

Duplicate

CALIFORNIA ISSUES IN AIA SPOTLIGHT

This month in Kansas City for the 1979 AIA National Convention, three of the six convention resolutions have originated in California. Most noteworthy of these in terms of current issues facing architects in California—and by implication, nationwide—grows out of the current challenge to the registration concept; it directs that “the Board of Directors of the AIA undertake as soon as possible a program to study the entire issue of examination and registration of architects with the purpose of making this study available to state AIA organizations.”

Other resolutions relate to the study of nuclear power issues (submitted by the CCAIA prior to the Three Mile Island accident), the question of delegates’ influence of AIA Board policy (two versions, by CCAIA and Resolutions Committee), voluntary rather than mandatory Intern Development Program (Chicago Chapter), and the promotion of student participation in AIA activities (Resolutions Committee).

SCC/AIA members attending the convention are urged to obtain delegate cards to enable them to vote. Call the Chapter office, 624-6561.

On page 2 of this issue, *L.A. ARCHITECT* offers a special convention feature, “The Parks and Boulevards of Kansas City,” by Frederic P. Lyman, AIA.

THE EMPLOYMENT CRISIS RECYCLED

Just four years ago in *L.A. ARCHITECT* [May, 1975] I reported that four hundred people responded to a single ad in the Sunday *L.A. Times* and that award-winning architects walked the streets unemployed. Today, amidst our current building boom, the situation is almost totally reversed. Nearly every competent designer, drafter and project director is employed; their only search is for a better job than the one they already have.

Symptomatic of the times is the story of one nervous fellow who had turned down a couple of offers and told me during our fourth counseling session that he just had to make a decision; he had been out of work for almost a full week. He had rejected jobs because of distance, lack of enough design opportunity or design quality produced, or insufficient pay. Not only did he expect to find all of these, fast—he got them!

On the other hand, we receive calls daily for that most sought-after person: the seasoned “job captain.” Often referred to as an “old-time draftsman,” this is a person who can work independently, knows the code, can develop rough ideas, work out details and get through a myriad of agencies. “Those guys are golden,” remarked one of our clients in search of such a person.

Because the crying need today is for sufficient help to turn out the work, it seems timely to offer some suggestions on how best to take advantage of the resources that we do possess as individuals and as professional teams.

Finding the right position

First, I would like to offer seven points for consideration by the prospective applicant seeking to find or improve his position.

- 1) Be (or become) competent. 2) Know (or discover) your own capabilities and potential in relation to your competition. A good designer may not be able to efficiently document involved details, while a very competent job captain may not be able to synthesize details into a bold, simple solution. 3) Be able to *draw*. This is a universal requirement that is useful at any level in a graphic-oriented profession. 4) Expand your abilities by seeking positions that allow growth and challenge. 5) Learn how to evaluate job choices in terms of a variety of different (hard to compare) values. For example, use a diagram or matrix to “grade” your choices, evaluate the weight of income against opportunity, professional prestige, growth, etc. 6) Don’t be afraid to move to a better job that offers better opportunity, but be slow to change for inadequate reasons. A spotty employment record may be typical because of the cyclical, hire-and-fire pattern in architecture, but if you never see projects through all of the stages, your capabilities may not be tested. 7) Present yourself in the best light possible. Architects are supposed to be organized, creative, resourceful, tasteful and concise, therefore your portfolio, delivery and manner will be interpreted accordingly.

Finding the right employee

For employers competing for those “talents” out there, consider these comments quoted from some of our

applicants: “I don’t want to be shut up in the back room spending my life detailing toilet partitions.” ... “Joe, can you get me out of this trap, I waste my entire day doing paste-up work that wouldn’t tax a junior draftsman.” ... “I want to find a job where I can learn to be an architect in the fullest sense of the word.”

In addition to the obvious factors of pay, benefits and job security, prospective employers competing for the diminishing supply of talented workers must think of them as co-workers, associate partners or resources to be cared for and developed. Workers in increasing numbers are demanding all types of job satisfactions that have previously been largely ignored.

To find and keep employees, the successful employer should expect to:

- 1) Share with employees the office benefits that are a result of their efforts.
- 2) Provide opportunities for growth.
- 3) Learn how to delegate properly (something few architect have the ability to do).
- 4) Avoid overburdening workers with more than can be efficiently accomplished.
- 5) Avoid constantly switching task assignments to deal with crises due to your own mismanagement or greed.
- 6) Be generous in your approval of a job well done and give public credit to all contributors of your team.

The current professional challenge of performing to meet the demand for services can be turned into victory rather than a crisis by cooperating as team members. Both employers and employees must recognize that a healthy relationship is a two-way street. It must be profitable for the employer to pay his assistants a just wage and reasonable benefits. On the other hand employee exploitation will cripple office efficiency and inevitably affect the product as well as the relationships.

Positive cooperation not only effectively can get the work done, but also, can satisfy the basic need of all of us to be productive and in the case of architecture—creative.

Joseph Amestoy, AIA

Amestoy is a principal of STAFF, Inc., a source for temporary and permanent contract employees in the design professions.

Committee Report: PROFESSIONAL LIABILITY

“You can’t believe what damaging documents some architect will sign,” says B. David Sachson, AIA, chairman of the SCC/AIA Professional Liability Committee. “We are offering our recommendations to try to alleviate this.”

In this issue of *L.A. ARCHITECT*, Sachson’s committee introduces the first in a series of carefully worded documents provided as a service to the SCC/AIA membership. They want to help architects understand the fine print and control it wisely: to use less sloppy language, to guard against blanket promises and certifications, and to reword the contracts and forms proffered by owners and lenders.

The SCC/AIA Professional Liability Committee meets monthly to work toward reducing the cost of professional insurance and legal fees, and protecting the architect against frivolous lawsuits. Composed of Janice Axon; Bruce Becket, AIA; Daryl Dickey, attorney; William Nelson; Arthur F. O’Leary, FAIA; and Sachson, the committee intends to research the broad subject of professional liability and maintain contact with other AIA chapters across the country.

While E and O premiums and self-insurance are of continuing interest to the committee, they advise strongly that the use of systematic, carefully worded documents and of appropriate language on the many letters, drawings, contracts, and certificates, should go far to protect the practitioner.

The following is some suggested language from the SCC/AIA Professional Liability Committee. It is presented as a guide for a possible rewording of certificates of completion which many architects are asked to sign. It is not legal advice, and like any documents should be employed only after consultation with an attorney.

Certificate of Completion

“The undersigned Architect certifies that he has visited the job site at intervals appropriate to the stage of completion to become generally familiar with the progress and quality of the work and to determine, in general, if the work has proceeded in accordance with the Contract Documents. The Architect did not, however, make exhaustive or continuous on-site inspections to check the quality or quantity of the work. On the basis of his observations, while at the site, he has determined, in general, that all work has been completed in accordance with the Contract Documents, including authorized

changes thereto.

“Nothing contained in this Certificate is intended to alter the responsibilities of the Contractor to complete all the work in accordance with the Contract Documents, including authorized changes thereto, insofar as the undersigned may not have discovered, on the basis of his general observations, that work was not completed in accordance with such documents, including authorized changes thereto.”

Fran Offenhauser

L.A. LANDMARKS: A MASTERPIECE OF MODERNE



The Pacific Coast Stock Exchange, designed by Chapter member Samuel E. Lunden, FAIA, has been named an Historic-Cultural Monument by the Los Angeles Cultural Heritage Board. The building, at 618 South Spring Street, completed in 1931, is acknowledged as “an outstanding example of Classical Moderne architecture, among the best in the city.”

The small but imposing building combines conservative Beaux-Arts planning principles with stylish decorative, formal and material symbols of dignity, security and progress.

In 1933 it won six SCC/AIA honor awards for design, sculpture, wood, granite and bronze craftsmanship and advanced mechanical systems; and it was praised by *Architectural Forum* (May 1931) for its “coherence” of function, structure and “esthetic expression of physical and psychological characteristics” appropriate to the institution it housed. John and Donald Parkinson were consulting architects.

“We didn’t think in terms of Art Deco or Moderne then, of course,” recalls architect Lunden, now in his fifty-first year of practice in Los Angeles. “The architecture was simply in keeping with the materials chosen, the craftsmanship available and the general trend of contemporary design.”

“One element among the clients wanted a colonnade patterned after the New York Stock Exchange,” remembers Lunden. “We were able to talk them out of this, and they ultimately gave us free rein.”

Deed restrictions limited the front height of the building to 60 feet. This and the perceived need for an imposing facade and ceremonial entrance, wide, windowless trading floor and time-saving communication devices largely determined the design.

“The ornament throughout the building is based principally on plant life, expressing only the essentials, the and growth,” according to the *Forum*. “All traces of the actual plant forms which can be recognized by leaf or flower have, in keeping with the architectural style, been suppressed. The carved bosses in the upper part of the facade represent bundles of reeds in ancient times the symbol of authority; and the pattern of the parapet suggests the battlements of a castle, the strength to resist assault.”

“My designer, associate and later partner, Roger Hayward, AIA, had been intrigued by the relief sculpture of India,” adds Lunden, “and the detail, as you can see, was inspired by Indian, rather than Greco-Roman motifs typical of the ‘New York Style.’”

Unlike many extant old buildings in Los Angeles, notes Lunden, the Pacific Coast Stock Exchange’s original finishes remain—as does its original use.

One of the last buildings completed during Spring Street’s era of commercial and financial preeminence, it contributes to one of downtown Los Angeles’ few remaining cohesive, tree-lined, pedestrian-scaled streetscapes. The neighborhood, much declined in recent years, is now under consideration as a national historic district; the Exchange, still the third largest in the U.S., is one of the few financial golden teeth to have remained in downtown’s faded east side.

Anne Luise Buerger

ENTRIES SOUGHT FOR EXHIBIT ON ENERGY DESIGN

In conjunction with the SCC/AIA’s July 10 program featuring State Architect Barry Wasserman, AIA, the Chapter’s Energy Committee is organizing an exhibition of energy-conscious design at the Pacific Design Center.

All architects or energy-related professionals who believe they have something important to say or show are invited to submit work for the exhibition. Projects submitted could include passive or active solar systems, renovations, or any energy-conscious related design work. The presentation format is informal and flexible; there is no entry fee. The opening will be held on the evening of Wasserman’s lecture.

The exhibition will form the basis for a special *L.A. ARCHITECT* issue on energy and design that will appear early next year.

For further information, please contact John V. Mutlow, AIA, at 480-0812.

John V. Mutlow, AIA

Chairman, SCC/AIA Energy Committee

Two Lectures Reviewed: AN APPRECIATION OF THE NEWSOMS

Until recently, many of us regarded Victorian architecture as something of a deviance from the mainstream of progressive American architecture. In lectures last month in connection with the UC Santa Barbara-Oakland Museum exhibit entitled “Victorian Architectural Imagery in California: 1878-1908,” David Gebhard and Robert Winter rekindled some appreciation for what even Winter admits were commonly thought of as white elephants in the recent past.

Gebhard, who examined the “Up to Date Imagery of the Newsoms” on April 10 at UCSB, emphasized the method (or madness) whereby the two younger Newsom brothers imprinted their work with an attention-getting quality that produced an indelible impression on viewers, both of their era and of ours. Winter followed up on April 17 with a lecture on “California and the Newsoms.” He traced the work of the Newsoms and related it to the development of California.

Points central to the comments of both speakers were that the Newsoms sought to remain in the mainstream of public taste at all times, and that they pioneered the role of architect as developer in California, foreshadowing a now long-standing regional tradition.

The Newsom brothers responded to the westward migration of fortune seekers in the mid-19th century by endeavoring to create an eye-catching, status-conscious visual image for their clients. Being astute businessmen, they realized that the production of timely, up-to-date images drew as much attention to their office as it did to their clients. Striking images were achieved through carefully calculated combinations of exotic details such as “moon windows,” spindle-encrusted porches and balconies, and richly embellished gable ends.

Despite this incredible array of details, the brothers retained control of the overall effect. They achieved a remarkable visual tension which prevented the building from becoming a confusion of spindle-work and paint. As Winter describes it, the brothers manipulated the mass of the house into a horizontally constructed, vertically aspiring volume. This contrasts sharply with contemporaneous work of Richardson—who tried to tame the “picturesque” silhouette—as well as with that of Greene and Greene.

Gebhard emphasized the Newsoms’ aesthetic flexibility by demonstrating that, at any given time, they might be doing projects in several distinct styles—from Mission to Queen Anne to something so unique as to demand a unique title, which they promptly

(continued on page 7)

JUNE 1979

Volume 5, Number 6
Inside:

Special Convention Feature: The Parks and Boulevards of Kansas City, by Frederic P. Lyman, AIA.
Downtown L.A.: Issues, edited by Anne Luise Buerger.
Housing Conference Overview.

Calendar:

June 3-7: National AIA Convention, Kansas City.
June 7: Schindler Lecture Series, “The Kings Road House,” by Kathryn Smith, 8 p.m., Edison Auditorium, USC.
June 10: Schindler House Tour, 10 a.m. - 5 p.m. Call 651-1510.

THE PARKS & BOULEVARDS OF KANSAS CITY

The architect attending the AIA National Convention this month will find that the blight of post-World War II urbanism has disfigured the countenance of Kansas City in the same manner, if not with the same intensity, as the rest of America.

Porcelain, plastic, and sheet-metal commercialism, somehow shabbier than in Los Angeles, now competes with the old, carefully articulated neighborhood shops (1). The once excellent



zoo has been remodeled, modernized and cutified to the point where one would like to see it simply bulldozed away along with the adjacent parking lot. And, although they have fortunately skirted the old and finest areas of the city south of the Union Railroad Station, freeways have cut the business district from the rest of the city, leaving the northern end of the Paseo with its small apartment buildings and their large porches (2) — below which once in automotive pomp rode President Harding (3) — decayed or destroyed



and replaced with public housing of typical unimaginative imposition.

But most of the old structures, both public and private, which were so carefully integrated with the idea of the city, still stand, and the great network of parks and boulevards, conceived about a century ago by a small group of what William H. Wilson calls "reformer planners," is still there too, well cared for, and even expanding. Swope Park (4) still seems the perfect setting for the Pastoral Symphony, and the income tax has, if anything, left Ward Parkway (5 & 6) more elegant than ever.



The idea behind the plan was that the boulevards should lead not from one congested area to another, but from one major park to another, with congestion on the side streets thereby restrained. The boulevards are, in actuality, linear parks themselves — as in the case of the southern end of the Paseo (7), whose ample dividing strip could carry a lengthy chain of touch football games well-viewed from



bordering porches.

The city is, therefore, even today, dominated not by its markets and traffic, but by its service, which the markets and traffic serve and which, therefore, gives them purpose.

In his excellent book, *The City Beautiful Movement in Kansas City*, Wilson tells us that "The most prominent reformer planners were William Rockhill Nelson, editor of the *Kansas City Star*; August R. Meyer, a wealthy refinery owner who was the first president of the city's permanent park board; and Delbert J. Haff, the lawyer who constructed the legal framework necessary to the fulfillment of the plan. The reformers found it expedient to combine with a man who was closer to many of 'the people' than they could ever hope to be. That man was James Pendergast, boss of the city's Democratic party in the late 19th and early 20th centuries, who delivered votes for planners' projects at the polls and, in the council at critical times," and who, incidentally, was the elder brother of Tom Pendergast, the mentor of President Truman.

Wilson reserves his highest praise for landscape architect and planner George E. Kessler (8), whose approach to land-



scaping was not that of the Versailles tradition of imposing abstract geometric forms upon the land — although such formality appears now and then as in the entrance "shelter" area to Swope Park (9) and at Loose Park (10). Rather



Kessler began with the land itself, which in Kansas City rests on a great bed of limestone, whose jagged outcroppings from the erosion of various creeks, streams, and rivers, as at Kessler Park (11), he loved to use in a manner that



seems — like da Vinci's rocks among which rest his civilized women — symbolic of wild irresolution on the otherwise placid prairie upon which Midwestern business is so correctly performed.

In Hyde Park (12), especially, we see this rugged terrain just across the street from solemn homes of smug stability. The child released from such prisons of adult schedules is in a few seconds free and scrambling with the squirrels. And the child left in the adult senses the wildness within himself so carefully contained and yet so immediately retrievable.

It is remarkable, considering the disrespect for fine architecture which is the daily business of our time, that Kessler's subtle idea seemed to be so influential. After Hyde Park, builders began to bring the limestone into the very bowels of their houses and make these structures one with the land, as on the crests of the hills above Roanoke Park (13 & 14).



So there appeared in Kansas City a picturesque and naturalistic approach to landscape and architecture in which native limestone was the unifying material, not only in the houses themselves but in the ubiquitous low walls which so gently defined the property lines. With its almost cedar-like quality of splitting smooth in one direction and rough in the other, thus making regular building blocks with irregular faces, limestone provided a permanent, unrestrictive and readily available medium for the romantic purposes of Kansas City's enlightened developers.

One of these was William Rockhill Nelson himself, in whose aptly named Rockhill District we find a variety of his celebrated rental units (15), and, at the corner of Brush Creek Boulevard and Rockhill Road, in this relaxed, self-assured, and unpretentious house (16), American architecture at its best.



Another was J.C. Nichols, in whose Country Club District we find such as the Thorntons (17) by Frederic Lyman, Jr., and the Frederic (18) by Mrs. Hook, whose combination of yellow ochre limestone and red brick — when ochre limestone by June greenery — provides an earthy warmth which seems to ease the weary lot of the ambitious.

We envision such harmony with nature in apartment buildings such as the Walnuts (19), whose style is hardly that of Corbusier's Marseilles apartments, but whose principle of high density dwellings within a park is — and



a generation or so earlier.

In a more public environment are the apartments (20) looking across Brush Creek toward the Plaza. The articulation of the old skyline has unfortunately been damaged by the intrusion from behind of modern apartment blocks.



And the creek, the beauty of whose rocky passages we may still see upstream, was here paved many years ago to make work for Tom Pendergast's cement company.

Even so, the easy availability and obvious usability of such space in the midst of an otherwise congested area leaves an aura of easy elegance, which the urban dweller often seeks, but seldom finds.

In contrast to such eclectic sophistication is Troost Park where, just off the Paseo in a moderate-income neighborhood, is a simple lake (21) raised



above the street, unattended by concrete walls or chain-link fence or even signs of warning and instruction. If the weather is hot — and in June it usually is — one need only wade in.

If it is difficult, perhaps, to focus an architect's eye on a park. Parks are space, hence visually negative, as opposed to buildings, which are objects, hence positive. At what does one look in a park? Perhaps spaces as superior as Troost and Roanoke require a higher level of experience than mere looking. They are, in a sense, the opposite of Penn Valley Park, below which in the old days one would swing

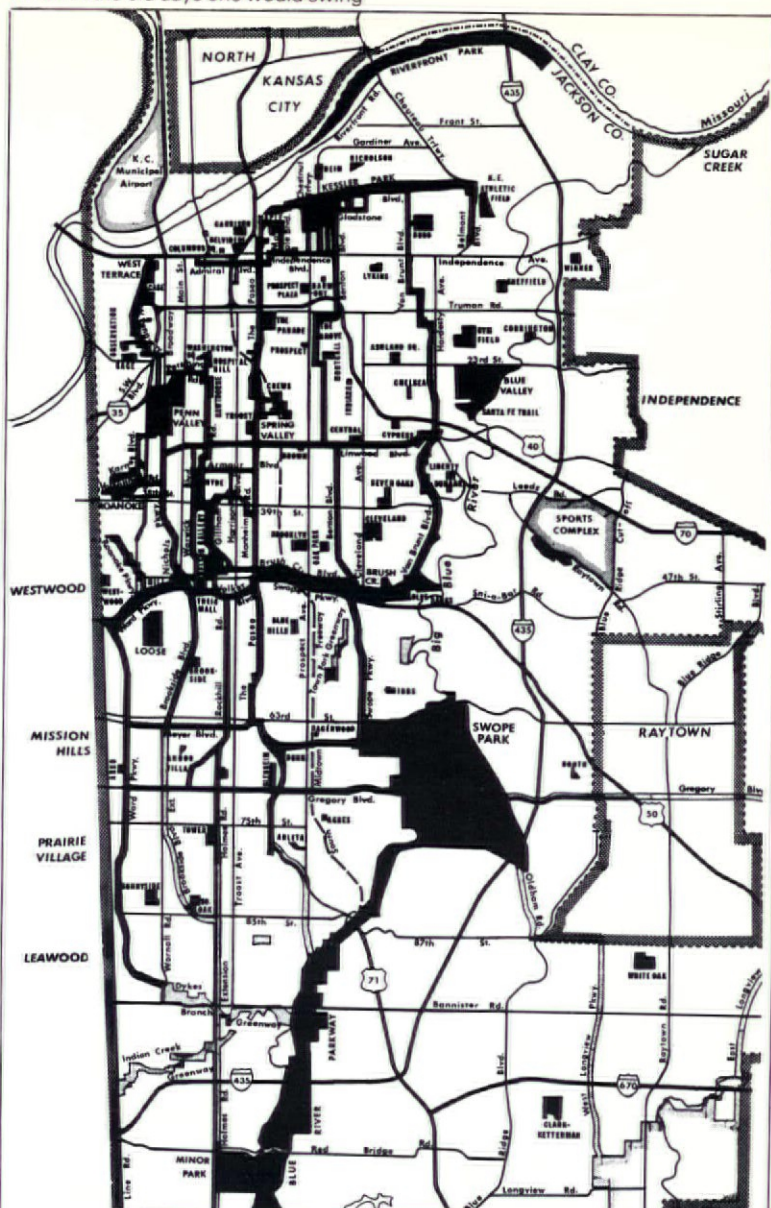
up from the Union Station and could not help but see the Scout (22) and sense some strange distortion of the commandments which leads us to idolize and thus incarnate that which we destroy, so that the Scout stares on forever and already all but outlives the railroad station.

While on the opposite hill, the Pioneer Mother (23) is hidden from the main traffic ways, not to be seen like the



Scout on every trip downtown to remind you that, if you are a white American, you are a usurper. She is hidden on the crest of a hill too close to permit you to see the top. You have to make a special trip and it may be worth it, for the pioneers made Kansas City one of the rare places in America where architecture is not the hobby of an elite but the vital element of the fabric of the city in which all citizens are involved.

Frederic P. Lyman, AIA



MASTER PLAN PARKS, BOULEVARDS AND PARKWAYS 1972



SCALE IN MILES

BOARD OF PARKS AND
RECREATION COMMISSIONERS
CITY DEVELOPMENT DEPARTMENT

DOWNTOWN L.A.: ISSUES

"Downtown Issues" is the second of L.A. ARCHITECT's two-part series analyzing the historic, financial, government and employment center of Los Angeles and social/cultural center of the region's ethnic Chinese, Latinos, and Japanese-Americans. Part One (February 1979) presented the central city's architectural, historical, geographical and planning context as a framework for this discussion of key

downtown redevelopment issues in specially contributed articles and edited comments presented here.

Downtown's greatest resource, shared with traditional inner cities, is probably its concentrated diversity — ethnic groups, prosperous industries (banking, jewelry, garment, produce), many points of political access and architectural treasures of a 200-year history. Apart from Skid Row, lack of a

residential base, and scarce funds, downtown's major problem — shared with the rest of Los Angeles — is perhaps its political, social and architectural fragmentation: traffic congestion that makes streets barriers, not links; uncoordinated agencies in competition; introverted, unrelated and out-of-scale buildings; a division between the Hispanic and Skid Row east and the affluent west sides; and a

danger of split with the past through neglect of old buildings.

Downtown's capacity to enrich not only corporate pocketbooks but people's souls — through clashes of values and ideas, liberating choices and "significant conversation" — or to impoverish through chaos and alienation, depends on whether diversity is allowed to happen without fragmentation. It is the key civic issue

underlying those discussed here: political decision-making; transportation; architectural quality; economic and social policy; conservation policies and the future.

"A renaissance has begun in downtown L.A.," states James Pulliam, FAIA, SCC/AIA president, "and we should direct it to bring it up to the quality of San Francisco, Boston or New York." **Anne Luise Buerger**



1. United Artists Building; 2. Oviatt Building (rendering: Robert Lockwood); 3-5. Bunker Hill from Third Street, 1898, 1910, 1978 (Views of Los Angeles, Gernot Kuehn, Portiga Publications, 1978); 6. Central Library; 7. Spring Street Arcade. Photos 1, 6, 7: Bruce Bohner, AIA.

CONSERVATION STRATEGIES

One of the largest U.S. renewal projects leveled decaying, Victorian Bunker Hill in the '60s. Of 2,000 buildings downtown today, 75 per cent were built before the 1933 earthquake. Some do not conform to present safety standards for new buildings; some are major architectural landmarks, including El Pueblo, Central Library, and the old Spring Street financial district.

ARIELDA SIKORA: Safeguarding Historical Continuity

Historic structures and streets are necessary connective tissue, adding a continuity of time and scale to the environment, a richness of experience difficult or impossible to recreate.

Seventh Street from Los Angeles Street to Figueroa is an architectural cross-section through eight decades. Broadway is the only remaining intact theater district in the U.S. with 13 theaters having about 17,000 seats (now featuring sell-out Spanish films and shows) dating from 1911 to 1931.

Downtown has the largest and architecturally most diversified collection of historic buildings in the city. Economically and aesthetically successful projects such as the Biltmore Hotel and the Oviatt Building, two of downtown's finest architectural landmarks, are privately-financed examples of the viability of restoration. Rehabilitation and adaptive reuse of sound, older buildings are and should be major redevelopment goals.

WAYNE RATKOVICH: How Private Enterprise Saved a Landmark

The Italian-Romanesque Oviatt Building at 617 South Olive once housed Los Angeles' best clothing store in a wood-carved retail space. A recessed entry lobby decorated with opulent Lalique glass advertised business and enlivened the street. Following years of neglect, a \$2-million renovation is recycling the building as offices, restaurants and Art Deco showplace.

After the store closed in 1969, the building deteriorated and by 1977 was 30 percent occupied at annual rentals under \$3 per sq. ft. After foreclosure, the building and land were priced at land value. Although, in buying the Oviatt Building in 1977, we can be credited with an early, astute market analysis and willingness to undertake a complex job, we did not save it; the dynamics of the marketplace did.

In 1974-5, the downtown real estate market crashed, but by 1976 downtown was reviving as the national economy turned up. In a market historically absorbing .7 to 1 million sq. ft. annually, the last major office (Security Pacific) had been completed in early 1974; little more than a year's supply of office space remained; and it became clear that demand in 1977-8 would have to be met by existing buildings.

Forcing preservation is impractical, unnecessary and contrary to fundamental principles of a free economy. Responsible real estate

developers are willing to preserve and renew, if supported by marketplace, public and government. Despite financing difficulties (most lenders are understandably conservative as long as preservation is uncommon), this strictly private undertaking is on the way to becoming a very successful venture.

JAMES BONAR: More Restrictions?

Some owners oppose historic designation for Spring Street and Broadway. From their point of view, the state wants them to do the elevators, the fire department to enclose the stairs and sprinkler. Now the preservation people come in and say, "We want to have an historic district, and this is going to be wonderful for you." The owners say, "Tell me how it's going to be wonderful. Are you going to bring us more restrictions?" When they say yes, the owners respond, "We don't need any more." Only insofar as historic designation offers aid to the owners is it appropriate in their view.

GILBERT LINDSAY: Permission to Hammer a Nail

What will happen to Spring Street? It's going to be refurbished, revitalized; it's going to be great.

Do you favor National Register designation for Broadway and Spring Street?

I'll accept it, but I'm opposed. We've got to rebuild. We get tied up in historical situations, and then we've got to go

to Washington to determine whether we can put a nail in place or lay a brick.

MARGARET BACH: A Framework for Urban Conservation

Private development and public projects, historically unsympathetic to conserving the built environment, have erased most of the first 150 years of downtown's 200-year heritage.

But increasingly, building reuse is becoming a significant force in Los Angeles' downtown revitalization. By last year, \$40 million of renovation was completed on Olive and Hill Streets, two downtown buildings were recycled for housing in cooperation with the City, and numerous buildings were rehabilitated for offices. Indeed, statistics indicate that rehab investments now make up almost one-third of total construction dollars spent annually in the U.S. And the public sector has recently created some important tools to encourage conservation of the historic built environment.

Designation of Broadway and Spring Street to the National Register of Historic Places is expected this summer; this will qualify over 90 buildings for tax incentives, under the 1976 Tax Reform Act, which were previously available to new construction projects only.

Although its impact has yet to be felt in Los Angeles, this federal legislation extends significant rehabilitation incentives and demolition constraints for certified historic structures (those

listed on the National Register or designated by a certified local ordinance) in commercial categories.

Incentives include: amortization of rehabilitation costs over a five-year period, or accelerated depreciation of the structure and its rehab. Demolition constraints include: no tax-deductibility for demolition cost and undepreciated cost of the structure, and limitation to straight-line depreciation for new structure built on site of demolished historic building.

The federal rehabilitation standards focus primarily on facade preservation and building massing and are flexible with regard to interior modifications, thus encouraging adaptive reuse.

Another important urban conservation tool is the new State Historical Building Code which provides for alternate enforcement regulations for rehabilitation of historic structures. Costs will therefore be reduced without endangering public safety, since code compliance will be judged on a performance basis.

HAROLD KATZ: Tax Incentives Impact

The 1978 Tax Revenue Act gives a ten percent investment credit to the developer who rehabilitates a non-residential building over 20 years old, keeping 75 per cent of the existing outer walls. A fantastic tool; it will create great interest in recycling Spring Street offices through tax shelter partnerships and will have a major impact downtown.

TRANSPORTATION

An estimated 570,000 autos enter downtown every weekday, with a maximum 60,000 parked at once in 1976. Two-thirds downtown's surface is given over to the auto; parking rates are as high as \$6 a day. Los Angeles has buses, but no rail transit since the last of its fine interurban electric network was ripped out in 1964. But now, two rapid transit proposals affecting downtown are pending, both expecting mostly federal funding: the so-called "Downtown People Mover," a 50-car above/below grade automated guideway system along streets; and an 18-mile, estimated \$2.2 billion, Wilshire Corridor-North Hollywood subway line.

The DPM, at this point the most controversial and feasible, is discussed here. City Council voted 10 to 1 in March to apply for federal (Urban Mass Transit Authority) funds to finance 95 percent of the project. \$1.7 million is expected from local funding, the rest from the state, with CalTrans reported highly supportive.

Council must still approve a working contract and assure that UMTA will pick up the shortfall if unexpected inflation occurs. As public awareness of the project increases, other influential factors might include citizen action such as the Jonathan Club lawsuit, filed in April, challenging the DPM route alignment along a portion of Figueroa.

GILBERT LINDSAY: "The City isn't going to die."

Isn't traffic congestion going to choke downtown off?

Big cities have been surviving through the ages with congestion. It will help if we can get a vital transportation system, but the City isn't going to die.

Why has it taken so long to get rapid transit?

Because it costs billions, not millions, and because the taxpayers and farebox won't pay for it. You can give the public

a free ride to town every day and they will still use automobiles. It takes a subsidy from state or federal government; they don't turn loose money that fast.

DANIEL TOWNSEND: "In this business before the federal government."

Downtown L.A. has been developing rapidly, particularly Bunker Hill. In 1973, the CRA initiated studies to relieve existing and projected street congestion. The federal government, through similar analyses, concluded that "people movers" were the solution in downtown core areas countrywide. Los Angeles responded to RFPs and was one of four cities awarded funding. A commitment of \$125 million pending local decisions to implement it.

The DPM will play a key role in the Southern California Association of Government's four-element regional transit development program by distributing freeway and busway passengers to their downtown destinations and by linking two auto/bus transfer facilities.

Three alignments were extensively reviewed: west-side, east-side, and connecting east-west. Funding limited project scope to one alignment.

The west alignment was found to provide service to more transit users, particularly during peak hours, best maintain the economic vitality of downtown, require no residential relocation, have the least negative economic impact during construction, and generate more substantial economic benefits, thus creating greater potential for private-sector participation.

Would not an east-side first-priority route have contributed to revitalization? Economic realities prohibited it. The patronage is not there; the cost would have been greater; the scale is wrong for the architecture involved; and we would never have won the national competition. To put it where there is deterioration in hopes of revitalization

sounds great, but the money involved in this program is not enough to turn an area around. The economic wind is just not there.

We hope the DPM will eventually have an impact on the east side by adding new segments.

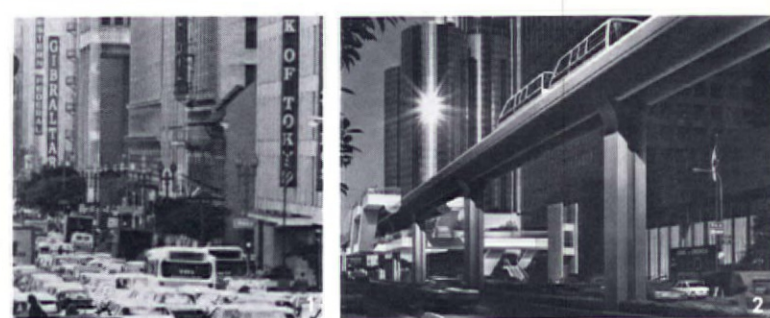
Don't people on the east side have a desperate need for a better system?

It's easy to say "yes." So do many other areas. But you have to establish criteria for spending limited funds. Where are people likely to be working in the next few years? Where is growth likely to occur? Where can we get the most for our dollar? A social perspective alone might give another answer, but looking at the total picture, we believe, gives the answer we've proposed. "A better system for the east side" is not necessarily a people mover. Its traffic, shopping and walking patterns are not best served by these kinds of systems. Broadway, for example, is a linear shopping street with street-level store entrances. An elevated people mover with stations two or three blocks apart does not fit Broadway patterns. Improvements to the bus system promise to provide the "better system" the east side needs.

Couldn't money have been better spent for other purposes?

Money to be spent on the DPM is a small fraction of total funds spent on transportation. It makes sense to spend this small portion because no single transportation mode — cars, rapid rail or buses — can solve all problems. As for spending this money on houses, I can only say we need a means to get from our homes to our jobs.

Does it concern you that the federal government has such control? It is irresistible; what city would reject money, regardless of its required use? Remember, we were in this business long before the federal government got involved. They are simply enabling us to do what was found to be needed to resolve the traffic congestion.



1. Traffic on 6th St. (photo: CRA); 2. People Mover's 24-ft. guideway visualized on Figueroa at Bonaventure Hotel, ARCO Plaza (rendering: Uri Hung). Planners foresee integrated subway, DPM, pedway system.

ERNANI BERNARDI: "A gravy train that's going nowhere."

Is the DPM an issue?

It's a beautiful issue, how the planners favor that.

Instructive?

Destructive. Almost \$200 million for a glorified Toonerville Trolley instead of for housing. That project should have been scrapped. There will be several million dollars spent just in planning. These things are tailor-made for planners, especially those who get in on it. They get in on this gravy train that's going nowhere.

JAMES BONAR: Ripping off the East Side

The Citizens' Participation Panel we assisted believed in a community transportation system but wanted it to be neighborhood-scaled. They pointed out that the costs were extraordinary, and it would only serve the affluent west side.

For the cost of the DPM — \$175 million at least — the citizens thought we ought to have a system for all of downtown, even a high-technology one, with smaller vehicles or at least street buses you can hop on and off, a variation of elephant trains.

The DPM will serve suburban Anglos using autos, freeway buses and west-side offices. But it won't serve most users of surface buses — including Blacks, Chicanos, Asians, and low-income and garment industry employees; they will come through the CBD as they do now. So the DPM will further segregate the community, helping the affluent west side at the expense of the rest.

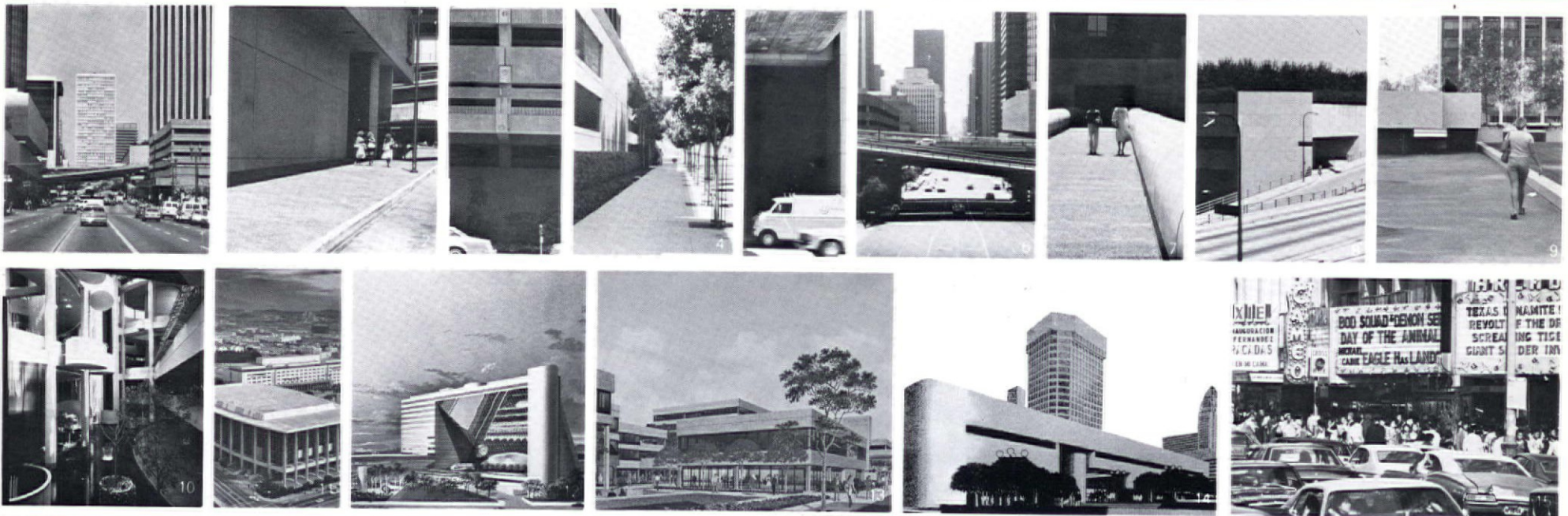
RONALD FILSON: A Federal Money Scam?

The DPM sounds like one of those federal money scams, with someone there saying "cities should have people movers, and we'll give you one."

It's like those bizarre bridges and five-story walls at the sidewalk line: you make a city that's artificial and out-of-scale, so you've got to make all the pieces out-of-scale.

KURT MEYER: "The apple is at the end of the limb."

People movers have been used at amusement parks and airports for several years, but this is its first use in an inner city. Critics might remember that one cannot be innovative without taking a first step; the apple is at the end of the limb.



1-9. Bunker Hill views. 10. Bonaventure Hotel (John Portman, 1977). 11. Music Center (Welton Becket & Assoc., 1969). 12. Proposed 500-room hotel for Trust House Forte, Ltd., adjacent to Bonaventure (Archisystems, Architects). 13. Exchange Square Garden Offices, Bunker Hill (Daniel Dvorsky, FAIA, under construction). 14. Weller Court, Little Tokyo (Kajima Associates, offices and shops, no travel agencies or banks. Only walls and bridges). 15. Broadway. Photos: Ronald Altoon, AIA (1-9); Larry Logan (10); Julius Shulman (11); David Gaze (15).

RONALD ALTOON: Cloning Around Downtown: Urban Planning Promise vs. Reality

The promise was for a better urban life-style — to separate people from cars and restrict the clutter and congestion, the angry smells and noises to their rightful urban viaduct, while providing emancipated pedestrians freedom of movement on "plazas to the sky." But having observed our urban redevelopment process for some time I would contend this reality is never equal to the promise. The Bunker Hill experiment is a genetic restructuring which has produced for us our first urban clone, with all the recognizable features of the promised ideal, but barren in vitality essential to its social adjustment.

The planning narrative portrayed a promise rich in glamorous words and provocative phrases a generation ago when it all began. It was a concept of city as ant hill complete with programmed participation.

As a native of L.A., I recall those long streetcar rides to go shopping downtown. Clifton's Waterfall or Clifton's Prayer Garden were among the eccentricities of my youthful avail. Downtown was a special place, full of kids like me hanging on to shopping bags and rich experiences. There was endless action on the street; such excitement just didn't exist elsewhere in Los Angeles. Downtown as destination had special meaning.

I recall as well Louis Kahn's definition of city. To paraphrase, he observed that a city is a place where children can go to learn what to do with the rest of their lives. The city should be like a question posed, provoking imagination, awaiting yet not determined answers — the antithesis of preprogrammed options.

Los Angeles of the streetcar era serves us in evaluating the constructed promise against the pattern which had previously evolved. Imagine in your mind's eye Broadway, said to be the most active urban shopping street west of Chicago. Absorb the intensity, vitality, traffic and visual clutter — the street music, almost in the sense of theater. Then consider the Bunker Hill alternative. Take a walk.

Begin at the southerly edge of Bunker Hill at the corner of 5th and Flower. Proceed north two blocks at street level; climb to the bridge level through Security Pacific; and return south via the new "streets for people," the World Trade Center and the Bonaventure. (1)

The beginning itself is somewhat disconcerting as the sidewalk activity is limited to the hotel parking access and its entry marquee afterthought. (2) If one imagined he were at the backside of this mass he could walk around it and discover three more. But the great tragedy is that secluded in this fortress is a cornucopia of restaurants and bars, fountains and pools, shops and businesses, each capable of contributing to the street its synergistic energies.

Across the street is the Arco garage, eight levels above grade, whose architectural successes are overshadowed by its urban failings. A mass unoccupied by people or activity, it evokes no interaction with the streets. (3)

In the next block the World Trade Center sits atop another parking monolith. Excessive landscaping to dilute the curse may win City Beautiful Awards, but does little to disguise the basic issue. (4)

Across the street again the skewed tower of Security Bank sits above its Alhambra base, which completes the starkness of the street. (5)

Ascending the escalators through its multi-storied spaces and crossing over

the Flower Street pedestrian bridge, one can view this man-made canyon from above. (6) No shoe stores or bookshops, no cafeterias or delicatessens, no travel agencies or banks. Only walls and bridges.

The connection to the Bonaventure is another sky bridge. (7) This vantage point offers a glimpse of the Plazas to the Sky (8) but no access to them. Upon entering the hotel, orientation is lost and confusion reigns. After negotiating numerous level changes and inquiries, one finds a corner corridor ultimately leading to steps, leading to a bridge, leading to still more steps, leading to fresh air. Several flights up is the promised garden. (9)

Four blocks — four projects. "Super-blocks" had scale contradictions apparent at the inception.

But even with a limited urban mix, the opportunity remained for street-level sensitivity. The genetic transplant was simply incomplete.

The real culprit is the process itself, rather than any individual embroiled in it. Academic planning taught us that harmony should be the prime mover. Harmony is from the Greek, a carpenter's term meaning joinery. Linkage. Connection. Harmony does not imply elimination of unique elements, rather it suggests inclusion. Urban accidents are often the most cherished and appreciated events. But misunderstood, it was argued that there were simple solutions to complex problems. Planning became a process of isolating (limiting) urban choices, rather than promoting options.

Downtowns ought not depend on a singular perception but encourage many dreams and aspirations — collecting, conflicting, competing, emerging into one incomplete definition, always awaiting further controversy.

But somewhere back then, the planning narrative — "separation of people and cars," "sky bridges," "streets for people," "plazas to the sky" — conjured mental images which have blurred the promise. The narrative was adopted without regard for the impending dilemma that those who conceived the concepts, and verbalized the promises so convincingly, would be impotent to effect their rightful implementation.

There were reasons for this. To their defense, redevelopment officials faced an improbable task. Encumbered both by an imponderable time lag and an existing legislative labyrinth, the best ideas were ultimately diluted, the product of a third-generation bureaucracy.

The recession brought a discerning accountant's eyes against the ambitious urban program. Belated in beginning, city planning and redevelopment officials felt compelled to sacrifice repeatedly their once-sacred criteria to get Bunker Hill off the ground. Our elected officials, undoubtedly embarrassed for the acres of barren land, allowed the process to continue.

Supported by the promise of plazas to the sky, the street denied seemed incidental. Usability went undiscussed. Compromise was the essential ingredient.

One could have learned an important lesson just around the corner. The parks of the endangered Central Library make a useful urban offering to the street. Somehow that lesson goes unappreciated, and if the urban poachers have their way the library itself will be another victim of redevelopment.

There were reasons for Bunker Hill.

There always are when promises go unfulfilled. Preplanned with programmed behavior, packaged with all the flashy phrases, it offered a better urban lifestyle. So far the promise has only brought us disappointment in the reality

of implemented planning. And so far the rush to redevelopment has produced for us our first urban clone.

CALVIN HAMILTON: The Pedways are Exciting

I find walking in Bunker Hill and on the pedways exciting. I think the CRA does an excellent job in guiding architectural quality.

TIM VREELAND: "Inspiration from the Japanese"

Los Angeles works hard to make itself look like every other prosperous American city of the last half of the 20th century by adding the same uninspired high-rise office towers and cultural centers.

Few have attempted to turn the dross of Los Angeles' downtown confusion into something exciting and beautiful.

It is not to the classical formalism of Eastern cities that we should be looking for inspiration for our civic regeneration, but to the modern Japanese — with their wholesale acceptance of the conflicting tempos, thrusts and scales of today's urban life.

RONALD FILSON: On Scale, Meaning and Scenographic Design

Downtown's west side has a bizarre, perverse fascination. But it doesn't have meaning. It is like Century City: remote, single purpose, illusionary and out of scale.

If the area were exciting and happened by itself, connections at many levels would be exciting. But to think that those bridges are going to replace the street is itself illusionary.

Perhaps the new downtown is analogous to Mussolini's pretty townscapes along the roads to Rome and to the Baroque scenographic cities built for festivals and pageants, extravagant throw-away cityscapes to impress the king. From that point of view, downtown is a stage set to impress corporation presidents.

Scenography, like all architecture, can be good or bad. The Central Library, for example, was designed to be important, impressive and scenographic. But it took into account Southern California's climate and had wonderful gardens; the scale was appropriate to its context; and the metaphor of the pyramid, of reaching up, had meaning — unlike any of the new buildings on the west side.

Disneyland buildings are miniaturized, seven-eighth scale. The opposite is true downtown; they're purposely overscaled to make people feel small and meaningless.

CHARLES JENCKS: Late Capitalism and Monosodium Glutamate

On the Music Center:

Extremely middle-of-the-road. The Music Center is not good enough by kitsch standards, because it's not awful enough. America produced 57 varieties of culture center after Lincoln Center, and it was probably number 53. It isn't outlandishly better or worse than the other 56. I agree with Banham: Los Angeles doesn't want to lose out by being just middle-of-the-road. If it does that, then it is betraying its history. Its tradition is to be an extreme, exaggerated supersign of everything else; it is the city of monosodium glutamate — extremely tasty and possibly giving you a headache. Nevertheless, one wants *that* downtown, as it still exists, partially, on Broadway.

On the Bonaventure Hotel:
The Bonaventure — John Portnoy's

Complaint — isn't quite good enough either (it is basically a parking structure turned inside out with the wet-look outside), but at least it is trying to be in the monosodium-glutamate tradition.

On Downtown in the '20s:

I would prefer that today's reality were more Mini-Capitalist than Late-Capitalist. The small businessman, as Jane Jacobs and others have argued, makes the dynamics of the city; it was much more adventuresome and lively, and the architecture better and more expressive. The life of Mini-Capitalism in Los Angeles was incredibly exuberant.

On hotels and highrise offices, new and new and proposed:

They strike me as grandiose chunks of fabric that are too large in scale and grain. The attempts to mask this don't fool anyone. At their scale, to make an urban gesture is lost, because it is only if you are very high in a Goodyear blimp that you would see their logic, their contextual fit, and we are talking about people on two feet.

Like it or not, in Late Capitalism, our packages of the environment come at incredibly huge scales; the average hotel is five times bigger than it was in 1900.

Now, the architect can do one of two things. He can package it as an interesting piece of sculpture scaled to the program, in which case it will be out of scale (no matter how interesting it looks from the Goodyear blimp). He may justify this in the most elaborate way, saying he is trying to create surprise, break down the box and so on, because he wants to get the job. That's what usually happens. Or the architect can create the illusion of Mini-Capitalism, that is restyle the corporate giant as if it were a small-scaled village. Only by denying the reality may we approach a previous urban delight. Happily there are many precedents for architectural artifice in the past, and only our age is hung up on calling a spade a spade. But even this is changing with post-modernism and the new thinking of multinationals such as AT&T, Holiday Inns and Disneyworld.

KURT MEYER: Random Thoughts on Redevelopment Design

• A law firm occupying 30,000 sq. ft. on picturesque Spring Street in the 1950s now has 300,000 on the west side and mirrors a different age. Since office and institutional buildings must typically respond to huge programs, the best we can hope for today is a humane public/private interface close to the street. Thus the first two or three building levels are critical. The multi-level lobby-street-people mover-pedway terraced connections of the new Wells Fargo Bank on Hope and Grand (Albert C. Martin and Associates, architects), for example, is a sensitive recognition and sympathetic treatment of these interface spaces; while on Hill Street Daniel Dvorsky's Senior Citizen Housing (760 units) has established an appropriate scale through terraces reaching from the top of the hill.

• Not paradoxically, the concentration of those so-called "over-scaled, monotonous" office towers on the west side now enables mixed-use development there (together with consequent scaling down of the public environment and promise of urban vitality) since only the density of a high-rise population can attract and support a wide market diversity of neighborhood urban uses. Thus it is not accidental that the new 500-room hotel on Bunker Hill's Parcel "C" (Archisystems; John Sporr, design architect) will contain no less than four theaters on public pedestrian levels and, for the first time, retail space giving off an outdoor pedestrian bridge.

ARIELDA SIKORA: Pedestrian Scale and Incremental Redevelopment

Large-scale redevelopment often results in grandiose, monotonous products that inevitably acquiesce to the automobile. Incremental redevelopment, by contrast, draws on and incorporates existing physical and human resources of an area and tends to respect the pedestrian scale. This is exemplified by Little Tokyo's new Japanese Village Plaza (at First and Los Angeles Street), and other projects now being proposed by the CRA: pedestrian-scaled rehabilitation and new construction for Broadway, Spring Street and Skid Row.

DAVID GAZEK: Urban Design Potentials on Broadway

Broadway is more than a deteriorated commercial street in the central city. Its bustling sidewalks and signage techniques are part of a set unlike any in L.A. The pedestrian, retail and vehicular densities liken it to N.Y.'s 42nd Street, while its particular sense of marketplace is unparalleled in America. For a mixture of minorities, primarily Latin, Broadway is a place to shop, to see movies, to obtain professional services, to hear familiar music, to be with family and friends, and to cruise.

Los Angeles cannot afford to lose Broadway. The shoppers, while generally of lower-incomes have great economic power, and the cultural richness of Broadway has no formula. By understanding its special qualities and vulnerabilities we can identify needed improvements.

The focus of the street is the retail activity. The vendors in building lobbies and spaces between structures emphasize the strength of the retail spine. The rehabilitation and recycling of buildings and the infill of vacant lots should reinforce the retail continuity.

The crowds on Broadway create a "scene" to which people of all ages are drawn. A slight widening of the 18-foot sidewalks in certain places to accommodate basic street amenities will facilitate heavy pedestrian flows without diluting human contact, as might a pedestrian mall. To vary the public space along the one-mile area, a vacant lot or old building could be recycled into a mini-park, the 300 block could become an outdoor bazaar on weekends, and additional blocks could be closed for parades and festivals.

Automobile cruising is integral to the excitement of crowds, but hampers bus circulation. However, the function of the bus is to bring people downtown; it does not enhance movement along Broadway. Preliminary research reveals that Broadway bus ridership appears to be served most by routes along peripheral and cross streets rather than along Broadway itself. A pilot project to prohibit buses on Broadway may help improve circulation, local air quality, and noise levels. A Broadway mini-bus service would aid the elderly, package-burdened shoppers, and large families.

The general appearance of the street and the approaches to it are marred by signs of decay. Some of the alienation felt by downtown westsiders towards Broadway may turn to curiosity if the sidewalks are kept clean and repaired. The obtrusive, ambiguous, and empty edges of Broadway can become seams rather than barriers, sewing together the west and east sides of downtown. Maintenance programs, pedestrian linkages to neighboring areas, murals on deteriorated facades, special events and gateway elements can help improve Broadway's appeal for all.

ECONOMIC POLICIES

Housing decay, crime, vacating corporations, jobs and tax base led the city to declare 1500 downtown acres "blighted" in 1975, despite new commercial skyline. Unlike Little Tokyo redevelopment and Bunker Hill urban renewal (begun 1959), CBD Redevelopment Project work proceeds by annual Council-approved programs. Tax increments (revenue from property improvements) was chief tool until Proposition 13. Tools now include stimulating incremental development, rehab and federal seed money. Bunker Hill (using \$70 million in federal, \$829 million in private capital) and Flower-Figueroa commercial towers account for most building. Some retail falters; industries (garment, produce, flower, hotel) thrive with some stimulus; only luxury and elderly housing is being built.

C. ERWIN PIPER: Proposition 13 and A Sparkling, Clean City

The CRA faces lack of financing due to Proposition 13. The second group with a redevelopment function, the private sector, is showing new interest in revitalization by purchasing structures on blighted Spring and Main Streets. They have been saying for years that, if left alone, they will work out their own solution to redevelopment. This has taken patience by elected officials; the private sector can't rejuvenate until there is evident profit to be derived. We have seen many years of east-side deterioration, while the west side has become very affluent. As vitality of our city requires that all downtown areas be live and viable, it behooves government to assist in any way it can.

Short of alleviating the effects of Proposition 13, we're dependent upon grants-in-aid from the federal government, and in this day of budget cutting, I don't see any immediate possibility of much federal aid. But I do see continuing daily deterioration of those streets.

If the CRA is the public agency charged with downtown revitalization and has little money, it doesn't look good. The CRA is the heart and core of it right now, without the money to do it, thanks to Jarvis and Gann and to a misled public. If the people want their city kept up so that it's a sparkling, clean city

with new structures, there's no other way than to pay. There's no free ride.

KURT MEYER: CRA Financial Outlook

Since 1975, CRA obtained \$4.4 million of Block Grant funds from City Council, partly repayable. CBD and \$2.7 million Bunker Hill Tax Increment funds will help finance a Skid Row housing project (thus affluent west-side taxes are helping to pay for east-side redevelopment). EDA and UDAG grants will assist expansion of jewelry, produce and flower markets, all vital to L.A.'s economic/employment base. Totalling about \$20 million, these sources are expected to generate \$80 million in private investment.

ERNANI BERNARDI: "Downtown Redevelopment is still a tax rip-off."

To use hidden taxes — tax increment financing — to redevelop downtown or any area is criminal: people have no idea that these taxes should go to county, boards of education and local districts.

Redevelopment statewide has been abused; it's nothing more than a subsidy to large private developers who should be developing on their own — we recently sold Bunker Hill land for \$3 a sq. ft. to put up offices and condominiums that will sell for \$100,000.

There are areas of downtown that deserve our attention. But we should have the courage to raise taxes openly, because then the taxpayers have the power to prevent it if they wish.

You used this argument in 1975 against the downtown redevelopment plan. Following Proposition 13, does it still hold?
It's still a tax rip-off.

KATHLEEN CONNELL: The View from CDD

The CRA has condemnation powers within specific areas, including downtown. Our Community Development Department funds the CRA. L.A.'s Community Development Block Grant is only \$50 million for the whole city; I have to worry about 3.5 million people and 1.2 million housing units. I'm very supportive of many CRA programs, but somebody must advocate for the rest of

the city, which is going through rapid transition and even deterioration. We have to make a strategy to contain this. Downtown is a very important part of that strategy, but not all.

EDWARD HELFELD: Incremental redevelopment and social/economic health

Economic and social health provides an opportunity both to stimulate private development and improve physical conditions. Little Tokyo, for example, has tremendous health in a deteriorated physical environment and is being very carefully revitalized on an incremental basis, so that the community is not destroyed and its position as an economic, cultural, social and religious center of Japanese Americans in Southern California is maintained.

There are signs that redevelopment is changing from a mass, bulldozer clearance approach to an incremental, adaptive and accommodating approach. Is this because of tight financing or an advance in theory?
It is a recognition that cities are delicate, that one has to proceed carefully so as not to destroy either its health or the operation of its very complicated components while trying to rebuild.

ARIELDA SIKORA: Cultural Diversity

Downtown is the only center with four distinct cultures — Japanese, Mexican, Chinese and American. Although Little Tokyo and Chinatown have established regional identities, Broadway is by far the strongest numerical and economic ethnic force in the downtown area, with over \$130 million in annual retail sales (25 percent of all annual retail sales downtown), as compared to \$25 million for Chinatown and \$10 million for Little Tokyo. With annual visitors to Broadway totalling 18 to 20 million, Clifton's Cafeteria annually grosses 20 percent more than all the stores in the Los Angeles Mall; Grand Central Market serves 10 million customers; Broadway theaters sell approximately 7 million tickets; while Olvera Street attracts only 2.5 million.

The economic anomaly of a low-income per capita trade area supporting some of the most lucrative commercial real estate in Los Angeles is an untidy

embarrassment to many. To expand Broadway's function as a commercial and social center of nearby Hispanic communities is thus both a danger and an opportunity.

The prosperity of Broadway could be reinforced as a cultural showcase. An Hispanic Crafts Pavilion and Cultural Center, a new hotel, a bi-lingual legitimate theater, and a Latin Professional Center are proposed.

Individual Initiative

A revitalization power perhaps more valuable than abundant resources of corporate interests and limited ones of public agencies is individual creativity, commitment and energy. This is evidenced in the recent conversion of the Compassion Church (former Pantages Theater) on Hill and Seventh to a jewelry mart; in the potential contribution of more than 300 resident artists to downtown's cultural atmosphere; and in the current renovation of the Oviatt Building.

Financial institutions and public agencies cannot afford to ignore such individual contributions whose aggregated value may far exceed the sum of parts, and whose intangible benefits include needed richness and diversity of expression and heightened opportunities for serendipitous urban discoveries.

HAROLD KATZ: Market-rate Housing

Downtown will have market-rate housing for three reasons: Tourism is highly profitable, and a 24-hour downtown will be encouraged to attract tourists. Energy shortages will encourage proximity of homes and inner-city employment. Return to inner-city living by the wealthy is part of a natural cycle of urban growth.

JAMES PULLIAM: On Parking Lots and Open Space

If downtown is to be an attractive residential and shopping alternative, we need public plazas and scattered small spaces that can be appreciated by building users, pedestrians and drivers alike. Except for Pershing Square and 32 acres of remote Bunker Hill parks above the street, the only open space in landbound downtown is freeways and parking lots. Our building codes

encourage parking; the auto occupies so much space as to separate functions. Much of this land could be put to intensive uses and parks. City officials say we can't afford it, but parks increase the value of adjacent property, so the loss should be recoverable.

HAROLD KATZ: The Flower Mart: Defeated by Success

Seed money is the key to redevelopment but incremental redevelopment has its problems. The CRA can't warehouse land. So the value of properties surrounding a successful project inevitably skyrockets, with a windfall profit to owners and no way for the agency to capture that windfall. After the downtown Flower Mart received a \$3 million grant, it was inundated with demands for expanded space, but neighboring land values had quadrupled, and it was locked in. This is why land-clearance projects like Bunker Hill make financial sense, though for other reasons we'll never have another Bunker Hill.

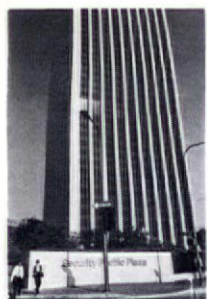
ERNANI BERNARDI: Economics Takes Over: Low-Income Housing Ignored

Housing for the kind of people that need it downtown is being completely ignored. The best way to revitalize downtown is to build attractive housing instead of glass-and-steel towers that are deserted on evenings and weekends. If there is something wrong with downtown areas, it is over-emphasis on commercial and industrial development to the detriment of residential. It's a case of economics taking over.

EDWARD HELFELD: "Housing is one of CRA's Chief Goals"

Low and moderate-income housing is one of CRA's chief goals. Much of our ability to assist this depends on continued Bunker Hill development. Despite Proposition 13, we have spent or earmarked over \$16 million of this tax increment flow for housing. This year \$200 million of development should be under construction, translating into considerable funds, much of it for housing. We clearly need federal and state help for deep subsidies as well.

SOCIAL POLICIES



1. 4800 of downtown's 130,000 office employees work in Security Pacific. 2. Garment industry employs 25,000, reputedly many undocumented workers in substandard conditions. 3. Pershing Square. 4. Bunker Hill Towers' 726 units rent at up to \$800/mo. 5, 6. 3000 elderly live downtown; 1300 units elderly housing to include Angelus Plaza, Bunker Hill. 7. 10,000 indigents coexist with east-side parking lots. 8. Outdoor shopping along Broadway. Photos: Gernot Kuehn (1,3); Bruce Boehner, AIA (4); Community Design Center (5); CRA (7,8).

Downtown's capacity to enrich society — or at least improve conditions — is one criterion for evaluating the costs of economic and political benefits. According to a citizen of ancient Antioch, "Well, it seems to me that the most profitable side of city life is society, and that, by Zeus, is truly a city where this is most found."

CALVIN HAMILTON: Business Values

Values shaping downtown depend on business. Bankers valued abandoning Spring Street to move to a prestigious location over cleaning up Skid Row to protect their flanks. Businesses value money and self-improvement over parks and housing, letting government care for the poor (though many industrialists downtown hire as many illegal aliens as they can). L.A. is big enough to escape its social problems; eastern inner cities are forced to deal with them.

JAMES BONAR: Downtown Schizophrenia

225,000 employees leave 15,000 residents behind at 5:00 p.m. No community lacking a residential base is healthy. This schizophrenic profile can't support services that make neighborhoods work.

Help Skid Row

The population of Skid Row varies seasonally, with an average of 3000 without a place to sleep except vacant lots. At 11 p.m. you can see cardboard boxes set up in alleys to keep away the dampness. It's really grim.

During the '60s, a city program demolished over half the hotels and bars on Skid Row. Its density was reduced, but not its impact, which now reaches to the Central Library lawn and City Hall. In addition, it has been partially dispersed throughout the city to Mac-

Arthur Park, San Pedro and Echo Park. Our concept is to upgrade Skid Row with parks, housing and social programs, rather than demolish it, thus meeting two objectives. By providing for the needs of the Skid Row people, their negative impact on the rest of downtown will be reduced.

The Mayor was recently concerned that middle-class values were suggesting parks for Skid Row; we made it clear that they were not. These people don't have a place to go to the bathroom or even to sit down, except on fire hydrants or the library lawn.

EDWARD HELFELD: Little Tokyo Relocation

When a building housing social groups was torn down for New Otani Hotel expansion, the Japanese-American Cultural and Community Center was due to be finished so they could move in with little interruption.

CHARLES JENCKS: Elderly Housing as Twilight City

This project for Bunker Hill is typically rationalized architecture, in which, like the rationalism of everything in our society, things are taken apart and reconstituted for the worse. The mass-producing of bread has these typical faults: you pull apart the constituents of bread — you take away its taste, its nutrients, its vitamins and texture; and then you try to reconstruct it, with vitamins, taste and so forth, at great expense. And you never get wholesome bread that is as good as the real bread that Grandmother used to make.

In the same way, they have destroyed Bunker Hill as a community, as a fabric; and then they've reconstituted it as a well-scrubbed, innocuous ghetto, and

at such a scale. Indeed old people do like to live together, we know that, but not hundreds [760] of them. This turns Sun City into Twilight City. It's no different from the blocks that destroyed the Italian neighborhood in downtown Boston in 1961 and which Jane Jacobs fomented against. But to find it here in 1979 (18 years later) is extraordinary.

RON FILSON: Hot-tubs and Piazzas

Where can people find community values of high-density living that Los Angeles lacks?

In hot tubs; that's where most people get their community these days, supposedly. That's glib, of course; these are not the piazzas of the 20th century. In California we build cities that give us old-fashioned urban values, then pay to go to them. Broadway is one example of community occurring spontaneously. But for downtown to be a real (not illusionary) city, it would have to be spontaneously for all what Broadway is for a single group.

SUSAN GRINEL: Social Policy: Affirmation and Linkage

Planning decisions have traditionally employed at least two value premises:

An economic model or profitability principle emphasizes redevelopment projects yielding the highest economic use of a parcel, with revitalization intended to boost land values and money circulation.

An environmental model stresses improvement of aesthetic quality, with large-scale clearance projects often billed as "clean and beautiful" to generate investment.

Alternatively, we can approach decisions through another set of values.

Social policy planning suggests selecting public projects to affirm spatial or functional community strengths and to create linkages between the user groups or activities. Projects include intangible services, as well as physical design improvements. Social policy planning has helped to guide public decision-making in several redevelopment projects, as illustrated here.

L.A. Central Library

In 1977, the CRA was asked to support a new central library between Broadway, Hill, Fifth and Sixth Streets. A library facing Pershing Square, it was argued, would lend grandeur to the square and enhance its usage. Further, according to traditional library planning theory, the high pedestrian count in the area would assure the library's convenient use.

But CRA studies revealed that the library, a regional facility, would not benefit the nearby Biltmore Hotel or Sixth Street airline corridor, not enhance cross-Pershing Square circulation with a compatible attraction, nor would it strengthen Broadway retailing — since it would have demolished a central block of the highly active shopping street. The CRA did not support this location for the library.

A jewelry mart, now scheduled for the Hill Street site, will leave Broadway intact, reinforce Biltmore patronage and, when designed with first-floor public access, direct tourists toward discovering the vitality of Broadway.

Skid Row Redevelopment

Research reveals that, contrary to popular conceptions, perhaps 60 percent of Skid Row users are stable residents attracted by low rents, free meals and meager jobs. But with the lack of community facilities, parks and services, it is not surprising that Skid

Row residents infringe on facilities and space of the adjacent downtown.

The strategy of the CRA and Citizen's Task Force recognizes Skid Row as a neighborhood and plans for its social viability. There is a seeming contradiction: to lessen Skid Row and diminish its area, we must first recognize and support it. In this case, the social policy affirmation creates the positive effect of a reduced dependence on downtown resources.

Current Skid Row projects include 135 units of single-occupancy housing, two mini-parks and a non-profit Skid Row Development Corporation to organize the community through locally-based employment projects.

Downtown Residential Community
The CRA is reviewing proposals for "South Park," residential community.

A vital downtown needs enough residents to assure its 24-hour use, but the critical question is what income mix will generate demand for the basic infrastructure of goods and services essential to a residential pattern.

Many argue that downtown attract wealth by offering luxury units to residents with large discretionary incomes. However, luxury spending may not provide the greatest long-term boost to downtown vitality.

Though moderate-income persons spend a larger proportion of their income on service, food and entertainment than wealthier residents, they do create an effective demand for those accommodations that form the stable foundation for future growth. With this understanding of the residential dynamic, social policy suggests housing affordable by people presently working downtown, which will help downtown compete with suburbs for well-trained employees, while strengthening the pattern of round-the-clock activities.

Major political factors are City Council, Mayor and Chief Administrative Officer. Community Redevelopment Agency, Planning Department, Mayor's Office of Economic Development and Community Development Department have redevelopment duties. Influences include landowners, business (L.A. Times is fourth largest landowner) and social service groups. Major citizen group is Citizens' Advisory Committee (CAC). Central City Association is main business group. Some praise decentralization; others blame footdragging, weak leadership and agency overlap for failures. Since downtown has few voting residents and is not commonly viewed as L.A.'s center, there is no cohesive political constituency.

CALVIN HAMILTON: No Business Leadership

Since the CBD Redevelopment Plan was adopted in 1976, there is no leadership downtown. No individual seems willing to step forward, organize business into a cohesive force and face political trials.

GILBERT LINDSAY: On the Los Angeles Times

"The Times has long been regarded as the most powerful single political force in the city. Its influence arises partly from the involvement of its owners, the Chandler family, but the highly decentralized nature of the city's governmental structure is an important element..." (City Politics, Edward Banfield and J.Q. Wilson, 1963). Do you agree?

It has its influence, like any other news medium, leader, public official, citizen,

attorney, architect. But it doesn't run anybody's show.

C. ERWIN PIPER: Personal over Citywide Interests

There seems to be no concerted plan for redevelopment, so that one agency or person frequently works at cross-purposes with others rather than according to understood rules.

That is quite right. We have a good illustration of that having taken place within the last two years. There was a proposal to build a new central library on the block to the east of Pershing Square. The biggest opposition was generated by people in the jewelry industry who incited all the other merchants along the street to oppose the proposal, with the allegation that this would destroy the continuity of shopping activity along Broadway. When they had successfully killed the project, they turned around and planned a jewelry center on the Hill Street side although not extending to Broadway. It would appear in retrospect that their own personal interests took precedence over any citywide ones.

ERNANI BERNARDI: An Industry of Well-paid Professionals

How can elected officials, planners and developers coordinate their efforts?

They are coordinating their efforts, but in the wrong direction. We've built up an industry of well-paid professionals in redevelopment, and they support the channeling of activities toward commercial and industrial development because it makes them look good,

because of the increase in property value and the tax increment available to them to do their work and perpetuate themselves in office.

KURT MEYER: CRA is Outside Politics

The CRA is effective because it is independent of the political process.

Monday Morning Quarterbacks

The tragedy is that architects' esoteric discussion and rejection of attempted solutions doesn't solve problems. They can never impact the development process unless they become part of it, within and understanding the economic and political framework. It's the quarterback who wins the game, not the Monday-morning critic.

HAROLD KATZ: "Effectively limiting getting anything done..."

There is no real power group in downtown L.A. The government was designed to preclude power groups, thereby effectively limiting getting anything done in this city.

Citizens' Participation?

One recent example of complexities concerned a 1978 City Council approval of a \$1.5 million loan to a private corporation for Spring Street building redevelopment, using funds diverted from previously approved CRA Skid Row Work Program. The City Attorney blocked the loan, unswayed by the "political strength of the well-

connected members of the corporation," according to the Herald Examiner. Mayor, Lindsay and others on Council favored the loan; opposed were City Controller, social service groups, businessmen and CAC. The CAC helped develop CRA's Skid Row program. Even though that loan didn't fly, it had a tremendously adverse impact on citizens' participation. Elected officials say, "This is participatory government; make yourself heard." Most of them mean that only to the extent that you agree.

JAMES BONAR: The Pancake Theory

Nobody controls the destiny of downtown. Councilman Lindsay and Chief Administrative Officer Piper wanted a library on Broadway, but they didn't get it, because the CRA, preservationists and Broadway merchants opposed them.

I find it interesting to consider two theories of decision-making: the hierarchical pyramid and the pancake. The disadvantage of the first is that one has to get to the person at the top; the advantage, that one knows whom to go to. The pancake — dispersion of controls and power — is what we have in L.A. Downtown business corporations don't run downtown, nor do landholders, merchants, Lindsay or bureaucrats. A division of power between weak mayor and strong Council built into the City Charter contributes to this.

Many people — a consortium of interests — are important for putting any development scheme together. You have to go around pushing buttons until you can get enough of them

pushed at the same time to get something done. The adoption of the downtown redevelopment project, for example, resulted from the coming together of social service agencies and the downtown business community — two traditionally conflicting groups. Enough combined pressure from several groups can overcome the natural inertia of the pancake system.

Making coalitions is a question of finding links between things that don't obviously go together: architects are not bad at making these kinds of links.

The Locus of Power

The Planning Department's importance is diminished by not having a role in the allocation of funds. When one separates the Planning Department from the Community Development Department and the Mayor's Office of Economic Development, and the latter two are allocating the funds, then the planner is separated from the plans.

CHARLES JENCKS: Advocacy Architecture

Comprehensive redevelopment is what architects in Brussels have been very successful in blocking. When a big corporation has a massive scheme, the group called ARAU (architects, lawyers, etc.) creates counter-schemes and gives them to the citizens, as alternatives. The idea is that, if given alternatives, people will choose the one that makes the most sense in terms of urban imagery and use. People don't know the options, and it is the professional's role to show them. It's a question of getting in touch with the people and using them as an interest group in forming the city.

FUTURE OF DOWNTOWN

ARIELDA SIKORA: Reconciling Barriers; Promoting Diversity

The much-maligned non-center of Los Angeles has a daytime population equivalent to that of Miami or Portland. Having sprouted a modest skyline sufficient for freeway identity, downtown is now discovering its human potential and, as it struggles through the growing pains of physical rejuvenation and cultural diversification, may evolve into a truly cosmopolitan center.

Not only the preserve of bankers, bureaucrats, and attorneys, downtown is the social center of L.A.'s Chicano community and magnet for tourists who accept anomalies and showcases in equal measure. Within a 15-minute walking radius, downtown, unlike L.A.'s sub-cultural centers such as Westwood, Beverly Hills and Hollywood, accommodates a diversity of income, interest and ethnic groups. Executives, legislators, merchants, tourists, artists and bag ladies coexist in public spaces.

But to allow claims about quality as well as quantity, a number of social objectives must be pursued simultaneously with economic and physical development if downtown's growth and revitalization are to intrigue pedestrians and satisfy residents as well as dazzle motorists and statisticians:

- Encourage cultural diversity and economic heterogeneity.
- Safeguard historic continuity.
- Develop a pedestrian-scaled environment through economic redevelopment.
- Facilitate individual initiative in the redevelopment process.

The CRA has demonstrated its commitment to a holistic approach to redevelopment on a number of occasions in the past. The test of the next four years will be to maintain this commitment in the face of Bicentennial and Olympics expectations for "high-profile" accomplishments. Beyond that, the issue of the next decade will be the needs of downtown's Spanish-Speaking population in a *de facto* bilingual city.

America's dependence on Mexico's oil and gas could mean a negotiated open border assuring the growth of downtown's Spanish-speaking communities close to downtown now having a population of 850,000. Expanding tourism and industry will solidify the existing interdependence between the garment, jewelry and

service industries, the close-in labor force and the Broadway retail and entertainment area.

The challenge facing downtown redevelopment is the reconciliation of the economic and language barriers separating the east and west sides of downtown as well as the socio-economic integration and physical rehabilitation of Broadway itself.

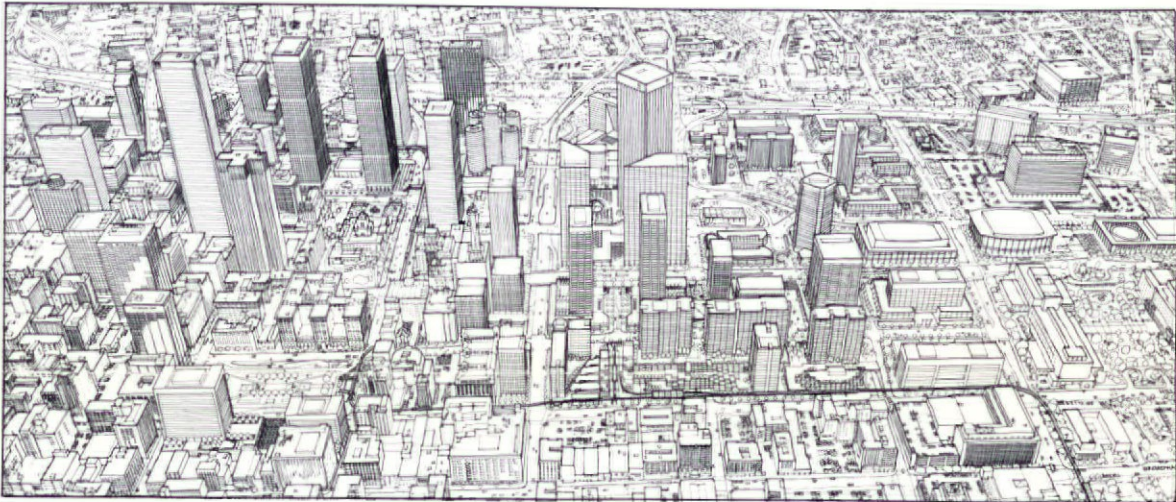
CHARLES JENCKS: Downtown: American Melting Pot

What Panham says is basically right: the policy should be one of giving the illusion of downtown (see L.A. ARCHITECT, February 1979). The reality is that there are at least five downtowns, one corresponding to the five interest and ethnic groups — Chicano, Japanese, Chinese, Anglo government bureaucrats and Anglo businessmen.

I think you should take a thorough-going cosmetic approach and create the illusion of five centers corresponding to the five groups. They could form a loose federation in which each is given a certain autonomy to develop its local identity in an overall plan. Charles Moore could design an ethnic Piazza d'Angelo for the businessmen, and the other groups could hire their own stage-set designers. This, coupled with a critical look at this area by some post-modern architects such as the Krier Brothers, could produce a pluralistic fabric that knits the whole thing together. Like the American melting pot, no one rules; the downtown is never in the image of any one of these five groups, such as the businessmen.

I would also like to see some of those houses that were shipped out of Bunker Hill brought back in (or Boyle Heights versions if too many have been destroyed). It could be done as a symbol of defeat. We could say "All right, we made a mistake with comprehensive redevelopment; and we are the first city to bring back our past." I believe in urban resurrection and think of those poor carcasses, those grand ladies of the 19th century — the beautiful Queen Anne houses look so unhappy in sprawl-land, sitting out there by the highway on their piles.

Given the alternative, employees and executives might like to inhabit twenty old houses. In fact, in England businesses are buying country houses; and that rather middling AT&T building of Philip Johnson shows that already



"We've got to be careful of ever going back to large-scale clearance and tearing up a community," thinks Edward Helfeld. "Society, economy change; we can't slavishly follow a plan of years ago. But undertaking incremental redevelopment doesn't mean we oughtn't have a larger vision; there's still room for the old-fashioned Daniel Burnham 'grand plan.'" Above, CRA's vision of downtown's west side, showing completed Bunker Hill. (rendering, Alving D. Jenkins, CRA)

the multinationals are onto the fact that historical imagery is possible for corporate symbolism. They are basically interested in an efficient way of life and a symbol, and you can give them both in a dense urban form that is traditional.

HARVEY S. PERLOFF: Downtown in the Post-Industrial Age

What will downtown be like by the turn of the century?

Since no one can foretell the future (least of all a "futurist"), it seems wisest to highlight some trends that might suggest directions for downtown development policy. Three trends deserve particular attention.

Services-Communications Age

We are well embarked on the services and communications, or "post-industrial," age. Manufacturing employment is declining, and plants are moving to the suburbs and outlying areas. Even some of the dominant services of downtown can be expected to move away if they are closely tied to manufacturing and warehousing, such as the legal, accounting, financial and similar services. Many have already moved to Orange County and beyond.

A host of new services, many part of the communications revolution, are free to locate where they please. Their decision to come to downtown will probably depend on other than economic factors: can managers and workers live pleasantly close to where they work; is it easy to commute and

park; is it fun to be downtown?

The biggest service industries are likely to be the traditional downtown-oriented finance, insurance, and real estate industries, and newly-emerging communications activities, which dominate the downtown office towers, as well as the increasingly profitable tourist, education and health industries. Downtown will flourish if it can attract a good share of this market.

Home of Newcomers

The areas in and around downtown have traditionally been the home of newcomers, with its access to public transportation, specialized services, and its old housing stock. It is not accidental that Chinatown, Olvera Street and Little Tokyo are cheek-by-jowl downtown and that Broadway is essentially an ethnic shopping street.

L.A.'s newcomers are mainly international in origin. This suggests that downtown will be described in the future *either* as a fascinating international bazaar, with marvelous shopping and restaurants, *or* as a rundown, scary place. To achieve the former, in this post-Proposition 13 age, will take some very sensitive planning, with government and private support.

Drawing Power of Art and Architecture

The arts and architecture have a special place in the future. The arts have become economically important in their own right and even more important as a draw to other activities. In eight of the nation's largest cities, attendance paid at cultural events and museums is larger than paid sports attendance, according

encompasses downtown.

Kurt W. Meyer, FAIA, was a Director of the CRA from 1973-1979, its chairman from 1976-78, and has his own Los Angeles architectural firm.

Harvey S. Perloff is Dean, School of Architecture and Urban Planning, UCLA. He is author of *Modernizing the Central City* (1975) and many other publications, and is currently Chairman of the Physical Environment Committee for Los Angeles' Bicentennial.

C. Erwin Piper has been for 18 years Los Angeles' City Administrative Officer.

James Pulliam, FAIA, is President of the SCC/AlA and principal of Pulliam/Matthews, Los Angeles.

Wayne Ratkovich, president of Wayne Ratkovich Associates, is owner-developer of the Oviatt Building,

Arielda Sikora is a graduate architect and city planner with the CRA, where she is project planner for the east side of the Central Business District.

Daniel Townsend is Director of the CRA's Downtown People Movement program.

Thomas R. Vreeland, Jr., AIA, is professor of architecture at UCLA, principal of Kamnitzer Cotton Vreeland, and chairman of the L.A. ARCHITECT Editorial Board.

Articles by contributors Altoon, Gazek, Grinel, Perloff and Ratkovich were especially written for L.A. ARCHITECT. All other comments were editorially selected for publication from exclusive interviews with L.A. ARCHITECT.

Graphic Design: Lester Wertheimer, AIA
Coordinating Editor: Anne Luise Buerger, AIA Assoc.

CONTRIBUTORS

Ronald A. Altoon, AIA, is Director of Design and Senior Vice President of the Los Angeles-based planning/architecture firm, Charles Kober Assoc.

Margaret Bach, Editor of L.A. ARCHITECT, is a founding director of The Los Angeles Conservancy.

Ernani Bernardi is Councilman of the City of Los Angeles' Seventh District, encompassing Van Nuys-Panorama City

James Bonar, AIA, is Executive Director of the Los Angeles Community Design Center and Secretary of the Skid Row Development Corporation.

Kathleen Connell is Director of the Housing Division of the City of Los Angeles Community Development Department.

Ronald C. Filson, AIA, is Director of Architecture of the Urban Innovations Group, practice arm of UCLA's school of Architecture and Urban Planning.

David S. Gazek is an urban designer/planner at Gruen Associates. His urban design study of Broadway was conducted during graduate study.

Susan Grinel, Ph.D., is a planner with the Community Redevelopment Agency of the City of Los Angeles (CRA) where, through her work in downtown revitalization, she has defined "social policy planning" as a new discipline yielding sociological insights into planning and architectural design processes.

Calvin Hamilton has been Director of the Planning Department of the City of Los Angeles since 1964.

Edward N. Helfeld, AIP, has been Administrator of the CRA since 1976 and was previously Executive Director of the St. Paul, Minnesota Housing and Redevelopment Authority.

Charles Jencks, architectural critic and theorist, is author of *The Language of Post-Modern Architecture* (1977), *Daydream Houses of Los Angeles* (1978) and many other publications. He is a faculty member of the London Architectural Association and UCLA's School of Architecture and Urban Planning.

Harold L. Katz, CPA, is principal of Silverman, Katz, Fram & Co., accountants. Until 1978, he was Chairman of the Citizens' Advisory Committee and Project Advisory Committee, CBD Redevelopment Project.

Gilbert W. Lindsay has been for 16 years Councilman of the City of Los Angeles' Ninth District, which

Conference Overview: A CRISIS IN HOUSING?

The message that came out of the joint SCC/AIA-USC Housing Conference at USC on March 24 was clear: "too little land, money, and commitment," "too much control and fragmentation." Beyond these nationwide problems, Los Angeles has its own. "The area is way behind New York, for example, in providing solutions due to resistance to high-density patterns, so that:

- The average quality of L.A. housing is low (exceptions were illustrated in slide presentations).
- Traditionally low rents in L.A. have meant private sector can't profitably build rental housing and develop condominiums instead.

Selected excerpts from Conference participants' talks follow:

The greatest concern in inflation, a thief that robs too many of us of our aspirations — especially in housing. This year, 15,000 units *should* have been produced in this region but if no action is taken, only 9500-9800 units will be produced. Obviously, it doesn't take as many architects or plumbers to produce these.

Here are a few observations about housing inflation:

- According to a Rutgers University study, local and federal regulations — environmental protection, occupational safety, building and zoning codes, growth formulas, etc. — account for up to 20 percent of the cost of a home.
- There is evidence that the feast-and-famine, cyclical use of the housing industry to cool off or stimulate the economy has reduced its productivity.
- The cost of indifference is great; business, labor and government share the blame.
- Inflationary psychology is persuading buyers to look at a home speculatively, as a highly leveraged investment, rather than as a shelter. I worry about an industry dominated by speculation and a psychology of hoping inflation will continue.

Emma McFarlin
Regional Administrator, HUD

We have no real housing policy, no commitment by government or pressure from the public. Urban housing should not be dwelling units, but homes. In Los Angeles, we have stage sets for living, reflecting our Hollywood heritage. We use decoration rather than space to reflect the good life. But there is a potential for good design, for connecting people to their outdoor environment. We should look to our Spanish, rather than Hollywood, past. High density, urban park environment, irregular shapes and good design don't mean high costs: The terraced, 105-unit, 1.2 acre Esplanade Village in Redondo Beach came within 5 to 10 percent of conventional costs at the time.

Ron Goldman, AIA

The problem is how to house young people. Our marketplace is exploding with first-time buyers who are being pinched out of the market.

Two years ago, the Orange County Building Industry Association created an Affordable Housing Task Force. We identified some 142 areas of the code as superfluous or excessive. Also there is a greater need for cooperation between unions and the building industry to reduce costs. And it takes an average of 24 months in Orange County between purchasing land and obtaining building permits. That should be reduced. By working in these areas, the cost of housing could be reduced 20 percent.

Arthur Danielian, AIA

The city is taking steps toward a one-step permit process. With inflation, construction costs are going up about 1 1/2 percent a month. Hard construction costs have not gone up as high as interest and land costs. Different housing modes, such as shared living room and kitchens (quad apartments) may be a solution for certain types of users. More needs to be done in terms of design.

The CRA has caused to be built 3,000 units — 60 percent for low-income and 1,350 dwellings under construction with 3,600 in negotiations. We're making progress, but the Housing Authority has 20,000 persons on a waiting list and has stopped taking applications. To reach

poor people, we must have a deep subsidy.

We also have the ability to provide tax-exempt financing — like Angelus Plaza on Bunker Hill — and to write land down. We bought the land and sold it for \$500 a dwelling unit.

What we need is a housing coalition of professional and interest groups — including the AIA, organized labor, home builders, senior citizens' groups, the Community Design Center, and so on — to promote development of more rental units.

Edward Helfeld
Administrator, Los Angeles Community
Redevelopment Agency

The suburban movement of the '40s and '50s gave us the inefficiencies of sprawl, and it created an oversupply of cheap land for housing. The '70s is the decade of "controlled growth," which accelerated infill. In contrast to the oversupply of housing before, today we see an undersupply of land.

Pro-housing forces will become a movement of consumers rather than builders. Previously, the bad guys (builders) were the advocates of housing. Now housing advocates are the good guys (consumers), and this is healthy.

The battle of the next five years will be between locals resisting increased densities and the regional and state governments.

Raymond Watson, FAIA
Newport Development Company

There are three opportunities that I see for architects in low- and moderate-income housing:

- 1) Expand the production of low- and moderate-income housing.
- 2) Enhance the level of architectural services.
- 3) Deliver for a fee services to people who are otherwise not in the market. Too often low-income people act without sufficient knowledge or are attracted to "pre-season savings" that take advantage of their not knowing what they need. Home Opportunity Maintenance Efforts (HOME) is a Community Development Department experiment in which architects contract to help such homeowners.

The City of Los Angeles is the only

one of the 128 in the metropolitan area actually talking about hiring architects to do rehab. Like the City of L.A. the County has \$50 million in block grants, but no provision for hiring architects. If we get together, we may enhance the level of architectural quality — and compensation.

James Bonar, AIA
Director, Los Angeles Community
Design Center

Until now, there has been no public housing built in the City since the mid-1950s. Our mandate is to build low-income housing. We have tried to come up with innovative ideas; but there are obstacles. We don't have any up-front money to buy or option land, and are thus at a disadvantage when competing with the private sector. We have to abide by the rules of HUD, the CRA (in redevelopment areas), and, when we are buying land on the private market, environmental agencies and the City's Housing and Community Development Departments.

It's almost impossible to replace existing housing with new construction because the rent level is too low to make it economical. That's why we don't have private development in the low-income housing market.

J. Sanders Thompson
Director of New Construction
L.A. Housing Authority

Density is the single most misunderstood aspect of housing. Regardless of actual density, most urban housing is cold and oppressive, especially on the east coast. Even low-rise housing has stiff, formal materials and methods, producing stark appearances appreciated more by architects than users. Why is informality, irregularity and charm only in Disneyland? Because it is much easier to do formal designs and technological solutions.

Given a choice, most people would pick single-family detached housing, and we should offer them the illusion of this, even though it is no longer possible in fact. No matter what a person lives in, it's still his castle.

I recommend studying Pompeii and Herculaneum; every aspect of what we're trying to achieve today is contained in the plan of Pompeii.

Walter Richardson, FAIA

NEWSOMS

(continued from front page)

coined. Although this stylistic fickleness may be questioned, none of their buildings, remarkably, emerged from the drafting room looking like pattern-book renditions of any particular style. Each was an unforgettable combination concocted from the two imaginations.

Obviously, this flexibility, combined with the Newsoms' awesome marketing skills, their invention of trendy terms for their own work, the flooding of the home-builders' market with the many editions of their pattern book, and, above all, investment in their own speculative projects, was destined to produce results. Although the brothers' fortunes rose (and occasionally fell) with the real-estate market, their popularity boomed, permitting them to build over 600 projects in California. Perhaps we underestimate these Victorian architects. Instead of being hopelessly passe, in certain respects they may have been the harbingers of the future.

Anne Reilly

FEEDBACK

"...in achieving the goal..."

In 1971, I was one of 22 students selected nationally to receive the first AIA/Ford Foundation Disadvantaged Minority Scholarships.

My M.Arch. thesis was approved in June, 1978 and I subsequently graduated from UCLA's School of Architecture and Urban Planning. This past December I successfully completed my NCARB professional exam and am currently employed by the New Construction Department of the Housing Authority of the City of Los Angeles.

I would like to thank the members of the SCC/AIA, the National AIA, and the AIA/Ford Foundation Scholarship Program officials and sponsors for their support of me and other students in the program in achieving the goal of architectural education.

Donald I. King

L.A. ARCHITECT encourages readers to provide feedback on articles contained in these pages. Tell us what you think of what you read here. Copy deadline is the first of the month prior to publication.

URGE
YOUR FRIENDS
AND COLLEAGUES
TO
SUBSCRIBE
\$6/ year to L.A. ARCHITECT
SCC/AIA, Bradbury Building
304 S. Broadway
Los Angeles
CA 90013

The Source for:
TAPESTRIES

...all kinds of woven Tapestries in the manner of Gobelins, Aubusson, Flanders, etc. ...along with contemporary designs made in Aubusson, France

• **Art For Ever** •

8573 Melrose Ave., L.A. 90046
(213) 652-7707

Mon.-Fri. 10 to 6, Sat. 10 to 1
In West Hollywood, just east of
the Pacific Design Center

**DOUGLAS HILL
PHOTOGRAPHY, INC.**
Architecture & Interiors
213/ 654-2818



ADJUSTABLE DRAFTING HORSES
BOARDS PLAIN OR LINOLEUM
MANUFACTURER
FACTORY DIRECT LOW
PRICES

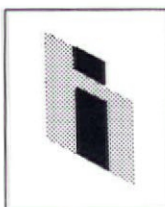
655-1656

Pierce Table Top Co.
8344 W. 3RD L.A.

**ARCHITECTURAL
PHOTOGRAPHY**
paul bielenberg
(213) 240-8647

Photographer will do
quality work for architects,
contractors. Reasonable.
Call Yahei Komatsu
(213) 731-1484

BOOKS on ARCHITECTURE • DESIGN • PLANNING
new • out-of-print • imported / hardcover & paperback
extensive stock / special values at reduced prices



WE ALSO BUY BOOKS
Hennessey & Ingalls, Inc.

Art & Architecture Bookstore

— NEW ADDRESS —

10814 Pico Boulevard

Los Angeles 90064 473-0380



MUTSCHLER

More than simply the best in cabinetry.

8738 West Third Street, Los Angeles 213/272-0731

ENERGY ANALYSIS • CEDM STANDARD DESIGN
RESIDENTIAL • COMMERCIAL
STRUCTURAL ANALYSIS • TYPE V
JOB COST CONTROL

math/tec

COMPUTER AID FOR ARCHITECTS AND ENGINEERS
118 SOUTH CATALINA / REDONDO BEACH, CA 90277 (213) 374-8959



**ANAHEIM BUILDERS
SUPPLY, INC.**

**Distributors of Quality
Brick, Pavers, &
Tile Products**

- American Brick Co.
- Belden Brick Co.
- Endicott Clay Products
- Pacific Clay Products
- Robinson Brick & Tile
- Sanford Brick & Tile
- Summit Brick & Tile
- Whitacre-Greer

**Largest Selection of Face
Brick and Paving Brick in
the Western United States**

MASONRY MATERIALS

1635 South State College Blvd.
Anaheim, California 92806
(714) 634-4521

Can you
afford not
to use **minimax**?

(USERS CLAIM SAVINGS OF AS MUCH AS 30%)

The MINIMAX Pin Register Overlay Drafting System:

- Eliminates all repetitive drafting.
- Makes design changes easier and faster.
- Allows quick, accurate checking of disciplines against each other.
- Provides finished composite working drawings that are clean, sharp, accurate and permanent.
- Is backed by a nationwide network of 42 top reproduction houses whose cameras have a common alignment to permit creation of composite drawings from overlays created in several locations.

For a demonstration or additional information on the

minimax System

Call **Century City Blueprint Co.**

553-0500

CHAPTER NEWS AND NOTES

The 2156th meeting of the SCC/AIA Board of Directors, April 3, 1979:

- **James Pulliam** requested regular reporting by committees to the Board, and there followed a general discussion of the role of the committees.
- To refine the 1979 budget, Pulliam appointed **Richard Conklin** and **Louis Naidorf** to assist treasurer **Bernard Zimmerman**. **Janice Axon**, L.A. ARCHITECT treasurer, requested an increased budget allotment for the publication; approval was postponed pending finance committee report.
- **Jerry Pollak**, of the Urban Design Committee, reviewed the committee's past work and outlined some goals: review and evaluate proposed Olympics; monitor selected Planning Committee and City Council meetings; review Coastal Commission status.
- **John Mutlow**, of the Energy Committee, reported on the July 10 program featuring State Architect **Barry Wasserman** and the accompanying exhibit.
- **Richard Thompson**, Transportation Committee, noted lack of membership participation and discussed plans for meetings and L.A. ARCHITECT features.
- Pulliam suggested consideration of changing Chapter name to the Los Angeles Chapter. No action was taken.

Orange County Architect, the bi-monthly journal of the Orange County Chapter/AIA, has recently begun publication. Subscription rate is \$12/year. Contact OCC/AIA, 4000 Westerly Place, Suite 215, Newport Beach, CA 92660, 714/ 833-0973.

Project Architect — Spec Writer, Some Construction Administration: Well established diversified Architectural firm, serving public and institutional clients, in growing Riverside, desires experienced Project Architect; prefer some Spec Writing experience. Send resume to, or contact, **Herman Ruhnau, FAIA, Ruhnau • Evans • Ruhnau • Associates**, 4200 Orange Street, Riverside, CA 92501, (714) 684-4664.

The Women's Architectural League/Southern California Chapter, is looking for houses in the San Fernando Valley for their 1979 Home Tour. Tour organizers are seeking interesting architect-designed homes, which need not be new, but should be well-maintained. Preferred areas are Studio City, North Hollywood, Sherman Oaks, Encino, Tarzana, from Mulholland Drive north to the Ventura Freeway. Please contact **Sally Landworth**, 788-6700 or 345-9768.

Awards:

B. Robert Axton, AIA, has received an award for excellence for the creative use of ceramic tile from the Ceramics Tile Institute.

John J. Hekhuis, member of the SCC/AIA Associates' Board of Directors, has been awarded a Rotary International Graduate Fellowship for study at the Helsinki Institute of Technology in Finland.

UCLA School of Architecture and Urban Planning graduate students **Larry Friedman**, **Bertrand de Senepart**, **Michael Levine** and **Scott Van Dellen**, **Allen C. Billingsley**, and **Shlomo Hasson** are recipients of five Systems Building and Housing Research fellowships established by Ernest Auerbach, Barry A. Berkus, Silvercrest Industries, George M. Pardee, Jr., and Jerome H. Snyder.

We're redecorating. Complete Architect's Office Furniture for sale: 5 drafting stations, desks, files, etc. Phone (213) 665-5996.

BILL LEE'S
ARCHITECTURAL
RENDERINGS &
MODELS

L 776-2389
Architectural
Illustrator &
Model Builder

SCC/AIA Membership Report, May.

New Corporate Members: **John B. Friedman** (Gruen Associates); **Charles F. Kausen** (Self-employed); **Douglas A. Lowe** (Johannes Van Tilburg Associates); **Frank Taboada** (Parkin Architects).

Transfer in: **Harvey R. Niskala** (Charles Kober Associates), from Santa Clara Valley Chapter; **Robert I.H. Ho** (Martin Stern, Jr., Associates), from Columbus, Ohio.

New Associate Members: **Alwyn M. Trigg-Smith** (Michael Sanchez & Associates); **Dario P. Davies** (Daniel Mann Johnson & Mendenhall); **Raymond Hawkins** (Housing Authority of L.A.).

New Professional Affiliate Members: **Geraldine R. Bass** (Art & Architectural Historian/Art Dealer/Consultant); **Joseph A. Cohen** (Civil Engineer); **Jerome B. Singer** (Property Management).

New Student Affiliate Member: **Elmer A. Jacobs, Jr.** (L.A. City College).

Members Emeritus: **John E. Fortune**; **Arthur E. Mann, FAIA**.

The Architectural League of New York is currently organizing an exhibition of drawings that treat architectural topics in droll, wry, comical, absurd, sardonic, or any other amusing ways. A search is underway from artist, public collection, and published sources. The exhibition will be reproduced as a series of posters. For further information, call **Peter Langlykke** at (213) 247-3509.

L.A. ARCHITECT
Published monthly (except August) by the Southern California Chapter American Institute of Architects Suite 510, Bradbury Building, 304 South Broadway Los Angeles, CA 90013 (213) 624-6561
One-year mail subscriptions: \$6.00
Advertising rates are available from the Chapter office.

Editorial contributions and correspondence are invited. The opinions stated are those of the authors only, and do not reflect the official position of the AIA or the Southern California Chapter, except where noted.

Appearance of names and pictures of products and services in either editorial or advertising does not constitute an endorsement of same by the AIA or the Southern California Chapter.

James Pulliam, FAIA
President
Stanley M. Smith, AIA
Vice President
Bernard Zimmerman, FAIA
Treasurer
Lester Wertheimer, AIA
Secretary

Directors:
Richard Conklin, AIA
David Crompton, AIA
Jerrold Lomax, AIA
Louis Naidorf, FAIA
Harry D. Newman, AIA
Clyde L. Smith, AIA
President, San Fernando Valley Section
Carol (Mrs. Victor M.) Newlove
President, Women's Architectural League
Fran Offenhauser
President, Associates

Thomas R. Vreeland, Jr., AIA
Chairman of the Editorial Board
Janice Axon
Treasurer
Lester Wertheimer, AIA
Graphic Designer

Editorial Board:
Anne Luise Buerger
Peggy Cochran, AIA
Kenneth Dillon, AIA
Thomas S. Hines
Panos Koulermos
Frederic P. Lyman, AIA
Charles W. Moore, FAIA
Stefanos Polyzoides
Michael F. Ross, AIA
A. Jeffrey Skorneck
Richard Saul Wurman, FAIA

Margaret Bach
Editor
Kan S. Evans
Advertising Director

The Los Angeles Community Development Department is receiving applications from architects for professional services to participants of their **Homeowners Opportunity Maintenance Effort (HOME)**. Under this program, residential property owners in designated areas are eligible for below-market interest loans to rehabilitate and make improvements to their homes. For the past three years, the program has experimented with the provision of limited architectural and engineering services through the L.A. Community Design Center. Successful expansion of the HOME Program to 11 neighborhoods has led the CDD to seek practicing architects and building designers to prepare designs and drawings for participating owners. For further information and application forms, write **Solomon L. Banks**, Community Rehabilitation Manager, CDD, City Hall, Room 2200, Los Angeles, CA 90012, Attention: Robert G. Trotter.

The California State Coastal Conservancy is a division of the State Resources Agency whose responsibilities include: preservation of agricultural land; coastal restoration; coastal resource enhancement; resource protection zones; reservation of coastal resource areas; public access to the coast.

The Conservancy retains consultants for assistance on many of its projects and seeks to maintain a file of firms or individuals with interests and expertise

in any of the Conservancy's areas of responsibility. Those interested should submit statements of firm qualifications including resumes of staff, descriptions of representative past work, client references, and any indication of type of work desired or restrictions on minimum contract size or preferred geographic area. Address replies and inquiries to: **Neal Fishman**, State Coastal Conservancy, 1212 Broadway, Room 514, Oakland, CA 94612, 415-464-1015.

A two-day seminar, "Energy Management in Buildings," will be offered by the New York University School of Continuing Education on June 12-13 in Los Angeles. For registration information, contact NYU Conference Center, 360 Lexington Avenue, New York, N.Y. 10017, 212/953-7266.

ASA

The Southern California Chapter/Architectural Secretaries Association will meet Tuesday, June 19, 6:30 p.m., at the Senior Citizen Housing Recreation Room, 747 South Olive Street, Los Angeles.

Sid Levee, Associate, Senior Citizen Housing, will give a tour of the building including the beautiful roof garden. The building was formerly the Pacific Telephone company building.

An optional no-host dinner at a nearby restaurant will follow the program. For reservations, call **Marilyn Spielman**, at 278-6400.

landscape architecture
environmental planning

dna *Don Napolitano*

don napolitano and associates
408 s. park ave., montebello, california 90640 (213) 721-8780

ARCHITECTS — DESIGNERS
BUILDERS — DEVELOPERS

SELL your subdivision, condo's, income property or other REAL ESTATE on a DEFINITE DATE for the HIGHEST PRICE even in a WEAK MARKET.
PUBLIC SALE is a unique, innovative, marketing technique.
Maximum Exposure • Eliminates Negotiations
Competitive Bidding • Saves Carrying Costs

We Specialize in REAL ESTATE. We set up and coordinate all phases of a complete AUCTION marketing program for you, and the total fees normally will not exceed the usual brokers commission. For FREE information call or write **Milo Marchetti, Jr.**
counselor at law
1221 W. Coast Highway
Newport beach, CA 92663
(714) 631-2505, 645-5000
P.S. We also have PRIME RESORT PROPERTIES for development in Mexico.

JOLYPATE

NEW WALL FINISHING MATERIAL EXTERIOR AND INTERIOR

- 1 Durability and strength**
Once it dries, provides excellent hardness and strength but still looks soft.
- 2 Crack resistance and flexibility**
Hard but provides exceptional flexibility.....crack resistant.
- 3 Adhesion resistance**
Provides powerful adhesion to any base material, not overnice in choice, but a wide range of adaptability.....makes installation easy free from peeling problem.
- 4 Water resistance**
Once dries, absolutely water resistant; therefore, most suitable for sanitary spaces, such as bath room.
- 5 Fire resistance**
Provides higher fire resistance plus non-toxicity.....softens black, but non-combustible with no flames.

CALL OR WRITE FOR FREE BROCHURE
AICA American Inc.
15535 Minnesota Ave.
Paramount, CA 90723
Phone: (213) 634-1259

Castle Tapestries

Recent installations:

- Four Seasons Clift Hotel, San Francisco, California —5 tapestries for designer Armin Trattmann of Los Angeles.
- La Mansion del Norte, San Antonio, Texas— 6 tapestries selected by Selje, Bond, Stewart & Romberger of Pasadena, California.
- Three savings and loan facilities—2 tapestries each for the Earl Interiors Systems division of The O.K. Earl Corp. of Pasadena, California.

We are direct importers of Europe's finest woven and hand-printed tapestry wall-hangings. We bring them to you!

(213) 246-0290

THE INFORMATION CENTER FOR MASONRY CONSTRUCTION

VISIT OUR OFFICE AT

MASONRY INSTITUTE OF AMERICA
2550 Beverly Blvd.
Los Angeles, Ca. 90057

388-0472

%

Presentation Acrylic Architectural Models with fully illuminated capability

Topographical Models

Acrylic Massing and Study Models

Professional plastic fabrication featuring Acrylic forming and vacuum metallizing. Special Low-intensity neon illumination.

LEONARD A. STERN
(213) 650-0739

Production Facility:
3225 Lacy Street
Los Angeles, CA. 90031
(213) 223-4141

DIMENSIONAL PRESENTATIONS
Architectural Scale Models