



URARTU

ARCHITECTURAL MODELS

213.344.8976

2040 COLORADO BLVD. LOS ANGELES, CA 90041

GREG
EPSTEIN
PHOTOGRAPHY

Quality photography for Architects and Designers
Specializing in both exterior and interior photography

RESIDENTIAL OR COMMERCIAL ASSIGNMENTS

213-467-3371

PLEASE CALL FOR FREE BROCHURE OR TO REVIEW PORTFOLIO
BECAUSE YOUR CLIENTS NEED TO SEE YOUR QUALITY WORK!



USC ARCHITECTURE

University of Southern California

Invites nominations and expressions of interest for the position of

Dean of the School of Architecture

The dean will provide strong leadership in the school's development and in its external relations. The faculty of the School reflects varied perspectives in the field and seeks to maintain the differences that are its strength.

The University is one of the nation's leading centers of teaching and research. It is located near the center of metropolitan Los Angeles.

The search committee plans to begin its formal screening in December 1991. The position becomes available July 1, 1992. Nominations and expressions of interest will be received until the position is filled. They should be submitted to:

Professor Marshall Cohen
Dean of Humanities
University of Southern California
University Park
Los Angeles, CA 90089-4012

The University of Southern California is an equal opportunity/affirmative action employer and actively seeks nominations of, and expressions of interest from, minority candidates.

It's There!

AutoCad to 35mm and 4x5 Film!

Full Color High Resolution Full Color
High Resolution Full Color High
Resolution Full Color High Resolution

Call For More Details!



738 N. Calhoun Blvd.
Suite C
Hollywood, CA 90038

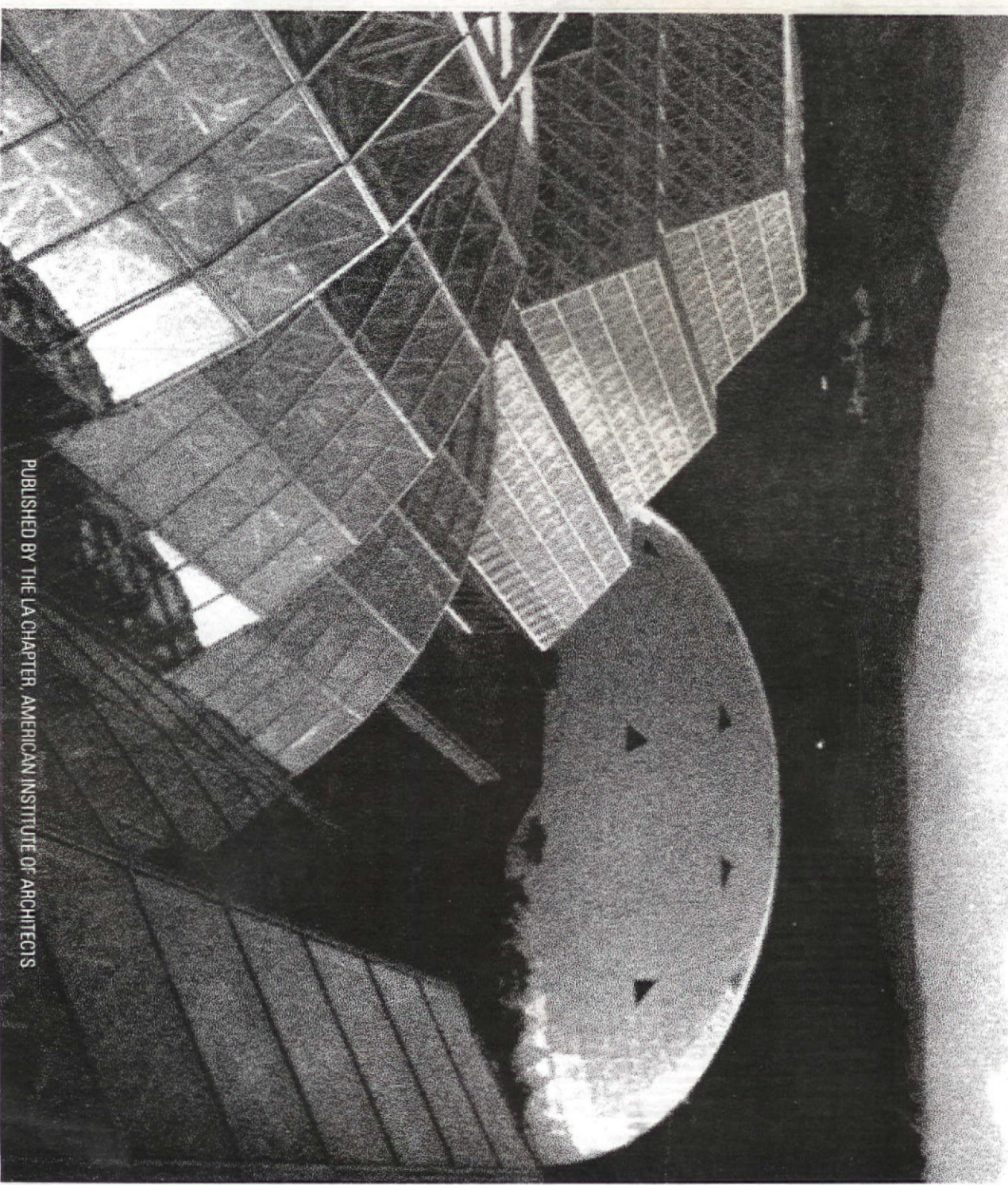
(213) 962-6660

Published by the American Institute of Architects
November 1991
\$2.00

Biosphere II: Science Or Theme Park?

L. A. ARCHITECT

DESIGN AWARD WINNERS ANNOUNCED



PUBLISHED BY THE L.A. CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

NOVEMBER

Silvertop, by John Lautner, FAIA; photograph by Julius Shulman. This image is one of 35 photographs by Shulman of the architectural heritage of Silverlake presently on show at a new photography gallery at The Property Place (2820 Glendale Boulevard, SL). Call (213) 663-8808.



Monday 4

Exhibit of photographs by architectural photographer Julius Shulman of historic buildings in Silver Lake and Los Feliz, by Neutra, Lautner, Ain, Turner, etc. On show at The Property Place, 2820 Glendale Boulevard. Call (213) 663-8808. Exhibit continues through April.

Monday 11

AIA/LA River Task Force meeting. 6:00pm. Call (213) 380-4595.

Monday 18

AIA/LA Historic Preservation Committee. 6:30 pm. **Bruno Vigano; An Exhibit of Current Work;** through Saturday, November 30. Monday through Friday, 10:00 am to 6:00 pm; Saturday, 12:00 noon to 5:00 pm. Helen Lindhurst Architecture Gallery, Watt Hall, USC School of Architecture. Contact Dana Smith, (213) 740-2097.

Monday 25

Tuesday 5

CCAIA Executive Committee Meeting
Yosemite through the 8th Call (213) 380-4595
AIA/LA CADD Committee Planning Meeting
6:00 pm RSVP (213) 380-4595
James Wines
Sci-Arc Lecture
Main Space. 8:00 pm. Call (213) 829-3482.

Tuesday 12

AIA/LA Chapter Election
Call (213) 380-4595
AIA/LA Associates Meeting
Call (213) 380-4595

Tuesday 19

Tuesday 26

AIA/LA Interiors Committee meeting. 6:00 pm.
USC Architectural Guild Reception and Tour featuring guest speakers David Martin of Albert C. Martin & Associates, James C. Buie of Hines Interest Limited Partnership and Okitami Komada of Mitsui Fudosan (USA) Inc. 6:00 pm to 9:00 pm, Sanwa Bank Plaza, Figueroa and Wilshire Blvds. (213) 740-4471.

Wednesday 6

CCAIA Executive Committee Meeting
Yosemite through the 8th Call (213) 380-4595
AIA/LA CADD Committee Planning Meeting
6:00 pm RSVP (213) 380-4595
James Wines
Sci-Arc Lecture
Main Space. 8:00 pm. Call (213) 829-3482.

Wednesday 13

L.A. Architect Editorial Board Meeting. 7:30 am Call (213) 380-4595
AIA/LA CADD Committee Open House @ IBM. 6:00 pm (213) 380-4595
Anthony Vidler: Sci-Arc Lecture
Main Space. 8:00 pm. Call (213) 829-3482.
OCAIA/ADPSR/Permaculture Institute Lecture: Barry Wasserman
7:30 - 9:00 am OCAIA, 3200 Park Center Drive, Suite 110, Costa Mesa.

Wednesday 20

AIA/LA Architects in Government Committee meeting at LAUSD. 5:00 pm.
AIA/LA Minority & Women Resources Committee meeting. 6:15 pm.
6th International Contemporary Art Fair; Los Angeles Convention Center, through November 24.
Walt Disney Imagineering; Sci-Arc lecture series. 8:00 pm, Main Space.

Wednesday 27

AIA/LA Codes Committee meeting. 5:00 pm.

December 4

AIA/LA ProPractice Committee meeting. 5:45 pm.
Chris Burden; Sci-Arc lecture series. 8:00 pm, Main Space.

December 11

4517; **Architecture for Housing,** Manuel Gonzalez, AIA (213) 394-0273; **Building/Performance & Regulations,** John Petro, AIA (213) 207-8400; **Communications/Public Relations,** Michael J. Kent, AIA (213) 826-2500; **Westweek,** Frank Fitzgibbons, AIA (213) 624-8383; **LA Architect,** Arthur Golding, AIA, (213) 622-5955; **Government Relations,** Victor J. Nahmias, AIA (818) 879-9656; **International Relations/Hospitality,** Raymond Kappe, FAIA (213) 453-2643; **Licensing Task Force,** William Krisel, AIA-E (213) 824-0441; **Urban Design,** Jim Black, AIA (213) 380-2102; **Associates,** David A. Ferguson (213) 558-0880; **Real Problems Design Competition,** Steven D. Geoffrion (213) 278-1915; **Sandcastle Competition,** Andrew E. Althaus (805) 496-1101; **Student Visions for Architecture,** Jeffrey T. Sessions (213) 933-8341; **Districting,** Gregory Villanueva, AIA (213) 727-6086; **Ethics,** Herbert Wiedoeft,

Thursday 7

CCAIA Board of Directors Meeting
Call (213) 380-4595
AIA/LA Urban Design Committee
6:00 pm Call (213) 380-4595
Charles Gwathmey lectures at UCLA Rolfe 1200. Contact Teri Bond Michael at (213) 206-8788
PDC Professional Development Seminars "Safety and Risk: Protecting Your Investment"
8:30 am (breakfast 8:00 - 8:30) PDC, Center Green Theater
(213) 657-0800 x267.

Thursday 14

AIA/LA Government Relations Committee
Breakfast with Supervisor Gloria Molina
7:30 am (tentative) Call (213) 380-4595
UCLA Lecture Series
MARK MACK, Principal, Mark Mack Architects: "More Californian Houses: Regional and International Applications"
Dickson 2160E. Contact Teri Bond Michael at (213) 206-8788

Thursday 21

AIA/LA Architecture for Health Committee meeting. 3:30 pm.
"Corridor: The Hi-Speed Roadway as Generator of Urban Form", UCLA exhibition, Perloff Hall Gallery 1220, (213) 825-7858.
"Re: American Dream", panel discussion; UCLA lecture series. 7:30 pm, Perloff 1102, UCLA. (213) 825-7858.
"Lecture 2": Panel discussion by L.A.'s most prominent real estate brokers; 6:30 pm, Pacific Design Center Blue Theatre, (213)380-4595.

Thursday 28

Thanksgiving. AIA/LA Office closed through the 29th.

December 5

AIA/LA Urban Design Committee meeting. 6:00 pm.

December 12

CCAIA ExCom retreat at Napa, through December 13.
Presidential Commemorative Award.

Architecture for Housing, Manuel Gonzalez, AIA (213) 394-0273; **Building/Performance & Regulations,** John Petro, AIA (213) 207-8400; **Communications/Public Relations,** Michael J. Kent, AIA (213) 826-2500; **Westweek,** Frank Fitzgibbons, AIA (213) 624-8383; **LA Architect,** Arthur Golding, AIA, (213) 622-5955; **Government Relations,** Victor J. Nahmias, AIA (818) 879-9656; **International Relations/Hospitality,** Raymond Kappe, FAIA (213) 453-2643; **Licensing Task Force,** William Krisel, AIA-E (213) 824-0441; **Urban Design,** Jim Black, AIA (213) 380-2102; **Associates,** David A. Ferguson (213) 558-0880; **Real Problems Design Competition,** Steven D. Geoffrion (213) 278-1915; **Sandcastle Competition,** Andrew E. Althaus (805) 496-1101; **Student Visions for Architecture,** Jeffrey T. Sessions (213) 933-8341; **Districting,** Gregory Villanueva, AIA (213) 727-6086; **Ethics,** Herbert Wiedoeft,

Friday 1

Friday 8

"International Trends in World Markets"
AIA International Conference, San Francisco.
Call Dena Sollins at (202) 626-7415. Through November 9.

Friday 15

Central Avenue Jazz.
Installation at Santa Monica Museum of Art
Through December 29.

Friday 22

Friday 29

December 6

AIA Inaugural.
Aspects of Contemporary Mexican Painting; Nine Artists; Santa Monica Museum of Art, through March 5.
Mexican American Nacimientos in Los Angeles; features "nacimientos", nativity scenes, by L.A. Mexican American folk artists; Southwest Museum, through February 2, 1992. (213) 221-2163.

December 13

"Catherine the Great: Treasures of Imperial Russia, the State Hermitage Museum, Leningrad, USSR," exhibition at the Armand Hammer Museum of Art and Cultural Center, through April 12. This exhibition marks the first time this collection of treasures has been shown outside of the USSR. For information contact Brigitte Bonner (213) 443-7074.

AIA (213) 413-3131; **Fellowship Nominations,** Norma M. Sklarek, FAIA (213) 454-7473; **Library,** James R. Combs, AIA (213) 388-1361; **Long Range Planning,** Rex Lotery, FAIA (213) 208-8200; **Membership,** Robert H. Uyeda, AIA (213) 250-7440; **Membership Directory,** Janice J. Axon, HAIA/LA (213) 476-4593; **Mentor's Hotline,** Morris Verger, FAIA-E (213) 824-2671; **Minority & Women's Resources,** Michaela Pride-Wells, AIA (213) 399-1715; **Office Operations & Management,** Joseph M. Madda, AIA (213) 394-7888; **Past Presidents Council,** Donald C. Axon, AIA (213) 476-4593; **Professional Affiliates,** Brad Elder (213) 474-5710; **Students Affairs,** Michael Hricak (213) 823-4220, 829-2074; **Women's Architectural League,** Maureen Vidler March (213) 661-7907.

Weekend

Saturday 2
Michael Charlesworth, Garden Historian, & Elsa Levisur, Landscape Architect lecture on: Arcadia Extended: The Avant Garde and the Vernacular in the Late 20th Century Landscape, 9:30 am - 12:30 pm Friend's Hall, Huntington Library. (213) 251-0550
Sunday 3
"William Workman: An Englishman on the Mexican Frontier, 1821-1846", slide illustrated lecture by Historian Dr. David Weber. 2:00 pm, Homestead Museum. (818) 968-8492.

Weekend

Saturday 9
FURNITURE BY COOP-HIMMELBLAU: The "X" Series
Gallery of Functional Art. Through November 23.
"Architecture: A Place for Women", discussion by Sara Holmes. 10:00 am, Sala San Juan Capistrano Regional Library, 31495 El Camino Real, San Juan Capistrano. (714) 496-2132

Weekend

Weekend

Saturday 23
"The Revolutionary Genesis of Modern Mexican Art", lecture by Ramon Favela, 1:00 pm, LACMA,
Sunday 24
"Art Deco: What is it? Where did it come from? What is it doing here?", illustrated slide lecture by Michael F. Crowe, architectural historian and founder of the Art Deco Society of California. 1:00 pm, Masonic Temple Building, 234 South Brand Boulevard, Glendale. \$5 TGHS members, \$7 non-members.

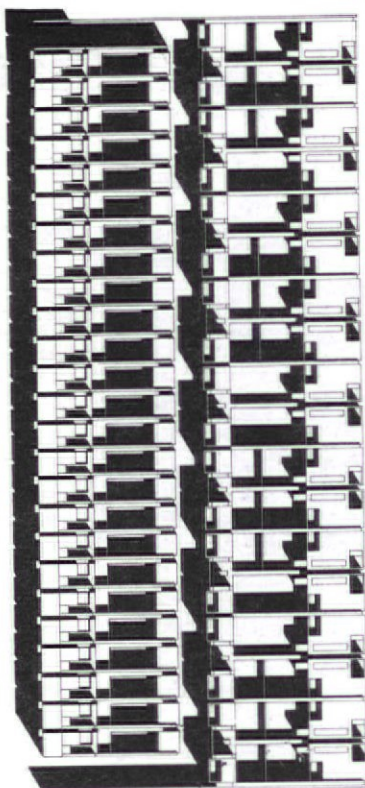
Weekend

Weekend

Weekend

Calendar listings compiled by:
Miguel Baltierra
Mary Eaves Mitchell
Anthony George

For more information on AIA/LA committee activities, contact:
Architecture for Education, Norberto R. Martinez, AIA (213) 306-4708; **Architecture for Health,** Richard Checel, AIA (818) 405-5340; **Awards Program,** Michael Franklin Ross, AIA (213) 826-2500; **LA Prize,** Barton Myers, AIA (213) 466-4051; **Historic Preservation,** Timothy John Brandt (818) 769-1486; **IDP,** Dana Tackett (805) 496-1101; **Interior Architecture,** Margaret Hueftle Cagle, AIA (818) 340-2887; **Large Practice,** Marvin Taff, AIA (213) 277-7405; **Liability,** William Krisel, AIA-E (213) 824-0441; **Professional Practice,** Bernard Altman, AIA (213) 204-2290; **Programs/Professional Development,** Robert J. Anderson, AIA (213) 463-4404; **Small Projects (Practice),** Donald C. Axon, AIA (213) 476-4593; **Architects in Education,** Lionel March (213) 661-7907; **Architects in Government,** Maria Campeanu, AIA (213) 620-



Re "Re: American Dream"

By John Woell and Amy Alper

In a place where the Jeffersonian ideal of 40 acres and a mule has been transformed into 40 feet and a car, even this symbolic remnant of land holding has become economically out of reach for many. As our population density continues to increase, how can the desires of these dream seekers be fulfilled?

This question rests at the heart of *Re: American Dream*, an exhibit and symposium recently held at the L.A. Municipal Art Gallery. Six teams of young architects attempted to "provide meaningful alternatives to the wasteful tract house and oppressive apartment."

Through drawings, models and text, exhibitors Janek Bielski, Central Office of Architecture, Guthrie and Buresh, Johnson and Favaro, Mary-Ann Ray and show organizer Roger Sherman pursued specific architectural solutions on tracts of their own choos-

ing. The group examined possibilities for ways of dwelling within these parcels, rather than dealing with the city holistically. However, by alluding to cultural and economic diversity, each of these explorations suggested a microcosm of city life. As described in the pamphlet statement, "By developing and exhibiting six innovative examples of residential design, these projects challenge existing preconceptions on the part of both developers and public agencies to either work more creatively within or to reshape existing zoning restrictions."

Zoning and density were primary issues of each scheme. Certain schemes articulated a maximum density objective through a figure ground reversal of the existing situation; that is, by building at lot edges and using familiar unit plans the modern paradigm appeared to reverse from a machine in a garden to a garden within a machine. This was most apparent in COA's large mass urban parcel of neo-Corbusian row houses and Guthrie & Buresh' tailored insertion of units into the existing fabric, creating various levels of density and types as related to hierarchical streets.

In contrast, Mary-Ann Ray's scheme of 5 narrative possibilities was less a fantastic "what-if" approach and more a pragmatic "how-to" architectural proposition. Starting from a more socially aware position, she seeks ways to make the existing formal environment accommodate the needs of those who exist on the margins of the nuclear family. It is within these margins that she challenges both our social and formal assumptions of the urban environment, finding opportunities for, "insertion, add-on, attachment and superim-

position." Thus an irony becomes apparent; the proposition which began from a conventional approach that starts with client-needs and works towards a physical solution (instead of a formal architectural approach that requires the social situations to accommodate themselves to it) produced the most radical proposition.

The dialogue of the symposium resulted in a shifting of the questions from who will be the dream seekers and who will be the dream holders to who will be the dream makers. Indeed, *Re: American Dream* makes us acutely aware of the fact that if we as architects do not become active participants with developers and public agencies in the making of the rules of the urban game, we may find ourselves not in the chosen role of dream makers, but confined to serving the status quo - making us de facto dream takers.

Second Re: American Dream in November
A presentation of the housing schemes by the abovenamed architects, and a symposium, moderated by Sylvia Lavin, will take place at UCLA School of Architecture on November 21. See calendar for details.

Far left, Roof plan of housing designed by C.O.A. Middle, *Re: Redefining the Dream*, illustration by Roger Sherman.

Public Acts on Street Corners
FOCUS: "An Exchange of Conspiratorial Viewpoints," between Tom Mayne, AIA, and Eric Owen Moss, AIA, moderated by Aaron Betsky, at the Pacific Design Center, October 15. Sponsored by LA/AIA and the LA Forum.

An amusing scene was set as architectural provocateurs Moss and Mayne debated architecture and urbanity (or the lack of it) in front of the American Flag in the Blue Conference Room. For those who missed this occasion, *Michael Schneider* picked up some of the more pertinent points.

How does one make architecture in society and in L.A.?

Mayne posed that L.A. is subordinate to infrastructure, that the city has no memory,

and that it questions the virtue of an urban, public life. On his own work he said:

"The measurement and repetition of pieces in the work stands in contrast to the inexactitude of the human being." He described the "momentary local perceptions that provide a moment that allows you to understand a piece. The tiny DNA is coded with a larger language" And continued, "Idiosyncratic conditions produced by interactions of programs and systems are deformed and altered, eroding the systems of order."

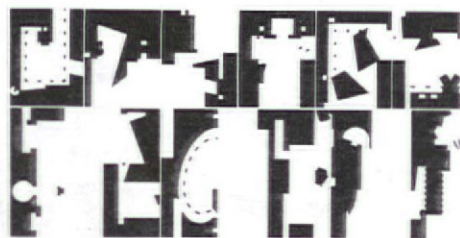
Moss, referencing the Myth of Sisyphus, offered: "What is rational and logical in architecture is brief," and, further, that "pieces of things as ingredients are often not useful in understanding what the work is about. There is difficulty in reading the order and the strategy in the light of the limits of the number, measure, quantity and precision."

In talking about aspects of his work that read like a mandala as one is brought into focused view, Moss posed that the reading is "available, unavailable, a kind of elusive coherence."

During the 'dialogue' that followed, Moss stated that he and Mayne a "shared interest in the small pieces that become the big pieces."

Mayne added that in the "necessity to respond to larger issues versus a personal interpretation of the work, there is often an inability to establish a collective framework which leads to a retreat to one's personal world as the only response."

"A generic meaning is not available," added Moss who, finally, stated that architecture is "a public act practiced on street corners... Though architecture is didactic, it does not tell you who to vote for."

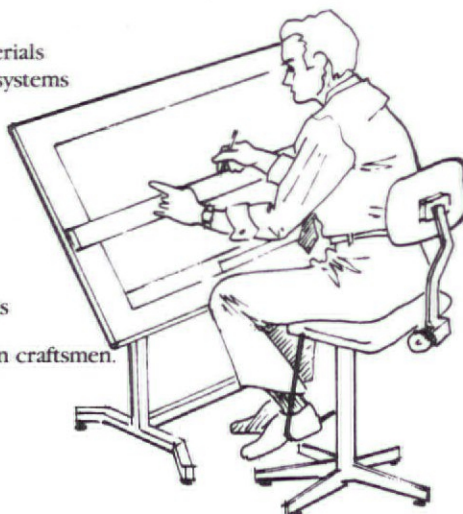


Complete and Accurate Details Should Produce Good Quality Construction

A wide variety of steel framing, lathing, plastering and wallboard materials are available for the architect and engineer to design wall and ceiling systems for any situation. When the appropriate materials and combinations of them are properly detailed and specified—there isn't any reason why the resulting construction shouldn't be of top quality.

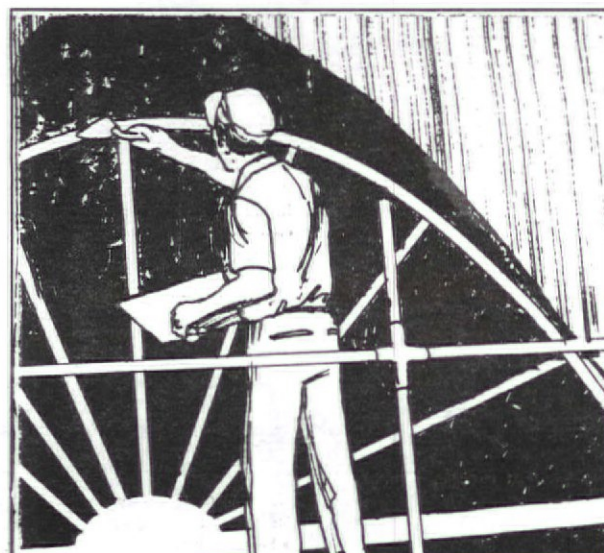
It is up to the architect to clearly draw and detail and it is the subcontractor's responsibility to build and finish as required by the contract documents and applicable codes.

If there are questions as to which products or combinations of products can do the job best, contact your local information bureau. They are funded by the professional subcontractors who employ union craftsmen.



INFORMATION BUREAU
Lath, Plaster & Drywall
3127 Los Feliz Boulevard
Los Angeles, California 90039
Phone (213) 660-4644

A member of the International Institute for Lath & Plaster and the Western Conference of Lathing and Plastering Institutes.



If You Have a Question Regarding Plaster... CALL US!

The technical staff of the Plastering Information Bureau can provide you with performance data on every kind of plastering application. They can show you how to meet critical standards for sound control, fireproofing, and abrasion resistance with specifications that can be understood and followed by every contractor and journeyman in the industry.

Our experts can show you how to specify the more creative products of the plastering trades... coves, arches, molds and special designs.

The Plastering Information Bureau can show you how to specify the job so that it can be done exactly as you want... at the lowest possible price.

The Bureau is not associated with or operated by any manufacturer or group of manufacturers. It is wholly supported by the union plastering contractors and journeymen who are the direct suppliers of your plastering needs.

Why not call us today? There is never a charge or obligation.



Contact Dick Gorman
plastering information bureau
a division of the Southern California Plastering Institute, Inc.
3127 Los Feliz Boulevard, Los Angeles, CA 90039
(213) 663-2213

FRENCHIFICATION IN DOWNTOWN

An Open Letter to Mayor Bradley

By Ann Moore

The Honorable Tom Bradley, Mayor
City of Los Angeles
Los Angeles, California

Dear Mayor Bradley:

Because Paris is universally praised and Los Angeles universally condemned, I was astonished to discover on my recent first trip to "The City of Light" how similar the two cities really are. The populations of both run to millions, both confront the effects of urban sprawl and disaffected youth, both are conditioning themselves for participation on a new and vastly enlarged market arena. Paris has the Seine, Los Angeles the Pacific. And Los Angeles has at least two advantages over Paris: the mountains and its magnificent climate.

Now back home in The Village Green, a singularly beautiful area given protected Landmark status by the City of Los Angeles, I wish respectfully to propose a vision for the comprehensive design of Los Angeles. It rests upon several premises, the first concerning the nature of the City:

"Los Angeles, like Paris, is a city of great charm, a romantic history, and an "esprit" which attracts many tourists and new residents.

"Like Paris, Los Angeles is made of many centers with unique character, economy, ethnicity, even eccentricity. These centers are often cited as a fault. But the fact is that they contribute to the City's richness and interest. And, as they encourage the interaction of people in public places in both Los Angeles and Paris, they reflect the pluralistic and democratic spirit of both cities.

"Indigenous architecture, in Los Angeles as in Paris, is characterized by modest proportion, gracious decoration, and materials and colors that suit the location and the climate.

"Like Paris, Los Angeles is blessed with many parks.

Obviously, much is already in place here. We need only to pursue it and keep it in view. One of the simplest measures that we can take is to identify in Los Angeles the existing open areas that with relatively little adjustment can become the same "shafts of space" that do so much in Paris to center neighborhoods and make the city environment livable.

A prime target in Los Angeles should be the open area that reaches for six blocks through the Civic Center. Stand on the 15th floor of the Department of Water & Power and face City Hall to the east: In this area which I'm told was once visualized as a plaza, the mind's eye longs for an allee of trees shading an open center with casual seating, small places to eat, a band stand, soft surfaces, small points of interest—and the sight of people enjoying them. The steps necessary to revitalize this now-diluted concept can be as simple as removing an unsightly parking lot, realigning existing trees, and planting more. Or as complex and costly as lowering the cross streets, expanding the complex of parking that exists below grade in some areas, softening the square edges and intimidating typhoon of water blown by a prodigious fountain, and creating an unbroken surface park, a true urban garden. Or as comprehensive as doing them all, in a phased program.

The result of adapting this plaza, particularly if carried to its fullest extent, would be the Los Angeles equivalent of Les Jardins des Tuileries in Paris, a magnificent outdoor place accessible to the thousands who work every day in the adjacent buildings. Its appeal in Los Angeles could compare to the success of the endangered Farmer's Market at Third and Fairfax.

Its symbolic value would be very significant: The temple to our toppling god, Water, is set on the hill where this plaza begins, with a lovely model xeriscape garden. Second to Water in the Los Angeles pantheon are the Performing Arts, and their temple, the Dorothy Chandler Pavilion, with plaza, is next down the hill. At the far end opposite Water is the City Hall, where the services of the City are administered in a Janus-like building that turns one face inward to the Civic Center and one outward to East Los Angeles. These extremes are flanked by buildings where civil and federal laws are adjudicated.

The answer to those who object to the Frenchification of Los Angeles is that we must grow up and borrow from whatever urban design time has shown to be good, whether the source is our cultural parents or not. (Maybe these critics would prefer a Kremlin, its own collection of governmental and religious buildings, with gardens—and wall. But even the Russians borrowed from the French, and a wall goes against the American grain, feeding into our paranoias instead of honoring our historic openness to diversity.)

Paris, as much as any city, illustrates that a great city is the dynamic result of a continuously unfolding process. Without Napoleon III and the bold city planning of one man, Baron Georges Haussmann, in the 19th century, Paris today would be a world-class slum. Its current beauty and appeal are not guaranteed for all time, and the struggle is daily to meet change and uncertainty with the verve and imagination that will carry it grandly into the next century. And so with Los Angeles, which, despite its problems, is also one of the world's great cities. You have accomplished or begun many measures which provide definition and direction. I urge you to support the humanistic, historic, and reflective scrutiny that are a necessary accompaniment to what we are building here.

Sincerely,
Ann Thomas Moore



Paris: The Tuileries. Photograph by Robert Doisneau from Maurice Chevalier's *My Paris*, 1972, pp. 22-23.



Los Angeles: The Civic Center, seen across the plaza from City Hall to the Department of Water and Power. Photograph by James Blank in *Los Angeles: Commemorating 200 Years*, 1980, p.19. Below, Paris: A plan along the Champs Elysees from the Arc de Triomphe. Arc de Triomphe at left through the Place de la Concorde and the Jardins des Tuileries to the Louvre at right. From Edmund N. Bacon, *Design of Cities* (1974), p. 193.



PORTRAITS OF ARCHITECTURE



MERIKAY C. NOAH
(213) 665-1240

TITLE 24 CONSULTANTS

ENERGY ANALYSIS

math/tec

118 SOUTH CATALINA/REDONDO BEACH, CA 90277 (213) 374-8959

Kelly Sutherlin McLeod

4236 Atlantic Avenue
Long Beach,
California
90807
213 / 427-6697
Fax 213 / 427-0527

ARCHITECTURE, INC.
KELLY SUTHERLIN McLEOD, AIA
President

DAVID KESSLER
PHOTOGRAPHICS

CORPORATE • COMMERCIAL • ARCHITECTURAL

TEL: (213) 462-6043
FAX: (213) 462-3470

1306 North Wilton Place • Hollywood, Calif. 90028

The Crisis of the L.A. City Planning Department and the Way Out.

By Marc Futterman and Ben Rosenbloom

Urban planning and urban design in this city is in severe crisis. Confusion, raw ugliness, environmental degradation and traffic gridlock are ample testimony, the result of a failing political and managerial system in which the City of Los Angeles Planning Department is unable to guide public and private sector city building. The result is a series of interlocking crises in which the Department has assumed a misconceived role as weak-kneed mediators of the conflicts between the private sector real estate/capital accumulation set on the one hand, and resisting interests such as homeowner groups, on the other hand. The Department's crisis takes a number of forms:

- Abdicating the critical role of planning leadership and generation of visions, the Department has instead become a case processing unit;
- The Department primarily responds to developer and councilmanic initiatives. Real planning has become a political prerogative, practiced in part by the "shadow planning department" within the Mayor's and councilmanic offices. These competing fiefdoms have little if any concept of the larger city and region-wide interests;
- Major planning initiatives in recent years have been the result of court order, rather than Department initiatives;
- Growth is not guided by an overall concept of urban form articulated in a complete and updated general plan and related community plans. To fill the vacuum, the Department relies on stop-gap measures such as interim control ordinances, historic preservation overlay zones and specific plans;
- The Department does not have a true regional planning framework which coordinates land use, transportation, economic and environmental planning within a socio-economic framework reflecting public purpose. This leaves single-purpose agencies such as the Los Angeles County Transportation Commission and South Coast Air Quality Management District to, by default, govern regional land use and environmental decisions in terms of their own narrow criteria;
- There is no effective development framework which relates urban form to land use/transportation controls based upon three dimensional concepts;
- The Department suffers from a number of internal issues including the problem of keeping a director, low employee morale, deplorable working environments, severe underfunding of computers and other equipment, a months-long hiring freeze, and inefficient project processing.

These and other manifestations of the Los Angeles planning crisis can only be resolved by bold and decisive political leadership and strong, committed private sector and professional participation.

THE ZUCKER REPORT

Two major opportunities to address these critical problems are represented by the recently completed Zucker Report, a management audit of the City of LA Department of City Planning initiated by the Mayor's Office, and the impending choice of a new planning director. If anyone took the city planning function seriously, then the Zucker Report could be seen as having the same galvanizing effect on the Planning Department as the Christopher Commission Report had on the Police Department. The Report finds serious deficiencies in a number of areas and has made over 250 specific recommendations, including:

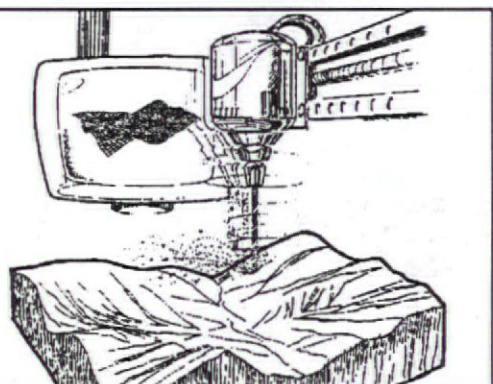
- Thorough updating of the City's General Plan within two years;
- Completion of the City's 35 community plans within seven years;
- Complete overhaul of the Department's "weak" management structure;
- Greater professional autonomy for the Department;
- Improvements in the Department's "deplorable" physical conditions;
- Activation of an Urban Design Unit.

The Report also addresses transportation planning, EIR's, the need for more socio-economic planning, decentralization of planning functions, and the need for more computers. These measures will cost approximately ten million dollars over a nine year period. While one cannot help but agree with the Zucker Report recommendations, the city needs to consider further changes to the Planning Department in a larger context. This context should include a political and governance structure created for the Southern California region which can aggressively respond to new international economic and development pressures. This attitude clearly demands that the planning function and urban design occur within a regional scale framework. The LA City Planning Department has three options:

- 1) Remain as a case processing unit. Turn over a large degree of the city's power over land use, transportation and other planning functions, which it has not been able to successfully manage, to an as-yet unformed regional planning and governance structure which could undertake them;
- 2) Transform the city's charter to empower the planning function by spinning off the administrative functions of city government from the city council to the Mayor's Office and the departments themselves;
- 3) Hire a tough and independent "kamikaze" planning director to initiate as many positive changes as possible before politics catches up. This should include teaching department staff members effective political skills.

A strong regional governance structure must be created to address the emerging societal and economic conditions of the international marketplace. In this context Los Angeles City Planning Department should fully develop its capability as a case-processing unit, becoming a model for use by the rest of the cities in the region. In the meantime, hiring a kamikaze planning director could be a useful, and even humorous, diversion.

Wilshire Boulevard and surroundings, photograph by Dennis Plummer, City of L.A. Planning Department.



Glenn R. Johnson Scale Models is proud to announce the addition of a computer operated topographic cutting machine. This unique machine, the only one of its kind in Southern California, will enable us to produce polyurethane topographic scale models with a speed and accuracy unattainable by conventional methods.

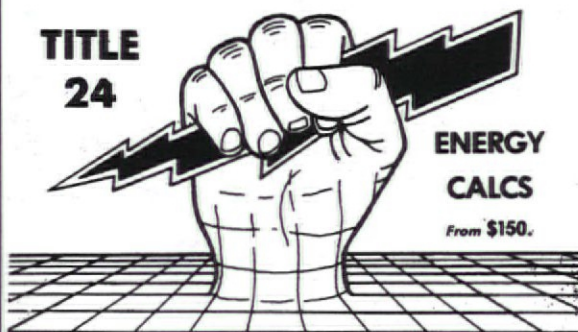


Glenn R. Johnson Scale Models
321 W. Chapman Avenue
Orange, CA 92666 (714) 538-9429

Professional Affiliate Member of the OCAAA and Affiliate Member of CILA

RGA RICHARD GAGE ASSOCIATES

TITLE
24



ENERGY
CALCS
From \$150.

- COMPUTER ANALYSIS AND POINT SYSTEM
- RESIDENTIAL AND COMMERCIAL
- HVAC SIZING INCLUDED
- OVERNIGHT SERVICE AVAILABLE

SANTA MONICA OFFICE
213-828-3345

Insurance Professionals
Serving Design Professionals

CROWELL
INSURANCE AGENCY

714/553-3301
213/620-1775

PROFESSIONAL LIABILITY
INSURANCE FOR
ARCHITECTS & ENGINEERS

BIOSPHERE II: SCIENCE AS THEATER

Biosphere II purports to be the prototypical extra-terrestrial environment, but, in reality is little more than a high-tech theme park. Walter Scott Perry beams us up into Biosphere II: Theater of All Possibilities...

According to the project director, Margret Augustine, "In 1984 Space Biospheres Venture embarked on a project to extend the frontiers of this crucial field of biospherics through the creation of a prototype system to study fully functional biospheric systems."

The much publicized Biosphere II sells itself as a serious social, scientific, and environmental experiment; yet it seems in reality a theatrical event with all the attributes of a standard theme park (common to Biosphere I/Earth). This contradiction is encapsulated in the design itself. Rather than representing the architectural paradigm, and survival strategy, for the 21st century, Biosphere II is an unresolved collage of styles, details and imagery. All photographs by Walter Scott Perry.

Once upon a time, you could dream - dare to set your sights beyond the material world, somewhere over the rainbow. That is, if you were in Santa Re, N.M. in the 70's at the Theater of all Possibilities heard (John Allen) prophesize planetary extinction over lunch. Then you might consider other possibilities, like leaving the planet altogether and creating a new earth theater, Biosphere II on, say, Mars. That is exactly what S.B.V. (Space Biospheres Ventures) had in mind and to prove it, one need only drive to Oracle, Arizona.

As you approach Sun Space Ranch from Oracle Road, you are struck by the awesome beauty and scale of the place. Surrounded by the Catalina Mountains on the east and the shimmering desert stretching westward, the feng-shui of the place is certainly other worldly, reinforced by the absence of any trace



The phallus itself: library tower in Habitat

of subdivision, motel or other expression of man on Biosphere I. As one approaches the main gate, however, the natural is replaced by the theatrical. A sense of expectation, even foreboding, is heightened as one is stopped at the chain link and steel gates security check. Discreetly-placed Bio-graphics greet you to the wonderful world of Biosphere II, as it becomes obvious for the first time that this place has been laid out and organized to process people, in anticipation of the onslaught of tourism. (Mike Eisner of Disney was retained as an expert on moving people - 10,000 a day are expected to visit Biosphere)). Driving past the rapidly disappearing construction staging areas and luminescent, tent-like storage and maintenance buildings, you are struck by the expansive, flat areas being carved out of the desert for this onrush of terrestrials.

You turn onto the 'high road', a one-way gravel drive circumnavigating the crest of a newly-carved, Hoover Dam-like berm that acts as a backdrop to the main Biosphere structure. There you encounter the first real image of the future, the Phallus itself!

Emerging over the crest of the hill, the seven storey high protuberance swells, glistening white and steely, looming over the glassy vaults and stepped pyramids of Biosphere II.

As you continue further around the promontory, the stucco vaults of the power plant and Mission Control beyond come into view. Inspired by traditional Moroccan and Middle Eastern indigenous earth-bound architecture, these tan-colored barrel vaults, complete with complementary arched door openings and mechanical vants, follow the major design theme for Sun Space Ranch and the bio-park. Indeed this same vaulted expression is repeated in the tripartite and stepped configuration of the Intensive Agriculture Biome, which is instead a space-frame. The demanding design requirements for plant sustenance and air-tight closure forced the project architects, Phil Hawes and Margret Augustine, to use a 'high tech' skin made of glass and steel while mimicking the vaulted imagery of the support buildings. This creates an unsettling and questionable mixture of materials, function and form. The otherworldliness of the whole biodome complex, would seem to be better expressed in the steel and glass used in the biome and lung dome structures. Clearly, the Biosphere II ensemble has lost and important design opportunity. Instead of reinforcing the organic high-tech of the Habitat enclosure to the north, the vaulted I.A.B. is superimposed on yet another geometry in the Wilderness Dome. Seemingly modelled on pre-Columbian America, this truncated structure soars above the other biomes, adding to the discordant effect. In addition, the technical difficulty of joining these geometries in a space-frame, and achieving a nearly perfect air seal, cannot be understated. The overall theatrical effect would surely have been greater, and costs re-



Biosphere II

duced, if the designers had used one geometry and modular repetition. The curved enclosure of Habitat, with its organic form, seems highly suited, in form and function, to address life-support systems in a future world without air. As you approach Habitat, this 'micro-city of the future' from the north, the glass and metal library tower melts into the curvaceous 'undula'.

White and gleaming, this lifelike, sinuous creature is made up of a series of triangular and rectangular baked enamel and aluminized steel panels, sealed for the one air change in 100 year design requirement necessary to prove the Biosphere hypothesis. Habitat has been billed as one of the most advanced and sophisticated applications of integrally glazed space frame formed to a fluid and organic geometry ever built. It was designed and fabricated entirely in Los Angeles (Pearce Structures) and shipped to Oracle for erection on the high desert, where temperatures range from freezing to 115 degrees - a considerable achievement. From a distance the effect is very beautiful. However, as one gets closer the obvious limits of construction technology and scheduling becomes more apparent. Steel triangle panels adjacently placed are subdivided in a seemingly haphazard way. Furthermore, the field applied caulk, a Dow Corning #795 silicon, is offwhite in colour and has attracted the dirt and dust of the desert, turning almost grey in under six months. The gleaming white panels will make the joints seem even dirtier over time.

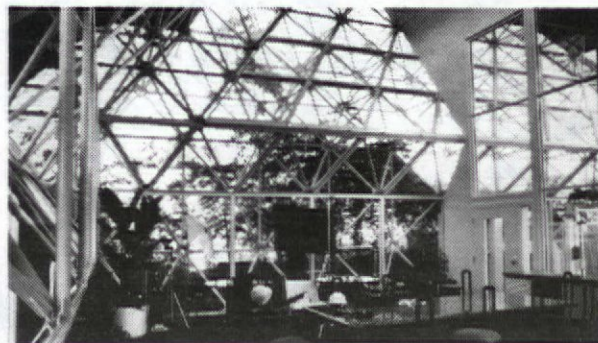
The effect is nonetheless seductive. Like some replicant, metallic stripper from Miracle Mile, Habitat bumps and grinds its way across the north face of the vaulted Intensive Biome, suggesting the bulging urgings of its possessed biospherian captives, a transvestite Gulliver captured, finally, by Biosphere II!

Habitat also contains mixed-use program functions required for a 'micro-city' for Biospherians. The building uses range from duplex apartments to computer and control centers, electronic and metal working labs to a working farm (housing the various animals involved in the biosphere experiment).

The largest, most prominent space, bulging upward at the center of the Habitat, is that which defines Biosphere II best: the theater. Here, each week, Biospherians would have formally acted out the Biosphere Play, sealed inside, while cameras and faces, pressed to the glass could record this, the Theater of all Possibilities. Unfortunately this, the real bonus of Biosphere - science as theater - was quietly eliminated as the press and controversy about the New Mexico connection began to whip up. Now the space is empty. And how will it be used? More housing for the homeless Biospherians as demand for more help inside the building increases? Storage for all the dying plant material made extinct by

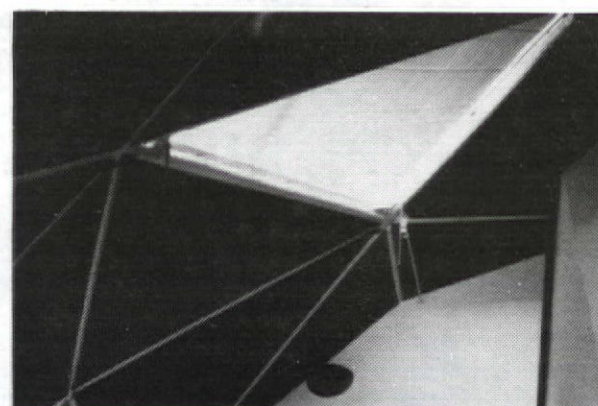
natural selection- the world's first Compost Theater?

As you move through the halls of Habitat you increasingly sense the many design contradictions. For example, slight misalignment of interior partitions and exterior space frame, combined with somewhat clunky, oak furniture creates an odd and contradictory impression, not altogether appropriate for the precursor of intergalactic, bio-space travel.



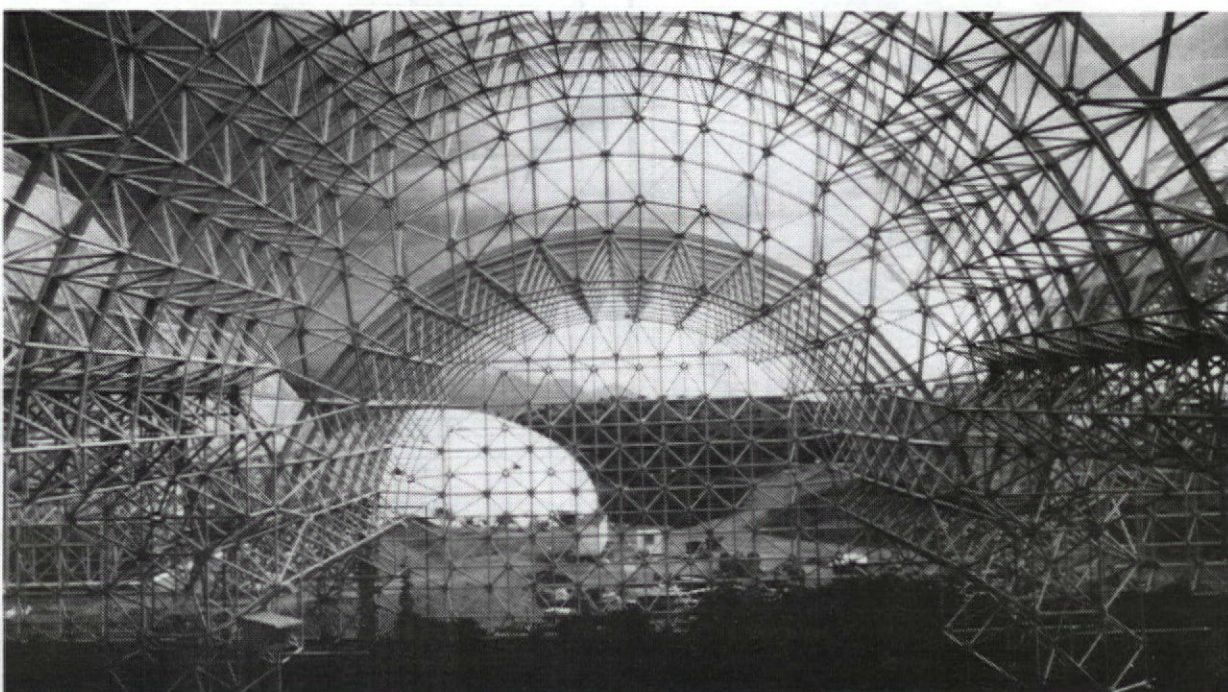
The dining area with its star trek, straight back chairs and fascistic high-tech black dining table. It is hard to imagine a weary group of foragers ever sitting down to a meal, other than for the occasional theatrical gathering to be offered up on close circuit television for the entire world (plus local tours) to see.

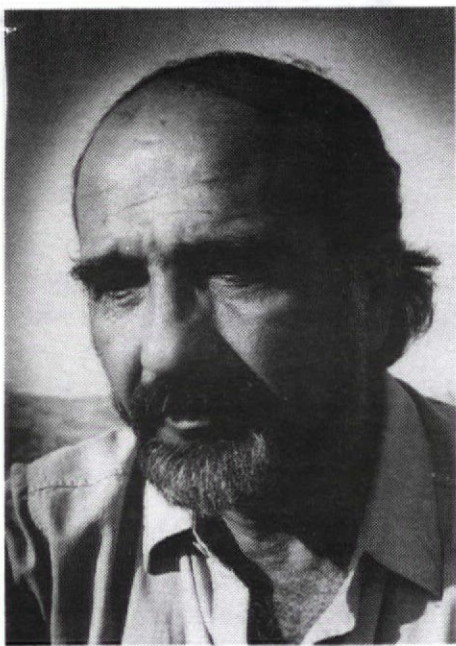
Triangular panels in ceiling over stair to Biospherian apartments.



The concluding architectural event, however, has to be the Wilderness Biome. Ten stories high, these glazed zig-gurats rise above the tropical jungle, complete with birds calling and waves crashing on the distant, sandy shore. If one can just squint out the omnipresent space-frame, tune out the rush of air through the rectangular rock openings below, and transcend time and place, you could even imagine being apelike in some prehistoric place or, even more likely, looking out and seeing the Earth Rise, pale blue and iridescent, hovering in the blackness over a muted, red planet.

Inside the Intensive Agriculture Biome





Nader Khalili, AIA

Man On The Moon With His Feet On The Earth

Nader Khalili, AIA, traded in high-rise and materialism for low-tech and idealism. His experiments in earth and ceramic architecture have, however, been taken up by NASSA as potential habitation for the moon. Iliona Outram illustrates his elemental approach.

Architect Nader Khalili has been a member of the AIA for the last twenty years. He has won the CCAIA Award for excellence in technology for his work in Earth and Ceramic Architecture and is now known for his writings and teachings at SCI-Arch.

When Khalili was about 38 years old he left the competitive world of high-rise building to begin his "Quest" which he has described in his first book, "Racing Alone". He went into his native Iranian Desert searching for simplicity.

Trying to see everything without preconceptions, the first thing he found was the earth; "The earth under our feet is not 'dirt'," he remarks, "it is better than gold." The material with which people have been building for aeons is already on site underfoot but we don't see it; its free, and a few men, women, or children can build whole structures in a few months with it.

He dreamed of a ceramic architecture and found that it already existed in Iranian villages --as brick kilns built of adobe and fired into ceramic every time the villagers made some bricks. "I am going to bake houses the way you are baking this kiln" he told the astonished and sceptical villagers.

He found that with a single arch, by repeating it back to back or rotating it, a builder can make all manner of vaults, domes, apses until he creates even sea-shells. With these solutions Khalili proposes to house the world's 800 million poor as well as the wealthy.

The economy of local materials, the timeless geometry of domes and vaults, and the strength of fired ceramic earned Khalili much scientific acclaim in 1984 at the first NASSA conference for building on the moon ('dirt' is literally better than gold when shipping costs to the moon are 2lbs gold per 1lb material). In the eight minutes of time allocated to each speech in the National Academy of Science he proposed "in-situ generation of single and double curvature shell structures" using solar rays to fire the lunar dust, and to create ceramic structures with lenses on the moon melting the lunar dirt on a "gyrating platform for the dynamic casting of structures" as if on a giant potter's wheel. He later arranged for the Pueblo Indians to be present at his 1985 Los Alamos National Laboratory scientific conference in a sweeping proposal of marriage between the neolithic and the space age but the two parties were not ready for such a betrothal.

The four elements of Earth, Fire, Water, Air, their equilibrium and Unity formed themselves within his quest.

When the element of **Earth** is shaped into a dome it can "fight an earthquake by resisting all the forces equally". "See this", observed an inhabitant of Tabas, Iran facing the 7.7 magnitude earthquake's destruction in 1978, "this is a water reservoir built 200 years ago. Look, nothing has happened and we have eighteen of them standing in the city". A dome derived from the catenary arch resists gravity by compression "like an egg stands under a camel's foot when you hold it upright". It is in total compression (the reverse of a chain held at both ends whose links are in total tension) thus loading increases its strength until the very material crushes. The element of earth contains clay which is made of elongated hexagonal platelets. When it is kneaded these align in parallel plates and it becomes stronger; if finally fired they lock together with the strength of ceramic. Earth can resist earthquakes and achieve equilibrium within gravity as a single ceramic monolith fired in-situ and base-isolated on a layer of sand; it can "shiver on top of the earth with any sized shock."

The element of **Fire** changes earth to ceramic. Lunar research by McDonnell Douglas Space Systems Co., with whom he has just signed a contract, has already been applied on earth. A huge disc to concentrate the solar rays can bake, fuse and melt earth to ceramics. Breaking through another preconception, Khalili found that at a lower temperature fire is destructive--it cracks the clay; but at a higher temperature it heals--it fuses the pieces together again. In their last project, his "Geltaftan Foundation" with Kristin Ohberg (Elements 5) developed a mortar with flux to lower the temperature at which molten mortar fuses all the adobe bricks together.

Solar energy is the best source of natural fire in the universe but any other source of stored energy is acceptable to fire a ceramic building; in the Middle East the local material is cheap surplus oil, in other countries it may be gas, wood, or other organic material. The buildings fired by Khalili, his students and associates to a temperature of 1800°F took about three days firing and three days cooling.

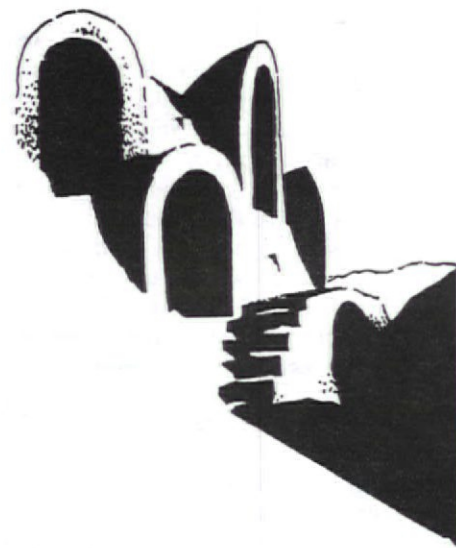
The element of **Water** dissolves unfired adobe but it does not erode ceramic. Glazed ceramic is impermeable to water but unglazed brick absorbs some water and allows the building to 'breathe'. The combination of a north facing earth wall and a trench of water in the winter can create "cold energy". Ice is made in Iran with these two elements; the ice forms at night, protected by day in the shade of the wall, and at winter's end is stored underground for passive cooling during summer. The more ice is piled together the colder the core becomes and the ice partially regenerates itself. The great potential of energy in ice is passively available in the shade of a single wall generated by the combination of earth, with its thermal mass resisting the solar energy, and water which must continually absorb energy to stay liquid. When water is judiciously placed inside or near to a building it will again absorb energy as heat until it starts to evaporate and floats into the air, and when the air is saturated with vapour it begins condensing onto cooler surfaces such as north facing walls.

The element of **Air** though, when it is dry and moving across the face of the water carries the vapour away on its breath and continually cools and replenishes the atmosphere of the building. (Ionising and cooling cannot be simultaneously achieved by air conditioning)

A dome shape fosters natural air circulation in a vortex since one side is always hot in sun and the other cool with shade. More air will circulate if wind catchers form part of a design. Air may be used as insulation between a double-dome also. A thick earth wall absorbs heat during the day and radiates back into the air at night, a daily exchange between earth and air.

The four elements, Earth, Fire, Water, Air can be in continuous dynamic equilibrium within a passive energy earth ceramic building. The form achieves stability because arched design is in harmony with gravity and because clay and fire combined stabilise the inner structure of the earth's material.

"The elements will work through you" says Khalili. Does he mean that the process of building our own house in this way will change us? Or that the four elements are forces working within us as a human being to maintain the healthy equilibrium of our living body? Every Architect has to make their own creation with the work of their hands. This act of self creation is our own attempt to harmonise with the unity of the elements through the unity of our own person. By building with the elements one can try to understand the greater work of the creation of the universe. Surely the act of building should be every architect's quest.



Iranian mud-brick vaults

Earth

Fire

Water

Air

خاک

آتش

آب

هوا

For more information contact the Geltaftan Foundation PO Box 145, Claremont, CA 91711, or Sci-ARC. Publications see "Ceramic Houses and Earth Architecture" By N. Khalili Burning Gate Press, 1991.

The unity of the elements is a theme dwelt on by the Persian Mystic Poet Rumi: "Water, Air, Fire, Earth are obedient creatures, They are dead to you and me but alive at God's presence." Mr. Khalili's quest can inspire others to "seek not water, seek thirst"....(Rumi)

HOLISTIC L.A. WOMAN

The Women in Architecture feature last month sparked off quite a reaction. Some male architects were quick to reassure me of their squeaky-clean non-sexist credentials. Librarian Nancy Smith sent *L.A. Architect* a very useful bibliography of writings on Women in Architecture, some of which is reproduced here. And some readers argued that, in the larger scheme of things, women could do better than merely rise through the ranks of a man's world. The readers comments on the preceding page, and the following statement by Landscape Architect Achva Benzinberg Stein, call for a more holistic-- essentially female--approach to design and society.

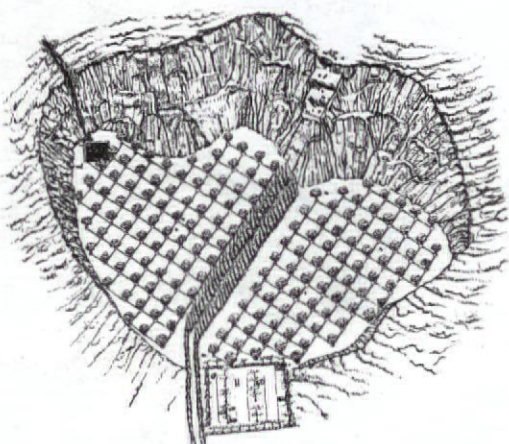
Pursuing this theme, *L.A. Architect* looks at two strands of environmentally-conscious (and diametrically-opposed) architectural activity underway in L.A.: the mud-brick and ceramic building of Nader Khalili, AIA, and the high-tech Biosphere II (pages 6-7).

Less other-worldly but no less humanistic are the opinions voiced by Marc Futterman, Ben Rosenbloom and Ann Moore about planning in L.A. (pages 8-9). And our reviewers also tackle issues of housing and urbanity. Responsibility to the environment at large is a prevailing concern.

Do continue to send contributions to *L.A. Architect*-- but make sure they are on disc (4.2 or 5.0 IBM floppy) and on time (first of the month before publication), please.

On the subject of lateness, several readers have complained about the frequent late arrival of *L.A. Architect*. This is due to a problem with the mailing, which we are trying to sort out. In the meantime, we apologize for the inconvenience.

Frances Anderton



Faradis Quarry Restoration, Israel, 1983.

CLASSIFIEDS

Wanted: Bicycle - woman's 3-speed. Used. Good condition. Call 380-4596.

ENERGY DESIGN

Group de Ville. Passive and Active Solar Design. Energy Consulting. Title 24 Code Compliance. (213) 829-2738.

OFFICE SPACE AVAILABLE

West Los Angeles: Share office space with view by the 10 and 405 freeways. \$320-\$350 per work area. Includes drafting table, use of conference room, receptionist, blue-printing and xerox facilities. (213) 474-0575.

WILTERN THEATRE

Office space available in architect's office in prestigious building. High ceilings, paneled conference room, space and rent negotiable. Call Michael Rachlin at (213) 383-2020.

ARCHITECTURAL SECRETARY

Small downtown LA office needs support staff-person: telephone, clerical, light bookkeeping. Prefer 2-5 years architectural office experience, Mac literacy. Salary commensurate. (213) 622-5955.

THE ENVIRONMENT & DESIGN

Air and water filtration, healthy building materials, heat pumps, efficient appliances -- I & J Construction are established building contractors who can incorporate all of the sustainable components into your projects. (213) 395-7533.

MARKETING SKILLS OFFERED

Experienced marketing coordinator with architectural training and experience seeking a position with architectural or design-related firm. Please call Mary Eaves Mitchell at (213) 470-1455.

IN LOS ANGELES: A POSITION STATEMENT

By Achva Benzinberg Stein

Achva Benzinberg Stein is a practising Landscape Architect and Director of the Program of Landscape Architecture at USC. She is involved with several public projects, which she funds by operating in a "Robin Hood" fashion, using the financial gains she receives from the design of private gardens to support her public contribution.

She is currently working with the Weingart Foundation on the conversion of a parking lot into a courtyard and a garden for the homeless; she is helping the Mount Washington Neighborhood Association realize their dream to restore native fauna and flora in Rainbow Canyon and to keep a small piece of nature in the city alive; and she hopes her work with Sheri Hopkins in the Common Ground Program and the Watts Health Foundation will result in a truly experimental park in the city. In collaboration with Bob Harris and Emmet Wemple, Stein has just completed a strategic plan for the VA (Veteran Administration) hospital grounds. They aimed to enhance the property while augmenting and providing for future expansion. She is currently working for the IUCN (International Union of Conservation of Nature) as a member of a team comprised of European, Israeli and Californian scientists in the preparation of a Red Book for the preservation of the Mediterranean Landscape.

Stein moved to Los Angeles three years ago, after six years in Israel and two years in Northern California (teaching at Berkeley). She sees L.A. as an exciting but fragile "place," whose survival is threatened by the dominance of individual concerns. Stein described to *L.A. Architect* her holistic - and essentially female - approach to our environment.

"According to the ancient Hebrew, human beings affirm their existential position in the world in three ways: through their relation to themselves, to each other, and to the "place"(1). In this light, culture is then the product of a collective interpretation of at least one of these aspects. Similarly, gender roles are based on selection of one important aspect of behavior or activity while subordinating others. The exciting result of this process of selection is the vast array of human creation developed over the centuries. The development of languages is but one example. French differs from Chinese not only by sound but by the particular choice of issues and the cultural interpretation of the existential problem. We cannot but lament the homogenization of thought resulting from one world, one language, one culture, and "unisex".

In my opinion, with the passage of time, the issue of gender will come to be understood in terms of the underlying principals which govern our decision-making processes. This is the reason why successful "female" architecture differs so little from its male counterpart. Both genders hold to a belief in the superior value accorded the preoccupation with the relationship of man to himself at the expense of social understanding and the way one must deal with other living creatures. The lack of sensitivity to the ongoing processes of change, growth, maturation, decay, and regeneration is just one of the conceptual by-products of this emphasis.

We can no longer afford this emphasis on the superior value of the individual if we are to survive as a species, nor assume that human beings and their social by-products are the most important aspect of our physical world. In Los Angeles we live in a fragile environment and, strictly speaking, we are not products of a single culture. When one views the culture of this city which has emphasized individual preoccupations at the expense of care and attention for the finite resources of the environment or at the expense of social obligations and the needs of others, it is easier to understand why so many architecture professors emphasize the design of individual objects, usually set in a serene landscape or on a cleared block in the city. It also helps explain some students' choices for their final theses: artists' lofts, cemeteries at the top of the mountains, monuments and follies. In the rare case when a project does try to test the implications of social or environmental issues, it is the product of a truly exceptional student working with one of the few teachers sufficiently secure in his own position to permit such a "deviation".

Social change is rarely brought about by those who have had to fight hard to achieve individual success. This is the lot of most women architects. Women operate in a world of confusing messages in which their personal cultural emphasis is one aspect and different from the aspect of their professional life. One learns to operate by switch-



At one with nature: Landscape Architect Achva Benzinberg Stein.

ing points of reference in much the same manner that a bilingual person is able to switch between two languages. I have come to realize that while we all deal with the same process of design, the assumptions made differ markedly between landscape architects and architects.

The ability to see an issue from a variety of viewpoints and the insight into other thinking processes which I have gained from being a female landscape architect working in a mostly male architectural world have been very valuable to me personally. It has also provided me with a shield against belittling insults or the complete disregard shown when I raised some "romantic female" notion such as the fact that building siting does relate to solar orientation (even when we air condition it), or that the choice of materials for buildings can be the conscious result of our concern for the earth rather than merely a preoccupation with fashionable requirements of colors and texture or that designing for the comfort of babies or the blind is at least as important as the interpretation of geometrical rules in the design of the garden.

I have come to understand that the Los Angeles cultural milieu is international but not cosmopolitan. The primacy of individualism is well established in all communities. If we are to become good architects and respond to the needs of both society and the environment, we will have to move away from domination by the value placed on individual signatures and single-minded control toward an understanding and acceptance of social commitments and the perpetuation of the Los Angeles "place". For L.A. is an exciting place. One can identify with it, in the sense of becoming friends, if one cares to learn the city in a more than superficial manner. It has both character and imperfections, which are its challenge. According to Christian Norberg Shultz, "the basic act of architecture is to understand the vocation of the place. In this way we protect the earth and become ourselves part of the comprehensive totality". If, in order to fulfill this basic act, one needs to nurture, to follow extended processes and delay the gratification of seeing the products, to complement instead of contrast - all traits normally considered female - then we must all learn to become partly female. I suspect that to be good architect in L.A., one must become a bit of each gender, aggressively pursuing focused issues while patiently helping to build institutions." Perhaps uniquely among the design professions, landscape architecture offers the possibility of embracing the existential trichotomy: the relationship to oneself, to society and to the environment. For this, I feel fortunate to be a female landscape architecture professor in Los Angeles.

(1) Makom (a place) in Hebrew has several connotations. One meaning is in some way equivalent to the concept of Genius Loci. Another is the substitute word to God and yet another is the concrete term referring to a geographical location with the natural forces operating in the specific location.

The word architecture will, due to my training and occupation will be used here in the broader, more inclusive, meaning of physical design.

ARCHITECT WANTED IN TOKYO, JAPAN

\$50K-\$60K

The LARGEST Architectural and Engineering Firm in Japan, with offices in the Far East, Middle East and USA, is looking for an architectural designer. They specialize in high-rise office buildings, hotels and resorts throughout the world. The office is looking for a bright and ambitious architect from the USA who speaks some Japanese (conversational). This is an excellent opportunity for someone with an architectural degree and 4-8 years experience. Contact Ian Thomas at tel. (714) 253-3410 fax. (714) 752-1269

INTERNATIONAL STAFFING CONSULTANTS
19762 MACARTHUR BOULEVARD
IRVINE, CA 92715

WOOD

OUR ONLY RENEWABLE NATURAL RESOURCE

DESIGN & BUILD WITH WOOD

Design Possibilities Limited Only
By Your Imagination

Call us for Information on any Specie

Grade Rule Books, National Design Specs & Other Information

LUMBER ASSOCIATION OF SOUTHERN CALIFORNIA

(818) 965-4344

LETTERS

Yang Unmitigated By Yin

Given that architecture in the nineties is still faced with issues that have been around for twenty years and more, we can see that admitting women into the profession has not had the socially healing effect we may have hoped for, so we need to consider what has happened, and face our failure in some areas. Can we honestly say that we have achieved our equal share of responsibility, reward, respect and leadership? We rode to where we are on the back of the civil rights movement; where are we with our own social conscience? Have women architects as a group merely continued in the same old elitist mode that we found in place or have our efforts to improve the collective social consciousness of the profession fallen short? Have we been pre-empted by a resistant status quo; have we lost our social consciousness in the face of pragmatism, or was it just "the Eighties?"

We all know the problems: a shortfall of affordable housing, ecological crises, overuse of resources and energy; the proportional inadequacy of numbers of women and minority architects; the unawareness about toxic building materials and systems, urban blight, and so on. They are the products of a system that defined success in terms of an individual's profit and image, and a profession that critiqued buildings as isolated objects divorced from wider context of obsolescence, environmental impact and location, scarce materials and energy consumption, and unhealthfulness severe enough to cause illnesses such as "Toxic Building Syndrome" and "Legionnaires Disease."

As we all know, most women have been discouraged from acting as or becoming authority figures, and our hard-fought-for and hard-won opportunities and concerns require personal growth, for we face challenges of assertiveness and self-assurance; we encounter in ourselves opposing urges of "relationship with" versus "equality demanding and maintenance." We are met with resistance, prejudice and hostility. There is no long-established "Old Girls Club." If we have

some social concerns we usually find ourselves up against concretized attitudes, and a system that talks money and expediency over values. In a competitive marketplace, who will risk losing a (scarce) client with a challenge for an unconventional approach, greater sensitivity, or a long-term view? Are we prepared to take the time to find and then persuade clients to spend extra for "green" products? We are in a profession that "creates place" and "puts people in their place." It seems that perhaps we entered the ring but the rules remain unchanged by women's vision - yang unmitigated by yin.

Male architects, like men in other professions, are faced with the difficulty of change too, of relating to women as equals. In general it is women in recent history who have had to deal with great change. Now men too are being asked to become receptive to new concerns; they are being asked to consider a structure that is not based on hierarchy, but relatedness; they are being asked to listen to women on the understanding that the ideas may be difficult and different, yet equal. And they are being asked to do this within a societal structure that still penalizes the feminine.

The necessity for equality is based on the well-documented concept that there is a dynamic interplay between the kind of thinking men do and the kind of thinking women do, and that the dynamic, if authentic, can produce new solutions, new directions and integrate a broader set of concerns. Such feminine-masculine creativity would no doubt shift the system in such a way that neglected problems of architecture would be addressed and we would find ourselves producing new prototypes that solve some of society's pressing needs.

Penelope Starr, Architect
Frank Berube, Psychologist
Los Angeles

Higher Ideals

As a mere male architect, but also a founder member of the Ecological Design Association in England, which supports an holistic approach to design of the built environment, I would like to contribute to the debate raised about women in architecture.

In the universal pattern of life, there can be no difference between architecture facilitated by women and that by men. If both are honestly expressing their own consciousness each building will have its own identity and rightness, reflecting the highest ideals of society. Complementary to this are two major conflicts: one is that of the individual and the ego - often more than a lifetime's work to assuage; the second is the male orientation of society, tending to the suppression of society's creativity - both malignantly and benignly - of which the lack of recognition of the potential of women is a major part. It will be through our attempts to resolve these conflicts that we will together create a nurturing and healing philosophy for ourselves and the planet.

Jerome Partington, Architect
Chicago

Penetrating Commentary

That was a splendid women's issue. And I particularly enjoy seeing Diane Ghirardo's penetrating commentary in your periodical. The quality of the writing in these last two issues of Los Angeles seems to be improving. I just hope you can keep it up all year long.

Jean Jacques Lequeu
Death Valley,
California

BIBLIOGRAPHY: WOMEN IN ARCHITECTURE

By Nancy Smith
A.I.A. task force on women in architecture. Washington, DC: American Institute of Architects, 1975.

Beem, Lulu Stroughton. "Women in architecture: a plea dating from 1884." *Inland Architecture*. Vol. 15, no. 5, pg. 6, December, 1971.

Bethune, Louise. "Women in architecture." *Inland Architecture and News Record*. Vol. 17, no. 2, pg. 20-21, March, 1891.

Bliznakov, Milka. "Women architects." *Structuralist*. 1985-86, no. 25-26, pg. 121-127.

Briggs, M. "Women as architects." *Architectural Review*. Vol. 26, pg. 121-22, September, 1909.

Brown, Donna Jean. "Status of women." *L.A. Architect*. January, 1986, pg. 10.

Cole, Doris. *From tipi to skyscraper: a history*

of women in architecture. Cambridge: MIT Press, 1978.

Dean, Andrea O. "Women in architecture: individual profiles and a discussion of issues." *AIA Journal*. Vol. 71, no. 1, Jan. 1982, pg. 42-51.

Doumato, Lamia. *California women architects: a bibliography*. Monticello: Vance Bibliographies, 1989.

"Female Architects." *The Builder*. Vol. 19, April 13, 1861, pg. 254.

Harmon, Robert B. *The feminine influence in architecture: a selected bibliography*. Monticello: Vance Bibliography, 1980.

Hayden Dolores. *The grand domestic revolution: a history of feminist designs for American homes, neighborhoods and cities*. Cambridge, MA: MIT Press, 1981.

Kingsley, K. "Gender issues in teaching architectural history." *Journal Architectural Education*, Vol. 41: 21-25, Winter 1988.

Mathews, C.T. "Influence of women on architecture." *American Architect & Building News*. Vol. 59, January 1, 1898, pg. 3-4.

Norris, Doreen. "What it's like to be a young lady architect." *Architect and Building News*. Vol. 2, Feb. 13, 1969, no. 3, pg. 36-37.

"Portfolio of women architects." *Index. Architecture California*. Vol. 7, Jan.-Feb., 1985, no. 1, pg. 24-29.

Smith, Elizabeth Munro. "Breaking into the erector set." *Savvy Woman*, Vol. 10:76.

For a more extensive bibliography, contact Nancy Smith, c/o L.A. Architect.

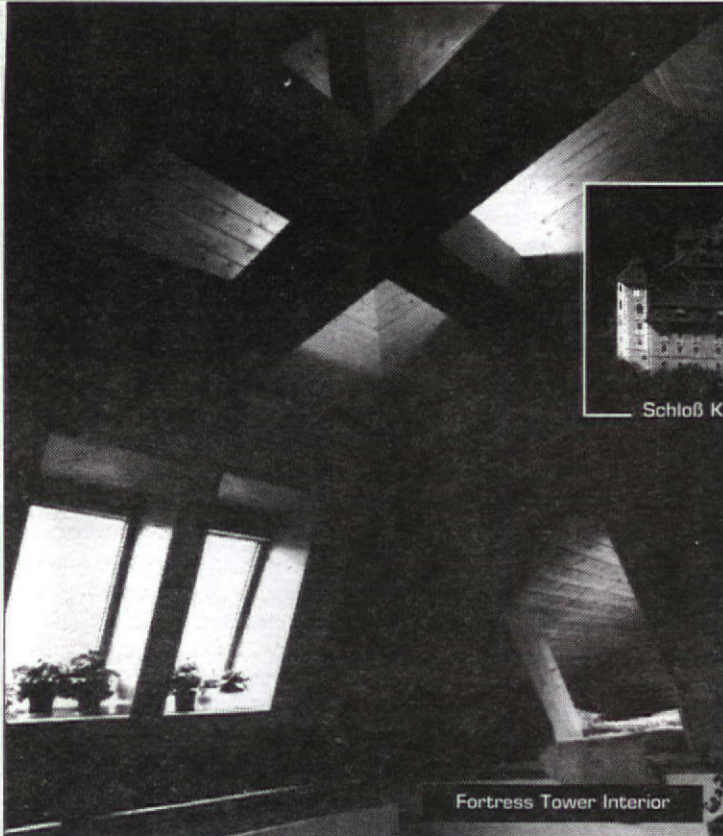
CORRECTION

Mistaken Origins of Morphosis

L.A. Architect, September 1991, Metamorphosis, paragraph 4: Morphosis was founded in 1975 by Thom Mayne and Mike Rotundi. Jim Stafford and Michael Buckler were collaborators on one project, published in 1974, using the name Morphosis for the group. Morphosis was not formed as a design studio until mid 1975.

Sorry, Mr. Shulman

The Lucille Balfour referred to by Julius Shulman (p10, October issue) was in fact Lucille Rapport. The author's name was also incorrectly spelled.



Fortress Tower Interior



Schloß Klaus, Austria



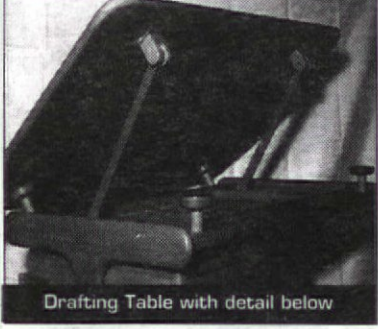
Duty Free Store, Guam, USA



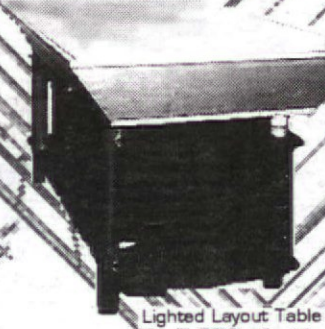
Pacific Island Resort Reception Desk



Pacific Island Resort Chapel



Drafting Table with detail below



Lighted Layout Table

With our facilities and skills

we can do store fixtures

executive offices, banks and

architectural woodwork as well

as custom furniture.

Shop drawings available

for approval before

execution of work.

We Have Done Great Things

In the heart of Europe we were challenged with a unique project. Approval was given to rebuild a 1050 year old fortress/castle. Our part was to design, build and install an early gothic ceiling for a lecture hall. To improve accoustical quality we installed 164 sound traps. To achieve an authentic look, each piece of the ceiling was hand planed. The result is a replica of early craftsmanship for generations to enjoy.

WE HAVE DONE GREAT THINGS...
WE CAN DO YOUR WORK
IN SOUTHERN CALIFORNIA

H A N S
INTERIOR WOODWORK

Commercial • Residential • Architectural Woodwork

(714) 596-4696

1915 McKinley, Suite C, La Verne, CA 91750
License #: 624626

PACIFIC RIM ARCHITECTS WANTED FOR CENTENNIAL

In 1994, the Los Angeles Chapter of the American Institute of Architects will celebrate its centennial. In recognition, the National AIA Convention will be held in Los Angeles. Complementing the profession-oriented focus of the Convention, the AIA/LA proposes a public-oriented celebration of architecture and urban design in Los Angeles--A Festival of Architecture.

The Centennial Celebration Committee intends the Festival of Architecture to start in March with West Week and finish at the end of June. Among the many events planned will be a series of exhibits about the LA link to the Pacific Rim. The organizers, the International Practice Committee, would like to hear from chapter members about projects (completed or on the boards) for Pacific Rim countries, or projects by Pacific Rim developers or architects in Los Angeles. If you have this information, or would like to join the Committee to help with this project, please write to the International Practice Committee, at the Chapter Office.

PROJECTS ROUND-UP IN PIPELINE

L.A. Architect would like to publish a monthly round-up of selected projects, underway or just completed, in Los Angeles. Members are requested to send information and visual material to Frances Anderton at *L.A. Architect*.

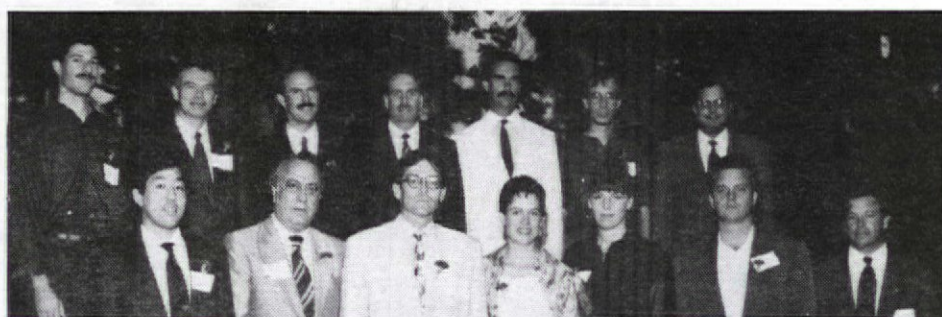
NEW MEMBERS

AIA

Tracy A. Stone, *Tracy A. Stone, Architect*; Heather Trossman, *Trossman Architecture*; William F. White, *McGraw-Hill Inc.*; Johnathan Endicott, *Wherehouse Entertainment*; Tom Leishman, *Tom Leishman Architect*; J. Christopher Stucki, *Wet Design*; Andrew P. Sacher, *Walt Disney Imagineering*.

AIA Re-Instate

Paul J. Hurley, *DMJM*; Robert Kite, *Robert Kite Architect*; Edwin Maltz, *Facilities Sys. Engineering*; James C. McKenzie, *HNTB*;



1. Olive Schroder, *Rochlin, Baran & Balbona*.

Associate

Sides Dayandayan, *Children's Hospital L.A.*; Stephen F. King, *Siti Studio Architects*.

Associate Re-Instate

Firouzeh Shahidi, *Ray. E. Brown & Associates*.

Advancement

Mazyar Maleki, *Maleki Architecture*.

Emeritus

Aldo Genova, AIA, Member since June 1972; Daniel Munns, Member since January 1964.

Professional Affiliate

John M. Scott, *Bulthaup, Inc.*; (Cabinets/Woodwork); Robert Tomlinson, *DMJM (Mgr. Mechanical Engineering)*; Jeffrey Russell Jones, *Medical Planning Associates (CAD Systems Manager)*

STUDENT

Shirley D. Buss, *UCLA*

From top:

1. Newly licenced architects on ceremony at an AIA/LA reception at Hollyhock House: Don't worry, you'll soon be enjoying it as much as...

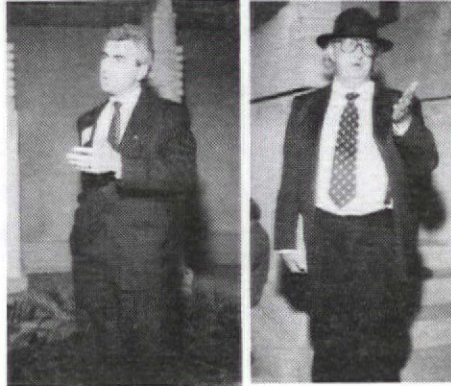
2. ...the Old Guard

3. Just keep on smiling: M. Kaye Winnette (Membership Director) and Robert H. Uyeda, AIA (Chairman, Membership Committee)

4. In a firm grip: left, April Rocke (Chapter Secretary); Center, Raymond L. Gaio, AIA; right, Kate Diamond, AIA.

5. "As I was saying..." Ronald A. Altoon, FAIA, President, AIA/LA,

6. "So, as I was saying..." Bernard Zimmerman, FAIA



L.A. Architect At Large

L.A. architecture has made world news this month, following the unveiling of Gehry's Disney Concert Hall at the Venice Biennale, and of Richard Meier's Getty Center complex, on the site itself and in New York.

Venice Biennale is the event of the year for the art and architecture world and this year, under the curatorship of Francesco Dal Co, the architecture show was the most splendid yet. Anyone (who is anyone) was there. Representing America were Peter Eisenman and Frank Gehry, whose wall of cardboard models of the Concert Hall in progress stole the show. Such was the adulation that Gehry was spotted at one point dispensing autographs to a queue of admirers. Britisher 'Big Jim' Stirling, when asked for the same, was heard declining with a terse, "I don't do those." Such modesty was approved of by L.A.-based fellow Brits Julia Bloomfield and Tim Street-Porter. But then in England, successful architects are not indulged the superstar treatment enjoyed by their American counterparts.

Meanwhile, back in L.A., fellow superstar architect Richard Meier was underwhelming his peers with the final design for the new Getty Center Complex. The unveiling, on a sizzling day on the Getty's flattened mountain-top, gave rise to a string of media events, presided over by the men-in-suits of the Getty and the architect himself. Against a predictably monochrome backdrop, Meier appeared, dressed bizarrely in a smock-like outfit which, despite its Vignelli label, made him look more like an eighteenth century curate than a doyen of good taste. But such ecclesiastical garb was perhaps appropriate for the creator of an institution which, in the words of Getty Museum Director John Walsh, offers "spiritual" nourishment and refuge from the city. Is the isolated, monastic Getty -- or, as referred to by some, "Ghetto" -- to be the ultimate example of museum as latterday church? After several years' wait, the critics were out in force; it is worth noting that, while the *New York Times* gave the Getty front page coverage, the *L.A. Times*, longtime lacking an architectural critic, consigned this very important project to its real estate pages.

October has been a hectic month for the architecture socialites. In the evening following the Meier day was a UCLA fund-raising dinner in honor of Ada Louise Huxtable, given by Dean Richard Weinstein in Pasadena. The venerable lady, however, perplexed her many admirers by speaking for "less than four minutes."

Less succinct were architects and old friends Eric Owen Moss and Thom Mayne, who took the floor at the Pacific Design Center for an AIA/LA & LA Forum-sponsored "Exchange of Conspiratorial Viewpoints" and devoted most of the allotted time talking about their own work and agreeing with each other. Moss was apparently overheard asking where were "the people from the AA?" If anywhere, lecturing at USC and SCI-Arc, in which schools architects Ron and Andrew Herron, and Christopher Macdonald have, respectively, been telling tales of hi-tech wonders overseas.

SCI-Arc, however, is at present concerned with its internal affairs. Accumulated grievances of harassment, unfair firings and poor administration have finally prompted students, who are fed up with an "open door" policy that leads to an empty room, to initiate the implementation of a progressive equal opportunities and management agenda that lives up to the liberal aspirations of the school.

Within the profession, event of the month was the presentation of the 1991 AIA/LA Design Awards. Unpremiered hopefuls were disgruntled but not surprised by the winners, who were, almost without exception, established members of the L.A. 'avant-garde'. Despite marked similarities between some of the winning schemes jurors Adele Naude Santos, Deborah Dietsch, Charles Gwathmey and Peter Pran praised them for their originality. Particularly emphatic about this quality was Pran, who used every opportunity to proselytize for modernism.

Of the latter, nothing can beat the great examples in Los Angeles, which yours truly was privileged to visit, in the company of a group of thin, anxious women from MOMA's Arts Council. A bubbling, knowledgeable Prof. Tom Hines led us from Schindler to Neutra, Lloyd Wright to Lautner, Eames to Gehry. The East Coasters couldn't fail to be impressed.



SPACE AVAILABLE
from small drawing
stations to private
offices.

RENT
Month to month

COMMON AREAS
conference room
and reception area.

SUPPORT SERVICES
Autocad
Electrostatic plotting
Blueprinting

for information call
JOHN ASH
213/383-0056

The WILTERN
with restaurants,
theatre, offices
of the A.I.A. and
seven other archi-
tects offices.

WORK SPACE
FOR YOUR CREATIVITY

(Myers, cont. from page 1)

located at prominent point on Grand between First and Temple, with a Spanish Steps-derived staircase negotiating the steep slope between the Music Center and Grand. The location was intended as the western focus for the never-completed Civic Center Mall, with Los Angeles City Hall anchoring the east.

Myers credits the plan for inspiring Mrs. Lillian Disney to donate \$50 million toward a new concert hall. Yet Mrs. Disney and her advisers stipulated the new hall should be built across the street from the Dorothy Chandler Pavilion, frustrating Myer's attempt to create a plaza framed by the Pavilion at the south, Mark Taper Forum to the north, with Myer's concert hall in between.

Invited back to the California Plaza site, Myers did a new master plan for the northern end of the site, and designed two residential towers before pulling out of the hotel project. But Myers only laughs when a reporter suggests he should keep away from Bunker Hill, in the wake of the hotel snafu. "I think I'll keep away from developers," said a wry Myers.

"IN VIVO" SHOWS IMAGINATION UNBOUND AT LA/AIA

A group of emerging Los Angeles furniture designers has banded together under the name In Vivo. Embracing a broad aesthetic range, In Vivo's designers--many of whom are already represented in galleries and showrooms in L.A. and beyond--intend to forge a collective identity, sharing resources in fabrication and marketing.

"Despite our different backgrounds, we have in common a sense of creative possibility and freedom from convention that comes from working in L.A.," says group member Tanya Hovnanian, noting the area's wealth of material and craft sources. In Vivo will showcase their work in an event titled *Imagination Unbound* on Thursday, November 21, from 6-9pm, at Atlas restaurant, 3760 Wilshire Blvd. And selected pieces will be on display from November 22 through December in the offices of LA/AIA Chapter.

HEALTH COMMITTEE TAKES A LOOK AT ADA ACT

The October meeting of the Architecture for Health Committee, held jointly with the committees of Architects in Government and Government Relations, featured Gary Pettigrew from OSHPD. Gary spoke addressed the nature of Assembly Bill 47 and its impact upon the design and construction process, as well as the impact upon OSHPD. This meeting provided further clarification of the roles and responsibilities of three state agencies -- OSHPD, OSA and the State Fire Marshal.

November's meeting will be A First Look at the Americans with Disabilities Act, one of the most significant new pieces of legislation affecting design professionals. "The tremendous scope and complexity of the ADA, in conjunction with its relatively short compliance timetable, necessitate immediate access to all pertinent information." This meeting will act as a clearinghouse of information for those design professionals who work within the health care environment. It will be held at the Chapter Office on Thursday, November 21st at 3:30 pm. For information/reservations call Dick Checel at 818/405-5340.

Richard Checel, AIA, Chair, Architecture for Health

Alber Roden, Correspondent

CADDD COMMITTEE SPONSORS TWO FALL PROGRAMS

The CADDD Committee is sponsoring two programs for interested members. On November 13th, IBM will demonstrate their AE Package which was developed by Skidmore, Owings & Merrill. The advanced system comprises eight discipline-specific applications which can be custom tailored.

Medical Planning Associates in Malibu will host an open house on December 11th, featuring their latest computer technology.

Reservations are required for both events. RSVP/Information, call 213/380-4595.

CCAIA PRESENTS CALIFORNIA SPECIFIC ADA SEMINARS

ADA Deadline: January 26, 1992. Will you be ready?

CCAIA will be presenting low-cost, all-day, California-specific seminars on the Americans with Disabilities Acts and the Fair Housing Accessibility Guidelines. John A. Raeber, AIA, FCSI, author of Cal/ABL, an interpretive guide to California's architectural barriers laws, and who has made more than 100 presentations on access laws, will facilitate these seminars. He will be joined by Natkin Weisbach Higginbotham and representatives from the OSA's Access Compliance. Seminars are scheduled for:

Los Angeles - December 6
Fresno - December 7
Greater San Jose - December 13
Berkeley - December 14

The cost, including a comprehensive, California-specific Mini-Interpretive Manual, is \$95 for AIA members; \$125 for non-members. Firm discounts are available for multiple registrations. For reservation/information contact Joe Jackson, CCAIA Program Coordinator, at 916/448-9082.

COMMUNE BY COMPUTER

An Electronic Bulletin Board Service is now available at AIA/LA.

A central computer can be accessed by other computers to retrieve messages, calendars, bulletins, membership rosters, and so on. This is now possible at the LA Chapter. If you have a computer and a modem, you can log on to the Datacore Bulletin Board by calling (213) 842-6880 8-N-1. Just remember to answer AIA/LA at the company name

query and, after verification, you will receive access to this new mode of communication. There will be a seminar on EBBS and how to install it at the Chapter office on November 16. Call (213) 380 4595 for more information.

BUILDING BRIDGES BETWEEN STUDENTS AND PROFESSION

During the past eighteen months the Student Affairs Committee has been developing a bridge between the profession and local architectural students by sponsoring a range of talks, covering project development, client relations and so on, at local architecture schools. Speakers have included David Glover, Senior Designer, the Jerde Partnership; Mehrdad Yazdani, Project Designer, Ellerbe Becket; Victoria Casasco, Principal, Victoria Casasco Studio; and Joseph Madda, AIA, Project Architect, The Landau Partnership.

This fall the speaker program, developed with the Interior Architecture Committee, will focus on interiors designed by Architects.

We are currently planning our program for winter of 1992 and would welcome suggestions, and volunteer speakers, from the membership.

In response to huge demand from students, the committee is sponsoring, in addition, a juror program by which students could contact the chapter office for names of practicing professionals who would serve as jurors. Also, students have asked for the membership to make themselves available for informal portfolio reviews. If interested in either of these programs, please contact Kaye Winette at the chapter office. If interested in the speaker program, kindly indicate your interest in writing, including either a firm profile or resume, and send directly to the Committee Chair at Rockefeller/Hricak Architects, 4052 Del Rey Avenue, Suite 102, Venice, CA 90277.

This is an important opportunity for the membership to be directly involved in the education of future professionals and we welcome your participation.

Michael Hricak, AIA
Committee Chair



CAREER DAY GREAT SUCCESS

The Los Angeles Career Day in Architecture, co-sponsored by the California Council of Architectural Education, the National Institute for Architectural Education and the LA/AIA, took place at the Pacific Design Center on Saturday, September 28. This free event gave high school and community college students, and their parents, the opportunity to meet representatives from schools of architecture and to participate in workshops staffed by members of the architecture community.

The event attracted a huge turnout, and was much enjoyed. Panel participant Lawrence A. Robbins, AIA, had this to say about it: "As attendee and participant in this year's Career Day, I found the experience exciting. Over 500 High School students attended and the main speakers, Martin Gelber, AIA, Robert Kennard, FAIA, and Louis Naidorf, FAIA, projected a positive and exciting spirit to the students about the Profession of Architecture. The students questions at the workshops were straight forward and stimulating. As a practitioner for over 22 years, I had the opportunity to both share my experiences and feel young again!"

A KITCHEN DESIGNER WHO HAS NOTHING TO SELL.... BUT SOLUTIONS!

Three decades of experience in Residential and Commercial kitchen design. Don Silvers, CKD, is also a chef, cooking & design teacher, and writer. Call or write for a copy of one of his articles.

KITCHENS BY DESIGN

155 South Orange Dr. • Los Angeles, CA 90036 • (213) 934-4761

STAFF
INC.

Providing you CHOICES for
TEMPORARY PROJECT STAFFING
or our assistance in finding that
KEY PERSON TO JOIN YOUR FIRM.

The Design Professionals Employment Source Center

213/458-9077

LA ARCHITECT

Editorial Board. Arthur Golding, AIA, Chairman; Don Axon, AIA, Treasurer; Janice Axon; Miguel Baltierra, Arts; Carl Davis, Critique; Marc Futterman; Steve Howerton, Associates; Morris Newman; Walter Scott Perry, AIA; Ivan Preston, AIA, Books; Katherine Diamond, AIA, AIA/LA Board of Directors; Norman Kaderian, Practice; Ann Moore, Secretary; John Mutlow, AIA.

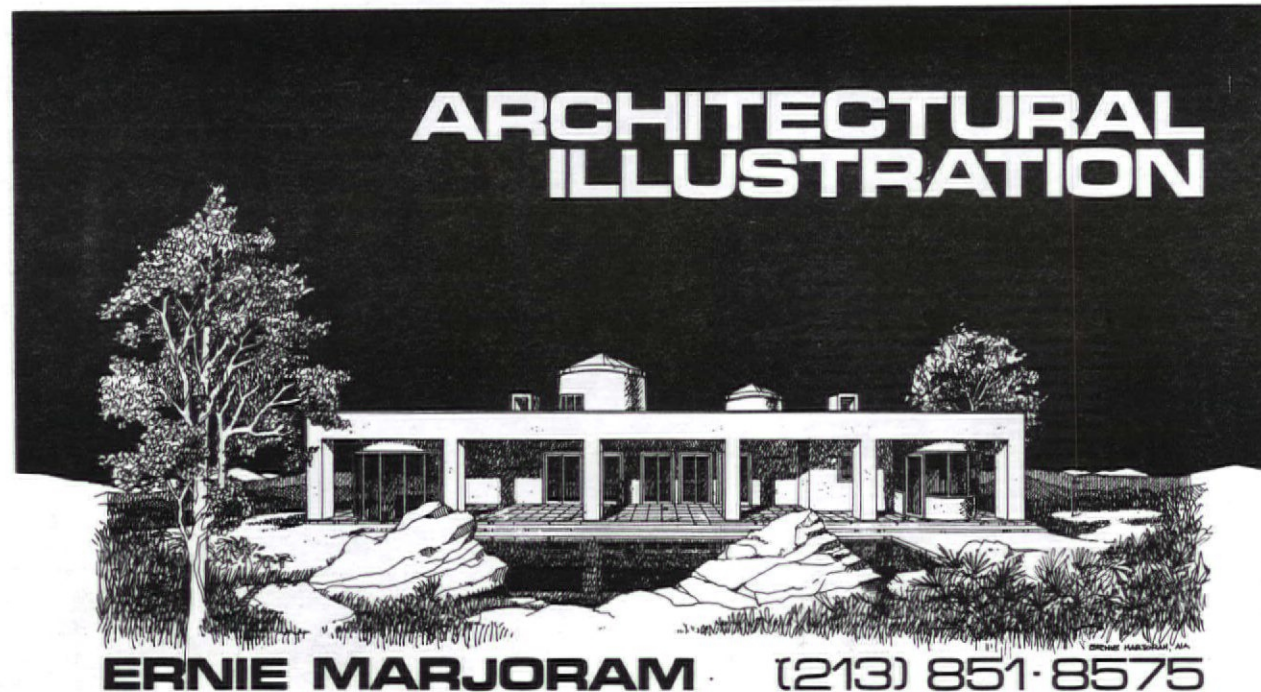
Editorial Board Emeritus. Peggy Cochrane, AIA; Thomas S. Hines; Paul Sterling Hoag, FAIA; Frederick P. Lyman, AIA; Barton Phelps, AIA; Michael F. Ross, AIA; Thomas R. Vreeland, FAIA; Lester Wertheimer, AIA.

Editor. Frances Anderton.

Contributors. Kenneth Caldwell; Rudy DeChellis, AIA; Barbara Goldstein; Aleks Istanbulu, AIA; John Kaliski, AIA; Robin Kremen; Karin Pally; Ray Ryan; Ryuji Tsuyuki, AIA.

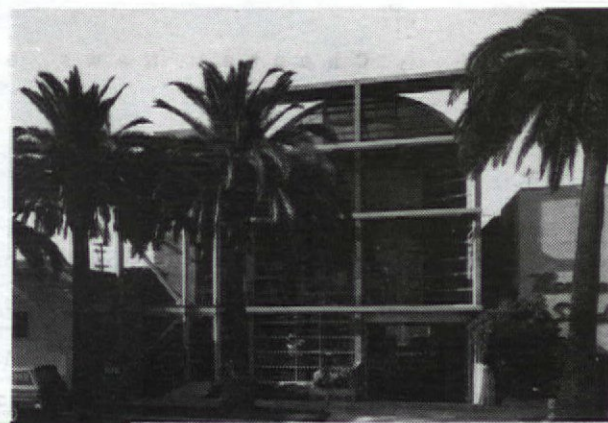
AIA/LA Officers. Ronald A. Altoon, FAIA, President; Richard A. Appel, AIA, Vice-President; Margo Hebal Heymann, AIA, Treasurer; John V. Mutlow, AIA, Secretary.

LA ARCHITECT is published monthly except for August by the Los Angeles Chapter/American Institute of Architects, 3780 Wilshire Boulevard, Suite 900, Los Angeles, CA 90010 (213) 380-5177. Subscriptions are \$18 domestic, and \$36 foreign. Editorial submissions should be addressed to the editor and sent to LA ARCHITECT at the publisher's address, above. Except where noted, the opinions stated are those of the authors only and do not reflect the position of either the AIA or the Los Angeles Chapter. The appearance of names and pictures of products and services, in either editorial, advertising, or inserts does not constitute an endorsement by either the AIA or the Los Angeles Chapter.



ERNIE MARJORAM (213) 851-8575

Front cover: the other-worldly Biosphere, complete with floating pyramid in the sky, captured on camera by Walter Scott Perry.
 Right, 7th Street Office Building, by David Laurence Gray & Assoc., Archts.; AIA/LA Honor Design Award winner.



L.A. ARCHITECT

Inside:

Response to Women in Architecture, page 4.
 Mud-brick for the moon, and future systems for earth, pages 6-7.

Planning ideas for L.A., pages 8-9

Re: American Dream and Thom Mayne v. Eric Owen Moss under review, page 10.

AIA/LA DESIGN AWARD WINNERS ANNOUNCED

Winners of the 1991 AIA/LA Design Awards were revealed to a packed audience at the Hollywood Roosevelt Hotel on October 26. After a day spent assessing over two hundred entries, jurors Adele Naude Santos, AIA, Charles Gwathmey, FAIA, Deborah Dietsch (replacing Mark Mack) and Peter Pran, AIA, awarded Merit and Honor Awards to the following:

MERIT

909 House, Santa Monica, by *Koning Eizenberg Architecture, Inc.*

Ackerberg House, Malibu, by *Richard Meier & Partners.*

HONOR

Kentucky Fried Chicken, Los Angeles, by *Grinstein/Daniels, Inc.*

7th Street Office Building, Santa Monica, by *David Laurence Gray & Associates, Architects.*

Gary Group, Culver City, by *Eric Owen Moss - Architect.*

S.M.A., Culver City, by *Eric Owen Moss - Architect.*

Kippen Condominiums, Santa Monica, by *William Adams Architects.*

Salick Health Care, Los Angeles, by *Morphosis.*

Mandell Weiss Forum, University of California, San Diego, by *Antoine Predock, Architect.*

Progressive Corporation Corporate Headquarters, Cleveland, Ohio, unbuilt project by *Frank O. Gehry & Associates.*

The jurors noted that, compared to other states, Los Angeles is still an exciting and experimental place. They were, however, disappointed by the many residential projects sent in that appeared "excessive" and lacking in "social ideas", and suggested that LA might be in danger of "parodying itself."

For full review of winning schemes and jurors comments, see December issue of L.A. Architect.

MORE MISFORTUNE FOR MYERS ASSOCIATES.

By Morris Newman

Barton Myers Associates has withdrawn as the design architect of a 440-room hotel at California Plaza. This is the latest in a series of disappointments for the well-regarded Hollywood firm.

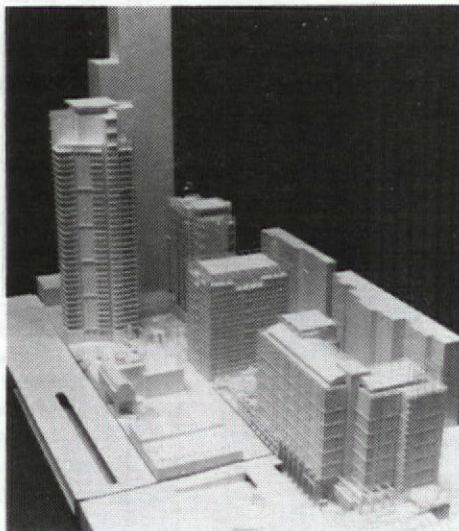
In an interview, the architect said the California Plaza Inter-Continental Hotel, currently under construction at Olive and Kosciuszko Way, was not being built in accordance with design drawings, "particularly in the detailing." More importantly, the developer, a partnership of Metropolitan Structures of Chicago and Tobishima Corp. of Tokyo, had not allowed him to supervise construction. "That's more serious because of liability issues," Myers said.

This is the latest a series of misfortunes befalling Myers' projects in recent years. His competition-winning project for the U.S. Pavilion at Expo '92 in Seville, Spain, incorporating three mechanical "shade sails," symbolizing the three ships of Columbus, while acting as air cooling devices. Fifty would

symbolize the states of the union, amid computer-sequenced blinking signs and a "walk-through vignette" recreation of a baseball game. In February, however, the architect pulled out of the project after sponsors failed to obtain funding. Sponsors subsequently replaced Myers' scheme with two geodesic domes and a miniature plywood house; the latter was a concession to one of the sponsors, a plywood manufacturer. The scheme was widely ridiculed.

Another loss for Myers was the Phoenix Municipal Center, a \$35 million civic complex covering an entire city block, featuring 14 small buildings centering on a plaza, a tower and a rotunda. In 1986, Myers' scheme won out over those by Michael Graves, Arata Isozaki and Ricardo Legoretta. The project was later cancelled, presumably due to the economic hardship in the Arizona city.

Myers' recent resignation from the Bunker Hill mars what appeared to have been a "happy-at-last" scenario for Myers and Bunker Hill, a site where the architect has seen a host of his proposals killed or rejected. The earliest was Rob Maguire's "A Grand Avenue" in 1990, a proposal for the nine-acre California Plaza site, for which Myers led a team of team planners and architects, including Charles Moore, Cesar Pelli, Ricardo Legoretta and



California Plaza in the Bunker Hill Redevelopment Area.

Frank Gehry.

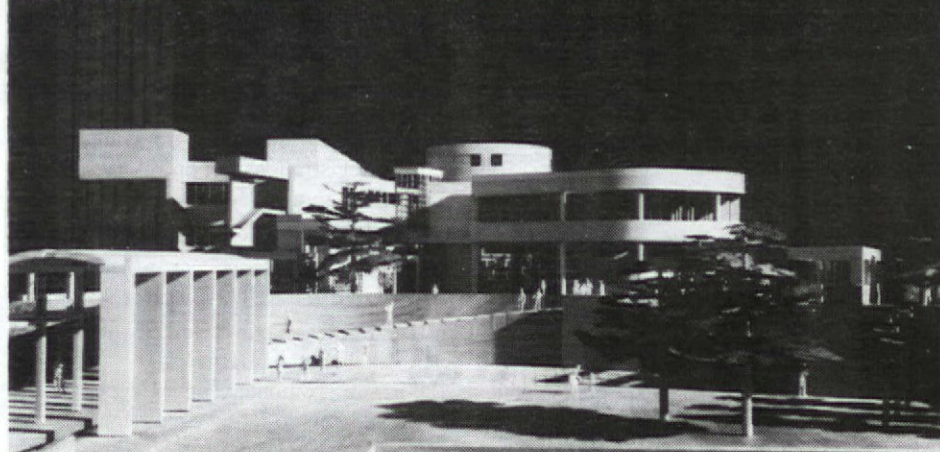
Although widely praised, officials of the Los Angeles Community Redevelopment Agency rejected the scheme in favor of a less ambitious scheme of Canadian developer Cadillac Fairview and its architect, Arthur Erickson. The city agency based its decision on Cadillac Fairview's greater wealth and experience. (Since that time, ironically, the Canadian company has gone out of business, and Maguire has emerged as one of the leading commercial developers in the country.)

In 1986, Myers returned to Bunker Hill, leading a design team in a three-block redesign of the Music Center area. The tour-de-force of the plan was to be a new concert hall, (See Myers, page 3)

CIVIC CENTER WINNER

Rancho Mirage Civic Center, currently in schematic design, was recently won in a national design competition by *Arthur Golding and Associates, Design Architect*, and *Gruen Associates, Architect*.

Getty Center arrival plaza and entrance to the J. Paul Getty Museum.



MEIER ON THE MOUNTAIN

Architect Richard Meier and officials of the J. Paul Getty Trust last month unveiled the final design of the \$360 million Getty Center, culminating a seven-year process on what the New York-based architect has described it as "the architectural commission of the century."

The final plan is a village-like arrangement of six buildings amid courtyards, stairs, terraces and gardens. The site plan locates the museum complex on the east end of the 24-acre site, while a single building housing the Conservation Institute, Center for Education and the grant program is near the northern entrance of the museum, beside the combined Getty Trust administrative offices and art-history program building and an auditorium. The Center for the History of Arts and Humanities stands by itself to the west.

The 360,000-square-foot museum building has been broken into five separate pavilions, giving visitors the choice of sequence in which to view the collection. The galleries themselves, as shown in 3"-scale models, are reminiscent of Beaux-Arts-era museums in their height and sense of formality. The tour-de-force of the galleries is a system that lights the galleries during day hours with diffuse natural light from above.

The 196,000-square-foot scholarly center, perhaps the single most interesting building in the complex, is a rotunda hollowed out like a miniature coliseum, creating a large atrium with a dramatic focus on a central lobby.

Other parts of the program call for a visitor's center, an educational center. Arriving visitors would park their cars at the entrance to the north, and ride a cable-drawn tram system about three-quarters of a mile to a station at the northeastern the visitors' center at the northeast corner of the site. Finishes include travertine on flat elevations and enamel-covered metal tiles for curving surfaces.

Meier won the commission in a 1984 competition, in which the other finalists were Fumihiko Maki and James Stirling, with a scheme featuring a cluster of towers that the architect described as derived from San Gimignano and other Italian hill-side towns. The drawn-out design process reflects in part the time the Getty needed to negotiate with nearby residents. Those negotiations, including height restrictions of six stories and setbacks to preserve the sight lines of neighbors, forcing the architect to rethink the project from scratch. Also responsible for the delay was the Getty's own mercurial attitude toward the project, which grew steadily in size and ambition throughout the seven-year process in a process which Stephen Roundtree, the Getty Trust Operations Director described as a process of self-definition, resulting ultimately in a project of 1 million square feet and an architectural program six inches thick.

Initial critical reaction has been polite but unenthusiastic. Paul Goldberger, writing in The New York Times, called the "a sea of modernist vignettes." While finding several individual buildings "superb" in themselves, he complained of "rigorous control" depriving the project of a sense of spontaneity, and wondered if the project did not suffer from "too much time and too much money." Leon Whiteson in the Los Angeles Times praised the "graceful marriage of landscape and architecture" but criticized what he called the "awkwardness" of the center's profile, which has "the look of a fortress without battlements."

See next month's L.A. Architect for full review of the Getty Center project.

