

## CRAIG ELLWOOD AT PDC, APRIL 8



(photo: V. Tony Hauser)

Craig Ellwood returns to the architectural fold as the featured speaker at the LA/AIA meeting on Tuesday, April 8, with a discussion of "Ellwood on Ellwood." The program, which is free of charge, will begin at 8 p.m. in the Pacific Design Center's Sequoia Room and will be preceded, at 7 p.m., by a no-host reception. The public is cordially invited to attend.

After a successful career of almost 30 years designing buildings, many of them award-winning, Ellwood closed his office in August, 1977, to pursue painting and sculpture on a full-time basis, dividing his time between Los Angeles and his studio in Italy. This dramatic career change, along with a discussion of Ellwood's artworks, was the subject of an interview with Ellwood, published in the March 1978 *L.A. ARCHITECT*.

Ellwood's architecture of steel, glass and brick is characterized by a Miesian sparseness — a minimalist tendency which has subsequently appeared in his art. Noted buildings include his three Case Study Houses for *Arts & Architecture*, the Scientific Data Systems Building, the Irvine Airport Center complexes, and the Art Center School of Design [see *L.A. ARCHITECT*, December 1975] — a building which Ellwood considers his last building of consequence.

## LA/AIA SLATES "L.A. BY L.A." AT BARNSDALL

In 1981 Los Angeles will celebrate its 200th birthday. The city has never had an exhibition entirely about itself. The LA/AIA is sponsoring an exhibition entitled "L.A. by L.A." to give the city a birthday gift about L.A., by L.A. designers, historians and architects, and for the L.A. community.

The show will be held at the Municipal Art Gallery at Barnsdall Park from February 24 through April 17, 1981. It will explain how our environment evolved and will focus on the experiential rather than the formal, historical aspects of the environment. It will be directed toward the general public and will develop themes, rather than chronologies, to avoid being an esoteric show. The LA/AIA maintains a commitment of concern for the quality of the environment and a dedication to increase the individual's awareness of his environment. "L.A. by L.A." will therefore provide tools for people to evaluate the livability and workability of their surroundings.

The exhibition will be broken down into different categories dealing with subjects such as 1) special places: public and private spaces throughout the city (e.g. Venice Boardwalk, atrium of Bradbury Building); 2) technology: the road system, industrial design (including automotive and aerospace design), environmental issues (smog, the L.A. water situation); 3) the fantasy environment: the movie industry (its products and its architecture), Disneyland, fantasy architecture, Forest Lawn, shopping centers; 4) buildings: public, private, commercial; 5) landscaping.

In an effort to involve the entire L.A. design community, the Chapter has limited the exhibition participants to professionals living and working in L.A. There will be five guest curators, each working with a specialized team of researchers and designers. Audio-visual components of the show can later be used as educational tools for the community, and there will be a series of public lectures in conjunction with the show.

Reynier Banham will write the introductory essay and edit the catalogue. (Banham lives in northern California and is the only person involved in the show not living in L.A.) John Pastier, architectural critic and lecturer, will serve as a consultant to the exhibition and will assist in the preparation of the catalogue. Other contributors and consultants are: Julius Shulman, Robert

Winter, Esther McCoy, Marvin Rand, Emmet Wemple, Charles Jencks, Herb Rosenthal, Deborah Sussman, Barbara Goldstein, John Folis, Roger Hatheway, John Chase, Rebecca Binder, Douglas and Regula Campbell, Shelly Kappe, Janann Strand. We are currently in the process of selecting other participants and the exhibition designer. All of the architectural schools in the city will participate.

The City of Berlin, West Germany, a sister city of L.A., will be helping us to celebrate our Bicentennial. The possibility of sending "L.A. by L.A." to Berlin after it closes here is currently being investigated.

Funding for the exhibition has been requested from the National Endowment for the Arts, under the Design Communication Program, and additional funds are being sought from foundations and corporate sources. Donations from the general public will, of course, be accepted.

Deborah A. Feldman  
LA/AIA Executive Director

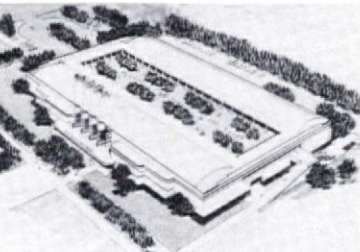
## 1980 CHAPTER BUDGET

The LA/AIA 1980 Budget of \$190,000 was presented to the Board of Directors by treasurer Bernard Zimmerman and approved at the February 5 Board meeting. The total of \$190,000 reflects an increase of 10-15% over the 1979 budget on most items. Major modifications to the previous year's budget occurred in the following categories: anticipated income from *dues* was raised by \$24,000, and from *L.A. ARCHITECT* by \$8,000; anticipated expenditures (based upon actual 1979 figures) for *L.A. ARCHITECT* were raised \$6,300 to \$32,000; *occupancy* was increased by \$8,000, to \$24,000, to cover the higher rent at the Pacific Design Center; and salaries increased from \$35,000 to \$52,000 due to additional staffing. The 1980 budget breaks down as follows:

INCOME	
Dues	\$120,000
Prof. Affiliate	7,000
Reserve Fund Interest	5,000
Documents	30,000
Chapter Services	1,000
Committees/Seminars	— 0 —
Design Awards	4,000
Installation '80	3,000
<i>L.A. ARCHITECT</i>	18,000
Reserve Fund Transfer	2,000
<b>Total</b>	<b>\$190,000</b>

EXPENDITURES	
Administration	\$41,000
Occupancy	24,000
Documents	18,000
Public Relations	5,000
Meetings	9,000
Committees/Seminars	— 0 —
Installation '80	3,000
Associates	2,000
Salaries	52,000
Design Awards/Exhibits	4,000
<i>L.A. ARCHITECT</i>	32,000
<b>Total</b>	<b>\$190,000</b>

## PAN PACIFIC REUSE PROPOSED; SUPPORT NEEDED



Pan Pacific Auditorium Adaptive Use proposal, Gruen Associates.

Until recently, the issue was a sleeper. The probable demolition of the Pan Pacific Auditorium was getting little of the public's attention; it was invisible to all but a few overworked preservationists, neighborhood newspapers, and professional rags.

The fact is that the County of Los Angeles, as lead agency for the eventual Pan Pacific Park, has all but decided to demolish 100,000 square feet of eminently usable space in an unparalleled national landmark!

That "fact" was visibly challenged by representatives of a widespread coalition of community groups at a public meeting March 3. A veritable procession of representatives from homeowner groups, arts groups, preservation groups, and historical societies drummed home the real facts to the officials and neighbors present. There is no question that Wurdeman and Becket's 1935 Pan Pacific Auditorium is the last '30s exposition building standing in this country, and is of landmark architectural significance. And there is no question that there are a great number of community and arts groups clamoring for the space that this building could provide.

A feasibility study has been

prepared by Gruen Associates, demonstrating the viability of the reuse of the Auditorium in a brilliant scheme: parking could be provided within the building; theater, dance and other such facilities could be provided at a relatively low cost; the building could be inexpensively restored to its celebrated outward appearance. And all this in the context of a park plan that satisfies a range of community and agency needs — previously considered incompatible and mutually exclusive — including passive and active recreation and flood control.

Reaction to the Gruen proposal, and to the insistent phalanx of groups demanding the Auditorium's reuse, is curious. It appears that sides are being chosen. On the one hand are residents of the immediate neighborhood, who equate the building's demolition with a future of idyllic tranquility and with the erasure of a painful past. On the other are the many heretofore quiet Angelenos, who see the building's historical significance and reuse potential as an extraordinary opportunity for a creative and landmark cultural park development.

The coalition representing the latter interest — the Committee to Reuse the Pan Pacific Auditorium, is seeking support and ideas. Contact Carolyn Wagner at 651-5655.

Fran Offenhauser

Fran Offenhauser, past president of the Associates, is an active member of the Pan Pacific coalition.

## VICTOR GRUEN: 1903 - 1980



Victor Gruen, FAIA, known as a champion of hope for decaying cities, and a man whose pioneering ideas in shopping centers were a major force in reshaping the nation's suburbs during the 1950s and 1960s, died in Vienna, Austria, on February 14. He was 76.

Gruen arrived in the United States from Austria in 1938, three months after Germany's invasion of that country, with \$8 and some architectural tools. His early commissions were in the retail field and his first project in the United States was for the design of the Lederer Store in New York City.

This early emphasis on retail led to his move to Los Angeles in 1941. Among his clients was Grayson's, a ready-to-wear chain with numerous stores on the West Coast. Gruen was spending so much time in Los Angeles he decided to open his own office here. In 1951 he founded Victor Gruen Associates, the architecture, planning and engineering firm, now known as Gruen Associates following his retirement from the firm in 1968.

His years in Los Angeles were busy and exciting ones, and his office became a training ground for some of the most creative architectural and planning minds in the nation.

Gruen is renowned for his work in urban planning. His master plan for the redevelopment of Fort Worth's central area introduced the idea of a pedestrian-oriented city center to the United States for the first time. Although never implemented, the plan was an important clarifying element which has been echoed in redevelopment projects throughout the nation. One such plan, "Kalamazoo 1980" created by Gruen in 1958 for the Michigan city, provided the blueprint for the revolutionary concept of transforming a busy street into a pleasant pedestrian mall surrounded by convenient parking and access roads.

A host of notable shopping centers were designed by his firm under his guidance including Northland, opened in Detroit in 1954, which embodied Gruen's pedestrian shopping mall concept, and Southdale, located in Minneapolis, completed in 1956, which introduced for the first time the concept of the two-level, climate-controlled environment. [see *L.A. ARCHITECT*, January 1979]

Locally, Gruen was responsible for many facilities such as office buildings on Wilshire Boulevard for Tishman, residential developments which included the Wilshire Terrace and Wilshire Comstock, California Mart, Sea World, and Valencia.

In 1978, Gruen received the *Goldene*

*Ehrenzeichen*, the highest honor given by the Republic of Austria, together with a similar award by the City of Vienna for his outstanding architectural contributions to the City. These were two of the countless honors which were given to him during his 56 years of professional practice. He was also a prolific writer and an active lecturer at universities here and abroad.

In 1968 he founded the Victor Gruen Foundation for Environmental Planning, a Los Angeles-based organization involved with research into problems of the human environment.

Gruen was working on his autobiography during the past years. The day before his death, he finished editing the final chapters.

Stuart J. Lottman

Stuart Lottman is public relations manager at Gruen Associates.

## CONTINUING EDUCATION PROGRAMS

Mark your calendars now and make arrangements to attend three valuable seminars on various topics, sponsored or co-sponsored by the LA/AIA.

**April 5: Lawyers' Seminar for Architects**, an intensive half-day Saturday session presenting legal information of critical value to practicing architects, organized by the LA/AIA Ethics and Practice Committee, Arthur F. O'Leary, FAIA, Chairman. 8 a.m. - 12 noon, Wilshire Hyatt House, 3515 Wilshire Blvd., L.A. Speakers to include Marshall R. Fuss; R. Joseph De Briyn, Jr.; Darryl O. Dickey, AIA; John P. Daniels; Cyril Chern. Topics to be covered include corporation vs. proprietorship, pensions, profit-sharing, architectural negligence, AIA General Conditions, third-party and limited liability, preventative architecture. Fee: \$10, includes continental breakfast. Call Chapter office to register.

**May 6: Content and Usage of AIA Documents**, presented by the National AIA Documents Committee. A program to describe the various families of AIA Documents and to discuss when, why and how Documents are used. 7:30 p.m., Sequoia Room, Pacific Design Center. Free of charge. For reservations, call the Chapter office.

**May 9 & 10: "The Passive Studio: Design for Heating, Cooling and Daylighting,"** presented by the AIA Research Corporation under D.O.E. contract and administered by Professional Development Resources, Inc. A two-day working session on passive solar design to instruct participants to design 50-75% efficient passive solar structures. Sequoia Room, Pacific Design Center. Fee: \$245, includes working materials, kit of handout materials, lunches and refreshments. Enrollment limited to 50. Contact Chapter office for registration and information.

## FEEDBACK

"... visible commitment is needed ..."

We have received word that the Los Angeles Chapter of the American Institute of Architects is considering moving from the Bradbury Building to the Pacific Design Center in West Los Angeles. The Community Redevelopment Agency is deeply concerned that a move at this time would negatively impact the work of our Agency to revitalize the area of Broadway and Spring Street.

The Agency is investing considerable money and staff time to the effort of completing an objective which we understand the AIA was committed to accomplishing when it moved into the Bradbury Building approximately ten years ago. As the representative organization of professionals who are vitally concerned with the improvement of our environment and preservation of our cultural resources, that visible commitment is needed now more than ever.

The Agency is planning to move its offices from the Roosevelt Building located at Seventh and Flower to Banco Popular located at Fourth and Spring in

(continued on page 6)

## APRIL 1980

Volume 6, Number 4

Inside:

**Bunker Hill Design Competition**  
**Thom Mayne interview** by Eric Moss  
**Commentary and reviews**

**Calendar:**

**April 2: Jorge Silvetti**, SCI-ARC, 8 p.m.

**April 7: Thomas Hines**, Cal Poly Pomona, 8 p.m.

**April 8: Craig Ellwood**, PDC, 8 p.m., reception at 7 p.m.

**April 14: Dione Neutra**, Cal Poly Pomona, 8 p.m.

**April 21: Dion Neutra**, Cal Poly Pomona, 8 p.m.

**April 28: Julius Shulman**, Cal Poly Pomona, 8 p.m.



# BUNKER HILL DEVELOPMENT COMPETITION

## The jury's still out.

A downtown renaissance or a few more ivory towers? Whatever one's attitude toward the Bunker Hill redevelopment project, the chance of planning over 11 acres of prime downtown property is as tempting to architects as the financial implications are to developers. For that reason, and by virtue of the area's conspicuousness, the Community Redevelopment Agency of the City of Los Angeles has prompted developer/architect teams to engage in a contest that has the look, if not the substance, of a design competition. Although the CRA real estate department is coordinating the effort, the planning and urban design department has taken an assertive role in the RFP and will, one hopes, follow suit during evaluation.

### The Program

The site, two-and-one-half square blocks on the southeast side of Bunker Hill, demands "a significant degree of imagination and diversity" to weave offices, residences, retail space, a hotel, an urban park, cultural facilities —

notably a museum of modern art — and the requisite parking — a portion of which might be peripheral — into a cohesive, phased scheme.

Just as important as the mix of on-site functions is the integration of new development with the fabric and infrastructure of downtown. New residential clusters, Symphony Hall, and offices surround the site; people mover easements traverse the parcels; and a rebuilt Angel's Flight funicular will shuttle down to the old commercial district that should, we are told, reap the benefits of Bunker Hill investment. Bi-level Grand Avenue, we learn, was designed to split service vehicles and commuters from pedestrians and leisure traffic, solving the years-old mystery of the Grand Avenue viaduct.

Special emphasis was placed on the museum and park. For the former, a promotional committee has laid the groundwork for a collection worth a quarter-billion dollars to be housed in a "showplace structure" off the central park. Fine arts allowances of 1.5 percent of construction cost are

normally required for significant buildings; museum construction funding is a clever centralization of all the individual allowances each building on the site would have generated. A "hub for pedestrian activities" as well as the museum's sculpture garden, the central park was envisioned as a "linear spine" of at least 1.5 acres connecting the tenant and transportation functions. Numerous diagrams and a rendering of an intentionally dull design concept demonstrated the program's feasibility.

### The Proposals

Hundreds of \$150 development offering packages were distributed by the CRA in early October. An initial January 31 deadline was extended one month to allow incorporation of a southeast annex to the site featuring rebuilt Angel's Flight and room for a hotel that could be situated anywhere in the project.

The five proposals the CRA received February 29 were still under lock and key as L.A. ARCHITECT went to press, but press "kits" consisting of three or four images each and some hyped-up

narrative were released. Images, captions, and the bulk of the text relating to design appear here, straight out of the press kit save a few minor changes in prose to ease readability.

### Evaluation

It is easy to forget that this is not a design competition per se, though the CRA invitation suggests — and CRA urban designer Alvin Jenkins affirms — that design will be a major consideration in evaluating the proposals. Just how that evaluation will be conducted, however, is anyone's guess.

As of early March, there had been no announcement of official criteria, much less a jury. To be sure, the offering lists several factors "the Agency will be considering" while judging: four of the seven factors deal with architecture and urban design, two with feasibility and implementation, and one with affirmative action. But the evaluation issues are neither "necessarily in priority order" nor "to be construed to limit other considerations which may become apparent during the course of the review and selection process."

One CRA staff member, surprised that the absence of a jury or weighted criteria would seem strange, volunteered that the unknown quality and number of entries made advance planning impractical. In spite of the implications, the logic appears to be that in a competition primarily of development strength rather than of design, a host of practical issues such as tenant and funding commitments occupies the foreground and obviates anonymity; design may play an integral, but supporting, role.

Regardless of one's thoughts on procedure — or the ultimate use of Bunker Hill land — each of the proposals on these pages is preferable to the normal situation of no integrated urban design scheme at all. The fact that the CRA has staged a public competition, albeit a pretty unconventional one from an architect's perspective, is reason enough to cheer.

An award in the form of exclusive development negotiation rights is anticipated in May or June.

A. Jeffrey Skorneck

# 1

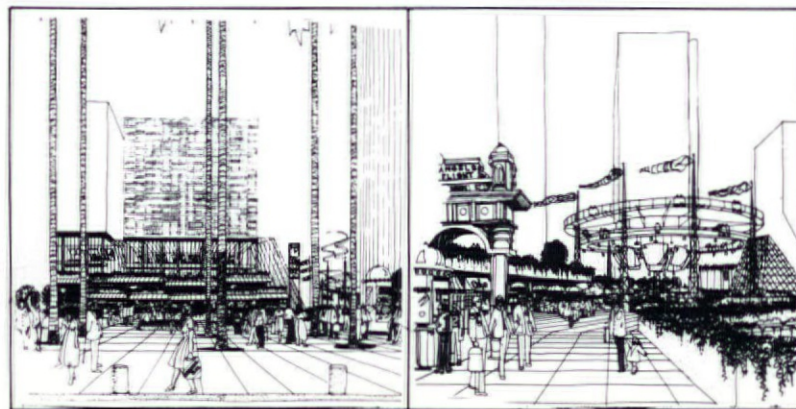
### developer

BH Associates:

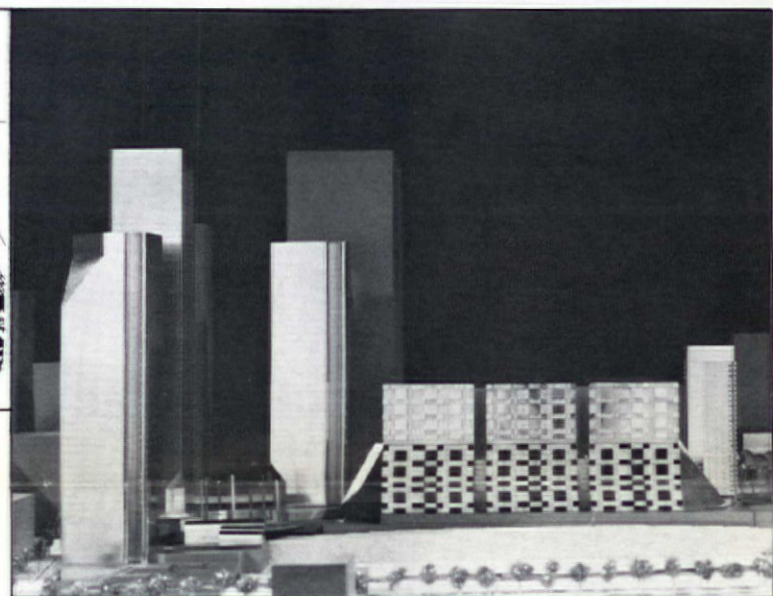
Cadillac Fairview/California, Inc.  
Goldrich, Kest and Associates  
Shapell Government Housing, Inc.

### design team

Arthur Erickson Associates  
Kamnitzer Cotton Vreeland  
Gruen Associates



(l. to r.) Grand Avenue Promenade facing the first residential block, with housing on top which descends to two-story Museum gallery and finally to two levels of restaurants and shops. The Plaza, hub of California Center. View northwest across Hill and Olive, with three office towers clustered around the Plaza, which interfaces with the trapezoidal Museum entrance.



California Center is highlighted by three dramatic office towers, elegant residences, a world-class Four Seasons hotel, a four-block-long park, and a creatively practical design to integrate a new Museum of Modern Art into the whole complex. The Park, which blends greenery, terraces, pools and waterfalls, mature trees, formal gardens, a canopy, sculpture, and fountains, will be one of the most extensive plantings in any North American city.

The architectural expression of California Center will add visual excitement to the city's skyline while carefully

creating a rich environment in which to work, shop, live, or visit. Not only does California Center provide a very human daytime commercial and retail center, it also is designed as a major cultural, entertainment, and recreational attraction for evening and weekend activity. A station for the Downtown People Mover will serve urban needs for public mass transportation. In addition, a twelve-theatre movie complex and a dance pavilion would add to the active cultural life of the Center.

Advanced energy-conserving designs, including the use of solar

energy, reduce California Center's annual energy usage to 40 percent less than the maximum allowed under the State's Energy Code.

The Museum of Modern Art sets a definitive theme for California Center. The influence of its modern art collection will be reflected in adjoining shops, bookshops, theatres, private galleries, and restaurants. The cross-sectional setting of the Museum beneath the residences gives the Museum exceptional street level prominence and integrates it fully with the residences, stores and pedestrian

park.

The 6.2-acre Park — 55% of the total land and an investment in open space four times greater than the minimum required by the CRA — creates vital pedestrian linkages between the Music and Civic Centers and Pershing Square and between the financial district and the historic neighborhoods to the east. With its series of gardens, plazas, and terraces, the Park will be the setting for the life of the development, drawing inspiration from the best examples of urban open spaces. The central Plaza that is the focus of the Park and the

development will concentrate many diverse activities in an exciting multifaceted environment by day and by night.

Two other themes will play supporting roles in this development — an international food market and a cinema center. Taken together, all of the elements transform this urban panoply of sights, sounds, and tastes into an identity so strong as to make it a regional attraction befitting the City of the Angels.

# 2

### developer

Cabot, Cabot & Forbes

### design team

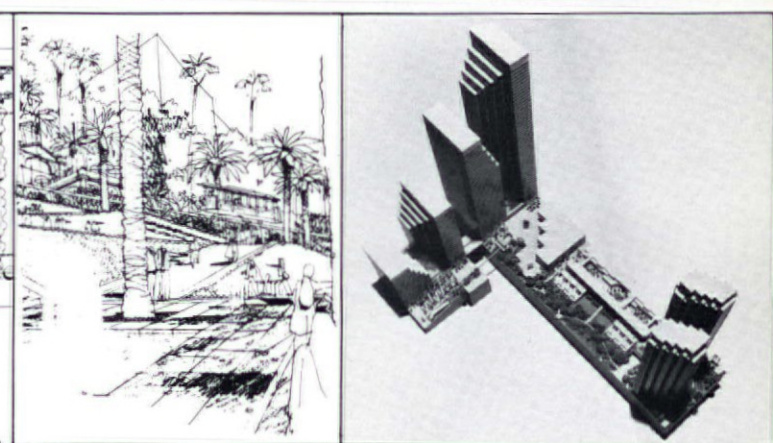
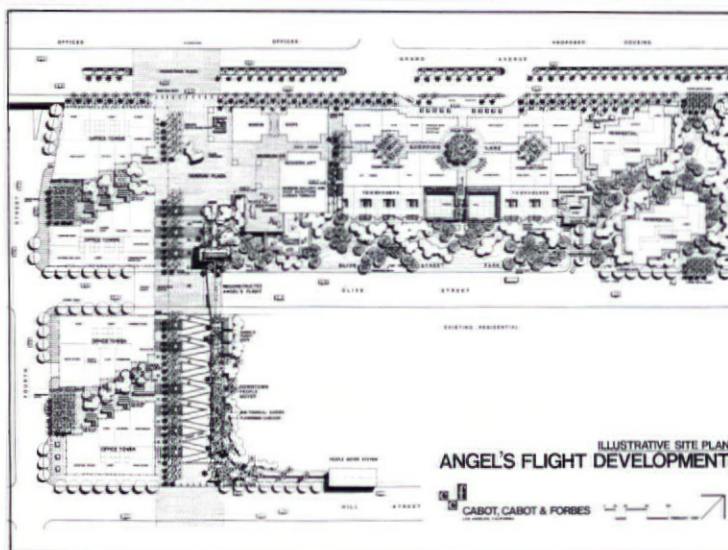
Albert C. Martin & Associates  
(coordinating architects)  
Davis, Brody & Associates  
(residential architects)

### consultants

The SWA Group (urban design)  
The Harrison Price Company  
(economics)  
Lawler, Felix & Hall (law)

### contractor

Turner Construction Company



(l. to r.) Site plan. Grand steps and Angel's Flight, physically linking new upper downtown with active Broadway area below. Model, looking west through Olive Street Park toward Museum of Modern Art, at center.

The urban design plan is based on several major elements. These include an overall, open pedestrian way system; protection from adverse climatic conditions; commercial, public, and recreational land uses at ground level; an integrated mix of land uses; minimization of vehicular movement within the project; improved and complementary social and physical climates; provision for night and weekend activities; reinforcement of the hillside profile; and a reasonable scheduled development time period.

The proposed Angel's Flight Development is designed in the form of a great pedestrian cross, with one grand axis

joining the lower old town of the Broadway corridor with the new hilltop downtown and, on the longer axis, creating a rich complex of three linear functions.

In the center cross-point of the two axes, visually dominating the crossroads, is the Museum of Modern Art, the focal point of the development.

The lushly landscaped Olive Street Park will act as a major activity generator. Heavily planted, it will contain meandering corridors for joggers, benches, drinking fountains, paddle ball courts, and other recreational facilities.

The Grand Steps are designed to

become a major feature of downtown Los Angeles and to link physically the upper downtown with the active Broadway area below. The Grand Steps will contain ramped walks, ascending fountains, benches, and shops. The Grand Steps will be planted with rows of matched palms and great beds of cascading flowering plants. Several methods of transportation are designed to carry people to the top of the hill and into the center of the project.

Escalators, enclosed in the office building arcades, stairs, and the rebuilt historic Angel's Flight will be available to pedestrians. The People Mover, upon completion in 1985, will deliver people

to the bottom of the hill and to the site.

Off the Grand Steps will be upper and lower galleries. These two glass-covered malls will provide connections for Fourth Street.

The Shopping Lane has been designed as a landscaped, open-air pedestrian way. On either side of the Shopping Lane are a variety of shops and services. At the center, the oasis-like Palm Court marks the main entry to the 400-room hotel, a terraced low-rise structure which completely covers the shopping mall.

The four office towers of 16, 28, 40 and 54 stories march up the hill, reinforcing the hillside profile and

conforming to the sun's direction. The lowest of these matches the scale of the old city; they rise gradually until they match the scale of the new downtown buildings.

The two residential towers on the opposite end of the complex rise from a park setting. They are logically placed to complement the existing and proposed adjacent residential areas.

The townhouses, screening the back of the parking structure, face on Olive Street Park.

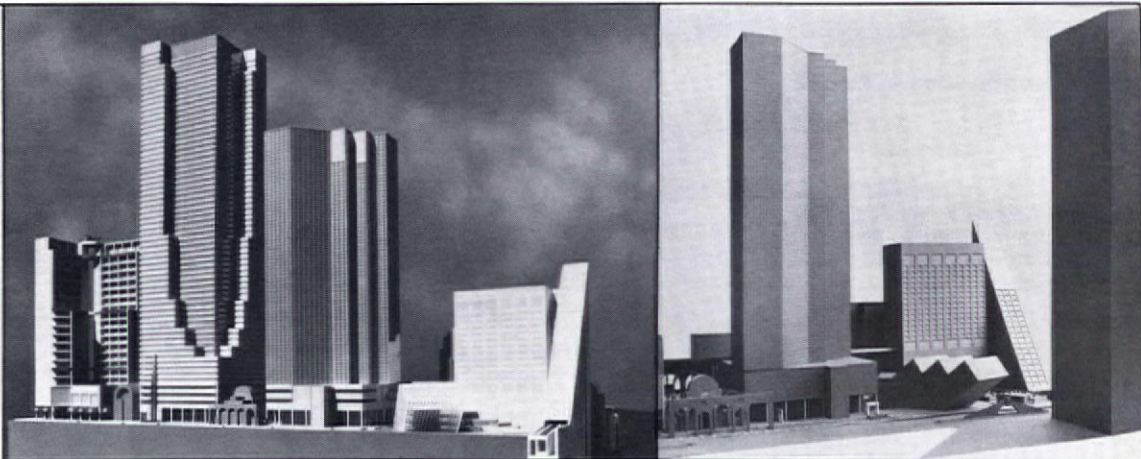
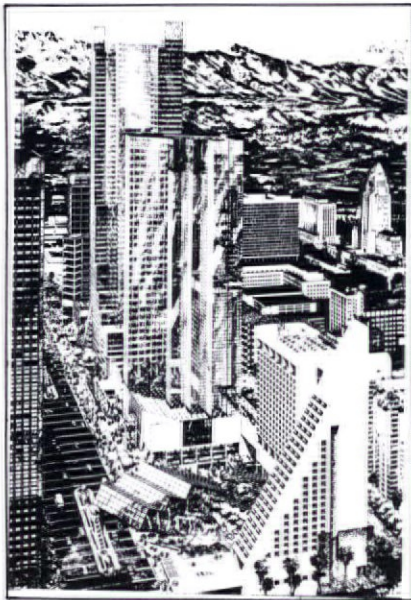


# 3

developer  
**Maguire Partners**

design team  
**Cesar Pelli**  
**Lawrence Halprin**  
**Charles W. Moore**  
**Robert Kennard**  
**Hugh Hardy, Malcolm Holzman,**  
**Norman Pfeiffer**  
**Richard Legoretta**  
**Frank O. Gehry, Paul Krueger**

planning team  
**Barton Myers**  
**Harvey S. Perloff**  
**Edgardo Contini**



(l. to r.) The half-pyramid structure and adjoining building form the Grand Hotel, which shares a 1.5-acre plaza with the Museum of Modern Art, cantilevered over Grand Avenue; along Grand are South Office Tower, South Court, North Office Tower, North Court, and Garden Tower Condominium. Two views along Grand Avenue.

A rich, diverse downtown is envisioned in the proposal, which was created by a team of ten distinguished architects, planners, and designers, one of the rare instances of a team creating one master plan.

The direction chosen by the team is a simple one, yet one which produces extraordinary results. An urban park interlaces the length and breadth of the project as streets and courts, bringing life and activity to all of the buildings. Rather than turning inward toward a central park, the project puts its face to

the city. This urban park of 5.3 acres is the common contact for the project. The major buildings fit into the park, a family of forms, each one different and reflecting its designer, yet each relating comfortably with the others to the scale and texture of historical downtown.

The Maguire Plan transforms upper Grand Avenue into a grand boulevard designed by Halprin and Moore with a park promenade extending from Fourth to First Streets. The project's urban park further includes Museum Plaza and two major courts which serve as

pedestrian connections between Grand and Olive. North and South Courts, designed by Halprin and Moore, contain fountains and other water elements, the Angeles Steps, an outdoor stage, and striking pavilions for restaurants and cafes. Angel's Place on Hill Street by Gehry and Krueger contains structures recalling early Bunker Hill for retail shops, artists lofts, and Angel's Flight Museum, and other exhibits. It also integrates Angel's Flight and the Downtown People Mover.

Olive Street by Halprin and Moore is

an essentially residential avenue with an arcade for neighborhood shops, services and professional offices. A walkway/waterway above Olive connects the total project.

Fronting Grand Avenue are the project's major cultural and commercial structures, unified by a connecting ground-level arcade of shops, restaurants, galleries, and public facilities. The Los Angeles Museum of Modern Art shares its Plaza with the 470-room Grand Hotel designed by Legoretta. The North Office Tower by

Pelli and the South Tower by Kennard provide approximately 3,100,000 square feet of first-class office space.

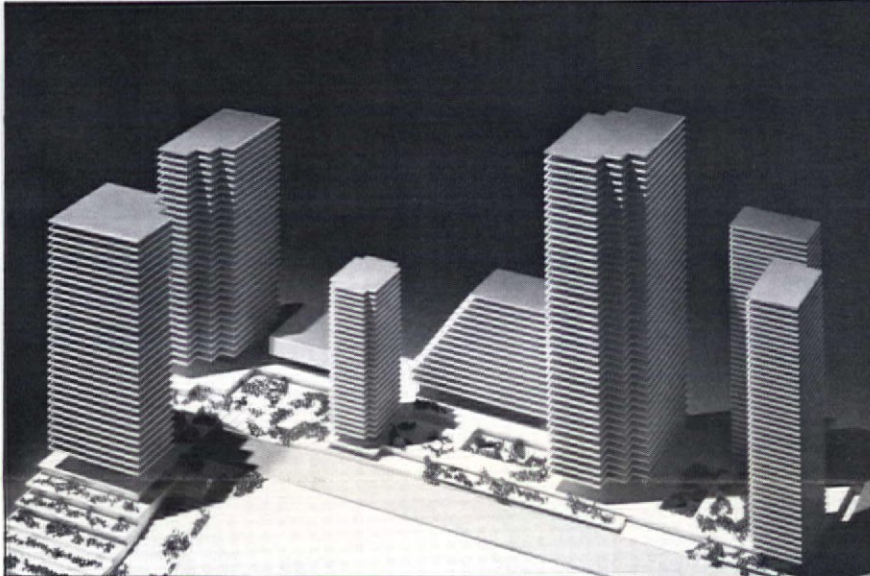
A wide range of housing will add about 900 residences to downtown. The Garden Tower at First and Grand and the Olive Terraces on Olive are condominiums designed by Myers. Angel's Flats apartments complete the housing.

The Maguire Plan recognizes the historical grid of downtown and its scale responds to existing and proposed adjacent developments.

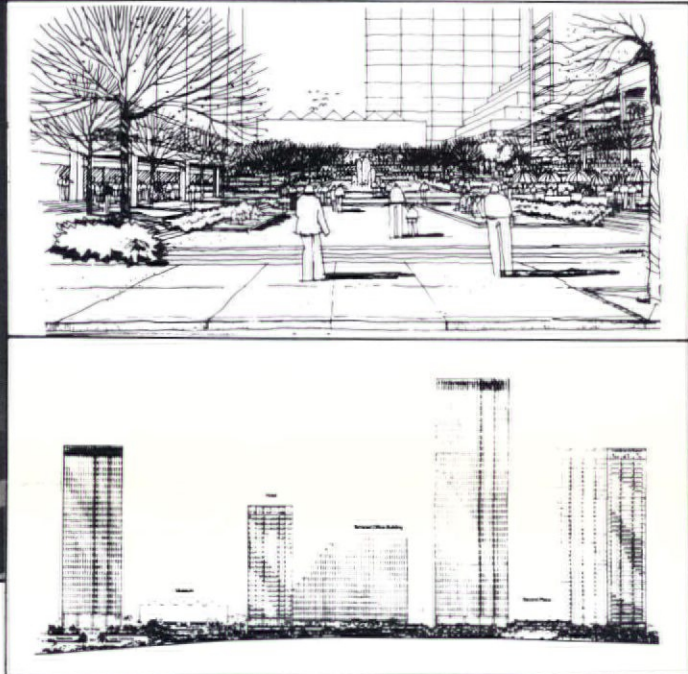
# 4

developer  
**Metropolitan Structures, Inc.**

design team  
**Fujikawa Conterato Lohan and Associates, Inc.**  
**Sasaki Associates, Inc.**



(l. to r.) Model showing two office towers at far left, low-rise Museum structure to immediate right, with public park and hotel to park's right, terraced low-rise and major high-rise office buildings, and two residential towers. View of public park, with Museum in center. Elevation looking northwest from Olive, showing multi-level pedestrian network connecting the complex.



The final phase of Bunker Hill presents an opportunity to provide cohesion in a developing neighborhood and a sense of place unique in the Los Angeles area.

The public park is the matrix of the development. Circulation radiates from the park and retail areas cluster around it. The Museum, hotel, and proposed theatre front directly on the park, providing extended activity in the evening and nighttime hours. The

Museum, a clear span structure, is transparent at ground level to provide visual access from Grand Avenue and beyond to the park. The 400-500 room "inn-on-the-park" hotel offers services and amenities important to the office and residential facilities, both existing and proposed.

The office buildings capitalize on the Grand Avenue entry. Office development will occur in four

structures. In various locations at the base of the office structures, the floors will be terraced, serving as a transition to an abutting park or residential use.

The residential community is at the north end and links the residential developments on the east and west. The cluster will consist of two high-rise towers and 80 townhouses. The townhouses terrace down, establishing a more human scale.

A park bridge over Olive Street brings the ambiance of the park and the development to Parcel Y-1.

Approximately three acres, the open park area terraces from the Museum down Angel's Flight to Hill Street. Angel's Flight will offer bazaar-type retail activity and a reconstructed Victorian residence at the top, which will contain restaurants.

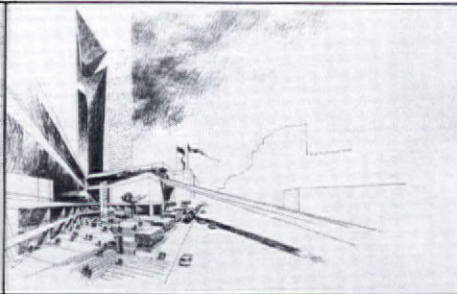
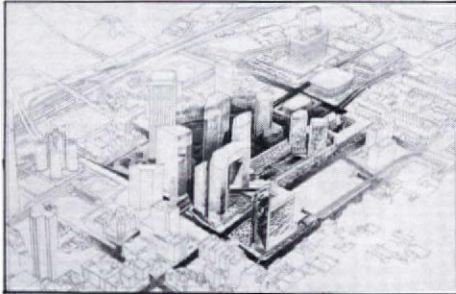
Through extensive terracing, a multi-

level network of space is achieved yet a single level pedestrian arcade connects the entire development. This arcade extends through office, hotel, cultural and retail uses, restaurants, and major open pedestrian spaces such as parks and courtyards. The treatment of the spaces between the buildings as well as the buildings themselves stimulate round-the-clock activity in and around the complex.

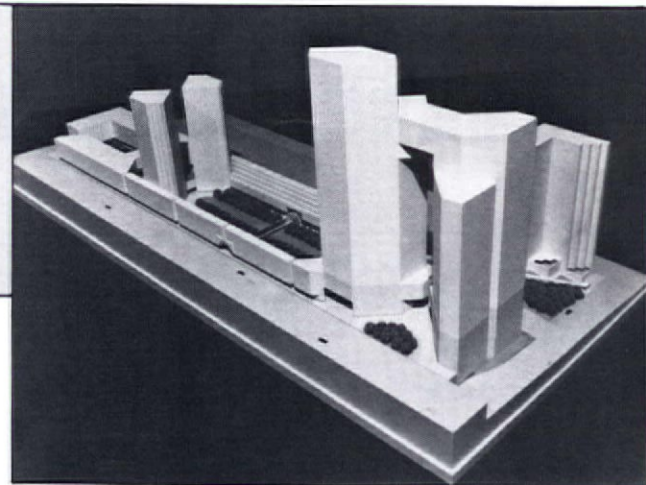
# 5

developer  
**Olympia & York/Trizec**

design team  
**Skidmore, Owings & Merrill**



(l. to r.) Buildings; Olive Street Steps at Angel's Flight; Project overview.



The Grand Park - Bunker Hill proposal is designed to include a number of features and attractions which will make it a strong "destination center," attracting people on evenings and weekends as well as during business hours. The centerpiece of the project is Grand Park itself, a two-and-one-half acre public park, surrounded by shops and restaurants, a home for the Los Angeles Museum of Modern Art, apartments, and a commercial office, retail, and entertainment complex. The park is designed for relaxing as well as for enjoying outdoor concerts, art exhibits, cafes, and restaurants. The Los Angeles

Museum of Modern Art will be housed on three levels in a low-rise structure which stretches the full length of the park. Its "front door" will be a large-scale archway on Grand Avenue, leading by way of a glazed, tree-lined canopy through the park to the main indoor display areas. The park will provide handsome settings for the outdoor display of sculpture.

Grand Avenue will be lined with shops and outdoor cafes which will be complemented by a covered arcade. A principal feature at the crown of the hill will be the Grand Avenue Plaza, flanked by two faceted office towers. The plaza

forms an entranceway to the main commercial areas of the project and is designed to complement the towers of the Crocker Center to be constructed across the street.

At Olive and Fourth, the "Olive Street Shops" provide a landscaped entranceway to the retail and entertainment areas and Grand Park. A triangular landscaped area on the south side of Olive Street adds to the drama of the entranceway and provides a setting for a 400-room hotel. The historic Angel's Flight funicular will run diagonally from a ground-level station at Fourth and Hill, over the triangular park and Olive

Street, to an upper station on the podium area. Features of this area will be a multi-cinema complex containing about 20 small cinemas, a number of fine restaurants, a "fast food" eatery, a 500-seat multi-purpose theater, and a unique attraction, the "Los Angeles Exhibition," which will feature Los Angeles history, people and economy. Angel's Flight will be part of this exhibition, which will be designed by Herb Rosenthal.

The project will contain about 1.8 million square feet of office space in two towers which are connected at the upper levels. About 1,000 housing units

will be built around Grand Park in the form of terraced low-rise and high-rise apartments. A proportion of the housing will be for rental. 200,000 square feet of retail and entertainment space and the 100,000 square foot Los Angeles Museum of Modern Art comprise the cultural and entertainment component of the proposal. A 400-room hotel with related facilities is also proposed as a key element of the project. Parking will be provided on-site for 2,500 cars and an additional 1,000 spaces will be provided off-site at a terminal of the Downtown People Mover System.



## FEEDBACK

(continued from front page)

October of 1980 as an example of our efforts to improve Spring Street. We are also involved in improving the Broadway Streetscape as well as other projects in the area. We hope that the AIA would reconsider its move and continue to assist the Agency in focusing attention on the need to continue revitalization of the area surrounding the Bradbury building.

**Edward Helfeld**  
Administrator, CRA

LA/AIA President Stanley Smith replies:

First, we have made the decision to move after considerable deliberation, and have signed the lease, and we will be moving about the middle of April. Obviously, the decision to move was not made without full and complete consideration of the concerns expressed in your letter, as well as other concerns of which you may not be aware. Let me explain the reasons for the move:

1. The Bradbury Building, while a work of important architecture and great historical significance, and considerable charm, presented several drawbacks with which we have been living and working around for some time: a) The parking arrangements are neither adequate nor satisfactory. b) There is no real meeting space that we can use within the immediate area of our office to satisfy our requirements.

2. Ideally, our Board would have liked to have designed and built our own building, or to have acquired a building of our own, which would be in a location most central to the total membership of the Chapter, which covers all of metropolitan Southern California.

As it worked out, we settled on the Pacific Design Center when we found there was adequate space available for our requirements in that building. This includes not only the office areas that we require for daily operation of the Chapter, but also excellent and more than adequate space to hold exhibits of architectural work, and other exhibits related to the interests of the membership. We were also able to have, as part of our lease, the provision of auditorium space in which to hold meetings for members, to which we occasionally invite the public. As you may know, the Pacific Design Center also has more than adequate parking facilities. They also are providing us with a special room, over and above our space, in which we will be able to conduct our Board meetings.

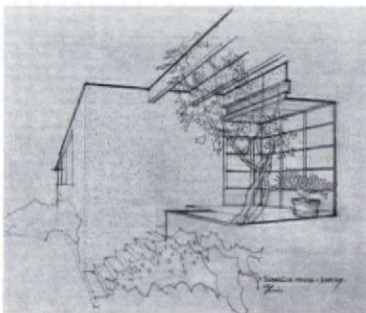
3. The Pacific Design Center location is most central to the membership of the Chapter. In this respect the Chapter is regional in makeup and involves not only members and firms in the inner city, but all other areas of metropolitan Los Angeles. The membership is concerned with the rebuilding and revitalization of the inner city, but it is also concerned with cultural resources and challenges of the entire region which the membership represents.

Again, the Board has not taken this move lightly, but it was one which was taken with consideration of all factors, and one which we feel was taken extremely carefully, with an awareness of all problems involved.

The interest in the revitalization of downtown Los Angeles is one of the major concerns of our membership and one in which a considerable number of our membership is already deeply committed and involved.

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## Exhibition Review: GREGORY AIN



Gregory Ain, Scharlin House, Los Angeles, 1937-39 (UCSB Art Museum).

Gregory Ain, FAIA, was, and by all rights should still be, a well-known American architect. All of his work, a great deal of which was published nationally, was done in Los Angeles County; yet his name does not appear in Reyner Banham's *Los Angeles: The Architecture of Four Ecologies*. A critic, writing on L.A.'s architecture for an English magazine, solemnly recorded the "architect" and the original number (10) of the giant doughnut stands, but made no mention of Ain.

The long-overdue retrospective of Ain's work at the Art Gallery of UC Santa Barbara (January 4 - February 10) emphasized the fact that an Angeleno could produce inspired modern work that was neither "Buck Rogers" or "kooky." The show consists primarily of Ain's brittle and sensitive drawings of his residential work.

Ain was brought up in Los Angeles, attended UCLA and the USC School of architecture for one year each. He then worked in various offices: briefly for R.M. Schindler and, from 1931-35, for Richard Neutra. These jobs were his real architectural education. From 1936 to 1941 in his own office, he designed a number of houses which were as good as anything being built anywhere at the time.

Renderings of his first Edwards house (1936) reveal an Oriental feeling; the many openings between inside and out are treated as two-dimensionally as shoji screens. It is Ain's version of fellow Neutra apprentice Harwell Harris's Lowe house of two years

before. The nearby Earnest house (1937) shows the influences of Wright, which was to persist, and which no American architect of the period could escape. Horizontal wood siding is scaled to the horizontal mullions of the wood sash, a complete departure from Neutra's severe steel casements.

A great deal of Ain's work was published nationally, yet some houses which are reminiscent of Schindler, and which seem especially interesting today, were neglected then. The Ludwig house (1941) and the Hural house (1938) are superficially reminiscent of Schindler's Wolfe house, and the Scharlin house (1937-39) seems about as good on the exterior as anything Schindler did.

Ain was anxious to bring the benefits of modernism to as large a segment of the population as possible. His single-family houses were far lower in cost than those of, say, George Howe, a comparable East Coast talent who built for the rich. The Dunsuir Flats of 1937 were Ain's first multiple housing. Four staggered row-houses managed to achieve privacy and include the amenities of indoor-outdoor living possible only in Los Angeles. This project made him famous, as it was included in the Museum of Modern

Art's exhibition *Built in USA 1932-1944*.

After World War II, Ain formed a partnership with Joseph L. Johnson, son of the distinguished Pasadena architect Reginald Johnson, and Alfred Day to produce the Avenal houses in Los Angeles and the "100 houses" in Mar Vista. All used essentially the same plan, which, by pushing a couple of sliding partitions, could instantly be transformed from three-bedroom houses to two-bedroom houses, or spacious one-bedroom houses. The Museum of Modern Art was so impressed with this idea that a slightly more expensive model was erected in its garden.

The catalogue for this exhibit has not yet been published, an all too common practice in art museums today. This is especially annoying since a round trip of over 200 miles to Goleta has become something of a major expedition. However, the catalogue will soon be available. In addition, Esther McCoy is writing a book scheduled for publication in 1981 which will contain a chapter on Gregory Ain. A progressive, artistic, rational Los Angeles architect will receive recognition.

**Alson Clark**

Alson Clark is Librarian for the School of Architecture and Fine Arts at USC.

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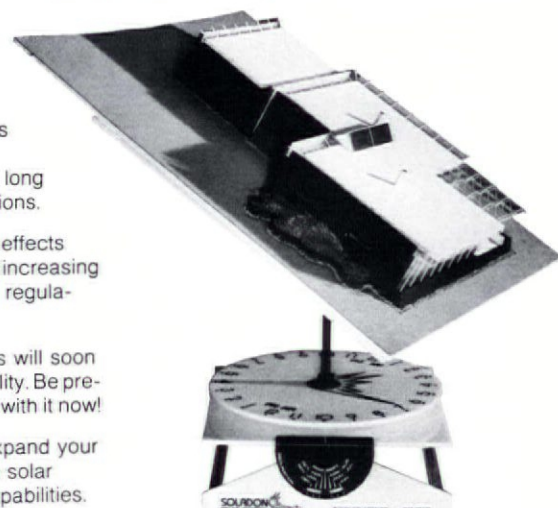


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(photo: Thom Mayne)

## 2-4-6-7½?

Five years ago, Thom Mayne and Mike Rotondi established the architectural firm Morphosis, which recently won a P/A citation for its design of the Flores Residence in Pacific Palisades. Here, Eric Moss, AIA, interviews Thom Mayne on a newly completed Morphosis project — the 2, 4, 6, 8 House in Venice.

**Moss:** It seems there's a substantial propaganda effort now to replace what's left of a crumbling modern architectural ideology with an equally stifling palette of formal means and a new parade of heroes. Pediments, Palladio, and prisma colors. Follow the leader, right?

**Mayne:** When I saw the recent P/A Awards I found them frightening, the work of a dogmatic, tight school. For us, though, I don't feel a constricting. I feel there's a real opportunity to bust loose. One of the wonderful things about practicing on the West Coast is that there isn't the pressure for party-line stuff. There seems to be friendships on a personal level and discussions on an academic/professional level that happen without anyone insisting on the necessity for being in one camp or another. The P/A Awards issue is the sort of thing to read on the john. I'm still buying the *Complete* on time anyway. And I would still consider myself to be a modernist. Exploiting the various functional aspects of any given situation develops the real potency of the thing.

**Moss:** Let's talk about your little house. You have a special name for it.

**Mayne:** The name is 2, 4, 6, 8. We took a simple cube and developed a series of proportional openings, one in each of the four walls, relating to the cube's geometry. It's definitely playful. It doesn't come out of the conventional roots. It comes out of the notion of a play house, which relates to the size of the house [18' x 18' in plan]. It's a second house. It's a child-like thing which is at the same time highly articulated, very mechanical, carefully put together. There's a simple house that Sarah [an 8-year-old] drew for me, with the hip roof and the square window with the cross mullions. That's the prototype house in the eyes of this child. And that's the diagram we began with.

**Moss:** Let's clarify the meaning of the

building. It's not clear yet.

**Mayne:** The idea of scale was critical, the change in a person's perception of himself in scale as the size of the window openings grow larger or smaller. One can enlarge or shrink. Big person, little window to little person, big window and the reverse. You stand in the center of the 18' square looking dead center out of the window, and as the window grows your view out of the window diminishes as you face each wall in turn. Not only the window gets larger, but the mullions grow proportionately too. This, of course, is perceived from inside the house only.

**Moss:** But the window game as you played it isn't just an abstract notion. It also has to do with some issues less esoteric, more mundane, but nevertheless legitimate.

**Mayne:** Like views and sun orientation. The smallest window, for example, faces west. The root of any really substantial design idea is the combination of the abstract with the functional. This combination is absolutely necessary and I think it's starting to happen in this house.

**Moss:** When you're in the middle of the space you can perceive the sequence from one window opening to the next. But when you're outside in the alley that runs by the house the most you can see, obviously, is two walls at a time. In terms of the fundamental organizational idea here, is it an inside house or an outside house?

**Mayne:** It's without any question an internal house. The roof forms a centroidal space that reinforces the position of the person in the center of an 18' square. The outside is dynamic. You have to move around it. But even if you move around it, you never get the full experience. You can only get it through memory.

**Moss:** Aside from the windows which increase (or decrease) in size, what about the ventilators? How do they fit into the scheme?

**Mayne:** Let's go back to the simple house diagram with the window in the wall. We now add the lintel supporting the opening for the window. But the lintel is not really a lintel at all. It's an operable ventilator, yet it's read as lintel in the exterior diagram. The windows are fixed. It's Corbu's La Tourette ventilator turned sideways. From inside, where you expect to find a lintel, there's a void. Also, the ventilator grows

proportionately in size from wall to wall as the windows grow in size.

**Moss:** How about the exterior mechanized venetian blind on each window? Is that a residue of Ron Herron, Walking City, zap zap?

**Mayne:** The first time we did that was in the Sequoia School Project. We have had a continuing interest in mechanical/dynamic aspects of buildings. I don't feel it's a residue. It's a beginning. In this case it was essential in establishing a tension between the simplicity of the basic diagram and the complexity of certain mechanized parts. The blinds complicate the window diagram. When the blinds are down the ventilators open. So the window, the void, now becomes a solid. The apparently solid lintel now becomes an opening. And now we have a series of reversals of elements that were all understood as one thing only to become the opposite. We can invert the original perceptions here, and we're interested in doing that. One can read elements here in a way not normally associated with window and lintel.

**Moss:** Is the idea of house with changing window size from wall to wall sufficient to sustain the architectural vitality of the building over a period of time or is the idea simple cute and provocative but not very durable?

**Mayne:** Is it a trick? Ultimately I can't answer that.

**Moss:** Well, can it sustain itself or not? The idea has something which is very modern (horrors!): simple, clear, and predictable. The sequence goes 2, 4, 6... maybe you only need to see two sides because you know what's coming on the other two.

**Mayne:** I suspect it will sustain itself because it's connected to enough real functions. It responds to situations which are universal, as opposed to, for example, the BEST Show at MOMA. Tigerman's over-scaled tract house is just a single idea, and when you go beyond that, that's it. It doesn't deal with more universal types of architectural problems. It has nothing to do with site or environment. It's a simple, artistic idea that has nothing to do with any spatial notions.

**Moss:** It's a polemical sign.

**Mayne:** It's the decorated shed. In our case we developed the house both in terms of the abstract window notion and a whole series of very particular issues of site, structure, orientation,

and so on.

**Moss:** Let's deal with the question of building size versus building content. Is it axiomatic that the smaller the building the more polemical it is likely to be?

**Mayne:** There seems to be an enormous lag on the part of large offices in this country at least. The house has become the most useful vehicle for conceptual investigation.

**Moss:** Are the larger firms interested in that sort of investigation [rhetorical question]?

**Mayne:** I suspect we're looking at a new generation of architects. How many big offices are asking any questions? The smaller projects are charged with ideas. They have more to say about a large range of issues including urban issues than most large-scale work.

**Moss:** I'd like to discuss the issue of control. With respect to your house, does it raise too many issues simultaneously, and consequently blur the answers? For example, with respect to exterior materials, you've got a galvanized metal roof, shingle walls, alternate double-course concrete block strips, troweled concrete, sauna tube concrete, wood mullions, clear glass, metal blinds, and so on. Does the building start to diffuse? Is it controlled enough?

**Mayne:** I'm not sure a building can have too much content. But there is the issue of restraint. Restraint probably comes with maturity. Sure the building is packed. The striping was influenced by Bota. I used someone else's device. It was a mistake. It should have been left out. Other than that I'm not sure there's much I'd strip off the house.

**Moss:** How about the shingle face, the block face, the metal face, and the wood windows?

**Mayne:** That sequence was a formal decision that had to do with the view of the lower [garage] level as service. Then there was the living area above and finally the roof cap. We made a very late design decision to express this tripartite division with three materials. Originally the pyramid roof and living space walls were to be a single material, sitting on a concrete block base.

**Moss:** The Olivetti Training Center at Haselmere has a roof and wall which is a continuous fiberglass piece with the brick plinth.

**Mayne:** Exactly. That was the original parti.

**Moss:** Thanks, brother.

## PROFESSIONAL DILEMMA UNDERLIES MOVE

Life then, for each generation is a task in two dimensions, one of which consists in the reception, through the agency of the previous generation, of what has had life already, e.g., ideas, values, institutions and so on, while the other is the liberation of the creative genius inherent in the generation concerned.

Jose Ortega y Gasset, from *The Modern Theme*

Architects in modern society have had to assume two conflicting, even mutually contradictory roles. Simultaneously the guardians of the built traditions of the past, and the vanguard designers of the better world expected of the future, we were at once asked to be both historicist and futurist. Modern architectural doctrine of this century has tended to be nihilistic in the emphasis placed upon the new; it was widely assumed that the new could only, like the phoenix, rise from the ashes of the past.

More recently, however, architects have been active in defending the built traditions of this culture, not in time to save Penn Station or the Richfield Building, but we have saved many other buildings, helped give "historic preservation" the respectability it deserved and re-established the idea that the pursuit of a better life did not necessarily require the destruction of the great buildings and places of our past. It was a great day in Los Angeles when the architects fought to save the Bradbury Building and then, in spite of doomsday predictions about the declining central city, moved into the building and made it their headquarters. This was practicing what we preached in a highly civic-minded, responsible way.

This is why it is so appalling that the LA/AIA has moved to the Pacific Design Center. Never mind that the membership was not asked (is it important to vote about changing the chapter name but not the location of the chapter office?), but just the idea of leaving that beautiful building and all that it stood for in pursuit of a rather flaky West Hollywood image was questionable. We have given up part of our collective soul.

But beyond moving from the

Bradbury, and this is the sad part, this is an indication of how little influence, power, and perhaps public credibility architects have in America and especially in Southern California. If we really had our act together we would own the Bradbury Building. It would be the West Coast center of architectural activity in this country with exhibitions, books, public lectures, archives of drawings and so on. It would be so irresistible that no one could stay away from it.

### A Spanish Example

It is interesting to compare our relative influence and stature with another organization of architects from another city in a different country, the Colegio Oficial de Arquitectos de Cataluña y Baleares. The Colegio is the professional association of architects in the province of Catalonia in Spain. There are several chapters in the region with the Barcelona chapter the largest with a membership about the size of the Los Angeles AIA. There all similarity ends.

Far from staying away from the problems of a tough area in the center of the medieval part of the city, the Colegio designed and built new headquarters in 1962 on the central plaza facing the cathedral. This 14-story building, which consists of eight floors of office tower on top of six floors of exhibition, meeting, discount supply and book co-op, and production space, was paid for by the Colegio and they own it.

Their facilities and programs are remarkable. They have their own library of about 30,000 volumes which is beautifully staffed and managed. They maintain an archive of measured drawings of most of the buildings of the historic parts of the city, drawings commissioned by the Colegio and drawn by members during their time between jobs. Members can get copies of these drawings in the reproduction center which the Colegio operates in the basement. In addition, the archive contains many maps, plans, airphotos and various documents about the buildings, spaces, and history of the city.

The monthly magazine, *Cuaderno*, is about the equivalent of our *AIA Journal* in size but with more critical content. This is the *chapter* publication.

The affairs of this democratic institution are carried out in the 200-seat meeting hall centrally located in the building and supplied with magnificent

black leather seats, designed, naturally, by a Colegio member. The membership regularly debates not only the administrative problems of the Colegio but votes as well on current political and civic issues. The heart of the Colegio is the Bar. This is really the central meeting point for the architects of Barcelona, a wonderfully active, vital place to meet your friends or clients, catch up on the current news and to have *cafe con leche* or lunch... at discount prices, of course.

This is a very civic-minded institution and they do not hesitate to use their power and influence in the affairs of the city. They take political stands in the newspapers and no city official would dare to act about development in Barcelona without consulting with the Colegio.

It is always difficult to make comparisons between institutions like the Colegio and the Los Angeles AIA. They are probably comparable in size only. The Colegio has exclusive rights for the issue of building permits; by decree only they may receive building permits from the city. The individual architect submits his drawings to the Colegio who in turn gets the building permit, collects the fees, and pays the architect. Deductions are made for the operation of the Colegio, for member hospitalization and pension plans. The Colegio handles any litigation related to the construction process. They even make low-interest loans available to members.

The obvious difference between the Colegio Oficial de Arquitectos of Barcelona and the Los Angeles AIA is that the Colegio is wealthy and influential and the LA/AIA is poor and without much influence.

### The Bottom Line

This is the basic reality behind the move to PDC; we can't afford to stay in the Bradbury Building let alone own it. We can have no library, meeting hall or exhibition space which we can call our own, no bookstore, archive, supply co-op, no bar, and no staff to make all of it work. This is the reality behind it all.

Why don't we have any money? We all know where it goes. National gets \$108. For that I get lobbying in Washington of questionable direction and influence, a journal once a month which I do not believe is especially critical or vital, and the aid of a "legal services fund" which appears to be an assessment to the membership to pay

for litigation for which there does not seem to be much hope of resolving or concluding with any favorable decision.

In California, the CCAIA gets \$123 a year plus their little "assessments," now \$41 a year, a total of \$164 annually so that they may "lobby" (previously from San Francisco) and otherwise promote the interests of the members of the state, issues of licensing, regulation and so on. They publish no journal at all, only a variety of so-called "green sheets," none of which I have ever found of interest or value. Also one has never been able to see why the local chapter (the second largest in the nation) is not able to do its own lobbying and look after its own affairs at the state level.

The local chapter gets \$55. For \$55 a year we will never have much of anything; no building of our own, no meeting space, bookstore, archive, co-op, or high quality exhibitions and speaker programs. It also follows that we will have little collective influence or power, not even locally.

It seems to me that what is vital to an architect is to have influence where he practices where a good professional organization can really help. A strong local chapter can have impact at state and federal levels. But we give all the money to National and CCAIA. We get

only about 17% of the pie! That's outrageous! We will never be able to operate effectively on this basis. To be really effective we either need to call for a much larger local assessment or we need to basically reverse the percentages on the state and federal allocations.

I think that many people will agree with me that the move from the Bradbury was ill-conceived; it was a wonderful place in the heart of the city, next to the seats of government; a spiritual reminder of a long-standing commitment to preserve our building traditions and to take part in making the cities of this country vital places to live and be. We could have done better than making this alignment with the decorating industry.

But the Bradbury move covers up the real dilemma: we are not funded adequately. The new Los Angeles Chapter of the American Institute of Architects should be a *real* force in the architectural affairs of this region; it could be a real force if we are only daring enough to assert ourselves.

Roger Sherwood, AIA

Roger Sherwood, architect, teacher and author, is on the faculty at USC; his recent book, *Modern Housing Prototypes*, was published last year by Harvard University Press.

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# CHAPTER NEWS AND NOTES

## Summary of the 2166th Meeting of the LA/AIA Board of Directors, 4 March 1980:

- President **Smith** reported on activities of the CCAIA Steering Committee on Registration Issues.
- **Conklin** presented a Budget Policy for the Chapter, which was reviewed and approved by the Board.
- **Wertheimer** presented a draft of "Position of LA/AIA Concerning Membership Dues Structure," which the Board approved in principle subject to committee review.
- **Landworth** made a presentation of the L.A. ARCHITECT budget. Smith requested that a review of other AIA chapter publications be made, with a budget analysis, as well as a review of the possibility of merging SCAN and L.A. ARCHITECT.
- **Frank Bernhardt**, chairman of Membership Committee, is preparing a detailed action plan to recruit new members.
- **Bernard Judge**, chairman of the Cultural Heritage Committee, requested that the Board join a coalition challenging the Downtown People Mover. The Board decided to organize an emergency public forum to discuss the issue.
- **Zimmerman** moved, and **Gelber** seconded, a motion to support an international competition for the design of the new L.A. Museum of Modern Art. 3 ayes, 2 noes, 3 abstentions.

**Chapter office furniture sale:** On Saturday, April 12, from 9:00 a.m. to noon, the Chapter will sell all of its office furnishings prior to moving to its new home in the Pacific Design Center. The fixed-price items to be sold are: two executive IBM typewriters, desks, tables, sofas and chairs. Many of the items are products of well-known furniture designers and manufacturers. Buyers should be prepared to take their purchases from the office at the time of the sale.

Anyone interested in representing the Chapter as a delegate at the **National AIA convention** in Cincinnati in June please call the Chapter office 624-6561, by April 10.

Step-by-step instructions for obtaining development permits from the California Coastal Commission are included in a new booklet prepared by the USC and UC Sea Grant Programs, which is available, free of charge, from **Shirley Huggins**, Sea Grant Program, USC, DRB 294, L.A. 90007.

Paul Bielenberg Photography

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## LA ARCHITECT

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## LA/AIA Membership Report, March.

New Corporate Members: **John G. Cataldo** (Cadillac Fairview); **Kai Fung Chan** (Self-employed); **Cyril Chern** (Allen, Sheriff, Chern & Assoc.); **Edward A. Duffy, Jr.** (Inslee, Senefeld & Associates); **Jaime J. Gesundheit** (Self-employed); **Nan P. Heartst** (The Landau Partnership); **David F. Hibbert** (The Landau Partnership); **Allen K. Gassman** (Self-employed); **Dennis Ige** (Anderson-Ige Architects); **Gregor Jovanovich** (Self-employed); **Louis J. Liets** (A. Quincy Jones, FAIA & Assoc.); **Anthony K. Ngai** (Self-employed); **Raymond K. Polidoro** (City of Los Angeles); **Averill V. Schneider** (Self-employed); **Martin E. Weil** (Self-employed); **Park Yuen Leo** (Langdon & Wilson); **Harry Holmes**, reinstated (Self-employed); **Stephen J. Holt**, transfer from Fort Worth Chapter (H. Wendell Mounce); **Frank Schneider**, transfer to Orange County Chapter.

New Associate Members: **Gary K. Dempster** (Charles Kober Associates); **Diran Depanian** (Fisher/Van de Velde);

**James F. Kearns** (John Ferguson & Associates); **Daniel Liu** (Howard Needles Tammen & Bergendoff); **Daniel Nolte** (Leo A. Daly); **Vincent A. Dyer**, transfer to Monterey Bay Chapter.

New Professional Affiliates: **Mary F. Houha** (Urban Planner/Designer, Project Manager); **Richard W. Campbell** (Consulting Structural Engineer).

New Student Affiliates: **Oscar L. Burgueno** (Cal Poly Pomona); **Earl R. Adams** (Cal Poly Pomona); **Thomas L. Racine** (USC).

## Executive Secretary / Administrative Assistant

The LA/AIA is seeking an Executive Secretary / Administrative Assistant with a strong interest in architecture and previous experience in an architectural office. 80 wpm typing required. Salary: \$15,000/yr., excellent benefits. Contact **Deborah Feldman**, Executive Director, at 624-6561.



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"Richard Neutra and the Search for Modern Architecture" is the theme of the Monday night lecture series at Cal Poly Pomona to commemorate the tenth anniversary of Neutra's death. Lectures begin at 8 p.m. at the School Gallery, as follows: April 7, **Thomas S. Hines**; April 14, **Dione Neutra**; April 21, **Dion Neutra**, AIA; April 28, **Julius Shulman**; May 5, "Neutra and Friends," panel discussion with **James Pulliam**, FAIA, moderator; May 12, "Neutra at Pomona," panel with **Jere French**, ASLA, moderator. **Bernard Zimmerman**, FAIA, and **Werner Ruegger** are program coordinators.

## ASA

The Los Angeles Chapter/Architectural Secretaries Association has scheduled its April 16, 6:30 p.m. meeting at Walter's Carpet Mill, 14641 East Don Julian Road, in the City of Industry.

For reservations and information, call ASA 1st vice-president/programs **Heidi Endler**, 772-0203.

"Inside the Red Tape," CCAIA's 1st annual building codes and standards conference organized to present a thorough understanding of codes and recent code revisions, will be held in Los Angeles on May 2-3 at the Biltmore Hotel. For registration information, contact **Barbara Burke**, CCAIA, 1736 Stockton Street, San Francisco, CA 94133, 415/986-0759.

## WAL

Chairperson **Caroline Nevra** will head the group of WAL judges who will visit the various projects entered in the Los Angeles Beautiful Home Improvement Award Program by high school and junior high school students. The judging will take place on April 26th.

Los Angeles Chapter WAL will be hosting CCWAL's Annual Spring Meeting this year on April 23 and 24. For further information, contact **Sally Landworth**, 1980 CCWAL president, (213) 345-9768.

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