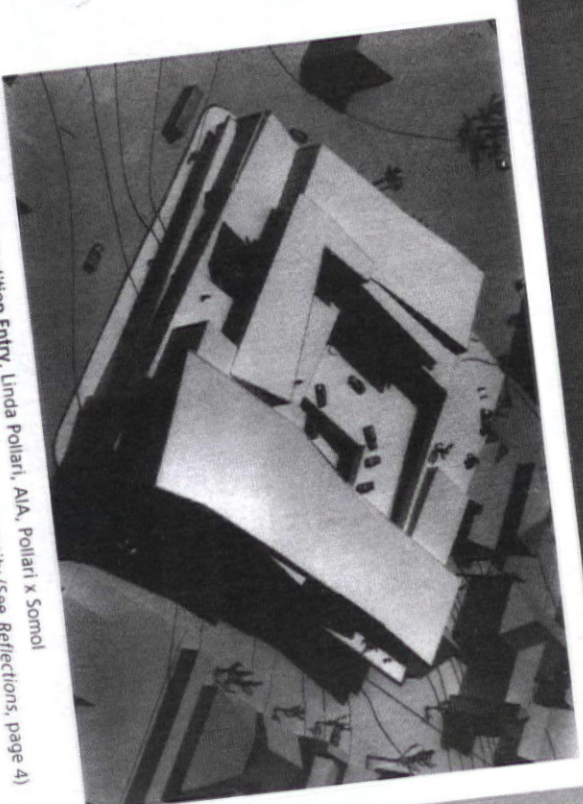
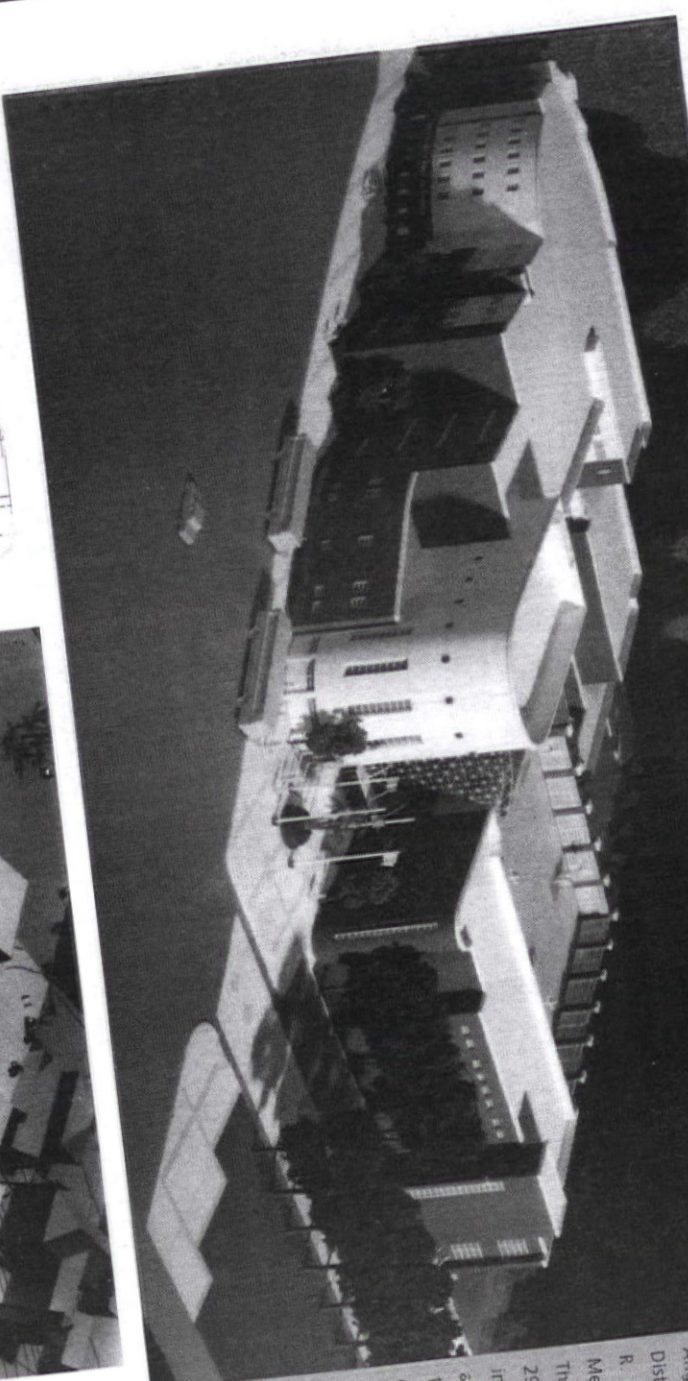


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(above) KOMA Competition Entry, Linda Pollari, AIA, Pollari & Somol
Chair of Interior Design Department, Woodbury University (See Reflections, page 4)

INSIDE: Boyer Report

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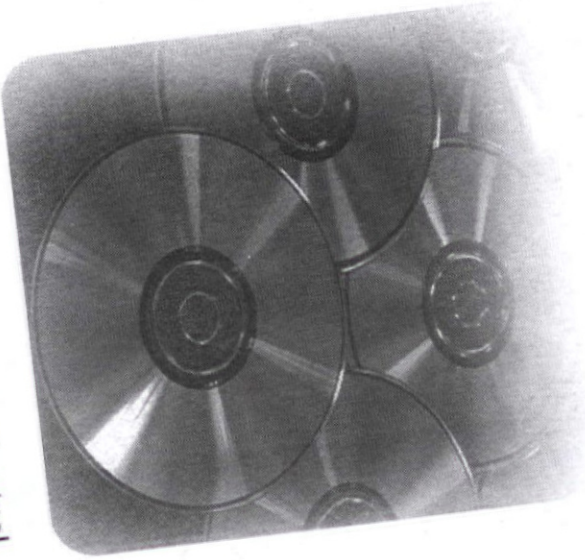
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July

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Friday, July 5

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Tuesday, July 9

7:00 PM - Associates Meeting @ Chapter Office

Wednesday, July 10

6:00 PM - Architectural Foundation/LA

Thursday, July 11

5:15 PM - Codes Committee @ Chapter Office
6:30 PM - Design Competition for Public Works Committee
Chapter Office open until 7:00 PM

Friday, July 12

12:00 - LA Architect ExCom

Saturday, July 13

8:30 AM - LA Architect Board Retreat *

Tuesday, July 16

6:00 PM - Interior Architecture Committee Meeting @ BTA

Wednesday, July 18

3:30 PM - Health Committee Meeting @ Chapter Office
6:00 PM - Committee on the Environment Meeting *
6:00 PM - Professional Practice Committee Meeting
Chapter Office open until 7:00 PM

Tuesday, July 23

4:00 PM - AIA/LA Executive Committee @ Chapter Office
5:30 PM - AIA/LA Board Meeting @ Chapter Office

Wednesday, July 24

5:00 PM - International Practice Committee Meeting *

Thursday, July 25

Chapter Office open until 7:00 PM

Thursday, August 1

6:30 PM - Urban Design Committee *
Chapter Office Open until 7:00 PM
AIA/CC Meeting in San Jose July 1-2

Wednesday, August 7

6:30 PM - Architectural Foundation/LA Meeting

Thursday, August 8

5:15 PM - Codes Committee Meeting @ Chapter Office
6:30 PM - Design Competition for Public Works
Chapter Office open until 7:00 PM

Friday, August 9

12:00 PM - LA Architect ExCom

Tuesday, August 13

7:00 PM - Associates Meeting

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Architecture: East • West Ted Tokio Tenaka, FAIA

The Hollyhock House is reinventing itself. Thanks to the efforts of a volunteer Board, part of the house has been transformed into an impressive gallery space for architectural presentations and models. Currently featured is an exhibition of "Past and Current Projects" of award winning architect Ted Tokio Tenaka, FAIA. Though the exhibit will be here for a while, show your support by viewing it early and bringing back friends. Hollyhock House Gallery, Barnsdall Art Park, 4800 Hollywood Blvd. Call Diana Ho at 310/306-5432.

The Havana Project: Architecture Again

through July 26, 1996
The MAK Center for Art and Architecture at the Schindler House in Los Angeles presents two arts and architecture exhibitions, "The Havana Project: Architecture Again" and "The Garage Projects." The Exhibitions are the first efforts in a slate of arts and architecture programming that will include exhibitions, seminars, performances and educational events for the community. The MAK Center is located at 835 Kings Road in West Hollywood. For information call, 213/651-1510.

Children Experimenting with Architecture by Kid's Studio

The Southern California Institute of Architecture (SCI-Arc) is the site of the sixth session of Kid's Studio's summer programs for children ages 5 - 14 years entitled, "Children Design a Community: To Be Built in Outer Space in the Near Future." Children will look at and talk about various communities on earth and address what contributes to healthy, fun places to live.

Kid's Studio is headed by architect Alla Kazovsky who will conduct the classes. For information, registration and fees, call 213/655.4028.

Greenport Waterfront Park Design Competition

The waterfront village of Greenport in Long Island, New York is sponsoring a competition to propose creative and innovative design ideas for a 4-acre park and harborwalk. The landscape will incorporate various architectural pavilions, a carousel, facilities and dock master's offices. \$20,000 in total prizes will be awarded, and entrants need not be licensed in New York. For information and registration contact the Greenport Waterfront Park Competition at 516.477.3000.

Art By Architects IAC

Contemporary/Fisher Gallery in Albuquerque is announcing a call for entries for its regional

exhibit of art work by registered architects. The region includes Arizona, California, Colorado, New Mexico, Nevada and Texas. Entries must be 2 dimensional paintings or 3 dimensional sculptures of any subject. For a complete prospectus, please send a SASE (legal size) to: IAC Contemporary Art, PO Box 11222 Alb., NM 87192-0222 or call Michael Hermann 505/277-6584 mornings.

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The Havana Project

Pictured left to right are: Carl Pruscha, Architect, Vienna; Michael Rotondi, Architect, Los Angeles; Richard Koshalek, Director Museum of Contemporary Art, Los Angeles; Peter Noever, Director MAK Museum, Vienna.

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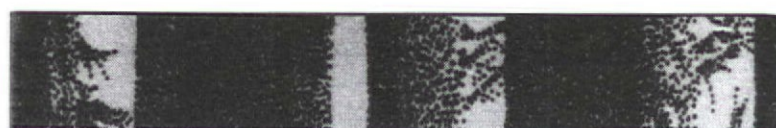
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A Critical Review

by Ethel G. Rubio

work without overburdening the other. It is, after all, the architecture profession's responsibility to ensure the health, safety and well-being of the community that it serves by creating and redefining its built environment.

The Intern Development Program (IDP) is a hot button issue as a proposed mandate in California. It was "shelved" without having any formal resolutions. Why was there so much resistance from California's professional community? Most of the practitioners argued that the responsibility of training belongs to academia. This argument is contradictory because "training" requires "real" work experience, which encompasses a broad spectrum of issues other than design. It is not sufficient to engage in any of the simulated projects that most schools offer.

The question of demand for the architecture profession is a very important issue, because this reflects how the practice world accommodates the future practitioner that the academic world continues to produce. If there is no future in the profession, why are there so many schools of architecture and why are they recruiting and graduating too

many future architects? Los Angeles alone has five accredited schools. Amazingly enough, according to the Boyer Report, there were about 35,000 students who went to 103 architecture schools during the 1994-1995 school year. (A very large number considering the demand.) However, this is not true according to Robert H. Timme, FAIA, the new Dean of USC School of Architecture. In a personal interview with the Dean, he posed this question in response, "how many people are there in California?" If you look at it that way, then there are definitely not enough architects to serve the demands of this country, much more the demand for architectural service in the global market.

It is not unrealistic to assume that more than half of these graduates did not pursue traditional careers in architecture. Some may have pursued graduate degrees or careers in other field such as business, law, real estate or in the hospitality industry. Those who decide to hang in there do not economically make ends meet. It is truly a relief to know that AIA/CC finally made a stand in elevating the standards of the profession—not by identifying some incomprehensible

design ideal, but by adopting a policy on Intern Compensation. To illustrate, an excerpt from policy states the following: "...the requirement that any architect desiring to promote or to be promoted by the AIACC, through involvement in any award programs, publications, speaking engagements, elected or appointed office, or elevation to Fellowship, certify that they and/or their firms refrain from employing unpaid interns in their professional practice...."

In order to become a significant player in the betterment of the community, the architecture profession needs to redefine its purpose as stated in the Boyer Report. Our educational foundation provides us with basic tools of visual communication. Let's take advantage of this and strengthen it with the mastery of verbal and written communication as well. It is through this that the general perception of involving architects in any type of projects as both a privilege and luxury will be a myth.

USC recently received kudos in the verbal presentation from the NAAB accreditation team for the quality of its students, faculty and the program. Dean Timme

emphasized that their architecture program is evolving to respond to the changing demographics and needs of the profession and the civic community. The "star" system is being phased out. Continuing education is expanding. Active partnership programs between the AIA/LA Chapter and its area schools of architecture are getting off the ground. Are we finally going in the right direction?

Architecture education does not stop when you "survive the blood-draining" program and finally get that diploma. It is at that point that one begins a life of continuous learning about architecture and its significance to the greater society.

Ethel Rubio, Associate AIA, is in private practice and serves as Secretary on the LA Architect Editorial Board. She is also President of the Association for Women in Architecture.

else do you draw the energy to be able to stay up those long hours and take your last dollar and spend it on a presentation? They are zealots. We are just whispering in their ears that each one is a person and you have to have a life.

Interview with Linda Pollari, AIA

CC: So, you fell in love with Woodbury?

LP: Love at first sight. I was shocked and impressed to discover a huge, yet unknown architecture school and an energetic Interior Design program in a beautiful foothills setting. Interior design is about one quarter the size of architecture at Woodbury, but we are looking for growth both in quantity and quality, and to figure as part of a more national design scene.

CC: What have you been working on since you arrived in January?

LP: Beyond administrative tasks, teaching and moving in, I just finished organizing a symposium which was a first attempt to begin to theorize interior design and

define its disciplinary project. I am also working on a new curriculum for 1997/98 that will initiate studios in the first year. For example, in the first studio, we are going to teach drafting skills and conventions—including descriptive geometry and axonometrics—that prioritize thinking through three dimensional space. The second studio will consider three dimensional modeling, both physically and virtually, through abstract exercises. I believe that there is great potential for interior design to be more intensively spatial than architecture. We don't have to be obsessed about the natural priority of the ground plane or its continuance through simple extrusion.

CC: What do you think the trend is for women in leadership positions?

LP: Right now things are happening in architecture and design both at Woodbury—with Geraldine Forbes, who is Chair of Architecture, and myself—and nationally. The new Dean at IIT is Donna Robertson, Peggy Deamer

is the Head of the Graduate Program at Yale and I've heard that the position of Director of the School of Architecture at the University of Illinois has been offered to a woman, and there are several other examples. In the end, though, I think it's more important what positions women hold than what positions we are in. In other words, it's more a pedagogical or ideological issue than one of gender.

CC: How do you feel about being a role model for the women in your program?

LP: Those are the kinds of things one can't control or predict. In general, I hope to be judged on the basis of what I do, which right now means trying to expand the range of possibilities that are put before the students. This is also why I've been spending a lot of time trying to recruit a diverse group of faculty. Gender will not be accepted as an evaluative issue on any terms, for myself, the faculty or the students. The students are all equal and will succeed or fail based solely

ly on their efforts and abilities. In the studios, we judge and criticize work, not people. What we do have to change is the perception of interior design as secondary or supplementary, both in terms of its constituency and its scope.

CC: How would you do that?

LP: Certainly, I want to see more diversity in Woodbury's program (we now have about 90% women), but that will inevitably come about by developing a program that is spatially, conceptually, and materially inventive, and by graduating students able to compete for lead design positions. We intend to expand the traditional interior design curriculum to allow our graduates greater professional opportunities.

Charles Cordero, AIA, is President of CSC Architects a nationally recognized architecture and design firm and serves on the Editorial Board. Mr. Cordero was recently guest speaker for the Pacific Design Center's I on Design series.

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Building Community:

A New Future for Architecture Education and Practice

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It is finally out. The much anticipated Boyer Report on the architectural profession has made it to print. The report is the result of thirty-two months of study conducted by the late Dr. Ernest L. Boyer and Lee D. Mitgang on the current state of both architectural education and practice; how the defined "problems" and "possibilities" affect the whole architectural profession. The study defined the discernible and obvious problems and merits in the preparation of architecture students to meet the needs of the real world, and the preparedness of the profession to serve the community-at-large.

The problem and merit identification in the study led to seven recommendations of fundamental objectives for the architecture profession:

- an enriched mission
- diversity with dignity
- standards without standardization
- a connected curriculum
- a climate for learning
- a unified profession
- service to the nation

First, it proposes to modify the goals of architectural education to encompass a more coordinated program that includes issues of professional practice in response to the ever evolving social setting. Second, it proposes to support and reward the research and development of different aspects of architecture as they address the ever changing needs of the society. Third, it proposes to revise the accrediting boards' standard of measure—primarily its current four major areas of measure from "the fundamental knowledge, design, communication and practice to the discovery, integration, application and sharing of knowledge," respectively. Fourth, it proposes to make an active linkage, not only between the theory and practice of architecture, but also to other disciplines. Fifth, it proposes to transpose the environment for learning to conducive and nurturing rather than hostile and competitive. Sixth, it proposes to create a harmonious collaboration between education and practice that would "enrich schools, support experience and sustain learning." Finally, it proposes to prime future practitioners to serve and contribute to the betterment of the greater society by instilling the value of civic commitment.

The study relied heavily on surveys conducted, personal observations and interviews by the authors, and referenced the history of both education and practice of architecture. It also referred to various studies about architectural education and practice with constant guidance from representatives of the five national architectural organizations: the AIA, ACSA, AIAS, NCARB and NAAB, Inc. The report is not partial to any particular architectural program, but it does promote formal education as the route to successfully pursuing one's career in the architectural field. In its final analysis, the responsibility of nurturing future architects neither rests solely on academia nor on the profession. It is a joint responsibility.

One would find it very easy to agree on all of the points discussed. What's there to disagree with? Eloquently written, the report was very engaging and interesting. It is a very good primer for architecture students-to-be, and a yardstick for practitioners. A must-read not only for the architectural community, but for the general public as well.

Here's the study and the report. Now, how can we, in the architecture profession, best use it?

Architecture Education: Sufficient or Not?

The recurring topics of discussion in the architecture profession are: Do architecture schools sufficiently prepare future architects to be productive and successful members of the profession and the community at large? Why do we have so many schools if we don't have enough jobs to meet the demands of the entering members of the profession? Why are we not the industry leaders anymore? All of these questions relate to the foundation of educating the future of the profession, be it through school or practice.

If you answered "yes," to the first question, then you must live in the Dark Ages of present society. If you answered "no," then stop talking about the issue and do something! The Boyer Report indicated that architecture schools are not solely responsible for nurturing and preparing the future practitioners of the architecture profession. The report states that there should be a consistent level of partnership between academia and the profession to make this responsibility

Reflections on Architecture by Two Leading Women Educators

It's not often that one has the opportunity to see creativity being carefully nurtured as one can see today at Woodbury University. The Architecture Department headed by Geraldine Forbes and Interior Design Department newly headed by Linda Pollari together are forging a unique balanced approach to their respective programs. I sensed the importance of humanism for Ms. Forbes in the education of young architects. Ms. Pollari outlined the introduction of intensive three-dimensional visualization to the Interiors program. The following excerpts that express their perspective on various topics relating to architectural education today.

Interview with Geraldine Forbes, AIA

CC: How have the ideas that brought you to Woodbury evolved?

GF: I was doing my full time practice. I liked the idea of teaching. The opportunity arose to do some part time teaching here. My interest at that time was practice. I realized that practice has its own defined parameters that you are constantly battling. That's not to say they are bad, but that they exist. Academia was the place for rejuvenation and it is the laboratory for the profession—where ideas get innovated and discussed, a symbiotic relationship. I'm continuing to cultivate that relationship, from the academic side.

CC: I understand you are co-chairing the AIA/LA Diversity Committee.

GF: That committee just co-sponsored, with the Association for Women in Architecture (AWA) and Woodbury, a lecture on campus that was dealing with gender issues with women as a minority. I think the whole issue is diversity. The universities have been gate keepers to the profession. It's actually begun to open up.

CC: How do you see yourself as a role model to young women in the program?

GF: Initially, I was not thinking as myself as a role model. But now, I reflect on it. Students come up to me and say, "You're a woman and a minority. Wow!" So, I think that by our very existence we are role models whether we like it or not. I guess the main role I try to accomplish is to open the door and step in. Once you get there — then what? I try to do my job in the best way I can.

CC: The program seems to be expanding. What is the long term strategy?

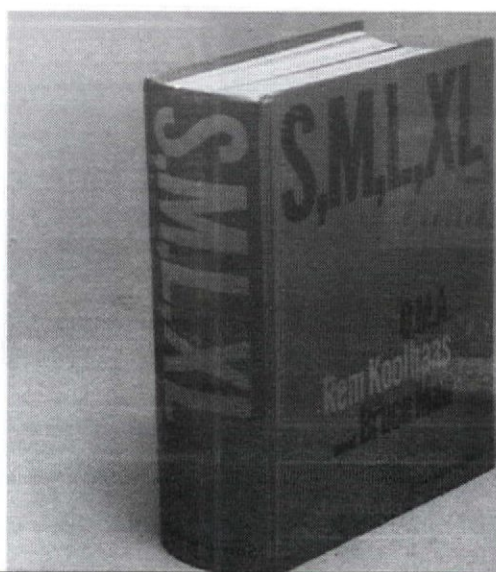
GF: Graduate people to be the best architects anywhere and anyplace. They will go on and do great work and go to graduate school and become role models, but I am also interested in graduating people that are interested in creating a good life for themselves and the people around them. It's not just art for art sake. There are also social responses. I think we belong to this church of architecture and that's all

we think of and we will sacrifice anything for this religion. We try to be sure that every student is treated with dignity and respect. I'm looking to start a small high quality graduate program with a level of introspection and scholarship. It would work like a mirror. We can do a lot of exploratory work. There is an aspect of humanity here. We try to teach them when they deal with clients, its who they are, what they are and what they want. But, to be able to start from a position of respect where you demand respect and respect them. Then you have the ability to negotiate. We teach a lot of theory and history here and we will be teaching even more. I teach some of the theory courses.

CC: It sounds like you're trying to keep personal faith and create well balanced students.

GF: I think it's important to the students. Maybe that's a small way of making a difference in our education. It's really difficult to make it through architectural education without being a zealot. Where

Critique



S,M,L,XL

Rem Koolhaas and Bruce Mau
The Monacelli Press, 1376 pp., hc
\$75

One Size Fits All

As I was perusing this wad, one fellow asked, "How many trees did they waste to make this thing?" For some, cynicism provides relief from our collective crises. For others, such as Rem Koolhaas and Bruce Mau, there is S,M,L,XL. Koolhaas demonstrates his narrative prowess once again and Bruce Mau his visual whimsy for this convoluted, one-sided opera. S,M,L,XL careens down a highway of lost utopian identities, opportunities, parameters, and with cutting accuracy. The authors articulate what we all must acknowledge if the profession is to survive its current identity crises: Perpetual transformation and fusion with other professions. Thus Bigness and Extra Large are born.

In the tumultuous road that lies ahead, Koolhaas steers through the usual killer potholes of greed, indifference, politics, and functional dysfunctionism, and drifts into the immediacy of space challenged by non-space. "Liquefaction," Koolhaas sighs, "are the Hydropneumatic mechanisms of our new work. Rather than geometrical formations on piles." Self-conscious grandstanding wedged between Mau's graphic images depicting forces of urban life, suicides, terrorism, and the compromised position of women feeds the pendulum of hope. What is the point of these graphics and what is their relevance to the context of Koolhaas' work? The cartoons that devalue the developer and make Koolhaas the super-hero architect are humorous, but again, what is gained? The book properly depicts chaos that denies architects normal lives, yet fails to provide the public, which was the intended audience, a clear comprehension or analytical reason as to why anyone should ever need us if we worship ourselves so much.

Koolhaas, free from stagnating tectonics of theory or static stylization, maintains a firm hand over all the messiness of being an architect for the oncoming millennium. S,M,L,XL could be "One Size Fits All". We are not provided relief from our crises, rather we are urged to confront the chaos which

consumes us. But then again, was there ever a period of Modernism that was not in question?

MIGUEL A. BALTIERRA WAS FORMER ARTS EDITOR OF LA ARCHITECT AND IS PRESENTLY DIRECTOR OF DEVELOPMENT AT WESTFOURTH ARCHITECTURE P.C. OF MANHATTAN

Anyplace

Edited by Cynthia C. Davidson
MIT Press and Anyone Corp., publishers
271 pp., \$35 pb

Though it looks like a book with its handsome graphics, Anyplace is not the title of a book, but the proceedings of the fourth in a series of 11 planned, multi-disciplinary conferences to discuss "architecture at the end of the millennium." Each conference starts with the word Any: Anyone, Anywise, etc.

The 30-odd participants at the Anyplace in Montreal included international heavyweights in architectural theory and practice: Peter Eisenman, Daniel Libeskind, Bernard Tschumi, Alberto Pérez-Gómez, Frederick Jameson are but a few of architectural glitterati who regularly gather.

The goal of Anyplace was to bring together architects and non-architects to discuss the "place" of architecture in other disciplines such as politics, science and philosophy, and vice-versa. The word place, by the way, jumps around as it is played out among the participants as noun (e.g., Establishing Place in Cyberspace, or The "Place" of Architecture in Philosophy), or verb ("to place"). So the word is broken down and reconfigured, itself a kind of emblem for debate on the familiar postmodern terrain of fractured meanings.

The "book" is broken down into transcriptions of round-table discussions punctuated by essays by thinkers and show-and-tell portfolios by architects. Some of the discussions are thoughtful, searching out emerging arenas in which meaning in architecture is nascent and fresh or, in contrast, vestigial and thus ripe for reinterpretation. But in other instances there is a sense of language spinning out of control, going beyond the requisite terminology used to develop an argument into a sustained incoherence where no argument is

really considered for long or in depth. (This is not to imply that meaningful theoretical discussions don't require education, discipline and patience. They do.)

Participants seemed to be more intent on high-end monologue than dialogue and concerned over whether architects should be allowed to show their slides and on what grounds (yawn). In fact, I'm not sure whether the graphic design for the bound proceedings isn't itself complicit in beautifully ordering such a scattering of material, and putting on it a price tag of \$35 implies a value extending beyond the participants to the public. Instead, the Web might be its true place. After all, bristling with hyperlinks and free to those interested in pursuing such topics further.

BARBARA LAMPRECHT WRITES FOR SEVERAL NATIONAL AND INTERNATIONAL ARCHITECTURAL PUBLICATIONS AND MAINTAINS THE WEB SITE FOR THE SOCIETY OF ARCHITECTURAL HISTORIANS, SOUTHERN CALIFORNIA CHAPTER.

The 1996 AWA Scholarship Award Winners Announced

The Association for Women in Architecture (AWA) awarded \$5000 in scholarships at this past June at their Annual Scholarship Dinner. The scholarships went to women students of architecture and related fields who are residents of California or attend a California school. The winners are as follows:

First Prize (\$2500), Dieuhien Duong, Cal-Poly San Luis Obispo College of Environmental Design

Second Prize (\$1500), Dorothy Ottolia, Cal-Poly Pomona College of Environmental Design

Third Prize (\$500), Elisabeth Eatman, Cal State Long Beach Interior Architecture and Hi Kyung Choi, UCLA Architectural Technology

Honorable Mention, Swapna Sundaram, Emily Kovner and Yu-Ming Wei

Sustainable Design Exposition

More than 200 architects, engineers, facility managers, academics, government officials, and others from throughout the United States recently attended the Energy Resource Center's (ERC) "Sustainable Building Practices and Facility Management" exposition. Keynote speaker Ray Anderson, CEO of Interface, Inc., and other experts brought attendees up-to-

date on the latest in sustainable design.

The ERC's architect, Larry Wolff, AIA, founder and principal of WLC Architects, Inc., presented an executive design process that enables clients to receive full value from their building and land developments. Wolff pointed out that the successful application of this process requires the incremental achievement of three milestones—strategy development, facility concepts and adaptive architecture. Two elements—financial planning and scheduling, and a decision-making method—are crucial to these milestones. This process was used to create the ERC, a division of The Gas Company, which has won several awards for Wolff's design, the most recent, a "Best of Competition" prize in the first Eco Award competition sponsored by Wilkhahn, Inc.

For information on purchasing a CD-ROM of this exposition, contact the ERC's Carol Wade at (310) 803-7328.

People and Places

Groundbreaking has begun for Chia Tai Riverfest, a new nine-story retail and entertainment center in Shanghai by the Jerde Partnership...Altoon + Porter Architects has won two of ten awards presented globally by the International Council of Shopping Centers (ICSC). The projects recognized include the \$39 million renovation and expansion at Kaahumanu Center in Kahului, Maui, and the transformation of Market Square in Sacramento, a dated strip center, into a food-oriented, retail/entertainment center...Two faculty members from the UCLA School of the Arts and Architecture, Franklin D. Israel, professor of architectural design and Anthony Vidler, professor of art history and architecture, have been elected Fellows of the American Academy of Arts and Sciences "for their contributions to science, scholarship, public affairs and the arts." They are among 159 selected nationally...Perkins & Wil welcomes award-winning Gaylaid Christopher, AIA, as principal of the firm's education group. Christopher, formally partner and president of Wolff / Lang / Christopher Architects, will head the firm's newly opened office in Pasadena.

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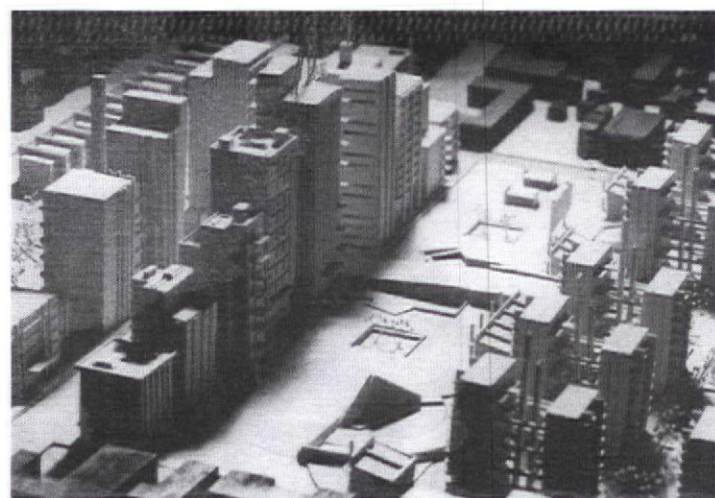
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Urban Housing /Hollywood, CA
Student: Mike Petersen/ 4th Year Studio
Gerard Smulevich, Instructor, Woodbury University

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Memory and Prophecy: St. Vibiana's Cathedral

The issues surrounding the building of the new cathedral have gone from simple to complex and now back to simple. What started as a classic "good guys vs. bad guys" struggle has brought to the surface questions well beyond the issue of the value of a single building (its architectural value not withstanding). St. Vibiana's has indeed played an important part in the growth of our city, long before it could properly be called a city. At the time of its construction, it promised what Los Angeles could some day be—a thriving metropolis where there was once a mission town. Now the demands have changed. The building, due to its age and natural forces, has changed, and the area around the once proud structure has changed. Some look to the next chapter of the Catholic church on this site with cries of "Here we go again: Los Angeles the Disposable City. If we lose this one what will be next?" And that is the question—not losing the 120 year old church building, but losing an opportunity to make a tangible and symbolic gesture to the value of preserving our city as a whole, not merely a piece of it, however culturally and historically important that piece might be.

The unfortunate flip side of preservation efforts is the position that no matter what will be built in the place of the building in question, it can't possibly equal in value what we now have. This retreat from the possibility and potential of our own time, this lack of faith in our continuing ability to produce places that inspire and challenge our small, preconceived notions of what architecture can and should be, is regrettable.

Growing up, I was told by the "good fathers" that the Church was the community of the faithful, not the buildings. Likewise, Los Angeles is more than a collection of buildings. It has a citizenry that takes part and delights in the activities that our buildings and public spaces allow to take place. We have the spirit and willingness to make both our private and public lives rich and rewarding. The new cathedral will be home to a vibrant and robust Catholic com-

munity—the largest in our country. The role of this building in our city has the potential to expand well beyond the obvious liturgical and administrative program the archdiocese requires.

Colin Rowe, the eminent professor of architecture and lover of cities, speaks of buildings that embody both the memory of a place, what has gone on before and the prophecy of that which is yet to happen. Just as the original St. Vibiana's spoke to a Los Angeles that did not yet exist, the new cathedral can assist us in setting our gaze upon what Los Angeles can yet become.

Putting aside for the moment the possibility and the dire consequences of the Cardinal moving the center of the archdiocese elsewhere, what will be gained by the preservation of the structure? Funds available for the project and earmarked for specific uses will be used to make safe a structure with little or no obvious use as part of the new cathedral complex. Need I remind us that Disney Hall, the other major project seen to help revitalize downtown, is stalled for lack of adequate funds?

The simple facts are as follows: The archdiocese is willing to spend \$45-million dollars downtown at the corner of Second and Main Streets and has hired Jose Raphael Moneo to design the building. I believe that we should stand aside and let them proceed...and say, "Thank you."

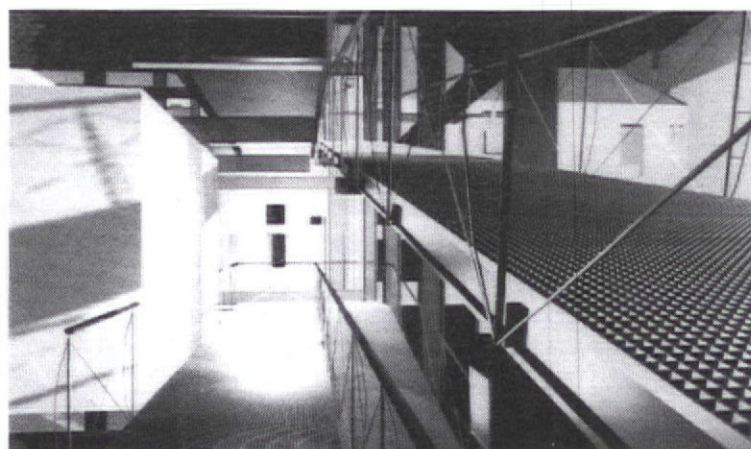
WRITTEN BY MICHAEL HRICAK, AIA
EDITED BY ROCHELLE MILLS

Letters to the Editor

LA Architect: A Soapbox for Personal Opinions

I must tell you that I am somewhat concerned after reading the recent comments on affirmative action in the July issue. All the letters were obviously slanted in favor of affirmative action. I would have enjoyed reading other points of view.

Two of the four letters printed, one from Mr. Hricak, president of AIA/LA and the other from Trisha Murakawa, barely, if at all, related the topic to architects or the practice of architecture. The letters



The Bauhaus-Weimer Revisited / 4th Year Studio
Students: Alexander Mijailovic and Brian Proffitt
Gerard Smulevich, Instructor Woodbury University

did drift from president Clinton to Pat Buchanan to Harry Truman to George Marshall and the Marshall Plan of the late 1940's. One of the letters even touched on the cold war and communism. It's clear these people used this opportunity to express their personal political views. I have no problem with political commentary if it is in the proper forum, however I do not believe this paper is the proper place when the writer does not relate it to architecture.

On the same commentary page, there was a brief report on an apparently AIA-sponsored event the "Women's History Month Celebration." This brief report of what was discussed at the event, the Civil Rights initiative, was so slanted and pointed that I can not believe it was sponsored by the AIA. The article used such terms as "deceptive civil rights initiative" and "makes discrimination against women and girls legal." I do not see how useful dialog could have occurred on such a controversial subject without opposing points of view, unless it was just an AIA political event emphasizing one point of view, or it represents the official position of the American Institute of Architects' membership. The Diversity Committee should remember that Diversity means "Variety". Opposing points of view were not reported since they were not invited to take part in the event. As in the letters, this report fails to mention any correlation between the topic and architecture.

Your L.A. Architect publication appears to be turning into a political forum (or soapbox) for personal opinions unrelated to architects and architecture. I look forward to reading good stimulat-

ing relevant articles and comments about architects and our wonderful profession.

Thank you for this opportunity to express myself.

THOMAS R. HAUSE, AIA

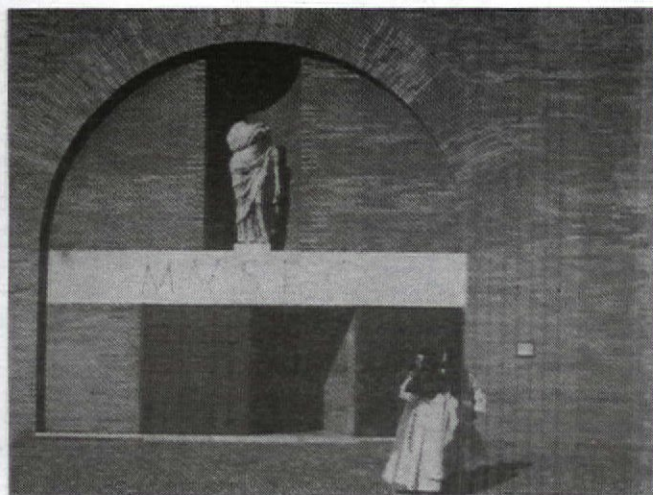
Editor's Note

Last month we featured readers' opinions on Affirmative Action. Admittedly, the views printed appeared one-sided. It should be made clear that all attempts were made to receive a balance of views on the subject. However, despite requests made in LA Architect as early as January for reader's opinions on Affirmative Action, as well as several faxes and personal phone calls soliciting a variety of responses, it appears that those with cautious or opposing views of Affirmative Action were reluctant to respond because of the potential negative effect an opposing view might have had on their individual practices. In fact, the one response we received which challenged the benefits of such a policy, was shortly recalled by the author himself who insisted there was neither space nor an adequate forum to voice such an opinion. We considered tabling the topic for this very reason, but decided to go ahead with those who, in good faith, did respond.

LA Architects is not turning into a political "soap box" as is evidenced by our range of topics which from January included (in order): Planning; Healthcare; WestWeek; David Gebhard, and finally, Affirmative Action. However, it is refreshing to see architects take a stance on an issue no matter the position they assume. I invite all our readers call me to receive a copy of our editorial calendar. As always, LA Architect and I welcome your contributions and views.

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Moneo Wins Top Honors

At a Black-tie gala at the construction site of the new Getty Museum in Westwood, luminaries from the international architectural community gathered to celebrate one of their own. On hand were California Governor Pete Wilson, Cardinal Roger Mahoney, several past recipients (all donning bronze medallions), and more than 400 well wishers as José Rafael Moneo was honored as the 1996 recipient of the coveted Pritzker Prize also known as the "Nobel Prize of Architecture."

Moneo, visibly emotional as he spoke at the ceremony, remarked that his career is now curiously intertwined with Los Angeles, the purpose of which he hopes to find out over the next two or three years. Moneo was alluding to the recent announcement of his selection as architect of the controversial St. Vibiana's Cathedral in downtown Los Angeles. Among the speakers who shared the mock podium in the partially completed gallery space of the Museum were Bill Lacy, Executive Director for the Pritzker Architecture Prize; Harold M. Williams, President and CEO of the J. Paul Getty Trust; J. Carter Brown, Chairman of the Pritzker Prize Jury that selected Moneo; and Jay Pritzker, president of the Hyatt Foundation. Richard Meier, architect of the Getty Center, and a former recipient of the Prize, presented his friend Moneo with a special gift: a gift-wrapped piece of stone facing on from the Getty Center.

The Getty Center construction proved the perfect location for the Award ceremony. Amidst the exposed beams, plastic sheeting and temporary green Astroturf, architects and guests could wander through and greet one another while getting a first glimpse at what must be the most anticipated construction project in Southern California. The winding tram ride from the parking garage to the hilltop complex was a wonderful precursor to the splendor of both the Museum and the evening.

Moneo received his architectural degree from the Madrid University School of Architecture in 1961. He spent a two year fellowship at the Academy in Rome where he says the city,

"...produced a great impact in my education as an architect." Moneo has divided his career equally between practice and teaching having served as Chairman of the Department of Architecture Harvard Graduate School of Design in the US, and serving on the faculties of Barcelona University as well as his alma mater in his native Spain. In addition, he is a noted architectural critic and author on architectural subjects. Among his many projects are The Davis Museum and Cultural Center, Wellesley College; the Pilar and Joan Miró Foundation in Spain; and the presently under construction Kursaal Auditorium and Congress Center in Spain, the winner of an international design competition.

The Pritzker Architecture Award was established to honor a living architect whose built work demonstrates a combination of those qualities of talent, vision, and commitment that have produced consistent and significant contributions to humanity and the built environment through the art of architecture.

Israel Remembered

Franklin D. Israel died on June 10 of AIDS; he was 50. It was no secret that he was ill; Frank had been characteristically forthright about it. Nor had he broken stride. Since the time that Israel was diagnosed six years ago with full-blown AIDS, his professional life had been one of relentless activity and achievement, as if to cheat time. In February, Israel was the subject of a retrospective show, "Out of Order," at the Los Angeles Museum of Contemporary Art. Two days before his death, he was socializing and working in his office.

Israel was educated at Yale University and was a Fellow of the American Academy at Rome in 1973-74. In 1977, at the invitation of Charles Moore, he joined the architectural faculty at UCLA, where he taught for 20 years and established himself as an influential teacher. Many of his students became his employees, and several—Steven Shortridge and Barbara Callas—became his partners in later years.

Speaking at a memorial to Israel on June 17, UCLA Professor Richard Weinstein said Los

Angeles was the "perfect place" for Israel to make his practice. Here, the young designer could teach, work in the motion picture industry, practice architecture and maintain contacts with art world.

As a designer, Israel was eclectic; there was no "Frank Israel style," but rather a group of tastes and affinities that he drew from: the set design of Hollywood, the architecture of Rudolph Schindler (Israel maintained a tiny studio in the Schindler House on King's Road for years), Carlos Scarpa, Luis Barragan, Frank Gehry and countless others. He synthesized these elements into convincing wholes through a combination of sharp eye and rigorous self-criticism.

At the June 17 memorial, however, Israel was remembered most warmly as a human being. Friends and family recalled his generosity, love of gossip, and infinite curiosity for the entire world of visual experience. His emotional availability and interest in people as unique individuals was also remembered. Some architects are not on good terms with clients; at Israel's memorial, a number of former clients were weeping. Andrea Rich, president of the Los Angeles Museum of Contemporary Art, recalled her trepidation in telling Israel, many years ago, that she was getting a divorce and hence would be unable to build the house he had designed for her and her husband during the previous 14 months. Instead of reacting with disappointment, Israel took her all over town, helping her buy household items for her new home.

Speaking at the memorial, Frank Gehry observed that Israel died when he was 50, the age when most great architects enter the period of greatest achievement. Was he a great architect? Gehry asked. "He was becoming one. We won't see the peak."

MORRIS NEWMAN

Cindy and Jay Pritzker Honored

Cindy and Jay Pritzker were recently presented with the 10th Annual Honor Award by the National Building Museum for their advocacy of good design in America and abroad. The Pritzkers established the Pritzker Architecture Prize in 1979 through the Hyatt Foundation, of which Mr. Pritzker is president. They became interested in architecture through their involvement with the planning, design and construction of hotels around the world. Says Mr. Pritzker, "We became keenly aware of just how little regard there was for the art of architecture. By honoring living architects we felt we could encourage and stimulate not only a greater awareness of the buildings around us, but also inspire greater creativity within the architectural profession."

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Jose Rafael Moneo,
1996 winner of the
Pritzker Architecture
Prize

right
National Museum of
Roman Art, Merida,
Spain, exterior