hodgetts + Fung Design

Distinguished Buildings Category

Client
BILL AND JOAN CRAWFORD

Architect
MORPHOSIS
THOM MAYNE-Principal
RICHARD LUNDQUIST
MARTIN MERVEL
MAYA SHIMOGUCHI
ANN ZOLLINGER

Contractor
PAUL FRANZ CONSTRUCTION

Structural Engineer
ERDELYI-MEZEY
JOSEPH PERAZZELLI

Mechanical Engineer
JERRY SULLIVAN AND ASSOCIATES

Electrical Engineer
SAUL GOLDIN AND ASSOCIATES

Civil Engineer
FLOWERS AND ASSOCIATES

Landscape Architect
BURTON AND SPITZ, INC.

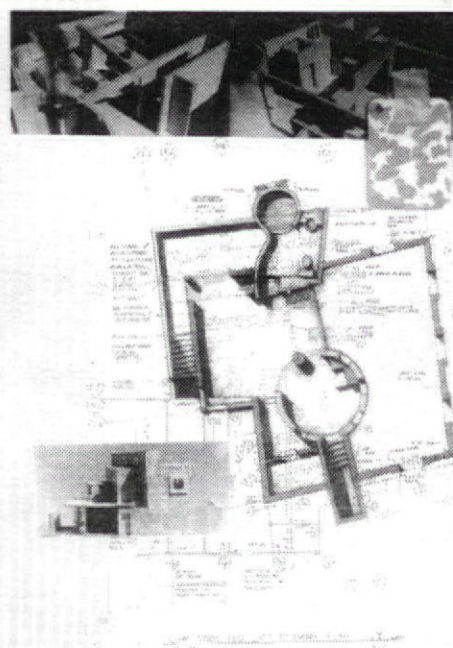
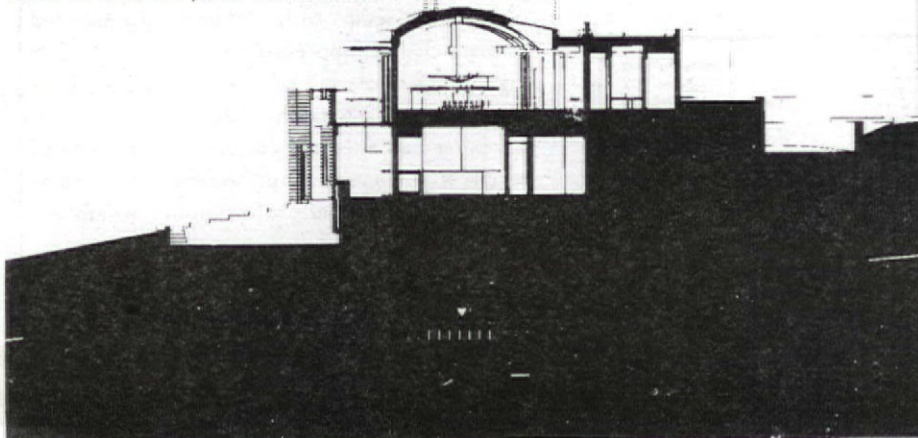
Photographer
RICHARD BARNES, Richard Barnes Photography
KIM ZWARTS, Kim Zwarts Fotograaf

Architect's Statement

The initial intuitive, reflexive approach to the land is tempered by the rationality of a method of articulation which is committed to a rigor of execution. The domestic language or "house-ness" results from the collision of conceptual intentions and pragmatic, utilitarian requirements.

Jury Comments

A project of tremendous beauty. It has a particular power to it in the way it's used to find it's place on the land.



Client
JOHN BENARDELLO

Architect
HODGETTS & FUNG DESIGN ASSOC.
CRAIG HODGETTS, Principal-in-Charge
MING FUNG, Principal-in-Charge
FRANK CLEMENTE, Project Architect

Contractor
DENNIS BAILEY

Structural Engineer
GORDON POLON

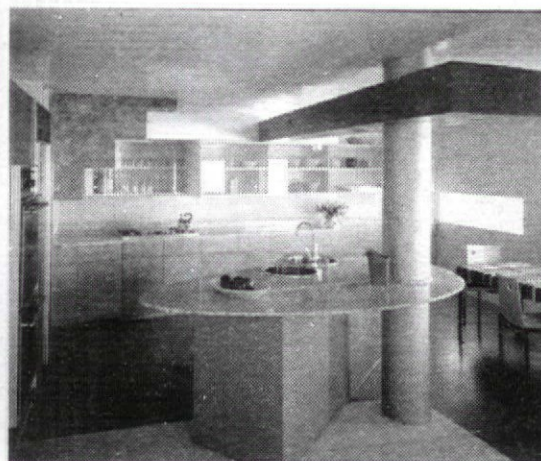
Photographer
TIM STREET-PORTER

Architect's Statement

One cannot build in the Hollywood Hills without respect for those who have built there before. In this home there are echoes of Rudolph Schindler, Cameron Menzies, and Richard Neutra, who helped to establish a vocabulary and style suitable to the unique social and topographic environment to be found in Hollywood.

Jury Comments

We were (impressed by) the strength and clarity of the intention. How does one put simple materials together in a special way. We appreciated the siting on the hillside. There's a lovely quality of light and space, which seems to be the ideal of living in California.



CRAWFORD RESIDENCE

Morphosis

Distinguished Buildings Category





LAWSON/WESTON HOUSE

Eric Owen Moss Architects

Distinguished Buildings Category

Client
PACIFIC HERITAGE BANK

Architect
ROCKEFELLER-HRICK ARCHITECTS
DARRELL S. ROCKEFELLER,
Principal
MICHAEL HRICK, Principal
PAUL ROSEN, Project Manager
ANDREA BELLON, Interior
Designer
MICHAEL ROBINSON, Project
Architect

Contractor
RAY WILSON CONSTRUCTION

Structural Engineer
BP CONSULTING ENGINEERS

Mechanical/Electrical Engineer
DONALD F. DICKERSON ASSOC.

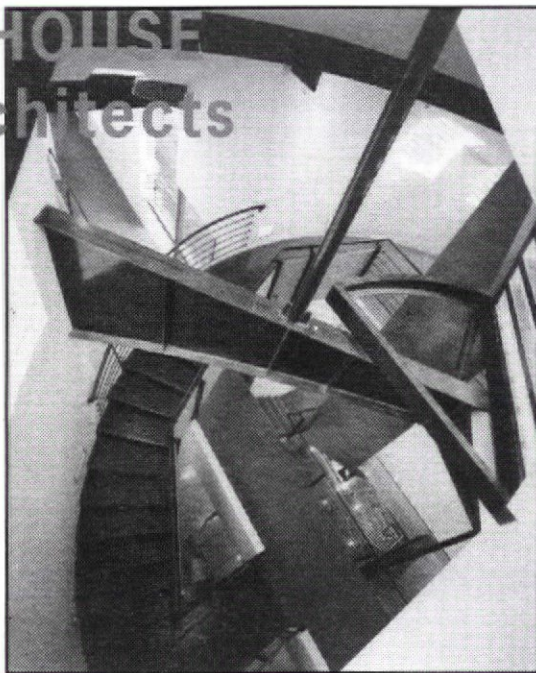
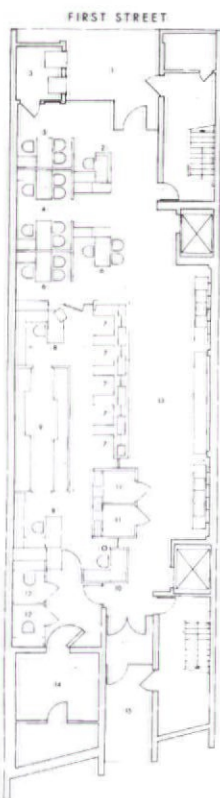
Photographer
DAVID GLOMB

Architect's Statement

The first level is devoted to banking operations and customer areas. We chose palette of materials—wood, stone, metal and glass—that would reflect the philosophy of the bank, namely keeping alive a tradition of service and personal attention while embracing technology. Rather than any direct references to traditional Japanese design, we chose to acknowledge its influence and our client's cultural heritage by employing a disciplined approach to developing a design language.

Jury Comments

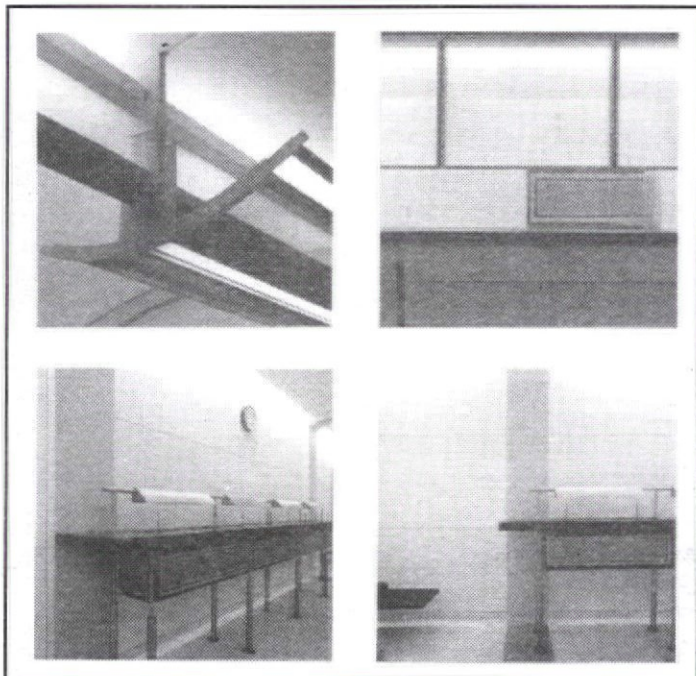
Very refreshing. Simple and straightforward, very elegant for a bank. Not only did they listen hard (to their client), they designed everything in the project.



PACIFIC HERITAGE BANK

Rockefeller/Hrick Architects

Project Category: Interior Architecture



Client
LINDA LAWSON AND TRACY WESTEN

Architect
ERIC OWEN MOSS ARCHITECTS
ERIC OWEN MOSS,
JAY VANOS, Project Associate
TODD CONVERSANO
JAE LIM, JENNIFER RAKOW, SHENG-YUAN HWANG, SCOTT M. NAKAO, DANA SWINSKY CANTELMO, AMANDA HYDE, ELISSA SCRAFANO, AUGIS GEDGAUDAS, MARK LEHMAN, ERIC HOLMQUIST, SOPHIE HARVEY, CHRISTINE LAWSON, ANDREAS AUG, URS PADRUN, CHRISTOPH LUEDER

Contractor
ADMIRAL CONSTRUCTION

Structural Engineer
DAVIS-FEJES DESIGN/DAVIS DESIGN GROUP

Mechanical
Engineer
AEC SYSTEMS

Photographer
TODD CONVERSANO

Electrical Engineer
SAUL GOLDIN

Landscape Architect
LINDA LAWSON WITH ROLLE J. WILHITE ASLD

Photographer
TOM BONNER
NICK TUCKER/L.A. Aerial Photography

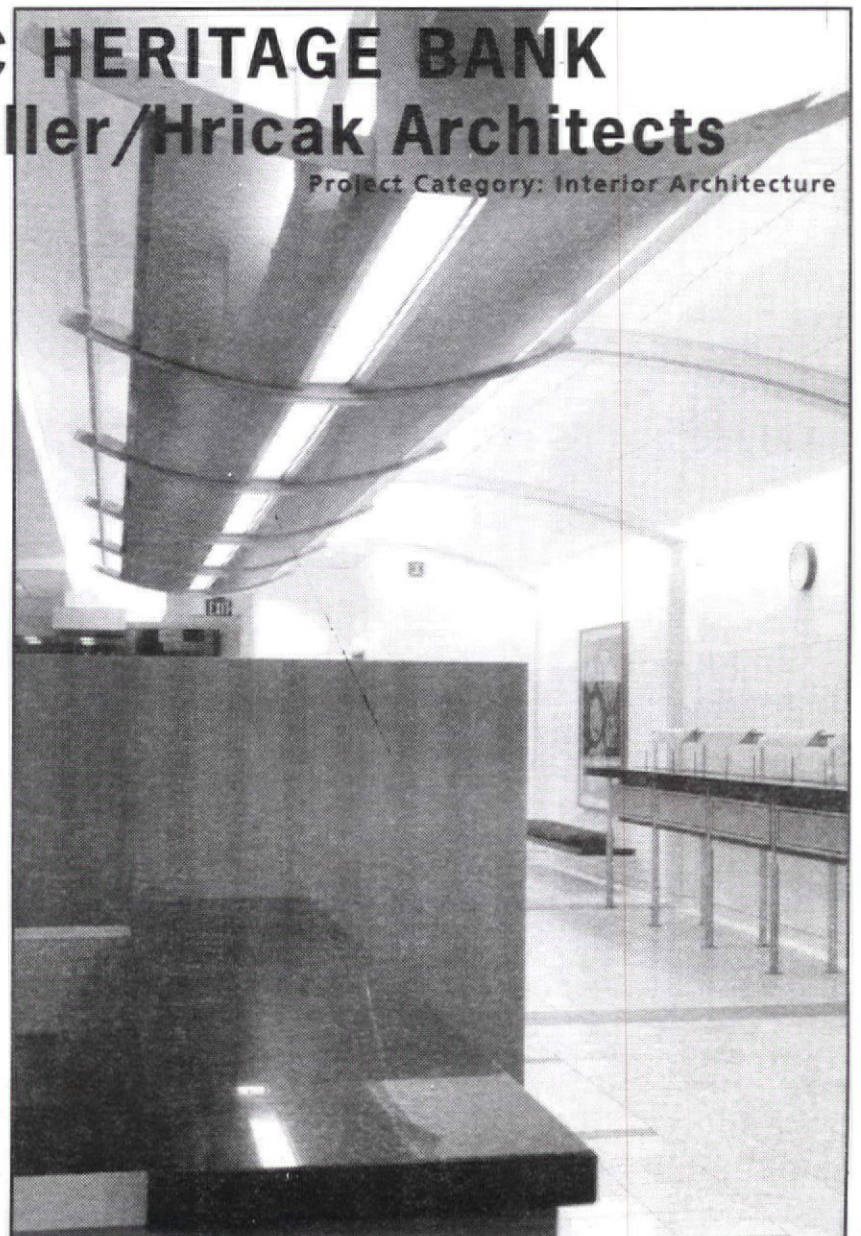
Merit Awards

Architect's Statement

The clients should be acknowledged because Tracy and Linda were essential to what this house came to be. The kitchen is where they entertain, so that space became the focal element of the building. . . (There may be perceived) in this project an inclination toward conceptual dissection—toward taking apart buildings at both a large scale, (meaning roofs and walls), and at the next scale down (like doors and windows), and further still (to screws and washers). It is. But there's also a way to re-assemble the pieces. Apart and back together. Both.

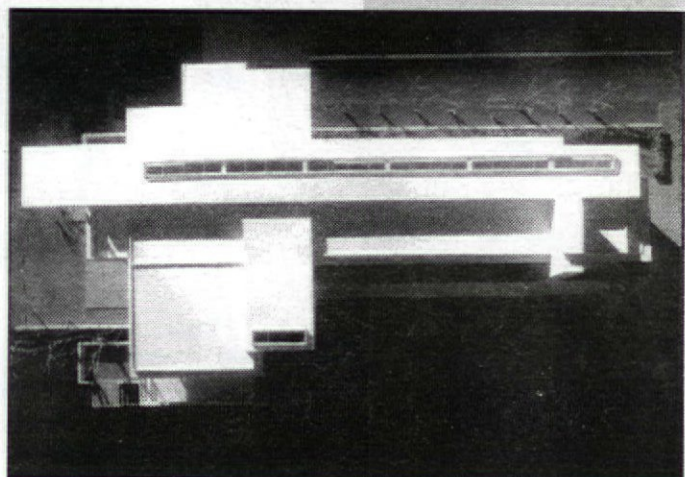
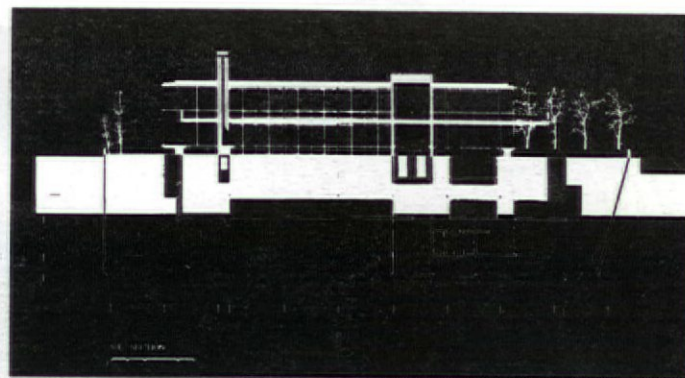
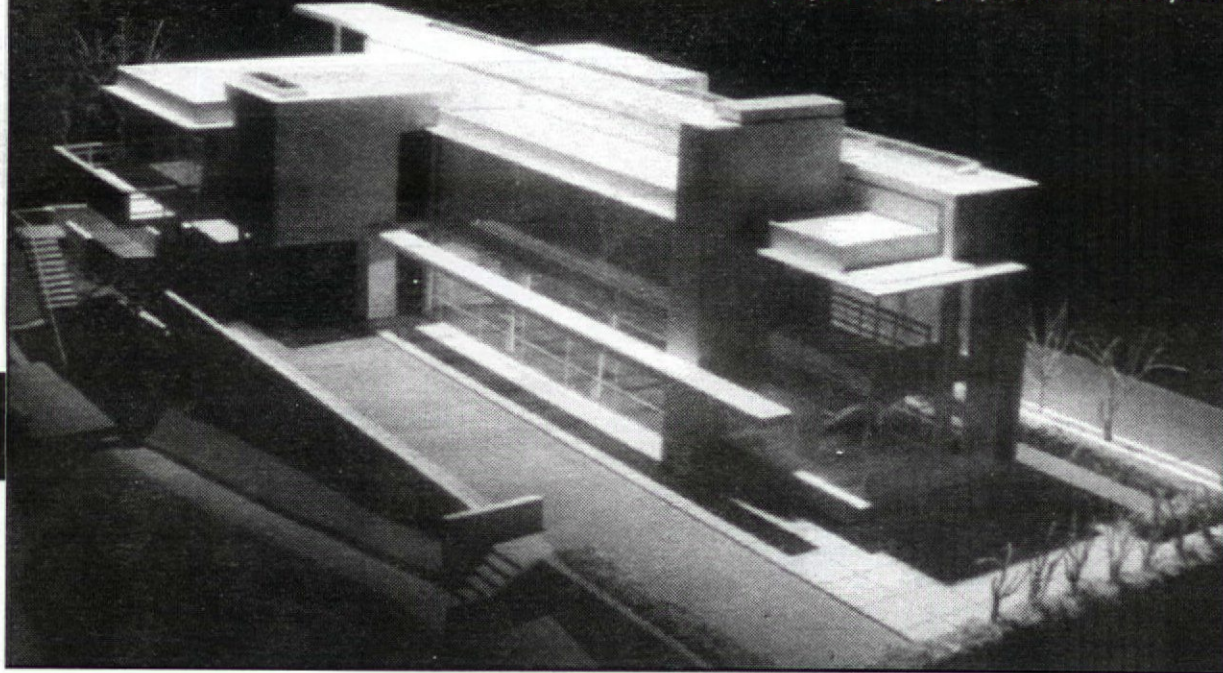
Jury Comments

I liked the energy. I think it's a very powerful and difficult house, not an easy house but then nor is Eric. I think it's an accomplished and important piece of architecture. (Billie Tsien)



Edmund M. Einy Architects PRENDERGAST RESIDENCE

Project Category: Unbuilt Project



Client
MRS. MAUREEN PRENDERGAST

Architect
EDMUND M. EINY, AIA

Structural/Mechanical/Electrical Engineer
OVE ARUP & PARTNERS CALIFORNIA
RICHARD HOUGH
MARTIN LONG

Civil Engineer
SMITH-EMERY COMPANY

Landscape Architect
RICHARD W. THOMAS

Photographer
ADRIAN VELICESCU

Model Maker
MODEL CONCEPTS INC.

Architect's Statement

The design of this house explores living spaces that blur the boundaries between indoors and outdoors, making the landscape a contingent part of the whole. Special concerns consisted of producing clear internal spaces, a flexibility of room arrangements, and a simple, adaptable, overall plan organization.

Jury Comments

(This represents) a new direction, at least in Florida and Chicago. Very quiet and straightforward, thoughtful project. There is an integrity to it that made it stand out.

Lise Matthews and Associates ABBOT KINNEY STUDIO

Disintegrated Buildings Category

(The project was originally submitted in the Meager Means category.)

Client
LISE MATTHEWS

Architect
LISE MATTHEWS, Principal for Design
JOHN M. SMITH, Project architect

Contractor
SUMMIT CONSTRUCTION

Structural Engineer
NIVER ENGINEERING

Landscape Architect
LISE MATTHEWS, AIA ASID & Associates

Landscape Consultant
ROBERT M. FLETCHER

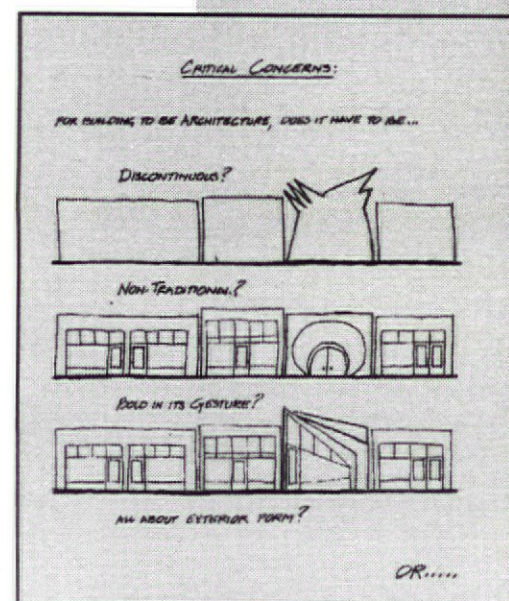
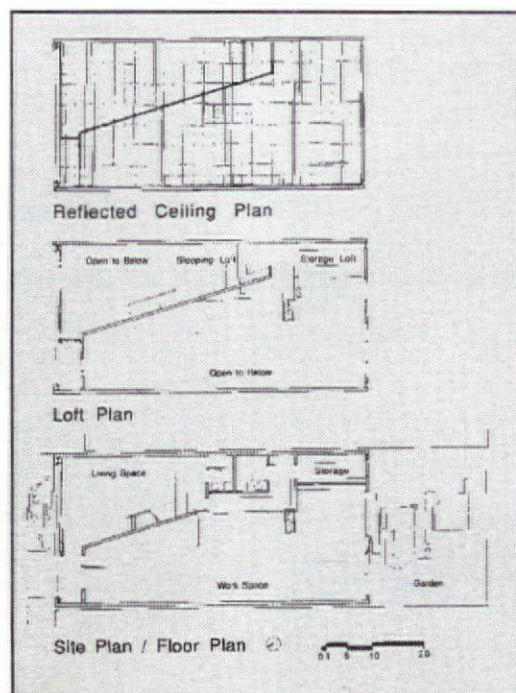
Photographer
COY V. HOWARD

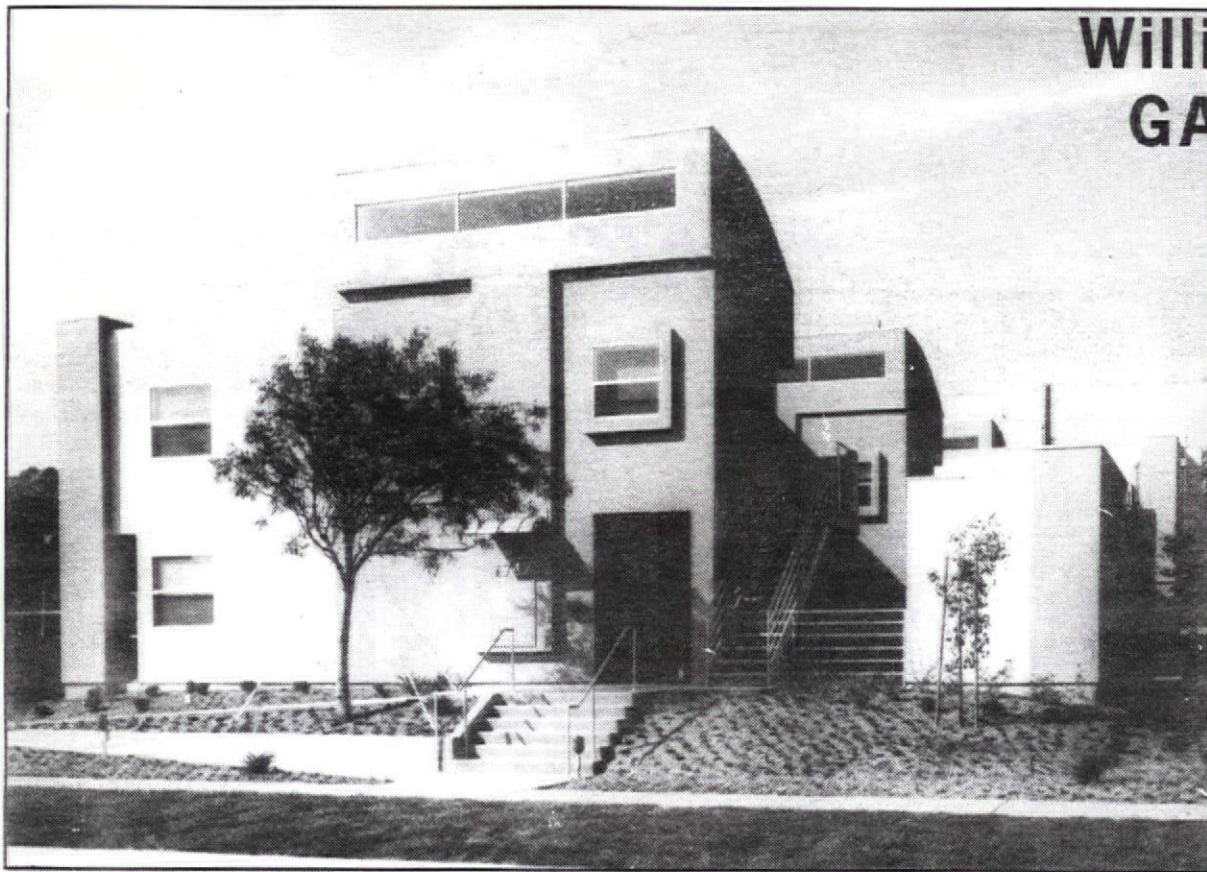
Architect's Statement

What are the effects of bold gesture, of intimate detail on the viewer? Bold gesture at the level of building volume requires a certain "distancing" of the viewer from the building in order for the whole to be appreciated. Intimate detail draws the viewer closer, offering greater and greater richness as the viewer approaches.

Jury Comments

Generous and elegant. Generous in a quiet and lovely way to Abbot Kinney. Touched with a series of almost silent but powerful details.





William Adams, Architect GARCIA APARTMENTS

Distinguished Buildings Category

(The project was originally submitted in the Meager Means category.)

Client

CITY OF SANTA MONICA

Architect

WILLIAM ADAMS FAIA, Principle Designer
PAM CHANDLER, Project Architect
ERIC ODOR, Designer
GEORGE PROCTOR, Designer
JOHN ADAMS, Assist. Project Architect

Contractor

BURNS-PACIFIC

Structural Engineer

PARKER-RESNICK

Mechanical/Electrical Engineer

DONLITE & ASSOCIATES

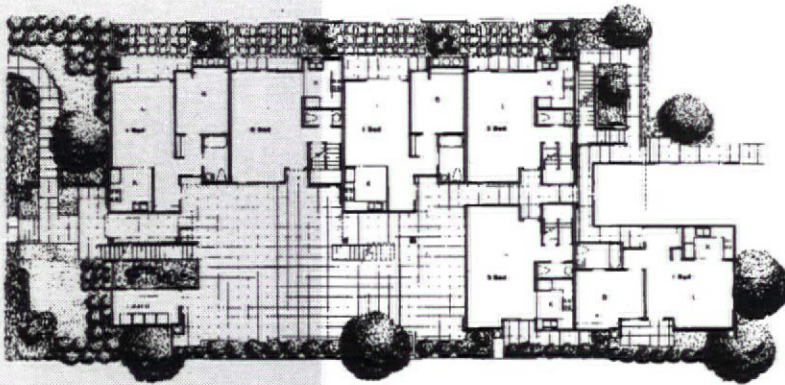
Landscape Architect

RAYMOND HANSEN ASSOC., INC.

Photographer

DOUGLASS HILL

Merit Awards



First Floor Plan Fifteenth St.

Architect

ANTOINE PREDOCK ARCHITECT, FAIA
ANTOINE PREDOCK
CAMERON ERDMANN, TONY EVANKO, JOHN BASS,
PHYLLIS CECE, CURTIS SCHARFENAKER, GEOFF BEEBE,
JON ANDERSON, KEVIN SPENCE, JEAN PIKE, JIM
VISSCHER, HADRIAN PREDOCK, EILEEN DEVEREAUX, KEITH
ROBERTSON, GEOFF ADAMS, REBECCA RIDEN, SAMUAL
STERLING, CHRIS CALOTT, DAVID NELSON, REBECCA
INGRAM, JOHN FLEMING, MISCHA FARRELL, PAUL
GONZALES, MARK DONAHUE, BRETT OAKS, JEFFREY
WREN, JORGE BURBANO, ROBB ROMERO, DOUG FRIEND,
DOROTHY PIERSON, DANIEL ANDRADE, CHRISTOPHER
STACECKI, JENNIFER JARDIN

Associate Architect

GENSLER AND ASSOCIATES

Contractor

HUNT COR, INC.

Structural Engineer

ROBIN E. PARKE ASSOCIATES, INC.

Mechanical/Electrical Engineer

TIMMERMAN, EVANS, SCHREIBER

Civil Engineer

CHAVEZ GRIEVES
CONSULTING ENGINEERS

Specifications

WILLIAM C. KELLEY, CSI

Landscape Architect

POD, INC.

Photographer

TIMOTHY HURSLEY

Architect's Statement

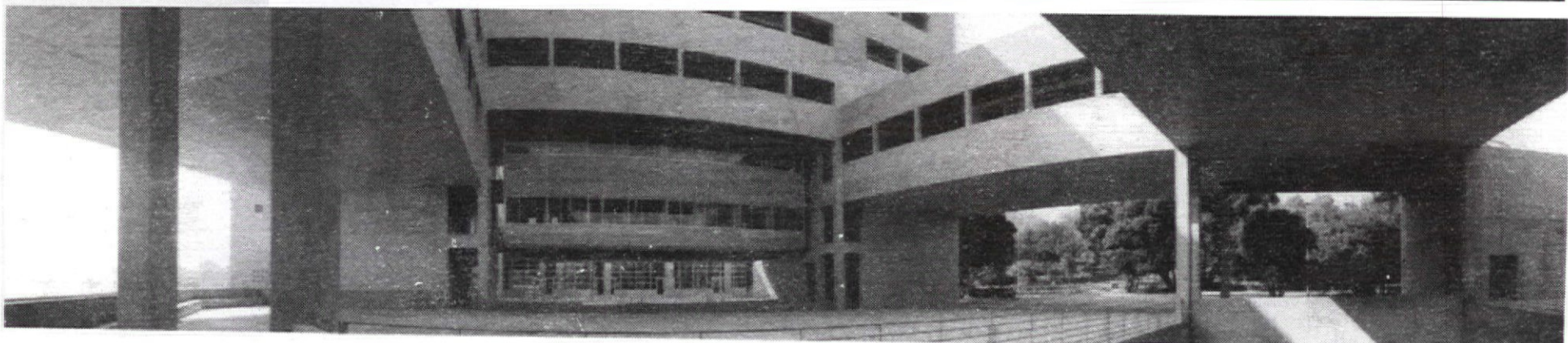
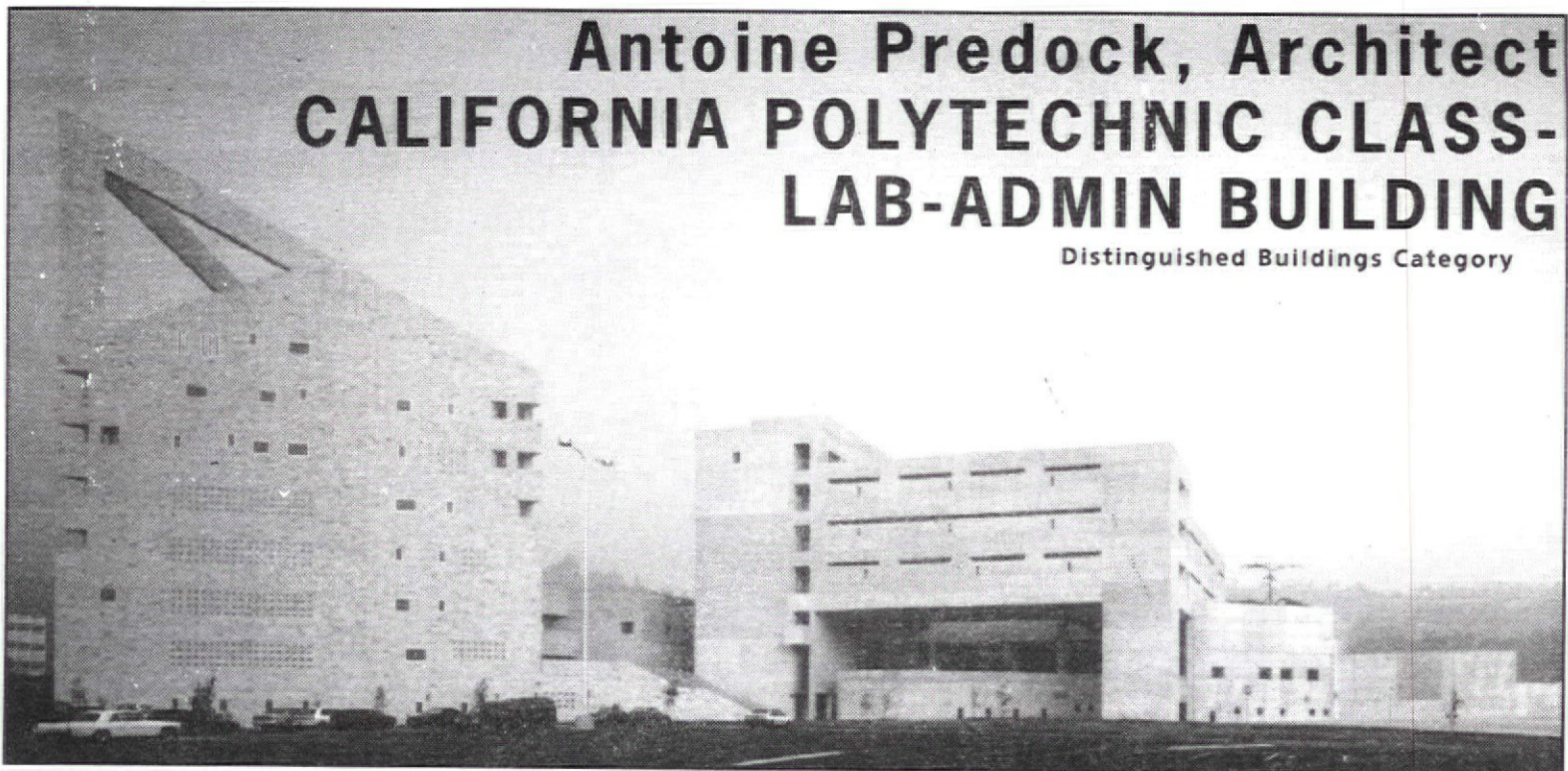
The design for the Classroom/Laboratory /Administration building creates a symbolic gateway for the Cal Poly campus, a threshold between the desert to the east and the city of Los Angeles to the west. Serving as a symbol of transformation for the campus, the CLA building is anchored to historical atmospheres and the spirit of the Pomona Valley.

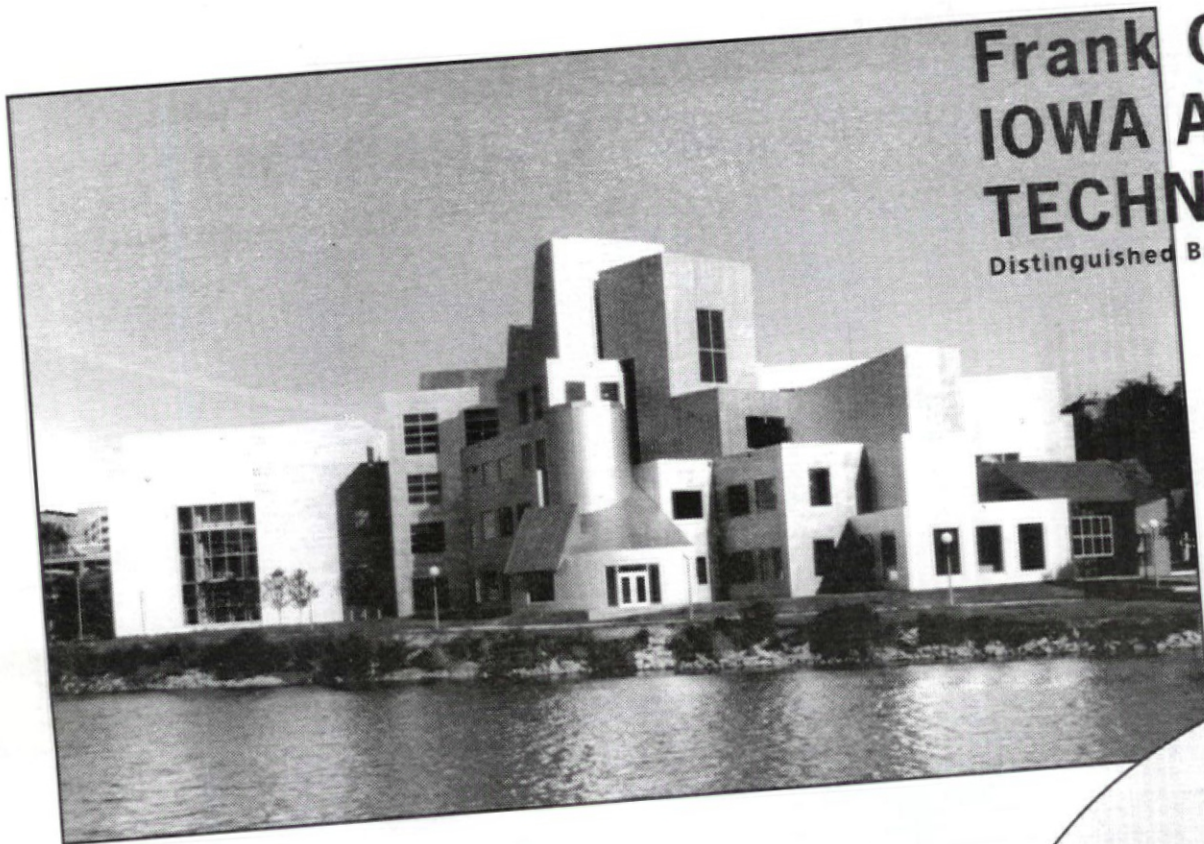
Jury Comments

I didn't know whether to love it or hate, but I ended up loving it. We appreciated a lot the spaces. . . and were drawn by the clarity of intention.

Antoine Predock, Architect CALIFORNIA POLYTECHNIC CLASS- LAB-ADMIN BUILDING

Distinguished Buildings Category





Frank Gehry and Associates IOWA ADVANCED TECHNOLOGY LABORATORY

Distinguished Buildings Category

Client
UNIVERSITY OF IOWA

Architect

FRANK O. GEHRY & ASSOC.
FRANK O. GEHRY, Design Principal
DAVID DENTON, Managing Principal
ROBERTA WEISER and THOMAS J. HOOS, Projects Architects
C. GREGORY WALSH, Project Designer
TOM BURESH, BRUCE BIESMAN-SIEMONS, EDWIN CHAN, KEVIN DALY, TOM DULEY,
ALEX MECONI, DAVID PAKSHONG, CAROLL STOCKARD

Associate Architect

HERBERT, LEWIS, KRUSE, BLUNCK

Contractor

COST PLANNING MANAGEMENT INTERNATIONAL, INC.

Structural Engineer

STRUCTURAL CONSULTANTS, P.C.

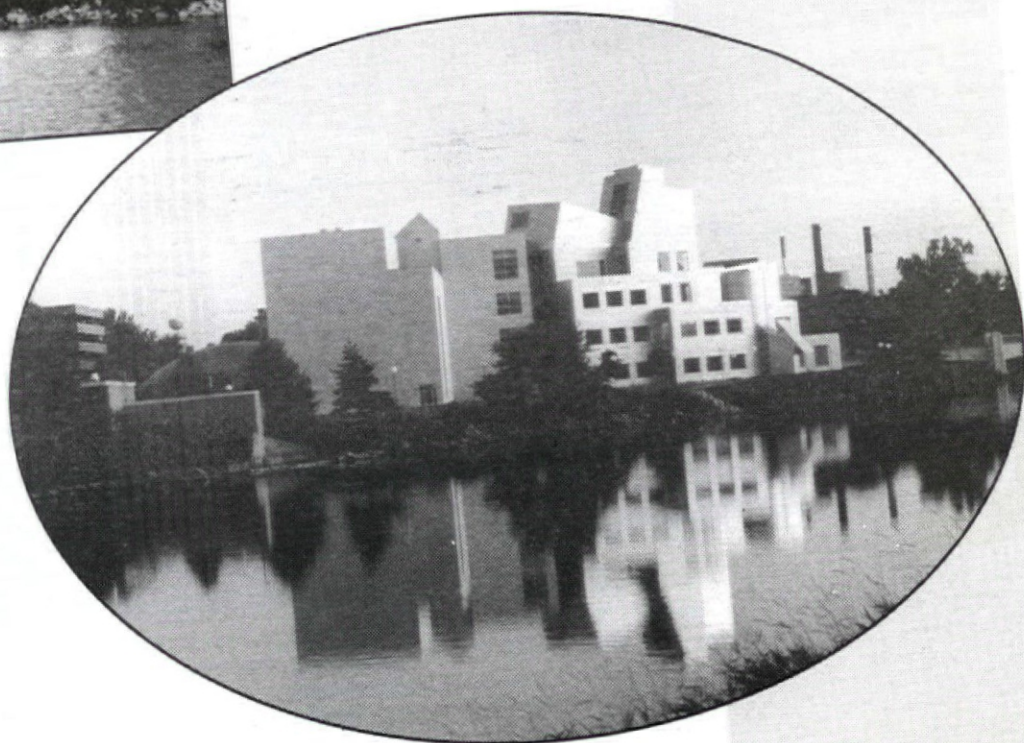
Mechanical/Electrical Engineer
KIMMELL-JENSEN-WEGERER-WRAY PC

Landscape Architect

HERBERT, LEWIS, KRUSE, BLUNCK

Photographer

ERICH KOYAMA



Architect's Statement

Occupying a site adjoining the Iowa River and directly across from the Student Union Building, this prominent addition to the University of Iowa campus is made up of five different programmatic elements, each designed to have a distinct visual identity.

Jury Comments

I really think this fits very well in Iowa. I think it will be an inspiration to Iowa. This expresses Iowa so well. They make architects work very hard (in Iowa). Mies had a tough time. (Bruce Graham)

Frank Gehry and Associates PRAGUE OFFICE BUILDING

Project Category: Unbuilt Project

PAUL KOCH, NATIONALE-NEDERLANDEN

Architect

FRANK O. GEHRY & ASSOC.
FRANK GEHRY, Design Principal
JAMES GLYMPH, Managing Principal
EDWIN CHAN, Project Designer
MARC SALETTE, Project Architect
EVA SOBESKY, TOM STALLMAN, LISA TOWNING, DOUG GIESEY

Collaborating Designer/Executive Architect
STUDIO V.M. VLADIMIR

Executive Architect
KAPPA SPOL S.R.O.

Structural/Mechanical/Electrical/Civil Engineer
ATIPA, S.R.O.

Curtain Wall Contractor
PERMASTEELISA SPA-PM DESIGN
CORNEGLIANO UNO-EDF. QUATERNARIO

Quantity Surveyor
THE M.D.A. GROUP INT'L.

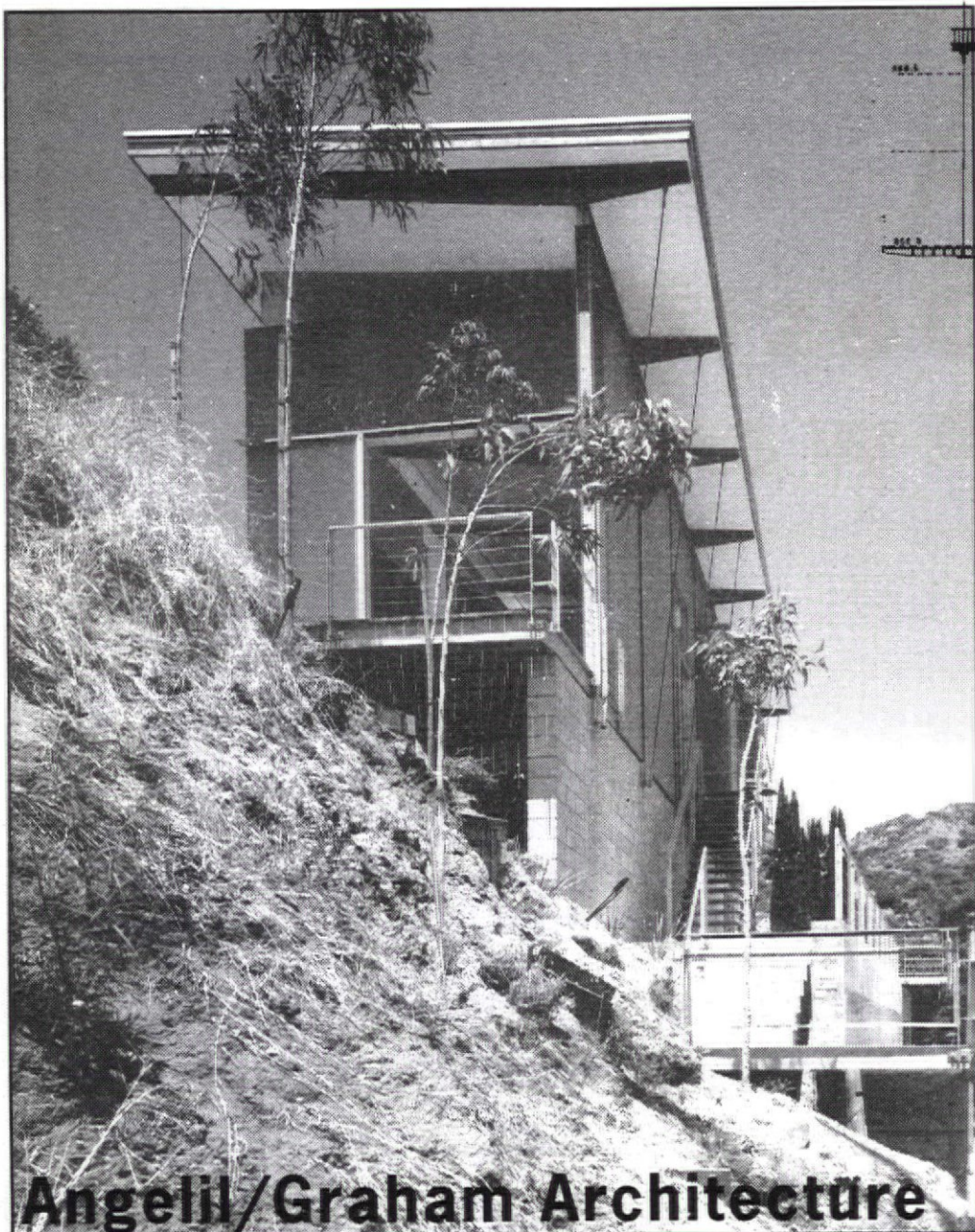
Architect's Statement

Located along the Vltava riverfront within walking distance of the Narodni Divadlo Performing Arts and other prominent cultural facilities, the site is one of only three in the historic district of central Prague in which new construction is permitted. Its context amidst the surrounding 18th and 19th century architecture makes it a particularly challenging site.

Jury Comments

It is great that a democratic city such as L.A. is presenting a piece to Prague. This is a building that will fit in a contextual tradition. We are seeing a historical success in a new and different development for an architect we all know well.





Client
SARAH R. GRAHAM and MARC M. ANGELIL

Architect
ANGELIL/GRAHAM ARCHITECTURE
SARAH R. GRAHAM and MARC M. ANGELIL, Partners
MANUEL SHOLL
RETO PFENNINGER
MATHIAS KOBELT
ANTHONY PARADOWSKI
BRUCE FULLERTON
MARK ADAMS
JIM WOLLUM
BILL PALUCH

Contractor
KELLY HAMES

Structural Engineer
OVE ARUP & PARTNERS CALIFORNIA
MICHAEL W. ISHLER

Landscape Architect
SARAH GRAHAM
ANGELIL/GRAHAM ARCHITECTURE

Photographer
JULIUS SHULMAN
MICHAEL ARDEN

Steel Fabrication
JOHN MCCOY, STEEL ART

Honor Awards

Architect's Statement

The starting point for the project was a steep hillside site, considered essentially unbuildable. It was recognized from the outset that the civil/structural engineering would be a significant component of the work. The architecture would be dependent upon the tectonics of its making, rather than image oriented figuration.

Jury Comments

It has an economy of means and a kind of subdued calmness . . . suited to the mood of the times, particularly in California. Brilliant synthetic planning of a topographical condition and if a program.

Angelik/Graham Architecture EXPERIMENTAL HOUSE

Distinguished Buildings Category

Client
SOUTH COAST AIR QUALITY
MANAGEMENT DISTRICT

Architect
ALEKS ISTANBULLU AND JOHN
KALISKI ARCHITECTURE CITY DESIGN
ALEKS ISTANBULLU, Project
Architect
RON GODFREDSEN
BILL TERRAMORSE
CHRIS SERRA

Contractor
WANG MILESTONE

Structural Engineer
STRUCTURAL DESIGN
COLLABORATIVE

Mechanical/Electrical Engineer
KIM, CASEY & HARARE

Landscape Architect
EMMET WEMPLE & ASSOC.

Photographer
TOM BONNER

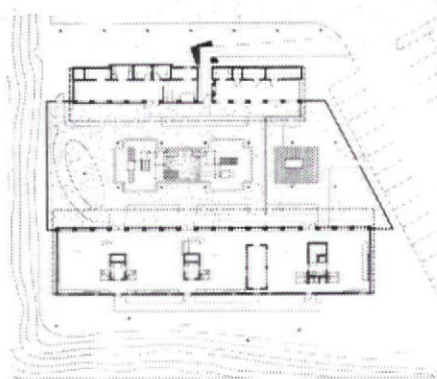
Architect's Statement

The program called for the design of a low cost center meeting the minimum state licensing requirements. The design solution recognizes the proximity of the site to a freeway, the desert climate and the office park context. Two distinct buildings enclose a protected play ground which is the functional and visual heart of the center.

Jury Comments

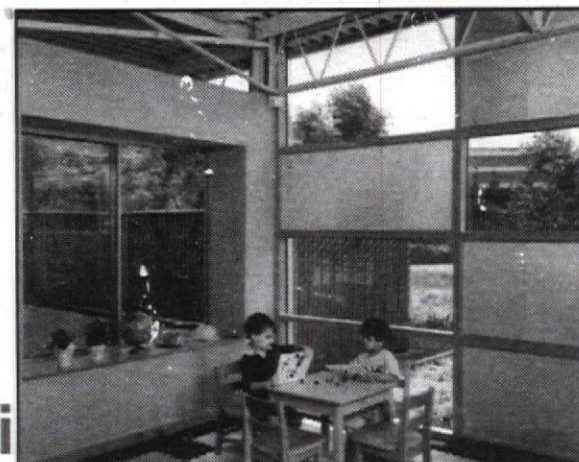
A wonderful project because

there's a certain simplicity that goes through it but there's also a kind of lesson in how spaces and things are put together that is an education for children in its own right. I would really like my children to be there because there is so much light and air. (Laurinda Spear)



Aleks Istanbulu and John Kaliski SC/AQMD CHILD CARE CENTER

Distinguished Building Category



AIA/LA

Design Awards

Some of the Best Los Angeles Architecture on display

A confluence of seemingly unrelated forces is giving rise to new architectural problems and new ways of working, that clearly distinguish this decade from the last. The computer, the recession, social inequity, environmentalism and an increasing preoccupation with issues of urbanism; all these contribute to a change in direction for architecture and design, that is making itself manifest in new phenomena such as eco-technology, community building, computer aided architecture, and greater collaboration with other design professionals and the public.

Citywide, there are many expressions of this evolution. For example, on Bunker Hill the voluptuous curves and folds of a piece of Gehry-designed stone music will be realised thanks, in part, to the interpretive skills of highly sophisticated CAD equipment and its technician. Meanwhile, no less significant a use of high technology can be found put to low-tech use in another corner of downtown. Genesis I, a community of polyester fibreglass, solar-powered domes, providing transitional housing for the homeless, is an inspired, socially progressive, example of eco-technology by crusader Ted Hayes and Buckminster Fuller protégé Craig Chamberlain.

Another socially oriented project is the effort on the part of DSPAC (Downtown Strategic Plan Advisory Committee), a multi-disciplinary collaborative, to create a plan to regenerate downtown, that is plausible socially, economically and urbanistically. In keeping with this ambition for downtown, the State of California plans the rehabilitation for office use of several historic sites, while tall building architect Richard Keating has thrown his energies into the design of a skylit bus and bus-route, that will bring conventioners to downtown hotels. And corporate architects Johnson, Fain and Pereira have developed a proposal, in the spirit of work Common Ground and Tree People/, for greening the city.

Meanwhile, combos of local architects and public artists collaborate on subway stations and other infrastructure projects, that will change the way citizens of Los Angeles interact.

Two architects noted for work that is blatantly individualist are also participating in some interesting collaborations. Recently opened in downtown is Rotondi's *Nicola* restaurant. This inviting composition of rib-like struts, warm colors and surfaces; and dramatic, anthropomorphic steel and lycra lights, owes its rich, earthy, organic—and, dare I say, feminine—quality not only to a change in sensibility for the architect, Michael Rotondi (who says the project is about "love" and "nurturing," in contrast to the more aggressive Morphosis work of the Eighties) but also his productive collaboration with two talented designing women, graphic designer April Greiman (graphics, surfaces and colors) and industrial designer Lisa Krohn (lights). Greiman and Rotondi are also collaborating, with designer David Davis, on the design of an Interior cityscape for the L.A. Art Fair, which, in its own gesture of inclusiveness, is including architecture in the show this year.

Former Rotondi partner Thom Mayne, now sole principal of Morphosis, is himself teaming up—with Ray Kappe, Arnold Stalk, and Hodgetts and Fung, to develop a scheme for housing for the homeless in Las Vegas.

All of the above, and this was just a sampling, suggest a range of ongoing architectural activity far broader than was implied by the recent design awards program. Given that the fruits of these efforts are largely not yet built, and that complex external factors cannot be registered in photographs, it might be churlish to suggest that a jury should have taken into account a set of conditions and concerns peculiar to 1993. Nonetheless, the selection and analysis of the award-winning schemes did seem somewhat anachronistic.

The jurors (Jorge Silvetti, Laurinda Spear, John Casparian, Bruce Graham and Billie Tsien), who were disarmingly taciturn in their commentary, gave about half of the 13 merit and honor awards to projects by the famous West Coast "avant-garde:" Frank Gehry, Eric Owen Moss, Morphosis, Hodgetts & Fung. And Antoine



Predock. These were striking, sometimes whimsical works, for which the most commonly applied adjective was "powerful." The rest of the awards went to projects by lesser-known architects that shared qualities almost antithetical to those of the "avant-garde." The unbuilt house by Edmund Einy, the gracious buildings by Alex Istanbulu, Lise Mathews, Mehrdad Yazdani, Rockefeller Hricak, William Adams and Angelil/Graham were characterized by a modernist simplicity, clarity of purpose, integrity and calm. The most commonly applied adjectives to these projects were "simple" and "elegant."

Either way, the selected works tallied with an East Coast architect's (and the jury, while being from Chicago, Florida and New York, represented an East Coast outlook) view of what constitutes good modern architecture and, specifically, good Los Angeles architecture, based on a limited set of parameters having to do largely with issues of formal design/style and spatial organisation, as perceived in photographs, and particular to a certain architectural sub-culture.

Barely touched upon, as is normal in design award programs, and indeed in architecture education, were such relevant issues as: context (touched upon only lightly with respect to Gehry's Prague building and William Adams' Garcia Apartments), energy-efficiency or sustainability, technological or structural prowess (referred to in the case of Angelil/Graham's project), creativity with computer, cost-effectiveness, sensuality, liveability (remarked upon in the case of Aleks Istanbulu's childcare center), preservation, security and social or political implications (arguably an issue in these hyper-sensitive times). Indeed, the urban design category, which included Richard Keating's thoroughly sensible solution to the problem of hospitality for downtown conventioners, was completely ignored.

The result was an array of winning, doubtless meritorious, projects, of which most appeared, in their nonchalant, photogenic attractiveness, to represent the Los Angeles of the age of "object building."

Maybe Design Awards can inherently be no more than a beauty contest. But the program might be more lively and interesting if it strove to do more. With a view to encouraging a debate that the jury failed to ignite, *L.A. Architect* asked some visitors to the exhibit for their opinions of the work. The findings of an art historian, a business graduate, and a preservationist are published at the end.

FRANCES ANDERTON

TRISH MARTIN

Photos

(213) 664-7922

Jurors John Casbarian FAIA, Bruce Graham FAIA, Jorge Silvetti, Laurinda Spear FAIA and Billie Tsien conferred 13 design awards at the 1993 AIA/LA Design Awards program. Well-organized by Michael Hricak AIA and the Design Awards Committee, the program consisted of a symposium, jolly reception, celebration and awards ceremony. While the winning schemes were undoubtedly of high quality, the selection raised some questions about the state of architecture in L.A. in 1993. —F.J.A.

Above: Winners and Jurors at the Design Awards. Photo by Bernard Wolf.

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A complete job description is available upon request.

The position is available July, 1 1994. Salary will be commensurate with qualifications and experience. Screening will begin January 4, 1994, with applications accepted until the position is filled. Nominations are welcomed. Applications and nominations should be sent to: Professor Kent Spreckelmeyer / Office of Academic Affairs / 132 Strong Hall / University of Kansas / Lawrence, KS 66045-1515. EO / AA employer.

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in Los Angeles . . .

AIA/YAF Hold Rebuilding Seminar for Fire Victims

The Young Architect's Forum (YAF) of the AIA/LA and the Pasadena/Foothill AIA Chapter held a seminar for victims of the recent fires that swept the Los Angeles area. The presentation was held at the Altadena Library on November 13 and was aimed at assisting Pasadena/Foothill neighborhoods damaged by the fires.

A small, but appreciative crowd was in attendance. The panel was made up of YAF members Peter De Maria, Harry Otto and Dan Searight; Pasadena/Foothill Chapter President John Tegtmeyer and LA County Engineer Peter Knowlton. The presentation covered damage assessment, the owner-architect-contractor relationship, the planning and design process and the construction phase, as well as types of contractual agreements drawn between the various parties involved.

County engineer Knowlton was part of particular interest to those in attendance as he laid to rest rumors of a building moratorium that had been spreading. He outlined the plan of approval process from "how to get started" to the various agencies that will have to approve any plans to rebuild. He also discussed the County's concern that residents meet with as little bureaucratic red tape as possible. Knowles also suggested residents would be best served by hiring an architect/designer to assist in the assessment, design and approval process. On a lighter note, he offered suggestions on the best ways to get and maintain cooperation between applicants, plan checkers and inspectors. The presentation was highlighted by a lively question and answer period that proved to be beneficial to not only to individuals seeking rebuilding information, but to the architectural and engineering professionals in attendance. The homeowners thanked the panel and invited the YAF to contact neighborhood associations to repeat the presentation. The seminar will be offered in other affected areas as interest dictates. In addition, as with this seminar and those that may be offered in the future, the utmost care is being taken to conform with the AIA's high ethical standards and guidelines. The YAF would like to especially thank Kate Diamond, Virginia Tanzmann and John Tegtmeyer for their input and guidance in putting this seminar together.

DANIEL S. SEARIGHT, ASSOC. AIA

Fire and Water Sense

The fire's appetite has been quenched. Now, hillside residents worry about winter mudslides.

It is ironic that in winter, the aim is to get rid of rain-water as quickly as possible. This rain-water eventually flows out into the Santa Monica Bay laden with pollutants picked up along the way.

Then, at summer's end, wildfire's strike, and fire-fighters find, in some instances, that there is no pressure in the water lines. Too much water; then too little.

And the solutions to this problem? More con-

crete culverts, more storm drains, emergency backup pumps and improved water mains serving fire hydrants in late winter.

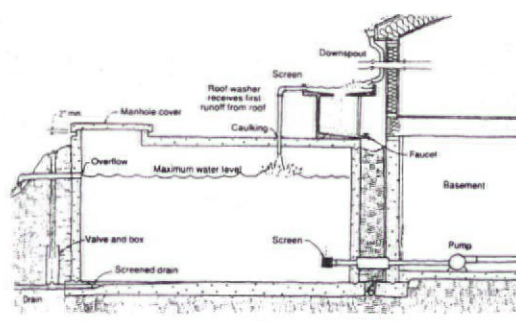
Instead of getting rid of storm run-off, we should keep hold of every drop that touches any part of our property. It should be stored in large cisterns, a reserve kept for fire protection, and the excess used for all manner of chores, including watering the garden, hosing the car, and so on. In addition, this water supply could be used in the event of a disaster cutting us off from the electric utility grid. The supply could be stored at a high point on the property, coupled with a small back-up generator that could run the pump and generate electricity for the house.

It should be a crime to allow rainwater to escape from one's property, particularly rainwater falling on an impermeable surface such as road or a driveway. It should be a crime because the water that we use to fight fires—the stuff that comes out of the fire hydrant—is precious drinking water.

Fighting Fire with Perrier

Sources say that fire-fighters in the recent Malibu wildfire used water that was brought in from 300 hundred miles away, flocculated to remove accumulated sediment from its trip down the mountains, run through granular activated carbon filters, and treated with ozone and chloramines to make it safe to drink before being pumped out to Malibu fire hydrants.

"It was putting out the fire pretty good, and, let me tell you, it tasted darn good, too," said Captain Sparks Lets, of the Malibu Fire Department. "You developed a powerful thirst fighting those fires!"



A fire-fighter who would only give his name as Perrier A. said, "I am damn glad that water wasn't rain water from last winter's storm or somebody's gray-water, because I drank a—load of it!" When asked how the water tasted, he said, "It tasted pretty good, but, personally, I prefer sparkletts."

Lieutenant R. O'Head complained that the power just had cut out as he was quenching his thirst from a fire hydrant up Tuna Canyon. Fortunately, he had a bottle of Perrier in the back seat of the fire truck, but he told this reporter, "Off the record, mind you, I say we use Perrier on the fire and save this stuff coming out of the hydrant for drinking!"

IAN MCILVAINE

Left page, top: Remains of a building. Photo by Peter Cohn

Below: New buildings in Oakland. Photo by John Ellis.

This page, top: A Malibu Home destroyed. Photo by Mitzi March Mogul.

This page, below: a rain-water saving cistern.

Title designed by Keith Song

LA on Fire

The city burning is Los Angeles' deepest image of itself.

Los Angeles weather is the weather of catastrophe, of apocalypse, and, just as the reliably long and bitter winters of New England determine the way life is lived there, so the violence and the unpredictability of the Santa Anas effect the entire quality of life in Los Angeles, accentuate its impermanence, its unreliability. The wind shows us how to the edge we are.

Joan Didion, Los Angeles

Notebook



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NRCA's 107th Annual Convention and Exhibit
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Lessons from Oakland . . . and actions

Habitation in the hills and canyons of Malibu and similar areas must be considered a new category of habitation, a "post modern ecosystem," where the city is brought piecemeal into the wilderness. The city in the woods is far removed from the agrarian lifestyle that included grazing of animals, cutting of firewood, and regular burning of brush as part of normal management of the homestead. Indigenous peoples of California also practiced fire management.

Prof. Steve Pyne, Arizona State West

Malibu doesn't have the right to jeopardize Santa Monica and the City of LA. Society has a right to enforce "creative legislation" that would regulate building, regardless of the opposition of local homeowners.

Kevin Starr, USC

Regulation, including fire resistant roofs and planting, won't eliminate the risks significantly. People will always push the envelope as far as living on hills, in swamps (i.e., Venice), etc., is concerned. Today, however, we lack a respect for ecology and ecosystem. Object-making in architecture and landscaping has become "indigestible." Lack of responsibility and respect for neighbors [see Berkeley] has invited government regulation to fill the void.

Sam Hall Kaplan, Critic

Quotes from KCRW's *Which Way L.A.?*, hosted by Warren Olney.

Lessons From Oakland

"There is nothing unusual about fires in Los Angeles, it is a desert city with only two distinct seasons, one beginning in January lasting three or four months when it rains, and one lasting eight or nine months during which it burns or gets ready to burn." (Joan Didion in "After Henry")

The tragic wildfires that destroyed so many houses and communities in Malibu and Laguna Beach earlier this month are the latest reminders of how vulnerable parts of California are to this type of disaster. With this reality in mind, how can we prepare for future wildfires and what lessons can we learn from past experience. The Oakland Hills Firestorm of October 1991 was of a far greater magnitude than the recent fires, with over 3,200 dwellings destroyed and 25 people killed. It was the largest and most destructive urban fire since the San Francisco Earthquake and Fire in 1906.

The fire wiped out hundreds of turn-of-the-century houses, large expensive single-family dwellings set in bucolic landscaping overlooking the Bay. It also destroyed whole apartment complexes and rows of recently built townhouses in an area known as the Hiller Highlands. The hills were crisscrossed with narrow twisting roads, and this was one of the major causes of many deaths as emergency vehicles couldn't get up the hills and those trying to escape were trapped by the speed of the flames. Fire fighting was hampered by power failures that knocked out pumping stations providing water to fire hydrants.

In the two years since the fire, a great deal of effort has been made to rebuild the communities, both psychologically as well as physically. Mental health support groups have helped survivors to put their lives back together again and cope with the terrible loss that a house with a lifetime of memories represents. Most of the survivors remained in the area, finding temporary rental accommodation in Oakland/Berkeley. It is estimated that about 20 percent decided not to move back and have settled elsewhere. The remainder have planned to rebuild. Some have attempted to reconstruct their homes exactly as they were, in an effort to recreate the community into its pre-fire configuration. Others have used the opportunity to start again and have hired architects to give them the house they always dreamed of.

Both Oakland and Berkeley city planning departments streamlined their permit process to speed up the approvals process, in an effort to rebuild as quickly as possible. In doing so they avoided the opportunity to undertake any serious effort to prepare a thoughtful urban design strategy for the character of the rebuilt communities. In this, they have followed the pattern from history. Both London in the Great Fire of 1666 and San Francisco in 1906 put aside ambitious plans that had previously been designed by Evelyn and Wren in 1665 and Daniel Burnham only a month before the 1906 quake. In the rush to return to normalcy, there never seems to be time to redesign to an ideal-

ized master plan, especially when land ownership is dispersed among thousands of separate owners.

What Oakland permitted, however, has made a significant difference to the appearance of the rebuilt hillsides. The planning department prepared guidelines for rebuilding that permitted owners to increase the size of their homes by 10 percent, or up to 3,800 square feet, whichever was larger. Height and set back limits were determined as well as increased requirements for off-street parking. Other controls covered the height and extent of retaining walls and the type of landscaping.

The results are beginning to appear. To date 700 dwellings have been built and another 400 are in approval. Full build-out is not expected to be complete for another 5 years. The appearance of what has been rebuilt so far has caused dismay not only among architects and urban designers, but also the local community. The first wave of rebuilding was done by those who made quick settlements with their insurance companies and hired builders rather than architects to design and construct. The ability to increase the size of the rebuilt houses has resulted in a much denser, more urban environment than before. This ability, coupled with the lack of any new vegetation or trees, together with the extensive use of large areas of stucco, has created a very different place than that before the fire.

In retrospect it may have been a mistake to have allowed such substantial increases in dwelling size. Some owners took advantage of the legal loophole and have doubled the size of their former dwellings to the maximum 3,800 square feet allowed.

The other unfortunate result has been the apparent lack of any architectural controls in terms of materials, roof forms, window proportions. Whereas before the fire, the lush foliage and generous dimensions between buildings allowed for an eclectic mix of architectural styles, the higher density and complete lack of landscaping creates a harsh, jarring cacophony of forms and a lack of unifying order. One solution might have been to mandate specific materials and architectural styles for certain dis-

tricts based upon the predominant character of the pre-fire conditions. The area is famous for the shingle-clad, Arts and Crafts houses originated in the Berkeley hills by Bernard Maybeck and his disciples. These have been reinterpreted with skill and inventiveness by subsequent generations, right up to the present day, by architects such as Wurster, Esherick, Turnbull, Fernau and Hartman.

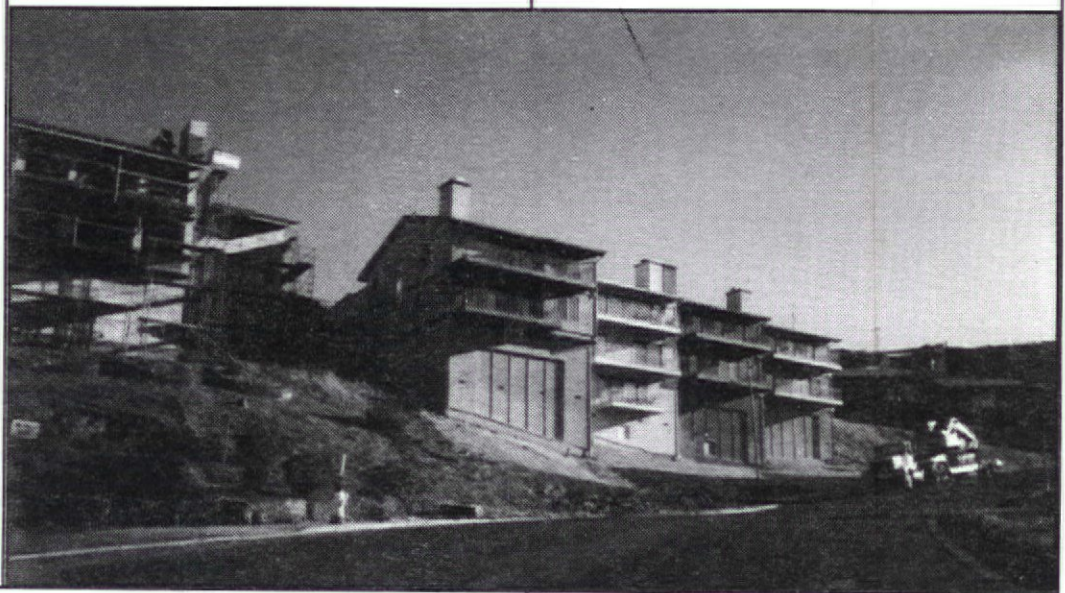
Another lesson that could be learned from the Oakland fire is the need to establish advanced tree planting programs early on in the rebuilding program. Usually landscaping goes in last at the end of the construction schedule. But if the rebuilt hillsides are to return to anything like their pre-fire condition soon, they will need to have rapid-growing greenery to soften the impact of so much new and bulky construction. Street tree planting and the introduction of belts of trees on open lots should be encouraged as soon as possible, so that trees and houses grow up together.

The next generation of buildings are likely to be more avant-garde—houses designed by local and out of town architects that are sometimes radically different from what has been built to date. These include designs by Frank Israel, Stanley Saitowitz, House & House, Jim Jennings, Ace Architects, and others. Many of these schemes were on display at the Limn Gallery in San Francisco earlier in the year and are now open to public view at the Berkeley Design Center in downtown Berkeley. They continue the tradition of the special one-off houses that were part of the character of the hills and tend to be located in the lower-density areas.

In 5 years time, it will be interesting to see the character of these communities, in terms of their appearance, landscaping, and social interaction. The jury is still out on the Oakland Hills rebuilding. One thing is certain, however: we are going to have to get used to the disaster of fires like these more often if we continue to build in urban forests.

JOHN ELLIS

JOHN ELLIS IS A SENIOR ASSOCIATE IN THE SAN FRANCISCO FIRM OF ANSHEN + ALLEN, ARCHITECTS AND IS A VISITING LECTURER AT U.C. BERKELEY.



Letters to L.A. Architect

Plans for Downtown defended . . .

- New Members**
AIA
 Thomas Davis Jr.
 Lorna Tansey
 Julio Ribeiro
 James Jeffrey Hall
 Donna Lee Vaccarino
 Ellen J. Wright
 Alexander Whang
 James Heaton
 Joseph Krukiel
 Humberto Camacho-Melgoea

- Associates**
 Dwight Bond
 Kyna D. Healy
 Arnulfo Martinez Jr.
 Dong Xiao
 Paula Aramendia

- New & Reinstating AIA Members**
 Hector Patrucco
 Mary Yu Ying Wu
 Sarah Graham
 Michael R. Erlanger
 Melvyn Bernstein
 Gabriel Armendariz
 Albert H. Sawano
 Jeffrey Michael Di Marzio
 Antonina P. Markoff
 Edward S. Levin
 Victoria Rogers

- Associates**
 Randolph P. Galang
 Salim Ahmed
 Mary Ann Dupre

- Student Member**
 Harry J. DeMoss

- Emeritus**
 William Schoenfeld

ones. Talks continue as Macy's stalls for time, Does Macy's think that sale of the Lalique items will save them? Their problems, created by a deadly combination of greed and bad business practices, are far beyond that kind of bail-out. A souvenir? Perhaps for the personal collection of some executive. What can they hope to gain beside negative publicity? As former merchants in this city, having made money and then deserted us at a critical moment, they should be ashamed of themselves now. They have shown no sense of responsibility, obligation, or regard for the structure and its contents. Though they had nothing to do with the success of Bullocks, they have everything to do with its collapse, and history will surely remember them that way.

This is exactly what happened with Pasadena's Blacker House.

There is a striking parallel between the world socio-economic situation now and the Great Depression of the 1930's. The rise in conservative values and attitudes is a repeat performance of the 30's. But we have yet to come up with a style which expresses current feelings and aspirations; rather, contemporary designs blatantly borrow the Deco vocabulary. There is increasing affection for our Art Deco heritage, giving further credence to its historic significance and contemporary relevance.

Southern California has been all but devastated. The current depression, riots, floods, earthquakes, fires—one is reminded of the Jewish Passover ritual during which is recounted the various plagues with which God supposedly afflicted the Egyptians, allowing the Jews to make their escape. One wonders which divine being has it in for California. Lord knows we need a savior. But maybe salvation doesn't come in human form. The preservation and appreciation of our historic architecture, which represents our past achievements and successes, should be our lifeline now and for the future.

MITZI MARCH MOGUL

To help save Bullocks Wilshire and her original fittings, write to: Myron E. Ullman, III, CEO and Chairman, R.H. Macy & Co., Inc., 151 W. 34th Street, New York, N.Y. 10001. FAX: (212) 594-8827

Art Deco Calendars for sale

Available: Art Deco Society 1994 calendars, with 14 photos of L.A.'s finest Deco buildings and details, and dates highlighted with period trivia! \$10. Order copies from Art Deco Society/LA, P.O. Box 972, Hollywood, CA 90078. Call (310) 659-DECO.



Re: "Downtown L.A. Up or Down" (Articles by Aaron Betsky James Rojas, L.A. Architect, Oct/Nov 1993)

Aaron Betsky has not managed to understand the many reasons why he might want to take advantage of the opportunities to be found Downtown, and it is obviously difficult for him to grasp why anyone else would do so either. But more than 300,000 people do work in Downtown every day, and many of us live there, and even more of us go there for a wide variety of other purposes, and we know this place as a center of social richness and complexity, with a cultural and economic significance that Betsky's distant and disconnected perspective does not include. He fails to understand how much his own circumstances depend upon not only Downtown, but also other areas of the City with which he has no direct involvement. Such naiveté is unwelcome from one who asserts the position of "critic."

After the riots and the floods and the fires, writers like Betsky might look for evidence of inter-relationships, for possibilities for mutual support, rather than to continue to foster angry us-or-them competitiveness between areas of the City.

Betsky and Rojas have provided your readers two very personal perspectives highly unrepresentative of the Downtown Strategic Plan. Both of them miss the point of a plan based on deep respect for the community of people who work and live Downtown. They perpetuate the very incomplete perception that Downtown is only a new skyline and board rooms of big business moguls.

Fortunately, the sixty volunteer citizens of the Downtown Strategic Plan Advisory Committee know better. We were not distracted by the old myths nor by the old economics, but rather gave our attention to the direct experience of success and failure, strength and challenge to be found in Downtown's many districts. The new plan is centered on people and places, on the culture and the commitment of those who occupy industrial lofts and warehouses, homeless relief shelters and missions, garment factories and showrooms, retail stores and restaurants, office and board rooms, museums and concert halls, and civic chambers and court rooms.

This new Plan is not the Silver Book of years ago, but rather begins with respect for the history of both the buildings and of the people whose Downtown this is. It is not so bold as some might expect because such boldness invariably depends upon closely-held visions and central authority. Instead, it is direct and open-ended, and thus accommodates the complexities of local situations, the aspirations of those in future who were not present now to participate. Its sweeping optimism is the assertion that we can do

better in this City than we have done before. We can work together, we can more enthusiastically support those projects that satisfy multiple purposes rather than those that are narrowly self-serving, and we can create an economic prosperity for people who currently find themselves at any level of the economic ladder.

Betsky's article is too full of half-truths and myths to warrant point-by-point response. Rojas' article unfairly and inaccurately asserts a blindness to cultural history. Perhaps it would be wise to hold as "premature" the dismissal of Betsky and Rojas until the Plan itself can be studied. It is just now being released. In the mean time, I enclose, from the Downtown Strategic Plan, its "Letter of Introduction to the people of Los Angeles." That letter summarizes the purposes and propositions of the Downtown Strategic Plan

Robert Harris, FAIA, Co-Chair
Alan Woo, Co-Chair
Downtown Strategic Plan Advisory Committee

Editor's note: There will be more extensive coverage of the Strategic Plan and other positive plans for Downtown in the February issue of *L.A. Architect*.

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1993 AIA/LA Design Awards

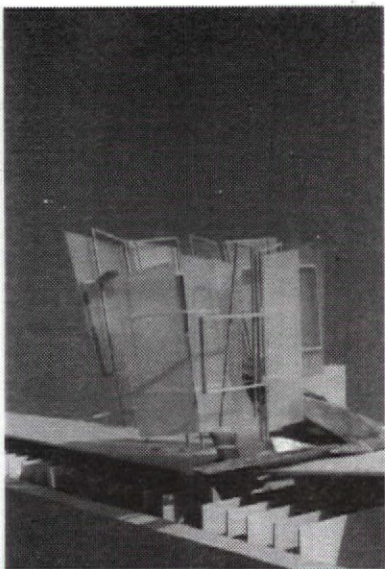
We are proud to have been a member of the project team for the Classroom/Laboratory/Administration Building.



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Right: Dream Prizewinner

What kind of habitation is a dream? Jarrett+Suharnoko, Los Angeles, received Second Place in The Architect's Dream House Design Competition. The competition challenged architects to visualize changing states of domestic experience in the next millennium through the projection of a dream house suitable for themselves and their families.



Near right: Ellen Terry Cohn

A Bouquet

for Ellen

she measured herself at every place she came upon adjusting the light to meet her smile

clay rose to it and metal gathered rooms opened to arches and air made way for it

struck with everlasting drama, she was a bouquet who loved every look she caught

the morning she died the sun rose smart and strong nodding yes and go

she was my friend for nearly forty years and so, each story,

scrape and wound airport, letter card and kiss is full with the picture

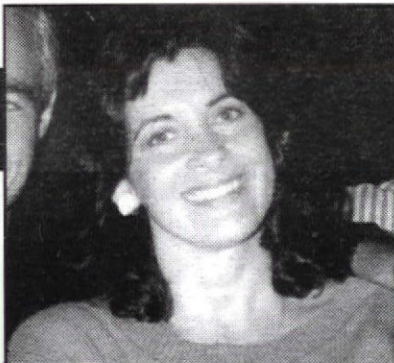
of small girls become quick friends steady partners

the mark we made like an etching in the rock is just a scratch but the mark invests the stone with memory;

as it splits what's left is air, red dust this passion of the living our voice impressed in walls

tiny whispers constant love

Leslie Simon



Angeles, the Anaheim Arena and the Super Bowl XXII Murphy Stadium in San Diego. Obata is world renowned for such national treasures as the Smithsonian National Air and Space Museum in Washington D.C..

Committees

"Automating Your Practice" presented by the CADD Committee at the Gensler office, Jan. 20, 1994, 5:30pm, \$5 members, \$10 non-members. RSVP to chapter office.

Competitions and Awards AIA/LA Interior Architecture Student Competition

Adapt the interior space of the Europa Building to the needs of the California Environmental Defense Council (CEDC). A 4-week competition to take place between Oct 1 1993 and March 1 1994. \$3000 in prize money. Call the Chapter office for more details, at (213) 380-4595.

The End

Architectural design competition organization THE END is sponsoring its second annual competition. The theme to this competition challenge is "The Laugh" - a "temple of laughter." This is both an open competition and a commission competition.

The jury will include the following distinguished architects: Arthur Erickson, Thom Mayne, Eric Owen Moss as well as others to be named later. Prize money totaling \$8,500 will be awarded.

Registration opens January 1, 1994. Submittals are due May 1, 1994. Selected entries will be exhibited in Los Angeles from May 13th until May 30th.

For further information regarding this competition, please contact: Wesley van Kirk Robbins, Architect, c/o THE END, P.O. Box 1332, Culver City, California 90232. Phone/Fax (213) 296-6226.

I.D 40th Annual Design Review

This year marks a special event as I.D. celebrates its 40th anniversary publishing America's largest and broadest design-recognition program. Any product or project introduced to the North American market during the 1993 calendar year is eligible, and should be entered into one of the following categories: Consumer Products, Equipment, Environments, Furniture, Graphics, Packaging,

Concepts or Student Work. Detailed instructions are included on the enclosed form, or feel free to call Aileen Rosen at 212/96500535 if you have any further questions.

AHA Home of the Year Contest

The contest is open to any architect or prime contractor/builder who has built a single-family detached home or multi-family (over 20 units) project in the United States that was ready for occupancy between January 1, 1992 and December 31, 1993.

To be considered, all entries must be received by the American Hardboard Association before February 14, 1994. Contact: American Hardboard Association, Home of the Year Contest, 1210 W. Northwest Hwy., Palatine, Illinois 60067.

Obituary

Ellen Terry Cohn

Ellen Terry Cohn will be familiar to many readers, as an active member of the Los Angeles architecture community for many years. Cohn worked in real estate, as a design marketing professional representing many local architects and design professionals, and as a volunteer for many design community organizations. Tragically, Ellen Cohn suffered a brain tumor and passed away on November 18.

I first met Ellen Cohn two years ago, when she befriended me at the CWED conference. That was the way Ellen was. She befriended people—lots of people—and she participated. I should say more than just participate; she threw herself passionately into the activities of many organizations. To my knowledge Ellen was involved with the AWA, the MOCA Architecture and Design Council, Women in Commercial Real Estate, The Westside Urban Forum and The Venice Family Clinic. I know there were many others who benefitted from her input.

Ellen also wrote for *L.A. Architect*. She regularly reported on the activities of the Westside Urban Forum, and other events relevant to this community. She loved to promote her friends and organizations through publication of their work and she loved writing. She was very professional; she always made good on the promise of an article, she never missed a deadline, and she presented good pieces of reportage fact-checked

and ready for print. We often discussed how she might move into journalism. As Editor of *L.A. Architect*, I shall certainly miss her.

I shall also miss her as a friend. In the short time I knew her, we became quite close and, just as she did for many others, she did many kind things for me. She was especially generous when my family visited from England; going out of her way, with Sera Lamb, to provide hospitality.

We used to talk not only about architecture and work, but also the important issues of life and love. She spoke wistfully of wishing to have had a child, and would have been a wonderful mother. As it is she poured her generous spirit into caring for the many people and concerns she came into contact with. It is so sad that someone who gave so much to life, and in particular to the architecture community, has had her life taken away.

FRANCES ANDERTON
EDITOR, *L.A. ARCHITECT*

A native of Chicago, Ellen and family moved to Los Angeles where she graduated from Beverly Hills High and UCSB and UCLA. Ellen was devoted to her family which includes her parents Melvin and Muriel Cohn and her, Leigh and his wife, Lindsey and their children, Neil and Charlie.

Ellen was an energetic woman who gave tirelessly to the organizations in which she was involved. They included Vista del Mar, Women in Commercial real Estate, The Association of Women in Architecture, The Venice Family Clinic, the Real Estate and Construction Division of the United Jewish fund, the National Association of Women in Construction and the Westside Real Estate Group.

Ellen loved the arts and enjoyed going to museum openings, plays, movies, the Philharmonic and the Hollywood Bowl. The camera was her friend and she was forever photographing people, buildings, flowers, and anything that caught her fancy. She loved to travel, entertain, and being with friends and family was her greatest joy. Ellen had a unique way of bringing people together. Wherever she went she would meet someone new and find a way to bring them in her everwidening circle of friends. She will be sorely missed by all those who had the pleasure

of knowing her.

JO ANN WILLIAMS

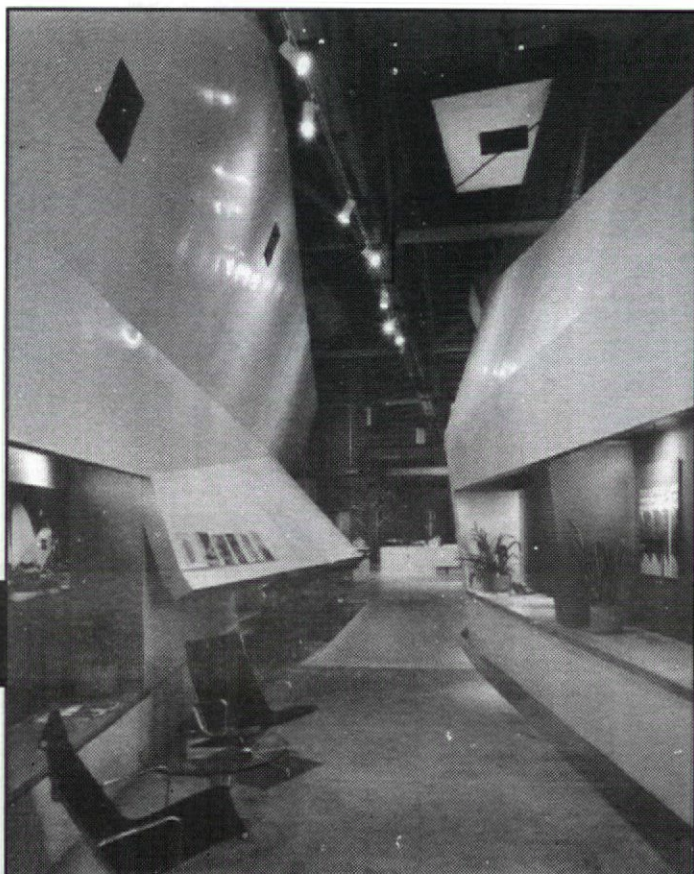
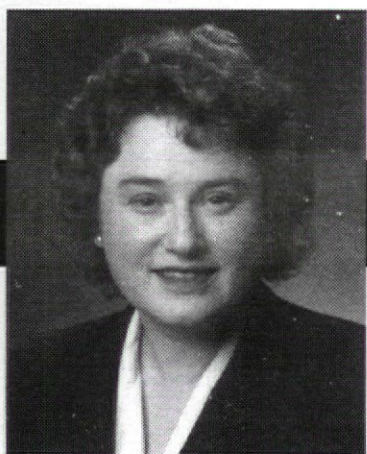
In testimony to Ellen's popularity and role in the community, seemingly hundreds attended a memorial for her on November 21. One of her childhood friends presented a moving poem about Ellen, which is printed on the left.

Preservation

When John Parkinson and P.G. Winnett designed and built the Bullocks Wilshire Department Store, it was envisioned as a monument, a symbolic embrace of the expectations and promise of the Modern Age. It was an expression of confidence, a statement of artistic energy and authority. Opening as it did one month before the 1929 Stock Market Crash, Bullocks Wilshire represented optimism and achievement to the people of Los Angeles. Its Art Deco styling, exuding elegance and urbanity, served the same function as the lavish movie palaces. Whereas the latter were temples of dreams, Bullocks was a cathedral of commerce, a demonstration of faith in business as the key to the country's future.

Earlier this year, Bullocks Wilshire closed its doors, a victim of 1980's leveraged buy-outs and now bankruptcy. R.H. Macy & Co., Inc., the apparently not-so-proud owner of the Bullocks name and lease-holder of the building, has in fact been an indifferent tenant and a worse caretaker. The advertisement for their closing down sale specified "fixtures and memorabilia." Concerned citizens began calling both the Art Deco Society and the Los Angeles Conservancy. In a phone conversation, Macy's apologized for their insensitivity. Management assured the LAC that they did not really intend to sell historic fixtures, that the ad was meant to entice customers, not alarm. A walk through the store proved otherwise. The assurances were clearly aimed to throw the LAC and others off the scent, allowing Macy's to do their deeds unencumbered. This is nothing short of corporate vandalism.

A number of light fittings have been removed, including valuable Lalique fixtures. The Cultural Affairs Department and the Conservancy have been in negotiations with R.H. Macy & Co. As a result, they have returned some of the fixtures, but not the Lalique



Far left and middle: Kate Diamond, AIA; Virginia Tanzmann, FAIA

Left: Offices of Ove Arup and Partners California, designed by Morphosis and also test-case for their engineering principles. Arup's, recipients of an AIA/CA Service Award for Allied Professions, recently threw a party, for their colleagues and friends, described by one attendee as "the best this year." Photo by Tom Bonner.

Hosting National Convention, coming in Mid-May, carries great opportunity. But there's also danger inherent in such a large financial undertaking. To assure a success for the chapter and real triumph at some serious fund-raising, there are already at least 40 chapter members directly on the project. They are organizing the Host Chapter Party (for 1000 attendees!), tours, a store, a 5k run, fitting welcome for VIP guests, and more. All LA will know the architects are in town as every major museum, many galleries and smaller venues will host exhibits. The fund-raising drive is rapidly spreading through offices. There is room in all phases of planning, and at convention time, we'll be needing many volunteers to make it all go smoothly. This means you! It will mean work, but also a lot of fun.

Beyond Convention, there's much more to do. Rather than let that one activity outshine all the rest, we'll tap our considerable energy as never before to sharpen our abilities. If we are to exploit the visibility that convention will bring us, we should accomplish a great turning outward.

To reach out to the community now makes perfect sense. Whether it is lending professional assistance to fire victims, those who are homeless or have substandard housing, communities in need of rebuilding, revamping building/zoning codes, or participating in the issues of responsible development and sustainable design, our voices need to be heard. So many architects are already doing meaningful things, within AIA, and in our sister organizations such as NOMA, AWA, SHPE, AAa/e, KAA, IEAA, and more. (Do you know these groups?) We'll seek to work with them and get the synergy of group activity that is so satisfying.

At the same time, we must look inward. Our time is one of rapid change, and we must change as architects with the changing times. Architectural practice itself is changing. Architects must retain their leadership role in the design process. And we can strengthen ourselves through education, creative group study, and sharing our knowledge and skills with each other.

With a Board of twelve and over 40 committees, AIA/LA has the structure to do what we want, but

as always our success will depend on the energy and good will of individuals. AIA proves the adage that you get out what you put in. So don't just expect these things of me or the Board. To help architects, we must help ourselves.

There is much to do. We must pull together, now more than ever. Please get active with AIA if you are not yet. Join a committee that interests you and participate actively. If there isn't one fulfilling your special interest, find a few others and approach the Board about forming a committee. Seek ways to recruit new members from your colleagues—licensed or not, at whatever age or station, they will be welcome in AIA.

Let's collaborate to make our Centennial Year a memorable one that proves the vitality and strength of AIA/LA. Please feel free to contact me or any member of the Board or staff with your suggestions and, even better, your help. We look forward to seeing you the evening of January 22 when we'll have a chance to blow out 100 candles and make our wishes for the next 100 years. Do join us!

VIRGINIA TANZMANN, FAIA

AIA Convention 94

Think of the AIA Convention as the world's biggest staffing challenge. Which it is.

The last L.A. convention occurred in 1954. If the next is 40 years hence, Bernie Altman, AIA, speculates that "The 1994 convention will be the largest event of and for design professionals in Southern California in our careers." As chair of the volunteers, Bernie Altman has reason to be impressed by size. Seventy-three tours will require volunteer guides. Tickets must be sold, guests met at LAX, and parties facilitated—all by volunteers. They will manage the 5-K run and staff information tables in hotels. All told, Bernie estimates the need for about 500 volunteers. That number equals almost one in three members of AIA/LA and its affiliates. But Bernie is quick to emphasize the inclusiveness of the volunteer effort. It will include students, spouses of members, and residents in the community who have a deep and lively interest in architectural design.

At this point the count-down calendar, Bernie is asking for volunteers to help identify needs and set up the volunteer structure. The

immediate need is for this first tier of volunteers to step forward and for chairs of convention sub-committees to estimate their staffing needs. Both groups are urged to phone Bernie Altman at (310) 204-2290.

AIA names 10 honorary members for 1994

Three Los Angeles individuals have been selected 1994 honorary members of the American Institute of Architects in recognition of their outstanding contributions to the architectural profession and the allied arts and sciences.

Honorary membership is one of the highest honors the AIA can bestow on a non-architect. The recipients will be honored during the 1994 AIA national convention in Los Angeles, May 13-16.

According to the national AIA 1994 honorary membership jury:

Janice Axon has demonstrated her commitment to the advancement of the Institute and the architectural profession for more than 25 years. Combining an overriding belief in the AIA and its objectives together with a deep concern for the profession as a whole, she has had a positive impact on the professional practice, component management, international relations, and public perception of architects and architects and architecture.

Elaine Sewell Jones has effectively and prolifically applied the principles of communication in telling the story of architecture. Dedicating her professional lifetime to communicating the architect's vision to the lay community, to corporations and to industry, she has enhanced the profession as mentor, communicator, facilitator, friend and archivist with the highest professional standards.

Emmet Wemple has taught inevitability, respect, interdependence and harmony to three generations of architecture students. His pro bono efforts have contributed measurably to a city's strategic plans, to the formation of support groups for major historical architectural works, and to the preservation and conservation of buildings, communities, and landscapes throughout the west US

AIACC Service Awards

Respected members of the Los Angeles design community received annual Service Awards from the AIACC at a retreat on November 4

in Yosemite National Park.

Corporate Architecture Award:

Campus architect Charles Warner ("Duke") Oakley, AIA, of the University of California at Los Angeles (UCLA) received a Corporate Architect Award in recognition of his expert involvement and dedication to the future vision of the campus architecture.

Excellence in Education Award:

Professor of Architecture at the University of Southern California (USC) **Robert S. Harris, FAIA**, of Los Angeles received an Excellence in Education Award in recognition of his lasting and active dedication to his students and to the quality of the USC architecture program.

The Craftsmanship Award:

David Hertz and Syndesis, Inc of Los Angeles received a Craftsmanship Award for the many contributions he and his company have made to the architectural profession, namely their innovative concrete substitute, Syndecrete™.

Public Service Award:

Former president of the Los Angeles Cultural Affairs Commission **Merry Norris** of Los Angeles received a Public Service Award in recognition of her strong commitment to the highest standards of design excellence in the City of Los Angeles.

People And Projects

Two new scholarships named at SCI-Arc

Merry Norris, SCI-Arc Board member, and **Thom Mayne**, SCI-Arc board member, and Principal of Morphosis co-chaired the Institute's Fall 1993 International Architectural Exhibition and Sale which raised over \$100,000 and marked the school's first fundraising effort. All proceeds from this event will go into an endowment fund which will generate the Merry Norris and Thom Mayne scholarships annually.

Architect honored for lifetime achievement

Gyo Obata of Hellmuth, Obata & Kassabaum will be honored for his more than 45 years of pioneering achievement in architecture by the Asian American Architects and Engineers. Gyo Obata's influence on California Architecture spans more than 40 years and 100 projects including the Japanese American National Museum in Los

AIA/LA continues over-

Sponsors Announced for 1994 National Convention

AIA/LA is pleased to announce that eleven organizations and individuals have graciously donated a total of \$17,000 to help sponsor the AIA National Convention to be held in Los Angeles in May 1994. The Convention Finance Committee has also received over \$30,000 more in pledges and is hopeful of meeting its goal of \$150,000. Many thanks to the following sponsors who sent their checks in early, as numerous expenses are incurred in the planning stages. We are grateful for their generosity and hope that AIA members will acknowledge them with a word of appreciation and by supporting their businesses.

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Save The Date

Saturday Eve, January 22, 1994

AIA/LA 1994

Installation/100th Birthday Party. The 1994 President, VIRGINIA TANZMANN, FAIA, Board & Officers will be installed
At the Los Angeles Public Library.

For more information please call the Los Angeles Chapter AIA Office at (213) 380-4595.

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AIA/LA



Presidential words from Diamond and Tanzmann

1993 In Review

1993 was not an easy year for the architectural profession in Los Angeles; however, I hope it will be remembered as a highly productive year for AIA/LA. The deep recession hurt most of us and the repercussion was felt at the Chapter where we lost members for the third year in a row. At the same time that we faced the challenge of doing more with less and generating non-dues revenues, this year's leadership had the unique responsibility to do most of the planning for the 1994 AIA Convention which will be held here in Los Angeles next May 13-16. I would like to review the successes:

- Fund raising for the 1st AIA/LA Student Scholarship was successfully initiated through the Silent Art Auction at the 1993 Installation. (The first \$1,500 scholarship will be awarded at the 1994 Installation)

- Thanks to accurate and timely accounting, the Board was able to cut expenses and raise non-dues revenues thereby limiting our deficit due to the unforeseen problems with advertising for *L.A. Architect*. These problems are presently being addressed to insure the continued health of the chapter publication.

- The three House Tours in West LA, Malibu and Silverlake were great fun and the increased PR should provide an on-going source of non-dues revenue.

- Several committees had a particularly creative and productive year including: Interior Architecture, Design and Design Awards and the Young Architects Forum. Government Relations and Historic Preservation were successful in impacting LA City policy regarding "mansions" and saving the Sheraton Townhouse from immi-

nent demolition.

- Representing AIA/LA, I participated in the Citywide Planning Framework debate to develop a new vision for Los Angeles. Additionally, the Urban Design Committee continues to play a strong advocacy role for good planning and urban design.

- The first ever AIA/LA Gold Medal was awarded to John Lautner, FAIA. The challenge will be to maintain the highest standards of excellence for this award.

- Robert Maguire, III will join the illustrious group of Dr. Jonas Salk, Max DuPre, and Michael Eisner as the 1994 recipient of the Presidential Commemorative Award at our Awards Luncheon on December 16th, 1993. (Mark your calendar!!!)

- AIA/LA continues to build bridges to all five of the Schools of Architecture through meetings with the Deans and explorations of cooperative opportunities such as continuing education and student participation during the Convention.

- Under the leadership of Ki Suh Park, FAIA, Virginia Tanzmann, FAIA and myself, the Convention Committee tackled the planning of over 30 wonderful tours of LA architecture, a fantastic Host Chapter Party on the backlot of Paramount Studios, a VIP welcome, and Host Chapter Lounge and Store on the Convention Floor, as well as, starting the daunting process of raising major sponsorship to insure the financial success of the Convention.

- In celebration of the Centennial Anniversary of AIA/LA and concurrent with the 1994 Convention, we have coordinated numerous architectural exhibits with MOCA, Barnsdale Municipal Gallery, the Japan America Museum, Ace

Gallery, and others.

The challenge in these difficult times is to demonstrate that the value of the AIA, the opportunities for continuing education, for support and friendship, for improving the climate in which we practice and the respect for the profession of architecture, is worth the investment in AIA membership. I know this year was of great value to me. Next year offers a special opportunity to give more and to get more from the AIA as we celebrate the Centennial of AIA/LA, host the Nation AIA Convention, and continue to address the issues facing the profession and our City. I look forward to working with Virginia Tanzmann, FAIA to make 1994 a great success.

KATE DIAMOND, AIA
1993 AIA/LA PRESIDENT

1994 In View

Happy Birthday! AIA/LA is 100 years old in 1994.

Writing last year of my desire to work hard with and for AIA/Los Angeles, I was filled with enthusiasm for what lay ahead—planning and hosting the 1994 AIA National Convention, helping the Chapter and the members to survive and thrive in a down economy, and celebrating AIA/LA's Centennial.

Since then, an intense year as your Vice-president, my early enthusiasm has been strengthened as I have come to see clearly what we need to do in 1994. Lots! This dreadful recession has had a terrible effect upon our members. Trained to be competitive, we have become more territorial and stridently confrontational than ever—exactly what we don't need! AIA is here to serve architects, all architects; and in time of severe unemployment, we need to pursue what unites us, not what divides us. AIA must be an advocate for architects

everywhere in the profession.

Yet 1993 was a good year for AIA/LA. Many thanks to Kate Diamond, the Board and our dedicated and skillful staff for a great job leading the Chapter in 1993. This publication termed Kate "formidable;" the chapter and community clearly agree. She has been a strong voice for architects, celebrating our strengths, and championing our Chapter at every turn. Her articulation of our stance and her unflagging energy are a great gift; I thank her and hope to do as well as your President.

What can you expect in 1994?

- The AIA Convention, to which you will be registered by virtue of your chapter membership, offering us the chance for the first time in 40 years for the marvelous exposure of this event.

- Responding to your requests in the members survey. Please respond if you haven't yet.

- Meaningful help for those members still wrestling hard with the economy.

- Continuing education programs of high quality.

- Community outreach, especially where we can do some real good.

- More "best of the best" programs from committees.

- Opportunities to meet community leaders and discuss our issues with them.

- Speakers inspiring us with their work.

- Forums for study of special and urgent professional issues.

- Forums for study of special and urgent professional issues.

- The continued fight historic preservation of our community.

- Our outstanding publication, *L.A. Architect*.

- And, of course, the usual documents, job referral board, and other services.

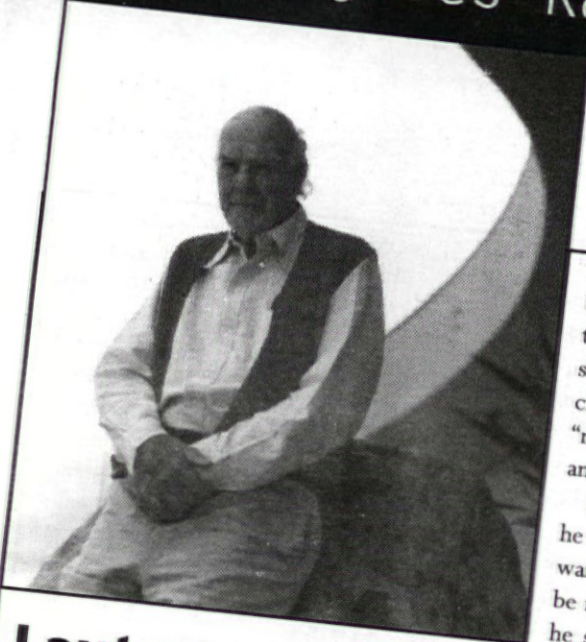
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L.A. Architect

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Los Angeles Ravaged . . . Lautner Celebrated . . .



Lautner Celebrated

John Lautner FAIA, the architectural maverick who has held firm to an individualist design philosophy throughout 50 years of changing fashions in design, received the first Gold Medal of the AIA/Los Angeles Chapter on November 17.

In awarding the medal, LA/AIA President Kate Diamond cited what she described as Lautner's "absolutely amazing spaces" and added that the honor was "long belated." The full house gave the architect a standing ovation.

The architect, who is now in his 80s and wheelchair-bound, also received citations from the California Chapter AIA, as well as official commendations sent by Gov. Pete Wilson and L.A. Mayor Richard Riordan.

Lautner's best-known buildings include Silvertop and Chemosphere, both in the Silver Lake area of L.A., as well as a number of dramatically sited houses in Malibu. His designs are notable for boldly conceived structures and daring, virtuoso engineering, as well as a deep concern for the quality of life. Throughout his career, Lautner has shown an unwavering interest in landscape, air circulation and natural lighting. Many of Lautner's buildings are also noted for futuristic electronic amenities, such as ceilings and glass walls that slide away with the push of a button. Unlike many architects, Lautner values the quality of interior spaces above elevations; indeed, in his mature work, elevations are little more than envelopes stretched over carefully considered interior spaces.

He described that his approach to design was to make "one of a kind, from the particular site, right from the ground up, to suit the whole situation as ideally as possible."

Lautner was one of several California architects who were proteges of Frank Lloyd Wright. As a student, Lautner supervised the construction of Wright's Sturgis house, a Usonian design of 1939. After leaving Taliesin West, Lautner set up shop in Los Angeles in 1946 and has worked in the city ever since.

His flinty, iconoclastic personality, and admiration for landscape and engineering strongly echo those of the man he still calls "Mr. Wright," particularly that master's taste for philosophic romanticism and heroic individualism. In this sense, Lautner is among Wright's

true heirs, along with the late Bruce Goff and Paolo Soleri. Lautner has also inherited some of the Master's tartness: Among the slides he showed was a philosophical statement that criticized the present practice of architecture for "mere survival, social climbing, time serving," and "consumerism."

Referring to his infirmity, Lautner explained he was suffering from muscular neuropathy, but wanted to put to rest any rumors that he might be retiring. Architecture is still "what I live for," he said, adding that "50 years went by so fast, because I was so completely involved."

MORRIS NEWMAN

Fires Ravage L.A. Structures

The firestorms that consumed 100,000 acres of Southern California in early November also destroyed about 1,000 buildings, among them a number of historic and architecturally significant structures. Poor historic documentation of the affected areas, however, has made it difficult to identify destroyed or damaged buildings.

Among the important structures destroyed in Malibu was the Lyman House in Las Flores Canyon, designed by Fred Lyman AIA in 1963. Also destroyed was a temporary studio and two storage sheds belonging to Eric Wright. Wright, the grandson of Frank Lloyd Wright. While not architecturally significant in itself, the studio contained archives on the work of both Wright and his father, Lloyd Wright.

In the unincorporated Pasadena Glen area, the John Burroughs cabin was lost in the Altadena fire. Originally inhabited by the famed 19th Century naturalist, the cabin was more recently the home of biologist Barbara Horton.

See page 6 for more fire coverage.

L.A. Firms Win MTA Jobs

Several Los Angeles-area firms have been selected to design rail stations by the Los Angeles County Metropolitan Transportation Authority. As part of the ongoing construction of Metro Rail, the station designs have been among the most coveted public-works projects in the region.

For the North Hollywood Station, The Tanzmann Associates is the designer, Delon Hampton & Associates is the structural and civil engineer, and Melendrez Associates is the landscape architect.

For the Universal City Station, Siegel Diamond Architects is the designer, Transmetrics of Los Angeles is the civil engineer and Burton & Spitz of Santa Monica is the landscape architect.

For the Pico-San Vicente Station, Castri-

Blanco Piscioneri Ehrenkrantz Architects Inc. of Los Angeles and The Lamb Associates of Marina Del Rey are the architects, while Martin and Huang International Inc. is the structural engineer and Melendrez Associates is again the landscape architect.

L.A. Firm Bumped in Pasadena

A Los Angeles-based firm is protesting what a principal has described as an "unfair" selection process for a public building in Pasadena. The case raises the question of the appropriateness of favoring local architectural firms in ostensibly open competitions.

At issue is the design of the Pasadena Department of Water & Power headquarters building. A.C. Martin was the apparent front-runner in an open competition for the project, based on a numerical scoring system. Yet the Pasadena City Council in late August chose to ignore the recommendation of city staff and opted instead for a locally based firm, CHCG Architects.

"In the final analysis, the city threw out (its) own criteria for selection and awarded the project to a Pasadena firm on the basis of (being a) local architect," said Martin, who added that his firm is "currently studying taking legal action against the City of Pasadena."

Pasadena Mayor Rick Cole, who sits on the seven-member city council, said in an interview that he was "painfully aware" of the selection furor. Aware that there was a strong preference among council members for a local firm, Cole said that he had supported a motion to repeat the selection process. "To be fair, if we were to give preference to a local architect, it should be given 'x' weight in the criteria," he said. The full council rejected the motion, however, and later approved CHCG as the architect, with Cole and another councilman abstaining.

Cole said he is "comfortable" with CHCG as designers, but was "did not feel comfortable with the process, in which the city council intervened in a way that we felt was not totally appropriate."



Top left: John Lautner FAIA, recent recipient of the first AIA/LA Gold Medal.

Left: L.A. Nicola, recently opened restaurant, designed by Michael Rotondi with Brian Rieff of Rotondi, in collaboration with April Greiman and Lisa Krohn.

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