

SUBMISSION FOR 2023 CREATIVE ACHIEVEMENT AWARD

THE ACTIVATED ATLAS

ERIN KASIMOW
UNIVERSITY OF SOUTHERN CALIFORNIA

VERTICAL GRADUATE / UNDERGRADUATE ADVANCED
DESIGN TOPIC STUDIO FALL 2020, 2021, 2022

THE ACTIVATED ATLAS

SEMESTERS

FALL 2020
VOL I — BOYLE HEIGHTS

FALL 2021
VOL II — SANTA MONICA BOULEVARD

FALL 2022
VOL III — WESTLAKE

CONTACT

STUDIO INSTAGRAM
[@theactivatedatlas](https://www.instagram.com/theactivatedatlas)

STUDIO FILMS
<https://vimeo.com/showcase/10681962>



[click to check
out studio films!](https://vimeo.com/showcase/10681962)

The Activated Atlas was a series of 3 advanced topic studios comprised of upper level graduate and undergraduate students at the University of Southern California School of Architecture. Born out of the pandemic and the first semester of studio taught entirely via screen in fall 2020, it sought to exploit these conditions and invited students to harness the immediacy of working with film, photography, and social media as a way to literally locate one's self and one's architectural project and story within the city. Using the oft photographed and filmed Los Angeles as a case study and wary of the stereotypically superficial image it is often lazily assigned, we considered the contradictions and eccentricities of LA, the highs and lows. Together as a studio, using animation, filming on locations throughout the city, direct interviews with community members and research we assembled a collection of drawn and animated mappings that created multi-layered images of various neighborhoods and enclaves in Los Angeles. We explored how the formal and the material can yield to the social, political, and cultural through critical design proposals that represented inclusive and original stories. We actively sought out opportunities to debunk incorrect assumptions, reveal hidden histories, and make unusual connections through narrative and image.

I. IMAGE (2 weeks)

Workshops:

- Adobe Premiere
- After Effects
- Sound Editing + Capture

Guest Lectures :

- Helen Han, Architect + Filmmaker
- Janna Ireland, Architectural Photographer + Artist
- Matthew Miller + Sean Leonard, Filmmakers
- Sandra Yum, Architect

II. MAPPING (3 weeks)

Project 1: Portrait of the City

- 01 — Typologies (Photo Grids + Assemblies)
- 02 — Microdocumentary (Storyboard/Collage)
- 03 — Neighborhood Portrait (Film)

Image is everything but how superficial or real its contents are entirely up to the author. A series of exercises utilizing both found and original imagery + film footage questioned existing and perceived narratives linked to the built environment. Conversations involved understanding how the construction, format, and content of the images engaged both disciplinary architectural concerns and larger social meanings.

Project 2 : Missed Representations

- 01 — Composite Map (Drawing)
- 02 — Cinematic Mapping (Film/Animation)

Film (as a multi-dimensional mapping tool incorporating aspects of space and time) presents the opportunity to generate deeper understandings of inhabited environments. Using topics identified with the original photography and short films from P1, P2 asked students to engage in deeper research to create a multi-layered composite map first drawn than translated into a second short film.

III. PROPOSAL (9 weeks)

Project 3 : A Conscious Act

- 01 — Project (Film)
- 02 — Composite Map (Drawing)

Our Atlas studios culminated with the opportunity to propose a socially conscious public space somewhere in the territory/region of study. Given previous research and conclusions students defined their own project parameters -- site, program, and scale developed accordingly with an emphasis on inclusivity and levels of access.

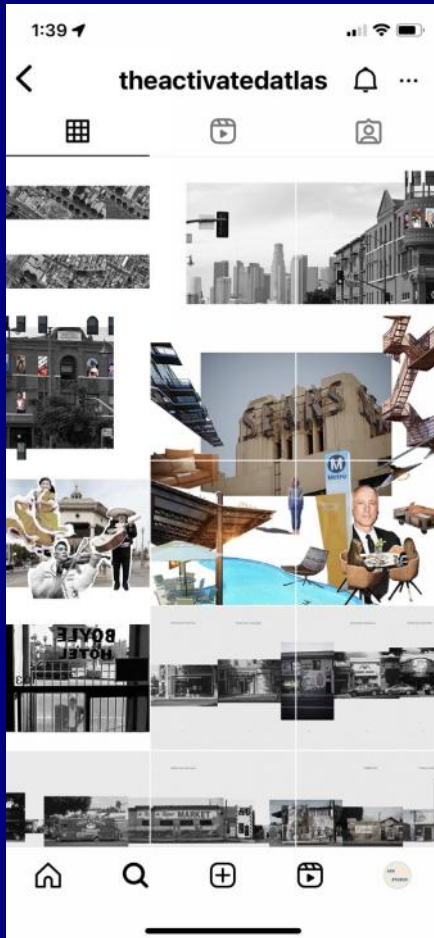


FIG. 1 — Syllabus Fall '22 Westlake Edition



FIG. 1 — Final Reviews were multi-projection installations

FIG. 2 — IG: [@theactivateatlas](https://www.instagram.com/theactivateatlas)



CAST

Erin Kasimow — A Los Angeles native, Erin’s design work focuses on creating comfortable and engaging spaces that explore the aesthetics and styles of LA’s diverse and vibrant personality. She is Adjunct Assistant Professor at USC School of Architecture where she has taught all levels across grad and undergrad programs since 2014. She is principal of EEK STUDIO founded in 2014, a multi-disciplinary creative studio that explores many types of projects at myriad scales. Prior to founding her own practice, Erin worked in multiple LA design offices including Michael Maltzan Architecture, Bestor Architecture, AECOM, and Skidmore, Owings, and Merrill. Her design work and photography have been published in Paper, Metropolis Magazine, and N+1. Erin has an undergraduate degree in studio art from Wesleyan University where she studied photography, graphic design and architecture, and received her M.Arch from Harvard’s Graduate School of Design.

BOYLE HEIGHTS

Bettina Brown
 Jianghan Dong
 Minyue Ge
 Alexia Hix
 Makoto Izu
 Alex Jamroz
 Jiawei Ji
 Emilie Jia
 Chentian Lu
 Desi Petkova
 Kennedy Wells
 Yue CC Xi

SANTA MONICA BLVD

Ruri Adams
 Esmeralda Aceituno
 Caleigh Canales
 Dan Chen
 David Flores
 Shadan Mirzaei
 Tianyi Mu
 Sophia Sabini-Leite
 Juan Villatoro
 Hanchen Xu
 Xueting Yu
 Zhanzhuorui Zhang

WESTLAKE

Kimia Bonyadi
 Sehee Cho
 Camille Feorene
 Laylah Fairley
 Kylie Gantzel
 Karen Lopez
 Hoondong No
 Anthony Quiroz
 Francesca Picard
 Isabella Rendon
 Skyler Rosin
 Cassandra Vasquez

PROJECT 1: PORTRAITS OF THE CITY

01 — LA STORIES

OBJECTIVE

Critically analyze architectural imagery in order to discern evident and implied meaning and significance. Classify different photographic/representational techniques and approaches formally and in subject matter. Identify narratives suggested and perpetuated from various media sources and authors.

PROCESS

Students were assigned a specific typology of the Los Angeles landscape for which they did an image search deep dive across platforms and disciplines. Images were culled from all relevant sources including internet image search engines., depictions in art and pop culture — film, TV, music, literature, architectural photography, journalism, and social media. Later they curated and assembled image collections into matrixes organized by various criteria including formal constructs of the images (how they were framed, vantage points, color palettes etc), content, and authorship.

Two final grids were constructed -- one considering the grid as a storyboard with a deliberate narrative associated left to right, top to bottom and another considering the grid more as a neutral field where images are arranged based on localized adjacencies or left for the reader to free associate in individual ways. Later as a studio a collective grid was assembled, an exquisite corpse of sorts that represented various aspects of Los Angeles explored.

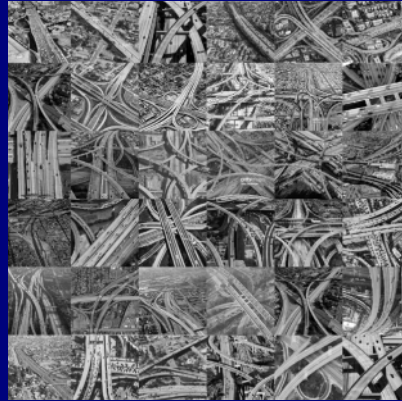


FIG. 1 — Freeways, Karen Lopez



FIG. 2 — Hills, Tianyi Mu

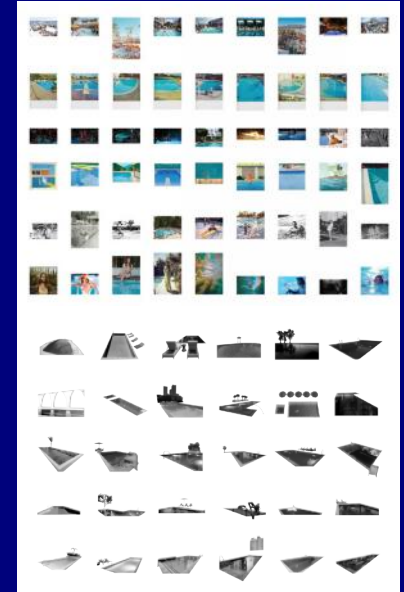


FIG. 3 — Pools, Francesca Picard



FIG. 4 — Retail Facades, Jiawei Ji

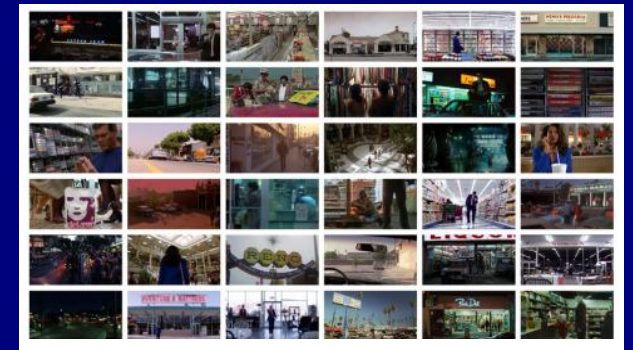


FIG. 5 — LA Retail Spaces in Film, Hanchen Xu

PROJECT 1: PORTRAITS OF THE CITY

02 — MICRODOCUMENTARIES

PROCESS

Moving from images of LA at large, students collected existing depictions and representations of studio site neighborhoods which they assembled to create a concise and focused narrative. As in Step 1 representation images were culled from all relevant sources. They sifted through a repository of generic and specific and made editorial decisions as to what was most relevant, most interesting, most typical. This was in effort to identify dominant existing narratives and thus identify opportunities for new ones.

Micro Documentaries were then created for one story of Boyle Heights, Westlake etc. presented as a mapping/visual storyboard told through images. Stories told were both popular or little known but together as a studio a series of neighborhood portraits emerged. These portraits were historic and contemporary, employing techniques of collage and grid assemblies but all were constructed from existing material, students displayed authorship in how they constructed and presented the materials to create a coherent recount.

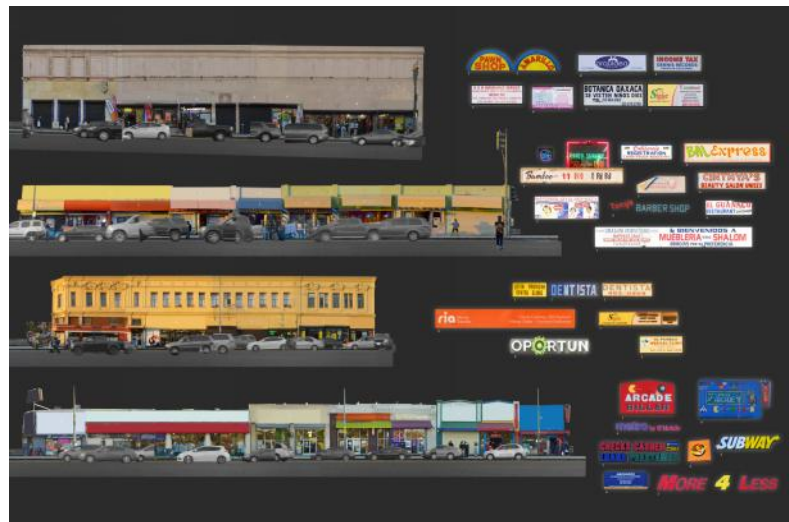


FIG. 1 — Stripped Signage, Isabelle Rendon

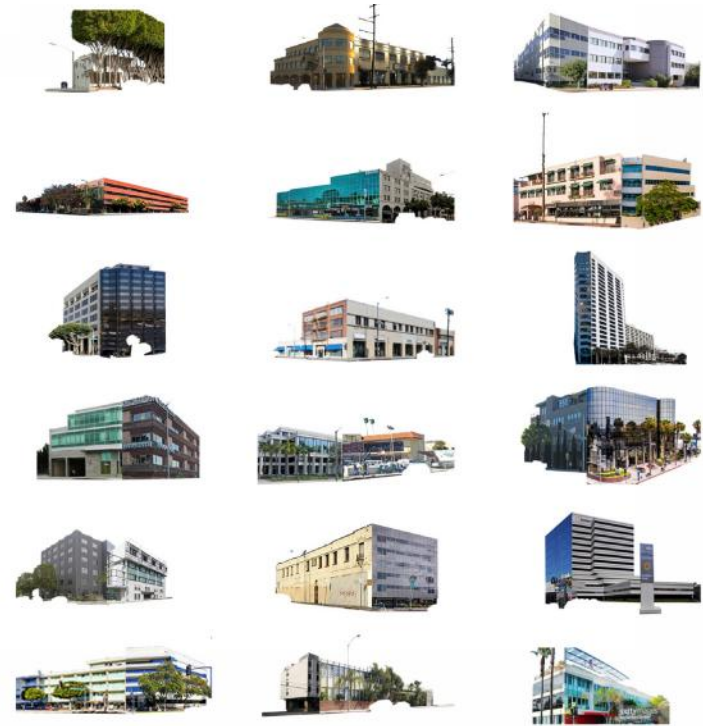


FIG. 2 — Unremarkable Landmarks, Juan Villatoro



FIG. 3 — Picture Perfect, Skyler Rosin

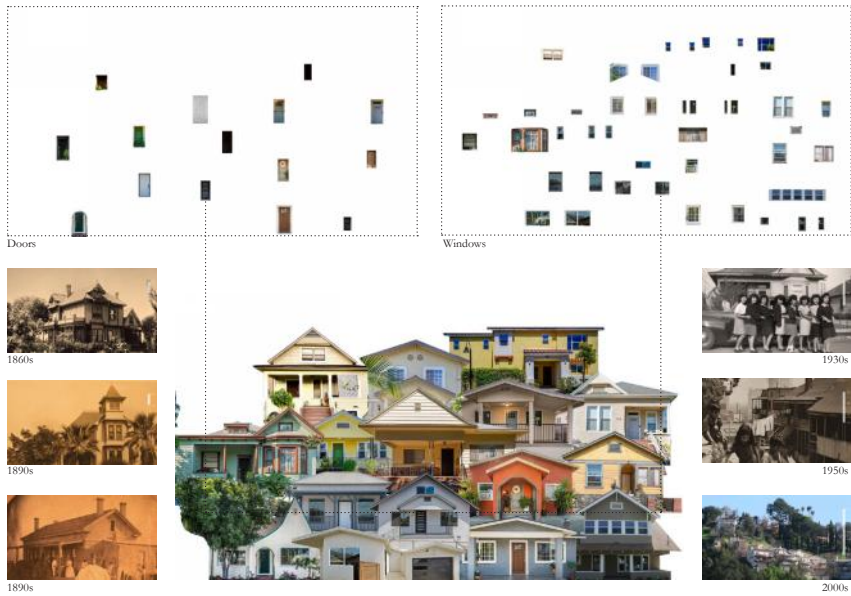


FIG. 1 — Single Family House Typologies + Immigrant Communities, Minyue Ge

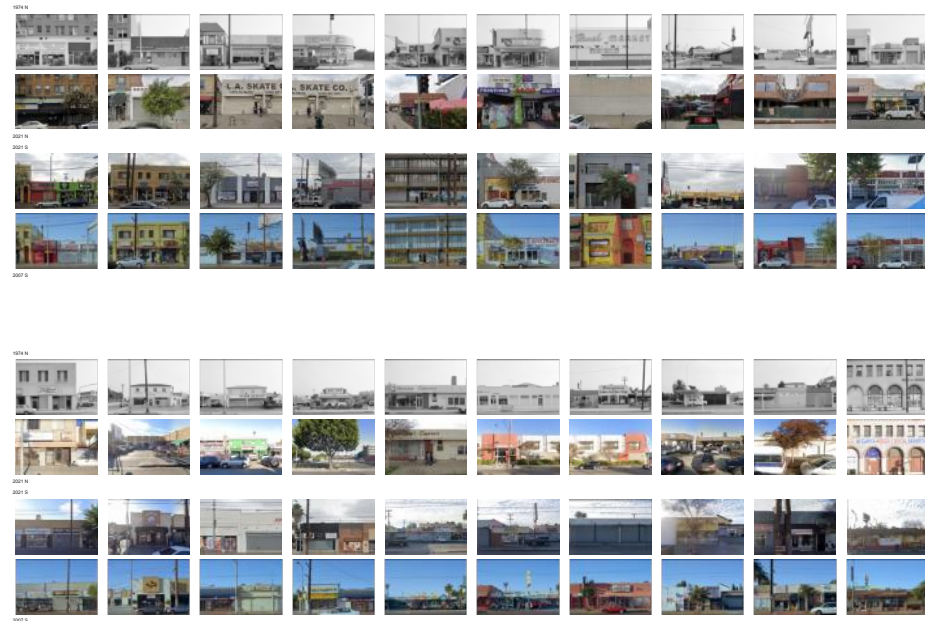


FIG. 2 — SM BLVD Past and Then, Hanchen Xu



FIG. 3 — Caesar Chavez Avenue, Chentian Lu



FIG. 4 — Boyle Heights + LA River, Kennedy Wells

PROJECT 1: PORTRAITS OF THE CITY

03 — PORTRAIT OF ARTIST AS NEIGHBORHOOD

OBJECTIVE

Focus more pointedly on how architectural imagery and representation can tell a story about its author. You will be asked to start to develop a more intimate and personal relationship with Boyle Heights through a process of putting yourselves into existing and/or original imagery and footage of the neighborhood in the process creating a self-portrait of sorts.

PROCESS

Students visited the site neighborhood. They photographed and filmed. Encouraged to engage in a more intuitive looking exercise -- they noticed surprises and discrepancies between previously held impressions and actuality. Footage was edited and composed into a short film -- their self-portrait "IN" the site. Students were encouraged to modify/author their content in any number of ways -- animate a still image, create a series of reconstructed images or collages, integrate still and moving footage etc. to "project" themselves into the film.

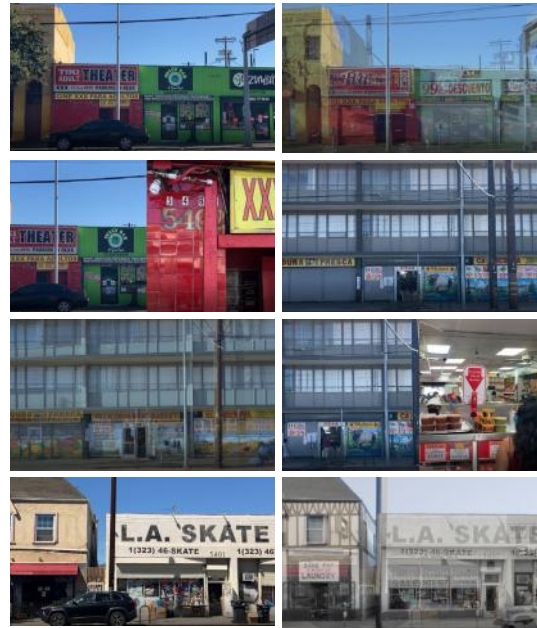


FIG. 2 — Past and Now, Hanchen Xu

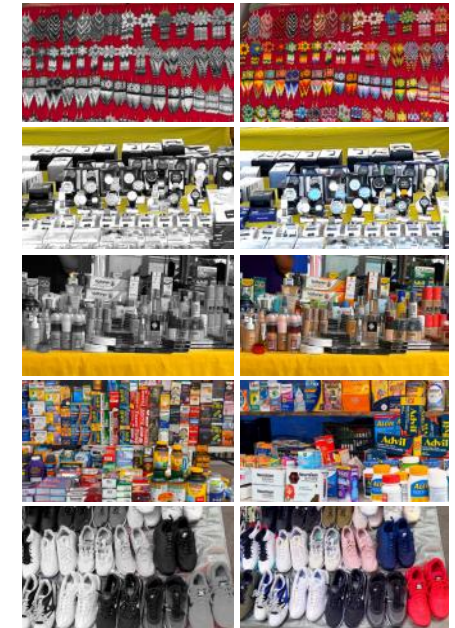


FIG. 3 — Vibrant Vending, Karen Lopez

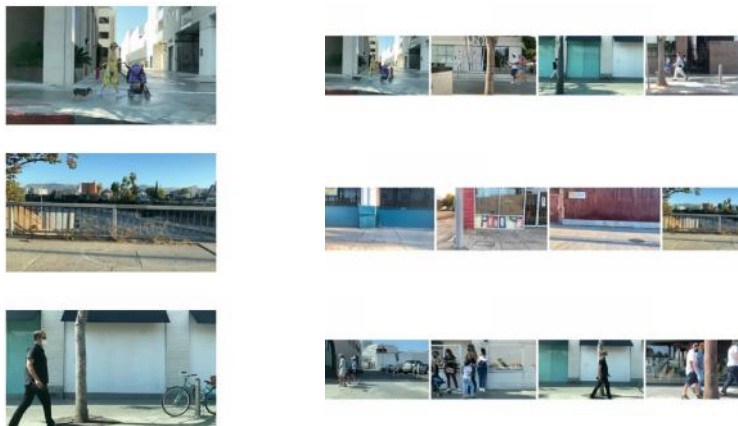


FIG. 1 — The Commuter City, Esmeralda Aceituno

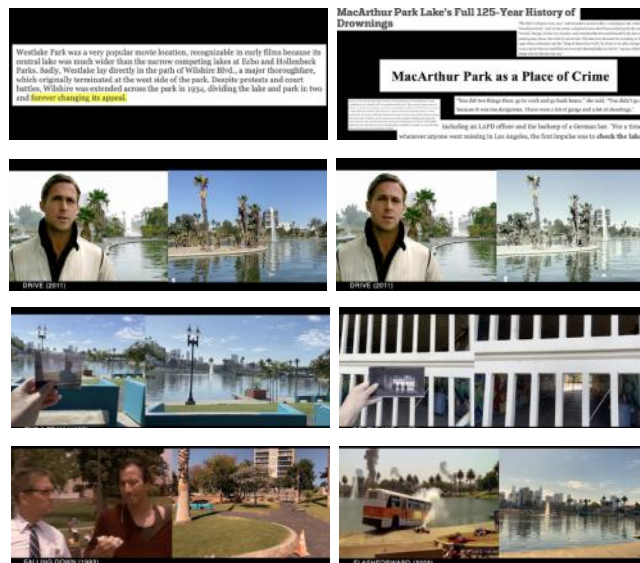


FIG. 4 — Tangible Takes, Kylie Gantzel



FIG. 5 — A Tour, Emilie Jia

PROJECT 2: MISSED REPRESENTATIONS

As architects we commonly use mapping to study site conditions in order to situate our work within existing fabrics -- much of those practices rely on accepting the Cartesian grid as a totalizing representation of a place but we must not overlook that a map as Rebecca Solnit writes “in its essence and intent [is] merely an arbitrary selection of information.” How one curates, organizes, and presents this information unlocks the power of a map to provide infinite readings and re-presentations of places one may already know or just be discovering.

Meanwhile the Atlas as a document presents the opportunity to assemble multi-layered readings that may have a chance at effectively capturing the infinite complexities and readings of a place. For our purposes we were not looking for a comprehensive depiction of the city or a unifying totalizing concept but rather the opportunity to cast multiple projective readings & interpretations -- a sampling of the myriad ways one might start to understand place when the social, cultural, political, and historical are found and projected to the built environment. As we move through the urban landscape, how do our perceptions of space change when the everyday is complicated via historical knowledge?



FIG. 1 — “Tourist Map”, Emilie Jia

OBJECTIVE

Project 1 provided an opportunity to become familiar with various existing narratives and depictions of both Los Angeles as a city AND Boyle Heights, Santa Monica Boulevard and Westlake neighborhoods as territories. While previous images examined and presented immediate and available narratives, Project 2 considered the ability for maps to render the invisible -- we were particularly interested in how mappings can reveal hidden histories, contradictions or complexities. Some of these stories were embodied in previous collective imagery -- the mappings allowed student to take them further and expand upon the narrative suggested by the image.

PROCESS

After studying map precedents including LA redlines and the work of Eric Brightwell, Charles Joseph Minard, Venturi Scott Brown, Lynch, Debord and many others, students were asked to create a composite map drawing that could take many formats/structural organizations. Drawings could incorporate Cartesian maps, storyboard imagery, collages, timelines etc. Topics were identified from a previous single image or film still sourced from P1. This project required heavy research and in-depth learning for students to become experts on their topic. While compiling facts and data students were also asked to not overlook the maps ability to be projective, to chart new territories and paths using familiar, found, and unexpected elements. Later drawn maps were translated to cinematic mappings, film that incorporated graphics, animations, POV interviews and captured site footage.

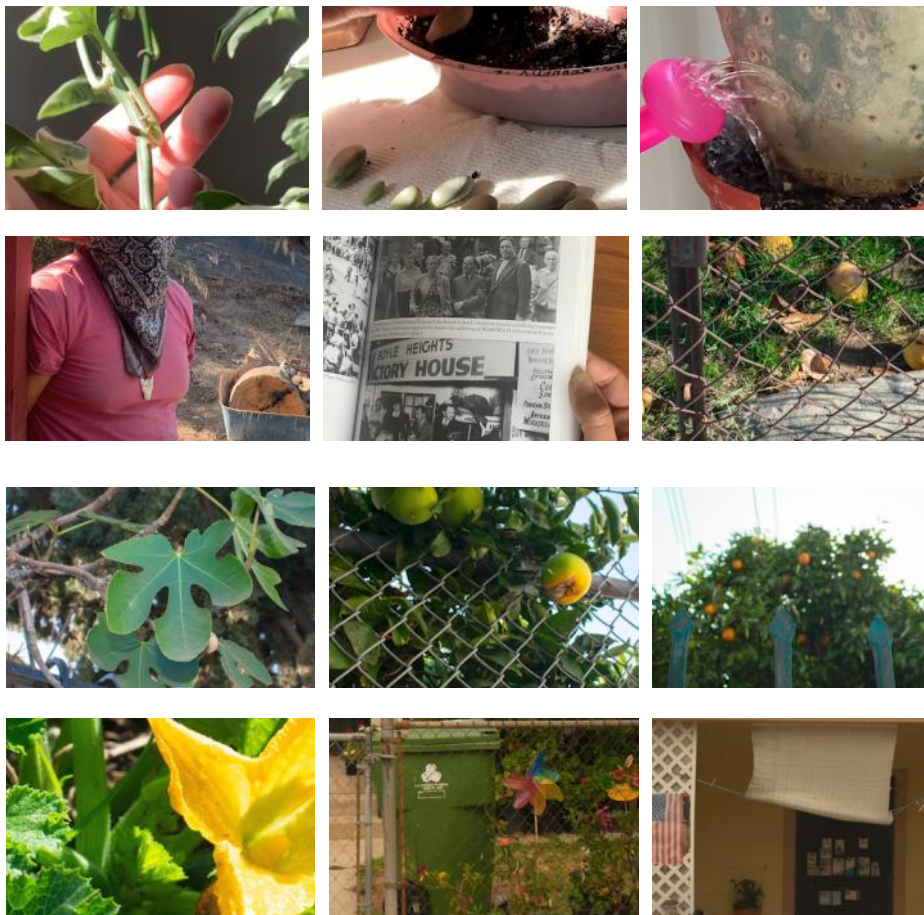
Edible Gardens

LOCATION
Boyle Heights, CA

STUDENT
Kennedy Wells

TOPIC
History of Agriculture + Domestic Gardening

Fig. 1 - Kennedy (previously trained as a landscape architect) interviewed Boyle Heights residents and Community Garden Organizers about local gardening practices in the area for short documentary film.

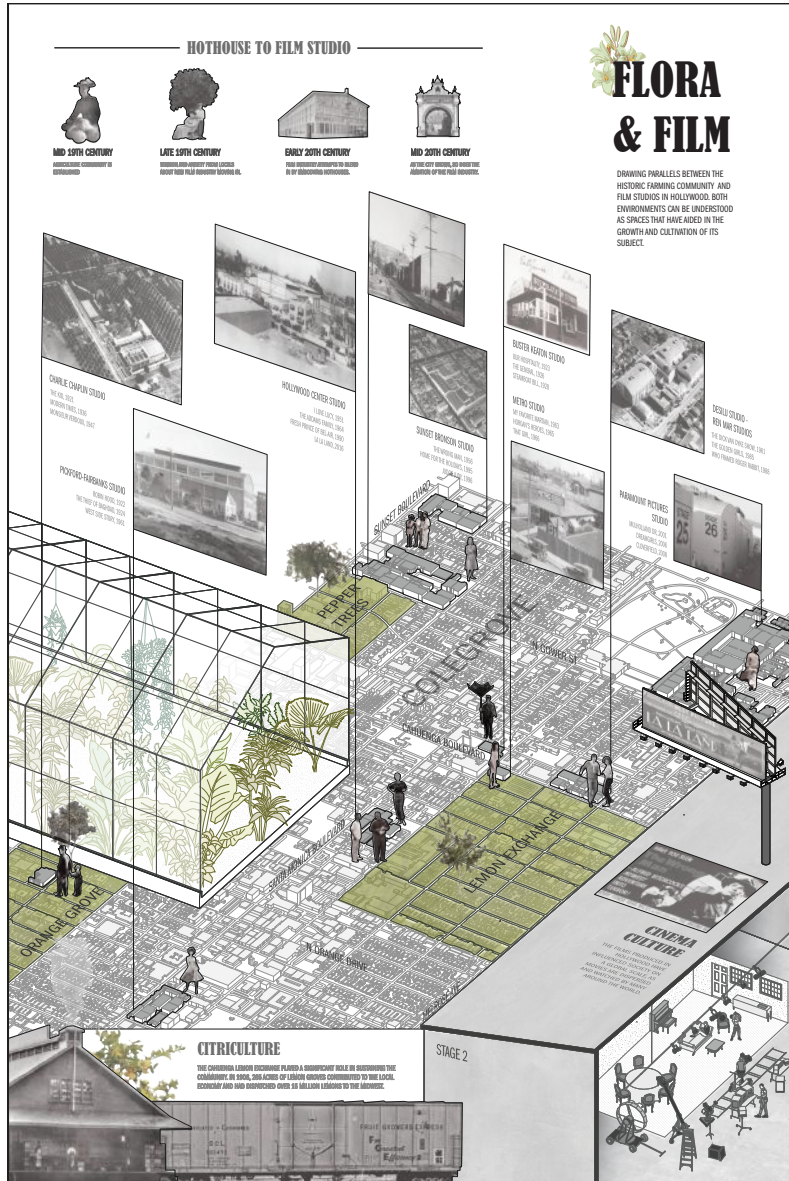


Flora + Film

LOCATION
Hollywood, CA

STUDENT
Ruri Adams

TOPIC
Intersecting Histories of Agriculture
& Film Production



Student Statement:

By studying and analyzing the former historical context of Hollywood film studios, I discovered that the film industry flourished in a region that was formerly an agriculture community. Analysis of the site eventually led me to understand that the arrival of the film industry in the early 20th century was met with great hostility from the existing community. In an attempt to camouflage themselves into this environment, the film studios adopted the hot house typology in effort to ease tension between the existing agriculture community. Although Hollywood's former identity as a farming community has vanished, the spirit of cultivation has survived. The film consists of the literal and imaginative identity of five film studios within the Hollywood region of Santa Monica Boulevard. By visiting each of the five film studios, I captured the physical representation of each site, and later transformed their representation into our personal connections to these sites. I accomplished this by overlaying scenes of movies and shows onto the bare studio walls to challenge our perception and understanding of these buildings. The audio of the film consists of direct audio from the movies and shows that were filmed in these locations in addition to captured audio from site visits.



Atlas of Informality

LOCATION
Westlake, CA

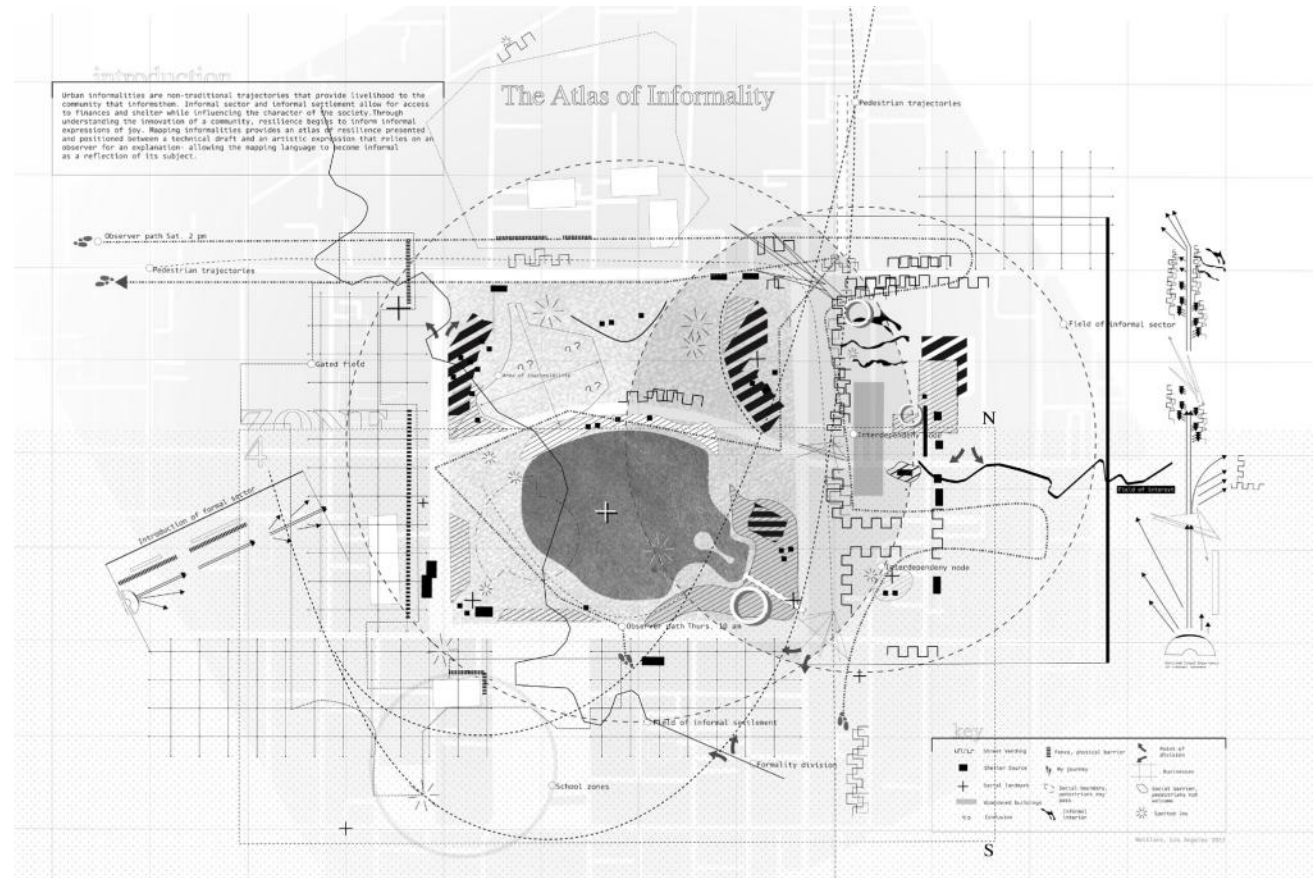
STUDENT
Camille Feorene

TOPIC
Zones and intersections of informal communities and activities



Student Statement:

Filmed through the perspective of a traveling pedestrian, the Atlas of Informality brings the experiential qualities of the mapping exercise to life. First hand experience of the dynamics that informal activities bring to the sidewalk edge forces the visitor to interact with and participate. Throughout the film, labels and imagery work alongside audio of interviews with Westlake locals and academics who have studied informal settlements to give a broader understanding beyond the experiential. How its formed, how society responds, and the importance of its existence is explored.



The More Things Change...

LOCATION
Westlake, CA

STUDENT
Skyler Rosin

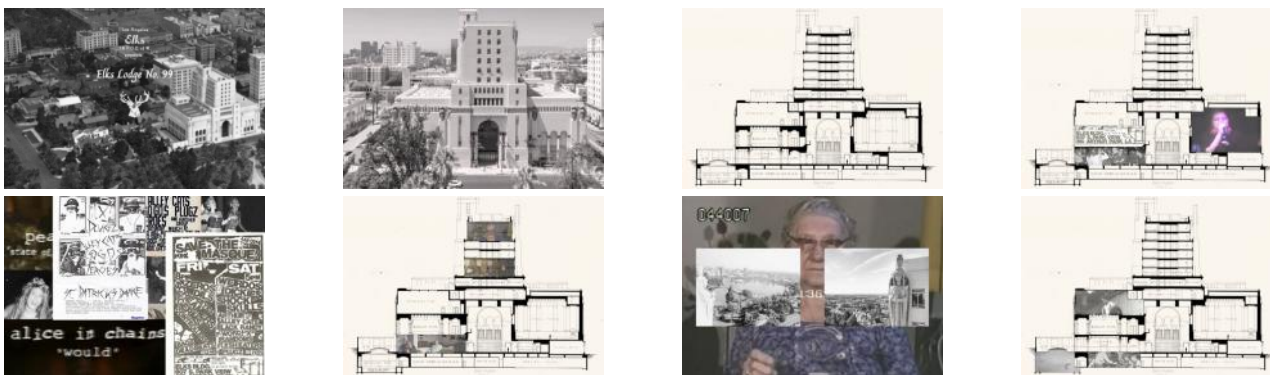
TOPIC
Historic Structures Reinhabitations



Student Statement:

After becoming increasingly more familiar with the historic structures of Westlake and the history of the area, I began to learn about the internal stories of each building. Due to the turbulent and dramatic changes the neighborhood faced in terms of demographics, economics, and infrastructure, the programs of many buildings had to change. In this map, I documented over 100 years of programmatic changes in 20 historic buildings in Westlake, along with unique data and stories about their pasts. The bar graphs below became a visual representation of the re-use that occurred within these buildings over decades.

One of the most intriguing buildings from the map I created was the Elk's Lodge, a building constructed in the 1920's as a social club. As the popularity of the Elk's social group faded, new programs took over the space: a retirement home, an Olympic swimming tournament, punk rock concerts, and weddings. In this film, I created a cinematic map to track and compare these disparate histories that all occurred in the confines of one structure. A century later, the building still stands and is awaiting its next chapter



PROJECT 3: A CONCIOUS ACT

The final weeks of the studio were spent concieving a design proposal in the semester’s territory/region using the program prompt of a socially concious space ASSEMBLY. Students defined their own project parameters -- site + scale were developed accordingly emphasizing inclusivity and levels of access. Proposals shied away from rehabilitory tones rather emphasizing how projects could respectfully highlight and take inspiration from conditions specific to the neighborhoods which they reside while providing real or rhetorical resources. For some ASSEMBLY literally programmed an act of gathering, others applied that to a process of fitting parts together-- connecting architectural regions, user groups, services etc. Proposals ranged from speculative futures to the currently implementable -- landscape and urban infrastructure, adaptive reuse, guidelines for new service industry standards and street vendors, installations and community based events.



FIG. 1 — Film Stills from “Urban Trails” Original Animation, Kennedy Wells

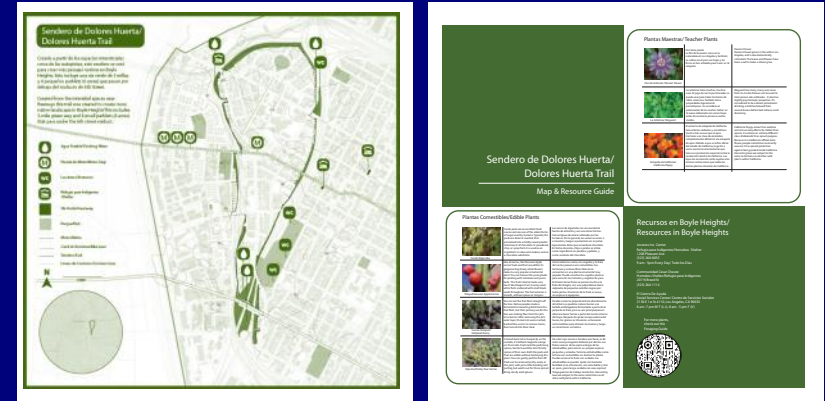


FIG. 2 — “Trail Map” Kennedy Wells, Reintroduces the Californian Chaparral landscape back into abandoned interstitial spaces created by the Freeways. This included a 3-mile green way and 4 small parklets (6 acres) that pass under the 6th street viaduct inspired by desire lines already in the landscape

OBJECTIVE

Develop an original design proposal concurrently with a way of depicting it in its context that responds to stories and narratives that emerged from previous photographic, mapping, and film studies. Designs should be evaluated by how their placements can create new readings and images of the city, consider tone and audience.

PROCESS

Final designs were developed simultaneously with a representational focus that encompassed both cinematic/animation technique and perspective. Early on students identified the most important views and types of shots for communicating project intentions and underlying themes. The objective for the final films was to tell new stories about LA that featured student designs as a character RATHER than a film that explicitly explains the project. Students used various methods including stop motion, hand drawn animations and animated drawings, composited live-action footage with 3D rendered scenes.

The Timeless Gaze

STUDENT

Minyue Ge

LOCATION

Boyle Heights, CA

TYPE

Infrastructure - View Archive and Display

STUDENT STATEMENT

While architecture is regarded as a discipline of spatial ideas and material forms, this project is most concerned with the role of the architectural image. Architectural image influences people's perceptions about places and forces them to confront histories by capturing important moments and understanding cultural and social values. The Timeless Gaze augments the power of sight and observation to confront and consider memory, contrasts, and evolving changes within the built environment. Having survived the most massive freeway construction in North America, housing discrimination, and gang violence, Boyle Heights is defined by the resilience and enduring identity. This endurance and character have undergone threats of development and gentrification to the area, as well as current events, global pandemics, and cultural and political shifts.

The Timeless Gaze observes Boyle Heights through the lens of time, revealing responses to the built environment at various stages and circumstances. Archival images do more than preserve; they allow us to self-reflect, a critical exercise perhaps even more crucial in times of flux and uncertainty. Contrasting current conditions with previous moments in time poses the question -- Is the present better than the past? Are the changes that have occurred good or bad? Do we want to go back to a certain point in time



FIG. 1 — Map shows location of viewing devices, assembly and digital archives for layered images and views

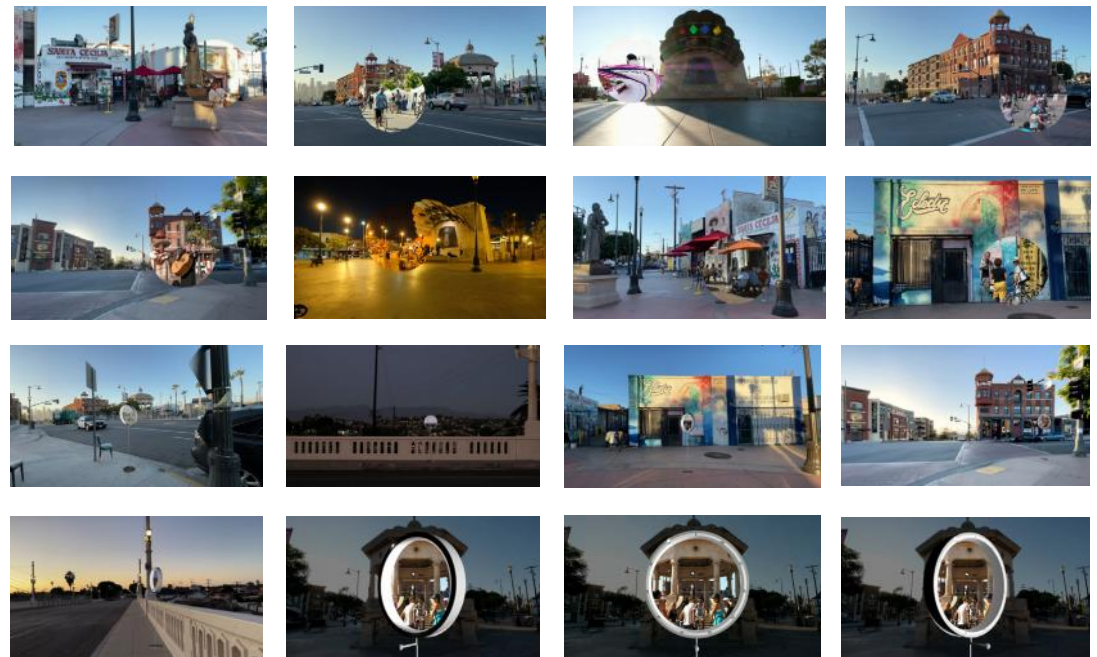


FIG. 2 — Film Stills show simulated views of various sites with composited alternate scenes layered over

Under One Roof

STUDENT
Hanchen Xu

LOCATION
East Hollywood, CA

TYPE
Retail/Housing - New Swap Meet Typology

STUDENT STATEMENT

The film picks up previous discourse of gentrification on SM BLVD by looking at a specific gentrified building among many others, the union swap meet building in East Hollywood. It was an indoor scrum of vendors -- most of them are racial minorities and immigrants. It is a one-stop warehouse for tattoos, bicycle repairs, copies of keys, botanical supplies, eyebrow threading, women's underwear, graffiti supplies, pet birds, and yarn. Swap meet is a typology that truly caters to the needs of the multicultural neighborhood. It is the space that gathers the community and binds it together. However, the space is now torn down by the real estate developer Jamison Services, and will be replaced by expensive housing and retail. The demolition of the building and the replacement of local vendors exemplifies the ongoing trend of erasing racial minorities from ethnically diverse neighborhoods.

Under One Roof reimagines the swap meet and looks for a new formal approach that houses a social and political environment serving local ethnic communities and cultivates multiculturalism, to propose a design truly for the minorities but also potentially of interest to developers. It incorporates sectional housing above and retail on the ground floor below. The project marries the problem of LA's housing crisis and the loss of the swap meet together, both of which due to gentrification.



FIG 1 — Final Film incorporate layered google aerials and real footage (both found and original) with Chris Ware inspired drawings of the final design proposal.

M.ROOMS

STUDENT

Ruri Adams

LOCATION

Hollywood, CA

TYPE

Adaptive Reuse - Hollywood
Studio Conversion to Mushroom
Farm

STUDENT STATEMENT

Hollywood has been fertile ground for cultivation from its early days as an agricultural center to its inception as an epicenter for the creation of popular entertainment and culture. As the actual content creation becomes increasingly more decentralized to the living rooms of youtubers around the world and tax-incentivized locations around the country the current film studios of Hollywood seem more and more like urban islands, self-sustaining yet isolated from the outside world, what will become of them in the future?

Los Angeles is a place synonymous with health and wellness trends. A city that holds the ability to establish trends that influence the world, such as a plant-based lifestyle. As our society continues to face the inevitable challenges of resource scarcity, can Los Angeles's ability to influence a particular cultural mindset be used as a method to positively influence the greater society's view and acceptance of plant-based lifestyle? M.rooms imagines a new type of cultivation that takes place in Hollywood's hallowed grounds one that addresses critical environment and climate concerns by co-opting its existing entertainment and wellness culture. M.rooms proposes to repurpose pre-existing film studios and reimagine mushrooms to the public as a fantastical subject matter. Inspired by traditional mushroom farming practices, it celebrates the process of manipulation and reinvention as an opportunity to indirectly, yet emotionally engage with the public to gain a greater appreciation and interest towards plant-based resources.



FIG. 1 — Film Stills - A tour through the immersive experience of mushroom growing rooms

REFORMING REUSE

STUDENT

Francesca Picard

LOCATION

Westlake, CA

TYPE

Adaptive Reuse + Community Event - Repurposing an abandoned theater as art-based recycling center

STUDENT STATEMENT

On the streets of Westlake and the greater Los Angeles area, the presence of trash is predominant. Waste services are active but divided amongst different parties for specified purposes, leaving gaps and unaccounted for excess. This begs the question, how can the relationship between a place and trash be reformed? *Reforming Refuse* hopes to instigate a systemic and cultural change through shared responsibility of refuse. The project aims to reframe how trash could be dealt with in the area through a grand spectacle of repurposing trash into useful material to rebuild aspects of the community, starting with the Westlake Theater. Through an elaborate exhibition of machinery processing in conjunction with efforts from the community, found items will be brought to the theater-turned-repurposing-center, sorted, translated, and reassembled into new items to replace deteriorating components within the theater. The call for community engagement looks to reform the relationship between people, place, and refuse.

Reforming Refuse animates the process of translation of refuse and the possible outcomes of these community projects. Through twinmotion rendering and animation, sleek machinery is juxtaposed by the ornate decore of the old 1920s theater to create visual spectacle. Film techniques were borrowed from films explored throughout the semester, machinery scenes inspired by Burton's "Charlie and the Chocolate Factory", simple detail shots with music playing in the back inspired by "House" by Charles and Ray Eames. Whimsical and triumphant music aid the tone of the film, narrating the emotion and possibilities associated with the process. Collage techniques were essential to the film making process, marrying the creation of the film to the techniques used in the proposed process of reforming refuse. This contrast is bizzare but also delightful in nature, similar to beautifully refined products made from the unexpected base material of street garbage.

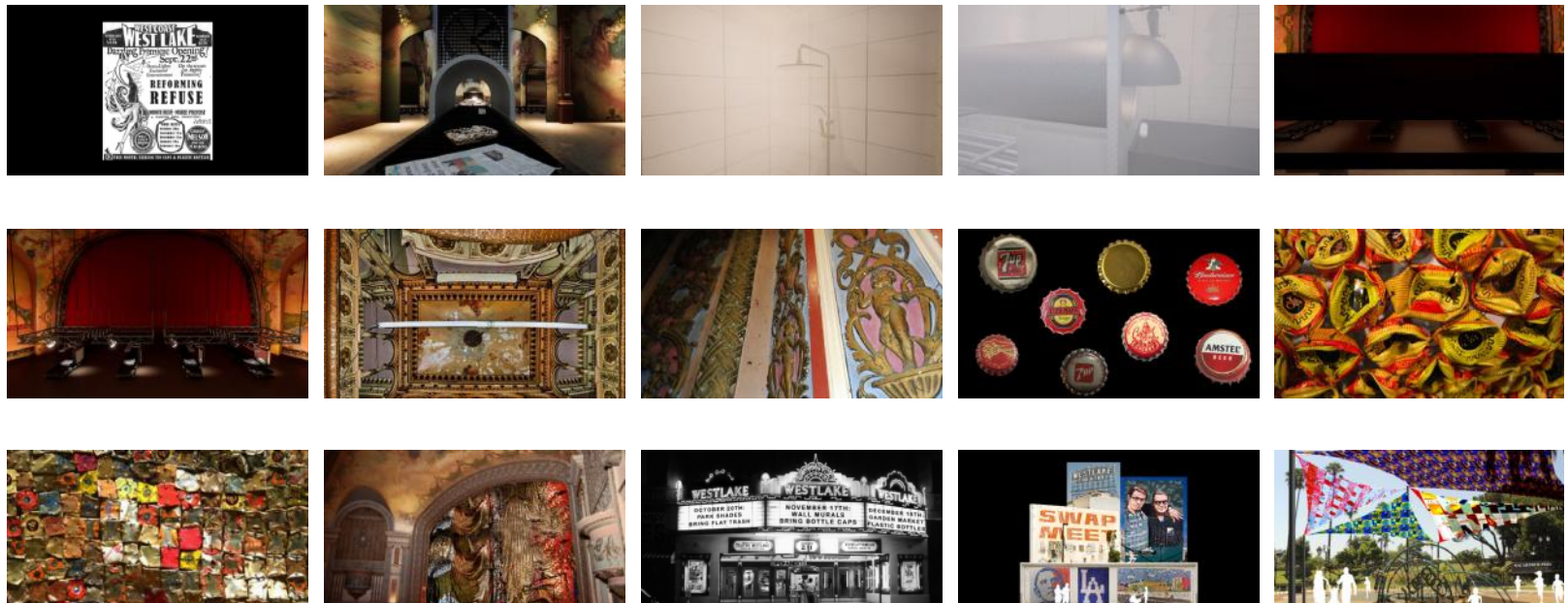


FIG. 1 — Film Stills - Animated sorting process staged throughout the building, featuring images of art by El Anatsui

REFERENCES/BIBLIOGRAPHY



Reference Images by: Ron Kurokawa, Catherine Opie, Bernd and Hilla Becher, Eric Brightwell, Eames, Gordon Parks vs. Scene from Lovecraft Country, Lauren Halsey, Rebecca Solnit + Molly Roy, Ralph Rumney

FILMS + TV

Los Angeles Plays Itself
 Reyner Banham Loves Los Angeles
 Rize
 LA 92
 Boogie Nights
 Tangerine
 The Big Lebowski
 Boyz in the Hood
 Mulholland Drive
 Safe
 Insecure
 Transparent
 City of Ghosts - Netflix Series
 Lost LA - KCET series
 Drive 2011
 MacArthur Park 2001
 Duck Soup 1927
 The Last Blackman in San Francisco
 The Florida Project
 The Cruise

ARCHITECTURAL FILMS + SHORT FILMS

“House”, Powers of 10, Ray +Charles Eames
 Transfer Video Awards
 “Ed Ruscha - Motorized Photographs Of Sunset Blvd. And Other L.A. Streets”

ARTISTS

Bernd and Hilla Becher
 Robert Frank
 Ramiro Gomez
 Lauren Halsey
 David Hockney
 Janna Ireland
 Dave Jordano
 Yoko Kanayama
 Sheila Levrant de Bretteville
 Grant Mudford
 Catherine Opie
 Gordon Parks
 Lisa Anne Auerbach
 Karin Apollia Mueller
 Ed Ruscha-Robbert Flick

PROJECTS/PODCASTS

Queering the Map
<https://www.queeringthemap.com/>
 Welcome to LA
<https://www.kcrw.com/culture/shows/welcome-to-la>
 California Love
<https://www.npr.org/podcasts/889240274/california-love>
 @mychivas
 To Live and Dine in LA, 2015
<https://live-and-dine.lfla.org/>
 Native Land-CA: <https://native-land.ca/>
 K-Town '92: <http://ktown92.com/>

BIBLIOGRAPHY + READINGS

Popular Culture in the Age of White Flight: Fear and Fantasy in Suburban Los Angeles, Eric Avila
 Everything Now: Lessons from the City-State of Los Angeles, Rosecrans Baldwin
 Both Sides of Sunset, Ed. Jane Brown and Marla Hamburg Kennedy
 Atlas of Emotion, Giuliano Bruno
 City of Quartz, Mike Davis
 Slouching Towards Bethlehem, The White Album, Joan Didion
 No More Play, Michael Maltzan, Ed. Jessica Varner
 Atlas, Gerhard Richter
 Infinite Cities, A Trilogy of Atlases, Rebecca Solnit
 Sidewalking : Coming to Terms with Los Angeles, David L. Ulin
 Los Angeles: The Architecture of Four Ecologies, Reyner Banham
 Becoming Los Angeles: Myth, Memory, and a Sense of Place, D.J. Waldie
 Looking at Los Angeles, ed. Jane Brown
 Both Sides of Sunset, ed. Jane Brown
 Learning From Las Vegas, Denise Scott Brown, Steve Izenour, Robert Venturi
 “Can Architects be Socially Responsible?” Margaret Crawford
 “Some Aspects of Design from a Women Designer,” Sheila Levrant de Bretteville
 “Walking with the Ghosts of Black Los Angeles,” Ismail Muhammad
 “The Infrastructure of Trees,” Warren Techtin
 “In My Los Angeles, Hollywood Was a Thousand Miles Away,” Walter Thompson-Hernandez
 “The Case for Letting Malibu Burn,” Mike Davis