

December 1994

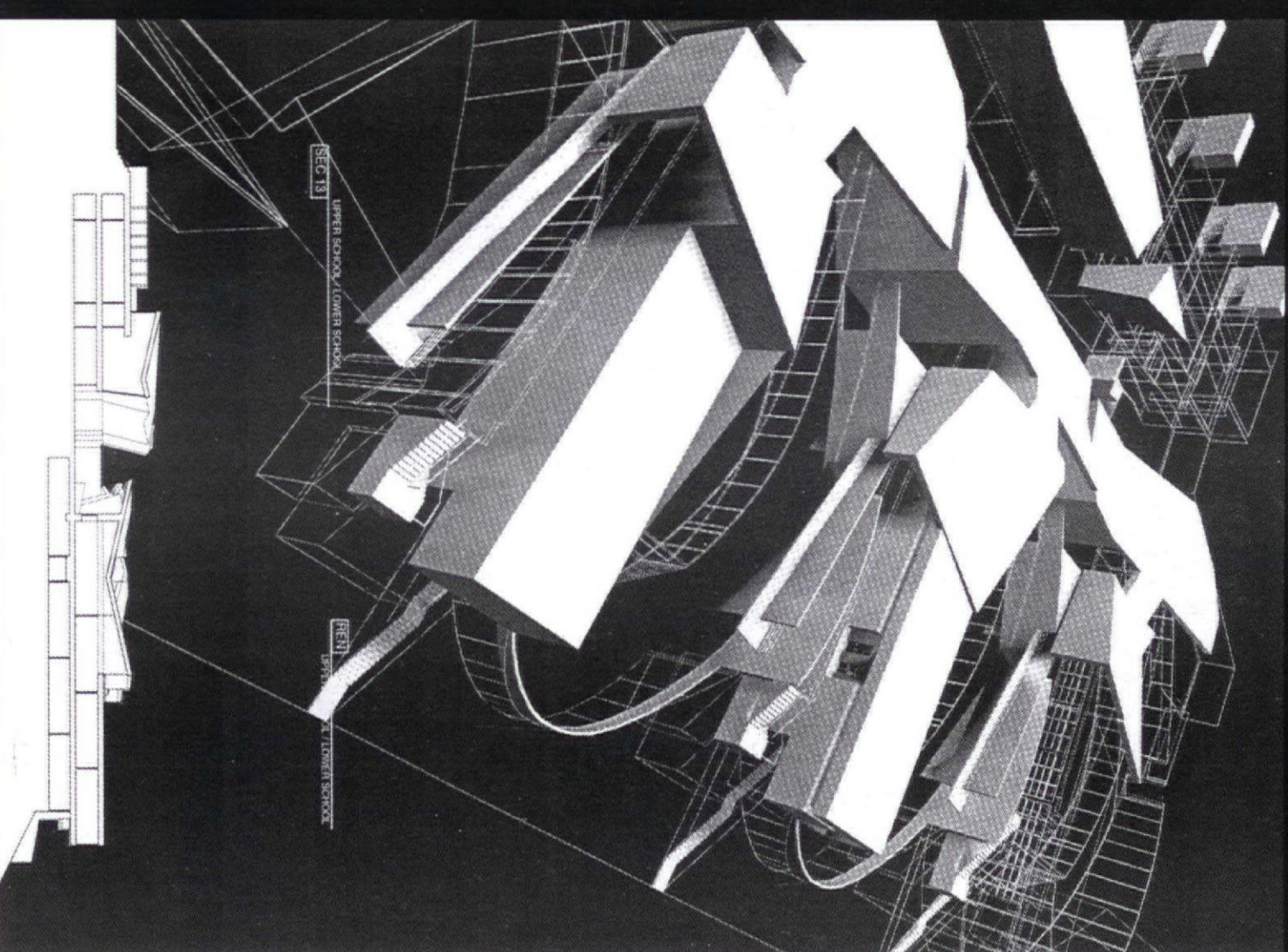
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# Calendar

## Monday, Dec. 5

• Design Coalition. 6:30 pm. Chapter office.

## Tuesday, Dec. 6

• Emergency Prep. 5 pm. Chapter office.

## Wednesday, Dec. 7

• Debate: "Architects, Artists and Public Art." Joe Lewis, Joseph Giovannini, Barbara Goldstein, Mark Ellen Lere, Eric Owen Moss. The Box, 8520 National Blvd., Culver City. 7 pm. AFLA, 6 pm. Chapter office. Fellows Roast. 6:30-8:30 pm at

the California Club.

## Thursday, Dec. 8

• Presidential Awards Luncheon, featuring announcement of Design Award Winners. Biltmore Hotel, Gold Room, 11:30 am to 1:30 pm. Codes Committee. 5 pm. Chapter office.

## Saturday, Dec. 10

• AIA Design Committee Lecture: "Corporate Design and Business." Ed Friedrichs, FAIA. Gensler Associates, 2500 Broadway, Suite 300, Santa Monica. 9:30 am.

## Tuesday, Dec. 13

• Continuing Ed. 5 pm. Associates. 6:30 pm. • YAF @ TBA 7 pm.

**LEFT:** Bamboo Curtain; Organizers of the "Hello Hong Kong" expo erected a bamboo scaffolding in front of Santa Monica Place in November, to promote the 24-day trade fair. The structure contained more than 1,000 giant bamboo poles flown in from Hong Kong.

## Wednesday, Dec. 14

• L.A. Architect Board. 7:30 am.

## Thursday, Dec. 15

• Health, 3:30 pm. • Interiors Holiday Cocktails @ TBA

## Saturday, Dec. 17

• Art Center College of Design, Commence Ceremonies. Speaker: Emeline King, transportation designer and Art Center graduate. 10 am, Sculpture Garden, Art Center, 1700 Lida St., Pasadena.

## Monday, Dec. 19

• NOMA, 6:30 p.m.

## Tuesday, Dec. 20

• Environmental Resources 5 pm. • Interiors @ Universal Contract Interiors, 6:00 pm.

## Wednesday, Dec. 21

• EXCOM, 4 pm. • Board of Directors, 5:30 pm.

## Monday, Dec. 26

• Chapter Office closed through Jan. 2.

# December 1994

L.A. Architect December 1994

## Events and Exhibits

"The Future of Jewish Monuments" is an exhibit continuing through February 20 at the Pauline Hirsch Gallery of the Jewish Community Building, Los Angeles, 6505 Wilshire Blvd, Los Angeles. The exhibit is sponsored by the Jewish Heritage Council/World Monuments Fund.

"Myth and Modernism in Mexican Architecture" continues to show at the Cal State University through December 11. The exhibit presents 30 projects by 10 architects currently practicing in Mexico. The exhibit is in the Main Art Gallery of the Visual Arts Center, 800 North, State College Blvd., Fullerton, CA. Gallery hours at Monday, Tuesday, Thursday, 12 to 4 pm; Wednesday, 3 to 7 pm; and Sunday, 2 to 5 pm.

"Southland Revisions: A New Generation of Contemporary Regional Architecture" continues to show at Peppers Art Gallery at the University of Redlands through December 11. The exhibit features work by Angelil/Graham Architecture; Victoria Casasco Studio; Richard Corsini Architect; Gurthrie & Buresh Architects; Johnson Favaro Architects; and Lubowicki & Lanier Architects. The Gallery address is 1200 East Colton Ave. in Redlands.

## Chapter Meetings/Major Events

**January** - The AIA/LA's annual installation of the newly elected board members will take place Jan. 21, 1995, at the Museum of Flying, Santa Monica. It will include dinner, entertainment, and introductions to the board. It is an evening that promises to be 'The Event' of the year!

**February** - On Feb. 16, 1995, the AIA/LA will be hosting the first of three 'Masters Of Architecture' monthly lecture series, to be held at the Pacific Design Center. Gae Aulenti, famous Milanese architect and designer is our first honored guest. She has designed numerous award winning products for Italian Manufacturers, including Artemide, B&B, Fontana Arte. Other projects include the renovation of the Musee D'Orsay in Paris and the Palazzo Grassi in Venice. Join us for this informative and fascinating lecture.

**March** - For an entire week in March, the AIA/LA along with the Interiors Committee, host Westweek, at the PDC. Westweek is a professional conference promoting commercial and residential interior design and architecture. There will also be a panel discussion, moderated by Joseph Giovannini with a champagne mixer afterwards.



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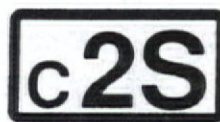
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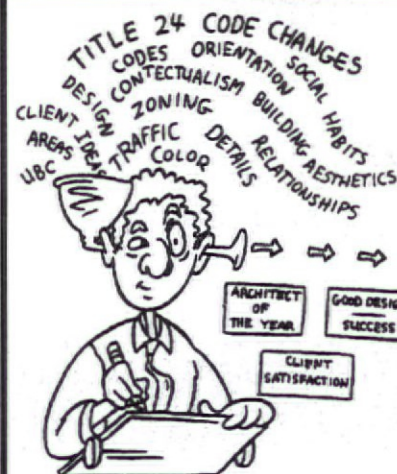
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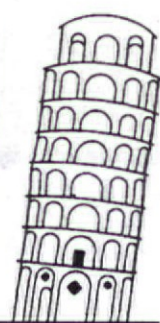
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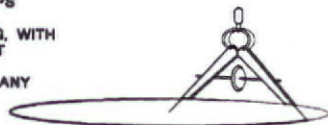
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ex·cel·lence (iks' sel ens) n. to be pre-eminent, worthy, choice, remarkably good. [L. excellere, to rise above]

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News continued from page 1

## AIA Awards...Continuing Ed...

Morphosis, with RTA Blurock; Taylor Sullivan Architecture; Johnson / Favaro Architecture and Urban Design, with Moore-Murray and Associates; Antoine Predock Architects; Studio Bau:ton, and Kanner Architects. The jury was comprised of Zaha Hadid, Wes Jones, Gary Lee and Kevin Starr.

While the design jury appeared impressed with the quality of the winning designs, they also seem distressed with what jurors described as the uniformity and lack of variety among the competing projects. In their remarks, the jurors openly wondered whether the long recession had not worked some ill effects on the quality of L.A.-area design work.

The following is an edited version of the discussion among the architectural jury. At their request, the jury members requested that their comments remain unattributed:

"I think we should say we're a little distressed about how it turned out and the homogeneity of the examples that we chose. They all tended to be small residential (in category,) or in the case of those commercial projects, which followed almost identical *partis* to our surprise."

"It wasn't conscious. I think it was reflective of the types of submissions (we received.)"

"Some of the other project types and sizes all washed out early in the process."

"There didn't seem to be quite as many of them (as was desirable.)"

"That's a reflection of the economy."

"That may be the case, but they (the competitors) did not take as many chances as they might have. Obviously, when there's more money at stake, you're not going to. But having said that, we certainly were looking for (virtuosity), and we premiated a few statements of virtuoso capabilities in what could be called the "establishment" type of work. We would have loved to premiate an office tower or something big like that, almost in a way to encourage the big firms to believe that design that wasn't quite at the level of the lowest common denominator should be important, as well."

"Would any of this relate to any comments you might want to make about the quality of the clients?"

"I think it's just the result of a lack of clients."

"That's a given that any professional would understand."

"But maybe when you express disappointment with the overall competition, you can trace it back to several roots."

"Another issue is that the smaller-context projects that were able to be more adventurous made what might have been, in another context, a perfectly competent large-scale project pale a little bit in comparison. When we were flying through these things on the way to our world-

record pace, these (smaller projects) were the ones that caught our eyes. Or maybe the right thing would have been to say, 'now that we've premiated these,' we should have gone back through that (other) stuff. Some work in that other category of competent and professional work we wouldn't be able to find, now that we're tired."

"What about the quality of work that you expected from Los Angeles? When you came here today, did you come with any expectation of work that you thought that you would see, in regard to quality?"

"No, I didn't come here with any preconceived ideas about what I'd see. I've

been on a few juries recently and there's always a moment when you think, "My God, there is nothing here which is worth looking at." As you go through it all, obviously you find some interesting things. It's the general situation. Also, one problem is that rarely do you find projects which are more like an exquisite kind of jewel, where you can't elaborate on them much more. In England, when I was judging a competition there, we found much more commercial trash. I was on the City Design Awards and there were some terrible things."

"I have to say I was surprised at the general level of quality, because frankly, where I come from, AIA members do not have an awesome reputation for design. And I'm quite pleased and surprised at the level of design and sophistication in this stuff. I mean, it's a cliché to imagine that the AIA is filled with guys who don't design. And for some reason, I expected to see a lot of that kind of work, and maybe there is still a lot of that kind of work and it just doesn't get entered, but very few cases were there designs that shouldn't have bothered entering."

"That's very good. One of the concerns that I heard expressed by any member at large in the Chapter is that during the past few years, all the work has had to seem bleak to win. That's why I smiled when you said, "this guy's work and that guy's work," that seemed of importance to you (and didn't fall in that bleak category)."

"The question that I would like to ask is: Let's say, hypothetically, you know who designed a particular entry, how much would that influence you? Do you think it's a factor because unconsciously, as you're thinking it through, you are aware the work is by an architect whom you know, or can you take it 'clean' and remove it from that particular context?"

"The latter is the correct answer. But I think that from my perspective, that knowledge would actually work against the entry. I would be less likely to premiate somebody who is already well-known or the member of a clique. I would more likely be stoked by the idea of somebody whom I didn't know doing work of that quality. While I don't see an example that of that here, I'm sure somewhere in the recesses of my mind I might have passed over something that was the equivalent of designs that I already knew. One was by a so-called famous architect and the other was not."

## Committees: Continuing Education

Beginning in November 1997, all AIA members will be required to earn at least 36 Learning Units (LUs) to renew their membership in 1998. Members will be

allowed to carry forward a deficit or credit in such units for one year.

The program will be self-directed and designed to help members organize and control their professional development. Members will determine their own courses of study, the way to proceed and the topics to study. The only specific requirement is a that one-third of the credits should address issues of health, safety and human welfare. Credits may be earned in a variety of ways, including: taking classes or attending seminars offered by AIA-registered providers; developing personal research projects; teaching a class; writing an article for a scholarly publication; reading books and articles that address learning needs; doing a public-service project; becoming a member of one or more AIA and CSI committees that have been approved as continuing-education providers.

Members can earn Learning Units by participating in programs in one of three Quality Levels:

— Level One requires that the learning activity to have a professional purpose and appropriate learning resources, such as attendance at a seminar or conference.

— Level Two includes the requirements of Level One while additionally requiring information about learning needs to be obtained from representatives of the target audience during planning, and that a portion of the program be devoted to interactive learning, such as attendance at a seminar that providers develop as a result of information obtained from program participants, and/or by participating in a question-and-answer sessions after seminars.

— Level Three incorporates the requirements of Levels One and Two while requiring some of the activity's purposes to be developed using feedback that participants provide during activities. Feedback can be obtained in the form of tests or questionnaires that measure what participants have learned and their need for additional information.

The number of Learning Units earned for each activity can be determined by multiplying the number of hours by the Activity Quality Level. For example, an eight-hour Level 3 activity is worth 24 Learning Units.

AIA/LA has formed a Continuing Education Committee with Bob Uyeda FAIA serving as chairman. The purpose of the committee is to disseminate information about the Continuing Education System (CES) information to AIA members, provide CES information to local universities and establish a database for the chapter.

Leonora Landman of the chapter office will administer the program. L.A. Architect will publish information on programs, updates and other pertinent facts.

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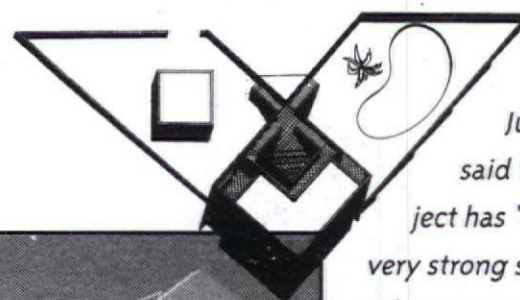


# AIA/LA DESIGN AWARDS AIA/LA DESIGN AWARDS

1994

## ROSENTHAL RESIDENCE

### Merit Award for Built Work



Jurors said the project has "some very strong spaces and some really good big moves," although some jurors expressed reservations about the detailing, while others described it as "a 1970s period piece."

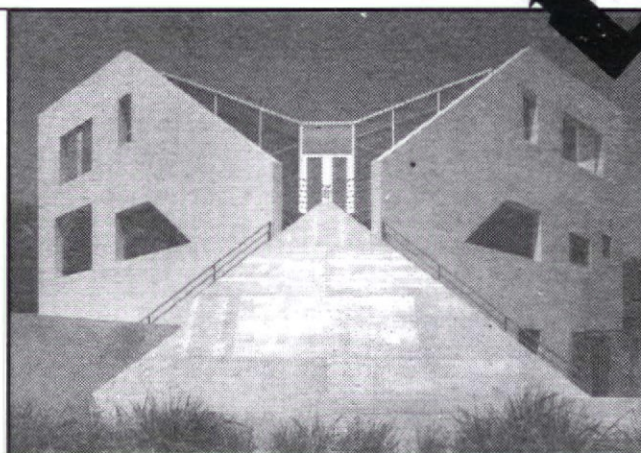
### ANTOINE PREDOCK ARCHITECTS

Antoine Predock, main designer; Geoffrey Beebe, Douglas Friend, Ron Jacob, Hadrian Predock.

Landscape: Antoine Predock.

Structural: Parker-Resnick Structural Engineers. Mechanical and electrical: South Bay Energy Consultants. Photographer: Tim Hursley.

Contractor: John Lee.



## 3520 HAYDEN AVENUE

### Merit Award for Built Work

### ERIC OWEN MOSS ARCHITECTS

Eric Moss, main designer; Jay Vanos, Mark Przekop, Scott Hunter, Scott Nakao, Eric Stultz, Naoto Sekiguchi, Sophie Harvey, Paul Groh, Ravi Subramanian, Todd Conversano, Thomas Ahn, Munah Hedjazi, Cheen Lin, Frank Meyl, Rose Mehrkhah, Frank Brodbeck, David Wick, Velvet Hammerschmidt, Ann Kosmal.

Landscape: Steven A. Ormenyi and Associates.

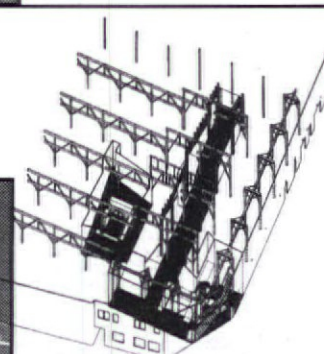
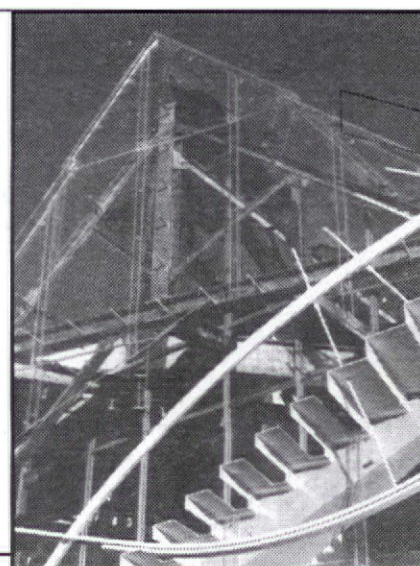
Structural: Kurily, Szymanski, Tchirkow Inc.

Mechanical: I&N Consulting Engineers.

Electrical: John Snyder and Associates.

Photographer: Tom Bonner.

Contractor: Samitaur Constructs



Dubbing this project the "Spider's Nest," the jury praised it for a "certain American rawness and Californian disdain for climate."

## CHRISTINA DEVELOPMENT OFFICE

### Merit Award for Interiors

### KANNER ARCHITECTS

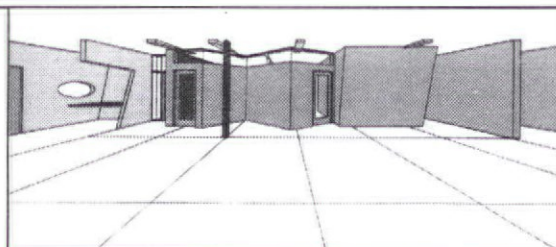
Main Designer: Stephen H. Kanner AIA

Project Team: Charles G. Kanner FAIA, Keith Coffman, Brant Gordon AIA, Michael Wojtkielewicz, April Sakai.

Structural: Robert Englekirk.

Photographer: Erhard Pfeiffer; Grant Mudford.

Contractor: Earl Wertheim.



The jury said the project is "a good example of a particular genre in interiors," while expressing doubts whether the design is a "particularly honest expression of either a unique confluence of events or program."



## POST LOGIC STUDIO

### Merit Award for Interiors

### STUDIO BAU:TON

Peter Gruneison AIA, Peter Maurer, George Newburn, main designers; Briggs MacDonald, Eric Fisher, Thomas Fuhrer, Beth Thorne.

Structural: Karl Frank & Associates.

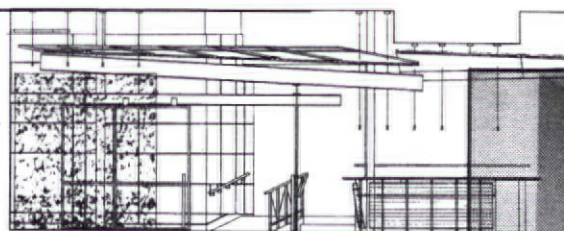
Mechanical: REO Engineering.

Electrical: Kim, Casey and Harase Inc.

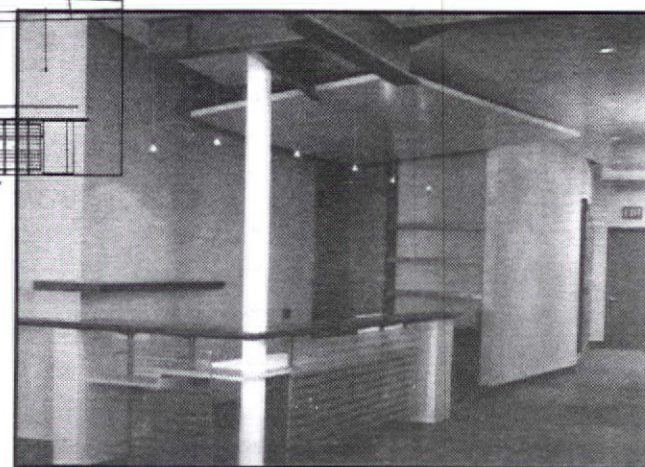
Photographer: Joshua White;

Chai/Hilgendorf.

Contractor: Pridemark General Contractors.

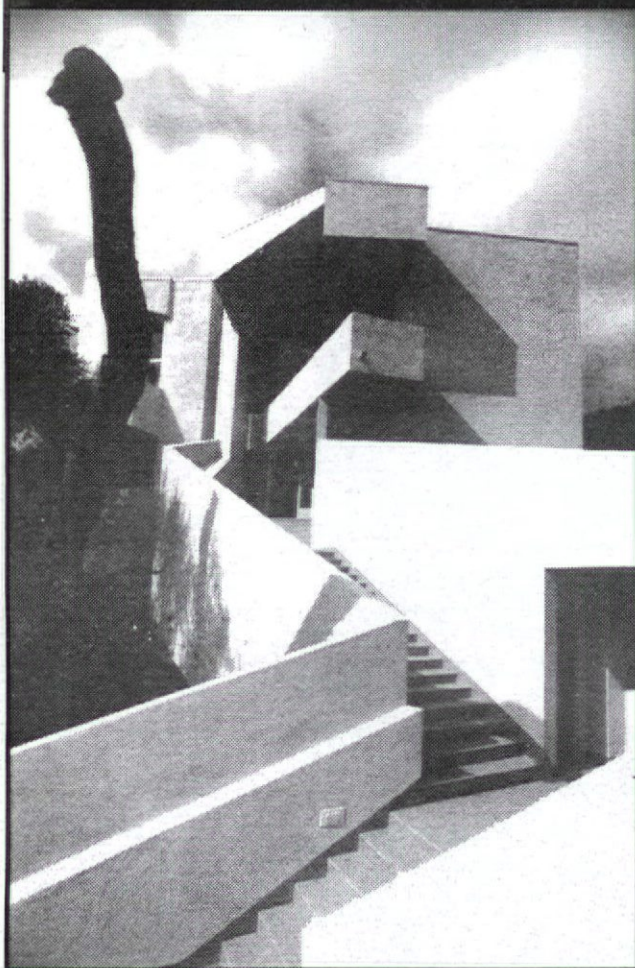


The jury cited the project as a "very good solution to the program," although one juror said the project "looked relatively unfinished, which is unusual for an interiors submission."



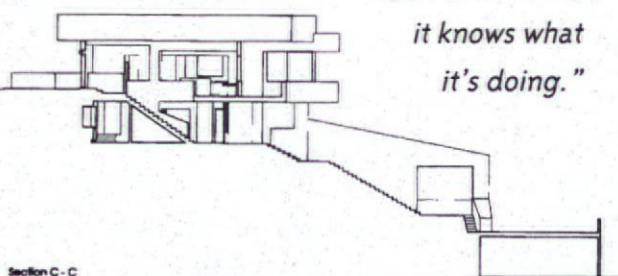


1994



*The jurors cited the project as a "very good example of a white-stucco-box genre" that is often poorly designed. "Even if it does*

*'max out' the site, it knows what it's doing."*



Section C-C

Honor Award for  
Built Work

## BOLTON-SCHULTER RESIDENCE

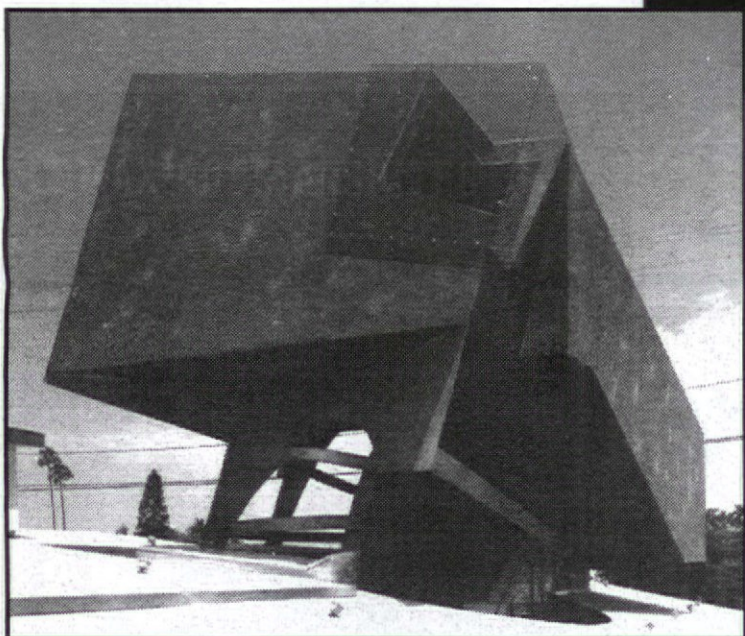
TAYLOR SULLIVAN  
ARCHITECTURE

William Taylor, main designer; Scott Parker,  
Gregory Ashton.

Structural: Parker-Resnick.

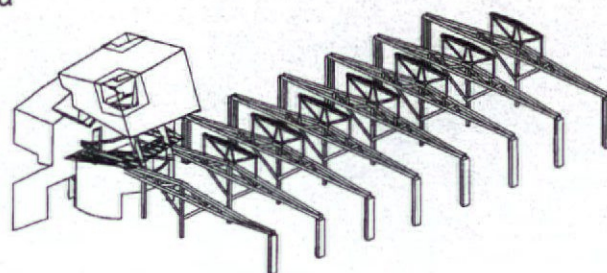
Contractor: Marion Construction Co.

## THE BOX



ERIC OWEN  
MOSS  
ARCHITECTS

*The jury found that the "sculptured expression of the box is just stunning," although one juror expressed reservations about the lack of information on the way the project addresses its context.*



Honor Award for  
Built Work

Eric Moss, main designer; Jay Vanos, Lucas Rios, Scott Nakao, Scott Hunter, Eric Stultz, Todd Conversano, Sheng-Yuan Hwang, Paul Groh, Thomas Ahn.

Structural: Kurily, Symanski, Tchirkow Inc.

Electrical: John Snyder and Associates.

Contractor: Samitaur Constructs, Peter Brown, director of field operations.

## 1420-22 THE STRAND

Merit Award for  
Built Work

JOHNSON/FAVARO  
ARCHITECTURE AND URBAN  
DESIGN, IN ASSOCIATION  
WITH MOORE-MURRAY AND  
ASSOCIATES.

James Favaro, main designer; Steve Johnson,  
Leo Moore, Mehmet Kutukcuoglu.

Landscape: Johnson/Favaro.

Interior Furnishings: Merry Norris

Structural: Steve Perlof. Mechanical and

Electrical: Kumar Patel, Patel & Associates.

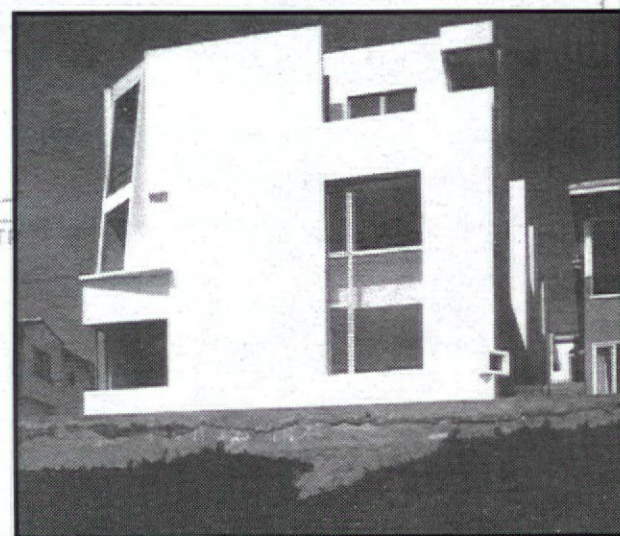
Contractor: Leo Moore, Moore-Murray and  
Associates.

Photographer: J. Scott Smith.

*"This is another one of those big, white developer stucco boxes that's been shoe-horned onto a tight site. While that (strategy) usually results in a kind of architectural disaster, in this case the subtlety of the moves that are being made and the understanding of the limitations that are inherent in this kind of job shows that you can make (those limitations) work for you, instead of against you."*



VIEW OF 1420-1422, THE STRAND





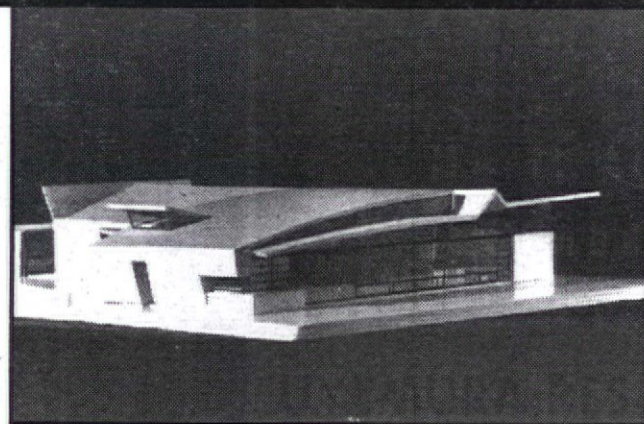
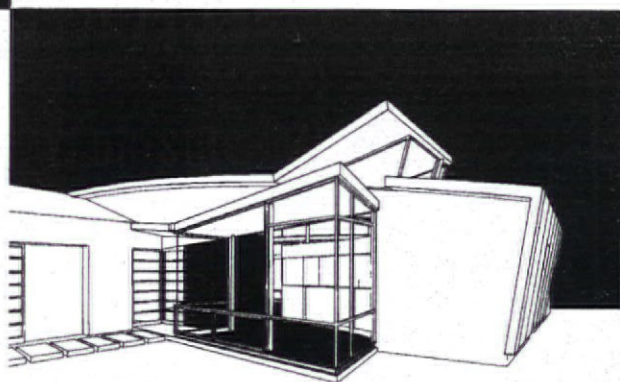
# AIA/LA DESIGN AWARDS AIA/LA DESIGN AWARDS

1994

Merit Award for  
Unbuilt Work

## UYEMURA RESIDENCE

MELVYN BERNSTEIN  
ARCHITECTS

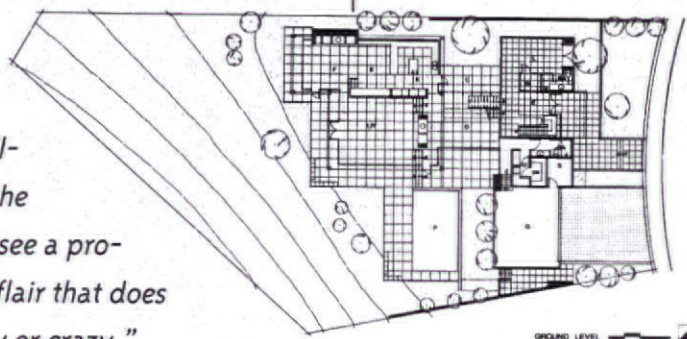
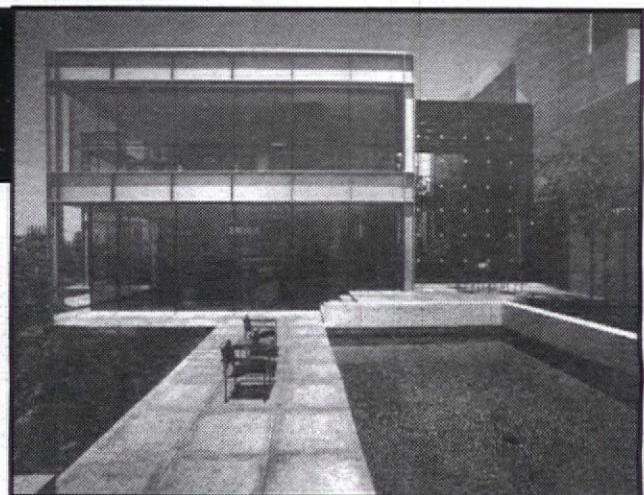


Jefferson Scheirbeek, main designer; Melvyn Bernstein, R. Todd Rouhe, Mark Kim, Joseph L. Holson.  
Landscape: Thomas Batcheller Cox and Associates  
Structural: Soly Yamani; Civil: Duca-McCoy Inc.; Mechanical: Group Deville.  
Photographer: Betty Bennett.  
Contractor: O'Callaghan Construction.

Honor Award for  
Built Work

## RICE RESIDENCE

LOMAX ROCK ARCHITECTS



Jury: "A really well-done example of the genre. It's nice to see a project with virtuoso flair that does not become weepy or crazy."

Jerrold E. Lomax FAIA, main designer; Jeffrey Stenfors, Michael Larson, Michael Kovach, Robert Crockett, Jeffrey Averill Melendrez Associates Inc.  
Interior Design: Kaneko Design.  
Structural: Stephen Perlof; Mechanical: American Energy Consultants; Electrical Design Consultant: Alfred Scholze & Associates.  
Photographer: Wayne Thom Associates  
Contractor: owner. Concrete: The Robert Bridges Co.

Honor Award for  
Unbuilt Work

## DIAMOND RANCH HIGH SCHOOL

Jury Comments: "An absolutely perfect blending of the presentation and the architecture." The jury also cited the ingenuity shown in creating buildable plateaus on a hilly site.



### MORPHOSIS AND RTA BLUROCK

Morphosis: John Enright, main designer; Thom Mayne, principal; Patrick Tighe, Cameron Crockett and Tom Moore, team.  
RTA Blurock:  
Tom Moore, co-project architect; Tom Blurock, principal; Gregory Ashton, Mark Briggs, Vince Coffeen, Kevin Fleming, Nadar Ghassemlou, Chris Samuelian, Karen Schoonmaker, Robert Trucios.  
Landscape: Fong & Associates Inc.  
Structural, mechanical and electrical engineering: Ove Arup and Partners.  
Civil: Andreasen Engineering Inc.





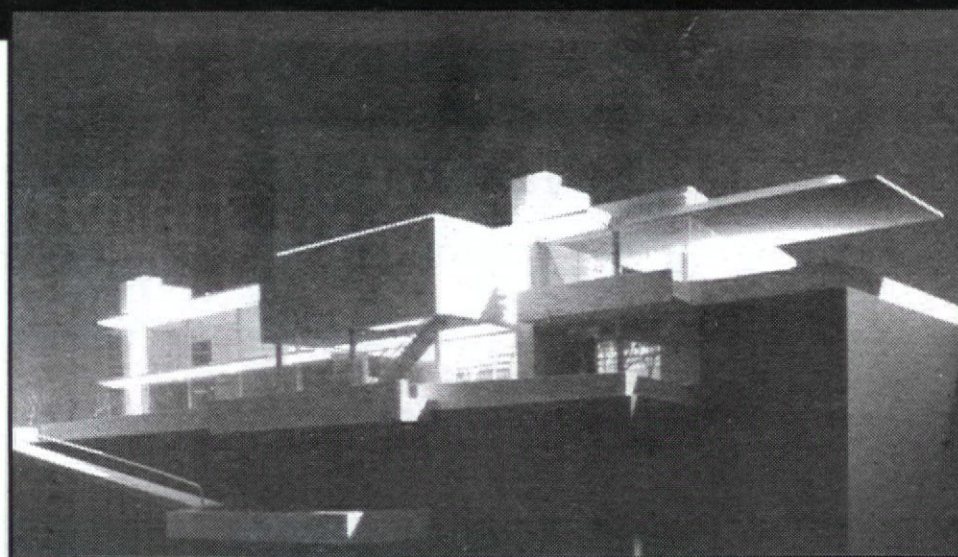
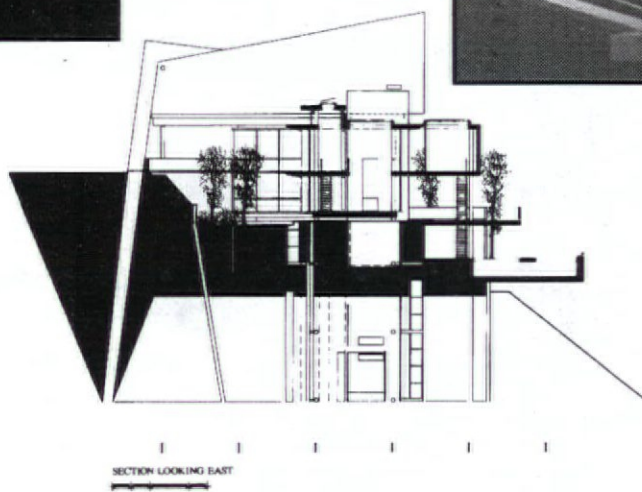
# AIA/LA DESIGN AWARDS AIA/LA DESIGN AWARDS

1994

Honor Award for  
Unbuilt Project

## KONIGSBERG RESIDENCE

EDMUND M.  
EINY  
ARCHITECTS

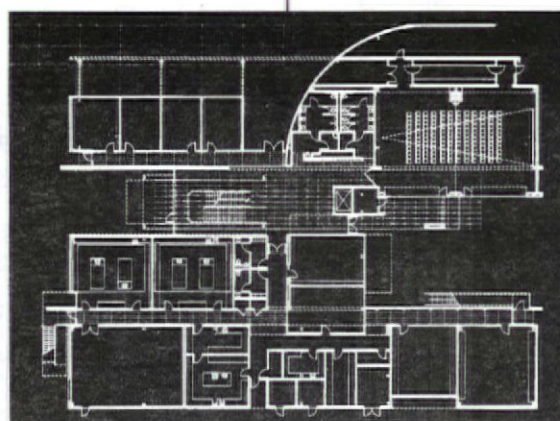
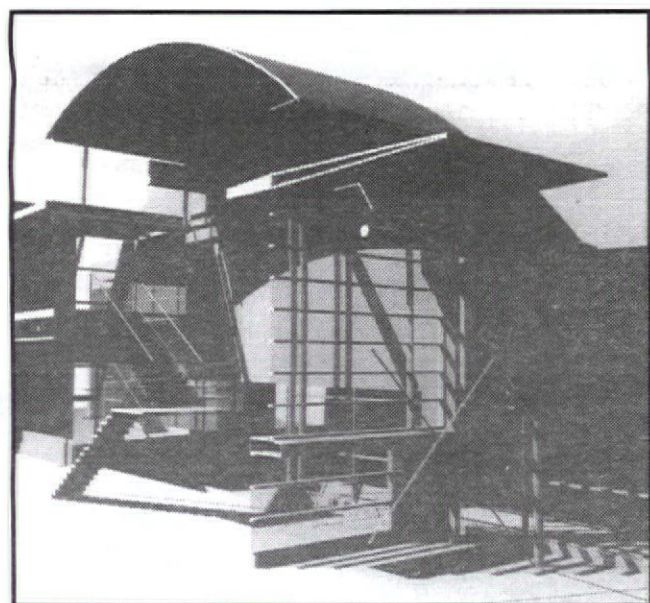


Greg Verabian, Craig Jamison  
Landscape architect: T.G.P. Landscape  
Architects  
Engineering: Ove Arup & Partners California,  
structural and mechanical; Smith©Emery  
Co., civil engineer.  
Photographer: Adrian Velcescu. Lighting  
consultant: Gotham Light and Power Co.

Honor Award for  
Unbuilt Work

## OPERATIONS/LABORATORY BUILDING: LONG BEACH WATER TREATMENT PLANT

DANIEL, MANN, JOHNSON & MENDENHALL



Anthony Lumsden FAIA\*, Craig Fernandez,  
Charles Wee AIA, John Lumsden, Jitendra  
Amatya, (\*Mr.Lumsden designed the project  
as a principal at DMJM. He is now principal  
of Anthony J. Lumsden Associates.)  
Landscape: John Pierson, DMJM.  
Structural: Azita Faruzi and David Cho,  
DMJM; Mechanical: Agy Nagy, DMJM;  
Electrical: Adrian Hevener, DMJM; Civil:  
Montgomery Watson.  
Contractor: Shaul Schar, Noell Inc.

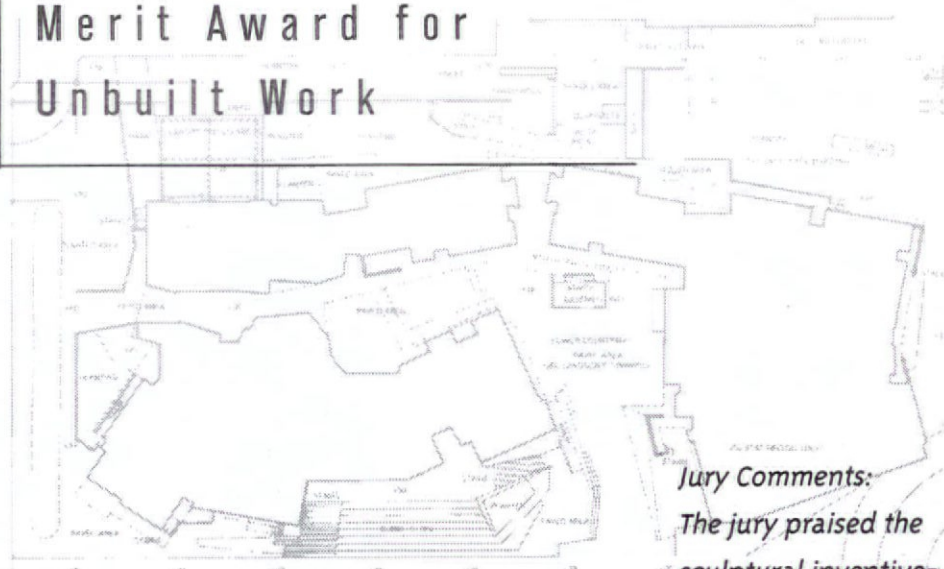
## FINE ARTS BUILDING, UNIVERSITY OF CALIFORNIA AT RIVERSIDE

BOORA ARCHITECTS AND ISRAEL CALLAS  
CHU DESIGN ASSOCIATES

Annie Chu, main designer; Frank Israel, Barbara Callas, Rick Gooding,  
Fernando Bracer, Helson Bicol, Michael Matteucci, Scott Parker, Benny  
Chan, Austin Kelly, Sean Reardon, Matthias Seufert, Sandra Ventura,  
Catherine Venart, Stan Boles, Tom Pene, Michael Tingley, Larry Chew.  
Landscape: Peter Walker, William Johnson & Partners Inc. Structural:  
KPFF Consulting Engineers; Mechanical: Carson Bekooy Gulick Kohn;  
Electrical: James D. Graham & Associates; Civil: David Evans and  
Associates.

Acoustical/audio visual engineer: McKay, Conant and Brook, Inc.  
Performing arts design: S. Leonard Auerbach &  
Associates.

Merit Award for  
Unbuilt Work



**Jury Comments:**  
*The jury praised the  
sculptural inventive-  
ness of the project,  
although some had  
reservations about  
what they called the  
project's weak rela-  
tionship to the exist-  
ing landscape.*



# A Tribute To JOHN LAUTNER

Elrod Residence designed by John Lautner

"You must go see John Lautner. He will relate to your work," said the chief designer at Charles Luckman Associates said to me in the fall of 1961. I was fresh out of school and vibrating with idealism. John didn't hire me at that time, but I did get a job with Allyn Morris through the contacts made in John's office. In 1962, I was waging a campaign to save Bernard Maybeck's Packard Showroom in Los Angeles. I hit a snag when Union Bank threatened me with a libel suit. John recommended a lawyer and stood by me through a television interview. Shortly after, he recommended me for a job with his friend Whitney Smith, who hired me.

In the summer of 1970 I worked for John on the Bob Hope House. At spring break of 1971, I worked on the Arango Residence in Acapulco, Mexico, which I still think was his best work. By then he had mastered his fluid approach to concrete, his water railing, and the use of sweeping, panoramic views. The tropical setting minimized the need for glass, liberating the space. John was in his element.

His outspokenness and cynical humor was perceived by many as bitterness, but I perceived it as honesty, built upon years on experience. John always showed great respect for his mentor, Frank Lloyd Wright. When I mentioned the *Many Masks*, (the Wright biography by Brendan Gill, which was very critical of Wright's character), John reacted by saying Mr. Wright had always conducted himself with integrity, in the utmost professional manner. End of conversation.

## A Stigma to the Profession

John was a stigma to the profession. He said he had joined the AIA because the public was "brainwashed to think you were not an architect if you were not an AIA member." The association gave him the awards, but they were at a total loss to grasp his type of architecture. He ignored architectural fads and styles. As he grew older, people were falling all over each other to honor him, but I suspect it was because he was already too old to be a threat. John didn't need to be endorsed. His work and own words conveyed his message adequately.

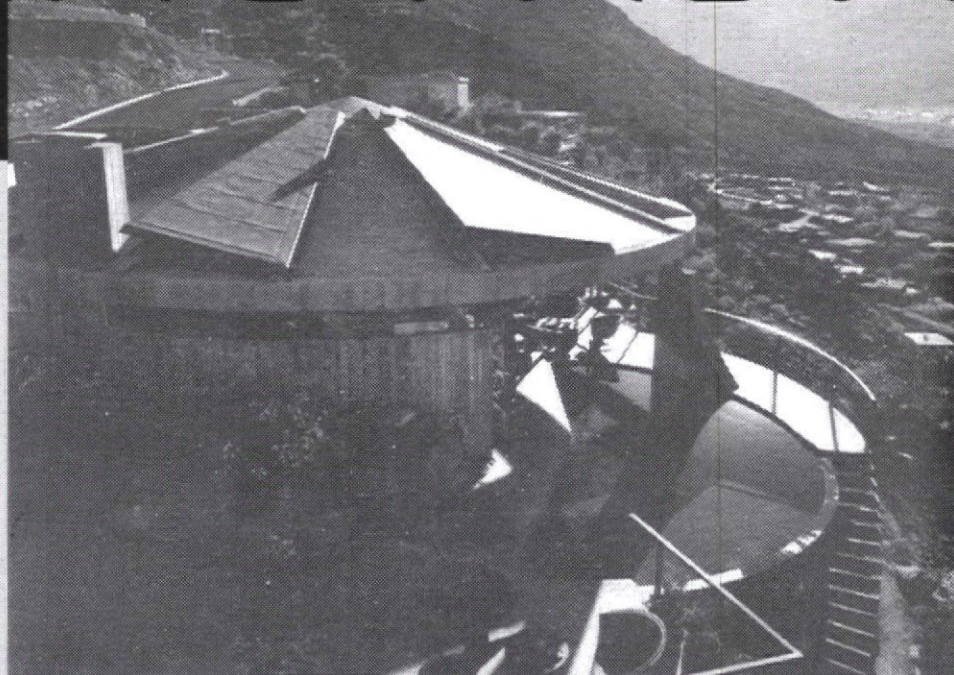
His career was not without frustrations. He should have won many more commissions, but the "in-crowd" never let him have the jobs. He once told me it required a population of 11 million in the L.A. region to produce the few rugged individuals who would support his practice. His directness, honesty, and pursuit of beauty were foreign to the crowd. He really was Howard Roark.

Architecture was John's life. He never made any "real" money. Instead, he kept putting his earnings right back into his office. He did mention, however, that hiring a money manager in his later years had been very beneficial. He should have done it earlier. When he paid me, it was often weeks or months after the fact, but he always paid. His was the ironic situation of the architect who designed projects for the wealthy elite, who could hardly pay his own bills. Here was one of the greatest architects in the world grubbing for a living. Somehow, this money sacrifice was connected to his total devotion to his work. It all paid off by producing great architecture, but it is a sad comment on the way this country treats talented people.

He lived in a very humble apartment in Hollywood, although in the 1960s, he took me to a lot in a Pasadena Canyon, which he had owned at the time and where he planned a house for himself, suspended in the trees. In my brash manner, I told him to build it, because I didn't think he had much time.

John cared about people who believed in him and supported his ideas. He cared about the people he respected. He cared about changing things for the better. He was a great architect and a wonderful human being. He was one of the good guys. The world was blessed by his presence.

GLENN HOWARD SMALL AIA



## Lautner as Theorist

(an edited excerpt from an article which originally appeared in *L'Architettura* (Italy) in March, 1993, commenting on the legacy of Frank Lloyd Wright, his mentor. (Reprinted with kind permission.)

...What does a titanic figure like Wright's mean today? In asking this question, Deborah K. Dietsch, (editor) of *Architecture* magazine, comes up with six points (i.e., environmental sensibility; many-sided culture; honesty in the use of materials; new technologies; realistically buildable houses; and low-density urban development.)

Let me try to translate these six points into critical or linguistic terms:

A) No more boxes: nature and buildings are integrated today. This is possible because buildings are no longer closed objects, isolated from their surrounding; instead, they are elements of a continuous environment, the box has been sundered, shattered.

B) Multi-lingualism: it is not a case of summing up the heritages of Europe, Japan and Central America; rather, it is a case of zeroing (in on) these traditions in order to design a complex communication system, multiple but not eclectic, while being flexible and appropriate.

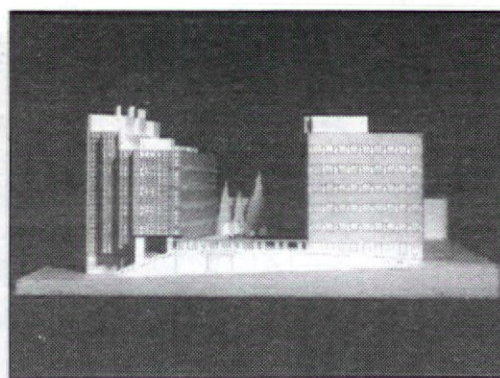
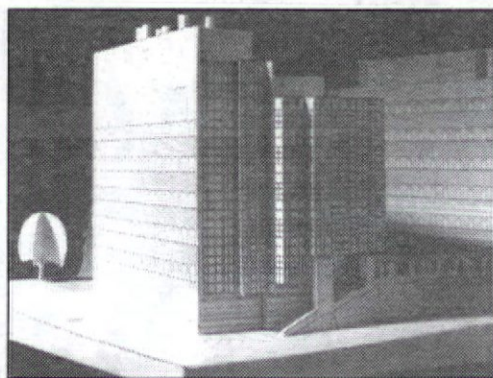
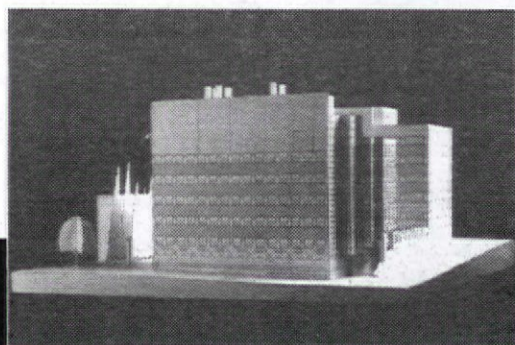
C) Materialized space: the sensuality and poetry of the materials derives from original designs that are space-oriented and well illuminated. Wright's main challenges lies in the creation of spaces and the way they are enhanced by the illumination.

D) Technical innovation for life and art: two examples will suffice: the glass corner of the prairie houses, and the dematerialized cornice, deconstructed and illuminated, of the Johnson Building in Racine, Wisconsin. Certainly, the miraculous survival of Tokyo's Imperial Hotel following an earthquake is also worth mentioning. But technology in Wright's hands is at the same time macroscopic and versatile; an indication of this is the spiral aperture in the Guggenheim Museum, stifled at birth.

E) A style for everyman: this is the inspiration behind the hundred and hundreds of housing based on his designs. Restless diversity pervades them all, coupled with the desire for recognition and acceptance. If two houses are the same, make them different; if two floors are the same, alter them so each finds its own state. Declare war on anonymity, monotonous levelling, standardization or mental laziness and on paucity of imagination.

F) High/low density urban planning: This delicate and controversial theme is touched on in the recent introduction to Wright's book *The Living City* published by Einaudi. The dual vision of Taliesin's creator is highlighted: on one hand Broadacre City; on the other, the milehigh skyscraper in Chicago. For a genius, there are no simple formulas—certainly not at the level of planning human habitats.





Left:  
3 views of  
planned  
Molecular  
Neuroscience  
Research  
Center at  
UCLA: Lee,  
Burckhart, Lui  
with Venturi  
Scott Brown &  
Associates

Exams (ARE) Seminars which began in mid-March and ran for 12 consecutive Saturdays until the weekend before the June Exam. One hot Saturday morning on August 6, we sponsored the Annual AIA/LA Associates Sandcastle Competition, which drew more than 10 entries from a combination of large, medium, and small firms as well as an AIAS group. The Associates also held its monthly board meeting.

As the Associates President, I had the opportunity to attend three California Statewide Associates Director Caucuses, in which all the Associate Directors from all state AIA Chapters convened to discuss the issue of mandating International Development Programs in California. The mandate is being considered by the California Board of Architectural Examiners. The IDP Task Force was put together early this year to further study of the mandate's feasibility.

Planning has also begun for 1995 with Man Pham, the Acting Vice President/President Elect, who will continue to carry the torch. On top of the annual ARE seminars, sandcastle competition and scholarship that that Associates have sponsored, more networking events will be organized for associate members. A mini-library is also being set up to house ARE review books. One of early acquisitions was an oral exam review book by William Amor AIA. Donations of materials are greatly appreciated.

Applications are being accepted for the William Z. Landworth Memorial scholarship until December 29, 1994. Further information can be obtained by calling Ethel Rubio at (213) 386-7070.

It was a great pleasure and learning experience to serve as the AIA/LA Associates President, and my heartfelt thanks go to all the dedicated individuals who volunteered their time and energy to make all the 1994 Associates events possible. Best Wishes!

ETHEL G. RUBIO,  
ASSOCIATE AIA

## Environment Committee

The Committee on the Environment would like to invite all former members and any new members to our next meeting to

participate in the drafting of a Mission Statement for our next year's activities. The meeting is on Dec. 20 at 5 pm at the Chapter office. Come and contribute and BYOB. Interested parties can call Deborah Weintraub at (213) 346-2761.

## Scholarships

The Mel Ferris Scholarship Program of the AIACC Foundation has awarded \$2,000 scholarships to two Los Angeles-area students. The winners were Ahna Holder of the University of Southern California and Albert Kaneshiro of UCLA.

SCI-Arc has established the Rose Marie Rabin International student Aid Fund, in honor of the school's special programs director, who retires later this year after 15 years at the school.

The fund consists of a full SCI-Arc scholarship and a living stipend. For information on contributions to the fund, interested parties should contact the SCI-Arc Foundation, 5454 Beethoven, St., Los Angeles CA 90066, (310) 574-1123. Contributions are tax-deductible.

## People and Projects

Lee, Burckhart, Liu of Santa Monica, in association with Venturi Scott Brown & Associates, has been selected by the University of California at Los Angeles to design a new Molecular Neuroscience Research Center. The \$30 million, 98,000-square-foot structure is scheduled to start construction in the Summer of 1995, with completion expected in 1997. The program calls for 27 research modules, as well as spaces for contemplation.

Tetrahex Inc. has commissioned students at Art Center in Pasadena to design a series of small, self-contained, moveable home offices. Under the direction of instructor Steven Diskin, advanced students in product and environmental design are following several guidelines: the product should be light weight, easy to assemble, allow rapid construction by two people and be visually distinctive. In addition, students are

being required to detail the interior of the pod to accommodate a work surface, computers, storage, lighting and seating. The designs will be free-standing, independent units with a power source and are intended for an outdoor environment. Tetrahex is manufacturer of injection-molded plastic panel components which are to be used in the structures. Similar panels have been used in the aerospace industry for solid rocket fuel supports and insulated panels in a space vehicle, and the manufacturer is seeking new uses for the strong, light-weight components. The assignment is part of Project X, a long-term experimental program which is the brainchild of Diskin, an architect and principal of the office of Erik Lerner & Steve Diskin Architects.

Gensler and Associates of Santa Monica has entered design development on a new airport terminal facility at Bergstrom Air Force Base in Austin Texas. The 20-gate terminal contains 550,000 square feet will be one of the first commercial terminal built on an existing military base, which was recently shut down under the Pentagon's base-closure program. Other member of the architecture design are Page Southerland Page; Thompson Consultants International; Lawrence W. Speck Associates; Cotera, Kilar & Negrete; and BGLY Inc.

A new gallery for L.A. Louver Gallery has opened in Venice in a building designed by Frederick Fisher Architects. The 8,000-square foot building incorporates two exhibition spaces, a private viewing, two apartments used as offices and storage facility in the new three-story building.

## Book Benefit

Hennessey & Ingalls is currently holding a sale, ending December 31, for the benefit of the SCI-Arc library. Donors can choose a book from a prescribed list, ranging in price from \$20 to \$90. The purchases are tax-deductible in-kind gifts, and will be memorialized with a bookplate that acknowledges the donation.

Further information can be obtained by visiting the bookstore at 1254 Third Street Promenade in Santa Monica, or by calling (310) 458-9074.

Hours are Monday through Sunday, 10 am to 6 pm.

## Docent Training

The docent Council of The Gamble House in Pasadena is now open to conduct public tours of The Gamble House and to perform other activities which support the house. Built in 1908 by renowned architects Greene & Greene, the Gamble House is a National Historic Landmark. Potential docents should have an interest in architecture and should be comfortable working with the public; no prior experience is required. Requests for applications should be addressed to Nancy Marino, President, Docent Council of the Gamble House, 4 Westmoreland Place, Pasadena CA 91103-3593 or by calling (818) 793-3334.

## Letters:

Here's another nail in the late Raphael Soriano's coffin: Say goodbye to Case Study House #15 in Pacific Palisades, currently being remodeled into a two-story stucco box horror that only someone in a chocolate-brown leisure suit could love. The contractor was reportedly especially pleased to be able to wall in "all that steel work" with "nice wood trim."

—"THE ARCHITECTURE SPY."

## Obituary

Harry Bornstein of Ashland, Ore. died at Home on Friday, August 12 after a long illness. An architect, builder and artist, Bornstein retired in 1992 to Oregon.

He was born in Vienna, Austria, in 1922. He and his family moved to Palestine (now Israel) in 1938 and to New York in 1940. Bornstein served in the U.S. Army during World War II and fought in North Africa and Europe. After the war, he studied painting in Paris and later at the Cranbrook Academy of Art in Michigan, where he received of Master of Fine Arts degree in painting. He was cherished by his many friends as a gentle and wise man.

See page 12 for a listing of "Events & Exhibits" and "Chapter Meetings/Major Events in the Upcoming Year"

## AIA/LA New Members

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ment by either the AIA or  
the LA Chapter.

# AIA/LA



## President's Message...Committees...Projects...

### President's Message

Trite, perhaps, but true: Where did 1994 go? The sheer quantity of AIA activities could overwhelm any president. We want to do everything, but soon reconcile ourselves to reality: we can't it all at once. Our Chapter's diverse, highly committed and creative people present challenges galore, as well as a plenty of future material for growth. But we can, and must, keep the big picture in mind.

In 1994, we identified several clear goals:

- \* to host AIA's National Convention memorably, following a too-long 40-year gap;
- \* to improve and modernize chapter management.
- \* to stimulate committees to increase the value of membership.
- \* to become more engaged, stretching beyond ourselves to others, broadening our personal points of view, enjoying benefits of our joint efforts, and heightening the profession's visibility and stature; and
- \* to have fun in the process.

How have we done?

**Convention:** A strong success, with a smashing Host Chapter Party, tours, receptions, product/publication sales, "5 k" run. We ended well in the black. Spectacular help from others, especially neighboring chapters, and particularly from our amazingly energetic volunteers, of whom there were hundreds, who made the difference. The success was all yours!

**Chapter Management:** We have weeded out and cleaned up. Automation upgrades enhanced our efficiency. Processes such as record keeping, time and money management, and communications are all improved. Our creative, modern and friendly executive director, as well as a dedicated

and professional staff regularly work wonders.

**LA Architect:** Survives and is now working with a new plan for a stronger future, with an extraordinary editor and staff.

**Programs:** We restored open chapter meetings; look for more such meetings next year. Tours were highly stimulating, as were the plentiful committee programs, many of which earned Continuing Education Units.

**Outreach:** Gathering six other organizations to work with AIA/LA on Habitat for Humanity's "Jimmy Carter Work Project" is a great start. We look forward to more collaborations and co-sponsorships, and to renewing old ties. AIA/LA is a key member of the new Southern California Forum of AIA Chapters.

**Design Awards and Chapter Awards:** Presented December 8 at Biltmore Hotel luncheon, to honor our best and brightest. In final planning at this writing, this will be a gala occasion not to miss.

**Public Image:** Early 1994's massive earthquake shook us into action. With renewed budget for outside public relations consulting, we have reaped benefits ever since.

We've scratched the surface; many worthwhile matters remain unmentioned. Your incoming Officers and Board, led by Lance Bird AIA, are motivated, energetic, and idea-filled. Our work in 1994 uilt a continuum of thought that should direct benefit you. Yes, AIA/LA still needs your participation.

For me, being AIA/LA president while maintaining a practice proved uniquely interesting, educational, opportunity-laden, demanding, strengthening, and utterly engaging. I feel closely bonded with you and your interests. There isn't room to name all the nearly 400 supporters, each

of whom has earned my deep thanks. You include Chapter members, staff and Board, as well as many at AIA/CC and AIA; treasured colleagues at The Tanzmann Associates; and my family. Impossible to omit are Lance Bird AIA, Nicci Solomons, Ki Suh Park FAIA, Ken Rodrigues AIA, Chet Widom FAIA, and Paul Welch AIA. At home, the encouragement of my husband Carl Davis AIA made it all possible.

Thanks to all chapter members for choosing me and making me look so good this year. Rather than escape, I'll still be around, working to achieve our mutual goals.

With deep gratitude,

VIRGINIA TANZMANN FAIA  
1994 AIA/LA PRESIDENT

### Newsletter Committee

We have good news to report on LA Architect. The publication has been restructured and reorganized to provide it with a strong financial and operating base as well as being even more responsible to the needs of the membership. Those of you who are sharp enough to notice the subtler things may have recognized some minor changes in this issue, as well as in the October/November issue that have been put in place to help the copy "read" better and appear more orderly. The AIA/LA Chapter has responded well to our new business plan and has assisted us through some trying times.

We now have a new editor, Morris Newman, who is no stranger to the Editorial Board, having served as an active member for years. The LA Architect Executive Committee has also been re-energized and we look forward to a successful 1995 and beyond. We trust that you will

find these changes to your liking. There are three things that you, as members and readers, can do to help us help you:

1. Submit articles of 300 to 500 words (or shorter) on items of interest to you on the LA scene, codes, legislation, new architectural books, new buildings worth reviewing, and the like. We can't promise that we can print every-one and we may have to do some editing (with your permission, of course).

2. Those of you who have a great desire to write, please come and serve on the Editorial Board. We meet on the second Wednesday of each month at the Chapter offices at 7:30 AM and we strive to get you out before 9 so you can get back to your office before anyone misses you.

3. If you have any great ideas on firms or people that you work with or whose products you specify that could be contacted for ads in LA Architect, please call in their names, addresses and contacts to Morris Newman at (213) 380-4595 or Don Axon at (310) 476-4593. An increase in ads will improve our financial situation by reducing our dependency on the Chapter for support and by giving us the capability to increase the size of the paper from its current eight pages to 12, or, hopefully, 16 pages in the near future. This increase will permit us to cover the news better and publish some items which are not possible today.

We need all the help we can get and we invite your active participation.

DON AXON, FAIA, CHAIR, LA  
ARCHITECT EDITORIAL BOARD

### Associates

The year 1994 ends as a very busy and full year for the AIA Associates. Activities commenced with the Architectural Registration

### AIA/LA Committees and Chairs:

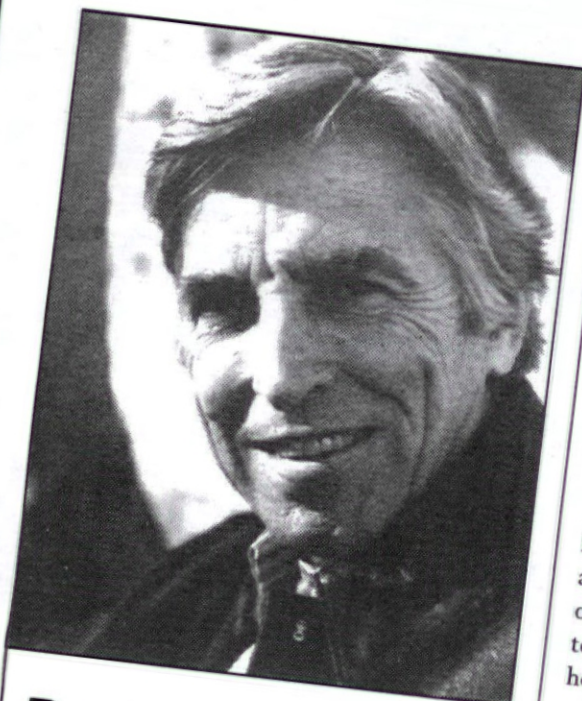
Architecture for Health, Cynthia Mabou, AIA (310) 458-2080; Design Awards Program, Michael Mann, AIA, (213) 895-4700; Interior Architecture, Lauren Rottet, AIA (213) 895-4770; Liability, William Krisel, AIA-E (213) 824-0441; Professional Practice, Chad Dasnanjali AIA (213) 937-4270/Michael Kaufman AIA (310) 305-1705; Programs, Bernard Zimmerman, AIA (213) 274-0243; 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, Ethel Rubio, Assoc. AIA (213) 386-7070; 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, Lance Bird, AIA, 818 795-6474; Membership, Chair open; Mentor's Hotline, Morris Verger, FAIA-E (213) 824-2671; Past Presidents Council, Donald C. Axon, AIA (213) 476-4593; Professional Affiliates, Joan Calnon, PAL, (213) 682-3332/John L. Coats, PAL, (213) 627-5667; Students Affairs, Michael Hricak, AIA (213) 823-4220/829-2074; Women's Architectural League, Sally Landsworth; Design Committee, Jann C. Williams, AIA, (310) 471-4593; International Practice, Maris Peika, AIA, (213) 937-4270; Young Architects Forum, Mark DiCecco, AIA, (818) 421-0636; 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; Small Practice, Peter T. Demaria, AIA, (213) 938-6067.



# L.A. Architect

Barton Myers...Prince Charles...Bergamot Station...

L.A. Architect December 1994



## Barton Myers Winner of Canadian Award

Barton Myers FAIA has been awarded the 1994 Gold Medal from the Royal Architectural Institute of Canada (RAIC). Established in 1930, the medal is the highest award the professional of architecture in Canada can bestow. Myers, who is principal of Barton Myers Associates of Los Angeles, received the award at a Oct. 28 ceremony in At the Royal Ontario Museum in Toronto.

Born in Norfolk, Va., Myers received his masters of Architecture from the University of Pennsylvania, subsequently working with Louis I. Kahn and establishing his own practice in Toronto in 1967. In 1985, he opened an office in Los Angeles which employs 20 people. He is currently a Professor at UCLA's School of Art and Architecture and the subject of a recent monograph.

## Prince Of Wales Visits Los Angeles

His Royal Highness, the Prince of Wales, made his first visit to Los Angeles in 17 years the first week of November. In addition to his official State duties, he spent some time discussing architecture and promoting his Foundation for Architecture.

The Foundation is the American arm of the Prince of Wales's Institute of Architecture in London, founded in 1992 and offering undergraduate and graduate courses in architecture and the building

arts. Foundation for Architecture has expanded the mission of the Institute to the United States.

During his stay here, Prince Charles hosted a private luncheon at the Bel Air Hotel to promote the Foundation. He spoke with several local architects, historians, and representatives of historic preservation, asked questions about their work and the status of some historic structures here.

He noted that there was much to see in Los Angeles, but that it seemed one had to know where to look to find it. He agreed that the nature of the city, spread out as it is, makes it difficult for visitors to locate historic buildings and neighborhoods.

In his formal remarks at the lunch, the Prince touched on a number of issues which surround the practice and art of architecture. One was the need to encourage local citizens to participate in planning and design which affects their communities. This is a strong interest of his and one of his motivations for creating the Institute, which involves students in practical application. He also indicated that he feels people are more interested in architecture than is commonly acknowledged. He told his guests that in a speech to the British Medical Association he had compared holistic medicine to community-based planning. Afterward, he said, doctors told him that they liked what he had to say about architecture. Using the same analogy on another occasion, this time to architects, they told him that they liked what he had to say about medicine.

Elaborating on his thoughts about the importance of learning from the past, he likened the basics of architecture to the basics of good grammar. One cannot advance language in either form or style until one knows the fundamentals. The same is true, he feels, of architecture. His interest in classical architecture has often been mistaken for eclecticism, a desire to recreate past styles. He expressed his hope that architects could be creative while respecting existing urban scale and ambiance. His comments on November 3 left no doubt as to his intentions and his goals for both the Institute and the Foundation, his regard for history and his serious interest in integrating the old with the new.

The approximately ninety guests at the lunch included those in business, the arts, and "society" as well as those from the architectural community. Prince Charles was enthusiastically received and he enjoyed meeting those with whom he has shared interests.

MITZI MOGUL

## Coalition Honors Activists

The Design Professionals Coalition held an awards ceremony at SCI-Arc on November 11, recognizing a number of people who have helped the two-year-old group pursue its stated mission of bringing design services to neglected parts of the city. Among those honored were the Local Initiatives Support Coalition, which has helped obtain federal tax credits for affordable housing projects; the Coalition of Neighborhood Developers, for helping implement the construction of affordable housing; and the design firm of Sussman-Prejza, for their contributions to urban design and decor.

Outgoing president Michaela Pride-Wells AIA, who has been president of the group since it was formed shortly after the civil unrest of April 1992, mentioned several on-going design projects, including a project being planned in participation with Habitat for Humanity. "If this were a private firm, it would be the busiest firm in town," she said.

Incoming president Aleks Istanbullu AIA describe the Coalition's role as that of "a bridge between professionals who want to help and those who need access to our knowledge."

## 13 Projects Win AIA Awards

A baker's dozen projects designed by 12 local firms or teams received Honor and Merit awards in the 1994 AIA/LA Design Awards.

Included among the winners was Eric Owen Moss Architects, who won two awards; Edmund M. Einy Architects; Israel Callas Chu Design Associates, with Boora Architects; Daniel, Mann, Johnson and Mendenhall; Melvyn Bernstein Architects; Lomax-Rock Architects;

News Continued on page 9

Top Left: Barton Myers FAIA

Bellow: Bergamot Station, a mall-like group of art galleries and professional offices, has opened in the industrial area of Santa Monica. The century-old rail service yard is being renovated by architect Fred Fisher FAIA.

