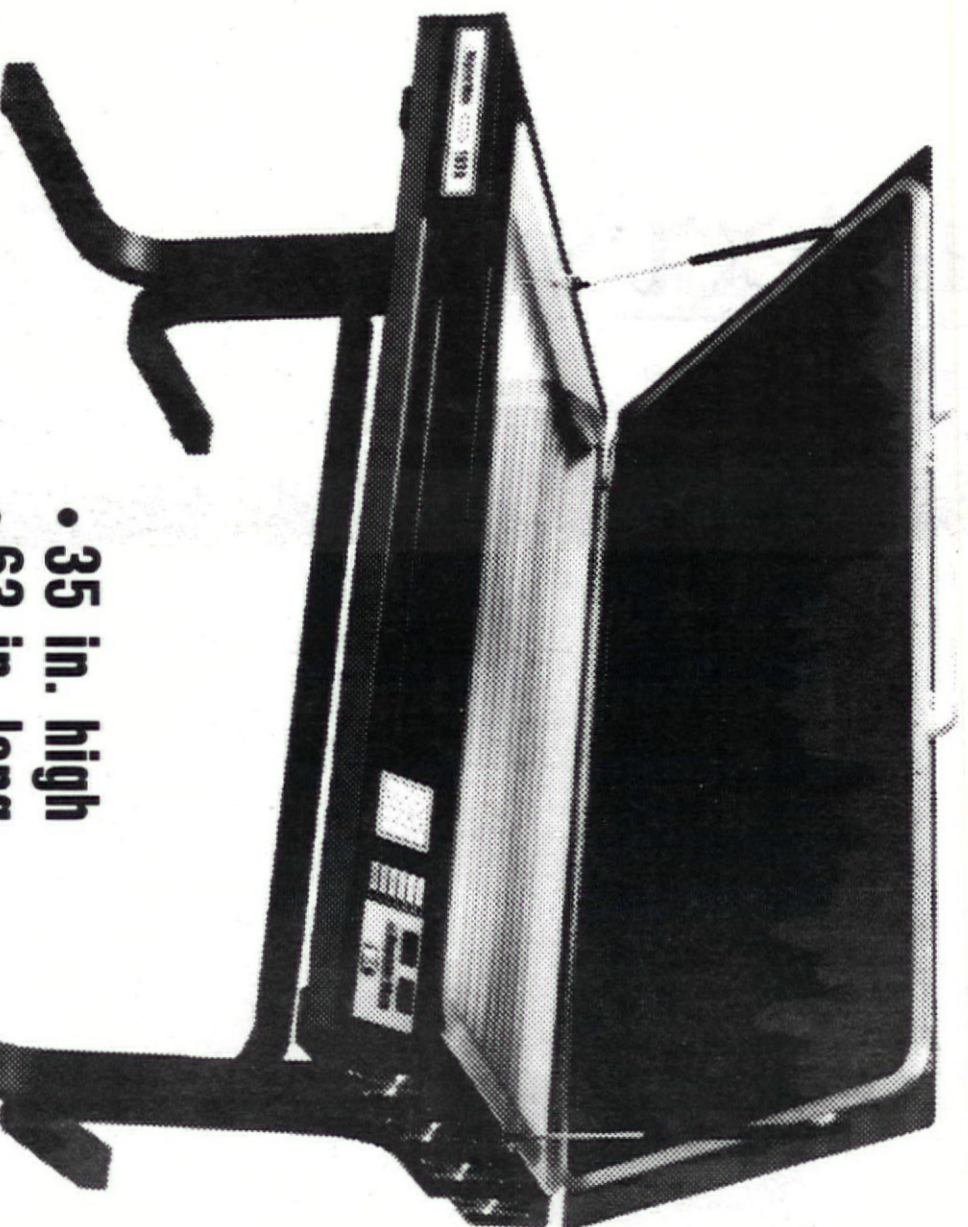


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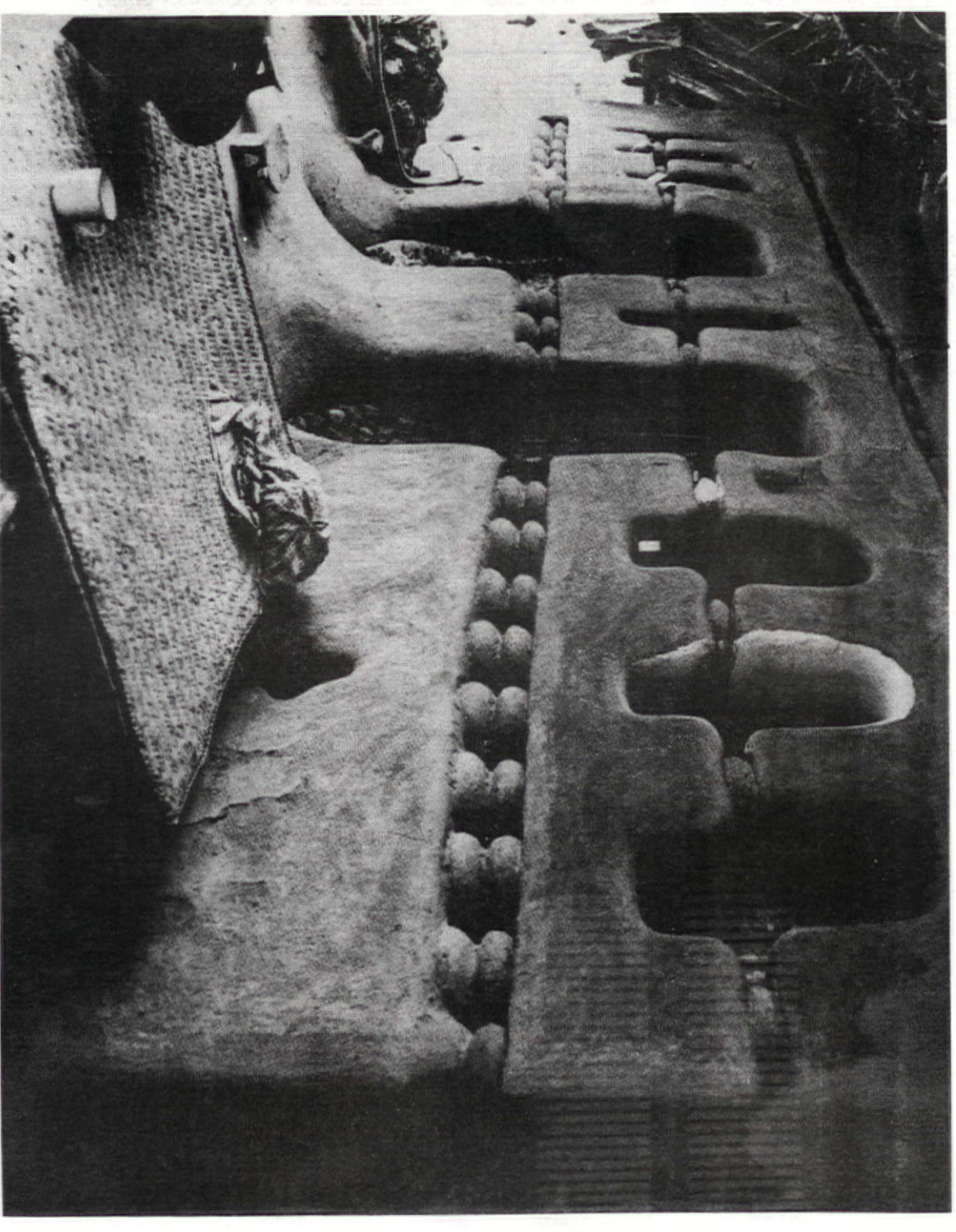
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PUBLISHED BY THE LA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS
INCORPORATING SOUTHERN CALIFORNIA ASSOCIATES NEWS

ARCHITECT

April 1986

Two Dollars



CRA
Leadership Page **4** Interiors Page **8**

Architect's Calendar

April 1986

TUESDAY 1

LA/AIA Board Meeting
Chapter Board Room, 5 p.m.
Spectacular Vernacular: Traditional Desert Architecture From West Africa
Exhibition Through April 6, Photographic Exhibition on Loan from the Smithsonian Traveling Exhibition Service, UCLA Graduate School of Architecture and Urban Planning, Monday to Friday 9 a.m. to 5 p.m. Call (213) 825-9341.

WEDNESDAY 2

Architecture Foundation of LA
Chapter Board Room, 5:30 p.m.
Neils Sigsgaard
Lecture, Cal. Poly Pomona, Environmental Design Main Gallery, 7:30 p.m. Call (714) 598-4171.
Up from down under, New Zealand Architects
Lecture by Ian Athfield, Roger Walker, Rewi Thompson and N. John Blair, SCI-ARC studio auditorium 8 p.m. Call (213) 829-3482.

THURSDAY 3

Contemporary Sicilian Architecture
Exhibition through April 12 at USC, Helen Lindhurst Gallery, Monday to Friday, 10 a.m. to 6 p.m., Saturday, 12 noon to 5 p.m. Call (213) 743-2723.

FRIDAY 4

Architectural Photographs of Joshua Freiwald
Exhibition of more than 30 images through 5/18 at UCLA, Wight Art Gallery, Tuesday to Friday, 11 a.m. to 5 p.m., Saturday and Sunday, 1 p.m. to 5 p.m. Call (213) 825-3256

WEEKEND

Every Saturday: Walking Tours
Offered by the LA Conservancy. Call 623-CITY for more information.

MONDAY 7

Bernard Zimmerman/Raymond Kappe
Lecture, Cal. Poly Pomona, Environmental Design Main Gallery, 7:30 p.m. Call (714) 598-4171.

TUESDAY 8

ARE Associates Exam Seminar
Seminar on Specifications, USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.

WEDNESDAY 9

India: Urban Patterns and Architectural Forms
Lecture by Karl Du Puy, USC Harris 101, 6 p.m. Call (213) 743-2723.
Associates Board Meeting
Chapter Board Room, 6:30 p.m.
New York artist Michael Heizer
Lecture, SCI-ARC studio auditorium, 8 p.m. Call (213) 829-3482.

THURSDAY 10

ARE Associates Exam Seminar
Seminar on Materials and Methods, USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.
Architecture for Health Committee
Chapter Board Room, 3:30 p.m.
Pro Practice Committee
PDC, Suite 259, 5 p.m.

FRIDAY 11

Poly Vue, Peter Shire
Exhibition through April 13, Cal. Poly Pomona, Environmental Design Main Gallery, Call (714) 598-4171.
Architectural Projects and Ideas
Lecture by Carlo Aymonino, USC Harris 101, 1 p.m. Call (213) 743-2723.

WEEKEND

Saturday, April 12 USC Architecture Symposium
Speakers and Panelists will speak on Architecture and Criticism in the Modern City, USC Watt Hall, 9 a.m. to 5 p.m. Call (213) 743-2723.

Saturday, April 12 Photography as a Design Medium
Julius Shulman, architectural photographer, will lead a photographic field trip to the Crystal Cathedral, 10 a.m. to 12 noon. A critique meeting will follow on May 17, \$25, students \$10. Sponsored by the Women's Architectural League. Call (213) 661-2786.

Sunday, April 13, Architectural Tour: Six Los Angeles Innovators.
Tour sponsored by the L.A. Conservancy will include homes by Richard Neutra, Rudolph Schindler, J.R. Davidson, Gregory Ain, Gordon Drake and Allyn E. Morris. \$25 Conservancy Members, \$35 others. Call (213) 623-CITY.

MONDAY 14

Panos Koulermos
Lecture, Cal. Poly Pomona, Environmental Design Main Gallery, 7:30 p.m. Call (714) 598-4171.
Carlo Aymonino
Exhibition through April 19, USC Helen Lindhurst Gallery, Monday to Friday, 10 a.m. to 6 p.m., Saturday 12 noon to 5 p.m. Call (213) 743-2723.

TUESDAY 15

ARE Associates Exam Seminar
Seminar on Materials and Methods, USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.
Tribute to Dione Neutra
Biltmore Hotel, 6:30 pm (see p. 1 for details)

WEDNESDAY 16

Lawrence Halprin
Lecture, Cal. Poly Pomona, Environmental Design Main Gallery, 7:30 p.m. Call (714) 598-4171.

THURSDAY 17

F.W. Troup
Exhibition through April 17, Cal. Poly Pomona, Environmental Design Main Gallery, Call (714) 598-4171.
ARE Associates Exam Seminar
Seminar on Pre-Design, USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.
Building Against Doomsday: Frank Lloyd Wright and Imperial Hotel
Lecture by Kathryn Smith, Gallery Theatre, Barnsdall Park, 7:30 p.m., \$3. Call (213) 485-4580.

FRIDAY 18

MONDAY 21

Herb Rosenthal
Lecture, Cal. Poly Pomona, Environmental Design Main Gallery, 7:30 p.m. Call (714) 598-4171.

TUESDAY 22

ARE Associates Exam Seminar
Seminar on Pre-Design, USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.
Design Competition Conference
Sponsored by National Endowment for the Arts, PDC

WEDNESDAY 23

Raphael S. Soriano
Lecture, USC Harris 101, 6 p.m. Call (213) 743-2723.

THURSDAY 24

Professional Liability Insurance
Program given by Linda Burton, 7 p.m., Gensler and Associates, \$5. Sponsored by the Society of Architectural Administrators, Call (818) 792-8194.
Pro-Practice Committee
PDC, Suite 259, 5 p.m.
ARE Associates Exam Seminar
Seminar on Site Design, USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.
San Fernando Valley Section Dinner
Call (818) 781-7100 for information.

FRIDAY 25

WEEKEND

Saturday, April 26 Architectural License Seminars
Seminar on structural, Viscount Hotel, LAX, 9 a.m. to 5 p.m. Call (213) 208-7112.

MONDAY 28

Joseph Giovannini
Lecture, Cal. Poly Pomona, Environmental Design Main Gallery, 7:30 p.m. Call (714) 598-4171.

TUESDAY 29

ARE Associates Exam Seminar.
Seminar on Architectural Graphics, USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.
Southern California Construction Expo '86
LA Convention Center
Architecture in the Real World
Lecture by Gyo Obata, Japanese American Theatre, 8 p.m. Call (213) 743-2723.

WEDNESDAY 30

THURSDAY 31

WEEKEND

Saturday May 3
The Poetics of the Garden: New Connections and Landscapes.
A one-day Symposium co-sponsored by the Otis Art Institute and the UCLA School of Architecture, UCLA, Dickson Auditorium, \$25, \$10 students. Call (213) 251-0522.

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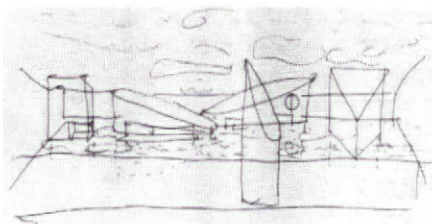
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Gehry Deserved Better

Books



Frank Gehry: Buildings and Projects
Compiled and edited by Peter Arnell
and Ted Bickford, essay by Germano
Celant, text by Mason Andrews.
Rizzoli, New York, 1985 311 pages,
illustrated, hardcover \$45.00; paper-
back \$29.95.

Frank Gehry has established himself firmly on the international architectural stage; and Rizzoli now celebrates this achievement with a monograph, *Frank Gehry: Buildings and Projects*.

This book covers enough bases. It includes an index of Gehry's projects, a conversation with the architect, an essay by Germano Celant, 270 pages of projects, a list of Frank Gehry's colleagues, a biography and a 29-column bibliography including countless newspaper mentions and magazine articles.

The presentation of the over 100 projects includes brief descriptions of each by Mason Andrews, followed by photographs of empty lots, sketches, models, working drawings, construction sites and completed projects. The illustration of the design process allows us a glimpse into the importance Gehry gives to the development of each project while the multitude of completed project pictures shows us photographically what Germano Celant refers to in Gehry's buildings as the "architectural representation of flux rather than stasis." It seems, however, that the abundance of snapshots of everything and anything blurs the potential of insight into some of the more subtle aspects of Gehry's work. The conversation with Peter Arnell and the essay by Germano Celant alleviate this problem to some extent.

The graphic design is the major disappointment of the book. If it is an attempt to break convention in some Gehryesque fashion, it doesn't work. The projects section is read horizontally, with both the top and bottom pages viewed as a single plate, while the rest of the book is presented vertically. Dozens of images disappear into the binding because the designers ignored the book's spine when preparing the two-page layouts. Complex axonometrics are reduced to postage-stamp-size photographs while simple sketches take up full pages. These graphic gimmicks only succeed in trivializing Gehry's work. If the book designers intended to capture Los Angeles' artistic temperament they could have found inspiration in Ed Ruscha's design for the catalogue of

Billy Al Bengston's 1968 show (designed by Frank Gehry) at the Los Angeles County Museum. Here, ordinary everyday materials, such as sandpaper and nuts and bolts, were transformed into a book binding reminiscent of Gehry's architecture. Although this is an unlikely solution for a mass produced book, what the designers have done is analogous to painting a traditional house in Gravesian colors and calling it postmodern.

The piece by Germano Celant is an exuberantly enthusiastic essay on Gehry's architecture, drawings and sculptures. He talks about architecture's "intestine" and about "disemboweled" buildings as he draws some revealing and some exaggerated analogies, for example comparing Gehry's approach to a surgeon's. The essay is laden with abstractions such as "... synthesis of the visible and invisible ..." nonsense such as "... His pencil or pen scrapes across the page as if torturing it to make it speak ..." and pretentious phrases such as "... like sharp pointed beaks, his buildings pierce through the thick, blind atmosphere of architecture and its empty simple-mindedness ..." All this sounds too aggressive and mannered for the man who says: "If you walk out on the street, there are a lot of cars, lots of dumb walls. But if you look at that street atmosphere and if you are an artist ... your eye starts to make pictures and you edit and you find beauty out there. We're commentators on that beauty, on what's around us. That's all we're able to do. And this other thing called 'design' is a sort of forced attitude—the values are all wrong. It demands things to be made of fancy, not reality."

Celant is reaching for the artist in an architect but he overwhelms the architect in a morass of misplaced art criticism. Although Gehry's close association with artists and artistic thought processes is admirable, he is an architect. He insists on it. Why then is an art critic writing the *only* essay in the book? Has Gehry so completely transcended architecture to dwell in an artist's realm that he can no longer be understood and written about by architectural critics?

L.A.'s *enfant terrible* deserved a sensitive presentation. What we have here is a careless, albeit complete, compilation of Frank Gehry's work.

Postscript: It is outrageous that the embarrassingly long errata sheet of misplaced, misprinted and mis-oriented photographs is not even complete. We have come to expect the best from Rizzoli. The book is an editorial disaster.

Aleks Istanbulu, AIA
Mr. Istanbulu works at Skidmore, Owings, & Merrill, Los Angeles.

questionnaire to be sent out shortly. The long-range planning committee will take the feedback from the membership and make those objectives measurable, and it will be up to the Chapter committees and the Board to implement them. The committees will have specific goals and the Board can then prioritize available funds.

LA/AIA Conference, Sept. 25-27: Rob Anderson and Ernie Marjoram reported on the planned LA/AIA three-day conference in September. The members of the Conference Committee have come up with a new proposal, which Anderson then distributed. He stated that they were at the Board meeting to obtain approval for the new concept and also request seed money.

There was discussion on the budget for the new proposal and Anderson stated that the Committee has determined that it would be a "wash," with no profit realized. Cyril Chern stated that he did not see any reason why Chapter programs should not be income-producing; he felt that, unless there was some other underlying factor, the Chapter should plan on generating income on the Conference.

Bob Harris stated that he would like to endorse the concept and to investigate the opportunities to generate income.

Axon stated that it seems that the Board is behind this concept, but he felt that the Board needed to get a better feeling from the other committees.

After further discussion, it was: **Moved Hall/Second Chern, the following:** that a preliminary budget of \$4,000 be established for the LA/AIA Conference. **Carried.**

After obtaining comments from the Board, Anderson stated that he would block something out for the Saturday Committee Retreat, so that it could be discussed at that time. **Real Problems Exhibit:** Donna Brown distributed plans for the Real Problems Exhibit to the Board members. She has discussed this with the museum people and they felt that it was definitely a program that will generate a lot of public interest.

There was discussion on the budget. Janice Axon stated that all of the work is being done by volunteers. Donna mentioned several persons who had been of assistance in the planning of the exhibit and who would be giving their professional expertise in the installation. A "mini-mall" will be erected in the museum. As people move through the exhibit they will become educated as to the problems involved in developing a convenience center from the zoning issues to the design process. Discussion on budget and methods followed.

Axon requested a motion that we support this program with the contingency that Donna provide more definite cost figures. After further discussion, Axon requested that Donna come back to the Ex-Com within two weeks with the cost figures; if the Ex-Com approves, they will bring it back to the full Board at the next Board meeting.

New LA/AIA Headquarters: Cyril Chern stated that the Chapter Board has a problem in responding to opportunities; the way we addressed the recent issue regarding the art-deco building on Wilshire Boulevard was not expeditious.

Moved Chern/Second Hall, the following: That a committee including Chern and the Secretary be autho-

rized by the Board to enter into a purchase agreement for an appropriate property or building, the final commitment on which is conditional on Board approval. **Carried.**

Chapter Audio Visual Project: Harris reported that there is a meeting scheduled at PDC on February 14, 1986 at 8:00 a.m. to view a "rough copy" of the project. So far, the project appears to be following our objectives very closely.

Axon stated that he will be sending out letters to raise funds for the project next week. Janice Axon requested that the Board submit names of persons they felt might be interested in contributing to this project for their own promotional purposes. There will be videos provided and credits given for people who do contribute.

President's Report: Axon reported that the group that went to Grassroots visited five Congressmen.

We now have Minimum Service Standards for AIA Components.

There was considerable discussion on proposed new categories for membership. One new category is a Senior Associate. If, after five years, you have not achieved licensing, your dues change, and you can call yourself a Senior Associate of the AIA. Janice Axon stated that, more important, anyone working under the supervision of a licensed architect is eligible, and you can also be a Senior Associate Emeritus if you are a member long enough! Axon stated that all of the large sister chapters, as well as CACE, are opposed to this category.

We have a new National Code of Ethics and Professional Conduct to be voted on at Convention.

Bob Odermatt, National Director from San Francisco, is running for AIA Vice-President. Axon stated that he thought him a good person, and the Chapter should join with CCAIA in supporting his candidacy. **Executive Director's Report:** Southern California Construction Exposition is coming up on April 29 through May 1, 1986. On behalf of the Chapter Janice Axon has obtained a free booth. In return, we will put their flyers and free tickets in *LA Architect*.

This year, the Chapter has entered a subscription to the City Council Agenda and Janice stated that she has been inundated with paper and meeting notices, etc. She reviews all material to find out whether it is advisable to attend any of the meetings. It was agreed that Janice would go through each agenda and attempt to get the information out to the appropriate committees for their action, if any.

Associates' Report: R.D. McDonnell reported that the Associates have met for the first time this year and had made a few changes for the coming year to, hopefully, increase membership.

The Associates also received the final numbers on Voyage and ended up with a \$4,200 deficit.

WAL: G. Absmeier stated that she was appearing at the Board Meeting on a one-time basis. A different WAL Member will come to the Chapter Board Meeting each month.

Absmeier wanted to know if anyone at the meeting knew where they could have their newly licensed party this year. It is generally held on a Sunday in June from 3-5 p.m. Axon suggested the Terrace on top of the parking structure at the DMJM office.

Discussion of Policy Statement: Axon

stated that the current Chapter policy is that it does not promote an exhibit of the work of a local living architect.

Axon reported that Mehrdad Farivar, Chair of Government Relations Committee has been working with the Richard Narver Insurance Company, and that Narver is to encourage the City of Santa Monica to make certain changes in their contracts. Several other professional organizations have endorsed the letter.

Moved Hall/Second Sklarek, the following: that the Board endorse the recommendations of the Narver Insurance Company to the City of Santa Monica. **Carried.**

Fernando Jaurez reported that the Los Angeles Chapter of the Structural Engineers Association of Southern California is sponsoring a Seminar on May 14th on shop drawings. There is another seminar scheduled for May 21st, on managing and controlling claims and disputes. Hall stated that the DPIC has recommended these seminars, and suggested that the information be put in the *LA Architect*. Juarez stated that the LA/AIA Chapter has been requested to co-sponsor and assist in the funding of the Seminars. After some discussion it was:

Moved Hall/Second Chern, the following: that the Board support the Seminars with the proviso that there be a split of the profit funds which will be returned to the LA/AIA Chapter. **Carried.**

AIA Reinstate. Edward V. Hunt, *Edward V. Hunt Architect/Landscape Architect*.

AIA Transfers to LA/AIA. A. J. (Jim) Bob, Jr., *H. S. Bob Architect, from Kansas City*; Christopher J. Cedergreen, *Charles Kober Associates, from Denver*; Dorothy Kay Sparks, *Stolte, Inc., from Dallas*; Bramman M. Avery, *A. C. Martin & Associates, from Washington, DC*; Jeffrey Blydenburgh, *Community Redevelopment Agency of Los Angeles, from Rhode Island*; Paul M. Barnard, *WZMH Group, Inc. of California, from Orange County*.

Associates. M. William Schott, *Wil Schott Inc.*; Helen Lee, *Parkin Architects*; Abe Tchordadjian, *Maxwell Starkman Associates*; Stephen E. Levine, *Campbell & Campbell*; Polly Osborne, *Mignon M. Stapleton, Caspar Ehmecke AIA*; Seda Stepanian, *Ruben Amirian, AIA*; Stuart A. Sam, *The Shimazu Partnership Architecture*.

Associate Reinstate. George N. E. Midley, *Chinn-Midley Associates, Inc.*

Professional Affiliate. Nicholas Elias Angelos, *Pacific Health Resources*.

Students. Miriam Negri, *SCI-ARC*; Dean Lee, *USC*; Kenneth Ungar, *UCLA*; Mark J. Williams, *UCLA*; Rodney W. Wong, *USC*; Martha A. Gray, *UCLA*; Kazuhiko Kuroda, *UCLA*. **Transfer from LA/AIA.** Gregory A. Parker, Richard C. Niblack, *to San Diego*.

Corrections

The captions for the photographs of Greene and Greene's Culbertson/Prentiss Residence and Gordon Drake's Presley Residence on pages 3 and 15 of last month's issue were mistakenly transposed.

There was also a typographical error in the book review section. The first sentence in the second paragraph of David Fleener's Mies book review should have read: "1985 saw the first scholarly publication in English of the architecture of Mies (Tegenhoff)..."

New Members

AIA. Ronald Warren Rose, *USC*; Shigeru Yamaki, *Taisei Corp.*; Dennis Teruaki Tanida, *Welton Becket Associates*; Alan M. Bernstein, *Alan Bernstein Environmental Design*; Harry Bornstein, *Harry Bornstein Architect*; Peter H. Brown, *Skidmore, Owings, & Merrill*; Morton J. Soskin, *Morton J. Soskin Architect*; Jack Levinson, *Jack Levinson & Associates*; Mazen Habib, *Allied Investment and Development, Inc.*

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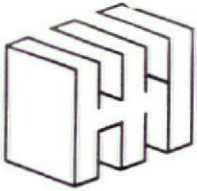
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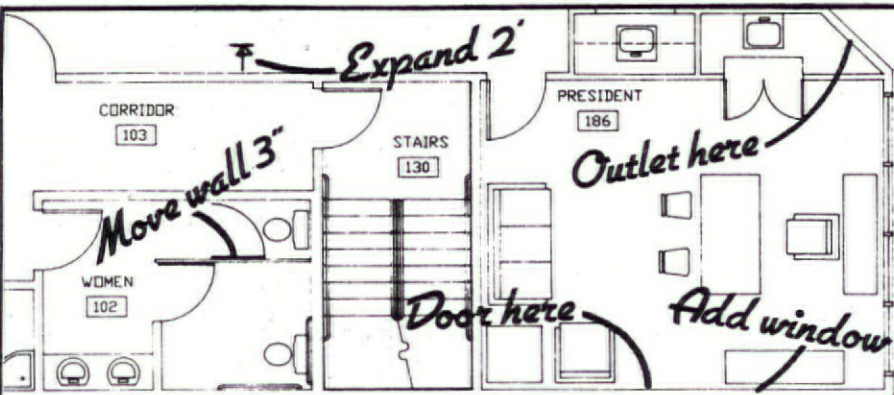
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News and Notes

President's Message

There are many things to report this month.

The issue of City Council's attempt to wrest control of the functions of the CRA and the city planning commission is building, and will probably come to vote shortly. The report from the chief legislative analyst concerning the interrelationship and workings of the Housing Authority, the Community Development Department, the Planning Department and the CRA is due in late March, shortly before the publication of this issue. Apparently, a matrix is being developed to identify the areas of duplication or non-coverage. The feeling in the city is that the policy of these departments needs to be run by City Council for directions and advice.

All three of those agencies are currently without directors since Homer Smith of the Housing Authority has recently announced his resignation. Watch your newspapers and keep yourself informed as to where you can best be heard on this most important issue.

The other serious issue is Councilwoman Pat Russell's proposed ordinance, TIMPO or Transportation Impact Mitigation Procedural Ordinance, which has been utilized in several developing areas of the city with varying degrees of success. The Westchester-Playa Del Rey-Airport area, the Westwood-Wilshire area, the Wilshire Corridor, and the Ventura Boulevard area have been subject to this concept which throws the solution to development impact problems to the developers. I understand that TIMPO is receiving serious thought in City Council. If any of you have statements that should be made, let's hear them!

The Architectural Foundation of Los Angeles has been launched with press releases, a membership brochure, and an announcement in this issue of the very first AF/LA event in California Plaza on May 4. We elicit your professional participation in this exciting event!

Other events include great responses to the idea of moving the LA/AIA's committee meetings around the city in various architects' offices to gain wider membership participation. Watch for schedules and invite your friends to attend with you. There's more fun in sharing experiences with others.

Fernando Juarez, LA/AIA Director, is spearheading the beginnings of yet another outreach program. Fernando is attempting to gain interest in community AIA meetings in East LA and in South Central LA in order that hispanic and black architects may participate in the affairs of the Chapter. Hopefully, these groups will send representatives to Board meetings so that their concerns can be felt and acted upon at the Chapter level. In addition, Fernando is pursuing negotiations with Women in Architecture to firm up closer

affiliations and perhaps a direct tie with the Chapter so that we can begin to get more participation from women architects. Outreach is one of the Chapter's objectives this year; and should gain the active participation of an increasing number of members. The LA/AIA needs to broaden its base of support and realize its responsibility to bring the benefits of Chapter membership to those not previously involved.

The National AIA is bringing to the floor of June's Convention a vote to modify the membership categories, particularly those of Associates. Part of this proposal is to develop a whole new category of Senior Associates for those who have been in the Chapter as Associates for five years or more (see minutes.) Obviously, there is a lot more to this resolution than just a few items; but, in my opinion, it seems divisive to give the honor of "senior" to someone who either can't or has no intention of gaining licensure. As a member of the Senior category may represent all the Associates on the National Board, it seems that the interests of Associates pursuing the professional career ladder may not be represented fairly.

Donald Axon, AIA

LA Chapter Minutes

The following text is summary of the proceeds of the February board of directors meeting. Full minutes of the meeting are available through the Chapter office.

Guest Morris Verger, FAIA: President Axon introduced guest Morris Verger who had requested to speak before the Board. His purpose was to discuss the unique opportunity that architects have to make changes in the planning and development of Los Angeles. Architects are members of the community with specialized knowledge to affect the social, political and economic values and to improve the general well being of the community. The Chapter has talents and resources to influence the growth of the city by taking a long range view. Verger stated that several years ago the Chapter engaged a social psychologist to evaluate its goals and values; the idea was to use the information gathered to project a better image to the public. This was done in '66 and again in '79 and if you look at the results you will find that the goals, values and priorities are almost identical. The public will support plans that it understands.

Don Axon stated that the Chapter long-range planning committee has developed 6 goals and approximately 28 objectives which will be formalized following the response from the membership to a

limits of our design themes. Currently our regionalism is more pronounced within the use of design components particularly with color/shape dominance, theatresque, and assembled/collage techniques. With design themes like Japanese influence and historic restoration, the trends are national without significant regional variance. As an overall statement, Southern California design is trendsetting and frequently more extreme than design elsewhere. Perhaps Rob Quigley has said it best in reference to Southern California design. "Our style has not arrived, but is in a state of evolution."

The following firms and projects were represented in the LA/AIA Interiors Committee exhibit:

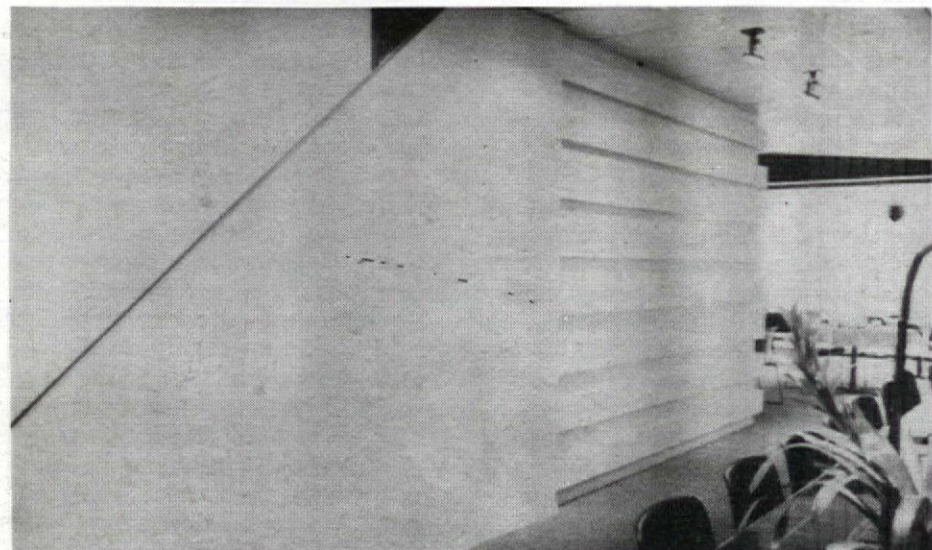
- William Adams, Architects, Pytka Temporary Studios.
- Melvyn Bernstein, Architects, E.A.C. Offices.
- Bobrow/Thomas & Associates, Shriner's Hospitals for Crippled Children.

- Marsha Carson Cole, G/O Furniture.
- Contract Interiors Group, HBO Inc.
- Joseph D'Urso, Esprit.
- Steven D. Ehrlich, AIA, Reception Center for Futako Tamagawa Exhibition.
- Frank O. Gehry & Associates The Wosk Residence.
- Martin Gelber & Associates, AIA, Fisher Residence.
- Gensler Associates, Architects, Steelcase Showroom.
- Gary Gilbar, Fun Furniture Collection.
- Ron Goldman, Architects AIA, Coleman House.
- Grondona/Architects, AIA, Claudia's.
- David Hertz & Michael Render, Designers, Black Salad.
- Interarc, Pep Boys.
- Franklin D. Israel Design Associates.
- Francis R. Gillette Studios.
- The Jerde Partnership, Horton Plaza.
- Kanner Associates, Kanner Office.
- Lanet/Shaw Architects, Shaw Residence.
- John Lautner, Architect, FAIA, Michael Taylor interior design, Malibu Residence.
- Leason, Pomeroy, and Felderman Associates, Max Au Triangle.
- Neville Lewis Associates, Mercantile Bank.
- Leroy Miller Associates Architects, World Savings.
- Moore, Ruble, Yudell Architects and Planners, Kwee House.
- Morphosis, 72 Market Street Restaurant.

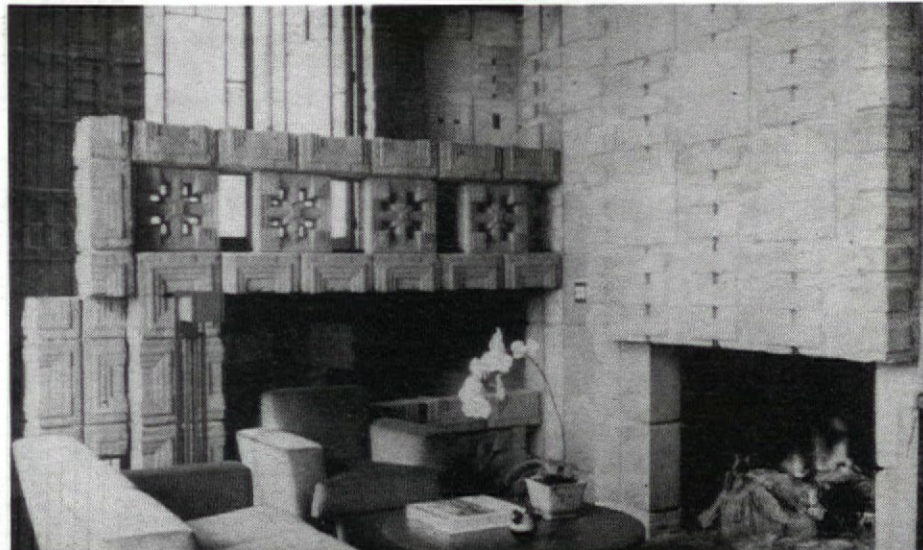
- Eric Owen Moss, Architect, Honey Springs Country Club.
- Brian A. Murphy, BAM Construction/Design, Dixon House.
- Naegle Associates, Pardee Center.
- Nicholson Design, San Diego Hall of Champions.
- Rob Quigley, AIA, Linda Vista Branch Library.
- Ruben S. Ojeda, Architect, Philippe Dery.
- Barton Phelps, Architect, Residence.
- RNP Architecture & Planning, Words and Music.
- Peter Shire, Shire Residence.
- Restoration Architects: Eric Wright and Martin Weil; interior design: Linda Marder; Frank Lloyd Wright's Storer House, 1924, restoration.
- Swimmer Cole Martinez Curtis, The Banco Di Sillein.
- Ted Tokio Tanaka, Architect, Kansai Restaurant.
- I S D Interiors, Sylvester Stallone Office.
- Johannes Van Tilburg, AIA, Torie Steel Boutiques.
- Zimmerman Architects & Planners, Zeidler & Zeidler.

Steve Holt, AIA

Mr. Holt is a member of the LA/AIA Interiors Committee and is a past contributor to *LA Architect*. He is a project manager at Terry George Hoffman + Associates, a medical architecture firm.



Kansai Restaurant, Santa Monica, Ted Tokio Tanaka, Architect.



Storer House Restoration, Los Angeles, Frank Lloyd Wright: Linda Marder/Eric Wright/Martin Weil.

materials and elements in startlingly different ways. In a more conservative way Kanner Associates, in their Westwood Village office, demonstrates clean open lines in a well-ordered environment achieved through controlled layering.

Sensuous Dream

Pervading Southern California design is the arcadian myth. Outdoor space is not only borrowed, but is actively incorporated into the design. This is particularly seen in the Shaw Residence by Lanet/Shaw and the Coleman residence by Ron Goldman. Steve Ehrlich believes that the creation of outdoor space well integrated with indoor spaces and detailed to the level of interior space is characteristic of Southern California design. A more controlled interior space is ISD's Sylvester Stallon Office. The metaphor of the Rocky myth is grandstanded effectively through the use of space and appropriate image-evoking forms.

Perhaps most emblematic of the California dream is the work of John Lautner, Architect, FAIA, with Michael Taylor collaborating on the interior design. Here represented with a Malibu residence, the undulation of an ocean swell reflects its setting. The ceiling, the focus on the

ocean view, the use of natural wood and stone, the seeming integration into the actual hillside—with rocks penetrating though the floor, and the muted palette of color are all symbolic of the power and elegance of man.

The exhibition presented several works that take one primary theme, and effectively subordinate all conflicting elements in order to achieve a harmony of purpose, be it mythic, arcadian, or merely elegant.

Japanese Influence

An alternate pathway to distinction has always been through the exotic. An increasing trend for the last ten years has reflected the understated control of recent Japanese design. Perhaps more mature taste is prevailing as we progress beyond the eclectic, heavily layered, over-furnished taste for which Hollywood became famous. The Kansai Restaurant by Ted Tokio Tanaka,

Architects, combines Miesian form with a theatresque influence. Clean spare lines and a gray and white palette are impacted with elements that demand one's attention. It is a setting, waiting for the "something" to happen—the criteria for a California Yuppie's night out. Other Japanese influence work is represent

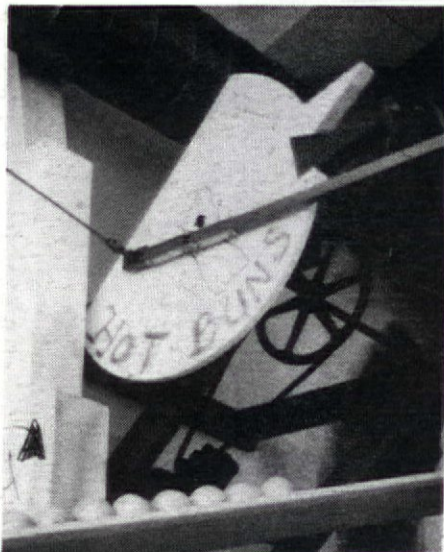
with the Dixon House by Brian Murphy of BAM Construction/Design.

Historic Homage/Restoration

Restoration efforts today are judged by their allegiance to the purity of original intent. The Storer House Restoration represents a labor of love by Linda Marder Interior Design, and architects Eric Wright and Martin Weil. The three have recreated Frank Lloyd Wright's original design concepts for the space and their client, Joel Silver. The house had extensive deterioration primarily from weather and damaging "cosmetic" repair in the sixties. Linda Marder was able to find Frank Lloyd Wright-designed furniture, in addition to having several pieces created. Eric Wright and Martin Weil were able to restore and replicate many of the details that had been eroded and destroyed. A wonderful homage.

Conclusion

Interior design in Southern California is marked by a desire for dramatic staging and a tendency towards excess. We willingly stretch the



Claudia's, Horton Plaza, San Diego, Grondona/Architects, AIA.



Kanner Office, Westwood Village, Kanner Associates.



Malibu Residence, John Lautner, Architect, FAIA with Michael Taylor interiors.

ornia Interiors

with framing a piece of our action, but we want to live it.

Franklin D. Israel Design Associates utilizes dark colors, brooding contrast, and symbolic forms with dramatic lighting. His work is an indulgence in design effect. It is emotion bubbling up from within. Represented by the Francis R. Gillette Studios in New York, his design is pure art.

Within the corporate world, the Jerde Partnership is achieving dramatic environments. Long a favored shopping center/multi-use complex architect in the United States, the firm is now gaining work in Europe. Typically starting with an excellent floor plan, Jerde applies detail that establishes a complex and overwhelming environment. Horton Plaza in San Diego characterizes this success. It is chaotic in a non-architectural, picturesque way. Unusual for a shopping center, Horton Plaza is an outdoor mall. Perhaps most amazing is Jerde's ability to design chaotic and complex elements that do not get lost in the greater magnitude of the sky. The details are completely over-scaled, but the totality of all elements is so exuberant that it works.

This trend for interior drama can also be seen in Philippe Derey, a clothing store in the Westside Pavilion in Los Angeles by Ruben S.

Ojeda Architect. The floor plan is clean and simple with walls creating a tableau. The display areas have crisp geometric definition with clothing displays hung flat on wires and poles—no disrupting mannequins. This way of displaying clothes, appropriate for today's fashion trends, gives maximum impact to the fabric and detailing, rather than the cut of the garment. It also integrates the display into the architectural design.

Within the corporate world, the Los Angeles office of Gensler and Associates is achieving acclaim with the work of D.S. Orlando, their senior designer. His Steelcase Showroom in the Pacific Design Center is coolly elegant. Utilizing space and clean detailing, a subtle environment is created that puts the furniture on center stage.

Assembled/ Collage Techniques

Tom Grondona emblemizes the east coast's interpretation of Southern California design. Extreme in its collage design, this work has been caustically called garbage architec-

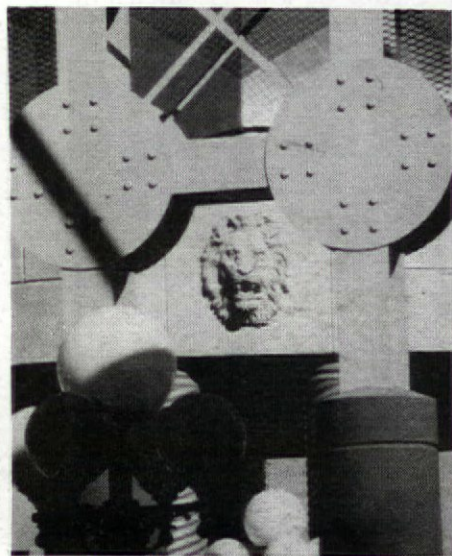
ture. The environment that Grondona achieves, as represented in the exhibition by Claudia's, a shop in Horton Plaza, is joyful and non-focused. This style of layering, according to Barton Phelps, "all began with Robert Rauschenberg, and now reflects Frank Stella and his layered paintings." The collage aspect and crude assembly technique of this design characterizes the garbage school. Pieces of this approach may be utilized as design elements in other parts of the country. In Southern California we don't constrain the messy exuberance.

Grondona is controversial, seen by some as a rejection of Irving Gill's Southern California aphorism, "Dare to be simple." Sam Kaplan has noted, "It is much easier to take the simple and make it complicated." Our Yankee heritage presents a psychotic note, juxtaposition and contrast are interpreted as irrationality. Garbage architecture is a little uncomfortable to many. Grondona's disregard for formal architectural rules and for his critics make his work a successful crowd-pleaser.

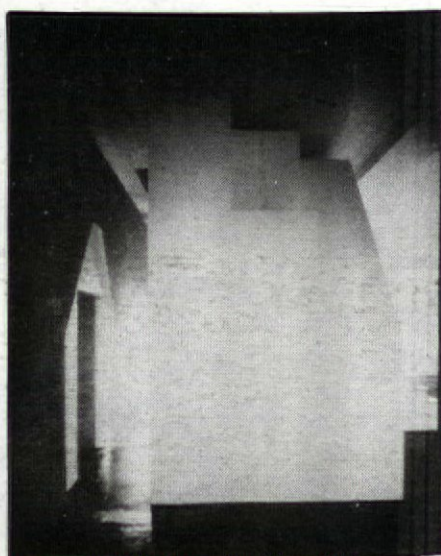
At a different level, Moore, Ruble, Yudell Architects and Planners are also noted for their juxtaposition of materials. Leason, Pomeroy, and Felderman Associates similarly utilize collage techniques to juxtapose



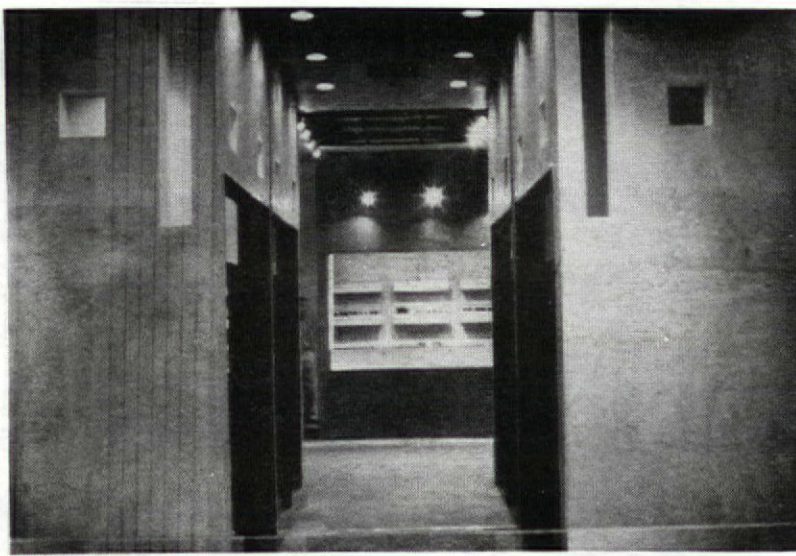
Steelcase Showroom, PDC, West Hollywood, Gensler Associates, Architects.



Horton Plaza, San Diego, The Jerde Partnership.



Francis R. Gillette Studios, New York, Franklin D. Israel Design Associate, Inc.



Philippe Derey, Los Angeles, Ruben S. Ojeda, Architect.

Southern Calif



Shire Residence, Los Angeles, Peter Shire.

During West Week, the Interior Committee of LA/AIA sponsored an exhibition of interior design by Southern California architects and designers for display in the lobby of the Pacific Design Center. Narrowed from over 160 submissions, 40 projects were selected for the exhibit. The selection committee for the exhibit identified four regional characteristics or trends in Southern California: color/shape dominance, theatresque, assembled/collage techniques, and sensuous dream. Other, broader trends were also exhibited, in particular, Japanese influence and historic homage. Selection committee members were Jan Belson, Steven Ehrlich, Barton Phelps, and Johannes Van Tilburg.

The challenge of Southern California, to use Charles Moore's words, is to create a sense of place. Perhaps this is why so much of our design is theatresque, insistent on creating illusions that connote more than what is actually present. This technique has not been viewed favorably by critics like Margo Howard. "The agglomeration has come to be known as the tacked on approach to architecture . . . or tacky for short." Southern California style demonstrates a willingness to go to extremes. Horton Plaza, by the Jerde Partnership, and the furniture of Peter Shire are excessive, yet they work within the regional context.

Our design goes for the "hot," currently characterized by bold colors, irreverent historical reference, and odd juxtapositions. According to Barton Phelps, "The interest is thrown towards the avant garde, or at least the innovative and slightly daring. So what we do is go off the end in the direction of entertainment, so that everything is new and flashy and we are distracted by it." The willingness to explore a concept to its limits is characteristic of Southern California design.

Color/Shape Dominance

According to Jan Belson, "There is a trend towards intense color. For a while everything was grayed, there was no clear color used, everything was very soft. In terms of trend, it's less definite, there's more freedom now." This is true with both color and shape. Within the scope of furniture, this freedom is exemplified in the work of both Peter Shire and Gary Gilbar.

Known for design wit and fanciful imagery, Peter Shire has established a strong following. In his own residence, a cartoon simplicity pervades the interior and helps to fragment, thus accentuating, each

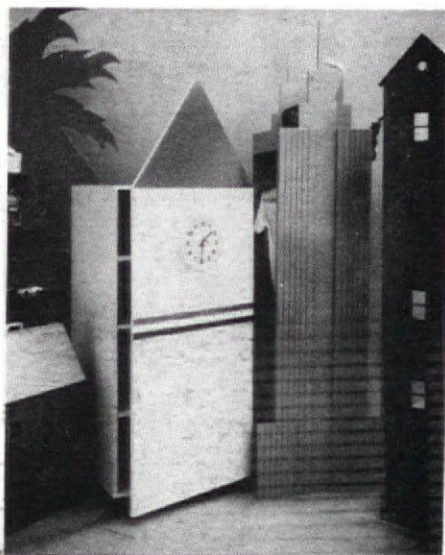
part. The bold colors and strong forms of his furniture make each piece a focal point. By simplifying the architectural elements and staging each object in space, the room takes on a uniform and pleasing character.

Bold imagery also characterizes Gary Gilbar's Fun Furniture. It's every child's dream, shaped into houses, palm trees, and other fanciful forms.

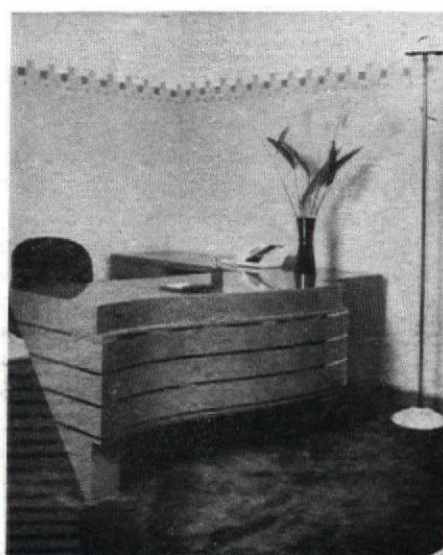
Within the exhibition, more conservative interiors with use of shape were the works of Bernstein and Miller. The post-modern E.A.C. office space in Los Angeles by Melvyn Bernstein effectively uses a desk-shape to create interest and freshness. The World Savings Bank in Santa Barbara by Leroy Miller Associates Architects utilizes cut-away architecture and bold color selections to lend impact. In this case, these design elements are also an updated reminder of our Spanish heritage.

Theatresque

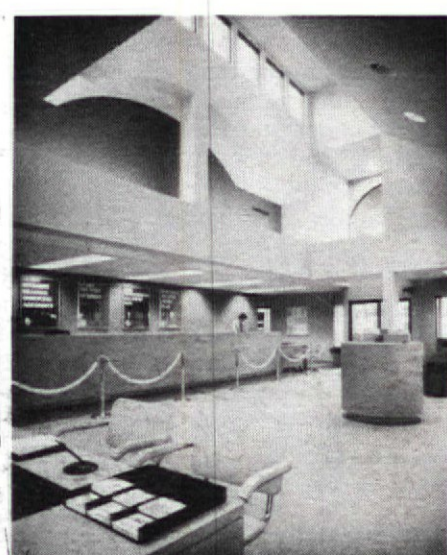
The extreme and exaggerated become dominant in much of California design. Franklin Israel and the Jerde Partnership go beyond traditional boundaries and achieve theatre. New Yorkers may be happy



Fun Furniture Collection, Los Angeles, Gary Gilbar.



E.A.C., Los Angeles, Melvyn Bernstein Architects.



World Savings, Santa Barbara, Leroy Miller Associates Architects.

Concerning Pershing Square

Feedback

The following article is a response to the Pershing Square Management Association's (PSMA) proposals for a competition to redesign the square.

Pershing Square today offers no urban amenity, yet it occupies five acres of most desirable real estate in downtown Los Angeles. It is stripped of its dignity and usefulness because its design is unable to accommodate the daily onslaught of indigents, derelicts, prostitutes, drug pushers, the police, the scorching sun, noise, smog and the wide view of the meanest, most gratuitously oppressive building in the city. The opportunity cost of not building on the property is about \$5 million a year in lost earned value revenue. But let's assume that this property will not be sold, and a better side will not be found, and the task will be to rebuild Pershing Square. Where do we start?

There are a number of major objectives that any work executed upon it will have to come to terms with. Chief among them concerns the undesirables; because for a correct civic attitude toward them we have to go back to first principles, and because without formulating a correct attitude we are building on sand. Benign neglect, as one look at the present day square will demonstrate, will not do. I feel you cannot go wrong by beginning with the idea of accommodation, as this motley crew cannot be reformed overnight, or gotten rid of expeditiously. Therefore hard, high quality surfaces should predominate a civic square and plant life only as it is consistent with fast, mechanized and frequent cleaning. No grass. Grass is the enemy of cities.

Love for our constitution, the safeguarding of morals, and the need for protection should precede any contemplation of the picturesque aspects of a civic precinct. They shall prove to be genuine formgivers. Granite surfaces, clear sightlines, raceways for police cars may not sound romantic, yet these are urban devices, agents of coexistence, that belong in the same genus as the hedges in the English countryside. Cleanliness, hard surfaces and equality under the law, these attributes transcend their utility to symbolize civic policy. Serviceability never failed to give dignity to architecture.

Built upon the foundation of serviceability, one can now proceed to consider amenities. This is a small park. Our ambitions must be held in check. I should be satisfied to contemplate chairs and benches, perhaps rather more chairs than benches to provide choice of association, and activities, such as eating lunch, sunning, resting in the shade, chatting with a friend, walking along shaded paths, preferably paths with prospects of some scale and interest. But problems still abound.

What pleasure is it to eat a

sandwich next to a mental patient recently released, or to walk among people lying on the ground? The prospect of any visual interest, an edifice sufficiently friendly or majestic to serve as a magnet of attention is not available to our square; sadly the opposite is so. The International Jewelry Center, the most prominent building around the square is gross and grotesque in every attribute accessible to reason or sentiment. It is a public nuisance in our midst. Let us now separate the two challenges our task presents, the difficulty with the homeless and the lack of physical charm. Are there any solutions?

Homeless congregate at public spaces that afford them comfort. In our mean city one of the few places that do this is Pershing Square. Can they continue to congregate here in large numbers, and can a park be enjoyed at the same time? No. Serenity, a general freedom from anxiety is required. It is a matter of proportions though. The homeless cannot grossly outnumber the rest of us but a good sampling of them will not harm the utility of the park. Homogeneity is not essential, and perhaps not desirable. The park is civic "environment," and the whole issue is that of ecological balance.

The city is a diagram of openness and democracy, especially an American city, laid out on a grid, lying foursquare as it were. Exclusivity belongs to the suburbs with their cul-de-sacs, and private security guards. To create an exclusive zone would be confession that our city cannot do what cities historically strove to do: to keep the right of way open. Today we know that segregation will not lead to bliss.

The cathedral cherished and consoled all who lived at its side, the palace ennobled the citizen with ordinance and art of living, but the corporate office tower is the first to abhor life at its base. It withdrew from the streetline, eliminated shops at street level, posted security guards and installed surveillance cameras. It seems that we will have to look for a new force of civility to bear on the outcome.

Where are we going to find this new force? By virtue of default of the genteel classes, there is only one vital force present downtown at street level, Latinos. Where it lies, Pershing Square is a no-man's-land, a sort of DMZ between the corporate powers that be, and the multitudinous small time concerns of what I shall collectively call Broadway, itself a formidable force.

On a rainy day recently, from my office in the ARCO tower, I saw few people on Flower street, (I more imagined than saw, through the high windows on the second floor dining room, members of the California Club, at lunch, look out the window and watch the people get wet;) meanwhile back on Broadway the crowd hardly seemed to take notice

of the rain, as if to demonstrate how much more lively, robust and reliable are the forces animating streetlife on Broadway. The Pershing Square Management Association still imagine the square as essentially an English garden. Two things are needed for the making of an English garden: genteel clientele and subsoil. Pershing Square has neither. Should we try to import them or should we rather think of a different kind of park. A Spanish park perhaps, because to surrender Pershing Square to the Latinos is the only practical thing to do short of sending in an occupation army. It is to the Latino that the territory rightfully belongs, as they are the only ones that would know what to do with it. My interest shall be sustained to see a use that insures a good crowd, and any crowd will do provided it is not congregated there to drink, beg or sleep. There are uses to attract such crowds on a regular basis, but of course none of them with the picturesque aspect presently being planted in the public's mind by the landlords at PSMA. I suggest that these landlords face reality and work with the people in the vicinity of the square, its captive clientele. It would also help if PSMA discovered the charm of Broadway, because the tide of humanity that is attracted to it daily, and their dependable preference for that street, create a tremendous economic value.

There remains only one question, and this shall be the most fun to entertain: how to give Pershing Square physical charm. I should think not by a competition of architects, who are quite indifferent to the consequences of their formal constructions, spending not much time contemplating life therein, thinking of it as a flower which will spring unbidden beneath their earnest feet. But the competition is announced, and I should abide by the logic of events.

Every surface in Pershing Square is built. So it is in Venice. Pershing Square is deprived of something, so are the shabby stone fields of Venice. Venice derived from this lack an advantage: life is heightened and clarified there as if on a stage. We also, the Latinos, the lunchtime bunch and the homeless, would benefit from a heightening and clarifying of our lives, the terms of our coexistence.

If I had one criteria to impose upon the competition it would be this: the winning scheme should give us a reason to believe that sometime, somebody will exit from Pershing Square a better and happier man than when he went in. For this, for us downtowners, it would be worth to have given up half of life, the landscape of earth and trees.

Andrew E. Pasterko
Mr. Pasterko is a Los Angeles-based ARCO engineer.

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proven to be the most intense commissioner when it comes to the agency's spending policies and practices. Chris Stewart has a broad range of interests, because his primary focus is job creation and growth, and not just in downtown Los Angeles.

And it should be noted that there are two design professionals on the CRA Commission. Dollie Chapman is an interior designer and Henry Rados is a marine architect.

MN: How does the CRA staff interact with other departments in the city such as the planning, public works and transportation departments?

JW: The communication, of course, is direct. With public works, with planning, our relationship is structural. We are a city agency, and the Planning Commission has to approve our plans. The Board of Works is often involved in (our efforts) to improve public facilities.

There was talk of difficulty between the CRA and the Planning Department, but I would say that in the last six months, with the leadership of Pat Russell, the agency and other departments have come into coordination. Pat was responsible for some pretty tough "job owning." She was insistent that we each play our special role and not quarrel with each other. Public Works has not had much attention. The (major development) triad has been the CRA, the Planning Department and the Transportation Department.

The Planning Commission sets planning objectives for Los Angeles. The CRA is an implementation agency with a planning responsibility over a very narrow part of Los Angeles: the 16 CRA project areas, including the new Hollywood Redevelopment Area.

MN: Development density variances have been in the news a great deal lately. Please explain to our readers what it means and why it has been used by the Agency in various projects such as the Houk Development-Pershing Square project and Library Square?

JW: The Central Business District has 6-to-1 average density, which, through the variance process, the agency may allow (developers), with the Planning Commission concurring, to build up to a density of 13-to-1 if certain conditions are met. The main condition for a density variance is: What is the public benefit of the additional density?

There has been discussion whether or not enough public benefit has been given (by particular projects). When the debate is finished, we think the answer will be yes. Clearly, in the Library Square project, people here think that rehabilitating the library is of major public benefit. Even the people who are arguing with the Pershing Square (proposal by Houk Development) would not want the argument (against density variances) to be generic. If it were, it would impact the Library which (the critics of the Pershing Square development) support.

The agency has determined that we achieve a number of goals with the Houk project. We achieve \$11 million in funds for open-space uses. We achieve a mixed-use development which, to our development point of view, was of public benefit, including 500 hotel rooms. We have saved a historically significant building on the corner (the former Title Guarantee Building at Fifth and Olive).

The Houk project also contains a metrorail stop, which allows us to specifically grant density increases in order to accommodate the station, in recognition of the traffic mitigation that (metrorail) would provide for the Central Business District.

Furthermore, the new development is in a easterly direction. Even though it's just one block, it's the first new development to link up with the jewelry center which was totally subsidized by Federal grants.

Now some folks believe that we did this by taking density from Pershing Square. The record will show that we did not take density from Pershing Square. There is a provision for development variances in the Central Business District Redevelopment Plan.

When we go to court (in the lawsuit brought against the CRA by the Los Angeles Conservancy which claims that the agency is violating the city's General Plan for granting a density bonus) the record will show that's not what we did. We have the right to grant variances. Someone could attack whether or not we got enough public benefit, but on the mechanism we use, we believe we will be upheld on that.

It's unfortunate that the language concerning Pershing Square density (i.e. "transferred development credits") has confused the issue.

MN: What have you done to make the city a livable place for human beings?

JW: The agency's commitment to housing is greater than other activity. Thirty-eight percent of our resources goes into housing, (including) rehabilitation, new construction, design and planning. I believe that ultimately the housing will be seen as one of our finest projects.

My personal identification is with Skid Row. That's what I spend my time and energy on, and I think it's the biggest challenge that the city faces.

MN: How do you view the programs underway for the redevelopment of Pershing Square? Who should finance this project? (Shouldn't it all be funded by the private-sector members of the Pershing Square Association?)

JW: I'm sympathetic with the CRA involvement with Pershing Square as a public works project. Some of the things (the Pershing Square Management Association, a non-profit group composed of downtown developers and building owners) is suggesting such as an expansion of the park to cover the automobile ramps constitute park reclamation, which the CRA is chartered to support.

So far, \$1.7 million has been invested by the CRA. The new development could cost \$5 million, which does not include the CRA contribution. (PSMA) used the money to pay off some loans and some ideas that didn't work, which I don't criticize. Anyone who says that everything has to work is not living in the real world.

The park does challenge the private sector to raise funds. I do not know if the agency will approve any specific PSMA recommendation. Reconfiguring the park seems a reasonable request, under any condition, whether PSMA survives or not.

I'm not exactly sure how we will move forward, however, and would not want to comment on that.

MN: The Central Business Dis-

trict seems to have received a disproportionate amount of attention from the CRA. What have you done in areas such as Beacon Street, Monterey Hills, Pico Union, Watts?

JW: The Central Business District has projects which are glamorous, such as California Plaza, MOCA, Angelus Plaza and Library Square. (The CBD) has the tax base to support those kind of projects. Beacon Street does not have the same kind of tax base. Wilmington has no tax base. Watts is a residential area with no commercial income, which was all wiped out in the Watts riots.

In Pico-Union, we have been able to use the Pep Boys headquarters as an anchor for the Vista Montoya project. I'm very impressed with (the) project. Subsidies comes in the form of "Cunningham Second," loans, named after City Councilman David Cunningham, who originated the idea of second-loans to (Vista Montoya) homeowners that they wouldn't have to pay back, but instead would be added into the sale price (of the units).

We have projects as far flung as North Hollywood and the (Los Angeles) Harbor area (in San Pedro). We built 2,000 housing Easton Crest and Temple Terrace in Monterey Hills, but we have some soil compaction problems there and the buildings are sinking. It's a nasty little problem.

MN: Can Hollywood be saved?

JW: Absolutely. Hollywood is the most marketable real estate in the world. Hollywood and Vine is an address known around the world.

I think that the ideas of Councilman Michael Woo for Hollywood are good, in particular a preference for entertainment-related uses and that entertainment industry should be attracted to Hollywood as its capital.

I think we should maintain the character of Hollywood and enhance it, but not change it into downtown Los Angeles. We need Hollywood to be what people expect it to be. People do not expect street drugs and violence, but they do expect to find different kinds of people. However, our problem is to maintain the distinctive character of Hollywood without those elements which really degrade it and allow it to disintegrate.

Councilman Woo, as a city planner, has a vision which is the equal of anyone I've ever talked with. His leadership supplies a missing ingredient. Hollywood is the most knowledgeable community that I've ever met. We've received 2,000 letters, and I'm talking about very thoughtful letters, some suggesting planning amendments in legal language.

MN: Is Skid Row in the right place in the fabric of the total city?

JW: It is where it has to be, near the bus depot, cheap hotels, and the low-income casual labor market, but it does not have to be like it is now.

We as a city cannot tolerate activity that we would not tolerate in our own neighborhoods, and though it will be more difficult to deal with, the city has no choice but to tackle the problem. (The city) cannot ignore it.

The test is going to be whether we can proceed with a sense of compassion or whether we're going to do it in a vindictive way.

MN: How do you respond to

the motions that were made in the City Council trying to restrict the activities of the Agency and indeed to study again the potential merger of the Redevelopment Agency, the Housing Authority, the Planning Department and the Community Development Department? Why should the CRA remain a separate agency?

JW: I don't think that it's wise. They're (all) special-purpose organizations. Each was designed to achieve a purpose, and I do not believe that you can make a tasty soup or stew by throwing us all into one pot.

The CRA was created to deal with particular problems in particular neighborhoods. The housing authority was created to provide housing for indigents who had no other place, and operate those facilities. The CRA does not operate any of the housing that it constructs. The Planning Department does not build or operate anything. It would be like saying, why not combine public works and transportation in the same department? One clears the streets and keeps them safe from potholes. The other regulates traffic. They have different functions and require different kinds of management.

MN: Why was Ed Helfeld's contract not renewed by the CRA Commission? (Did it reflect any difference in planning philosophy?)

JW: The reasons the contract was not renewed was that there was disagreement on the terms of the contract. I can't comment any more than that.

MN: What advice would you have for candidates applying for the position of CRA Administrator?

JW: Be prepared to deal with Los Angeles in the way the city will function in the future, and not the way things were done yesterday. I mean the way the city functions in terms of the economic realities of the future. We are either city on the ascendancy or on the descendency with activity that is going to slowly taper off.

Our city is growing faster and has growth potential greater than any other city in the United States. When most cities and states are suffering collapse of their office markets, we're enjoying steady growth. Over one million square feet are approved and are ready for construction. There's confidence in our economy.

But that is the city that has been planned up until today. What will be the future of the city? Can we continue this kind of growth? This is the challenge of the CRA, its Administrator and every public officer in the City of Los Angeles.

What We Publish

LA Architect welcomes articles contributed by members and non-members of the LA/AIA. If the articles are long, however, we suggest that you telephone the editor or the chairman of the editorial board to discuss them in advance or submit an outline. The editorial board reviews all proposals for long articles, and plans issues six months in advance. To reach editor Barbara Goldstein, call (213) 663-2994; to reach chairman Barton Phelps call (213) 474-1569.

efforts is the Watts Shopping Center where 20 years ago the commercial district, as it then existed, was burned out; it's never been replaced. We now have a shopping center of a quality you might find in Beverly Hills or Orange County in the middle of Watts; extraordinarily successful. But more important than its economic success is the fact that it provides a service that hasn't been there for the community and is a significant symbol for that community. The developer is to be commended. He was willing to come in and do it. But to make it happen the agency had to provide all the funds.

KM: In order to eliminate blight, is it the appropriate role of the agency to provide risk money that the private sector is not willing to advance?

EH: Right. And, the big difference between Bunker Hill today and years ago is its value as real estate today as compared to places like Watts or Pico, where the private sector is really not interested in investing.

KM: In fact, in Bunker Hill, the city is getting more from the developer than they have to put in. And in some years when the land lease is up, the city will own an enormous real estate value.

EH: Right, or to put it another way—in 100 years, the city won't have to repurchase that property to revitalize it again—they'll own it.

KM: Why was your contract not renewed by the Board?

EH: The Board is the policy-making body, and that includes the prerogative to hire and fire their administrator. My last contract was for five years, and when it came up for renewal, there clearly was a difference of opinion between myself and the board on the management of the agency. I don't think there was any major difference on substantive policy. Within this last year, the board was very supportive of the central library plans. It was very supportive of the new arts policy, supportive on the single room occupancy program in Skid Row—so there was no disagreement between the board and myself in these major issues. But clearly, there was a difference of opinions on management style. If I was unable to satisfy them, as to my style, or my relating to them, they have a perfect right not to renew the contract.

KM: You have been there just about 10 years—what would you consider your biggest successes? What were some failures? But above all, what is the unfinished agenda?

EH: I was pleased about our overall program in Skid Row, and the development of new housing for low-to-moderate income people all over the city. Utilizing Bunker Hill money, some 12,500 new dwelling units were built. The Library Square project which is to save an historic building and yet yield a functioning

public library, with appropriate development. The other historic preservation activities that we undertook. The major emphasis on the arts, manifested in the Temporary Contemporary and the new MOCA building itself, and the new LACE headquarters. The assistance and encouragement of artists downtown. The L.A. Actors Theatre. All those are art undertakings which help bring liveliness and go beyond the physical and economic issues, but are essential if you're going to have a lively civilized city. And again, the Watts Shopping Center. The level of citizen participation in the activities of the Agency have been at a reasonable level, we can point to some significant architecture that has resulted, if not as many good buildings as we'd like to see.

KM: Personally, where do you feel you did not succeed?

EH: Well, I don't think we've gone far enough in this whole question of building a city and not just "buildings." We have a ways to go to improve the quality of the streetscape. The buildings fitting in as part of a whole. I think we still have a way to go in Skid Row. I think we may be turning the corner, but we've still got a lot to do on Spring Street.

KM: I'm just surveying the projects which you mentioned as successes. You did not mention the most visible projects that were built downtown—such as the Crocker Center and the Citicorp building and all these other prominent office buildings—but you did mention Skid Row, library, the art program, MOCA, and so on. Do I infer that you do not take credit for the big buildings that would've happened anyway, because of the marketplace, but you do take credit for the quality of life projects?

EH: Well, no, I wouldn't quite put it that way. I'd say the market obviously is essential if you're going to have any kind of building of the scale of Citicorp, Crocker or California Plaza. The question of how well they're done, however, is where the agency can make a difference. And I think that clearly the Crocker Center is quality. We had something to do with it. We were fortunate to in having a developer of some imagination in that undertaking. California Plaza I see as a potential success—it's not done yet. Without the agency we could've piecemealed block by block, gotten more money probably but... we wouldn't have gotten the museum, and we certainly wouldn't have gotten the sense of center, which I'm hoping we can get, with its total build-out. But we do have some other good signs, even without the agency's stimulation. I think the Bonaventure's determination to totally open up that blank wall on Fifth Street is an extraordinarily positive undertaking.

KM: Now, Edward, that you have stepped away from the posi-

tion, and your best friend were to come to you and say, "Edward, I can have the job which you have vacated," what would you tell him? Would you tell him that he could look forward to the most exciting period of his life? Or would you tell him that he'll be fighting 26 bosses? What would your legacy be to him?

EH: Oh, I'd say that he or she would be facing the most exciting period of his or her life. And if the person were experienced, it would be understood that there are numerable bosses; seven board members, 17 elected officials, and a great number of citizen groups have to be pleased. If the citizens groups in the various communities you work in are unhappy, they go to one of those elected officers or the board; so it's all of that. At the same time, it's an incredible opportunity to improve the community, to get things built that are of quality; this city is receptive to quality, in a way many others aren't. And it has the economic strength to be able to support the seeking of that quality, in the way that poorer old cities in the midwest cannot. I'd tell the person that he or she would have the adventure of a lifetime!

Jim Wood

Jim Wood has been Chairman of the Community Redevelopment Agency of Los Angeles since 1984. He is also Assistant Executive Secretary and Treasurer of the Los Angeles County Federation of Labor (AFL-CIO) and serves as the associate director of the Counsel on Political Education (COPE) for the same organization. A member of the CRA Commission since 1977, he was one of only two board members who were not requested to resign by Mayor Tom Bradley during a massive dismissal of mayoral appointees in August, 1984. (The other survivor was Christopher Stewart, president of the Central City Association.) He is interviewed here by Morris Newman (MN.)

MN: What kind of education and background prepared you for the position you are now holding as CRA Chairman?

JW: I have a BA in Sociology from Sacramento State College. I served on a Mayor's Blue Ribbon Task Force reviewing the Central Business District Redevelopment Plan in 1976-77. After the service on the task force, the Mayor (Bradley) appointed me to the CRA Commission, and I've served on the board since November 1977.

MN: After nine years, evaluate your contribution, including successes, failures and unfinished business.

JW: I think our successes are apparent, particularly in housing

production. Certain neighborhoods, such as Monterey Hills, Normandie and Adams, would have gone without public improvements had we not been there. Vista Montoya (the housing project in the Pico Union area) also comes to mind.

I think our accomplishments are easier to catalogue than our failures, which are less apparent. I would have to say that we've failed to solve the transportation problem in downtown Los Angeles. We had one solution in the people mover which we failed to secure, and every day metrorail appears more threatened. Transportation is currently one of our most serious setbacks.

Finally, there has been a failure to achieve a consensus on how to handle problem of what I call City East, and which other people call Skid Row.

MN: Describe the job as CRA Chairman as it relates to the CRA Commission, the Mayor and the City Council.

JW: The chairman of the agency's job is to make sure that there's an orderly meeting and to ensure that the agency members are kept aware of CRA business. I (also) see the chairman's job as ascertaining the agenda for the (redevelopment) agency.

What gets put on the (CRA) agenda comes from the Mayor, the City Council and from my own observation of what the agency ought to be doing. It's a very important function and I treat it very seriously and keep it in mind that they do that only as I fairly include them (in determining agenda items). I see myself as organizing discussion, but not directing it. There are six other people on the that board and some of them hold opinions as strongly as anyone I've ever met.

I receive frequent invitations to meet in the Mayor's office and with City Council members.

I don't think the council members have a (redevelopment) agenda, as such, but all the people in the council have (redevelopment) projects in their districts, and they need assistance in doing those projects. I offer my assistance in doing those projects, and my role in the agency is to facilitate that discussion.

That's also true of the other (CRA) commissioners. We have a full complement on the board. I think, of the skills necessary to administer the agency.

Frank Kuwahara is very knowledgeable about the (Central Business District) and he's chairman of the Japanese-American Cultural and Community Center. His closeness to Chinatown gives him special insight. Dollie Chapman is a downtown resident who lives in the Bunker Hill project area. Dr. Kilgore is, I think, the most knowledgeable civil rights leader in Los Angeles. Ms. Irene Ayala is interested in the financial stability of the organization. She has

Changing CRA Leadership

Interviews

Introduction

Redevelopment agencies in California are state legislated, independent agencies in accordance with Sections 33000, Division 24 of the Health and Safety Code ("Community Redevelopment Law"). Thus they are governed by the laws of the State of California rather than by municipal ordinances. The agency board members are appointed to four-year terms by the mayor of the city and confirmed by the city council. While the agency is independent and state legislated, many actions must be approved by the city council. Thus a five-year development plan for a given project area would be worked out between the planning department and the CRA staff and submitted to the city council for approval prior to implementation by the independent agency.

The agency board members are legally responsible for the management of the agency in the same way as a board of directors of a corporation would be legally responsible for the policies and the conduct of their corporation. Thus they may purchase and dispose of land, they may enter into contracts, hire personnel, let consultant contracts independent of the city policies. Their personnel is not part of civil service. The redevelopment agency board also has the power of eminent domain which can be exercised in the interest of redevelopment of a blighted area. This tool, however, has been used very sparingly by the Los Angeles agency. The policies of the CRA Board are carried out by its administrative head, a position which was held by Edward Helfeld and which is now open.

Ed Helfeld

The following interview was conducted by Kurt Meyer, FAIA (KM.)

KM: What is the relationship between the Community Redevelopment Agency to the rest of the City of Los Angeles, other city departments, the council members, and the Mayor?

EH: The Community Redevelopment Agency is the implementation, or action arm, of the city, where the City Planning Department is its policymaking, broad, general comprehensive planning arm. When the agency undertakes any activity, whether it's an annual budget, the annual work program, land sales contracts, or the actual adoption of a redevelopment plan, it always has to be reviewed and approved by City Council.

KM: Why do you think that one councilman offered a motion to combine the redevelopment agency with the planning department, with other city departments in order to "increase efficiency and accountability?"

EH: Let me take the question of accountability first: It surprises me when that is raised, because the accountability is always there. Annually, we bring our budget to City Council to have it approved. This is not a rubber-stamp operation. The budget also is tied to specific actions that the agency intends to undertake. Council has the opportunity to determine whether we are carrying out the policies they wish to see carried out. For developments of both modest and grand size, the appropriate council committee, planning or environment, reviews the development and can stop it if they don't want it to proceed. Every one of the 12,500 new dwelling units for which CRA has been responsible in the last nine-and-a-half years were only undertaken if first the councilman of the district indicated that he or she wanted the project, and secondly, if the whole City Council approved the so-called "finding of benefit" which enables tax increment funds to be used. So there is accountability right now. As to the question of efficiency—that misses certain important distinctions between the City Planning Department's and the CRA's missions. It's very important, and I believe this Board and previous Boards have always felt it's important that our negotiations with developers are not simply a real estate transaction, but a team effort that requires the real estate expert, financial expert, the planners and the designers from CRA. This group works as a team in negotiating with the developer to get the best quality of project possible as well as the most advantageous economic terms. The kind of planner-designer that we have on CRA staff who hones his or her skills working with the real estate person, the fiscal person, is quite different from the comprehensive planner, the policy planner, the community planner, that the City Planning Department must have. And to mix those up, I think, can be a mistake and result in poorer quality.

KM: Do you feel that it was an advantage to have your staff not on Civil Service?

EH: I definitely think that's an advantage.

KM: If a developer wants to come into town to build a big development in Hollywood, what is he supposed to do? Should he first buy tables for the councilperson's annual fundraiser? Or should he go see the Chairman of the Agency, or make a telephone call to Ed Helfeld to find out how to go about this development?

EH: Well, there is no use making a call to Ed Helfeld anymore, but... obviously, you mentioned some very key people. It seems to me that the Board has delegated to its administrator this kind of negotiation. Obviously, the Board has to

be brought up-to-date, kept informed, because they will ultimately have to make a decision. But I think that the Board hired its administrator and its staff to do that kind of negotiation. Obviously, a developer should touch base with the councilperson of the district initially. And it's up to the staff of the councilperson of the district and the redevelopment agency staff to keep their colleagues in City Hall informed, and hammer out any kinds of possible problems with that development, but if too many other people are dealing directly with the developers, chaos reigns.

KM: Should, then, the Board of Commissioners of the agency play a management policy-setting role and ask the administrator to negotiate contracts that are then brought to the Board for approval?

EH: That's my feeling. The board is like the City Council. If a developer comes in—your example from Hollywood—and wants to do so and so, say to build a shopping center at a certain intersection after favorable reaction from the councilman, and the agency board says: "that seems reasonable. Staff, go ahead and see how you can negotiate it out," then, it seems to me, they step back and have the staff try and work it out. But it's very important as those negotiations proceed that the board and councilmen are kept informed and are more comfortable in the direction underway. There's another function that the agency and board and staff perform that can help the elected official: they can be the lightning rod. Many years ago in another city this whole question of combining all kinds of agencies came up in the discussion I had with the mayor of that particular city, and I described that somebody else was proposing abolishing the agency board. He smiled and said, "Oh no, Ed, you take the heat and I cut the ribbons." And I think that has been true, in my tenure here, at CRA. Oftentimes the CRA Board and its staff take a lot of heat. I think it's very helpful for Council to have a lessening of pressure. City Council and the Mayor are extraordinarily busy with a whole host of things.

KM: Most planners agree that downtown should not expand west of the Harbor Freeway. Do you agree?

EH: I had conversations with the Planning Director, General Manager of the Department of Transportation, and Mr. Garcia of the Planning Commission, and we were all agreed on this issue. We had been talking about trying to come up with a recommendation to the City Council and it still hasn't happened. I am hopeful that this will occur soon.

KM: All professional people in the City say it would be a bad mistake. At the same time, it seems to happen. Why?

EH: Ours is not a benevolent

dictatorship—I'm not Baron Hausman and the Mayor is not Louis Napoleon. We have a check and balance system and all people's rights need to be protected and that takes time.

KM: Let me ask you a couple of specifics. On a project area—can Hollywood be saved?

EH: I believe it can be saved.

KM: What is needed to be done in Hollywood to save Hollywood?

EH: There are some positive factors when trying to work for the revitalization of Hollywood. When you say "save," it sounds like it's dead, or near death. I don't think Hollywood is, I think there are many, many strengths in Hollywood. There are certain problem areas, like along parts of Western Avenue, and the retail areas along Hollywood Boulevard, but there are also some very great strengths. There's some healthy sub-neighborhoods, residential neighborhoods in Hollywood—it's a very dynamic area that has experienced a wonderful mix of ethnic groups. It has a committed and energetic councilperson who's very anxious and clearly has it as his top priority—the revitalization of Hollywood.

KM: Is Skid Row in the right place?

EH: I'm not sure what you mean by "in the right place." It's a fact. It's there. It's an area that is very difficult to work with. I think the city made the right decision, before I got here, when they opted for peaceful coexistence among the various entities that make up what is called Central City East, or Skid Row, including very significant commercial activity. The one component of Skid Row that's most difficult to deal with and root out are the criminals. Those are the people that prey on the so-called down-and-outers, and the businesses.

KM: Everybody has the spotlight on the central city of downtown. What has the Agency been doing in other parts of the city?

EH: The CRA's been very active in some 20 areas of the city. Only three of the so-called "project areas" are in downtown. And very important are the activities and neighborhoods like Normandie, Pico and Watts, and San Pedro and Wilmington, and Hollywood-North Hollywood and Chinatown, where we try to preserve basically sound areas with some significant problems. I think the agency has done an excellent job over the years in rehabilitation, trying to save the housing stock in those communities. Some 6000 dwellings have been saved. The agency has also triggered new construction of housing in these areas. And it has worked diligently to preserve those neighborhoods and selectively fit in new development. Perhaps the most underrated of our

Cal Poly Pomona

Grading the Schools

high school dance floor in the local gymnasium. And with careful prodding of these images another memory sense can be aroused: from the back porch, the faint sound from the living room of a phonograph record playing a parent's favorite; in the tree house, the heart-tugging sound of the wind in the pine boughs about us; on the dance floor, that particular music that particular band played that night—and in this case two more memory senses: the fragrance of the perfume and the skin's sense of the dance partner's hair on the cheek. But the latter two are evanescent, while the music magic can be summoned and sung. And, if one is lucky, the place and space can be revisited. Lucky? Ah, only perhaps.

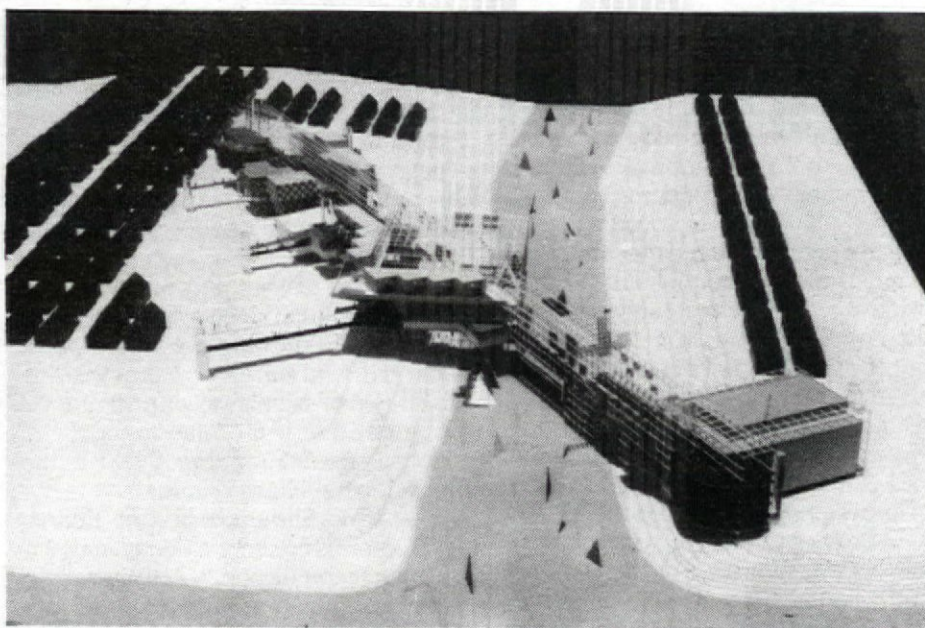
As for immortality, music and architecture hold no monopoly between them. They must, of course, share that quality with the poets and playwrights. And with the architects of nations and the architects of ideas. But there is a difference. All the latter's immortality hangs delicately on the intangibility of words while only our chosen two share a magic that can be summoned through the simple senses of eyes and ears—intelligible to the whole Babylon of our world. A precious quality. But one that carries a responsibility: the one to be judged as it may be uncovered by the archeologists of the future, and the other as it may be sung from the instruments and throats of generations unborn. A heavy magic for both.

Paul Sterling Hoag, FAIA

New Architects Board Members

Governor George Deukmejian has appointed Dorinda Henderson and Paul Neel as members of the State Board of Architectural Examiners. Ms. Henderson serves as a public member and her term will expire June 1, 1988. She is an assistant vice president and legal investigator with the corporate security division for Bank of America in Los Angeles.

Mr. Neel serves as an architect member replacing Vincent Proby. His term will expire June 1, 1989. He is a professor of architecture in the School of Architecture and Environmental Design at California Polytechnic State University, San Luis Obispo. Mr. Neel received a bachelor of science degree in architectural engineering from California Polytechnic State University, San Luis Obispo; a bachelor of architecture from the University of Southern California, Los Angeles; and a master of architecture, building science degree from the University of Sheffield, Sheffield, England.



Venice Center, fifth year thesis project.
Keith Coffman, Randy Mariano, Glenn Ueda.

The School of Environmental Design at California State Polytechnic University, Pomona, which represents faculty from architecture, landscape architecture and urban and regional planning, emphasizes the need for a multidisciplinary approach to the complex issue of design. The school has a long tradition of interdisciplinary studies which dates back to the 1950's and its first courses in landscape architecture. These were followed shortly by the initiation of a program in urban planning in the early 1960's, and architecture in the late 1960's. With the appointment of the first Dean in 1971, the school was formally established and given independent status within the university.

The department of architecture provides a course of study which leads to a 5-year Bachelor of Architecture degree. The first year of design is an introduction to basic design concepts, two-dimensional design investigations of line and form, and a formal indoctrination into drawing conventions, graphics and model making. The students progress rapidly to completed buildings and site design by the first quarter of the second year of design. Projects then begin to vary in complexity and scope until the fifth year when students are encouraged to pursue a course of study in theory of design, urban design, technical aspects of design, or interior architecture.

For a limited number of students, an additional year of in-depth study is provided and leads to a Master's degree in architecture. This program culminates in a major project at the thesis level. The Master of Architecture program is also available to students with a bachelor's degree in a related field. This program typically requires two to three years of architecture prerequisite studies prior to the final thesis year.

The studio system, consisting of design laboratory and associated lec-

tures, is the primary method of education. "Coming to Cal Poly was a new experience for me," says David Kataoka, a second year student. "Gone were the days where my assignments were handed to me on a platter, gone were the days of the one correct solution. I learned to explore the gray areas between the simplicity of black or white, improving my solutions with variety, rather than limiting them with the 'one right answer'." We try to encourage students to explore a multiplicity of the process and in so doing, a greater understanding of themselves.

Because of the central interdisciplinary mission of the school, the department encourages participation in courses offered by the landscape architecture and urban and regional planning departments, and it promotes a synergistic approach utilizing the three disciplines within many of the studio projects from the second to the fifth year.

Cal Poly is situated in one of the fastest growing metropolitan areas in the United States, the junction of Los Angeles, San Bernardino and Orange Counties. It attracts students from both Southern California and the rest of the state. The school has one of the largest minority populations in the California state system, and also has a substantially high percentage of women.

The faculty within the department of architecture, numbering over 30, represents a diverse group of individuals drawn from all over the country and the world. It includes citizens of Greece, Italy, and Great Britain, and most are practicing architects.

Because the school was originally planned for 300 students in the 1960's and now has a population of well over 1000, there are inevitable growing pains. Plans are currently underway to help alleviate this situation. The graduate program in architecture has recently moved into

its own small building, and expansion of the main environmental design building will soon yield 25 new faculty offices. Internal reorganization has created a new lecture room and computer laboratories.

While the size of the building has remained the same over the years, the curriculum and programs have not. The school of Environmental Design is currently planning an international studies institute with study centers in Italy and Greece. This satellite program, drawing faculty from the school as well as accomplished European professionals will function in cooperation with the university's international programs.

Three new certificate programs are presently being planned: international development planning, urban design, and preservation studies. In addition, three new administrative units have already been developed within the school: the Institute for Environmental Design, the computer-aided instruction laboratory, and the admissions, records, and advising center. In continuing the goal of academic excellence, the school has begun a national fundraising campaign to build and maintain a major environmental simulation laboratory.

Reflecting on the changes in the school since the early 1970's I would describe Cal Poly with the words progress, synergy, academic freedom and unyielding orientation towards the study and further definitions of design. But perhaps one of my students, Jeff Iverson, has said it best, "Cal Poly is dedicated to teaching architecture as design. I have changed more as a person in my time at Cal Poly than in any other period of my life." And isn't this what education is all about?

Catherine A. Garland

Ms. Garland, a graduate of Cal Poly Pomona, is currently a Lecturer in the Department of Architecture.

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Muzak, Mozart and Magic

The Listener

We had not been surprised that the little restaurant's Muzak had never intruded during the months we had crafted these columns at its luncheon tables. But today, as we set our pencil down on our yellow pad to free both hands for our BLT, we realized that the Muzak was truly faceless. Faceless as the patrons brushing past our table through the rush hour—no more demanding than the paper on the walls and ceiling. Nothing intruded here except the need to smile and grunt a "thank you" as the waitress refilled our coffee or the bus-boy retrieved our plate when the BLT was gone.

We had started this piece with a query to ourselves as to why we had never been able to play our tape of Glenn Gould's Goldberg Variations while working at our drafting table. It wasn't enough that this tape of Bach moved us more deeply perhaps than any other music we knew. Nor that we must always had to draw near to the speakers to be sure not to miss the ethereal humming of Gould's voice. A humming that comes and goes, ever so faintly, behind the piano in the foreground, as his voice joins his fingers in lovely phrase after lovely phrase. Well who could draw lines or study Sweet's catalogs in this presence—this magic?

So that query was easily answered; but it was the spectrum of music between Gould's Goldberg and Muzak that posed the borderline questions. For example, why had we played Mozart piano concertos, three of them, during yesterday's intense bout with a punch list for an overdue project? Had we needed Mozart's help—and found it? Had we been humbled and energized, both, by remembering how his work flowed fully formed from his mind—that he needed no punch lists? More magic.

Then what of the Schumann tapes—the ones dear friends had recorded in a Glendale high school auditorium at a concert by pianist Anton Kuerti before he had moved on to give his Schumann to the world's concert halls? Our friends had been excited that night and had forgotten to press the start button until after the start of the first movement. But, no matter, for even though the tape copy they gave us is also untitled and undated it is young Kuerti's fervor which matters—and especially the roar of applause at the end. That applause summons images of our friends' glowing faces as they pushed through the crowd after the concert to be near "their Tony." For you see, they were his surrogate parents. So, though the music is Schumann's, it is these people that present themselves to us and all our early clients of that time who trusted us and even earlier friends that believed in us before ever a design of ours came off our pencil points. Thus, today, this music magic is especially easy to work to.

Now the other romantics in our tape library at our office are played less often in recent years. A change of taste? Perhaps. But there they wait and when summoned from their uncharacteristically tailored plastic cases out come images 35 years old of after-dinner drives to conferences with clients to help them dream their homes. The day then had always been hectic: the architectural work, of course, but our office was in a corner of our garage, and there were young children out of school, and puppies not yet house-broken, and, outside the window above our drafting board, there was the driveway, eternally covered with golden sycamore leaves, ever-present and smothering. The Golden Fleece of sycamore leaves, ever-singing their siren song about how much better our work would go if we would but dally awhile to rake them! So the after-dinner drive to the clients was a decompression chamber. And magically, the 19th century romantics on the only local music station (very little Bach then) plucked us even out of that chamber and set us back on firm ground. For, played at high volume, Rachmaninoff and his friends enabled us to transform our mood to suit that of our clients—their mood of anticipation and excitement as they tried to envision our partnership concept of home. And Rachmaninoff's magic rarely failed.

Years before Bach, before architecture for us, there was "Scheherazade." We remember a cold, glittering morning of bright sun on new snow. The sunlight, bouncing from the snow through high windows, shimmeringly lighted the ceiling of the basement apartment of an old mansion near the Spokane Public Library. At this library, the night before, we had discovered Frank Lloyd Wright's autobiography and read through the night until almost dawn. Now, two hours later, we had opened our eyes to the lighted ceiling and sunlight-slivering crash of the opening bars of Tchaikovsky's "Scheherazade." Frank Lloyd Wright, a phonograph, a new young wife's eerie sense of timing and Toscanini's sensitivity to the power of Tchaikovsky's image, all converged and a new convert to architecture was born of the magic.

The aphorism, "architecture is frozen music" seems properly born of Bach. But equally properly would be the obverse of the coin, "Bach is molten architecture." Just so but only if the architecture is carefully selected. In our profession we matriculate with the joyousness of Vivaldi and proceed from there. Now and then there is one of us who graduates with the *cum laude* of Bach. But their most poetically carved stone is not more durable than Bach's molten rock.

We all carry in our memories places and spaces of powerful meaning: a back porch, a tree house, a

L.A. ARCHITECT

Tribute to Dione Neutra April 15

A tribute to Dione Neutra, honoring her life with her husband Richard and her contributions to architecture and music, will take place Tuesday, April 15 at the Biltmore Hotel in Los Angeles. The tribute is sponsored by the LA Chapter and five architectural schools—Cal Poly Pomona, Cal Poly San Luis Obispo, SCI-ARC, UCLA and USC.

Cost of the dinner and program is \$25, payable in advance. Reservations must be made with the LA Chapter office no later than Thursday, April 10. A cash bar reception will start at 6:30 p.m. in the Tiffany Room, followed by the dinner at 7:30 in the Crystal Ballroom.

Dione Neutra was born and raised in Zurich, Switzerland, surrounded by music. Her great grandfather was a tenor and her grandfather was a tenor, painter and poet. Her paternal grandmother was a singer and pianist as was her father who was also an engineer.

She started with piano lessons at an early age; at 14 she began cello lessons and at 18 singing lessons. Her

father had wanted a cellist for his chamber music.

When she met Richard Neutra in 1919, he was working as an apprentice in a nursery; he could not find a job in an architect's office. Their courtship lasted four years before he found a steady job and they could marry.

As a betrothal present, Neutra gave her a typewriter. As a wedding present to him, she learned to type. During their many lean years, she was his only secretary, and she finally became so indispensable that he could not travel without her. So, she accompanied him on most of his world travels.

After their marriage, Neutra moved to the United States in 1923 and Dione followed in 1924. They stayed with Frank Lloyd Wright for three months before finally moving to Los Angeles so Neutra could work with R.M. Schindler. They had three children: Frank, Dion, a Los Angeles architect; and Raymond, who is an epidemiologist and a professor at Harvard.

As she had developed a special musical talent—to sing and accompany herself on the cello, she often performed before or after lectures, or at receptions all over the United States, Europe, Japan, Africa and Asia. Although she eventually coordinated six secretaries, she never gave up her music.

Richard Neutra died in 1970 and for the past 12 years, Dione has been working on a book describing the early life of her marriage as revealed through their correspondence. She also translated the letters from German into English.

Dione Neutra's *Richard Neutra: Promise and Fulfillment, 1919-1932, Selections from the Letters and Diaries of Richard and Dione Neutra* was published in January. According to the publisher, the letters serve as intricate building blocks to form a foundation by which the reader is led to interpret the construction of a marriage built on genius, insight, love and devotion.

The Biltmore Hotel is located at 515 S. Olive St. There is valet parking at the front of the hotel or self-parking beneath Pershing Square.

USC Woman Wins Pereira Prize

Lalida Pinsurana, a student at the University of Southern California, has won the \$1500 first prize in this year's LA Chapter student design competition for the Pereira Prize. Last year's winner of an honorable mention in the same competition, she won this year's top prize for her design of a high-rise, mixed-use project on a prominent site in downtown Los Angeles. The students were given two weeks to create a project that accommodated office, residential and commercial/retail uses.

Second prize of \$500 went to Jacqueline Karsevar of Cal Poly Pomona. Honorable mention prizes of \$100 each were awarded to Amy Alper and George Yu of UCLA; Victor Garcia of Cal Poly Pomona; Antonio Pares of SCI-ARC; and Rodney Wong of USC. Pares also won an honorable mention in last year's competition.

The student design competition is sponsored annually by the LA Chapter. Each year William L. Pereira Associates donates \$2500 for the prizes.

This year's jury, which acted as the client's building committee, included Daniel Chudnovsky, AIA, Maxwell Starkman Associates; Scott Johnson, AIA, William Pereira Associates; Tom Lindstrom, Alpha Omega Development Co.; Herbert Nadel, AIA, Herbert Nadel AIA & Partners Architects, committee chairman; and Donald Spivak, AICP, senior project manager, Los Angeles Community Redevelopment Agency.

The competition took the form of a two-week initial concept phase for an actual mixed-use project in Los Angeles. Students were encouraged to take on the role of the architect and to do preliminary research into the building type. All were required to visit the site, located on the southwest corner of Francisco and 8th Streets.

Emphasis was placed on urban design, architectural massing and preliminary site development. Development mix for the potential 1.757 million-square-foot project was 50-60% office, 30-35% residential and 10-15% commercial/retail.

The resulting design had to show maximum sensitivity to the nearby Harbor Tower and Citicorp Plaza projects; respond as if the entire quadrant was master planned at the same time; and be contextual without duplication.

The winning projects were exhibited at Cal Poly Pomona in March.

