

Los Angeles Chapter, American Institute of Architects  
3780 Wilshire Boulevard, Suite 900  
Los Angeles, CA 90010

May 1991

**\$2.00**

# AN ARCHITECT

Restoring the Hollywood Myth

Begin page 3

MAX FACTOR  
MAKE-UP STUDIO

Max Factor Make-Up Studio,  
Hollywood (photo by Christian  
Morland, courtesy of the Community  
Redevelopment Agency).

PUBLISHED BY THE LOS ANGELES CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

## NEED FAST, ACCURATE TECHNICAL INFORMATION?

ON STEEL STUD FRAMING,  
LATHING, PLASTERING & DRYWALL

Free information on fire and sound rated  
systems, curtain walls and code requirements.  
*Designing for quality with lathing accessories.*

A service of the subcontractors who employ union craftsmen.

CALL OR WRITE:

**INFORMATION BUREAU  
LATH, PLASTER & DRYWALL**

3127 Los Feliz Boulevard, Los Angeles, CA 90039 • Telephone: 213 / 660-4644

## Milgard Manufactures a Complete Window Line.

For design, quality and durability,  
Milgard aluminum windows are clearly the best.

We offer the architect diversity in window styles and  
configurations, ready to complement any residential  
design. In business for over a quarter of a century,  
Milgard is known for providing a full line of

aluminum windows in standard and custom sizes  
and shapes. Every window is manufactured and  
shipped to meet tight home construction schedules.

And all window products are backed by our  
Lifetime Guarantee.

Call us, and we can answer your window questions.  
We also offer our Architectural Manual to assist you.

Direct your clients towards quality windows. Specify  
Milgard—we'll exceed your expectations.

**Milgard Windows**

P.O. Box 1630

Simi Valley, CA 93062

(805) 581-6325

Jerry Shiley, General Manager



Guaranteed for Life.

• PICTURE WINDOWS • FULL ROUND • HOPPERS •  
• CASEMENTS • ROTO CASEMENTS • AWNINGS •  
• HALF ROUND • QUARTER ROUND • VERTICAL SLIDERS • HORIZONTAL SLIDERS • OCTAGONS • GARDEN WINDOWS  
• AWNINGS • SLIDING GLASS DOORS • SKYLIGHTS • TRAPEZOIDS • BAYS • GABLE END WINDOWS • BOWS • ELIPSES



## MAY

## Monday 6

**Electronic Empowerment: Computers in Architecture**

SCI-Arc Professional Development program, with instructor Ched Reeder, continues for six consecutive Mondays, 7-9:30 pm, \$225. Call (213) 829-3482.

**Design Awards Committee**

Call (213) 380-4595.

## Monday 13

**Landscape Architecture**

SCI-Arc program with Pamela Burton and Katherine Spitz, 6:30-9 pm, continues Wednesday, 6:30-9 pm, and Saturday, 9 am-5 pm, \$165. Call (213) 829-3482.

**LA River Task Force**

AIA/LA, 6 pm. Call (213) 380-4595.

**Designers Lighting Forum**

Lecture at PDC conference center, 6 pm. \$5/members, \$15/non-members. Call (213) 913-0503.

## Monday 20

**Historic Preservation Committee**

6:30 pm. Call (213) 380-4595.

## Monday 27

**Memorial Day**

Chapter office closed.

**Cabrillo Chapter 1991 Design Awards**

Exhibit continues through June 14 at El Camino College Library. Call (213) 715-3519.

## June 3

**Sheltering the Muse: A History of Museums 1790-1990**

SCI-Arc Professional Development program, with instructor Kenneth Breisch, continues for four consecutive Mondays, 7-9 pm, \$120. Call (213) 829-3482.

**Design Awards Committee**

6 pm. Call (213) 380-4595.

## June 10

**Forecast Lighting Tour**

Sponsored by Designers Lighting Forum. Call (213) 472-9474.

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

**Architecture for Education**, Norberto R. Martinez, AIA (213) 306-4708; **Architecture for Health**, Richard Checcl, AIA (818) 405-5340; **Awards Program**, Michael Franklin Ross, AIA (213) 826-2500; **LA Prize**, Barton Myers, AIA (213) 466-4051; **Historic Preservation**, Timothy John Brandt (818) 769-1486; **IDP**, Dana Tackett (805) 496-1101; **Interior Architecture**, Margaret Huettie Cagle, AIA (818) 340-2887; **Large Practice**, Marvin Taff, AIA (213) 277-7405; **Liability**, William Krisel, AIA-E (213) 824-0441; **Professional Practice**, Bernard Altman, AIA (213) 204-2290; **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-

## Wednesday 1

**Student Works: Furniture Series**

Exhibit continues through May 3, at UCLA, Perloff Hall Gallery 1220. Call (213) 825-3791.

**City of Quartz**

SCI-Arc Professional Development program, featuring instructor Mike Davis, continues for five consecutive Wednesdays, 7-9 pm, \$150. Call (213) 829-3482.

**Cabrillo Chapter Design Awards**

Exhibit continues through May 24, Cal State Long Beach. (213) 985-5518.

## Wednesday 8

**Bullocks Wilshire Building**

LA Conservancy walking tour, 11 am. Call (213) 623-CITY.

**Jurg Lang and Victor Schumacher: Commemorative Plaza in Switzerland**

Exhibit continues through May 22 at UCLA, Perloff Gallery 1220. Call (213) 825-3791.

**CAD Committee**

AIA/LA, 6 pm. Call (213) 939-1900.

## Wednesday 15

**LA Architect Editorial Board Meeting**

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

**Professional Affiliates Meeting**

6 pm. Call (213) 380-4595.

**Housing Committee**

Johannes Van Tilburg and Associates, 5:30 pm. Call (213) 380-4595.

**LA Conservancy Awards Luncheon**

Biltmore Hotel. Call (213) 623-CITY.

## Wednesday 22

**The Art of Employees: Management, Hiring and Firing**

Pasadena Foothill Chapter's Building Blocks series, featuring speaker, Norman Kaderlan and dinner at Dodsworth Bar and Grill, Pasadena, 6:30 pm, \$20/members, \$40/non-members. Call (818) 578-1344.

## Wednesday 29

**Codes Committee**

5 pm. Call (213) 380-4595.

**Computer Graphics/Graphic Design Open House**

UCLA Extension, 6:30-9:30 pm, Haines Hall 39, UCLA.(213) 206-8503.

**There is More to Insurance than Errors & Omissions**

Pasadena Foothill Chapter program with Sherrall Gradias and dinner at Dodsworth Bar and Grill, 6:30 pm, \$20/members, \$40/non-members. Call (818) 578-1344.

## June 5

**Accounting: All the Stuff Non-Architects Did at Your Last Job**

Pasadena Foothill Chapter program with Dana Brenner, CPA, and dinner at Dodsworth Bar and Grill, 6:30 pm. Call (818) 578-1344.

**Architecture for Celluloid**

SCI-Arc program with Craig Hodgetts and Ming Fung, on 8 Wednesdays, 7-10 pm, \$290. Call (213) 829-3482.

**Last Remaining Seats V**

LA Conservancy event showcasing historic theaters and vintage films. Call (213) 623-CITY.

## June 12

**Publicity/Business Development**

Pasadena AIA program with Tony O'Keefe and dinner at Dodsworth Bar and Grill. Call (818) 578-1344.

**Creative Development**

Panel discussion with Doug Gardner, Cliff Ratkovich, Ira Yellin, William Fain, Jon Jerde, John Kaliski, SCI-Arc, 7:30 pm. Call (213) 829-3482.

**Last Remaining Seats V**

LA Conservancy event showcasing historic theaters and vintage films. Call (213) 623-CITY.

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) 879-9656; **International Relations/Hospitality**, Raymond Kappe, FAIA (213) 453-2643; **Licensing Task Force**, William Krisel, AIA-E (213) 824-0441; **Urban Design**, Jim Black, AIA (213) 380-2102; **Associates**, David A. Ferguson (213) 558-0880; **Real Problems Design Competition**, Steven D. Geoffron (213) 278-1915; **Sandcastle Competition**, Andrew E. Althaus (805) 496-1101; **Student Visions for Architecture**, Jeffrey T. Sessions (213) 933-8341; **Districting**, Gregory Villanueva, AIA (213) 727-6086; **Ethics**, Herbert Wiedoeft,

## Thursday 2

**Vienna Chamber Orchestra**

Chamber Music in Historic Sites program, at United Artists' Theater, 8 pm, \$25. Call (213) 746-0450.

**Your Window of Opportunity**

SMPS Conference, Squaw Peak, Phoenix. Call (619) 536-1102.

**Transportation and Land Use Planning for Air Quality in the Bay Area**

Lecture by Elizabeth Deakin, UCLA, Perloff 1243A, 5:30 pm. Call (213) 825-8957.

## Thursday 9

**Weak Urbanism**

Peter Eisenman at UCLA, Moore Hall 100, 7:30 pm. Call (213) 825-3791.

**Urban Design Committee**

6 pm. Call (213) 380-4595.

**Wright in Hollywood: 1919-1924**

SCI-Arc professional development program with Kathryn Smith, continues for 3 Thursdays, 7-9:30 pm, \$110. Call (213) 829-3482.

**Southern California Architecture**

Laguna Art Museum lecture, Thom Mayne, 7:30 pm. Call (714) 494-8971.

## Thursday 16

**Renzo Piano**

AIA lecture. Call (213) 380-4595.

**Health Committee**

3:30 pm. Call (213) 380-4595.

**Tall Buildings Conference**

Los Angeles Hilton. Call (213) 688-3014.

**Southern California Architecture**

Laguna Art Museum lecture by Aaron Betsky, 7:30 pm. Call (714) 494-8971.

## Thursday 23

**Professional Practice Committee**

Ed Takahashi, 5:45-7 pm. Call (213) 380-4595.

**This, That and the Other**

Jeffrey Kipnis at UCLA, Perloff 1102, 7:30 pm. Call (213) 825-3791.

**Architecture for Artists; Art for Architects**

SCI-Arc program with Steven Ehrlich, continues on Saturday.(213) 829-3482.

**Construction Industries Banquet**

Ritz-Carlton Huntington Hotel, Pasadena, \$100. Call (213) 629-0619.

## Thursday 30

## June 6

**A Cathedral and A Skyscraper**

Robert Mark delivers Edgardo Contini Lecture, UCLA, Perloff 1102, 7:30 pm. Call (213) 825-3791.

**Restaurant Design**

SCI-Arc program on 4 Thursdays, 7-9:30 pm, and Saturdays, 9 am-1 pm, \$295. Call (213) 829-3482.

**Professional Services Marketing**

Workshop sponsored by American Marketing Association, USC, 7:30 am-1 pm. Call (213) 937-0386.

**Urban Design Committee**

6 pm. Call (213) 380-4595.

## June 13

**Western Association of Visual Merchandising**

Show and conference, San Diego Convention Center. Call (415) 431-1234.

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**, Brad Elder (213) 474-5710; **Students Affairs**, Michael Hricak (213) 823-4220, 829-2074; **Women's Architectural League**, Maureen Vidler March (213) 661-7907.

## Friday 3

**A Different War: Vietnam in Art**

Through May 19 at the Wight Art Gallery, UCLA. Call ?

**Arata Isozaki**

Exhibit continues through June 30 at MOCA. Call ?

**Morphosis: Making Architecture**

Exhibit continues through June 9 at Laguna Art Museum. Call?

## Friday 10

**CCAIA Board of Directors**

Call (213) 380-4595.

## Friday 17

**AIA National Convention**

Washington, DC, continues through Monday 20. Call (213) 380-4595.

## Friday 24

**Daylighting Seminar**

Ritz Carlton Huntington Hotel, Pasadena. Call (213) 380-4595.

## Friday 31

## June 7

## June 14

**Western Association of Visual Merchandising**

Show and conference, San Diego Convention Center. Call (415) 431-1234.

## Weekend

**Saturday 4****AIA Licensing Seminar**

Call (213) 380-4595.

**ALS Structural Seminar**

9 am-5:15 pm. Call (213) 208-7112.

**Architectural Photography**

SCI-Arc program with Marvin Rand, on 2 consecutive Saturdays, 1-4 pm, \$225. Call (213) 829-3482.

**Sunday 5****ALS Design Seminar**

9 am-4:45 pm. Call (213) 208-7112.

## Weekend

**Saturday 11****AIA Licensing Seminar**

Call (213) 380-4595.

**Survival in a Soft Economy**

AFLA booksigning, Norman Kaderlan, PDC, 9:30 am. (213) 389-6490.

**Sunday 12****Mother's Day****Concert Amabile**

Chamber Music in Historic Sites at Simonson Mercedes-Benz, Santa Monica, 7 pm, \$27. (213) 746-0450.

## Weekend

**Saturday 18****AIA Licensing Seminar**

Mock Building Design Exam, USC. Call (213) 380-4595.

**Marketing/Management Skills**

Minority & Women workshop, Gensler office. Call (213) 380-4595.

**Abstracting from Archetypes**

Exhibit runs through July 15, Gallery of Functional Art. Call (213) 450-2827.

**Conversation with Barton Phelps**

Municipal Art Gallery, 3 pm. Call (213) 485-4581.

## Weekend

**Saturday 25****Licensing Seminar**

USC. Call (213) 380-4595.

**Student Affairs Committee**

Call (213) 380-4595.

**Seventh Street**

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

**Pershing Square Landmarks**

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

## Weekend

**Saturday 1****AIA/LA Board/Committee Retreat**

Call (213) 380-4595.

**Mock Site Design**

AIA/LA licensing seminar. Call (213) 380-4595.

**Sunday 2****UCLA Alumni House Tour**

12-4 pm. Call (213) 206-0550.

**AIA/LA Night at the Joffrey**

Call (213) 380-4595.

## Weekend

**Saturday 8****AIA/LA Licensing Seminar**

Call (213) 380-4595.

**Art Deco**

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

**Biltmore Hotel**

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

**Broadway Theaters**

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

**Pershing Square Landmarks**

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

**Sunday 9****Bullocks Wilshire Building**

LA Conservancy walking tour, 2 pm and 3 pm. Call (213) 623-CITY.

**Please contact AIA/LA at (213) 380-4595 to verify event times and dates.**



is disguising the new. Ducts must be run to diffusers, without conflicting with elaborately detailed and restored ceilings. Multiple speakers required for dimensional sound systems have to be placed outside the walls of the original design. Exits must be brought up to present standards without destroying what is left of the original building fabric.

Sadly, only 20% of the original building decoration remained; 80% had been removed or destroyed in previous remodeling. Using the original photos, drawings and documents from the building department archives, research and books of the era, and information supplied by team experts, the design was completed.

The architect's role in historic preservation goes beyond technical expertise and knowledge of building. If the restoration has a "spirit," the architect becomes the project conscience. When the project is commercial, budgets present the developer with a "bottom line." The architect must make hard decisions, especially when the sentiment this type of project evokes is in conflict with the client's reality. It is in controlling costs that the designers must show their skill.

Even in these days of uncompromising building regulations, falling economic outlook and limited budgets, the architect can fulfill his role as designer, manager and master builder. But it is impossible to successfully complete restoration projects without clients willing to work in public view, willing to risk the added investment required, having the vision to see the possibilities, and the commitment to help preserve our past.

The project has already been approved by the Office of the State Architect and the US Department of Interior as having met their criteria for full restoration and preservation of an historic structure. As few projects are approved on their first submission, this is no mean feat. As a result, this summer, Pacific Theaters will open a luxurious premier house for its first run films, and Los

Angeles will have an opportunity to view a movie house restored to its original glory.

#### Edwin L. Fields, AIA

Mr. Fields is a principal with Fields & Devereaux Architects.

#### PLANNING HOLLYWOOD, continued from 9

months, PDR proposes to act as a Steering Committee in the preparation of the HPA Plan, integrating the strategic policy input of the Housing and Social Needs, and Economic Development and Transportation Committees, and broader community input into an overall urban development infrastructure for the Hollywood Project Area.

#### Christine Essel

Ms. Essel, Vice President of Planning and Development for Paramount Pictures, is Chair of the Hollywood Community Advisory Council.

#### Tracey Lovejoy

Ms. Lovejoy, Vice President of the Irvin Hampton Co., is Chair of the Economic Development and Transportation Committee.

#### Ari Sikora

Ms. Sikora, Vice President of Development for LCF Group, is Chair of the Planning and Design Review Committee.

#### Karen B. Siteman, Esq.

Ms. Siteman, of the Gay and Lesbian Community Services Center of Los Angeles, is Chair of the Housing and Social Needs Committee.

#### NEWS AND NOTES, continued from 2

(\*According to Wayne Martin, Unit Commander, Los Angeles City Fire Department, any assembly occupancy of 50 or more such as a conference room, lounge, cafeteria, etc., requires low level exit signs and illumination from the assembly area to exit stairways.)

#### Rudolph V. DeChellis, FAIA

Co-Chair, Codes Committee

#### Historic Preservation

You can still pick up Los Angeles real estate cheap--and it's legitimate! The AIA/LA Historic Preservation Committee is seeking assistance in the relocation of two significant structures scheduled for demolition. This month's immediate dilemma features the continuing LA story of the loss of historic fabric by owners unwilling to consider the incorporation of existing historic structures into new development on their sites. Both projects have several things in common, including the approval of a conditional use/zone variance to permit the new development to proceed. Both projects also include historic structures nominated and approved as Los Angeles Historic-Cultural Monuments, only to have those decisions politically overturned through the owner's request. And finally, in both cases, process applications submitted to the city were biased against the historic buildings to the point of downplaying their significance or completely failing to identify them as significant at all. This month's choices include:

**St. Athanasius and St. Paul Episcopal Church**, 840-850 Echo Park Avenue: This wood frame, 2,985 square foot sanctuary in the Craftsman style features breathtaking views of Echo Park Lake on an open campus environment. It is slated to be replaced by an Archdiocese conference center/church complex which will feature full lot coverage, two levels of parking garage with breathtaking views of Echo Park Lake, and two to three floors of construction above. The main plaza will be raised above the street level for security. The project will also require height restriction variances.

**Pepperdine Mansion**, 3320 West Adams Boulevard, located on the campus of Holman Methodist Church: This 1909 Mediterranean style, 8,000 square foot, three-story building will be demolished for a new multi-purpose building and 22,800 square foot parking deck over an existing parking lot on a residential street.

If you can help find a home for either of these buildings, or know of a non-profit

group, agency or individual capable of the moving and reuse of these historic structures, please contact the AIA/LA Historic Preservation Committee.

#### Tim Brandt, AIA

Chair, Historic Preservation

#### Housing Committee

The Department of Housing and Urban Development has issued the "final" design guidelines for accessible/adaptable dwellings. Although they are less restrictive than the "proposed" guidelines, they will impact virtually all residential construction. Condominiums, exempted from state handicap requirements, are significantly impacted by the Fair Housing Act.

The Architects for Housing Committee is presenting a seminar on the final guidelines. Bill Jordan, President of California Access Consultants, Inc., will review the requirements and answer questions on general handicap requirements for residential projects. The seminar is free and open to all AIA members. It will be held Wednesday, May 29, 5:30 pm, at the offices of Johannes Van Tilburg & Partners. Copies of the guidelines will be available for \$3. Please call (213) 394-0273 in advance to reserve a copy.

#### Manuel Gonzalez, AIA

Chair, Housing Committee

#### CAD Committee

A meeting of the CAD committee was held at the AIA/LA office on Tuesday, April 16 to formulate direction and activities for the upcoming year. Among the issues and concerns discussed were the kind of programs to offer and computer applications on which to focus.

Anyone interested in contributing their ideas to the committee may pick up a survey at the AIA/LA office or attend the next committee meeting at 6 pm on Wednesday, May 8. Contact Hendra Kusuma at (213) 939-1900.

#### Space Available

**Cheap Santa Monica Office Space**, lushly landscaped courtyard with cascading fountain and security entry, accent building in prime downtown Santa Monica. Call Robert, the owner, now. (213) 453-5220.

**Offices available** adjacent to established architecture firm near Wilshire and La Cienega. 2-6000 sf, private offices, approx. 13 work stations, underground parking. Blueprinting available on premises. Easy transportation access. Call Serge (213) 937-4270.

**Affordable offices** in Santa Monica. Collaborative, loft-like environment w/high ceilings & natural light. Shared conference room, kitchen, bathroom, parking, copier, FAX. \$300.00/month & up, terms negotiable. Call Dan: 829-0707.

#### Services Offered

**Wexco Intl:** Critical Path Method and PRIMAVERA Sales/Training for Architects; Critique of GC Schedules; Delay Claims Analysis. (213) 410-1116.

**CONRAD LIGHTING DESIGN:** Specialists in design of high-impact, dramatic effects for DISPLAY, ARCHITECTURAL, AND LANDSCAPE lighting. (213) 962-1678.

**TECHTON group/design consulting services/** construction documents/ structural engineering/ energy calculations/ project management/ drafting/ presentations/ architectural photography/ publications. For more information please call 1-800-327-5267.

**Group de Ville.** Passive and Active Solar Design. Energy Consulting. Title 24 Code Compliance. (213) 829-2738.

**Construction Specifications** and front-end documents, prepared in the CSI format by a Certified Construction Specifier. Hans W. Meier, AIA/FCSI (818) 769-2865.

#### Jobs Offered

**Receptionist/Secretary:** Full-time Position, Self-Starter Needed, Good Phone and General Office Skills, Word Perfect, Specifications Experience Helpful. Please call (213) 269-0020, extension 320.

**Project Manager.** Manage architectural projects in company's Real Estate Department. Coordinate and manage new facility construction projects, additions and

major renovations. Requires Bachelor's in Architecture and 2 yrs. exp. (a Master's in Architecture may be substituted for the 2 yrs exp.). Work exp. or Master's program must have included statistics, strength of materials, physical environment control systems, structural engineering, land transfer law and construction materials & methods. Salary is \$692.40/wk. Job site and interview Beverly Hills, CA. Send this ad and resume to Job Order #PM10131, P.O. Box 9560, Sacramento, CA 95623-0560, not later than 05-31-91.

**LLOYD  
BAKAN**

#### Consultants

- Marketing
- Management
- Public Relations
- Business Development

13400 Maxella Avenue, F-250  
Marina del Rey, CA 90292 • 213/822-0681

## Small Change Could Cost You Big Dollars

Copying blank AIA Documents is illegal... and dangerous. The AIA Documents are revised periodically to reflect current case law and the ever-changing practices within the construction industry. Copying an outdated AIA Document—with even a *small* change—increases your liability and the possibility that you'll pay big dollars to settle a dispute. Don't take chances; order your current AIA Documents from us today.



**documents**  
THE AMERICAN INSTITUTE OF ARCHITECTS

AIA/LA Chapter  
3780 Wilshire Bl., #900  
Los Angeles, CA 90010  
(213) 380-4595

AIA Documents... the foundation for building agreements.

© 1990 AIA

## PATEL - RIKER PHOTOGRAPHY

INTERIOR AND ARCHITECTURAL PHOTOGRAPHY

213 - 2881633 818 - 3778955 714 - 6657506



District which contains the majority of commercial properties in the Redevelopment Project area.

The recently completed HBD plan recognizes Hollywood Boulevard's central role in the town's storied past and proposes an enhanced responsibility for the future as Hollywood evolves into a multi-faceted urban center, unique to the region. Five million annual visitors join 37,000 residents to simultaneously discover myth and community along the boulevard. The projected economic vibrancy of the Boulevard District will draw strength from this dynamic co-existence.

The plan proposes revitalized commercial boulevards with tree shaded sidewalks, linking culturally and architecturally diverse residential neighborhoods. Access provided by three MetroRail stations, strategically located public parking and a host of roadway improvements will invigorate Hollywood's wealth of under-utilized historic resources and keep pace with new developments. Precise yet flexible design and development guidelines will insure perpetuation of Hollywood's special, eclectic character. Density and bulk restrictions address quality of life issues and will help to preserve the tangible link between the public space of the boulevard and the rolling residential hills to the north.

To achieve the land use synergy typically associated with a vibrant urban center, five overlapping sub-districts are proposed within the HBD. The three commercial and two residential zones are functionally distinct yet complimentary. "Boulevard West," at Hollywood and Highland, is the cinema and entertainment district. "Boulevard East," at Hollywood and Vine, is an evolving regional center for live theater. Both sub-districts incorporate retail and residential uses. "Main Street," from Ivar to Las Palmas along Hollywood Boulevard, will be a comfortably scaled mix of retail, service, and entertainment establishments geared to local residents, but also of interest to visitors. "Boulevard North" and "Boulevard South" sub-areas comprise residential districts immediately adjacent to

the Main Street segment and connected to the boulevard by well-illuminated, tree-lined streets, edged with neighborhood retail services. "Boulevard South" envisions a mix-use district overlapping Hollywood Boulevard retail uses with second level residential occupancy. Commercial revitalization of the boulevard is equally as dependent on a close-in, critical mass of housing and neighborhood patronage as on regional shoppers and visitors.

The HBD plan is currently being revised by CRA staff following extensive public commentary. A final draft is expected to be ready for adoption, as a Design for Development, by the CRA's Board of Commissioners by September of 1991, at which time specific plan objectives will become enforceable pursuant to the provisions of the Redevelopment Plan.

**Implementation:** The HBD Plan recommends a two-pronged implementation strategy: immediate amelioration of inadequate property and streetscape maintenance and improved public security; and ongoing, systematic infusion of new business ventures, entertainment options and housing opportunities.

Housing and commercial revitalization strategies are to focus equally on adaptive re-use of historic structures and new construction. The plan calls for small scale, incremental redevelopment, as proposed for the Main Street segment of the boulevard, to receive priority funding consideration. Implementation of plan elements proceeds concurrently with the approval process.

The "Main Street" segment of the Boulevard is the focus of several diverse efforts geared to achieve immediate impact. The Hollywood Economic Revitalization Effort (HERE), working with local merchants, has provided design services and low-interest loans and grants to improve 26 storefronts between Highland and Las Palmas Avenues; approximately 30 more storefronts are currently being rehabilitated between Cherokee and Whitley Avenues. Jointly with the Southland Farmers' Market Association, HERE is also producing a weekly Farmers' Market, scheduled to start

May 5, 1991, along Ivar Avenue across from the public library. Hopefully, it will be the precursor of the year-round Marketplace, proposed by the HBD Plan.

Short-term parking improvements include acquisition of a public parking lot south of the boulevard and construction of a public parking structure to the north along Hudson Street and Cherokee Avenue, respectively.

With the completion of the 145,000 square foot Hollywood Galaxy and the newly refurbished El Capitan/Paramount Theater, Hollywood has evolved into a major cinema center. Implementation of a signage program and a uniformed, street cleaning brigade is imminent in conjunction with the inauguration of a Cinema District, centered on Hollywood and Highland.

Pursuit of ongoing, long-range redevelopment goals is embodied in several large-scale projects such as the Promenade, located at the northwest corner of Hollywood and Highland. This one million square foot, mixed-use office, retail and entertainment complex, proposed to wrap around the Mann's Chinese Theater, will include restaurants and night clubs, as well as the Hollywood Entertainment Museum and American Cinematheque.

Immediately to the west, the Hollywood-Highland Partnership proposes a mixed-use complex with a significant, high-rise residential component. KTLA-TV is planning a major expansion that will keep important television production facilities in Hollywood.

#### Hollywood Project Area Plan

The Hollywood Redevelopment Plan, adopted in 1986, is a policy document which established broad land use, social and economic development parameters and revitalization objectives for a 1,107 acre project area. The plan calls for subsequent preparation of more detailed social policies, economic revitalization strategies, transportation system management programs, and design and development standards for Hollywood Boulevard, Franklin Avenue and

the Hollywood Core Transition Districts.

With the participation of the EDT, HSN, and PDR committees of the HCAC, three draft plans (Hollywood Boulevard Urban Design Plan, Hollywood Transportation Plan, and Social Needs Plan), and two policy documents (Housing Policy and Public Art Policy), have been completed to date and are currently being revised, following public comment. Another Redevelopment Plan objective, a comprehensive analysis of market demand for office, retail, and entertainment industry uses in the Hollywood area is underway.

Now that the HBD Plan is substantially complete, the committee and CRA staff have been charged by Councilman Woo with integrating these draft plans and policies into a Hollywood Project area-wide plan.

Utilizing the project-wide arterial hierarchy established by the Transportation Plan and the urban design principles of the HBD Plan, detailed design and development guidelines will be formulated for additional districts such as Franklin Avenue, the Vine Street and Sunset Boulevard corridors, and significant residential neighborhoods. The HPA Plan will also attempt a geographic allocation of program objectives identified in the Housing, Social Needs and Public Art Policies.


Building on the theme of the HBD Plan, the urban design focus of the HPA Plan will be the public realm. Marketing strategies and design guidelines for street edge facades in commercial districts will enhance economic vitality and support a sense of community in residential neighborhoods.

In addition to maintaining the HBD Plan's strong commitment to preservation of Hollywood's historic cultural and architectural resources, the HPA Plan will address the needs and aspirations of a growing multi-cultural population eager to reinterpret firsthand the Hollywood dream. Economic development, housing, and social needs will be critical elements of the HPA Plan.

Over the course of the next 12 to 18

Continued on 10

# WOOD




**OUR ONLY RENEWABLE NATURAL RESOURCE**

**DESIGN & BUILD WITH WOOD**  
Design Possibilities Limited Only  
By Your Imagination

Call us for Information on any Specie

Grade Rule Books, National Design Specs & Other Information

**LUMBER ASSOCIATION OF SOUTHERN CALIFORNIA**  
(818) 965-4344



**NEED SOME  
COMPUTER DRAFTING SERVICES?  
FORGET ABOUT  
MANUAL DRAFTING...  
LET CC CADD HELP YOU  
TO BE MORE COMPETITIVE IN  
THE AEC BUSINESS !!!**


## CC CADD

COMPUTER AIDED DESIGN  
AND DRAFTING CONSULTANT

- CAD DRAFTING SERVICES
- COMPUTER GENERATED 3D'S
- PRESENTATION DRAWINGS
- PLOTTING SERVICES
- CALL US FOR MORE INFO.

4223  
Glencoe Ave.  
Suite C-200  
Marina Del Rey  
CALIFORNIA, 90292  
Tel: (213) 578-9943  
(213) 578-9944  
Fax: (213) 578-6489


## ARCHITECTURAL MODELS




**Emmy Award Winning  
Motion Picture Miniaturists**

**Bring Your Design To Life  
With Realistic or Abstract Model  
Construction and Photography**

**CRUSE & COMPANY**  
TEL (213) 851-8814 FAX (213) 851-5788



**Project: Lakeshore Towers**  
**Developer: Birtcher Development**  
**Architect: Strock Architects - Newport Beach**



**Glenn R. Johnson Scale Models**  
321 W. Chapman Avenue  
Orange, CA 92666 (714) 538-9429

Professional Affiliate Member of the OCCAIA and Affiliate Member of CTIA

**TISCHLER WINDOWS AND DOORS.**  
**UNCOMMON. UNCOMPROMISING.**



**TISCHLER UND SOHN**  
Made in Germany since 1888

Pacific Design Center  
8687 Melrose Ave.  
Los Angeles, CA 90069  
213-652-0607

**Crowell**  
*Insurance Agency*

**Performance**

**Commitment**

**Service**

**213/620-1775**

**ABOVE AND BEYOND  
THE EXPECTED**

**14 YEARS OF AIA  
INVOLVEMENT**

**WE HELP OUR CLIENTS  
TO EMBRACE A LOSS  
PREVENTION MINDSET  
WHICH ENHANCES THEIR  
OPERATIONS AND  
STRENGTHENS CLIENT  
RELATIONSHIPS.**

*Professional Liability Protection  
for Design Professionals*



# Planning Hollywood's Future

The Hollywood Community Advisory Council (HCAC) was formed by 13th District Councilman Michael Woo in the spring of 1989 to represent the Hollywood community and advise the Community Redevelopment Agency (CRA) and Councilman Woo on policies, programs and projects related to the Hollywood Redevelopment Project. The committee is representative of a broad cross section of professional, business, and community interests.

HCAC is divided into four committees: Economic Development and Transportation (EDT); Housing and Social Needs (HSN); Planning and Design Review (PDR); and an Executive Committee that includes representatives from the other committees.

Projects, policies and annual work programs are reviewed at the committee level according to area of responsibility. Comments are conveyed to the Executive Committee for recommendations to the CRA's Board of Commissioners.

In addition to ongoing project review responsibility, the HCAC's next major undertaking is the preparation of a Hollywood Project Area (HPA) Urban Design Plan.

## Economic Development and Transportation Committee

The Economic Development and Transportation Committee of the HCAC had a large charge when it was formed close to two years ago: the creation of a transportation plan for the redevelopment area.

The Hollywood Transportation Plan's major components include roadway improvements, neighborhood protection from traffic intrusion, and transportation demand management. A major consideration of the plan has how to reduce the adverse impact of Metrorail construction throughout the area, but specifically on Hollywood Boulevard businesses.

Lack of parking has always been a problem in Hollywood, especially related to his-

toric buildings. The Transportation Plan suggests solutions to increase short- and long-term parking throughout the redevelopment area. Financing mechanisms address public and private sources. Under the proposed Transportation Plan, builders of new projects in Hollywood must pay for most of the roadway improvements proposed by the Plan. Payment will be keyed to their development's impact upon Hollywood's transportation system. Because of Hollywood's regional transportation role (two-thirds of Hollywood's thoroughfares carry more motorists bound for destinations outside the area than within it), the plan calls for more than 20% of implementation funds to come from sources outside of Hollywood.

Economic development was the committee's second key charge, and probably the most important. An economic development study was recently initiated to analyze the needs of the business community and the entertainment industry to help guide redevelopment efforts in Hollywood. The EDT Committee identified the following goals for achieving an economically viable community: 1) the generation of new business activity and jobs; 2) creating a stable community; 3) the retention and expansion of the tax base through expanded tourist, regional and community oriented entertainment and retail opportunities and new private investment; and 4) the attraction and retention of entertainment industry related business.

An outgrowth of the EDT Committee's call for ongoing neighborhood improvement

and stabilization activities, is the Neighborhood Improvement Community Effort (NICE), a tree planting program being implemented by the CRA, the Hollywood Sentinel, a local neighborhood watch group, and the Tree People.

Another program recently initiated is the Hollywood Windows Project, in connection with the Hollywood Entertainment Museum. The plan to convert shop windows along Hollywood Boulevard into entertaining and attractive "story boards" will energize pedestrian traffic. The improvement of these storefronts is a small step, but a visible one to bringing businesses back to the boulevard.

## Housing and Social Needs Committee

The HCAC's Housing and Social Needs Committee has focused its initial attention on the development of two policy documents: a Hollywood Housing Strategy and a Social Needs Plan.

The Hollywood Redevelopment Plan mandates a set percentage of all tax investment funds allocated within the Project area to be spent on creating affordable housing (20%) and meeting the social service needs (10%) of the area's low and moderate income residents.

To implement the innovative social service provisions of the Redevelopment Plan, the EDT Committee helped draft a policy based on a needs assessment which surveyed service gaps in five categories most often identified by area residents and service providers: homelessness; medical care; mental health; job training, development and placement; day care and after-school youth programs.

CRA's support of non-profit social service providers will proceed within the framework of this plan. Pursuant to the draft policy, financial assistance has been given to the Los Angeles Free Clinic, provides of free medical services, and the Selby Hotel, a care facility for the mentally disabled. The Department of Transportation is sponsoring DASH/Hollywood, a senior's shuttle service jointly requested by

the HSN and EDT committees.

The Hollywood Housing Strategy, a five-year plan which targets rehabilitation and development of a broad range of affordable housing types, sets as its ultimate goal creation of 3,800 new dwelling units. An additional 3,000 affordable units may be created through awards of density bonuses for new commercial construction. To date, 357 units have been completed with another 319 units in the pipeline. One example is the Dunning Apartments, a project under development by the non-profit Hollywood Community Housing Corporation, that incorporates the rehabilitation of an historic house and construction of new family units. On the drawing board are the Arirang Apartments, 75 units designed for very low income seniors and Hollywest, a mixed-use project consisting of retail, public parking and 190 units of senior housing. The EDT Committee works closely with CRA staff in developing annual work programs to implement the five-year housing strategy.

## Planning and Design Review Committee

At its formation, the PDR was charged by Councilman Woo with the dual responsibility of drafting planning and design guidelines for the Hollywood Project Area and evaluating development projects. The Committee reviews all projects which require CRA discretionary action, or projects which are not in conformance with the Redevelopment Plan or the California Environmental Quality Act (CEQA).

To insure timely and consistent design review, the Committee adheres to a two-phased Review Process which stipulates developer presentation requirements for schematic and final design presentations.

## Hollywood Boulevard District Urban Design Plan

Because of its commercial and cultural significance to greater Hollywood, the committee focused immediately on the preparation of a design review and development framework for the Hollywood Boulevard

## How most insurance programs measure claims processing time

JUNE	JULY	AUGUST
1 2	1 2 3 4 5 6 7	1 2 3 4
3 4 5 6 7 8 9	8 9 10 11 12 13 14	5 6 7 8 9 10 11
10 11 12 13 14 15 16	15 16 17 18 19 20 21	12 13 14 15 16 17 18
17 18 19 20 21 22 23	22 23 24 25 26 27 28	19 20 21 22 23 24 25
24 25 26 27 28 29 30	29 30 31	26 27 28 29 30 31

## How the CCAIA Insurance Program does



Most insurance programs can't pass the test of time. They fail when it takes weeks and months to handle your claim. They fail when they treat you like a number with a problem.

The CCAIA (California Council/American Institute of Architects) Insurance Program, however, passes the test of time with flying colors. Among the program's features:

- 48 hour average claims turnaround time
- A courteous and caring staff that treats you like a person, not a number
- Cost-containment and "Take Care of Yourself"/Wellness campaigns
- Controlled by active AIA members as Trustees

It's your time and your money. If your insurance program isn't giving you the service you pay for, it's time to look into the CCAIA Group Insurance Program.

For more information, call Kathleen McDonnell or Eric Shirley at:



Association Administrators & Consultants  
19000 MacArthur Boulevard, Suite 500  
Irvine, California 92715  
714-833-0673 Collect

## FREE 1/2 DAY CONSULTATION !!

- CPM SCHEDULING FOR ARCHITECTS
- ESTIMATING/BUDGETING/COSTING
- VALUE ENGINEERING & WORKSHOPS
- DELAY CLAIM REVIEWS
- CHANGE ORDER REVIEWS & ANALYSIS
- SPECIFICATIONS CONSULTING
- DOCUMENT CONTROL/CPM SOFTWARE

### \*\*\* TOP CREDENTIALS \*\*\*

Professional Engineers  
Certified Estimators  
Certified Cost Engineers  
Certified Construction Specifiers  
Certified Project Management Professionals  
Certified Value Specialists

### \*\*\* TOP REFERENCES PROVIDED \*\*\*

Principals

DR. STEPHEN C. WEXLER, P.E.

MR. CRAIG A. SORESENSEN

Affiliate member of  
the American Institute of Architects



5855 GREEN VALLEY CIRCLE #310  
CULVER CITY, CA 90230

213.410.1116



architects to maximize the number of units that can be built on a lot without consideration to the context of the block or the appearance to the street. My main effort in this direction is to show that it's possible for multi-family developments to be attractive, and that subsidized housing can be more attractive than many of these market-rate units.

Specifically, I'm supporting the Franklin-La Brea project which includes 40 units of very low and low-income housing as the outcome of a design competition jointly sponsored by MOCA and the CRA. There has been a lot of community opposition, not so much to the idea of development, but to the presence of low-income people in the neighborhood. I'm supporting this project anyway, and I'm confident that the project, which has a wonderful design by Adele Santos, will be considered a landmark and an enhancement to the community.

*In the CRA project area, how are you balancing the need to promote quality urban design with architects' concerns that design review is oppressive and stifles freedom of expression?*

This is a classic dilemma of wanting to encourage creativity in design without wanting to be unnecessarily bureaucratic. I have encouraged the design review committee to take a strong stand but to not be intransigent in making recommendations on the Hollywood Boulevard Urban Design Plan. I will not be supporting all of their recommendations, but I think overall the committee has done an outstanding job in lifting the quality of urban design without being oppressive or stifling creativity.

We are aiming at a clear set of standards relating to height, sidewalk width, and pedestrian oriented facilities, all of which would guide architects and designers as they develop projects along Hollywood Boulevard.

*Finally, what is your overall urban design vision for Hollywood? What kind*

*of place would you like to see Hollywood become?*

I want to avoid the blandness and sterility of many of the other urban centers in Los Angeles. I don't want to duplicate Century City or certain parts of downtown. I think we need to capitalize on the ethnic diversity of Hollywood, the presence of architecturally significant buildings, and the pedestrian orientation of the sidewalks. We also need to take advantage of Hollywood's street grid pattern, the fact that Hollywood does not have the problem of single-family homes adjacent to commercial areas, as is the case along Melrose Avenue.

The process has taken longer than I would like—I've learned that an area like Hollywood where the deterioration has taken decades to accumulate cannot be changed overnight—but I do think we're showing real progress. In May, Hollywood's authentic farmers market will open and remain open every Sunday. In June, we will have the grand opening of the El Capitan theater, newly renovated and operated by Disney and Pacific Theaters. Later in the fall we will have the opening of the Hollywood Galaxy project on Hollywood Boulevard, as well as other short-term improvements on Hollywood Boulevard.

We are also working to create a cinema district, a pedestrian area around Mann's Chinese Theater where we will have special billboards, lighting and movie ticket kiosks, where tourists and local residents can get the feeling of being in a movie-oriented commercial district.

I'd like to see Hollywood become a vibrant, dynamic urban community that is lively 18 to 20 hours a day with daytime work environments and nighttime entertainment environments—a mixture that would be unique to Los Angeles.

#### **Kenneth Bernstein**

Mr. Bernstein is the editor of *The Planning Report*, published monthly by Abel & Associates.

CHURRIGUERESQUE, continued from 4

garish plastic signs. At least these Churrigueresque details and forms—the gargoyles at the roof eaves, and on the ceiling of the lobby for the second floor, the fine floral trim around the windows, and the arched facade with its lone column can be seen between the signs. Across the street a recently removed modernization has revealed wonderful, but damaged Churrigueresque details. This is probably an indication of what wonders have yet to be uncovered. Down the block is the B. Dalton bookstore, formerly Pickwick's, where a modern plastic and metal facade was removed, and damaged Churrigueresque ornamentation exposed, beginning at the cornice and cascading down the facade and around the windows. Floral swirls surround shields with relieved heads of Spanish dons marking lintels. Articulated pilasters define the limits of the decorative encrustation on the otherwise plain facade. Street level modernization still hides the demolished detail of the grand entry that is shown in historic photos.

Hollywood Boulevard has a fine architectural heritage. There are many more Spanish buildings: the Outpost Block, 6605 Hollywood Boulevard; the Montemarte Cafe, Valentino's hangout, its upper level windows broken and boarded; the one story bank at the corner of Hollywood and Highland now painted a neon pink; and many other fine Deco and Art Moderne structures, including Frederick's of Hollywood, painted fluorescent purple, and the Egyptian Theater, with its grand entry court with palms and sphinxes. Hollywood needs to be the subject of an intense archaeology of the recent past. That done, the area can become the great attraction everyone who hasn't visited imagines it to be. One El Capitan will not do the job.

The sorry state of the urban fabric in Hollywood will not be solved by sensitive architectural restoration alone. There are too many social problems. Some are created by intense and generally uncoordinated development. Some are created by the Hol-

lywood myth. Uncontrolled developments of unattractive and massive apartment buildings dot Hollywood's side streets. They have destroyed whole streetscapes of pleasant single family homes with willy-nilly development. They have created an undistinguished vanilla world and have added immeasurably to traffic density. Mini-malls are everywhere. Most of these are ghastly stucco, vaguely post-modern blobs covered in hideous signage, that provide good locations for mobile drug dealing. Lastly, there are the children, hoping for better lives, who are lured from unhappy homes to the bright lights of movieland, and end up on the street hooking and doing drugs. There is a desperate need to provide facilities to deal with this terrible problem, and homelessness in general in Hollywood.

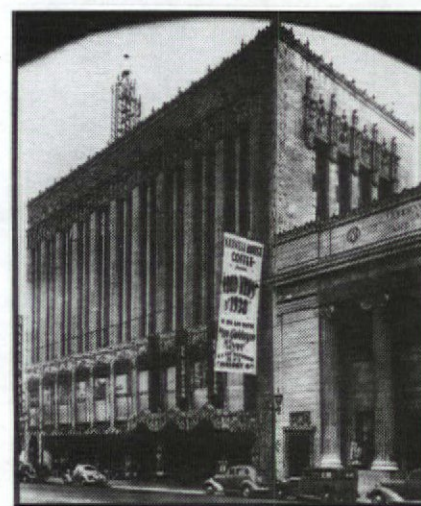
Hollywood needs to rethink its messages—as does much of Los Angeles—and focus on the potential of its many wonderful places. The vision of the future must somehow blend the romance of the past with the realities of the present.

#### **Carlton Davis, AIA**

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

#### **Brenda Levin, AIA**

Ms. Levin, who served as the coordinating editor for this issue of *LA Architect*, is the principal of Levin & Associates.



## **3 Good Reasons To Look for the Column and Eagle When You're Looking for Employee Benefits**

### **Reason #1** Commended by the National AIA

These Life and Major Medical Plans meet the specifications of architects. They are designed for firms of all sizes -- for sole practitioners, for big firms, and for start-up partners growing into big firms.

### **Reason #2** Comprehensive Benefits at Competitive Rates

The only inventory an architecture firm has is people. Offering good benefits means attracting and keeping the best and the brightest. These plans offer excellent benefits and optional coverage at rates competitive with plans not as well suited to your practice.

### **Reason #3** Convenient, Courteous Service

You can call the plan administrator toll free any business day. You'll receive prompt service from knowledgeable plan representatives.

**1-800-343-2972** Call for free information kits  
**LIFE INSURANCE AND MAJOR MEDICAL PLANS**

Please note: Sole practitioners interested in life insurance should call (202) 898-0944.



# Michael Woo on Hollywood

In the following interview, Kenneth Bernstein talks with Councilman Michael Woo about the future of development in Hollywood. An earlier version of this article appeared in *The Planning Report*, published by Abel & Associates.

*How would you assess the Community Redevelopment Agency's management of the Hollywood project to date?*

In the early years of the Hollywood project I was one of the people criticizing the CRA's conduct, especially with regard to its community relations effort—I didn't think the CRA did a good job listening and responding to people in the community.

More recently, the CRA has shown a significant improvement. It has worked closely with the neighborhood groups, especially with many of the neighborhood watch organizations. So I think we've seen a real turnaround.

*Recently there has been controversy over the provision of CRA funds to Melvin Simon Associates' Hollywood Promenade project. Could you describe the agreement reached on the Simon project and assess the prospects for its approval?*

Here's the agreement: the CRA would provide \$4 million a year for 12 years. This money will come entirely from Hollywood sources—a combination of parking meter money and tax increment funds generated within Hollywood.

In return for this investment, the CRA would receive a 25% interest in the developer's share of the project. The City would not only earn back the \$48 million investment, but could potentially earn profits. The down side would be if there is a prolonged downturn in the economy, but in the absence of a cataclysm, the prospects for a return on the City's investments are good.

It is due to come up before the CRA

Board soon, where we expect tough questions, but ultimately approval. Then the proposal would go forward to the full City Council. I expect some Council members will want to know the details about the financing, and want assurances that the City will ultimately get the money back.

During the negotiation process, which went on for many months, I gave specific instructions to the CRA staff to come back with an agreement I could defend publicly before the Council and the CRA Board. I feel the proposed agreement reaches that goal.

*Will this agreement serve as a model for future projects in Hollywood, or is this a one-time arrangement made necessary by the importance of the Simon project?*

The Simon project is historically important for Hollywood because it would be the first major project on an historic site.

We expect the Hollywood Promenade project to serve as a catalyst in Hollywood, and we are hopeful that an upturn in the economy a few years from now will make it easier for other projects to arrange private financing.

I know that other developers are interested in arranging CRA investment in their projects, but we are limited in the amount of money available. We have an open door for talking to other developers, but the availability of CRA investment funds is very limited.

The existing tax increment generated in Hollywood is being tied up by the County as the result of a lawsuit which the CRA won, but is currently on appeal. But if we can do this much without direct tax increment, think

of what we can do when the County is willing to release those funds.

*So if the Bass team across the street from the Hollywood Promenade approached you and the CRA, what would you tell them?*

We would consider their request, look at their numbers, and ask a lot of questions. We will deal with all requests on a project by project basis. I wouldn't rule out a CRA investment, but there won't be very much money available, especially in the early years.

*What has been your reaction to the draft Hollywood Boulevard Urban Design Plan, and how has this process shaped what Hollywood will eventually look like?*

The Urban Design Plan will assure a higher standard of urban design along Hollywood Boulevard. I have been heartened by the response from the Urban Design Committee, chaired by Barton Myers, which has done an outstanding job.

I agreed with about 95% of the committee's recommendations and also supported the overall recommendations of the Hollywood Community Advisory Council.

I especially appreciated the attention given to pedestrian needs and amenities, and height limits to support the creation of an urban village. I hope the CRA will in the coming years be able to support small-scale improvements such as street furniture, street lighting and signage that were identified in the plan.

*What about the east end of Hollywood, the part that is not in the CRA's project area? What do the improvements at Barnsdall Park contribute to the revitalization of that area?*

Barnsdall Park benefits from its proximity to Hollywood as well as the Los Feliz, Wilshire and Silverlake districts. We need

to find a plan to maximize the city's investment on that hill. Barnsdall Park is a hidden gem that many residents know very little about. What I'm trying to do is to encourage the programs in Barnsdall Park to reach out more to the surrounding community—both to new immigrants and to young families in the area with children.

*With the improvements from Hollywood redevelopment coming into place just as Metrorail construction is set to begin in Hollywood, what are you doing to minimize the disruption from rail construction in Hollywood? Have you learned any lessons from the disruptions caused downtown?*

In the long term, Metrorail will have a great positive effect on Hollywood redevelopment. Smart developers know that it can add a lot to a project's value.

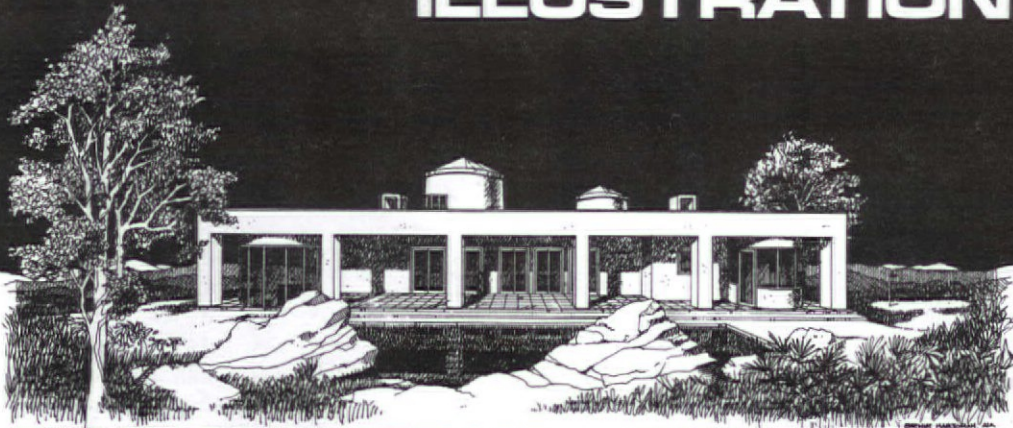
In the short term, we're having some problems in getting the Rail Construction Corporation to learn the lessons which seem obvious from Metrorail construction downtown. I have gone to the wall to write into the contracts for the Hollywood segment some protection for merchants and pedestrians in the construction area.

We are talking about requiring construction crews to sweep the sidewalks, requiring better signage to indicate that stores remain open for business during construction, and creating an ombudsman to address complaints. Unless these common-sense ideas are written into the contracts, the contractors will object, complaining that these measures will add to the cost of the project.

*Despite Hollywood's legacy of outstanding multi-family housing, there has been much criticism of the stucco boxes that have popped up throughout Hollywood in recent years. What can be done to restore quality to Hollywood's multi-family architecture?*

A lot of the new buildings are truly ugly—they represent the efforts of developers and

## ARCHITECTURAL ILLUSTRATION



ERNIE MARJORAM (213) 851-8575



### Double your parking without expensive construction!

Parking Solutions lifts can be installed for less than half the per-space cost of a new parking structure.

For use indoors or out, The Parking Lift is cost effective in existing sites and buildings or new construction, and is virtually maintenance free.

Fits existing parking layouts. Meets code requirements. Many safety features. Excellent guarantee.

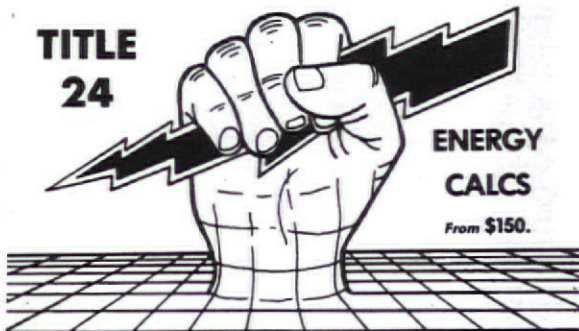
Call today for a free consultation. 1-800-359-5021

**PARKING SOLUTIONS**  
Manufacturers of The Parking Lift

2663 Manhattan Beach Blvd., Redondo Beach, CA 90278

## RGA RICHARD GAGE ASSOCIATES

TITLE  
24

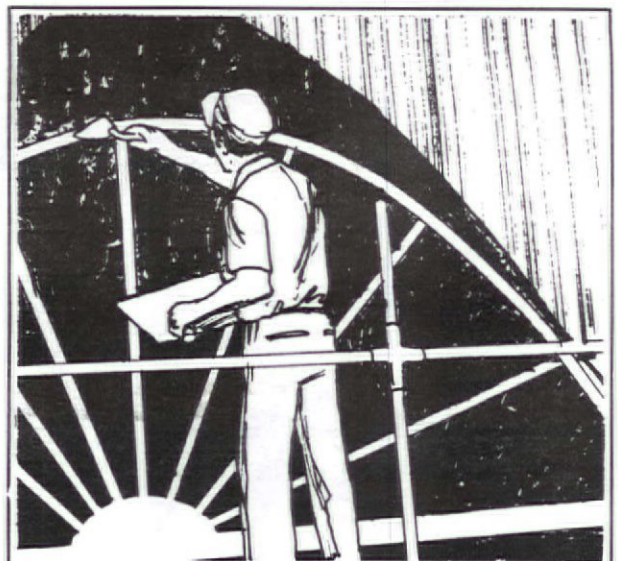


ENERGY  
CALCS

From \$150.

- COMPUTER ANALYSIS AND POINT SYSTEM
- RESIDENTIAL AND COMMERCIAL
- HVAC SIZING INCLUDED
- OVERNIGHT SERVICE AVAILABLE

SANTA MONICA OFFICE  
213-828-3345



## If You Have a Question Regarding Plaster ... CALL US!

The technical staff of the Plastering Information Bureau can provide you with performance data on every kind of plastering application. They can show you how to meet critical standards for sound control, fireproofing, and abrasion resistance with specifications that can be understood and followed by every contractor and journeyman in the industry.

Our experts can show you how to specify the more creative products of the plastering trades ... coves, arches, molds and special designs.

The Plastering Information Bureau can show you how to specify the job so that it can be done exactly as you want ... at the lowest possible price.

The Bureau is not associated with or operated by any manufacturer or group of manufacturers. It is wholly supported by the union plastering contractors and journeymen who are the direct suppliers of your plastering needs.

Why not call us today? There is never a charge or obligation.



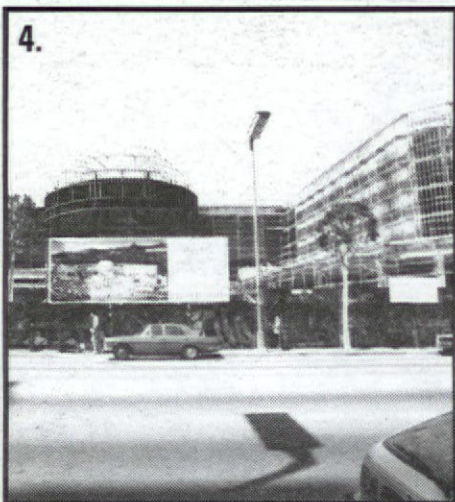
Contact Dick Gorman  
**plastering information bureau**

a division of the Southern California Plastering Institute, Inc.

3127 Los Feliz Boulevard, Los Angeles, CA 90039

(213) 663-2213





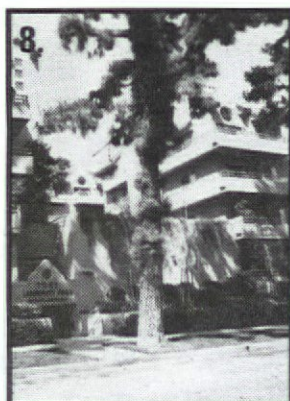
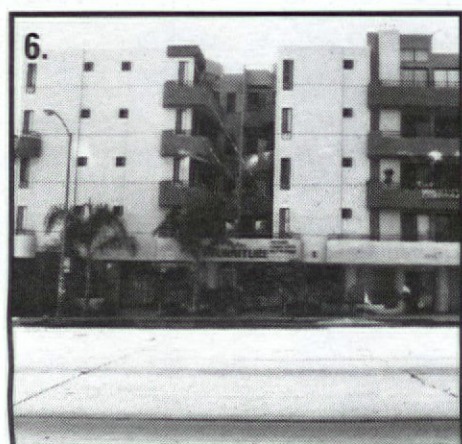
9. Shir-Hashirim Montessori School (residential conversion); Diane Caughey, architect; Elena Cielak, developer; completed 1991.

10. Le Grande, 1750 Western (84 units residential/new construction); United Universal, developer; REA Architects, AIA, architect; currently leasing.

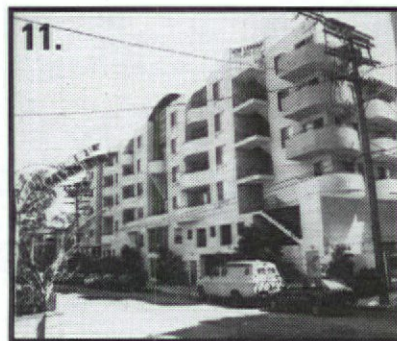


12. 1230 June Street (20 units residential/new construction); Sonny Astani, developer; Daryoush Safai, designer; completed.

13. 1460 N. Mansfield (38 units residential/new construction); Oakwood Company, developer; Robert Cooper, architect of record; scheduled for completion late 1991.



14. Highland/Franklin Housing; Barton Myers, architect; in EIR process.



17. Cherokee-Whitley, 1725 N. Whitley Avenue (75 units of senior housing over public parking); Hak Sik Son, architect, with Gordon, Friedman, Baldwin & Associates; in schematic design (not pictured).



18. Sycamore Rehab, 1750 N. Sycamore (67 units of residential); McCune Gerwin & Partners, Inc., Architects for Carmel/Givol; completed.

19. Detroit Apartments, 1420 Detroit Street (37 units of residential); McCune Gerwin & Partners, Inc., Architects for Jan Development; completed.

#### Map Assembled by Barbara Horton

(Photos 12 and 13 courtesy of Kara Newmark. All other photos by David Weisman.)

## The El Capitan Reborn

In late June of 1991, the El Capitan Theatre will re-open after three years of design, construction, arbitration, negotiations, and frustration.

In the spring of 1988, Fields & Devereaux Architects, AIA, began research into the archives of the Los Angeles Building Department to search for documents, working drawings, and permits for the theater. Built in 1926 and designed by Morgan, Walls & Clements Architects with G. Albert Lansburgh as theater consultant, the theater is part of a Churrigueresque style, six story office building located on Hollywood Boulevard.

Originally designed as a legitimate playhouse, the El Capitan was converted to a movie theater and renamed the Paramount in the 1940s. William Pereira designed the conversion, and changed the architecture to Streamline Moderne. The colored cast stone walls and floors in the outer lobby were removed or covered, the proscenium arch was demolished, opera boxes and organ lofts were removed, and a general conversion to motion picture use took place without much regard for the original design.

Pacific Theatres and Buena Vista Pictures Distribution, Inc., part of the Walt Disney studios, are now restoring the theater to become their showcase house. Unlike

the black boxes in multi-plex theaters, the El Capitan will emphasize the "event" of a movie. The theater will be more than a room to view a movie; it will be the setting for the long lost experience of the film myth.

In the 1920s and 1930s, many theaters in Los Angeles presented film and stage shows in elaborate, playful and unique architectural styles. The theater design itself drew audiences. But as neighborhoods changed and theaters moved to the suburbs, owners were left with decaying structures that usually operated in the red. Once such a theater, the El Capitan is now scheduled for a new life.

However, the restoration process is not an easy road to travel. Although it might seem that the idea to restore a theater long neglected and seriously decayed would be looked upon by all concerned as positive, there are a wealth of obstacles to overcome, and little to facilitate the process.

This project began with F&DA and a team composed of individuals with a broad range of skills and unique talents. Team members included theater consultant, Joe Musil, a specialist in the design and history of movie theaters; Martin Weil, AIA, a specialist in historic preservations; and Ron Reed, conservator, responsible for the technical implementation of the conservation and restoration process.

F&DA organized a series of meetings with community groups, public interest

representatives and city agencies early in the design process to present ideas and win support. The first series of meetings was a success. The theater was presented as a single screen house fully restored. Months later and well into the production of construction documents, the alternative of creating two theaters instead of one arose. Studies were prepared and a decision was made to present this new concept to both government groups and the public.

Public interest leaders' reception to the new idea was far from positive, not because of the twin theaters, but because the new plan meant changing the design to an art deco theme, rather than restoring the theater to its original design. The new plan would have preserved what was left of the original design by inserting a new interior shell as had been done in the 1940s. Seeing prolonged negotiations as necessary to win support, Buena Vista and Pacific Theatres acted in accordance with community concerns, and returned to the original single screen restoration project.

In a conventional rehabilitation project, the story would end here, but not with a program of this historic significance. F&DA went back to the citizens concerned to assure them of the decision to return to the original concept, but this time the task was more difficult. The second exposure brought a broad range of new demands and requests from the community. One suggestion made at an open meeting was to "have

the developers build a museum for Hollywood," before they be allowed to restore the El Capitan.

At this time the project was almost abandoned. The CRA, Department of Cultural Affairs, and the LA Cultural Heritage Commission would only approve the project when the citizen groups were comfortable. Months of meetings and negotiations took place. The LA Times covered the progress in a series of articles. Finally, in mid-year of 1990, the concept was accepted, with specific assurances to the community.

Meanwhile, the building, which had previously been on the Local Historic Registry, had been placed upon the National Historic Registry, adding new criteria.

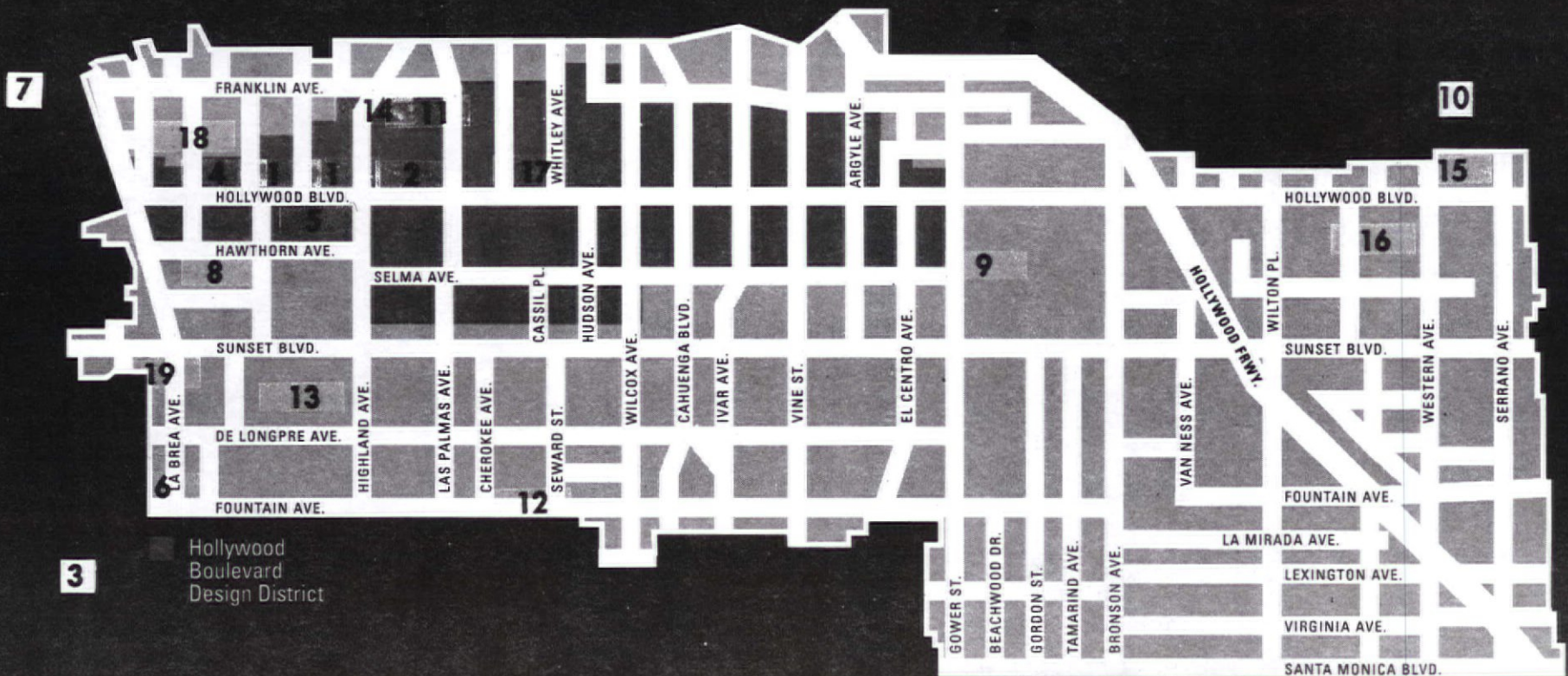
The building was designed to conform to 1924 codes. Mechanical and electrical systems were outdated. Accessibility requirements, unheard of then, are difficult to achieve in a 75-year-old building. Although state law does allow for variances in historic buildings, these variances are subject to interpretation. Public safety must be maintained by the designer, but is often in conflict with the original design. The architect must achieve a fully functioning structure, heated, cooled, and lit as it originally was and as needed now for modern film. The design must also include new sound and electronic requirements unknown to the original architects.

Much of the success in restoring the old

Continued on 10



# The New Hollywood: How It Maps Out



1. Hollywood Promenade (commercial); Melvin Simon & Associates, developer; The Jerde Partnership, architect; project on hold.

2. Hollywood Plaza project site (commercial--renovation and new construction); Hollywood Highland Partners, developer; no architect currently; project on hold.

3. Citrus House, 1206 N. Citrus Avenue (24 beds, special needs--rehab/90% new construction); Gay and Lesbian Community Service Center, developer; John Heglin & Robert Nichollais, architects; completed in 1988 (not pictured).

4. Hollywood Galaxy, 7021 Hollywood Boulevard (theaters, retail/commercial); Kornwasser & Friedman, developer; Rothenberg Sawasy, architects; in construction.

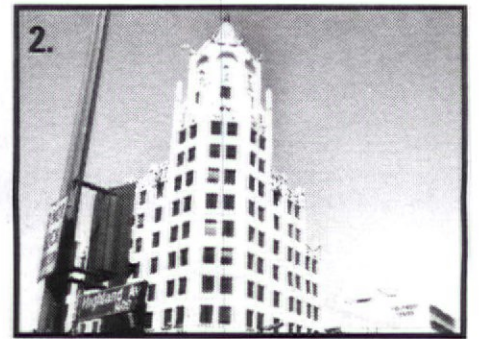
5. Paramount/El Capitan Theatre; Pacific Theatres and Buena Vista Pictures Distribution, Inc., developer; Fields & Devereaux Architects, architect; in construction.

6. La Brea Apartments, 1335 N. La Brea (mixed use commercial/residential); Mordechai Avnery, developer; O.M. Architectural Plans, designer; completed 1990.



7. Franklin/La Brea project site (low/moderate income residential); no developer at present; Adele Santos, architect; on hold.

8. Lanewood Pines, 7027 Lanewood (mixed



income residential); Lanewood Apartments, developer; Robbins-Bown Inc., designer; completed 1987.

## Chugging Down Churrigueresque Boulevard

I met a tourist from Boston who asked me what there was to see in Los Angeles besides Venice Beach and Universal Studios. She said she'd been to Hollywood and it looked like Cleveland. I said, "Come back in a few years, and you might see the best Churrigueresque Boulevard in America in Hollywood."

Hollywood Boulevard is still home to many wild Spanish Baroque ornamented structures, unfortunately covered by layers of modernization. The boulevard is now in the process of de-modernization, and once again the Hollywood myth is beginning to emerge. This El Dorado of California could still be resurrected with all the exuberance of the 1920s, when the film industry created the idea of a paradise of wealth and celebrity. To accomplish this will require a bold vision, not only architecturally but socially.

The architectural effort is off to a good start with the restoration and preservation of the El Capitan Theater for Walt Disney Enterprises by a team headed by Fields and Devereaux Architects. Across Hollywood Boulevard from the Chinese Theater, one of Hollywood's main tourist attractions, El Capitan is nearing completion. The theater's 1940s modernization has been removed, and its original Churrigueresque detail revealed and recreated where necessary.

According to architect Eddie Fields, the Disney organization is relying on the qualities of this architecture to make attending the movies the memorable experience it was in the 1920s. Disney is banking on El Capitan--where Buena Vista and Touchstone Pictures will premier films--to become the "E ticket" experience on Hollywood Boulevard.

The show will begin with the architecture, which is a surprisingly handsome proportion of spaces and detail. Churrigueresque detailing is featured throughout.

Above the opera boxes flanking the stage are two huge gilt grills, their open weaving of curving plaster ribs culminating in a series of finials. Walls around the adapted ticket booth are incised in the pattern of huge stone discs common to the Spanish Baroque, and the ceiling is covered in decoration. This large scale detail, however, does not overwhelm the space as is common in many decorated movie palaces of the era, possibly because the El Capitan was constructed as a stage theater and not a movie house. The main house is a large, rectangular, red volume, articulated by the gold crown moldings, ceiling trims, and accent colors that are more Renaissance Italian than Spanish, into which is thrust the balcony, creating a tight and dominant vertical volume. The house thus seems intimate, small for a stage theater, but large for a contemporary movie house, at 1100 seats. We can be thankful that El Capitan remains one house, and was not divided into two movie houses as originally proposed.

Preservation has not meant total restoration. Some things have been lost and many compromises have been made. The proscenium arch was lost--demolished when the modernization took place. The screen is now at the forward edge of the stage, leaving the fly loft an empty and unused space. The screen wall, however, does not intrude upon or diminish the grand volume of the theater. Below the balcony, a projection room for contemporary movie standards is inserted

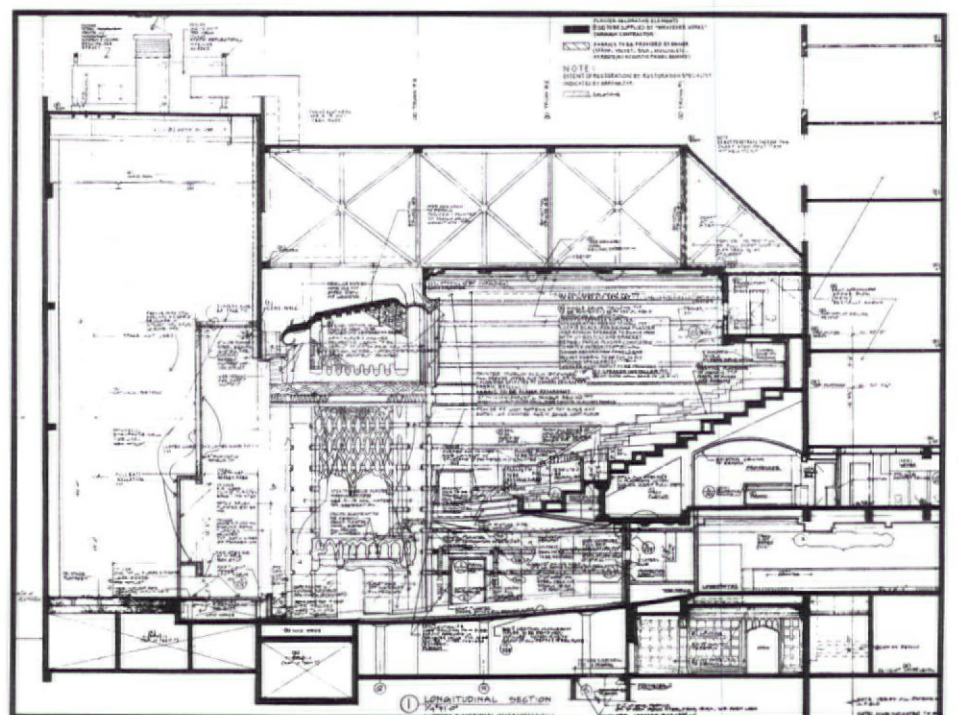
Right: Longitudinal section, El Capitan Theatre, Fields & Devereaux Architects, AIA.

into seating. Flanking this inelegant but necessary adaptation, and across a file of handicap seating and the entry aisles, are two more insertions into the house seating. Their walls are cut away partially to reveal ceiling medallions--sorry remnants of the El Capitan first days, and the only miscue in what otherwise appears to be a nearly flawless preservation and adaptation. This unfortunate design resolution was apparently mandated by the need to accommodate handicap accessible bathrooms on all levels of the theater, and the concurrent demand that all remaining historic context be preserved. The house is separated from its foyer by a wall which was not part of the original theater. This wall will be covered on the foyer side by a large mural, which if well executed, could enliven this handsome but austere space. The outside lobby will have a freestanding ticket booth, another

accommodation to handicap accessibility, since the original booth in a side wall was too small. The marquee will be new also, and hopefully this important element of the streetscape will be bold enough to make a critical statement of confidence in a new Hollywood Boulevard, and yet work with the wonderful Churrigueresque facade of the existing office building.

All along Hollywood Boulevard, there are many fine examples of this style. Most of them have been modernized over the years, and thus badly bastardized. A good example is the Hollywood Wax Museum building, one of the world's tackiest attractions--where the tableau of the last supper is covered in scattered cash, and the delicately detailed baroque facade has been marred by

Continued on 7





# Amid a Crowd of Imitators, Can Hollywood Stage a Comeback?

It's the archetypal Hollywood tourist scene: visitors compare their hand prints with those of stars at the Chinese Theater. They gawk at a premiere at the El Capitan. They point to names lit up on neon marquees, and recite the names enshrined in terrazzo on the Hollywood Walk of Fame.

Only one thing is wrong with this scene: it is occurring in Florida, on a replica of Hollywood Boulevard at Disney/MGM Studios Theme Park in Walt Disney World.

The real Hollywood Boulevard, meanwhile, looks shabby by day and menacing by night. While Tinseltown still attracts millions of visitors, most react with disappointment at the lack of attractions and historical flavor. Most tour groups pile off the buses to take a gander at the Chinese Theater, and then pile on again. There is nothing else to see, at least in the eyes of tour guides.

When first announced in 1986, the Hollywood Redevelopment Project seemed an easy winner. Hollywood has an inexhaustible hold on the world's imagination, and the area has a pent-up tourist demand. If most of the film studios have left the area, Hollywood continues to be the center of entertainment-related businesses. The commercial strips are filled with handsome buildings from the 1920s and '30s. "Hollywood has so many positive things going for it: a central location, the cultural history, a great collection of buildings, and some of the world's greatest housing nearby," says Los Angeles architect Barton Myers.

But nearly five years later, the \$1 billion Hollywood redevelopment is still largely an idea. With one exception, all major projects are dormant. And millions of dollars of tax increment remain tied up in court.

Ironically, commercial developments with filmland themes have been popping up in Southern California and Florida in recent years. Much of the tourist trade destined for Hollywood is siphoned away by MCA/Universal Studios Tours. Some skeptics say that Hollywood has waited too long to stage a comeback, and that the real thing may have difficulty competing with glitzy competitors in more controlled environments.

Why has redevelopment taken so long? Councilman Michael Woo, a professional planner who spearheaded the redevelopment project, points to the thoroughness of the planning process. A soft office market and the notorious "credit crunch" are other

answers.

Legal problems also took up time. One lawsuit resulted from the disbandment of the original Hollywood Project Area Committee, which had been set up to advise the CRA. The PAC had contained a number of outspoken opponents of redevelopment; they claimed their lack of cooperation caused their dismissal. (Woo and the CRA later set up another committee, Hollywood Community Advisory Council, that critics claim has been friendlier to redevelopment.)

Former PAC members sued to be reinstated, and to have their powers enlarged. A Superior Court judge ruled against the group in February 1989, and an appeal failed the following June.

In a second, and still unresolved case, a group of local residents, Save Hollywood Our Town (SHOT), sued the CRA, challenging the legality of the Hollywood Redevelopment Project. In particular, SHOT claimed the CRA had not properly notified property owners or held public meetings regarding the plan. A Superior Court judge dismissed the suit in early 1989; SHOT is currently appealing the case.

As a result of the suit, the tax increment from the Hollywood area—now about \$10 million—has been parked in an escrow account until the case is resolved. The case made it next to impossible for the agency to float bonds for Hollywood-area projects.

But if the courts have delayed Hollywood, the time was arguably well spent in planning. After rejecting a prior plan prepared by consultants in 1987, Woo created an advisory group, Hollywood Planning and Design Review Committee, headed by architect Myers to create policy for urban design and built form.

Woo and CRA staff also sponsored a design workshop and invited public participation in numerous meetings. For a city agency accustomed to dictating design criteria from on high, the studios were a "unique" experience, says Cooke Sunoo, CRA project manager for Hollywood.

The latest version of the plan is remarkable for its close attention to local conditions. The plan divides Hollywood into three overlapping areas: tourism and entertainment to the west, a "gateway" to Hollywood near Hollywood and Vine, and residential-oriented retail to the east. Residential mixed-use is a priority throughout.

Design guidelines are also proposed. They include wider sidewalks and tree



planting on Hollywood Boulevard. A 150-foot height limit is imposed on new construction, to conform to the standards of the 1920s. A continuous "streetwall" is to be maintained, while architectural styles are to complement Hollywood's combination of "Chateau, Moderne and Spanish," according to Myers.

The transition from planning to development has been frustrating, however. Only the Hollywood Galaxy, a 200,000 square foot shopping center, is currently under construction.

The Hollywood Promenade project, arguably the linchpin of Hollywood redevelopment, remains in limbo. The plan, intended for a five-block area between Highland Avenue and the Chinese Theater, includes a highrise office building, a major hotel, a shopping center, a Hollywood museum, and an American Cinematheque film center to screen classic Hollywood fare. The developer, Melvin Simon & Associates, was unable to obtain financing for years. After months of rumors that the project was all but dead, the CRA agreed earlier this year to provide \$50 million in subsidies and incentives.

Other ambitious projects are quiet. Little has been heard lately of a project of the

Bass family of Fort Worth, Texas, to build 1,000 units of housing and 200,000 square feet of retail. And little has been heard about plans by Los Angeles developer Alexander Haagen to refurbish a former Sears location.

The competition-winning apartment complex at the corner of Franklin and La Brea, designed by Adele Naude Santos, is also on hold. Two developers in succession have dropped out of the project, and the CRA has issued a request for proposals for a third. Meanwhile, an increase in the number of handicapped units is likely to necessitate a redesign. The difficulty facing this project seems particularly frustrating, since housing is a priority of the plan, and the Santos project represents intriguing research into humane multi-family housing, especially in its multi-building massing and sensitive treatment of public and semi-public space.

The difficulty of moving projects forward in Hollywood has prompted skeptics to ask whether Hollywood has missed its moment—and its market.

Planning consultant Larry Kosmont is one of the doubters. "They lost the office market to the Burbank Media District and the tourist market to Universal Studios Tour," he says.

Adds Kosmont, "You tend to wonder whether people would be a lot more comfortable in a more contrived environment, such as Universal City, as opposed to the real grit of Hollywood."

The idea makes Woo bristle. "It's a mistake to think that Hollywood needs nothing more than a new amusement park to turn it around," he says.

He adds, "Hollywood has a number of unique attributes...and a multi-ethnic constituency that makes for a genuine, dynamic urban district, as opposed to an entertainment park atmosphere." Woo is pointing out the critical difference between Universal City and Hollywood. Universal is an attraction, not a city. It has no housing and no jobs apart from the MCA payroll; it offers nothing of interest that does not cost money, and it closes at night. Hollywood, on the other hand, is a genuine urban environment. It partakes of the "disorder" that social critic Richard Sennett has identified as a needed element in an increasingly controlled world. The real Hollywood is bound to lose some of the tourist trade to its clean-cut imitators. Eventually, however, people will return to Hollywood, as an antidote to oppressive orderliness. Despite what film studios say, life is more interesting than any amusement park.

## Morris Newman

Mr. Newman is a monthly columnist for *California Business Magazine* and associate editor of *California Planning and Development Report*.

An earlier version of this story appeared in *California Planning and Development Report*.

## Barnsdall Park Reaches Out

In 1919 oil heiress Aline Barnsdall purchased Olive Hill, a 36-acre tract on which she foresaw a cultural center. To carry out this plan, she hired Frank Lloyd Wright.

When Ms. Barnsdall's plans didn't come to fruition, she eventually deeded Hollywood House (her residence) and 11 acres of Olive Hill to the City of Los Angeles for use as a park and art center, named after her father. However, in many ways her vision of a cultural center on Olive Hill is a reality.

Under the aegis of the Cultural Affairs Department, Barnsdall Arts Park is home to the Los Angeles Municipal Art Gallery, the Junior Arts Center, the Gallery Theater, the Barnsdall Arts Center and at its center, Hollywood House, built by Frank Lloyd Wright between 1918 and 1920.

The Municipal Art Gallery opened in 1971, and focuses on showing Los Angeles and Southern California artists. It has a flexible exhibition space of 10,000 square feet, and is open to the public year round.

Located in the building originally called the Director's House (designed by Frank Lloyd Wright in 1919), the Barnsdall Arts Center has presented an arts program since 1941, with classes for adults throughout the year. The Junior Arts Center offers art instruction to ages three through 17 in

programs taught by artists. The park's Gallery Theater is used for city-sponsored cultural events as well as community performing groups.

In the past several years, Barnsdall Art Park and its programs have been rejuvenated. The first step has been to coordinate the park's programs, activities, and marketing as a whole. The second step will be developing a community outreach program that integrates the park with the surrounding neighborhood. Dr. Earl Sherburn has been appointed as the Community Arts Director, and is working to coordinate the park's activities.

For over a year, a Barnsdall Park Overseers Board has been working to establish a masterplan for the park. Chaired by Dr. Amarjit Marwah, President of the Cultural Heritage Commission, the board includes officers from the support groups of all the park facilities and representatives from the Departments of Recreation and Parks, General Services, and area police, schools, and libraries.

Kaiser-Permanente is currently working with the committee to create a back entrance to the park, and to allow park visitors to use their parking structures during evening and weekend hours. This

link between the two facilities will begin to define the park's place in the neighborhood. Already, Kaiser, Councilman Michael Woo's office, and the Barnsdall Park Community Arts Director have established a new model neighborhood program. A program coordinator will be funded by a grant from Kaiser, and housed at Barnsdall Park.

In addition, city and neighborhood people are working with the County Transportation Department on a Metro station that will offer public transportation near the park.

Barnsdall Art Park is an important Los Angeles landmark, and is redefining its place in the future of the community.

## Adolfo V. Nodal

Mr. Nodal is General Manager of the City of Los Angeles Cultural Affairs Department.



## CASE STUDY HOUSE THREATENED WITH DEMOLITION

Case Study House #9, the John Entenza House in the Pacific Palisades, is threatened with demolition. The house is currently for sale, and preservationists fear it will be sold as a tear-down. The Los Angeles Conservancy recently nominated the Entenza House for designation as a Historic-Cultural Monument. However, designation provides only limited protection.

The house was designed by Charles Eames and Eero Saarinen for the publisher and editor of *Arts & Architecture* magazine, the sponsors of the Case Study House program. It was built in 1949 and is located in a compound of four other Modern and Case Study Houses.

The loss of the John Entenza house would be tragic. Every effort must be made to find a preservation-minded buyer. The house is listed with Graham L. Richardson of Douglas Properties, 11538 San Vicente Boulevard, (213) 820-6651, office, or (213) 472-6460, home.

### Architecture for Health

At the March meeting, Cynthia Hunstiger, RN, a senior consultant for materials management with the Lerch Bates Hospital Group, spoke to the committee on current trends in materials management for hospitals. Ms. Hunstiger noted that today's healthcare facilities are closely evaluating their present systems with respect to their cost of operation and efficiency. She also indicated that many facilities have looked at

alternatives including just-in-time vendor delivery, stockless vendor delivery, demand delivery, routine movement, and non-routine movements.

Ms. Hunstiger discussed other aspects of materials management, including transport and supply using manual and automated cart movement. She also touched on the variety of systems which reflect directly to the functional user, such as nursing units, diagnostic and treatment units, and the surgical suite. She noted that at many facilities the PAR stock system (which is the use of storage shelving within a specific area) is now replacing the existing exchange cart systems, because it requires less space to maintain.

The April meeting featured Lee Saylor, of Lee Saylor, Inc., on cost estimating for hospitals. Future meetings will be held with Architects in Government and Government Relations to talk with the various state agencies. As a special note, the National Committee on Architecture for Health will be meeting in Anaheim, California on July 29, in association with the American Hospital Association.

### Richard Chedel, AIA

Chair, Architecture for Health

### Albert Roden

Correspondent

### Code Talk

New assignments at the City of Los Angeles Department of Building & Safety as of April 8, 1991: Warren V. O'Brien, remains Superintendent & General Manager; Tim Taylor, Executive Officer; Arthur Devine, Chief of Building Bureau; Richard Holguin, Assistant Chief of Building Bureau; Robert Harder, Chief-Structural Plan Check Division; Larry Westphal, Chief-Grading Division; Victor A. Penner, Chief-Management Bureau; Phillip K. Kaainoa, Assistant Chief-Community Safety; Gerald K. Takaki, Manager of Van Nuys District Office; K. Robert Ayers, remains Chief-Mechanical Bureau; Robert J. Piccott, remains Chief-Resource Man-

agement Bureau.

**New City of Los Angeles Department of Building & Safety Memorandum of General Distribution #92** establishes minimum standards and procedures for natural methane gas detection and control in areas designated to be potentially hazardous, such as the Third and Fairfax area. The MGD is intended to be used in conjunction with Chapter 15 of the LA City Building Code.

**Disabled Access:** Valuation threshold effective April 1, 1991 is \$71,000. Objects protruding from walls between 27 inches and 80 inches above the finish floor shall not extend more than four inches into walks, halls, corridors, passageways or aisles (including items such as wall sconces, telephones, etc.).

**Fair Housing Act interpretation for multifamily dwellings with initial occupancy after March 13, 1991:** HUD has included a definition for "ground floor" in the final guidelines. The Department has incorporated the definition of "ground floor" found in the Fair Housing regulations (24 CFR 100.201), and has expanded this definition to address specific concerns related to implementation of the guidelines: "ground floor" is defined as a floor of a building with a building entrance on an accessible route. A building may have one or more ground floors. Where the first floor containing dwelling units in a building is above grade, all units on that floor must be served by a building entrance on an accessible route. This floor will be considered to be a ground floor. Multifamily dwellings shall be designed and constructed to have at least one building entrance on an accessible route, unless it is impractical because of unusual site conditions. Check with HUD for the latest regulations.

**Low level exit signs and illumination** are no longer required in high rise office buildings (except in some areas\*), according to Bob Piccott, Chief Resource Management Bureau. If your building does not need low level exit signs, you can request administrative relief by submitting a request for appeal through structural plan check.

Continued on 10

TITLE 24 CONSULTANTS

ENERGY ANALYSIS

# math/tec

118 SOUTH CATALINA/REDONDO BEACH, CA 90277 (213) 374-8959

## STAFF INC.

Providing you CHOICES for  
TEMPORARY PROJECT STAFFING  
or our assistance in finding that  
KEY PERSON TO JOIN YOUR FIRM.

The Design Professionals Employment Source Center

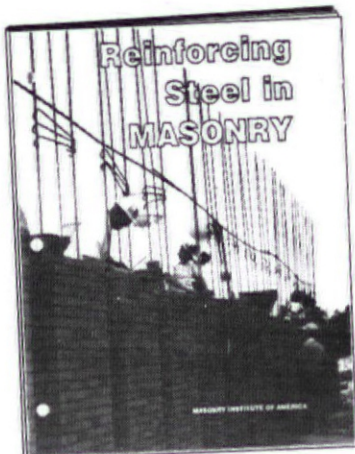
213/458-9077

## Reinforcing Steel in MASONRY

This 88-page handbook presents details and construction practices for the use of reinforcing steel in masonry based on the latest requirements of the Uniform Building Code.

### INCLUDES:

- Function of Reinforcing Steel
- Types of Reinforcing
- Spacing of Steel
- Anchor Bolts
- Beams
- Shear Walls
- Columns
- And Much More



8 1/2" x 11" Publication Price \$8.00

**MIA**

**Masonry Institute of America**  
2550 Beverly Boulevard  
Los Angeles, CA 90057-1085  
(213) 388-0472

## LA ARCHITECT

**Editorial Board.** Arthur Golding, AIA, Chairman; Don Axon, AIA, Treasurer; Janice Axon; Steve Howerton, Associates; Ivan Preston, AIA, Books; Carl Davis, Critique; Katherine Diamond, AIA, AIA/LA Board of Directors; Barbara Horton; Norman Kaderian, Practice; Ann Moore, Secretary; John Mutlow, AIA.

**Editorial Board Emeritus.** Peggy Cochrane, AIA; Thomas S. Hines; Paul Sterling Hoag, FAIA; Frederick P. Lyman, AIA; Barton Phelps, AIA; Michael F. Ross, AIA; Thomas R. Vreeland, FAIA; Lester Wertheimer, AIA.

**Editor.** Noel Millea.

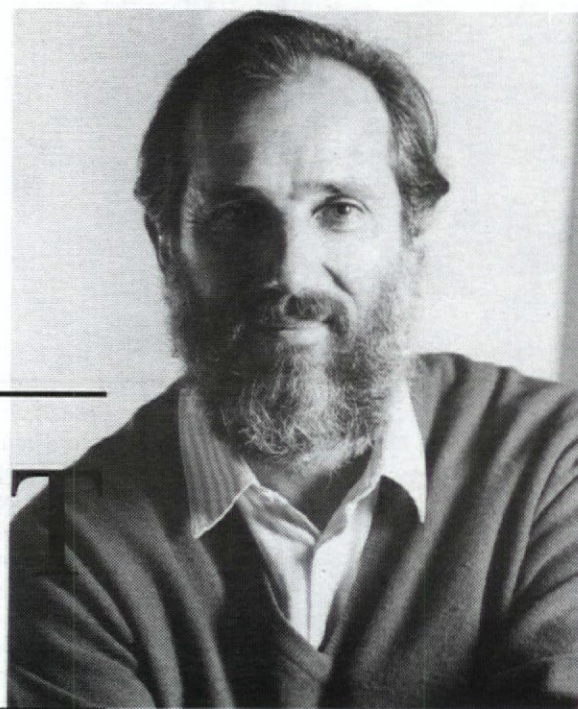
**Contributors.** Miguel Baltierra; Nir Buras, AIA; Kenneth Caldwell; Rudy DeChellis, AIA; Barbara Goldstein; Aleks Istanbulu, AIA; John Kaliski, AIA; Robin Kremen; Morris Newman; Karin Pally; Walter Scott Perry, AIA; Ray Ryan; Ryuji Tsuyuki, AIA.

**AIA/LA Officers.** Ronald A. Altoon, FAIA, President; Richard A. Appel, AIA, Vice-President; Margo Hebbald Heymann, AIA, Treasurer; John V. Mutlow, AIA, Secretary.

LA ARCHITECT is published monthly except for August by the Los Angeles Chapter/American Institute of Architects, 3780 Wilshire Boulevard, Suite 900, Los Angeles, CA 90010 (213) 380-5177. Subscriptions are \$18 domestic, and \$36 foreign. Editorial submissions should be addressed to the editor and sent to LA ARCHITECT at the publisher's address, above. Except where noted, the opinions stated are those of the authors only and do not reflect the position of either the AIA or the Los Angeles Chapter. The appearance of names and pictures of products and services, in either editorial, advertising, or inserts does not constitute an endorsement by either the AIA or the Los Angeles Chapter.



# L.A. ARCHITECT



## From the President

We have set an ambitious agenda for 1991; one that will require the focused energies of members of our chapter, those in allied professions, schools, and the political arena.

The Board has rewritten the chapter bylaws to make them current with the revised Institute bylaws. The rules of the Board are currently under revision, and a long range plan is being developed.

This year we have created several new committees. The Sponsorship Committee will be chaired by Past President Raymond L. Gaio, AIA and will be composed of members of the Board, former leaders in our chapter, and others.

The Disaster/Emergency Services Committee will be chaired by Carl F. Meyer, AIA. The vice chair will be former Director of the Los Angeles City Planning Department, Kenneth C. Topping, AICP, who was the pivotal individual in disaster relief planning for the City of Los Angeles.

Board member Seraphima Lamb, AIA, is chairing the new Small Practice Committee which hopes to interface closely with the newly-formed chapter of the Society of Architectural Administrators headed by Julie Robison, and affiliated AIA/LA.

Of particular interest to me is the Los Angeles River Task Force, chaired by Arthur Golding, AIA. The task force is collecting data on the natural water systems of Southern California, adjacent land uses, and information on the renaissance of other rivers in the United States.

In February, I stopped in Washington to see my Congressman, Anthony Beilenson, to share with him a vision of the river as an open space resource. He invited me to join him on a canoeing excursion on the river with Louis McAdams, Founder of Friends of the Los Angeles River, Dennis Schure, a canoeing enthusiast who works for the Department of City Planning, and John Vowels, Aquatic Director of the Department of Parks and Recreation. Our excursion included a conversation with the head of the US Army Corps of Engineers for the Southern California area.

It was our position that the Los Angeles River should be seen as a community planning opportunity. Representative Beilenson expressed a desire to see the river channel returned to a 58 mile green belt. He appeared last week before the House Appropriations Subcommittee on Energy and Water Development, requesting funds to initiate our collective vision.

In closing, I would like to acknowledge recent accomplishments of chapter members beginning with the many who received CCAIA design awards. Williams Adams, Rebecca Binder, and William Fain, Jr., were each advanced to the College of Fellows and will be invested at the National Convention in Washington. Robert Kennard, FAIA, was selected to receive the Whitney M. Young Medal, and Charles Moore, FAIA, was honored with the Institute's highest award, the Gold Medal. We can all take pride that at every level members of our chapter continue to receive national attention. We've only just begun.

Ronald A. Altoon, FAIA  
AIA/LA President

## National Convention

The caucus of chapter delegates to the AIA National Convention will take place on Tuesday, May 7, at 2 pm, in the chapter office. Please advise the chapter office if you are planning to attend the convention and would like to serve as a delegate. Your attendance at the caucus is strongly recommended to ensure you are fully informed about proposed bylaws amendments, resolutions, the election of officers and other matters which may be presented for a vote. Delegate credential cards will also be distributed. Call (213) 380-4595.

## Upcoming Events

An AIA Focus on Education meeting, co-sponsored by Cal Poly Pomona, will be held on May 28. Participants will include deans of the four local schools of architecture. Call (213) 380-4595.

The Women & Minority Resources Committee is planning a Professional Practice Day on Saturday, May 18, at Gensler and Associates' offices. The program will feature interactive workshops on getting exposure for your work; resume and portfolio preparation; business and personal finance; and dealing with difficult situations in the workplace. Call (213) 286-6249.

The UCLA School of Architecture Alumni Association is planning an Alumni House Tour, on Sunday, June 2, from 12-4 pm. Call (213) 206-0550.

Southern California Edison and AIA/LA will co-sponsor a Daylighting Performance & Design Seminar on May 24, at the Ritz Carlton Huntington Hotel in Pasadena. Call (213) 380-4595.

AIA/LA will sponsor a panel discussion on Urban Design and Architecture on June 18. Participants include Arthur Golding, AIA; John Kaliski, AIA; and Stefanos Polyzoides, AIA. Call (213) 380-4595.

## In This Issue...

In the May issue, *LA Architect* looks at Hollywood—what is being built, what isn't, and why. Morris Newman leads off with an update on projects currently underway in Hollywood. Brenda Levin, AIA, this issue's coordinating editor, and Carlton Davis, AIA, *LA Architect*'s Critique Editor, co-authored an article on preservation in Hollywood, focusing on the restoration of the El Capitan Theater (page 4). On the facing page, Edwin Fields, AIA, of Fields & Devereaux, the project's architects, offers his perspective on what it takes to successfully complete a restoration project. On page 2, Adolfo Nodal describes the outreach program Barnsdall Park is working to develop. Kenneth Bernstein, who assisted in coordinating the issue, also interviewed Councilman Michael Woo on his perspective on development in Hollywood (page 6). Finally, on pages 8-9, Ari Sekora and other members of the Hollywood Citizens Advisory Council examine the Hollywood Redevelopment Project, and explore implementation strategies.

## Renzo Piano to Speak

AIA/LA and Cal Poly Pomona will co-sponsor a lecture by architect Renzo Piano on May 16, at 8 pm, in the Bing Theater of the Los Angeles County Museum of Art, 5905 Wilshire Boulevard.

Renzo Piano was born into a builders family in Genoa and is a resident in Paris. He graduated from the school of architecture, Milan Polytechnic in 1964. Between 1965 and 1970 he worked with Louis Kahn in Philadelphia, and Z.S. Makowsky in London. He has collaborated with Richard Rogers since 1971, with Peter Rice since 1977, and with Richard Fitzgerald in Houston since 1980, among others. His completed projects include the Bercy Commercial Center in Paris, and the Menil Collection Museum in Houston.

Piano is this year's recipient of the annual Richard Neutra Award for Professional Excellence given by Cal Poly Pomona's College of Environmental Design. The award, bestowed annually since 1980 to honor Richard Neutra, is presented for an outstanding career in education and the environmental design professions.

For information, call (213) 380-4595.

## LA Architect Policy on Advertising Inserts

In response to a suggestion from the AIA/LA Board of Directors, *LA Architect* has agreed to clarify in detail policy guidelines for paid advertising inserts.

As stated in our masthead, advertising inserts, like advertisements printed in the publication and the paper's editorial content, are "the opinions...of the authors only and do not reflect the position of either the AIA or the Los Angeles Chapter."

Like other advertisements, paid inserts are charged a standard rate noted in our advertising literature. To avoid future confusion between advertising inserts and those sponsored by the chapter, we will require that all paid advertising inserts be labelled "PAID ADVERTISEMENT."

Finally, *LA Architect*'s charter dictates that the publication carry articles that directly affect the practice of architecture and the state of the built environment in the Los Angeles area. While *LA Architect*'s Editorial Board does not endorse the position stated in the ADPSR flyer included with the February issue, we do believe that a policy position by a group of architects and designers is relevant to our readers. We would just as readily accept an advertisement advocating an opposing opinion.

As in the past, *LA Architect* will continue to publish articles and commentary, and accept advertising relevant to the built environment in Los Angeles, the practice of architecture, and the profession.

Arthur Golding, AIA  
Chair, *LA Architect* Editorial Board