

LA

ARCHITECT

D E S I G N I N L O S A N G E L E S



A R T + A R C H I T E C T U R E

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Please submit any text in Word along with a hard copy of same. Images must be submitted in transparency (35mm, 2.25 or 4x5) format. Prints are acceptable but not preferred. E-mail text to dr@rharchitects.com and send any hard copies or other information to:

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EDITORIAL CALENDAR

June: Design as Product
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December: Architecture + Society

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Elizabeth Martin is a new member of the *LA Architect* Editorial Board and frequent contributor to *LA Architect*. She is a senior project designer at The Jerde Partnership and editor of *Pamphlet Architecture 16: Architecture as a Translation of Music*. Liz also organizes a series of discussions at Form Zero titled "Hard Talking in a Soft Room."

Shelly Kappe, HAIA returns to the Editorial Board of the *LA Architect*, contributing, as time permits, various articles on LA architects and architecture. Shelly is an architectural historian and founding faculty member of SCI-Arc where she continues to develop programs and generate support for the school. She is currently completing *The Evolution of the Modern House in Los Angeles*.

Dianne Bates is a member of the *LA Architect* editorial board and has written on architecture and the arts for the *Baltimore Sun*, *Baltimore City Paper*, and *Scene Magazine*. Diane received the Columbia Region of Broadcasters Pace Award for Journalism and is a professional affiliate member of the AIA.

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Cover Design

Art is in a definition of how one lives. As an architect the line that separates life (art) and architecture (art) becomes blurred and intertwined. In my mind's eye Los Angeles is purely about projections in lifestyle. The embodiment of this idea is frequently found speeding down the 10 freeway at dusk. The sun bathes the Hollywood hills in a hazy orange glow as random thoughts drift to the ocean. My car and I exist in a sleek vibration between body and mind to a bar in the clouds. There I find the clear sparkle of liquid in a curvaceous light blue glass, a taste... a look... and for a brief moment my soul is quenched.

Joey Shimoda, AIA

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GETTY GALA: Mia Lehrer, Bob & Mary Newsom & Michael Lehrer

I decided to become an architect when I was in third grade some 37 years ago. A girl I had a crush on brought in blueprints of a high school her father had designed. I intuitively understood that giving form to human aspirations and ideas was an extraordinary thing. **ARCHITECT.** The word has magical qualities for me to this day. I believe this is true for most architects. It is a privilege to be an architect and I am honored to be President of our Chapter and the remarkable community it represents. This year, we collectively bask in the glow of Frank Gehry's work and its recognition by National with the 1999 Gold Medal. His genius illuminates what is best and most amazing about Los Angeles and its gift to the world. With the millennium approaching and a buoyant economy around us, the world seems attentive to our core notions of renewal, shared destiny, and community. Architecture is assuming its proper place in cultural and social discourse – something that is exciting and not to be taken for granted. We must solidify this position. This can be our time. Over the past year under Bob Newsom's leadership, we showed our mettle by defeating Proposition 224. It was a milestone in the life of our community and out of political apathy, an aggressive advocacy and celebration of architecture emerged. **SCHOOLS.** The Proposition BB Blue Ribbon Oversight Committee is a major ongoing project. This committee oversees \$2.4 (soon to be \$4) billion worth of construction in the LAUSD. The AIA sits on this committee along with the City Controller, the AFL-CIO and the Chamber of Commerce among others, and represents all of the design disciplines. We have become the conscience of the Committee and are responsible for bringing design – slowly but surely--to the forefront of this endeavor. The most romantic and compelling initiative which we have shepherded toward reality is the Greening of 20 million square feet of asphalt, one third of the total hardscape of the District. We have proposed that each school have a masterplan and are shaping the masterplan for 51 new schools into a major program for the LAUSD's School of the 21st Century. This is powerful work that is happening largely due to the AIA's leadership and because the public is beginning to understand that it must turn to architects to represent its interest and future in the built world. We are leading the public conversation away from cynicism toward synthesis. We must increasingly insinuate ourselves into our City, our neighborhoods, business organizations, homeowner's groups, school boards, etc. We must

listen, cajole, **HELP**, guide, and **LEAD** our elected officials in creating a legislative setting for architects and others to create places of beauty and consequence. This year will be an active, advocacy-driven "Grassroots Los Angeles" year where the imprimatur of the AIA will be increasingly synonymous with hope, excellence and beauty. This effort will be grounded in a leadership program modeled after grassroots efforts at the state and national levels. **INFRASTRUCTURE.** I see the AIA working to parlay major infrastructure projects into occasions of great urban improvement – from the LA River and Alameda Corridor to our most important open spaces, our streets. We must also deepen the bonds between universities and practice, encouraging continuity as we build on our strengths. Make the AIA what you want it to be, no more no less. Let us – architects, teachers, students, all who care – come together to make it a fine and powerful centerpiece of our community.

MICHAEL B. LEHRER, AIA

letters

MORE RANGE PLEASE...

We just received the December issue of *LA Architect* with its focus on "LA City of Houses." The new design, insightful architectural journalism, and overall image is a great success. As a founding member of the *LA Architect* Editorial Board, I am thrilled to see the publication alive and thriving. *LA Architect* is read both by the Los Angeles design/development community and by interested observers throughout the United States and abroad. I noticed your "Letters" column says "we're waiting" so here are a few additional thoughts. Each issue is a reflection of Los Angeles architecture. It is important that we present a balanced image to our readership. Coincidentally, the December *Architecture* magazine also focuses on design exploration through the private residence. This is fascinating, fun, and important, however, future issues of *LA Architect* might address the challenges of working for developers, institutional clients, entertainment, and hi-tech companies who have existing campuses that architects must relate to and stringent budgets to meet. Southern California is increasingly becoming a collection of urban centers connected by transportation corridors. Urban design and regional planning might also be of interest in future issues. Beyond these thoughts let me add, I eagerly await each issue and congratulations on the rebirth of a vital and visually compelling publication.

Michael Franklin Ross, AIA
President, Wou & Partners Inc.

PUBLIC IMAGE...

I would like to express my enjoyment of the new *LA Architect*, it's a great time to show ourselves in a greater image for both us and to the public (I send mine around to non-architects). I look forward in time to the journal expanding in size.

Regards,
Edmund M. Einy, AIA

BEAUTY AND INTELLIGENCE...

The issue of *LA Architect* arrived promptly. Please excuse my tardiness in thanking you ever so much. It is great. It is a beautiful publication. I am delighted to see what Marvin Rand did for the cover. Cool. You certainly covered a broad scope of subject, which is good in my opinion, and I think the quality of the writing is something about which everyone can take pride. I also enjoyed Pam's piece, the twist is imaginative and very well done.

Elaine K. Sewell Jones, Hon. AIA
A. Quincy Jones Architecture Archive

This letter refers to our Premiere Issue which featured a composite cover by Marvin Rand. dr.

editors note:

We will print all letters – not just the nice ones. But so far – honestly and luckily – all we've received are complements and thanks. So, thank you in return and don't feel pressured to write something negative – we like nice letters.

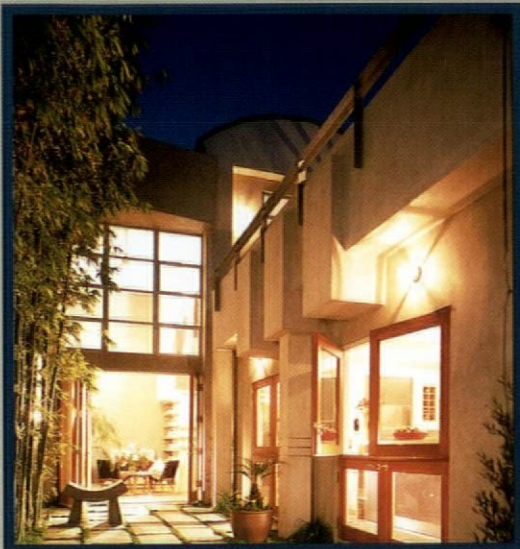
FELLOWS

Eight Los Angeles Chapter members have been elected to Fellowship in the American Institute of Architects. The Fellowship program was developed to elevate those architects who have made a significant contribution to architecture and society and who have achieved a standard of excellence in the profession. Election to fellowship not only recognizes the achievements of the architect as an individual, but also honors before the public and the profession a model architect who has made a significant contribution to architecture and society on a national level.

Congratulations to Christopher C. Martin, Robert L. Newsom, Maris Peika, David N. Rinehart, Mark William Rios, Doug Suisman, Marvin L. Taff, and Gregory D. Villanueva who may all now add "FAIA" after their names. We also want to congratulate Shelly Kappe, who was elected to Honorary Membership, one of the highest honors that the AIA can bestow on a person outside the profession of architecture. Shelly was recognized for her work as a historian, writer and educator in architecture.

INVITE 300 PEOPLE TO YOUR HOME - AIA HOME TOURS

There is no better way to promote your residential work than by having people experience it first hand. By submitting your residential projects to the AIA/LA for review and possible inclusion in one of the AIA/LA Home Tours, you could have approximately 300 visitors experience your work, often times including the press and potential clients. Use your membership benefits. Submit a photo (color or black and white) and a short description to: AIA Los Angeles, Home Tour Review, 8687 Melrose Avenue, Suite M-3, Los Angeles, California 90069. Most tours focus on the Westside (Venice, Malibu, Brentwood, etc.) and Eastside (Los Feliz, Silverlake, Hollywood, etc.) but the Chapter is open to suggestions.



Alison Wright, AIA

WHAT'S UP IN DOWNTOWN

Toward the end of March, nine architects (in nine weeks) began discussing their downtown projects and big ideas at MOCA. The nine week program is intended to promote a discourse between the architectural community, downtown developers, transportation authorities, city planners and city government. Raymond Kappe, FAIA; Richard Keating FAIA; Thom Mayne, AIA; Eric Owen Moss, FAIA; Edward Niles, FAIA; Michael Rotondi, FAIA; Michele Sae, Assoc. AIA; Mehrdad Yazdani and Frank O. Gehry, FAIA make up the nine architects who will speak. Bernard Zimmerman, FAIA-E organized the program and states, "We are not interested in preaching to the choir. Our interest is to have a dialogue between the profession and the people downtown who make things happen."



TRANSITIONS

Pamela Touschner, AIA, Associate Principal of WWCOT Architects, Santa Monica has been named to direct the firm's newly opened Inland Empire Office in Riverside. Bruce Toman, AIA, has been named Division Manager of DMJM's Los Angeles Architectural Practice. Wou & Partners sadly announced the passing of founding partner Leo S. Wou, FAIA this past September. The firm will continue under the leadership of three partners: Mary F. Wou, Deeing Chu, AIA, and Michael Franklin Ross, AIA returning to serve as President. NBBJ recently announced that Richard Keating, FAIA has joined the firm as Design Principal in its Los Angeles Studio. Randolph C. Larsen, AIA, and William J. Sebring, AIA have been elected partners of Altoon + Porter. WWCOT announced the promotions of Blair Ripplinger, AIA, David Sakaguchi, AIA and Herb Yuki, AIA to associates of the firm.

ARE SEMINARS

The AIA/LA began its 1999 Architectural Registration Exam (ARE) Seminar series in February. The entire series spans seven months and helps those preparing for the exam by providing a review of ten different sections of the exam as well as two Oral Exam reviews. Courses can be purchased individually or as a set. Deep discounts are provided to AIA/LA members - call the chapter for information at 310.785.1809 ext. 51.

CES UPDATE

Good news for learning unit deprived AIA members. Our benevolent 1998 Board of Directors at AIA National has graciously granted an extension for completion of your mandatory AIA Continuing Education Learning Units. Completion of 1997 required units will be extended to September 30, 1999. Completion of 1998 required units will be extended to September 30, 2000. While all 36 units for each year must still be completed, you have a little more time. Gaining AIA/CES units is much easier than most of you think. Non-AIA provided units (earned from outside vendors or from self-directed activ-

ities) should be reported on a Self Report form which is available online at www.AIAonline.com or call National AIA at 202.626.7300 to have the Self Report form faxed to you. To check your recorded units at any time call 800.605.8229, or go to the Web site above in the 'e-architect' category.

CHAPTER HOURS: Our offices and telephones are open for service from Monday through Thursday 10:00 a.m. to 4:30 p.m. The non-service hours are devoted to planning and organizing valuable programs and events for our members.

MASTERS OF ARCHITECTURE

The Masters of Architecture Lecture Series is pleased to announce its Spring Lectures. The Masters of Architecture Lecture Series is organized by Francesca Garcia-Marques, Associate AIA and Chair of the Lecture Series with Bernard Zimmerman, FAIA as founder and advisor. The series requires a tremendous effort in garnering sponsors to fund the travel, accommodations and stipend for the speakers. This year we can thank Calvin Abe Associates, Inc.; bulthaup (LA) Inc.; California Council of Architectural Education (CCAIE); California Polytechnic University, Pomona; Form Zero Architectural Books + Gallery; Martin Gelber, FAIA; Goethe Institute Los Angeles/German Cultural Center; Los Angeles County Museum of Art; University of California/Los Angeles; University of Southern California; Francesca Garcia-Marques; and Pacific Printing. For more information including ticket information please contact the Chapter at 310.785.1809. AIA/CES learning credits are given for lecture attendance.

THURSDAY, APRIL 8, 1999, 6:30 PM

GÜNTHER BEHNISCH, BEHNISCH & PARTNERS

Mr. Behnisch is a member of the Akademie der Künste, Berlin; honorary member of the Royal Incorporation of Architects in Scotland; member of the International Academy of Architecture, Sofi; honorary fellow of the Royal Institute of British Architects, London; foundation member of the Saxon Academy of Fine Arts Dresden. Awards include the Gold Medal from l'Academie d'Architecture, Paris and the Order of Merit of the Federal Republic of Germany.



THURSDAY, MAY 13, 1999, 6:30 PM

PETER WALKER, FASLA

PETER WALKER AND PARTNERS, LANDSCAPE ARCHITECTURE INC.

Peter Walker has exerted a significant impact on the field of landscape architecture as practitioner, educator and author and has received multiple international awards. His projects range from small gardens to new cities, corporate headquarters and academic campuses to urban plazas, from the U.S. to Japan to Australia. He is Chair of the Department of Landscape Architecture at the University of California at Berkeley and recently founded Spacemaker Press and the landscape review, *Landforum*.

COMPLETIONS + ANNOUNCEMENTS

I.M. Pei and the Pei Partnership and Perkins and Will unveiled the design for the \$1.3 billion New Medical Center at UCLA in January. DMJM recently completed the renovation of 9420 Wilshire Boulevard in Beverly Hills and 10100 Santa Monica Boulevard in Century City. The Guggenheim Museum Bilbao celebrated its one year anniversary with an unprecedented 1.36 million visitors. AC Martin Partners has designed a new \$23 million Science Building for CSULB. Skidmore College in Saratoga Springs, New York announced the construction of the new 34,000 square feet Tang Teaching Museum and Art Gallery

that is being designed by Antoine Predock Architects. The El Capitan Building and Theatre on L.A.'s famed Hollywood Boulevard has been awarded the 1999 Preservation Design Award. The architect was John Ash. Gruen Associates/Zimmer Gunsul Frasca Partnership recently announced the completion of the Ronald Reagan Federal Building/United States Courthouse in Santa Ana.

ARCHITECTURAL BOOKSTORES OFFER DIVERSE CHOICES

By Dianne Bates

ARCHITECTURE IS COOL RIGHT NOW AND COOL SELLS

Los Angeles' four major architectural bookstores all offer a multitude of sources for books that will please not only architects, but also anyone who has ever stood on the ground and stared up at a building and wondered who, what and why? From the edgy, salon-influenced FORM ZERO, to the all encompassing HENNESSEY + INGALLS, L.A.'s architectural bookstores are becoming just as hip as bars and coffeehouses and are leaving an indelible mark on the Los Angeles social and cultural fabric.

Even the movies are coming around. Miramax's "Playing By Heart," is about the love affair between Gillian Anderson and architect Jon Stewart. Sean Connery plays a venerable Richard Meier-type. Andrew Liang's FORM ZERO ARCHITECTURAL BOOKS + GALLERY was used as a location for the film. Jon Stewart plays a young architect (like Liang) who owns a bookstore. Advance location people for the film had heard about FORM ZERO (the store attracts location and set designers) and loved the wall-less modern interior with moveable bookcases and exposed beams and pipes.

Liang designed the space, which is located in the Frank Gehry Edgemar building on Main Street in Santa Monica after moving there from a Culver City location he started in 1993. Liang's desire to create a place which encourages discourse on architectural theory, history and design is largely successful and on any given day, students and teachers from Sci-Arc, as well as visiting foreign students and architects, can be found engaging in hot debate with the staff at FORM ZERO or lingering in the architectural gallery which borders the main room.

Andrew has an eclectic eye for obscure foreign titles and also keeps the place well stocked with world architecture magazines. Off-the-wall art and photography books provide pleasant distractions from the many monographs and theory tomes and Liang stocks enough typography books to satisfy the cravings of most students of the form.



FORM ZERO is also a sponsor of the AIA Masters of Architecture Lecture Series at LACMA.

AIA publications can be bought at RIZZOLI, located in a renovated high-ceiling space on the corner of Fourth and Santa Monica. The light and airy Italianate structure is in keeping with the Italian origins of the store. RIZZOLI has a partnership with AIA Books and stocks many of that organization's titles. This branch of the RIZZOLI chain stocks the largest collection of remainders and out-of print Rizzoli publications in the country. RIZZOLI also has an extensive collection of books on pop culture.



If it's art and architecture you want, HENNESSEY + INGALLS is a must see. From the oddball publications of Taschen to cruel photography books, HENNESSEY + INGALLS stocks thousands of art, architecture, photography, and design books. Step inside the store's huge one-room space on the Third Street Promenade and you'll emerge, days later, having lost all sense of space and time.

HENNESSEY + INGALLS was founded in 1963 and dealt mainly in antiquarian books. Now, the store also maintains an active publishing branch, specializing in classic books on California modernist architecture. They currently have 25 books in print at this time. HENNESSEY + INGALLS supplies art and architecture books for many local university and art school libraries. They also have an out of print department and buy libraries and collections.

For those who love discovering old books from the early 20th century, ARCANA BOOKS ON THE ARTS, a small store at 1229 Third Street Promenade fills the bill. Owner Lee Kaplan stocks many out of print titles and rare books on architecture and design, photography, and the arts. Long before the Promenade became the people magnet it is today, ARCANA drew a clientele of architects and aficionados who were willing to brave the derelict street to while away the hours pouring over books that would never be reprinted or be accessed from a computer. Original, one-of-a-kind books reward the searcher weary of the mass duplication of just about everything. Arcana is the perfect destination for a gift for an architect or architectural student who thinks he/she has everything.

The public's interest in all things architectural is at a peak right now. Twenty years ago, the average American could only mention Frank Lloyd Wright when asked to name an architect. After years of playing second fiddle to cities like Chicago and New York, Los Angeles architects are captivating the world with stunningly original work and use of new materials. Local firms are responding to the curiosity of, not only our own citizens, but people of other countries by issuing monographs and project and theory books. Architectural bookstores are not only catering to the needs of the architectural community, but also to the needs of average citizens who seek out the work and ideas of visionary architects. Our healthy economy has spurred clients to utilize the services of LA architects for more and more residential and commercial buildings. Often, major projects are conceptualized after a visit to a local bookstore.

YEAH, ARCHITECTURE IS REALLY HAPPENING RIGHT NOW.
ONE CAN ONLY WONDER HOW LONG IT WILL BE BEFORE WE SEE AN
ARCHITECTURAL BOOKSTORE/MARTINI BAR. IT COULD HAPPEN.

WHAT'S HAPPENING AT FORM ZERO

Form Zero Architectural Bookstore and Gallery will present a retrospective on the work of Pierre Koenig opening on April 23rd with a reception at 7:00 p.m. The exhibition will continue through Friday, May 21, 1999. This survey of nearly 50 years of Koenig's architecture re-affirms his contribution to the modern movement in post-war Southern California. The exhibit will feature photographs, the architect's original drawings and models. Highlights include the internationally renowned Case Study Houses #21 and #22. Case Study House program founder John Entenza referred to Koenig's first contribution to the program as "some of the cleanest, most immaculate thinking in the development of the small contemporary house." Its current owner shares in a recent *Time* magazine article, that the architecture is "...just enough simplicity to totally change your life." Pierre Koenig continues to practice architecture and teach at the University of Southern California School of Architecture where he has been on faculty since 1964.

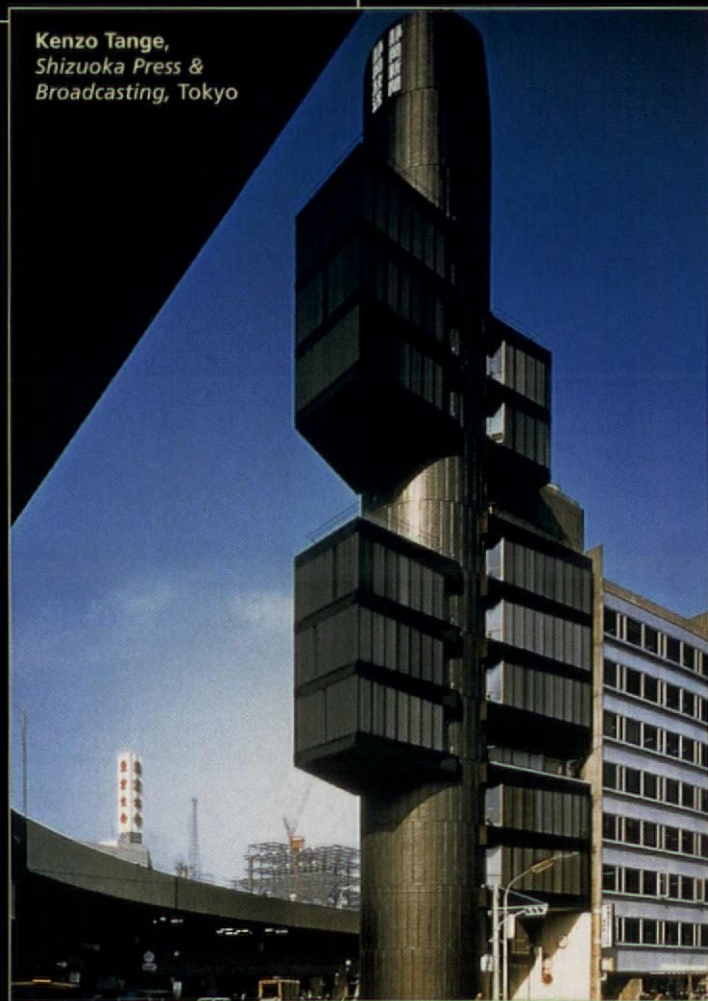


ART + ARCHITECTURE THE MOCA BLEND

Toyo Ito, *Silver Hut*, Tokyo

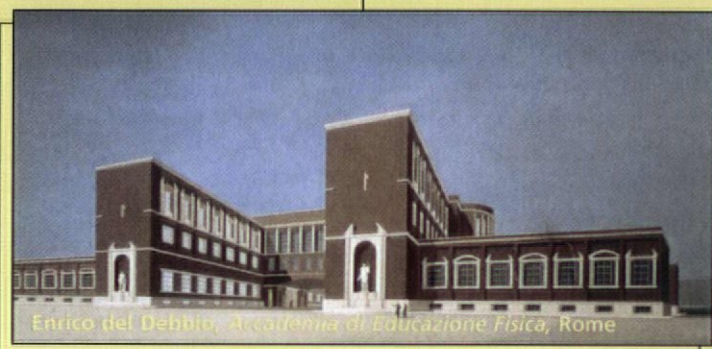
Beginning with the commissioning of two buildings – one by Arata Isozaki, the other by Frank Gehry, the Museum of Contemporary Art, Los Angeles has consistently supported and promoted architecture. Credit is due MOCA's director, Richard Koshalek, an architect and active participant in Los Angeles' architectural community; MOCA trustee Ronald W. Burkle who established an endowment for architecture and design at MOCA in 1977; and former MOCA chairman, Frederick M. Nicholas whose support extends beyond MOCA to projects such as the Disney Concert Hall. MOCA has developed and presented exhibitions that offer architecture to the general public in a comprehensible manner. These include the much acclaimed "Blueprints for Modern Living: History and Legacy of the Case Study Houses," – "Arata Isozaki," – "The Architecture of Louis I. Kahn," and Urban Revisions: Current Projects for the Public Realm." The latter two, as well as the current "At the End of the Century: One Hundred Years of Architecture," have toured extensively around the world. Locally, MOCA has presented "Out of Order: Franklin D. Israel" – Wolf D. Prix – "Paradise Cage: Kiki Smith and Coop Himmelb(l)au" – and Frank Gehry – "The Architecture of Disney Hall." These exhibitions have been presented in a way that makes an overwhelming subject accessible while remaining provocative enough to appeal to those with an architectural background. As stated by MOCA Director Richard Koshalek, "Keeping architecture and design at the forefront of public awareness is of crucial significance to the health and vitality of our civic realm." We are pleased to reprint the following from the publication that accompanies the exhibition, also titled "At the End of the Century: One Hundred Years of Architecture." The show will open, appropriately, in Los Angeles in April of 2000.

Kenzo Tange,
*Shizuoka Press &
Broadcasting*, Tokyo





Alexander Rodchenko, Advertising Poster For Books



Enrico del Debbio, Accademia di Educazione Fisica, Rome



Venturi Scott Brown & Izenour, The Strip, Las Vegas

RE-EXAMINING ARCHITECTURE AND ITS HISTORY AT THE END OF THE CENTURY by Elizabeth A.T. Smith

Twentieth-century architecture is generally considered in terms of the singular works it has produced within the framework of modernism. Such buildings as Frank Lloyd Wright's Fallingwater and Guggenheim Museum; Le Corbusier's Ronchamp and Vill Savoye; Louis I. Kahn's Salk Institute for Biological Studies; Ludwig Mies van der Rohe's Barcelona Pavilion; and Robert Venturi's Vanna Venturi House have achieved canonical status within the field of architecture, viewed as pivotal and highly original works both within their creators' individual development and in the subsequent course of architectural history. Yet despite their iconic status for architects, many of these buildings are not widely familiar outside the profession and its related arenas of practice and discourse. From throughout the twentieth century, however, a variety of significant buildings can be identified that are well known and recognizable to a broad public worldwide. These range from New York City's Empire State Building and Chrysler Building to the Sydney Opera House to the Centre Georges Pompidou in Paris to the fantastic themed environments of Las Vegas and Disneyland. The notoriety of these works rests not so much upon the technological innovations they embody and certainly not on their authorship, but rather depends on their distinctive identities as images that have become inextricably intertwined with their civic presence.

"At the End of the Century: One Hundred Years of Architecture" aims to present such landmarks as emblematic of larger tendencies, movements, and directions that have shaped the twentieth century's architectural culture. Rather than foregrounding a series of singular architectural achievements, it positions them within a context of related works – built and unbuilt – and ideas, many of which are considerably

lesser known even to the architecture community. In so doing, the project seeks to consider the historical frameworks within which such works were conceived and to emphasize their cultural, social, political, and economic underpinnings as well as their formal and technological ones. While the geographic range of "At the End of the Century" is global and its temporal expanse vast, the project does not purport to be exhaustive nor does it include documentation of all of the canonical works or "masterpieces" that might be expected in such an expansive survey. Instead, it posits a chronologically-organized sequence of episodes, movements, and thematic developments that from our vantage point at the end of the century are of compelling significance and interest.

Due to the scope of the material covered, the project deliberately offers a broad range of ideas and themes rather than a single dominant narrative or focus. Yet throughout the exhibition, certain consistent motives can be discerned that resonate to a greater or lesser degree within each of the sections into which it is organized. These include the defining role of tradition (as well as the more noted innovation) in giving shape to much of the century's architecture and urban forms; the crucial significance of technology in the past one hundred years not only to the making of buildings but also to ways of living throughout the world; the importance of expanding our assessment of architecture to include an informed view of work created in non-Western and/or "third world" contexts; and a keen interest in both the macrocosm and the microcosm – the city plan, or large-scale urban vision, as well as the intimate environment of the domestic sphere.

The structural and conceptual basis of this project has emerged from a long-term collaborative process between its curators and a group of distinguished scholar/advisors. In his or her individual scholarly work, each of the contributors has advanced groundbreaking ideas about various facets of the century's history, yet from markedly different points of view and areas of expertise. Collectively their knowledge and attitudes about what should be included in such an exhibition has ranged widely, at times complementing and at times conflicting with each other's ideas and sparking extended debate. The outcome of this large and admittedly unwieldy attempt to assess the vast terrain of the past one-hundred years' architecture thus represents a consensus about certain overarching themes of crucial importance, but also manifests the eccentricities of each contributor's particular vision; like all histories, it is subjective, inflected by surrounding circumstances and passions.

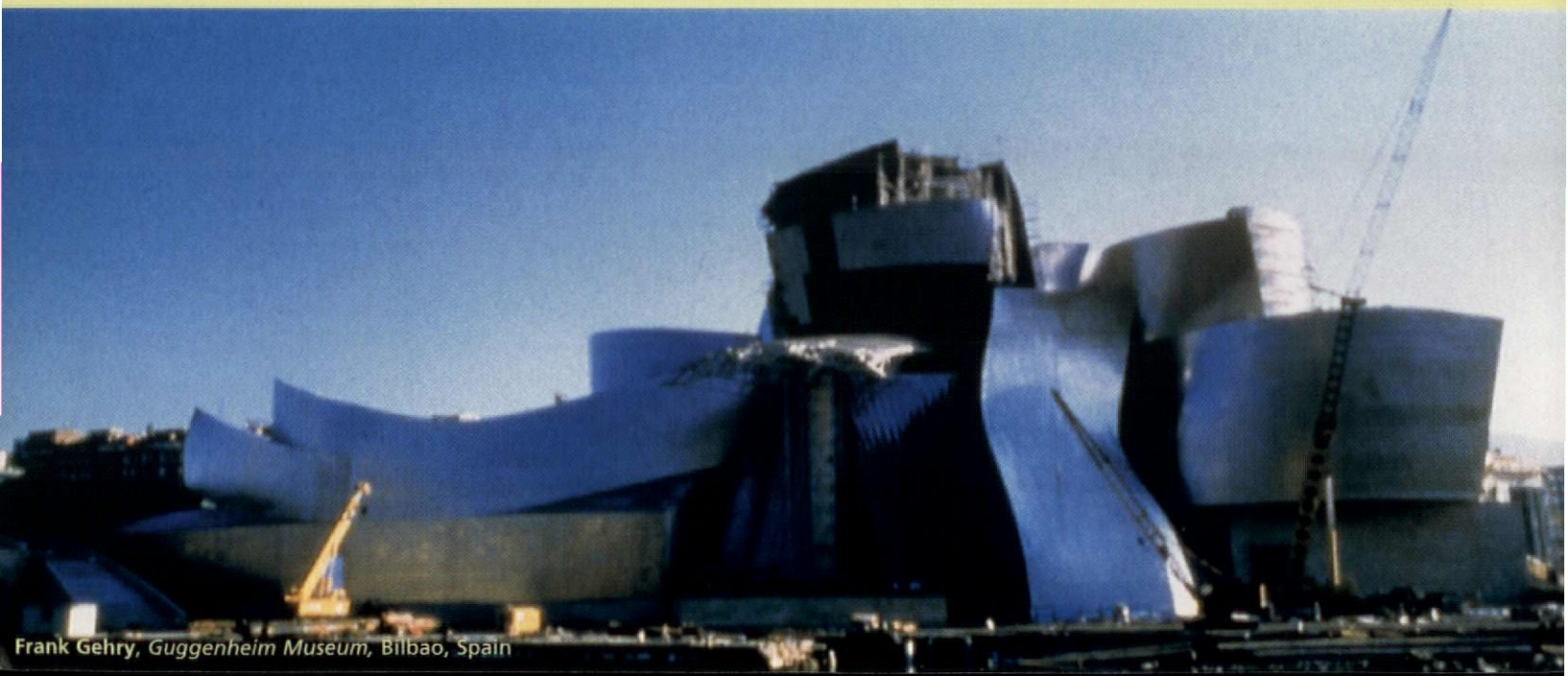
In constructing "At the End of the Century's" interpretive framework, we have distilled and selected from approaches to meaning in architecture that view it, variously, as the shaping of space, the articulation of signs, the assertion of economic, political, or cultural hegemony, the result of tectonic developments, or the establishment of various forms of social order and control. We have aimed to avoid a polarized treatment of elements that many earlier historians and polemicists have positioned as antithetical – for instance, the traditional and the modern, the regional and the international, the organic and the rational, as well as high and low (avant-garde and populist) forms of architectural practice – in favor of an emphasis on discursive dimensions of overlap, cross-pollination, and hybridization. This synthetic impulse, informed strongly by recent intellectual developments including postcolonialist and feminist theories, represents our collective view of the most valid, appropriate, and vital way in which to consider and reconsider both the canonical and the lesser studied aspects of one hundred years of architecture at this moment at the century's end.



Gerrit Rietveld & T Schröder-Schrader,
Rietveld Schröder House, The Netherlands



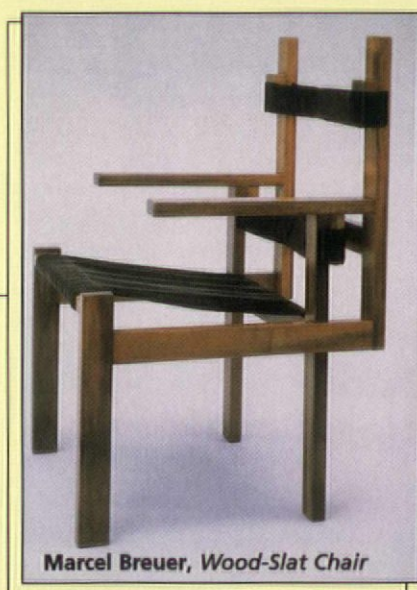
Sutemi Horiguchi, *Oshima Meteorological Station, Oshima Island*



Frank Gehry, *Guggenheim Museum, Bilbao, Spain*



Louis Kahn, National Assembly Building, Dhaka, Bangladesh



Marcel Breuer, Wood-Slat Chair



Le Corbusier, Unité d'Habitation, Marseilles, France

In developing the exhibition's concept and outlining its content, we have profited immensely from the extensive and penetrating studies of recent years that have deepened our understanding of such early twentieth-century movements as German Expressionism, the Russian avant-garde, the Bauhaus, and Italian Rationalism, as well as the City Beautiful movement and the architecture and urbanism of colonialism. Additionally, a growing body of literature on the works of both well-known and more obscure figures ranging from Le Corbusier, Eileen Gray, Edwin Luytens, Oscar Niemeyer, Kenzo Tange, and Frank Lloyd Wright to Geoffrey Bawa, Felix Candela, Bertram Goodhue, Sutemi Horiguchi, Antonin Raymond, Margarete Schutte-Lihotzky, and Konrad Wachsmann has immeasurably aided and broadened our research process. The amplitude of the existing scholarship has allowed us to present a more balanced picture of the movements, tendencies and directions of the first part of the century in that the contributions of "major" and "minor" figures are interwoven around the main points that each of the exhibition's thematic sections articulate. A fresh approach to this well-trodden terrain necessitated an intermingling of the iconic and the less widely known, in order to highlight the extra-architectural dimensions – political, social, economic, demographic – of the subjects presented and to give greater prominence to the currents of tradition that have co-existed with those of modernism throughout the century.

The above was excerpted from Elizabeth Smith's overview in the exhibition's publication. The essay, titled "Re-examining Architecture and its History at the End of the Century," is followed by essays by Anthony Vidler, Beatriz Colomina, Hajime Yatsuka, Jean-Louis Cohen, Jorge Francisco Liernur, and Zeynep Celik

1998

PRESIDENT'S AWARDS & DESIGN AWARDS GALA

On October 26th, the AIA/LA's annual President's Awards were presented in conjunction with the Design and Next LA Awards at the Getty Center. The evening was a great success thanks to the sponsors who were listed in the last issue of *LA Architect*, and to the members who volunteer to help organize and make the event happen. Also, a great deal of thanks is owed to the membership without whose attendance and participation this would obviously not be possible. The President's Awards and Design Awards are the largest fundraising efforts mounted by the Chapter and critical for affording us the staff, resources and programs provided by the Chapter office. This year, awards were presented to Richard Meier, FAIA; The J. Paul Getty Trust; The Getty Center; Warren Olney; Steve Soboroff; and RTKL.

Richard Meier, FAIA received the AIA/LA Gold medal for his tremendous contribution to architecture in our city with the new Getty Center and the Museum of Television and Radio in Beverly Hills.

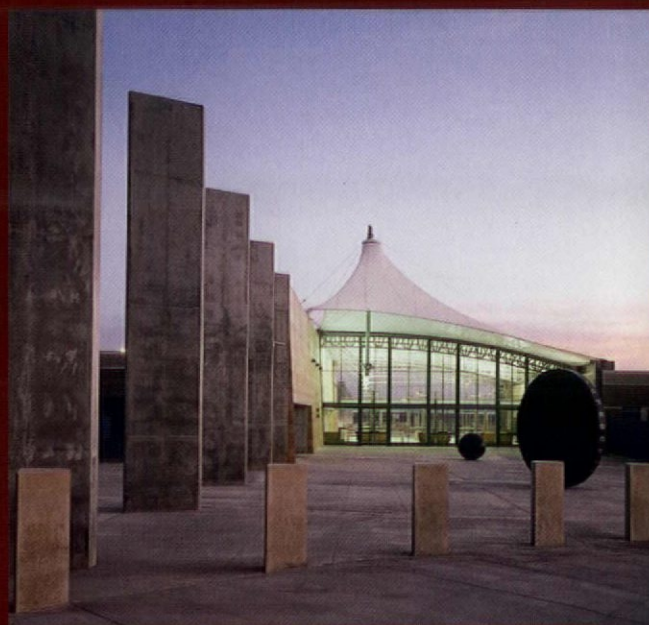
The J. Paul Getty Trust received the Outstanding Achievement award for its vision and ambitious undertaking in creating a new cultural, research and educational center for Los Angeles.

The Getty Center was given the Presidential Citation not only for its architectural quality but also for its contribution to the arts through its various programs and grants.

Warren Olney of KCRW's "Which Way L.A." received recognition for his ability to discuss and bring to the forefront the urban issues facing Los Angeles. His non-confrontational and informative program effectively communicates important planning and architectural issues to the general public.

Steve Soboroff, senior advisor to Mayor Riordan, was recognized for his Contribution to the Community. Mr. Soboroff has worked diligently for public education in Los Angeles through his leadership of the Proposition BB Blue Ribbon Commission.

RTKL Associates received the Pacific Rim Award for their substantial work in that region, their quality of service and professional integrity reflecting well on L.A. and architects in our city.



HONOR AWARDS

LUBOWICKI.LANIER ARCHITECTURE

O'NEILL GUESTHOUSE, EL SEGUNDO

CLIENT: DONNA O'NEILL

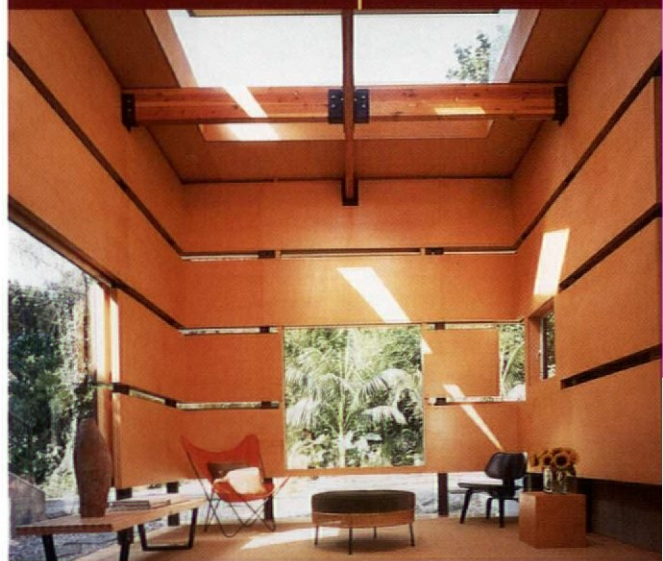
PROJECT TEAM: SUSAN LANIER, DESIGN PARTNER;
FELICIANO REYES, JR., JOSEPH HOLSEN, DAVID SPINELLI,
SUSAN ADDISON, TIMOTHY WILLIAMS



STEVEN EHRLICH ARCHITECTS

NEUTRA BEACH HOUSE ADDITION

PROJECT TEAM: STEVEN EHRLICH, FAIA,
PRINCIPAL-IN-CHARGE; NICK SEIERUP, AIA;
JAMES SCHMIDT, AIA; SUPACHAI
KIATKWANKUL; TODD FLOURNOY



DWORSKY ASSOCIATES, INC.

U.S. PORT OF ENTRY, CALEXICO

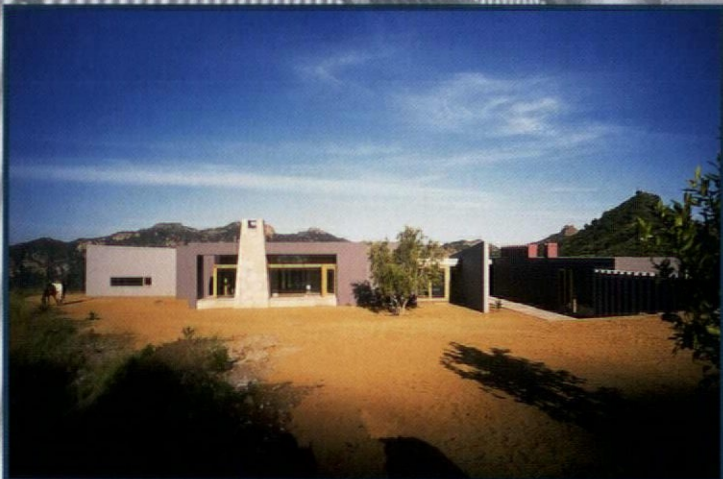
CLIENT: U.S. GENERAL SERVICES ADMINISTRATION

PROJECT TEAM: DOUGLAS DWORSKY, AIA;
ROBERT NEWSOM, FAIA;
R. MICHAEL WALDEN, AIA; EDDIE NISHI, AIA;
MARTA PERLAS, AIA

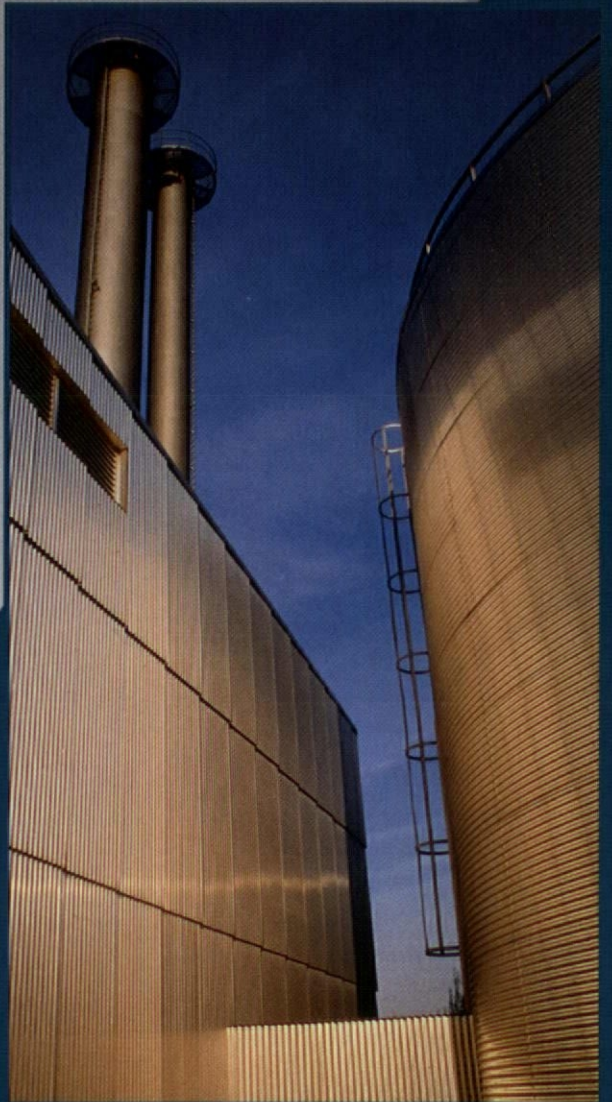
MERIT AWARDS



1



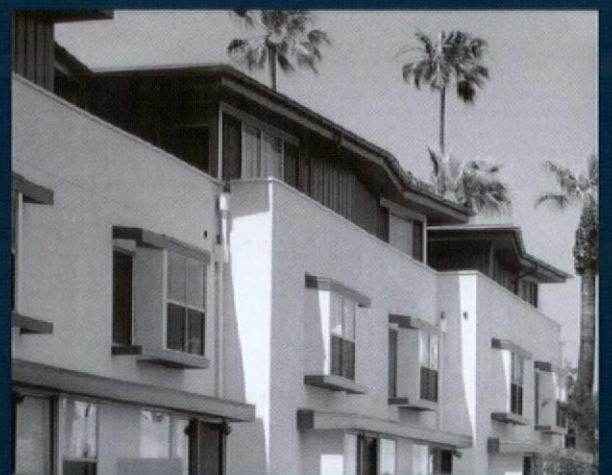
2



3



4



5

1
HLW
International
and Englekirk &
Sabol Engineers
Fox Studios Galaxy
Way Garage

2
Goldman Firth Architects
Rancho Cielo, Agoura

3
Randall Stout Architects
North Minden Power Plant

4
Antoine Predock Architects
Music Center, Santa Cruz

5
Koning Eizenberg Architecture
5th Street Family Housing

6
Kanner Architects
IN-N-OUT Burger, Gayley Ave.

7
Johnson Favoro Architecture with Merry Norris
Price Gallery

8
Hak Sik Son, AIA
Opus Concert Hall, Seoul

9
Michael W. Folonis, AIA
John Entenza Residence



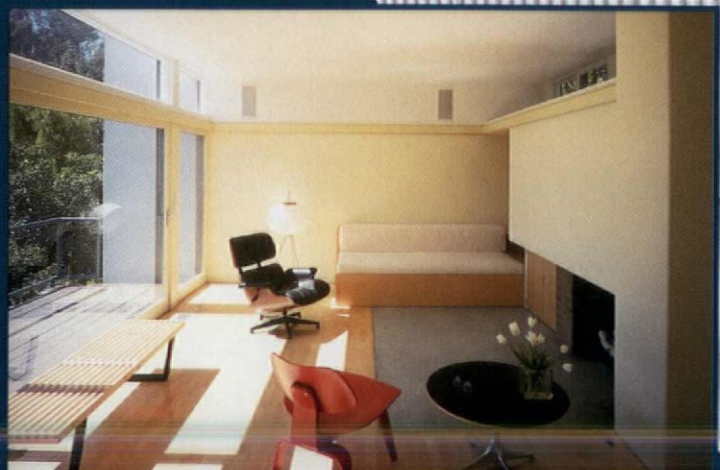
6



7



8



9

MENTION AWARDS



Johnson Fain Pereira and IPD
Queensbay Parking Structure



John Mutlow, FAIA, Architects
West Boulevard



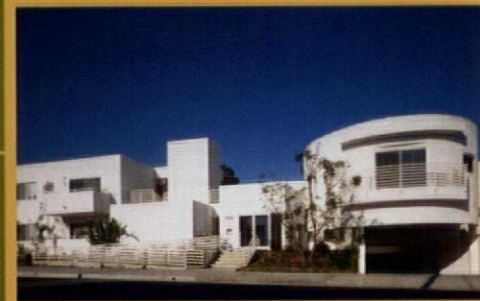
Michael Maltzan Architecture
Feldman/Horn Center for the Arts



Michael Lehrer Architects
Light House



Pagani Restaurant
Hagy Belzberg Architect



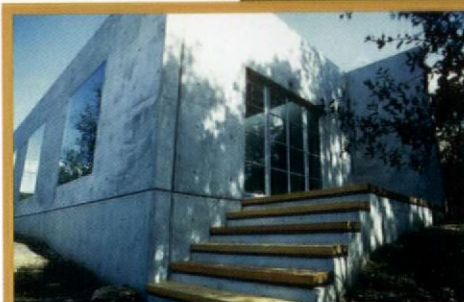
Jeffrey Daniels & Associates
Project New Hope Apartments



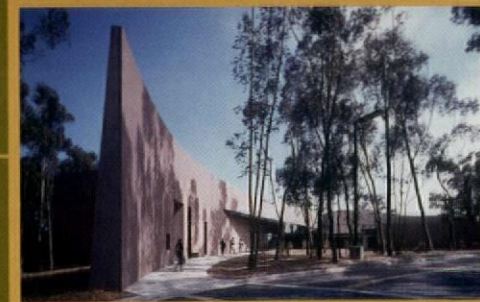
Osborn Architects
Osborn Architects Office



Steven Ehrlich Architects
Robertson Branch Library



BAM Construction/Design
Peterson-Sirmai Residence



Antoine Predock Architects
Dance Studio, La Jolla

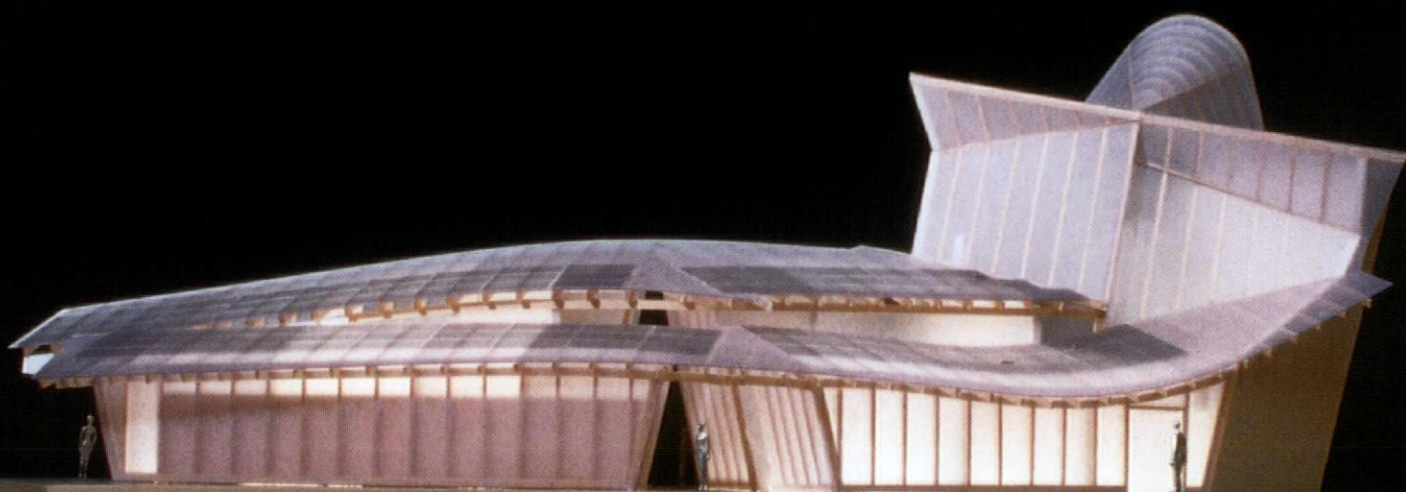


The Mobile Eco Lab was designed by Woodbury University assistant professor Jennifer Siegal and her design/build studio. Students collaborated with the Hollywood Beautification Team, a grassroots group founded to restore beauty and integrity to the Hollywood Community. The 8' x 35' trailer now travels throughout Los Angeles County to inform K through 12 aged students about the importance of saving and protecting the environment. According to Siegal the project was inspired by Sant'Elia in his 'Futurist manifesto' catalogue for the Citta Nuova exhibition. Work was done at full-scale with a defined material palette (specifically that of a donated cargo trailer and cast-offs from film sets).



Jennifer Siegal, Woodbury University
Mobile EcoLab

NEXT LA

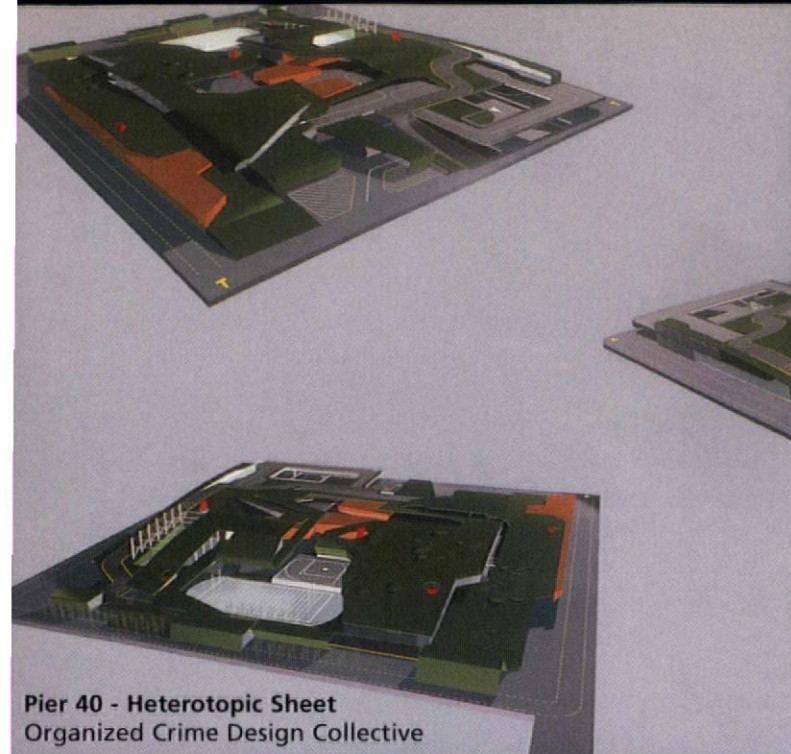


Randall Stout Architects
Badeinsel Steinhuder Meer

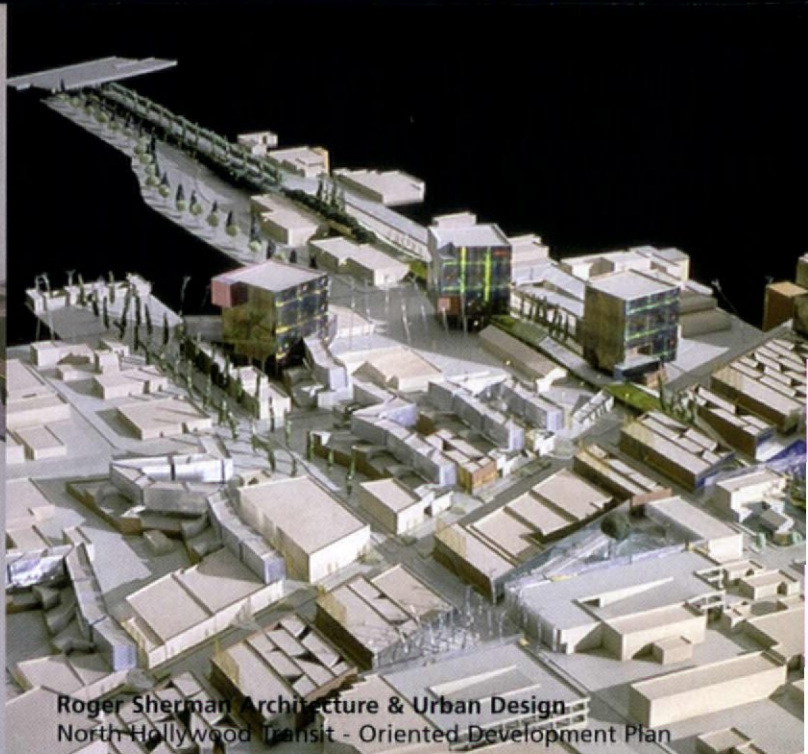


Antoine Predock Architects
National Archive of Denmark

The Next LA Awards recognize notable projects which are unbuilt or theoretical. The program was initially developed to encourage architects, both established practitioners and emerging talent, to show work that remains unbuilt. The jury is drawn from local architects to allow LA to judge its own, so to speak, and is entirely separate from the Design Awards jury. This year's jury included Neil Denari, Steven Ehrlich, FAIA, Ming Fung, Richard Keating, FAIA and Eric Owen Moss, FAIA.



Pier 40 - Heterotopic Sheet
Organized Crime Design Collective



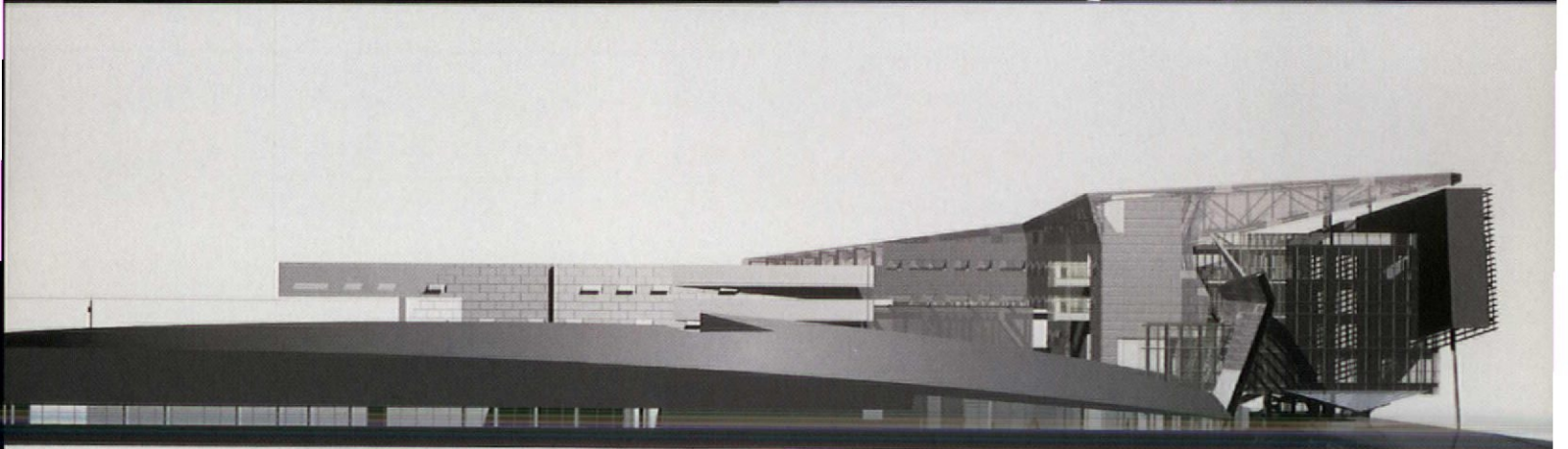
Roger Sherman Architecture & Urban Design
North Hollywood Transit - Oriented Development Plan



Eric Rosen Architecture
Nohall Residence, Nashville



Morphosis with Stephen Teeple Architects, Inc.
University of Toronto Graduate and Second-
Graduate Entry Housing



Morphosis
Hype Alpe Adria Center, Australia

LOH

Lorcan o'herlihy architects

BY ELIZABETH MARTIN

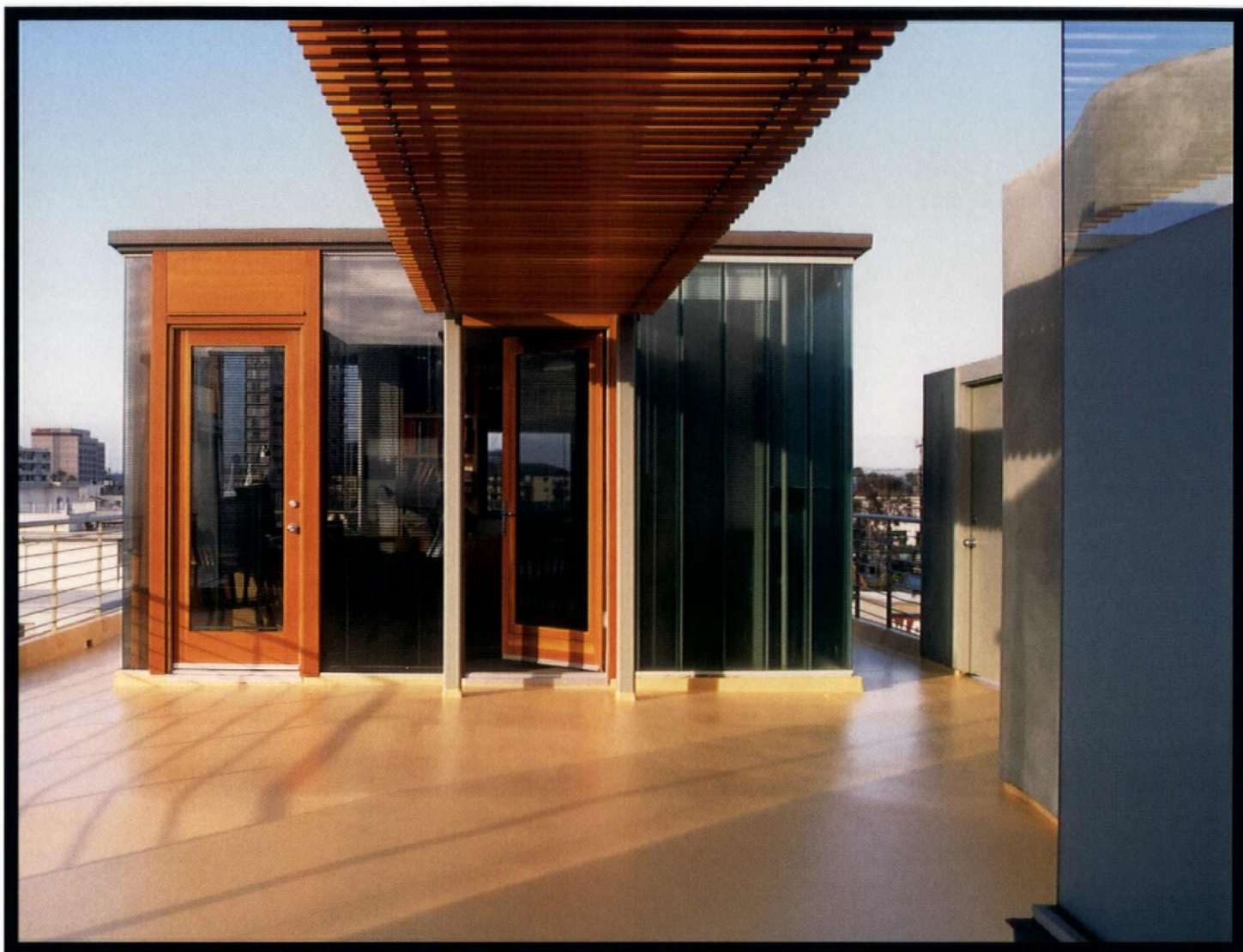
If you open Lorcan O'Herlihy's Web page, you will not only notice his firm's new location and beautiful images, but will also find an interesting statement about his design approach: "The work...has emerged as a new modernity expressed by an authenticity of construction and craft. Our work invokes the spiritualism of Louis Kahn – the idea of order that can be sensed, that deals with the unspoken. A reductive vocabulary of basic elements allows a greater focus on materials, proportions, and a greater potential to respond to the surroundings."

The idiosyncratic West coast environment with its abundance of natural light and deep shadows, saturated colors, interplay between interior and exterior spaces has allowed the modern vocabulary to live and breathe quite naturally – where true beauty is implicit in the material and its appropriate use. O'Herlihy has a meticulous approach to design and finds the challenge not in the tools per se – material, framing, indoor/outdoor space, ways to access/egress – rather in how one chooses to put them together. His challenge is in creating and extending the vocabulary of modernism. He states, "When I look at a Herzog + deMeuron building, I catch my breath. With great architecture, it doesn't matter what the style is, but how the final work speaks for itself."

Characteristic of all good residential design, buildings should provide for man's seven fundamental needs: comfort, safety, privacy, convenience, health, beauty, each with due reference to the final need economy. Neo-modernists like O'Herlihy have made a fresh analysis of these needs by creating a plan that results from the logical solution of needs instead of considering what architectural style to apply. Most recently with the Kelly Residence (which won an AIA Interior Design Award in 1998), Lorcan created an open plan for the public areas taking advantage of the view and natural light while at the same time rethinking the conventions of materials and rethinking the box. The upper roof deck not only celebrates the spectacular view by creating both indoor and outdoor spaces, but by bringing light through the house, vertically opening up and reinforcing the panoptic ocean view. The emphasis is on maintaining the shell as a simple canvas on which a limited number of vignettes can be experienced to solve programmatic concerns and reinforce spatial relationships. The Kelly residence is not a "machine for living" but a perceived utilization of machine products to ease and describe the daily lives of its inhabitants. This successfully achieves the traditional modernist mantra-to not fit the family to the house, but the house to the family.



Kelly Residence



Kelly Residence

Known for his residential work, O'Herlihy also has a number of commercial projects in his portfolio. Just walk down Main Street in Santa Monica and several galleries, stores, delicatessens and even a surf shop were designed by O'Herlihy. My favorite is Carmen's European Delicatessen at 2400 Main Street which has very good food as well. Lorcan was approached to design the 1,650 square feet and searched for the clearest and simplest solution to solve the functional aspects of the project while giving the delicatessen street presence to attract hungry passers-by. By placing the support services (scullery, prep, dry services, etc.) against the back wall, the public space opens generously to the street via the aluminum window and marquee. The solution explores the proportion and quality of space, creating a new and energetic presence on Main Street.

One interesting fact that is not mentioned in loh's Web page is the diverse creativity that has surrounded him. He grew up in a family of directors and actors. His father, Dan O'Herlihy was nominated for an Oscar in 1954 for Bunuel's *The Adventures of Robinson Crusoe*. His wife, Cornelia Hayes O'Herlihy is an actress known throughout Europe for her work in film and theater and most recently for her role as Princess Margaret in the much acclaimed *Gods & Monsters*.



Kelly Residence



Carmen's Delicatessen, Main Street Santa Monica



Lorcan's alter ego is that of an abstract painter and describes his paintings as completely abandoning the imitation of body and nature, hovering between figurative and nonfigurative. His paintings are never solely aesthetic but suggest the tracing of a story that is in the mind of the viewer who brings whatever reality he/she chooses. In direct contrast to Lorcan's architecture where every detail is carefully crafted, his painting appears much less about a utilitarian system or constraint and more about spontaneous gestures. He feels that "art is individualistic and reflects a vision within your soul that unfolds throughout your lifetime. The media I choose is spatula-applied impastos, drips and swirls that reflect a balance in nature – between a continual control and unconstrained motion." Ironically, he views the two art forms he practices – painting and architecture – as two autonomous values, separating, respecting and honors each as an individual expression.

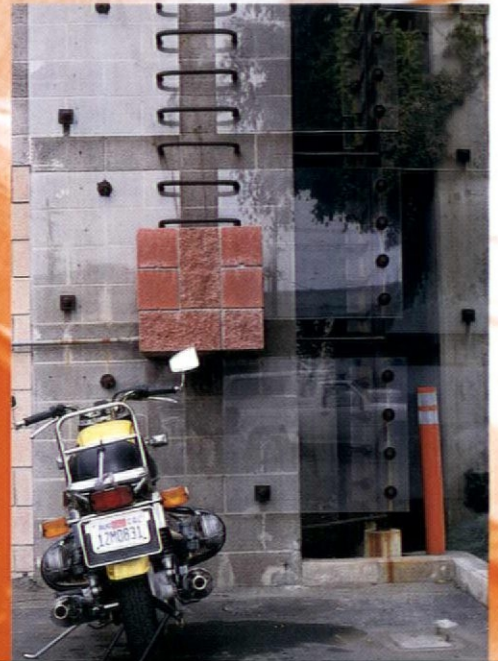
dashboard reflections

Every minute, 24 hours a day, Los Angeles is on television somewhere in the world. As a result, most impressions of our city are media-inspired visions. This is unfortunate because the image becomes reality and the perception becomes superficial. Looking at Los Angeles is like viewing a film before it is cut together. The parts are so disjointed and unrelated that no clear story emerges.

Without a car and an adventurous spirit, Los Angeles is a lost horizon. With a car looking over your dashboard, the city is immense, multi-centered, multi-ethnic and lacks a singular icon to encapsulate it all. What is frequently overlooked is the influence of L.A. on the world – styles, trends, and elements of popular culture are created, manufactured and distributed to the farthest reaches on the globe. Contrary to popular belief or propaganda, art does exist here.

On my way to the Getty Center via Culver City, it occurred to me that artists and architects in Los Angeles are often connected only by their desire to not be connected and by their will to invent and then violate boundaries. An understanding of either art or architecture in Los Angeles must begin with a suspension of disbelief. Eric Owen Moss has been credited with rejuvenating Culver City through his balance of art and architecture, utility and experimentation, existing and new. He has been able to achieve this by questioning, along with developers Fred and Laurie Smith, the fine line between art and architecture. They posed the question that architecture itself should be considered art; therefore, artistic architecture would be exempt from the policy requiring the 1% of construction costs used for public artwork. The architecture as art question was supported by written endorsements by architect Philip Johnson and by Richard Koshalek, director of MOCA and will probably affect other one-percent art programs across the country. While traversing L.A., you cannot help but realize that art exists in diverse ways.

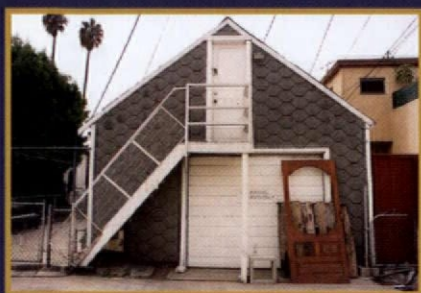
At a certain point in everyone's career in L.A., blurring the boundaries between disciplines seems like a requirement — why be bound by the limits of one's profession? When the Getty Center searched for someone to design the grounds, what did they do? They hired an installation artist, not a landscape architect. Over my car phone, Irwin responded, "Why would they ask an artist and not someone who does landscape design? They chose me because they wanted a work of art. So what it really is, is a sculpture in the form of a garden that aspires to be art. I think I approached it as art." I must add that after parking and taking the excursion up the hill to look at the garden with Meier's geometrically planned campus as a backdrop, Robert Irwin's garden is one of the most beautiful and spatially carved landscape experiences I have ever had the pleasure of walking through. But why hire an artist to design the highest profile, most talked about garden in the United States? In Los Angeles, the question is, "Why not?"



VENICE

As a car-culture, we spend a great deal of time in our cars and in the care of these vehicles. Since moving to L.A. from New York City, I have become fascinated with how we contain our vehicles, the type of temples we create to house them and how the garage has become an extension of our personalities and domestic life. Venice is known for its restaurants, its quaint canals and the expensive, contemporary homes that line them, the Chiat Day Binocular building and the boardwalk with its colorful weekend parade of fire eaters, skating guitar player, bikini-clad rollerbladers, muscle bound bodybuilders. The garages of Venice are an extension of this eclectic imagery and a wonderful exploration of how we personalize a modern day temple.

Tatiana Barhar



the human birdhouse



garagephosis



mary kay's



campaign lip service



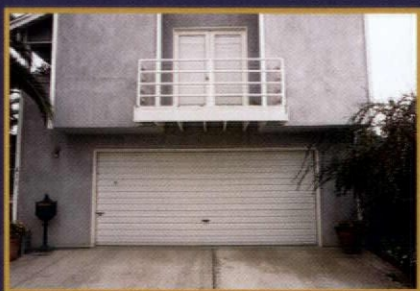
the naturalist



the trophy room



if dogs could read



postmodern balcony



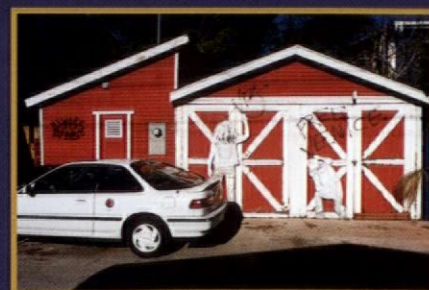
no parking garage



doublemint doors



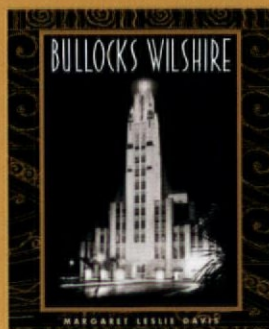
atomic garage



free venice from what?

REQUIRED READING

It is a pleasure to acknowledge the award-winning efforts of Ann E. Gray, AIA. Ann is a licensed architect who practiced architecture in Los Angeles for 15 years prior to forming Balcony Press. She was formerly Executive Director of Design Development at Paramount Pictures, responsible for the design and pre-construction activity for hundreds of projects. Exploring topics such as the beloved art deco Bullocks Wilshire department store, the historic movie palaces of the 1920s and roadside motels, the books bring to light subjects normally considered too regional by the publishing industry at large. Ms. Gray was honored by the National Association of Women Business Owners for her entrepreneurial endeavors and in May, she will receive the National American Institute of Architects Collaborative Achievement Award for her contributions to the architectural profession as a publisher.



BULLOCKS WILSHIRE, Margaret Leslie Davis

This elegant book chronicles the efforts of the impressive team of international architects, designers and retailers who created Los Angeles' famed art deco masterpiece. (\$17.95)

LOS ANGELES: The End of the Rainbow, Merry Ovnick

Well researched historic depictions and colorful anecdotes exploring the city's attraction to newcomers through its neighborhoods and the architecture of its houses. (\$34.95)

IMAGES OF THE GAMBLE HOUSE: Masterwork of Greene and Greene, Jeanette A. Thomas

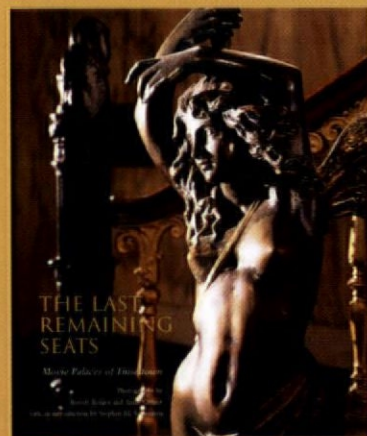
Rich precision photography using dramatic available light of the Craftsman period treasure. (\$24.95)

THE HOLLYWOOD BOWL: Tales of Summer Nights, John Henken and Michael Buckland

This colorful, scrapbook style book captures the history and romance of the Hollywood Bowl through a series of essays and rare photographs of legendary performers. (\$49.95)

VACANT EDEN: Roadside Treasures of the Sonoran Desert, Photographs by Abigail Gumbiner and Carol Hayden/Text by Jim Heimann

Vacant Eden captures with humor, photographic, and artistic skill, the cultural and desert motel mirages left behind by a generation who had a love affair with the road. (\$23.50)



THE LAST REMAINING SEATS: Movie Palaces of Tinseltown, Photographs by Robert Berger and Anne Conser / Text by Stephen M. Silverman

100 vivid color images record in lavish detail the spectacular, sumptuous and often whimsical interiors of 15 of Southern California's most important movie palaces built during the '20s and '30s. (\$50.00 and \$32.00)

GHOST RANCH: Land of Light

This is a beautifully printed book culminating the efforts of a husband and wife team of photographers to capture the spectacular, mystical landscape of Georgia O'Keeffe's Ghost Ranch. (\$25.00)



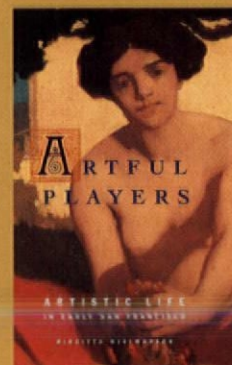
ARTFUL PLAYERS: Artistic Life in Early San Francisco, Birgitta Hjalmarsen

An engaging account of the rise of culture and the arts in America's great frontier city by the Bay with guest appearances by Oscar Wilde, Mark Twain and a host of others. (\$35.95)

LIGHT AND ILLUSION: The Hollywood Portraits of Ray Jones, Tom Zimmerman/foreword by Robert Stack
Over 100 striking vintage portraits and informative text tell the story of Ray Jones, the head of Universal Studio's stills department through Hollywood's Golden Era. (\$24.95)

THROUGH THE WINDOWS OF PARIS: Fifty Unique Shops, Michael Webb

An intimate tour of fifty of Paris' exquisite boutiques selling fine handmade goods. Complete with addresses, store hours and Metro stops. (\$24.95)



ART + NEW ARCHITECTURE

Danette
Riddle



The Getty Center turned the world's focus on the Los Angeles cultural scene and the Guggenheim Bilbao has drawn commentary (some good, some bad) from all corners including some who express modest surprise that architecture can draw tourism and lift a city's spirits and image. I have to admit that I am surprised by the surprise and have an inward desire to childishly exclaim – duh!

Fast on the heels of the Getty Center's opening, we have seen a tremendous amount of work go into the offerings and environments of other Los Angeles' museums. The Los Angeles County Museum of Art, aside from staging hugely popular exhibitions like Picasso and Van Gogh, has added luster to its main campus as well as expanding out to include (and save) the historic May Company building at Fairfax & Wilshire. Exhibitions at MOCA like the recent Richard Serra: Torqued Ellipses installation at the Geffen contemporary were so well attended that it was difficult to peacefully tour the show. Contributing to LA's outstanding network of museums and galleries are the new Japanese American museum by HOK in Little Tokyo; new museums of Discovery & Science in Exposition Park and Santa Ana, and a newly organized Craft & Folk Art museum. The Getty Villa renovation and expansion of the Long Beach Museum of Art promise even more in the near future. The following is an incomplete look at new museums or museum projects around town.

LACMA and LACMA West

LACMA and LACMA West have been renovated by Kirkpatrick Associates Architects who have redesigned both the Museum's Times Mirror Central Court and the new space known as LACMA West. With quiet restraint, the design seeks to unify the varying architectural styles, scale down the Museum's plaza to more inviting dimensions, enable the visitors to better navigate the complex, and open up the Museum's plaza to Hancock Park and the neighborhood. While my first reaction to seeing Van Gogh at LACMA West was a bit of disappointment, that quickly changed as I walked through the Museum's garden which features a number Rodin and Moore sculptures. It is easy to miss these if you see shows at LACMA like I tend to – touring a specific exhibition but having no time to enjoy other LACMA offerings.

The LACMA makeover began with a request to Grant C. Kirkpatrick, AIA to design a new, relocated museum store and to "re-open" the Hancock Park entry under the Ahmanson/Hammer galleries bridge. According to Kirkpatrick, "It then became apparent to us that there were bigger issues concerning the store's impact on the overall planning for the Museum campus. Our response was a master plan that would invigorate the central public space. Architecturally, the task was complex. The existing plaza was a disorienting "architectural casserole," the product of a series of additions made since the original dedication in 1965 which entailed the Ahmanson Gallery, the Hammer Building and the Bing



far left
**Times Mirror
 Central Court**
 Kirkpatrick
 Associates
 Architects

left
**Plaza and
 Bookstore**
 Kirkpatrick
 Associates
 Architects

below
**Southwest
 Museum at
 LACMA West**
 Chris Carradine
 with Gruen
 Photograph-
 Assassi

Theatre and growing to include the Hammer Bridge (1983), Anderson Buildings (1986), and the Japanese Pavilion (1988)." What KAA has done is to install translucent glass awnings along the entire facade of the Hammer Building, bringing the materials used in the roof of the Anderson Building down to a more human scale. From the existing design, KAA feels that it created a sense of continuity through a creative use of materials and at the same time achieved the goal of lowering the line of sight while maintaining an open feeling.

Kirkpatrick states that the LACMA West renovation was more challenging than his firm or LACMA anticipated due to the extensive upgrades needed to meet code and the inability to open the building onto Wilshire and Fairfax. The latter due to large concrete shear walls along the perimeter and the necessity for heightened security for the art. The solution was to locate the galleries at the perimeter of the building and provide a "retail promenade" on the interior linking the Wilshire entrance to the main entry from the rear parking lot and park. A series of translucent illuminated walls bisect the main gallery walls at critical junctures. The translucent walls give a sense of life to the gallery functions within while paying homage to the function and materials of the industrial age that inspired the building's art deco motif. Specifically, three new gallery spaces are located on the first floor of LACMA West. A central marketplace links the three ground floor galleries with a retail promenade for both LACMA and the Southwest Museum. The middle floors of the building are used as office and storage space, and the top floor is used as an indoor conference and event location.

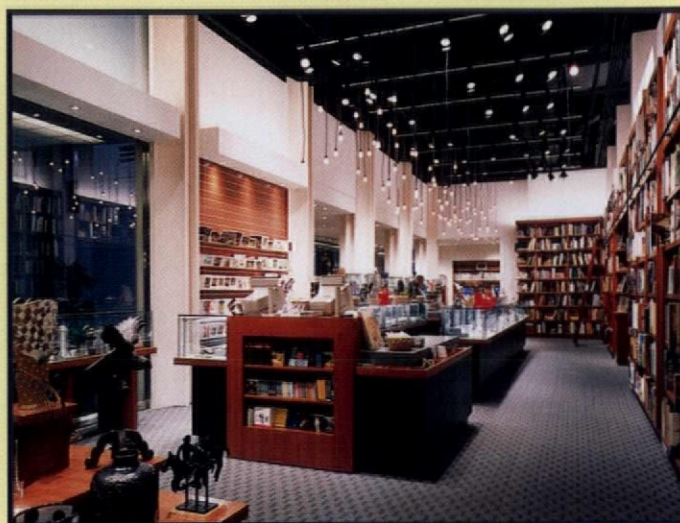
Southwest Museum at LACMA West

The Southwest Museum occupies 8,000 square feet of LACMA West and is the satellite space for the Southwest Museum in Mt. Washington. Working within a limited budget and a narrow time frame, a group of architects, designers, contractors and engineers created an innovative and dynamic space that serves as a backdrop for one of the nation's most comprehensive collections of Native American art. Christopher J. Carradine served as the concept architect and Michael A. Enomoto, AIA of Gruen Associates was the architect of record. The inaugural exhibition for the space is "Common Threads: Pueblo and Navajo Textiles in the Southwest Museum." Timing could not have been better as across the hall one could view Van Gogh – with reservations and tickets of course.





above
Long Beach
Museum of Art
Expansion
Frederick Fisher
and Partners
Architects



right
LACMA
Bookstore
Interior
Kirkpatrick
Associates
Architects

Craft & Folk Art Museum

The Craft & Folk Art Museum reopened on February 11th under the direction of the City of Los Angeles Cultural Affairs Department with Cranbrook: Postopia – an exhibition of innovative art, craft and design currently produced by artists in residence at Cranbrook Academy of Art. Cranbrook, founded by philanthropist George Gough Booth and Eliel Saarinen, was a working place for creative art. Today, the institution's original experiment continues with a productive crossover among traditional practices of art, craft and design. The exhibition continues through May 15, 1999.

Long Beach Museum of Art

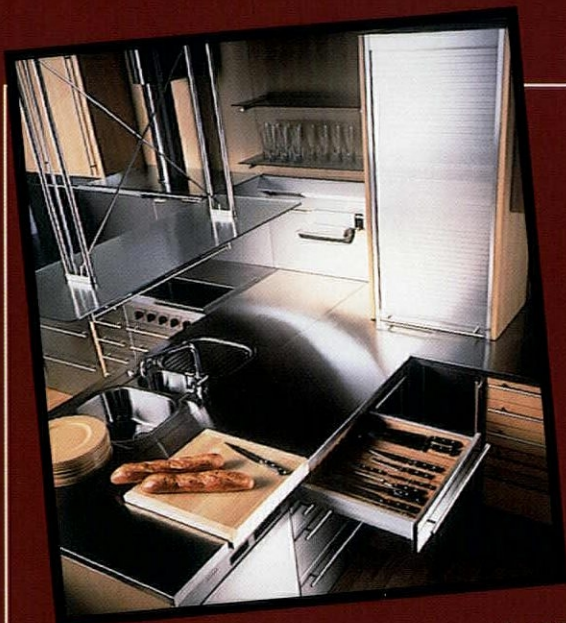
12,800 square foot addition to the Long Beach Museum of Art. Groundbreaking for the project will occur in June, 1999 with completion and the public opening scheduled for June 2000. Fisher states, "The expansion program is designed to enhance the Museum's ability to attract world class exhibitions while providing additional space for its nationally recognized permanent collection, much of which is currently in storage." Key elements in the program include design and construction of the new building which will house galleries, a multi-purpose special event room, space for art preparation and storage; renovation of the existing historic house to include administrative offices, classrooms, café and bookstore, and the Museum's main entrance; relocation and modification of the adjacent carriage house to accommodate the Museum's acclaimed video collection, video production and editing facilities.

The Museum of Architecture

The Museum of Architecture is, according to its press release, the new international center at Alto Capistrano, a recently re-discovered landmark of 1960's modern architecture. The dramatic hexagonal brick and glass building with cantilevered deck and waterfall to pond below was designed by John Lautner, FAIA and pays homage to his teacher and life-long friend Frank Lloyd Wright in materials, design and placement in the natural landscape. Founding director Robert Imber has researched and developed his personal dream of an architectural museum for more than ten years. As envisioned, it is the only museum in the United States solely dedicated to architecture and the related fields of design. Exhibitions at MUSARCH include Wallace Cunningham: Houses; Katherine Diamond, FAIA: The Architecture of Collaboration; Lost & Found: Vintage Artifacts from Lautner's Alto Capistrano; The Judson Studios: Architectural Stained Glass; Richard Neutra in Orange County-Julius Shulman photography; and the AIA Orange County Design Awards. For information call 949/443-5288.

Virtual Touring

The California Culture Net makes exhibitions, performances, information and education about the arts and culture instantly available to anyone through the internet. One offering of the site is the "Cookbook" which teaches you step-by-step to make your own digital story. You will also find a State map providing directions to cultural institutions statewide as well as a statewide calendar of events and exhibitions. www.californiaculture.net



bulthaup

The AIA/LA benefits from the support of a number of sponsors each year. Some, like bulthaup, consistently come through to provide funding for programs that enrich the entire membership. In November, bulthaup (LA) president Chris Tosdevin contributed significantly to bringing Jacques Herzog

to Los Angeles for the Masters of Architecture Lecture Series. In a manner consistent with the elegance and well thought out design of bulthaup products, Chris hosted a party at bulthaup (where it's okay to have everyone in the kitchen) in honor of Herzog for the L.A. design community with the Los Angeles Culinary Institute cooking on site for guests. We are fortunate not only in having bulthaup as a sponsor for AIA events, but also in having the integrity and quality of their products available for our work as architects.

Herman Miller

The Awards Gala this year at the Getty was a tremendous undertaking that required the support and efforts of a number of sponsors and volunteers. While we acknowledged our sponsors in the last issue, a special mention is necessary for Herman Miller who consistently works with the Chapter to provide programs and events for the design community.

Not only do we as a profession rely on the Herman Miller line for quality, service and dependability, but we rely on their knowledge and expertise to help us do our job better. Herman Miller receives much attention for its corporate culture and progressive management style. Books by former CEO Max DePree outline a management philosophy that is a model for any business including those in our profession.



