

February 1994

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Published by the
Los Angeles
Chapter,
American Institute
of Architects:
3780 Wilshire Blvd.
Suite 900
Los Angeles
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The new Pershing Square. Photo by Ross Rappaport. (See page 1)

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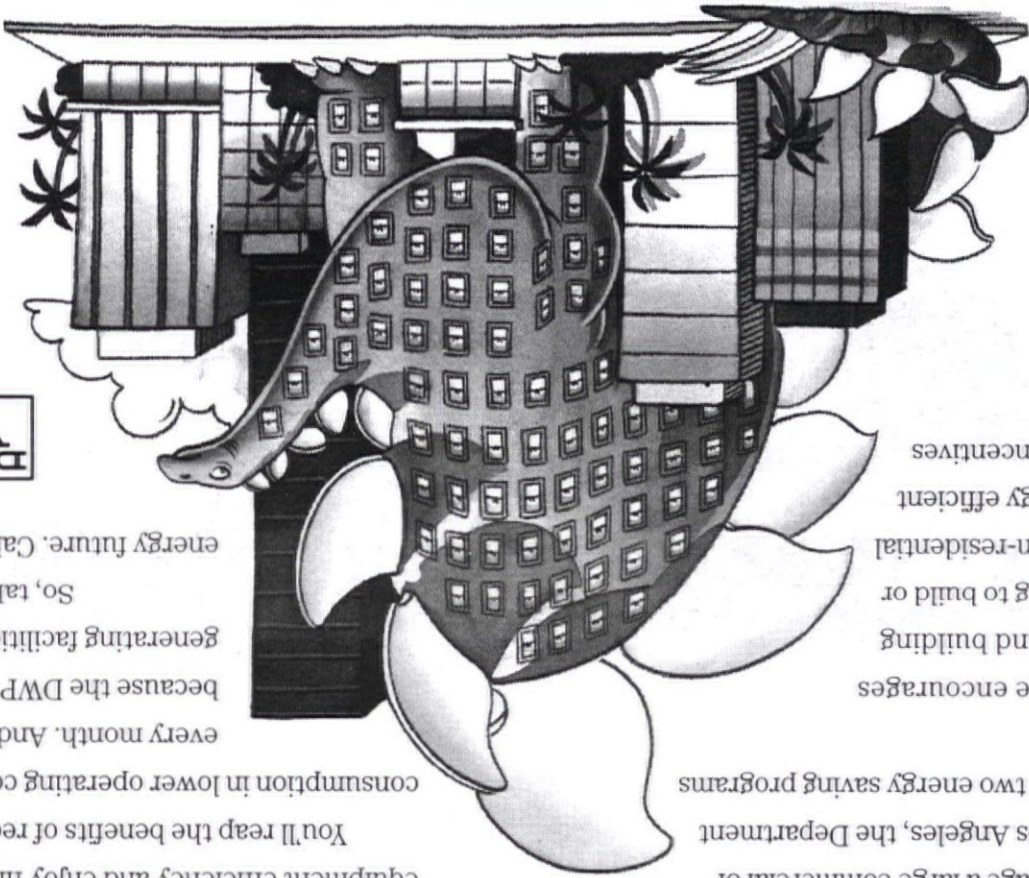
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Calendar

to look forward

to in the new year . . .

	Monday	Tuesday	Wednesday	Thursday	Friday	Sat/Sun
February		<ul style="list-style-type: none"> AIA/LA Emergency, Chapter Office, 5:00pm 	<ul style="list-style-type: none"> AIA/LA Interiors Party Pacific Design Center AFLA Chapter Office 6:00pm Lecture: Peter Pran, Haris Hall, UCLA 	<ul style="list-style-type: none"> AIA/LA Urban Design Chapter Office 6:30pm Paul Williams book-disning, Founders Church of Religious Science Metropolis, Perlocc Hall Gallery, until Feb 18 	<ul style="list-style-type: none"> The Final Curtain, Academy of Motion Picture Arts and Sciences, until April 3 	Saturday 5 <ul style="list-style-type: none"> Made in California, Bryce Bannatyne Gallery, thru March 12 Ray Bradbury and Friends, Four Seasons Hotel Sunday 6 Tour of buildings by Paul Williams
	<ul style="list-style-type: none"> Lecture: Hugh Ross, Art Center 	<ul style="list-style-type: none"> AIA/LA Coalition Chapter Office 6:00pm 	<ul style="list-style-type: none"> AIA/LA LA Architect Chapter Office 7:30am AIA/LA Ex Com Chapter Office 5:30pm Lecture: Michael Webb, SCI-Arc Lecture: Norman Pfeiffer, Haris Hall, UCLA 	<ul style="list-style-type: none"> AIA/LA National Urban Design, Shutters Hotel 5:00pm AIA/LA Codes, Chapter Office Art Deco Down Under, Beverly Hills Public Library Auditorium 		12/13
		<ul style="list-style-type: none"> AIA/LA Pro-Practice, Pacific Design Center, "Keeping Your Ass Out of Hot Water" Lecture: Betty Tsou Fong, Woodbury University 	<ul style="list-style-type: none"> Lecture: Margaret Crawford, SCI-Arc 	<ul style="list-style-type: none"> AIA/LA Health Committee Chapter Office 3:30pm AIA/LA Masters of Modern LA Museum of Art 8:00pm Architecture: Cesar Pelli, FAIA 	<ul style="list-style-type: none"> Tour of Restaurant Design, UCLA Extension 	Saturday 19 <ul style="list-style-type: none"> AIA/LA Installation LA Library, 6:30pm Sunday 20: Facilities Forum, Red Lion Hotel, Costa Mesa
	<ul style="list-style-type: none"> Lecture: George Lipsitz, L.A. Forum, Schindler House 		<ul style="list-style-type: none"> AIA/CC Board Mtg. Sacramento Lecture: Enrique Norten, SCI-Arc 	<ul style="list-style-type: none"> AIA/LA Pro-Practice, Chapter Office, 6:00pm 	<ul style="list-style-type: none"> Lecture: Cliff May, UCLA 	26/27
March	<ul style="list-style-type: none"> Lecture: Marco de Michelis, L.A. Forum, Schindler House 					
		<ul style="list-style-type: none"> AIA/LA Emergency, Chapter Office, 5:00pm Lecture: Kate Diamond, Woodbury University 	<ul style="list-style-type: none"> AFLA, Chapter Office, 6:00pm Lecture: Mehmet Sanders, SCI-Arc 	<ul style="list-style-type: none"> AIA/LA Urban Design Chapter Office 6:30pm 		Sunday 6: <ul style="list-style-type: none"> Honoring Frank Gehry, 441 N. Rockingham Ave.
	<ul style="list-style-type: none"> AIA/LA Coalition Chapter Office 6:00pm Lecture: Joane Berelowitz, L.A. Forum, Schindler House 	<ul style="list-style-type: none"> AIA/LA Associates Chapter Office 6:00pm AIA/LA Design Chapter Office 6:30pm Florian Brody, Art Center Lecture: Gerard Smulevich, Woodbury University 	<ul style="list-style-type: none"> AIA/LA LA Architect Chapter Office 7:30am AIA/LA Ex Com Chapter Office 5:30pm Lecture: Mehrdad Yazdani, SCI-Arc Lecture: John Clagett, Haris Hall, UCLA 	<ul style="list-style-type: none"> AIA/LA Codes, Chapter Office 5:00pm Have You Lost Your Marbles?, Beverly Hills Public Library Auditorium 		12/13
					<ul style="list-style-type: none"> California Women In Environmental Design Conference, San Francisco 	<ul style="list-style-type: none"> AIA/LA Health Committee UCLA
	<ul style="list-style-type: none"> The Future: Function or Fantasy??, PDC 		<ul style="list-style-type: none"> AIA/LA Board Meeting Chapter Office 5:30pm Westweek Pacific Design Center 	<ul style="list-style-type: none"> Masters of Modern LA Museum of Art 8:00pm Architecture: Andrea Leers, FAIA & Jane Weinzaepfel, AIA Westweek Pacific Design Center 	<ul style="list-style-type: none"> Westweek Pacific Design Center 	26/27

For more info about non-AIA events, check listings on pages 14



Above: The Orpheum Theater, subject of the AMPAS exhibit (See below.)

The Academy Salutes The Golden Era of Movie Palaces

A two-hour program of film clips, theatrical history and personal appearances by the people who brought the movie palaces to life. Friday Feb., 4, 8p.m.. Samuel Goldwyn Theater, Academy Foundation, 8949 Wilshire Boulevard, Beverly Hills, CA 90211. Inf.: (310) 278-5673.

WestWeek on Schedule

It's business as usual at the PDC, which remained structurally sound following the January 17 earthquake. Plans for WestWeek 94 are on schedule. "Interactive Relationships: Architecture, Interiors and Imagination" will take place as planned March 23, 24, 25, 1994. Newly scheduled events include "Visiting NAFTA," that will address the business implications of lifting trade barriers, and "Mechanical Brides: Women and Machines from Home to Office, an exhibit originated from New York's Cooper Hewitt Museum.

L.A. Architect HEROES. this month:

Janice Axon, Morris Newman, Pam Davis, Cynthia Davis, Steve Kanner, Eric Chavkin, Chris Niles, Keith Song, Coralie Langston-Jones, Beth Thorne.

A big thank you to all our advertisers and contributors, without whom L.A. Architect would not exist.
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Tours and Lectures

UCLA Extension

(310) 206-1422

"Southern California Architecture of Cliff May" Lecture: Friday, Feb 25, 7:30-9:30, at UCLA Extension Design Center, 1338 third Street Promenade, Santa Monica. Tour: Saturday, Feb 26, 8a.m.-7p.m., from UCLA Campus. Info: (310) 825-9061.

"On-Site Study Tour of Restaurant Design," presented by Michael Hricak. Lecture: Friday, Feb 18, 7:30-9:30p.m., at UCLA Extension Design Center. tour: Saturday, Feb 19, 8:30a.m.-6p.m., from UCLA Westwood Campus. Info: (310) 825-9061.

A Celebration of the Work of

Paul R. Williams

Lecture and book signing by granddaughter Karen Hudson, author of Paul R. Williams, Architect - A Legacy of Style, February 3, 7 p.m. at Founders Church of Religious Science, 3281 W. Sixth St. at Berendo House Tour February 6, 10-4, Windsor Square/Hancock Park \$20. in advance for members, \$25. general public, \$15. full-time students Call 213-623-CITY

Exhibit

Materials For Living

Geoffrey Scott Design Associates/GSDA, Venice, will exhibit their Materials For Living (MFL) custom furniture, lighting, and architectural finishes throughout winter and spring. Showroom open by appointment only on Tuesdays and Fridays. For an appointment, call (310) 396-5416.

The Final Curtain: The Endangered Movie Palaces of Downtown L.A.

Presented by the Academy Foundation of the Academy of Motion Picture Arts and Sciences February 4th-April 3rd Academy's Grand Lobby Exhibition Gallery. Testaments to an era when film-going was enjoyed as a true event. Viewing hours are Tuesday through Friday 10:00am to 5:00pm, and Saturday and Sunday noon to 6:00pm at Academy Foundation 8949 Wilshire Boulevard, Beverly Hills, CA 90211. Event information: (310) 278 5673.

"Made in California, Part II"

The Bryce Bannatyne Gallery from February 5 to March 12 with a reception on February 5 from 3-6

p.m. Info: 213-396-9668

"Metropolis: Views of Los Angeles"

Collection of portraits of Los Angeles buildings and urban settings photographed in the 1980s. by Karl Gernot Kuehn, Feb 3-18 at Perloff Hall Gallery, room 1220 at UCLA Info: 310-825-6335 or 825-3791

Events

"Ray Bradbury and Friends:

A One day Program about Creativity, Creative Projects and Their Creators" Saturday, February 5 from 10 a.m.-4:30 p.m. at Four Seasons Hotel Beverly Hills, 200 Deheny Dr. Fee is \$150. Call 310-825-9061

Honoring Frank O. Gehry

USC School of Fine Arts First Annual Arts Award Ceremony honoring Frank O. Gehry March 6, 2-6 p.m. at the home of Stanley and Alyse Grinstein, 441 North Rockingham Avenue, L.A. Tickets cost \$50., for more info: 213-740-2787

Conferences/Symposia

Restructuring Urbanisms: The New L.A.

National AIA Regional Urban Design Conference. Speakers include Mike Davis, Ed Soja, John Kaliski, Aaron Betsky, Bill Fain, Doug Suisman, Ruth Galanter, Con Howe, Nelson Rising, Doug Gardner, Lian Hurst mann, Brenda Funches, Achva Stein. February 10-13, Shutters Hotel, Santa Monica

Call For Papers for the CSI

Sustainable Building Conference

The Construction Specifications Institute, Los Angeles Chapter, solicits papers that detail recent and current work relevant to sustainable Development and Sustainable Building Products. Mail submittals to: T. Scott MacGillivray, AIA, L.A.C.S.I. Environmental Affairs Committee 309 South Orlando Avenue, Los Angeles, CA 90048. For inf., fax (213) 651-3820

The CSI Sustainable Building Conference will take place at the L.A. 30th Annual CSI Nite '94, May 25, 1994, The Pasadena conference and Convention Center, 300 Green Street, Pasadena.

Facilities Forum "Paving the Way for Alternative Fuel Vehicles"

Conference February 21 through

February 23 at the Red Lion Hotel, Costa Mesa. Registration and Kick-off Reception February 20

Contact Braun & Assoc., Conference Producer at 310-394-1973

The Future: Function or

Fantasy??

The 7th Annual Workshop on Urban Design. Monday, 21 March 1994, 8:30a.m. registration, Pacific Design center, West Hollywood, California. Hosted by The City of West Hollywood, co-sponsored by Hardy Holzman Pfeiffer Associates, Architects, the California Planning and Development Report. Info: (310) 854-7495.

"Designing for Sustainable Communities"

A 3 Day Symposium, April 7-10, 1994, Santa Barbara, California. Featuring speakers Susan Maxman, Peter Calthorpe, Kirsten Childs, Pliny Fisk, William McDonough, Robert Berkebile, Judy Corbett, John Picard. Contact Jerry Sturmer, Symposium Coordinator, 955 Garcia Road, Santa Barbara, CA 93103, phone/fax (805) 966-1813 for more information.

Lectures

Art Center

Presentations 11:30 a.m. to 12:30 p.m., Los Angeles Times Media Center. Info: 818-584-5052

8 February Hugh Ross "Recent Cosmological Discoveries and Ideas of God"

8 March Florian Brody "Mediawork" Professor at University of Vienna and the Design University in Linz

"From Silly to Sublime"

Art Deco Society Lecture Series Lectures are held at the Beverly Hills Public Library Auditorium at 444 N. Rexford Drive, B.H. at 7 p.m. Info: 310-65-DECO 10 February, "Art Deco Down Under" Society President Mitzi March will discuss the "inter-war heritage of Australia and New Zealand

10 March, "Have You Lost Your--Marbles?" presented by Chuck Porter

14 April, "The Life and Designs of Jock Peters" by his grandson, Jock de Swart

LA Forum

8 p.m. at Schindler House, 835 N. Kings Road Info: 213-852-7145

21 February George Lipsitz Professor of Ethnic Studies at UCSD

28 February Marco de Michelis Professor of Arch. at the Instituto de Architettura in Venice, Italy

7 March Joanne Berelowitz Assistant Professor of Art History at SDSU

SCI-Arc

8 p.m. in Main Space Inf.: 310-574-1123

9 February Michael Webb British-born former member of the influential 1960's group Archigram

16 February Margaret Crawford, "Consuming Experience: The Situationist International and the Shopping Mall"

23 February Enrique Norton Principal of small architectural office in Mexico City

2 March Mehmet Sanders Principal of LA-based Mehmet Sanders Dance Company

9 March, Mehrdad Yazdani Design Principal of Santa Monica firm of Ellerbe Becket & Assoc.

UCLA Planning Lectures

Lectures at 5:30 in Perloff 1243-A Inf. 310-825-8957 or 310-206-7150

10 February Denise Fairchild Program Director, Local Initiatives Support Corporation (LISC)

24 February Claudia Isaac Mexican Women's Cooperatives: Is "Feminist Technical Assistance" an Oxymoron?

USC

6:30 p.m. Harris Hall 101 Auditorium, USC

2 February, Peter Pran, Senior Vice President and Design Principal of Ellerbe Becket presents "The Transformation of a Design Firm"

9 February, Norman Pfeiffer, FAIA, "An Architecture of Many Languages: The Work of Hardy Holzman Pfeiffer Associates"

9 March, John Clagett Architect, Oakland, CA presents "Synthesis of the Antipodal"

Woodbury University

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

1 March Kate Diamond Partner in charge of design for Siegel Diamond Architects

8 March Gerard Smulevich Researcher on influence of cyberspace on architectural education.

Victor Valley College

AutoCAD Training Seminars, January-May 1994. Info: (619) 245-4271, ext. 210.

Plenty of architectural activities



Architects in FILM

Above: Scene from the
Palm Beach Story, 1942.
Courtesy of AMPAS.

Architects: The White Knights of Hollywood

The Architect is an ideal character for filmmakers. We fill an optimistic void lost in a mostly cynical world view. Good guy...intelligent...socially responsible...politically...correct...creative...sensitive...smart. In short, the romantic and creative idealist. The intelligent and resourceful lead. And it's always the idealist good guy architect who as a victim of some circumstance of plot, must use his inborn talent and creativity and rise above the obstacle to win: the girl, his self esteem, his creative dream.

And Hollywood's courtship of architecture is also one of convenience. Convenient for screenwriters who see the architect as a stock good guy character, fighting the odds. Easy for the audience who identifies with the creative white collar romantic hero.

Hollywood doesn't really use the other professions; the accountant is too boring, the doctor although popular is too hospital specific, the lawyer is no longer an idealist and the businessman/developer is just, well, too evil to be the good guy. Engineer good, but architect better. Lets face it, Architects are the now the characters of choice for filmmakers. Indecent Proposal, Sleepless in Seattle, and Fearless are Hollywood's most recent manifestations of a trend started since the early 90's.

European filmmakers, in contrast, view architects and architecture with distrust and cynicism. They probably suspect that Albert Speer is waiting, stage right, for a commission. In Europe an architect is portrayed as a screwed-up intellectual, as in Peter Greenaway's *Belly of An Architect*, or a wife-murdering fetishist as in Fritz Lang's *Secret Beyond The Door*; or as a wrongly convicted felon who is bent on revenge, and kills both the blackmailing developer and contractor, in Hans Geissendorfer's *The Glass Cell*, the most interesting of this group of films.

If architects accept this stereotype there is a golden opportunity for the AIA, and architecture in general, to exploit this film driven myth and become for the public the white knight Hollywood has primed us for. Unless it's about to change, this month Charles

Bronson is a gun totting vigilante American architect in *Death Wish 5*. See you at the movies.

The list below is culled from various sources, mostly Halliwell's Film Guide.

Intersection, (Mark Rydell 1994) An architect must choose between his wife and lover but ends up in a car crash, symbolic of his out-of-control life.

Death Wish 5, (Al Goldstein 1994) After retiring from vigilantism and teaching under a new identity, architect Paul Kersey must avenge the death of his girlfriend.

Fearless, (Peter Weir 1993) An architect and a mother of a small girl survive a plane crash and both get new insights on fear.

Sleepless in Seattle, (Nora Ephron 1993) A lonely architect finds love via a radio talk-show.

Indecent Proposal, (Adrian Lyne 1993) An ambivalent architect sells his wife to finance their dream house but later feels remorse. Soft-core fantasy that says more about Hollywood than architecture. Hmm... Prix de Rome, curating an exhibit on Boulee, AIA Gold Medal and still nothing built. Ends up teaching at Sci-Arc.

Housesitter, (Frank Oz 1992) An eccentric waitress moves into an architect's empty dream house and life and proves to be of great help as a faux wife.

Jungle Fever, (Spike Lee 1991) A black architect has an affair with his white assistant, then starts his own practice.

Belly of An Architect, (Peter Greenaway 1987) An American architect in Rome discovers he is terminally ill, is deserted by his wife, and commits suicide.

The Draughtsman's Contract, (Peter Greenaway 1982) In 1694 a young draughtsman receives a curious commission from a country gentleman, his rewards to include bed and bawd.

The Glass Cell, (Hans Geissendorfer 1978) An architect is framed, then blackmailed, for an accident at a construction site; but he gets his revenge.

Don't Look Now, (Nicholas Roeg 1973) After the death of their small daughter, an architect and his wife, now working in Venice, meet two old sisters who claim a mediumistic connection with the dead girl.

House Of The Damned, (Maury Dexter 1963) An architect is asked to make a survey of an old empty

castle, but he and his wife find that someone or something is in hiding there.

Strangers When We Meet, (Richard Quine 1960) A successful architect starts an affair with a beautiful married neighbor. Melodrama.

Spanish Affair, (Don Siegel 1958) An American architect in Madrid falls in love with his interpreter and is pursued by her lover.

The Girl In the Red Velvet Swing, (Richard Fliescher 1955) In New York at the turn of the century, a rich unstable man shoots his mistress's former lover, the famous architect Sanford White. Joan Collins is the girl.

Land Of The Pharaohs, (Howard Hawks 1955) Pharaoh is obsessed with life after death and builds a great pyramid for himself and his treasures...but his wife (Joan Collins again) is ambitious... Superb art direction by Alexander Trauner.

The Second Woman (James Vern 1950) An architect, apparently paranoid, is proved to be a victim of a revenge plot. Film noir melodrama.

The Fountainhead, (King Vidor 1949) An idealist architect, modeled after F. L. Wright, clashes with big business. Ayn Rand also wrote the screenplay.

Mr Blandings Builds His Dream House, (H.C. Potter 1948) A New York advertising man longs to live in the Connecticut countryside, but finds the way to rural satisfaction is hard. The portrayal of the architect is familiar.

The Palm Beach Story, (Preston Sturges 1942) A wife leaves her husband, a ner-do-well architect, to become an adventuress. Screwball comedy by America's greatest director.

Hard To Get, (Ray Enright 1938) An architect is reduced to working at a gas station; there he meets and falls in love with a millionaire.

THE SECRET BEYOND THE DOOR, (Fritz Lang 1938) An heiress marries a moody architect with a death fixation, and comes to think of herself as his next victim. *SECRETS OF AN ACTRESS*, (William Keighley 1938) A star actress falls for one of her backers, a married architect.

THE BLACK CAT, (Edgar Ulmer 1934) A revengeful doctor seeks out the Austrian architect and devil-worshiper who betrayed his country in World War 1.

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EXHIBITION

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Grand Lobby Exhibition Gallery

**THE FINAL CURTAIN: ENDANGERED
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OPENING NIGHT SPECIAL EVENT:

**A SALUTE TO THE GOLDEN ERA
OF THE MOVIE PALACES**

Hosted by Bob Dorian
of American Movie Classics

Friday, February 4, 8:00 pm
Samuel Goldwyn Theater

Doors open at 7:00 pm
General admission \$6.00

8949 Wilshire Boulevard, Beverly Hills
INFORMATION (310) 278-5673

GALLERY HOURS TUES-FRI 10AM TO 5PM - WEEKENDS NOON TO 6PM

Book Review

The Glass House, Utopia and London reviewed . . .

In Brief

Bauhaus, Dessau: Walter Gropius (Dennis Sharp. London: Phaidon, distributed by Chronicle Books. \$29.95 pb)

Another exemplary large-format paperback in a series, Architecture in Detail, showing a modern classic as it looked in the '20s and today.

Philip Johnson: The Glass House (Edited by David Whitney and Jeffrey Kipnis. New York: Pantheon Books. \$35 hc)

Like so many other icons of modernism, from the Schroeder house in Utrecht to the Schindler house in West Hollywood, Philip Johnson's Glass House in New Canaan has provoked reams of critical analysis, a selection of which is reprinted here. As Jeffrey Kipnis suggests in his introduction, this spare steel and glass pavilion has served as a mirror, reflecting its admirers and their pet theories as much as it has revealed itself. Robert Stern believes it is a precursor of postmodernism, Peter Eisenman insists it's a memorial to the horrors of war. Each sees what he wants to see. Johnson has fuelled the debate by supplying an

eclectic list of sources and intentions. The house is also a point of focus for a debate on the virtues and shortcomings of modernism, and the top dog in an architectural menagerie which Johnson is still adding to. The house itself is calmly indifferent to rival interpretations, remaining as timeless and uplifting as it was 45 years ago. Regrettably, the dim black and white illustrations and sloppy production of this book betray the architect's fastidious standards.

No Place Like Utopia: Modern Architecture and the Company we Kept (Peter Blake. New York: Knopf. \$27.50 hc)

Blake was born in Berlin in 1920, and, though he was educated in England and emigrated to the United States at an early age, his

best writing has the bite of a Billy Wilder script or a George Grosz cartoon. Frank Lloyd Wright "lied like a trooper [but] would have been a bore if he had stuck to the facts." Philip Johnson is "a brilliant, scholarly, and utterly delightful charlatan." And these are a couple of the good guys, whose failings Blake excuses. Most contemporary architects are dismissed as greedy, opportunistic style-mongers. What begins as a fond reminiscence of the early struggles of modernism and of editing Architectural Forum and Architecture Plus in the '60s and '70s, turns into a jeremiad about the loss of idealism. The young Turk has become an old fogey.

London: World Cities (Edited by Kenneth Powell. New York: Academy Group. Distributed by St Martin's Press. \$95 hc)

A substantial, handsomely illustrated survey of London past, present, and future, which emphasizes the best work of the '80s. It explores London's "unwavering appetite for power, growth and change," and the division of power between the Crown, the City, big landowners and a patchwork of independent jurisdictions - in sharp contrast to centrally planned Paris. It concludes that this, the largest of European cities, is, at heart, anti-urban. The presentation of recent work is inspired, but provoked this expatriate to wonder how these buildings are being maintained, and whether they still look as they did when they were photographed. It's hard to believe there are so many glittering trophies in a city that becomes more squalid every day. At best, these are the nuggets in a very large pile of dross. Companion volumes on Los Angeles and other "world cities" are planned.

London: a Guide to Recent Architecture (Samantha Hardingham. Artemis Books, distributed by Rizzoli International. \$14.95 pb)

Back to reality in another guide, which shows some horrors alongside the gems in a volume four inches square. Over 100 buildings are grouped into 13 sections; each has an informative note and a bw illustration or plan. There are no maps: explorers are provided with coordinates in the London A-Z, a pocket-sized equivalent of the Thomas street guide. The author is a graduate of the AA (Britain's SCI

ARC) and is as pithy and cheeky as Ian Nairn was in his Penguin guides, 25 years ago.

Industrial Design: Reflection of a Century (Edited by Jocelyn de Noblet. Paris: Flammarion, distributed by Abbeville Press. \$65 hc)

At 12 cents an illustration, this companion to last year's blockbuster exhibition at the Grand Palais, is a bargain. It offers more than the title promises, covering almost a century and a half, and peering into the 21st century. The French love grand projects even more than Americans, and this gargantuan survey encompasses the Crystal Palace and the Barbie Doll, Shaker boxes and Coke bottles, pencil sharpeners and pasta, the Boeing 747 and the Swatch watch. The proverbial kitchen sink must be here somewhere. There are timelines and scholarly essays, but the best way to enjoy this tome is to open it at random and browse. You discover how old some modern classics are, and find things that bring your childhood back with a jolt (in my case, Meccano). An essay on streamlining in America in the '30s shows how Loewy, Dreyfuss and their peers packaged a brave new world in aerodynamic containers, even as the masses were turning back to the 19th century for reassurance in troubled times. Gone with the Wind and "The World of Tomorrow" both opened in 1939. If it weren't quite so big, this would be an ideal bedside book.

That's the Way I See It (David Hockney. San Francisco: Chronicle Books. \$35 hc)

The second part of David Hockney's autobiography is book-ended by his first opera design (*The Rake's Progress*, 1974-75) and his most recent (*Die Frau Ohne Schatten*, which was seen in L.A. last October). It reads as though he had spoken into a tape-recorder: you can hear the Bradford accent and enjoy the marvelous equanimity with which he challenges received ideas and sets out his personal discoveries. His explorations of perspective, of light and color, should provoke fresh thinking among architects. Hockney is a gadfly in an age hungry for original ideas, bluntly expressed.

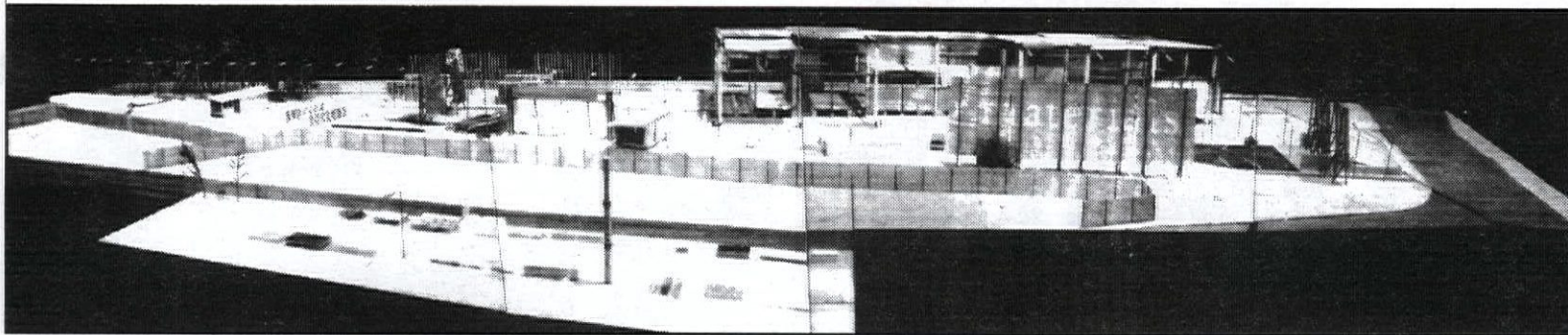
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Which Way SCI-Arc?



Left: Recycling the Industrial Landscape: Materials Recovery Facility, Wilmington Industrial Park." SCI-Arc Master's thesis project by Peter Arnold.

Hadley Soutter explores the evolution of SCI-Arc

The Re-Politicization of SCI-Arc

After two decades of incubating aspiring architects in a hermetic environment of unbridled individualism, creative freedoms, and theoretical virtuosity, SCI-Arc, having just reached the age of majority, is in the process of defining its position(s) on pluralism, social responsibility, and architecture's applied, rather than theoretical, purposes. Historically, SCI-Arc's faculty and students have resisted accepted norms of architectural practice and "mainstream" discourse; likewise, it is probably healthy for the school to resist standard criteria for "diversity" and requirements for "multiculturalism" and even "urban studies." Nonetheless, if the school is to continue to act as a laboratory for architectural experiment, students and faculty must simultaneously explore the spatial and the social, the formal and the political, the intimate and the collective realms of architecture, both within the walls of the school and without.

Around this loosely-articulated central tenet, much discussion and some activity have begun to coalesce. Tactics, strategies, and emphases vary, but progress can begin to be charted. The single greatest obstacle to reducing SCI-Arc's insularity and homogeneity is the prohibitive cost of the school's tuition; with this in mind, the Board of Directors and the SCI-Arc Foundation, incorporated in 1992, have committed themselves to raising an endowment, with the goal of subsidizing tuition fees by 20%. When catalogued, the list of student and faculty initiatives aiming to break out of SCI-Arc's four tilt-up ivory slabs is impressive: a Latino artists-in-residence program, the Phoenix Project, a joint scholarship with the National Organization of Minority Architects, admissions recruiting in Los Angeles high schools and historically black colleges nationwide, newly re-written portions of the History and Theory curriculum, and the Academic Council's allocation of scholarships for highly qualified students from under-represented cultural groups are ample testimony to the growing sense of shared purpose within the SCI-Arc community. More recent proposals have included the creation of an Urban Studies Coordinator position, a public service requirement for students, a public service requirement for faculty, and participation in the national service/student loan Domestic Peace Corps program.

However, while affordability, diversity, outreach programs, rewritten history courses, and urban studies seminars will allow contemporary social and cultural issues to be re-introduced to the classroom, and architectural ideas engendered in studios to be circulated and tested in the wider realm of urban and environmental realities, it is at the heart of the curriculum, the design studio, particularly at the Vertical level, where change is perhaps most necessary. It is not enough to provide a constellation of urban seminars and outreach programs if the studios remain pristinely formal and/or theoretical. As long as design studios and urban studies remain separated, as they do in every conventional architecture school—most dramatically illustrated in UCLA's recent decision to separate the two curricula entirely—SCI-Arc will have flinched in the face of asking the toughest questions. It is only there, in the advanced studios, where the teacher and the student will find out together if the honest, heartfelt manipulation of material, technology, light, and space might sometimes be compatible with an authentic and consistent social agenda.

The discussions underway are not specific to SCI-Arc or to 1993; they are the tiny offshoots of long debates on the role of the architect, the nature of progressive architecture, and the relationship of the avant-garde to the politics of social welfare. And while the pendulum of these debates will continue to swing over time, the current generation of SCI-Arc students is leaning toward a re-politicization of experimental architecture. (In fact, frustrations with what is perceived as retrogressively self-indulgent form-making are voiced as often by the instructor and the juror as they are by the student.) The alternative envisioned is not necessarily based on the rejection of form—the "pure" or "autonomous" discipline of architecture—altogether, nor is it a plea for a politically fashionable but aesthetically bankrupt social realism—as if the first were possible or the second effective—but rather a simple recognition of the limitations of form

and theory and a desire to reinvest them with content and context.

It has been said many times that neither the claims of modernism—that deeply rooted social economic injustices can be solved by architectural design—nor the abdication of postmodernists (including deconstructivists)—based on the logic that since the forms of modernism failed, we are free to look, and play, elsewhere—is valid. The question becomes then, how to negotiate the way out of the impasse. If twenty years of experiment have revealed "subversive form" to be, at best, illusory, and at worst, not only oxymoronic but at times counterproductive, then what is now being suggested at SCI-Arc is that the architect "recast the contradictions of modernism in a more explicitly political light," as Terry Eagleton wrote, so that the questions do not center on how to reject, get around, or transcend the political economy of a given situation in order to reintegrate radical form with other social practices, but rather to question "under what conditions and with what likely effects such a reintegration may be attempted."

In coming to terms with the matrix of systems that shape and control space, that both order and disrupt the organization of the territory, the state, the city, the square, the street, the home, and the infrastructure, the student and the instructor of architecture have several choices—some architectural and some not. Beyond design skills, those choices include direct action in the formation of public policy, the search for commissions outside the dominant norms of patronage, inclusive and unconventional structuring of private practices, and the ability to exercise powerful moral reasoning when confronting the sometimes symbiotic, but sometimes conflicting, interests of art and politics.

Freedom of expression, direct action, and hospitality to diversity—the principles Mary-Ann Ray once eloquently articulated as those upon which SCI-Arc was founded—protect and encourage our activity as individuals and our right to differ amongst ourselves. The benefit of participating in a school so devoted to these principles is that the list can be amended as the school matures, and this generation of students is asking that to the lightness of these freedoms be added the weight of obligations, the obligation of the student/the architect/the citizen to empathize with others and to act—at least, to try to act—in the common good. These criteria are added so that SCI-Arc students do not remain simply astute students of the city, but become effective citizens within the city as well; so that they may not only think independently and critically, but, when necessary, act publicly and collectively; so that they are educated to make gardens, buildings, and neighborhoods that declare themselves rare, beautiful, and intelligent. And, equally, that they may build practices, institutions, and cities that are, by some self-defined standard, compassionate, ethical, and possibly, enduring.

To attempt such aspirations, even tentatively, there are difficult choices to be made, difficult even when young, idealistic, "progressive," and/or "experimental." SCI-Arc students are asking for the support and the leadership of their faculty in learning how to make such choices. Possibly the faculty is uncertain how to answer such a request; but students require from them not fixed answers—only the will to explore the questions. No one is arguing for uniformity of style or unanimity of opinion; only solidarity in venturing out again into the world.

Offramp Off Base?

Los Angeles has been exporting an impressive, but little known architectural journal for years. SCI-Arc's 'Offramp' has collected writings and projects around a general topic and assembled the information into a highly critical and professional magazine. It has grown with the school, and with distribution by the Princeton Architectural Press.

This, the fifth issue, was the result of a quest for ideas entitled, "Architecture Subjects Itself." If the point was to ask where is architecture going as a discipline, this was achieved with a decided lack of definition, since the editorial foreword indicates a post structuralist sympathy for the medium of text and formalism as being both the subject of architecture, and of this magazine. This is illustrated in a layout which dispenses with the standard hierarchy of bold titles and graphic signifiers, as would be seen in a typical Rizzoli/ tabloid layout.

Designers Sheridan Lowry and Nicholas Lowie suggest the homogeneous dispersion of Los Angeles through such devices as a field of words/suburban sprawl being the cover/gateway of the book/city, as opposed to social symbols and metaphors being bases for architecture. They further emphasize this concept by slapping a random page of text from the book's contents onto the cover. This lack of hierarchy continues by downplaying the images and decentralizing other eye catchers.

Unfortunately the tiny jostled type is relatively difficult to read, begging your undivided attention or complete rejection of the material.

Confusing design notwithstanding, this year's group of graduate student editors have produced a conceptually rich architectural journal, giving us the best of current critical thinking. These are not just by your average Joe Blow critics (with page 107 the exception.)

Writers Sylvia Lavin and Alberto Perez-Gomez offer historical perspectives on today's semantic issues, while Aaron Betsky and Eric Owen Moss, create their own unique analysis of architecture's potential. Greil Marcus' gonzo examination of Utopia, surrealists, and haciendas is alone worth the price of admission.

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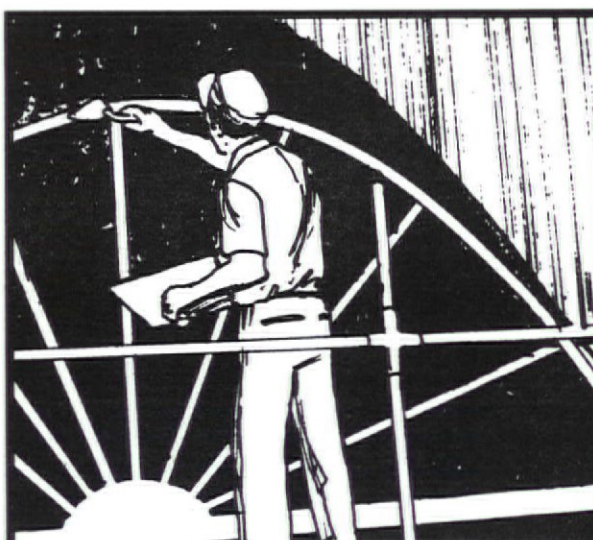
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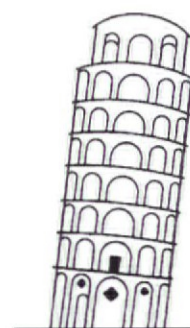
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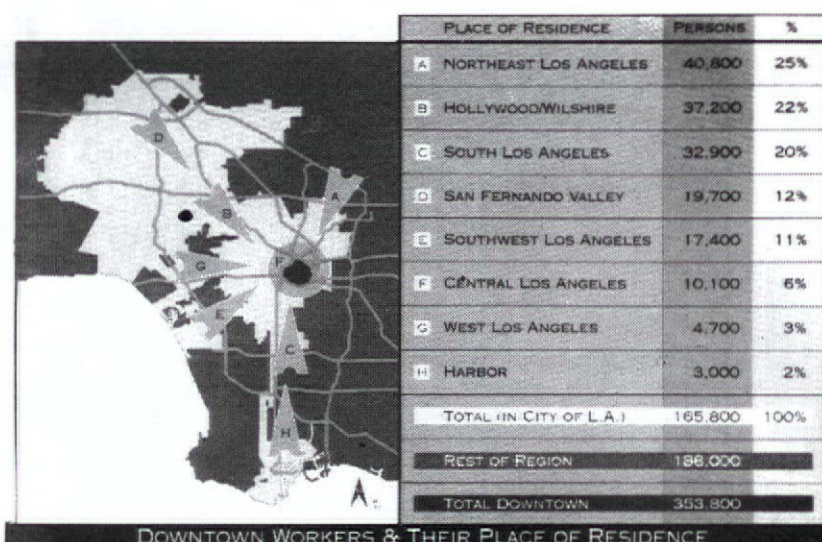
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A Strategy for Downtown

James Steele analyses the Downtown Strategic Plan



DOWNTOWN WORKERS & THEIR PLACE OF RESIDENCE

The Downtown Strategic Plan

The "Silver Book" plan, implemented in 1972, and one of the first comprehensive master plans for Los Angeles, has been extremely effective in transforming the city into the financial center of the West Coast. It was able to attract four of the largest national savings institutions here, as well as many important international banks.

But, by the mid-80's it was no longer broad enough to encompass the absorptions of those who believed the role of the city should expand again, to become not only the bipolar financial and cultural equal of its eastern equivalent in New York, but the Californian bracket of the Pacific Rim as well.

In 1988, at the instigation of City Hall, a large, citizen-based group called "the Downtown Strategic Plan Advisory Committee" began deliberations on an update of the "Silver Book," concentrating on improving the Central Business district alone. In 1991, that mandate was expanded to include the eastern portion of downtown as well, and to arrive at guidelines that would shape the urban core of Los Angeles for the next 20 years. Robert Harris FAIA, who has served as Dean of the School of Architecture for a decade, was appointed, by then mayor Tom Bradley, as co-chair of the committee which was made up of 60 members.

Guide For The Future

"Our charge", Harris has said, "was to develop a guide for the future of downtown. If you think you've seen problems with the aerospace industry deteriorating, imagine if you let that happen in downtown, where the annual payroll is \$10 billion a year." The plan, now finalized and presented to the Los Angeles Community Development Agency, prior to being discussed at a series of public meetings that will preface final review and possible approval by the CRA, City Planning Commission and City Council, seeks as a beginning to create "clean and sage streets, a level playing field for downtown businesses to compete with businesses in other areas and a series of programs aimed at boosting downtown's economic growth."

More specifically, it calls for measures such as new housing for 100,000 more residents, creating a theater district along Broadway, developing the Million dollar Theater and Grand Central Square, simplifying building codes and creating an interagency committee to coordinate projects so they are consistent with the plan."

In addition to those who live within the zone affected by the plan, it is estimated that more than 300,000 people, coming in from other parts of the metropolitan area, work there every day, making it a place of potential social, cultural and economic significance that cannot be easily dismissed, in spite of the efforts of one

school of urbanists and geographers to do so. From the beginning, an unshakeable and novel article of faith has been that the physical structure of the downtown area can play a formative part in bringing the heterogeneous cultures of Los Angeles together. Such optimism, however, is certainly at odds with the reality of poverty and crime that now governs in these areas. Yet a team of consultants from ten urban planning groups, headed by Elizabeth Moule and Stefanos Polyzoides, is undeterred by the obvious disparities that exist, determined to reshape downtown within the fabric of the neighborhoods around it.

Bounded by Elysian and Exposition Parks on the north and south, the palimpsest of the Los Angeles River on the east, and the Wilshire Corridor on the west, the outline plan has been formulated around six general principles. The first of these is the idea of continuity and locality, focusing on existing solutions. As a response to the limited resources now available to carry out large-scale restructuring of the city, the Downtown Strategic Plan has been formulated on the more realistic premise that future urban development must be based on existing conditions, and physical structures now in place. This premise not only makes economic sense, but also reflects a broader, more international view, which recognizes that every great city has an individual character only made possible by accretion over time. As a relatively young city, downtown Los Angeles has just begun that process and can only achieve the 'world class' status it now seeks if it is allowed to continue, without undergoing the major surgery that has been typical of other urban redevelopment projects across the country.

Neighborhoods Key to Growth

Secondly, there is the belief that neighborhoods and districts are a key to growth. In an initiative of this scope, the eventual responsibility to continue it after physical rebuilding is complete, can only be realized by establishing clear boundaries. The plan approaches the downtown area as a 'mosaic' of neighborhoods and districts, which will be connected by open space and various kinds of transportation systems. For planning purposes, a neighborhood has been defined as a primarily residential area with local retail shops, limited by pedestrian access to a central focal point, where offices and institutional buildings may be located.

Thirdly, two zones, 'the City' and 'the Market' have been identified, to help differentiate the pattern of this 'mosaic', which is distinctly different from any other urban center in Southern California. Moule & Polyzoides have labeled the area around the Civic Center, delineated by the residential neighborhoods west of the Harbor Freeway, north of the Hollywood Freeway and east of Alameda, as 'the City.' It contains mixed, intense concentrations of office, retail, residential entertainment and recreational activities, as well as some of the most identifiably important places in Los Angeles, such as Chinatown, El Pueblo, Little Tokyo, the financial district and the University of Southern

California. To distinguish the wholesale and retail areas to the south-east, they have labeled the area connecting directly into South Central Los Angeles as 'the Markets,' in recognition of the major industries located there.

Fourthly, the quality of the public realm is an important issue since there is a direct connection between the quality and accessibility of public space and commonly held values. One of the principal, formal ideas of the Downtown Strategic Plan is the expansion of the amount of open space inside its boundaries, mostly from reclaimed areas.

Fifthly, the new train, trolley bus and bus system now being implemented is seen as a great opportunity to counteract the insulating influence that the automobile has had, and the open space around it is described in the plan as 'the primary means of weaving the pedestrian neighborhoods and districts of downtown together again.'

Catalytic Projects

Sixth and last, the Downtown Strategic Plan has identified 'catalytic projects' which will generate change. These are defined not only by their intrinsic architectural value, but also by 'the physical, economic and social change they effect around them.' Several existing landmarks have been identified as 'catalytic' because they have the capacity to order and direct the future form of the city, and can unify the entire strategic plan.

Danger in the Process

If there is any danger in such a comprehensive process, as past examples of such gentrification indicate there usually is, it is that in their zeal for interconnectedness and civic verve, the planners may go too far. Proposals for the revitalization of Broadway, which is now a busy commercial street in the middle of the Downtown area, are a good example of such excess. In seeking to recreate it in the image of its New York namesake, and revealing many civic insecurities in the process, planners have tried to paint a picture of a sanitized commercial street 'enlivened' by the restoration of the old theaters along it; but the concealed agenda could be the eradication of the very diversity they claim to want to create.

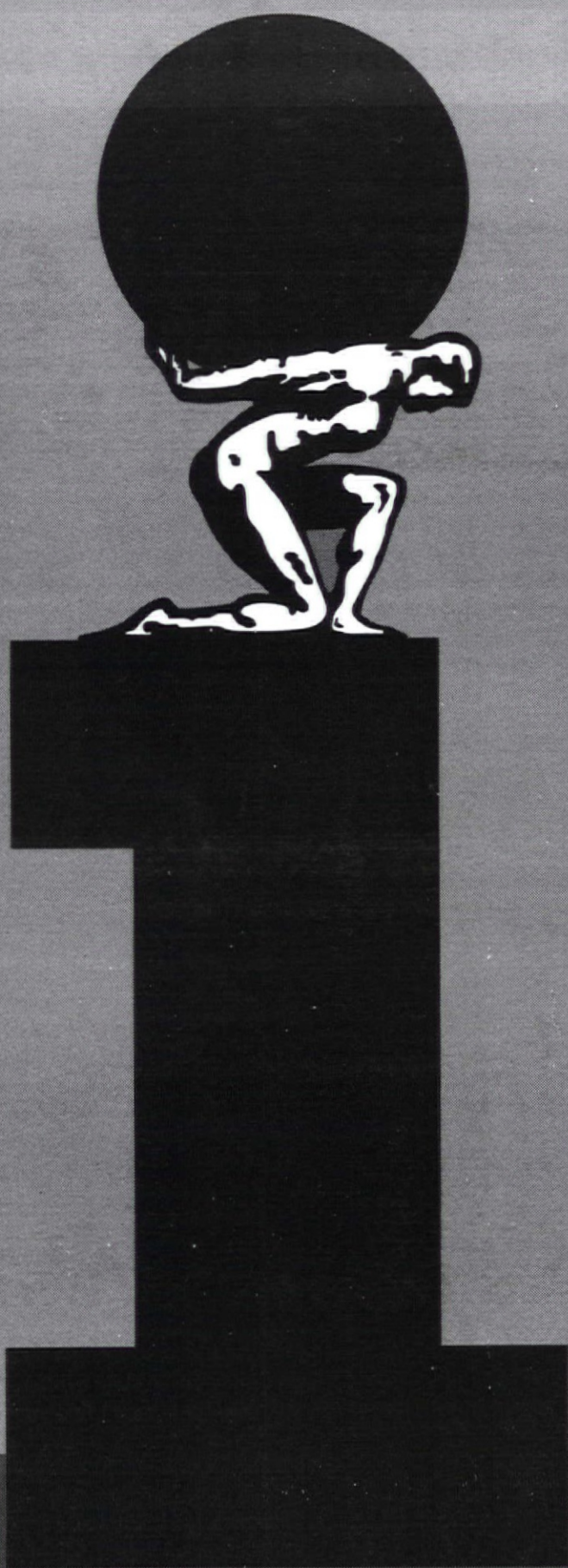
A Formidable Task

Planning leaders Stefanos Polyzoides and Elizabeth Moule have undoubtedly faced a formidable task, which they have characterized as absorbing "an enormous amount of information, from every conceivable interest, from people who feed the homeless to those who own real estate and everybody else in between, and reduce it to a level of principle that makes sense." As Broadway illustrates, however, the final test of the plan will be the extent to which it truly represents the new 'social equation' in Los Angeles, rather than the continuing agenda of established, and rapidly diminishing, vested interests, which have controlled the fate of the urban core in the past.

JAMES STEELE

Above: Downtown workers and their place of residence. Diagram from the Downtown Strategic Plan. Courtesy of the Community Development Agency.

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the L.A. experiment?

Telecommuting to be a reality

The Northridge earthquake gave the developers of a new telecommuting center in Santa Clarita a chance to test the premises of a novel "telecommuting center."

The 30,000-square-foot building has been touted as a harbinger of the changes that may soon occur in the way businesses use office buildings. With freeways down and office buildings damaged, the trend to telecommuting and satellite offices will likely accelerate.

The new building in the Valencia Industrial Center was designed both as a satellite office for employees who live far from the home office, as well as an "emergency" office which can take over company operations if the home office becomes unusable.

The telecommuting center reflects a number of business trends that are likely to change the nature of both office buildings and the work environment. Those trends include the increasing decentralization of businesses made possible by computers and telecommunications; the need to conserve on the costs of office space; and the need to conform to air-quality regulations by lowering the number of commuters who converge on a single, centralized office.

Changes in traditional ways of doing business have resulted in a number of "alternative office" solutions, such as telecommuting, the sharing of office space among different employees at different times, and "hoteling," which requires employees to call a "concierge" to "reserve" an office for the day. Such strategies make the most sense for companies with many salespeople and consultants, who spend much of their time out of the office.

Companies can often save 25 to 35 percent of their office costs through methods, according to architect Robert Osgood of Hellmuth Obata Kassabaum (HOK) in St. Louis, Mo. He cited the Chicago office of Ernst & Young, which eliminated private offices and work stations in favor of a "hoteling" strategy to accommodate the occasional office needs of 500 accounting and management consultants, providing space for only about a fourth of those consultants, who spend most of their time in the field with clients. By hoteling, the Big Six accounting firm has been able to save the cost of renting 50,000 square feet, or about \$4 million over the life of the lease.

The Valencia Corporate Telecommuting Center is the largest telecommuting center in California. Both telecommuting and emergency services were the attractions to the building's largest current tenant, CareAmerica Health Plans, which has leased 5,000 square feet in the building. Of that space, 1,000 square feet has been divided into 10 telecommuting workstations which can be used by different people at different times, while 4,000 square feet has been set aside as a "business resumption center," to help the company not lose time if the home office should become unusable.

The bulk of CareAmerica's space, however, is set aside for use in times of emergency both at the front office (and at the company's data

center in Northridge. If the offices in Chatsworth became unusable, for some reason, the company would relocate employees temporarily to the telecommuting center and direct all telephone calls there.

The telecommuting center's effectiveness in the earthquake was somewhat limited, because the temblor struck both CareAmerica's Chatsworth office as well as the new building in Santa Clarita. The telecommuting center remained unoccupied after the quake for two days, after which the building was okayed by building officials, by which time the headquarters was occupied by a skeleton crew. The developer, however, said a number of companies have expressed interest in leasing space in the building, to accommodate employees who are otherwise unable to commute to the San Fernando Valley or Los Angeles Basin.

MORRIS NEWMAN

The 'Martin Luther King' Earthquake of 17 January 1994

Many people who have moved into the L.A. Basin area in the last 23 years missed the 'opportunity' of being involved in the '71 quake at Sylmar, and which occasioned equal, if not more, human destruction than this latest event. Southern California, as well as most of our state, is at risk with the devastating power of earthquakes. However, the climate and the region in general is vibrant, made up of people who make a real difference in productivity, and is an ideal place to live. That said, those who live here in God's County, need to be made fully aware of the risks and to be shown how to be able to mitigate them by taking precautions.

It is my opinion that the failure of the Kaiser Hospital Parking Structure might be attributed to the aquifer that runs underneath between the main Kaiser Hospital and the Parking structure and continues south to become Ballona creek. It is possible that this aquifer may be chiefly responsible for the failure of the I-10 Highway which is immediately south of the Kaiser site.

So far, Santa Monica has been virtually non-existent in the reporting of news of the horrendous destruction that has been a result of this earthquake. There are numerous examples of the total annihilation of important buildings in this area that have contributed to the economic development of our community such as St. John's Hospital and a series of buildings in the adjacent area. If you want visual examples, just travel down Montana Boulevard, Fourth street and Santa Monica Boulevard for starters. The intersection of 20th Street and Santa Monica attests to the destructive powers of natural forces, as only the Ithop and the Western Inn are active at this time.

I believe that the AIA can be of great service to the public by collaborating with structural engineers to establish guidelines for citizens of Los Angeles to assist them in assessing either rental or purchase of property for the potential hazards that come with the territory and to help ensure that loss of life in this risk country is minimal.

DONALD C. AXON, FAIA

A Vision for a Southern California Landscape

In the coming months and years, our region will spend billions of dollars to rebuild its earthquake-damaged freeways and other infrastructure components. And it will spend billions more to retrofit those elements against future quakes.

Rather than pursue rebuilding as usual, let's use this massive public works program to promote a vision for a Southern California landscape. This vision will celebrate our region's remarkable and diverse ecosystem—mountains, rivers, deserts, beaches and ocean—and it will strengthen out diffuse identity.

The freeways abound in landscape opportunities. One major freeway interchange, like I-5 and Highway 91, has 20 to 30 acres of open space, all available for landscaping and environmental art. Most sound walls, now little more than empty canvases for graffiti, could be covered with attractive flowering vines.

Southern California's rivers and flood control channels offer another opportunity to implement a vision for the landscape.

The creation of a vision for a Southern California landscape is a practical proposal. Much-loved destinations like San Antonio's Riverwalk, Phoenix' Sunnyslope Canal, and Washington D.C.'s historic C & O Canal in Georgetown were once neglected spots.

Just look what Phoenix has done with a similar program in only five years. In 1988, several city agencies expanded the "Per Cent for Art" program from individual buildings to the entire metropolitan infrastructure—highways, neighborhood streets, canals, bus stops, even water and waste treatment plants. Today, 68 public art and landscape projects are completed or underway.

If Phoenix can do this, why can't Greater Los Angeles?

BOB JACOB
SUSAN WHITIN
PRINCIPALS, THE SWA GROUP

Note: Bob Jacob and Susan Whitin will illustrate their vision for the Southern California Landscape, in a forthcoming issue of L.A. Architect.

Job Listings

Part-time Faculty Appointments

Positions are available to teach architectural design studio, building science courses, and free-hand drawing during the 1994-95 academic year. Visiting appointments will be made for one or two semesters. Qualifications include an advanced professional degree and strong evidence of achievement. Prior teaching experience is very desirable. Applications will be accepted until March 1, 1994. Send resume, slides of professional projects, material from prior teaching (if possible), publications, and three letters of recommendation. Materials should be sent to: Victor Regnier, Dean, School of Architecture, University of Southern California, Los Angeles, CA 90089-0291. Tel. (213) 740-2083/Fax. (213) 740-8884

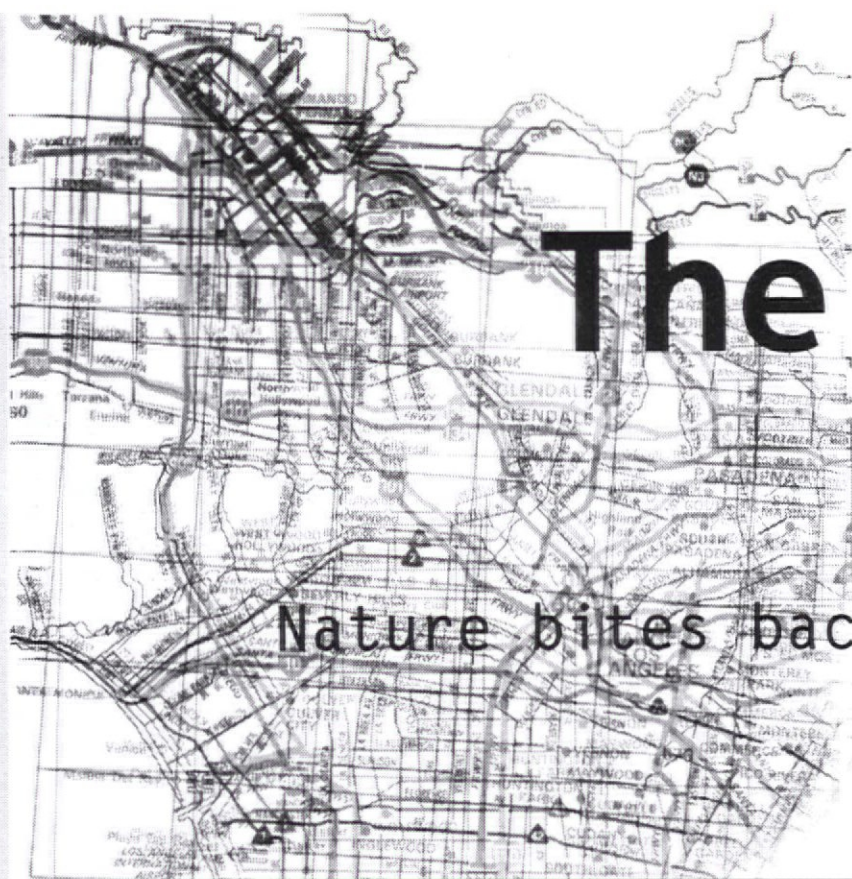
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Tinkerbell presides over the earthquake-hit cleaners. Photo by Steve Kanner.



The Wake-up Quake

Nature bites back . . . What next for

"CREATIVITY WILL PREVAIL"

The following comments were excerpted from a radio interview with Kevin Starr, USC history professor and author of "Inventing the Dream," on January 18. Starr spoke with interviewer Warren Olney, host of "Which Way L.A.," on KCRW (89.9FM.)

WARREN OLNEY: We spoke to Kevin Starr after the riots and he assured us that Los Angeles would continue to function. We spoke to him after the fires and he assured us that Los Angeles would continue to function. After the earthquake, how do you feel now about Southern California?

KEVIN STARR: I hate to repeat myself, but as Samuel Johnson once said, it's not necessary to be original, only correct. So I would say that Los Angeles will continue to function...It is a testimony...to the economy of the Southland (that) it has already come to terms that it is built on an earthquake fault. After all, this is the most engineered part of the planet, at least in the United States, next to Manhattan, and Manhattan is on solid rock, while greater Los Angeles is on a plateau of seismic volatility. But we've already made that decision; we're past that decision. This experiment is too far along to reverse itself.

WO: With regard to the freeways, for example, some people may be wondering if we have made a wrong decision (to build a city here.)

KS: It was always said that you can never separate the Southern California from his or her car.. What we're hearing this morning is people in Santa Clarita... are being asked to park their cars and being brought to other destinations by the bus. Just as in the aftermath of the Cold War, in which we underwent the process...of rethinking the economy of Southern California...so too we have to rethink the premise of transportation...

WO: Does this instability, the uncertainty, the unexpected... makes Los Angeles creative?

KS: Everything that we have here, in terms of culture, history and architecture, has to be earned in a very special way, because this is such a highly invented society....When you compare Southern California with other classic civilizations—and this is no way meant to demean the tropics and (other) civilizations where life is easy, etc.—they reach a certain plateau and they stay there. I'm not saying that we're morally superior, but great irrigation civilizations...are based on engineering and have a way of rising in a very high way, and from this point of view of moral history, greater Southern California is the most spectacular of all the invented cultures, in terms of its water, in terms of its road structures, in terms of its agriculture...in every aspect of it....Nature has given us clear-cut warnings. Nature has told us that L.A. River falls as much in 50 miles as the Mississippi does in its entire sequence. Nature has told us about fire in the chaparral in the hot weather. Nature has told us about seismic activity, and we have chosen to put ourselves in dialogue with nature. That's the California formula, isn't it? Nature and technology. Nature is power and we are in dialogue with it, and it is naive to say that it does not carry over to the psychology and sociology of the civilization here.

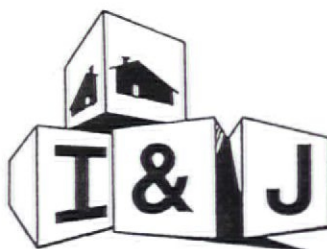
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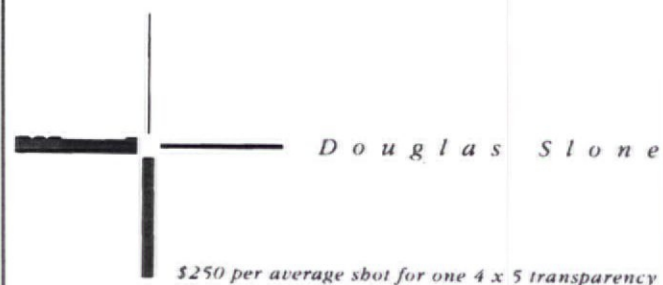
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Charles Moore Remembered



Charles Moore Memorial

Hundreds of people came to Pacific Palisades on Sunday January 16, to attend one of the many memorial services held for Charles Moore throughout America, in places where he had lived, practiced and taught, exactly one month after the day he died. The light-filled nave of St. Matthews Church, which he designed with partners John Ruble and Buzz Yudell, seemed to epitomize his populist approach and was the perfect setting for relatives, colleagues, friends and students to reminisce about his life, read selected passages from his books and hear performances of his favorite music, such as William Byrd's "Ave Verum," and Puccini's "Un Bel di."

The image that emerged from present as well as past associates—such as Donlyn Lyndon, with whom he had designed his first internationally acclaimed project at Sea Ranch in 1965 as part of Moore Lyndon Turnbull Whitaker; Lawrence Halprin who collaborated in that effort and had worked with him on many others since protagonist and secret admirer Frank Gehry, friend Robert Maguire, and several close relatives—was that of a highly intelligent, complex, imaginative and compassionate man who loved people and life, and tried to express that love in this architecture.

Many eulogies already written, refer to his distinguished career as an educator, and important role as a theorist who, along with Robert Venturi, is widely credited with first questioning the exclusivity of Modernism, as well as his child-like spontaneity and commitment to discovering the mythological dimension of all human action. What this gathering added, however, were impressions of a peripatetic, benevolent iconoclast who, for all of his enthusiasm for, and contributions to, the concept of "place," ironically and gladly decided to forego the conventional comfort of making one for himself, preferring to transfer the energy it would require to others instead. While perceived as impulsive, he was, to this group, an iron-willed idealist who excelled at bringing the best out of those who knew him, the consummate, ebullient artist in an intricately constructed and carefully hidden hair shirt who

as a result of his tireless energy, self sacrifice and patience, has irrevocably changed his profession.

JAMES STEELE

The Hidden Orders

Ben Franklin is known for his prim and memorable exhortations to industry and propriety while privately he lived a life of greater freedom and ambiguity, only rarely confessing to his more human inclinations. He thought the young nation needed rules and not looser reality. Charles Moore, delighting in the version of conventions, choose to speak often of the rights and pleasures of freedom of expression in architecture. He sought to release us from the orthodoxies of rigid ideologies. But in the privacy of his studio he welcomed the order and disciplines of logic and geometry. As a student I rarely glimpsed this side. It was only later, working professionally with Charles, that these private appetites became clear.

A typical day in 1972 in his Connecticut office is still a vivid memory of Charles' creative duality. In the morning he sat cross legged, Buddha like on his chrome yellow drafting table, reviewing correspondence and projects. When presented with several alternate color schemes for a vinyl tile floor in the lobby of a housing project, he began to shuffle the samples like a board game, and each time he found an appealing palette he would stop briefly to sing (with accurate lyrics) the national anthem of the country whose flag's colors were represented. In the afternoon, driving to Yale to teach a studio, we spent most of the commute trying to solve geometry and construction details for a low-cost housing project. No pencil or paper was used. One of Charles' favorite pastime was creating and resolving complex geometries while driving, the latter being so lowly a preoccupation as to merit little attention. He was fond of recalling his "hair shirt training" as an undergraduate at the University of Michigan where students would be called to the blackboard with no warning, to solve a complex housing problem four ways against a stopwatch.

He admired both the power of order and the wonder of invention. Hadrian's Villa was a paradigm of this duality; a richly personal evocation of place with a disciplined

geometric vocabulary: "A whole world in a circle and a square" as he titled his chapter on the Villa in *Dimensions*.

In his own work, Charles was drawn to the complexities of hidden or underlying orders which were contrapuntal to freer expressions or willful fragmentation.

Charles loved discipline but defied constraint. He chafed at definitions which delimit and visibly winced when referred to by such labels as "father" or "guru" of "post-modernism." He saw architecture as part of a continuity of humanistic concerns brought to life through the orders of geometry, space, light and dwelling. While irreverent of conventional pieties he was profoundly reverent of the acts of place making and habitation. His puckish persona contained a disciplined craftsman. He was a playful Buddha in a hair shirt.

BUZZ YUDEL AIA

Respect and Openness

When I began to study architecture thirty years ago, there were a few bright spots on the land—Kahn was just becoming widely known and there were interesting NATO-styled colloquia such as Team Ten, exploring urban design and the housing needs of Europe—but the general discourse of architecture was in an advanced state of hypothermia. One dared not speak of rooms, gardens, or roofs, let alone poetry, and those who bore the burden of habitation were called "mankind" on a good day, or with stupefying arrogance, "the great unwashed". The language itself reflected a distant, if not antithetical relationship between architects and the world around them.

Charles, as much as anyone, has changed all that. He re-introduced us all to people, places, and memories, and dared to indulge his own fascination with the particular and the temporal, as well as the ancient. His principles were basic, and are now so well-known as to seem obvious: that buildings should speak freely to the range of human emotion and imagination, and be ordered humanistically according to our ways of dwelling. With common sense and altogether uncommon intellect, Charles fought brilliantly for these urgently needed principles. I think it was

less urgent to him that everyone share his personal enthusiasms for say, folk art and the vernacular. Rather he liberated everyone to pursue theirs, especially those of us who worked with him in the warm climate of his exuberant self-confidence. We might have worried (was that scheme just a bit over the top?) but Charles never did; the possibilities of creating something wonderful were far to interesting.

In time, Charles taught us to treat the people for whom we design and build with the same profound respect and openness that he afforded us. We have come to see that the real qualities of places are very much a matter of the values and meanings that are held in common by those who live there—a great help in Southern California where place, as we know, can be a very elusive concept.

I also think it's fair to say that many architects, who wouldn't dream of conducting a design workshop, have benefited from Charles' engagement in the concerns of real people, as opposed to mankind. This seems important to remember, as some contemporary observers may have found it convenient to bracket Charles Moore's achievements with the beginning and end of "post-modernism" perhaps forgetting just how far we have come, and Charles' part in it. Surely Charles, through his soft spoken but radical example, helped to create the public and art historical acceptance, even encouragement, of the quirky, sometimes inexplicable and richly differentiated pursuits of our turn of the century time.

JOHN RUBLE AIA

The Stair

No home could have been more fitting for you, the architect who thought of buildings as repositories for human energy, movement, and memories.

Hundreds of memories vividly captured in distinct icons from around the world, some shiny, some colorful, and some wonderfully benign, sat side by side, exposed and vulnerable. An orchestra of tin soldiers, wooden horses, bamboo baskets, kachina dolls, clay models, mirrors, pediments, rice paper, and books, played among the shadows that wove the fabric of a stair.

The stairway, a symbol of movement, effort, achievement, and ascension, forged an enchanted trek with rooms strewn along like bread crumbs along a deep forest path. Each node served a discrete function, making more of the whole than the simple sum of its parts. The stair always brought you home. The stair was always your friend.

Excitedly, you once told me of your dream of almost flying. You were running along—hop, skip, jump—briefly floating, only to return to the ground and repeat the effort.

It seemed to me that you were always flying, effortlessly excelling at the art of architecture, taking flight with ease and confidence, opening your wings wide to catch the next updraft.

Your body no longer betrays nor binds you to this earth. You've thrust yourself from the top of the stair.

Now... soar Charles Moore.

From the man on the stair, thank you for your inspiration, kindness, generosity, and friendship.

I miss you dear friend.

RICHARD A. BEST, JR. AIA

THE LAUGH

an open design competition

JURY

Arthur Erickson Thom Mayne Eric Owen Moss Wolf Prix

CHALLENGE

How does one build laughter? Competitors are asked to design a "temple of laughter" on the site of their choice.

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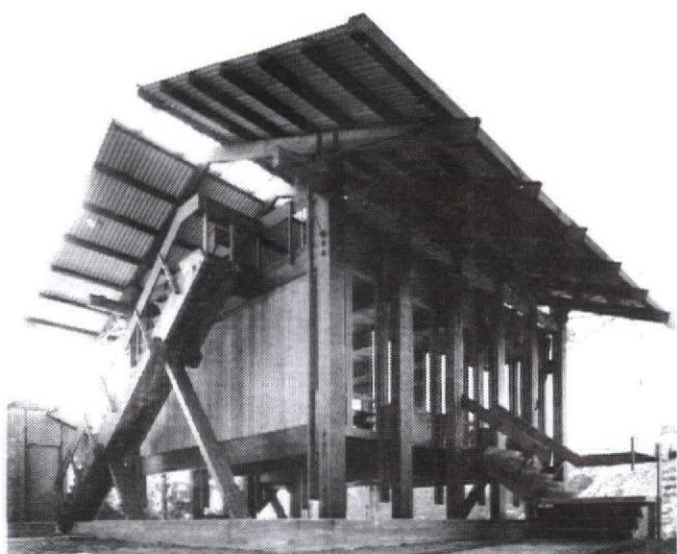
Grand Prize \$5,000 Second Prize \$2,000 Third Prize \$1,000
The Grand Prize winner will also be offered the design commission.

CALENDAR

Registration Opens	January 1, 1994
Submissions Due	May 1, 1994
Exhibition	May 1994

Registration fee is \$50.

To register, send name, address and fee to:
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Letters to L.A. Architect



Charles Moore,

Lyman House celebrated

Foster Wins AIA Gold Medal

Sir Norman Foster, Hon. FAIA, of London, has been awarded the 1994 AIA Gold Medal. According to L. William Chapin II, FAIA, President of the AIA, "Sir Norman Foster has demonstrated as well as any architect in the world that high technology and quality design can be brought together in a useful, flexible, and thoroughly elegant way."

Foster, 58, is the 52nd AIA Gold Medalist, and the 13th architect practicing abroad to receive the honor. Sir Aston Webb of Great Britain was the first recipient of the AIA Gold Medal in 1907. Noted buildings by Foster include the Hong Kong and Shanghai Banking Corporate Headquarters, Hong Kong; the Willis Faber Dumas Country Head Office, Ipswich, England; and the Sainsbury Centre for the Visual Arts at the University of East Anglia, Norwich, England.

Above, left: The Lyman House, by Frederick Lyman AIA. Photo by Marvin Rand. Above, right: Churchillian? Bernard Zimmerman FAIA, drawn by Peter Shire.

Correction

Below is a title created, by graphic artist Keith Song, for L.A. Architect's December feature on the L.A. fires. The title was accidentally dropped from the page. Apologies to Keith and to readers from the

tion and training facility in Austria, audio and video facilities for Swell pictures in Chicago, a recording studio for Ice-T in Los Angeles, and a major home addition and renovation in Beverly Glen.

RTKL Selected

RTKL Associates has been awarded the redevelopment design contract for one of China's most prestigious and famous retail centers—DongAn Market in Beijing. David J Brotman AIA, RTKL executive vice president and Los Angeles office director, heads up the design efforts associated with the redevelopment of the 210,000 square-foot historic site, established in 1903 as an open-air market and located within walking distance of the Forbidden City.

JFP, FDAA Retained

Johnson Fain and Pereira Associates has been retained to provide Architectural Design Services for a new office building at Warner Bros., Burbank, California.

Feola Deenihan Archuleta Architects has been retained to design a new 160,000 square-foot JC Penney store in Mexico City. In addition they have a resort complex in its master-planning stages in Malaysia as well as a \$125 million health, sports and fitness resort that will be under construction in Southern Spain early 1994.

Ellerbe Becket Restructured

Ellerbe Becket has announced a new leadership structure, effective January 1994. Leading this initiative is the firm's President and CEO Robert A. Degenhardt, who states "The purpose of the new leadership structure is to involve more people who work directly with our customers in the management of the firm, and to involve the existing management of the firm more directly with our customers."

Kavanaugh Exhibited

Designer Gere Kavanaugh recently had her work exhibited at the New York Pratt Institute. Her work was part of an exhibit sponsored by the Association of Women Industrial Designers, featuring work by women designers.

NOVEMBER

"It is a damp, drizzly November in my soul," said Ishmael and a sad one, says I. Two houses gone. The house above, built to outlive the temples of Japan, disappeared after 33 years. The house below, for the most grateful of clients, vanished yet younger. Even the tiles shattered beyond any more practical use than souvenirs.

What is it about the Malibu, so magnificent, so blighted, so comfortable, so terrifying? It is not tropical. There is a certain bite in the air and white people thrive on it. They drive into the sun and with the traffic two hours a day at least, and its main street is as atrocious as American main streets can get: uninspired, ill considered, far more awful than anything described or seen by Sinclair Lewis. What an opportunity squandered in the mouth, not so much of greed as mortgage panic and lonesome architects and where the beloved houses, nestled unpretentiously in the bosom of the mountains are devoured by the tiger of the skies, the ugliness remains, unscathed, intact, not even scorched.

And the old crusader Bernard Zimmerman is defeated, like Churchill after carrying the whole of the Second World War on his shoulders, turned out of office by what seemed to any outsider as the height of ingratitude.

Indeed, there is more than a little Churchillian about that portly, unforgettable colossus of Los Angeles, a man no one who has ever seen, not to mention heard, could ever forget, the center of Los Angeles architectural politics for like 40 years.

Someone described Churchill as "the best talker, the worst listener." Zimmerman's disregard for minor facts, not to mention parliamentary procedure, and his steamroller sense of principle made other architects seem petty, feel petty and, therefore, angry and spiteful. But, if their shouldering hurt Bernard, it never stopped him and probably still hasn't.

But I was not always on his side, you know. When he voted against the Corps of Architects, I went sniveling to Mory Verger, "Can you imagine a fellow rebel doing that?"

"You're not rebels any more," Mory said. "You're old revolutionaries and old revolutionaries organize."

But old revolutionaries seem to have gone out of style and perhaps even organization.

Well, youth must prevail. But it was no tin monument that fell in the street.

Frederic P. Lyman, AIA

LOSS OF LYMAN HOUSE

The fall fires in Malibu left their toll. Fred Lyman's statement in simplicity and reason was lost as well as my own house.

The Lyman house is truly a loss. It was an inspiration and my first introduction into the field of architecture.

Lyman created a feat in joinery and structural wit, built entirely with bolted, fitted joints instead of the common nail. It sat magnificently on a slope in Las Flores Canyon. I first saw the house 24 years ago on the way back from a field trip. Having just purchased a VW bus I took the long way home and saw the Lyman house from across a canyon. I was awed by the 'Shinto' shrine and decided to stop and sketch it. Soon after a man emerged from the house and asked if I needed a job. There began my architectural career as Fred's secretary and bookkeeper; a job I was relieved of when my drafting skills surpassed my filing abilities.

Over the years the Lyman house remained in its pure state. Both north and south facing walls consisted only of French doors that all opened to the great outdoors; Eucalyptus and canyon view to the north and an ocean view to the south. The bathroom was outside in a bathhouse that featured a sunken tub and shower with tiles by John Mason.

Several years ago Fred sold the house and purchased a thousand acres in Minnesota. The house was brutalized over the next decade. The new owner, an architect, attached the bath to the main house with a stuccoed tunnel. The corrugated asbestos (oops) roof was replaced with Spanish tiles. The clear redwood siding and 14"x14" columns were covered with stucco. The natural landscape that had grown over the years was tamed and surrounded by decorative Spanish tile and river rock planters.

It was sad to suffer the loss of the Lyman house to fire, but even sadder to see the beauty of this house abused by one of our own

profession.

Cory Buckner, AIA

Editor's note: Cory Buckner and husband, architect Nick Roberts AIA are presently rebuilding. If other readers wish to reflect on the impact of the fires or the earthquake, please write to L.A. Architect.

OPINIONS DEFENDED

After reading letters to for Dec/Jan 1993/4 re: plans for downtown defended, I re-read both Mr. Betsky and Mr. Rojas articles to see if I had missed something. I didn't think I did.

Why is it that if a newspaper like *L.A. Architect*, as happens rarely, criticizes or offers a different viewpoint on a given subject that then the chief planner writes a letter defending his "master plan?" I for one don't think this solution is an overall design for everyone in this city. Planning such a program of action makes no common sense because everyone knows that at least no two people agree what the city is after.

I think that this plan is really a priority fix-up schedule for needed repair. It will tell us that if we tear down a 100-unit housing project, 100 families will be out in the cold unless we build 100 new ones. But it also tells us nothing about how these new units are to be built. That is called implementation and is not a proper planning function. Implementation is up to, I suppose, us or the 300,000 people who work and live in downtown.

Urban renewal has made many mistakes. And most of its critics say that "parks are only for loafers" and that "low buildings don't make as much money as tall ones" or that "cities inhabited by the poor are poor cities" tending to blame the rash for the measles. The statistical sand-throwing game is therefore rather meaningless. It blinds us to the real issue which is to start creating communities for everyone, which includes the viewpoint of both Mr. Betsky and Mr. Rojas.

It is not enough to update our urban architecture. Our efforts should be directed toward turning the city into an orderly aggregation of livable neighborhoods for all of us. To this end, all of us can surely agree.

David J. Mesa Architect

L.A. on Fire

Convention Update . . .

AIA Convention 94

Preparations for the 1994 AIA Convention in Los Angeles continue, after only a short and temporary interruption last week.

The convention registration packet will be issued by the national AIA office in two weeks, providing everyone with detailed information about the Convention. Please encourage all your friends and colleagues to attend what will surely turn out to be an exciting and interesting Convention.

Fund raising has gone well to date but a renewed and vigorous effort with participation by everyone is needed to ensure that the Convention will be a financial success as well as a professional and social success.

Soon we will be asking for volunteers to help with the Convention tours and with other convention activities. A redoubling of effort in supporting the convention activities, on everyone's part, will ensure that the Hollywood Nights party will not only be a celebration of architecture but also be the culmination of a successful Convention in which all of us can take pride.

Volunteer Opportunities

Members of architects' families, including spouses and offspring or newcomers to the profession of architecture, such as students, might consider volunteering to work the 1994 Convention. Guiding one of the 73 tours, selling tickets, meeting guests at LAX,

and facilitating parties will teach them more about the personalities and places of architecture than months of living in the city or some college classes. Managing the 5K run and staffing information tables in the hotels are guaranteed to introduce volunteers to new people.

About 125 individuals have already seen volunteer service as a way to contribute to the AIA and have a personal adventure at the same time. Volunteer chair Bernie Altman AIA estimates that 400 more slots still need to be filled. At this point in the calendar, first-tier volunteers will identify staffing needs of the various committees and set up the volunteer structure. All-comers are welcome. You can reach Bernie at (310) 204-2290.

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 commis-

sion competition.

The jury includes: Arthur Erickson, Thom Mayne, Eric Owen Moss. Prize money totals \$8,500. 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 info, contact: Wesley van Kirk Robbins, Architect, c/o THE END, P.O. Box 1332, Culver City, California 90232. Phone/Fax (213) 296-6226.

AIA Photo Contest

AIA St. Louis invites you to submit slides, with an architectural theme, to the official AIA photo contest. Cash prizes totaling \$2500 will be awarded, and the winning photos will be exhibited at the AIA 1994 National Convention in Los Angeles. For more information, call AIA St. Louis at (314) 231-4252.

Preservation Gala:

The California Preservation Foundation invites owners, architects and others to attend the Eleventh Annual Awards, a gala event at the L.A. Union Station on February 26, 1994.

The awards recognize design and restoration excellence in safeguarding California's cultural heritage for future generations.

The awards event begins at 5:30 p.m. and is open to the public. For ticket information contact event coordinator Ruthann Lehrer at (310) 570-6864.

AIACC Awards

The AIACC 1994 Awards Program, now open, "promises to challenge the profession's definition of design excellence," according to press material. Design Award entrants will be required to demonstrate how the project fulfills specific achievements in architectural practice, its response to community concerns, and the relationship of the project to the environment. The Awards will be presented during the Los Angeles National Convention. Deadline for registration is Feb. 11, submittal deadline is April 11. For information, and a Call for Entry, contact Alice Rush at (916) 448-9082.

Committees

Healthcare Design Seminar:

Central Supply

Planning healthcare facilities is becoming more and more challeng-

ing, especially for clinical areas such as the Central Supply department. New technology, new services and government controls have a profound impact on effective design solutions.

To assist you in better understanding these issues, Milcare, Inc. will be sponsoring an AIA-approved continuing education program focusing on the Central Supply department. The program, scheduled for February 17, will also address infection control, new technology, healthcare delivery practices, sanitation issues and future trends.

This two hour session will be conducted by Terry Swafford, Manager of Clinical Application Specialists for Milcare. Please reserve a space for this seminar by contacting either Cynthia Mabus at (310) 458-2080 or Al Roden at (213) 381-3311.

People and Projects

Awarded to KMJR

Keating Mann Jernigan Rottet have recently been awarded the following projects: 1100 Milam, Houston, Texas. 1.1 million sq. ft. downtown high-rise for Houston Industries, Inc.; State Office Building and Caltrans Building, San Bernardino, Ca. Architecture and Interiors totaling approximately 550,000 square feet; Montecito Residence, Montecito, Ca. A 4,000 square foot private residence; Frankfurt Office Building, Frankfurt, Germany. KMJR recently won a design competition which included four German architects and KMJR. The building will be approximately 20,900 square meters; Tokai Bank of California, Los Angeles, Ca. Interiors for approximately 70,000 square feet of banking and support space.

Children's Eye Center at UCSD under way

David Rinehart, a partner with LA architectural firm Anshen + Allen designed the 3,000 square-foot facility located adjacent to the Shirley Eye Center (also designed by Rinehart) at UCSD Medical Center-La Jolla.

Completed by Studio bau:ton

Studio bau:ton, AIA award-winning architecture and acoustics firm has completed the final phase of Record Plant LA's \$4 million 25th anniversary 1993 expansion, the Mini Plant studio. Other recently completed projects by studio bau:ton: X-Art - an audio produc-

New & Reinstating AIA Members

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1994 AIA/LA
Installation celebration
has been
charged. From Jan 22
to Feb, 19 due to the
L.A. Earthquake. The
rescheduled celebration
will still be located
at the L.A. Central
Public Library at
6:30p.m.

AIA/LA continues over-

See You In L.A.!

National AIA Convention

May 13-16 1994

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by the AIA/LA, 3780 Wilshire
Boulevard, Suite 900, Los
Angeles, CA 90010.
Tel. (213) 380.5177.
Fax. (213) 380.6692.
Subscriptions: \$20 domestic,
\$40 foreign.
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AIA/LA



AIA's emergency response to the earthquake

Words From the President

My pleasure at being AIA/LA's President is greatly reinforced by the support I am enjoying from my fellow members. This started immediately after the earthquake. On behalf of the entire Chapter, I extend expressions of our concern to you whose homes and businesses were damaged. I also thank you who volunteered so generously in an illustration of the real way to get value from AIA membership — to receive, give. In preparing for this year, we surveyed the chapter members, and I am delighted to report an overwhelming response. Surveys are still being returned, and yours is still welcome, but with more than 15% of you already responding, we have a statistically valid sample. I am reading the surveys in detail and plan to report formally on the compilation next month, but for now, several trends are clear:

- You want more value for your dues, but there is certainly no consensus as to what would satisfy this need.
- You have grave concerns about the future of the profession, but you see the problems/solutions in widely varying ways.
- You want some general meetings so you can socialize with each other.
- Only half knew that current members will automatically be registered for the May 13-16 AIA National Convention at no additional cost. (And members who join now will gain admission at a greatly reduced price.) You were generally willing to help.
- You are interested in joining the committees. Many who signed up did so for more than one committee.

• You like and read *L.A. Architect*, though with reservations about its legibility and layout. You are frustrated at the long time the publication is in the postal system, which makes timeliness of the calendar difficult.

• You have constructive criticism, which we will heed, about the Design Awards Program. We will use the information garnered from the survey responses. I have already passed your names on to the committee chairs, and you should hear from them soon. As the year progresses, I will write more on various subjects raised by the survey analysis, and I request your continued input and constructive criticism. My goal for this year is that we work together creatively to move our profession forward, by inches where necessary, by long strides where possible. Your part in this is to get involved.

Emergency Response to the Earthquake

Shortly after the earth stopped shaking early on January 17, AIA/LA acted on its plan for community assistance and outreach. Chapter members were not spared in this tragedy. Members homes and offices were affected to varying degrees, including total loss.

Under the leadership of Emergency Preparedness Committee Chair Steven Ball, AIA with AIACC assistance, contact was made with the State of California Statewide Disaster Assistance Program. AIA members previously enrolled and trained in the program were made available to jurisdictions needing help in evaluating damaged structures. Under a plan which deputizes such

assisting architects to work with Emergency Operations Centers, AIA volunteers were mobilized within 30 hours of the quake. However, the pressing need surpassed the number of registrants, and immediate assistance was requested from these volunteers and others. At AIA/LA, names and telephone numbers of volunteers were also collected for entry into the program for the future.

Led by Historic Resources Chair Gordon Olschlager, AIA, and working closely with the State Office of Historic Preservation, volunteers fanned out to survey damaged historic buildings, with an eye to saving repairable buildings from unwarranted demolition. Before another day had passed, a flyer was prepared by AIA/LA and, under an emergency funding grant from National AIA, mailed shortly thereafter to all AIA members in Southern California by AIACC.

This paper restated AIA policy for members representing AIA during the post-disaster period, described how chapter committees had responded, and listed six areas of volunteer opportunity. Additionally, as we learned the extent of damage to our Chapter members homes and businesses, we developed a network for provide temporary housing and business operations assistance. Simultaneously the print and broadcast media were apprised of AIA members availability to assist and how to get this help.

In response to media requests, I spoke for the Chapter to explain the role of architects in this situation and in general. In view of the impact of the quake, the Chapter leadership concluded it was most appropriate to postpone the installation celebration to February 19.

Finally, we requested that AIA National President William Chapin, FAIA, come to Los Angeles January 26 to meet with the mayor and the press to carry AIA's message of support and assistance to the public. We also wanted him to see for himself that the locations for May's Convention activities had been very minimally affected, so he could confidently urge AIA members from all over the country to visit Los Angeles as planned. It is not too late to help. Those who wish to assist affected AIA/LA members, to get involved with the Emergency Preparedness Committee, or to enroll in the Disaster Assistance Program to assist in future disaster recovery actions should call the Chapter office at (213) 380-4595.

VIRGINIA TANZMANN, FAIA
PRESIDENT

Installation Postponed

The chapter installation/centennial/scholarship event has been postponed to February 19, still at 6:30 p.m., and still at the newly restored Central Library. Please join us for what will additionally be a recovery party.

As before, this will be a festive occasion, where you will have a chance to meet and greet the 1994 chapter leaders, participate in the chapter's 100th birthday celebration, see the award of the chapter's scholarship (and raise funds for this fine program through a most interesting art auction), enjoy great food, dance to wonderful music, and of course meet with old and new friends. For details and to make reservations, please call (213) 380-4595.

BOB UYEDA, AIA EVENT CHAIR

AIA/LA Committees and Chairs:

Architecture for Health, Cynthia Mabus, AIA (310) 458-2080; Design Awards Program, Michael Hricak, AIA (310) 823-4220; Interior Architecture, Lauren Rottet, AIA (213) 895-4770; Liability, William Krisel, AIA-E (213) 824-0441; Professional Practice, Chad Dasnanjali AIA (213) 937-4270/Michael Kaufman AIA (310) 305-1705/Debra Pearson AIA (213) 465-3822; Programs/Professional Development, Bernard Zimmerman, AIA (213) 274-0243; Small Projects (Practice), Donald C. Axon, FAIA (213) 476-4593; Architects in Education, Marvin Malecha, AIA (714) 869-2666; Architects in Government, Robert Donald AIA (213) 742-7601; Architecture for Housing, Manuel Gonzalez, AIA (213) 394-0273; Building/Performance & Regulations, John Petro, AIA (213) 207-8400; Communications/Public Relations, Michael J. Kent, AIA (213) 826-2500; WestWeek, Lauren Rottet, AIA (213) 895-4770; L.A. Architect, Carl Davis, AIA (213) 625-1734; Government Relations, Jerome Tamen AIA (310) 828-1707; International Relations/Hospitality, Raymond Kappe, FAIA (213) 453-2643; Licensing Task Force, William Krisel, AIA-E (213) 824-0441; Urban Design, Deborah Murphy (213) 237-0136; Anne Zimmerman (310) 821-2900; Associates, Breton Washington, Assoc.; Real Problems Design Competition; Student Visions for Architecture, Jeffrey T. Sessions (310) 431-6528/Robert Leach AIA; Districting, Gregory Villanueva, AIA (213) 727-6096; Ethics, Edward Takahashi AIA (213) 413-3131/Herbert Wiedoeft, AIA (213) 413-3131; Fellowship Nominations, P.K. Reibsam, FAIA (213) 468-9900; Library, James R. Combs, AIA (213) 388-1361; Long Range Planning, Katherine Diamond, AIA (310) 474-3244; Membership, Mark DiCecco AIA (818) 346-2481; Mentor's Hotline, Morris Verger, FAIA-E (213) 824-2671; Past Presidents Council, Donald C. Axon, AIA (213) 476-4593; Professional Affiliates, Steven M. Gilmore (818) 441-1400; Students Affairs, Michael Hricak, AIA (213) 823-4220/829-2074; Women's Architectural League, Betty Gamble (213) 664-3955; Design Committee, Lisa Wightman, AIA (213) 937-9459; International Practice, Jan Muntz, Assoc. AIA (213) 742-7012; Young Architects Forum, Peter De Maria, AIA (310) 854-0253; Historic Resources Committee Chair, Gordon Olschlager, AIA (213) 383-0056; Convention Steering Committee, Ki Suh Park (213) 937-4270; Los Angeles River Task Force, Arthur Golding AIA (213) 622-5955; Environmental Resources, Richard Schoen FAIA (310) 825-1345; Emergency Preparedness, Stephen Ball AIA (310) 471-7466.

L.A. Architect

L.A. shaken . . . Rottet, Koning Eizenberg honored

L.A. Architect February 1994

Pershing Square Completed

The completion of Pershing Square in February culminates a seven-year effort to redesign and rebuild the largest park in Downtown Los Angeles. Design of the \$6 million construction effort was a collaboration between architect Ricardo Legorreta of Mexico, landscape architect Laurie Olin of Hannah/Olin Ltd. in Philadelphia, Pa., and project artist Barbara McCarren.

The 5.5-acre design is notable for a light-hearted and brightly colored reinterpretation of traditional park design programs. Schematically, the park is divided roughly into two portions, with an open-air performance area on the north and a circular fountain area, paved in river stones, on the south. At center stands a 125-foot purple campanile, which serves as a both place marker and signature image for the park.

Controversy has followed the project throughout its development. A competition jury in 1986 selected a scheme by SITE Architects of New York, but the scheme was universally unpopular with the Downtown property owners whose support was necessary to fund the project. After the original Pershing Square committee went into Chapter 11, developer Rob Maguire of Maguire Thomas Partners put together a new committee, and brought in the new designers. Maguire Thomas also managed the construction.

Charles Moore Dies at 68

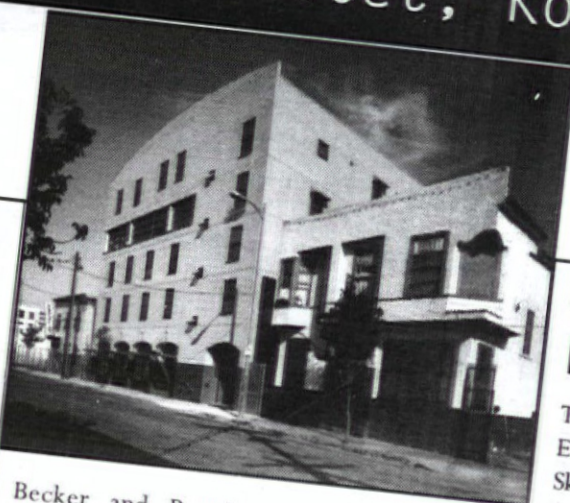
Charles W. Moore FAIA, an architect whose designs and writings have had a widespread influence on design in Southern California and the architectural profession in general, died on December 16, 1993 of a heart attack.

Moore was both a prolific designer and influential theorist, whose work combined high seriousness and unapologetic playfulness. Moore, one of the most cited theorists of Postmodernism, popularized the notion of "sense of place" as a value in design.

Among his best-known works in Southern California were the Faculty Club at UC Santa Barbara, the Beverly Hills City Hall addition (with Urban Innovations Group) and the Lee Burns Residence in Brentwood.

As a teacher, he served as chairman of architecture departments at Berkeley, Yale and UCLA, and was dean of the Yale program in the early 1970s. Most recently he was O'Neil Ford Professor of Architecture at the University of Texas at Austin.

He was also author of 11 books, including "The City Observed: Los Angeles," with Peter



Becker and Regula Campbell, and most recently "The Poetics of Gardens," with William J. Mitchell and William Turnbull Jr. A tribute to Moore is featured on page 5.

Earthquake Savages L.A.

A near-catastrophic earthquake shook much of Southern California on January 17, damaging at least 1,000 buildings, crippling the city's transportation system and destroying at least 12,000 housing units. The quake was the severest to hit the city since the 1971 Sylmar quake. Damage estimates were not available at time of publication.

Beyond the loss of life (56 dead at last count) and damaged buildings, the most lasting damage to the city was likely the collapse of portions of several freeways, including the Santa Monica (10), Antelope Valley (14), Simi Valley (118) and Golden State (Interstate 5) freeways. The freeway damage has directed tens of thousands of cars onto surface streets in an already congested city, illustrating the hazards inherent in a major city's dependence on a single transportation mode. See L.A. Architect's earthquake feature on page 6.

Rottet Named Top Designer

Lauren Rottet AIA, a partner in the firm of Keating Mann Jernigan Rottet, has been named "Designer of the Year" by Interiors Magazine.

"Far from being the token woman in the five-partner firm," Rottet is "actively involved in all aspects of the firm's work, holding equal status with her male architectural partners," wrote Beverly Russell in the January issue of Interiors.

Rottet, who is partner in charge of interiors at Keating Mann, has executed a large number of entertainment-related and law-firm interiors, including the Screen Actors Guild, the offices of McCutchen Doyle Brown & Enersen and Baker & McKenzie. While a partner at Skidmore Owings Merrill, Rottet also designed offices for Latham & Watkins and the City Club in downtown Los Angeles.

Past Designers of the Year include Michael Graves, John Saladino, Gary Lee, Juliet Lam, Gregory Landahl and Orlando Diaz-Azcuy.

Honor for Koning Eizenberg

The Santa Monica-based firm of Koning Eizenberg Architecture, in participation with the Skid Row Housing Trust, was the sole L.A.-area firm to win a 1994 AIA Honor Award.

Winning the national honor was the Simone Hotel, a newly-built, 123-room single-room occupancy hotel in Center City East. In a statement, the awards jury said the project was "respectful of its context and the dignity of its residents," and "demonstrates how good design can enrich a neighborhood and address important societal issues."

Getty Villa Comp

Los Angeles-based Hodgetts & Fung Design Associates and Frank D. Israel Design Associates are amongst six international architects selected to develop concept schemes for the adaptation of the Getty Villa (Museum) in Malibu.

After the new Getty Center in Brentwood opens in 1997, the Villa in Malibu is to "promote broader understanding of Classical Antiquity," states Getty press material. According to John Walsh, "No other site in this country is better for these purposes. We want the Villa to be a place where visitors get to explore not just Greece and Rome but the widespread idea of 'antiquity,' which many cultures share."

A Villa Master Plan Project Committee has been formed to select an architect who can "take a fresh view of the Villa, draft a more specific program, and propose the most intelligent solutions." The six architects are: Juan Navarro Baldeweg, Hodgetts & Fung Design Associates, Frank D. Israel Design Assoc., Kallman, McKinnell & Wood Architects, Inc., Machado and Silvetti Associates, Inc., Alvaro Siza Arquitecto.

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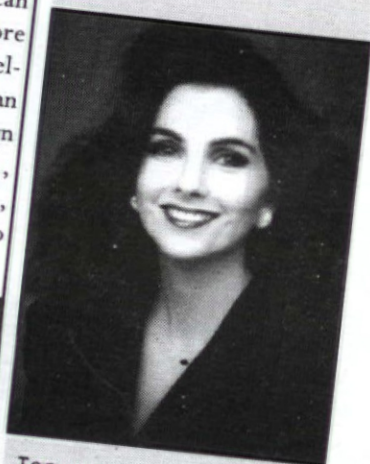
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Top, center: Simone Hotel, by Koning Eizenberg
Left: Screen Actors Guild, designed by Lauren Rottet and colleagues at KMJR. Photo: Kerrick, Hedrich Blessing
Above: Lauren Rottet AIA, Designer of the Year.

