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Convention round-up, coverage of 100/100 exhibit and the MOCA symposium/show.

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The logo of Bernard
Zimmerman's
100/100 show
overlaid on some of
the attendees
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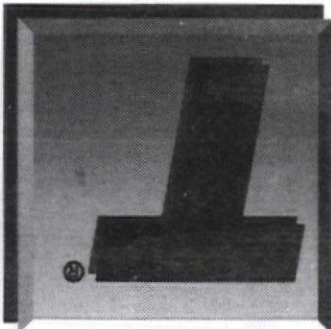
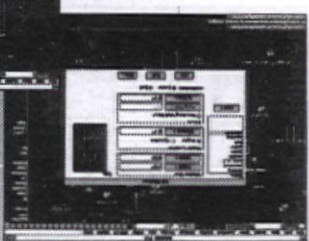
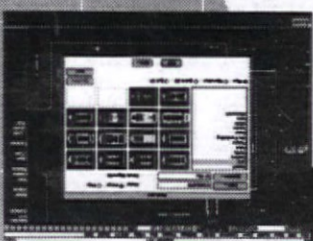
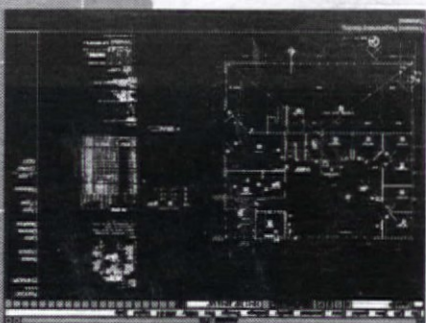
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Calendar

Monday	Tuesday	Wednesday	Thursday	Friday	Sat/Sun
June • SCI-Arc Continuing Education, "Making Furniture with Recycled Materials." Seven Mondays. Inf. (310) 574-1123/(310) 305-1839. • SCI-Arc Continuing Education, "Presenting Self and Project." Six Mondays.	3 • SCI-Arc Continuing Education, "Introduction to Typography." Six Tuesdays. "Understanding Current Architectural Theory."	4 • AIA/LA AFLA, 6:00p.m. • SCI-Arc Continuing Education, "Designing Poetic Spaces." Six Wednesdays. Inf. (310) 574-1123/(310) 305-1839.	2 • AIA/LA Codes Committee, 5:00p.m. • SCI-Arc Continuing Education, "Exploring Architecture and Site Through Video." Five Thursdays. Inf. (310) 574-1123/(310) 305-1839.	3 Ongoing Exhibits • MOCA exhibit: Urban Revisions (213) 621-1750. • L.A. Service Station, Barnsdall Art Gallery	4/5 • SCI-Arc Cont. Ed., "Introduction to Computers." Inf. (310) 574-1123/(310) 305-1839. 6/4-6/26 • SCI-ARC Continuing Education: Metal Casting and Mold Making Workshop (4 Sat's, 2 Sun's)
6 • AIA/LA DP Coalition, 6:00pm. • SCI-Arc Continuing Education, "History of Urban Design." Six Mondays. Inf. (310) 574-1123/(310) 305-1839.	7 • SCI-Arc Continuing Education, "Introduction to Typography." Six Tuesdays. "Understanding Current Architectural Theory."	11 • AIA/LA Urban Design Committee, 6:30p.m. AIA/LA Fellows Luch @ KMJR, 12:30p.m. AIA/LA Volunteer Pizza Party, 4:30p.m.	12 • AIA/LA Health Committee, 3:00pm. • USC Architectural Guild Forum Event, with Moshe Safdie. 6p.m. Hebrew Union College Skirball Cultural Center. (213) 740-4471.	13 • "The Final Curtain" at Gallery at 777 "Endangered Movie Palaces of Downtown LA. 777 So. Figueroa St. LA (213) 955-5977. Thru July 7.	14/15 AIA/LA LA Architect Retreat • 6/11-6/22 SCI-ARC Continuing Education: Exploring Landscape Through Drawing (1 Sat, 2 Wed's) • 6/11 ARE Seminars @ USC (213) 386-7070
13 • AIA/LA Continuing Ed., 5:00pm.; Assoc., 6:00p.m.; Design Committee, 6:30p.m. • SCI-Arc Continuing Education, "Utility Arts: Studio Surveys of Vanguard Designers." Six Tuesdays. Inf. (310) 574-1123/(310) 305-1839.	14 • AIA/LA Continuing Ed., 5:00pm.; Assoc., 6:00p.m.; Design Committee, 6:30p.m. • SCI-Arc Continuing Education, "Utility Arts: Studio Surveys of Vanguard Designers." Six Tuesdays. Inf. (310) 574-1123/(310) 305-1839.	15 • AIA/LA EXCOM, 4:00pm.; Board of Directors, 5:30p.m.	16 • AIA/LA Health Committee, 3:00pm. • USC Architectural Guild Forum Event, with Moshe Safdie. 6p.m. Hebrew Union College Skirball Cultural Center. (213) 740-4471.	17 • "Design, Materials and Technology", symposium sponsored by USC Sch. of Prof. Development. MOCA Auditorium, 9a.m.-1p.m. • 6/17-7/1: USC Historic Preservation Courses. (213) 237-3445.	18/19 • AIA/LA Health Committee, 4:00pm. 5/28-7/15. • Aerosol Art Exhibition at SPARC "Notes from the Other Side" 685 Venice Blvd. Venice (310) 822-9560. Thru July 15.
20 • AIA/LA NOMA, 6:30pm.	21 • AIA/LA Continuing Ed., 5:00pm.; Assoc., 6:00p.m.; Design Committee, 6:30p.m. • SCI-Arc Continuing Education, "Utility Arts: Studio Surveys of Vanguard Designers." Six Tuesdays. Inf. (310) 574-1123/(310) 305-1839.	22 • SCI-Arc Continuing Ed., "The Design Competition." Three Saturdays, four Wednesdays. Inf. (310) 574-1123/(310) 305-1839.	23 AIA/LA ProPractice Meeting, 6:00p.m.	24 • AIA/LA Continuing Ed., 5:00pm.; Assoc., 6:00p.m.; Design Committee, 6:30p.m. • SCI-Arc Continuing Education, "Utility Arts: Studio Surveys of Vanguard Designers." Six Tuesdays. Inf. (310) 574-1123/(310) 305-1839.	25/26 • AIA/LA Health Committee, 4:00pm. 5/28-7/15. • Aerosol Art Exhibition at SPARC "Notes from the Other Side" 685 Venice Blvd. Venice (310) 822-9560. Thru July 15.
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Book Review

Books reviewed by Michael Webb and Eric Chavkin

Correction, L.A. Architect, May 1994: Michael Webb's name was inadvertently dropped from his reviews, featured on page 28. Also, Eric Chavkin was the author of the Auto CAD book reviews on p. 27.

In Brief

Beach Houses: from Malibu to Laguna (Text by Elizabeth McMillian, photographs by Melba Levick, foreword by Frank Gehry. New York: Rizzoli International. \$50 hc)

A well-chosen selection of modern and traditional houses that evokes, in picture and image, the excitement of living beside the Pacific, and the varied strategies of architects in shaping space on challenging sites. —M.W.

Annual of Light and Architecture 1993 (Edited by Ingeborg Flagge, Ernst & Sohn, \$45.00)

The annual is a delightful volume surveying 50 recent projects from the viewpoint of natural, artificial, and spectacular lighting. Projects include work by Tadao Ando, Gwathmey, Siegal & Associates and Hans Hollein, and Norman Foster.

Carl Davis

Film: The Fire This Time

A must-see for anyone interested in the urban condition: a moving and provocative documentary by young filmmaker Randy Holland charting the root causes of the Watts and Los Angeles riots. 11:00a.m. Saturday and Sunday mornings, Laemmle's Sunset Blvd.

Wanted: Copies of L.A. Architect, April 1994

L.A. Architect is desperately in need of some back issues of April 1994, for our archive and some contributors who have not yet received a copy. Ours have run out. If you have finished with your issue, please don't throw it away—send it back to L.A. Architect, c/o Frances Anderton, 3780 Wilshire Boulevard, Ste. 900, LA 90010. Any questions, call: (213) 380-5177.

Less Paper Please!

One of the most overwhelming aspects of administering L.A. Architect is the sheer amount of paper generated by junk-mail, press releases (many over long), and newsletters. For ease of management, for ecological reasons, and to save re-typing, please send information to L.A. Architect on disc (Mac-compatible 3 1/2 disc), or by fax (213 380-6692). Keep the paper mountain down!

Los Angeles: an Architectural Guide (David Gebhard and Robert Winter. Salt Lake City: Gibbs Smith Publisher. \$21.95 pb)

At last, a new edition of LA's architectural bible to replace the dog-eared, loose-leafed, outdated 1985 volume. This is the fourth in a series that LACMA launched in 1965. Most of us get a little fatter and slower with age, and one misses the sprightly, generous tone of the original entries in some of the additions. A few read as curmudgeonly essays; awkward intrusions in what should be a light-footed field guide. A slim volume could be compiled from the errors, some carried over from previous editions. On the plus side, you can finally locate neighborhoods on a contents page instead of casting the I Ching. Photos formerly grouped in a pictorial history have been folded into the text (there are two of the Strathmore Apartments—hurrah!). The quality would have been even better if the authors had delved deeper into Julius Shulman's archive. But, despite its faults, this is a marvellous, indispensable guide, and the authors deserve a medal for their industry and eclecticism. We can hope that another edition appears before the 21st century, and that youth complements maturity in its writing.

World Cities: Los Angeles (Edited by Maggie Toy. New York: Academy Editions. \$95 hc)

A sumptuous portfolio of cutting-edge buildings and projects (plus a few turkeys), perceptive essays by Elizabeth Moule and Stefanos Polyzoides, Diane Ghirardo, and Kim Coleman, and a verbose London symposium. It's a portrait of LA as seen through the lens of Sci Arc by an enthusiastic Englishwoman, who introduces sections on recent buildings that were proposed, built, or are yet to come. The level of inaccuracy is what you might expect from an Angeleno editing a book on London. More significant is how much good work by important local architects is omitted from a selection that finds room for Disneyland and City Walk alongside generous coverage of the avant garde. And locals may have trouble recognizing the city they love and loathe from these implausibly beautiful images.

The Show Starts on the Sidewalk: an Architectural History of the Movie Theatre (Maggie Valentine. New Haven: Yale University Press. \$40 hc)

There's a strong affinity between the early nickelodeons and the tacky little boxes of the typical shopping mall multiplex. In between came the movie palaces and the Depression-era bijoux. Over 300 of these were designed, in Southern California alone, by S. Charles Lee—who also built the MPAA Building on Western and remodelled the Max Factor building on Highland. Lee was a maestro of functional economy and theatrical illusion, who pulled the suckers into the tent and lifted their spirits—no matter what appeared on the screen. His method was scientific: a tower to beckon, a dazzling marquee to entrap, a soft glow in the lobby to flatter female patrons, a grand staircase to lure patrons to the balcony. His Tower Theater on Broadway (now disfigured) compressed a thousand seats and references to Garnier's Opera on a narrow site; the Hall of Mirrors at Versailles inspired the lobby of the Los Angeles, also on Broadway, which currently awaits a new role. European ostentation went out of style in the Depression; Lee redefined the neighborhood theater as a streamlined composition of stucco swirls and angular extrusions. A few drawings survive of theaters that were planned but not built in the early 1940s: Buck Rogers baroque fantasies that supply the missing link between streamline and space age. Someone should enliven a mall with Lee's original design for the Bay Theater—which illustrates the cover of this riveting history. Ben Hall and David Naylor have written on the movie palace; Maggie Valentine continues the story in an elegantly written, solidly researched study that began life as her UCLA thesis.

Andrea Palladio; the Architect in his Time (Text by Bruce Boucher, photographs by Paolo Marton. New York: Abbeville Press. \$95 hc)

There's a plethora of scholarly and splashy books on Palladio: this combines the best of both. Most focus on the individual trees and ignore the forest. "My intention has been to provide a synthesis of Palladio's career—his achieve-

ments as an architect and theoretician seen against the backdrop of his times, his patrons, and the architectural practice of the Renaissance," writes Boucher with characteristic grace and lucidity. Superbly designed and printed, this book weaves text and pictures together in a spell-binding narrative. It illuminates the emergence of Palladio's genius, his debt to contemporaries, and his enduring influence. Deluged as we are today with tepid pomo pastiches, it's invigorating to be reminded of the rigor and spatial complexity that inform the originals. No matter how often you have explored the Veneto, it's hard to resist the impulse to dash back after even a few chapters of Boucher.

The Theory of Architecture: Concepts, Themes, and Practices (Paul-Alan Johnson. New York: Van Nostrand Reinhold. \$39.95 pb)

For those whose eyes glaze over when they encounter the academic jargon that now passes for architectural theory, this book may offer a path through the labyrinth, or merely reinforce one's conviction that architects should stop babbling and concentrate on building.

MICHAEL WEBB

Audubon House: Building the Environmentally Responsible, Energy-Efficient Office (National Audubon Society and Croxton Collaborative Architects, Wiley 1994, hc, \$24.95)

Most architecture books are about architects, building types or stylistic epochs but seldom are they about an individual building. The Audubon House, located in lower Manhattan, is an excellent individual case study on a very important theme: how to design the environmentally responsive office building. When the Audubon Society needed to move their headquarters they bought and retrofitted an abandoned 8-story Romanesque Revival structure. This is that story, an enjoyable read, fully illustrated with plans, diagrams and appendices. Highly Recommended.

Low-E Glazing Design Guide (Timothy E. Johnson, Butterworth Architecture 1991, 200p hc, \$39.95.)

Why low-E glazing? Although relatively expensive Low Emissivity

glazing will soon become the standard for energy conscious design. The author follows his previous book, *Solar Architecture: The direct gain approach*, with a manual on low-E glazing with chapters on performance, design and cooling, heating and daylighting applications. It is organized with a graphic system of tabs to aid locating specific design, selection, spec and calculation sections. A well thought-out comparative commentary on this recent technology. Recommended.

Transgenerational Design: Products for an Aging Population (James J. Pirkil, VNR 1994, 260 pp, hc guide, \$49.95.)

A primer, case study and consumer products catalog of design solutions for the problems encountered by the aged. The primer; part argument, part classroom and part solution, is described in terms of how well architecture can accommodate human limitations. The case study is a typical retrofit bathroom design for an elderly couple. The consumer catalog is an overview of products, ranging from utensils to audio equipment to furniture. Nicely photographed with appendices and glossary. Recommended.

Buildings And Power: Freedom and control in the origin of modern building types (Thomas Markus, Routledge 1993, 341 pp, pbk, \$37.50.)

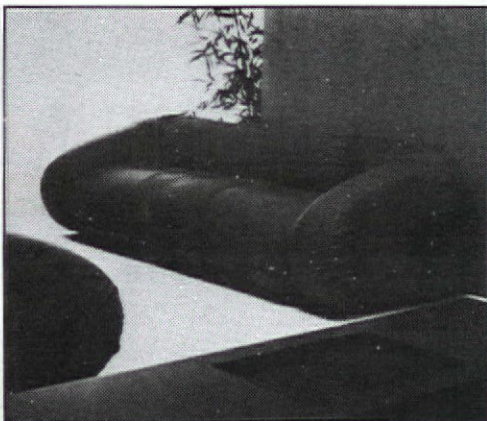
An thoroughly researched critique that reads buildings as social text; specifically how modern architecture evolved into building types for the control of power and knowledge. The author arms himself with the analytical tools provided by both Foucault and Braudel and uncovers an archeology of power that is intelligently illustrated with both spatial diagrams and primary source materials. The excellent chapter on Buildings and Knowledge (visible, ephemeral and invisible) is a worthwhile read. The accompanying diagrams analyze the building program spatially but unfortunately are not as convincing an argument as the archival drawings. A picture is indeed worth a thousand charts. Highly recommended.

ERIC CHAVKIN

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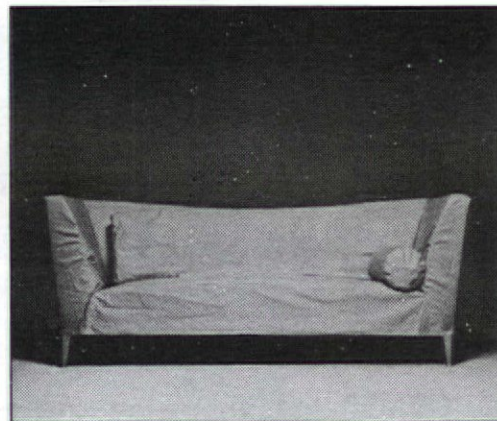
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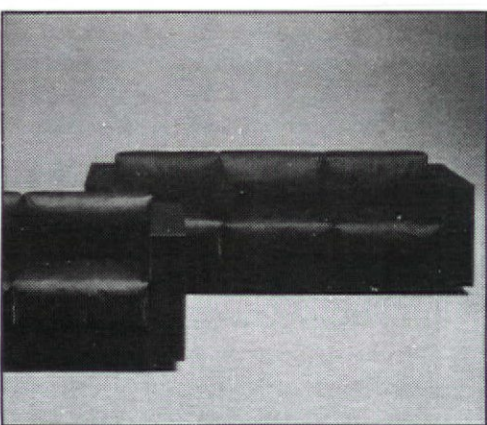
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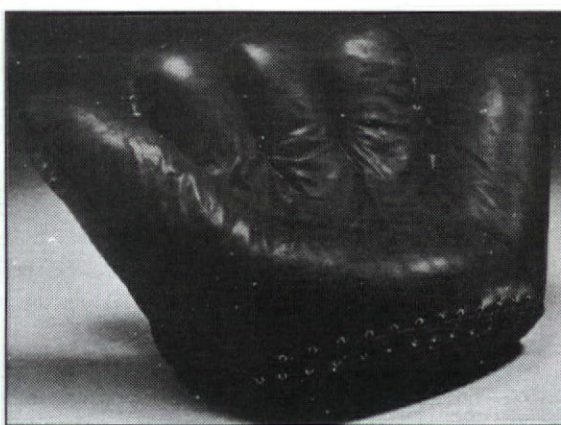
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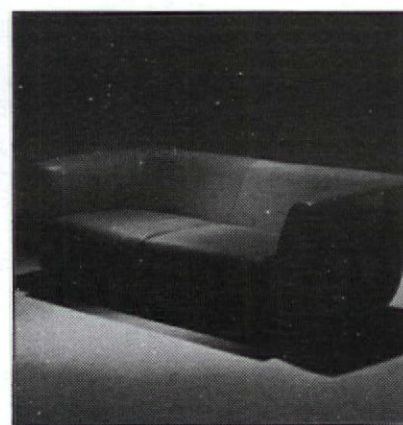
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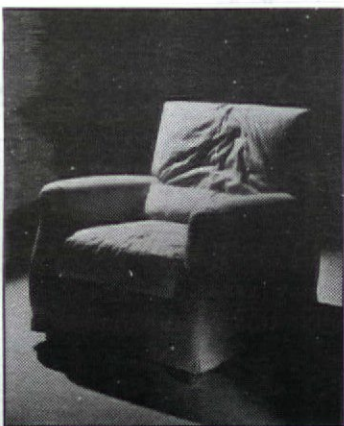
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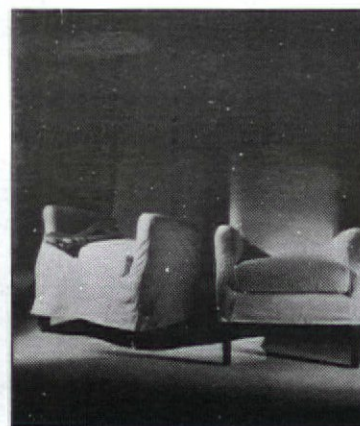
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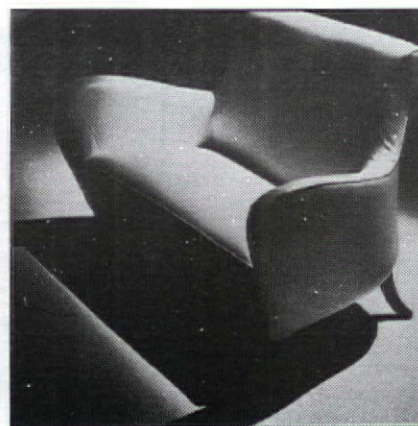
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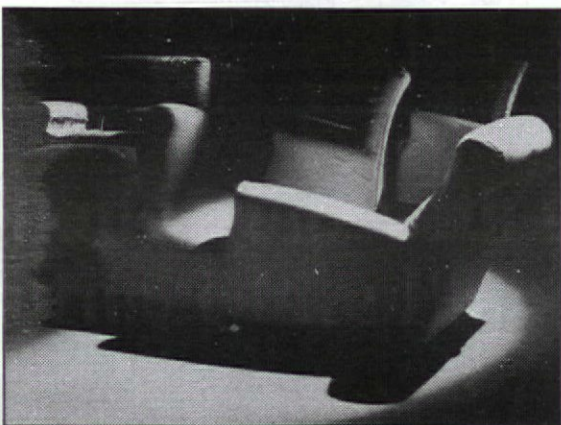
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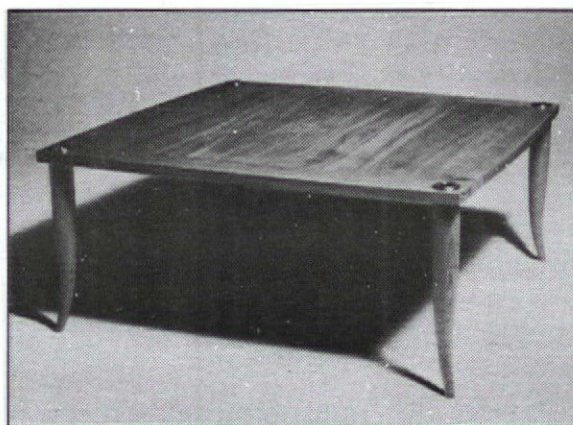
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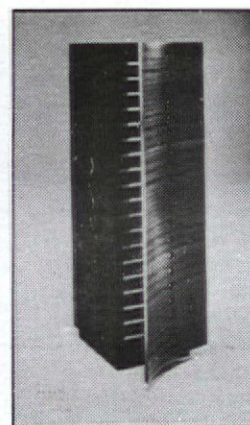
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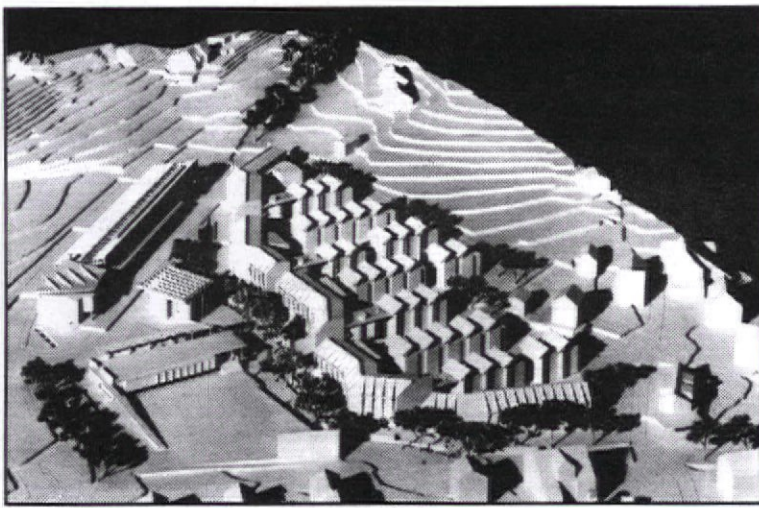
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Los Angeles projects or designers in Urban Revisions

- Greenway Plan for Metropolitan Los Angeles, by Johnson Fain and Pereira
- Uhuru Garden, by Achva Benzinberg Stein
- Downtown Strategic Plan, by Elizabeth Moule and Stefanos Polyzoides, Architects and Urbanists
- Playa Vista, by Andres Duany and Elizabeth Plater-Zyberk, Hanna/Olin Ltd., Legorreta Arquitectos, Elizabeth Moule and Stefanos Polyzoides, and Moore Ruble Yudell
- "Steel Cloud" West Coast Gateway, by Rashid + Couture/Asymptote
- The Crenshaw Neighborhood Plan, planned by Michaela Pride-Wells, Valerie Lynne Shaw and Fathia Macaulay with Crenshaw neighborhood organizations
- Cultural Explainers, by the Social and Public Resource Center (SPARC)
- Town Center for Esslingen, by Angélli/Graham Architecture.



Urban Revisions

Michael Webb discusses Urban Revisions

Graffiti spatter the pristine interiors of MOCA, where Urban Revisions: Current Projects for the Public Realm is on show through July 24, and half obliterate a plan on the cover of the catalogue. The graffiti are intended to be one of the exhibits—an expression of an LA community—but the effect is chilling, for these "expressions" have spread like a cancer to every part of LA. They remind us—as if we needed to be reminded—of how sleazy and chaotic the city has become, and how ineffectual are most efforts to enhance it. Ever since the CRA tore down the decayed housing on Bunker Hill and blew its chance to build a civilized alternative, planners in LA (and most other cities) have vacillated between destructiveness and inertia. Committees deliberate, politicians grandstand, reports gather dust, and the city continues to spiral downwards.

Planners are only part of the problem. Projects that would once have been approved by cronies in a smoky room, are now debated interminably and challenged by every individual and interest group that can hold a placard or hire a lawyer. We've gone from back-room manipulation to near anarchy in a generation, without achieving the broad consensus that's needed to improve the public domain. San Francisco was completely rebuilt three years after the devastating earthquake and fire of 1906. It has taken three decades to half-build a few blocks of Yerba Buena. —M.W.

Above: Model of design for Town Center for Esslingen, by Angélli/Graham Architecture

Urban Revisions, curated by Elizabeth A. T. Smith, comprises 18 innovative planning and design projects of the past five years. They include practical and visionary alternatives to urban decay and suburban sprawl. But doubts crowd in. Some of the plans are mere diagrams. Others are too fanciful ever to be realized as they are shown here. The installation does little to illuminate the merits of individual schemes or to reach out to the visitor. Five years ago, Hodgetts & Fung captured the excitement of the Case Study houses in MOCA's Blueprints for Modern Living. This installation is credited to "the interdisciplinary design team REDROTO—led by architect Michael Rotondi and graphic designer April Greiman—with communications technologist Eric Martin." The product of this collaboration is oddly drab and distancing—a far cry from Blueprints—and from the sensual, visceral experience that Rotondi and Greiman achieved in L.A. Nicola.

That's the bad news. The good lies in the emphasis on incremental improvements, recycling old buildings, the greening of existing spaces, and grass-roots initiatives to foster community pride. The best of these schemes instill a sense of the possible, a feeling of "what if...?"

One that has immediate resonance is "A Greenway Plan for Metropolitan Los Angeles", developed by Johnson Fain and Pereira Associates. LA has less than a quarter the public open space of New York City, and much of that is concentrated in a few large expanses. JFP propose to transform 400 miles of river and flood-control channels, rail and utility rights of way into biking, jogging, and equestrian trails. This green grid would serve as connective tissue, linking parks, beaches, transportation hubs, and other public amenities. Light rail links might share these landscaped corridors. Manhattan and Hermosa Beach have already completed green belts. It's conceivable that Rails to Trails, the Tree People and other volunteer groups might join forces to plant and maintain this network. Other linear schemes in the show include the Farmington Canal Greenway in New Haven, and the Central Artery Corridor, which may be built through downtown Boston when the elevated freeway is buried.

At the opposite end of the scale is Uhuru Garden, a 2 1/2-acre demonstration project, located on an empty lot in Watts. Landscape

architect Achva Benzinberg Stein worked with local residents and community associations to create a participatory public square combining productive and educational features.

A team of leading planners, architects and landscape designers has generated the plan for Playa Vista, the first phase of which is scheduled to begin next year. The plan is clearly derived from the neo-traditional grids pioneered by Duany/Plater-Zyberk; the apartment blocks from those built in Hollywood between the wars. The development could justify the effort and expense if it served as a replicable model; a Baldwin Hills Village for the 21st century.

In contrast to this picturesque slice of the past, Marc Angélli and Sarah Graham have created a hard-edged, geometrical town center for Esslingen, a small community ten miles from Zurich, Switzerland. It is ironic that as LA, "city of the future," gazes fondly backwards, the Swiss are prepared to embrace a radical solution. The new quarter of Esslingen is designed as a technological experiment that relates to the landscape rather than to the local vernacular, and draws its energy from a wall of solar collectors.

For these and a few other plausible proposals, Urban Visions and its catalogue deserve attention. But how much more involving it could—and should—have been.

MICHAEL WEBB

Above, Below and Beside

(Continued from page 1) Held in conjunction with the opening of MOCA's new show, the conference was a testament to the shift in architectural discussion away from such dead ends such as Postmodernism and Deconstruction to the much richer avenues of the City itself. Architect and exhibitor Michael Sorkin observed that urban design was a "rump discipline" made possible by the simultaneous discrediting of both architectural Modernism and official urban planning. With equal accuracy, he noted that the new popularity of urban design and the-city-just-as-it-is had given rise to "a new official form of the city," which he rightly disparaged. The conference at times seemed to be one long rhetorical attack on the response of business and government to the present day condition of cities.

Urban design, in its current form, is a tool of "corporate and urban interests to contain what they don't like or to promote consumption," said USC associate professor Diane Ghirardo. Added USC Professor Michael Dear,

"L.A. is a city of humanity and beauty. So what went wrong?"

Much attention went to people who choose not to use the city as directed. Margaret Crawford, an instructor at SCI-Arc, praised the way that immigrants and homeless people made use of neglected spaces in the city, such as creating swap meets in parking lots.

Playa Vista, the Downtown Strategic Plan and other masterplans took their lumps at the conference. Architect Stefanos Polyzoides, who worked on both projects, attacked the idea of the undesigned city. Citing L.A.'s "creeping sense of nowhere," he added that the "resulting urban fabric is neither urban nor rural."

Mike Davis, author and socialist polemicist, sounded upbeat about urban design, praising what he called "encouraging signs of recognition...of the importance of urban form" among planners, as well as "a new modesty among architects." He also expressed interest in Neo-traditional design, which emphasizes traditional streets, front porches and parks, although architect John Kaliski AIA twitted Davis for embracing Neo-traditionalism, which is often used by developers as a fig leaf for suburban sprawl.

Sorkin, who came to fame as a controversial essayist, was the surprising voice of conciliation at the conclusion. He administered a slap to the theorists by asserting that "the idea that theory must precede design is a false distinction," he said. He also rejected the notion that small-scale interventions were inherently better than large-scale projects.

He attempted to remedy the lack of specific design ideas at the conference by offering his own 10-point plan, all of which, he added cheekily, were "non-negotiable." Basically, the points were: respect for the practical needs of neighborhoods; reliance on "sustainable" strategies like recycling; provision of green space near neighborhoods; creation of places for public assembly; combination of different uses in individual buildings; encouragement of pedestrian movement; rejection of the notion of "universalist" solutions to different cities and neighborhoods; ensuring privacy; and the creation of beautiful public buildings and institutions.

And architect Mojdeh Baratloo, whose design for a Bronx neighborhood is included in the MOCA show, had the temerity to say a good word for architects. "Being an architect is socially responsible," she said, "if you do it right."

MORRIS NEWMAN

Products

By Peter Lloyd

Dialogica

Monique and Sergio Savarese's dream-like designs for their company Dialogica blend a wistful romanticism with a tongue-in-cheek playfulness. The My Dear chair incorporates an antler-like back, the Quilt cabinet has a front constructed of the type of metal more usually seen on the side of food vending carts and the Salvador Dali D. bed could just about have come from one of Mr. Dali's paintings.

Dialogica's home base is New York City, but that should not be held against them.

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Janotta

An architect who design furniture! Who would have thought it? Dan Janotta, on time Johnson Fain, Pereira architect, has, with the help of this partner Marian Drahnak, established himself as a furniture designer. Only three years after taking Peter Shire's class in the subject at SCI-Arc, Janotta now has representation in LA, San Francisco, San Diego, and Fort Lauderdale. His Saddle won the Palazzetti furniture competition in 1992.

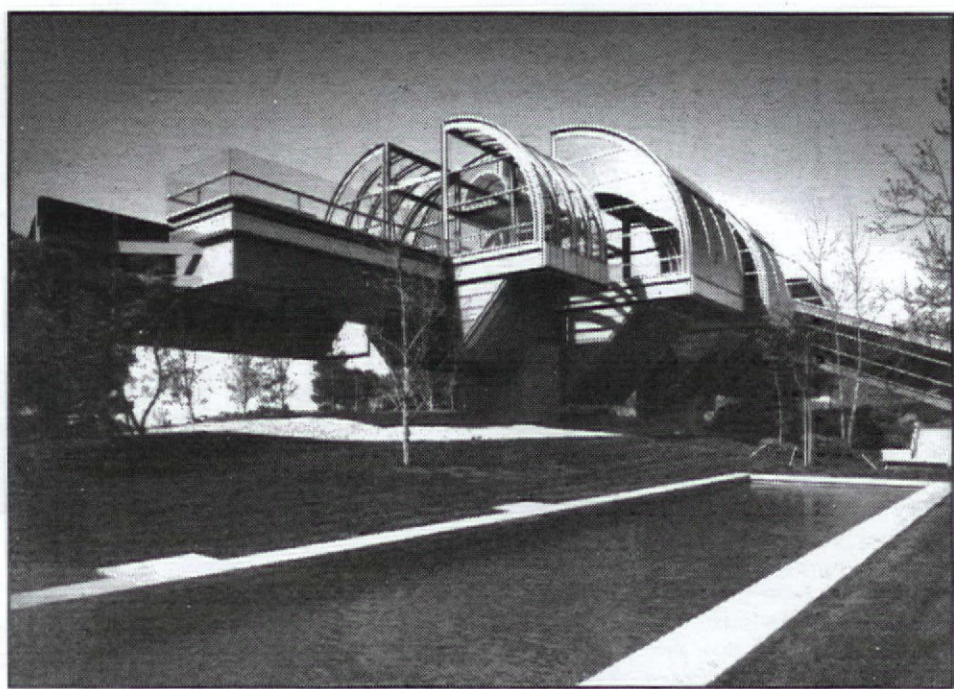
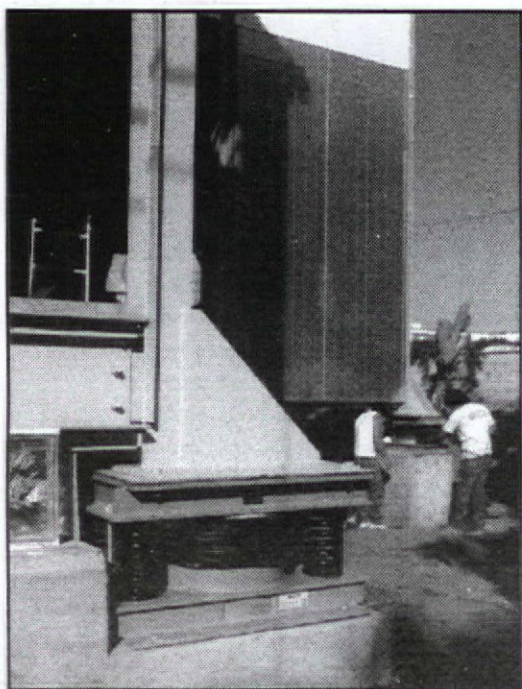
Janotta, 121 Pier Avenue, Hermosa Beach, CA 90254. Tel./Fax. (310) 379-4051.

Speaking of Palazzetti...

The ever wonderful Palazzetti have a number of new pieces in their Beverly Boulevard showroom. Illustrated is the Duras sofa by Mathew Hilton (below), produced by the always interesting SCP. SCP is an English company but that should not be held against them.

Palazzetti, 9008 Beverly Boulevard LA 90048. Tel. (310) 273-2225/Fax. (310) 273-5385.





Above left: Detail of earthquake-resistant Residence, by David Ming-Li Lowe.

Above: Sidley Residence, by Edward R. Niles FAIA. Photo by Marvin Rand

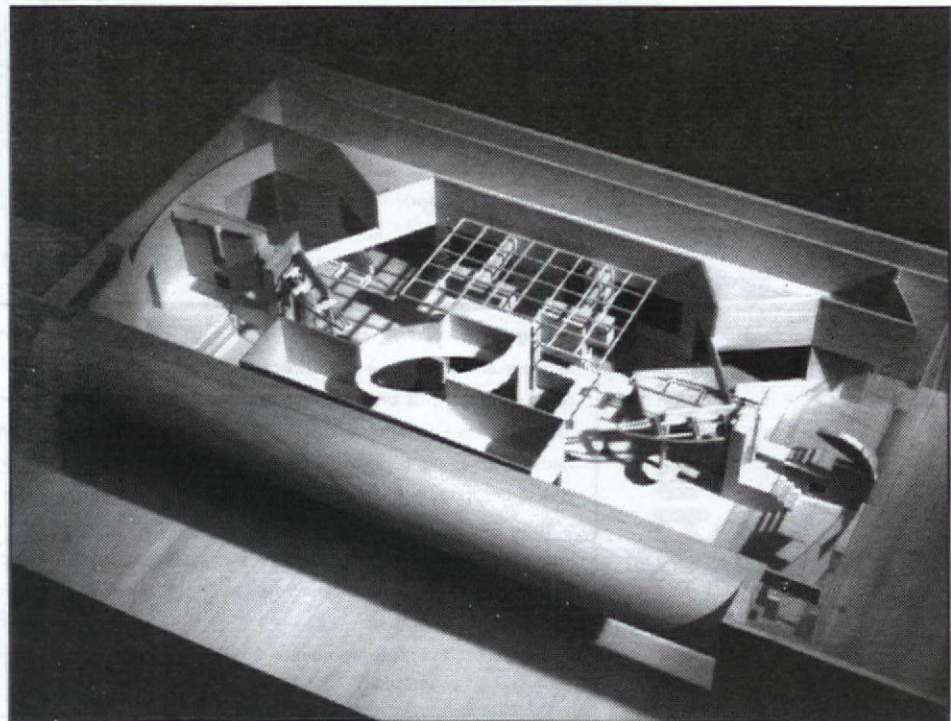
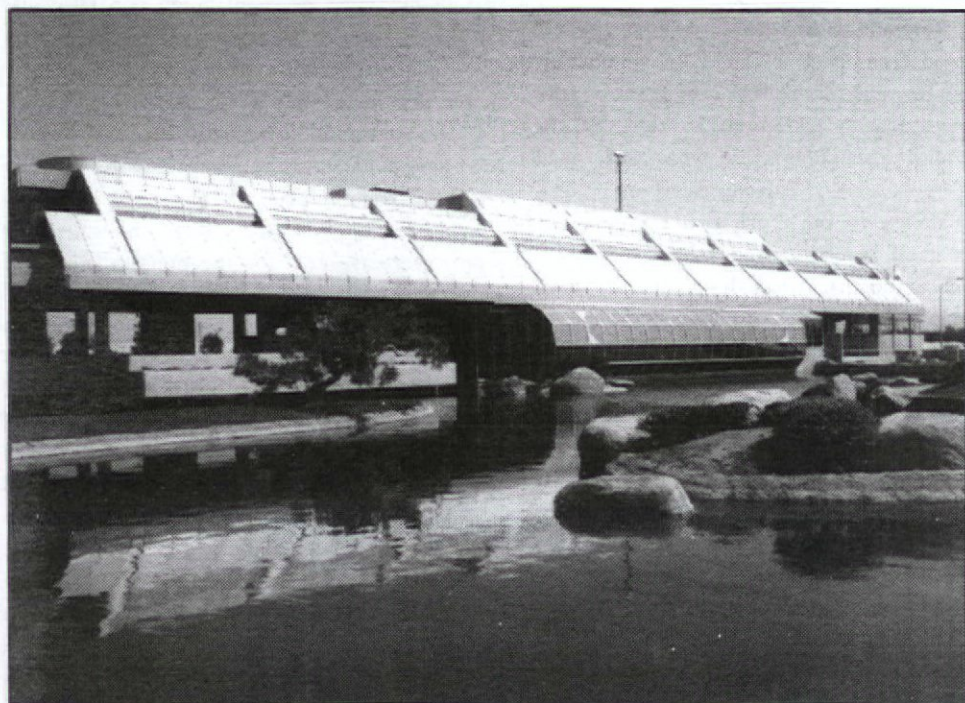
Left: Gelber Residence, by Martin B. Gelber And Assoc. Photo by Marvin Rand.

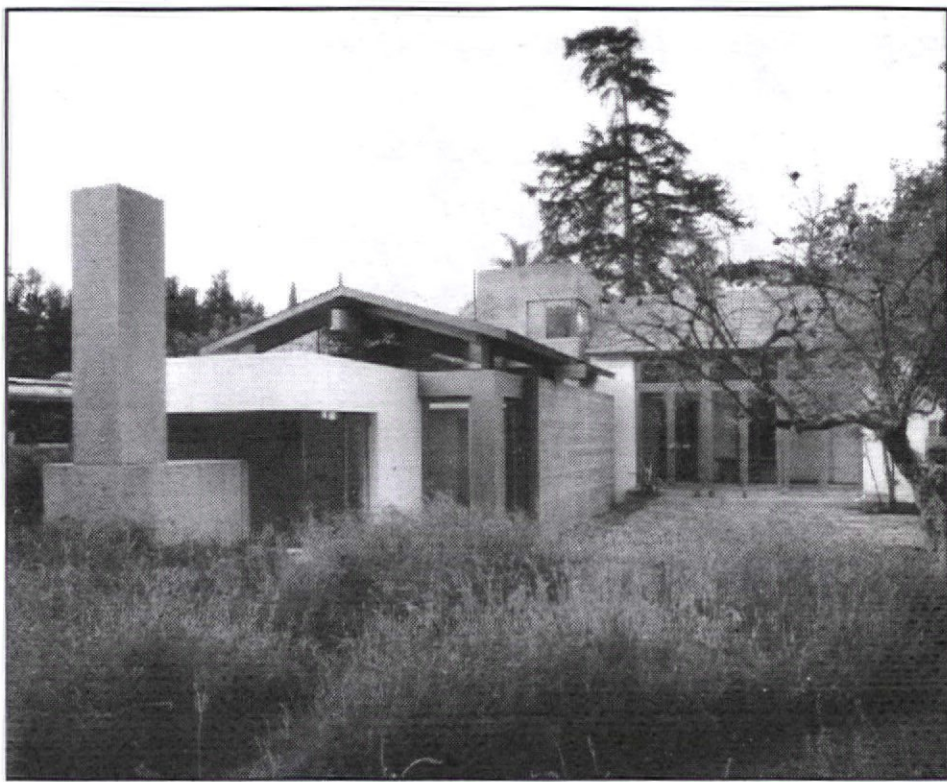


Above: Cigolle Coleman House, by Cigolle Coleman. Photo by Erhard Pfeiffer.

Left: Tillman Water Reclamation Plant, Anthony Lumsden/DMJM. Photo by Anthony Lumsden.

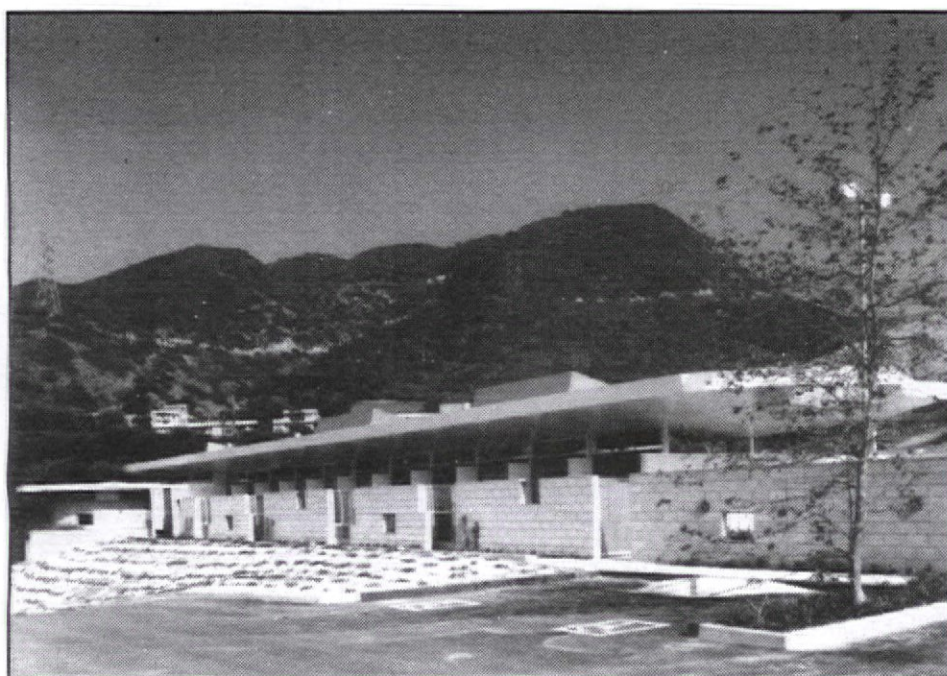
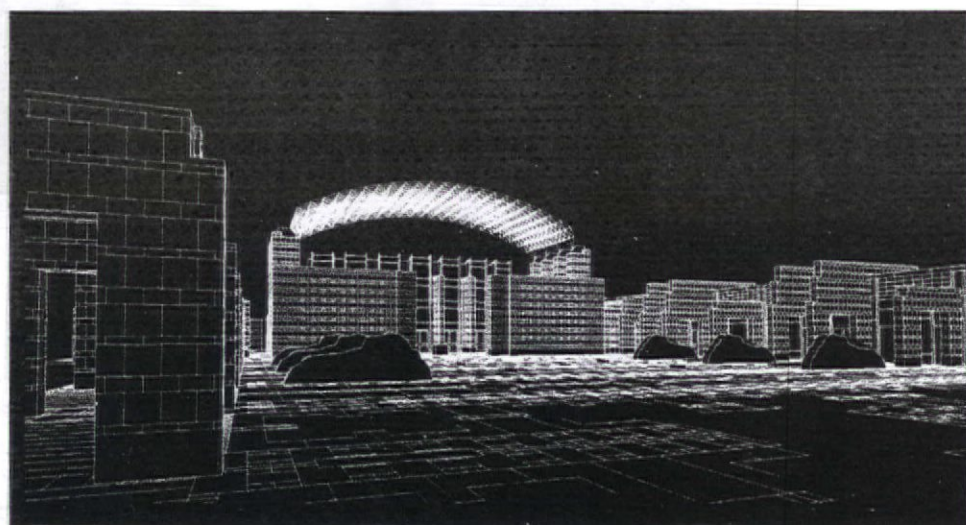
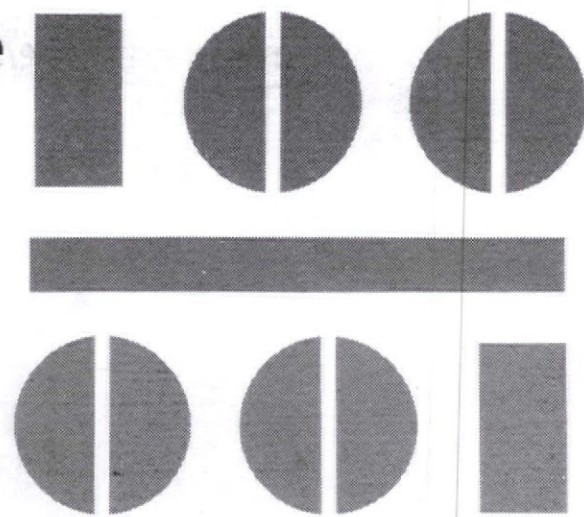
Below: Model of Hawthorne Federal Building—Double-Mini" Child Care Center, RAW Architecture (Steve Lewis, Partner-in-charge; Joe Addo, Designer).





Above: Stringfellow Residence, by Lubewicki & Lanier Architects. Photo by Tom Bonner.
Right: Rancho Mirage Civic Center, by Arthur Golding And Associates.

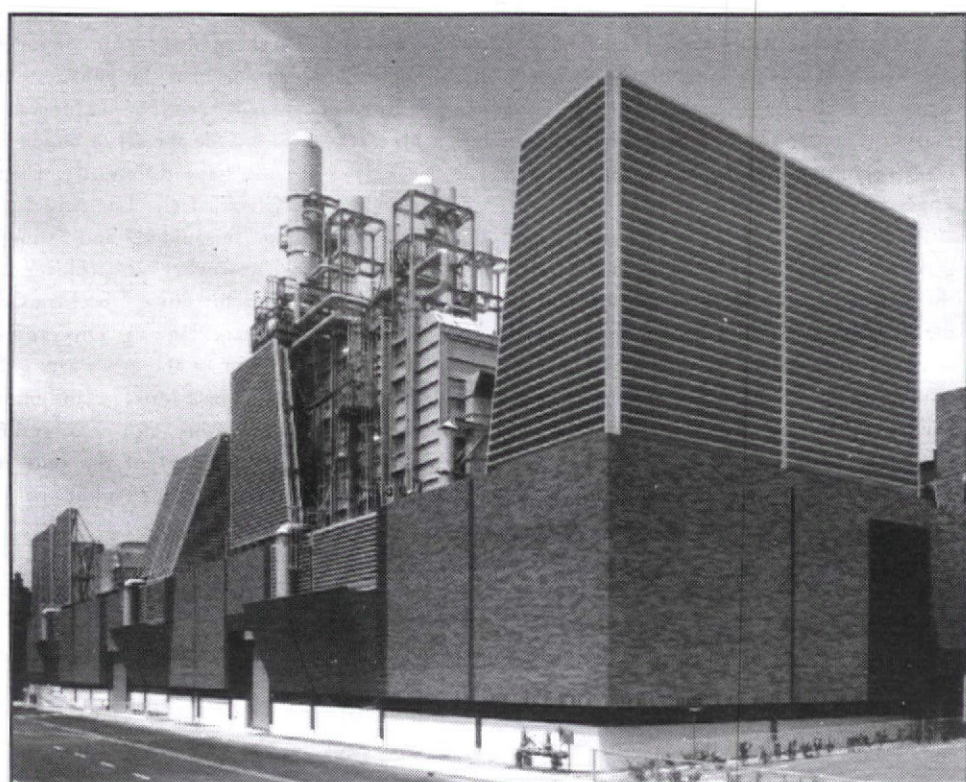
A sample
of work
from

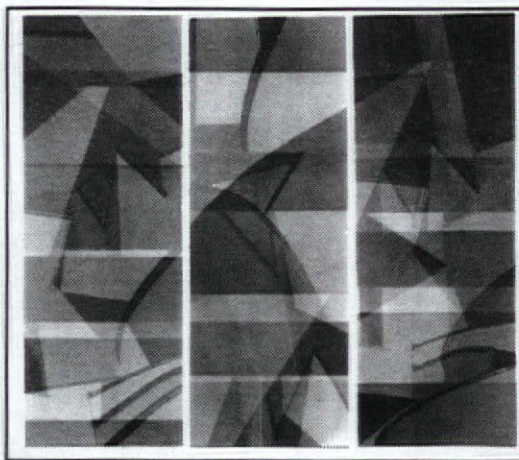


Above: MCA/Universal Child Care Center, Inc., by rios Associates. Photo by Tracey Landworth.
Right: Schulman Residence, Buff, Smith & Hensman architects, Photo by Mary Nichols.



Above: Pittsburgh Residence, by Frederick Fisher. Photo by Richard A. Stoner.
Right: UCLA Energy Services Facility, UCLA, by Holt Hinshaw Pfau Jones Architecture. Photo by Tom Bonner.





Art Lite

Above, left: the Art of architecture; recently completed Carmy residence, designed by Aviva Bornovski Carmy. Photo by the designer.

Above, right, architecture becomes Art; photo triptych of building by Jenny Oakun.

Continued from previous page

Hector Miranda, Maria O'Malley, April Rocke; co-designer Robin Cottle; photographers Erhart Pfeiffer, Julius Shulman, Tom Bonner and Ross Rappaport; production volunteers past and present Coralie Langston Jones, Keith Song, Peter Laurence, Sarita Singh, Christopher Shanley, Iliona Outram, Kelly Wright; advertising manager and contributor Eric Chavkin; and all the architects who have supported this effort.

Lastly I owe special thanks to one person, Morris Newman, executive and news editor, professional journalist and busy father, without whom I could not have realized *L.A. Architect*. From our first conversation, during which we agreed the way to entice readers was with industry news, Morris has been a consistent professional support and friend. Without fail, he has produced the monthly news, he has helped copy-edit, proof-read and given support in many, many other ways.

Tragically, Morris recently lost his wife, Sherry Snell, who died on April 29. Sherry also supported *L.A. Architect*—amongst other tasks, she once did an incredible tidy-up of my office. She was a fabulous, witty and kind person, who will be sorely missed by all who knew her. (In lieu of flowers, the family has asked people who wish to make contributions, to send donations to Newman Children's Education Fund.)

Nonetheless, *L.A. Architect* will continue. With the support of members, I am sure it will go from strength to strength.

FRANCES ANDERTON
EDITOR, *L.A. ARCHITECT*

Does 1% for Art produce 1% Art?

Is architecture an Art? To most architects, the answer is an obvious "yes". "Architecture is the mistress of all the Arts," they are fond of quoting, or Le Corbusier's much-repeated definition: "Architecture is the masterly, correct and magnificent play of masses brought together in light... That is architecture. Art enters in."

But when the issue revolves around a particular work of architecture or even a piece of a work of architecture, recent developments in Culver City show how matters become less clear, opinions become more heated and battle lines start to be drawn.

Recently, Culver City set off a small but growing debate over architecture-as-art when the City Council approved a resolution amending the Arts in Public Places program so that "in limited circumstances, after approval by the City Council, ...the Architect's work could be used to fulfill the credit for that "Percent for Art" requirement."

This seemingly modest amendment is in fact a significant modification to the City's policy which, like similar policies all across the country, had previously quite specifically excluded works of architecture or the contributions of their architects, designers or engineers from consideration as "art" in fulfillment of the required subsidy.

The recent re-interpretation came as the

result of a challenge from Frederick Norton Smith, a well-known local developer who has been slowly remaking a whole section of Culver City on land inherited from his family, producing a series of quirky, distinctive and award-winning building renovations and additions by local architect Eric Owen Moss.

The issue of architecture as art, to Smith, has nothing to do with money. His vision for Culver City, which he has christened "Conjunctive Points", is of a "Renaissance" community on par with a Florence or Venice (Italy) where creative individuals and businesses work, commune and, eventually, live in an inspirational setting weaving together art, architecture and urban design interspersed with artists' studios, espressos bars and bookstores.

To him, to exclude architects and their work from the definition of "art" runs counter to this idealized view of artistic harmony. "This is an issue of getting architects and artists both involved in rebuilding the community." He deems the one per cent a "relatively insignificant" amount and points out that his projects are already more costly than a basic developer project because of the additional design added to them voluntarily. "All I want," he says, "is for architecture to be accepted as art."

As can be imagined, some people, particularly architects, are quite happy with the ruling. Noted architects and others in the arts as diverse as Miguel Angel Corzo, Director of the Getty Conservation Institute, Richard Koshalek, Director of MoCA, and Philip Johnson, have weighed in supporting such a determination.

Peter Rowe, Dean of Harvard's Graduate School of Design, quoted in the *New York Times* states, "That the architectural landscape doesn't count as art is a limited position and dangerous to perpetrate in public communities." Elsewhere he comments, "Eric (Owen Moss) is clearly and unequivocally striving for art, just as Bernini was. We shouldn't distinguish between the different mediums, whether painting, or sculpture, or architecture, or whatever." In the *New York Times* critic Herbert Muschamp comments, "The sympathetic support that the public sector offers artists through its Percent for Art programs should be extended to include the art of building."

Critics see the issue differently. Christopher Knight, Art Critic of the Los Angeles Times, calls the ruling "misguided" and "stingy," stating "Never, however, is architecture art. Architecture is architecture." Barbara Goldstein, formerly Cultural Planning Director for Los Angeles and author of the city's arts guidelines, complains that "If Eric Moss or any other architect cannot achieve his (sic) architectural aspirations with 99 percent of the budget, is he likely to attain them with an additional one percent?"

Both of these critics and others seem most concerned that by allowing architecture to be considered art, now "art and architecture are pitted against each other in a contest for public worth," where "Rather than expand the quality of social experience that art and architecture can both provide, the public world is shrunken into

a small, fixed space, where competing amenities must duke it out for dominance." (Knight)

There are also those who question the basic tenets of percent-for-art programs, established according to Goldstein to "enrich the design of buildings and provide the public with exposure to the visual arts. Inclusion of artist in the design process enhances the work of architects and provides some spice in the stew." Instead, critics feel that often artists are involved too late in the design process to do anything more than provide "Plop Art," artistic band-aids over unfortunate designs, and that if such projects truly need amelioration, addition of art will scarcely suffice. Goldstein does acknowledge that "artists are frequently employed to mitigate the impact of mediocre buildings."

Selection of qualifying art is also problematic. Rowe feels such a program "shifts the patronage to a public agency, which flies in the face of how it (patronage) has historically occurred in this country. It's a job program, disguising itself as an arts program." Some architects complain that too often the result is a "shotgun marriage" where they are forced into an uncomfortable relationship and an unsympathetic juxtaposition of building and art rather than a richer whole.

Meanwhile, back in Culver City, the selection process has only gotten more difficult with the potential addition of architecture for consideration. Ronald Ostrin, on the Culver City Arts Committee, notes that "most members of the Arts Committee...felt that letting the architect's work be the art contribution would open a Pandora's box of problems. The fear was that every architect, not just architects of Moss' caliber, would proclaim their work was art."

"Defining art is nearly impossible," he notes, "because art is an evolving concept." The City Council is "looking to the Arts Committee to propose strict guidelines, and I expect the guidelines to be very, very select." To date, no guidelines have been issued. Ultimately, Mr. Ostrin concludes, "the only problem and job we have is selecting the good from the bad. Art history is the final judge." And so is everybody else, it seems.

In New York City, the percent-for-art program director, Tom Finkelpearl, is clearly grateful that this issue has not "begun to ripple through the percent-for-art-world yet." However, in a world of shrinking resources for the arts, where former supporters such as the Lannan Foundation have shifted funding entirely over to social programs, it would seem that now is a timely moment for such a discussion.

Ultimately, the debate needs to address the key issues: what, truly, is the purpose of public art programs, how good is the art they produce, who gets to decide what this art is, and, finally, how can architecture by itself achieve one of the main goals, namely the beautification of our surroundings? These issues certainly merit a lot more examination.

ALEXANDER WARD, AIA

Alexander Ward addresses the burning issue of Architecture as Art.

The Culver City revised position on architecture as Art is based on the principle that in certain circumstances a developer has the vision and monetary will to achieve in his development—without the necessity for governmental intervention—precisely that for which the 1% for Art tax was established; namely, that the building, in its intrinsic form, embellishments and streetscape, makes a civic gesture; that it gives to the public; that, in sum, it is public art, whether conceived in its entirety by the architect, or whether by the architect in collaboration with selected craftspeople, fine artists and designers.

This obviously raises issues of who has the right to decide and what are the criteria for assessment, and does imply the presumption of a city council giving itself the authority to decide when a building qualifies as a work of Art. However, this is surely the same presumption that councils and committees presently have to decide when a painting, sculpture, mural, environmental intervention, and so on, constitutes Art. Just as it is difficult to establish criteria for the assessment of architecture, so it is for fine Art. Or, conversely, the criteria for assessing art should, by definition, be extended to architecture, which, has traditionally been considered an Art, and by some, indeed, the "mistress of the arts."

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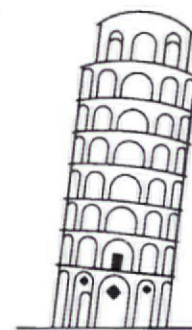
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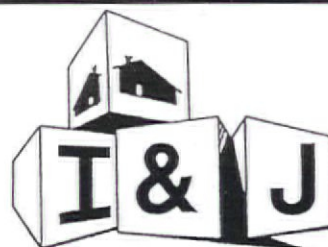


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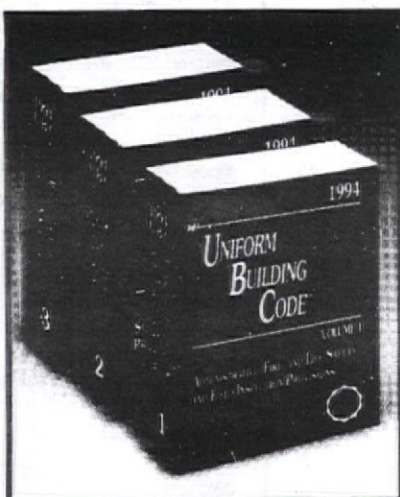
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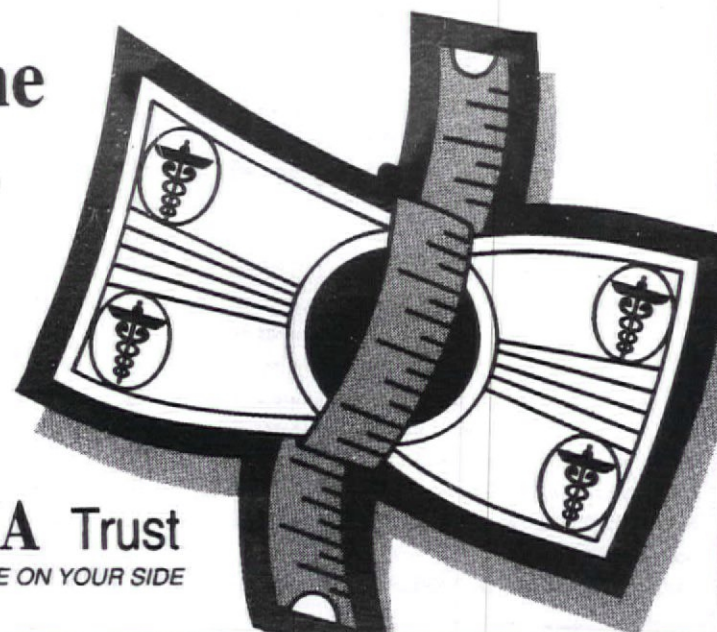
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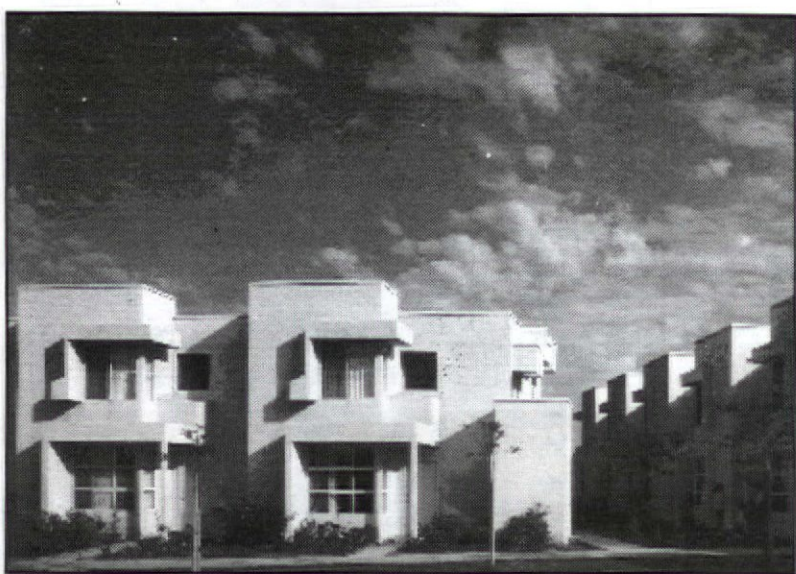
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Nominations Solicited, Convention Coverage

Above, left: On show at the 100/100—Cabrillo Village Farm Workers Housing, Phase II, by John V. Mutlow, Architects. Photo by Wayne Cable, Cable Studios Inc. Above right: Gardena High School student Jason Lockhart, center stands by his design model of an "African American Center for Los Angeles", which has earned him a place in a national NAACP student scholarship competition. With him, from left to right, are judges Alfred H. Plummer; Dr. Alice Walker Duff, program coordinator; Travis Carl Emery, and Quincy Smith, student mentor.

Michael Vance, who, on the previous day, gave a glib, witty, informal-style motivational speech about "succeeding through creating change." Exactly how an out-of-work architect was to achieve this was not made clear (nor indeed was the practical application of Sutton's vision), though he obviously believed the answer lay in technology, or at least ingenuity, an approach he illustrated with a well-worn tale about a multi-purpose, defensible sleeping bag he made for himself when under siege in Korea. "Change by making things obsolete through technology," he declared.

This is a strategy that has been practiced to perfection by **AIA Gold Medal winner Sir Norman Foster**, who took the stage on Sunday. Foster was an inspiration to all those who believe that the role of an architect is simply to create exquisite, clear and functional buildings and plans. He took an enraptured audience through a slide-tour of numerous projects and completed works, which, from discreet infill to airport to urban plan, all exhibited satisfying rationale, technological innovation, economy and finesse.

Urban plans were the theme of a well-attended symposium and exhibit taking place simultaneously at MOCA. Above, Below & Beside: **Urban Design, Urban Theory, and Urban Culture**, was a Saturday symposium organized by **John Kaliski AIA**, **John Chase** and others, co-sponsored by MOCA and the L.A. Forum, and animated by luminaries such as **Michael Sorkin**, **Mike Davis**, and **Ruben Martinez**. The symposium accompanied the MOCA exhibit "Urban Revisions: Current Projects for the Public Realm," curated by **Elizabeth Smith** (featuring exhibit design by **REDROTO** and several Los Angeles projects) and was, according to one attendee, "educational and focused," but also poignant in the "high futurity factor" of "120 idealists"—the academics and architects present—being ultimately impotent to realize real urban change.

Equally idealistic in its intentions was another convention-timed event, the **L.A. Service Station Project**, on show at the **Barnsdall Gallery**. The brainchild of USC teachers **Chris Jarrett** and **Norman Millar**, this

project harnessed teams of architects, architecture students, artists, related specialists and community members, to devise neighborhood-specific pieces of "infrastructure."

From socially-conscious to social, one of the most profitable though less enjoyable events was the **Host Chapter Party** which, at a door ticket price of \$95, gave visitors to L.A. the bizarre experience of a night in New York (complete with cold thrown in) on Paramount's back lot, with additional aggravations of lengthy lines for limited food (caused by unexpectedly high attendance) and no free drinks. While some undoubtedly got into the spirit of the event, it can safely be said that a delightful evening was had by all who attended the **Screening of Eames Films** in the meadow of the Eames House on the Sunday evening, described by one attendee as a "magical and enchanting" occasion. Organized single-handedly by **Shelly Kappe** and **Eames Demetrios**, this gem of a cultural event did the Chapter proud.

A similarly charming event was the **Contemporary Japanese Architecture at PDC**, a photography, film, exhibit and lecture series sponsored by the Japan Foundation, and organized by **Ted Tanaka FAIA** and **Merry Norris**. The event included a lecture from the gifted woman architect **Itsuko Hasegawa** (whose wit and wisdom was slightly lost in translation), a thoughtful film about Japan's six leading architects by **Kenneth Frampton**, and an exhibit of bold photographs of contemporary Japanese architecture.

More photographs of contemporary architecture and its architects were to be found at the **One Hundred Projects/One Hundred Years** show, a catholic exhibition of work representing many generations and styles of good work in Los Angeles, noted by **Cesare Casati**, editor of architecture magazine **L'Arca**, as "the most interesting exhibition at the Convention." The exhibit was located in the Convention Hall near another piece of contemporary L.A. design, the elegant and well-used **Host Chapter Lounge**, designed by **Lauren Rottet AIA** and organized by **Janice Axon Hon. AIA**.

100/100's curator, the inimitable **Bernard Zimmerman FAIA**, accompanied by his equally

inimitable cohort **Joe Addo**, made his presence felt at their lively opening drinks party, by slapping stickers, illustrated with a sketch of his distinguished profile, on people's chests.

With characters like **Bernard** there to infuriate some and delight others, the Los Angeles AIA Convention took on a unique character of its own. . .

FRANCES ANDERTON

What a Welcome to LA!

My compliments on the many activities planned for the convention by AIA/LA. For those who had never been to Los Angeles, I suspect it was a wonderful introduction; and for those who have visited on and off as I have, it was an opportunity to discover aspects of the city never imagined—the Biltmore, your wonderful Library and gardens, the many delightful fountains throughout the city, the back lot of Paramount Pictures, and so on.

Your efforts did Los Angeles proud. I thoroughly enjoyed your warm hospitality and the visions you offered of a city too often misunderstood and misrepresented. It was a great experience!

SALLY PHILLIPS
EXECUTIVE DIRECTOR, AIA EAST BAY

Depressed by Convention

Like, I think, many local members, I went to the recent convention curious to see "our" organization close up and came away disappointed, depressed; nay, deeply disturbed. Here were thousands of professional architects who had paid big bucks and come from all across the land to explore the important issues that face us today, in a field that is certainly struggling for direction.

And yet, to my mind, the most important event of the weekend took place up the hill at the urban design symposium, "Above, Below and Beside," organized and supported by MOCA and the L.A. Forum and attended by a mere handful of conferees. Meanwhile, what was going on down at the Convention Center seemed so out-of-touch with the true issues of our profession.

The AIA-sponsored programs—on marketing, management, contracts and fees—all focused on the "hows" of our work (nor were the reviews of these events generally positive). Is it unreasonable to ask for more focus on the "whys" of

what we do, the relevance of quality design in a world where computer programs let everyone "design" their own home? Our role in defining the future of inner cities currently abandoned to the poor? New design directions for housing the homeless? Design for the elderly, the terminally ill? Truly environmentally-oriented design? The list is long.

I came away feeling that the proceedings at the Convention Center were as out-of-touch with the world at large and its issues as the NRA and the cigarette lobbyists. Progressive Architecture's recent critique of the AIA seemed all the more appropriate. Is the AIA an incipient dinosaur? Is it time for an alternative national organization of architects? The evidence seems to point in that direction.

ALEXANDER M. WARD AIA

Message from Editor

It saddens me enormously to leave *L.A. Architect*. I have made many friends and met very talented people. I have also been made of aware of the importance of a forum that addresses the pressing urban and professional issues affecting the architectural and urban design community. I truly believe that, with sufficient financial support, *L.A. Architect* could fulfil its potential as a stimulating and vital resource.

Under my tenure, *L.A. Architect* has unquestionably been a collaborative effort, and I owe enormous thanks to all the Board members and volunteer contributors who have lightened the workload and elevated the stature of the publication. The total list of contributors is too numerous to mention here; however there are a few people who have shown particular dedication to the publication: Board Chairs **Arthur Golding AIA** and subsequently **Carl Davis AIA** who have, with great fortitude, navigated the publication through the stormy waters of AIA politics and my personality. Carl has heroically led *L.A. Architect* through a difficult 1993; Board members and contributors **Mitzi March Mogul**, **Walter Scott Perry**, **Ann Moore** and **Dón Axon FAIA** and **Janice Axon, Hon. AIA**; Regular contributors **Michael Webb**, **Peter Lloyd** and **Aaron Betsky**; Book-keeper **Lisa Pound**; staff-members past and present **Nicci Solomons**, **Leonora Landman**,

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AIA/LA



Thanks, Good Wishes, Resolutions offered . .

President's Message

With a grand success on record for this chapter at hosting the 1994 AIA convention, I am among the most enthusiastic reviewers of what went right (which was almost everything). You all were, I hope, able to take advantage of the free/reduced costs for chapter members and attend many seminars and classes, hear keynote addresses, take tours, conduct AIA business, party, and meet old and new friends at your schools' alumni receptions.

Look for reports on results as the attendance/income/expense data roll in and are sorted. Praise continues to pour in from our colleagues thanking us for a terrific convention experience, and especially for the cordiality we Angelenos showed our 10,000+ visitors.

Warmest thanks from me, the officers, and the entire Board to all who contributed in any way—organizers, donors of cash, products, and services; our dedicated staff; and volunteers in every capacity. You will see and hear about special acknowledgments, and you will be invited to a recognition event if you actively helped.

Special thanks are due those who led this effort.

First to **Ki Suh Park FAIA**, who ably led the steering committee with a firm, yet delicate hand.

Second, thanks also belong to Executive Director **Ann Stacy** for her contacts and guidance and for garnering her friends' skillful assistance.

To **Nicci Solomons**, for gracefully shouldering the load of convention detail work and simultaneously running the office. Her immense assistance behind the scenes and that of our friendly and poised staff—**Leonora Landman, Maria O'Malley and Hector Miranda**—made everything off front so smooth.

Finally, we mark the departure of

two key people on our AIA/LA staff.

We say goodbye to, and thank **Ann Stacy** for taking her turn at the Chapter' administrative helm. We will remember her role in AIA/LA's progress.

To **Frances Anderton**, heartfelt thanks. As editor of this publication, Frances has had a genuine impact on AIA/LA's place in the world.

And keep up your own good work!
VIRGINIA TANZMANN, FAIA
PRESIDENT, AIA/LA

Chapter Nominations Solicited

AIA/LA architect members are invited to submit qualified names in nomination for several offices that will be open for election in November of this year:

Vice President/President Elect
Treasurer (2-year term)
Four Directors (2-year term)
Chapter Delegate to AIA/CC (2-year term)

Persons so nominated shall be architects who are members-in-good-standing (dues paid through 1994) and shall have agreed to serve if elected. Nominations should be in writing, addressed to: **Lance Bird, AIA, Chair, AIA/LA Nominations Committee, 3780 Wilshire Boulevard, Ste. 900, Los Angeles, CA 90010**, to be received no later than Wednesday, July 13,

Convention Passes Two Resolutions

Four resolutions were put before the AIA convention during its Business Session on Sunday, May 15th; two carried and two failed. (A fifth resolution, introduced from the floor and pertaining to requests from newly formed AIA Chapters overseas, was tabled) Successful were:

94.2—Firm Membership in AIA, sponsored by AIA Minnesota, called for the Institute to:

a) evaluate the scope of current Institute programs and services that

primarily benefit firms, b) consider new and expanded firm benefit programs that could be supported by firms, c) study the appropriateness of adding an "AIA firm" membership category within the Institute, and d) report its findings to the membership at the 1995 Annual Meeting. Cost was estimated \$10,858 and Treasurer **Larry Segreue, FAIA** stated that this task was already underway.

94.4—Guidelines for Use of AIA Funding to components and Non-affiliated Organizations, sponsored by AIA/Alabama Council, called for the Board:

To ensure that funds are dispensed in accordance with the statement of purpose of The American Institute of Architects, as stated in the Bylaws.

One of the two failed Resolutions: **94.1** called for the Institute to promote the adoption of uniform architectural registration laws in the United States. This was deemed not feasible, due to the variety of the licensing laws in the Individual States. The intent of Resolution **94.3** was essentially the same as the successful **94.4** above, but with considerably more conditions, which the majority of the delegates felt were too restrictive. Note: Resolutions from the membership, if carried, are advisory only.

AIA Convention 94: A Review and Letters On the Edge?

"I view this as a stockholders meeting," announced an earnest **Terry McDermott**, CEO of the AIA, in a speech at the Saturday General Session that served as the only occasion in the entire Convention where the thorny issues raised by the provocative PA article (April 1994) were, by implication at least, addressed.

Clearly in no mood to complain, several thousand architects took part in the tours, parties, panels, seminars and events that constituted, in financial terms at least, one the most successful Conventions ever.

The place was Los Angeles and the theme was "Succeeding Through Change"—change to be gleaned, apparently, from "L.A.'s changemakers." Yet, while the excellent tours (conceived by **Shelly Kappe** and including **Carl Davis' Real L.A.**, which made it to the front cover of the *L.A. Times*), the **Eames Film Festival** and **Frank Gehry's** keynoter, which welcomed visitors to the "Land of Shake and Bake," were grounded in Edge City Los Angeles, the convention—for the most part, ignored its location.

It concentrated instead on more general issues of changes for the profession. "Diversity, sustainable design and the urban agenda," were singled out by **President Larry Chaffin FAIA** as issues of the moment, and these were borne out in the **AIA Honors Awards**, which awarded urbanistic, contextual and socially conscious projects. Significantly only one award went to a Los Angeles firm, and that to a scheme for SRO housing by **Koning Eizenberg**. These issues were also addressed in an inspiring presentation at the second General Session by African-American environmental psychologist **Sharon Sutton**. Referring to herself as the Goddess Maia and dressed in dazzling red and violet, Sutton, eloquently and entertainingly articulated a vision of spiritual and professional regeneration for architects through regaining "guardianship of the environment."

If her audience of largely white men in grey suits were slightly unsettled by Sutton, they were on more familiar territory with the spookily jolly design consultant

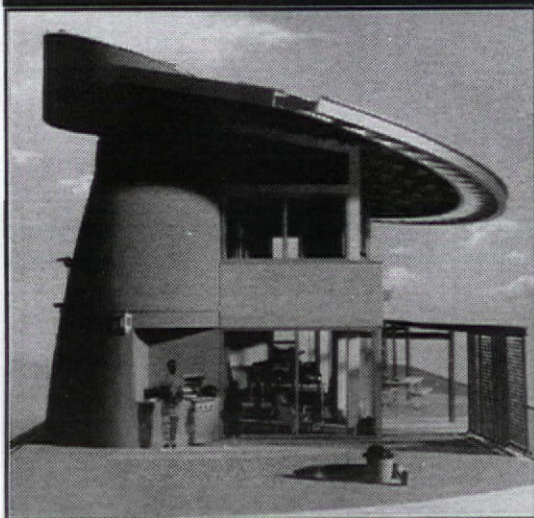
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L.A. Architect

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L.A. Architect June 1994

Successful Convention and Changes at L.A. Architect



Successful Convention

Neither civil disturbances nor fires nor the dread of earthquakes could stop Los Angeles from having a thoroughly successful AIA Convention!

Thousands of architects from all over the US descended onto Los Angeles in order to participate in the tours, parties, exhibits, networking, and seeing old friends. The feedback from the Convention attendees was overwhelmingly positive.

This was in small part due to the beautiful new Los Angeles Convention Center facility, the efforts of the AIA/LA under the leadership of Virginia Tanzmann, FAIA, its president, Ki Suh Park, FAIA, the Chair of the Host Chapter Convention Steering Committee, the Steering Committee members and Nicci Solomons, the Associate Director of AIA/LA. The Convention also owes its success to the tireless work by hundreds of volunteers, led by Bernie Altman, and many key individuals such as Herb Nadel, who chaired the fund-raising efforts. S.D.

Kappe Library Opens

An expanded library at SCI-Arc, named in honor of SCI-Arc founders Ray and Shelly Kappe, opened Sunday May 22nd at a Gala opening ceremony to coincide with the 1994 Graduation. The library, which was begun by the Kappes when they founded the school in 1972, was designed by Gary Paige and built by a work crew of seven SCI-Arc students. The 5000 square foot library contains 11,000 volumes. It has room for expansion, and spaces for individual and group study and a forthcoming multi-media center. Kevin McMahon, manager of the library, said that the space was "quite lovely," and added that the project "was really a terrific effort on the part of the whole school that one hopes will be worthy of the Kappes and the students."

MOCA Exhibit

An ambitious exhibition, reexamining contemporary urban design and planning practices opened at MOCA on May 15. Curated by Elisabeth A. T. Smith and designed by

REDROTO, "Urban Revisions: Current Projects for the Public Realm," features urban proposals by several Los Angeles architects, designers and planners, including the Greenway Plan for Metropolitan Los Angeles, by Johnson Fain Pereira and the Downtown Strategic Plan, by Elizabeth Moule and Stefanos Polyzoides, Architects and Urbanists. See page 8 for review.

Ann Stacy Leaves AIA/LA

June 9 marks the completion of Ann Stacy's contract with AIA/Los Angeles. For the three-year period, Ann was retained to lead the chapter as Executive Director, and especially to help us accomplish the large task of acting as Host Chapter for AIA National Convention.

Beginning June 10, Associate Director Nicci Solomons will be reassigned as Interim Executive Director until the Board selects an executive director.

Changes at L.A. Architect

L.A. Architect undergoes significant changes June 1, 1994. The financial difficulties of the magazine, despite the enormously successful convention issue, have forced *L.A. Architect* into a radical shift. In addition, the editor, Frances Anderton, has resigned effective June 1, 1994.

L.A. Architect is unable to maintain itself at the existing size and frequency on the subsidy of \$20,000 which it receives from the chapter. *L.A. Architect* is budgeted to run on a subsidy of \$20,000 annually from the chapter, with an additional \$64,000 derived from advertising. Without capitalisation for marketing, it has been impossible to achieve the necessary advertising revenue, and the chapter has had to advance *L.A. Architect* further funds to cover costs, money that the chapter states it can ill-afford.

Given these dire circumstances, *L.A. Architect* has initiated significant changes. It will cease publication for the next two months and recommence, at a reduced size, in September, until financial conditions improve.

L.A. Architect thanks all its readers. We know *L.A. Architect* is viewed as one of the best benefits of AIA/LA. We encourage your participation in helping determine the future of this wonderful publication.

Frances Anderton, editor of *L.A. Architect* leaves the AIA to work with developer Frederick Smith and his company Samitaur Constructs, and to pursue interests in publishing. She will continue to advise and perhaps edit subsequent issues of *L.A. Architect*.

Anderton has been the editor of *L.A. Architect* for three years. Over that period her enormous energy and dedication to the magazine have

transformed *L.A. Architect*, an already respected journal, into a lively, challenging, and visually distinctively monthly whose audience has continued to grow. This she has done almost single handedly, over a time of extreme financial difficulty.

Anderton's full-time concentration on *L.A. Architect* will be greatly missed. The board of *L.A. Architect* and the board of AIA/LA extend to her our gratitude and good wishes.

CARL DAVIS, CHAIRMAN

Above, Below & Beside

To coincide with the opening of the MOCA exhibit, a symposium about urban design culture took place May 14.

Judging by the conference, "Above, Below & Beside: Urban Design, Urban Theory, and Urban Culture" on May 14, in the current debate on the future of the city, the bad guys are architects, developers and urban planners. The good guys are the city dwellers, such as street vendors and swap meet merchants, who take an active role in reusing or redefining the vacant interstices of the inner city.

The upshot of the conference, attended by nearly 500 people, was that L.A. and other American cities would better off left alone rather than being "improved" by redevelopment or real estate development, and that city residents themselves, rather than designers, often have the best ideas on how the city should be redesigned. While such ideas clearly have an appeal for the post-Marxist, post-structuralist crowd, the conference fell short on actual proposals for new policy or urban design guidelines. At certain moments, the occasion was in danger of being co-opted by the self-satisfied belly-aching of brie-and-chardonnay radicals rather than a committed inquiry into actual strategies for the city. (continued on page 8) M.N.



Top, left: Model of La Casa, an energy-efficient house designed by Sussman/Prezja & Company, Inc.

Left: Main entrance to the recently completed Ivan Reitman Production studio/offices, designed by Barton Myers Associates. Photo by David Hewitt and Anne Garrison.

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