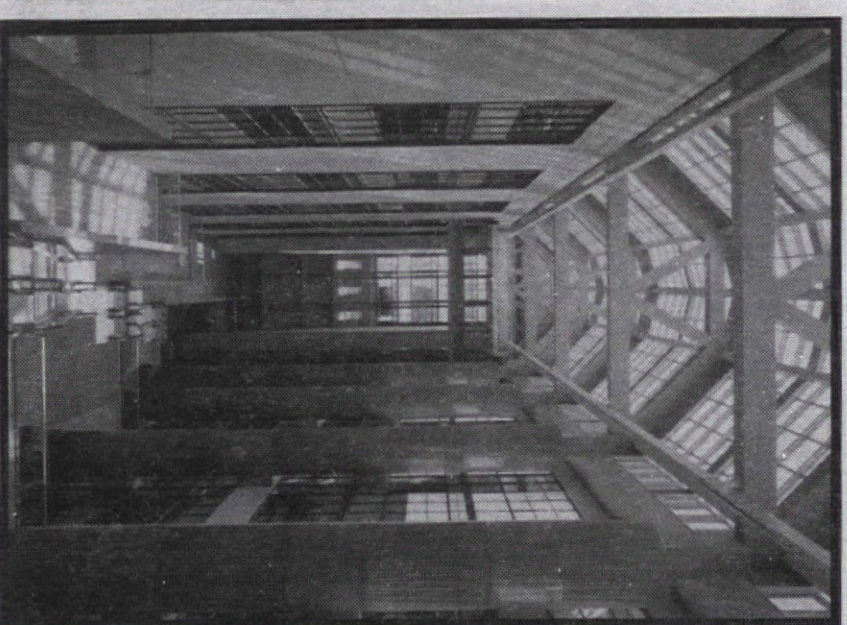
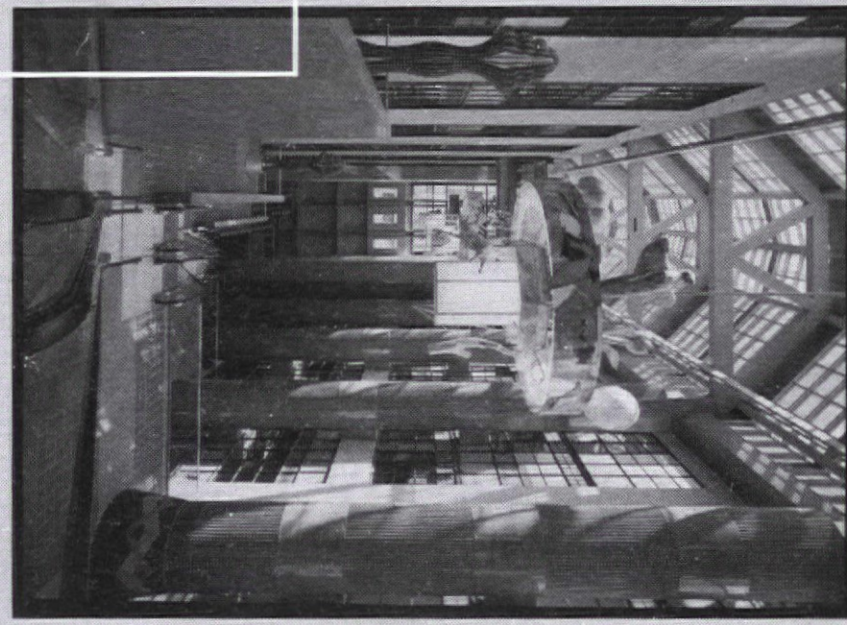


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## Public Art:

At  
War  
With  
Architecture?

Left: Central  
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public art  
Right: Central  
Library with  
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# Calendar

## Tuesday, Jan. 3

- 4:30 pm SoCal forum, chapter office

## Wednesday, Jan. 4

- 6:00 pm AFLA, chapter office

## Thursday, Jan. 5

- 6:30 pm Urban Design chapter office
- Public Hearing: Sunset Specific Plan 7:00 pm West Hollywood Park Auditorium 647 San Vicente Blvd.

## Saturday, Jan. 7

- Public Hearing: Sunset Specific Plan 8:00 am-12:00 pm Planning Commission Study Session The Werle Building 626 N. Robertson Blvd.

## Monday, Jan. 9

- Architecture and Craft in Contemporary Los Angeles with Craig Hodgetts and Gary Paige Schindler House 8:00 pm 835 Kings Rd. for more info (213) 852-7145 6:30 pm DPC chapter office
- Meeting: Award Winning

Restaurants. Designers Lighting Forum of Los Angeles. Zenzero Restaurant, 1535 Ocean Ave., Santa Monica. Food and displays, 6 pm; program, 7 pm. \$5 members, \$10 nonmembers.

## Tuesday Jan. 10

- 6:30 pm Associates Meeting chapter office

## Wednesday, Jan. 11

- 7:30 am LA Architect Board Meeting chapter office

## Thursday, Jan. 12

- 5:00 pm Codes chapter office

## Monday, Jan. 16

- Architecture and Craft with Pamela Burgess and David Hertz 8:00 pm Schindler House 835 Kings Road

## Tuesday, Jan. 17

- 5:00 pm Environmental Resource chapter office

## Wednesday, Jan. 18

- 7:30 am LA Architect Board Meeting chapter office
- Showroom, PDC, West Hollywood. 7:00 p.m.

## Thursday, Jan. 19

- 3:30 pm Health chapter office

## Saturday, Jan. 21

- 6:00 pm Installation at the Museum of Flying Santa Monica Airport

## Monday, Jan. 23

- Architecture and Craft with Philip Vourvoulis, Susan Frank, and David Frisch Schindler's House 8:00 pm 835 Kings Road

## Tuesday, Jan. 24

- 6:30 pm Interiors chapter office

## Wednesday, Jan. 25

- 4:00 pm International Prac chapter office

## Thursday, Jan. 26

- 6:00 pm Pro Practice alt. Careers-Prof. Excellence chapter office

## Monday, Jan. 30

- Architecture and Craft with Alexis Smith Schindler's House 8:00 pm 835 Kings Road

## Wednesday, Feb. 1

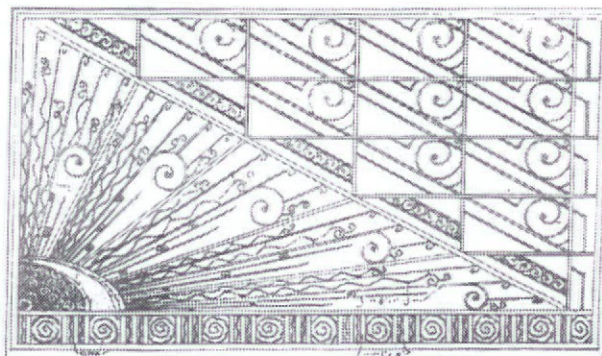
- Meeting: Triglyph/Organization of Lesbian and Gay Architects and Designers. Donghia

January 1995

7

L.A. Architect January 1995

"The Architecture and Craft in Contemporary Los Angeles" is being sponsored by the Los Angeles Forum for Architecture and Urban Design. Each evening in its series of lectures is free to members, \$7 for non-members. For further info call (213) 852-7145.)



The Art Deco Society of Los Angeles is selling note cards featuring reproductions of original working drawings of Bullocks Wilshire. Each set features eight cards.

## EVENTS:

Lesbian and Gay architects, as well as professionals from all other design and construction-related fields who live or work in Los Angeles are invited to join forces on February 1, at a meeting of Triglyph, a new local chapter of the Organization of Lesbian and Gay Architects and Designers. The meeting will be held at the Donghia Showroom at the Pacific Design Center in West Hollywood. The organization is a counterpart to similar groups in Boston, New York, Philadelphia, Atlanta, Dallas and Seattle. The purpose of Triglyph is, firstly to aid and support professional and personal growth and well being; secondly, to serve the community by offering expertise, energy and vision, and thirdly, by ending Gay and Lesbian invisibility, identifying and honoring the concerns and goals of gay people and to begin to shape the course of the organization's mission. Further information can be obtained by calling Mikael Kozlowski at (213) 876-7173.

Book Reviews continued from p. 4

**Eames House, by James Steele; Hill House, by James Macaulay; Palais des Machines, by Stuart Durant; Phaidon, distributed by Chronicle Books, \$29.99 each**

These three outstanding additions to the fast-expanding Architecture in Detail series include an exemplary account of the steel and glass pavilions that Charles and Ray Eames built in 1949 on a meadow in Pacific Palisades. Steele guides us through the genesis of the project, as on of John Entenza's Case Study houses, and the 11th-hour change in the design - from a single story cantilevered from a hillside, to a two-story pavilion built up against the hill - that was made after the steel had been delivered to the site. He delights in the details, but devotes much of his text to the larger significance of the house: "The revolution in domestic architecture which Charles and Ray Eames envisaged, never came about because industry was not ready to accept such an idea, and the public was put off the thought of living sterile, steel and glass pavilions." And Steele recognizes the antecedents of the design - in the Yankee clipper ships and in the pervasive influence of the traditional Japanese house: "The Edo ideals of Purity, Humility and oneness with nature that captivated the Greene brothers and Frank Lloyd Wright are distilled in the Eames House for the last time, making it a bench-mark of that tradition in the city."

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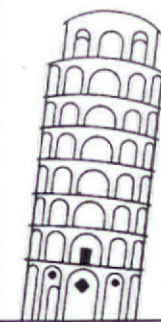
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# SOUTHLAND REVISIONS:

## Recent Houses

A recent exhibition curated by architect Richard Corsini examines the connections between some recent houses in L.A. and the work of R.M. Schindler and the architects of the Case Study Houses. Aaron Betsky explains what happened in between

In the late 1960's, certain California architects made a crucial move: they disassociated modernism from the styles of industrial production and reformulated it as the revelation of construction itself. Their aim was to regain the utopian belief in a free environment that had been so central to the "machines in the garden" the earlier generation had built here, but to do so in a world in which both the machine and the garden had turned out to be myths that helped to build each other. Building on the achievements of the Case Study movement, but also operating as the first generation of Southern California architects who had grown up in a truly metropolitan atmosphere, they built on the activity that lay at the core of Los Angeles, namely building itself.

The initial focus of this movement, at which Frank Gehry was at the core, was to realize that the ubiquitous construction that had fueled the tremendous growth of the city was the point, not just the means. Over a third of the Southern California economy during this period was involved in the development and financing of real estate. The California Dream, itself a refinement of the myth of manifest destiny that had fueled the image of an American dream (house) ever further west, had as its goal to live in the quasi-utopian climate of Los Angeles itself. Instead of importing the means

### CORSINI HOUSE:

According to architect Richard Corsini, the Weinberg-Wong Residence attempts a balance between "the fabric of the existing building and the architect's need for individual expression."

The result, he says is "compatibility without sacrificing expressive energy," adding, "this is quite different from the confrontational stance taken by the recent avant-garde."



the drug that made free architecture possible. It was both construction and criticism, a built realization of Los Angeles as a constructed artifact.

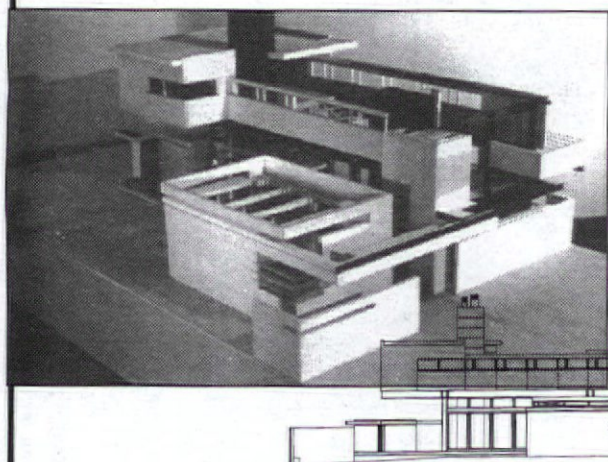
Through the work of Morphosis (Thom Mayne and Michael Rotondi), Eric Owen Moss and such lesser lights as Fred Fisher is often explained in terms of Gehry's influence, and clearly picks up on some of this uncertainty, one must not forget the importance of such transitional figures as Ray Kappe and, who forged a unified formal language out of Case Study and Bay Area styles. He then married them to a belief in cooperative and experimental building practices at SCI-Arc, the school he founded and at which many of this generation of architects taught. For these designers, the issue of revelation and liberation from both architectural and social traditions was much less an issue than was the freedom that came from the sheer possibilities opened up by a dynamic society with a sophisticated cultural base.

Thus the work that began to appear in magazines all over the world at the end of the 1970's was baroque in terms of its delight in the act of construction and the elaborate possibilities of representation (drawing) and geometry. The grids that the second generation had proposed and Gehry had then found as already existing in the city were now doubled, tripled, turned from plan to section and given a muscular armature of steel. Were Gehry had delighted in stripping down, this generation started dressing up for the 1980s. There was a sense of discomfort to this work. This was to a certain extent deliberate, as Morphosis and their colleagues were much less willing to state a confident construction of space in an era in which the values that were meant to ungird such an act were severely in doubt. Yet it was also the result of the lack of a clear sense of why one should engage in architecture in the first place. At its best, this meant that architecture itself became a series of questions, and expression of what Mayne called the "tension and risk" of the city. The danger of this work was that it became self-referential without introspection and stylish rather than being appropriate. The criticism of Gehry's supposed hermeticism and radicalism became accentuated when the public was confronted with both the work and the personality of these architects. Modelling themselves on artists, they started their works self-consciously as intellectual challenges to the existing order, and thus convinced only those clients who saw it as their task to open up their personal space to the critical activity of art to build their constructions.

The collapse of the real estate market at the end of the 1980's marked the end of this curve of expansive investigation that had really begun to take off at the beginning of the Reagan era. It might seem simplistic to tie the brilliant achievements of this work to an economic and social era, but it remains true that only an economy that was expanding rapidly and speculatively could support the California dreaming in which these architects indulged. When the economic basis disappeared, all these architects could do was to teach or export, thus turning their site-and-time-specific explorations into a style. The best among them managed to transplant their work methods to other times and places, but their lasting legacy remains as much in the possibilities they opened for the younger generation they taught and employed as it does in the way they brought the modernist belief in the building of a better world back home to the realities of living in Southern California.

Aaron Betsky

**CASASCO HOUSE:** In Victoria Casasco's Sinoway Residence, interlocking spaces makes privacy, outdoor space, and spatial expression possible on a constricted Venice parcel. Her approach is a reexamination of the work of R.M. Schindler.

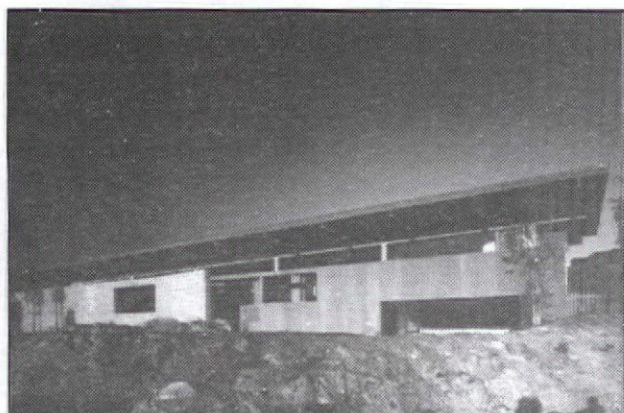


to do this, Gehry and his younger cohorts began to pick up on the act itself. Wood frame construction was left revealed, allowing the free flow of space of which Schindler and Neutra had dreamed to exist as something closer to the laissez-faire drift through the city common to the surfer, the cruiser, the entrepreneur, and other Southern California stereotypes of urban flaneurs.

Frank Gehry built beach shacks and unfinished houses that seemed to many to sum up both the idyls and the absurdity of the Southern California myth, but it is important to point out that these forms relied heavily on modern myths. Gehry himself had worked for many years in a combination of high modernist and Bay Area styles, and the design of his own 1973 house can be seen as a restatement of the Case Study ideal of constructing free space from standardized components. At the same time, he was also looking towards other sources: the art work of Gordon Matta-Clark and Jasper Johns, but also such friends as Chuck Arnoldi, Billy -Al Bengston, and Robert Irwin, to name just a few. This work brought an important critical demission into the architectural act: it proposed construction whose only function was revelation, sensory heightening, or hedonistic delight, not function. It was

### ANGELIL/GRAHAM HOUSE:

Angelil/Graham, in their Topanga House, developed the projects expressive identity primarily through articulation of the structure and methods of construction, echoing the tectonic approach of the Case Study Houses.





# Critique

Access Guides...Museums...Bruder...



## Book Review

By Michael Webb

**Access Guides: Los Angeles; London; Paris, New Orleans; Miami and South Florida; Cape Cod, Martha's Vineyard and Nantucket. New York: Harper Perennial. \$18 paperback (individually).**

In the latest editions of these hardy perennial, HarperCollins has sensibly maintained Richard Saul Wurman's mix of sequential, color-coded entries keyed to neighborhood maps, sketches, and a froth of sidebars for those who want more than the mere facts. As a former contributor, I may be biased, but I've always regarded the Access series as the ideal formula for a travel guide, grouping places by proximity rather than category, and mixing information and seduction in a way that encourages you to explore unfamiliar places. The writing, however, from one guide to another, is still woefully inconsistent. London and Paris are written by people who know and love them, in contrast to the superficial, tourist-oriented approach of many of the guides to American cities, including our own. Obviously, there's a lot more of interest in Paris than in Florida, but a guide that fails to illuminate the unique flavor and variety of South Miami Beach is scarcely worth packing. The guides would also benefit from a more enlightened take on the Twentieth Century, and less emphasis on the old and the cute. Not every reader is a fan of Norman Rockwell. Despite their shortcomings, these guides are still way ahead of most of the competition.

**Museum Builders. James Steele, editor. New York: Academy Group, \$69 hardcover.**

A sumptuous survey of more than 60 museums, mostly in the Europe and the United States, with a perceptive introduction by Steele. He traces the evolution of the museum from art collections in temples and private mansions, to the emergence of the palace of art and today's "palace of fun" and museum park—which he likens to a

cultural Disneyland. The French pioneered both forms, opening the royal collections in the Louvre to public view shortly after the Revolution, and commissioning Beaubourg as a popular multi-cultural center. Ian Ritchie characterizes the contemporary museum as a marketing phenomenon, status symbol, provocation and bonanza for internationally renowned architects. The survey shows how museums changed in the Eighties from container to object of desire, often upstaging the exhibits. The editor's choice of examples is eclectic; even so, there are odd inconsistencies. Fully 18 pages in color are devoted to Kisho Kurokawa's abstract geometry, but Rafael Moneo's magnificent Roman Museum in Merida is illustrated only with plans, which reveal nothing of the play of light off sheer brick walls and arches. The notes alternate between the lucid and the evasive. Projects are ordered, not by type, but by architect, which strengthens the impression of a beauty pageant divorced from purpose.

More Webb Book Reviews on bottom of p.7

### Will Bruder at UCLA: Poetic Pragmatism

If events had followed their normal pattern, architect Will Bruder would have visited his friend and mentor, the late John Lautner, after Bruder's October lecture at UCLA. "Every time I've come to Los Angeles, I've gone to see John, to see his work, to talk. It feels strange to be here without seeing him." Will Bruder's topic was his own work, born and bred in the Arizona Desert. The architect discussed his work and the somewhat unorthodox evolution of his practice, starting with a B.F.A. degree in sculpture and experience as a general contractor that preceded licensing in 1974, when he opened his studio. The office also handles construction administration, Bruder said, "so we can afford to do architecture. The title of his lecture, "The Architecture of Poetic Pragmatism," aptly sums up the body of his work thus far.

Charged with the chiaroscuro of light and shadow, both delicate and ruthlessly demanding, the desert appeals to a certain breed of architects. Bruder's response to the geology and climate of the desert is similar in plasticity of form and in the use of materials to that of John Lautner and Bruce Goff, both

of whom were important mentors and friends to Bruder, who apprenticed under Paolo Soleri after the former left Milwaukee. A comment by Albert Frey, the famed Swiss Architect who left Le Corbusier's atelier to come to the desert, seems appropriate for Bruder as well. Asked he left Switzerland to come to the desert, Frey patiently replied, "Well, the light, of course. Isn't architecture about light and shadow?" For Bruder, light is both a presence and an informing tool.

Bruder began his career like many other practitioners: residential remodels, patios and the like, which led to houses and eventually to institutional and commercial projects, such as car washes and auto body parts stores; these projects were about making retail "sing" on the cheap. The early, sometimes awkward houses are more experiments in the art of materials and the craft of building than they are about space and volume, but if ever a career embodied the effect of exploration over time, in which a cumulative intelligence bears down upon a project, it is Bruder's. Site considerations, an imperative in the desert, may result in a structure that floats over the ground, such as his own studio, or may be much more rooted to the land, in the manner of Wright's Taliesin West.

The arc of Bruder's career is sharp. Almost 20 years after opening his office, he won the competition to design Phoenix's Central Library, a major commission that will produce an astonishing building to be completed next year.

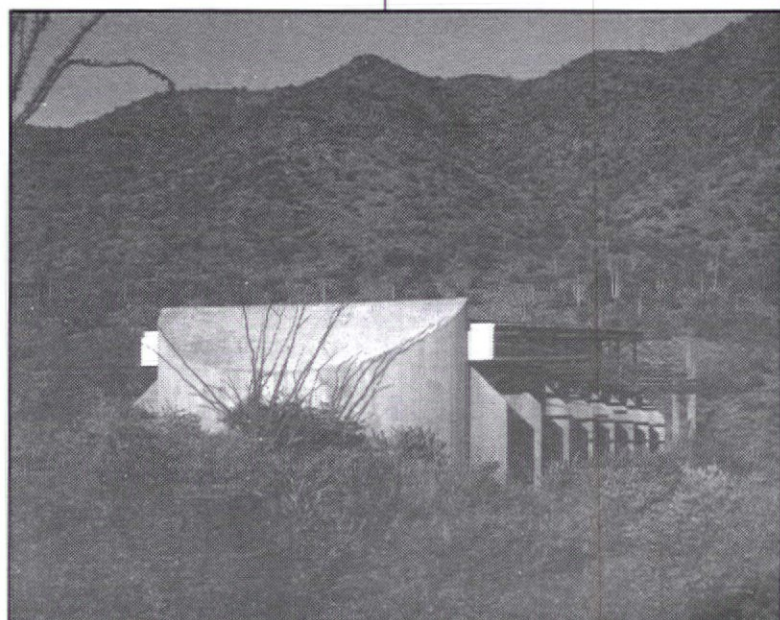
One of Bruder's obsessions is how Light meets Wall. One occasion—with clients, architects and roofers working together on the roof—Bruder suddenly yelled the

stopped the room framing, at that point only one from the curved vertical plane of a wall. He had suddenly remembered a lost opportunity from another project, when, once the roof was on, the light that had shone down upon the interior wall was lost forever. On the second go, with glass now in place instead of opaque structure, the wall is lit by a narrow band of daylight, marking the sun's path throughout the day. Did the decision cause water problems? "Yeah, some," he replied calmly. "We deal with it."

Bruder's approach to materials is based on the evocative possibilities of the pragmatic. Instead of a smooth cinderblock wall, he will displace the blocks slightly in relation to each other, to create texture and shadow. It is Bruder's way to create "real architecture," to borrow a gruff phrase from Lautner. He doesn't use corrugated metal, for its polemic or "shock trooper" value, he said, but rather because the material is America Deserta's most indigenous and ubiquitous material. (Bruder comes from Wisconsin farming country, where silver silos are default references. Tough and cheap, metal transplants to the desert easily.) Bruder, it turns out, is as likely to go to a manufacturing plant to find out the parameters of a material's technology as to order it from a catalog.

The day following his lecture, Bruder went to a Lautner house, paying respect to a person who architecture, like his own, speaks to the power of nature and its impact on the human psyche.

BARBARA LAMPRECHT



Top and bottom right: Will Bruder: The architect's own studio in New River, Ariz. Exterior and interior. Photos: William P. Bruder Architect Ltd.



# Architecture's Quarrel With Public Art

Is architecture art? Is public art worthwhile? And whose art is it? Highlights of two recent conferences show how the public art debate quickly spreads to larger cultural and multi-cultural questions.



Public Art at 801 Figueroa, Downtown L.A.  
Photo: Fred Stocker

## Public Art in the Post-modern City

(Editor's note: The following comments were given by USC Geography Professor Michael Dear at the Biltmore Hotel at the end of October, speaking at the conference entitled, "Public Art: Realities, Theories, and Issues." What follows is an excerpt from his speech.)

Public art is intended to inhabit, and be seen in, the public realm. In his perceptive comments, Christopher Knight makes clear that context is everything in public artmaking. That exceptional levels of artistic accomplishment are possible only when the context of the artwork has been, "profoundly engaged," and this includes the social, political, economic and physical settings.

If this is true, and I believe that Knight makes a convincing case, then artists in Los Angeles, and indeed urban artists everywhere, should be alerted. Because, if I may be permitted to coin a new euphemism, LA artists are, "context-challenged." By this, I mean that the turmoil presently transforming our cities may be irrevocably altering the terms of artistic production; that a specifically postmodern urbanism, of which LA may be the prototype, will require a new contract between public artists and their setting.

By now, it is commonplace that postmodern sensitivities require new ways of seeing. Questions of difference and representation are uppermost in the minds of those who would rehearse the break with modernity. It is certainly evident that urbanists seeking to understand the postmodern metropolis have increasingly turned away from the conventions of the Chicago School in their search for explanations.

It was Jacques Derrida who, perhaps predictably, made the most outrageous claim, concluding that, "The state of theory, now and from now on, isn't it California? And even Southern California?"

Frederic Jameson goes further toward identifying a new post-modern, "hyperspace", characteristic of our era but so vast and complex that no one can as yet imagine its time-space co-ordinates. The search for this post-modern landscape has taken Jameson and many others to the

urban edges, especially those of Southern California; here, they have discovered a "flattened" landscape, characterized by what Sorkin describes as a "repetitive minimum." The consequent accumulation of enthusiasms for Southern California is impressive. Joel Garreau, in his study of "edge cities," which are concentrations of retail, commercial, and residential activities on freeway-accessible urban peripheries, asserts that, "Every single American city that is growing, is growing in the fashion of Los Angeles."

So what is Los Angeles, the postmodern archetype, trying to tell us?

In social terms, postmodern LA is a city split between extremes of wealth and poverty, in which a glittering First World city sits atop a polyglot Third World substructure. Economically, it is an emergent world city that is undergoing a simultaneous deindustrialization and reindustrialization. Politically, it is witnessing a fundamental realignment as the Bradley era becomes a distant memory and old elites are replaced by place-based coalitions forged from the politics of racial and ethnic tribalism. Postmodern LA, is the homeless capital of the United States, and the scene of the country's worst urban riots.

One of the most persistent themes of postmodern thought and postmodern urbanism is fragmentation. This finds expression in Los Angeles not only in NIMBY-induced slow-growth/ no-growth movements, but also in the preponderance of isolated, and often gated communities. Paradoxically, such fragmentation simultaneously encourages the proliferation of intense local autonomies and the rise of informal politics. Related to this is an emergent privatism; during the 1980's the assertion of individual rights over community obligations has resulted in an atrophy of community.

One of the principal messages conveyed by Los Angeles is that ways have to be devised to enable various races, ethnic groups, classes, genders, and sexual orientations to peacefully coexist. That's the challenge posed by LA's fragmented urbanism, and in a very direct way, by the civil disturbances of 1992. Adobe LA, is finding ways to reach out from their Latino heritage. Other artists and cultural producers in LA cannot avoid analogous respon-

sibilities.

All art is political, whether one is self-consciously addressing matter of social concern or not. Of course, artists must preserve their personal dignity, because who produces the art/map is of the utmost importance. Maps and art can lie; just like statistics. They can also reveal profound, hitherto concealed truths. So I need to know who's involved in their production. Because meaning is so contested nowadays; there are so many different ways of knowing, of seeing, of representing. And this makes the role a specifically public art especially crucial.

I usually go to museums and galleries to witness something specific, a special exhibition. You can pretty much guarantee who will be in attendance. LACMA's Chicano art exhibition had a very particular audience, overwhelming Latino families and children when I was there. It's not that hard to predict, given the nature of the institution, curator, and artists. Institutions tend to produce art encased within specific symbolic messages targeted for particular audiences; indeed, one of the principal political obstacles facing artists is the hegemony of cultural institutions! Very rarely are institutional cartographies articulated in inclusive ways. Their singularly separate creations do little to help redefine social contract. A much more inclusive articulation is possible via public art. And I look toward individual artists, not institutions, to define the edges, to accept responsibility for creating the new cartographies.

MICHAEL DEAR

## Public Art Skirmish In Culver City

News continued from p.1

directed the arts committee to develop criteria, and to hold public hearings. Fearing that other cities would follow Culver City's lead, the artists' lobby went on the offensive.

Sci-Arc and the Los Angeles Forum for Architecture and Urban Design sponsored the December debate in The Box, Eric Moss's latest contribution to the urban landscape of Culver City. Since The Box turned out to be a tight fit, and a crowd was expected, chairs were set up in the raw

warehouse space directly beneath it.

The discussion was as chilly as the unfinished building, each participant sticking to the prepared positions. Giovannini saw, "a pattern of distrust on the part of artists towards architects," although both fields have the potential to enrich the other. "The question," she added was, "how to enlarge the pie to everyone's benefit."

Everyone agreed it would be nice if there were more money, but disagreed on how it should be spent. For Goldstein, the priority was to, "bring experiences of the arts to citizens, and to enrich the dialogue." Architecture could be "artful," but she declared, "it's a mean-spirited argument to subsume this measly, 'one per cent', into the architecture budget."

Moss said he had, "no allegiance to art or architecture lobbies," and no interest in supporting collectives. "I'm much more interested in talking things apart." Proceeding to do just that, he challenged Goldstein to define what she meant by, "experiences of the arts." "Are there any aesthetic objectives? Is it just diversity and money, which are political issues," he asked. Moss suggested that most public art ordinances cast architects and developers as villains, who do substandard work requiring a band-aid from artists.

Lere said that each person carries his own lens through which to view art and architecture, and that their will never be a resolution. Perhaps so. Still, we can applaud the Smiths for challenging the orthodoxy that buildings need a decorative, or socially useful, overlay. Isozaki's Museum of Contemporary Art, funded through a one-percent program, has done more for the cause of art and architecture than all the other public art works in LA put together. For every Chiat Day building where Frank Gehry and Claes Oldenburg merged their inspirations, there are a hundred buildings in which the art is as uplifting or relevant as decals on the side of the refrigerator. Smith is one developer who wants to make Culver City a livelier, more attractive place to live through architecture, and has turned his building program over to an architect who shares his vision. It's an experiment that other cities should try.

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STEPHEN H. HARRIS

### Associates

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JOANN M. SONG

### Chapter Affiliated

DIANE SCHWARTZ

### Student

YVONNE N. MOUSSETTE  
JAIME MURILLO  
ADA ELSE MATIJAS

## THANKS

Executive Director  
Nicci Solomons and  
all AIA officers and  
staff would like to  
thank the many volunteers and docents  
who helped make  
the November 20  
house tour a success.



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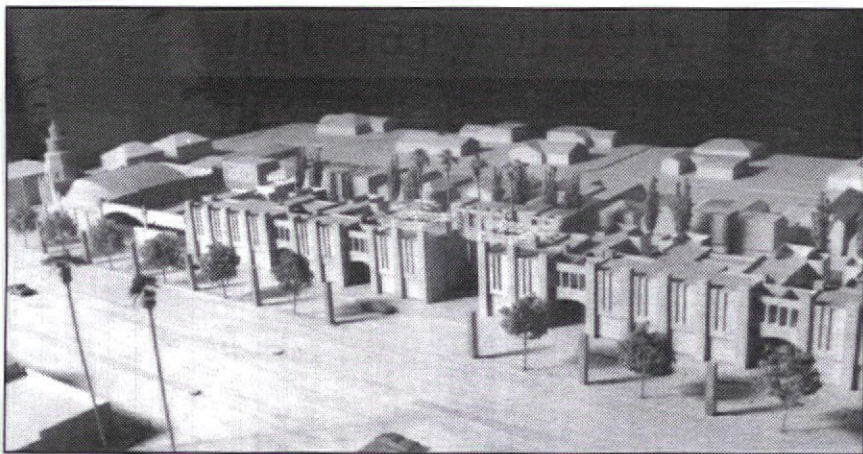
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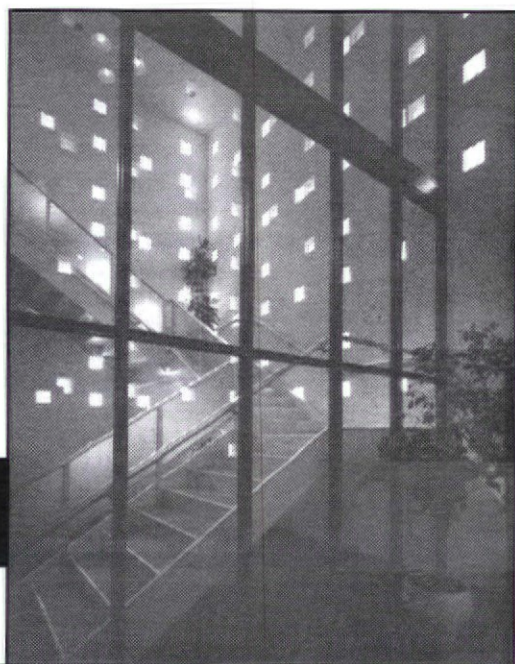
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Left:  
Winning project by Dan Solomon for First Interstate Bank's South-Central Competition.  
Right:  
Interior of U.S. Borax building by La Canada Design Group



## President's Message...

### President's Message

#### Communication and Education at the Core of '95 Program

I joined our chapter in 1971 and spent the next twenty years paying my dues and wondering what I was paying for besides, "AIA", after my name. Sound Familiar? Of our 2,000-plus members, few are regular participants yet most of us complain about AIA's declining relevance. I'm thankful that Ginger Tanzmann and friends nominated me for the board in 1991. I was forced to become a "them" instead of "us." Once again I was reminded, you have to invest to realize gain. AIA's shortcomings are not because "they" are out of touch. It's because "we" (the non-participants), are not IN touch. AIA is the logical forum to improve our professional condition. But the enormous changes that are necessary require a common vision and collective effort.

There's a move afoot at AIA. National has streamlined, cutting staff nearly 40% in the past year. Change is taking place. Communication has improved. Irrelevant mailings have been slashed. Many services have been out sourced for the economy. National supplementary dues will be eliminated in 1996. Every cost is being measured with the question, "Does it bring value to the membership?"

LA has a unique opportunity to push for further improvements with chapter members Chet Widom as National President and Ron Altoon as Vice President, building on the extraordinary accomplishments of Ginger Tanzmann this past year. Locally, we intend to match this fast paced change through COMMUNICATION AND EDUCATION, plus a coordinated program of fund raising to augment dues.

Our chapter leaders will emphasize COMMUNICATION AND EDUCATION in 1995. These concerns will be addressed at many levels, communication to our members, to the public, to those in related professions, to students and to educators. Similarly, we want to improve education programs to members, programs that help architects achieve a successful practice. And we want to reach out to the public and help them understand the

unique value of an architect's service. These concerns are an outgrowth of goals established by members at the Summer '94 retreat.

**Chapter Meetings:** The First step in achieving our goals of communication and education is to reinstate monthly chapter meetings. These are "major events" and will include the Spring lecture series to be held at the Pacific Design Center. Here's your opportunity to see old friends, share ideas for success, and COM-MISERATE! Each program is intended to enlighten and stimulate. We will encourage our professional affiliates to join us, strengthening our ties with related professions, suppliers, and those in construction. We will also seek joint programs with neighboring AIA Chapters, the Association of Women in Architecture, Asian American Architects and Engineers, and other professional groups.

**The Business of AIA:** Behind the scenes, yet essential to providing affordable service to our membership is our chapter office. Located in the Wilshire Building on Wilshire and Western, the staff of four, led by Executive Director Nicci Solomons, is making great strides to improve our business practices. Long-range planning of programs and financial needs have been coupled with new office technology to streamline our services.

**Fundraising:** Introduced in the latter part of 1994, the Chapter has embarked on a comprehensive fundraising effort. Rather than approaching our favorite supporters many times through the year, we intend to ask them for support at the beginning of the year and give them appropriate credit all year. Our supporters will help fund major events and hopefully improve our means to fund scholarships and worthy community programs such as Habitat for Humanity. To work, each of us needs to reach out to our consolations, our clients, and our contractors. We need to encourage their attendance at chapter meetings and support them as they support us.

**Chapter Leadership:** Finally, the success of 1995 deepens on the shared vision and efforts of you as members and our leaders: committee chairs, board of directors and officers, staff and executive director. This year, we've

reduced our number of committees and placed many of the less active committees under the larger, successful committees, such as Pro Practice.

**Kickoff '95:** We hope to see each of you at the 1995 installation at the Museum of Flying in Santa Monica. Our installing officer will be Chet Widom FAIA, AIA National President and a member of our Chapter. Join us for a fun-packed evening catered by DC3. Help us celebrate the good news, the recession may finally be behind us.

LANCE BIRD, PRESIDENT AIA/LA

### People and Projects

**Daniel Libeskind**, professor in the Department of Architecture and Urban Design in the UCLA School of Arts and Architecture, has been awarded first prize in the international competition for the Landsberger Allee.

The Allee, formerly known as the Leninallee, constitutes one of the most important development areas in Berlin today. The area comprises 240 acres and more than \$2 billion will be invested in housing, industrial and commercial sites, social and cultural facilities, kindergartens and shopping facilities.

The program calls for a social, cultural, and economic reintegration of former parts of the city which had been developed over the past 50 years by the DDR (formerly East Germany). The area is to be developed into a lively living area of the north-east part of the city, becoming one the key entrances for the East to Berlin's center.

**Johnson Fain and Pereira Associates** has promoted 10 staff members. **Larry R. Ball, Mark R. Gershen, Daniel J. Janotta,** and **Paul A. Murphey**, have become Associate Partners of the firm. **Jeffrey B. Averill, Juan C. Begazo, Stephen E. Levine, Robert P. Shaffer, Riccardo Tossani,** and **Mark W. Zwagerman** were each promoted to the level of Associate within the firm.

Separately, the firm completed this month the new Los Angeles Area Chamber of Commerce building and the restoration and remodeling of the Historic Union Bank building, both located in downtown Los Angeles.

**Habitat for Humanity of the San Fernando/Santa Clarita Valleys**, dedicated their first project, an eight-unit condominium building in Pacoima on November 19.

Eight families who purchased the homes have been residents of the San Fernando Valley area for two years. Individually, they each have given 500 or more hours of, "sweat equity," toward the building of their home.

Habitat for Humanity, is an international Christian housing organization whose goal is to eliminate poverty housing world-wide. For more information on their work, phone (818) 765-2073.

**The National Science Foundation's (NSF) Database and Knowledge-Based Systems** program, has awarded a three-year grant of \$235,000 to UCLA's Department of Architecture and Urban Design's Center for Design and Computation. The funding will enable the center's director, Charles Eastman, and his associate Scott Parker in the Department of Computer Science, to develop a data model that incorporates a methodology for the integration of heterogeneous design information by incorporating Eastman's work from an earlier NSF grant.

### Letters

One of the most fascinating things was to hear Mr. Lautner talk about his work. His own house for example, the "eight to ten good reasons to do anything," like using plywood on the ceiling or sloping the ceiling. And then to hear about the prospective client, who was frightened right away after inspecting the house, because the ceiling was plywood and sloped. "He just didn't get it." Or when, at one his birthdays, the (Nat) King Cole trio played there.

Later, I went through his archives-miles of drawings, some in rather delicate state-putting out marvelous, unbuilt projects. Projects, Mr. Lautner himself hadn't seen in years. "That's a good one", he would say, and, "keep up the good work."

-FRANK ESCHER

*Escher is the editor of the recently published first comprehensive monograph on the work of John Lautner*

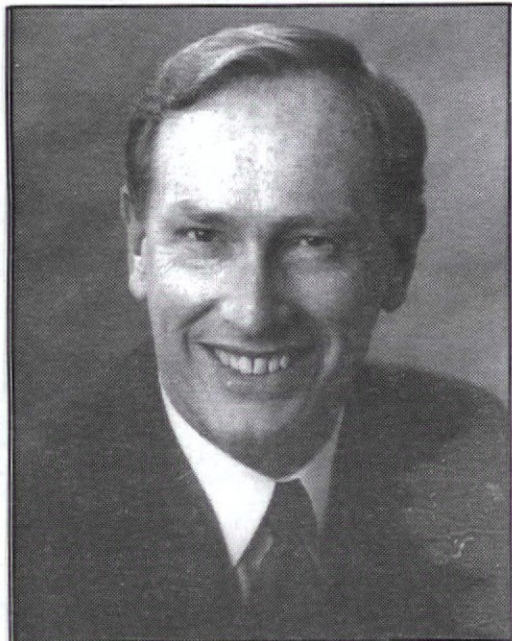
Editor's Note: the above letter was received too late for inclusion in the Lautner tribute published in the December issue.



# L.A. Architect

1 L.A. Architect January 1995

New Presidents...South Central Competition...Awards



## Lance Bird Takes Helm of LA/AIA

Lance Bird AIA will be installed as the 1995 President of the AIA Los Angeles Chapter on January 21, culminating a campaign that promised greater activism and professional development for Chapter membership.

A graduate of UC Berkeley's architecture program, Bird worked as a design partner at HOK and as an officer at CRS and Gruen Associates before founding La Canada Design Group in 1981. He describes his firm as "a successful survivor of the Great Recession."

The sandy-haired Bird, who has been a Chapter member for 22 years, said in a recent interview he wanted to increase the Chapter's value to members. One campaign plank had been to hold monthly "big tent" meetings of the entire membership. "I think that 90 percent of the value of the meetings is going to be networking and sharing information, which is the reason why people belong to the AIA, but we are not giving an easy opportunity to do that right now," he said.

Another campaign issue was to refine the Chapter's vision and goals. "We try to do too much," he said. "We need to be focused, and concentrate on doing a few things very well. That's why I am trying to boil it down to a few simple words like communication and education."

Education is key in a profession whose role and meaning are undergoing rapid change. Bird is promoting a mentorship program, with two thrusts: the first is an Internship Development Program, to help prepare interns for licensing exams and registration. The second is business education for practicing architects, such as the Good Design Good Business lecture series.

Forthcoming events of Bird's term include a major urbandesign symposium, a joint project with Habitat for Humanity, and the spring lecture series.

As a leader, Bird characterizes his style as a "consensus builder." He added: "I pride myself on being able to listen. My proudest work as an architect is when I can see the stamp of the client and the user on it. That's not necessarily a typical approach." He reflects for a moment, and then laughs. "We'll see if people still think I'm a good listener at the end of the year."

## Chet Widom: New Pres. of National

Chet Widom FAIA assumes the presidency of the National AIA in January. He is the first Californian to lead the 57,000-person organization in 25 years.

A managing partner of Santa Monica-based Widom Wein Cohen, Widom and his partners are best known as the designers of the Gene Autry Western Heritage Museum at Griffith Park, the Kaiser Permanente Data Processing Center in Corona and the Pep Boys corporate headquarters in downtown L.A.

Prior to his election, Widom served as president of Los Angeles Headquarters City Association, and is found and past president of Alternative Living for the Aged.

## F.I.B. Chooses Solomon-Caleb In South-Central Competition

A design team led by San Francisco-based Solomon Inc., Caleb Development Inc. and The Related Companies of California is the winner of a competition held by First Interstate Bank for the design of a mixed-use project in South Central Los Angeles.

The winning proposal calls for the former Pepperdine building to be used for the offices and classrooms of Business Expansion Network, which helps develop community-based businesses. The remainder of the project contains 35 townhomes, each with secured a private entry, yard and garage, as well as a full block of retail.

First Interstate said it will provide up to \$14 million in construction loans for the project at 81st Street and Vermont Avenue.

Other members of the winning team include John Maloney Architects of Los Angeles, and contractor S.J. Amoroso Construction of Irvine.

## AIA Awards Handed Out at Biltmore

AIA/LA honored architects, broadcasters and a developer at a December 8 event at the Biltmore Hotel. Daniel L. Dworsky FAIA, founder of Dworsky Associates, won the AIA/LA Gold Medal for a "career exemplifying leadership and excellence in every aspect of architectural practice." John Mutlow FAIA won a Professional Award for Service to the Community, in recognition of his work in affordable housing; Fox KTTV was honored for Service to Architecture, for its "Beyond the Freeways" segment featuring Sam Hall Kaplan. Service to the Chapter awards went to Ki Suh Park FAIA, chair of the Convention Committee; Jann Williams AIA, chair of the Design Committee; Gordon Olschager AIA, chair of the Historic Resources Committee, and Joan Calnon.

Developer Ira E. Yellin won the President's Award for "his dedication in improving modern urban life, while extending the life of our older treasured structures."

## Public Art Skirmish In Culver City

The debate on architecture-as-art came to a boil in December, if only a low boil, when architects and art advocates faced off in Culver City in the debate on "Architects as Public Artists."

Author and critic Joseph Giovannini and Architect Eric Moss, traded barbs with artist Mark Allen Lere, and Seattle arts administrator Barbara Goldstein in a confrontation that generated much heat, if little light.

The debate was the latest skirmish in a series that began when developers Frederick and Laurie Smith asked the Culver City City Council to consider buildings the developers had commissioned from Moss to qualify as a work of art in lieu of the mandatory, "one per cent for art," city policy. The Council

Top Left:  
Lance Bird, New  
LA/AIA President

News Continued on p. 3, col. 3