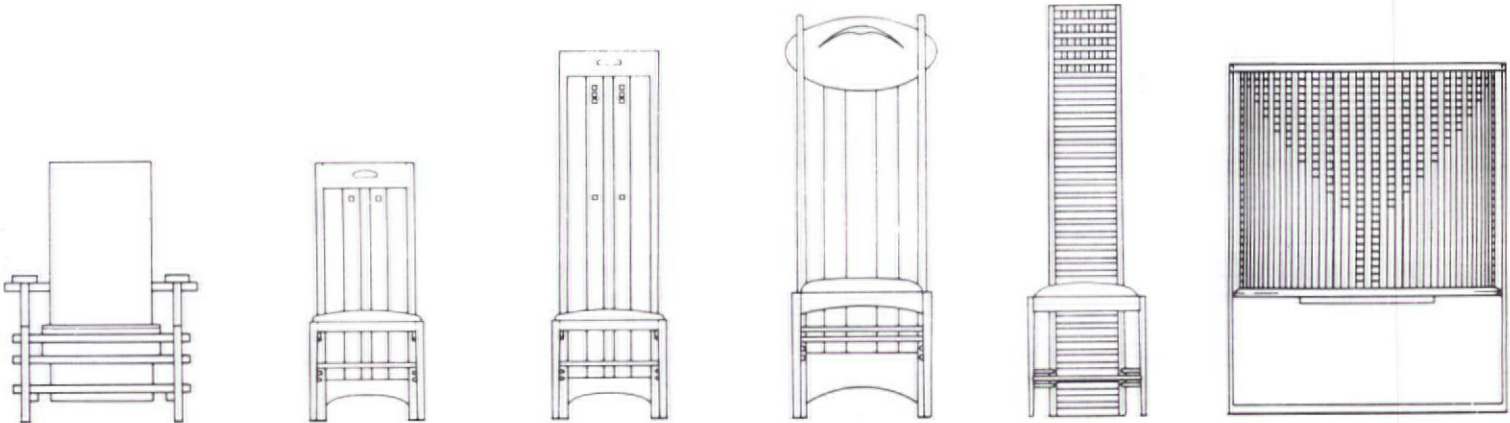


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Jane Pisano

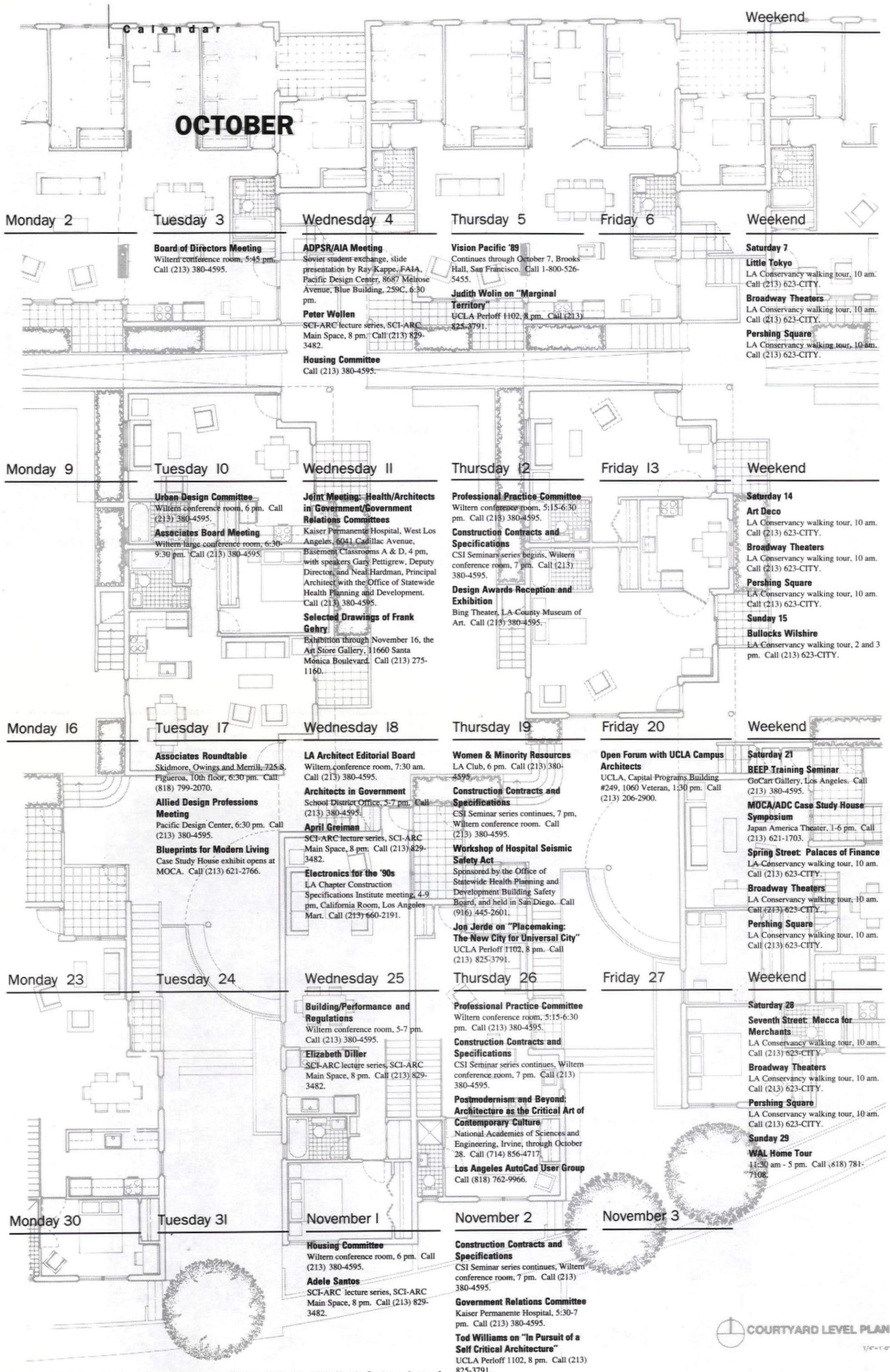
Page 4

Critique:
Western Heritage
Museum

Page 6

Charles Eames and Eero Saarinen Case Study
House #9, Pacific Palisades, 1949, from the
"Blueprints for Modern Living" exhibit at MOCA,
opening October 17, 1989. See page 8.

PUBLISHED BY THE LA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS



Courtyard level plan, 40 units of affordable housing in Hollywood, CA, Adele Naude Santos, winner of MOCA New Case Study Housing Design Competition. See page 8.

THE ARCHITECT IN CONTEXT

Wallace K. Harrison, Architect, by Victoria Newhouse, Rizzoli, New York, 1989, 332 pages, \$45.

Although *Wallace K. Harrison, Architect* looks like a new addition to the American Monograph Series from the Architectural History Foundation. Victoria Newhouse, the Foundation's President, published the biography with Rizzoli to avoid the accusation of writing a "vanity press book." In turn, the title offers Rizzoli some legitimacy in the architectural publishing world; despite their public relations department's claim to the contrary, Rizzoli is not considered a publisher of scholarly work. *Wallace K. Harrison, Architect* is a fine history of an architect in his societal context and it adds prestige to Rizzoli's list.

This biography is unusual in that it does not celebrate a design genius; instead it chronicles the career of an architect who was involved with some of New York's most powerful individuals and significant buildings. The author provides a carefully-researched document that reads well and does not bore. However, the book may be too safe; most of the critical statements are quotes from others and it is hard to make the links between the man and his actions. It is unfortunate that there weren't more photographs (perhaps an unusual criticism for a Rizzoli book) of the smaller projects, but according to the author, Harrison did not keep a lot of photographs, and relatively few images were available.

However, an objective presentation of an influential architect does allow the reader to make the connections himself. Born in 1895, Wallace K. Harrison never received a degree, but became a partner at Helme & Corbett by the time he was in his early thirties. He joined exclusive clubs, belonged to the Board of Trustees of the Museum of Modern Art and knew some of the most powerful and creative people of the century. He was intimately involved in the design of excellent buildings like Rockefeller Center (representing one of three firms in Associated Architects) and the United Nations, severely compromised buildings like Lincoln Center, and downright dogs like the Rockefeller Expansion on Sixth Avenue and the Nelson A. Rockefeller Empire State Plaza in Albany. He was dignified, frank, and full of integrity. The book contains



Nave, First Presbyterian Church, Stamford, Connecticut.

stories of Harrison paying for details and even repairs out of his own pocket, evoking some feeling for the man.

Newhouse is less clear about some of the conflicts he must have felt. She describes the conflicts involved in dealing with teams and committees at Rockefeller Center, the United Nations and Lincoln Center, but avoids the conflicts between Harrison's modernist style and his connection to the romance of earlier periods. Most importantly, Harrison's conflicts with his patron, Nelson Rockefeller, seem edited or glossed over.

His relationship with Nelson Rockefeller is charted, but not really interpreted. The two met in 1930 when Wallace Harrison was working on the design for Rockefeller Center and Nelson Rockefeller was getting started as an aggressive leasing agent. In 1934, Rockefeller commissioned Harrison to redo his apartment on Fifth Avenue. Harrison was then commissioned to design an apartment building on Fifty Fourth Street across from the Museum of Modern Art which was completed in 1936.

But the relationship with the Rockefellers was not as simple as architect and client. According to the book, in 1948 the Rockefellers gave the Harrisons the use of a two-bedroom apartment at 834 Fifth Avenue. John D. Rockefeller, Jr. gave Harrison oceanside property in Seal Harbor around 1960. Harrison claimed that things turned sour with Nelson Rockefeller after the buildings on Sixth Avenue. Harrison was hurt when he found out that Nelson had sold a small Leger that he had given him as a gift. Perhaps even stranger is that Rockefeller cut off the fund that he had established to care for Harrison's institutionalized daughter.

In the segment on the apartment provided by the Rockefellers, Mrs. Newhouse writes that "even after the couple moved to their elegant address, just a few blocks away from the Nelson Rockefeller apartment, their home looked more like a bohemian painter's garret than the residence of a successful architect." She continues with perhaps the most insightful quote in the book from Harrison's friend Harmon Goldstone, "Wally never resolved what he wanted: to have the freedom of being poor and an artist, or

to pursue ambition for power, money and social prestige. He never seems happier than when he's making a mess, painting in old clutter; but of course he lives in a proper world." Harrison appears to have been a man committed to an independent vision but dependent on a wealthy benefactor, a man who wanted to make modernist triumphs, but compromised his ideas.

Many successful architects start with houses and move to larger buildings. Harrison started with towers and moved on to residential commissions and other relatively small buildings. His works often communicate their symbolic content. The Trylon, Perisphere and Helicline at the World's Fair of 1939 captures the fair's theme, "Building the World of Tomorrow." Harrison convinced the First Presbyterian Church's congregation in Stamford, Connecticut that instead of a traditional colonial building, they needed a church of steel, concrete, stained glass and slate. The church looks both massive and light; modern in its materials, but as Newhouse points out, almost gothic in its quality. The form and slate shingle finish suggest the religious symbol of a fish.

It remains unclear why Harrison stopped pushing his ideas at Lincoln Center. One anecdote tells how he doodled in silence while his designs were compromised. And why in dealing with Nelson Rockefeller at Albany did Harrison say, "I had a lot to do with everything Nelson didn't do with the design of the thing?" Harrison's partner, Max Abramovitz, comments on how, towards the end, Harrison wouldn't challenge Rockefeller anymore.

Victoria Newhouse is careful not to criticize the buildings or the man. And she is even more careful not to interpret Wallace K. Harrison and his conflicts. However, by giving us a thoroughly researched and well written story, she lets us finish the task of linking the architect to his context and to his work.

Kenneth Caldwell

Mr. Caldwell, *LA Architect's* Books Editor, is Communications Manager at Albert C. Martin & Associates.



United Nations Headquarters, seen from east.

nominations for its 1989-1990 Design Award. The award is given annually to the designing architect and installing contractor on projects that exhibit "innovative usage of chain link fence fabric and accessory materials." Deadline for applications is November 1, 1989. Call (202) 659-3537.

Dinkeloo Awards

The National Institute for Architectural Education (NIAE) has announced that Roberto De Alba (Yale University), Paul Edward Harney (Rice University) and Geoffrey Campbell (University of Minnesota) are the 1989 recipients of the John Dinkeloo Fellowships in Architectural Design and Technology. The program provides recent architectural graduates of extraordinary talent an award of \$5,000 for extraordinary study abroad. Administered jointly with the American Academy in Rome, the John Dinkeloo Fellowship provides each recipient with at least two months residence at the Academy. Made possible by the John Dinkeloo Bequests and the NIAE, the awards program, honors the late John Dinkeloo, architect (with Kevin Roche) of the Ford Foundation Building in New York, the Oakland Museum, the Metropolitan Museum of Art addition, the United Nations Plaza Hotel and the World Headquarters of UNICEF.

Paris Prize and Van Alen Winners

The 1989 Lloyd Warren Fellowship/76th Paris Prize in Architecture has been awarded to Peggy McDonough of the University of Notre Dame, and the two William Van Alen Memorial Fellowship first prizes have been awarded to John DiLauro of California State Polytechnic University, Pomona, and Alexey Valdimirovich Ginsburg of the Moscow Architectural Institute, USSR. The National Institute for Architectural Education sponsors the two awards.

The Lloyd Warren-Paris Prize competition subject was "An American Family

Dwelling," with the program written by Thomas H. Beeby, AIA dean at Yale University. Second prize went to David J. Obitz of California State Polytechnic University, Pomona, and third prizes to Michael B. Ablon of University of Texas, Austin, and Victoria Kiechel of Harvard Graduate School of Design.

The 18th annual international student competition for the Van Alen award involved a "Peace Station," with the program written by Michael Sorkin, architecture critic with the *Village Voice*. Yolanda Cruz-Medina of California State Polytechnic Institute, Pomona, and Maria Laura Salinas of Oklahoma State University were second prize winners, and third prizes were awarded to Voon-Lee Chia of Kent State University and Robert Murray Legge of Cooper Union.

Projects & Architects

With the November issue, *LA Architect* will establish a new section highlighting recent architectural commissions in and around Los Angeles. *LA Architect* will publish brief project descriptions like the ones following, listing team members and consultants. Call (213) 380-5177.

RTKL Associates Inc. have been commissioned to design The Marketplace, a mixed-use project on Hill Street between Ord and Alpine in Los Angeles' Chinatown area. Developers for the project are Hip Hong Holdings, Ltd. of Los Angeles and The Mellon Company of Atlanta, Georgia. The project will house the corporate headquarters of the Bank of Trade, and will include 112,000 square feet of retail space, in the form of four free-standing pavilions separated in pairs by a canopied walkway.

Albert C. Martin & Associates have been named by Shuwa Investment Corporation as master planner for its downtown development located between 8th and 9th, and Hope and Flower Streets. The specific uses of the site have not yet been determined.

In the first phase of development of the original Unocal Corporations 12.5 acre site

located west of the Harbor Freeway, developers Hillman Properties have awarded Johnson Fain and Pereira Associates the commission to design two 42-story commercial office towers facing south onto Sixth Street. During Phase Two, the 12-story Unocal building designed by William Pereira and Charles Luckman in 1955 will be replaced by a 65-story tower, along with a 10-story office building to be built on top of the existing parking structure. Phase Three will include a 25-story hotel on the northeast corner of the site and another 35-story building. Team members include William H. Fain, Jr., Managing Partner; R. Scott Johnson, Design Partner; Robert Pigati, Project Manager; Neil Kritzing, Project Planner; Ralph Stanislaw, Project Design Manager; and Dianna Wong, Senior Designer. Consultants will be John A. Martin, Structural; Levine/Seegel Associates, Mechanical/Electrical; Linscott Law & Greenspan, Traffic; International Parking Design, Inc., Parking; and Engineering Technologies, Inc., Civil.

Johnson Fain and Pereira Associates has also been commissioned by LaSalle Partners, a Chicago-based developer, to design a 570,000 square foot office complex in Warner Center. The project will include four six-story buildings and parking for 2,200 cars on an 8.83 acre site at the foot of the Santa Monica mountains in Woodland Hills. Team members include William H. Fain, Jr., Managing Partner; R. Scott Johnson, Design Partner; John Frost, Project Manager; Dan Janotta, Senior Designer; and Paul Murphey, Job Captain.

Postscript

Regarding her interview with Ken Caldwell in the September 1989 issue, Elaine Jones writes, "The statements in the printed interview are accurate, but an additional sentence that was part of the interview was omitted in the editing. The original copy included the following sentence: 'Quincy had suggested the atrium to Eichler several times. For all I know Bob Anshen may also have suggested it.' At the time when

atriums were introduced, the firms of A. Quincy Jones and Frederick E. Emmons (Los Angeles) and Anshen & Allen (San Francisco) were both designing houses for Eichler. In any case, Mr. Eichler did not show interest in the idea until after a visit to the Brody house. At the same time, I do not want to assume a credit for Quincy and his firm that is not properly qualified."

Elaine K. Sewell Jones

Continued from 3

New Members

AIA. Robert S. Kuroda, *Inslee, Senefeld & Puchlik*; Chris Dongchul Lee, *City of Anaheim*; Richard Allan Rice, *Wolff/Lang/Christopher*; Chung-Yi Sun, *Skidmore, Owings & Merrill*; Raul A. Villalba, *Leidenfrost-Horowitz & Associates*.

Reinstatement. Paul J. Mouton, AIA. **Advancement to AIA.** Cynthia Hope, *The Works Partnership*; Mark Edward Smeaton, *Archiplan*.

Emeritus. Leonard Steinbrueck; Robert S. Wilkerson.

Associate. Erick del Angel, *Skidmore, Owings & Merrill*; A.N. Efraim; David Alexander Ferguson, *Ferguson & Associates*; Bernard Howard, *USAF*; Dana E. Tackett, *DMJM*; Zhila Yedidsion, *T.W. Layman & Associates*.

Professional Affiliate. Donald J. Pearly, *Desert Classic Cedar Homes*.

Transfer In. Arthur A. Harton, AIA, *George T. Howard Associates, from Philadelphia*; Gregory Mark Crawford, AIA, *from Boston*; Ying Yang, *Leo A. Daly Associates, from Chicago*; Bruce T. Currington, AIA, *from Dallas*.

Transfer Out. Jack Bevas, AIA, *to San Diego*; Robert E. Clark, AIA, *to North Carolina*; Eduardo Galindo, AIA, *to Pittsburgh*; Dennis Michael Gentry, *to Inland Empire*; Janet Marie Smith, *to Baltimore*; Rafael G. Urena, *to Inland Empire*.

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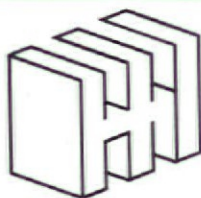
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BLUEPRINTS FOR MODERN LIVING

"Blueprints for Modern Living: History and Legacy of the Case Study Houses," an exhibit tracing the sources, context and legacy of 36 experimental residential prototypes designed during the postwar years, will open at the Museum of Contemporary Art (MOCA) on October 17. The exhibit includes two lifesize, walk-through reconstructions of original Case Study houses, original drawings, photographs, works of art, design objects, a historical timeline, an extensive audiovisual component and approximately 30 scale models.

Spearheaded by *Arts and Architecture* magazine between 1945 and 1966, the Case Study program sought to redefine the concept of "house" by reevaluating the housing needs of the typical American family and encouraging the incorporation of newly available modern technology into housing design. John Entenza, publisher of *Arts and Architecture* magazine from 1938-62, invited a group of both young and established architects including Richard Neutra, Charles Eames, Ralph Rapson, Craig Ellwood, Pierre Koenig and Edward Killingsworth to create modern designs sponsored and publicized by the magazine.

In conjunction with the exhibit, MOCA invited an international group of six architects to create new housing designs. MOCA and the Community Redevelopment Agency co-sponsored a design competition for 40 units of affordable, multi-family housing between three of the participants: Craig Hodgetts from Los Angeles, Eric Owen

Moss from Los Angeles, and Adele Naude Santos from Philadelphia. Santos was selected as the winner of the competition and her design will be constructed on an actual site in Hollywood, expected to be completed by 1990. In collaboration with the Community Development Commission of Los Angeles County, MOCA invited Itsuko Hasegawa from Tokyo, Toyo Ito from Tokyo and Robert Mangurian from Los Angeles to design prototypical senior citizen dwelling units adaptable for mid- to high-rise construction.

The Architecture and Design Council, a museum support group, will sponsor a symposium evaluating the Case Study house program at the Japan America Theater, 224 S. San Pedro Street, on October 21, 1989, from 1-6 pm. Symposium participants will include Jacqueline Leavitt; Elaine Jones, widow of A. Quincy Jones; Case Study architects Craig Ellwood, Don Hensman, FAIA, Ed Killingsworth, FAIA, Pierre Koenig, FAIA, Ralph Rapson, FAIA, Whitney Smith, FAIA, Calvin Straub, FAIA; Esther McCoy in a video interview with Barbara Goldstein, Editor Emeritus, *LA Architect*; and Donald Canty, Hon. AIA, moderating a panel discussion with Ned Eichler, Barton Myers, AIA, FRAIC, Adele Naude Santos, AIA, Frank Gehry, FAIA, and William Krisel, AIA, on the legacy of the Case Study Program. A reception will be held at the Temporary Contemporary from 6 pm to 10 pm. Call (213) 621-1703.

Beyond Postmodernism

A symposium entitled "Postmodernism and Beyond: Architecture as the Critical Art of Contemporary Culture" will be held on October 26-28, 1989 at the Arnold and Mabel Beckman Center of the National Academies of Sciences and Engineering, Irvine, California. The symposium is sponsored by the National Endowment for the Humanities, the University of California Humanities Research Institute, and the University of California, Irvine, in association with the American Institute of Archi-

tecs/Orange County Chapter, Stanford University, and The Architecture Foundation of Orange County. Participants include Andrea Oppenheimer Dean, Jacques Derrida, Peter Eisenman, David Gebhard, Ingeborg Hoesterey, Franklin D. Israel, Roger Kimball, Jean-Francois Lyotard, William J. Lillyman, J. Hillis Miller, David J. Neuman, Barton Phelps, Donald Preziosi, Avital Ronell, Robert A.M. Stern, Daniel Solomon, Steven Taubeneck, and Michael Wilford. Due to allowable seating capacity, attendance will be limited. The fee, which includes all presentations, opening reception, two luncheons and program materials, is \$130 for non-university participants and \$30 for faculty and full-time students with valid proof of current status. Call (714) 856-4717.

RTKL Scholarship

RTKL Associates Inc. has endowed a \$25,000 American Institute of Architects scholarship in honor of Francis T. Taliaferro, FAIA, one of the firm's founders, who has retired to pursue his interest in photography. The scholarship fund will be administered by the American Institute of Architects' American Architectural Foundation. Awarded on the basis of academic excellence and demonstrated need, the scholarships will help students enrolled in academic programs leading to Bachelor's or Master's degrees in architecture.

Competition Roundup

The Fourth Annual National Glass Association Awards for Excellence competition includes a new category, interior design with glass. Other categories include commercial design with glass, residential design with glass, craftsmanship, and specialty glazing. The deadline for submissions is December 15, 1989. Projects completed between January 1, 1984 and December 31, 1989 are eligible. For more information, call (703) 442-4890.

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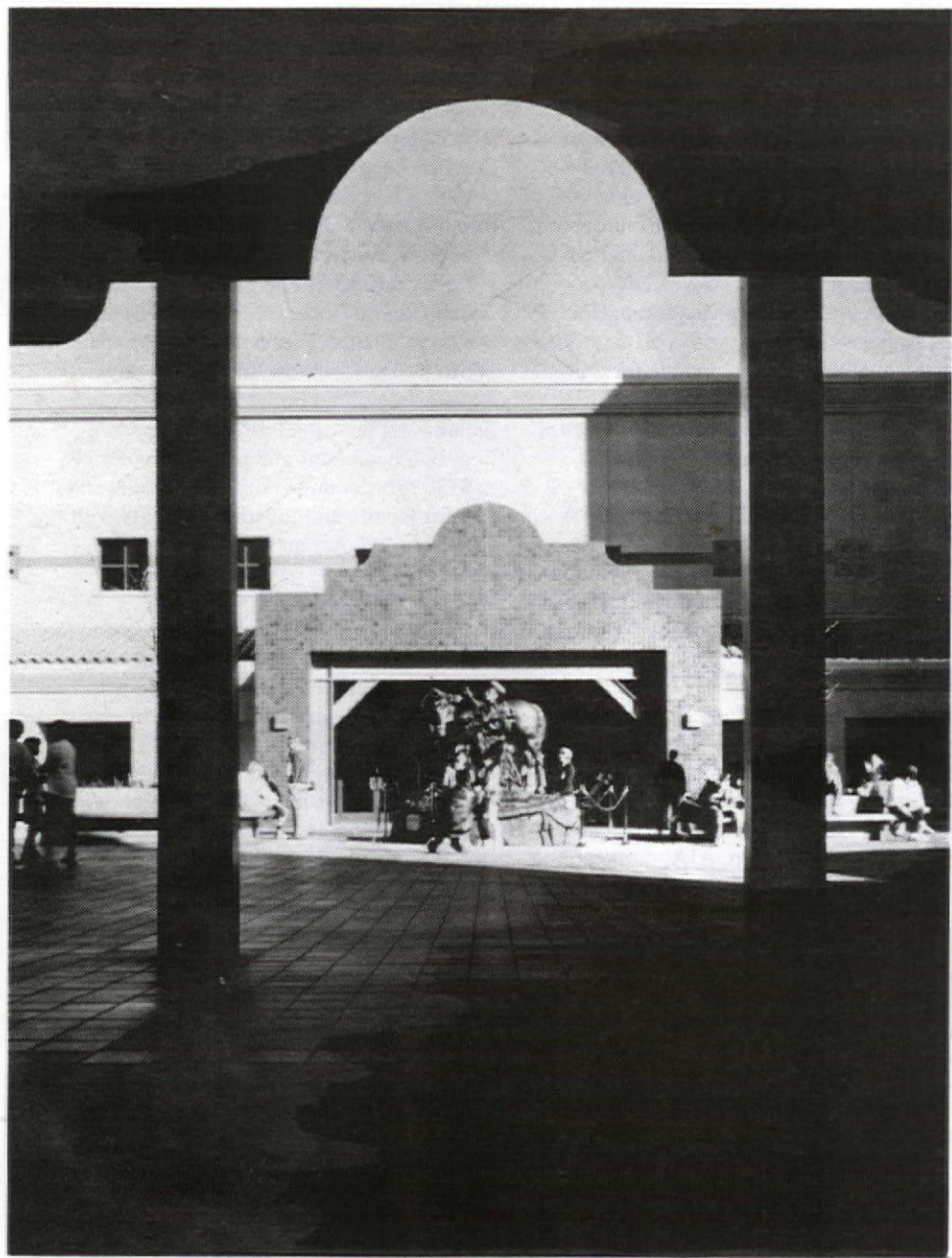
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taining their role as conservator. The displays themselves reveal how successfully these responsibilities were fused. In the "Spirit of Discovery" gallery, static displays crowd interesting but unrelated pieces from both the Southwest and Northwest into a single case. Cramped displays prevent the artifacts from being appreciated fully, especially as they are frequently displayed against background materials more appropriate for setting off minerals than fine Indian relics and objects of art. Even the Plexiglass, used extensively to float objects, becomes cumbersome and doesn't "disappear." Cut-out partitions give forced glimpses from one vista to another, and create dead end areas. Faux finish walls, perhaps intended as a contemporary interpretation of Wild West interiors, look thin and trendy.

Similar difficulties detract from almost every display. The "Spirit of Romance" contains some wonderful paintings depicting the Wild West, but the manner in which they are displayed interferes with one's ability to appreciate them. Seismic meters above and below Thomas Moran's "Mountain of the Holy Cross" compete as focal points with the painting itself, and are typical of the care used to limit the intrusion of necessary operating building items, such as switches, alarms, and doors to loading docks.

As the visitor progresses from the history section into the animation, automation, and film section, the expertise of Disney Imagineering comes alive. The "Spirit of Imagination," with its Western street, is very successful. As always, the Western story, an early victim of media exploitation and distortion, works well as told by television. The multiple encased vignettes are pleasant and show some restraint. The hologram presentation of historical scenes from the settling of the West is pure--and successful--Disney.

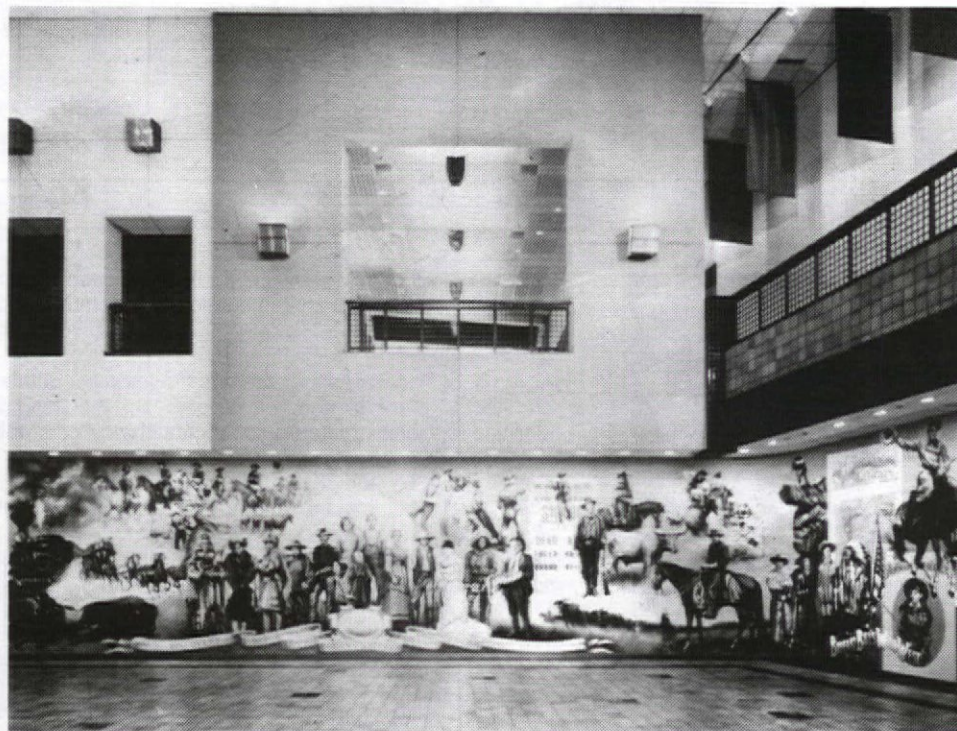
On the lower level, the spirits of Opportunity and Conquest contain some of the better displayed pieces, each treated as a jewel to view or a room to experience from 1800s America. The "Spirit of Community" vignettes create a successful progression of space, and the adjacent display of the Colt Gun Collection, where the use of Plexiglas is subtle and effective, is perhaps the most beautiful.

Through glass doors beyond "Heritage

Court is an outdoor display called "Trails West," a sort of third-generation "Frontier Land." The faux rock enclave attempts to capture the feeling of the Old West, using barbed wired to restrain visitors from the pond. Compared with the ungainly wood rail in the museum's display areas, the wire is an inspired barrier. It is essentially transparent, more indigenous to the region, and just as successful at discouraging potential offenders. The total effect is a convincing backdrop for photographs to send home to Iowa--and nowhere but in a photo is the illusion complete. Over the wall, the sound and smell of traffic from the Golden State Freeway are constant reminders that the past lives on only in such protected places.

As the planners intended, the Western Heritage Museum is fun. The museum exceeded its three-year admission goals within two months of opening, and maintains a daily gate of 2,000. Yet it provokes serious responses, and its problems merit reconsideration.

The museum's gates and portals



A large mural depicting the development of the West wraps around three walls in "Heritage Court."

establish a set of expectations which they frustrate before visitors begin to tour the exhibit, resulting in a dread of dashed expectations. Re-directing visitors through the gated entrance would be easier than realigning the courtyard. A striking zeroscape garden would be one way to minimize the liabilities of the gate's approach. Turned to face the gate, the bronze statue would confirm the gate as the main entry. By presenting its side to those who enter through the shell, the statue would signal to them that they should turn left for ticketing and the museum's entrance.

In the courtyard, the bell tower without bells and the Mexican village without the detail, depth, and texture so intrinsic to the style, contribute to the impression that the project is unfinished. Dead utility lines discovered during excavation and many other unexpected civil and site work costs necessitated late budget cuts that postponed installation of the bell and two clocks originally intended for the tower. Their addition would give Griffith Park a significant visual and auditory point of identification from the freeway. Although caution in the face of our litigious society eliminated the proposed observation deck, the tower's flat planes should also be deepened and enriched.

Inside, thought should be given to improving the static exhibits so that they compete more evenly with the animations and interactive displays. The collection should be refocused for clarity and the lighting could be redesigned to highlight the detail and interest of ornamented pieces. Contemporary technology provides gels and filters which could be used to admit daylight or create a twinkling desert light, improving the Museum's Western aura without damaging its artifacts.

The poor lighting and overcrowding suggest that the designers expected an audience who would not question artistic shortfall. In a museum as rich in artifacts as this one, the presentation of information may be as important as the presentation of the artifacts themselves. The lack of identification of objects and the politically biased observations posted at several locations promote a simplistic interpretation of the Western experience. Similar misconstructions are evident in interior wall colorations, where the choice of pink, blue and purple tones reflects a sentimental and shallow understanding of the term "Romantic," and clashes with the *real* spirit of Western art. Instead of enhancing the paintings, these colors fight against them.

The planners' choices reveal either a naive understanding of the past or an assumption that viewers would not know the difference. While they were conscious of their responsibility to keep out ultraviolet light, they should have been equally aware that viewers bring widely varying backgrounds or levels of interest to a facility intended for families and a broad public. A clear story line is necessary to help organize

the elements. The recent display of Navajo rugs at The Museum of Natural History was designed for an audience with a special interest, but its signage keyed information to three levels of interest, informing the most sophisticated without condescending to the least.

The Western Heritage Museum fills a niche among the entertainment, corporate, and historical museums in Los Angeles because it uniquely combines the Hollywood history of one man with the history of the era his films depicted. Though its greater success seems to be as an amusement center for families' Saturday afternoon outings, the volume of its authentic content qualifies it as a "serious" museum. The critical visitor comes away feeling that it was well worth seeing--and with the hope that the museum's planners and designers will consider it an evolving project which can become a highly successful example of its kind.

Ann Thomas Moore

Judy Snow

Ms. Moore and Ms. Snow work for Gensler & Associates.

Without the Gene Autry Western Heritage Museum, the Singing Cowboy's extensive collection of relics from our Western frontier heritage could well have ended up like much other Hollywood memorabilia—in storage on a studio lot or for sale on Melrose Avenue. The museum was originally planned to be located at Melody Ranch, the Autry property at Newhall, where many Westerns were filmed and much of the collection was housed. But that dream ended in the early 1980s when a fire destroyed the possibility of converting the ranch into a popular version of the Old West, Universal Studios style.

Gene Autry Western Heritage Museum



Gene Autry Western Heritage Museum with gating system which resembles "the grand approach to an amusement park."

The museum now standing in the Pine Meadow Section of Griffith Park, midway between the entrance to the Los Angeles Zoo and the Golden State Freeway, is a three-level tile-and-stucco structure that occupies 140,000 square feet. Opened in November 1988, it houses 10,000 pieces purchased from the Frontier Museum in Temecula to round out the surviving collection from Melody Ranch. The collection includes a varied assortment of saddles and firearms, 60 lifesize characters such as Buffalo Bill, Annie Oakley, and Wyatt Earp, paintings, sculptures, and memorabilia from other movie cowboys. With its unique documentation of the film career of one of Movieland's legendary heroes, the museum's program presented its designers with many opportunities and choices. Some choices were excellent; others should be reconsidered.

According to architect Chet Widom, of Widom, Wein and Cohen, the first requirement was that the museum should depict "Western history from prior to the conquistadors to modern times, versus the image of trivia, which is often how the Western heritage is treated." The architects worked with Walt Disney Imagineering to carry out the charter's second requirement: Make it fun.

The museum's site presented the team with their first choice. They could complete the strong axis already begun by the entrance and walkway to the Zoo on the opposite side of the road, or they could align the building with an existing tree line from the golf course to the south. As the museum stands, visitors pass through a promenade, paved with tiles and lined with pepper trees, which links the gate to the Zoo. They continue through an elaborate shell-shaped portal that leads through a dim passage into a bright, active courtyard.

In the courtyard, the alignment rotates at 90 degrees. The length of the courtyard is oriented to the tree line, and the Museum,

which the visitor expects to see directly ahead, stands at a right angle to the left. While either alignment scheme has merit, the decision to use both contributes to visitors' disorientation in the courtyard. It also accounts for the ambiguity of entrances and exits. Inside the courtyard, visitors are drawn to an elaborate gating system at 90 degrees to the right. It resembles the grand approach to an amusement park, and they wonder how they missed it from the parking lot. Unfortunately, the path from the parking lot is obscured by the cafe delivery entrance and trash enclosure.

The museum's architectural style is contextual in its allusion both to the collection it houses and to the history of its location. Approached by car and viewed from a distance, the warm coloration of materials, Spanish tiles, horizontal lines, and lofty bell tower feel appropriate to the setting. The architects broke down traditional mission architecture forms, such as the sculpted parapet line, doors, and niches for bells, and exaggerated them to create large geometric shapes that plow through the face of the building, and are reflected inside the courtyard in the facade of the theater. "Stick architecture," the wood post-and-beam with knee braces that was traditional in Wild West towns, is reinterpreted in the steel structural system.

The architects' concept was to combine the traditional Spanish village plan with the grid of Eastern U.S. architecture. The building reflects this concept with its courtyard which has a variety of facilities extending from it—educational center, research library, and theater, along with a cafe and museum store. The plaza's interior counterpart is "Heritage Court," a two-story gallery/courtyard, where a large mural wraps three walls to depict the evolution of the West. Resonance between the two spaces, similar in openness and shape, would have been increased by the open skylight in the original plan. Unfortunately, the Foundation's concern for the gallery's long-term use as an exhibition area precluded the skylight's construction.

The result is a static volume of space with little daylight, which functions independently of the exterior planning concept. Awkward proportions, dead light and a monotonous progression of spaces make the mural gallery disappointing. Its only real tie to the exterior courtyard is the grid motif, represented by a square subdivided into four smaller squares like a Nebraska homestead. This pattern recurs both inside and out, in tile patterns, and naively crafted brass light fixtures.

The museum's interior is organized around seven galleries representing important "spirits" associated with the development of the West: the spirits of Discovery, Imagination, and Romance on the main level, and the spirits of Opportunity, Conquest, Community, and the Cowboy on the lower level. The concept of the spirits works well to integrate the Hollywood creations of the era with the real artifacts and historic pieces that speak of everyday lives of Western people.

In designing the exhibits, the museum had to create open displays attractive to large crowds of mixed ages and varying levels of cultural sensitivity, while main-



The architects exaggerated traditional forms to create large geometric shapes which plow through the face of the building.

Yes, very much so.

Will The 2000 Partnership be interested in working with other professionals to critically contribute to the process?

First of all, The 2000 Partnership cannot succeed without reaching out to a broad range of concerned groups and individuals. The name of the game is partnership, that's the name of the organization. I think that those partnerships will take many forms. Some will be very direct, joint projects between LA 2000 and other organizations or professions, and in other cases, LA 2000 and the 2000 Partnership may be the catalyst. Let me give you an example related to the AIA's urban design agenda. It may make more sense for 2000 Partnership to devote its energies to working on the underlying governance and finance issues, and support the actions of the AIA/LA and other groups on urban design. I look forward to talking to the AIA/LA as we take a look at implementing the recommendations in the report.

I also see a tremendous role for architects and urban designers in helping people visualize new ways of thinking about housing and transportation. Somebody said in the roundtable, to solve the housing problem means more density. Without question that's right. Well, more density doesn't have to be bad. But I think that one of the ways that you can convince the community is through wonderful drawings, a process of inclusion so that people get to talk it through, and photographs and videotapes of other areas where more density has actually made things better, not worse.

There are many professional architects and urban designers with ideas to share, but with few urban design clients and little public sector money available, how can we bring possible visions to light?

Of course we need to explore how we can work together, how the AIA/LA Urban

Design Committee can work together with The 2000 Partnership. In addition, it seems to me that the expertise that you bring to bear ought to be integrated into every single community plan revision as it's going on. One of the recommendations in our report was that there ought to be a city comprehensive plan that would be the framework within which the community plans are implemented. Otherwise you can have apples and pears and a whole bunch of things that don't add up, or don't realize any vision because there wasn't one to start with. That's the place where urban design really ought to be, because if it becomes central to thinking in the comprehensive plan, and is worked through with the community groups, then you've really got something. You also have some money that's already been budgeted. The question is how is that money going to be spent and what are the priorities. That's the most immediate opportunity to get real money.

It's very fashionable right now to talk about public/private partnerships, and I'm a believer in partnerships, or else our name wouldn't be The 2000 Partnership, but there is a limit to what the private sector can do. We shouldn't think of public/private partnerships as filling a vacuum that's left when the public sector withdraws. There's an important role that the government must play in all of this. What we have to figure out now are what are those mechanisms, and here again I think we're going to have to be pretty creative and aggressive in creating those mechanisms.

So you're an advocate of self determination in that sense?

And of citizen action. And it's interesting because I think that the whole notion of citizen action got skewed to mean the same thing as special interests or single issues. But what we haven't had enough of are ways for citizens to really plug in and make a difference, not only to speak but to be heard. The 2000 Partnership is one such effort.



This plan was never officially adopted as city policy. Do you think that would have compromised its effectiveness?

We've never gone to anybody and asked them to formally approve this plan, so I haven't thought about this much. The question never came up. And it may, now that we're moving into implementation. But what I see happening, rather, is going to the city or going to Sacramento with a specific piece of legislation. Rather than ask people to adopt or endorse the report, which is very broad, we will certainly be asking for support for specific actions

which move toward the implementation of these recommendations.

Marc Futterman

Mr. Futterman, Co-Chair of the Urban Design Committee, is a Senior Urban Designer with Meyer & Allen Associates.

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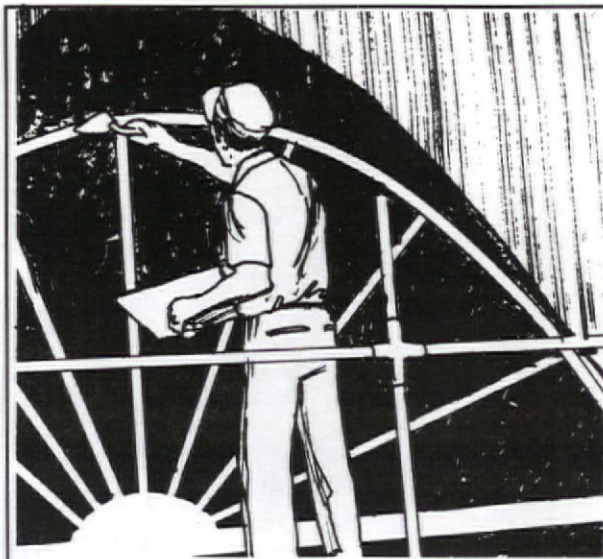
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JANE PISANO

Jane Pisano is President of The 2000 Partnership, a coalition of leaders from public, business and special interest groups formed to implement key recommendations of the LA 2000 plan. Marc Futterman, Co-Chair of the Urban Design Committee, met with Ms. Pisano to discuss her thoughts about the critical review of LA 2000 presented in the September, 1989 issue of *LA Architect*. Next month, the Urban Design Committee will ask the Chapter Board of Directors to adopt a resolution supporting the LA 2000 plan and The 2000 Partnership in principle, with the recommendations printed in *LA Architect* as qualifications. The Committee encourages Chapter members to submit written comments for incorporation into the Board resolution. Please respond before October 25 to the Urban Design Committee in care of the AIA/LA Chapter Office.

What is The 2000 Partnership currently focusing on?

The Partnership officially began on May 5, 1989, when we changed the name from LA 2000 to the 2000 Partnership. It's privately funded, as LA 2000 was, so we have spent some of the initial time raising the money to support the effort, developing our organizational structure and asking people to participate. We're not finished with that process by any means, but at the moment we have six working groups functioning. We will eventually have ten groups. My expectation is that it will take us to the end of the

year, and in some cases for committees that haven't yet begun to meet or are very complex, it may take until next May, i.e., the whole first year, to determine what we can accomplish, what we're going to focus on, and enter into partnerships with other groups to do the rest. Other organizations like the AIA are moving on parallel tracks, and as your own agenda becomes clearer, I hope to hear from you so that we can find a place that makes sense for us to work together.

A key issue in urban development in Los Angeles is the resolution of regional policies in terms of local considerations and control. How do you see this happening?

My hope is that as local individuals participate in larger arenas, they will begin to understand some of the trade-offs between city or regional needs and local needs, and become less parochial in their outlook. There's not going to be any easy way to solve the not-in-my-backyard syndrome, but I think participation is one key and good urban design is the other. Through good urban design, you not only create good projects, but you help people to visualize that change can be better—it doesn't always have to be worse.

Understanding what you've already become, and what the trends are is a necessary but not sufficient condition for action. The solutions don't rest on the question of developing technology to do it. It has to do with a civic will, a political will, in a community that is the most plural society in the world, in a community where the population turnover is so dramatic that it's a challenge for the community to hang on to a sense of place over time.

Planning for growth in our region seems to be taking two different forms, the vision-driven plan like LA 2000 and the technically-driven plan like the AQMP, which has the law on its side. How do we bring these two approaches together?

The technical regulations are fixable, if the acceptance of the vision is widespread, and if the vision is concrete enough that it's translatable.

The problem with the Air Quality Management District is that it's responding to its own mandate. It's aggressively trying to clean the air, but it's a single purpose agency that has only one goal. There's nothing that compels it to look at trade-offs, at its impact on jobs, on people, whether through urban design some of the impacts of these regulations might be mitigated, or people might live with it better. That's the problem. When you begin to think strategically about Los Angeles and about the region, I believe that you always come back to governance and finance issues. Now, if we wait to solve all our governance and finance issues, nothing will happen. But until we can think about our environment in an integrated way, you're always going to have technical rules. The technical rules are the result of this single purpose function. Because of the way our society's structured, changing the mission, the function, the orientation will have to be done in Sacramento and among the people, or you're not going to get the changes.

Do you think that the politicians can develop the civic will to face our planning problems?

They're not going to develop the will unless the citizens develop the will first. Politicians are responsive to the people that they represent. And if they perceive a broad base of support for something, the politicians are right there. I'm really not much of a believer in waiting for the politician as knight on a white horse to come and save us. I'm convinced that building networks and coalitions of people who share common concerns and a common vision will be more effective.

Is this what you see the 2000 Partnership doing?

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Urban Design Committee

At an open house held in Park LaBrea on Thursday, September 14, 1989, Forest City Properties Corporation presented plans for the commercial and residential redevelopment of four noncontiguous parcels located within the existing Park LaBrea development and on the May Company site at the corner of Wilshire Boulevard and Fairfax Avenue. Forest City Properties owns Park LaBrea and the May Company site. The plans would result in a total of 2,217 residential units and approximately 1.54 million square feet of commercial (retail or office and hotel) uses. *The current plans indicate demolition of the existing May Company department store.*

The Urban Design Committee and the Historic Preservation Committee have jointly prepared an AIA/LA Chapter Board resolution that calls for saving the May Company building and developing a project which instead employs an adaptive re-use of the building. The City of Los Angeles will begin reviewing the plans in the coming months. To proceed with the development plans, Forest City Properties will need to obtain a general plan amendment, approvals for a conditional use permit and a zone change, and the creation of a development agreement and/or vesting tentative map. The Urban Design and Historic Preservation Committees will monitor the process.

At its September meeting, the Chapter's Board of Directors passed a resolution prepared by the Urban Design Committee to purchase surplus railroad rights-of-way and potential station sites as they are offered for sale by the Southern Pacific and Santa Fe Railroads. The Board's resolution recommended that purchasing these lands preserves them for use by future generations and is not a pre-determination of their ultimate use. Transit line routing, or any other use should be determined in the public arena through the EIR process. If rail transit is not selected or is to be developed at a later date, then public ownership enables the land to be used for open space, affordable housing, or even resale to the

private sector.

In addition to passing this resolution, the Chapter's Board also resolved to invite the National AIA Regional and Urban Design Committee to hold their 1990 Annual Meeting in Los Angeles as the guest of the AIA/LA Chapter. The Urban Design Committee will establish a task force to program and coordinate the meeting, which will be held in the fall. Chapter members wishing to participate on the task force should contact the Chapter Office.

The Urban Design Committee and the Chapter Office are coordinating member names to be submitted for selection to the Los Angeles City Community Planning Advisory Committees for the areas of Boyle Heights, South Central, Sherman Oaks, Arleta/Pacoima, and Palms/Mar Vista. Any members who have not previously expressed an interest in having their names put forth for appointment to these five committees should contact the Chapter Office.

Marc Futterman

Ricardo Capretta, AIA

Co-Chairs, Urban Design Committee

Architects in Government

At the Committee's July meeting, Ernest Pooleon, Supervisor with Los Angeles County Health Facilities Division, presented his agency. Los Angeles County Health Facilities Division is delegated by the State Department of Health Services to license and certify health care facilities. In acting for the State, the Division is responsible for licensing health facilities and ancillary services, recommending certification for facilities and services in the Medicare and Medi-Cal programs, and regulating the operations of health facilities in order to share quality health services. Pooleon noted that the Division enforces Title 22 of the California Code of Regulations, and that any design for new health facilities or remodeling of existing facilities must be in compliance with State regulations.

Claude Pate, Director of Licensing and Accreditation, Kaiser Permanente, addressed the private sector perspective. Pate emphasized the importance of communication between the client, the architect and the enforcing agencies, indicating that architects involved in health facility projects should be fully informed about the function and operation before starting the design process, and that they should clarify potential regulatory problems with the enforcing agencies from the beginning.

On October 11, 1989, the Architects in Government Committee will meet with the Health Committee and the Government Relations Committee at Kaiser Permanente Hospital, West Los Angeles, 6041 Cadillac Avenue, Basement Classrooms A & D, at 4 pm. Speakers will be Gary Pettigrew, Deputy Director, and Neal Hardman, Principal Architect with the Office of Statewide Health Planning and Development. All AIA members are invited.

Maria Magdalena Campeanu, AIA

Chair, Architects in Government Committee

Historic Preservation

In letters to the Community Redevelopment Agency, dated June 21, and August 14, 1989, the AIA/LA joined the Los Angeles Conservancy and others who have expressed interest in the impact that the proposed USA Pacific Atlas/ANA development, bounded by Seventh, Grand, Eighth and Olive Streets, will have on the Central Business District. The AIA/LA stressed the importance of maintaining the built fabric of Seventh Street by incorporating preservation and adaptive reuse of the Brockman and Coulter Buildings.

The AIA/LA expressed concern that the proposed demolitions would eliminate approximately ten percent of the street's existing historic building stock and seriously compromise the continuity of a possible historic district, and that the proposed site plan indicated room to accommodate the historic structures and maintain all the proposed

new construction. In addition, the AIA/LA noted that the required transfer of density rights involves a public benefits package which when applied to rehabilitation of historic buildings would make reuse of the structures feasible.

CSI Seminars

Three short courses on "Construction Contracts and Specifications" taught by Hans Meier, will commence on Thursday, October 19, 1989 at 7 pm at the AIA/LA Conference room, Ninth Floor, Wilshire Theater Building, at 3780 Wilshire Boulevard, Los Angeles. The courses consist of a total of nine sessions covering construction contracts, specifications, and contract administration. Due to restricted space in the AIA/LA conference room, enrollment is limited to the first 25 paid applications received. Call (213) 380-4594.

Architecture for Education

On August 22, 1989, the Committee initiated a meeting with Sam Moore and Robert Donald of the Architecture and Engineering Department of the Los Angeles Unified School District. The purpose of the meeting was to develop a series of roundtable discussions of wide ranging issues between architects and the LAUSD. The focal point of the initial meeting was to prepare an agenda for a Chapter sponsored forum held on September 26, 1989 in the boardroom of the LA USD. Discussion points included: pending changes to the Client/Architect agreement; effects of Ross Bill funding on project schedules and scope; responsibilities of the architect and district; architect/consultant coordination responsibilities; expediting the payment schedule; change order procedure; project management; and a guidelines program for existing and new architects.

Gregory Villanueva, AIA

Chairman, Architecture for Education Committee

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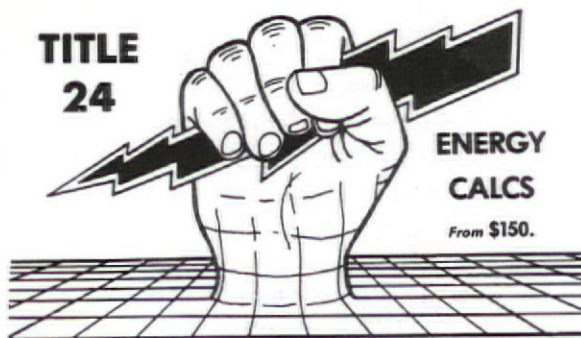
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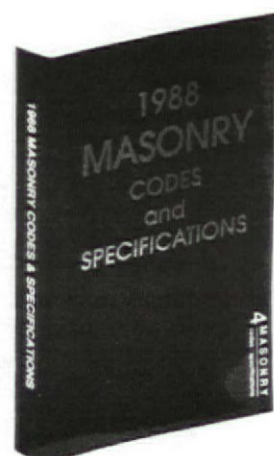
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CHAPTER DIALOGUE WITH UCLA

On October 20, the AIA/LA and the UCLA Director of Project Management and Construction invite all members to participate in a program designed to improve communication between architects and directors of the campus capital programs. In an open forum, discussion will center around issues of common interest. Representing UCLA will be John E. Sicard, Director of Project Management and Construction and Charles "Duke" Oakley, Director of Campus Architects and Engineers. They will present their views and expectations, focusing on elements of UCLA's new form of contract agreements. The program begins at 1:30 pm in Room 249 of the Capital Programs Building, 1060 Veteran Avenue (just off campus near the credit union). Since space is limited, please respond early to Yvette Doublet at (213) 206-2900.

Allied Design Professions Meeting

On August 4, 1989, representatives from various allied design professions met informally to discuss how their organizations might collaborate on issues of mutual interest and benefit. Participants identified a number of key areas such as increased public awareness of the designer's role in society, the economic value of good design, and the need to offer their memberships something beyond a professional designation.

In an effort to establish a forum for dis-

cussing joint-sponsored common interest issues, continuing education programs, and joint-collaboration on public issues that impact the design professions, a second meeting has been scheduled for Thursday, October 24 at the Pacific Design Center. To round out the group, representatives from the consulting engineers associations will join in the next organizational step.

New Chapter Staff

The Los Angeles Chapter welcomes new staff member Suzanne Williams to the position of Office and Membership Administrator. Former Membership Director for Club Corporation of America in Dallas, Texas, Suzanne brings extensive experience in member development and service to the Chapter. We are also pleased to welcome Jo Chandler who is providing contract bookkeeping and financial support services.

Code Talk

The Department of City Planning has an average of 150 cases in its Code Study Section each month. Of the total cases, approximately forty projects are assigned to the Code Studies Section staff; forty projects are pending further action of the Planning Commission and/or City Council, and nineteen are awaiting ordinance preparation by the City Attorney's office. Forty cases remain unassigned until projects are completed, and the balance are classified as "inactive" and not to be assigned to staff in the immediate future. An average of three new motions are introduced for study each month, while two ordinances are published.

It is the intent of the Building/Performance and Regulations Committee to keep the membership informed, by publishing each month the new cases, as well as the latest published ordinances.

Ordinances that we feel affect all the members will be expanded upon. Copies of ordinances may be acquired at the City Clerk's Office, Third Floor of the Los

Angeles City Hall.

Newly published ordinances include: No. 165,042 (effective 8/26/89) amends Zoning Code to allow official police vehicle storage lots, by right, in the CM, M1, and M3 zones and main headquarters offices related to such uses in the M2 and C2 zones by conditional use. Proposed ordinances in study include: CPC No. 88-0333 would permit restaurants to have outdoor eating areas and exempt covered outdoor eating areas from floor area calculations; CPC No. 88-0546 would establish a conditional use procedure for the siting of electric power plants and desalinization facilities; CPC No. 89-0401 would require street dedication and improvements as a condition of granting building permits; and CPC No. 89-0405 would require that vehicle storage and auto repair in the "A" and "R" zones be conducted within completely enclosed buildings, except for authorized historic vehicle collections.

Rudolph V. DeChellis, AIA

Co-Chair, Building Performance and Regulations Committee

Cornerstones

Warren V. O'Brien, a 28-year employee of the Department of Building and Safety, has replaced Frank Kroeger as General Manager of the City of Los Angeles Department of Building and Safety. During his 28 years with the department, O'Brien's various positions have included Chief of Special Projects Division, Chief of the Management Assistance Division and Chief of the Building Bureau. O'Brien's goal is to continue the process of decentralizing the Department into satellite offices for easier public access in obtaining building permits. Another endeavor will be to control creeping blight, and create affordable housing. AIA/LA congratulates Warren O'Brien on his new post and wishes him much success.

Rudolph V. DeChellis, AIA

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1989 WAL Home Tour house by Bouje Bernkopf, AIA, Woodland Hills, California.

WAL Home Tour

The 1989 WAL Home Tour will be held Sunday, October 29, from 11:30 am to 5 pm. Featured architects for this year's tour are Bouje Bernkopf, AIA, Rudolph V. De Chellis, AIA, William R. Pauli, AIA, W. Earl Wear, and Bernard Zimmerman, FAIA.

The house designed by architect Bouje Bernkopf was planned to appear large and spacious despite size restrictions. The interior spaces offer views of mountain ridges and sunsets, which became one of the themes for the design. Known locally as "the house of the sun," the residence features bold sculptural forms and geometries. The interior is an open plan, closely linked to the outdoors, with a living room/dining/loft space at different levels, a greenhouse studio, cascading waterfalls and reflective pools.

The house designed by architect Rudolph V. De Chellis stands secluded above the road, sheltered by sycamore trees. Restored and twice enlarged, the house's design combines contemporary and California architectural styles. The architect used resawn redwood and textured stucco to integrate interior and exterior spaces. The landscaping was designed by Cecil Reeve, and the interiors were designed by the late Dorothy Paul and Sandy Chapman.

The house designed by architect William

R. Pauli uses a courtyard organization to hide garages and emphasize a ceremonial pedestrian entrance. In keeping with traditional California architecture, thick walls are used to insulate the interior. To accommodate the family's widely varying schedules, the architect planned the interior to include individualized zones, in addition to a large multi-use family room and a shared living space between the children's bedrooms.

Architect W. Earl Wear designed a nature-oriented residence with three pavilions which step down an oak tree-covered acre of landscape. The house's interior and exterior landscapes respond to a cave-like stone entrance and the structure's redwood and glass cantilevers.

The residence designed by architect Bernard Zimmerman, is a 2-story, 6000 square foot "white glass box," which sits on a high ridge in Sherman Oaks overlooking the San Fernando Valley, with its own pool and tennis court. The visitor enters through a formal atrium which begins with a reflecting pool that runs through the 2-story central space, culminating in a floating stairway. The house's stucco exterior and white furnishings contrast with the extensive interior teak cabinetry.

The tour promises a view of exciting and innovative architectural techniques. Ticket cost is \$15 and must be paid in advance. Proceeds from the home tour will be distrib-

uted by the WAL as scholarships to eight local colleges. In addition to each college receiving three scholarships for architectural students, the WAL will make donations to organizations in the philanthropic and education fields.

Tickets may be obtained by sending a check along with a self-addressed stamped 9 1/2"x4" envelope to: Women's Architectural League c/o San Fernando Valley Chapter/AIA, 14951 Califa Street, Van Nuys, CA 91411. For further information, call (818) 781-7108.

Associates Roundtable

With the upcoming election of AIA/LA officers in November, the Associates invite AIA members, Associates, and AIAS members to a candidates' roundtable discussion Tuesday evening, October 17, at 6:30pm. This is an opportunity for interested members to get to know the candidates for next year's AIA/LA Board. The meeting will be hosted by the office of Skidmore, Owings & Merrill, located at 725 South Figueroa Street, 10th Floor, Los Angeles, CA 90017. Contact Randy Swanson at (818) 799-2070 for more information.

Architect-Practices and Law Options

On October 21, 1989, the AIA/LA will sponsor a seminar on the legal problems architects may encounter in their practices on a daily basis. The seminar will be held from 8 am to 12:30 pm at USC, Harris Hall Room 101. Speakers will include Jerry Weisbach, FAIA on "How Can I Minimize My Exposure to Litigation?"; David Burdick, AIA on "So You Want To Get Paid?"; Stephen Densmore, Esq., on "What Agreements Should I Use and How Should I Use Them?"; James Negele, Esq., on "Who Owns the Construction Documents?"; James Phillipi, Esq., on "What are Liens, Stop Notices, Bond Claims, and How Can I Use Them?"; and Ross Hart, Esq., on "What are My Dispute Settlement Options?". The afternoon will conclude with a question and answer period. For more information, call (213) 380-4595.

Design Awards Announcement

The 1989 AIA/LA design awards winners will be announced on Thursday, October 12, in the Bing Theater at the LA County Museum of Art. Winning entries, along with all other entries submitted on display boards, will be exhibited in the Museum's Times Mirror Courtyard on the night of the reception and for two weeks following. For further information, call (213) 380-4595.