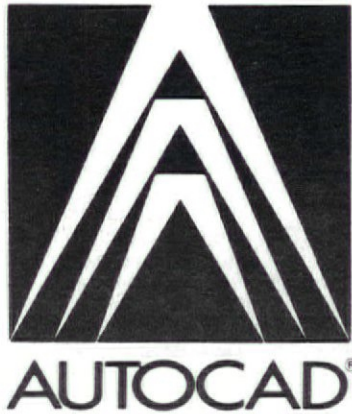


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ARCHITECT

July 1987

Two Dollars



Critique: 1000 Wilshire Page **6**

Restaurant Interiors Page **8**

Food photo: 1980. Sands: upland. Cad: 1987. The J. J. & J. J. Partnership

Architect's Calendar

July 1987

WEDNESDAY 1

Library Committee
Chapter Board Room, M-62
Pacific Design Center, 5 pm.
Call (213) 659-2282.

**Artist and Designer
Competition Begins**
Competition to revitalize Todos
Santos Plaza, Concord, CA,
\$40 per entry. Contact Mr. Edward H.
Phillips, (415) 571-3159.

On Site Study of Restaurant Design
UCLA Extension Course begins.
6 Wednesdays, 6:30-9:30 pm, \$150.
Call (213) 825-9061.

The Architecture and Symbiosis
Selected works of Kisho Kurokawa,
world famous Japanese architect.
Museum of Science and Industry.
On-going through July 13.
Call (213) 744-7449.

Jose Luis Sert 1902.

THURSDAY 2

FRIDAY 3

WEEKEND

Sunday, July 5
The UCLA/Cambridge Program
through July 25.
Call (213) 825-2085.

MONDAY 6

TUESDAY 7

**LA/AIA Board of Directors
Meeting**
William L. Pereira offices,
6100 Wilshire, 4 pm.
Call (213) 659-2282.

Reception for AIA Members
With Board of Directors William L.
Pereira offices, 6100 Wilshire, 6 pm.
Call (213) 659-2282.

WEDNESDAY 8

Associates Board Meeting
Chapter Board Room, M-62,
Pacific Design Center, 6:30 pm.
Call (213) 659-2282.

THURSDAY 9

Pro-Practice Committee
Room 259, Pacific Design Center,
5:30 pm. Call (213) 659-2282.

FRIDAY 10

WEEKEND

Saturday, July 11
Downtown Walking Tour
Sponsored by LA Conservancy.
\$5 per person.
Call (213) 623-2489.

Saturday, July 11
CALE Mock Exam

Sunday, July 12
Richard Buckminster Fuller 1895.

MONDAY 13

Real Problems Exhibit Opening
Pacific Design Center Rotunda
6-8 pm. Exhibit through August 1.
Call (213) 659-2282.

TUESDAY 14

WEDNESDAY 15

LA and the Movies
Film series sponsored by LA
Conservancy highlighting history of
entertainment and theatre architecture.
Call (213) 623-2489.

THURSDAY 16

FRIDAY 17

The Prairie School in the Mid-West
Lecture by Jonathan Lipman, Wright
scholar, author and curator. Gallery
Theatre, Barnsdall Art Park, 7:30 pm.
\$3 public, Hollyhock Members free.
Call (213) 662-7272.

WEEKEND

MONDAY 20

CALE Exam

TUESDAY 21

CALE Exam

WEDNESDAY 22

CALE Exam
A Night Of Vaudeville
LA at the movies, LA Conservancy
film series continues.
Call (213) 623-2489.

THURSDAY 23

Pro-Practice Committee
Room 259, Pacific Design Center,
5:30 pm. Call (213) 659-2282.

FRIDAY 24

WEEKEND

Sunday, July 25
The Cambridge/UCLA Program
Second session, through August 15.
Call (213) 825-2085.

MONDAY 27

TUESDAY 28

Interior Architecture
Chapter Board Room, M-62
Pacific Design Center, 4:30 pm.
Call (213) 659-2282.

WEDNESDAY 29

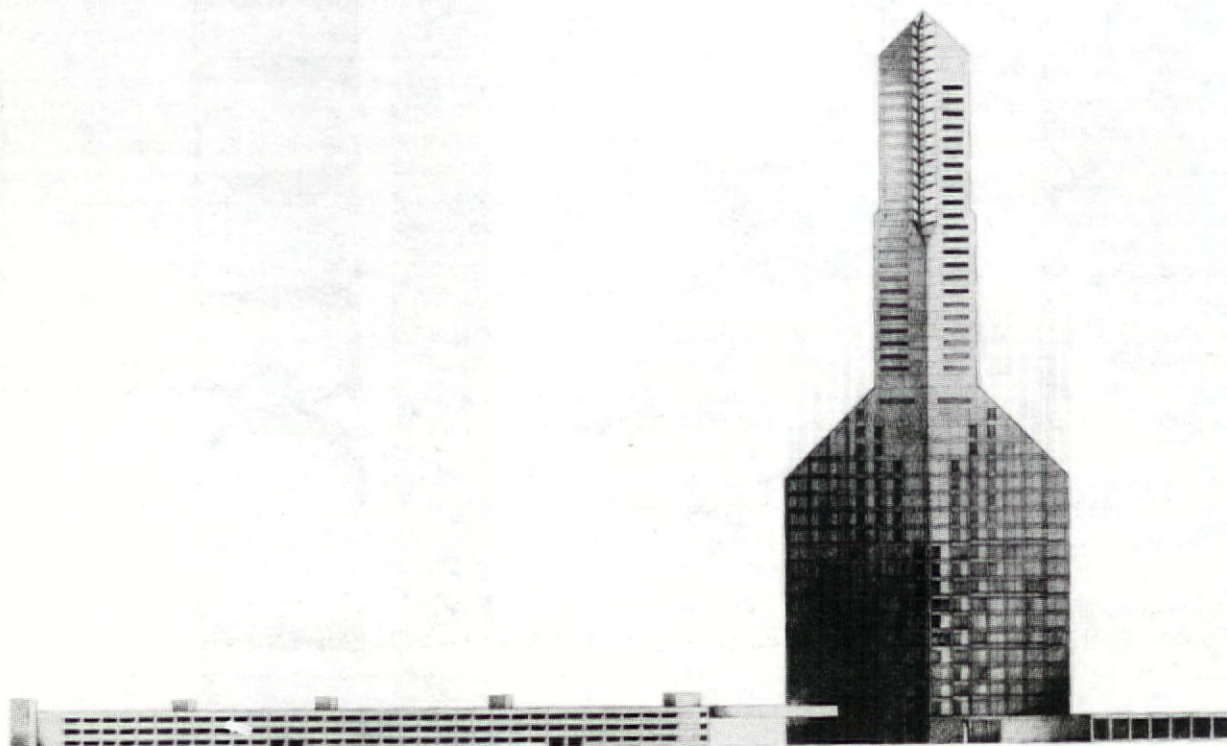
**Founders Night at the
United Artists**
933 S. Broadway, LA at the movies,
LA Conservancy film series
continues. Call (213) 623-2489.

THURSDAY 30

FRIDAY 31

Deadline Entries
LA/AIA design awards, 1987.
\$75 per entry, refer to June
LA Architect.
Call (213) 659-2282.

**Deadline for Prestressed Concrete
Institute Design Competition**
Contact Dawn J. Myers, PCI, 175 W.
Jackson Bl., Chicago, Ill, 60604.
Call (312) 786-0300.



Kurokawa's Gateway Center project is featured in the Architecture of Symbiosis exhibit at the Museum of Science and Industry.

Designing Dreams

Books

Designing Dreams: Modern Architecture in the Movies, by Donald Albrecht, New York, Harper & Row, 1986.

There is an overlooked tradition in Los Angeles architecture, the dream of a limitless expanse of soft lines, white glowing surfaces and the effortless flow of space towards a vague vanishing point. It's not a very real tradition, but that fact only makes the filmic structures of Cedric Gibbons, Hans Dreier, Kem Weber and Van Nest Polglase more seductive. Films of the 1920s and '30s could deliver utopia in a manner of which Le Corbusier, Gropius and the other modernist manifesto-writers could only dream. In *Designing Dreams*, Donald Albrecht documents the modern world promised, manufactured, and perverted by the factories of Hollywood.

Though Albrecht grounds his arguments in discussions about artists and filmmakers who wanted to destroy the confines of European social and architectural traditions of his, emphasis is on Hollywood pro-

ductions during its first glory period. He traces the transformation of motifs, compositions and even specific designs by leading architects into consumer objects denoting glamor, escape and the promise of a better world. Albrecht points out the irony of films introducing a larger audience to the principles and products of modernist design while perverting its revolutionary principles.

The spread and perversion of modernism in movies is paralleled by the emergence of the film designer, and Albrecht discusses each of the major studios and their designers separately. His analysis of their appropriation of everything from streamlining to grids to free plans is astute, marred only by his simplistic plotline-synopsis of the main developments in modern architecture. Unfortunately, his simplification is enhanced by strangely inappropriate comparisons, such as those between the sets of *Metropolis* and Mies van der Rohe's glass skyscraper projects, or between the drawings of Anton Grot and undefined De Stijl designs.

What is utterly lacking from this

collection of movie stills is either a working definition of modernism, or a more thorough investigation of the relationship between the function and characteristics of film and architecture in a period of modernization. Albrecht positions designers at that place in the culture industry where the creation of new worlds is transformed into the consumption of stylish and faddish affirmations of the status quo. Le Corbusier's "architecture or revolution" is answered by the effortless decadence of Fred Astaire and Ginger Rogers dancing through substanceless reflections of modern surfaces.

This type of free-floating design stands in clear contrast the fixed coordinates a monumental modern architecture. Movies can imagine a world of freedom, escape, and control over all forces of nature within their elusive realm, but reflect on a reality in which technology, change, criticism or the revelation of relationships, whether personal or architectural, is dangerous, sinful and perverse. Modernism can be tolerated only as an image, and only if it is satirized, placed in the future, or framed in traditional structures. The architects who grew up with this split between idealized, perhaps wicked, and often invisible modernism and the safe haven of retardataire romanticism have given us postmodernism.

Yet even pastel pastiche itself is a collage which owes much of its structure to a change in our method of composition shared by both film and architecture. By focusing on images alone, both Albrecht and many currently practicing architects allow the controlling focus of technology to hide behind the set.

Albrecht, in his concentration on the images of modernism, ignores the essentially mechanized nature of film, the divorce between production and consumption it engenders, and the spatial and temporal manipulations of which it is capable. Critics from Benjamin to Giedion were excited about the representational liberty and possibilities of film as a medium, its purely visual coherence, divorced from narrative traditions caught in already-appropriated meaning. They were interested in montage, splicing and close-ups, not in the architecture caught in these romantic but mechanical veils.

Beyond the realm of criticism, film has long since outstripped architecture in its ability to create new worlds, to design our dreams and to propose startling alternatives to reality. Architecture, which has to survive beyond the controlled incubator of the soundstage and the editing room, is still searching for the elusively self-destructing images of an absolutely functional, abstract and utopian modern world and realizing its search only in inconsistent fragments. On the other hand, films no longer present their world as otherworldly dreams: the reality they now claim to mirror has become that of the electronic village stretched out along the collaged signs of the strip. In that global sprawl, but in Los Angeles especially, it is therefore often hard to locate either dream or reality.

Aaron Betsky

Mr. Betsky is writing a book on the work of architect James Gamble Rogers.

July
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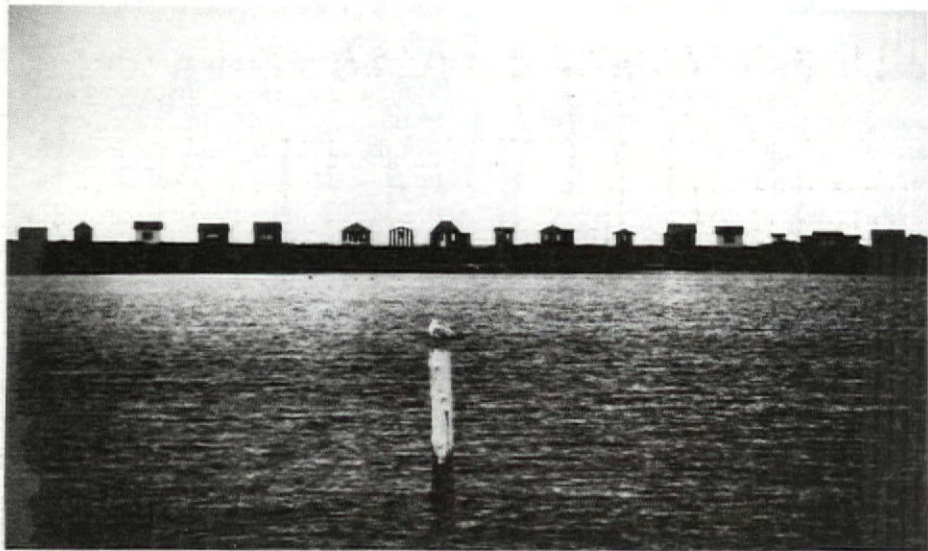
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imately five hundred entrants and 2,500 images this year, nearly double the amount of previous years. The coordinators, the AIA/Saint Louis Chapter, assembled an outstanding jury comprised of Albert B. Fuller, Jr. AIA, architect, Chairman, Donald Carty, Hon. AIA, Editor of *Architecture* magazine, Tim Hursley, architectural photographer, and Sarah Spurr, graphic designer.

The jury was impressed with the quality of the entries and noted that the winners were spread across the

nue of communication with your client. The key to any contract is to express in writing the understanding between the parties as to the services that will be provided by the architect and the rights and obligations of each party. There are many ways of accomplishing this goal from a simple two-page document to a 150-page treatise that attempts to cover any possible contingency. A full discussion of these aspects are well beyond the scope of this column. We will first talk about certain myths surrounding



"Summer Houses—Danmark," a photograph by Bruce Leigh Rudman, received an award in the AIA photography competition.

country, rather than the usual West Coast domination. The winning photographs made up the exhibit displayed at the annual AIA convention in Orlando, Florida last month. Of the 48 winning entries, Bruce Leigh Rudman, Steven D. Ehrlich, Erik Lerner, Bochuin Ni, Hector A. Patrucco, and Thomas Proctor represented the LA/AIA. All images entered this year are being considered for the 1989 AIA calendar.

Law

A contract is a promissory agreement between two or more persons that creates, modifies or destroys a legal relationship. The concept in theory is quite simple yet it has been known to render strong, experienced architects into quivering masses of jelly.

The foundation for the business of architecture is your contract with your client. It is the instrument upon which your entire relationship is based. However, most architects do not understand the elements of contracts, do not understand the basic terminology, and, in general, manage to get into trouble by providing services without a contract or signing a bad contract.

The business of architecture requires an understanding of the risks inherent within the profession. These risks change from job to job and, as a result, your contract must be modified to reflect those conditions. The AIA contract documents upon which most architects rely were written by a committee and were signed off on by the general contracting and civil engineering societies. They were designed to accommodate the average architectural job whether it be a small remodeling job or a multi-million dollar construction. Although the AIA contract documents can form the basis of a contract and are certainly better than no contract at all, modifications are necessary to protect the architect from assuming risks and exposure which he did not contemplate.

The contract is your major ave-

contracts. Future columns will discuss specific contract clauses.

There are many myths attached to contracts which should be dispelled. For example, many architects feel that an owner who is given a contract of more than two pages will be scared off. This is not true. You need to go into any professional relationship with the respect of your client as to your business capabilities. Without that respect your client may use any opportunity to walk all over you. As the profit margin on an architectural contract is quite low, it does not require much additional work demanded by the owner to put a project in the red. Additionally, clients who have come to you and have taken the time to research your qualifications and begin contract negotiations will be hesitant to stop that process and begin negotiations with another party. They have made their decision, they have made financial commitments and are ready to proceed. Time is on your side, not theirs.

Another common myth is that as "artists" architects do not have to operate under contracts and can operate on a handshake. The architect who operates on this basis is one who will soon be out of practice.

Another common myth is that architects should be cooperative and let either the contractor or the owner slide on enforcement of the contract terms. In that case, cooperation equates to professional suicide as many courts have construed the waiver of some terms of a contract as a waiver of all terms in the contract. If you are going to enter into a contract, enforce it. Not only will the owner respect you for it, but so will the contractor and any other entity with whom you are dealing.

The next series of columns will delve into specific clauses in the contract such as the indemnification and limitation of liability clauses as well as other clauses including those addressing arbitration, shop drawing review and insurance.

Hal G. Block

Mr. Block, an architect and a lawyer, is a partner in the law firm Natkin & Weisbach.

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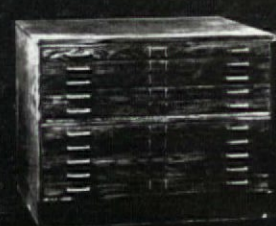
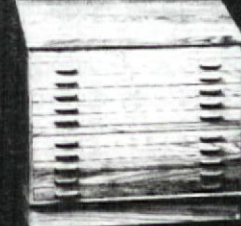
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News and Notes

Continued from front page

chapter bank loan paid off in less than two years, reorganize the office, change the method of accounting and build membership interest and enthusiasm.

"We were a laughing stock on the state and national level," in those early years recalled Axon.

As the new blood streamed in, membership grew from 1100 in 1981 to over 2,000 currently.

State and National relationships were reinstated, and new committees on a local level were spawned.

"I had immense satisfaction in watching the chapter grow and become a professional and intellectual force in the community," said Axon.

Widom said many people benefited from Axon's pioneering spirit of being willing to try new approaches to old problems. "She administered the framework so that various members and workshops could happen," claimed Widom, saying that people from his firm Widom Wein Cohen were helped by such seminars as law and architecture.

1985 LA/AIA president, Mark Hall, said the seminars are invaluable. "One of the major services that the LA/AIA can and should provide to its membership is the seminars and workshops," Hall said, also crediting the various committees that organize them.

Though six years isn't a long time, there are important memories Axon said she will cherish. "You can't put that kind of time and energy and dedication and not feel anything," she said.

As always, the qualifications required for a new Executive Director will be high, and the board intends to find the best. "The person who gets the job will need to be a strong individual, well organized, and one who works well with the board, the membership, staff and outside agencies," said Hall who added that the position is a "tough job."

Axon said she's received a few work offers since leaving the chapter last month, but she hasn't committed to anything yet. "I've been working since I was 16, but I think this is the only time I didn't work," she said.

Axon said she plans to spend the summer in Europe with her husband before she decides to take any position. She feels the vacation will help her establish new goals as she has an opportunity to do some of the things she enjoys.

"I'm not dead yet," she said in her characteristically energetic manner, "There are still new horizons to conquer."

Danielle Masterson

Ms. Masterson is a free lance journalist and managing editor of *LA Architect*.

Hail and Farewell



It is with deep regret that I formally announce my "early retirement" from the Los Angeles Chapter/AIA where, for the past six and one half years, I have served as administrator, facilitator, initiator, coordinator, expeditor and "Jewish mother." While my departure was somewhat precipitate, rest assured that I gave it very serious thought. My decision was based on the certain knowledge that, under the circumstances, I could no longer be effective in my role as your Executive Director.

The Chapter has come into its own these past few years and has taken its rightful place in the AIA as a financially solvent, progressive, vital and respected force. I hope and trust that this momentum will not lag and that the Chapter will continue to grow organizationally and professionally to its true potential.

I intend to continue my participation on the *LA Architect* Editorial Board as I have for almost 12 years, and have just been elected to the Architectural Foundation Board of Directors, so my deep and abiding interest in and association with the Chapter, the AIA, and the architectural profession has not been totally severed.

To my many member friends and my colleagues in CACE, I thank you for your support, encouragement and assistance. I shall miss you all.

Janice Axon

Associates Minutes

CALE Mock Exam. The mock exam for the Building Design section of the California Architectural Licensing Examination is scheduled for Saturday, July 11, at USC. Use the Exposition Blvd. entry, Gate No. 1, and you will be right next to the building. Cost is \$25 for AIA members and \$40 for non-AIA members. Tickets may be purchased by mail through Sheryl Nickelson at (213) 859-5290. Tickets for the mock exam will not be sold at the door. For any further information, call the Associ-

ates' Headquarters at (213) 743-7337. Please note that the date for the mock exam has been changed. July 11 is the new date.

Real Problems Exhibit. The exhibit of the Real Problems Competition entries goes on display on Monday, July 13, at the Pacific Design Center. There will be a reception, open to all members of the design community.

Scholarship Update. For 1987, the LA/AIA Associates Scholarships will be available in the fall. Many of the colleges/universities in the Los Angeles area start summer vacation early, and more students will be aware of the scholarships. Four scholarships will be available, including the William Landworth Memorial Scholarship.

New Associate Members. All new Associate members, and anyone else, are invited to attend the regular meetings of the LA/AIA Associates Board. They are held the second Wednesday of each month, at the Pacific Design Center, room M-72.

Student Design Competition

The final judging for the 1987 Pereira Prize Student Design Competition was held Monday, May 11, 1987 at the Los Angeles County Museum of Art. The two-round competition, the first ever for the Pereira Prize, was recommended by the jury as a way to assure the highest level of design achievement. Anthony Cheung, a USC senior, was awarded the \$1,000 first place for his final entry in the Museum Center Project, a potential mixed-use museum and office complex across Wilshire Boulevard from LACMA. Cheung was among five students selected to participate in the final round of judging. Other finalists included John Chipman, William Dutton, Kim Green and Ike Mbelu, all from California State Polytechnic University at Pomona. Each finalist was awarded \$300, bringing Cheung's total prize to \$1,300. The jury included: Lyn MacEwan Cohen, President, Miracle Mile Residents Association and Chair, Miracle Mile Civic Coalition; Glen Nordlow, senior designer, The Jerde Partnership, Inc.; Panos Koulermos, AIA, RIBA, Panos Koulermos Studio; Robert Mangurian, AIA, Studio Works; Dr. Earl A. Powell, III, Director, Los Angeles County Museum of Art.

The Pereira Prize is an annual award co-sponsored by the Los Angeles Chapter of the American Institute of Architects and Pereira Associates.

Obituary

Ronald M. Cleveland, AIA, died on Saturday, May 23. He was 75 years old.

Mr. Cleveland graduated in Fine

Arts from the University of Washington, then attended Art Center School, Los Angeles for four years, studying commercial art and industrial design. Later, with engineering courses, he obtained his architectural license.

In his early career, Cleveland worked as a sketch artist in the movie industry. He was later West Coast regional director of Raymond Loewy and Associates for four years, then formed his own firm in 1947. Later, he went into partnership with Sterling Leach, and the firm was renamed Leach, Cleveland & Associates. They were together for 36 years.

Foremost of his hobbies was his interest in maritime history and research, and the building of model sailing vessels of the 19th Century. His models are on display at the US Maritime Museum in San Francisco and the National Maritime Museum in Greenwich, England.

New Members

AIA. Roy H. Yoshino, *Nikken Design Systems*; James H. Ehrenclo, *ADDA*; Lisa Wightman, *Architect*; Koichi Tamaoki, *PAL International*; Richard L. Nankervis, *Pacific Health Resources, Architectural Group*; Clay Everett Tudor II, *JSC*; Reginald J. Jackson, *Morley Construction Co.*; Ahmid Amin, *The Beverly Group*; Marla G. Nadolney, *RTKL Associates Inc.*; S. Mohammad R. Borghai, *The Nadel Partnership Inc.*; Katherine J. Spitz, *Barton & Spitz Landscape Architecture*; Edward L. G. Ng, *Black Odowd & Associates*; Howard A. Dobbins, *Gensler & Associates*; Barry G. Cera, *Rebeck Design Associates Inc.*; Kirit M. Tuladhar, *Rochlin Baran Balbona Inc.*; Daniel L. Piordan, *Taco Bell Inc.*; Ronald R. Greene, *Ronald Greene & Associates*.

Transfer In. Reynoldo Tuazon, *Langdon Wilson Mumper*.

Transfer Out. Alec Greenfield, *to Maryland*; Kenneth B. Leader, *to Seattle*; Charles Darrow, *to Orange County*.

Reinstate. Blake W. Shelters, *Northrop Corporation*.

Associates. Richard Gage, *Richard Gage Associates*, Kenneth E. McKently, *Altoon & Porter*; J. Mark Knittle, *Grand American Inc.*, Michael R. Merino, *Frick, Frick & Jette*.

Resignations. Warwick Ian Wicksman, *Martin F. Witcomb Jr.*

Students. Cho Y. Kwan, *Michael W. Eserts, USC*; Barbara J. Eilu, *SCI-ARC*; Sheila Spenser, *UCLA*.

Professional Affiliate. Lorraine Crockford, *Archipromo*.

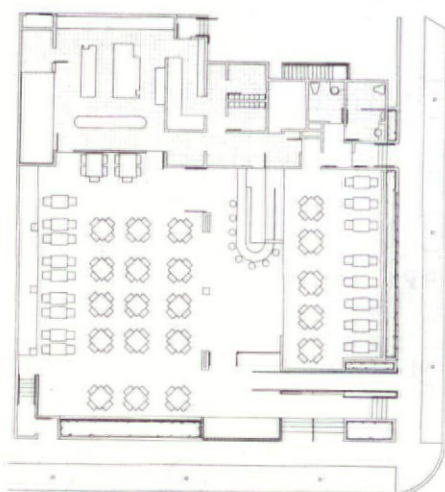
Photography Competition

Several members of the LA/AIA were among the winners of the 1987 AIA Architectural Photography Competition. The competition drew approx-

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Citrus



gration, when other architects are approaching fragmentation."

The black-themed entry/waiting area, the gray dining room, and the white patio could easily be perceived as disparate and disconnected elements. The architect has contrived to simplify. Necessary doors and alcoves have consciously been minimized in order to strengthen geometric interplay. The three spaces, revel in their separateness. The large canvas umbrellas in the patio, with overhead canvas Roman shades, contrast with the small black chairs, tables and slate floor in the entry waiting area which is again different from the calm dining room. In the latter, a pleasant busy note is only struck with the exposed ceiling joists and rafters

what he had dreamed of. He fondly remembers his pencil diagrams which mapped out the circulation of each cook's work area, food prep, food storage, and utensil storage areas. Unlike many restaurants of this size Citrus is staff heavy. At times there will be 20 people in the kitchen. It took expertise to plan efficiently so that the staff don't run into each other. The architect highlighted the kitchen with floor to ceiling glazing that faces the patio. The spotless kitchen is elegant with its granite countertops and geometric countertop plan.

An element that does not work is the natural weather. The sense of being outdoors is important in this design. Chef Michael likes the comfortable light chairs in the patio. He teetered way back in his chair, and impishly laughed, "how many restaurants give you space to do this? People need space." What doesn't work is the hot weather in the summer time, the cold night air, and heaven help them if it rains. Now serving over 300 meals at dinner, it would be a disaster if the patio could not be used at any given time. This summer, a retractable skylight will be

restaurant establishment. The excellence of its design, for the owner, is just the icing on the cake.

Steve Holt

Mr. Holt is an active member on the LA/AIA Interior Architecture Committee and is an Associate of Terry G. Hoffman + Associates, an architectural firm specializing in medical projects.

Credits

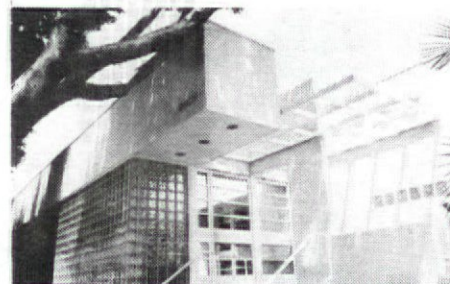
Rebecca's

2025 Pacific Avenue
Venice, CA

Owner: Bruce Marder

Owner: Rebecca Marder

Architect: Frank O. Gehry



Exterior, Citrus Restaurant.



The patio is the main dining area at Citrus, and is enlivened with canvas umbrellas.

The quintessential West Coast restaurant is Oved/Zimmerman's Citrus. This is the crisp look that others seek. Primarily a white restaurant, the generous table space, the relaxed setting, the emphasis on light, and the simplicity in plan all contribute to make this successful interior environment is the expert handling of rhythm in the three primary public spaces of the restaurant. Using different colors, different materials, and different shapes, the architect achieves an interspatial harmony. To UCLA educator Jody Greenwald, "It is interesting that he has approached a restaurant of inte-

which Maitr'D Jean Jacques and Chef/Owner Michel Richard cleaned by hand before painting white.

Citrus is Oved/Zimmerman's first restaurant. Many of the programmatic aspects of the design were determined by the restaurant expertise of the principals. They have been chef, manager, and maitr'd in LA's finest restaurants for years. In the words of Jean Jacques, "Why tamper with success, we took what we knew worked well and tried to replicate it." Perhaps the most unique planning element is the kitchen where Michel Richard couldn't resist designing

installed over the patio.

The original design placed a bar behind the waiting area. Because Citrus is close to a church, this was prohibited. The owners had fallen in love with the design, so the decision was to build it anyway, except to use the bar as a pastry display area at the front, and at the side the stool area is used as a wine rack. The fortunate decision provides a feeling of luxury that is uncommon in restaurants today—open area and a generosity in dessert display that provides a focus on food. Maitr'D Jean Jacques maintains that the lack of a bar or a large waiting area means that he has to be very careful in scheduling reservations.

The financial success of Citrus, like that of City, lies in space as the determining draw. Citrus relies on food and service and is attempting to capture its place in LA's premier

City Restaurant

180 South La Brea
Los Angeles, CA

Partner/Chef: Mary Sue Milliken

Partner/Chef: Suzanne Feniger

Architect: Schweitzer-Kellen, Architects

Citrus

6703 Melrose
Los Angeles, CA

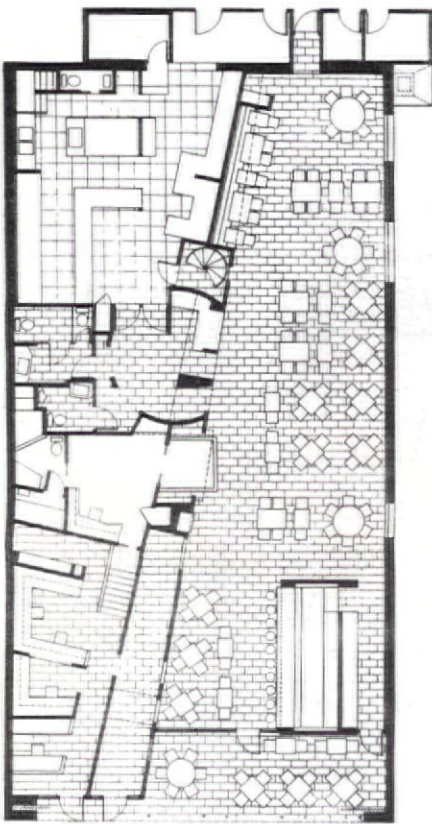
Maitr'D: Jean Jacques

General Manager: Thomas Glavan

Owner/Chef: Michel Richard

Architect: Oved/Zimmerman, Architects

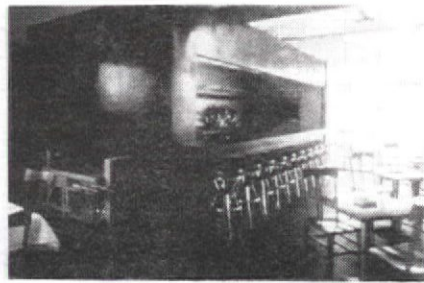
City



Expanses of space at City, along with brightly colored serving trolleys and uniforms, place the visual emphasis on service.

waiters have complained about the difficulty of providing service when they can not see their entire assigned area. In many cases, it even is intrusive to just wander around without anything purposeful to do. The big room, despite frequent criticism of unscenic seating conditions, is an asset from the standpoint of service.

The owners of City were attracted to the the 3rd and La Brea location because lease spaces were larger, rents cheaper, and the neighborhood has an element of permanence for them (they signed a fifteen year lease.) This was an interesting perception on the part of chef/owners Mary Sue Milliken and Susan Feniger. Their highly successful Melrose Avenue City Cafe, later transformed into the Border Grill, made them hesitant about the transitory aspect of Melrose. The La Brea location for City is their announcement that they mean to stay. This isn't a pack-them-in-from-the-street location. They have guts to try a location next to a car dealership and across the street from Continental Graphics. With \$20.00 lunches and \$50.00 dinners they are dependent on a clientele



TIM STREET PORTER

TIM STREET PORTER

City, by Schweitzer-Kellen, Architects, is a statement on art. In this former carpet warehouse, one feels controlled, almost manipulated. The space overwhelms at first, then slowly one becomes conscious of movement—a sort of smile perception that good performance art pieces evoke. The waiters and waitresses become beautiful focal points as they move throughout the spare space. Their red, green, and yellow overshirts (Chinese influence) are the only color elements above eye level in this carefully simple space. With one large dining room, the awareness of an incredible number of serving staff provides a relaxing presence. Oddly, the owners insist that they keep the staff down to an average number. It's just that you see all of them (there are no plants or diving barriers to hide behind), and you see what they are doing.

In more convoluted restaurants,

who seek them out. This restaurant is distinctive in space, service, and emphatically in food. This is a high energy space suitable for the bizarre and tasty dishes that chefs Milliken and Feniger dream up.

Los Angeles architects Josh Dawson Schweitzer and David Kellen have handled the challenge of preparing a space for these distinguished chefs very well. Just as the chefs transform the mundane into the exotic, so does the space. Schweitzer and Kellen have left us the bare imagery of the former carpet salesroom. The exposed, open-bow truss, the small patch of exposed brick wall, and the olive drab VCT flooring all refer to the ordinary. The interior is organized into one long bisecting element, floating free of the original structure. The white color and the crisp geometry of the new provide a highly energized concept, the space is

an efficient machine.

In bisecting the dining room at an odd angle, the space is foreshortened and a stage effect created. This sensation helps the waiters seem even more dramatic as they move within the space. No art is hung on the walls, and this emphasizes the movement of the color themed waiters. A lot happened in this restaurant because of the trust and openness between the clients and the architects. The stick-style, red painted wooden chairs were designed by the architects when the clients couldn't find good looking chairs within budget. The green, yellow, and orange serving carts promote the restaurant's special service style.

Tray service is a typical Euro-

Additionally, if extra silver, water, or anything else is needed, it's right there in the cart. The waiter doesn't have to disappear in order to perform or satisfy a simple request. Of course, the serving cart takes floor space, but here the accent is on serving efficiency and style.

An element that had to be refined after opening was the sidewalk cafe (six tables) that is placed in front of the restaurant. In this neighborhood, some people just got up and walked away. To make people more likely to come inside and pay their bills, the owners put up a metal rail. It works, and now an amusing scene is available to the bar patrons who overlook this area. Probably one out of twenty inside diners head for the glass doors



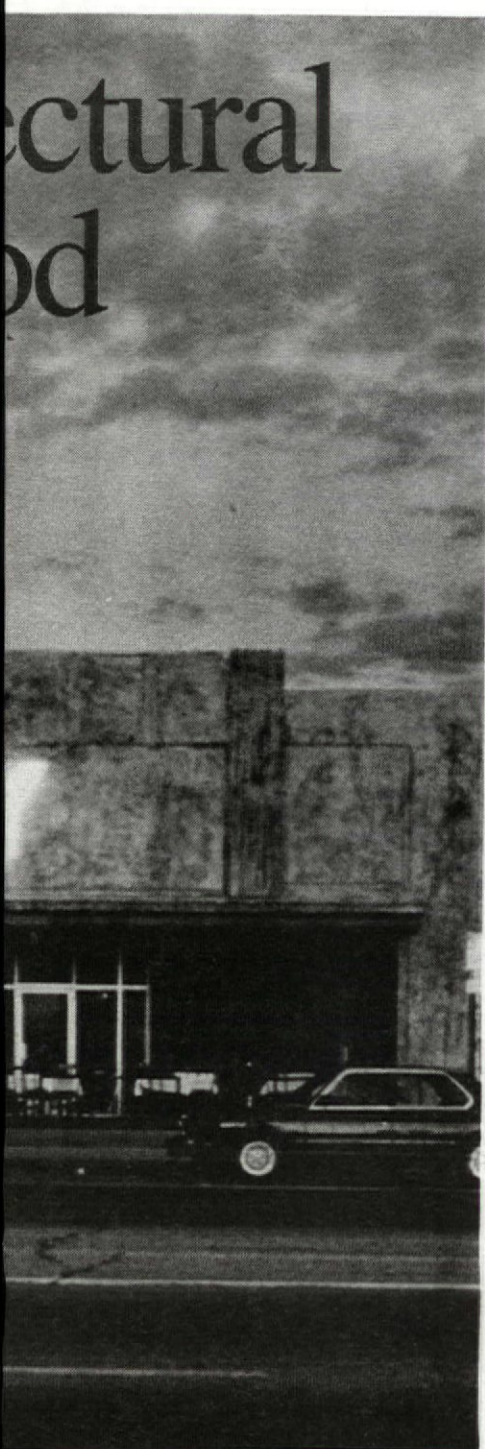
Interior of City, seen from the bar area.

TIM STREET PORTER

pean concept in serving. Most Western restaurants are dependent upon remote work stations for storage of silver and linen, and when meals are presented for large groups, the waiter must make repeated trips to the kitchen. Many trendy restaurants try to offset this by training waiters and busboys to work together, and a table of six people may be suddenly engulfed as three servers and six plates of food descend upon them. The serving cart allows all the food to be brought out at one time, yet allows the waiter to serve all the food. This is less intrusive on the dining party.

of the sidewalk cafe inside of exiting through the not-brightly-illuminated spine corridor. At the bar people even bet on whether an exiting couple will: a) Go under the railing, b) Over the railing, or c) Turn around and come back. If that doesn't interest you, you can always watch the bar's closed circuit television that shows you the kitchen staff, live, preparing your meal.

City is fun, and it will probably be here for a long time. It has terrific space, and its concern places emphasis on food and service, not the gimmicks of their art environment.



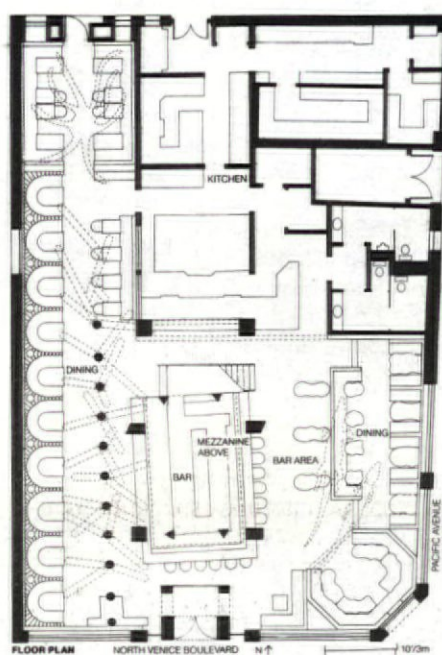
uses the staff throughout their workshift.

Today, many trendy restaurants have very small kitchens. The focus is on a large public grazing area (salad bar with all the extras) and on exotic casserole dishes. The salad bar is prepared during off hours, then refilled (by the serving staff) as needed. It normally requires no attention from the chef during busy hours. Exotic casseroles are readily saleable. Moussaka, lasagna, blinichik, all are prepared in advance, then reheated on order. Planning guides developed fifteen years ago would indicate support areas thirty percent larger than the client will actually build today.

In restaurant planning, three aspects work as a team: space, service, and food. If any part is weak, then the other two will have to pull harder in order to maintain business. On the West Coast there is a heavy reliance on space and food. While service is adequate, competition from the chain restaurants ("Hi! I'm Mary and I'll be serving you tonight"), in addition to the comparative cost of providing it makes restaurateurs focus on space and food presentation.

The upscale restaurant, today, with its focus on strongly stated interior design themes, on display and

Rebecca's



Frank Gehry's trendy Rebecca's restaurant is a Venice hang out. The place glitters as it captures one's attention. Shiny copper surfaces and

Even the tables reflect movement. The tabletops at the central banquette are oddly shaped squiggles, each seeming to want to interconnect with the other. Is Gehry trying to tell us something?

The space is daring in its reliance on sheer design control. The windows have been painted by artist Ed Moses with an opaque film and translucent crabs, the restaurant's only connection to the outside. The interior space promotes people-watching. Ultimately, it is the people that are on display here, everything else supports this activity.

The floor plan is more East Coast than West. The place is crowded. Californians usually hate banquette seating. However, here it promotes the meet-market scene. The art is distinctive. Artist Peter Alexander's black-velvet "underseascape" runs the length of one wall. Tony Berlant assembled the collaged front doors. Frank Gehry designed and fabricated the two large "fish" sculptures and, also, the glowing giant "octopus" that is descending, head first, in the back corner.

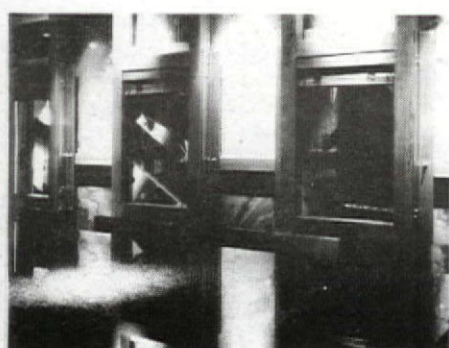
According to UCLA educator Jody Greenwald, "The element of success, for Rebecca's lies largely in how long Frank Gehry is front page news," and also, how long Californians are willing to spend \$20.00 per plate for stylized Mexican food. The ideosyncrasy of Gehry's design can be grating. Industrial fittings adjacent to polished marble, exposed light bulbs, conduiting and ductwork; and repeated mixing of cheap with expensive elements become tiring in the long run. A particular weaknesses in the restaurant is the non-integration of the exposed kitchen and support areas with the undersea theme. In cooking style, the emphasis on a grill kitchen may ultimately limit Rebecca's flexibility in meeting future changes in food preference.

For now, it is a busy hang out, and if bored, you can always look at the fish.



A suspended "octopus" and "fish" designed by Frank Gehry provide focal points at Rebecca's.

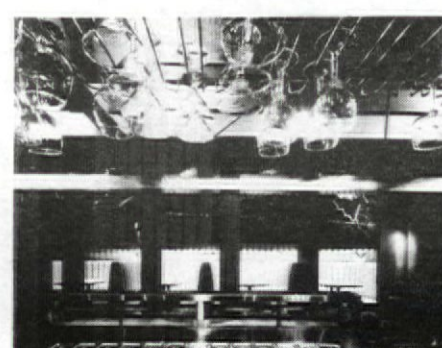
Administration training with cost benefit analysis. With venture costs frequently exceeding \$3 million, each square foot must be accounted for. The ratio of support space to public area is shrinking. Fifteen years ago, restaurants like the Charthouse, with its limited menus and publicly-displayed cooking, were news. Today, competition has required the Charthouse to install ovens, partly to expand the menu, but also to provide dishes that require little involvement by the chef during prime business hours. Many of the oven entries can be prepared ahead of time, during off hours, and then the uncooked individual servings can be popped into the oven on order. The restaurant not only uses floor space wisely, it effectively



Exterior, Rebecca's.

presentation of food, can be described as entertainment. Exotic foods and unusual microwave dishes all elicit comment as does the development of fantasy restaurant themes.

Affluence has made the "special occasion" restaurant common. The chain restaurants have increased their seating capacity from below 100 to 300 and up. The business formula now promotes staff efficiency and provides dollars for a design that is distinctive enough to be remembered as "unusual—worth going back to." With this in mind we examined three distinctive Los Angeles restaurants that have achieved acclaim. Perhaps most notable of all is that none of the three relied on established restaurant planners for the interior design.



back-lit marble walls accentuate the people as they move through the space. The room is crowded with its dividing elements, and with typical Gehry relief, which you can see through and gain unexpectedly long vistas. For example, you can sit on the upper platform, look over the banquette, under the private dining room, and through the bar to the far side of the restaurant.

The restaurant theme provides relief from this slick urban pond. You are undersea, complete with flotsam floatingly attached to the 12" x 12" acoustical tile surface of the "sea," below which two whale sized "fish" are swimming by. Rebecca's is a complicated and forced design, but Gehry makes this hang-out fun

Continued on page ten

The restaurant interior of the eighties increasingly is one of fantasy, with the taste preferences of the Yuppie as the driving force. Fantasy, or heavily themed designs, have been highly promoted in the industry over the last five years, and the ability to create a "drop-dead" focal area is now an accepted means of differentiating oneself from the competition. This concept has almost become a necessity as today's 200-seat chain restaurants frequently exceed \$3 million in cost and the need to be "unique" has become a marketable commodity. The chain restaurants are re-interpreting this idea for the affluent middle class.

California Style

The West Coast restaurant is different from those in most other areas of the United States. Our affluence has helped us to become innovators of highly themed interior displays. The California restaurant designer wants each diner to have a pleasurable dining experience. Californians won't put up with unpleasant seating locations. Sitting by the kitchen door, on a banquette, or seeing the restroom door are avoided when possible. Space is affordable. The Charthouse restaurants, for example, have developed a one-to-ten scale for evaluating desirable seating conditions. If a chair location doesn't classify as eight or above, it simply isn't put in. This creates enjoyable open space. With higher rents in the East, less pleasant seating standards are more acceptable.

Another factor contributing to the spatial experience is that our projects tend to be in new buildings, whereas projects in the East tend to be in leased spaces. This also gives the West Coast and Sun Belt restaurants the edge on window views and courtyard space.

Because pleasant seating is so important in the West, our restaurant design tends to be more manipulative. Elevating portions of the floor not only enhances available views, it also creates the illusion of increased privacy despite closer placement of table rows. It also gives the opportunity to provide separate sub-themes to each different area.

Where does it all end? The Palm Desert Marriott has a Polynesian landscape and immense lake, complete with gondolas that take you from area to area. It is a hit with the tourists, but what will the competing hotels do to gain the favor of premium visitors?

In the upscale restaurant market it is looks, not taste, that America's affluent couple want. The display of

food, the tablescape and subsequently even the surrounding environment can outweigh the importance of the food. Architecture or at least interior design, is "in." As far as food goes, restaurant patrons display a love of the new and exotic without the risk of strong or unfamiliar tastes.

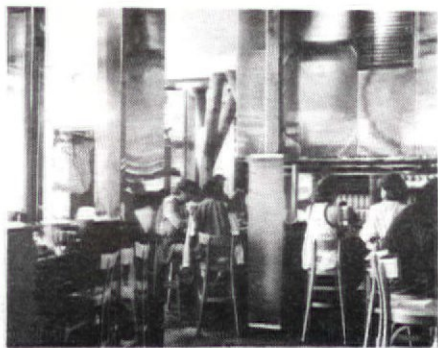
Energy

Today a frequent word in the restaurant design is Energy. The windowless, dimly lit restaurant may still have appeal to an older, quiet generation, but young people don't want to be there. In order to succeed, restaurants are trying to promote an action environment characterized in terms of view, high levels of ambient noise, volumetric interplay, specialty lighting accents and art themes.

Frequently West Coast restaurants are white, often with energized pastel accents. The soft pastels of the Southwest tend to be out of favor, as are pure colors. Attention grabbing shades tend to be mixed hues, grayed-down to control color intensity and de-emphasize dominance of any particular color.

Point of Destination

In Los Angeles, one can judge the price of a meal by the location of the



MICHAEL MORAN

parking lot. A restaurant with parking in front, parking at the side, and little or no landscaping brings the expectation of meals under \$5.00. If park is only in front or to the side and there are minimal attempts at landscaping, then the expected menu price includes \$10.00 plates. A restaurant with parking in the rear and with some landscaping creates an expectation of \$15.00 plates. Other clues are provided with valet parking, which normally means that the full meal is over \$20.00. Generous amounts of architectural design and intricate landscape tricks are a sure sign that the bill of fare will be over \$30.00.

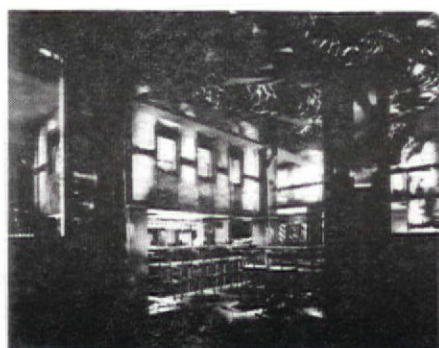
Of course what really is important is the door. LA Nicola has a tin construction shack in front of its

building. Of course that's better than Perinos' 20-foot pink doors. The door really is a problem in Los Angeles. At forty miles an hour, there just isn't much time to command a driver's passing attention. People forget who and where you are.

Sometimes it's best to just go all the way and make the entire front facade a giant billboard. It might not be architecture, but at least the owner doesn't go broke in the first six months. This is the way large chain restaurants operate. However, the Yuppie's distaste for mass production is causing chains to de-emphasize rubber-stamping restaurant designs. Attention-grabbing form tricks frequently rely on emphasizing the roof and windows. If the restaurant has over 100 seats, it's important to be highly visible, especially with today's restrictive billboard legislation.

Density

City requirements are increasingly constraining restaurant locations. In the past, the code has gone from little or no requirements, to yesterday's required 4 cars per thousand square feet of dining floor area, to today's 10 cars per thousand square feet in many localities. New restaurants in Culver City are required to provide 13 cars



MICHAEL MORAN

per thousand gross square feet. Parking ordinances may bring the demise of the free standing restaurant. They will also increase the value of existing restaurants which have "grandfathered-in" minimal parking requirements.

Restaurants in multi-use facilities can designate office parking for their night-time needs. This gives an economic edge to restaurants in less-than-favored circumstances. Californians still usually demand parking on the same level as the entrance, but increasingly second floor restaurants and even street-remote locations are being seen. The parking ordinances designed to minimize traffic congestion will ultimately bias development towards higher densities through



Exterior of City Restaurant, by night.

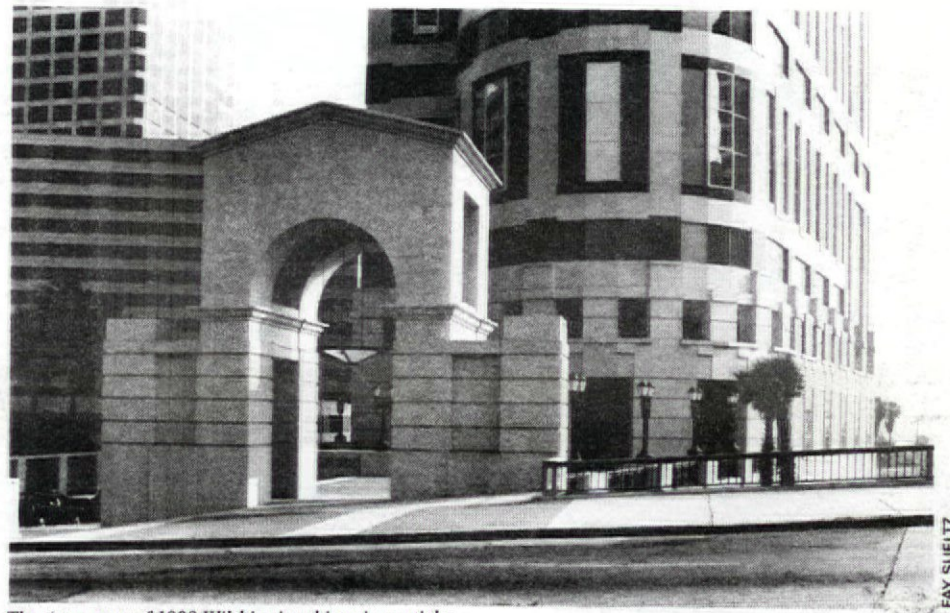
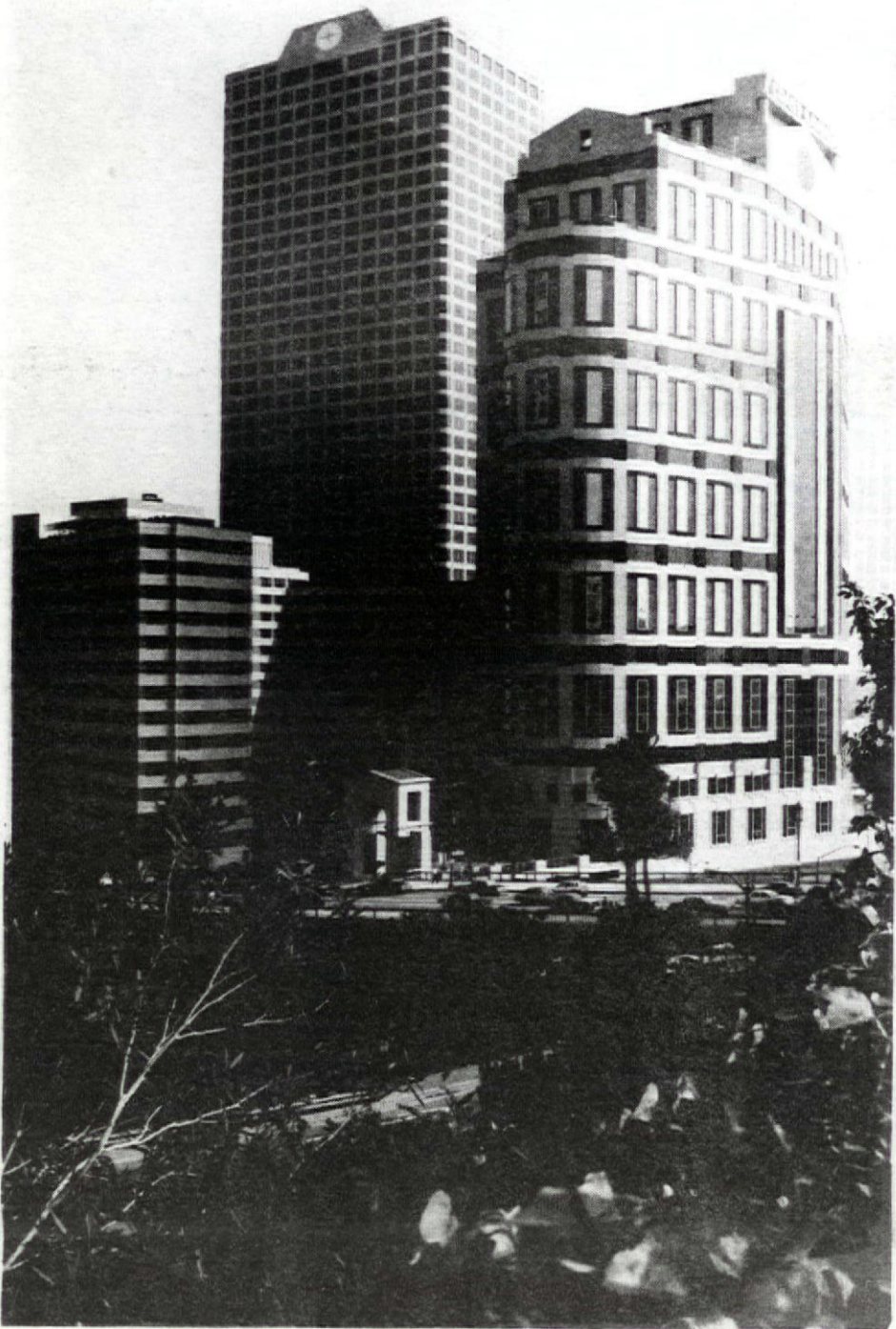


The interior of Rebeccas features banquette seating and an open kitchen.

the cyclic use of parking lots.

As costs like parking become more burdensome, there will be a greater emphasis on controlling other costs. When ordinances are written based on gross square footage there will be a bias against support facilities. The ordinance will necessitate placement of mechanical units on the roof, as opposed to within a mechanical room, and it will promote smaller kitchens. The latter influences food preparation and restricts cooking techniques. Ideally, parking requirements should be based on seating capacity instead.

The Bottom Line With Everything
Many restaurants are being managed according to a Master of Business



The entry gate of 1000 Wilshire is a historic pastiche.



Lobby interior.

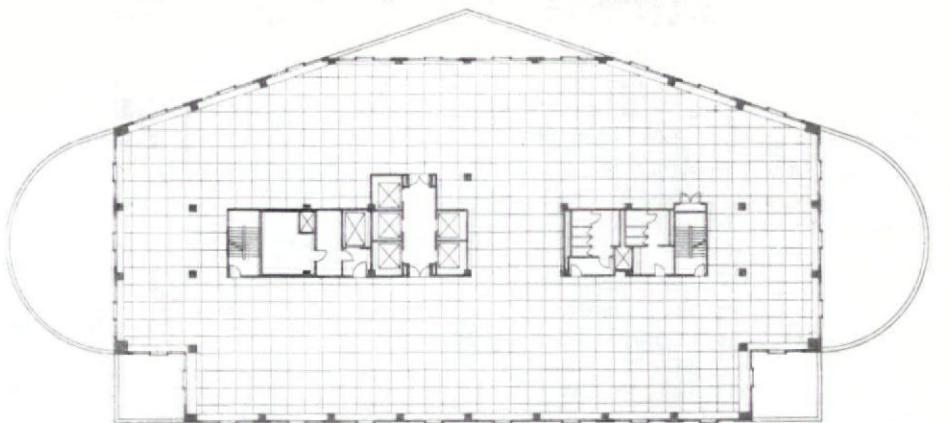
glass and then knitted back together by black granite medallions. The capital consists of a three-floor segment of super-grid which is set back on the faceted elevation. A rectangular box with the Coast Savings sign caps the tower.

1000 Wilshire proposes a more complex palette than the mere expression of structure. At first glance a formal order of capital, shaft, and base is suggested. The erosion of the three-story base, the interruption of the super-grid by a vertical glass shaft which is in turn interrupted by horizontal bands of gray granite, and the arbitrary use of forms and materials on the capital, all set up a fragmented order/disorder sequence which results in an unsettling graphic quilt. The formal order breaks down because the discipline inherent in the premise is ignored. Granted, a liberal interpretation for the sake of a contemporary aesthetic composition can be construed as intended disorder. Yet in the context of Los Angeles' fiercely contemporary architecture, which is known for putting together materials in an ad-hoc and fragile manner (as seen in the works of Frank Gehry, Morphosis, and Eric Owen Moss) 1000 Wilshire remains severe because of the initial formal order imposed upon it and the gratuitous historicism burdening it. 1000 Wilshire suffers from a lack of

commitment to any one of the ideas it proposes—historicism, formal order, or contemporary imagery. The multiplicity of approaches never coalesces and the building is left in disarray.

All this said, 1000 Wilshire is unique among Los Angeles' crop of commercial buildings. It makes a strong statement when placed against the banality surrounding it. Framed by two virtually identical buildings, 911 Wilshire Boulevard and the Citicorp Tower, 1000 Wilshire stands out like a billboard. The three-story super-grid reacts against its background; it announces its location, attracts the onlooker to further investigation, and establishes an identity for tenants and visitors alike. It is encouraging to see an architecturally adventuresome commercial building in an environment so laden with bare-boned developments. As such, along with its urban resolution and already-proven financial success, 1000 Wilshire meets all of the requirements of the speculative office building. This is not to say that this success story with KPF "lapels" infills a very visible fragment of the downtown puzzle with a well-crafted and enduring piece of architecture.

Aleks Istanbulu, AIA
Mr. Istanbulu has recently opened his own practice, Aleks Istanbulu, AIA.



Typical set-back floor.



Typical high-rise floor.



Typical low-rise floor.

Wide Lapels and Billboards

Critique



Freeway facade of 1000 Wilshire Building.



Model photograph of KPF's 1000 Wilshire Building, montaged into LA skyline.

Since the 1950's, anonymous speculative office buildings have proliferated in urban landscapes all over the world. Regional, climatic, and cultural differences have been ignored in favor of anonymity because of highly competitive markets, time-tested construction techniques, and a universal clientele (the office worker). This formula is now changing. As part of the general trend toward environmental awareness and individual expression, developers and architects have been seeking distinction for their projects.

Over the last ten years Kohn Pederson Fox has successfully broken the anonymity barrier by developing an architectural vocabulary which has the versatility and the depth to customize the speculative office building. This is, no doubt, why Henry Lambert, president of Reliance Development Group, commissioned KPF to do a project for which he wanted "wide lapels."

1000 Wilshire is located in downtown Los Angeles on the block bounded by the Harbor Freeway, Seventh Street, Francisco Place and Wilshire Boulevard. The site is a difficult, wedge-shaped property which is squeezed between the embankment of the Harbor Freeway and Francisco Place, a one-block long street which is primarily a service alley. The street frontages on both

Wilshire Boulevard and Seventh Street are minimal. The site conditions are further aggravated by a 40 foot drop in elevation between these two major streets.

With these conditions in mind, KPF established a plaza level at the Wilshire Boulevard elevation thereby creating a datum below which six levels of parking are located and above which a 21 story gray granite, black granite, black glass, and reflective glass office tower rises. The tower is set back from both Wilshire Boulevard and Seventh Street, leaving two plazas level with Wilshire Boulevard. These are accessible from various points surrounding the site, the "front door" being the gatehouse at Wilshire Boulevard. The historical allusions carved deeply into the stone base, along with the traditional handrails and lamp posts on the plazas, set the stage for a project which attempts to establish a sense of permanence.

The ground level plan addresses both plazas equally and connects the two streets through a linear lobby, thereby locking the project into the pedestrian network. Virtually an interior street, this linear lobby is broken up into a sequence of chambers. The procession of rooms creates a transition from the bright, sky-high outdoors through high-ceilinged, semi-cylindrical loggias, which are protected from direct daylight, into

the low-ceilinged and relatively dimly lit interior spaces. These book-end loggias (one at Wilshire Boulevard and one at Seventh Street) are interrupted by cylindrical shafts which separate the entrances to the interior street from the entrances to Coast Savings. Parallelogram-shaped halls beyond the loggias provide yet another transition space from the outdoor plazas to the main rectilinear lobby. A bar and a restaurant, surrounded by planters and anchored by fountains at either end, line one side of this street while elevator banks, restrooms, a guard station, and more entrances to Coast Savings activate the other side. The elaborate detailing of the exterior is carried into these interior public spaces. Although the use of exterior scale proportions make the lobby detailing seem heavy-handed, the careful attention given to this public space and urban connection is welcome.

As with most other KPF buildings, 1000 Wilshire treats the entire facade as a canvas, the expression of which is not bound by structural or functional modules. The Harbor Freeway, Wilshire Boulevard and Seventh Street elevations are combined into one faceted, curved plane. The 21 floor facade is composed of a three-floor high by one-bay wide gray granite super-grid which is interrupted by horizontal bands of black

Briefly Noted

Greene and Greene Gift

The Gamble House in Pasadena has received a \$2 million gift of furnishings by Charles and Henry Greene. The gift, from anonymous donors, nearly doubles the Gamble House's Greene and Greene Collection for clients other than the Gambles, making it the largest of its kind in the world, valued in excess of \$5 million. The pieces are from a northern California house owned by members of an original client family of Greene and Greene.

This major gift brings to reality a plan by the University of Southern California and the Huntington Library to establish a Greene and Greene Center for the Studies of the Arts and Crafts Movement at the Huntington. The center will include a permanent exhibition and research library.

The Greene brothers, leading exponents of the American Arts and Crafts movement of the early 1900s, stressed craftsmanship in construction and emphasized the use of wood in building. They designed not only the physical structures of buildings but also their landscapes and furnishings.

The Huntington Library Art Collections and Botanical Gardens, in cooperation with the USC School of Architecture and the Gamble House, will display the Greene and Green Collection in the Dorothy Collins Brown Wing of its Virginia Steele Scott Gallery.

McArchitects Wanted

McDonald's is actively soliciting new architectural firms to handle work in the greater Los Angeles area. The company does between 60 and 80 remodels as well as 10 or 12 new stores every year. The construction value on projects varies from a few thousand dollars for a simple remodel to over \$1 million for one of our special stores. Architectural firms must be aggressive, strong, professional firms, preferably with restaurant experience. Architectural contracts range from as simple as a toilet addition, through modifying "corporate stock plans," to a total ground up new design. Architectural firms are required to carry a minimum general liability insurance of \$250,000 for projects with a design fee less than \$35,000. Errors and omissions, professional liability insurance for projects with fees in excess of \$35,000 are also required.

Firms interested in McDonald's work should submit the standard AIA qualification statement, a reference list with names, addresses and phone numbers of past and current projects, as well as any other supportive information that might be helpful to C. Edward Muckey, Construction Engineer, McDonald's Corporation, 10960 Wilshire Bl., Suite 600, Los Angeles, CA 90024-3786.

DWP Rebates

Effective March 12, 1987, the Los Angeles Department of Water and Power is offering the city's first cash rebate energy-efficiency programs.

The DWP Heat Pump Program offers a one-time cash rebate to residential, commercial and industrial customers who purchase electrical heat pumps that exceed the minimum efficiency level required by the California Building Standards.

The DWP off-peak cooling program promotes the use of highly energy efficient air-conditioning systems which use electric chillers to cool water or salts, or make ice when electric demand is lower. Rebates for this program will be \$250 per kilowatt shifted to off-peak, up to a maximum of \$150,000, or 40 percent of the installed system cost, whichever is less.

If you would like to be added to the mailing list for these new programs, please contact Stephan Matsuda at (213) 481-3210.

Kappe Honored

Raymond Kappe, FAIA, of Kappe Architects Planners, was this year's recipient of the Richard Neutra Award for Professional Excellence, by the School of Environmental Design at California State Polytechnic University, Pomona. The Neutra Award given annually, is presented for an outstanding career in education and the environmental design professions. Mr. Kappe is the eighth recipient of the award.

Raymond Kappe's career has included social and community advocacy, research, environmental planning and urban design publications, energy and advanced technology research, and community education. He is an internationally known architect and has designed buildings which have been recognized with numerous awards and publication. Through his involvement with education he has produced one of the nation's innovative and progressive schools, Southern California's Institute of Architecture (SCI-ARC). In addition, Mr. Kappe was the founding Chair of the Department of Architecture at California State Polytechnic University, Pomona.

Missing Person

One time architect, bicycle-designer, crepe-peddler and doodler. Late of Poland, Argentina, and Sloane Square. Where have you gone? What are you up to? The crocodile hunter is in town. If anyone knows or has known the whereabouts of this wild man, Juan De Szumowski, could they please call Geoff Brooks at (212) 889-2515 or write to Robert Brooks,

#24B, 20 Waterside Plaza, New York, NY, 10010.

Letters



Gibraltar Savings, prior to the addition of Maxwell Starkman's east pavilion. Gruen Associates was responsible for the first floor, columns and Doheny Drive parking garage. Pereira and Luckman designed the seven-story tower.

To the Editor:

It was with both surprise and shock that I discovered, in reading the June issue of *LA Architect*, that on page 4 and page 5 you have a feature article on the Gibraltar Savings and Loan Building complex on Wilshire Boulevard, and that in both the text and the photograph you refer to Maxwell Starkman's Gibraltar Savings complex.

The photographs above show the Gibraltar Savings and Loan complex as designed by Pereira & Luckman several decades ago. The only change in your illustration of the project is the conversion of the canopy we



designed on the corner of Wilshire and Doheny into a restaurant.

Charles Luckman, FAIA

Our apologies to Mr. Luckman for our mistake. We were not entirely incorrect, however. It appears that quite a few architects have had a hand in the Gibraltar Savings complex. According to our research, Gruen Associates was responsible for the first floor, the columns and the original parking structure on Doheny Drive. Pereira and Luckman designed the 7-story tower. Maxwell Starkman designed the east pavilion which was recently remodelled to house the restaurant Kate Mantilini, which was designed by Morphosis (Thom Mayne and Michael Rotondi.)

Further errors in this article were the misspelling of Michel Foucault, and the attribution of his discussion of "Las Meninas" to the wrong book. The discussion appeared in *In the Order of Things*.

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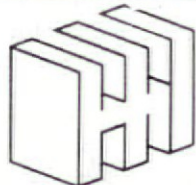
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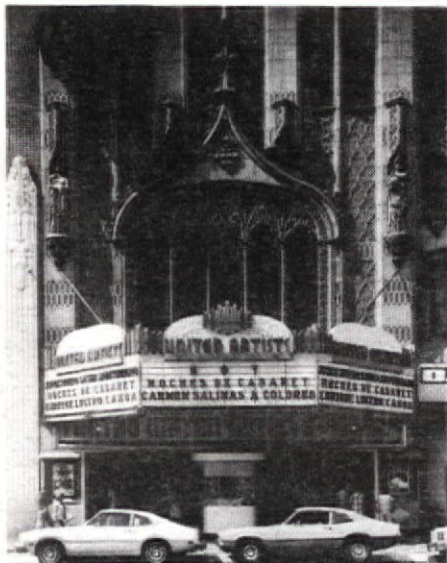
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Summer Events

Last Remaining Seats



United Artists Theatre will be one of the buildings visited in the Last Remaining Seats film series sponsored by the LA Conservancy.

This summer, the Los Angeles Conservancy revives the golden age of movies in a film series showcased in the historic movie palaces of Broadway in downtown Los Angeles. Rarely shown vintage films from the 'teens through the 1930s will be featured in selected picture palaces on four consecutive Wednesday evenings, July 15 through August 5.

The series will be launched on July 15 at the Orpheum Theater, a lavishly decorated theater built in 1926 by a prominent theater designer, and containing the last remaining Wurlitzer organ in theatrical use in Southern California. Eminent organist Gaylord B. Carter, whose career dates back to the silent film era, will accompany *Steamboat Bill, Jr.*, a Buster Keaton classic, plus a Harold Lloyd short entitled *Billy Blazes, Esq.* The program also includes vintage newsreels, a cartoon, and an introduction by a film historian.

Subsequent programs will be held at the Cameo Theater, the oldest continuously operating movie theater in California; the United Artists, built by Mary Pickford, Douglas Fairbanks and Charlie Chaplin; and the Los Angeles Theater, which premiered Chaplin's *City Lights* in 1931 and resembles the Palace of Versailles.

The film series recalls the days when Broadway, with its 13 historic theaters in a six-block area, was the premier locale for Hollywood first-run films.

Today Broadway is listed on the National Register of Historic Places as a theater district, the only one of its kind in the United States. The Los Angeles Conservancy presents weekly architectural walking tours of the Broadway movie palaces every Saturday morning.

Advance tickets for the film program are available from the Los Angeles Conservancy at \$10 each or \$25 for the series. Tickets sold at the door are \$12. For more information of the film series or the architectural tours, call 623-CITY.

Kurokawa Exhibition

The Architecture of Symbiosis, a retrospective exhibition on the work of Kisho Kurokawa is currently on display at the California Museum of Science and Industry. Among the projects shown is the Gateway Center, a multi-use high-rise project proposed for a site near the Music Center.

Born in Nagoya in 1934, Kisho Kurokawa received his architectural degree at Kyoto University. In 1960, whilst doing post-graduate work for his doctorate course at Tokyo University, he formed, with several other people, the Metabolist Group which advocated that the city and architecture are an organism capable of growth and change based on Buddhism philosophy. His early important works such as capsule pavilions at the International Expo 1970 (Osaka), Nakagin Capsule Tower (Tokyo, 1974) and Sony Tower (Osaka, 1976) illustrate this concept.

From this concept he developed his philosophy of symbiosis, which probes the interrelationship between time and space, and man and technology, influenced by Buddhism and traditional concepts in Japanese culture. This philosophy, which developed to treat history and the future, man and nature, one culture and another as interrelated elements, has been the main theme of his numerous major architectural and urban planning works.

Kurokawa has published over 30 books in France, Italy, England, and in the USA. A collection of his design works, ranging from architectural drawings to Japanese woodcut prints and furniture, were exhibited in major galleries in London, Paris, Rome, Moscow, Budapest, Pistoia, Dublin, Sofia, Helsinki, Bucharest, Buenos Aires, Sarajevo, Wrocław, and Warsaw. An active lecturer, he has addressed numerous institutions and corporations both in Japan and overseas.

The exhibition of Kurokawa's work will continue until July 13 in the Lower East Gallery of The Museum of Science and Industry, 700 State Drive, in Exposition Park.

Real Problems Exhibit

The opening reception for the 1987 Real Problems exhibit will be held from 6:00 to 8:00 pm on July 13 in the Pacific Design Center rotunda. The evening, sponsored by the LA/AIA Associates, will feature the entries for the Real Problems Competition for a cinecenter in Hollywood: a performing arts, television, video and film industry headquarters building, a beacon to symbolize the new Hollywood.

Prizes for the competition were awarded to first place winners Jed Zimmerman and C.J. Bonura, and honor award winners David S. Shilling, Jonathan Black and Lawrence Snively, John H. Baker, Richard Brinser, and Douglas Wittnebel.

Jurors for the competition were R. Scott Johnson of Pereira Associates, Thom Mayne of Morphosis, Richard Keating of SOM, and John Pastier, architectural critic.

The competition was organized by Bill Hefner of SOM.

Admission to the opening is free. Beverages and hors d'oeuvres will be served. Included in the evening presentation will be an announcement of the 1988 Real Problems topic.

Sandcastle Competition



First prize, 1986 Sandcastle Category, Skidmore, Owings and Merrill.

Take a sunny day on a California beach, add a group of dynamic architects, their families and friends with buckets and shovels, add colorful t-shirts, awards and refreshments, and you have the formula for the 1987 LA/AIA Sandcastle Competition.

On Saturday, August 1st, beginning at 10:00 am, teams and individuals from Southern California will be gathering at Dockweiler State Beach to compete in the annual event.

Last year, more than 100 were in attendance, and this year promises to be even more spectacular. Returning to defend their honor will be Skidmore, Owings and Merrill, the Jerde Partnership, Stanley Brent and Associates, and Maxwell Starkman and Associates to name a few.

In addition to the fun in the sun, all proceeds from the competition will go towards the Landworth Memorial Scholarship Fund formed by the Associates to support students of architecture.

For more information, consult the enclosed competition poster or call the chapter office (213) 659-2282.

R.D. McDonnell
Committee Chair

Urban Design Conference

A one day conference/workshop, created to bring together design officials to discuss urban design, will be held on Saturday, October 17, from 9 am to 5:30 pm at the Masonic Auditorium Building in Hollywood across from the Chinese Theatre, 6840 Hollywood Boulevard.

The conference, title "Not Yet Los Angeles," is being planned and presented under the auspices of the Architectural Foundation of Los Angeles and the combined efforts of three professional design organizations, including the Los Angeles section of the American Planning Association, Los Angeles Chapter of the American Institute of Architects and the Southern California Section of the American Society of Landscape Architects. Also sponsoring the conference are UCLA and USC.

Current speakers include: Bill Boyarsky, urban affairs writer for the *Los Angeles Times*, who will present a keynote address; Sam Hall Kaplan and Leon Whiteson, urban design critics of the *Los Angeles Times* and *Los Angeles Herald-Examiner*, respectively, who will participate in the luncheon debate; and Kenneth Topping, Los Angeles City Planning Director, will present the closing conference summary.

For more information on the conference (or to make reservations), please contact The Architectural Foundation of Los Angeles (AFLA) at the Pacific Design Center, 8687 Melrose Avenue, Los Angeles, California, telephone (213) 659-2282.

Winery Tours

The Clos Pegase winery and residence complex in Napa Valley has recently been completed. Tours and tastings for the general public began on June 22; hours are 10:30 to 4:30.

Clos Pegase was designed by the team of architect Michael Graves and artist Edward Schmidt, winners of a design competition sponsored by the San Francisco Museum of Modern Art (SFMMA) in 1984. In 1985, SFMMA presented *art + architecture + landscape*, an exhibition of the drawings, conceptual plans and models entered by the five finalist teams selected during the elimination process.

To mark the opening of the winery, Clos Pegase presents *Wine through Art*, an informal exhibition surveying more than thirty centuries of art created in homage to wine. Hundreds of reproductions will illustrate the exhibition's ten major themes, which include "The Harvest," "Wine As Love Potion," "Wine on the Scene of History," and "Wine and Mythology."

Taffeta and Steel

Review: Julia Morgan Symposium

She led a quiet life, rarely appearing at social gatherings and never granting interviews to the press. Julia Morgan, the successful Bay Area architect (1872-1957), preferred to let her buildings "speak for themselves." Although virtually unknown in her time, Morgan has recently been recognized as America's most prolific woman architect. "Julia Morgan, the name sounds like taffeta, but underneath there's steel," said Esther McCoy, architectural historian, while accepting an award honoring her achievements at the first annual Julia Morgan Colloquium on April 11th. The colloquium, held at UCLA, honored Morgan's achievements but its focus was also on architects in the present, showcasing a wide variety of professionals who are successful in a largely male profession.

Subtitled "Different Voices: Architects, Images and Options in the 1980's," the conference was organized by Diane Favro, architectural historian at UCLA. Participants used Morgan's career as a springboard for frank discussion of personal and professional politics. They explored how women architects work within a male power structure of clients, developers and peers. Gender issues were discussed in the light of women's evolving status in the profession.

Female expression in architecture is finally taking shape since Morgan practiced 85 years ago. At the same time, however, the colloquium revealed strong continuities in design concerns of the participants with their predecessor. Women's numbers in architecture have grown significantly since Morgan's day when she was a virtual anomaly in school as well as the profession. Their influence is beginning to be felt in academic faculties, design journals and city planning. Because of these increased numbers, concerns often particular to women are starting to be voiced and legitimized.

An issue that came across particularly strongly throughout the day was that of architecture as a vehicle for social justice and improvement of the city environment. Formal design aesthetics hinged on important factors of user needs and environmental impact. Architecture was discussed for its power as a service to society, as well as an art. Perhaps this is an area where women will begin to influence and pioneer new directions in the architecture profession.

Dolores Hayden, UCLA professor and panelist, spoke of the need of the design community to respond to social concerns such as daycare and flexible housing for a variety of family types. She went on to describe her "Power of Place" project that is looking at the neglected history of LA's minorities and women. The project fosters civic pride and education by restoring sites important to these groups' past. Brenda Levin, another panel member and architect, also

expressed concern for the city of LA. Her outstanding work in historic preservation and the revitalization of downtown show a deep commitment to making Los Angeles a better place to live. Levin described the project that she feels most proud of: a skid row shelter for homeless women. Other participants who discussed getting their social visions realized were Jackie Leavitt, UCLA professor, and Shirl Buss, student and contractor. They explored the ways one can carry out alternative housing and community-based projects.

The power of architecture as a vehicle for social improvement came out clearly at the end of the day in the lecture of keynote speaker, Adele Santos. Santos, chairman of architecture at the University of Pennsylvania, and internationally acclaimed architect, showed a wide repertoire of innovative projects for low cost housing, urban design and civic buildings. She also described her work in Colombia: designing and rebuilding villages destroyed by the volcano. Santos' work shows that it's possible to design exciting and poetic architecture on a very low budget. Her housing complexes have great sensitivity to the landscape, natural light and the particular lifestyles of the inhabitants. She is a rare example of a highly artistic architect who has a commitment to building social visions. Santos' academic career and exuberant manner have given her a high profile, unlike her predecessor, Julia Morgan. She has entered the public arena full force, with an ability to acknowledge, yet plough through any barriers due to sex. Unlike Morgan, her steel is not hidden underneath a veneer of taffeta, befitting 19th Century women.

The field of action for women architects today is dramatically different than in Morgan's day. However, it is interesting to note that many participants voiced kinship with Morgan in stressing the importance of clients' needs. Morgan always got the highest praise from her clients and had a deep sense of obligation to their satisfaction. Esther McCoy described this as a feminine way of working. "Women see people talking and communicating in space. Men see people moving. It's the passive not the active role, the listening not the telling." The importance of "listening" came through in the comments of many participants throughout the day. The conference emphasized the power that architects have to achieve their ideals. Amidst the current doldrums of the profession awash with style battles and meaningless object making, the return to architecture as a service for people and society was a breath of fresh air.

Laura M. Gardner

Ms. Gardner is a student at UCLA Graduate School of Architecture and Urban Planning.

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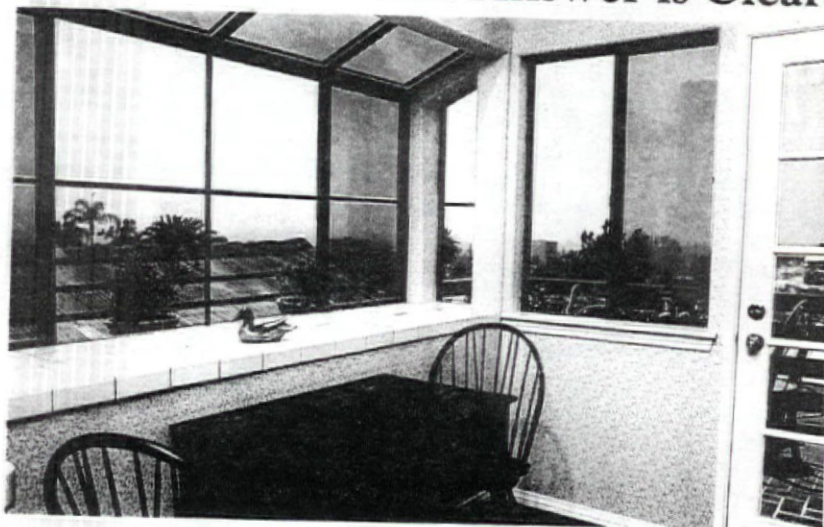
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Quantifitis Soul Virus

The Listener

Our society is suffering an epidemic of a virus that affects no less than our souls. The symptom is a compulsion to carry over quantifying from science into almost every life situation. But attempts to quantify human relations and creativity have been disastrous. This naive faith in quantifying has arisen over the last hundred years out of the collapse of moral absolutes and the accompanying rise of a relativism of values. Nietzsche predicted that the absolutes of good and evil would melt away and be transmuted into relative values which, being quantifiable, would become a thousand and one, instantly available, with no one preferable to any other. The open-endedness of science would envelop humanism in a great "emptiness."

The early victims were our heroes, easily cut down to size by the "scientific" method. Psychological biographies debunked our finest and best: how many illegitimate children did Thomas Jefferson have by his black mistress? And so on and on.

Artists were at first more successful at defending themselves against those infected with the virus as the latter invented connoisseurship to conceal the emptiness of their relativism. Even a random celebration of artists' creativity was believed to validate their commitment to esthetic values. And these newly-minted values were, of course, considered all the more worthy because not received from tradition.

But recently even creativity has been debased. In America, essentially all citizens are now thought to be at least potentially autonomous, able to create values for themselves. As Allen Bloom says in his recent book, *The Closing of the American Mind*, "A value-creating man is considered a plausible substitute for a good man. The nobility of man is thought to be found not in the quest for or the discovery of the good life but in creating one's own 'life style' of which there is not just one but an infinite number possible, none comparable to any other."

How could creativity possibly be measured on this numerical scale of relative values? Walter McQuade wrote recently of Alvar Aalto, "His enduring work possesses that mysterious sensate vitality that cannot be thoroughly apprehended or explained: the voltage of a potent individual talent." But we now see the "greats" not only of the past but today's as well being similarly "cut down to size." Anyone can play the game—the most popular schools of psychology consider value-positing the standard of a healthy personality. Philistinism legitimized!

Our own current victim is Richard Meier, internationally acclaimed and recipient of the Pritzker Prize, struggling against odds to create a great building complex here for the Getty Center for the Arts. The neighboring property owners' association has been pressing forward

manfully for months on the blind assumption that a committee of non-architects can effectively and fairly judge, "by-the-numbers," the preliminary creative studies for this immensely complex project.

The neighbors' audacity would seem unbelievable were they not backed by the City Planning Department's conditions of approval, 14 pages of 107 stipulations. Ninety-nine of these properly deal with the health and safety rights of the neighbors and public, but the other eight try to control, numerically, the esthetics. The most presumptuous is, "no portion of the Center's buildings will extend above sight line sections shown on the Visual Relationship Study attached as Exhibits 8 & 9 and as amended to include Section Z-Z!" Picture poor Ronchamp on its hilltop cut down to fit "sight line sections" devised jointly by a farmer neighbor and the aldermen of the adjoining village! Height limits should never be quantified anyway except as they affect neighbors' rights to sunshine and light or as they enter into the auto traffic equation.

Simply put, the esthetics of Meier's preliminary proposal should be judged by a blue ribbon, non-governmental art commission composed of his peers, top practitioners in art and architecture. No bankers or lawyers, please. No quantifiers.

Meier was handed a glorious hilltop site. Its previous owner had a permit to cut the top off to create a huge flat "pad" (apparently no outcry about that). Meier, of course, chose the medieval hilltown concept of designing forms which climb the slopes, peak with the crests, coast down the ridges and swoop into the ravines. Until, that is, until the philistines said, "No, it's too high." Pressing his thumb down on the summit he forced three stories underground, its occupants never to see daylight again. Visions of crowns of spires and towers were thrust aside. Mont St. Michel forever a mocking dream.

Have we really come to fear these symbols of the aspirations of the soul, these symbols of man's reach for the meaning of life? Can buildings climbing a natural mountain be threatening or oppressive or do they instead provide a chance to empathize the exhilaration of the spirit most of us feel on climbing to and standing on a high place? Such feelings must be given precedence over quantitative critiques by lay bodies of respected citizens who would be understandably indignant if arrogant amateurs invaded their workplaces.

Such feelings express absolute, unquantifiable values. We need them.

Paul Sterling Hoag, FAIA

L.A. ARCHITECT

Janice Axon Retires

After a six-and-a-half year stint as the LA/AIA Executive Director, Janice Axon is taking an early retirement.

Axon, who has held the post longer than many of her predecessors, said it wasn't always a smooth ride, and that one reason many directors' tenure has been so short is because of the high demands and the stress of serving a changing board.

But Axon said she loved the challenges because she cared.

I was always an AIA groupie," joked Axon, who said one reason she became very involved before ever working for the chapter was because her husband, Don, is an architect. Don Axon was also the LA/AIA president last year.

Richard Appel, a member of the Executive Committee, said Axon's commitment was unwavering as director.

"Janice would envelope herself in whatever task there was to do whether it was short range or long range," said Appel, describing Axon as a person who "lived and breathed" chapter concerns.

When Axon came to the LA/AIA in 1981, it was in a very unstable condition. There was a high turn-over of office personnel and a great deal of mismanagement which led to financial problems.

"Prior to Janice Axon, the chapter was totally out of funds. Consequently, members of the Board had to each individually sign a note (loan) for the chapter to pull it out of its financial problem," said Chester Widom, the current Vice President of the CCAIA.

"Things were in utter absolute chaos," he added.

Axon was working at the architectural firm Kamnitzer & Cotton when she was approached by members of the board to come work for the AIA.

"A delegation of the board went to her and convinced her to become Executive Director, and to come and put the chapter together from an administrative standpoint," said Widom.

Widom said there were a number of precipitating factors that had left the LA/AIA in shambles. One being the "times." Many architects were trying to recover from a slump in the industry.

The unstable business world caused members to be apathetic. The economy, tied in with the general attitudes of apathy and chapter disorganization, were just some of the factors that were causing it to diminish in stature.

Though Axon was happy at

Kamnitzer & Cotton where she had been working for nearly twelve years, she wanted to see the chapter revived.

"I just couldn't see this very fine professional organization that had so much potential in essence go down the drain," said Axon.

A native New Yorker, Axon has all the grit and no-nonsense of an Easterner. Though she describes herself as a "loyal team player" who likes rallying behind the cause, most people note her strong leadership characteristics.

She's "just an absolutely powerful lady," Widom said, praising her diligence and forceful presence.

Axon said she worked 60 to 70 hours a week "to turn the office around." With her conscientious efforts, she was able to get the

Continued on page twelve

Crayne Appointed



Victoria Crayne.

On June 10, the Executive Committee of the LA/AIA Board of Directors appointed Victoria J. Crayne as Executive Director of the Chapter.

Formerly Administrator of the LA County Bar Foundation, Crayne has worked in management and non-profit organizations for the past 20 years. An active committee member, she is currently Chair of the National Philanthropy Day Coordinating Committee, and serves on the Board of Directors of both the National Society of Fund Raising Executives and Women in Management. She is also on the Development Committee of the LA Womens Foundation.

Crayne says that her goals for the LA/AIA office are "membership development and ongoing improvements to membership benefits and services." She sees staff development and training as "an ongoing project" to accomplish this goal. Also on her list is "development of cost effective operational policies and procedures."

Crayne says she's "delighted to be working with the members and Directors of the LA/AIA," and looks forward to "improved membership growth and services."

Schindler Centennial Celebration



Interior view showing original furnishings, Schindler House, 1921-22.

The R. M. Schindler Centennial Committee of the Friends of the Schindler House have announced plans for the celebration of the centennial year of the architect's birth. Schindler was born on September 10, 1887 and is of the same generation as modernist architects Mies van der Rohe and Le Corbusier.

The committee's primary event will be an exhibition at the Schindler House, which will feature the restoration of the two Schindler studios to their original state for the first time since the early 1920s. The installation will include the original furniture still owned by the Schindler family augmented by fixtures and fittings reproduced from historical photographs. This will permit the public to view the interiors, the building, and gardens as the total design statement Schindler intended.

The second half of the exhibit will be devoted to the design, construction and history of the life of the house through original drawings, photomurals of rare historical photographs of the residents—the Schindlers, the Richard Neutra family, and the art collector, Galka Scheyer. The exhibit will be accompanied by an illustrated catalog.

The exhibit will open with a gala fundraising dinner on Saturday, October 10. Dinner will be cooked by Wolfgang Puck of neighboring Spago restaurant in West Hollywood. Hans Hollein, who has written and lectured on Schindler's work, is the Honorary Chairman. Proceeds from the dinner will be used to create a fund to maintain and restore the Schindler House.

In addition to Hollein, Frank O. Gehry, Charles W. Moore, Cesar Pelli and Robert Venturi are honorary Centennial Committee members. The Advisory Committee consists of David Gebhard, Barbara Giella, Esther McCoy, Stefanos Polyzoides and August Sarnitz. The Centennial Committee Chairman is Kathryn

Smith, and Robert L. Sweeney, President, FOSH is Ex-Officio.

At present, major rebuilding of the Schindler House roof is nearing completion. Included are the removal of ten layers of roofing material which have accumulated since the house was completed in 1922; repair of damage caused by termites, dry rot, and a 1935 fire; restoration of Schindler's unique gutter system which was covered over many years ago and forgotten; and resurfacing with a material which closely recalls the appearance of the original roof.

The philosophy guiding this work, as well as previous and future projects, is the desire to carry out Schindler's intentions as closely as possible. Although little had been removed since the house was completed, numerous cosmetic additions by others had diminished the clarity of the design. As the changes were made for pragmatic reasons and no longer serve the purposes for which they were intended, they are being removed.

The work was made possible with a \$50,000 grant from the City of West Hollywood and is the largest project undertaken since the property was acquired by Friends of the Schindler House in 1980. Peter Snell, President, Architectural Museum Services, is providing technical and philosophical advice to a committee of FOSH board members comprised of John Caldwell, Robert Nicolais, Kathryn Smith, and Robert Sweeney, who are directing the work. Construction is being completed by Lawrence E. Winans, Architectural Restoration Services.

The Schindler House was acquired by the Friends of the Schindler House in 1980 with funding from the California Office of Historic Preservation. Since opening the house to the public, FOSH has sponsored fourteen architecture and design exhibitions in the house, which include *MOCA Builds*, *Plywood Furniture*, and exhibits on Juan O'Gorman, John Lautner, David Hertz, and Cesar Pelli.



Air view from north, May 1987, during rebuilding of Schindler House roof.

JULIUS SHULMAN