

Los Angeles Chapter, American Institute of Architects
3780 Wilshire Boulevard, Suite 900
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April 1992
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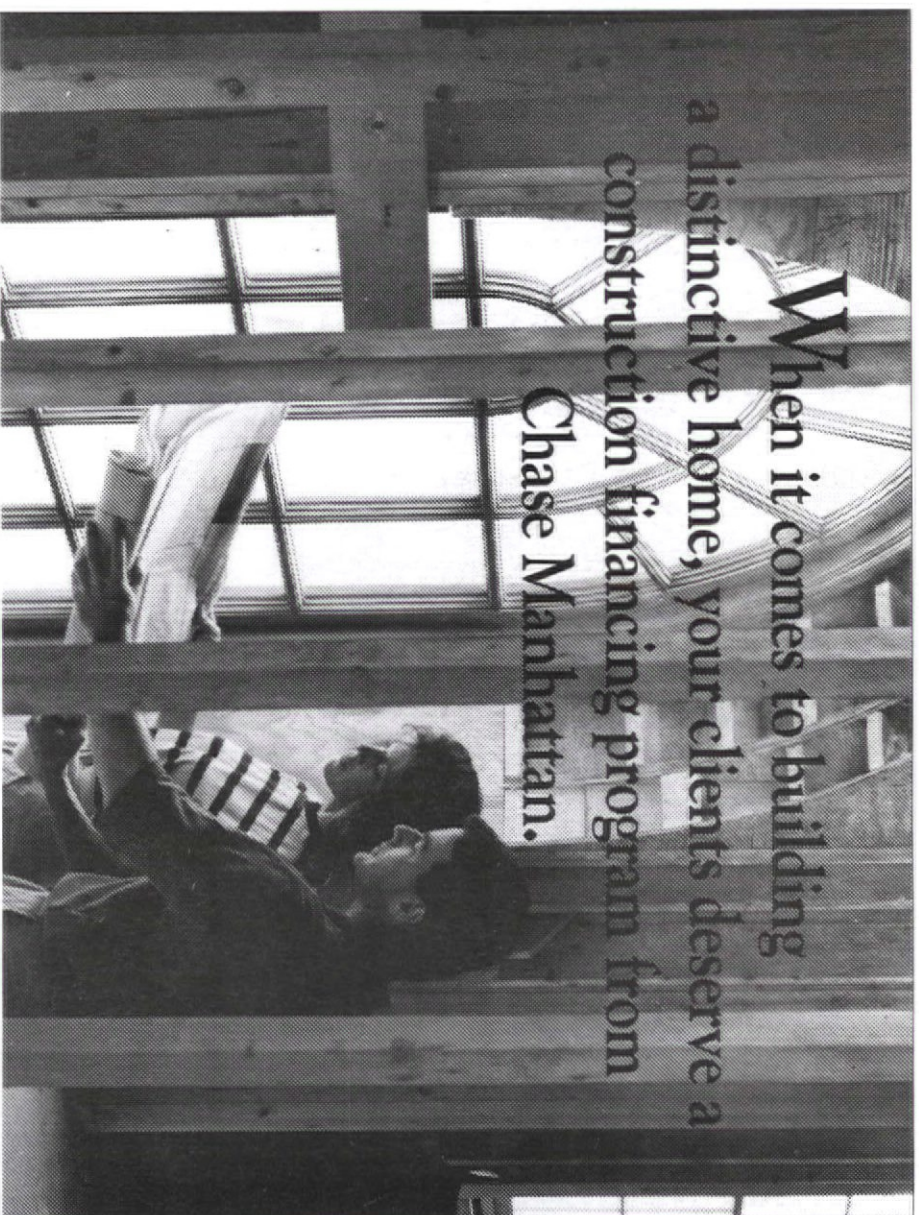
"... We shall raise our heads...and command views over an earth which
we shall have to keep green with life if we mean to survive..."

NEUTRA CENTENNIAL

AIA/LA New Fellows Profiled

USC School Competition Results

PUBLISHED BY THE LA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS



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Monday 30

Tuesday 31

Wednesday 1

Thursday 2

Friday 3

Weekend

APRIL

Monday 6

AIA/LA Centennial Committee, 6:00pm

Class Introduction to Interior and Environmental Design, UCLA Extension, 7pm to 10pm., Mondays through June 15. 301/825-1901. \$295.

Lecture From Richard Neutra to Erich Schneider-Wessling: Continuity of an Architectural Philosophy, featuring Erich Schneider-Wessling, Architect, Pacific Design Center, Center Green Theatre, 7:30pm.

Panel Discussion Street Fashion, Getty Center Series., 1210 Fourth St., Santa Monica, 7:30pm. 310/458-9811.

Lecture Larry Totah, Schindler House, 7:30 pm, sponsored by the Los Angeles Forum. 213/852-7145.

Tuesday 7

AIA/LA Coffee and conversation, 10:00-11:00pm

Young Architects Forum, 6:30pm

Class 10 Architects Whose Work is Shaping the Environment of Southern California, UCLA Extension, 7:30pm to 10pm., Tuesdays, through June 16. 310/825-9061. \$135.

Exhibition Photographing Neutra: The Art of Julius Shulman, UCLA GSUAP Gallery, through April 24. 310/206-0340.

Wednesday 8

AIA/LA LA Architect Ed Board meeting, 7:30am

Lecture Sanford Kwinter, SciARC Lecture Series, Main Space, 8pm. 310/829-3482.

Exhibition The Drawings of Richard Neutra: A Centennial Exhibition, curated by Thomas Hines, Wight Art Gallery, UCLA, through May 10. 310/206-0340.

Class Anatomy of a House, UCLA Extension Series, 7pm. to 10pm. Wednesdays through June 17. 310/825-9061. \$235

Performance Down the Line: An Identity Production, Getty Center for the History of Art and the Humanities Series, by Dick Hebdige, Communications, University of London, 1210 Fourth St., Santa Monica, 7:30pm. 310/458-9811.

Thursday 9

Class Designing for your Lifestyle: 10 Thursdays with Designers, UCLA Extension, 10am to 12:30pm Thursdays through June 11. 310/825-9061. \$135.

Lecture Richard Meier, FAIA. LACMA, Bing Theater, 8:00pm.

Blips and Ifs, Thom Mayne, UCLA Lecture Series, Rolfe Hall 1200, 7:30pm. 310/825-7858.

Friday 10

Symposium Fired Treasures: A Wealth of Color and Design, presents Jewels in Keeler's Crown, symposium on historic tiles in southern California, featuring Rufus Keeler. Contact the Tile Heritage Foundation, 707/431-8453. \$195. Through Sunday 12

Weekend

Saturday 11
Tour Old Pasadena Walking Tours, with Pasadena Heritage, 9am to 11:30am. 818/793-0617. \$5.

Tour The Home and Garden Tour, presented by the American Heart Association, 11 am. to 3 pm. 805/963-8862. \$15.

Sunday 12
Tour Neutra Home Tours #1, Silverlake Houses Includes VDL Research House II. 11am. 213/665-4950

Lecture Light & Forms—Integrating Light with Architectural & Sculptural Forms, Marina City Club, Marina del Rey, 6pm. Includes dinner. 310/202-1566. \$15.

Film Apparatus Productions Film Workshop, Getty Center Series, with Todd Haynes and Christine Vachon, KAOS Network, 4343 Leimert Blvd., LA, 2-5pm. 213/663-9568.

Monday 13

Lecture German Architecture of Today and its Roots, by Manfred Sack, Architectural Critic, Cal Poly Pomona Lecture Series, Recital Hall, Building 24, 7:30pm.

Panel/Films Alternative Film, Getty Center for the History of Art and the Humanities Series, featuring Todd Haynes, Jennie Livingston, B. Ruby Rich, Christine Vachon, + shorts, Laemmle's Monica 4-Plex, 7:30pm. 310/458-9811.

Tuesday 14

AIA/LA Coffee & conversation. 10:00-11:00pm

Associates Meeting, 6:30pm

USC Guild Dinner, 6:30pm

Wednesday 15

AIA/LA Executive Committee, 4:00pm.

Board Meeting, 5:30pm.

Lecture Residential Remodeling: A Lecture Series, UCLA Extension, 9am-12noon, Wednesdays, through June 17. 310/825-9061. \$135.

Film Paris is Burning, Getty Center for the History of Art and the Humanities Series, by Jennie Livingston, Laemmle's Monica 4-Plex, 7:30pm. 310/458-9811.

Thursday 16

AIA/LA 94 Convention Committee, 6:00pm

Health Committee, at Kaiser. 3:30pm

Friday 17

Weekend

Monday 20

Panel Discussion Madonna, Getty Center for the History of Art and the Humanities Series, featuring Carla Ann Freccero, Women's Studies, UC Santa Cruz; Mary Lambert, Filmmaker; Susan McClary, Musicology, UCLA; Nancy Vickers, Comparative Literature, USC, 1210 Fourth St., Santa Monica, 7:30pm. 310/458-9811.

Tuesday 21

Videoconference Enforcing the ADA at State and Local Levels, sponsored by ICBO, Whittier Hilton, 9:45am to 2:30pm 800/365-2724. \$85 before April 6.

Wednesday 22

AIA/LA Membership Committee, 4pm

Lecture Wolf Prix, Architect, by Wolf Prix, Sci ARC Lecture Series, Main Space, 7pm. 310/829-3482.

Film Truth or Dare, Getty Center for the History of Art and the Humanities Series, by Alek Keshishian, Laemmle's Monica 4-Plex, 7:30pm. 310/458-9811.

Thursday 23

AIA/LA Pro Practice Committee, 5:45pm.

Design Committee, 7:00pm.

Lecture Machines in the Garden: Richard Neutra's Los Angeles, with Professor Thomas S. Hines, 7:30pm, UCLA Dickson Auditorium. 310/206-0340.

Friday 24

CCAIA Jury

Symposium Challenging the Dogmas, with the American Planning Association, 8:30am. to 3:30pm., 213/622-4443. \$48.

Weekend

Saturday 25
CCAIA Awards, Pacific Design Center Open House Interior and Environmental Design Program UCLA Extension 12:30pm. to 5:30pm, UCLA Extension Design Center, Santa Monica. 310/825-9016. Through April 26.

Monday 27

Lecture TV News, Getty Center for the History of Art and the Humanities Series, by Brian Winston, Penn State, 1210 Fourth St., Santa Monica, 7:30pm. 310/458-9811.

Tuesday 28

AIA/LA Coffee & Conversation, 10:00pm

Lecture Biorealism: The Architectural Theory of Richard Neutra, by Rena Wandel-Höfer, Architectural Theoretician, Cal Poly Pomona Lecture Series, Environmental Design Main Gallery, Building 7, 7:30pm.

Wednesday 29

AIA/LA Codes Committee, 5pm

Women and Minorities Program

Video Consuming Hunger and Works in Progress, Getty Center Series, by Ian Ziv, 1210 Fourth St., Santa Monica, 7:30pm. 310/458-9811.

Thursday 30

Expo & Conference Hospitality & Design '92 Expo & Conference, LA Convention Center, through May 2. 213/926-5861.

May 1

Show Capistrano Antiques Show, adjacent to Decorative Arts Study Center, San Juan Capistrano, 714/496-2132, through May 3. \$10

Weekend

May 4

May 5

May 6

AIA/LA Finance Committee. 3:00pm
Executive Committee, 4:00pm

May 7

AIA/LA Urban Design Committee. 6:30pm

May 8

Weekend

Sunday
Tour Old Pasadena Walking Tours, with Pasadena Heritage, 9am to 11:30am. 818/793-0617. \$5

Symposium Perspectives on Neutra, with Thomas S. Hines, Moderator, featuring papers by Professor Jean-Louis Cohen, Architectural Historian, Paris; J. Carter Brown, Director, National gallery of Art, Washington, D.C.; Richard Meier, Architect, New York and Los Angeles, followed by a special viewing of the exhibition. UCLA Dickson Auditorium, 3pm to 6pm. 310/206-0340.

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Ongoing Exhibits

Albert Frey: Modern Architect, University Art Museum, UC Santa Barbara, through April 19. 805/893-2951.

Selections from the Travel Sketches of Richard Neutra, Department of Special Collections, University Research Library, UCLA, through May 10. 310/206-0340.

CREDITS: Thanks to Anthony George for preparing the Calendar; and to Christopher Shanley, Sarita Singh, Amy Rennet and Gladys Ramirez for assistance with production of this issue.

The Poetry Garden, featuring environmental work by Siah Amajani, Lannan Foundation, 1-5 pm grand opening, through May 30. 213/306-1004.

Art and Film exhibit exploring modern art and the motion picture, Museum of Contemporary Art, through May 17.

Rule Without Exception, Lewis Baltz retrospective LACMA, through May 31.

For more information on AIA/LA committee activities, contact:
Architecture for Education, Norberto R. Martinez, AIA (213) 306-4708; **Architecture for Health**, Richard Checel, 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 Hueffle 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) 620-4517; **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**, Deborah Murphy (213) 485-3402; **Associates**, David A. Ferguson (213) 558-0880; **Real Problems Design Competition**, Steven D. Geoffron (213) 278-1915; **Sendcastle Competition**, Andrew E. Althaus (805) 496-1101; **Student Visions for Architecture**, Jeffrey T. Sessions (213) 933-8341;

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Observations from the Gender-free Zone

Broadening The Discourse :5th Annual CWED Conference (Co-sponsored by the AWA)
By Kevin McMahon

My alarm at the words "enriching and inspiring weekend" (visions of people deciding to feel good about themselves with no justification for doing so), in the official Conference Booklet of the fifth CWED (pronounced "sea-weed" by cognoscente) conference, was overcome by curiosity about what feminism and feminist political practice could be in the era of the Barfing Executive, the U. S. military supervising food distribution in the X-S.S.R., and (pace Susan Faludi) the heyday of Camille Paglia, Christine H. Sommers and the rest of the antifeminist calumny squad.

And so here I am in the Design Criteria Workshop with Crosby. She challenges the panelists' discussion of what does and doesn't count in evaluating design as assuming a necessary hostility between the aesthetic and the Socially Responsible. The insinuation of a fear of visual pleasure prompts exclamations of "Nobody's saying that!", and moderator Phyl Smith cheerfully concluded that the panelists recognized no distinction between "what is called aesthetics and what is called functionality."

This came after a really provocative and hopefully consequential dissing of design competitions. Following Clare Cooper Marcus' observation that the submission format tends to displace issues other than eye appeal, Bobbie Sue Hood suggested that CWED's next exhibition limit entries to a five minute videotape plus working drawings. When Kate Diamond suggested that a more feasible transitional stage would be to require photos showing the project in use, Hood replied, "Photos can always be faked: you can't lie as much in a video." "What? You underestimate us!" To which Marcus responded "You can't fake a visit!" Giddy from such irreligious freethinking, the workshop was jolted back into Architectural Reality when, in the polite but firm tone of one who is doing us the favor of cutting the crap, the editor of Another Design Publication saw as impractical the suggestion that designers need to educate themselves with regard to social impact of design, "Because everyone knows designers don't read - they just look at pictures."

A little later, pictures of the future of the design professions were being circulated across the hall - Dana Cuff outlining the imminent ascendancy of architecture-related service roles operating in-between traditional job definitions and Margaret Crawford's characterization of the position of women outside the structures of professional

formation as an advantage. The tone of You Can Profit From the Current Collapse of the Economy seemed very like a newfashioned political interpretation of oldfashioned opportunism. Instead of a trend toward collaboration and "people-skills" (yuk), Julia Thomas observed how clients are focusing exclusively on issues of dependability, quality, and expertise. Neither vision struck the audience as the whole picture. Crawford reminded everyone that "There is a choice between success in terms of how the profession currently is defined, and success in terms of some other, to-be-determined path. We shouldn't try to finesse what remains a very real contradiction."

The real contradictions of a symposium devoted to Reconsidering Feminist Issues in Loews' Arcadia Ballroom were finessed by three star turns which provided enough activism, irony and citations of post-structuralist theory to jump-start the overflow naptime crowd. Jacqueline Leavitt equated the task of design with the feminist project of struggle within the space of representation, demonstrating with her own work the need to learn a community's real needs, rather than those defined by some (usually erroneous) preconception. Similarly, Sheila Levant de Bretteville located the origin of her design projects in direct engagement with communities which do not have access to technologies of self-representation. "I incorporate people's reminiscences in the work so that it can give back to them their own history - so that their future will not seem so inevitable." Susana Torre reminisced self-critically, quoting a statement she made in 1972 about the inevitable obsolescence of "Women Architects" as a category: "My naive optimism underestimated the power of the irrational."

During the question period, someone asked for advice on how to cope with the frustrations of continual struggle and the Arcadian panelists took a slightly Olympian view, de Bretteville quoting Arlene Raven's "Comfort is highly overrated," and Torre contemplating with horror the idea of a world without conflict: "A world without thought!" At this, Zimmerman brought up Peter Eisenman's observation (in Mann's interview with him in *L. A. Architect* (July/August 1991) that women architects were too concerned with consolidating conventional careers to produce challenging or subversive work, to which Torre retorted that it is only within the discourse established by Eisenman and people like him that the work of feminist architects is conservative. When moderator Ann

Bergren interjected, "We obviously have to work to educate Peter," the crowd roared "Why!? Who cares!?" "You're right. And you can't teach him anything, anyway," she conceded. In her concluding remarks, Bergren encouraged the development of "something other than dumb blond architecture, architecture that's ignorant" (articulating the word with relish) and warned against "fixing globalistic definitions for feminist, or female design."

The next morning I followed the aroma of coffee into the breakfast meeting, where the Design Criteria debates had resumed, this time in the context of arguing to what degree CWED should specify the criteria for evaluating the "design values" its activities promulgate. Some argued that this was urgently necessary, both to send a message to the profession and general public, but also to reaffirm CWED's role as a political organization. Opponents objected in the first place to the notion of endorsing an interpretation, and in the second place to the unidimensionality of the proposed document. The Chair recognized an AIA/SF observer who described himself "Gender Free" (a new brand of gum?) and immediately vanished. The meeting broke up, far from consensus, as participants rushed off to the final session of workshops.

At the concluding program, California State Assemblywoman Gwen Moore offered one more twist to the weekend's discussions of political engagement, telling stories of her experiences in party and legislative politics: "When I started as Chair of the Utilities and Commerce Committee, at the meetings I was always the only woman in the room. Now, without any pushing for it, the utilities have women on their boards, and there are women lobbyists. Just raising the issue, making it visible was enough." Her fight against the male-only private clubs prompted some Bohemian Club alumnus to write and explain that the reason women couldn't join the guys on their retreats in the Great Outdoors is that it would make it impossible for the boys to urinate in the woods. Some were nodding off at this point, and there still was another big Loews banquet, and more discussion about design criteria....

I would have to be really stupid to presume that the little moments of revelation were anything other than the hoariest banalities to the other participants, but having been set up as the semi-official Guy Observer (a.k.a. stooge) I



Where are the big shots?

have a responsibility to demonstrate Not Getting It, and so I offer some general observations:

1. The Noh theater attendants entering the rooms every thirty minutes to kneel in the corner and change cassettes for the audio documentation brought to mind the unrepresented Women Also In Design cranking out product in the sweatshops of the Southern California's Design Industry, automatically excluded by the \$8 to \$195 registration fees. That these colleagues work in the smaller-scale (garment) end of things could hardly justify their exclusion, especially when so much of the discourse generated by the conference concerns acknowledging the significance of hitherto ignored women's work.
2. The debates over design criteria and the future of practice as outlined above indicate, I hope, that while there exists a necessary discontinuity between the project of feminism and movement politics, the resulting "productive crisis" (I'm parroting Gayatri Spivak here) doesn't condemn CWED or any other organization to political ineffectiveness. The great thing in these debates was the absence of one-up-manship and, hence, tendency to espouse self-destructive purist positions. The consensus was that Audre Lourde is just wrong - the master's tools can dismantle the master's house.
3. While a Woman in Design is inevitably informed by the profession, and constrained by it, skeptics are forgetting that, to the extent that they actually determine the character of the environment, women in environmental design are peculiarly poised for consequential action.
4. As inevitably as Frieda Khalo was transformed into a postergirl for neocolonialism, it is only a matter of time before the Hipper-than-Thous appropriate Feminist Theory as a weenie to bonk each other with. Their version of this conference will be hysterical, naturally, but nowhere near as sophisticated and enjoyable.

Sketch by Beverly Willis, FAIA, from the CWED Conf.



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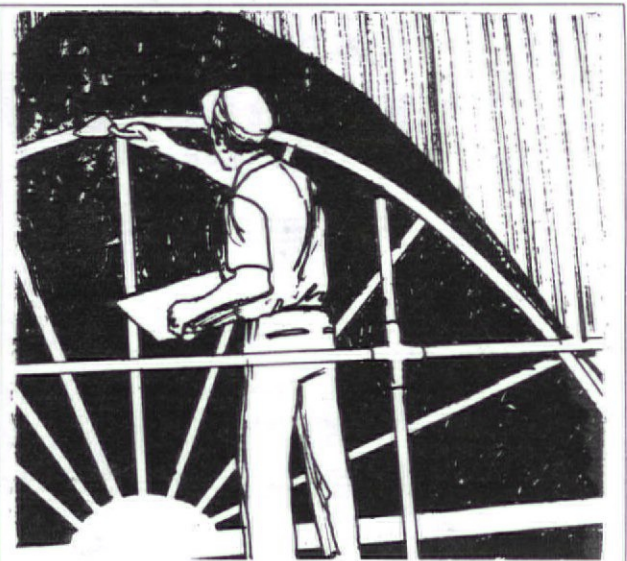
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NEUTRA 100 CELEBRATIONS

April 6, second of Cal Poly Pomona Monday symposia: Erich Schneider-Wessling. **Wednesday, April 8**, Richard Neutra Day in Los Angeles; morning presentation of City Council Resolution to Dion Neutra, L.A. City Hall. Announcing the renaming of a street in Silver Lake to 'NEUTRA PLACE'; Invited Guest evening reception honoring Richard Neutra at UCLA; preview of Wight Gallery show, featuring Dion Neutra and Tom Hines. **Thursday, April 9**, Openings at UCLA of Neutra shows at Wight, URL and Dept. of Architecture galleries. **Sunday, April 12**, 11:00-5:00 PM. Neutra Home Tour #1: Silver Lake/Neutra Place Houses. Special Media event at 2:00 PM featuring unveiling of NEUTRA PLACE street signs. **Monday, April 13**, third of Cal Poly Pomona Monday symposia: Manfred Sack. **Thursday, April 23**, Lecture on Richard Neutra at UCLA's Dickson Hall; Tom Hines. **Tuesday, April 28**, Fourth in Cal Poly Pomona evening symposia: Rene Wandel-Hoefer. **Saturday, May 2**, Gala Black-Tie limited invitational at Lovell Health House. (Neutra Home Tour #2). **Sunday, May 10**, Closing of UCLA Exhibitions, featuring lecture/panel moderated by Tom Hines. Guests: J.L. Cohen, Foster, L.A. sponsored by the Getty Foundation. **Monday, May 11**, fifth in Cal Poly Pomona evening symposia: Dr. Raymond Neutra. **Saturday and Sunday, June 6-8**, First International Congress-Survival Thru Design; the second Generation. Dallas, Texas. **June 18-21**, AIA National Convention in Boston. **Monday, August 24** Opening of second major Los Angeles Neutra Exhibition. At USC curated by Dion Neutra, the opening reception and first symposium program for this exhibition will take place on **Wednesday, September 2**, at USC's Harris Hall 101. These symposium evenings supplement the exhibition. **Wednesday, September 9**, second USC evening event. **Monday, September 14, 21, 28**, last three USC evening events. Guests: Robert Winter, Raymond Kappe, Marvin Malecha, Richard Rush, and numerous panelists yet to be finalized. **Sat-Sun September 12-13** Runyan Canyon Preservation/Conservation featuring Neutra. **Friday, October 1**, Close USC Show (Take down until Oct 4). **Sunday, November 8** Neutra Home Tour #3 City wide survey of other Neutra Homes.

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REVIEWS

HARWELL HAMILTON HARRIS, by Lisa Germany, University of Texas Press 1991, Austin, Texas Reviewed by Julius Shulman

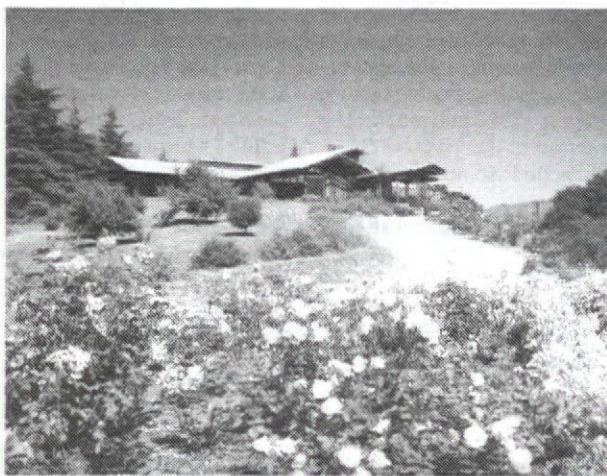
Lisa Germany's thoughtfully objective study of the life of Harris embraces, as no other writer has ever achieved so abundantly, the genuine "cause and effect" of the workings of all the architects on stage during the momentarily productive years in which Harris was active. Careful perusal of the writing reveals those associations as they spanned the areas of production of the giants of architecture.

Harris' early years were spent studying sculpture, until he met fellow student Ruth Sowden. She was having a house designed by Lloyd Wright and encouraged Harris to observe FLW's Barnsdall house on Olive Hill. As detailed so vividly by Germany, this fateful launched Harris on his career in the study of architecture 1925!

It is apparent that Harris in his studies and pursuits of design during his evolving decades did not "freeze" his evaluation of (the) direction taken as he created physical manifestation of his philosophy: "the sheltering forms that we call architecture".

I was fortunate to live in Harris' Gransted house in 1952. It is a neighboring structure, a few hundred feet away. What space values we experienced in viewing the volumes of the interiors; the contrast between our Soriano glass and steel house so close by yet so wildly foreign in comparison! As can be realized in the statement by Germany, Harris' regionalism... can "be seen against the backdrop of dispute and dissension among modern architects in this country". Soriano disputed Harris' ongoing successes!

Of all the books on Architecture reaching my studio during the past decade, this volume is most explicit, personal and perhaps the most informative. It reveals literally, the history of the great years of the evolution of so much of our backgrounds; and with Esther Mc Coy's The Second Generation, the duo is perfect!



Wylie Residence, by Harwell Hamilton Harris, 1952, photo., J. Shulman

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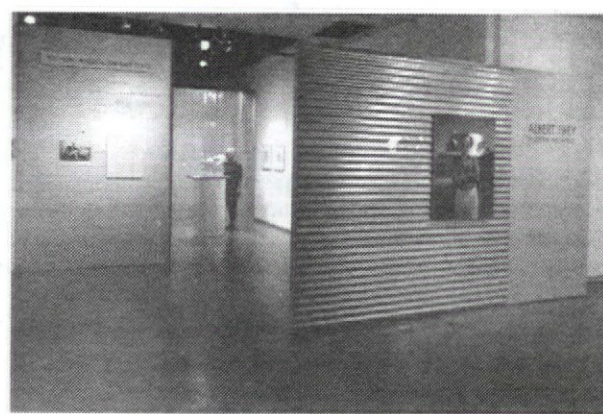
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Albert Frey: Modern Architect Exhibit, photo., Julius Shulman

**Albert Frey: Modern Architect
Exhibit reviewed by Vince Jordan**

The University Art Museum at UC Santa Barbara is showing a retrospective of the work by the modern architect Albert Frey. The opening featured a lecture about the architect's work by Joseph Rosa, the exhibit's guest curator, and a panel discussion with David Gibbard, Professor of Art History, UCSB, Michael Rotundi, Dean of SCIARC and Principal, Rotundi, Julius Shulman, an architectural photographer, and Robert Winter, Professor of the History of Ideas, Occidental College.

Originally from Switzerland, Frey worked on, among other projects, the Villa Savoye, where he was responsible for much of the detailing of the tile work. The architect was widely known to have a great interest in the United States, so, it was no surprise to Corbu (who referred to Frey as "that American guy") that, in 1929, Frey moved to New York. After his arrival, Frey worked in various firms and partnerships. Among his accomplishments from that period was the front elevation of the Museum of Modern Art in New York.

It was also during that time that Frey his fascination and experimentation with what was to become a hallmark of his desert architecture, simplicity of materials and ideas. That set of concerns was best exemplified in the Aluminaire house of 1930. Built primarily of industrial materials, the project was conceived as a portable house that was both affordable and easy to construct. Only one unit was in fact realized and it was built in only 10 days. Corbusian in plan, the ground floor consisted of a drive-through garage and an entry with stairs to the second floor, which contained all of the living spaces. The house was built of wood and corrugated aluminum.

It wasn't until a visit out west while working on a project that Frey decided to move to Palm Springs. Although he remained affiliated with his New York business partner, Frey came to California in the late 30's and began his architectural investigation of the desert with the design of his own house. The residence was originally a 16'x20' box consisting of a kitchen, bathroom, and a living/sleeping room, although it later grew to include a separate dining room and a bedroom on a second level. The diminutive size of the original residence was concealed the exterior walls which extended from the house and went out to meet the landscape as well as the long overhang of the horizontal plane which was the roof.

Although he went on to construct other homes, including a second one for himself, in addition to several civic projects, all in Palm Springs area, Frey's brand of desert architecture never achieved broad public acceptance.

The UCSB covers the totality of Frey's work from both the East and West coasts. In addition to many of the architect's original drawings, the show includes photographs of his work (most of which were taken by Julius Shulman), models of several projects as well as a full-scale reconstruction of a wall section from the Aluminaire house.

The exhibits runs through April 19, 1992.

African American Architects in Print

Hot off the Press... "African American Architects"; a handsome volume written by Jack Travis, AIA, ASID, and published by Princeton Press will be in the bookstores this month. This is a collection of profiles of black architects in current practice. Author Travis gives credit to Spike Lee and his movie "Jungle Fever" for the spark in creating this monograph about the work of black professionals. Opening with mini-essays by Richard Dozier, Harvey Gantt and Vincent Scully, the book then features the work of our own Robert Kennard and Norma Sklarek in addition to J. Max Bond, Sims and Varner and the Whitneys. Twenty-four firms in all with a very creditable body of work, plus a Chronology of American Black Architects, a list of recipients of the Whitney M. Young, Jr. Citation Award, members of the college of Fellows of the AIA, and the founding membership of NOMA make this interesting as well as useful.

Ann Stacy, Hon. AIA

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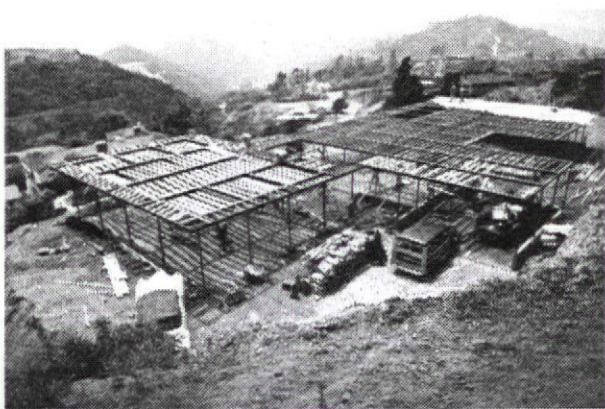
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L.A. ARCHITECT 13



The Influence of Richard Neutra

By Shelly Kappe, Hon A.I.A.

Richard Neutra influenced the majority of generations of Southern California architects, as well as having had an impact on architects in Mexico, South America, and Europe, where numerous Neutra inspired buildings can be seen. The design language he developed, using glass to produce the interpenetrating of inner and outer space and bringing nature in, the sliding glass door, the glazed wall and mitered window all became part of the Southern California modern vernacular.

The classes that Neutra began teaching in 1927 at the Academy Modern Art comprised the first "school" of modern architecture in Los Angeles. The USC school of architecture, the only architecture school at the time, taught in the classical Beaux Arts system which culminated with the student going to Paris for the last year to study at the Ecole des Beaux Arts.

Among his students, were Gregory Ain and Harwell Hamilton Harris, who were to become, along with Raphael Soriano, the third generation of influential Los Angeles Architects. (Frank Lloyd Wright, Greene & Greene and Irving Gill were the first generation, and Neutra and Schindler the second.) With Neutra, Harwell Harris worked on the Lovell Health House drawings and learned about form and modular design. He also attended Neutra's classes at night with Ain and the other students and visited the Lovell House during construction, which became a learning laboratory for the students.

When the class was over, Neutra invited Ain and Harris to work as apprentices with him on "Rush City Reformed," as large city planning project depicting Los Angeles in the future, the Ring Plan School project and a national competition for an airport. They formed a CIAM chapter and in 1930 Neutra presented the Lovell House and their projects at the CIAM conference in Brussels, thus serving notice that modern design was alive and well in Los Angeles. En route, he lectured in Japan to critical acclaim, and was invited by Mies van der Rohe, following the conference, to teach at the Bauhaus. When he returned he, Harris and Ain worked to bring the Museum of Modern Art exhibit "The International Style" to Los Angeles. With the patronage of John Bullock, they successfully opened the show in July 1932 on the 5th floor of Bullock's Wilshire. This outpouring of enthusiasm and energy to champion the cause of modern design during those early years, affected everyone with whom Neutra came in contact.

Harwell Harris started his own practice in the mid-thirties, building mostly in wood. An exception was the John Entenza house of 1937. In white plaster with curved form, it echoed influence of Neutra's Von Sternberg house. Gregory Ain left the Neutra office in 1935, to set up his own office. Having learned well from Neutra, he became a master of planning the compact small house, and later made great contribution in social housing. Raphael Soriano, while a student at USC and after graduating, had also worked as an apprentice in the Neutra office in the early 1930's. Before he started to work in steel in 1938, all of his wood and plaster house showed a strong Neutra influence. The tradition of apprenticeship in the Neutra studio continued through the years and included young people from all over the world who were touched by the Neutra influence, and thus it continued to spread even farther.

Due to the lack of strategic materials during WW2, Neutra began to use redwood, brick and glass, and they became part of the language as well. As glass became available part of the language as well. As glass became available in larger dimensions, he designed to receive it, as in the Nesbitt house in 1942. Glass became the important material with which he achieved his concept of Biological Realism...developing relationships between planning, design, biological needs and nature. The transparency of the glass walls made it possible for him to merge interior and exterior space, making nature an integral part of his architecture. Neutra's next development of the house as pavilion, with extensions into the landscape, was

to have great impact on the architecture of the 1950's.

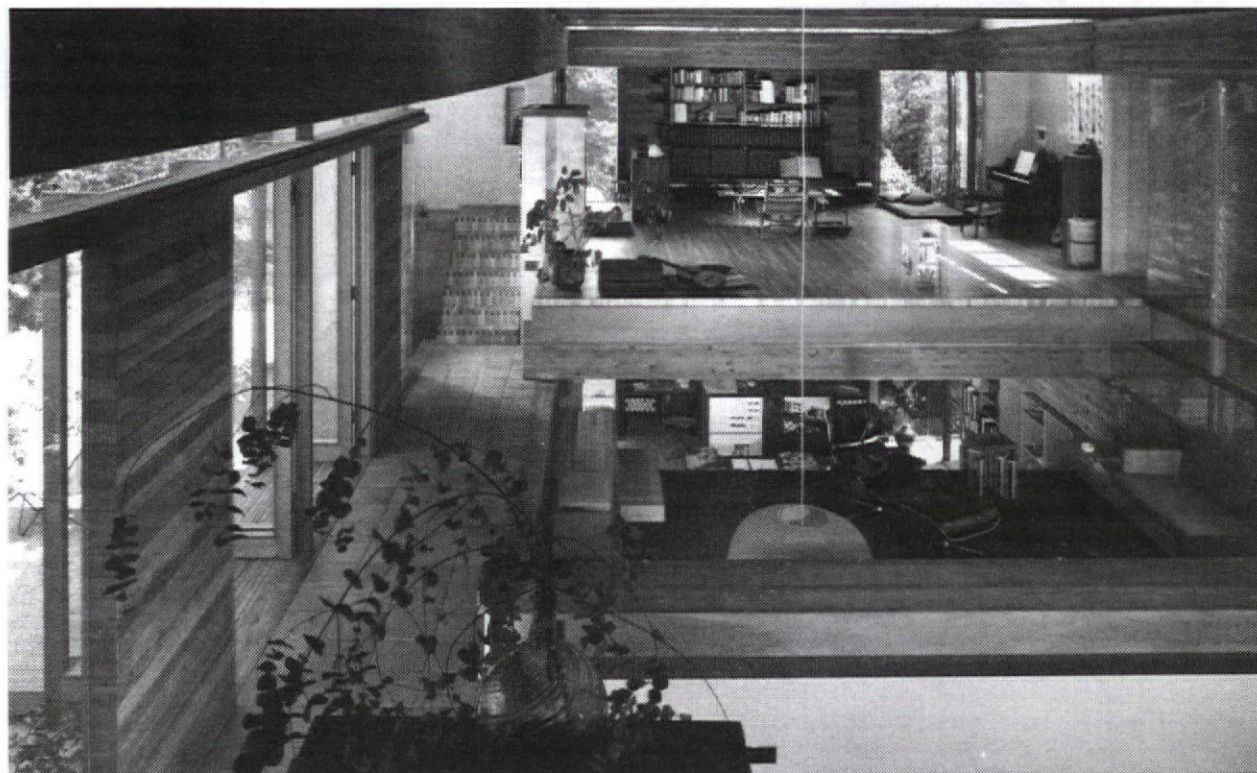
The young architects of the fourth generation admired Neutra's late 1940's and 19450's work such as the Moore, Chuey, Singleton and Tremaine houses. They also looked at Harwell Harris's re-interpretation of Greene & Greene in his Wylie house in 1949 and the Jonson house in 1950, with gable roofs, overhangs and trellises. This combination of influences resulted in the evolution of what came to be known as post and beam construction, so widely and creatively used in Southern and Northern California by the many talented architects during the 1950's and 60's. This produced the widespread image of the California Modern House. Some of the practitioners of the post and beam idiom were Gordon Drake, Whitney Smith, and Wayne Williams, A. Quincy Jones, Edward Killingsworth, Rodney Walker, Carl Maston, Calvin Straub with Conrad Buff and Donald Hensman, Raymond Kappe, Eugene Weston 3, Richard Dorman and Robert Skinner. Joined by Conrad Buff 3 and Donald Hensman, who became his partners, Calvin Straub further spread the influence on another generation of students and graduates through his teaching Design at U.S.C. from 1946 to 1961.

Another remarkable aspect of Neutra's influence was his writings on architecture in the broadest sense. Beginning with his *Wie Baut Amerike* (How America Builds) in 1927 to *Nature Near: Late Essays of Richard Neutra*, published posthumously in 1989, he wrote 11 books. This includes his world famous *Survival Through Design*, written in 1954, translated into five different languages and still in publication, which anticipated concern for physiological and psychological comfort in the human habitat by some twenty years. On the anniversary of Richard Neutra's 100th birthday, the greatest tribute we could pay this great architect and thinker would be to remember not only his rich design legacy but also his environmental vision and make those ideas a part of our own.

Shelly Kappe is an Architectural Historian and a founding faculty member of SCI-ARC. She will be teaching a class for UCLA Design Arts from April 7th, entitled "California Modern."



Examples of the Neutra influence: top left, Shulman House, by Raphael Soriano, under construction, 1951; Above, House by Gordon Drake, 1947, under construction; Below, Interior of Kappe Residence, by Raymond Kappe, AIA, 1967.



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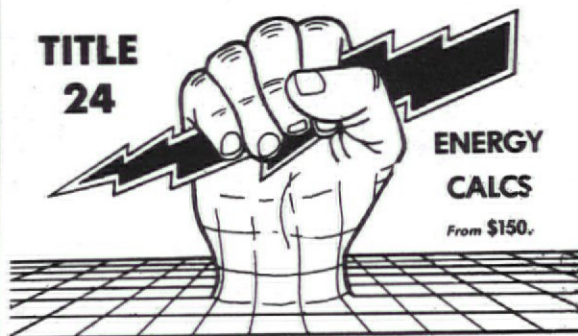
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Nineties Neutra

This issue celebrates the recollections and the revelations of Neutra. Perhaps it would be appropriate to ask what it might be like if he were with us, today, looking upon our world's challenges from the perspective of his era.

By Elizabeth Ghaffari

The first thing he might do is to turn away from most of our media. For, in this television-inundated world, we tend to tune into the channel of our choice and sit back, waiting to be told what to think. That's not what I'd expect of Neutra. He'd probably ask us why we keep looking at "them" to change things, save us, make the world better. Who are "them"? Why aren't they "we"? He'd be more likely to ask us, "What are YOU doing, first?"

No doubt, he'd prefer a lot more verbal communication, too: dialogue with other designers, other architects, other planners within his own profession. But, I expect he would soon become fascinated by the contributions of other professions, many of them created since his lifetime, so that he might draw from their expertise and their resources on subjects that he was interested in exploring. He would find environmentalists interesting and technologists challenging. He would learn from geneticists, cognition scientists, and he'd have ideas of his own to contribute on subjects outside of his primary field. I could see him working on projects like the national telecommunications highway network or transportation demand management strategies because he could see their influence on land and building planning for tomorrow.

His communications would be different from what we experience at conferences and office coolers, too. I couldn't see Neutra sitting around the office with his associates, complaining about how the increase in regulations was constraining his architectural creativity. More likely, he would be asking probing questions about why regulations had come about and what challenges they posed for designers and planners. What if "regulations" to clean the environment, to provide equal access for the physically challenged, or to prohibit job discrimination just happened to reflect the priorities of today's voting public?

It's difficult to imagine Neutra on the phone bemoaning how hard architects were hit by unemployment and the recession. Instead, he'd be a leader in finding today's market "niches", whether it be figuring out how to recycle excess branch bank facilities, how to get funding for resident-managed public housing project renewal projects, or how to integrate and balance the demands of multiple land uses at telecommunications-based work centers in the Inland Empire.

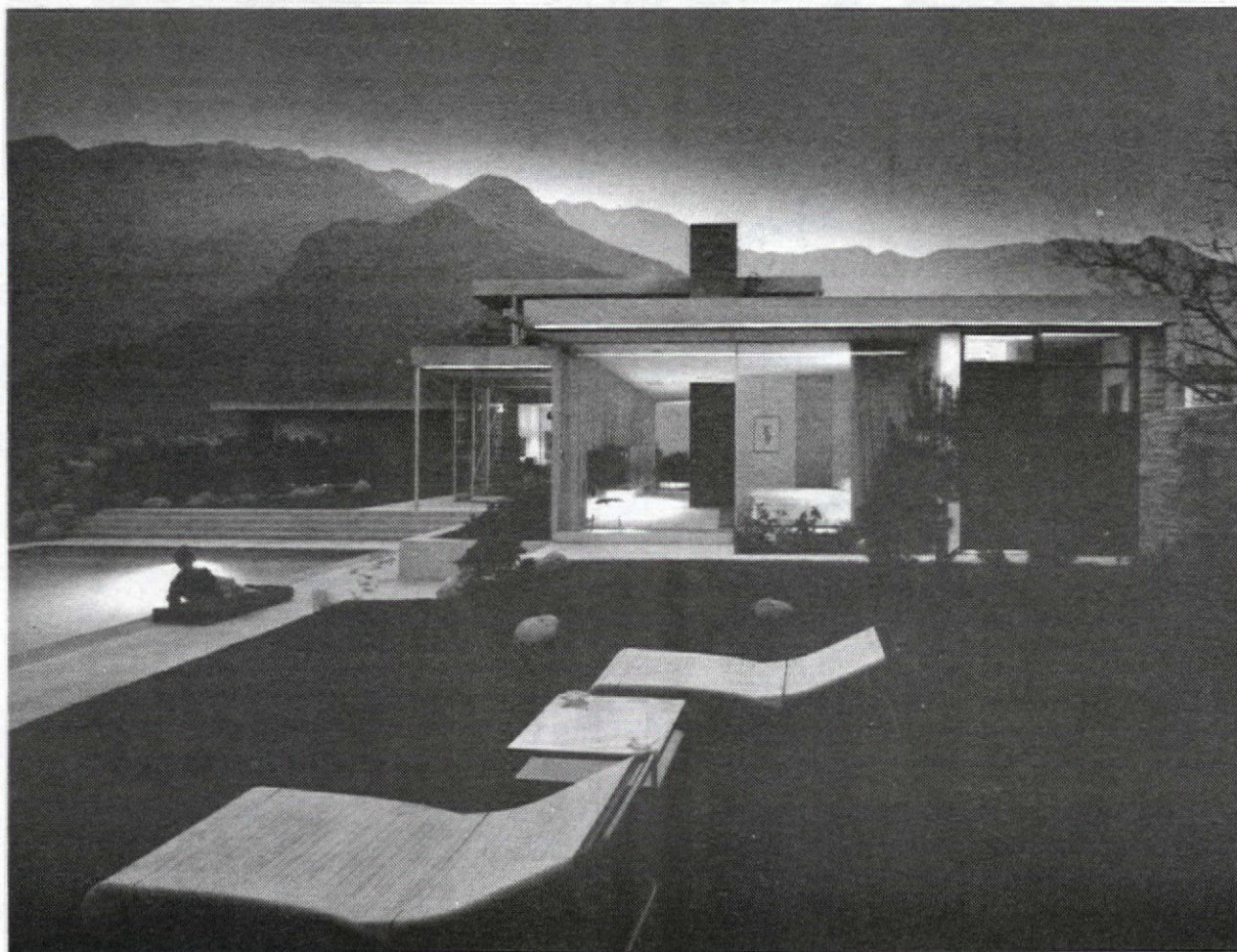
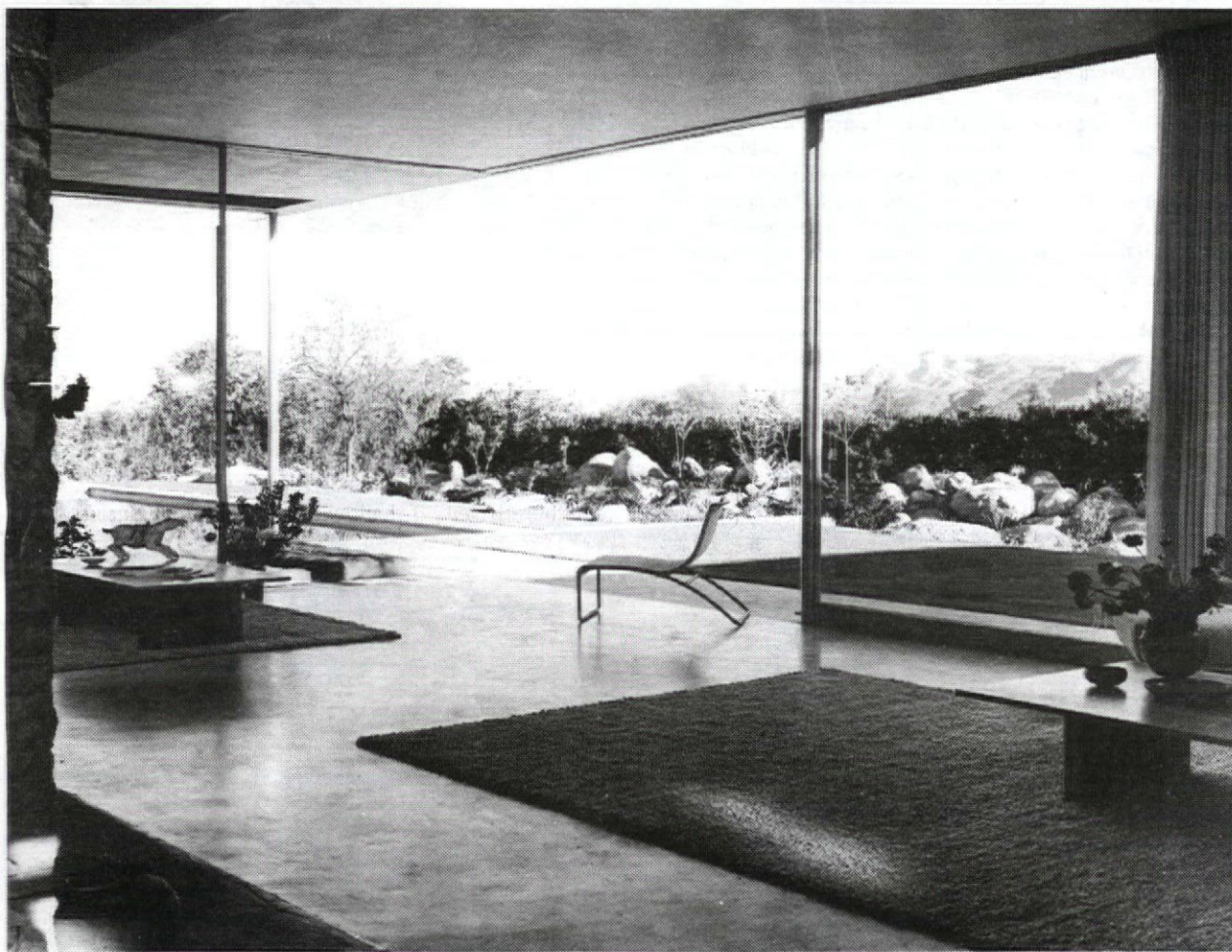
Neutra would have agreed with my young ridesharing friend, the other day, when we were talking about "the recession". My friend is not yet 30, he's a retail store manager, mainstream American middle class, with a very close daily contact with others of the same ilk. He suggests that we shouldn't call this a recession, as in a "dip". He thinks we should call it a re-structuring, a re-configuration, an economic adjustment of major proportions. The jobs that are leaving are not coming back, he points out. Neutra would have asked, "What does that mean for architecture, as we know it?"

Neutra would be creating work to show architects, how, in the future, we could do a better job of tracking construction to avoid racing into such an abysmal overbuilt situation. He would ask how, today, designers could work more closely with builders and bankers to understand the financial innards of their creations as well as they understand the facades, the texture, and the material outsides. He would, too, probably be working harder than in his own time.... building linkages, learning new professions, and re-defining his own career to serve the different clients that he (and we) encounter today.

Neutra would be fascinated by the challenges implied by an economic adjustment of major proportions, unlike those who would prefer, merely, to put an asterisk by this decade with a footnote saying "Nothing of significance contributed during this period due to a lack of billable hours."

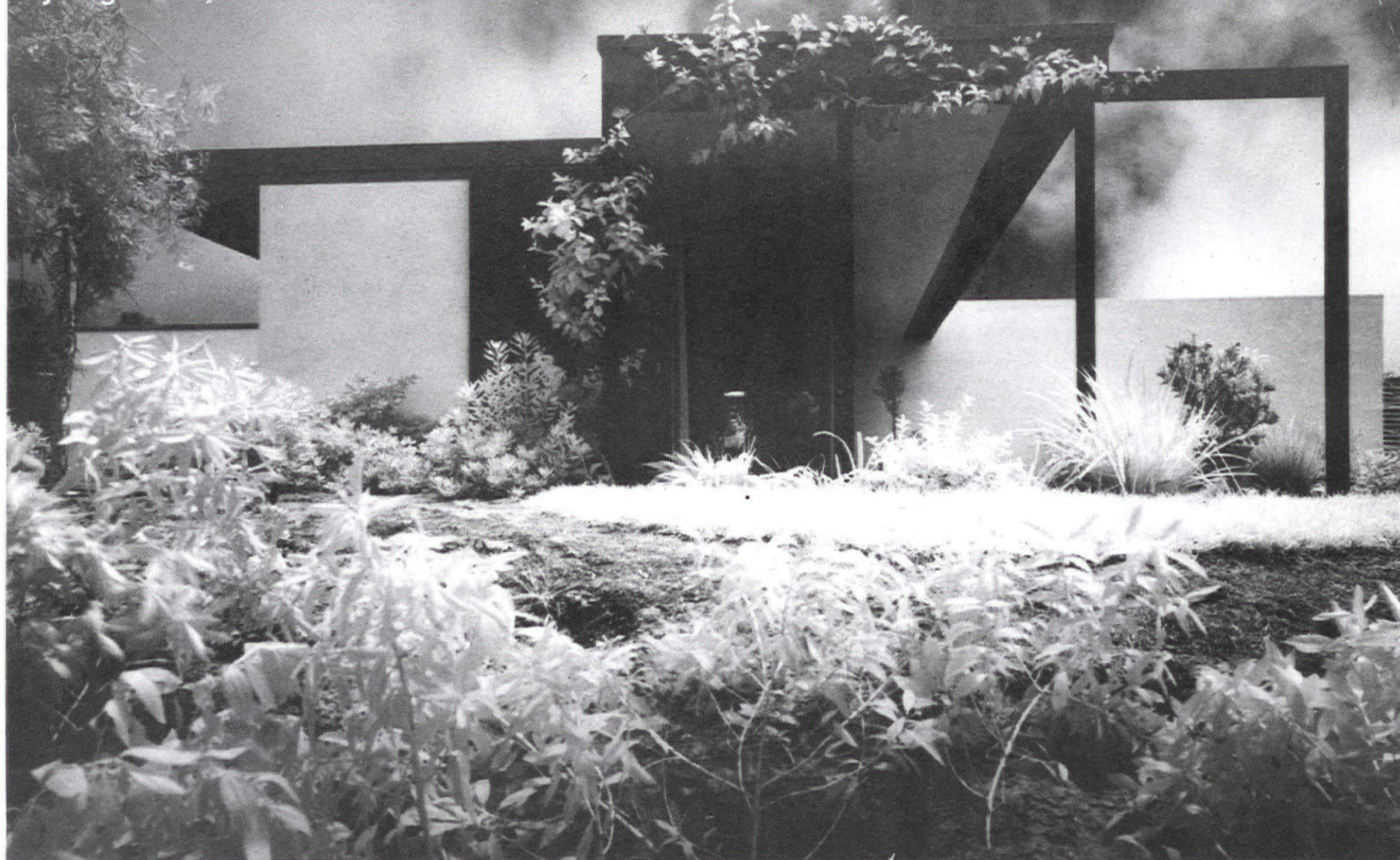
Education, diversification and marketing. Probably three planks on Neutra's platform. Education would mean reaching outside of our lives in our pristine air conditioned towers, driving to work in pristine air conditioned cars, and working in pristine air conditioned offices. Neutra would expect us to experience more of life and the environment, directly, so that we have a basis for contributing something new and fresh and meaningful to its design. Neutra would want to learn more about, and experience, how we work, today; what we do, today; what is a "service economy"; and what are "knowledge workers". Diversification would mean building on know strengths, while also reaching out to solve major challenges facing all professionals of this era.

Elizabeth Ghaffari is President of Technology Place, a consulting firm which helps companies integrate emerging technology into their business strategy. Ferrydoon Ghaffari, Urban Development Consultant, assisted with the article.



BIOREALISM and Design in the Realm of Ideas

By Roger Leib, AIA



Today, with our newly awakened ecological consciousness and more holistic view of individuals in relation to their surroundings, Neutra's ideas are more relevant than ever. I don't think it's an exaggeration to say that they will undoubtedly form the intellectual basis for construction of our built environment in the century ahead. Given the profound nature of his work and especially of his ideas, Richard Neutra is perhaps the most underappreciated and misunderstood architect of modern times. It was an inevitability he seemed to both anticipate and fight with all his passion during his lifetime. His writings are virtually ignored by most other architects who, unfortunately, share little of his interest in social, biological, behavioural, and perceptual research affecting architecture.

Part of Neutra's problem is the murky, esoteric, and seemingly disorganized way in which he wrote. Another problem in comprehending Richard Neutra is that he played by different rules, architecturally speaking. The lack of measurable goals for the architectural profession, beyond bringing the building in on time and on budget, breeds a certain insecurity that causes the profession to speak only to itself. Like modern composers who have left most of their otherwise music-loving audiences behind, many so-called "serious" architects—that is, those who choose to intellectualize their work—design in the language of architecture, solving problems of interest to no one but other architects. The result is a narcissistic and decadent self-indulgence that maintains its own rationale via architectural new-speak. It's no longer necessary to do anything worthwhile so long as interesting things can be said about it. Like any language, the nature of the language tends to define the way in which we think. In the same way, architectural new-speak tends to focus us on the architecture as its own end.

In contrast, Neutra had a profound agenda. Having accomplished the Lovell Health House, he quickly outgrew his absorption with building technology and began to focus not on the elements of architecture, but on the needs of his generic client and species—mankind. So while other architects were (and are) absorbed with issues of form and surface, he began asking questions like: "What should be the nature of the optimal human environment?" At the core of Neutra's beliefs was the idea that man, like other animals, has innate environmental needs. It is a simple idea with which no zookeeper would argue; an inappropriate environment stresses the animals which then fail to reproduce and/or succumb to illness. Well-known thinkers and writers like Rene Dubos (*Man Adapting*, *The Stress of Life*, etc.), whose work provides some of the intellectual underpinnings of the environmental movement, examined the effects of environmental stress on people. Neutra sought to interpret these theories into the built environment.

Like other animals, Man evolved over millions of years.

Through the process of evolution, our physical being slowly conformed to the nature of our surroundings. We became diurnal creatures waking with the sun and retiring with the darkness. Neutra reasoned that mankind shared the same profound biological relationship with its surroundings as other members of the animal kingdom even though our cultural and technological capabilities often kept us from seeing and recognizing clearly our most basic animal needs. He called the recognition of these basic species needs "biorealism".

The science behind Biorealism, an area in which Neutra delved in great detail, is both fascinating and convincing. Basically, Neutra argued that the endocrine system is the link that converts sensory perceptions into physiological response. Your eyes and ears sense a serene environment, and various glands produce hormonal secretions that relax your body. A stressful environment raises adrenalin levels accompanied by a multitude of stress-related physiological reactions. With the ever-increasing sense that so much of our health and well-being is life-style related, new urgency regarding our relationship to the built environment is long overdue.

Most architects practice on the side of the "termite castle" theory—that as with termites, some species of which construct large pillar colonies in which to live out their lives, there is some kind of construct distinct from the natural surrounds, in which man can optimally live. Neutra takes a very different position more related to higher life forms. For him, mankind evolved out in nature itself, and our total makeup—muscular, sensorial, glandular, hormonal, electrochemical—are optimally suited to function within the kind of natural setting in which we evolved. How else do we, for instance, explain the prices people are willing to pay for views of water, from which our ancestors were obviously never too far. When asked (in a class I taught at USC) to describe the place in which they felt most at home and peaceful, only one student in an entire class of non-architects described an indoor setting!

Neutra postulates that the optimal living environment is that of nature, and his best buildings—his private residences—work to insert his clients into a representationally natural environment with as little architectural intrusion as possible. His intent remains so elusive to other architects because, while other architects consider it a natural thing to design a construct (to be photographed), Neutra considered it a much more natural thing to simply design a relationship between man and nature. The form was minimalist and almost incidental to the program. (Neutra also believed in the ability of the physical environment to affect the quality of human relationships, and boasted that as an architect he could make or break a marriage.)

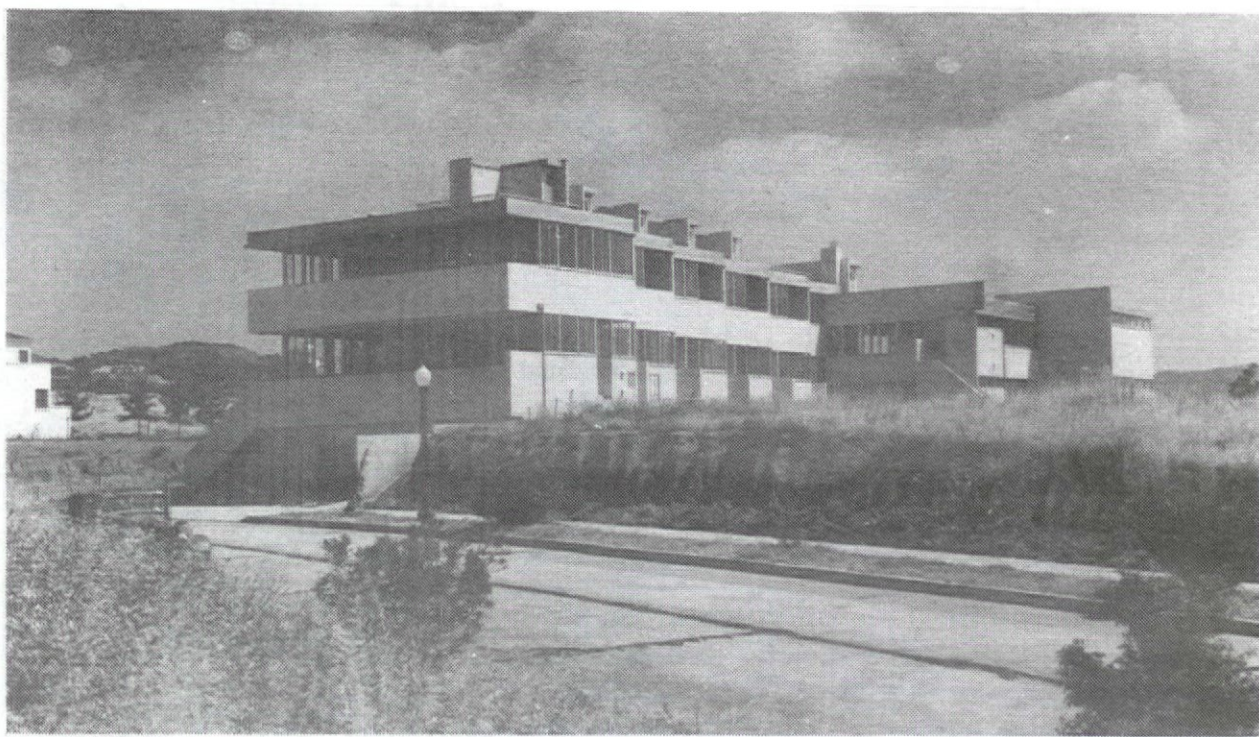
Neutra never designed for publication; his work was too dynamic and multisensory to be successfully reduced to two-dimensional paper. Nature often formed the walls of his buildings, and these walls moved with the passing of breezes through the surrounding landscape. Ceilings shimmered as sunlight reflected off shallow roof pools danced across interior surfaces, transforming otherwise static planes into rippling surfaces of light. Colors and light levels changed as large expanses of glass brought the natural diurnal changes into the room. For Neutra, every photograph was a kind of failure for its inability to convey the physical reality of the built environment*. But perhaps the truth is that Neutra's work is especially difficult to photograph well—that is, to photographically convey its multisensory reality.

Contrary to popular and academic belief, Neutra was not a "Bauhaus" architect, a "Modernist", or a "Constructivist". As with any true artist, he used the tools of his age to create. He simply adopted and refined the Bauhaus aesthetic much as Shakespeare adopted and refined the sonnet form. Comfortable with that aesthetic, he maintained it simply as a medium through which to explore new intellectual realms wholly unrelated to architecture as an end in itself. He used these materials and technologies to define and refine his beliefs about the human habitat—man's relationship to nature and the world around him. To pigeonhole him with labels based on how photographs of his work appeared is to focus simply on the means rather than the ends—the essence—of his work and to trivialize his work to that of a mere "designer". While Neutra worked in the medium of materials and building technology available at the time, he designed in the realm of ideas.

*Neutra's son and later collaborator Dion Neutra is putting together an exhibition contrasting the bare early photographs with ones he has taken recently, many years after the original photos were first published. The contrast is quite telling, but again, gives only part of the truth.

Richard Neutra was mentor to former associate Roger Leib, AIA, now an internationally known product designer and Chairman of ADD Interior Systems, Inc.

At one with nature: above, the Oxley House, San Diego, circa 1960; facing page, different views and changing moods of the Kaufman House, circa 1947



Landfair Apartments, built 1937



Jardinette Apartments, built 1927

by hotel-like corridors. In the 1930s and '40s, however, Neutra transcended traditional spatial formulas in several apartment complexes in the Westwood district of Los Angeles.

The Landfair Apartments (1937) were a tightly juxtaposed set of urbane, two-story row houses, recalling Mart Stam's work at the Weissenhof housing development, Stuttgart, Germany (1927). The nearby Strathmore Apartments (1937) were a modernist updating of even older references: the early twentieth century Los Angeles garden court apartments of Irving Gill and the stacked units of the pre-Columbian Taos Pueblo, an ethnic and aesthetic to which Gill was also attracted. Each of the eight connected Strathmore units opened onto the central terraced garden. The plain glass and stucco walls, the silver-gray trim, the "industrial" ambience emphasized the building's modernist commitments as its siting and layout looked back to older sources. Although it was built for middle-level income occupants, its avant garde design attracted a number of celebrities, including Orson Welles, Delores Del Rio, Luise Rainer, and Clifford Odets. When they first arrived in Los Angeles as young unknown designers, Charles and Ray Eames also had an apartment there.

Strathmore predicted Neutra's more lyrically relaxed Kelton Apartments (1942) and, in a greatly expanded version, the Channel Heights housing project near the Los Angeles harbor for shipyard defense workers. Shortly before this, Neutra had collaborated with a team of architects on low-cost public housing for the Watts Compton district of Los Angeles. Earlier in the mid-thirties, he had designed even more minimalist rural housing for California migrant agricultural workers, fetchingly efficient and urgently needed dwellings that, unfortunately, were never built. Later in the early 1950s, urban housing for a Mexican-American population in Chavez Ravine, Los Angeles, was killed with accusations by McCarthyite Cold Warriors that such public housing was "creeping Socialism." In the later 1950s and '60s, as his practice became more truly international, Neutra designed large housing projects near the German cities of Hamburg and Frankfurt/Main which reiterated lifelong commitments.

Above all else, Neutra's architecture stressed the interpenetration of inner and outer space. As a student of Wright and of the new architecture of Europe, Neutra's work bridged, perhaps better than any other's, the often polarized worlds of Taliesin and Bauhaus. Unlike the frequently idiosyncratic work of Wright, Neutra's architecture combined his own artistic personality with a benevolent neutrality, a neutrality which tolerated and

encouraged the user's vision and creativity. Yet Neutra not only studied each client and adapted his own ideas to individual needs; he was also, of all twentieth century architects, the most interested and knowledgeable in the biological and behavioral sciences. He wrote and lectured extensively on the psychological, physiological, and ecological dimensions of architecture. His best-known book, *Survival Through Design* (1954), which stressed those concerns, had an especially wide influence. In 1967, the anthropologist Robert Ardrey wrote Neutra that "there is probably no city in the world where the influence of your work and your ideas cannot be read in stone and stucco, realized by men you never met. This is the genuine immortality, when what a man does so thoroughly imbues his time that it takes on kind of anonymity...." Ardrey could "remember times in Los Angeles in the '30s when there was only one man, Richard Neutra, and you said, 'That's a Neutra house.' Nobody else could have built it. And then later you looked at a house and you said: 'Look at the Neutra influence.' But then later on, unless you were a Neutra fan and connoisseur, you wouldn't say it because your concepts had spread so widely and deeply into domestic architecture that they had become part of the modern way of life."

In 1968, two years before Neutra's death, the American Institute of Architects proposed him for the Gold Medal, the AIA's greatest honor. In support of this action, Kenzo Tange wrote that he and his fellow Japanese architects revered Neutra's "exquisite sensitivity" in his handling of space and materials. Gropius called him one of the century's few architects who had "achieved a true breakthrough." Ludwig Mies van der Rohe argued that "today's architecture is the result of the threads of thought and activity in a handful of men who persevered in their efforts and maintained their ideals." Neutra's work, he believed, was "one of those threads."

Yet the AIA declined to honor Neutra in 1968. In his later years, his nervous arrogance had evidently offended too many of his peers - as his work had come to seem increasingly *deja vu*. It would, in fact, be another nine years before Neutra would win the Gold Medal -

posthumously. The fact that he did receive it in 1977 suggested that, even in the heyday of Postmodernism, the world of architecture might be ready to reconsider Neutra's significance. And in 1980, as if to confirm this growing interest and awareness, the Museum of Modern Art announced a Neutra retrospective to open in 1982 - the fiftieth anniversary of its epochal "Modern Architecture" exhibition, which had given Neutra his greatest early acclaim. Eclipse, if defined as a "reduction or loss of splendor, status, reputation", came to Neutra and his modernist generation in the 1960s and '70s. Would their stars reappear, we asked at that time, when the oscillations of history readjusted the light? It is one of the many pleasures of Neutra's centennial year to state that the answer seems to be "yes."

Thomas Hines is Professor of History of Architecture at UCLA. He is the author of *Richard Neutra and the Search for Modern Architecture*, published 1982, Oxford University Press.

Actress Louise Rainer with Richard Neutra, in her Strathmore Apartment, built 1937



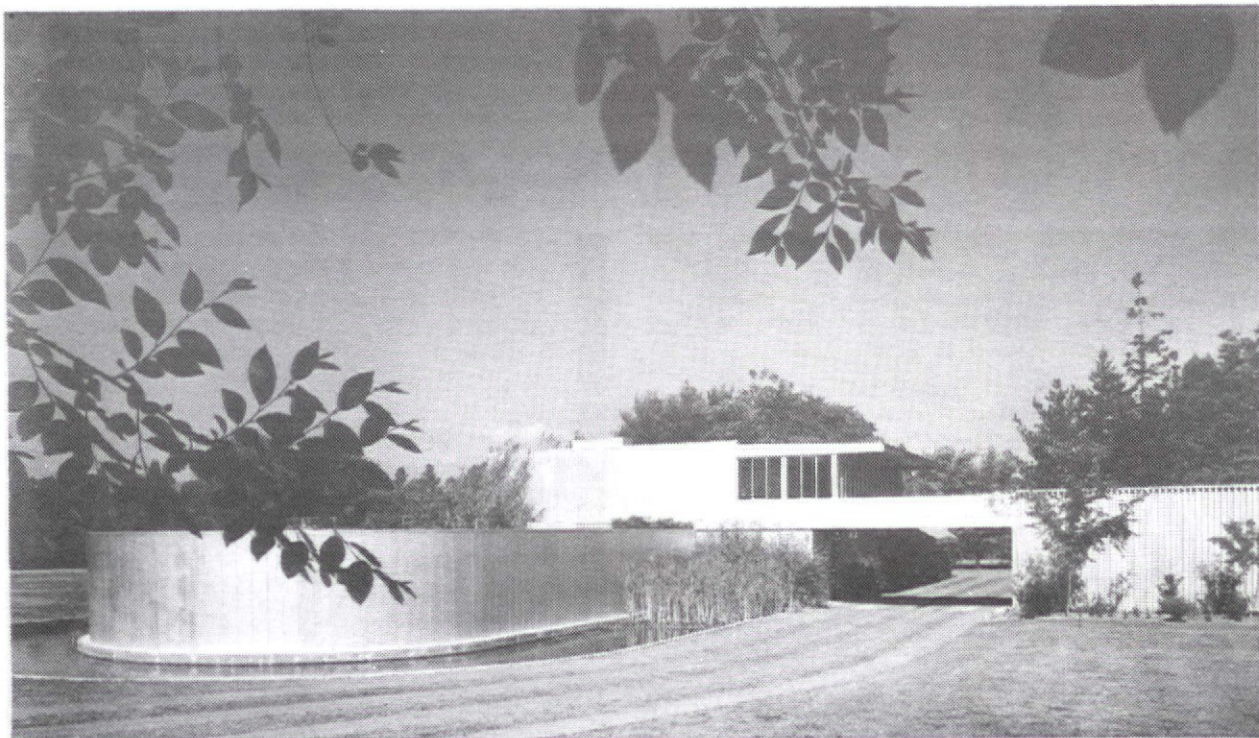
Richard Neutra

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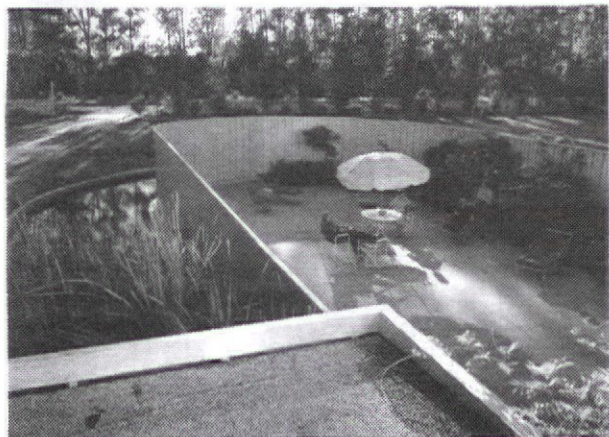
Richard Neutra is a central figure in the evolution of modern architecture in Los Angeles and the US. His architecture and, perhaps more significantly, his profound ideas about the relationship between man and his environment, have been very influential. To celebrate his Centennial and extend awareness of his work, Dion Neutra and the Institute for Survival Through Design, Dean Marvin Malecha, FAIA, and the College of Environmental Design, Prof. Thomas Hines and UCLA, and other Neutra admirers have put together a year-long series of events, including exhibits, tours, lectures and an International Congress. On the following pages, Professor Thomas Hines reviews Neutra's career; Roger Leib evaluates Neutra's achievement in the context of his ideas about Biorealism; Shelley Kappe, Hon. AIA looks at his legacy; and Elizabeth Ghaffari imagines what he might be doing, if alive today. Also, on page 13, a calendar of Centennial events.

Richard Neutra was one of the first architects to capitalize on architectural photography, and his world-wide renown is due in no small part to the sumptuous record of his buildings kept from the early years, by photographer Julius Shulman, Hon. AIA. We are extremely grateful to Mr. Shulman for supplying all the photographs in this feature, and for his support and advice.

By Thomas Hines



Von Sternberg House, built 1935



Ayn Rand (standing) in yard of Von Sternberg House

The California modernist, Richard Neutra, was aware that his mentor, Frank Lloyd Wright, was probably the prototype for "Howard Roark," the rugged hero-architect of Ayn Rand's throbbing novel, *The Fountainhead*. Yet Neutra was never modest about his architectural achievement or his own good looks--and asserted once in cocktail party banter that he, himself, was undoubtedly the model for Roark's "sex appeal."

While distancing himself in his left-of-center politics from Rand's conservative political ideology, Neutra was nevertheless fascinated by the philosopher novelist. Although she never commissioned a building from Neutra, Rand lived for many years in one of his most famous structures, the 1935 aluminum-clad, ship-like villa, built originally for the film director Josef von Sternberg in the San Fernando Valley of Los Angeles. In its anti-historicist celebration of machine assemblage, it epitomized Neutra's sophisticated notions of twentieth century modernism. To enliven the otherwise simple industrial facade, Neutra designed, in the best Hollywood manner, a series of remarkable special effects, which in layered vibrations reached out into the landscape. The most striking of these was a high, curving aluminum wall which enclosed the front patio and which gave the house its "streamlined" personality. Surrounding the wall was a shallow "moat" or reflecting pool. An actual ship's searchlight over the portecochere imparted, with the moat and the curving front wall, a wittily nautical ambience to the scene.

It was fitting that the movie industry, which not only survived the Depression but thrived on Americans' needs for escape and elevation, should provide major props for Neutra's fortunes of the 1930s. The earliest of these commissions was an office building for Carl Laemmle's Universal Pictures at the prestigious corner of Hollywood and Vine (1933), where high atop the structure on either side of the corner clock tower, Neutra placed huge billboards advertising Universal's current releases. In addition, moreover, to the upstairs offices for the Laemmle dynasty, the architect designed a multi-use ground floor, housing a handsome cafe and stores.

A stylish house on the Santa Monica beach for the avant garde director Albert Lewin (1937) and a large nearby villa overlooking the ocean for actress Anna Sten (1934), alternated streamlined curves with orthogonal post and beam geometry and white stucco surfaces with darker metal trim. A luxurious but unbuilt Hollywood penthouse for actor Tyrone Power (mid-1930s) confirmed Neutra's continuing affinities for designing for the rich and famous as in his earlier great house for Philip and Leah Lovell, Los Angeles (1929) and his East Coast masterwork for Anne

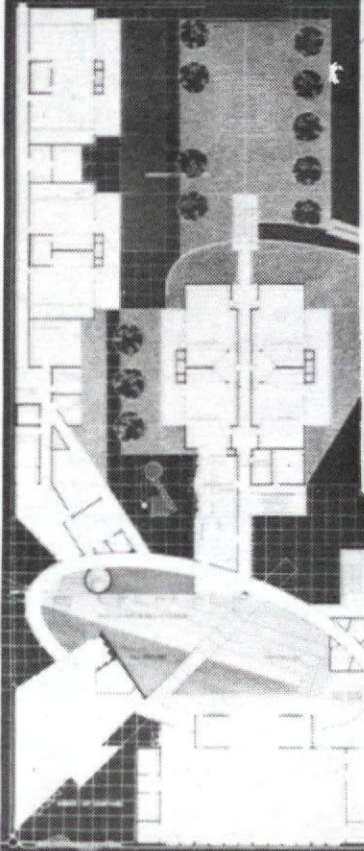
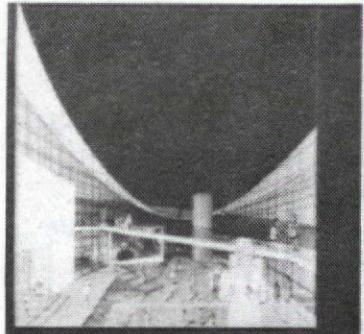
and John Nicholas Brown, Fishers Island, New York (1936). Neutra's elegant sketches and renderings of these buildings will be featured in an exhibition at UCLA's Wight Art Gallery: "The Drawings of Richard Neutra - A Centennial Exhibition," which will open on April 8, 1992, the architect's one hundredth birthday.

But that show will contain other drawings as well--of schools, apartments and low cost housing for people of more modest means. From the Vienna of his pre-war student years through his post-war 1920s apprenticeship with Eric Mendelsohn in Berlin, Neutra imbibed the social-democratic philosophy that high quality design should transcend divisions of social and economic class. This was reinforced in 1924 when he apprenticed with Frank Lloyd Wright in Wisconsin. After reaching Los Angeles in 1925 to work and share a house with his old Viennese friend Rudolph Schindler, Neutra continued to develop ideas for the design of buildings for "people in groups" of low to middle income levels. In the late 1920s while waiting for real commissions, Neutra explored these themes in a series of studies for his model metropolis, "Rush City, Reformed," a name connoting frontier boom towns of legend as well as the fast pace of modern life. Tall apartment slabs stalked across a vast cityscape relieved intermittently by small "drive-in markets" and low-rise "garden apartments," much in the manner of the contemporary European visions of Le Corbusier and Ludwig Hilbersheimer.

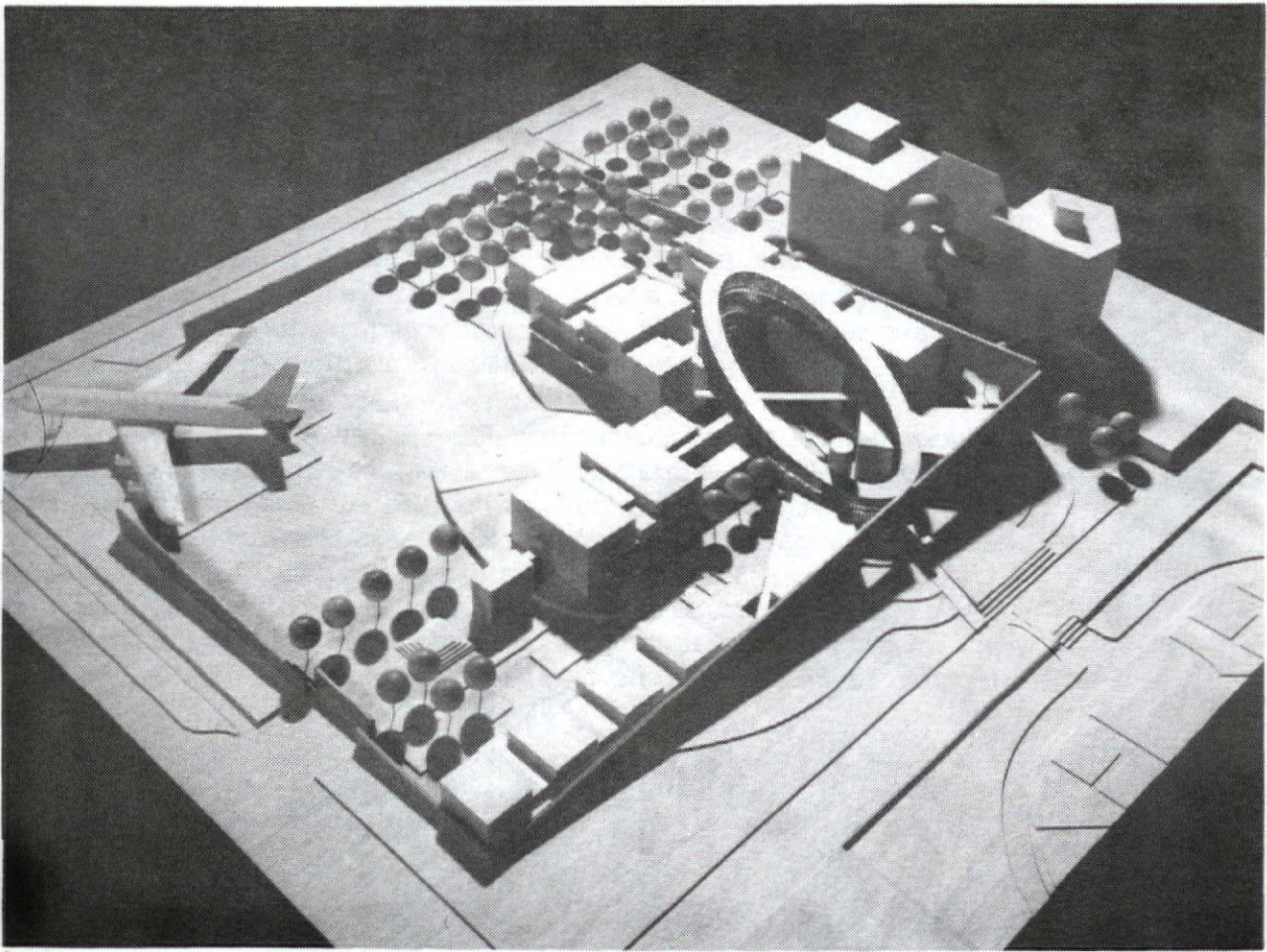
A six-story, solitary and more humane version of the Rush City urban tower was actually realized in Neutra's Jardinettes Apartments, Los Angeles (1927). Built of stern, reinforced concrete with cantilevered balconies, long rows of metal-framed window bands, and a garden terrace on the flat rooftop, the Jardinettes was one of the first examples in America of what would come to be called the International Style. On a visit to Los Angeles in 1928, Walter Gropius was impressed with Neutra's apartment house and critic Henry-Russell Hitchcock asserted that it was "as good as any of the German work." While the Jardinettes had a radically modernist exterior, its interior configurations followed the conventional pattern of apartments accessed

Inside the Lovell House, built 1929; photograph, 1960.





FIRST FLOOR PLAN

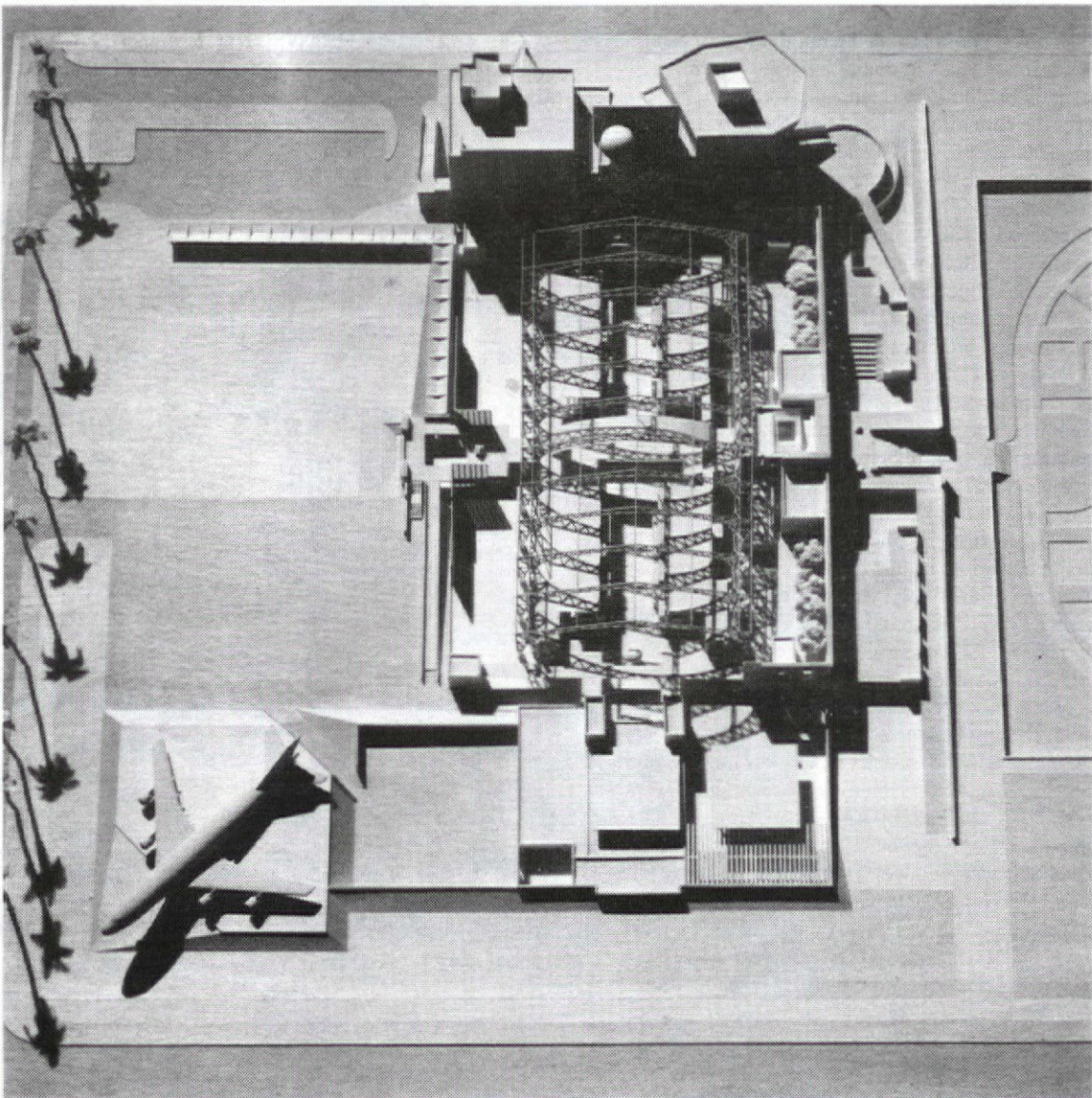


URBAN DESIGN DIAGRAM
Sensitivity to Urban Context. Synthesis of
Building and Urban Form. A Study of
the History of the Urban Form.

Siegel/Diamond Architects

High Tech School in a Rose Garden

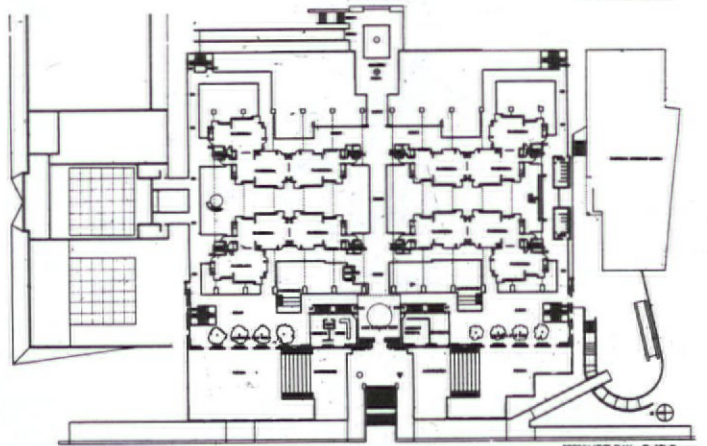
Arthur Golding & Associates



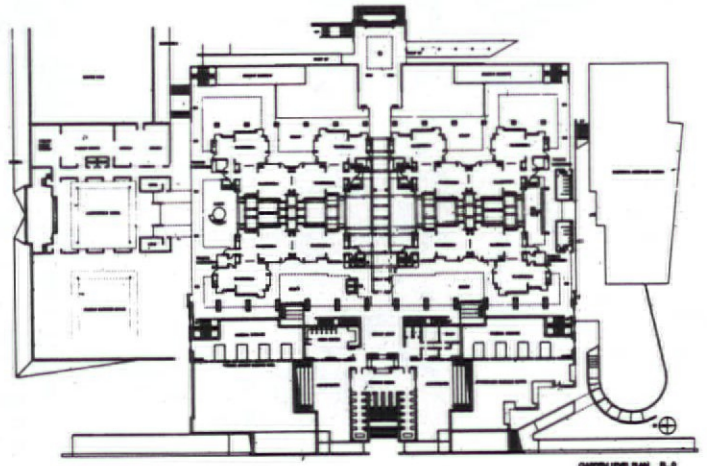
CROSS SECTION AT TYPICAL CLASSROOM, GYM



ROSE GARDEN SECTION



ROSE GARDEN FLOOR PLAN



GARDEN LEVEL PLAN

The Science Museum School in Exposition Park represents an opportunity to integrate technology into the elementary school curriculum. Programmatically, the school is to be unique. The spatial organization enables the school to be used, variously, as a single "global teaching station," or as a series of modules, pods or clusters, or as a series of standard classrooms, or as a mix of these elements. The whole-school teaching station is to be achieved primarily through the use of communications technologies, such as whole-wall CRT displays or other media. The program also offers incentives to architects to save space and minimize disruption of existing land uses.

The latest version of the master plan of Exposition Park allocates the northeast corner of the park as the preferred site of the school. Frank Gehry's Aerospace Hall and the DC-8 jet, "The Spirit of Los Angeles," are to remain, while the existing Imax Theater and DC3 aircraft are to be relocated before construction. The Science Museum School is to be part of a complex administered jointly by Los Angeles Unified School District, California Museum of Science & Industry, and University of Southern California. Robert Harris FAIA, Dean of USC School of Architecture, led the design jury, which included Barbara Boudreaux, school board member; David Koch, division administrator for the school district; Roger Kozberg, board member of the California Museum of Science & Industry; Harry Hallenbeck FAIA, state architect; and Seraphima Lamb AIA.

The first-place entry by **Morphosis**, according to the jury, "clarifies the firm's ability to recognize the order of the site, and of the position of the site on the Exposition Boulevard/Figueroa Street corner. The design integrates itself with all the existing elements of the site. It retains only the entry of the Armory as a new western gateway to this complex, but as the primary element of a landscaped continuation of the Rose Garden. Children can enjoy views from the classrooms and from the classroom terraces of new open space to the east. This building reflects the orientation of the Armory it replaces, and it promises to have the kind of presence, from the Rose Garden and from the corner, that will allow the School to have a prominent and appropriate place in Exposition Park."

The second-place entry by **Seigel/Diamond Architects**, according to the jury, was "the most adventurous" of the premiated projects "in terms of departure from the existing character of Exposition Park's historic buildings and site. Jurors found its composition and primary elements dramatic and exciting and considered the cluster of classrooms to be especially interesting. A powerful design element is an elliptical form seen from the Rose Garden above an immense sloping wall. This elliptical form defines a central courtyard for the school complex. Jurors were divided about the appropriateness of the departure from existing Park qualities, with some enthusiastic and some concerned."

The third-place entry by **Arthur Golding & Associates** retained the west face of the Armory and the structural frame of its main space. "Within that composition," the jury wrote, "a rather inventive array of outdoor rooms and terraces was proposed to recreate the relation between the Armory facade and the Rose Garden, and between the inside of the west wall and the new school development which was placed under the existing structural frames. The relation of this design to the Aerospace Museum thus continues the existing condition, except that the rather grand concourse under the existing structural frame is aligned with the center of the Aerospace building and thus strengthens the visual and functional bond between them."

New School/Old Lesson

*There are cities on the planet that covet their constructed past
and aim to yank it into the future.
There are cities that kick the past perpetually,
operating only in the constructed present.
There are perhaps a few cities with eyes on distant targets.*

*Public architecture... back toward what someone once knew
or forward toward what someone might guess?
L.A., stalled between the two,
vaguely apprehensive of both,
moving toward neither.
But, no comment is a comment.*

*Surprise!
A civic architecture competition in L.A.
A school.
Not the one room;
not the suburban.*

An L.A. city public school.

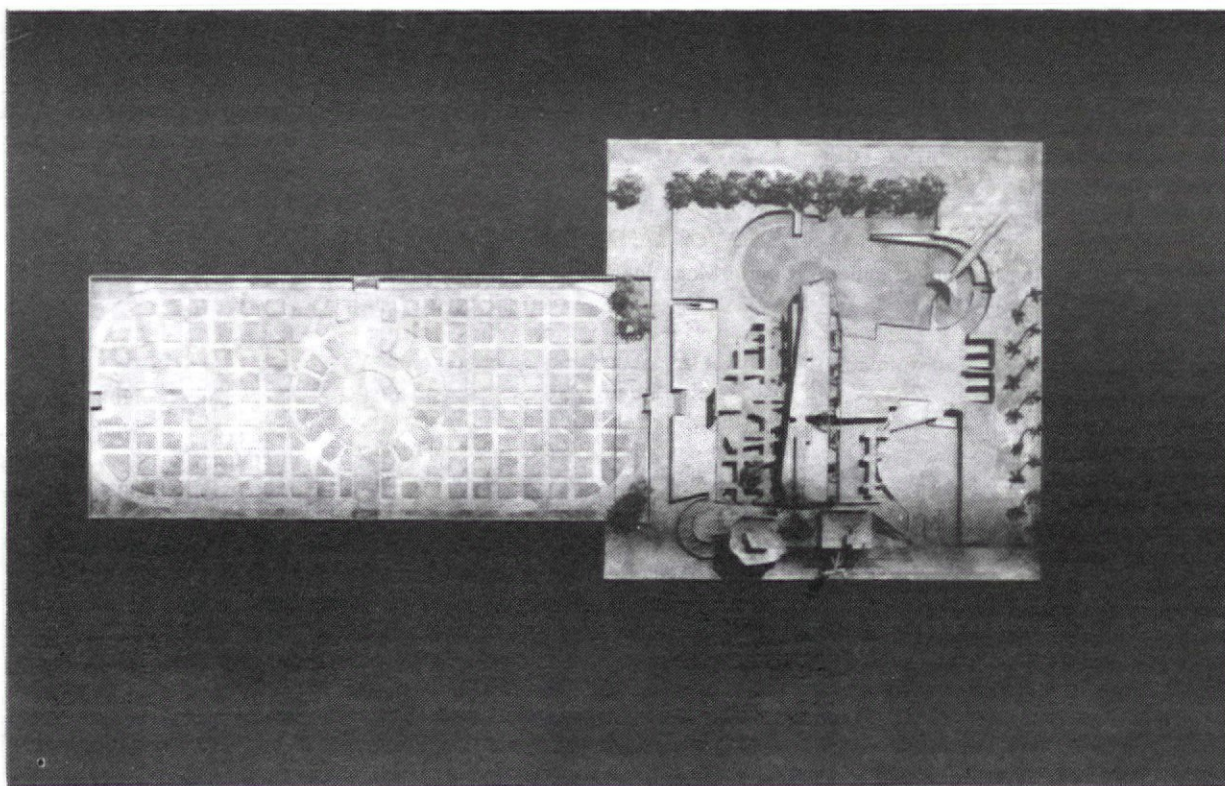
*And what's a city school?
It's quizzical;
it suspects itself.*

*An incisive public architecture has been proposed.
It's architecture that knows and doesn't know and says both
—powerfully and provisionally.
And it asks for a response,
an L.A. response,
which will engender a response...and so on....*

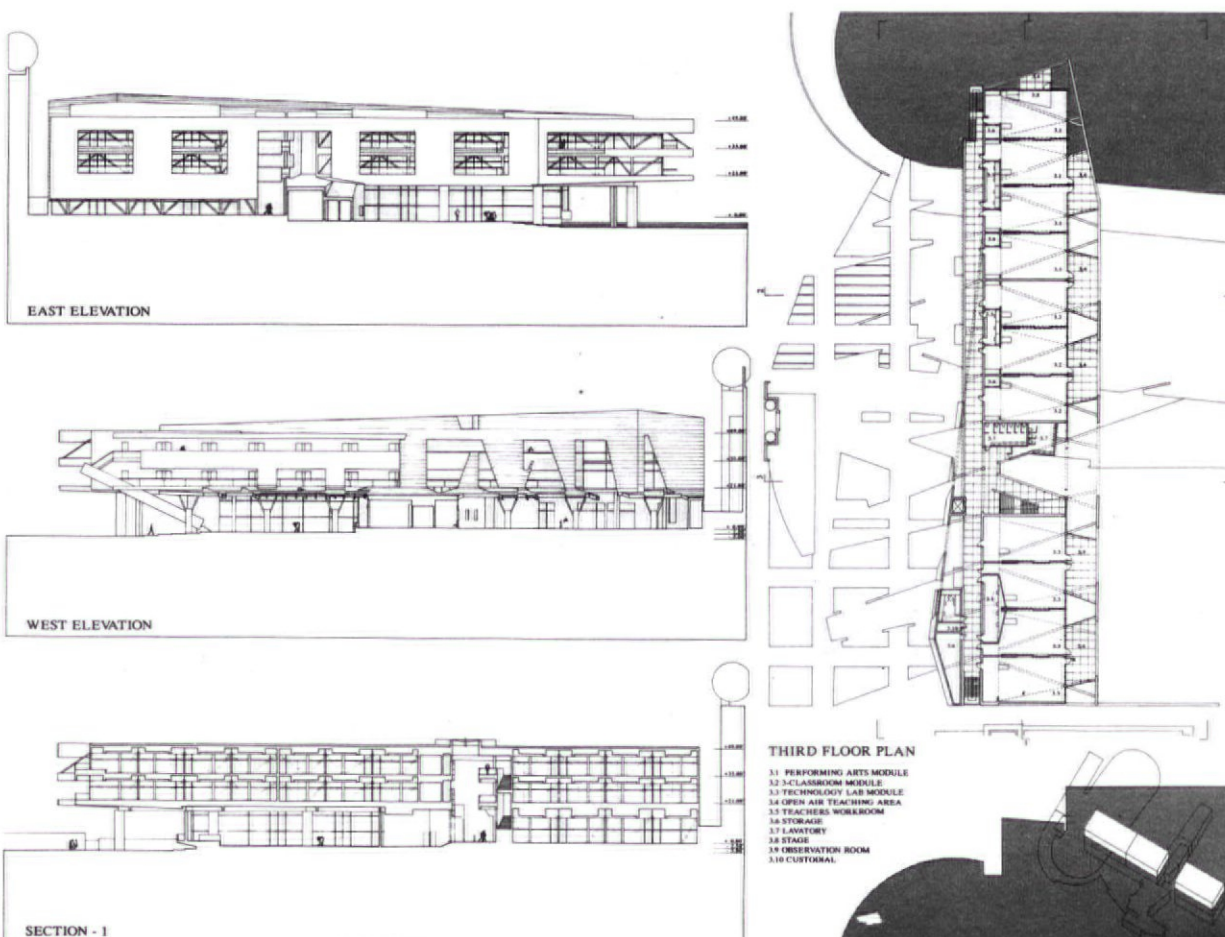
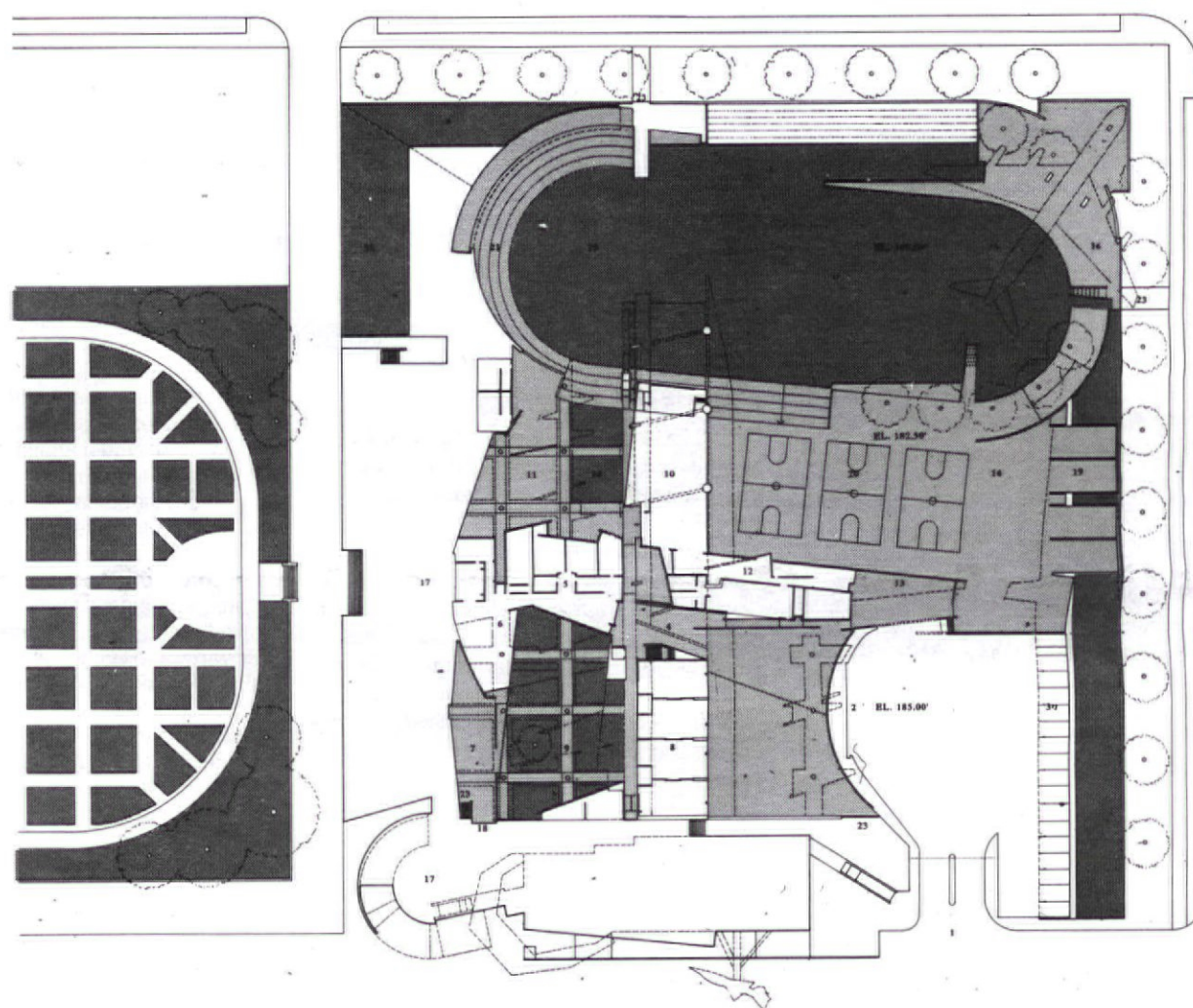
Good.

Covet, kick, eye the distant city, Mayne.

Eric Owen Moss, FAIA



Team Credits: Partner-in-Charge, Thom Mayne; Project Architect, John A. Enright; Project team, Kim Groves, Mark McVarn, Steve Sinclair, Jun-ya Nakatsugawa. Consultants: Ove Arup & Partners, SM; RTA Bluroak, CM



exhibit, please write to the International Practice Committee, at the Chapter Office.

COME TO CATALINA

Historic Preservation Committee Tour
Celebrate Historic Preservation Week 1992 with the AIA Los Angeles historic Preservation Committee on a day trip, on May 16, to the city of Avalon on Santa Catalina Island.

Tickets are \$70, AIA-members, \$75, non-members. For tickets and more information call Timothy Brandt at (213) 469-2349.



YOUNG ARCHITECTS FORUM BORN

The Los Angeles AIA has hatched its Young Architects Forum. "Young architects" are defined as those who have been licensed for 10 years or less, regardless of age. Currently, 21 Young Architect Forums exist in local chapters; AIA has the eventual goal of a forum in every chapter. The forum is devoted to implementing programs that address the needs and concerns of young architects. For further information, call Peter DeMaria, chairman, at (310) 858-1398.

Bewildered by the ADA?

Attorney Steven J. Densmore of Bryan, Cave, McPheeters, & McRoberts will attempt to make some sense of The Americans with Disabilities Act at this month's meeting of the Professional Practice Committee, Thursday, April 23 at 5:45 p.m. in the Chapter Office. For further information, call the Chapter Office or Bernie Altman at (310) 204-2290. Note: April 23, 5-7 p.m. Professional Practice Committee: Steven J. Densmore Discusses the Americans with Disabilities Act and other Dreaded Topics.

SAA Meeting At Chapter

The L.A. Chapter of the Society of Architectural Administrators (SAA) has planned a Labor Law Seminar/Briefing the afternoon of May 19th at the AIA Chapter Office. The briefing will focus on the latest updates in employment law for 1992. For more information, contact Tracy Calingaert at Lee Burkhart Liu, (310) 829-2249 or Jan Harmon at HOK (310) 453-0100.

CCAIA DESIGN AWARDS

A trio of nationally acclaimed jurors will announce the winners of the California Council, American Institute of Architects (CCAIA) Design Awards at a gala event at Pacific Design Center in Los Angeles on Saturday, April 25. Architects Michael Graves FAIA, John Burgee FAIA and Terry Sargent AIA will discuss their impressions of the winning projects. For more information, contact Donna Scheerer, CCAIA Public Affairs Coordinator at (916) 448-9082. Michael Graves, FAIA, will be adding a screen credit to his CV—one of his models features in the forthcoming Paul Schrader movie, *Light Sleeper*.

AWARDS, COMPETITIONS, JOBS

Interior Design Award

Sunset Magazine announces first Interior Design Awards Program

Sunset is looking for rooms—in houses, townhouses, apartments or condominiums—that exhibit the highest standards of Western design while reflecting their owners' active lives and interests. Projects must be located in Alaska, Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Texas, Utah, Washington or Wyoming. Only interior designs completed since January 1, 1990 will be judged. See *Sunset's* April issue for more details.

P/A Competition

Progressive Architecture invites entries to "The New Public Realm," an ideas competition addressing the potential of a new public works program in the United States. The competition is open to people in the U.S. and Canada working in architecture or related disciplines. Students are also eligible. The winning entries will be published in the October 1992 issue of *P/A*. An exhibition of winning entries will open late this year and travel around the country in 1993. Entry deadline is June 19, 1992. For entry forms, contact: Public Works Competition, *Progressive Architecture*, 600 Summer Street, Stamford, CT 06904, or call (203) 348-4023 or fax (203) 348-4023.

Head sought for UCLA Extension Program

UCLA Extension is seeking a professional to head its nationally recognized Interior and Environmental Design Program, accredited by FIDER.

The incumbent will serve as both program and administrative specialist, responsible for the development, implementation and review of 375 programs per year in the disciplines of Interior and Environmental Design, Architecture and Fashion Design.

Qualifications include an advanced terminal degree in one of the following fields: Interior Design, Art History and/or Architecture; minimum five years experience in current interior design practice; knowledge of FIDER; active matter proficiency to teach students at the advanced studio level; and demonstrated commitment to cultural diversity.

Applications are now being accepted through May 31, 1992. Please send resumes to: Marva Cooper Bell, Department of Employee Services, UCLA Extension, P.O. Box 24901, Los Angeles, CA 90024, or call (310) 825-4287.

Woodbury U. Career Expo

AIA Supports Future Graduates at Job Fair

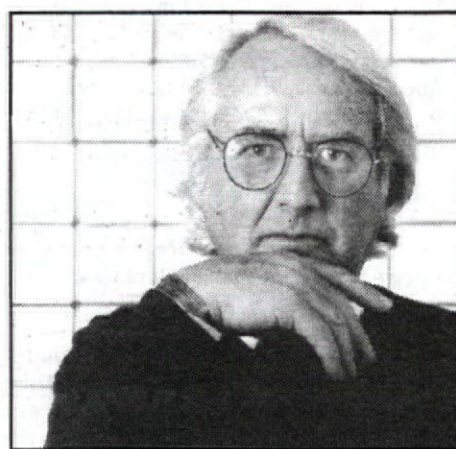
Los Angeles professionals in business, design and architecture will share their expertise and job search strategies with prospective graduates at Woodbury University's annual Career Expo '92 on Wednesday, April 22, from 4:30 to 6 p.m. The event, sponsored by Woodbury's Alumni Mentor Program and the office of Career Development, will give Woodbury students and graduates the chance to talk to representatives from, amongst others, Bullock's Department Store, the Internal Revenue Service, and the American Institute of Architects (local chapters). The final seminar for architecture majors will be held on Wednesday, April 15. Both sessions will be held from 6:30 to 8 p.m.

in the University's Boardroom Gallery.

Businesses who would like to participate in Career Expo '92 may contact the Alumni/Development Office at (818) 767-0888, ext.215. Booths may be reserved for a fee of \$100.

Unload on Us

We are interested in any architectural books, magazines, drawings, flat files, etc. from architects' offices. If you are currently closing or clearing out, please call Frances Anderton or Ann Stacy at 213/380-4595. We will arrange to pick up, sort and use whatever you have.



Much acclaimed American architect Richard Meier, FAIA, will lecture on his work at LACMA, on April 9. For tickets, call Ticketmaster at (213) 480-3232 or get them from the museum box office. Coming next...James Stirling, RIBA; E.Fay Jones, FAIA; Moshe Safdie, AIA; Frank O. Gehry, FAIA; Ricardo Legorreta.

LA Architect At Large

Despite recession blues, march was a busy month for designers, starting with the great Green commercial bonanza, **Eco-Expo**, at the Convention Center on the seventh. Since environmentalism is still since by many architects as anathema to design, more laymen than architects flocked to see, amongst the many weird and wonderful ideas on display, the latest electric and solar cars. **Nader Khalili's Cal Earth** stand, where the chance to touch and to make clay models brought out the child in many observers, and the excellent cardboard palettes and partition walls of **Honeycombe International**, makers of the mundane material immortalized in Frank Gehry's cardboard furniture.

Except for the natty new-age product designs in the impressive *Metropolis 2000* show by **Parsons School of Design** students, environmental consciousness did not feature largely at the corporate design world's commercial bonanza, **WESTWEEK 92** (or as referred to by one who spent too much time at the jollities - WasteWeek) but **Frank Gehry** furniture certainly did. **Knoll International**, manufacturers of Gehry's new Bentwood chairs, mounted a recession-defying assault on the market-place, which put the other showrooms, except for a few honorable exceptions, such as **Vitra Seating Inc.** (whose elegant showroom and furniture designs are a welcome addition to LA) and **Brayton International** (whose layout by **Lauren Rottet** won **Best Temporary Showroom** award) in the shade. Raising Gehry's (very comfortable) designs to the level of cultural icon, before they've even had a chance to become one, Knoll made the chairs the star turn in two showrooms and in an excellent Bentwood Chair exhibit in the Murray Feldman Gallery; they threw an enormous evening party in the Plaza, and made the designer himself star turn in a sponsored symposium.

Of the many interesting and well-organized symposia, the *Dialogue Between Frank Gehry and Peter Eisenman*, moderated by architecture professor and critic **Jeffrey Kipnis**, attracted the largest audience and flowed like a well-rehearsed piece of theater. Invoking the two as architecture's terrible twins, Kipnis extracted common-sense from Gehry, who pointed out that their work could hardly be doing much damage since their collective works would fit "on the site of the PDC", and faux-modesty from Eisenman, who seems to have traded in his pseudo-philosopher act for a new line in self-conscious silences and self-deprecatory one-liners.

Verbal gymnastics was left for the highly amusing critic/architect **Michael Sorkin**, at the *Metropolis Metamorphosis* symposium with critic **Alan Temko**, landscape architect **Martha Schwartz** and architecture professor **Mary McLeod**. His apocalyptic vision of a world in which "electronic surveillance has come to stand in for the public realm", was cleverly-argued but nonetheless reminiscent of the nostalgic and paranoid tendencies of LA armchair socialists **Mike Davis**, **Diane Ghirardo**, **Ed Soja** et al (recently referred to by writer **Marshall Berman**, at a mid-conference breakfast at Rice University, as LA's "tired lefties") Less threatened by modern urbanity were Martha Schwartz, who sadly did not show her excellent work, and Mary McLeod. Sorkin was calmly reminded by Schwartz that, "urban space has changed, social life now takes place on the top of parking lots", and, by McLeod, that his detested shopping malls "are the new public realm... and they don't have to be mediocre".

"Tired lefty" Mike Davis vigorously pursued the surveillance society vision at a panel discussion about "urban space", together with **George Lipsitz**, from the ethnic studies department at UC San Diego, and Princeton architecture theorist **Anthony Vidler** who offered articulate and academic, but less glamorously brutal, analyses of the urban condition. The discussion was part of a Getty Center-sponsored series of films, talks and performances about popular culture, entitled *Shifting Boundaries Contested Spaces*, organized by Getty Center Associate director **Tom Rees**.

The young Getty Center for the History of Art and the Humanities, which has been noted for its support of architecture (through sponsorship of events and its architectural texts and sketchbooks publications program, headed by ex-*Oppositions* managing editor **Julia Bloomfield**) is losing its director, **Kurt Forster**. He is leaving the Center in June to take up the Professorship of Art and Architecture at the Federal Polytechnic Institute, Zurich, in chilly Switzerland. Presumably his departure is unrelated to the pending transfer of the Getty Center to the Meier masterpiece.

Though Forster will eventually chair the Institute for the History and Theory of Architecture to which he intends to invite certain members of the Pick-Up-Sticks school of architecture, he had better be prepared for the wave of conservatism that is engulfing Europe, manifesting itself architecturally in such phenomena as Vienna's decision not to go-ahead with **Coop Himmelblau's** controversial Ronacher Theater conversion project, and the pending opening of **Prince Charles'** architecture school in London. The underlying intention of latter was most clearly conveyed in their glossy brochure which is illustrated not with ideal designs but a ludicrous collage of portly, middle-aged, middle-class white males supping drinks (**Leon Krier** at centre-stage). Charlemagne Classicism is as much about nostalgia for a certain bygone lifestyle as it is about architecture.

The chance to be a royal courtier holds the allure for certain British architectural figures that peer approval suffices for here. This month saw the announcement of new fellows to the AIA—Los Angeles rebel architects may be surprised to hear that fellow anti-establishmentarian **Eric Owen Moss** is now a Fellow. And that maverick architect/contractor **Brian Murphy**, of **B.A.M. Construction** has just received his architectural license.

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PEOPLE AND PROJECTS

Distinguished USC Alumni Honored

Arthur F. O'Leary, FAIA and Toshikazu Terasawa, FAIA have been selected as the 1992 Distinguished Alumni of the USC School of Architecture and will be honored by the USC Architectural Guild on April 14. The affair will be held at Town & Gown on the USC Campus, with cocktail reception at 6:30 PM followed by dinner at 7:30.

Lloyd Cook Elected To Cal Council

Lloyd J. Cook, principal of C.W. Cook Co., Inc., land surveyors and civil engineers since the turn of the century, and veteran of projects from Dodger Stadium to the Beverly Hills Hotel, has been elected as a member of the Board of Directors of California Council of Civil Engineers and Land Surveyors.

DPIC Adds New Risk Coverage

Design Professionals Insurance Company, second largest insurer of architects and engineers in the U.S. and Canada, has announced a new "environmental risks liability" insurance coverage for its policyholders. Information may be requested from DPIC at P.O. Box DPIC, Monterey, California 93942 or, by telephone, (408) 649-5522.

New VP At Widom Wein Cohen

Kenneth R. Burkhalter, a veteran facilities management executive, has joined the Santa Monica-based firm of Widom Wein Cohen as vice-president. Burkhalter formerly was manager of facilities engineering and construction for Quotron Systems, a subsidiary of Citicorp.

Reconstruction Award To Whisler-Patri

Renovating the landmark Metropolitan Life Insurance Building in San Francisco into the 336 room Ritz Carlton Hotel has brought new recognition to Whisler-Patri's San Francisco office, this time the "Building Design & Construction's Eight Annual Reconstruction Award." Renovated for Nisso Development Co., Ltd., the total project is 440,000 square feet.

Valencia Getting New Town Center

There's 680,000 square feet in the new "Valencia Town Center," designed by RTKL with Paul Jacob, AIA as principal-in-charge. Anchored by May Company and Sears, with J.C. Penney and others, the project is a landscaped town plaza with an open air rotunda linking the retail center with the community of Valencia's planned main street.

Kaiser Permanente Fontana Facility Underway

Two new 7-story medical office buildings are under construction in Fontana as part of the Kaiser Permanente primary care centers, it was announced by William E. Malcomb, AIA, of Ware & Mealcolm Architects, Inc. Over 800,000 square feet, construction is expected to complete in 1993.

COMMITTEES

Design Committee Invigorates Creative Juices

The first meeting of the new AIA Design Committee was held Thursday, March 26, at the office of Keating, Mann, Jernigan, Rottet, in downtown, and attended by 35 curious AIA members and associates. Richard Keating and his design team showed their design process for the RTD Office Building design competition. The building is sited in an area behind Union Station which is slated for major mixed-use and high-rise development within the next twenty years. The ensuing discussion centered around urban design problems in the downtown area and the appropriateness of design competitions in general, for clients and architects alike.

The intent of the Design Committee is to provide a forum for practitioners to discuss design issues and reinvigorate their own creative juices. The first series of meetings

are to be held at the offices of various members, who will present a chosen project. The committee aims to expand to include symposia and workshops and hopes to increase awareness and discussion of design issues, in readiness for 1994.

Upcoming meetings include:

April 23, at the office of John Mutlow, who will present a recently-designed farm workers' housing project,
May 28, at the office of Koning-Eizenberg,
June 25, at the AIA, a presentation by Rebecca Binder, AIA.

July 23, at SDA, a presentation by Kate Diamond, AIA.

The Design Committee is co-chaired by Aaron Betsky, Assoc., AIA, Lisa Wightman, AIA, and James Ehrenclou, AIA. All meetings start at 7:30 pm. All AIA members are encouraged to join and participate.

A special event has been scheduled for December 3, to be co-sponsored by the AIA Urban Design Committee. It will be a "First Thursday" event at the PDC and will be open to the general public.

1994 CONVENTION

The Los Angeles Chapter of AIA will celebrate the 100th anniversary of its founding on July 27, 1994. The original Charter of 1984 created a "Southern California Chapter," which encompassed the area from Bakersfield to San Diego. We are in the process of Celebrating, in a BIG WAY, this great event and we need your help. The Centennial Committee is being organized by Kate Diamond AIA, current Vice President and President Elect for 1993. There are many opportunities for your participation, examples are the Committees on Exhibits, Publications, Maps, Tours, Public Events, Public Relations and Press Contacts. To sign up and join the fun, contact the Centennial Celebration, c/o AIA Los Angeles, 3780 Wilshire Blvd., 9th Floor, Los Angeles, CA 90010.

Convention Committee

The Convention Committee is currently gearing up under the guidance of Larry Chaffin, AIA. If interested in serving on the

committee, please contact the chapter office. DENSITY DEBATE

The AIA, along with the American Planning Association and 20 other organizations, is co-sponsoring a symposium on density on Friday, April 24, 1992 at The Castaways in Burbank. "Challenging the Dogmas" will analyze the issue of density from the perspective of five stakeholder groups: developers, government officials, social equity proponents, environmentalists and homeowner activists. Kate Diamond, AIA Section-Director Elect, will frame the issue in the opening speech; and world-renowned futurist Hazel Henderson will present the keynote address. Morning and afternoon panels of key leaders will focus on ways to build consensus around this most complex and controversial topic, and will present the latest research and case studies on the topic. The conference costs \$48.00 for the entire day (8:30 a.m.-4:00 p.m.), and includes a continental breakfast, lunch, and a reception after the symposium. Registration is limited. For reservations, call Joe McDougall at Michael Brandman, (213) 622-4443, or send a check to: Joe McDougall, Michael Brandman Associates, 606 South Olive Street, Suite 600, Los Angeles, CA 90014.

CALL FOR PACIFIC RIM ARCHITECTS

In 1994, the year LA/AIA celebrates its centennial, the National Convention will be held in Los Angeles. To complement the profession-oriented focus of the Convention, the AIA/LA Centennial Celebration Committee is planning a public-oriented Festival of Architecture.

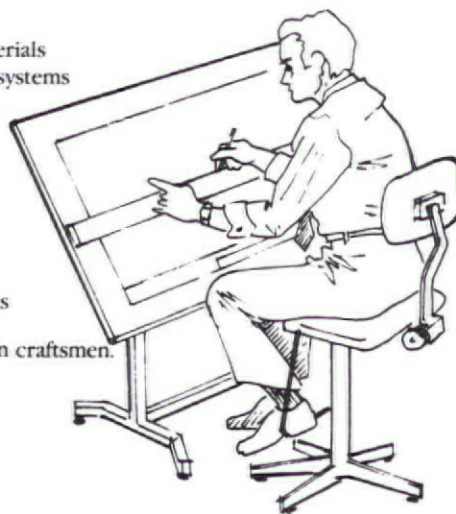
Amongst many events planned for the festival - taking place March, from WestWeek, through June - is a series of exhibits about the LA link to the Pacific Rim. The Organizers, the International Practice Committee, would like to hear from Chapter members about projects (completed or on the boards) for Pacific Rim countries, or projects by Pacific Rim developers or architects in Los Angeles. If you have this information, or would like to help with the

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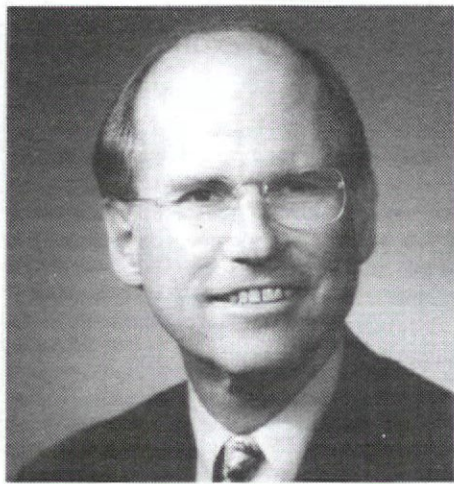
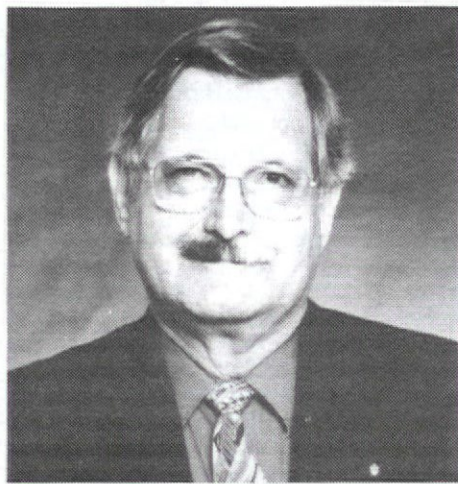
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Chapter News and Notes



Good Fellows

Eight members of AIA Los Angeles have been elected to the College of Fellows architects: **Donald C. Axon FAIA; Lawrence Chaffin Jr. FAIA; Wing T. Chao FAIA; Marvin J. Malecha FAIA; Eric Owen Moss FAIA; Virginia W. Tanzmann FAIA; Johannes Van Tilburg FAIA; and C. Gregory Walsh FAIA.** They are shown clockwise from top left:

The consistent and dedicated services of **Donald C. Axon FAIA** have had a vital and effective impact on both the Institute and the profession at large. As President of the Los Angeles Chapter, he helped it win world-wide recognition through the international L.A. Prize competition. A substantial increase in membership earned him a National AIA Award. With a professional focus in health-care facilities, Axon is a long-time activist in the National Committee on Architecture for Health; as chair, he initiated programs for the international exchange of information on health-care architecture. As board member of the national, multi-discipline Forum for Health Care Planning, he has been a leader in the development of major outreach programs from the architect's perspective, resulting in new solutions to health-care design and delivery. Representing the profession on the California Building Safety Board, he has addressed important architectural issues on the state level, and authored a paper on the non-structural effects of earthquakes on hospitals, including a checklist to ensure continuity of operations following seismic activity.

As President of the California Board of Architectural Examiners and a board member of NCARB, **Lawrence Chaffin Jr. FAIA** has improved the state of architectural licensing and reciprocity. He created and chaired the first Los Angeles City Design Review Board, which is responsible for enhancing design quality in the city. He has also developed a California architectural licensing examination, which has been given to 12,600 candidates. He completely revised the California architectural oral examination required for state licensure, which is taken annually by 1,400 candidates. He created a professional liability report that aided architects practicing in California and revised the "Consumer Guide to Hiring an Architect," of which 30,000 copies have been sent to public and private groups. Nationally, Chaffin restored national architectural licensing reciprocity and designed the process whereby qualifying California architects can obtain NCARB certification. He also wrote a Los Angeles city ordinance creating the city's first Design Review Board. Chaffin is the chair of the Host Chapter committee for the 1994 national AIA convention.

Wing T. Chao FAIA is currently chief corporate architect and senior vice president of Disney Development Company, responsible for the master planning and development of Disney real estate holdings in Florida, California, Euro Disneyland, and other locations worldwide. Chao joined Disney in 1972 at Walt Disney World in Florida, where he was instrumental in the master planning of Lake Buena Vista Communities. In 1974 he moved to WED Enterprises, the design, engineering, and construction arm of Walt Disney Productions in Glendale, California, where, as Manager of Land Use Planning, he participated in the planning of EPCOT Center and related transportation studies. He is past president of both the AIA student chapter and the Architecture Association, both at UC Berkeley.

Marvin John Malecha FAIA is Dean of the School of Architecture at California State Polytechnic University, and is credited with stabilizing a young college program through vigorous faculty recruitment and expansion of college programs, including international research and study, environmental study, archival collections and community-based studios. Malecha has served as President of the Association of Collegiate Schools of Architecture and the California Council of Architectural Education. He serves on the National Architectural Accrediting Board, the AIA/ACSA Research Council, the AIA Architects in Education Committee, the Master Jurors of the National Council of Architectural Registration

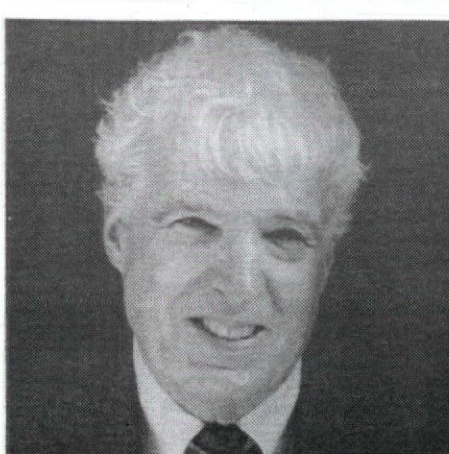
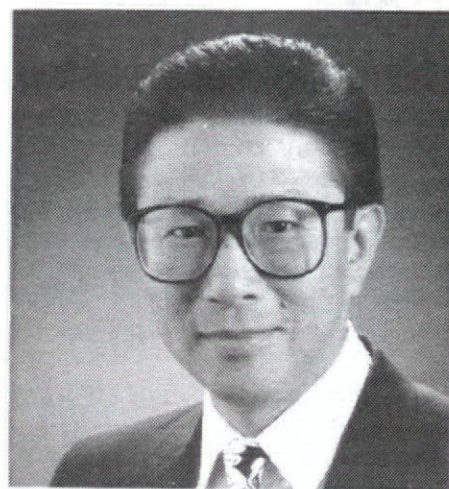
Boards and the Educational Equity Task Force of the California State University System. He is author of *The Fabric of Architecture, Learning About Architecture, Essays on Architecture, The Design Studio, The Study of Design and The Form of Performance.*

Through his powerful designs, **Eric Owen Moss FAIA** has become a major force in the field of architecture. He has received numerous AIA awards and has exhibited work in London, Tokyo and Vienna. He has taught at Harvard, Yale and SCI-ARC, and has lectured at the Smithsonian Institute. Rizzoli recently published a monograph on Moss' buildings and projects. Writing in *Architectural Record*, Charles Gandee said of Moss that he "appears to be committed to forging his own idiosyncratic way in the pursuit of contemporary American architecture that is committed to speaking not only to but of the century of which it is such an essential part."

Committed to improving the quality of life, and possessing the ability to inspire others, **Virginia Ward Tanzmann FAIA** has combined a successful architectural practice with leadership in the community, the profession and the arts. She has risen to the presidency of nearly every organization with which she has been involved, including Volunteer Center of Los Angeles, YWCA of Los Angeles, Association for Women in Architecture and USC Architectural Guild. Her office is listed among the "100 Largest Woman-Owned Businesses in Los Angeles County." She is a nationally recognized expert on affordable housing. Promoting women's professional opportunities, Tanzmann chaired AIA's Task Force on Women, was a founder of California Women in Environmental Design and is active with the International Union of Women Architects and serves on the Advisory Council of East Los Angeles College Department of Architecture.

Johannes Van Tilburg FAIA has pursued a commitment to housing design since founding his firm in 1971. His practice, in the crucible of Los Angeles' urban transformation, has provided leadership in articulating the challenge of integrating housing back into the urban core. Van Tilburg's professional interest in housing can be traced to his native Holland, where the belief that every Dutch citizen has the right to good housing has been law since 1901. While endeavoring to raise the standard of housing design in California, he has also led the way to keep good housing within reach of as many people as possible. He is a proponent of mixed-use development, believing it holds great promise for urban areas, and has engaged in dialogue on this subject both locally and nationally. Several of his projects have been recognized for having set new standards in this type of development in Los Angeles.

As an essential collaborator in a provocative practice, **Charles Gregory Walsh FAIA** has reconsidered programmatic dimensions, taken risks, and probed beyond previous limits the boundaries of contemporary architecture. The courage to challenge well-established convention separates Walsh from the main-stream professional. He has been project architect or project designer on most of the projects which first brought national recognition to the Gehry office. New theories about architecture have emerged as work has progressed. Implicit in Walsh's work is the understanding that the architect's role, as a participant in the family of artistic disciplines, is far greater than that of simply coexisting with painters or sculptors. It is a synergistic, active participation with those arts to achieve an architectural aesthetic which is transformed by fine art as much as through the historic continuity of architecture itself.



What We Do Here . .

As one of the 'Seven Sister' Chapters in the AIA, AIA/Los Angeles is constantly growing improving. We now have 45 committees to serve the membership needs, most of them meeting in the Chapter offices in the Wilshire Theatre Building on the 9th Floor. The Seven Sisters (Boston, Chicago, Dallas, Houston, Los Angeles, San Francisco, New York) are the largest in AIA.

It is difficult to explain how long it takes to respond to the 135 phone calls we received in one day, or find guide books for the visitors from around the world; package and ship the documents that account for \$55,000 worth of annual income to the chapter. We have added a layer or two of program since I came on board last June. The Convention Committee is coming up to speed for the 1994 May 13-16 National Event and the Centennial Committee is working side by side for a grand Celebration of Architecture as part of the 100th anniversary of the founding of the Southern California Chapter on July 27, 1894. Larry Chaffin, FAIA is the Chair of the Convention Committee and Kate Diamond, AIA is the Chair of the Centennial Celebration, in addition to serving this year as Vice President of the Chapter and President for 1993.

Other things we do here . . . provide Coffee and Conversation every Tuesday morning at 10:00 a.m. for those in the profession currently seeking employment. This hour of informal meeting provides a place and time of exchange ideas, contacts, interview reports and possible opportunities in the design and construction industry. The office maintains a job file book and a resume file as part of our service to the membership. We are establishing a photo gallery of all of the past presidents of the Chapter as part of our Centennial Celebration. We will run a list of those we need in a few months and perhaps be able to complete the entire set. We will do the easy ones first and then ask for your help to find the difficult photos. The Masters Series at LACMA is off and running - we will see you there? This is a great public service brought to your city by the Los Angeles County Art Museum through the Director of Education, Wm. Lillys and your LA Chapter President, Richard Appel. It is a star-studded list of modern architects presented at the Auditorium of the Museum. Please stop in for a visit to the Chapter office. It is a nice place.

Ann Stacy, Hon AIA, Executive Director

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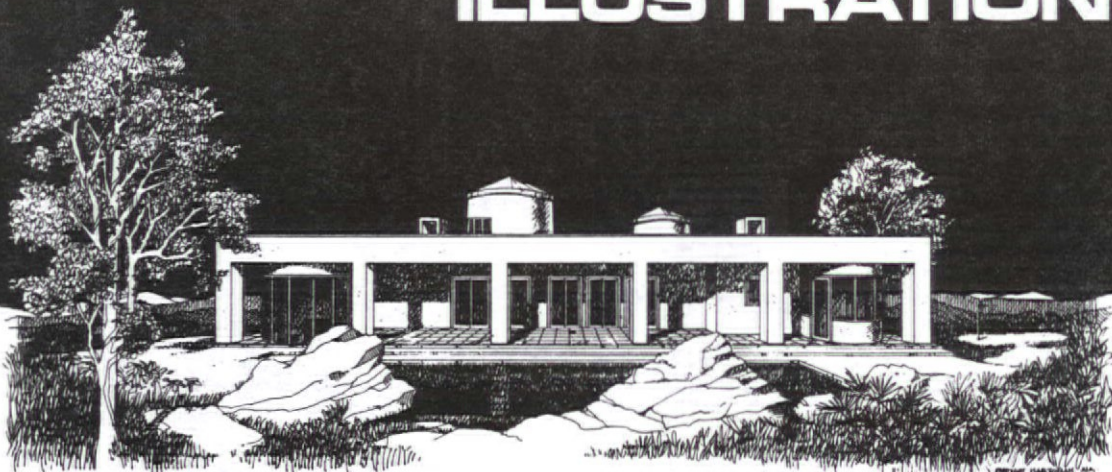
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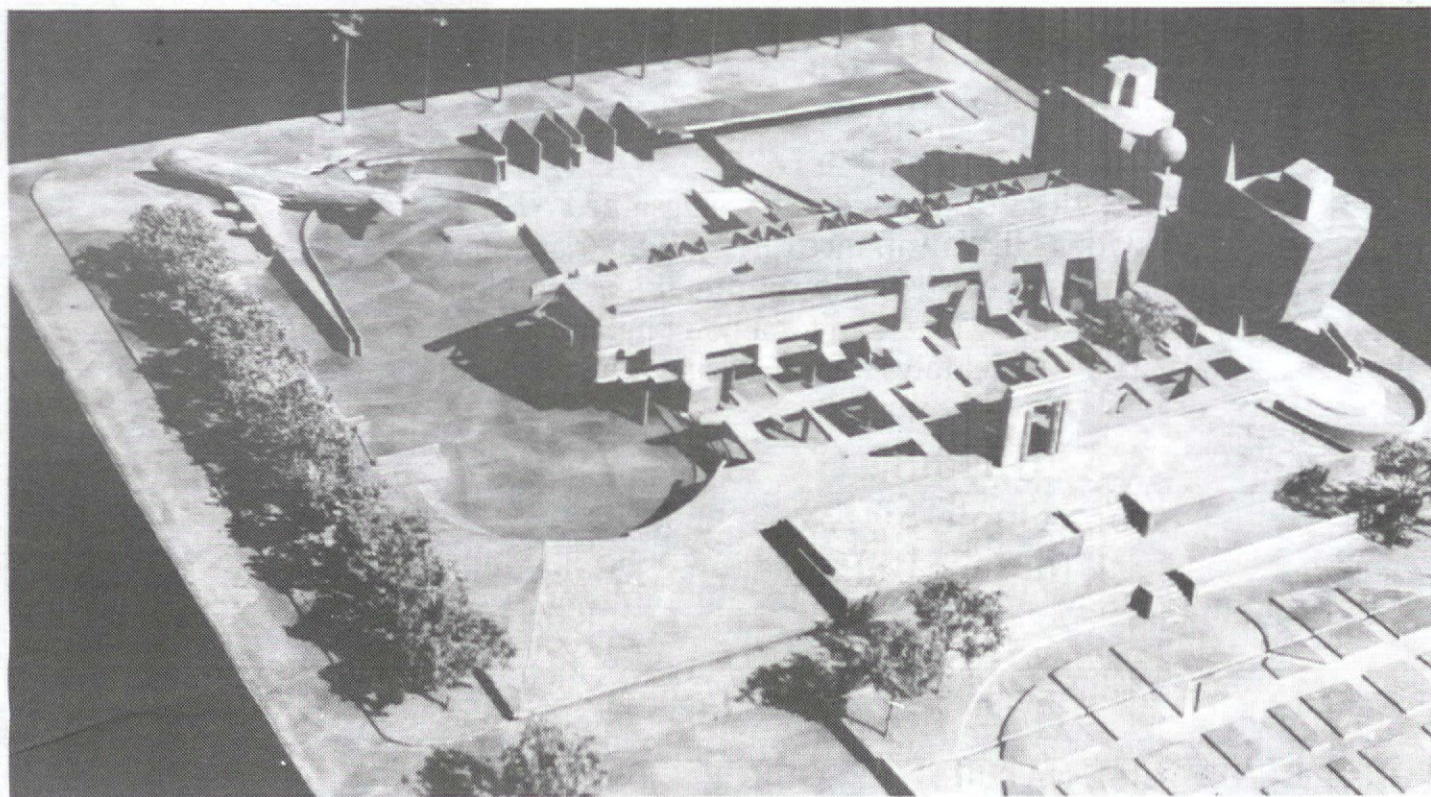
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Cover: Richard Neutra on terrace of the Cal Poly Research Institute, 1965 (formerly VDL house), photographed by Julius Shulman. Quote from *Survival Through Design*, 1954, Neutra's seminal book.

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L.A. ARCHITECT



Model of Morphosis USC Science School scheme

MORPHOSIS WINS SCIENCE SCHOOL DESIGN COMP

Morphosis is the winner of a design competition to build a science-oriented elementary school at Expo Park, in the shadow of Frank Gehry's Aerospace Museum. The \$11.4 million project was the subject of an invited competition of 11 architects.

The Morphosis scheme pleased the jury with a strong relationship to both Gehry's museum and the Victorian rose garden of Expo Park. Siegel/Diamond Architects and Arthur Golding & Associates took the second and third places respectively.

Siegel/Diamond proposed a strongly axial plan that took as its point of departure the DC8 jet that exists on the site. Golding's scheme was notable for preserving the west wall and roof trusses of the existing Armory building, which had been largely demolished in the other schemes. John Mutlow AIA, who directed the competition, said the jury decision is only the first of several approvals that the project must win. The three premiated are next to be considered by the city's school board and a state board that allocates funds for school construction.

(See pages 6-7 for the three premiated schemes).

Plan and section of Kaplan McLaughlin Diaz' master-plan for the RTD.

OLYMPIC PICKED FOR METRO RAIL ROUTE

The controversy over Metro Rail routes in the Miracle Mile area reached a critical point on March 23, when the Los Angeles County Transportation Commission said it favored the Wilshire Boulevard route for the future Orange Line subway, but approved the rival Olympic Boulevard route instead. While the decision is binding, the board approved a motion by member Marvin Holen stating, "it is essential for the (commission) to provide Metro Rail service to the Miracle Mile area and the complex of museums on Wilshire Boulevard east of Fairfax." In the same motion, Holen urged the transit commission, the City of Los Angeles and Congress to "work toward the resolution of environmental issues which would permit the evaluation of alternative alignments" and "return the line to Wilshire Boulevard at the Miracle Mile...."

The skewed nature of LACTC's decision—approving one route while expressing preference for another—reflects the effect of federal legislation that put Wilshire Boulevard off limits for Metro Rail construction. In 1985, a spontaneous explosion of methane gas at Beverly and Fairfax caused widespread anxiety about possible hazards stemming from subway construction or operation. Shortly after, Rep. Henry Waxman authored legislation that banned subway construction in the Wilshire area because of the methane hazard. Despite that apparent danger, many architects and urban designers have continued to push for the Wilshire route, citing the boulevard's importance as both a corridor and destination.

The proposed Wilshire route is lined with office buildings, hotels and such regional attractions as Farmer's Market and Los Angeles County Museum of Art. Critics claim that routing the subway along the low-density Pico-San Vicente would defeat the purpose of mass transit, since the route may attract 30% to 50% fewer riders. And they argue that the Wilshire route would save about \$210 million in construction costs, or the cost of one mile of additional subway construction made necessary

by the Pico-San Vicente route. The AIA Los Angeles Chapter has endorsed the Wilshire route.

Kate Diamond AIA, who testified at the March 23 hearing on behalf of the chapter, said later in an interview that concerned designers should continue "to urge LACTC to work with the Congressional delegation to revise the federal funding language so that Wilshire can be reconsidered." Diamond also said that the politics of land use, not public safety, underlay the Waxman legislation. "The real issue was underlying fears about what Metro Rail meant to communities," including whether rapid transit would be a rationale for increasing density. "Those are some legitimate concerns," said Diamond, "but they should be addressed by specific plans for the areas around the stations." Some supporters are encouraging a letter-writing campaign to both Waxman and Rep. Julian Dixon, who have jurisdiction over the Mid-city area. People interested in helping change the federal legislation can contact James McCormick at (310) 459-8516.

RTD Plans Mall And Housing At Alvarado

The Los Angeles Rapid Transit District unveiled a master plan in March for a massive mixed-use development above the Red Line station at Wilshire and Alvarado. The proposal represents the first fruits of a transit policy to create income-generating projects at light-rail stations.

Because transit officials envision high density development at several major intersections, the stations represent a set of unusual urban-design challenges. The MacArthur Park proposal is notable for both its large scale and an ambitious program of public spaces. The master plan by Kaplan McLaughlin Diaz, in association with Barrio Planners, calls for more than 250,000 square

feet of retail on two levels, and up to 300 housing units, on a twelve-acre site. A plaza opening on Alvarado leads to the underground station, while the street level features a retail-lined pedestrian street leading to a circular plaza 200 feet in diameter. The design must go through a set of public hearings and an environmental impact report. RTD plans to issue a request for proposals to developers later this year. Separately, about 20 firms have been shortlisted to compete for station design at three Hollywood sites: Hollywood-Vine, Hollywood-Highland and Hollywood-Western. The Los Angeles County Transportation Commission is expected to choose three design teams in April.

