

MONITORS	
VMI COBRA 2	\$ CALL
VMI COBRA-256SH	\$2189
VMI COBRA-116SH	\$1417
RENDITION III/256VGA	\$1624
RENDITION III/16VGA	\$1217
NTM 350/1280	\$2763
NTM 350/1024	\$2538
NTM 350/752	\$2239
NTM 350/640	\$1866
ARTIST 10 MC	SCALL
ARTIST XJ10/256	\$1895
ARTIST XJ10/16	\$1495
GRAPHIC BOARDS	
SUMMA II 12X12	\$356
HI HIPAD 9012 12X12	\$418
CALCOMP 12X12	\$373
CALCOMP WIZ	\$151
DIGITIZERS	
ELECTROSTATICS	SCALL
MUTOH PENCIL PLOTTERS	SCALL
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HP DRAFTMASTER SX	\$6939
HP DRAFTPRO EXL	\$4795
HP DRAFTPRO DXL	\$3785
HI DMP-62DL	\$4655
HI DMP-61DL	\$3716
HI DMP-62	\$4023
HI DMP-61	\$3033
CALCOMP 1025	\$4650
CALCOMP 1023	\$3650
AMT ACCEL-500	\$1276
PLOTTERS/PRINTERS	

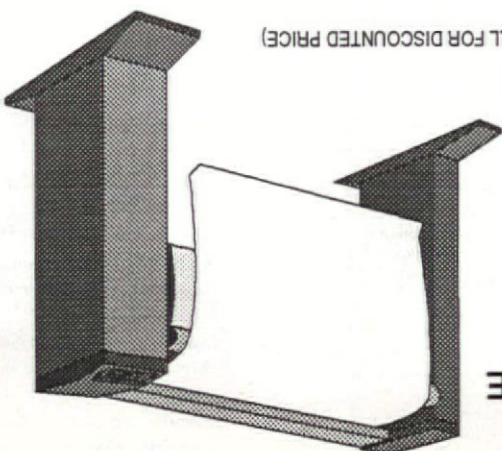


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ON THE GO?



Tuesday 1

Executive Committee Meeting

Chapter office conference room, 4:30 pm. Call (213) 380-4595.

Board of Directors Meeting

Chapter office conference room, 5:30 pm. Call (213) 380-4595.

Wednesday 2

Housing Committee Meeting

Chapter office conference room, 6:00 pm. Call (213) 380-4595.

Thursday 3

Government Relations Committee

Chapter office conference room, 5:00 pm. Call (213) 380-4595.

Heros and Common Mortals: The Hard Sell in Architecture

Lecture by Spiro Kostof, UCLA, Dickson 2160-E, 8 pm. Call (213) 825-3791.

Myth and Reality in Rail Transport Planning

Lecture by Don Pickrell, US Department of Transportation, UCLA, Perloff Hall, Room 1243A, 5:30 pm. Call (213) 825-3791.

Friday 4

Weekend

Saturday 5**Uniform Building Code/Fire & Life Safety**

AIA/LA Associates study seminar, 101 Harris Hall, USC, 8:30 am-4:30 pm. Call (213) 380-5177.

Structural Seminar

Architectural License Seminars at Viscount Hotel, LAX, 9 am-5:15 pm. Call (213) 208-7112.

Fame and Who Gets It

UCLA Extension seminar, 9 am-5 pm, 2160-E Dickson Art Center, UCLA, \$50. Call (213) 825-9061.

Monday 7

Kordus Memorial Lecture

Lecture by Dr. Yalcin Ozgen of Turkey, Cal Poly Pomona, Environmental Design Main Gallery, 7:30 pm. Call (714) 869-2664.

Tuesday 8

Associates Board Meeting

Chapter office conference room, 6:30 pm. Call (213) 380-4595.

Wednesday 9

Professional Affiliates Meeting

Chapter office conference room, 4:00 pm. Call (213) 380-4595.

1990 Big Show

Fifth annual Southern California Construction Expo, continues through May 11 at the Los Angeles Convention Center. Call (800) 289-0667.

Historic Preservation Committee Meeting

Chapter office conference room, 6:00 pm. Call (213) 380-4595.

Thursday 10

Urban Design Committee Meeting

Chapter office conference room, 6:00 pm. Call (213) 380-4595.

The New Vision

Exhibit continues through July 15 at LA County Museum of Art. Call (213) 857-6111.

Friday 11

Design Kaleidoscope

Charles White, photographer, on recent trends in interior design, UCLA, 2160-E Dickson Art Center, 7-9 pm, \$20. Call (213) 825-9061.

Design Solutions for the 90s

Conference continues through Saturday 12 at Fess Parker's Red Lion Resort in Santa Barbara. Call (805) 961-3816.

Weekend

Saturday 12**Building Design Exam Techniques**

AIA/LA Associates study seminar, 101 Harris Hall, 8:30 am-4:30 pm. Call (213) 380-4595.

Publishing Architecture

Seminar sponsored by AIA/Pasadena & Foothill Chapter, 8:30 am-12:30 pm, Pasadena City College. Call (818) 796-7601.

OSHA Safety and Liability Issues

UCLA Extension conference, 8:30 am-5 pm, \$325. Call (213) 206-1409.

Monday 14

Design Awards Committee

Chapter office conference room, 6:00 pm. Call (213) 380-4595.

siteWORKS: Investigation of Spaces In-between

Exhibit continues through June 8 at UCLA, Gallery 1220. Call (213) 825-3791.

The Planet Earth: The Environment

Lecture by Francis Dean, Professor landscape architecture, at Cal Poly Pomona, Environmental Design Main Gallery, 7:30 pm. Call (714) 869-2664.

Tuesday 15

Executive Committee Meeting

Chapter office conference room, 4:30 pm. Call (213) 380-4595.

Communications Committee

Chapter office conference room, 6:30 pm. Call (213) 380-4595.

Designed in Germany

Exhibit continues through June 15 at the Murray Feldman Gallery, Pacific Design Center. Call (213) 657-0800.

Wednesday 16

LA Architect Editorial Board Meeting

Chapter office conference room, 7:30 am. Call (213) 380-5177.

Thursday 17

AIA Commission and Board Meeting

Houston. Call (213) 380-4595.

Health Committee Meeting

Chapter office conference room, 3:30 pm. Call (213) 380-4595.

Finance Committee Meeting

Chapter office conference room, 4:30 pm. Call (213) 380-4595.

Minority and Women Resources Committee Meeting

Chapter office conference room, 6:00 pm. Call (213) 380-4595.

Friday 18

Design Kaleidoscope

Leon Whiteson on trends, UCLA, 2160-E Dickson Art Center, 7-9 pm. Call (213) 825-9061.

Macintosh II and CAD Workshop for Landscape Architects

UCLA Extension seminar, \$275. Call (213) 825-9414.

Weekend

Saturday 19**AIA National Convention, Houston**

Continues through May 22. Call (213) 380-4595.

Mock Building Design Exam

AIA/LA Associates study seminar, 101 Harris Hall, USC, 8:30 am-4:30 pm. Call (213) 380-4595.

Beautiful Country Gardens of England and Holland

UCLA Extension study tour, continues through June 2, \$2995. Call (213) 825-9676.

Monday 21

Tuesday 22

Wednesday 23

Neutra Medal Award

Award to be announced, Cal Poly Pomona, Environmental Design Main Gallery, 7:30 pm. Call (714) 869-2664.

Market Trends 1990: Higher Education/Campus Facilities

SMPS luncheon at Hyatt Wilshire, 11:30 am. Call (213) 388-0478.

Construction Specifications Institute Annual Product Fair

The Pasadena Center, 3-9 pm. Call (213) 660-2191.

Thursday 24

Professional Practice Committee Meeting

Chapter office conference room, 5:15 pm. Call (213) 380-4595.

Los Angeles AutoCad User Group

260 North Pass Avenue, Burbank. Call (818) 762-9966.

Friday 25

Design Kaleidoscope

James Ehrenclo on choices in renovation, UCLA, 2160-E Dickson Art Center, 7-9 pm, \$20. Call (213) 825-9061.

Daylighting Seminar

Day-long seminar at Four Seasons Hotel, Los Angeles. Call (213) 380-4595 or (818) 302-3210.

Asian American Architects/Engineers Association

12 noon-4 pm, 425 S. Palos Verdes, San Pedro. Call (818) 842-7776.

Weekend

Saturday 26**Site Design Techniques**

AIA/LA Associates study seminar, 101 Harris Hall, USC, 8:30 am-4:30 pm. Call (213) 380-4595.

Seventh Street: Mecca for Merchants

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Broadway Theaters

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Pershing Square

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Monday 28

Memorial Day (Observed)

Chapter office closed.

Tuesday 29

Jean Nouvel

Lecture sponsored by Cal Poly Pomona College of Environmental Design, at Wilmet Theater, 8 pm, reception 7 pm. Call (714) 869-4429.

Wednesday 30

Building/Performance & Regulations Committee

Chapter office conference room, 5:00 pm. Call (213) 380-4595.

In the Shadow of the Industry: Alternative Film & Video in Los Angeles

Art in the Life of LA lecture series, Pacific Design Center Theater, 6:30-9 pm. Call (213) 657-0800.

Thursday 31

Frank Gehry

Lecture on recent works, UCLA, Dickson 2160-E, 8 pm. Call (213) 825-3791.

June 1

Weekend

Saturday 2**Board/Committee Retreat**

Chapter office conference room, 9:00 pm. Call (213) 380-4595.

Mock Site Design Exam & Critique

AIA/LA Associates study seminar, 101 Harris Hall, USC, 8:30 am-4:30 pm. Call (213) 380-4595.

Broadway Theaters

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Pershing Square

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

June 4

June 5

Executive Committee Meeting

Chapter office conference room, 4:30 pm. Call (213) 380-4595.

Board of Directors Meeting

Chapter office conference room, 5:30 pm. Call (213) 380-4595.

June 6

Housing Committee Meeting

Chapter office conference room, 6:00 pm. Call (213) 380-4595.

June 7

Government Relations Committee Meeting

Chapter office conference room, 5:00 pm. Call (213) 380-4595.

June 8

Design Kaleidoscope

Leslie Bowman, curator of decorative arts for LACMA, on Victorian furniture, UCLA, 2160-E Dickson Art Center, 7-9 pm, \$20. Call (213) 825-9061.

Resolving Construction Disputes

Seminar sponsored by American Arbitration Association, at Biltmore Hotel, Los Angeles. Call (312) 346-5045.

For more information on AIA/LA committee activities, contact:

Architecture for Education, Norberto R. Martinez, AIA (213) 306-4708; **Architecture for Health**, Joel Jaffe, AIA (213) 879-1474; **Awards Program**, Michael Franklin Ross, AIA (213) 826-2500; **LA Prize**, Barton Myers, AIA (213) 466-4051; **Computer Applications**, Anthony Ngai, AIA (818) 246-6050; **Historic Preservation**, Timothy John Brandt (818) 769-1486; **IDP**, Randall A. Swanson (818) 799-2070; **Interior Architecture**, Margaret Hueftle Cagle, AIA (818) 340-2887; **Large Practice**, Marvin Taff, AIA (213) 277-7405; **Liability**, William Krisel, AIA-E (213) 824-0441; **Professional Practice**, Hugh Rowland, AIA (213) 277-7405; **Programs/Professional Development**, Robert J. Anderson, AIA (213) 463-4404; **Small Projects (Practice)**, Donald C. Axon, AIA (213) 476-4593; **Architects in Education**, Lionel March (213) 661-7907;

Architects in Government, Maria Campeanu, AIA (213) 620-4517; **Architecture for Housing**, Manuel Gonzalez, AIA (213) 394-0273; **Building/Performance & Regulations**, John Petro, AIA (213) 207-8400; **Communications/Public Relations**, Michael J. Kent, AIA (213) 826-2500; **Westweek**, Frank Fitzgibbons, AIA (213) 624-8383; **LA Architect**, Arthur Golding, AIA, (213) 622-5955; **Government Relations**, Victor J. Nahmias, AIA (818) 405-6715; **International Relations/Hospitality**, Raymond Kappe, FAIA (213) 453-2643; **Licensing Task Force**, William Krisel, AIA-E (213) 824-0441; **Urban Design**, Marc Futterman; **Associates**, Robert Leach (818) 763-8676; **Real Problems Design Competition**, Steven D. Geoffroy (213) 278-1915; **Sandcastle Competition**, Andrew E. Althaus (805) 496-1101; **Student Visions for Architecture**, Jeffrey T. Sessions (213) 933-8341; **Student Visions Architects Exchange**, Mark S.

Gribbons (818) 799-2070; **Districting**, Gregory Villanueva, AIA (213) 727-6086; **Ethics**, Herbert Wiedoeft, AIA (213) 413-3131; **Fellowship Nominations**, Norma M. Sklarek, FAIA (213) 454-7473; **Library**, James R. Combs, AIA (213) 388-1361; **Long Range Planning**, Rex Lotery, FAIA (213) 208-8200; **Membership**, Robert H. Uyeda, AIA (213) 250-7440; **Membership Directory**, Janice J. Axon, HAIA/LA (213) 476-4593; **Mentor's Hotline**, Morris Verger, FAIA-E (213) 824-2671; **Minority & Women's Resources**, Michaela Pride-Wells, AIA (213) 399-1715; **Office Operations & Management**, Joseph M. Madda, AIA (213) 394-7888; **Past Presidents Council**, Donald C. Axon, AIA (213) 476-4593; **Professional Affiliates**, Joanna Craig (714) 969-6801; **Students Affairs**, Michael Hricak (213) 823-4220, 829-2074; **Women's Architectural League**, Maureen Vidler March (213) 661-7907.

THERE BUT FOR FORTUNE: MIES RECONSIDERED

Architects of Fortune: Mies van der Rohe and the Third Reich, by Elaine S. Hochman, Weidenfeld & Nicolson, New York, 1989, \$22.50.

In Istvan Szabo's film "Mephisto", Hendrik Hofgen, a young and ambitious actor abandons his progressive artistic and political endeavors to pursue a successful career in the German state theater under the aegis of the National Socialist party. The title "Mephisto" is derived from the role which wins him the esteem of party officials: Mephistopheles in Goethe's play *Faust*. The film is an allegorical narrative which indites the individual who prizes his work over his humanity.

In *Architects of Fortune*, Elaine Hochman counters the argument presented in "Mephisto." She clearly states her position in the preface: "I do not wish to malign Mies, but to understand him...Mies has earned his place in history as a great architect, and it is as an architect that he must be judged." Her book examines a controversial period in the career of a master builder who struggles to pursue his artistic principles in an increasingly hostile and restrictive political climate. Mies's course of action during the years of Hitler's rise to power is primarily motivated by a determination to secure his position as a renowned, modernist architect. What distinguishes Mies's story from that of "Mephisto's" protagonist is his inability to find a loyal patron in the Nazi government. Hochman's study illuminates Mies's

unsuccessful attempts to validate the modernist tradition in Nazi Germany.

With the skill of a good historian, Hochman examines Mies's education, socio-economic background, personal character, and architectural philosophy to illustrate how these factors contributed to his inclination toward political expediency under the Nazi regime. Though progressive as an architect, in both his philosophical beliefs and authoritarian demeanor Mies was a profoundly conservative individual. Unlike many of his contemporaries, he did not sanction the politicization of art and architecture which characterized the early years of the modernist movement in Germany; his interest was rooted exclusively in questions of aesthetics. While Walter Gropius "saw architecture as serving people; Mies saw it as serving art."

Tracing Mies's evolution from an apolitical architect into a modernist emissary solicitous of the fascist regime, Hochman demonstrates how Mies used the Bauhaus as his headquarters in a campaign to purify and preserve modernism. Mies's apolitical convictions made him an attractive candidate for the directorship, as the political controversy which surrounded the school under Gropius's direction threatened to destroy it. Mies harnessed the Bauhaus with an authoritarian rule, purging the school of its political elements.

While Hochman offers an objective presentation of Mies's questionable ethics, her seemingly impartial analysis belies a subtle bias. Woven into the text are a number of quotes by Phillip Johnson which support Mies's ideology of artistic opportunism, however no opposing views by contemporary architects are cited. Similarly, in her examination of the besieged Prussian Academy of Arts, Hochman minimizes the humanistic responses of German artists who opposed the fascist tide, camouflaging the reprehensible nature of Mies's beliefs and behavior. Her contention that men such as Hendrik Mann left Germany as a result of political coercion, rather than out of a sense of

moral conviction is telling, as it was Mann's nephew, Klaus, who wrote the novel *Mephisto*.

In the closing chapters of *Architects of Fortune*, Elaine Hochman chronicles the ossification of the Third Reich's cultural program. During the administration's infancy, competing officials vacillated between condemnation of "cultural bolshevism" and support of modern artists and architects. However by 1936, suppression of the modernist movement had become the official policy of the Reich. Hochman maintains that had the Fuhrer not been so parochial in his aesthetic tastes and so partial to the monumentality of neoclassicism, Mies could have found a vehicle for the expression of his architectural principles in Nazi Germany.

In attributing the rejection of modernism to Hitler, she fails to address the fundamental incompatibility of art and fascism, overlooking the vital importance of liberty to the creative process. It was Mies's demand for artistic freedom, as well as Hitler's admiration of the neoclassical style, which arrested his career in Germany.

In the afterword, Hochman reveals her thorough endorsement of Mies's artistic convictions: "Pursuit of the divine, it seems, renders the artist and his product immune from moral critique. The artist, after all, lives under a 'higher' obligation--or as Goethe wrote, more is permitted to poets than to ordinary mortals." Hochman's conclusion is a dangerous and defensive argument which promotes the image of the architect as a demigod. In her insistence that Mies be judged exclusively as an architect, she denies the fact that Mies was also a man, and as a man he may be subject to moral assessment. "Mephisto" serves as a critical counterpoint to her assertion that "when viewed through the telescope of time, issues of morality fade as art endures." Humanistic legacies survive as well.

Robin Kremen

Ms. Kremen works for Koning Eizenberg Architects.

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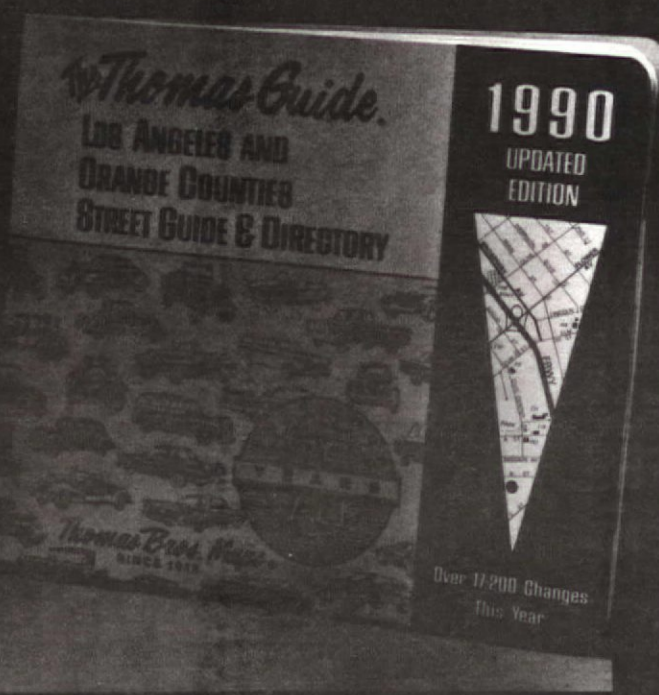
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It appears then that where there is a rich fabric of architectural history, the Design Review Board is effective in enhancing existing character. Where there is an absence of existing architectural character or the presence of a variety of architectural styles, the success of the Design Review Board has been mixed and controversial.

The Westwood Community Plan is well-conceived and achieves all its original objectives, except affordable housing. For a brief time, some trailers were located on a park-and-ride site adjacent to Sepulveda Boulevard between the freeway and the Federal Building, to house one or two low-income families. An earlier effort to locate seven of these trailers on the 150-acre Veterans Administration property failed due to strong community opposition. Without stronger commitments to build affordable housing through a non-profit housing corporation or a linkage fee which targets the community, the goals contained in the plan will be frustrated.

Transportation commitments have also lagged for too long, although at this writing a proposal to fund the preparation of the Transportation Specific Plan is before the City Council. Within the region, there is the possibility of light rail service from Santa Monica to downtown which would help move regional traffic and also serve the southwest and south city communities.

Pat Smith, Emily Gabel, Dan Scott, and Vivian Rescalvo

Ms. Smith is vice-president of the USC Redevelopment Corporation. Ms. Gabel is the Principal City Planner for the City of Los Angeles Planning Department. Mr. Scott is a city planner for the City of Los Angeles. Ms. Rescalvo is a planning deputy for Zev Yaroslavsky. All of the authors were involved in the development of both the Westwood Community and Specific Plans.

Continued from I

field of aesthetics and the arts is being used as a shield to hide the real motives: stop any development at any price, particularly in my backyard. And why can the Design Review Board members use this tool? Because we (architects, planners, and elected officials) haven't done our jobs. We must admit that some true travesties have been built, developments that should never have been allowed because of their impact on the neighborhoods. However, they should have been prevented because of their negative impact and not because of the subjective judgment of some people who dislike a particular design.

A quote from August Heckscher, consultant on the arts to President Kennedy, may come to haunt us: "Where we find that men have built meanly, without common purpose or a sense of the ideal, we can be sure that they lived meanly also."

Our City Council collectively and the Planning Department have failed miserably in keeping mean developments under control. They have failed to use the powers which the state has given them: planning and land use/zoning laws. The result was predictable: when people are violated, they rebel. Today, frantic circular movement and land use band-aids are batted about in an effort to regain the confidence of the electorate before it disposes of the elected.

The makeshift tools discovered to correct all previous omissions and evils are the Interim Control Ordinance and the Design Review Boards (DRB). As it happens in all revolutions, thoughtful analysis and straight thinking are thrown overboard in favor of ACTION NOW. Equally predictable, chaos prevails.

Recent zoning and development decisions by DRBs and the Planning Commission have clearly illustrated this state of affairs. The chaos is exacerbated when self-serving citizen groups use Design Review Boards to carry out a hidden agenda--to stop development at any cost, even if development entitlements are clearly in place.

Mean people need to be held at bay with

clearly defined development parameters (we call them laws), which are designed to protect the interests of society as a whole. This must be done by updating the community plans, not during the next 10 to 15 years, but now, by concentrating all available resources on these efforts. The City Council has a superior duty to establish areas of growth and protection regardless of the district boundaries and the income level of their respective electorates.

If properly designed, these plans will safeguard neighborhoods against inappropriate intrusions and protect the interests of the community. Once these boundaries of public interest are established, however, the architect and owner must be free to use their skills to create a useful and beautiful building without interference from self-styled architecture critics. Aesthetics is not the politician's arena, be their names Yaroslavsky or Helms, be the arena federal or municipal.

According to NEA Chief John Freshfield, "creativity will be the currency of the 21st century," and "the heart and soul of the arts is creativity, and promotion of that creativity is as old as our government itself," presumably exempting the 5th Councilmanic District.

To obtain an attractive city, good architects must be retained to design each building in the fabric that makes up the total mosaic. In Los Angeles, this mosaic is eclectic, not stylistically cohesive; it is a true reflection of our city's cultural, ethnic, economic, and political diversity. If this diversity expresses itself in diverse architecture, we have succeeded in creating an impressive city which is of our culture, our civilization, and as such may be considered beautiful once the observer is removed from personal involvement by the passing of time. We will see Los Angeles the way we see Florence: as a beautiful piece of art, but created in a democratic society, rather than in an autocratic system of governance.

Kurt Meyer

Mr. Meyer is a partner in Meyer & Allen Associates.

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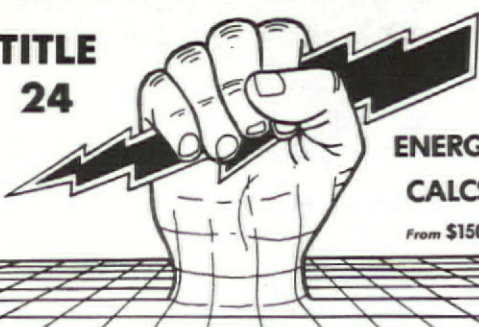
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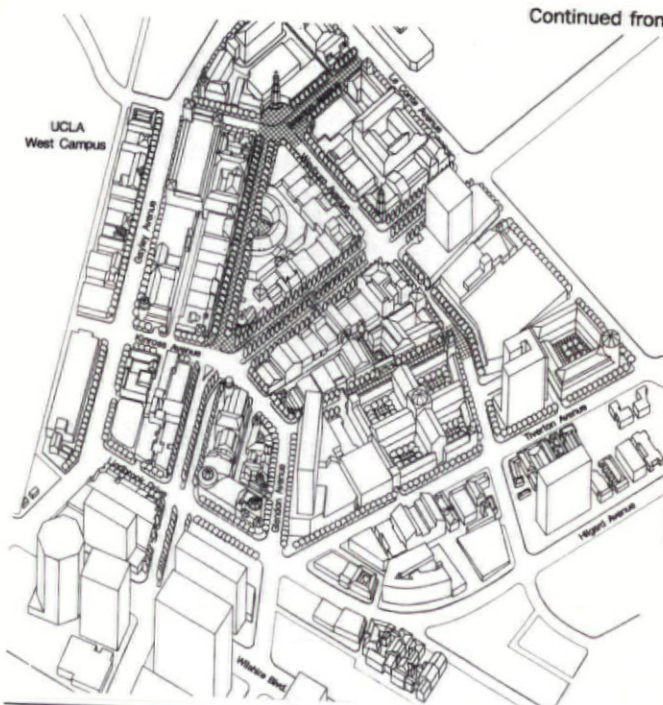
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Illustrative plan, Westwood Specific Plan.

Continued from I

The Community Plan revision was the first step in the three-step process addressing infrastructure: first, intensity and density land use potential was reduced; secondly, a temporary transportation ordinance was adopted; and finally, a full Transportation Specific Plan was scheduled (as of this writing, funds to produce the plan are awaiting City Council approval).

The adopted plan reduces residential development potential by 36% and commercial development potential by 23%. It permits 3,400 additional dwelling units, and 455,000 additional commercial square footage. The new population capacity is 45,000 persons, as opposed to the 1972 version which was 65,000 persons.

The revision included establishing a community-wide Design Review Board, a North Village Specific Plan, and standards for multiple family residential development. In January 1988, the Council adopted the new plan.

The Westwood Specific Plan

In addition, in 1985, the City of Los Angeles hired Gruen Associates to update the 1973 Specific Plan for Westwood Village. At the time, there was a consensus among most interest groups in the community that the survival of the Village was seriously threatened by increasing pressure to replace the historic buildings with contemporary buildings which could compete with self-contained shopping centers, in terms of short-term parking and pedestrian amenities. There was also concern about the high tenant turnover and vacancy rate, the loss of services oriented to the area's residential

communities, and severe weekend and weekday peak hour traffic congestion.

Of course, there was no such consensus on how to solve these problems. An essential element of planning for the Village was balancing the diverse objectives of the more than 50 property owners, several hundred merchants, surrounding residents, the university, and various city departments. In addition to on-going meetings with interest groups, the planning process included extensive background analysis and evaluation of urban design, land use, historic preservation, parking, circulation and retail management alternatives.

Developed jointly by Gruen Associates, the Planning Department, the Department of Transportation, and the Council Office, and adopted by the Los Angeles City Council in late 1988, the revised Westwood Specific Plan establishes a comprehensive urban design, land use, and management framework for the Village. It attempts to enhance the architectural character and pedestrian scale of the Village by preserving two- and three-story, architecturally and historically significant buildings located in the central core, and by encouraging compatible new buildings through the regulation of height, bulk, setbacks, and facade articulation (not architectural style). The plan also encourages a balanced mix of neighborhood, student, and visitor serving uses, including a residential-scale hotel, and attempts to improve public transportation, pedestrian and shuttle access.

However, because the Specific Plan is a series of land use and development regulations which are part of the city's zoning code, it is better at restricting than encouraging; it is reactive rather than proactive, and relatively inflexible. To provide more flexibility, a Design Review Board (DRB) was proposed, and a set of design guidelines was prepared to clearly define the purview of the board (e.g., to address building massing, not style). A DRB was established for the entire Westwood Community, of which the Village is a part,

however no design guidelines were adopted to define the DRB's role.

In addition, a series of positive actions identified as essential to the success of the Village were recommended. They included construction by the city of a centralized parking structure; implementation of a parking validation system, making the Village more competitive with shopping centers; and a management entity of property owners and merchants to market the Village more like a shopping center.

Have the plans succeeded?

The Westwood Village Specific Plan and Design Review Board are working. Because of the cohesive nature of the Mediterranean-style architecture in the village, the Review Board has been able to deal with design review. The Board was effective in helping to restore the old Bratskeller, now under new ownership and use, to its original character. A New Orleans-style proposal for the old Desmond's building has been redesigned to Mediterranean style. New construction across from the Glendale Federal building will mirror the characteristic dome of the bank. Adjacent to the Fox theater, new construction will be stepped away from the historic theater in accordance with the plan.



Westwood Community Plan area boundaries.

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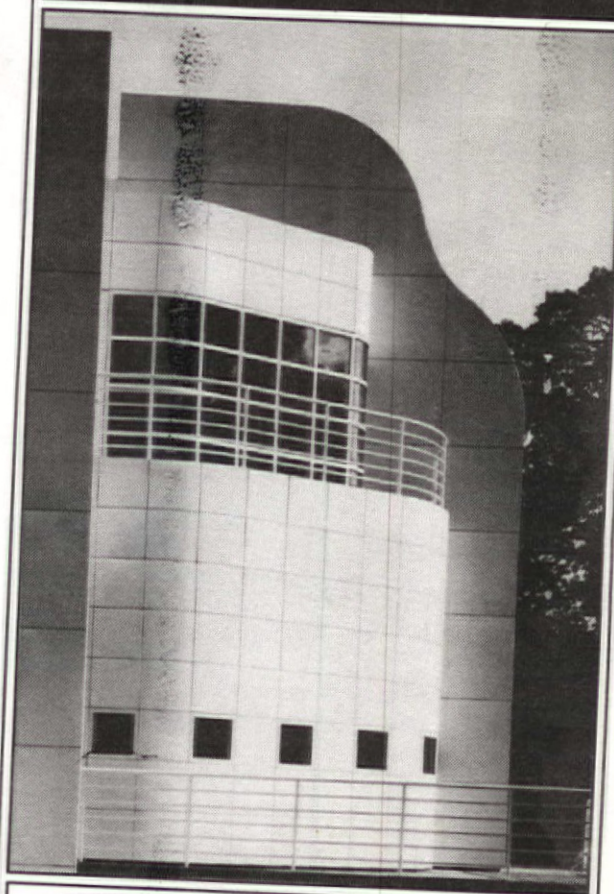
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Map Guide to Recent Architecture in Westwood

1 Center West, 10877 Wilshire Boulevard, Mitchell/Giurgola Architects with DMJM and Edgardo Contini (completed 1990).



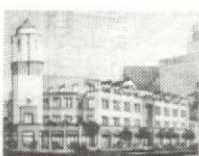
2 The Armand Hammer Museum of Art and Cultural Center, 10889 Wilshire Boulevard, Edward Larrabee Barnes/John M.Y. Lee & Partners with Gruen Associates (under construction).

3 10940 Wilshire Tower, Murphy/Jahn Architects, (completed 1988).



4 Westwood Village complex (4 acres of retail/residential/350-room hotel), bounded by Glendon, Weyburn, and Tiverton Drive, Benjamin Thompson & Associates (in design review).

5 1100-1134 Westwood Boulevard, Kanner Associates in association with Alex Ward (in working drawings).

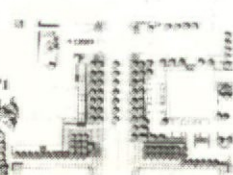


6 Weyburn/Gayley Building, 950 Gayley Avenue, Kanner Associates (in working drawings).

7 The Gap (original Bullock's Westwood building), 1000 Westwood Boulevard, Kanner Associates, (completed 1989).



9 UCLA Gateway at Westwood, Hodgetts and Fung, (under construction).



Outpatient Care Center, Mitchell/Giurgola Architects with DMJM, project architect, (under construction).



10 UCLA Medical Plaza, bounded by Gayley Avenue, Westwood Plaza, and Le Conte Avenue.

Mental Health Center, Meyer & Allen Associates, (under construction).

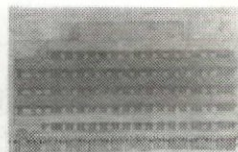


11 Northwest Campus Housing, Barton Myers Associates, Esherrick, Homsey, Dodge & Davis, and Antoine Predock, Architect, with Gensler Associates (under construction).

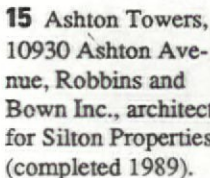
12 John E. Anderson Graduate School of Management, bounded by Sunset Boulevard, Westwood Plaza, and Circle Drive North, Pei, Cobb, Freed & Partners, with Leidenfrost Horowitz & Associates, (in working drawings).



13 Gordon and Virginia MacDonald Medical Research Laboratories, bounded by Circle Drive South and Westwood Plaza, Venturi, Scott, Brown & Associates, with Payette Associates, (under construction).



14 Chemistry and Biological Sciences Building, Circle Drive East, Anshen + Allen Architects, (in working drawings).



15 Ashton Towers, 10930 Ashton Avenue, Robbins and Bown Inc., architects for Silton Properties, (completed 1989).



16 Wilshire Victoria condominium building, 10733 Wilshire Boulevard, Arquitectonica International Corporation, (rejected in design review).



17 The Wilshire, 10580 Wilshire Boulevard, Kaplan McLaughlin Diaz Architects with Richard Magee & Associates, (under construction).



"To me good architecture is always a confluence of forces, not the expression of one man's ego."

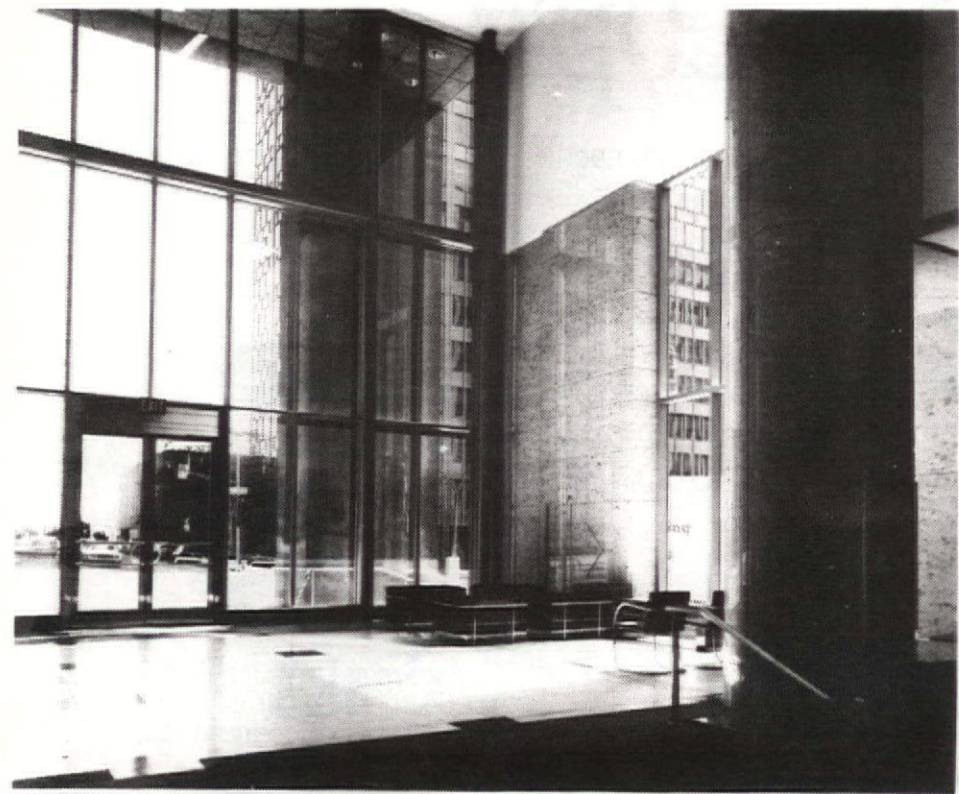
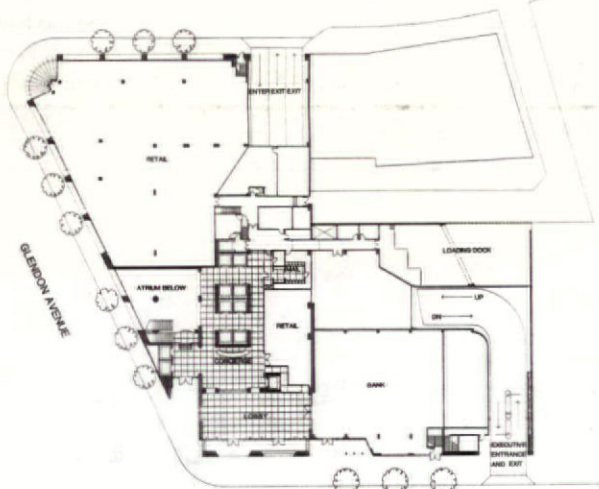
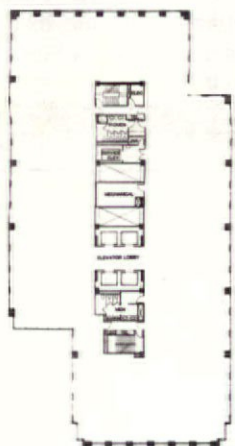
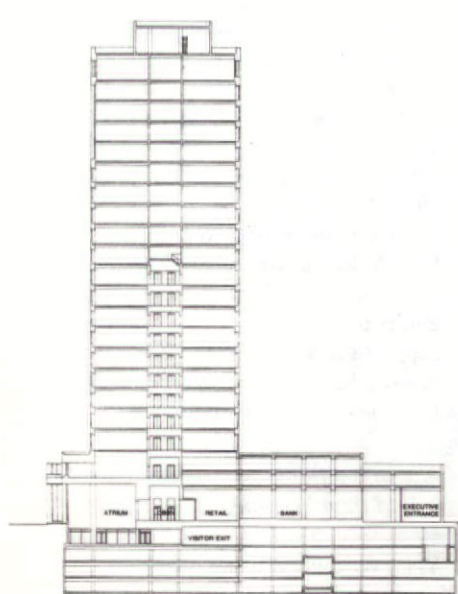
--Romaldo Giurgola

(quoted by Leon Whiteson in the Los Angeles Times, October 23, 1988)

The Center West project on Wilshire Boulevard at Glendon by Mitchell Giurgola Architects, with DMJM, executive architects, and Edgardo Contini, planner, is very much the result of a confluence of forces. Its success as a work of architecture can be debated.

The 23-story, 296,000 square foot structure combining office space, retail usage, and parking which began as a limited design competition between Harry Weese, Cesar Pelli and Mitchell Giurgola, became the subject of the suite between slow growth advocates and the City of Los Angeles. According to Kambiz Hekmat, the developer, it ended up as a compromise with neighborhood activists and an expression of the allied efforts of the architects, the space planner, and the leasing agent. Such a history explains both the successes and failures of Center West.

Center West: Gateway to Westwood?



Clockwise, from upper left: building section; exterior view from the corner of Wilshire and Westwood boulevards; site plan, ground floor; lobby interior; typical low rise floor.

Center West covers three zoning areas. The tower stands in the Wilshire Corridor section of the **Westwood Community Plan**. Prior to Proposition U, when this building was designed, zoning in this area allowed a 10 to 1 FAR (floor area ratio to lot size). Center West fills that envelope of allowed building area. Along Wilshire, special requirements limit the height of parking facilities. Away from Wilshire, down Glendon Avenue, the back portion of this site falls within the Westwood Specific Plan, which limits FAR to 3 to 1. The three story facade facing Glendon and running along Lindbrook describes this zoning boundary without much articulation or exuberance. The sense is of a building sculpted to capture the maximum of its buildable area.

As constructed, it is a squat tower standing on a three-story base. The relationship between the tower, which is a faceted slab reminiscent of the skyscraper style of the 1920s and 30s, and the three-story base which spreads out into a broad block along Wilshire and Glendon, is clumsy and unresolved aesthetically.

The design, already approved by both the Building and Planning departments, was challenged in a suit by the Friends of Westwood who argued that the City had given concessions such as parking access off Wilshire Boulevard and the right to build over a public alley, that were variances from existing code, and required that the developer file an Environmental Impact Report. The City argued that it had no right to refuse a building permit to a project that conformed to its zoning. In 1987 the Court of Appeals ruled in favor of the Friends of Westwood, and since that date all projects over 40,000 square feet are required to file an Environmental Impact Report.

As a result, the Center West Project was delayed for two years. The developer was subjected to a long delay in his financing, an additional \$11 per square foot for traffic fees, and added costs for legal, architectural, and financial services. After long negotiations with Friends of Westwood, Center West was scaled back 20% by removing three floors from the tower. A conference room and postal station were opened in the building for community usage, and Ship's was offered the chance to reopen a 24-hour restaurant. It is little wonder then that the developer has chosen to maximize his buildable area within the context of the costs that he has incurred.

These compromises in pursuit of community approval do not seem to have created a better building in terms of design, only a smaller building. The publicity for Center West refers to the building as the "gateway to Westwood," but nothing in the design supports this claim other than its position at the corner of Wilshire and Glendon, one of the three connecting streets into Westwood Village. One small fan detail over the entrance to the retail space on the corner of Glendon and Lindbrook is the only element which refers to anything like the turreted, towered, domed, arched, and colorful scale of Westwood.

While unsuccessful in its claims to gateway, or even creating much visual excite-

ment along the street, Center West is much more successful in its internal resolution. Hekmat states that Giurgola amended the elevations to accommodate the requests of the planners and leasing agents for floor areas that approached the ideal in terms of leasable area, attractiveness of layout, proximity to windows. The shifted rectangles of a typical floor plan allow more window offices, and exploitation of exterior views. This inside-out approach accounts for the pleasant interior spaces, and the generally less successful exterior resolution.

A sketch published in the August 1988 issue of *Progressive Architecture* reveals the fussiness of the concept. The tower is shown as being developed from the juxtaposition of three frames: a tall skinny girded frame standing on three great piers facing Wilshire Boulevard, a broad gridded and notched frame angled off Glendon, and a low, long frame lying along Glendon. The rest of the building disappears into blankness.

In the building's final version, the frames have become volumes, except for the primary facade along Wilshire. The notched plane angled off Glendon has become a secondary block with a smaller, glass skinned volume emerging from it. The base frame has become a volume articulating the uses of office, tower, retail space, bank, and parking around the perimeter of the building. The big thin grid wall on Wilshire no longer stands on its own base, but is partially supported by the larger three-story volume. Behind this facade another glass volume emerges, as if to state emphatically that the design of this building was responding to the needs of the leasing agent for more floor area, especially after the three top floors were removed.

The reality of this building as a private expression of efficiency and luxury is nowhere better expressed than in the parking and public lobbies. Edgardo Contini's parking scheme is efficient, and the spaces attractive for parking. From the motor court lobby, a grand space opens up to the main lobby, connected by stairs, balconies, and a small elevator.

The main lobby is a beautifully scaled room, two stories high and exquisitely detailed. Facing the concierge desk, visitors have an open vista behind them running down Glendon Avenue to the south. Without an opposing highrise directly across Wilshire Boulevard, the lobby is full of natural light. The progression of space here is interesting, beyond the ordinary office building lobby.

Although Center West's workmanship and materials are high quality, the building is far less attractive as a fragment in the urban cluster. The structure's response to the exuberance of Westwood Village is non-existent, failing to bridge the zone from Wilshire to Westwood. Center West is not a gateway to Westwood, and not a monument. Its significance relates to its history in the courts--otherwise it is merely a background building.

Carlton Davis

Mr. Davis, *LA Architect's* Critique Editor, is an architect with the Tanzmann Associates.

UCLA PLANS FOR THE FUTURE

LA Architect consulted UCLA's campus architect, Charles "Duke" Oakley, on his vision for the future of the University and its impact on Westwood Village.

Does UCLA plan to grow substantially in population?

We're not part of the projected statewide growth in UC enrollment. We project about 35,200 students in the year 2005, a 1.5% increase, so we're not adding many people.

In March, we put out a draft long range development plan with an accompanying EIR, and we're now in the public review phase. Our plan simply states density aspirations for the campus, a total of 4.4 million additional square feet. It is divided into eight zones, of which the southwest campus, adjacent to the Village, is one.

UCLA is a state-supported institution whose goal is to be a preeminent research university. In broad terms, that accounts for 3.3 million square feet that isn't housing.

As a state institution, UCLA is exempt from city zoning. How do you establish standards for development?

We have experimented with following immediately contiguous zoning patterns. One immediate interaction with the Village will be the southwest campus, 35 1/2 acres bounded by Veteran, Wilshire, and Strathmore Avenue. We did a carrying capacity study two years ago with Barton

Myers, to generate program options. The analysis also included traffic consequences. I would not want to build to capacity in the immediate future. We want to strengthen the Village, not undermine it.

We have thought that the block behind Gayley, the Midvale alley, could become a street serving two sides. Developing our side with sidewalks and street trees would start to make an edge on both sides, with housing on the northern half of the site. We have also thought about placing cultural facilities like a museum on the southern portion of the site.

There would be two museums on Wilshire, UCLA's and the Armand Hammer?

Yes. A museum is an enriching use that would help the Village move beyond just catering to high school kids. Class changes take only ten minutes, so we can't locate undergraduate teaching facilities there.

Are you planning a public/private development on the southwest campus?

We have experimented with public/private joint ventures. The best example is the outpatient care center for Lot I at the corner of Le Conte and Westwood Boulevard. One component, a medical office building, is a ground lease joint venture with an outside developer.

We might hire a developer as a construction or project manager, so we can deliver housing on the southwest campus at a competitive rate. We have proposed 2.2 million square feet, including 1.1 million square feet of housing, or 2700 beds, for single graduate students. In the past, we've had no graduate student housing. If we house graduate students on campus, they won't drive to and from campus daily, so we can start to decrease traffic. Then we can build other campus buildings which may attract new research staff, and the net effect is no additional trips.

What about faculty housing?

We have a rather aggressive program for providing faculty housing. The biggest part of that is subsidizing the faculty so they can buy their own housing. We're also developing housing. We bought property in Beverly Glen that had belonged to the LA Unified School District, subdivided and built on it, and sold townhouses to faculty at a subsidized rate. When they leave they have to sell it back. We're also buying apartment buildings in the area to rent and sell as condos.

UCLA's edge along Sunset Boulevard is clearly resolved as landscape. How do you see the edge against the Village?

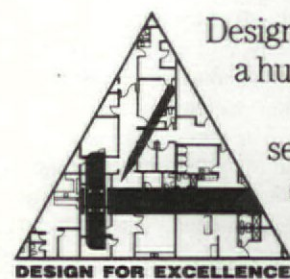
The history of the campus is that it started up in the northeast and it worked its way down towards the Village. The interface between the two was never in the original plan of either one.

Many people on campus share an image of UCLA as a university in a garden. The major entrance on the south at Westwood and Le Conte will reinforce that idea with both landscape features and building elements that reference the best loved parts of the campus itself. The development along Le Conte east and west of the gateway's landscape piece would address the Village with a scale and use appropriate to the other side of a commercial street. UCLA does any number of things that have an immediate public interface, and has the ability to develop building forms that support the Village. One-sided streets always die; retailers would rather be across from other commercial activities.

The areas flanking the landscaped entry would then become more urban?

Yes. Westwood suffers from streets that are too wide. Gayley is so wide that it's tough for one side or the other to support it, and the block from Weyburn to Kinross is too long. A big landscaped move wouldn't be too bad--the Village has nothing like it, and it is very much in the mode of how the University sees itself.

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All of us at Edison would like to express our appreciation to these talented individuals who were faced with many difficult decisions. And we hope they're available for the next round.

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Verle Williams, PE
Verle Williams and Associates
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Barry Wasserman, FAIA
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WESTWOOD: THE WAY IT WAS

Mules grazed at the corner of Beverly Glen and Wilshire in 1907, where ten years later the Janss Corporation advertised "The Coming of Park Avenue." The land cost \$10 an acre in 1884; by 1919 the price had soared to \$600 an acre.

"Buy now before prices go up because UCLA is moving to Westwood," the public relations material read. By the time UCLA opened its doors in the fall of 1929 there were 2,000 homes, and by the end of 1930 Westwood had a population of 19,000, with 25 stores, apartment houses, churches, schools and 100 miles of streets, many named after Berkeley professors (Dean Eugene Hilgard, Harry Mills Gayley, "Little Joe" LeConte) by the university engineer who filled in street names as he laid out Westwood. Not bad for the year the rest of the world was in economic trauma. Westwood, it seems, was always a good place to be, even when times were bad.

To announce its arrival, Campbell's Book Store, the first retail business to open in Westwood, flew a red balloon, while upstairs in the clocktower Holmby Building, a women's dormitory was filling up with newly enrolled UCLA students. Where Hamburger Hamlet is now located, Potter's Hardware shelved paint, while caddy-corner (Mario's) Crumplars served their famous chocolate malts. Also located in the Village were Ralph's, A&P, J.C. Penny's and Sears; a pool hall, a bowling alley, fruit and vegetable markets and a five dime.

A 1935 postcard picturing the Village in

pastel hues of pink and blue with cranberry-colored roofs and yellow awnings read, "Smart shops, intimate restaurants, outdoor skating rink and the college atmosphere--all lend to make Westwood one of the most unusual and picturesque of California's new cities." The Mobilgas flying horse, the Fox and A&P towers, and the Bank of America dome stand regally against the skyline crowning the Mediterranean village; flower beds of red geraniums are tucked in lush green lawns along a bridal path up Westwood Boulevard lined with Mexican fan palms. The postcard depicts an ideal place to shop or stop for a soda or a cup of tea. It's the way we might once have imagined the Cote d'Azur or Santa Barbara: no store windows display-

"In Los Angeles, where neighborhoods are stratified by socioeconomic barriers, Westwood has become--if not a melting pot--a mini blender."

ing vats of foaming grease, t-shirts or discount leather goods; no traffic signals, trash cans, litter, beggars, buses or screaming sirens marring the fantasy. But there's something missing in the picture: people.

We will never be able to restore Westwood to this idyll (and who would want to unless it was a street in Disneyland?), but even under the shadow of highrises and amid street fairs, Mardi Gras, homecoming parades and raucous Saturday nights we might be able to recapture some of the flavor of that charming scene.

The place to start would be with a 1930 photograph of two monument signs at the corners of Wilshire and Westwood boulevards announcing, "Westwood Village, Shop with Ease Ample/Parking." The lack of ample parking is the most significant problem in Westwood, the one deterrent to shopping 60 years later. Why fight your

way into Westwood and pay for parking when you can go to the Westside Pavilion, Century City or Santa Monica Place, and park free?

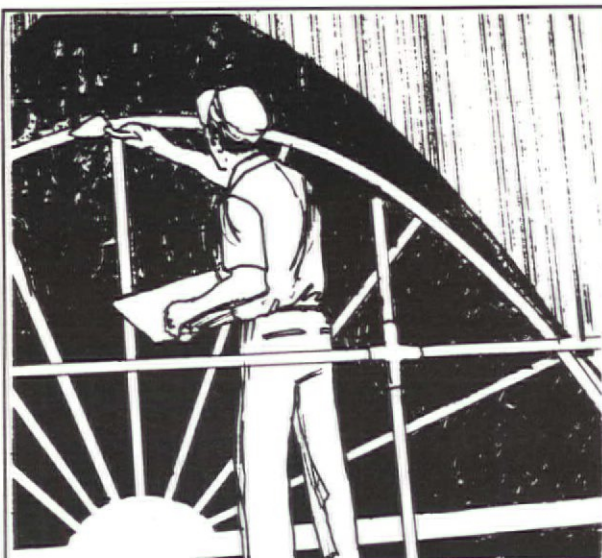
Yet weekend nights seem to be worth the price of admission. People come from all over Los Angeles, not just to go to the movies, but to people watch, window shop and frequent sidewalk cafes. In 1970, *The Exorcist*, which had a simultaneous run at the Bruin and Village theaters, began a tradition of movie lines which ran around the block, and ultimately resulted in the addition of 17 other movie theaters. Consequently, Westwood lost Safeway, Jurgenson's, Sears and Penny's, along with the single-owner books shops, Campbell's and Westwood Books, which gave the Village its pleasant college-town aura. Movies and pizza became more profitable than books and groceries.

However, the mix of contrasts--the helicopter clattering overhead to land at UCLA Emergency Hospital, the guy hurrying through the Village with armfuls of old newspapers going nowhere in particular, the professors, punks, the doctors from Jules Stein Clinic dropping into Burger King, the old men who have taken up residence on the bench outside the convenience store at LeConte and Gayley, the fast food clerks, movie buffs, office workers, high school kids, senior citizens from Westwood Horizons, cops, and students from all over the world--makes the Village a microcosm of a city.

In Los Angeles, where neighborhoods are stratified by socioeconomic barriers, Westwood unlike Rodeo Drive, East Los Angeles, Chinatown, Melrose, Montana Avenue or Vermont has become--if not a melting pot--a mini blender. When you look at what's happened to the rest of the city in the past 60 years, Westwood hasn't done so badly. It's a pretty good mix on a human scale of people and places.

Judith Kanner

Ms. Kanner's firm, Kanner Associates, has designed a number of projects in Westwood Village.



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Environmental Resources

The AIA/LA Environmental Resources Committee was recently created to explore the impact of the growing worldwide environmental and resource-availability concerns of the natural and built environment. The committee will focus on viable renewable resource alternatives for limited natural resources as well as waste disposal and recycling strategies. It will sponsor seminars, mini-conferences, and design competitions, and will join with the Urban Design Committee to look at novel land uses, the design of parks and open spaces, resultant growth control regulations, and the effectiveness of environmental impact statements. All members, associates, and affiliates are invited to participate.

The first meeting will be held on May 9, at 7 pm, in Room B320, UCLA Graduate School of Architecture and Urban Planning. In addition, a daylighting seminar, co-sponsored by Southern California Edison, is planned for May 25. The seminar will be held at the Four Seasons Hotel, and will address topics including design issues, case studies, building code implications, and historical applications. For more information on either event, call (213) 380-4595.

1990 Convention

The AIA National Convention and Design Exposition will be held in Houston, Texas, from May 19-22. During the convention, Raymond Kappe, FAIA, will be awarded the 1990 Topaz Medallion for Excellence in Architectural Education by the AIA and the Association of Collegiate Schools of America. Also at the convention, four AIA/LA members will be invested in the College of Fellows. Edgardo Contini, Ronald A. Altoon, Jon Adams Jerde, and Chester A. Widom have been named Fellows of the AIA for their outstanding achievements in architecture. Chapter members who plan to attend and would like to serve as delegates, and members who have not received

registration and housing information should call (213) 380-4595.

Architects in Government

At the March meeting, Paul McCarty, Principal Architect for the Department of Public Works, City of Los Angeles, reported that his office is now involved in approximately \$1 billion in various municipal projects including the Los Angeles Convention Center, the Central Library, the Police bond Issue of \$176 million, and a branch library program, and a \$50 million fire sprinkler program. Firms interested in being considered for future work with the Department of Public Works are encouraged to apply by writing to P.J. McCarty, AIA, Room 890, City Hall East, Los Angeles, CA 90012.

The next meeting will be held jointly with the Architects in Education Committee, on Wednesday, May 16, at 5 pm, at the LA Unified School District, Room 404, 1425 South San Pedro Street. Guest speaker, Paul Silver, FAIA, of S.T.V. Architects, New York, will comment on "processing and legal implications related to shop drawings."

Maria Magdalena Campeanu, AIA
Chair, Architects in Government

Fellowship Committee

The Fellowship Committee reviews the qualifications of potential candidates and assists them in preparing an extensive portfolio for submittal to the national AIA fellowship jury. The candidate must be a corporate AIA member for a minimum of ten years and be able to show outstanding architectural work with emphasis in one of the following areas of architecture: design; science of construction; literature; education; service to the profession; public service; historic preservation; research; urban design; government or industry; architectural practice. The committee welcomes recommendations in the form of a brief letter stating the proposed candi-

date's background. Call Norma Sklarek at (213) 399-1987.

New Members

AIA. Norman Stanley Kaderlan, *The Kaderlan Group*; Donald Eugene Silvers, *Kitchens & Other Environments by Design*; Stephen Johnson, *Hardy Holzman Pfeiffer*; Sung Woo Kang, *Pacific Architecture Group*; Mark K. Kemp, *Carmichael-Kamp*.

Advancement to AIA. Janet A.H. Cooper. **Associate.** Josefa Buckingham, *Ellerbe Becket*; Andrea M. Cohen, *Widom Wein Cohen*; Jelena Z. Erceg, *CRA-LA*; Tian Hong Lioki, *Bolling, Gill, Allen*; Ernesto Luege, *MetroArch*; Nancy Pinckert, *Yates Architects*; Afsaneh Riahi, *Nadel Partnership*; Ricardo Y. Rodriguez, *RTKL Associates*; Stefan B. Rubendall, *RTKL Associates*; Ellen C. Cerniglia, *Boss Agnew Architects*; Benjamin Clavan; Anthony E. Eckelberry, *Architectural Design Studio*; Frank Glynn; William B. Hovland, *Kazumi Adachi & Assoc.*; Michael Kip Kelly, *Boss Agnew Architects*; Grant C. Kirkpatrick, *Kirkpatrick Associates*; Tamara J. Schaeffer, *Carmichael-Kemp Architects*; Frederick R. Coleman, *Gensler & Assoc.*; Anthony J. Meza, *Anthony J. Meza Consultants*.

Professional Affiliate. Loes A. Cimino, *McKee Construction*.

Emeritus. Pierre P. Claeysens; Louis Glewicks, AIA; Kenneth H. Neptune, AIA; Donald A. Perry, AIA; Alan Rosen, FAIA; Bruce Sellery, AIA.

Chapter Affiliate. Anthony J. DeAngelo, AIA, *David Elliot Leibowitz Architects/Planners*.

Student. Timothy R. Rettberg, *SCI-ARC*.

Transfer In. James David Crabb, AIA, *David Construction Co., from Long Island Chapter*; James Hsu, AIA, *Gin Wong Associates, from Detroit Chapter*; Robert D. Smith, AIA, *RTKL, from Baltimore Chapter*; Deborah J. Weintraub, AIA, *from New York Chapter*; Roy Canino, Jr., AIA, *Kaselaan & d'Angelo, from Orange County Chapter*; Loy R. Clemons, AIA, *from Central Arizona Chapter*; Steven M. Drucker, AIA, *from Boston Society*; Manuel

A. Funes, AIA, *Funes & Luege, from Cabrillo Chapter*; Melvin C. Hamilton, AIA, *ISD Inc., from Chicago Chapter*; David Hodges Karp, AIA, *Anshen & Allen, from Philadelphia Chapter*; Kelly S. McLeod, AIA, *from Cabrillo Chapter*; Mark A. Peacor, *Moore Rubel Yudell, from Connecticut*; Dennis J. Potts, AIA, *Albert C. Martin & Assoc., from San Francisco Chapter*; D. Randy Regier, AIA, *Rees Assoc., from Central Oklahoma Chapter*; Hugh Rowland, AIA, *Gensler Assoc., from Orange County Chapter*; Carol R. Schwartz, AIA, *Jones Lang Wootton, from Boston Society*; Hillary S. Silverman, Assoc., *CRA-LA, from Washington, DC*.

Transfer Out. Timothy D. Baker, AIA, *Oliver Design Group, to Cleveland Chapter*; Douglas W. Burdge, AIA, *Burdge Architects, to Pasadena Chapter*; Donald M. Grant, AIA, *to Pasadena Chapter*; Mark Meryash, AIA, *to Monterey Bay Chapter*; Howard J. Singer, AIA, *Hutton Development Co., to Orange County Chapter*; Charles S. Sigsway, AIA, *to Connecticut Society*; Jerry Sturm, AIA, *Joncich, Sturm & Associates, to Cabrillo Chapter*; Timothy D. Holcomb, Assoc., *Marshall Erdman & Associates, to Wisconsin Chapter*; Carlos Araujo Garcia de Paredes, Assoc., *Arcon Homes, to San Diego Chapter*; Robert W. Mezan, AIA, *to San Diego Chapter*; Terry D. Poindexter, AIA, *Skidmore Owings & Merrill, to Chicago*.

Reinstatement. Douglas W. Allen, J.T. Nakaoka Associates; Jeffrey Bissiri, *Cannell Heumann Associates*; Charles R. Erickson, W.F.E. Architects; Mary Nastronero, *Psomas & Associates*; James W. Bell, *Walt Disney Imagineering*; C. Gill Kim, *J.C. Chang & Assoc.*; Kenneth C. Richardson, *CRSS Commercial Group*; Jay Carl Stiehl, *Urmston, Stiehl Assoc.*; David P. Urmston, *Urmston, Stiehl Assoc.*

Resignation. Kenneth A. Clein, AIA, *Rossetti Assoc.*; Colleen M. Crawley, AIA, *Rossetti Assoc.*; Miloyko Lazovich, AIA, *Pan Am World Services*; Janek Bielski, AIA; Edmond Ting, AIA, *P&T Architect & Engineers, Hong Kong*.

Deceased. C. David Lai, AIA.

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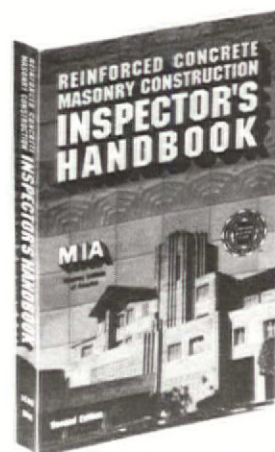
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CCAIA AWARDS ANNOUNCED

Five AIA/LA members and six of their projects received 1990 CCAIA design awards, as part of California Architecture Week, April 16-22. Honor awards went to **Frank O. Gehry & Associates, Inc.** for both the Edgemar Commercial Development and Art Museum on Main Street in Santa Monica, and the Toronto, Canada offices of Chiat/Day/Mojo advertising agency. **Morphosis Architects** received an honor award for the Leon Max Los Angeles Showroom. **Bruce Sternberg and Associates** received a merit award for Imogen Apartments, low-income rental housing in Los Angeles. **Steven Ehrlich AIA Architects** received a merit award for the Windward Circle Redevelopment in Venice. **Goldman/Firth/Architects** received a merit award for Seaview Terraces office complex in Malibu. In addition, **LPA** (formerly Leason Pomeroy Associates) received the 1990 firm award for consistently producing distinguished architecture for a period of 10 years or more.

Film Symposium

The AIA/LA Associates, with help from the Academy of Motion Picture Arts and Sciences and the American Society of Motion Picture and Television Art Directors, will be presenting an Architectural Film Symposium on May 12, 1990, at the USC School of Cinema-Television, Norris Hall, from 9 am to 9 pm. Pre-eminent art directors, architects, urban planners and educators will contribute

as panelists to clarify the issues of the influences of architecture on film and vice versa. Clips from major motion pictures such as "Blade Runner," "Batman," "Brazil," "Metropolis," and classics such as "Berlin, Symphony of a City," will be shown and discussed by some of the actual creators of the films production design. The event will serve as a fundraiser for the newly established Ray and Charles Eames Memorial Scholarship Award, to be donated to students, designers and young independent filmmakers to produce films or set designs of architectural significance. Seating is limited; for information on admission fees, call (213) 380-4595.

Saving the Coliseum

Continuing in its efforts to save the Coliseum, the AIA/LA expressed its support for SB2879 in a letter dated April 16, 1990 to Ralph C. Dills, Chairman of the Governmental Organization Committee. Under this bill, proposals are required to be submitted to the State Office of Historical Preservation to determine conformity to United States Secretary of Interior Standards for rehabilitation of historic buildings. The bill would allow the people of Los Angeles to decide whether this publicly owned historic landmark should be controlled by a private, for profit, concern.

Previously the AIA initiated and sponsored the Coliseum's landmark status which was approved in 1984. One of only two National Historic Landmarks in Los Angeles, the Coliseum was designed by one of Los Angeles's most notable architectural firms, John Parkinson and Donald B. Parkinson, Architects.

Historic Preservation

The Historic Preservation Committee is currently formulating a resource bank of services for the AIA American Architectural Foundation 1990 component grant program. The objective is to create volunteer preservation "SWAT" teams to

provide technical assistance to neighborhood preservation groups facing opposition or lacking the knowledge or finances to pursue their objectives. Volunteer services will include research, design and space planning, technical drawing, submittal writing, publicity, photography, urban planning and structural engineering.

The committee is also seeking new members. Any and all services are welcome. A commitment of 5-10 hours minimum (over the course of 1990) would be appreciated. The next meeting will be held on May 14 at 6:30 pm, at Woodford, Parkinson, Wynn & Partners, Architects, 2500 Wilshire Boulevard, Suite 600. Call (213) 380-4595.

Minority & Women's Resources

A special program highlighting the life and work of architect Paul Williams, 1894-1980, will be held at Saks Fifth Avenue, Beverly Hills, on Wednesday, May 16, 1990. The event will feature a slide presentation at 7:15 pm by Karen Hudson, Williams' granddaughter, and keeper of the Paul Williams Collection. The AIA/LA Minority and Women's Resources Committee is sponsoring the evening along with the National Organization of Minority Architects (NOMA) and Saks Fifth Avenue.

Paul Williams, a prolific architect from the 1920s through the 60s, was never well publicized because of his African American heritage. Williams designed landmarks such as Chasen's Restaurant and Saks Fifth Avenue, and homes for Hollywood stars including Frank Sinatra and Lucille Ball.

The slide presentation will be preceded by a champagne and hors d'oeuvres reception at 6:30 pm, and will be followed by a question and answer period. Champagne is being donated by Saks Fifth Avenue. For reservations and admission prices, call (213) 380-4595, by Friday, May 11. Students of all ages will be welcome to join the program after 7:15 pm at no charge. Valet parking in the store lot will be provided by Saks (located at 9600 Wilshire

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L.A. ARCHITECT

Associates visit USSR (from left to right: Alexander Georgievsky; Mark Gribbons; unidentified board member, Union of Architects; faculty member, children's studio, A+C; Elena V. Podolskaja; Jan Muntz; Olga F. Barmash; Inga M. Abaayeva; Elena Z. Chouchmarova; Alexander P. Ermolaev; Tatiana Bazilevitch; Ludmilla A. Barsh.

Associates Visit USSR

Last March, AIA/LA Associates Mark Gribbons and Jan Muntz, and CCAIA vice-president Orlando Maione travelled to the Soviet Union to negotiate a joint children's education program and art exhibit. The program would place architect/interns in foreign primary level schools to teach design, and then compile selected artwork done by the children for display. The exchange, originally proposed to the Union of Architects and Moscow Academy of Art in 1988 by the AIA/LA Associates, is an extension of the Student Visions for Architecture program.

The Associates latest proposal was enthusiastically accepted by USSR Union of Architects representative Elena Chouchmareva. As a result of these meetings, the AIA/LA Associates, in conjunction with CCAIA, have agreed to exchange delegations of architects/interns and teachers in the fall of 1990. Each delegation visit will open national tours of the American/Soviet Student Visions for Architecture exhibit (Los Angeles, September 1990 and Moscow, November 1990). The CCAIA, with the assistance of Student Visions for Architecture, will exchange university students from California, Moscow and Lenin-grad in the summer of 1991.

Delegation members, selected from architect/teacher teams currently participating in the program, will be named in the July issue of *LA Architect*. For more information, call (818) 799-2070.

Applying Urban Design

A four day workshop, co-sponsored by AIA/LA and the office of Mayor Tom Bradley, will be held May 31-June 3, to develop urban design guidelines for the Beverly-Fairfax/Miracle Mile district. The workshop was announced in response to intensified plans for large scale developments in the historic commercial/residential area, bordered roughly by San Vicente and La Brea boulevards, and Melrose Avenue. The workshop will recommend approaches which city decision-makers can use to evaluate proposed development projects.

The first two days of the workshop will concentrate on interviews with residents, community groups, merchants, owners/developers, social, cultural and religious organizations, elected officials and government agency representatives. During the last two days of the workshop, the team will develop urban design recommendations and prepare a final report. A public presentation of the results will be held at the workshop site on Tuesday, June 5.

Modeled on Los Angeles's Design Action Planning Teams (LA/DAPT), a variation of the AIA's regional/urban design assistance team (R/UDAT), the workshop will promote an open, non-adversarial process for mediating potential development conflicts. Workshop team members, representing architecture, urban design, planning, and allied disciplines, will be announced in early May. Call (213) 380-4595.

LA Architect's May issue focuses on Westwood, an area which has become one of the city's testing grounds for planning and development policies. Below, Emily Gabel, Pat Smith, Dan Scott, and Vivian Rescalvo discuss the Westwood Community and Specific plans, which they were involved in writing. Kurt Meyer, FAIA, of Meyer & Allen Associates, offers his unequivocal opinion on the role of Design Review Boards (article adjacent). On pages 4 and 5, Judith Kanner paints a picture of the Village's history, and UCLA's campus architect, Duke Oakley details the university's plans for expansion. Carlton Davis, this issue's coordinating editor, provides a critique of one of Westwood's newest buildings, Center West, on page 6. And finally, a map on the facing page, donated by Thomas Brothers Maps, is keyed to provide the reader with information on various developments in the area.

Planning Westwood

Bounded by the University of California at Los Angeles on the north, UCLA's future west campus on the west, the highrise Wilshire Boulevard commercial corridor on the south, and multi-family and single family residential neighborhoods on the east, there is a resident, student and working community of more than 100,000 people within walking distance of Westwood Village. It is one of the only clustered commercial centers in the city dominated by strip commercial development.

The original architectural style of Westwood Village, as it evolved in the 1920s and 30s, was predominantly Mediterranean at a "residential scale (see page 4). Store fronts were located along the front property with no curb cuts and service access from rear alleys. Little or no on-site parking was provided. Mixed-use development in the form of student housing over ground floor retail uses was not uncommon.

In the late 1970s, entertainment-related activities, anchored by the Village's movie theaters, began to replace community- and student-serving uses. However, the unique village-like character remained relatively intact through the mid-1980s, in spite of the loss of several key buildings during the 1960s and 70s, in response to the demand for on-site parking.

The Westwood Community Plan

In 1984, the City Council initiated the Westwood Community Plan revision. The objectives of the plan revision were to insure that: the distinct character of the community was preserved; growth and development took place at a scale compat-

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Legislate Beauty?

The March 5, 1990 issue of the *Los Angeles Business Journal* reports on the fate of a project in Westwood. The Design Review Board and the City Council denied a project based on the aesthetics of its design:

"(Councilman) Yaroslavsky, in defense of having appointed real estate neophytes to the (Design) Review Board said, 'People like you and me have a right to be involved in that (review) process because we're the ones who have to look at the building for the rest of our lives, once it's up.'"

I believe you do *not* have this right. Councilman, ask yourself some questions in a quiet moment of contemplation. Are there people (like me) who would like to look at that building every time they drive Wilshire Boulevard through Westwood? What's the meaning of your lifetime in relation to the many future generations who will admire the building, just as they now admire many of the once denounced buildings of the 50s? Do you truly believe that a politician has the right to dictate design? Government controlled art and architecture are not for this country.

Los Angeles City Planning Commission President William Luddy recently appointed a citizen task force to study the Design Review Board process. Together with involved city staff, the task force has met and discussed practical, political, and philosophical ideas relating to public review of private projects. Agreement can be reached on the usefulness and purpose of carefully drafted development standards designed to protect life, safety, and the rights of all citizens. When the discussion turns to aesthetic issues, the task becomes more complex. I have withdrawn to the mountain and reviewed my own experiences, searching for clues to solve this issue.

For 40 years I have applied all the skills I may have in my profession as an architect to create buildings which serve my clients well, and hopefully, and sometimes arguably, have become an asset to the environmental fabric of our city. For six years during the 70s, as a board member of the LA-CRA, I have advocated and pursued policies which would enhance the city with structures of value, color blind ethnic diversity, and supported equal rights to a good environment for all citizens, regardless of economic status or national origin. For the last five years, I have worked with various citizen committees on behalf of the LA City Planning Commission in an effort to find ways to create a beautiful and human city environment for Los Angeles. My conclusion is straight and unequivocal: it is not possible to legislate excellence or beauty, just as it is not possible to legislate excellence in medicine or politics.

Dictating the arts will always fail, even if it seems to succeed at times in lowering the quality of a civilization. Germany produces some of today's best architects, having survived the Third Reich's Aryan art and its oppression of the free, creative spirit of contemporary art.

Currently in Los Angeles, the subjective

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