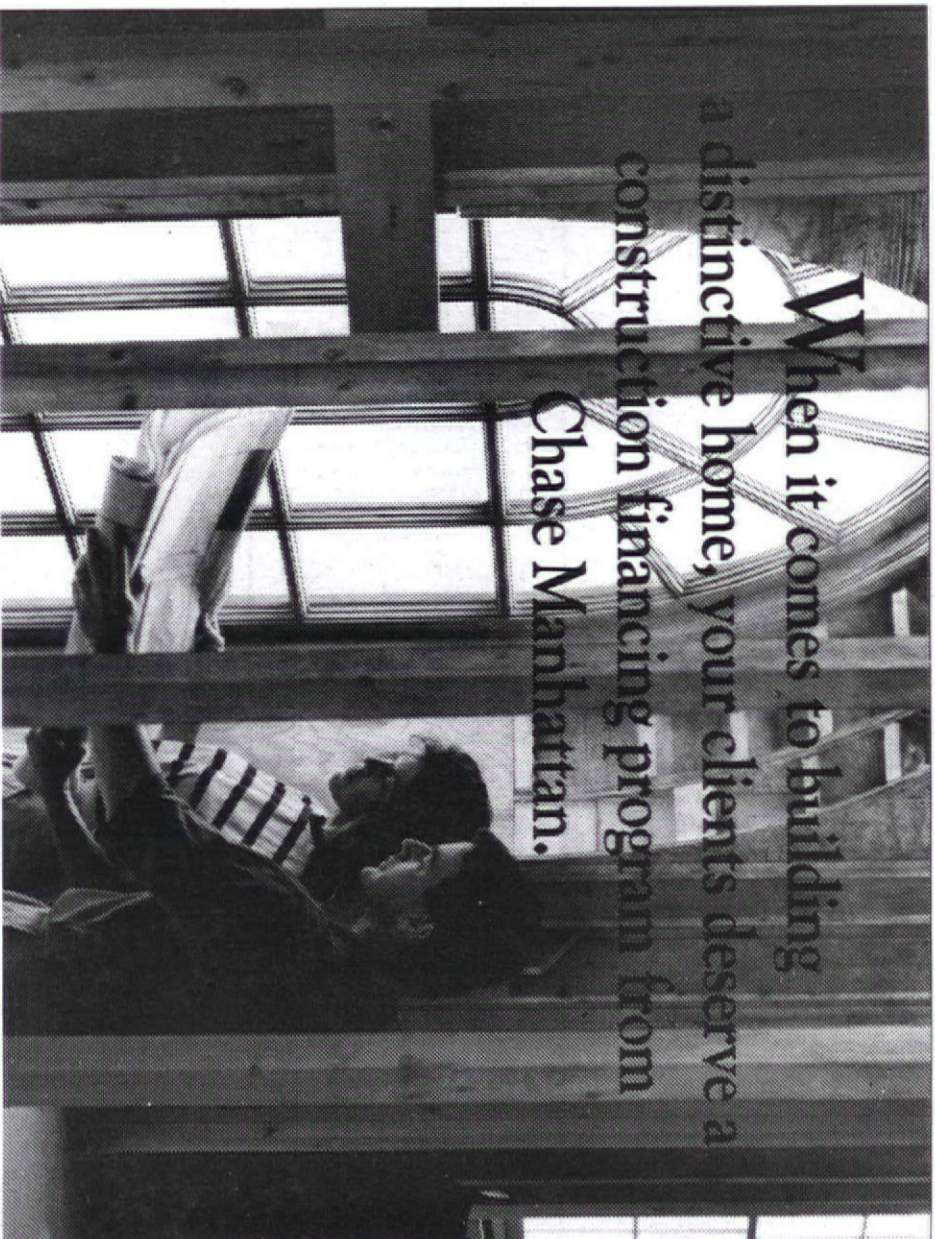


When it comes to building a distinctive home, your clients deserve a construction financing program from Chase Manhattan.



CHASE has designed a construction financing program to meet your clients' distinctive homebuilding needs. A program that offers your clients the convenience of three types of financing:

- Land Acquisition Financing
- Construction Financing
- Permanent Financing

And when your clients secure their construction financing from Chase, they can be assured of receiving outstanding advantages.

Advantages that include substantial loan amounts from \$250,000 to \$2 million or more, if they qualify. Competitive interest rates. Prompt loan decisions.

And sensible closing costs.

In fact, your clients have the additional advantage of dealing with one construction financing specialist throughout the entire financing process. A dedicated Chase professional who is experienced in custom home financing. And someone who will work closely with your clients to assess their needs, help them meet their financing goals and expedite their loan approval.

Chase construction financing specialists are experienced in first mortgage financing and will commit to permanent financing at the time the construction loan is approved.

Chase also has a variety of first mortgage products to suit your client's individual needs and financial situation.

So give your clients some sound advice when it comes to designing a custom built home. Refer them to Chase Manhattan today.

For more information, simply contact the office listed below or any of our six offices conveniently located throughout the Los Angeles area.

Chase Manhattan today.

CHASE MANHATTAN
PERSONAL FINANCIAL
SERVICES

CHASE MANHATTAN.
PROFIT FROM THE EXPERIENCE.™

Chase Manhattan of California

Encino: 818-501-6491

4252

Loans will be made pursuant to a California Department of Corporations Consumer Finance Lender License. A Chase real estate loan is secured by the property. © 1992 Chase Manhattan Financial Services, Inc.

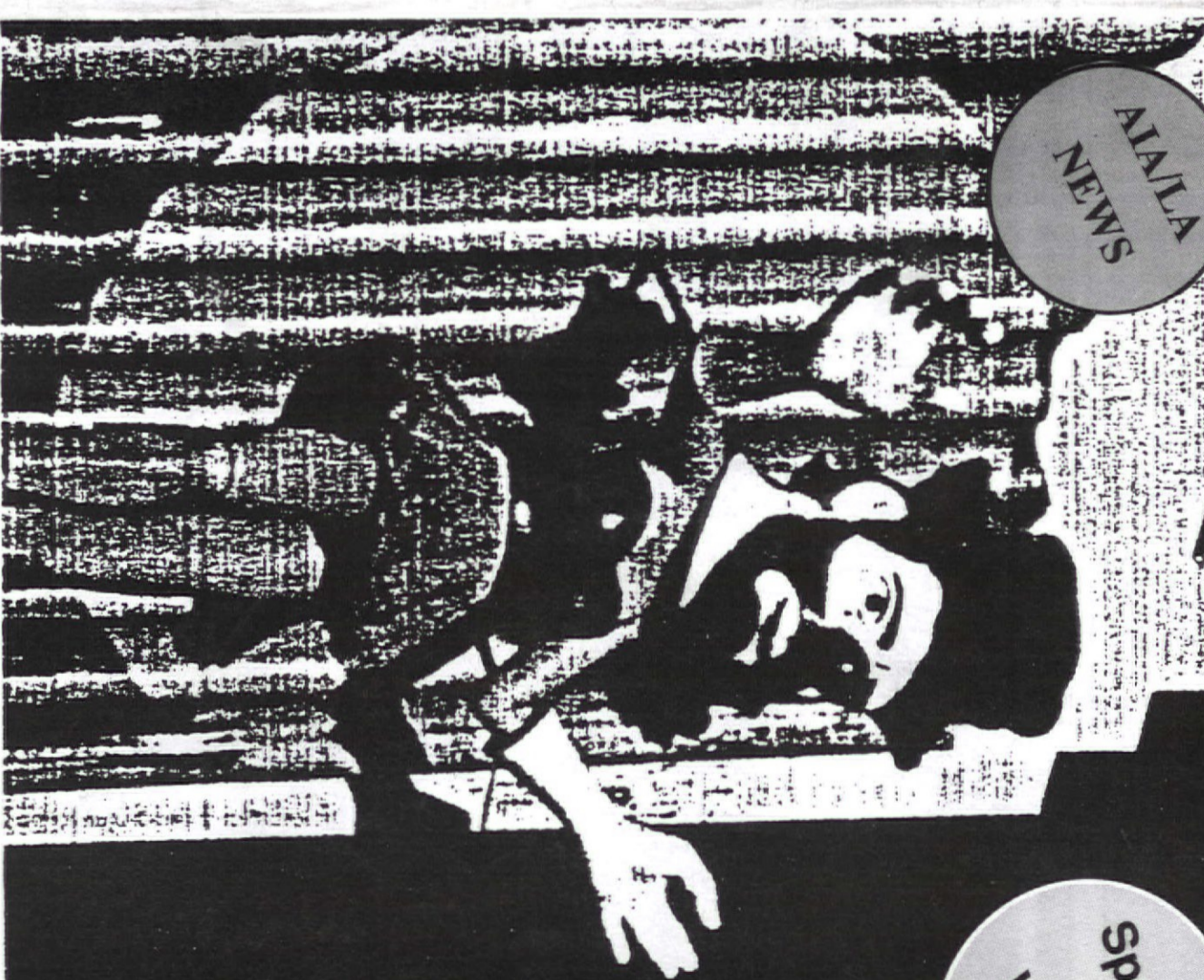


L.A. ARCHITECT

AIALA
NEWS

Spotlight
On
VENICE

Preservation
Round-up



PUBLISHED BY THE LA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

MAY

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

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

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

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.

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

Weekend Saturday 2

Exhibition Dwellings: Paintings by Deda Jacobsen and Inner Image: Conceptual Art by Legally Blind Adults. Junior Arts Center Gallery, Barnsdall Art Park, through June 7. Conversation with Deda Jacobsen 3pm. 213/485-4474.

ARE Seminars

Sunday 3

Alumni Day UCLA Graduate School of Architecture and Planning. Perloff Hall, UCLA. 10am to 1pm. 310/206-0550.

Monday 4

AIA/LA 94 Centennial. 6pm.

Tuesday 5

AIA/LA Urban Design Committee. 6:30pm.

Wednesday 6

AIA/LA Finance Committee 3pm.
Executive Committee 4pm.

Thursday 7

AIA/LA Urban Design Committee 6:30pm.

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

Lecture An Architecture of Six Contradictions, with Rob Wellington Quigley, Principal, Rob Quigley Architect, UCLA Lecture Series, Perloff 1102, 7:30pm. 310/825-7858.

Lecture Entertainment Tonight: Designing the Home Theater through ASID, Pacific Design Center First Thursdays Lecture Series, Center Blue Conference Center, Floor 2, 5:30pm to 7pm. 310/657-0800.

Weekend

Saturday 9

ARE Seminars

Sunday 10

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.; Charles Gwathmey, Principal, Gwathmey, Siegel & Associates, followed by a special viewing of the exhibition. UCLA Dickson Auditorium, 3pm to 6pm. 310/825-3791.

Monday 11

AIA/LA Historic Preservation Exhibition. 6:30pm

B.Arch Thesis USC Helen Lindhurst Architecture Gallery. Watt Hall. Monday through Friday, 10am to 6pm. 213/740-2723.

Lecture Death and Life, in That Order, in Peale's Museum, Getty Center for the History of Art and the Humanities Series, by Susan Stewart, Temple University, 1210 Fourth St., Santa Monica, 7:30pm. 310/458-9811.

Lecture Growin' Up Around Richard Neutra: Recollections of an Environmental Doctor, by Raymond Richard Neutra, M.D., Dr., PhD. Cal Poly Pomona Lecture Series, Environmental Design Main Gallery, Building 7, 7:30pm.

Tuesday 12

AIA/LA Associates. 6:30pm

Class Schinnerer's Design Professionals Liability Course, Marina del Rey Marriott, 9am. to 4:30pm., 301/951-5456. \$175.

Wednesday 13

AIA/LA LA Architect 7:30am.

AIA/LA Interiors #4, Pacific Design Committee. 6:30pm

Film A Zed and Two Noughts, Getty Center for the History of Art and the Humanities Series, by Peter Greenaway, with a discussion between novelist Kathy Acker and Susan Stewart, Laemmle's Monica 4-Plex, 7:30pm. 310/458-9811.

Thursday 14

CCAIA Executive Committee Oakland.

Lecture Berlin and New York: Should Socialism Matter?, featuring Peter Marcuse (Columbia University; Harvey S. Perloff Visiting Professor, ULCER) and Burn Flail (University, Berlin.) ULCA Lecture Series, Parlor Hall, room 1234-A, 5:30pm. 310/825-8957.

Friday 15

CCAIA Board of Directors Oakland.
Seminar Arbitration & Mediation Day 1992 at the Hotel Del Coronado. Registration information phone 619/239-3051.

Weekend Saturday

AIA/LA Historic Preservation Committee Trip to Catalina.

ARE Seminars

Sunday 17

Workshop Macromind Director 3.0. UCLA Extension, Westwood Village Center, offered in two sections in May and June. 310/206-1422. \$352.

Monday 18

AIA/LA River Committee. 6:30pm

Lecture Postcolonial Seductions and the Multicultural Fetish featuring Emily Apter, French & Italian, UC Davis. 1210 Fourth St., Santa Monica, 7:30pm. 310/458-9811.

Tuesday 19

SAA Labor Law Seminar

Workshop Chorale Poetry Arrangements: Words to Music with Essex Hemphill, Activist/Poet, Philadelphia. Highways, 1651 18th St., Santa Monica. 310/453-1755.

Wednesday 20

AIA/LA Board of Directors 5:30pm.

Film Tongues United by Marlon Riggs, Cultural Worker, Journalism, UC Berkley, Laemmle's Monica 4-Plex, 7:30pm. 310/458-9811.

Thursday 21

AIA/LA Health Committee 3:30pm.

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

James Stirling RIBA, LACMA, Bing Theater

Lecture Recent Work, featuring Laurie Olin, Principal, Hanna/Olin, UCLA Lecture Series, Dodd 147, 7:30pm. 310/825-7858.

Weekend Saturday 23

AIA/LA Health Committee site visit.

Exhibition Matt Mullican: The Spectrum of Knowledge Park Wing Gallery, Santa Barbara Museum of Art, through July 19. 805/963-4364.

Monday 25

Memorial Day. Office Closed.
AIA/LA Codes Committee 5pm.

Tuesday 26

Workshop Introduction to the Mac. UCLA Extension workshop #1, Westwood Village Center, 8am-12 noon. 310/206-1422. \$215.

Lecture On the Autobiographical Impulse in Comix featuring Art Spiegelman, Comix artist, 1210 Fourth St., Santa Monica, 7:30pm. 310/458-9811.

Wednesday 27

AIA/LA Membership Committee. 4pm.

Workshop Introduction to the Mac. ULCER Extension workshop #2, Westwood Village Center, am-12 noon. 310/206-1422. \$215.

Exhibition Of Arum and Partners California. UCLA Parlor Hall Gallery, through June 12. 310/825-7858.

Film xCxHxExRxRxEsSx by Ken Jacobs, filmmaker, New York, Laemmle's Monica 4-Plex, 7:30pm. 310/458-9811.

Thursday 28

Workshop Introduction to the Mac. UCLA Extension workshop #3, Westwood Village Center, 8am-12 noon. 310/206-1422. \$215.

Lecture/Tour Public Art in Downtown Los Angeles, UCLA extension building, 7-10pm. 310/206-1423. \$150 includes tour June 4.

Friday 29

AIA/LA Design committee.

June 1

AIA/LA 94 Convention Committee. 6pm.

Open House Computer Graphic and Graphic Design Program UCLA Extension, Kinsey Hall 6:30pm. 213/206-1422.

Lecture Narrating Objects: Cultural Production in Israeli Pioneer Settlement Museums, featuring Tamar Katriel, Education, University of Haifa, 1210 Fourth St., Santa Monica, 7:30pm. 310/458-9811.

June 3

AIA/LA Finance Committee. 3pm.
AIA/LA Executive Committee. 4pm.

June 4

AIA/LA Urban Design Committee. 6:30pm.

Tour Public Art in Downtown Los Angeles, UCLA Extension, 10am-4pm. 310/206-1423. \$150.

June 9

AIA/LA Associates. 6:30pm.

June 10

L.A. Architect Editorial board meeting. 7:30pm.

June 11

E. Fay Jones, LACMA, Bing theater. 8pm.

June 12

Conference Malibu Conference on Architectural Practice, produced by CCAIA, Pepperdine University, 12

noon-1pm Sunday, June 14. 800/886-7714. \$200.

Weekend June 13

L.A. Architect Retreat

June 15

AIA/LA River Committee. 6:30pm.

June 18

AIA/LA Health Committee. 3:30pm.

June 19

AIA National Convention, Boston.

June 24

AIA/LA Codes Committee. 5pm

June 25

AIA/LA Design Committee. 7:30pm.

ARCHITECTURAL DESIGNER-PLANNER

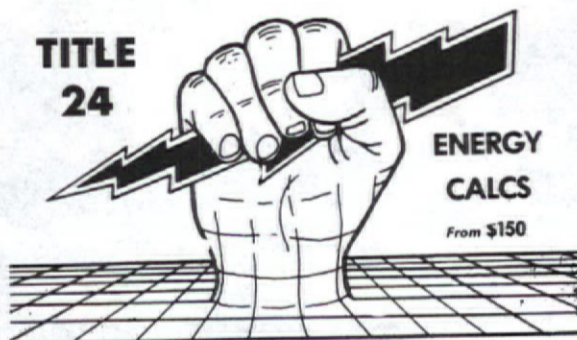
A dynamic A/E firm with a growing health care practice has an opening for a Designer/Planner. Successful candidate will have 7-12 years of design/planning experience; strong portfolio reflecting significant accomplishments with large hospital projects; excellent presentation skills and demonstrable career commitments to health care planning. Minimum BARCH and registration required.

If you desire to participate in/lead design team efforts for the planning of large state-of-the-art facilities and meet the stated requirements, please respond to:

SH&G/Southwest, Inc.
Attn: M. L. Medici
1001 N. Central Avenue, #300
Phoenix, AZ 85004
Equal Opportunity Employer M/F/H/V

RGA

**TITLE
24**



**ENERGY
CALCS**
From \$150

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

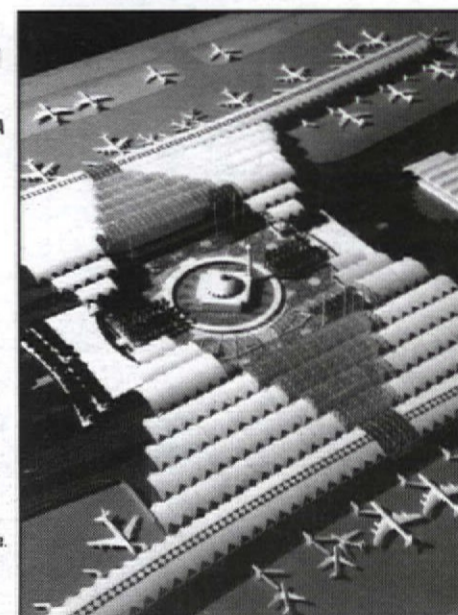
2730 Wilshire Boulevard, Suite 617, Santa Monica, CA 90403
310-828-3345

SCALE MODELS

Project:
JEDDAH AIRPORT
Architect:
HELLMUTH OBATA & KASSABAUM, INC.
Developer:
INTERNATIONAL AIRPORTS PROJECTS, SAUDI ARABIA



GLENN R. JOHNSON
SCALE MODELS
321 W. Chapman Ave.
Orange, CA 92668
714/538-9428



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

Architecture for Education, Norberto R. Martinez, AIA (213) 306-4708; **Architecture for Health,** Richard Cheval, 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 Hueltle 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,**

Mana 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. Gooffron (213) 278-1915; **Sandcastle Competition,** Andrew E. Althaus (805) 496-1101; **Student Visions for Architecture,** Jeffrey T. Sessions (213) 933-8341;

Districting, Gregory Villanueva, AIA (213) 727-6086; **Ethics,** Herbert Wiedoeft, AIA (213) 413-3131; **Fellowship Nominations,** Norma M. Sklarek, FAIA (213) 454-7473; **Library,** James R. Combs, AIA (213) 388-1361; **Long Range Planning,** Rex Lotery, FAIA (213) 208-8200; **Membership,** Robert H. Uyeda, AIA (213) 250-7440; **Membership Directory,** Janice J. Axon, HAIA/LA (213) 476-4593; **Mentor's Hotline,** Morris Verger, FAIA-E (213) 824-2671; **Minority & Women's Resources,** Michaela Prde-Wells, AIA (213) 399-1715; **Office Operations & Management,** Joseph M. Madda, AIA (213) 394-7886; **Past Presidents Council,** Donald C. Axon, AIA (213) 476-4593; **Professional Affiliates,** Brad Elder (213) 474-5710; **Students Affairs,** Michael Hrcak (213) 823-4220, 829-2074; **Women's Architectural League,** Maureen Vidler March (213) 661-7907.



Lots On at the PDC

Last month, Pacific Design Center kicked off its "First Thursday" program—a series of seminars on design issues. Each month a different design or allied organization presents a program for all affiliated and non-affiliated architects, designers and allied professionals. The Hollywood influence will be felt on May 7th, when *American Society of Interior Designers* presents "Entertainment Tonight: Designing the Home Theater" featuring a look at the latest components in use. There is no charge for programs, which run from 5:30PM to 7:00 PM (reservations necessary: 310/657-0800, ext. 267)

The AIA closes the series with its program in December.

The AIA Interior Architecture Committee holds "Lecture 4" on May 13th at 6:30 PM. Four Los Angeles project managers will discuss their role in the interior process: Jeff Gingold, LRC systems; Bruce Rutherford, LaSalle Partners; Bob Teubner, Teubner & Brown; Roger Anderson, Zornizer & Associates; Fritz Kastner, Stegeman and Kastner, Inc. Call (213) 380-4595 for reservations and fees.

The Lannan Foundation continues its popular poetry and prose readings with poet Adrienne Rich on May 14th and novelist Amy Tan on May 28th. Readings

start at 7:30pm; call (213)466-1767 for tickets.

Stay tuned in June: "First Thursdays: Commercial Architectural Lighting," June 3rd. "Focus: Healthcare," June 24th. "CCAIA Awards Exhibition," Opening June 15th.

The Pacific Design Center is located at 8687 Melrose Avenue in West Hollywood. General information: (310) 657-0800.

Three faces of exhibit design at the Pacific Design Center, each popular at WestWeek: Top left, "The Art of the Artisans: 'Signe Paris', Parisian Furniture and Decorative Design", organised by the French Trade Commission; Top right, "In the Modernist Tradition: Frank Gehry Explores Bentwood" at the Murray Feldman Gallery, designed by Frank O. Gehry & Associates; Right, "Industrial Elegance", organised by the Steelcase Partnership and Vecta. Photographs by Christopher Dow



TITLE 24 CONSULTANTS

ENERGY ANALYSIS

math/tec

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

WOOD

OUR ONLY RENEWABLE NATURAL RESOURCE

DESIGN & BUILD WITH WOOD

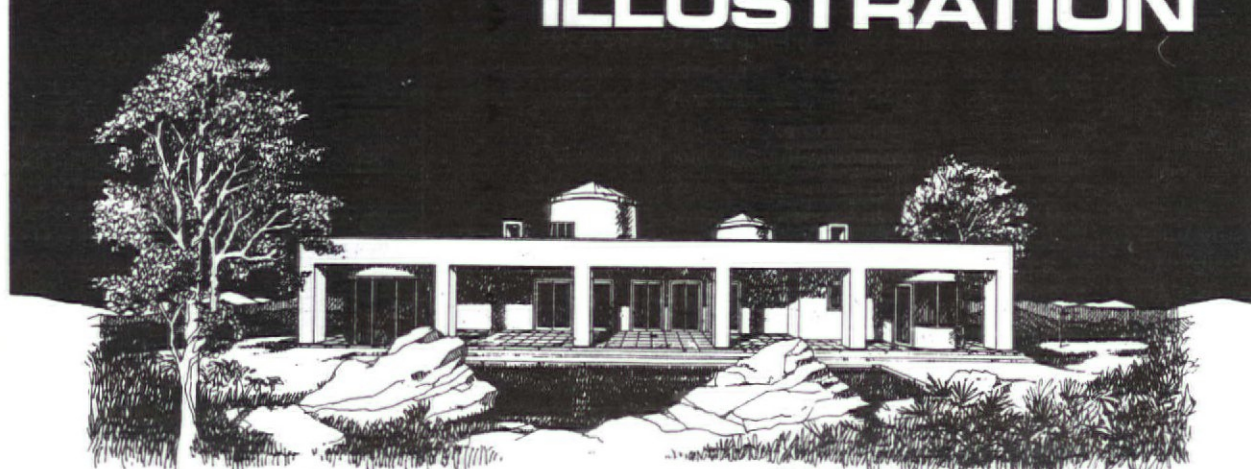
Design Possibilities Limited Only
By Your Imagination

Call us for Information on any Specie

Grade Rule Books, National Design Specs & Other Information

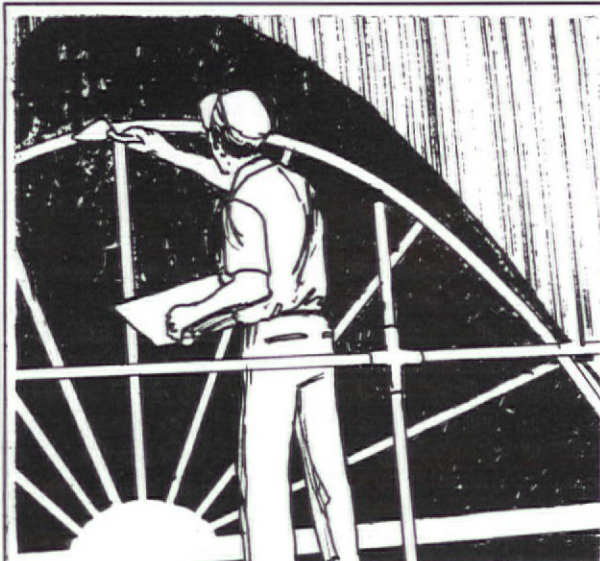
LUMBER ASSOCIATION OF SOUTHERN CALIFORNIA
(818) 965-4344

ARCHITECTURAL ILLUSTRATION



ERNIE MARJORAM

(213) 851-8575



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

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

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

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

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

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



Contact Dick Gorman

plastering information bureau

a division of the Southern California Plastering Institute, Inc.

21243 Ventura Boulevard, Suite 115, Woodland hills 91364
(818) 340-6767

DESIGN COMMUNITY SUPPORTS THE VENICE FAMILY CLINIC

Architects, designers, and artists provide the mainstay of support for the Venice Art Walk and Sweet Chair-ity Design House, two major fundraisers which benefit the Venice Family Clinic.

The Venice Family Clinic at 604 Rose Avenue has provided a broad range of services to the growing numbers of poor and homeless since 1970. The Clinic provides 50,000 free patient visits annually with a staff of 7 paid and 500 volunteer physicians.

The Venice Art Walk, May 30th and 31st, provides tours of over 50 artists' homes and studios in combination with many special exhibitions for about 5,000 visitors. This year's tours will feature Paz Cohen's exhibit of Kinetic Art at Chiat/Day/Mojo; films from the Charles & Ray Eames Archives at their former studio (now Bright Associates' studios designed by Frank Israel), and the studios of Robert Graham, Billy Al Bengston, Charles Arnoldi, Steven Ehrlich, Marvin Rand, Guy Dill and Laddie John Dill.

The main event of the Art Walk is Sunday's self-guided walking and bus tour of artist's studios and exhibitions. It starts at the Westminster School (at 1010 Abbot Kinney Blvd) where the hallways are turned into gallery space for the silent auction, and the playground has been taken over with a food faire, shopping place, cartoon gallery, music and entertainment. Guide books with information about the artists and exhibits provide a map with each site located so a route can be followed or created. Tickets are \$45. Free parking and shuttle service is available at Walgrove, Coeur d'Alene and Broadway Elementary Schools in Venice. Docent tours of small groups visit studios in Venice and downtown L.A. on

both Saturday and Sunday, with lunch at DC3 or the Bradbury Building. Saturday and Sunday's Docent and Art Walk tours are \$95 and require reservations.



This fall the Sweet Chair-ity Design House will be integrated with the clinic's November 1 auction which features artist-made furniture and other functional art. More than 20 interior designers/architects and 15 landscape designers/architects will create and execute designs for designated areas for display to the public during October in the Greer Garson estate on Stone Canyon in Bel Air. Each designer will contribute their own signature style toward this collaboration. Architects and designers planning to participate in the Sweet Chair-ity Design House include Frank Israel, Fred Fisher, David Kellen, Richard Katcov, Anthony Eckelberry, Frank Fitzgibbons, Calvin Abe, Cleo Baldon, and Lise Matthews. The theme of the house will be the integration of design, art, and functional art, particularly the use of The Chair. Art and lighting consultants, as well as trade and gallery participation will contribute to the design and installation of the space. A gallery will display functional art items to be auctioned. Call (310)392-8630 ext.333 for information about the Art Walk, Design House or Clinic.

Ellen T. Cohn

Above: Sweet Chair-ity logo by Sean Adams from April Greiman Inc. Below: The former estate of Greer Garson on the Stone Canyon. Work begins in June when designers lend their skills to renovate more than 32 interior spaces and 24 garden areas.



REVIEWS



The Gas CompanySM

"What now?—That was then...this is now."

"What Now?...", the March 26th program of MOCA's Architecture and Design Council featured designers Saul Bass, April Greiman, and Deborah Sussman in dialogue about their current work and directions in graphic design. The artists, representing three generations at the forefront of innovation in graphics, presented images which have reflected and defined the American culture such as Bass' corporate identities for AT&T, United Airlines, the Girl Scouts, and Warner Communication, as well as, movie titles for "Walk on the Wild Side" and Martin Scorsese's "Cape Fear"; Sussman's environmental graphics for EuroDisney, Disney World, the '84 Olympics, and the Southern California Gas Company; and Greiman's fusion of technology and design with work for Knoll, Vitra, the Pacific Design Center, UCLA, SCI-ARC, Esprit, and Lifetime Cable Television. Arnold Schwartzman, moderator of the panel, challenged the artists to discuss, "What's new in design?" "Is design more business than art?" and "Is the term 'graphic design' applicable today with the technology which is used now?" Thoughtful responses included discussions on the creative process and intuition, work as collaboration, and the juxtaposition of the images and information. Barton Myers, AIA, is the current president of the Architecture and Design Council, a MOCA support group composed of local, national and international architecture and design professionals, and individuals interested in design. Call (213) 621-1733 for information about the council.

Ellen T. Cohn

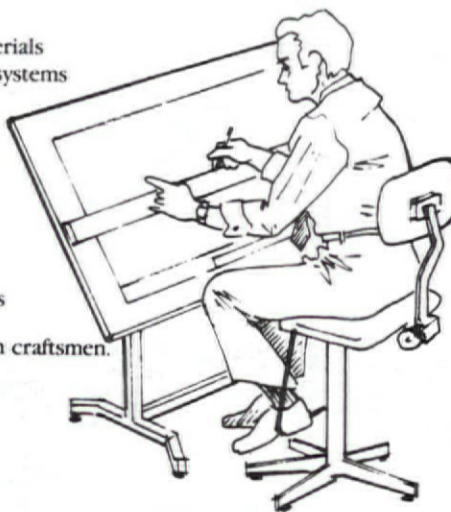
Above: The flame logo, designed by Sussman/Prezja & company, is the kernel of an ongoing identity program, which started last year.

Complete and Accurate Details Should Produce Good Quality Construction

A wide variety of steel framing, lathing, plastering and wallboard materials are available for the architect and engineer to design wall and ceiling systems for any situation. When the appropriate materials and combinations of them are properly detailed and specified—there isn't any reason why the resulting construction shouldn't be of top quality.

It is up to the architect to clearly draw and detail and it is the subcontractor's responsibility to build and finish as required by the contract documents and applicable codes.

If there are questions as to which products or combinations of products can do the job best, contact your local information bureau. They are funded by the professional subcontractors who employ union craftsmen.



INFORMATION BUREAU
Lath, Plaster & Drywall
3127 Los Feliz Boulevard
Los Angeles, California 90039
Phone (213) 660-4644

A member of the International Institute for Lath & Plaster and the Western Conference of Lathing and Plastering Institutes.

DAVID BOUCHARD PHOTOGRAPHY

- Architecture - Quality Exterior and Interior Photography.
- Helicopter Aerial Views for Undistorted Photographs of Magnificent Projects.
- Progress Photographs of Project Development for Residential or Commercial Property.

Have Camera Will Travel

Fax (818) 892-7190

(818) 894-9400 • or toll free 1(800) 640-2475
P.O. BOX 3453 Van Nuys, California 91407

CONCEPT DESIGN STRUCTURAL ENGINEERING

- Residential
- Commercial

1238 11th St., Suite 1
Santa Monica, CA 90401
(310) 395-7765

RUTH GALANTER: "Don't Thumb Your Nose At The Street."

Los Angeles Councilwoman Ruth Galanter represents the Sixth Councilmanic District, which includes Venice, Mar Vista and the LAX area. This interview is excerpted from a conversation between Galanter, Ivan Preston, and Carl Davis from a conversation that took place last November.

LAA: Bring us up to date on planning efforts for Venice.

RG: We've done a comprehensive interim control ordinance for all of Venice. And it took absolutely forever to get the replacement ordinance done, (which is) the local coastal plan. And then we've done a whole series of height reductions or rezonings for specific areas—all with the idea of ultimately having the community plan redone. Which is, of course, way behind schedule as well.

LAA: There's a lot of pressure on land values pushing out people who could not afford to live in Venice any longer.

RG: Venice is obviously much less of a beach town than it was. Most of the areas of Venice, even including Oakwood which the traditional poor ghetto, are beginning to see higher-income people buying up property because it's the last place that they can afford to buy in Venice. But a lot of the change in the character of the buildings and of who's living there, I think has taken place over the last fifteen years. It's not a sudden influx, it's actually been slowed down considerably in Venice because of the Coastal Act and the activity of a number of people on the community in trying to make that Act work in a highly urbanized area. We bought a certain amount of time in 1973 with the Coastal Act. There's a provision in the preamble of Proposition 20, (the initiative which created the Act) saying that the coastal land belong to all the people of California, rich and poor. On that sentence alone, a number of us (Coastal Commissioners) were able to get a commitment that whatever development takes place on the coast, all income levels should get a piece of the action.

It's been easier to get senior units than family units, but there will be some small family units in the Channel Gateway project.

There's been a significant rebuilding from the smaller, older apartments to newer, more expensive ones. And, for example, the neighborhood I live in which is right on the border of Venice and Mar Vista, in the six years that I've been there, there's been a noticeable change as people retire and sell their houses and the only people who can afford to buy in now since the prices went up, luckily after I bought, tend to be professionals. There's a lot of entertainment industry people coming in now. But they are not the moguls, the moguls live on the Venice Peninsula or in the Silver Strand, or on the canals. There are parts of the Playa del Rey bluffs that rival the Silver strand in house prices and who lives there. The canal is the best example of an area that was regarded as funky and best left alone, that has since been discovered and bid up. People who can pay for what canal lots go for don't want to live in a shack. How do we keep the bungalow character of the neighborhood? There's nothing left to keep; 75-80 percent of it is gone already.

LAA: What about the homeless in Venice? They've been there for a long time.

RG: Well, they have been and it's a chronic irritant because it's a problem nobody really knows how to solve. We have a number of really wonderful institutions in Venice who've done some tremendous work. We have required of a number of developers to include affordable housing as part of their projects. Some of those haven't been built yet. Some of them

have been. But even affordable housing has to be paid for. And so we have not been able, clearly, I mean, nobody in the city has been able to solve the problem of homelessness but we have the St. Joseph's Center and we have the Venice Family Clinic and we have a number of other institutions that will take people in or will attempt to get them connected with social services or some kind of a support group. Some of the churches are very involved in that as well. And I don't believe that problem can be solved community by community. It's going to have to be a much larger public and private commitment.

LAA: Regarding regulation, how do you respond to the argument that government regulation has hindered the economy, by making it difficult to build, and that has contributed to the recession?

RG: I would agree with a lot of that. It's not that we have too much regulation, but that it's far too complicated. We have a terrible tendency in government, when we recognize a gap (in policy), instead of filling up the good and purging out what is unnecessary, we just fill the gap then add another layer (of law) atop the old.

LAA: Would you support public redevelopment in Venice?

RG: I don't think that the kind of redevelopment associated with the city's redevelopment agency is appropriate at all. The major problems in Venice are the opposite of redevelopment: typically redevelopment is supposed to go into areas where private investment is not interested and to stimulate the economy. The problem in Venice, as we have saying all along, is there is so much private interest, there is a danger of poor people being squeezed out.

LAA: What do you think of recent architecture in Venice?

RG: I have not had enough time to go out and look at architecture in Venice for a very long time. The avant-garde architecture is always an interesting problem. I am someone who does not generally believe in design control, except in contests where there is a real historical reason to do it. It's essentially a civil liberties argument. But, somebody, usually not the architect has to live in the house, and live in the house next door, and down the street from it, so in a very real way they also have some legitimate claims to the streetscape. It is a perpetual dilemma, how much do you do, and how do you permit. I'm always bothered by that. What impresses me in the canal area, in particular, is that there is a surprising variety of houses that blend together very well and that's the real challenge: to have plenty of variety and individuality but not to thumb your nose at the rest of the street. That's my challenge to the architects.

Venice Grows Up (cont. from p. 6)

They planned to support this new county by legalizing marijuana! Two years ago, another attempt was made to de-annex, this time without the marijuana provisions, and again, without success. In a never-give-up effort the city hood issue was recently again reopened. This proposal included Playa Vista and the area between—including Marina del Rey.

1958 Pacific Ocean Park opens.

1959 Gas House opens.

This town is squaresville itself, so we as its citizens want to be cooled in," write three high school girls in Hutchinson, Kansas, to Venetian hepcat Laurence Lipton (writer of "The Holy Barbarians").

1964 Saint Marks Hotel demolished.

1965 Mr Muscle Beach Jo Gold opens Gold's Gym.

In 1968, Arnold Schwarzenegger begins training and from 1970-75 reigns as Mr. Olympia.

1974 Pacific Ocean Park demolished.

1980 Westminster Auditorium demolished.

1987 Influx of homeless

As police crack down on a tent city in downtown Los Angeles, homeless people flock to Venice's "sandomini-ums", joining the town's existing dispossessed. When the city wanted to close the homeless' encampment downtown, Ted Hayes, Justiceville, Deputy Mayor Grace Davis said, "Let them go to Venice, they don't seem to mind."

In 1990 an historic survey of Venice included these findings:

There is a great sense of place and community in Venice.

The original plan for Venice is still evident in its development patterns, pedestrian scale and remaining original structures. The collection of historic streetscapes and structures is significant and should be maintained.

If Venice remains a good place to live, there should be some separation of "beach life" and "living areas". parking and the "carnival" tend to intrude on neighborhood streets.

Heavy vehicle traffic on through streets does not help the quality of life for residents or encourage pedestrian traffic.

Typical street "improvements" - expanding corner radii to speed cars, removal of parking in curb lanes and placement of utility service structures in the sidewalk right-of-way have worked against pedestrian use. Many Venice residents, unlike typical Los Angelenos, use walking, bicycling and roller skating for much of their local transportation needs.

There are many architecturally and historically important buildings in Venice.

Architect and planner Andres Duany called Venice "perfectly good." He considers the way the streets are laid out straight and short, with the grids changing direction every few blocks a pattern for the Traditional Neighborhood design which he and Elizabeth Plater Zyberk.

Today, a few developers are trying to build in the spirit of Venice. While the City of Los Angeles gives lip service to the concept of mixed use, those leading edge projects, which contain market rate and affordable housing, restaurants, retail and parking, have taken four to six years and 18-25 hearings to get through the city's permitting process. Although mixing uses in existing Venice neighborhoods causes problems for the bureaucrats, most Venice residents are perfectly happy with these older relationships. The scale of newer structures, the exacerbation of chronic traffic congestion, parking shortages and the loss of affordable rents does get the natives restless.

Sources: Venice Historical Society bimonthly newsletters, "Wigwam" magazine, and memory. Authors note: This is a selective and not necessarily entirely accurate record of events.

P.S. Venice, which has a troubled Black neighborhood, suffered only a few broken windows in the recent riots.

CLASSIFIEDS

Energy Design

Group de Ville and Active Solar Design. energy Consulting. Title 24 code Compliance. 213/829-2738.

Delux Office Suite For Rent

Lobby, 2 offices and large workroom for architects, drafting, graphic design, etc. Approx. 1110 sq.ft. Separate entry, Wilshire corner. 213/388-9889.

West Los Angeles:

Share office space, with view, by the 10 and 105 freeways. \$280 per work area. Includes drafting table, use of conference room, receptionist, blueprinting and xerox facilities. 213/474-0575.

Thomsen Engineering, Inc. Civil Engineers and Land Surveyors is looking for an architect to share office space at a great address: The Concourse, 60 freeway, City of Industry, (18611 Gale Ave.) 300 sq.ft. available, share secretarial services, copy and fax machines, etc. Call Rich Rombal or Mary Ann Sullivan at: 818/965-9350 for further information.

Registered Architect

Leading national design firm offers a position for a registered architect with minimum 6 years experience in INTERIOR architecture and design. Creative skills of paramount importance. Dedication to quality work a must. Leadership ability required. Opportunities and benefits are excellent. Please send resume and example of design ability to TRA, 418 Spring St., Indianapolis, IN 46202.



**Robert Bein,
William Frost
& Associates**

Providing innovative, timely and cost effective solutions to today's design challenges through personalized Client service.

Civil Engineering

Environmental Services

Mechanical Engineering

Electrical Engineering

Energy Engineering

Video Services

(714) 472-3505

Offices Located in California and Colorado
Corporate Headquarters •
14725 Alton Parkway • Irvine, CA 92713

ARCHITECTURAL PHOTOGRAPHY & DESIGN



RICHARD J. LEVY, AIA, APA
1015 N. Kings Road
Suite 115
Los Angeles, CA 90069
(213) 654-0335

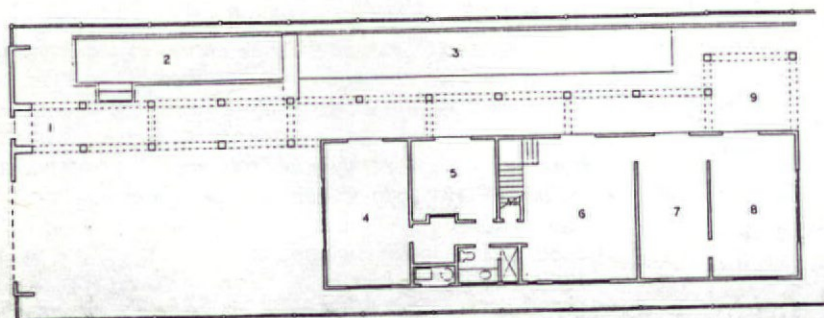
Fine Art Quality Photography

- Architecture
- Interiors
- Construction
- Historical
- Aerial
- Models
- Site & Vicinity
- Landscape
- Renderings

For Use In

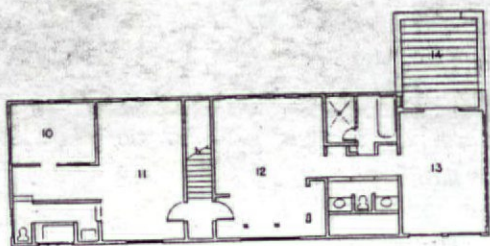
- Publications
- Displays
- Archives
- Portfolio/Slides
- Design Awards

EYE OF THE PRACTICING ARCHITECT
EXPERIENCE OF THE VISUAL IMAGE MAKER



First floor plan

second floor plan



Clockwise from top right: looking towards end of house, water falls from terrace above in to lap-pool; from terrace towards entrance; inside, living-room - all elements are integrated into total form; carefully controlled light is integral to design.

Residence/Studio, 6th Street

Charles Ward

A, and Charles Ward. What they share is simplicity, clarity and celebration of light and volume. Built mainly from exposed (in Venice) should be, in Ward's words, "in your face".

PARKING SOLUTIONS®

Mechanical Parking Systems

- Commercial/Industrial/Business
- Doubles, Triple, or Tower
- Lease/purchase plans

Made in U.S.A.



Toll-free 1-800-359-5021

2663 Manhattan Beach Blvd., Redondo Beach, CA 90278
Phone (310) 536-0162 FAX (310) 536-9148

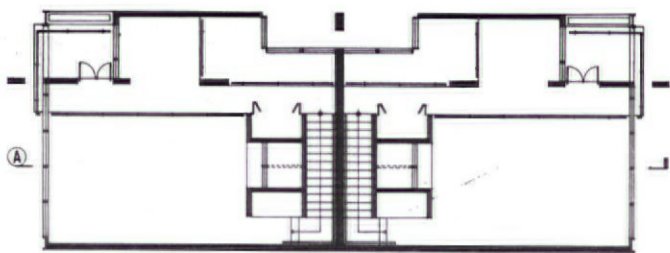
LAND PLANNING • LAND SURVEYING • CIVIL ENGINEERING
SUBDIVISIONS CONDOMINIUMS

LOREN C. PHILLIPS
President

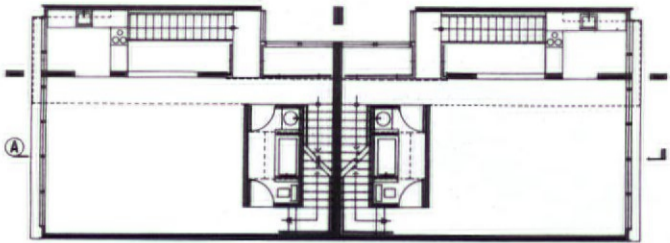
(714) 396-9636 • (818) 359-4511
FAX (714) 396-1656

LOREN PHILLIPS & Associates Inc.

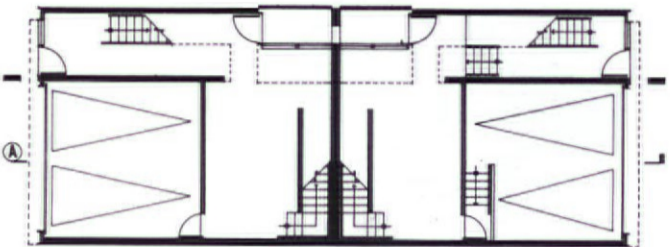
1470 S. VALLEY VISTA DR. (Suite 290) • DIAMOND BAR, CA 91765



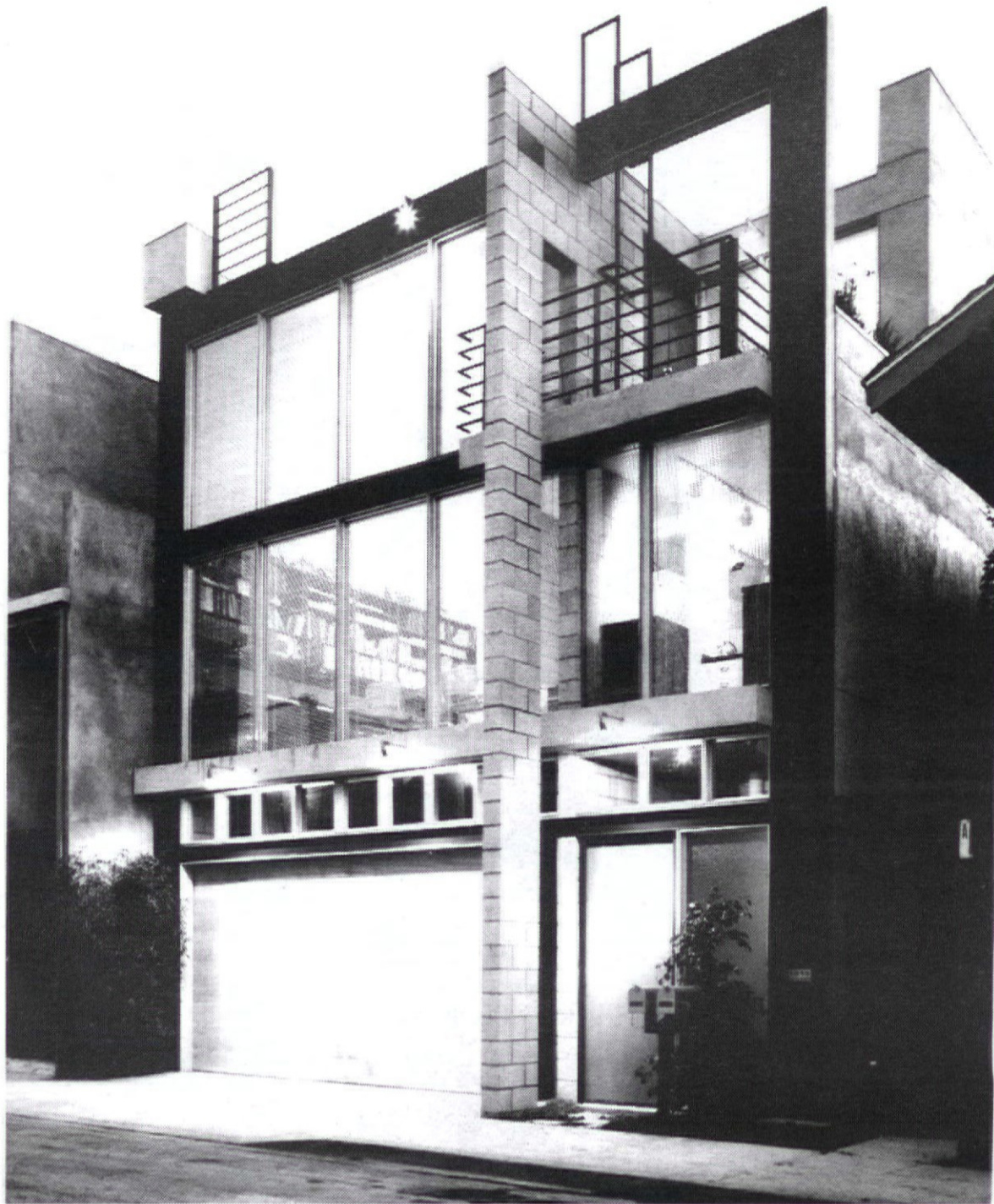
MEZZANINE



SECOND FLOOR



Artist Duplex, Innes Place
Tony Greenberg, AIA



Top left, floor plans; Above, exterior - the b/w image does not show clearly the subtle textures of wooden garage and venetian blinds, golden against the concrete block; Below, interior.

Mixing business and pleasure the Venetian way - their own studio/residences, by Venice architects Anthony Greenberg
concrete and timber, they are calm buildings, enabling a calm life, defying the notion that good LA architecture (particula

TERRYN O'BRIEN
BUSINESS DEVELOPMENT
COORDINATOR

Robert Bein, William Frost & Associates

PROFESSIONAL ENGINEERS, PLANNERS & SURVEYORS
14725 ALTON PARKWAY • P.O. BOX 19739 • IRVINE, CALIFORNIA 92713 9739
Direct Dial (714) 855-5741 • (714) 472-3505 • FAX (714) 837-8007

COMPUTER
MODELING & IMAGING
SERVICES & CONSULTING

BRANKO KOLAREVIC
310-559-1956

in ce



Buildings Venice

ing communities. They are on the edge creatively. Artists, architects, producers, directors, designers, writers, thinkers and doers... Even attorneys, CPA's, and insurance agents. Though as the exception, and usually only those able to separate their profession from a conforming lifestyle. It is not for everybody. And I can only thank God for that.

Committed to self expression, the owner-user has been responsible for commissioning most of the best architecture in Venice today, commercial or residential. It is difficult for the average developer in Venice to build an \$800,000 home in a neighborhood of \$3-400,000 homes. Some of the owner-users have spent considerably more, and haven't considered the money as important as the space, for which they have hired some of the best-known architects of our day. Even a few bold developers have noticed that there is a demand for more than square footage and bedroom counts. They too have retained architects committed to doing more than refining old plans, and successfully built developments that provide not only shelter, but a foundation for the creative spirit to thrive. And if you have had the chance to notice any of these buildings beware, some of the best are yet to come.

Venice. It is no surprise that with both the Coastal Commission and Los Angeles Planning Department involved, along with an Interim Control Ordinance, building permits are like investment grade diamonds. Extricating work goes into getting one. Decisions seem to depend on the weather at times. And though this certainly exists elsewhere too, and is not uncommon, the degree to which it occurs in Venice staggers the imagination.

And certainly Venice is vocal. When it came time for public input during our Land Use Planning process, hundreds of interested parties from various backgrounds got involved. Thousands of hours were spent in planning process, hundreds of interest- ed parties from various backgrounds got involved. Thousands of hours were spent in planning process, hundreds of interest-

ed parties from various backgrounds got involved. Thousands of hours were spent in planning process, hundreds of interest-

ed parties from various backgrounds got involved. Thousands of hours were spent in planning process, hundreds of interest-

ed parties from various backgrounds got involved. Thousands of hours were spent in planning process, hundreds of interest-

ed parties from various backgrounds got involved. Thousands of hours were spent in planning process, hundreds of interest-

ed parties from various backgrounds got involved. Thousands of hours were spent in planning process, hundreds of interest-

Venice in and of itself, has no grip on itself. It is, and always has been, held by a diverse morass of people, and directed or misdirected by the same. No authority really "governs" here, though Los Angeles annexed it. It is a place where every color, race and type comes to live, work, play, or visit. Where the majority of the most creative aspects are largely unseen, behind foreboding walls, and unpre- noticed havens for some of the most cre- ative minds of yesterday, today, and tomorrow. And they still come.

As the original designs have worn with their buildings, a new dynamic is occurring. New before expressed, are rising. A street scape out of place, and as a result, fits so well. Next door are buildings that never heard the words "deferred or maintenance", and appear to teeter on the brink of collapse, just to prove it. It makes no sense, and so it continues, with individuals from around the world want to be here. They want the creative energy, and are coming to get it. Los Angeles certainly offers no alternative. Those who want to be in Venice, do not want to live in the neighbor-

hood. Architecture is one of the ultimate forms of creative expression - providing not only shelter, but an aesthetic that appeals to the human spirit. This is the broadest of ranges, while being constrained by every social dynamic known. And if creative expression is left after confronting, and overcoming, these constraints successfully, then the bridge between art and architec- ture has been crossed. And our community is served well by some of the biggest and best architects of our day. And it has creat- ed other notables. And younger and cur- sharpening their skills on a very hard stone. It is no small task to develop anything in

our daily business affairs. But the payoff is great. This is no small task, and certainly requires an involvement beyond the scope of our daily business affairs. But the payoff is great.

to educate the often misinformed public and government agencies so that development occurs on a timely, and thus more affordable basis. And those needs especially go beyond function, for function sake only, then don't both- er investigating any further).

er investigating any further).

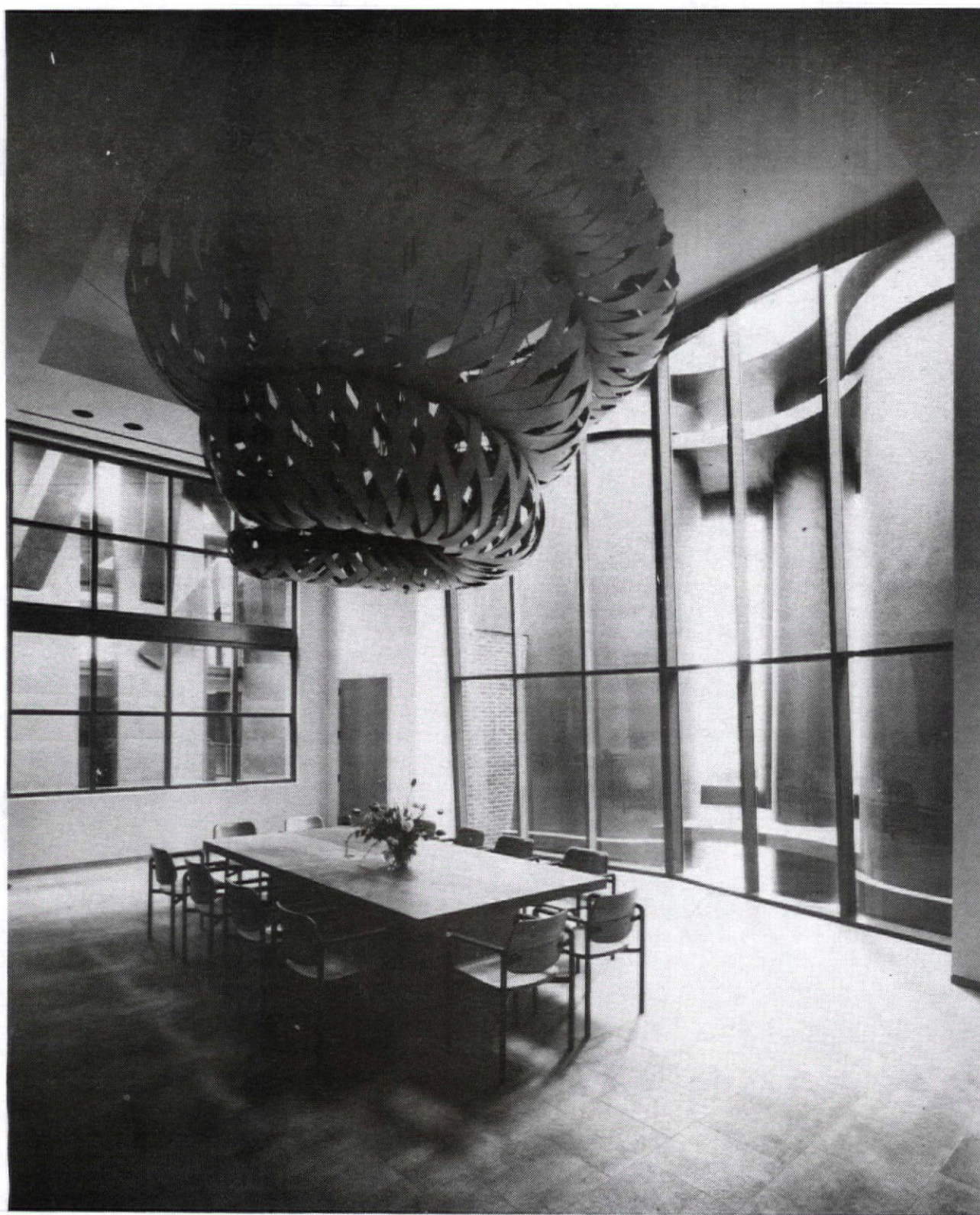
er investigating any further).

Art, architecture and Venice lover Jack Hoffman was instrumental in forging through the inspired Ozone Beach Boxes, by Koning Eisenberg.

Hoffman now devotes his life to blending, with alchemist's touch, the aspirations of businessman, architect and community to achieve unique architectural solu- tions. He talks about the creative place he admires and cultivates.

A state past some recent architecture in Venice. All the photographs (except 17, 15, 22, 25) were taken by Alan Shaffer. Map prepared by Jack Hoffman, Frances Anderson and Christopher Shanley. L.A. Architect would very much like to hear about any other projects underway, or on the boards, in Venice.





Left, media presentation room in Chiat/Day/Mojo; Above, the "Binocular Building" from Main Street; Below, second level plan.

Photographs by Grant Mudford

BINOCULAR VISION

CHIAT/DAY/MOJO

By Frank O. Gehry & Associates

Observed by Tom Whitlock

As purveyors of remarkable architectural images, Frank Gehry and Associates have outdone even themselves. Among my non-architect friends — the heathens, the great unwashed — Gehry's newest construct is already known as the "Binoculars Building". Granted, even in Venice, California, three storey high binoculars are not the everyday stuff of the street, but they seem utterly at home as the centerpiece of the new Chiat Day Mojo (CDM) office building — making the Borofsky-bearded-ballerina down the block seem like a forlorn afterthought. Not since Bullocks' Wilshire has an automobile entrance been given such a grand and thoroughly appropriate treatment.

The CDM building is in reality three separate but linked pavilions with their long dimension perpendicular to the street. They are known with apparent affection by the CDM staff as the ship, for its nautical overtones; the binoc's, ; and the trees, a Sullivan cornice in unholy alliance with Claes Oldenberg. And as there is no overt narrative connection among the pavilions, they are violently yoked together in a formal A-B-A' (allusionist - "New Reality" - illusionist) composition. While only three storeys high, their scale on the street reads as much larger. CDM, which is an advertising firm, would probably say they have impact.. Yup. With a vengeance.

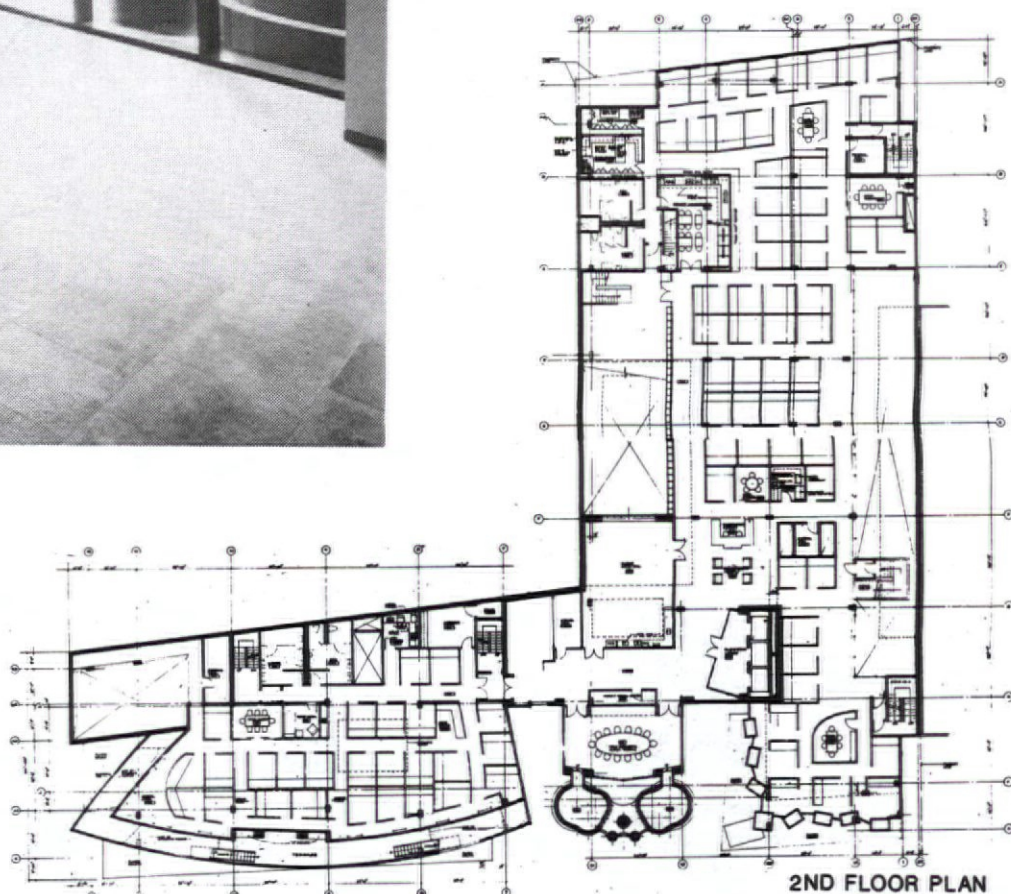
The interiors of the CDM offices, also by Gehry, are more conventional than you might expect — pleasant, but much more traditional than the notorious Gehry-designed warehouse interiors that CDM occupied while the present building was under much-delayed-by-toxic-waste construction. Generous workstations are simply and elegantly crafted out of slabs of unfinished 1 1/4" plywood. Large plywood cubes

containing up-lights rest on portions of the workstations and provide a syncopation of both form and light for the otherwise unrelievedly horizontal open-plan. Undeniably pleasant, but some staffers apparently miss the over-the-top kinetics and energy of the warehouse where, by the way, the creative staff remains. Hmmm....

It is a very tactile environment which, as mentioned, the staff obviously enjoys — the conference rooms have also gained cognomens such as the prow, the fish bowl and the den, each according to its architectural character. The media presentation room, located immediately behind the binoc's, is a cavernous two storey affair. Its apparent size is mediated by an equally enormous woven wood slat chandelier which will match the forthcoming conference table and chairs. And yes, the rumors are true: there is a small conference room in the "prism" area of each leg of the binoculars, its interior shape exactly mimicking the exterior, lit by a circular skylight in the lens of the "eyepiece".

At an urban design level, CDM is both Modern and Post-Modern. It is Modern in the sense that the three pavilions, as perceived from the street, are palpably sculptural and unabashedly three-dimensional objects, even displayed on a classical podium. Its post-Modern sensibility is, however, clearly demonstrated in that the pavilions remain assertively frontal and define a taut plane at the street edge.

And Gehry has apparently taken Hans Hollein's dictum that "everything is architecture." to heart. Both Gehry and Hollein attempt — though only Gehry has really succeeded — to convert some small technological object — a spark-plug, a Rolls Royce radiator grille, a lipstick, the binoculars — into a cryptic but undeniably architectonic object by a dramatic dislocation of scale and physical context. The immediate perception of the CDM building is thoroughly severed from memory since there is no historical context into which to relate it. And that is what gives CDM such clarity and bracing Zen-like immediacy.



ARE CONTRACTORS GETTING YOU DOWN?

HAVE A CONTRACTOR CHECK YOUR PLANS BEFORE GOING OUT TO BID.
We can prove this will save YOU money!

ball construction & management services 818-501-0189 (fax 818-501-0860)

VENICE, the "eternal city" of California

Venice is known for its infectious "live and let live" attitude to people and lifestyle. This has manifested itself architecturally in numerous experimental buildings, which have achieved worldwide acclaim. Despite the apparent freedom, building has become increasingly difficult in recent years, due to a complex permit process. *L.A. Architect* looks at Venice through the eyes of avant-garde architecture aficionados, and representatives of the community. Feature put together by **Carl Davis**, with enormous help from **Jack Hoffman, Alan Shaffer, Dell Morgan, Christopher Shanley, Sarita Singh, Gladys Ramirez** and **Amy Rennet**.

Bohemia at the Beach

By Carl Davis

*"I had a pad on the Howland Canal
The place was good for my morale
As I was feedin' the ducks one day
A big bulldozer tried to chase me away."
Carol Fondiller*

Venice, California is the theme park of Los Angeles, reenacting all the myths, demonstrating all the flaws. This tacky beach town, whose boundaries bleed into the luxury condominiums of the Marina, the prim houses of Santa Monica, and the rented pads of the drugged and sullen near Lincoln Boulevard, is both sunshine dream and dark nightmare of Lotusland. Muggers and movie stars strut below the murals on Windward. Chain saw jugglers, free lawyers, breakdancers, and hustlers always have something to sell on the Boardwalk. A religious conversion or a drug bust can happen on Brooks. It has the beautiful, young, and nearly naked, who cruise past the idle elderly, the disheveled homeless, and the countercultural giving relaxation. It has the most agitated architecture jammed into mean lots among scruffy bungalows; a most profitable market for real estate speculation; and unhappy renters losing their pads. The once town now neighborhood has no parking. The streets are choked with cars. Many of these vehicles are the poor man's beach house. The real has become unreal and the unreal becomes a perpetual role. City Life has become theater.

Venice has always been a dream reinvented every few decades. Abbot Kinney started it with his "Venice of America" development, the most grandiose scheme from Los Angeles' first period of Mediterranean mania in early 1900's. Canals, bridges, Venetian arcades, and gondolas were the attractions to draw Anglo-saxon pilgrims from the Corn and Bible belts of the midwest to the California paradise where their strain could be perfected amidst the healthy climate and the culture of artists and scholars. The promotion worked, but paradise didn't follow. Autos, oil and the Red Line brought workers and tourists who weren't so civilized, and craved more electric entertainments. The lifestyle park became amusement park.

Beyond the lagoon and the ersatz San Marco architecture of Venice's main drags, the midway began, stretching north and south along the boardwalk behind the beach. Roller coasters, wild rides, game galleries in painted barns and wooden shacks dispensing souvenirs and hot dogs became Venice's image in the late twenties, thirties and forties. The bungalows turned into rooming houses and the canals filled with trash. Venice got the same shady reputation as Coney Island. A solid citizen would not live there, but the snake charmers, fat ladies, daredevil racers, convicts, poor artists, musicians, and poets would.

The seedy pleasure places of the world's cities have always absorbed and sprouted bohemians. With the decline of amusement park, its cheap infrastructure decaying with heavy use, the whole of Venice declined into the slum by the sea, and became a fertile ground for crime and underground economies. The beatniks and hippies found Venice a welcome neighborhood for their counterculture. The single rooms of beach town boarding houses, and small hotels was equally the home of writers, poets, and the largest congregation of paroled felons in Los Angeles County according to one commentator. The barns and concessions became artists', and designers' studios. Charles Eames held court for decades at 935 Brooks Avenue, just off Washington (now Abbot Kinney) Boulevard, and down two plus blocks from the beach and an old trolley barn that once housed the artists, Arnoldi and Moses, and then latter the struggling architect, Frank Gehry. From the fifties through the sixties, and on into the seventies Venice was the valhalla of west coast Art. While others wanted renewal, the avant-garde of L.A., the gristly realists of "Noir", Rechy, Bukowski and Burroughs, and those sunny creators of light, space, and process art, Irwin, Turrell, Valentine and Bengston found Venice perfect for their *metier*. Freedom from convention, cheap characters and cheap space on the ocean were Venice's attractions. There was no better place to go slumming.

The Sixties made it famous again. The southern capitol of flower power drew first the turned on and dropped out, and then the tourists who wanted to see them. Venice became an alternate dream for those whom the conventional dream was too bourgeois. These bohemians soon discovered their curiosity was marketable. By the late Seventies and Eighties the beach became bazaar and a new real estate boom was on. Those who saw and seized the opportunity prospered and those who danced and fed the ducks got bulldozed. Some of the artists became real estate speculators. Some artists drifted off to downtown. Some artists hung on bitterly while their bohemia got gentrified. Many small home owners sold out with exorbitant profit, and some hung on desperately to their precious plots and laid back lifestyle. The renters saw their pads get redecorated or destroyed. Venice, no longer able to hold out as western most outpost of the critical cultural avant-garde, became the haven of a stylistic avant-garde. The fight was vocal and the protests many, but affluence and accommodation won out in the end. Peaceniks, free the weed advocates, and airy socialists gave way to a professional culturati. A few acid-heads still linger on the streets adding a varicolored and hairy spice to the Venice of hip appearance. The bungalows are slowly disappearing replaced by wild and sometimes wonderful freestyle, deconstructivist and pop architectural statements. These individual statements amongst the banality of bungalows have become the main actors in a possession play that has spread the theater of Venice from its Boardwalk into the back stage, and even into the toughest and meanest corners where crack is openly sold. The Bohemian script is now more veneer than substance, but real poverty and nastiness in the form of the homeless and the raw sewage seeping into Santa Monica Bay can change this Venetian theater from light opera to grey nihilism like the slash of racing pursesnatcher.

Venice Grows Up

Some dates, events and observations on the evolution of Venice
By Dell Morgan

1884 Abbot Kinney runs for California State Representative, but does not win.

The Pasadena newspaper advises him to marry before he runs again. he marries Margaret Thornton but never runs again.

1904, June 21 Abbot Kinney begins dredging canals for his dreamed-of cultural mecca.

Venice-of-America, 12 miles south of LA at Santa Monica Bay, is modelled on its Italian namesake (seven miles of canals are stocked with two dozen serenading gondoliers).

1905 Venice opens.

From the start visitors choose the illicit over culture. Kinney winds up promoting Venice with flyers that say, "You may play any sort of game your heart desires with type of pretty girl."

1906 Sarah Berhardt plays Venice auditorium.

Wanting "to catch her own breakfast", she throws a line down from her private rail car parked on the pier. The Kinney Company pays boys to swim down and put fish on her hook.

The carnivorous Igorrot Tribe is a main attraction on the pier. When the novelty wears off in 1914, they settle for a normal life in the area. The Tribal chief asks to be named dogcatcher, for no pay as long as he can keep the dogs. He does not get the job.

1911 City of Ocean park renamed City of Venice.

1914 Venice High School constructed.

Freshman Myrna Williams (later Loy), draped in wet cloth, models for the Venice High School statue "Aspiration", and remains a provocative attraction until decapitated by pranksters in 1981. An older Loy models for a new head, which remains, encased in wrought iron spikes, in front of Venice High.

1915 The First Annual Venice Grand Prix

It does not well, and is never held again.

By 1918 the remaining locations in the country that are not dry are Venice and Vernon, known as "The twin V's - Places of Vicious Vice."

1920 Venice amusement pier burns. Abbot Kinney dies.

1921 New Pier Opens

One of Abbot Kinney's gondoliers becomes so homesick for Italy he tries to paddle his gondola across the Pacific. He is washed back to shore at Playa del Rey, accepts his fate and becomes a real estate agent.

1925 Venice annexed to Los Angeles.

LA, described by Kinney's son Thornton, as a "juggernaut monster of cannibalistic tendencies" incorporates Venice when 2/3 citizens vote in favour. Within four years, most of the canals are filled and turned into streets.

The twenties are not kind to Venice. In 1922, City treasurer James Peasgood embezzles \$19,000. An investigation finds that nineteen Ku Klux Klansmen have been made special deputies in the Venice Police Department.

1929 Canals filled, Oil discovered.

The Ohio Oil Company strikes a gusher in October, and two years later a forest of wells along the Grand Canal is pumping about 5 million barrels of oil a year. By the forties they have pretty much dried up, though the last of the lingering derricks explodes in 1974.

1932 Harrah's bingo parlor opens.

Dried lima beans are used as markers, and cigarettes given as prizes. Joan Crawford is one of the many movie stars seen playing there.

1943 World War II, Zoot Suit Riots, Japanese evacuated.

On May 8, the rumor spread that a Navy man had been stabbed by a Mexican-American teenager. More than forty Latino soot-suiters (known for their loose pleated trousers, heavy padded shouldered, double-breasted suitcoats and ducktail haircuts) are arrested after a melee with servicemen at the Aragon Ballroom.

1957 Venice West Cafe opens.

Poet Stuart Perkoff paints "Art is love is God" on the wall behind the bar, just before opening his Cafe, which, despite health violations and financial problems, becomes a hangout for West Coast beatniks.

The most popular parlor game in Venice is political activism. the Peace and Freedom party was formed here, by many of the same people who later founded the "FREE VENICE" movement. they proposed de-annexation from Los Angeles, California and the United States.

874 N. Holliston
Pasadena, CA 91104
(818) 794-1514



Our service will make an impression on you.

TITLE-24



State License No. 320240

Perry A. Stone

4910
San Fernando Rd.
Glendale, California
91204-1414

Tel. 818-247-2M2M
Fax 818-247-9347

PRESERVATION ROUND-UP

National Preservation Week takes place this May. But will it be a time for celebration or memorial? *Mitzi March Mogul* brings us up-to-date on the plight of some LA landmarks and public transportation schemes.

When everyone thought that preservation was finally getting some respect, suddenly, there are (metaphorically speaking) forest fires everywhere. Beginning with the May Company (as previously discussed in these pages), the threat began spreading: to the Herald-Examiner Building in downtown, the Public Service Building in Glendale, South Pasadena and South Los Angeles.

Briefly, the situation with the May Company was thought to be under control when Councilman John Ferraro expressed support for preservation of the building. The surprise came when the Planning Commission issued its report at the end of March. In it, they recommended as a "preservation alternative:" "the integration of the corner element into the proposed development...complemented by the establishment of an archive on-site, for purposes of preserving the historical record." Not only is this absurd and insulting, it is also contrary to the official District Plan which states as one of its objectives "to preserve buildings and sites having historical or cultural significance." To preserve buildings, not parts of buildings, as the Planning Commission recommends. All expert testimony was disregarded, citizens wishes ignored, facts distorted.

Black Onyx and Gold Lamé

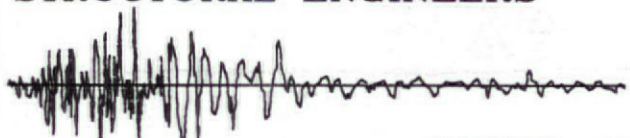
At their staff report hearing on April 16, there was yet another round of testimony from architectural historians and preservation experts as to the feasibility of adaptive reuse and the architectural uniqueness of the structure. Discussing the building, the senior development manager, Greg Vilkin referred to the "black onyx and gold lamé tower" as a "nostalgic, cultural icon."

In addition to the list of technical and legal inadequacies of the EIR, Planning Commission staff report, and project design, Amy Forbes, an attorney with Gibson, Dunn and Crutcher, and Vice President of Preservation Issues for the Los Angeles Conservancy made a salient point: she said, "they are not planning on demolishing it right now, yet we are being asked to find a user right now, in a time of economic downturn. Given the long-term nature of the project...(10 years)...we believe over the next ten years we will be able to find a user." The Commission will now issue another staff report based on the April 16th testimony. It will be available 5-10 days prior to the second hearing on May 21. At that time they will take public comment only on the new staff report.

The Herald Examiner Building, 1912, by Julia Morgan



GROSSMAN & SPEER ASSOCIATES, INC. STRUCTURAL ENGINEERS



529 HAHN AVENUE, SUITE #200
GLENDALE, CALIFORNIA 91203

ESTABLISHED 1979
(818) 507-1020
FAX (818) 507-1556



The fight goes on in South Pasadena

Goodbye Herald Examiner?

The Herald Examiner Building has been vacant since the newspaper folded a few years ago. Built in 1912 by Julia Morgan, it is among the few designs by her in Southern California. It sits at the southern edge of downtown, an area with no clear identity, but one which city officials have often expressed interest in developing. The South Park development at Olympic and Grand is a first step in a plan intended to draw business to downtown, yet not add to the congestion of the civic center core. Suddenly, in January of this year, owners of the Herald-Examiner property approached the city to explore the question of demolition of the building. With what were they thinking of replacing it? A parking lot.

Contempt for History in Glendale

In Glendale, community/preservation groups have been fighting to save the Public Service Building, a splendid 1929 Art Deco structure by local architect Alfred Priest. The building is National Register eligible and was recently given an award by the Art Deco Society of California. The Glendale City Council, however, has decided, despite all expert testimony to the contrary, that the building should be demolished. During the recent award presentation by the ADS/C, the Mayor accused them of doing it for a publicity stunt. She was not only ungracious, but rude, arrogant, and condescending to the ADS/C representative. Her question, "don't you need the owner's permission to give an award like this?" clearly showed her lack of understanding of procedure governing preservation, and her remark "people are attacking this august body based on a decision made five years ago" (before an EIR was performed) demonstrated her contempt for the public.

South Pasadena in Danger

The National Trust, in 1989, declared South Pasadena one of the country's most endangered places. The proposed extension of the 710 Freeway would destroy seven historic districts, hundreds of historic homes, and more than 7,000 mature trees. All this for 6.2 miles of freeway. Preservation, neighborhood, and local government organizations have managed to keep the dogs at bay, but in January of this year, Gov. Pete Wilson announced his support for construction of the 710 extension. He instructed CalTrans to do "whatever is necessary" to complete the project.

CalTrans has suggested moving and storing some of the historic structures until a "suitable location" can be found. (Those who have followed the 20-year history of Angels Flight in the hands of the CRA will recognize the implications of such a move.) South Pasadena city officials and preservation/citizen groups are reviewing the recently released Final EIR. According to Joanne Nuckols, Vice Chairman of the South Pasadena Transportation Commission, it is not a final document, but must be considered another draft, as it contains new information on the impact on the school district and low-build alternatives. There has been no opportunity for public comment on this new data.

An extension of the 710 will put 100,000 more cars per day on the 210. That freeway is already overloaded, having two years ago exceeded the traffic conditions predicted for the year 2010. The proposed extension would not be completed for 15-20 years (at a cost of over a billion dollars), rendering it obsolete before it opened. This project was initially proposed following the end of World War II, making this the longest running preservation battle in history.

NIMBY's v Public Transport

The Exposition Boulevard railroad right of way has been acquired by the Los Angeles County Transportation Commission, and they are developing a plan for public transportation from Exposition Park to Santa Monica. This is an important step for residents of South Los Angeles, opening up both opportunities, and providing quick, auto-less transportation alternatives from the beach area to central Los Angeles and all points in between.

Not surprisingly, racism and fear instill greater motivation than environmental concerns or social opportunity. During a series of community forums to provide information and explore the issue, residents from Rancho Park and West Los Angeles took a NIMBY position, vowing in no uncertain terms to "protect the sanctity of our neighborhood." Initial arguments were: 1) that criminals from South Central would come to their neighborhoods to burglarize their homes; 2) their children would be run over by a train while crossing the

road; 3) the projected 36 thousand riders per day would all disembark in Rancho Park. At a March 25 meeting, the first person who rose to speak looked around the crowded room and declared, "I think we can safely say that everyone in this room is opposed to this plan." A loud chorus of 'no's' surprised him. Most of the people in attendance were white: ipso facto they must live on the west side, not the south east, and therefore must be against the proposed route. During discussion of an alternate route, LACTC officials explained that the system would then not serve a large segment of one area, with a number of low-income and elderly residents. A woman nearby muttered "Tough s—t." This opposition came from residents of Rancho Park and West Los Angeles. Elected representatives in Culver City and Santa Monica appear to be in favor of the Route 1 alternative. David Saffer, speaking for West Adams Heritage Association said, "Light Rail on the Route 1 alternative would be the most cost effective as well as serving the greatest number of people to destinations."

Money Talks

Despite all evidence which proves historic preservation is an effective marketing tool, helps revitalize urban areas, attracts tourism, and is both aesthetically and emotionally satisfying, short-sighted officials in Southern California seem bent on pursuing their own agenda, even if that means destroying historic resources. It is frustrating to be forced to refute unreasonable plans, irrational and specious arguments. EIR's are, by nature, biased and deficient. They clearly show that they are impressed and influenced by money and power.

What is the point of new hotels if there is nothing for people to see; of what use are freeways if there is no place worth traveling to; why make parking lots where there are no services or businesses, and why are we encouraging personal transportation over mass transit?

National Preservation Week is observed in May, but without some serious reassessment of priorities, the occasion will be reduced to a memorial rather than a celebration. The general press, with minor exceptions, has either not reported the whole story or have reduced the issue to such bare bones that, to the average reader, it no longer seems much of an issue. Should politics prevail in these issues, it will seriously impair the ambiance, credibility and cultural ambitions of the city. Preservation is a tool which can contribute to solutions to the problems which face modern cities. It is time we recognized its value to civilization.

Mitzi March Mogul is President of the LA Art Deco Society

ADDENDUM:

Governor Wilson signs Order in Support of Preservation

California Governor Pete Wilson signed an executive order in April that encourages state and local agencies to preserve historic buildings, sites and districts.

Signed on April 8, the order states that "the historic value of structures is to be preserved and enhanced, unless the state or local agency finds the structure presents an imminent threat of harm to the public or of damage to adjacent property."

The order instructs each state agency to select a preservation officer to ensure the new policy is carried out. Each agency must also inventory all buildings under its jurisdiction over 50 years in age and eligible for listing on the National Register of Historic Places or as a State Historic Landmark. The order also states that "preservation and wise use of historic resources must include consideration of cost-effectiveness and fostering private-sector incentives." The language appears to open the door to public-private arrangements to save or renovate historic structures.

In a separate statement, the governor described historic buildings as "heritage resources" that provide "not only continuity with our past, but foster community pride, stimulate economic activity, improve housing, enhance the quality of life and draw hundreds of visitors to California every year."

Herald Examiner Forum

There will be public forum at USC Haarris Hall 10-12noon June 27th to discuss alternative uses for the Herald Examiner building. Forum is organized by the Save The Herald Examiner Task Force, spearheaded by the LA conservancy and the Architectural Foundation/

her Guerra Residence in Santa Monica Canyon.

LACTC Contracts: Los Angeles County Transportation Commission has awarded contracts to two teams of architects and planners to perform "masterplanning assessments" on two proposed Metro Rail station sites in Hollywood. The masterplans represent the first step in the design of the subway stations along Hollywood Boulevard. Planners at the Los Angeles Community Redevelopment Agency have already created preliminary design guidelines.

The Hollywood-Highland team is headed by Barton Myers & Associates, with Metcalfe Associates and Nail Berma Associates. The Hollywood-Vine station team is headed by Urban Innovations Group, and includes Richard Weinstein, the dean of UCLA's Graduate School of Architecture and Urban Planning, Brenda Levin Associates, Kaku Associates, and Halcyon Associates.

COMPETITIONS, AWARDS, JOBS

DESIGNING FOR LIVING WITH AIDS

A Call For Participation In A Design Program For July Competition

By Richard Appel, AIA
President, AIA/LA

There are 35,000 individuals with AIDS in Los Angeles County and 10,000 of those reside in the City of Los Angeles. On any given day, an average of 95 beds in the four county hospitals are filled with AIDS patients, costing the public health system \$125,000 a day, or \$45 million annually. By the year 2000, the number of AIDS patients is expected to increase tenfold; the corresponding cost, in current dollars, will soar to \$450 million annually.

Unless cost-effective treatment and housing alternatives are developed to meet the demands of this escalating epidemic, the current public health system, already crippled by cutbacks, will collapse. Alternatives to hospitalization, such as hospices and specialized apartment complexes with home care, can meet this mounting challenge at 1/20th of the daily cost of hospital care. Today, in Los Angeles County, there are only 95 existing beds in hospices, skilled nursing homes and independent living projects, designated for use by AIDS patients. Another 72 are currently under development. Among the alternatives to hospitalization, apartment complexes, specifically designed for people with an AIDS/HIV+ diagnosis, show the greatest promise for cost effectiveness and quality of life.

The challenge of designing housing for people with AIDS/HIV+ is a formidable one. AIA/LA has joined with the Mental Health Association in Los Angeles County in creating a prototype living complex for people with AIDS/HIV+ that can be replicated throughout the county and the nation.

During the month of May, a one-day

Program Design Conference will be conducted. This open forum is designed to encourage dialogue which will result in a superior program for a Design Competition to follow. All those interested in participating in the design competition, or interested in offering input to the design program, are encouraged to contact the chapter office for details on the exact date and location of the forum. The proposed apartment complex will be located on a site in Hollywood, near the corner of Vermont and Santa Monica. MHA has secured an option on the property. The site is ideal for use as AIDS/HIV+ housing because of its proximity to medical facilities, clinics, stores, colleges and churches. During the month of July, a formal advertisement will take place, with judging to occur in October. It is anticipated the Architect will be selected during the month of November. This project will only work well if the architectural design and the social life of the tenants are harmonious with the life of the surrounding community. To this end, participation in the forum is critical. Please join us in making this project a success.

Raising the Roof, Opening Doors: Living Environments for People with AIDS.

The City of Boston Public Facilities Department and the Boston Society of Architects are challenging design firms, individuals, students, and artists throughout the nation to a design and ideas competition. The competition will be formally announced at the AIA convention during a seminar about housing for people with AIDS. Please direct all questions to Tim Smith, Boston Public Facilities Department, 10th floor, Boston, MA 02108. (617) 635-0331.

The 6th Annual Bric Awards Program: Call For Entries

Entry materials are now available for the 1992 Bric competition. This Award Program annually honors builders, architects, and masons who use kiln-fired brick most effectively in California residential and commercial projects. Projects must have been completed between January 1, 1987 and July 31, 1992. Completed entry materials must be received by August 28, 1992.

There is no entry fee. For more information call, Tom Polizzi, Brick Institute of California, 3130 La Selva, Suite 302, San Mateo, CA 94403. (415) 578-0894/(800) 924-2742.

The 1992 Builder's Choice Awards

Architects, developers, builders, land planners and interior designers are invited to enter their housing and light commercial construction projects in the 12th Builders Choice Awards program. Projects opened between June 1991 and May 31, 1992, are eligible. Call Bonnie Wahiba, at (800) 551-0107.

IFRAA Architectural Design Awards

The Interfaith Forum on Religion, Art and Architecture invites entries to their 1992 Architectural Design Awards Program for built religious structures. For entry form, write to: IFRAA National Headquarters, Doris Justis, Executive Secretary, 1777 Church Street, N.W. Washington, D.C. 20036; or contact Richard Bergman, FAIA, co-ordinator of the program, at Tel. (203) 966-9505/Fax. (203) 966-8298.

Architectural Opportunities in Taiwan

In March 1992 the Ministry of Education, Republic of China (Taiwan), announced its 5-year program for the development of 6 polytechnic colleges and 9 vocational institutes at various locations in Taiwan. The Taiwan Urban Study Institute (TUSI), an established professional membership organization specializing in providing research and consulting services to public and private sectors in Taiwan, has initiated a proposal/approach to the Ministry for providing services in the development and implementation of the 5-year program. TUSI is currently soliciting interests of architectural and planning firms as joint venture proponent(s) in marketing and contracting for the potential services. U.S. firms with as interest in overseas projects and experience in campus master/facility planning and design of campus buildings please send qualification of the firm with specific references to the above mentioned experiences to: Dr. Ed Huang, 69 W. Naomi Ave., Arcadia, CA 91007, (213) 977-1785

STOP PRESS...

CCAIA Award Winners Announced

The CCAIA Awards have been announced, as L.A. Architect goes to press. No less than seven Los Angeles (and one Orange County) projects have garnered awards. They are: **El Capitan Theater**, Historic Restoration by Fields & Devereaux Architects; **460 North Canon Drive**, restoration by Rockefeller/Hricak Architects; **LADWP Central District Headquarters, Phase II**, by Clements & Clements/Benito A. Sinclair & Assoc./Barton Phelps & Assoc.; **Chiat/Day/Mojo Building**, By Frank O. Gehry & Assoc.; **The Montana Collection**, by Kanner Architects; **Salick Health Care Corporate Headquarters**, by Morphosis Architects; **Yudell, Beebe House**, Buzz Yudell, Architect.

The Jurors were Hugh Newell Jacobson, FAIA, Terry Sargent, AIA and Michael Graves, FAIA.

Position Available..

..for staff support for AIA/LA Urban Design committee Taylor Yard Planning and Urban Design Workshop. Send resumes to Deborah Murphy at 2335 1/2 Westwood Boulevard, LA 90064. Research and preparation of background report - good drawing and writing skills required.

ALL THIS AND FREE LUNCH TOO?

Yes, Virginia, sometimes there is such a thing as a free lunch! Architects in downtown LA are invited to one on Tuesday, June 9, from 11- 2pm at the Los Angeles Department of Water and Power building when Producers Council of Southern California hosts another of its neighborhood "Products Faires." There is even free parking when you enter by DWP's north gate.

The Producers Council was chartered in 1921 as AIA's "product arm." Absent from the local scene for several years, it recently was reestablished here to renew its excellent series of product luncheons. Call (213) 380-4595 for a reservation and tell 'em you'd like to attend. You'll be glad you did.

OBITUARIES

EMERY KANARIK, AIA

Of Los Angeles, 82 years old. Member Emeritus, AIA; President, Emery Kanarik & Associates, Los Angeles; Examiner, Board of Architectural Examiners, State of California. Born in Hungary in 1909, Kanarik received a Bachelor's Degree in Architecture from Columbia University in 1932. During his long career, Kanarik worked alongside several architects including R.M. Schindler, Paul R. Williams and the firm of Kistner, Wright & Wright of Los Angeles. He served on the Bulletin, Public Relations and Lecture Committees of AIA.

He is survived by wife, Rosella and two children.

LETTERS

It was a pleasure to see the article by Roger Leib in last month's L.A. Architect, discussing the true significance of Richard Neutra's work. Architecturally, Neutra has been wildly overrated; however, in the context of his exploration of effect of the environment on the health and psyche of a human being, his buildings take on new meaning. For this age of Sick Building Syndrome, smog-filled cities and car-dependence, his quest for symbiosis with nature holds enormous relevance.

Robin Miller
Environmental Designer
Santa Monica

CORRECTION

New School Misnomer

On the front cover of L.A. Architect's April issue, "USC School Competition Results" should have read "LAUSD Science Museum School Competition Results". The major sponsor of the competition was the Los Angeles Unified School District, in association with the California Museum of Science & Industry and the University of Southern California.

Insurance Professionals
Serving Design Professionals

CROWELL
INSURANCE AGENCY

714/553-3301
213/620-1775

PROFESSIONAL LIABILITY
INSURANCE FOR
ARCHITECTS & ENGINEERS

TOM BONNER

1201 Abbot Kinney Boulevard

Venice California 90291

310 396-7125 FAX 310 396-4792

Photography

RELIABLE
GRAPHICS

West Los Angeles Grand Opening!

.99¢/SQ.FT.

CAD Laser Plotting

We can use files from any major drafting software, by floppy or modem, from PC or Mac. Bond, .99¢/SQ.FT., Translucent Bond, \$1.50/SQ.FT., Vellum, \$2.00/SQ.FT., Mylar, \$3.00/SQ.FT..

11725 Mississippi Avenue West Los Angeles, CA 90025 (310) 477-6677
15013 Culiba Street Van Nuys, CA 91411 (818) 986-0222
22522 Ventura Boulevard Woodland Hills, CA 91367 (818) 704-0222

Chapter News and Notes

What We Do Here . . .

There have been lots of activities during the past few weeks and many opportunities to meet members. The quarterly Retreat for Directors and the Chairs of the Chapter Committees was held on a rainy Saturday at the end of March. The turnout was great, probably due in part to the location as we were the guests of Betty Topper, owner and resident of the Lovell House. Randall Mackinson of the Gamble House in Pasadena, made the arrangements for us to use it for the day. Our gracious hostess allowed us to poke into the rooms, nooks and crannies and let us imagine what it would be like to live there.

Part of the agenda for the Retreat was a discussion on the Task Force Report on Specialization for the AIA, particularly in the matter of continuing education for recertification of architects. Some states, most notably Iowa, have had continuing education in place for some time. Other states have unenforced enabling legislation on the books.

A straw vote of those in the room showed 16 were in favor of the mandated life-long learning; 5 were against, and two or three kind of on the fence. Please write or call your Regional Directors with your thoughts on this very important subject. Ron Altoon and Chet Widom are our direct route to the AIA. They need to know so they can better serve you. Copies of the Task Force report are available from the office.

The remainder of the day was spent hearing from each of the Committee Chairs about the participation of membership and the programs that are planned for the remainder of the year. The opportunity to share ideas and hear first-hand about the status of professional needs and the Committee activities made the event well worth the time.

Our Masters of Modern Architecture series opened on April 9 at the Los Angeles County Museum of Art. Director of Education, William Lillys, and his assistant, Felix Warner, of LACMA produced the opening lecture with Richard Meier, FAIA. Meier spoke to a full house of more than 600 in LACMA's Leo S. Bing Theater. James Stirling, RIBA, on May 21, and E. Fay Jones, FAIA, on June 21, Gold Medalist of the AIA, will complete the spring portion of the series. Moshe Safdie, AIA; Ricardo Legoretta and Frank Gehry, FAIA will be the Fall lineup. This is a public outreach program brought to you by your AIA Chapter and the Los Angeles County Museum of Art. Tickets are available from Ticketmaster and from the ticket office at LACMA.

We have a new group up and running fast — the Young Architects Forum (YAF) held their organizational meeting at the office on Tuesday, April 7. Chair and chief organizer is Peter De Maria with Mark Dicecco, Steven Bayne, Derek Hamilton, David Thurman and Joe De Souza. All architects registered less than ten years are welcome to join.

The Committee generated good program ideas and will be discussing competitions, awards, lectures, tours and exhibits of their work. National AIA is sponsoring the YAF at all levels of the organization and there will be special programs for YAF at the Boston Convention in June. Speaking of Convention...this year it will be held June 19-22 and all LA Members are invited to participate as delegates of the Chapter. If you plan to attend the Convention and can meet the requirements for becoming a delegate and will attend at your expense, please let us know and we will advise the Secretary of the Chapter, Adrian Cohen, AIA. He will provide you with a Delegate Card. At the Convention we will honor our eight newly elected member of The College of Fellows with a CCAIA sponsored reception in Boston to which all Convention attendees from California will be invited.

The Library Committee is beginning to meet on a regularly scheduled basis under the direction of Board Members Pam Edwards

Kammer and Lance Bird, with Jim Combs, AIA, as Chair. They are in need of volunteers for sub-committees and are actively recruiting members to assist with the various segments of this task — magazines, slides and books. There is also the matter of appropriate shelving. Call Lance if you can share any time for this essential project, (818) 795-6474. The fourth Tuesday of the month at 5:30 p.m. is the regularly scheduled meeting for Library Committee.

Remember, we do stock AIA Contract Forms and Documents as well as sets of the Professional Practice Handbook. Please FAX your order to us for same-day shipping. We will need the number of the document you want, how many of each, to whom and where the order is to be sent, and corresponding phone and FAX numbers. Our FAX number is (213) 380-6692. Let us know if you need the catalog and price list—we will FAX it. We currently have supplies of new forms AIA A121/CMC, G715, and C727 available for shipping. *Ann Stacy, Hon. AIA*

COMMITTEES

Health Committee Visits USC University Hospital

The Health Committee recently visited the new USC University Hospital, a specialized 275-bed research, referral and tertiary care teaching hospital. The result of a unique collaboration between USC and National Medical Enterprises, Inc. (NME), the hospital offers advance diagnostic and treatment services beyond the capabilities of most community hospitals.

The hospital is the first worldwide to be built with "seismic isolation system", which consists of 149 specially-designed rectangular bearings, placed between the structure and foundations, that absorb the earthquake's energy.

The new hospital, owned and operated by NME, has eight floors, seven of which are above ground. The USC faculty was consulted on most aspects of the design. As a teaching hospital, it has larger patient rooms and several oversized surgery suites to accommodate surgical teams, equipment, and observers. One medical surgical unit has a bedside computer documentation system, for recording vital signs and nurses' information.

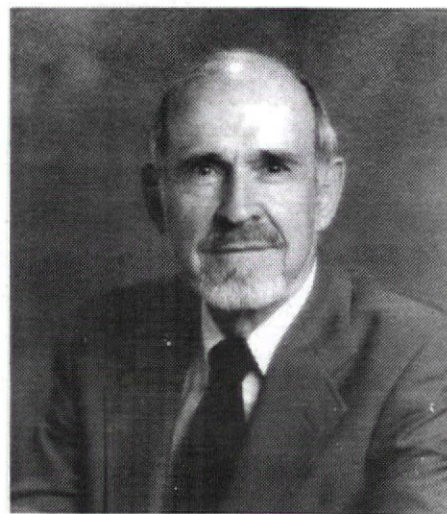
The April Meeting (to be covered next month) featured Joanna Burke on "Art and Graphics in the Healing Environment"; and May will feature a return visit by Gary Pettigrew from OSHPD, reporting on OSHPD after AB-47. Please note that all remaining meetings during 1992 will be held at Kaiser's Regional Offices in Pasadena on the third Wednesdays of the month, unless otherwise noted. Site visits will be on the third Saturdays.

Richard Chedel, AIA, Chair, Architecture for Health
Albert Roden, Correspondent
Robert Kain, AIA, Chair

Come Explore CADD

Explore the continuing evolution and use of CADD at the offices of Gensler & Associates/Architects. At this presentation, sponsored by the Professional Practice Committee, you will learn why Gensler's became fully CADD-automated and how to make the most of ever-changing CADD technology. You will also learn how electronic data and files are transferred to consultants using different CADD systems. This technology display/presentation, conducted by Gensler Vice-President Yousef Jalali, will include Intergraph 2D-3D modeling and video animation.

Mark your calendar for Thursday, May 28, 1992 at 5:45pm at the offices of Gensler & Associates/Architects. If you plan to attend, or need further information, call Bernie



E. Fay Jones, FAIA, internationally respected American Architect, who is recipient of numerous Awards and honorary degrees, including the Rome Prize Fellowship, the Tau Sigma Delta Gold Medal and the AIA Gold Medal. E. Fay Jones will lecture at LACMA on June 21 as part of the Masters of Modern Architecture series.

Altman at (310) 204-2290 or Dan Morales at (310) 449-5636.

Introductory Auto CAD Workshop.

The CADD Committee has arranged for the USC School of Architecture to present the basics of AutoCAD in a week long series of 4 sessions. The workshop is intended to provide architects the basics with which to continue learning on their own. No past computer/CAD experience necessary. Saturday, June 6, 8:30 to 4:30 Instruction (Bring your lunch); Tuesday, June 9, 5:00 to 9:00 Lab; Wednesday, June 10, 5:00 to 9:00 Lab; Saturday, June 13, 8:30 to 1:00 Instruction and Recap. The cost for the workshop is \$95 for AIA members and \$125 for non-members, payable by check to the USC School of Architecture. Reservation are required. Please call (213) 740-4589 and leave your name and phone number.

People And Projects

Expansion: New Disneyland Resort at Anaheim will cost \$3 billion and cover 470 acres, according to recent announcement by Peter Rummell, president of Disney Development Company. Project is expected to create nearly 30,000 new jobs and produce an estimated \$55 million new taxes and fees for the City of Anaheim and Orange County. No word yet on how many architectural and engineering firms will be needed but Disney has a reputation for spreading the work around among competent firms.

Australia: Los Angeles architectural firm of Johnson Fain and Pereira Associates has been retained to masterplan a \$1 billion golf resort on Australia's Gold Coast, according to announcement by William H. Fain, Jr., FAIA. Located near Brisbane, the resort will include a 150-room hotel, 650 condos, tennis club, and a new 50-slip marina. The project follows \$1.5 billion other major Pacific Rim jobs on Guam and Saipan.

Honors: Interiors Magazine's "Best In Hotel Design Award for 1991" went to two AIA/LA members, Richard Keating, FAIA, and Lauren Rottet, AIA, for their work on interior design of the Solana Marriott Hotel in Westlake, Texas. The hotel also was designated Best Interiors Project for 1991 by the Texas Society of Architects. Keating and Rottet are partners in Keating Mann Jernigan Rottet, a Los Angeles based architecture and interiors firm established by a former partner and associate partners in Skidmore Owings & Merrill. Rottet is chair of the AIA/LA Interiors Committee.

Promotion: Developing and implementing a master plan for Los Angeles Union Station and 52 surrounding acres owned by Catellus Development Corporation is one of the tasks faced by AIA/LA member Ted Tanner in his new promotion to vice-president of Catellus in the firm's Los Angeles office. Formerly a project manager in the Los Angeles Mayor's Office, and then vice-president of Cal Fed Enterprises, Tanner is currently coordinating a joint development for RTD's new headquarters and for a mixed-use project at the Pasadena Depot.

Selected: Office of the State Architect and California Museum of Science and Industry recently announced selection of Zimmer Gunsul Frasca Partnership of Newport Beach to design the museum's facilities at Los Angeles Exposition Park. The project, when complete, will provide about 600,000 sq ft of area for exhibition, education, entertainment, and public services.

EIR: The pre-engineering and procurement plan for construction of a monorail in Burbank came a step closer when L.A. County and City of Burbank jointly filed the "Notice of Preparation" for an EIR on the proposed project. Planners and architects of the system are Gensler and Associates. Final draft of the EIR is expected in July. Known as an "elevated guideway transit system," the project is planned to go about 6.5 miles starting at Universal City and traveling through downtown Burbank.

Honored: Emmet L. Wemple, FASLA, has been honored with the 1992 University of Southern California Alumni Merit Award. Wemple, revered internationally for his architectural landscape projects, was Professor of Landscape Architecture at the USC School of Architecture from 1951 until his retirement in 1988. Recipient of numerous awards and active on various Boards and Committees, Wemple's practice and teaching have a reputation for attention to cultural values and sensitivity to the nature of place.

Business Council Honor: Melinda Gray Architects is the recipient of the Los Angeles Business Council "Outstanding Single Family Residence, 1991" award, for

MANAGING

MBE/WBE/DVBE Requirements for Public Work

OUTREACH PROGRAM.

Most Public work in California requires documentation of MBE/WBE/DVBE participation efforts prior to satisfying percentage goals and making the shortlist.

CERTIFICATION

Minority, women and disabled veteran business enterprises are not fully recognized for percentage requirements unless official certification is obtained.

INFORMATION

Contact us, Lisa Pound and Jorge Sculupac, AIA, for resource and procedure guidelines. As a professional consulting firm that integrates technical and managerial skills to build businesses and projects, we can help you obtain more work and save time on your next proposal.

SCIUPAC POUND

1550 18th Street
Santa Monica
California
90404

(310) 829-3915

The Art of Business Project and Team Building


**FULL
SERVICE
DISTRIBUTOR**
documents
THE AMERICAN INSTITUTE OF ARCHITECTS

ARCADD DESIGN GROUP

PRESENTS
"THE COMPLETE ARCHITECTURAL CAD WORKSTATION"

STILL DOING ARCHITECTURE THE TRADITIONAL WAY WITH PENS, PENCILS AND TRIANGLES? LOOKING FOR A WAY TO BECOME MORE PRODUCTIVE AS WELL AS MORE COMPETITIVE? IS YOUR COMPETITION USING CAD AND PRODUCING QUICKER, NEATER DRAWINGS THAN YOU? THINKING ABOUT MOVING INTO CAD BUT DON'T KNOW WHERE TO START OR IF YOU CAN EVEN AFFORD IT, WE'LL CONSIDER THE FOLLOWING:

- 486-33mhz
- 4MB RAM
- 120MB HARD DISK DRIVE
- TEAC 3-1/2" & 5-1/4" 1.2 & 1.4 MB FLOPPY DISK DRIVES
- 12 X 12 DIGITIZER
- AUTOCAD DRAFTING SOFTWARE
- SETUP
- TECHNICAL SUPPORT

THIS IS A COMPLETE TURN-KEY SYSTEM. ALL YOU DO IS TURN IT ON AND START DRAWING. NO MORE SOFTWARE TO BUY OR INSTALL. WE OFFER THIS SYSTEM INSTALLED FOR **\$6,995.00**

CALL ARCADD DESIGN GROUP TODAY AT: **(818) 706-9899**

5706 CORSA AVENUE SUITE 100 WESTLAKE VILLAGE, CA. 91362

AUTOCAD IS A REGISTERED TRADEMARK OF AUTODESK INC.

AIA Trust

Call to Save 55%

The AIA Trust has developed a new, lower cost health insurance alternative that's especially designed for small firms and sole proprietors.

Called the Capital Saver Plan, the premiums are up to **55% lower** than other plans. Yet it has excellent coverage to protect you financially from the high cost of medical bills for major illnesses and injuries.

In addition to \$1,000,000 of major medical coverage, the Capital Saver Plan also includes life insurance and accidental death and dismemberment coverage. Plus, you can choose to include dental/orthodontia and disability benefits for even more comprehensive protection.

To receive a free information kit about the AIA's Capital Saver Major Medical Plan, just call **TOLL FREE**

1-800-343-2972



The American Institute of Architects
Benefit Insurance Trust



BearFox Technologies Presents

MACINTOSH & ARCHITECTURE

Aperture, Visual information manager.

Architron II, Integrated architectural CAD.

Clerk of the Works, Integrated accounting.

Flexicad, Powerful 2D engineering CAD.

Form Z, 3D form synthesizer.

UP Front, 3D Schematic design for Architects.

Sketch, modeling and rendering tool for designers.

And many more specialized software for the AEC industry such as: **Archi-Illustrator**
Building Code Analyst and **Intelligent Frame Library**.

BearFox Technologies provides architectural and graphics software applications for the Macintosh.

Our network of dealers and consultants, over 80 nationwide, are trained to assist you every step of your CAD integration, from sale to installation, from support to training.

Authorized resellers in the L.A. area:

Nikken Design, Los Angeles (213) 734-9433

Maxperts, Venice (213) 578-9932

Sun Computers, Carson (213) 329-8373

Give us a call for detailed information at : ----- **(415) 558-9129**

700 7th Street San Francisco, CA 94107 tel:(415) 558-9615 Fax:(415) 558-9630



Architron II and Archi-Illustrator library: Mike Cassut Architect AIA, Auggie Zamolsky Designer

L.A. ARCHITECT

Editorial Board. Arthur Golding, AIA, *Chairman*; Don Axon, FAIA, *Treasurer*; Janice Axon: Mary Eaves Mitchell, *Arts*; Carl Davies, *Critique*; Marc Futterman; Breton Washington, *Associates*; Morris Newman, *News*; Ivan Preston, AIA, *Books*; Bill Christopher, AIA, *AIA/LA Board of Directors*; Norman Kaderlan, *Practice*; Ann Moore, *Secretary*; John Mutlow, AIA, Walter Scott Perry, AIA.

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

Editor. Frances Anderton

Contributors. Aaron Betsky; Kenneth Caldwell; John Chase; Ellen Cohn; Mike Davis; Rudy DeChellis, AIA; Anthony George; Diane Ghirardo; Barbara Goldstein; Thomas S. Hines; John Kaliski, AIA; Robin Kremen; Jeremy Levine; Tiziana Lorenzelli; Susan Lugo; Kevin McMahon; Iliona Outram; Gladys Ramirez; Amy Rennett; Ray Ryan; Christopher Shanley; Sarita Singh; Penelope Starr; James Steele; Ryuji Tsuyuki, AIA; Michael Webb.

AIA/LA Officers. Richard A. Appel, AIA, *President*; Katherine Diamond, AIA, *Vice-President*; Margo Heybald Heyman, AIA, *Treasurer*; Adrian O. Cohen, AIA, *Secretary*.

Executive Director. Ann Stacy, Hon. AIA.

L.A. Architect is published monthly, except for August, by the Los Angeles Chapter/American Institute of Architects, 3780 Wilshire Boulevard, Suite 900, Los Angeles, CA 90010, (213) 380.5177. Subscriptions are \$20 domestic, and \$40 foreign. Editorial submissions should be addressed to the Editor and sent to L.A. Architect. Except where noted, the opinions stated are those of the authors only and do not reflect the position of either the AIA or the LA Chapter. The appearance of names and pictures of products and services, in either editorial, advertising, or inserts, does not constitute an endorsement by either the AIA or the LA Chapter.

Advertising. For information about advertising, call Jason Trent at (818) 712.9134.

STOP PRESS

Publication of the May *L.A. Architect* was regrettably delayed, due to the riots. Next month's *L.A. Architect* will look extensively at the impact of the riots on architecture, urban and land-use planning in Los Angeles. If readers have opinions or initiatives for action they would like to share, please contact Frances Anderton at tel. 213/380-5177, fax. 213/380-6692. **Editor**

Cover: "Venice eccentricity immortalized in Borofsky's 'Ballerina Clown', Venice Renaissance, main and Rose, 1989.

INSIDE

3-4 AIA/LA; People and Projects;
Obituary; Letters
5 Preservation Round-Up, by Mitzi March Mogul.
6-12 VENICE
13-14 Reviews
15 Calendar

L.A. ARCHITECT

WESTWOOD PROJECT WINS LOCAL SUPPORT

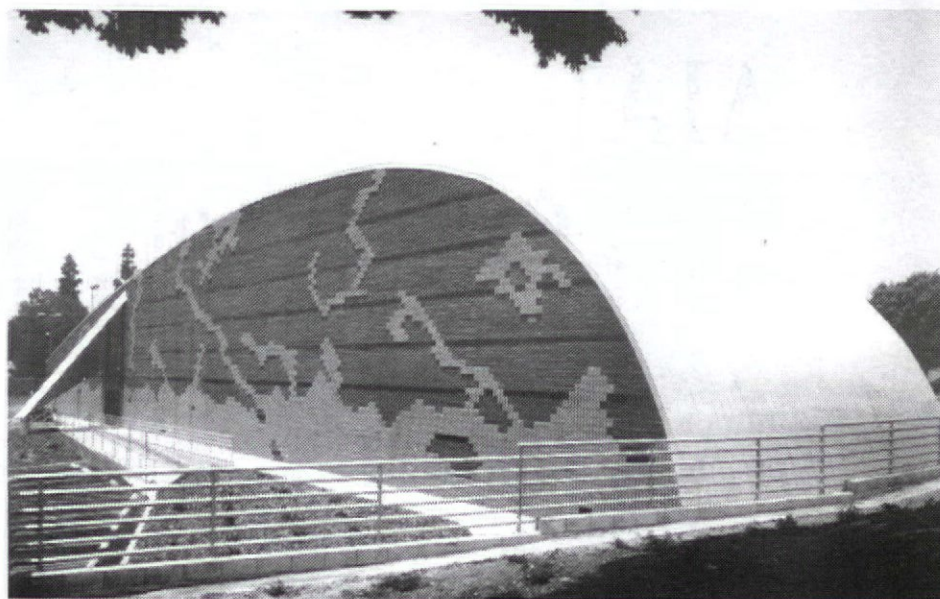
By Morris Newman

An ambitious mixed-use project in Westwood Village by Benjamin Thompson Associates of Cambridge, Mass. won approval from a host of community and neighborhood groups in April, including the powerful Westwood Community Design Review Board and Friends of Westwood. The three-and-a-half year negotiation process was one of the longest and most intensive review processes yet undertaken by a community group with a developer. The 420,000-square-foot project, to be developed by Nansay Corp. of Japan, represents a "layered" approach to mixed-use development, with multiple uses typically occurring in individual buildings. Although the \$82 million project still must receive approval from the Los Angeles Planning Commission and City Council, the neighborhood approval has been considered crucial, since councilmembers often refuse to

support projects that are in disfavor with well-organized community groups. A planning deputy for Councilman Zev Yaroslavsky, who represents Westwood, indicated the councilman supports the project.

An earlier hotel proposal by Arquitectonica failed to win approval by the Westwood Community Design Review Board. Subsequently, Beverly Hills developer Paul Amir abandoned the project and offered the parcel for sale. The four-acre Nansay project covers both sides of Glendon Avenue between Weyburn and Tiverton. The program calls for a supermarket with underground parking, a 330-room hotel, a 50,000 square feet of office space, 30,000 square feet of retail space and a movie theater.

Benjamin Thompson won the AIA Gold Medal this year.



The sculptural Shatto Recreation Center, designed, and recently completed by Steven Ehrlich, AIA and completed in November 1991. Such an adventurous commission the client, the Recreation and Parks Department, is in part due to guiding influence from the Design Advisory Committee. The gym, on 4th street is around the corner from the AIA/LA's Wilshire Building offices.

THOMAS GATH PARTNER JOINS HHP

Jean Gath, a partner in Los Angeles-based Thomas Gath Pittas, has left the planning firm she helped to create to become director of planning of Hardy Holzman Pfeiffer's L.A. office. The move to hire a proven "rainmaker" from the planning community represents a move by New York-based HHP to redouble its efforts to win large-scale planning assignments, including public-sector jobs.

"One of my reasons to make this change is that I think the future of planning is in urban areas and in urban revitalization, and HHP has a history of that, especial in their experiences in New York and on the East Coast," Gath said in an interview.

Gath described the break with partners Michael Pittas and Richard Thomas as "amicable" and said she planned to pursue projects in association with her former firm. Gath also said she had taken some major projects with her to HHP, including a new masterplan for the Warner Brothers studio in Hollywood and a 1,200-acre masterplan for a residential development in Oxnard. Gath, a Pratt Institute-trained planner and an instructor at both USC School of Architecture and the Lusk Center, was formerly partner of SWA's Los Angeles office, which she opened in 1988 with former partner Thomas. In 1990, the pair created Thomas Gath Pittas with partner Michael Pittas, former dean of the Otis/Parsons School of Design. Thomas Gath Pittas will continue doing business as TGP Partners.

BANKRUPTCY FILING STALLS QUIGLEY PROJECT

A bankruptcy filing by the developer of the Del Prado Apartments has halted construc-

tion on the 192-unit project by Rob Wellington Quigley FAIA.

The filing in late March by Del Prado Hope Ltd. represents a reversal for South Park, a residential community immediately south of the downtown financial district which has been a pet project of the Los Angeles Community Redevelopment Agency. The development partnership, headed by Urban Pacific of Los Angeles, is believed to have filed a Chapter 11 bankruptcy following an alleged dispute with its lender, Travelers Insurance Co., over the continued employment of the contractor, Sumitomo Construction Corp. When Urban Pacific and the Travelers failed to reach agreement on the matter, the insurance company stopped funding the project. According to a CRA spokesman, the developer and the lender are suing each other, while the contractor is also suing the lender in a separate action. According to a CRA spokesman, the developer is suing the lender, while the contractor is also suing the lender in a separate action.

Quigley, a San Diego-based architect, has won praise for cheerfully unconventional designs of affordable housing. A spokesperson at Quigley's office described the project as "90 percent complete."

Interim Dean Picked At USC

Victor Regnier AIA, Associate Professor of Architecture and Gerontology has been named the Dean of the School of Architecture at USC for an interim year. With his appointment comes the announcement of the university's intention to commence the search for a full term dean shortly after September 1, 1992. Professor Regnier will take over the position July 1 when Robert Harris FAIA begins a sabbatical leave.



Model of Westwood Village scheme, by Benjamin Thompson Associates

LA-based Architect Finalist in Prestigious International Competition

Los Angeles-based architect Bahram Shirdel is one of five architects selected, to go forward to the second stage of in an international competition to find an architect to design the Nara Convention Hall (provisional name), Nara, Japan. Nara City, founded in 710, was the ancient capital and first international city of Japan. Nara City's government is seeking to reinstate its cultural preeminence, and plans large-scale urban redevelopment, of which the Convention Hall will be the central cultural facility. Shirdel is competing with four other finalists — Goran Rako (Croatia, Yugoslavia); Yoshito Takahashi (Japan); Ryuji Nakamura (Japan); Scott Marble

(USA) — and five designated architects — Arata Isozaki (Japan); Tadao Ando (Japan); Hans Hollein (Austria); Mario Botta (Switzerland); Christian de Portzamparc (France). Results will be announced next month.

Japanese American National Museum Opens

After seven years of planning, fund-raising and artifact collecting, the Japanese American National Museum inaugurated its facilities in Little Tokyo at the end of April. The Museum occupies the former Nishi Hongwanji Buddhist Temple, built in 1925. A team of Los Angeles Japanese American architects, including AIA/LA board-member Bob Uyeda, AIA, carried out the careful restoration and rehabilitation of the building. See next month's feature on the building and its cultural significance.