

ARCHITECTURAL CRITICS PANEL AT PDC ON MARCH 14



Clockwise from top left: John Dreyfuss, Michael Franklin Ross, Jonathan Kirsch, Art Seidenbaum.

Four widely-read Los Angeles architectural journalists — John Dreyfuss, Jonathan Kirsch, Michael Franklin Ross, AIA, and Art Seidenbaum — will be featured in a panel discussion on architectural criticism at this month's Chapter meeting on March 14, 8 p.m., in the Sequoia Room of the Pacific Design Center. Lester Wertheimer, AIA, will serve as moderator for the program, which promises to be an evening of provocative and stimulating exchange. A reception, sponsored by the SCC/AIA Associates, will begin at 7 p.m. RSVP at the Chapter office, 624-6561. The program itself is free of charge and open to the public.

John Dreyfuss serves as Architecture and Design Critic for the *Los Angeles Times*, where he has been a staff member since 1966, covering topics ranging from higher education and environment to architecture and design. Dreyfuss is a member of the SCC/AIA jury for the 1978 Awards Program, and recently contributed the article on architecture for the 1978 *Encyclopedia Americana Year Book*.

Panelist Jonathan Kirsch is well-known to readers of *L.A. ARCHITECT*, having served as its founding editor. A writer and editor specializing in architectural communications, Kirsch has conducted seminars for the SCC/AIA, SCI-ARC and other university programs, as well as for private architectural firms. He is now Senior Editor of *New West* magazine. Kirsch has been widely published as a freelance magazine writer and as the author of two novels, *Bad Moon Rising* and *Winter Circle*.

Michael Franklin Ross has the special distinction of being both a practicing architect and an active architectural journalist. Ross, a senior projects architect with Daniel, Mann, Johnson & Mendenhall, is a member of the Editorial Board of *L.A. ARCHITECT* and a West Coast correspondent for *P/A*. A contributor to architectural journals since 1968, his feature story on young Los Angeles architects is slated to appear in the April issue of *A + U*, and Ross' first book, *BEYOND METABOLISM: The New Japanese Architecture*, will be published this spring by McGraw-Hill.

Rounding out the panel is *Los Angeles Times*' columnist Art Seidenbaum, who describes his job as an attempt to wrap 500-word ribbons around the Los Angeles urban sprawl with excursions into architecture, urban planning, sociology and style. His columns have earned numerous awards, including an AIA award, as did his successful venture into public television with KCET's "Citywatchers." Prior to joining the *Times*' staff in 1962, Seidenbaum worked for *Saturday Evening Post* and *Life*.

Panel moderator Lester Wertheimer, an SCC/AIA Director, is *L.A. ARCHITECT*'s graphic designer and member of its Editorial Board. Unofficially, he is *L.A. ARCHITECT*'s wit-in-residence, his humorous commentary frequently gracing the pages of the publication.

HOLLYWOOD REVITALIZATION — PART 2

Last month's account in *L.A. ARCHITECT* of current revitalization developments in Hollywood is followed this month by an examination of some of the issues and motivations behind those efforts — as well as the role played by the SCC/AIA Hollywood Urban Design Study (*L.A. ARCHITECT*, April 1976).

That Hollywood has two faces — one seen by the people who live there and the other by the people who don't — is a view shared by Hollywood Revitalization Committee Executive Director Rusty Flint and Los Angeles City Planner Bill Sisson. They approach Hollywood from different perspectives and use different words, but both acknowledge a large, often frustrating dichotomy between planners' proposals for physical improvements in the neighborhood and the socially oriented concerns of Hollywood residents.

The Local View

Those who live in Hollywood regard it as a community like many others, with a mix of functions and people, a center for urban activities, a distinct relationship with the greater metropolitan area,

and its share of problems. While their reasons for settling in Hollywood might once have had something to do with the Hollywood "mystique," their current alarm isn't over image, but rather over what they see as an invasion of crime and prostitution. They feel the effects in depressed property values, a diminished sense of safety, and some degree of moral outrage — much as one might expect in a nondescript Midwestern town whose downtown theater has just gone "X."

The Greater View

Tourists and Angelenos living outside of Hollywood have taken a more passive view of Hollywood's decline. The face of Hollywood they see is for the most part limited to Hollywood Boulevard and its adjacent parking lots and streets. The major drawing cards, first-run movies and an active street scene, are still there. But, as the AIA study noted, nearly half the tourists visiting Hollywood rate it low in comparison to other Southern California attractions. High degrees of upper-floor vacancy attest to the Boulevard's impaired viability as a business center. And the press has amply informed anyone who didn't already know about the crime and prostitution. Somewhere the mystique was lost.

AIA Input and Other Ingredients

Enter the SCC/AIA and its Urban Design Study. Its primary authors, architects Jerry L. Pollak and Mark Hall, set legitimate parameters for the study, which assessed Hollywood's physical fabric and proposed changes designed to achieve a sense of place consistent with the "Hollywood" image. Similar in scope to a R/UDAT project, the study

suggested improved infrastructural and circulation systems, including a network of four non-conflicting movement modes; "anchors" on either end of the study area; building gap "windows" to the south and other bridging elements between Hollywood and Sunset Boulevards; and some admittedly cosmetic touches for design cohesiveness and an enhanced community image. Aside from the provision for some senior citizen housing, the AIA study did not deal directly with the local (residential) face of Hollywood. Instead, the residential areas were to accrue the secondary benefits of revitalization in the core area along Hollywood Boulevard, Highland Avenue, and Vine Street. Throughout the AIA study is a hopeful tone, a stock-taking of urban assets both existing and reclaimable.

Of course, the AIA study alone cannot account for the energy that has been focused on Hollywood. Flint cites three factors, all of which are crucial to a successful revitalization program: 1) concerned citizenry, 2) political muscle, and 3) outside attention.

Appraisal

From this standpoint, the AIA study was even more effective than it might appear to have been. Not only did it provide some necessary exposure to outside interests and mobilize community leaders with its lucid portrayal of a thriving urban center; it also caught the eye of Councilwoman Peggy Stevenson and prompted her to translate a long-standing concern for Hollywood into a definitive action program. Accomplishments to date include the establishment of the Revitalize Hollywood Advisory

(continued on inside page)

QUO VADIS PAN PACIFIC?



Pan Pacific Auditorium, 1935 (Wurdeman & Becket): Past and Present.

Editor's note: Considerable interest in the future of the Pan Pacific Auditorium has been generated recently by the County of Los Angeles' plans to acquire and develop, with State support, an urban park on the 28-acre site on which the auditorium stands. Various proposals for the preservation and re-use of the auditorium have been advanced by citizens and groups over the past year or two, including a proposal for a multi-purpose community facility which has received support of State Senator Alan Sieroty. An article by SCC/AIA member Joe Amestoy, urging the preservation of the entire structure, appeared prominently in a recent L.A. Times (1/8/78). And Wilshire District community support for an "active" (as opposed to a "passive") park, including preservation of the Pan Pacific, appears to be high.

Official pronouncements assure that the park plans have not yet been concluded — since land acquisition is still underway — and will only occur in consultation with a yet-to-be-appointed Citizens' Advisory Group. However, the L.A. County Flood Control District, whose funding participation is essential to the park project, seems determined to develop a major retention basin on the present auditorium site.

The following is excerpted from a report submitted in October 1977 by UCLA architectural historian Thomas S. Hines to the L.A. County Department of Parks and Recreation and is published here with the Department's permission. Hines' Pan Pacific proposal has generated a good deal of interest, support, and controversy in its own right. In presenting Hines' provocative argument, L.A. ARCHITECT takes this opportunity to invite comments and proposals from its readers on this timely preservation issue.

The [Pan Pacific] Auditorium poses an interesting problem but one for which there is a solution that should serve, at the same time, two important needs: (1)

park development and (2) preservation of an important architectural landmark. That is: first, to save and restore the relatively small area of the West Section of the building as an integral part of the new park design and second, to demolish the larger, less significant, and apparently unresizable larger auditorium space itself provided that the demolition is carried out so as not to endanger any part of West Section.

The West Section is an extremely significant example of the Streamline Moderne Style.... Most architectural historians would acknowledge that "modern" architecture is no single, monolithic entity and that numerous and various styles and sub-styles fit within the general rubric. Los Angeles is very rich in at least three of those variants of twentieth-century "modernism." Richard Neutra's Lovell House (1929) and Rudolph Schindler's Buck House (1934) are among the leading examples of the "International Style," the "cleanest," "purest," and "tasteful" of the modernist styles. The two more decorative and flamboyant relatives of this style are the "Art Deco," perhaps best illustrated in Parkinson and Parkinson's Bullock's Wilshire Department Store (1928) and the "Streamline Moderne," of which the best example (here and maybe anywhere) is the West Section of Welton Becket's and Walter Wurdeman's Pan Pacific Auditorium (1935). The final design of the auditorium was selected in an international competition and subsequently won an AIA award.

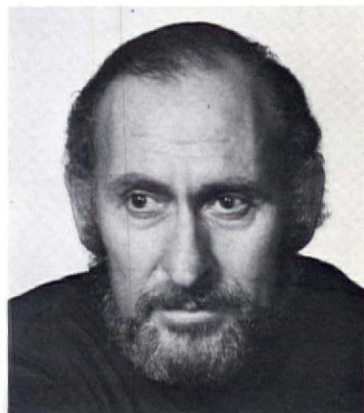
The Streamline Moderne was an especially important style in the social history of architecture since it epitomized popular notions of twentieth-century modernism. It borrowed its imagery from mechanical and industrial objects and from the design of the century's major modes of transportation — the train, the automobile, the ship (especially the great luxury ocean liner), the various aircraft, includ-

(continued on inside page)

PHOTO CONTEST REMINDER

March 30, 1978, is the deadline for all entries in the *L.A. ARCHITECT* Photo Contest. The theme: "Looking at the Environment." Submit your slides, color prints, black & white prints — singles and series. Distinguished panel of judges: architectural photographers Marvin Rand and Julius Shulman, graphic designer Deborah Sussman. Winners will be published in *L.A. ARCHITECT*. Contest open to all. For rules and information, contact Chapter office at 624-6561.

PANOS KOULERMOS AT SCI-ARC ON MARCH 28



Panos Koulermos — architect, planner, critic and educator of international reputation — will speak on "Architecture as an Urban Component" at the Chapter program on March 28, 8 p.m. at the Southern California Institute of Architecture, 1800 Berkeley Street, Santa Monica. The program is free of charge and the public is welcome.

Koulermos is Professor of Architecture and Department Chairman at the School of Architecture and Fine Arts at USC where he has taught since 1973. His current work as an educator and a practicing architect reflects his interest in research related to the theoretical and technical aspects of architecture. In addition, Koulermos is in the process of preparing, for *A + U*, a major retrospective on his philosophical and design work which will be comparative and critical in its approach. Also in the planning stage is an exhibition of Koulermos' work to take place in Milan later this year.

Cyprus-born Koulermos studied architecture and urban planning in London and Milan and practiced there, as he did in Athens. He taught as a critic at the Architectural Association in London and, since 1966, has taught at a number of American universities as a visiting critic.

Koulermos' executed work and projects have been published extensively in European architectural periodicals. And his own writings and monographs on the work of prominent twentieth-century architects, including R.M. Schindler and Italian modern movement pioneers Terragni and Lingeri, have appeared in *AD*, *A + U* and *Architecture in Greece*. Most recently, Koulermos has joined the Editorial Board of *L.A. ARCHITECT*. His keen sense of inquiry, critical perspective, and broad experience are expected to prove an asset to the publication.

UPDATE: CONTINUING EDUCATION

At the SCC/AIA Board meeting of February 7, 1978, the following resolution was unanimously adopted: "Be it resolved that the Board of the Southern California Chapter of The American Institute of Architects is fundamentally opposed to the concept of mandatory continuing education for the architectural profession, either as a prerequisite for membership in the AIA or for professional recertification. We support and implement as a Chapter the concept of voluntary continuing education for architects." Chapter members whose beliefs concur with the Board's are urged to make their views known to Elmer Botsai, FAIA, President, AIA, 1735 New York Avenue N.W., Washington, D.C. 20006.

MARCH 1978

Inside:

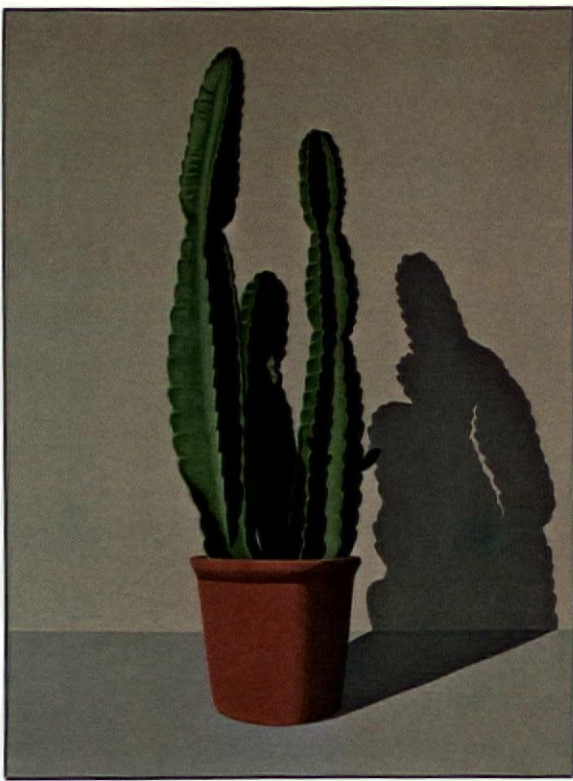
Art and Architecture — Interviews with Craig Ellwood and Roland Coate, Jr., AIA.

Calendar:

March 14: Architectural Critics, Pacific Design Center, Sequoia Room, 8 p.m.
March 21: Raymond Kappe, FAIA, L.A. 12 Lecture Series, Knoll Furniture Showroom, Pacific Design Center, 8 p.m.
March 28: Panos Koulermos, "Architecture as an Urban Component," SCI-ARC, 8 p.m.



ROLAND COATE



Roland Coate, Jr., AIA, whose Alexander house was featured in the March 1976 issue of L.A. ARCHITECT, has recently begun to devote increasing attention to his work as a painter while he continues his architectural practice. In 1977, his paintings were exhibited at the Comsky Gallery in Beverly Hills. In the following interview, Thomas S. Hines talks to Coate about his art — and its relationship to his architecture.

Hines: Tell us something about your development as an artist.

Coate: I started drawing early. In college I studied drawing, painting, and sculpture, and my interest persisted through architecture school. I continued drawing and painting while working in Pei's and Breuer's offices in New York, and even after setting up my own office here.

But architecture always got top priority until about four years ago when the Alexander house was completed. My years of work in the other fine arts trained me to visualize three-dimensional objects, and to get them on paper. Drawing in architecture has always been more important to me than model making as a means of design development. First I conceptualize an idea, then I draw it, then I make a model.

Hines: A number of your painting portray and evoke the Southern California landscape, both actual and mythical — your "Yellow House," for example. Would you talk about that and related paintings?

Coate: Most of the images that I paint have been stamped on my mind since earliest childhood. These include the California coast, the desert and Baja California. Within this framework, I work out my fantasies by placing objects in the landscape that have some very special meaning for me at the time the painting is done.

The painting "Yellow House" expresses the anonymous quality of the evenly spaced developer house which is essentially the same as cars on the freeways with their lone drivers, or even the cacti on the desert, spaced out, similar in overall form, but in reality all different and alone.

L.A. is a lonely city. Ask any European visitor. The desert is lonely, Baja is very isolated and this quality leads me into a minimal form of expression. I like to eliminate non-essential details and create a sense of tension by means of the spatial relationships of very few forms. This is exactly the approach I took to the design of the Alexander house.

The cactus painting is quite minimal really. You have the plant, the pot, the ground, the wall, and the shadow. However, as we all know, the reduction to simplicity means that each element assumes greater importance and meaning, and thus simplicity must come from very profound recesses of the human spirit or it becomes a dead reiteration of another person's efforts.

Shadows have great meaning for me. Note for example the relationship between the shadow on the cactus painting and the shadow the figure makes on the wall in the painting "Block City Beach." "Block City Beach" shows how an architectural concept can become a painting. As a painter, of course, I design every object, "built" or "natural."

Hines: Would you develop more specifically the relationship of your paintings and your buildings?

Coate: When I designed the Balboa Club on the Pacific coast of Mexico in the early '60s, (see *Home*, L.A. Times, 26 May 1974) the sculptural qualities of the architecture were very much related to the ocean and to the strongest horizontal of all, the horizon itself (which is not horizontal at all really). Anyway, this led directly to the roof shape of the Alexander house, and thus into the paintings that have occupied me since that time.

To me there is a very direct relationship between the painting "Block City Beach" and the Alexander house. The same relationship, or kinship, exists between the painting "Beach Shower" and the Cabo Bello Baja project (see *P/A*, January 1977). It is too bad I cannot exhibit both paintings and architecture together because then their relationships could be enjoyed by others.

The Alexander house is the most obvious example of the interrelation of fine art and architecture that I have managed to get built. The roof is a sculptural landscape, abstract, yet

functional in a rather surreal way. This developed directly from my training as an artist.

Later, my Cabo Bello project gave me a chance to experiment in drawings, model and words to produce a work of architectural art which could stand as a symbol for my personal philosophy and attitudes toward ecology, energy, art, architecture and metaphysics.

I feel that I am crossing the boundaries between art and architecture on my own terms and I would like to be understood and accepted on that basis. My painting and architecture are overlapping, receding, coming together, and separating. My work cannot be comprehended by looking in an isolated way at either my painting or architecture, and yet the two forms are very different too.

All my architectural work has received strong client input except for the theoretical unbuilt projects. The Alexander house could never have been built without the direct participation of the owners and contractor but I am not designing only for them as individuals, but, as Louis Kahn said, "for architecture" too. Nevertheless, the client is crucial to me. I think it is important to

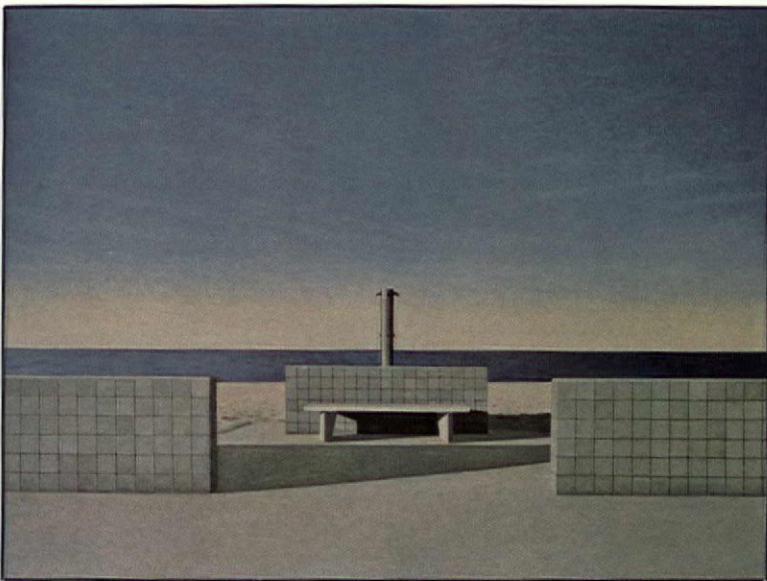
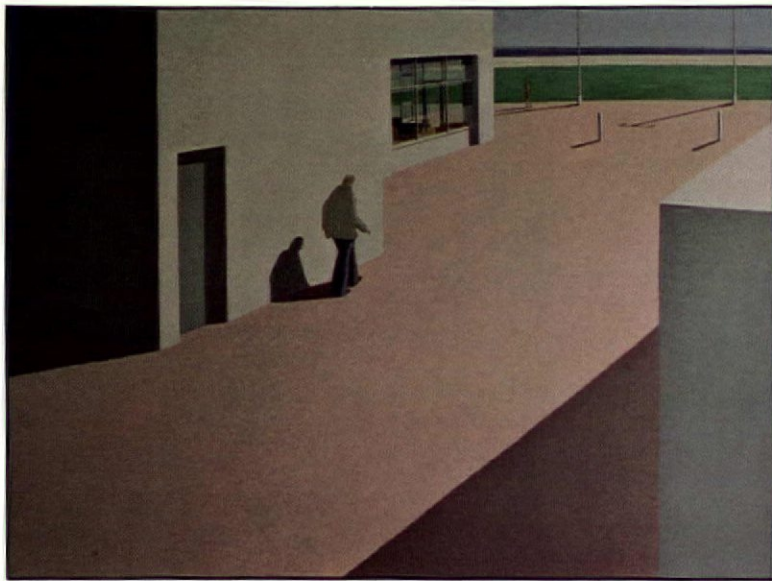
understand that when I paint, I paint alone, and when I build, I am part of a team.

Hines: Where do you go from here?

Coate: In the immediate future, architecturally, I simply hope my latest design will get built — a house in Hollywood above the "Strip." This house will relate architecture and the other arts more completely than anything I have done so far; yet it involves a client with all the usual apprehensions, a draftsman, a contractor, engineers, etc. Thus the end result is in the hands of the gods.

In painting I am doing a series of landscapes evolving from a very important trip I took through Baja last summer. As a painter and person, I hope to become as spontaneous as possible within a framework of discipline.

Illustrations: "Yellow House," 52"x66", Acrylic on Canvas, Renee Missal, owner; "Cactus," 52"x66", Acrylic on Canvas, Maggie Keswick, owner; "Block City Beach," 52"x66", Acrylic on Canvas; "Beach Shower," 52"x66", Oil on Canvas, Cynthia and David Comsky, owners.



GEORGE NELSON ON CIVILIZED CITIES

If there was one overriding message in George Nelson's slide presentation January 10th at the Pacific Design Center, it was the almost shocking reminder that "cities are for people" — or should be.

We were treated to a series of visual impressions: a tiny park, winding, narrow streets, a single flower with its face turned to the sun, twinkling lights, a cascading fountain, handsome sculpture, a building whose graceful configuration seemed to stretch and blend with the sky, wrought iron gates and railings, inviting steps, and best of all, lots of people spaces with people.

No new concepts, such as you might expect of one of the world's foremost designers. Just some old ones that should be borne in mind today.

True, much of what was shown were the older cities whose slow-paced growth allowed for the interaction of human need, as opposed to the demands of today's instant cities with their attached bedroom communities. But the lesson suggests that we should — nay, must — temper expediency with understanding.

Outstanding photography, sensitively composed, made for an enjoyable and entertaining presentation. You came away with a feeling that there

really were some humane aspects about cities.

Two interesting divergent comments: "Delightful evening — George did not talk about George," and "Charming travelogue, but it would have been nice to hear more about George Nelson."

Janice Axon

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TEACHING POSITION

The School of Architecture and Urban Planning at UCLA is seeking candidates for a full time position at the Assistant Professor level to teach architectural design courses, as well as courses in an additional specialty (preferably, Basic Design). Candidates should be prepared to assume responsibility for teaching at the graduate level, administrative work and to conduct research programs. Previous professional practice and teaching experience are desirable. Candidates should apply to the Staffing Committee, Architecture/Urban Design, UCLA, 405 Hilgard Avenue, Los Angeles, California 90024. Minority and women candidates are encouraged to apply. UCLA is an equal opportunity/affirmative action employer.

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CRAIG ELLWOOD

The last time L.A. ARCHITECT interviewed Craig Ellwood was two years ago upon the completion of the Art Center Building in Pasadena (see L.A. ARCHITECT, December 1975). In order to bring readers up to date L.A. ARCHITECT Editorial Board Chairman Tim Vreeland recently posed him this series of questions:

Vreeland: We have heard many rumors to the effect that you have given up designing buildings after a successful career of almost thirty years. This is

Vreeland: Can you tell us something about your art — and how it relates to your architecture?

Ellwood: My artwork is constructivist and ordered like my architecture.

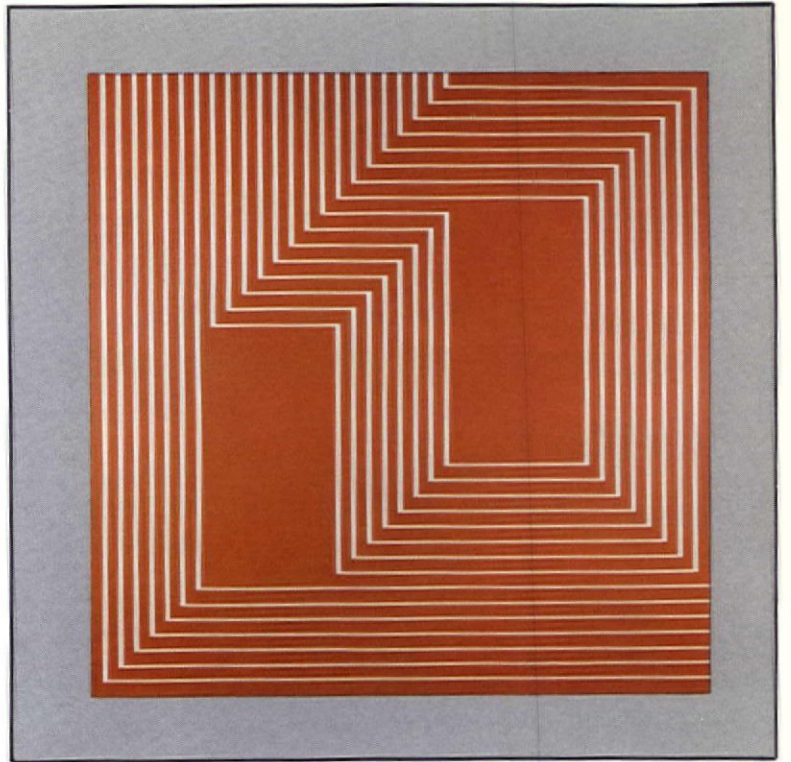
At present my sculpture is more architectural than my painting. Sculpture designs are up to 100 feet in height and are spatial compositions: the spaces between the interlinked forms are as decisive and significant as the forms themselves. The sculpture to date is only in model form, and was designed under a grant from the National Endowment for the Arts.

ditional color values by varying the width of bands.

Each completed canvas provides at least one refined concept for the next. As with architecture, the process is dynamic and progression is intrinsic.

Vreeland: How did you arrive at such a crossroad in your career? Few men who have done as well as you have in one profession would drop it to start again at midlife.

Ellwood: Our last building of consequence, Art Center, was signed in



a crossroad, my leaving architecture has been a *natural, desired* evolution. And I am now experiencing a renaissance of creative freedom.

Vreeland: For those of us who are remaining in architecture do you have anything to say? What future do you see for our profession?

Ellwood: The system has made the corporate client wary of small offices. He has come to believe that the small architect is perhaps temperamental and has no respect for schedules and budgets — that the small office is understaffed and without expertise — that on-staff engineering is a blessing. And he feels much more comfortable with a large firm whose corporate structure and corporate motivations are similar to his own.

I spent two years in construction. I know from experience that these beliefs are wrong. The very nature of the small office allows better and more efficient service to client.

The principal of one of the largest Los Angeles offices once told me that all his fee are computer-controlled. Up front was the 22% profit factor.

Small offices generally place the achievement of a good building ahead of profit. And there is no red tape in communications and processing. No

slowdown channels of procedure. No limitation of time with computer control of man-hours. No mid-job change of key personnel. The person involved in the design is also involved in client consultation, production drawings, spec writing and often supervision. The client-architect relationship is on a more personal basis. Drawings and specs are more precise, more complete and freer from error. Change orders and high priority problems receive immediate action. And engineers used by small offices can be the best because the most talented, creative engineers are in business for themselves.

Of course there are a few large offices that do care, some small ones that do not. But with more and more architects joining together to form profit-motivated corporate organizations, and with the demise of the small design-oriented office, the awareness of true goals cannot help but be lessened.

Mies said, "Architecture begins when we place two bricks *carefully* together." My advice? Spend more time with bricks — *carefully*.

Illustrations: "For Josef #3," 5'x5', Acrylic on Canvas, collection of Art Center College of Design. "Parabolic Forms," Concrete, 75' (model). "Spiraled Slabs," Concrete, 10'-60' (model). "Crane Flowers," Steel, 50'-75'-100' (model).

hard to believe. Is it true?

Ellwood: Yes, I closed my office last August. My associates, James Tyler and Steve Woolley, have opened their own office in Santa Monica.

Vreeland: What do you intend to do now? It's impossible to imagine your being idle, not designing something beautiful.

Ellwood: I am painting here in Los Angeles and I will both paint and sculpt in Italy where I have just completed the restoration of a 15th century stone farmhouse on a hilltop in Tuscany. My Italian house is near Carrara where craftsmen can execute my designs for sculpture. I plan to spend half my time here, half in Italy.

Fortunately, my first dozen painting sold upon completion and I have a growing number of commissions. Art Center College plans an exhibit of my artwork next September and I have been offered an exhibit in Zurich.

Current studio space has limited my paintings to five-foot squares. However, I have designed large architectural compositions of complexly shaped multiple canvases which, placed together, form perspectives. The intent is for these large perspectives to read as space beyond the hanging wall. I will soon be executing these designs.

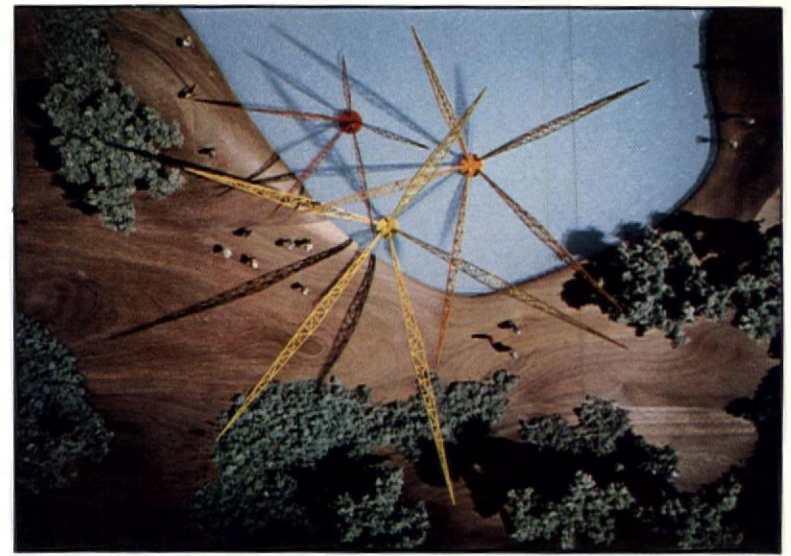
Josef Albers became a good friend when I taught at Yale in '59 and '60. He was a master of color and illusion, and I have learned from him. Two of my five-foot square series are dedicated to Albers. A series titled "For Josef" grew out of his small line drawings, another series titled "Extension" was inspired by his squares on squares. I now understand Josef's dedication to, and fascination with the square. Through color, the possibilities of illusion are infinite — and I have realized another dimension: the *extending* of two colors to a seeming third by alternating small-width bands of the two colors. This illusion can be further extended to attain ad-

January, 1970. Work after that was merely small branch banks and alterations, nothing challenging *and stimulating* such as Art Center or our Scientific Data Systems and Irvine Airport Center complexes of 1965-70.

In the past one good building would always bring others. An office producing good work could sit back, wait and even be selective.

But the profession has changed. P/R departments are now a necessity, and the bending of traditional ethics has produced the new job developer whose singular purpose is sales. The new job developer pursues clients even before the clients know they will one day be clients. He courts potential clients months, years in advance of the clients' building schedules. If there is no new job developer, survival requires that the principal perform this function, and it is not pleasant work.

The nature of life is growth and change. My office had me harnessed, reined-in and at a standstill. Rather than



PAN PACIFIC

(continued from front page)

ing the blimp, and even from the then futuristic visions of "Buck Rogers" space ships. When one entered and experienced a "Streamline Moderne" building, one was supposed (either consciously or unconsciously) to feel that one was somehow undergoing an exciting "modern" adventure.

The West Section of the Pan Pacific — with its ticket offices, entrance foyer, curvilinear railings and especially its soaring, out-reaching pylons — does all of that. It is still a thrilling image — and with the passing of time an increasingly poignant one. Ideally, most of us would like to have seen the whole building restored to its original function as a great auditorium, bustling with activity as in the thirties, forties, and after. One could argue, in fact, that *some* of the power of the West Facade comes from the sense it conveys of some kind of great engine "pulling" the rest of the building along. Demolition of the auditorium space will indeed *change some* of the meaning of the West Section, but its new incarnation as a relatively small park building and a significant piece of architectural and park "sculpture" will allow it to retain *much* of its original meaning and perhaps take on new attributes as well.

The pragmatic realities of (1) the need for new park space and (2) the lack of sufficient funds and motivation for the

restoration of the entire building coincide in this case with the aesthetic and architectural reality that the huge auditorium section of the building is considerably less significant (aesthetically, architecturally, historically) than the West Section.

The building is, in fact, a good example of what contemporary architect Robert Venturi has labeled the "decorated shed." This is not a pejorative term, merely an identification of *one* quite valid solution to one kind of architectural problem. Wurdeman and Becket handled it very effectively, "decorating" the West Facade of an otherwise plain and functional "shed." This is not to say that the original auditorium interiors were not of interest; rather, that the architects decided to focus the building's aesthetic energy on the West Section. And that is where it remains today....

Suffice it to say that the incorporation of the renovated Pan Pacific West Section into the fabric of the proposed park would be a triumph not only for architectural preservation but possibly, in the right hands, for park design as well. The spaces in the preserved section of the building could be easily used for numerous things, including recreational rooms, rest rooms, or park administration. It would represent, I believe, an intelligent and enlightened step both in Los Angeles park development and in the preservation of our cultural heritage.

Thomas S. Hines

HOLLYWOOD

(continued from front page)

Committee (a blue-ribbon advisory group), the Hollywood Revitalization Committee, Inc. (directed by Flinton with the assistance of planner Sol Blumenfeld) to implement the program, and widespread support and financial backing among local businesspeople. The corporation has recently applied for Commercial Area Revitalization Effort (CARE) demonstration area funding, the components of which were described in last month's report. It is noteworthy that the physical aspects of the CARE project — closure of a "dog-leg" street, development of a "paseo" pedestrian way, beautification of Hollywood Boulevard, and incorporation of street furniture — in a Hollywood-deco motif — were all proposed in the AIA study.

Although there appears to be a consensus among program planners that the CARE project will elicit long-term improvements throughout the community, there remains some sentiment to the effect that the program is merely window-dressing, ineffectual in improving the lot of Hollywood residents or in dealing with the area's immediate social problems. In response, program coordinators are giving more attention to Hollywood's housing element, hoping to come to grips with dilapidation through a number of specialized

rehabilitation programs. Besides allaying community fears that its interests are being overlooked in favor of the commercial sector, this turn toward the residential element may open up new avenues of funding to attack blight on two fronts: the urban center and the residential street.

The Hollywood Mystique

Still, the concept of re-establishing Hollywood as a place true to its mystique warrants more attention. The real Hollywood of yesteryear might disappoint today's nostalgic set. Sisson's research — and he's an enthusiast — shows old Hollywood to have been pretty "honkytonk," validating its Tinseltown nickname. He points to a 1940 architectural journal that blasted Hollywood's inadequate parking/circulation system, indicating that the place may have borne some irritation even in its heyday.

At the same time, there is nothing wrong in trying respectfully to improve upon the past, particularly if one assesses the past with a critical eye. For that reason, there may be some merit in rethinking the decision to use new Art Deco street furniture, which might upstage a building stock rich in the Zig Zag Moderne.

Perhaps the Hollywood Revitalization effort is most instructive as an example of how to generate positive community energy. Certainly the personalities in-

involved in the program have been heroically energetic. And all the key ingredients were present, plus a shot-in-the-arm from the AIA team whose value as a catalyst may never be properly credited.

A. Jeffrey Skorneck

HELP WANTED

Energy Management Consultants Inc., a multidisciplinary, innovative energy conservation consulting firm and a finalist in the recent Energy Efficient State Office Building Competition is looking for people with good analytical capabilities & interest/experience in building systems research. A foundation in mechanical systems design and/or construction is required. Office located on Wilshire near La Cienega in Los Angeles. Send one page resume plus listing of related experience items including course descriptions and applied research work performed to EMC, 6380 Wilshire Blvd., Suite 1407, L.A., CA 90048. Please do not telephone.

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CHAPTER NEWS AND NOTES

The 2,141st meeting of the SCC/AIA Board of Directors: On January 10, 1978, officers, directors and guests gathered at the Chapter office to hear reports by the following: **Joseph Amestoy** on the Library Study Team and Communications Committee goals and budget; Treasurer **Robert Tyler** on 1978 Chapter budget; President **Thornton Abell** on a request for input to the CCAIA planning process; **Bernard Zimmerman** on "Friends of Architecture"; **Norma Sklarek** on continuing education.

SUBSCRIBE TO L.A. ARCHITECT

Two persons widely known to the Los Angeles architectural community through their service in the School Building Planning Division of the Los Angeles City Unified School District are retiring this spring. **Ida Del Pozzo**, executive assistant, and **Norman Kocher**, architect and assistant director of the Architecture and Engineering Branch will be honored at luncheons in March. Call 625-4701 for further information.

Reminder: copy deadline for L.A. ARCHITECT is the 5th of the month preceding publication. The deadline for the April issue is March 5. Copy may be sent directly to **Editor Margaret Bach**, 140 Hollister Avenue #3, Santa Monica, CA 90405.

WAL

- The landmark **Los Angeles Central Library** will be the scene of the **Women's Architectural League's** regular meeting on Wednesday, March 15, 10:00 a.m. The guided tour will be followed by a bring-your-own-brown-bag lunch on the outdoor deck of the Security Pacific National Bank. Reservations are limited to 30 persons. Call **Maureen Dodson**, 454-7403, or **Dottie Gill**, 664-4669.
- The following Committee Chairpersons have joined the WAL Board: **Mesdames Fred (Nancy) Turton**, Parliamentarian; **Paul (Nancy) Hoag**, Program; **Roger (Diane) Sherwood**, Scholarship; and **William (Sandy) Holland**, Home Tour.

At the **SCC/AIA Installation** on January 21, 1978, at the Biltmore Hotel, the following Presidential Citations were awarded to: outgoing Chapter Officers and Directors **Ralph H. Flewelling**, AIA, **Joseph Amestoy**, AIA, **Donald Brackenbush**, AIA, **Peter T. Creamer**, AIA; outgoing Associate Co-Chairpersons **Susan Peterson** and **A. Jeffrey Skorneck**; **Bernard Zimmerman**, AIA, Program Committee Chairman; **Mitchell Robinson**, AIA, Building Planning Codes Committee Chairman; **Joseph Amestoy**, AIA, for his work on the KFAC "Words on the Environment" and Library Task Force; **James Stevens**, SCC/AIA Public Relations Consultant; **Carl Princi** and **Fred Crane**, of KFAC; **Phyllis Lambert** and **Gene Summers**, in recognition of their Biltmore Hotel renovation; the **Library Task Force**, for Central Library preservation efforts; and to each member of the **L.A. ARCHITECT Editorial Board** and Staff.

ASA

Members and guests of the **Southern California Chapter, Architectural Secretaries Association, Inc.** are invited to tour the new Otani Hotel with its authentic classical Japanese garden on Tuesday, March 21st, at 6:30 p.m. The tour will be led by **George Shino** and **Gordon Young**, both from Kajima Associates, the architectural firm that designed the 448 room, \$30 million hotel in the heart of Little Tokyo. Dinner at another location will follow. For reservations and information please contact **Mrs. Kathi Majdali** at 386-7534.

Architect/Engineer firms interested in being considered for contracts by the **U.S. Army Corps of Engineers** must indicate their availability by filing Standard Form 254, "Architect-Engineer and Related Services Questionnaire." Forms may be obtained from the Los Angeles District Office, P.O. Box 2711, Los Angeles, 90035, 688-5490.

The **Architects Toastmasters Club 1510** meets every other Monday at Damiano's Mr. Pizza, 1511 Robertson Blvd. All architects interested in improving their ability to speak are invited to attend. For information, call **Carl Spring** at 245-8505 (weekdays) or 398-6350 (evenings).

Authentic Interiors, an annotated directory of California sources for re-creation of 19th and early 20th century interiors, is currently being compiled. Names of craftspeople, suppliers and specialists for inclusion therein should be sent to **Pamela McGuire**, 3549 Folsom Boulevard, Sacramento, CA 95816.

In response to the Rehabilitation Act 503/504, a one-day seminar entitled "Developing Usable Facilities for the Handicapped" will be held at the Airport Park Hotel, 600 S. Prairie, Inglewood, Ca., on Friday, April 7, 1978. The seminar is sponsored by the Teaching Center, Casa Colina Hospital for Rehabilitation Medicine in Pomona and Pacific Rents, Los Angeles. For further information, call (714) 593-7521 (ext. 247).

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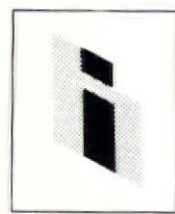
- **SCAN** — the new Southern California Associates News — appears this month, incorporating a handsome poster-size calendar of events.
- **Associates Associates**, our social/lecture/activity committee, has announced its schedule for the year. Upcoming programs, some of which will be open to the public, include: March 15, Mark Hall, AIA, of Archiplan, on "Urban Planning and Site Evaluation as an Integral Part of Design: The Santa Monica Redevelopment"; April 17, Interior Design.
- The Qualifying Test Licensing Seminars schedule has been announced. Consult **SCAN** for details. For additional information contact Director of Licensing Seminars **Doug Moreland**, 381-3663, or the Chapter office.

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