

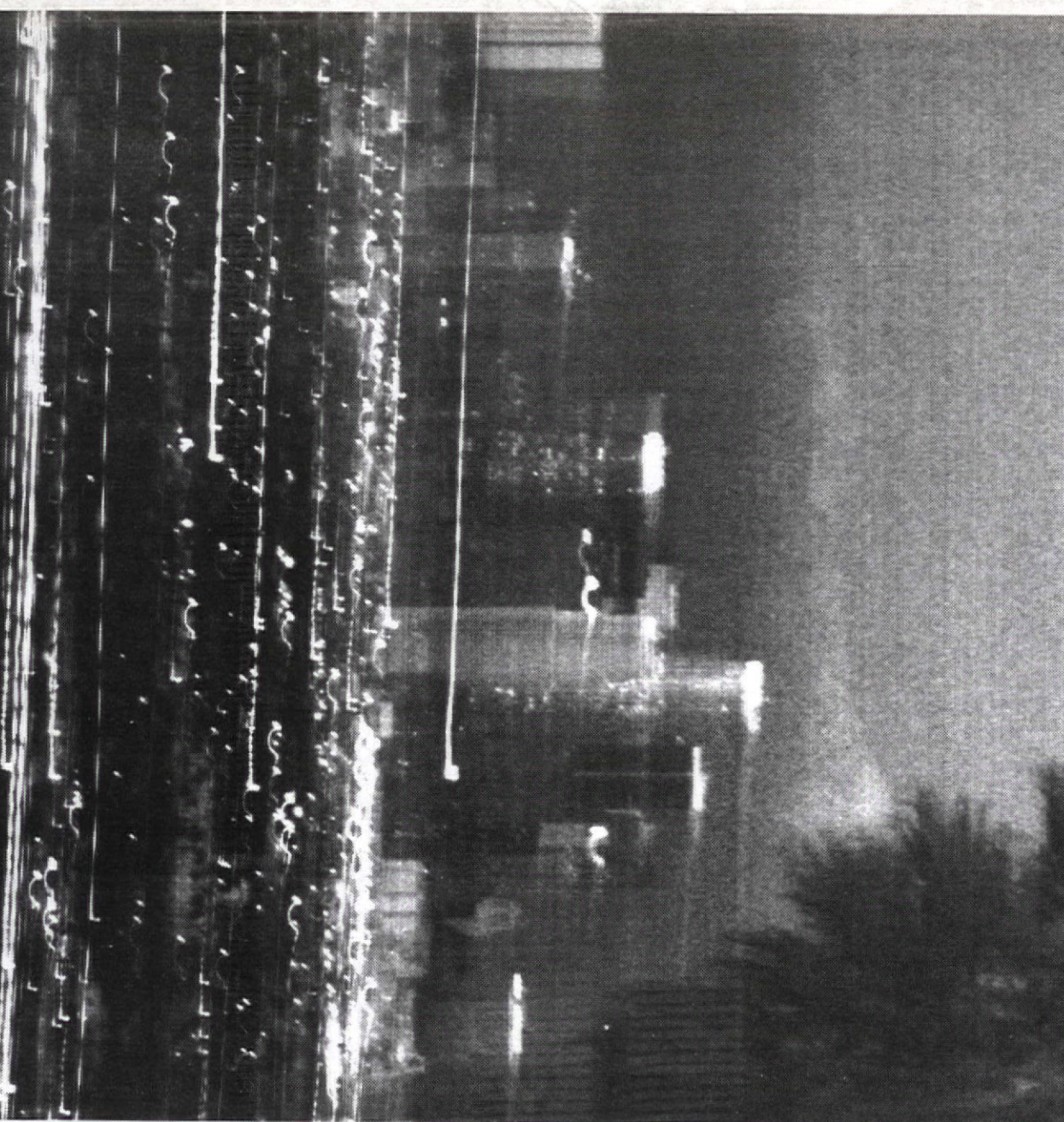
April 1993

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L.A. Architect

Getting A Grip On L.A.: Mayors race, Riots revisited, Disney Hall, Kahn Legacy

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Calendar

Architectural events abound in April and May . . .

Thursday April 1

AIA/LA Associates Open House, 6:00pm.
AIA/LA Urban Design, 6:30 p.m.

AIA/LA Associates Board Meeting, 8:00pm, for information, call AIA/LA 213-380-4595.

Panel Discussion "The Architectural Firm of Armet, Davis Newlove: Reuniting the Designers", UNOCAL Auditorium, 7:30pm. Free. 213-623-2489.

Saturday April 3

AIA/LA Intern/Assoc. ARE Seminar, 8:30am, Harris Hall, USC. For information, call AIA/LA 213-380-4595.

Career Program "Careers in Computer Graphics", UCLA Extension program, Room 2256A, Franz Hall, UCLA, 9am-4pm. \$45. Call (310) 206-1422.

Four Frank Lloyd Wright Events Tickets for the four following events must be purchased in advance. Send a check payable to SAH/SCC with SASE to SAH/SCC, POB 92224, Pasadena, CA 91109-2224. Space is limited. Call 213-243-5169.

Lecture "My work and its Frank Lloyd Wright Influence" Aaron Green, FAIA, Taliesin Fellow, Art Center College of Design, 1700 Lida Street, Pasadena, 10am, \$5, students free.

House Tour and Reception Dukes House, 1955 by Aaron Green, FAIA, shuttle buses will take visitors to the secluded 1.6 acre estate in La Canada Flintridge, 1 hour tours will be staggered, noon - 4pm, \$15.
Lecture "Personality and Portraiture in the Work of Frank Lloyd Wright" Jack Quinan, Wright scholar, Department of Art History, SUNY Buffalo, Art Center, 1700 Lida Street, Pasadena, 5pm, \$5, students free.

Program and Tour Arch Oboler Property, Malibu, tour of several Wright buildings in their current state, speakers include architect Jeffrey Chusid, director of The Freeman House and architect John Geiger, organized by Taliesin Fellows. Arch Oboler Property, Malibu, 1pm-4pm, \$35.

Thursday April 5

Exhibit "Drawings of Los Angeles and California" Klaus Kunzman, UCLA GSAUP, Gallery 1220, Westwood. April 5 through April 11, 1993. Free and open to the public. For information call (310) 825-3791 or (310) 825-7858.

Tuesday, April 6

AIA/LA Intern/Assoc., 6:00 pm, Chapter Office
Event "Design Ideas", Tom Rael, USC, Helen Lindhurst Architectural Gallery, 12:00pm. Free.

Wednesday April 7

AIA/LA Architectural Foundation/LA, 6:00 pm, Chapter Office
Lecture Hana Rashid, SCI-Arc Main Space, 8pm.

Thursday April 8

Lecture "Daniel Libeskind" Libeskind Architecture Studio, "The Berlin Museum", UCLA, Dickson 2160-E, Westwood, 7:30pm, free.

Saturday April 10

AIA/LA Associates ARE Seminars, 8:30am, for info, call AIA/LA 213-380-4595.
AIA/LA Intern/Assoc. Seminar, 8:30 am, Harris Hall, USC

Sunday April 11

Event "Degenerate Art", one-hour special on the infamous Nazi exhibition that condemned most of Germany's modern art, airs on PBS, 10pm, produced in association with LACMA and presented by KCET/Los Angeles.

Monday April 12

Event "Decorative and Custom Lighting Product Fair" Sponsored by Designers Lighting Forum, at the Pacific Design Center Green Auditorium, mezzanine level, 6:00pm. For information call (310) 476-9200 or (310) 372-8333

Tuesday April 13

AIA/LA Design Prof. Coalition, 8:30 am, Chapter Office.

Event "USC Architectural Guild Annual Dinner" Honoring 1993 Distinguished Alumnus, William E. Blurock, FAIA. Town & Gown on USC campus, beginning at 6:30pm. Donation \$75 to scholarship fund. Contact (213) 740-4471.

Lecture and Exhibit: L.A.: City on the Move. First of ten-week lecture series by Shelley Kappe, architectural historian, UCLA Extension Design Center, 1338 Third Street Promenade, Santa Monica. Participating architects include Victoria Casasco, John Lautner, Ming Fung, Josh Schweitzer, Frank Gehry, Steven Ehrlich and more. Call (310) 825-9061.

Wednesday April 14

AIA/LA L.A. Architect Board Meeting, 7:30 am, Chapter Office
AIA/LA Design Committee, 6:30 pm, Landworth, deBolske Associates

Saturday April 17

AIA/LA Intern/ Assoc. Seminar, 8:30am, Harris Hall, USC

Event "The Spreckbogen International Competition for Urban Space Design Ideas: The Federal Capital of Germany" Marc Angelil, John Enright, Arthur Golding, Dagmar Richter, Roger Sherman, Andrew Zargo.

Commentators: Professor Stanislaus von Moos, Professor Marco De Michelis, Getty Fellows at the Getty Center for the History of Art and the Humanities. UCLA, Lenart Auditorium, A103-B, Westwood. 1:00pm - 5:00pm. For info, call (310) 825-3791 or (310) 825-7858.

Sunday April 18

Tour "Historic Lafayette Square House Tour", A tour of 6 houses including a 1922 Spanish style house, a Craftsman style house, a Mediterranean inspired house, and a eclectic recently restored house. Sponsors: Los Angeles Conservancy and the Lafayette Square Homeowners Association. Tickets: \$12 for members of two sponsoring groups, \$15 for the public. 11:00am-5:00pm. For information call (213)-623-CITY.

Monday April 19

Exhibit "The Art of Copy" Dagmar Richter, UCLA Graduate School of Architecture and Urban Planning, Gallery 1220, Westwood. April 19 through April 30, 1993. Free and open to the public. For information call (310) 825-3791 or (310) 825-7858.

Tuesday April 20

AIA/LA Health Committee, 3:30 pm, Chapter Office

Wednesday April 21

AIA/LA Excom Mtng, 4:00 pm
AIA/LA Board Meeting, 5:30 pm, Chapter Office

Thursday April 22

AIA/LA Professional Practice Committee, Tour of L.A. Convention Center, 4:45 pm. See p.2 for full information.
Lecture "Louis I. Kahn: son et Lumiere" Recordings of Kahn and excerpts of his favorite

music. **"Photographs"** (including the construction of the Salk Institute) from the collections of Grant Mumford, Marvin Rand, and Richard Saul Wurman.

"Remembering Kahn:" Barton Myers - Thomas Vreeland - Richard Weinstein. UCLA, co-sponsored with the Architecture and Design Council of MOCA, Haines Hall 39, Westwood, 7:30pm, free.
Lecture "4 Rising Architects" Young Architects Forum. Sci-Arch, Room X, 7:30pm.

Saturday April 24

AIA/LA Intern/Assoc. Seminar, 8:30 am, Harris Hall, USC

Sunday April 25

Tour "Bungalow Heaven Home Tour" 8 homes in Pasadena, containing furniture and decoration from the Arts and Crafts period, will be open to the public. 10am-4:00pm. Admission \$10 per person, Advance Tickets \$8, BHNA Members \$5. Send checks to: BNHA, PO Box 40672, Pasadena, CA 91114-7672. For Information call (818) 791-8617 or (818) 791-3481.

Event "Steppin' Out: A 1920s Jazz Fest" A afternoon of music, dance, exhibits, and historic house tours, and vintage automobile exhibit. Location: The Homestead Museum, 15415 E. Don Julian Road, City of Industry, California. General Admission: \$10, Students and Seniors \$5, Young children free. 1:00pm - 6:00pm. For information call (818) 968-8492.

Tuesday April 27

AIA/LA Design Committee, 6:30 pm, Chapter Office

Wednesday April 28

AIA/LA Codes Committee, 5:00 pm, Chapter Office
AIA/LA CADD Committee, 6:30 pm, Medical Planning Assoc.
AIA/LA Bldg. Performance & Regulations, 5-6:30 pm, Call John Petro, (310) 208-6464.

Saturday May 1

AIA/LA Intern/Assoc. Seminar,

Tuesday May 4

AIA/LA Assoc. Board, 6:30pm

Wednesday May 5

AIA/LA Architectural Foundation/LA, 6:30 pm, Chapter Office

Thursday May 6

Lecture "Boris Podrecca" Architect, Vienna, "Projects".

UCLA, Perloff 1102, Westwood, 7:30pm, free.
Exhibit "Vienna - State of the Art" Courtesy of the Austrian Cultural Institute, New York and the Austrian Consulate General, Los Angeles. UCLA GSAUP, Gallery 1220, Westwood. May 6 through May 20, 1993. Free. For info, call (310) 825-3791 or (310) 825-7858.

Saturday May 8

AIA/LA Intern/Assoc. Seminar,

Thursday May 13

Lecture "Dagmar Richter" Assistant Professor of Architecture, UCLA. "The Art of Copy". UCLA, Perloff 1102, Westwood, 7:30pm, free.
Lecture and Exhibit: L.A.: City on the Move. Lecture series by Shelley Kappe, architectural historian, UCLA Extension Design Center, 1338 Third Street Promenade, Santa Monica. Call (310) 825-9061.

Saturday May 15

AIA/LA Intern/Assoc. Seminar,

Monday May 17

AIA/LA Golf Competition, Noon-4:30pm, Cocktails, 4:30-6:00pm, Dinner, 6:00pm

Tuesday May 18

AIA/LA Health Committee, 3:20 pm, Chapter Office

Thursday May 20

AIA/LA SAA Labor Law, 2:00-6:00 pm,

Saturday May 22

AIA/LA Intern/Assoc. Seminar, 7:00am-7:30pm

Sunday May 23

Exhibit "GSAUP Alumni Landscapes" UCLA GSAUP, Gallery 1220, Westwood. May 23-June 8, 1993. Free and open to the public. For info, call (310) 825-3791 or (310) 825-7858.

Tuesday May 25

AIA/LA Design Committee, 6:30 pm,

Wednesday May 26

AIA/LA Building Performance & Regulations, 6:30pm

Thursday May 27

AIA/LA Professional Practice Committee,
Lecture "David Gosling" Professor of Architecture and Director, Center for Urban

Design, University of Cincinnati. "Communication in Urban Design and the Evolution of an Urban Vocabulary". UCLA, Perloff 1102, 7:30pm, free.

Saturday May 29

AIA/LA Intern/Assoc. Seminar, 8:30pm-12:00pm

Ongoing Exhibitions

"Bridges in the Stream: A GSAUP/U.E.S. Tradition", UCLA Perloff 1220, through April 2, 1993.

"Temporary American Center" The first United States exhibition of the Temporary American Center, designed by Nasrine Seraji-Bozorgzad, UCSD School of Architecture Gallery from March 17-April 2, 1993. Opening March 17, 6pm-7pm, free, open to the public, call 619-534-3920.

"One Project" Presented by architects Danelle Guthrie and Tom Buresh at Standard, 1522 1/2 Abbot Kinney Blvd., Venice, California. March 13-April 16. T-F 4-7pm, Sat. 2-5pm. For information call (310) 396-9015

"Inventing Rome: Interpretations of an Urban Landscape", Getty Center for the History of Art and the Humanities, 7th Floor, 401 Wilshire Blvd., through April 24.
"Italian Drawings, 1350-1800: Masterworks from the Albertina", collection of work by great Italian draftsmen, LACMA, through April 25.

"Max Weber: The Cubist Decade", 70 works by American modernist Max Weber, LACMA, through April 25.

"Frank Lloyd Wright: Decorative Designs Today and California Projects", Murray Feldman Gallery, PDC, through May 1, 1993.

"Louis I. Kahn: In the Realm of Architecture", MOCA, through May 30.

"Michael Salerno: Patterned Actualities of Energy Potentials", AIA/LA Chapter Office, through May 31. Free. For appointment, call 213-380-4595.

Exhibit "Reflections of Working Women: Building the Public Environment", L.A. City Hall, Bridge Gallery and Rotunda, until April 9.

Upcoming Events

USC School of Architecture: Final Reviews, Helen Lindhurst Architecture Gallery, May 3-6. Conference
The International Conference on Computing in Civil and Building Engineering, Disneyland Hotel, Anaheim, June 7-9.

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but the real business and fortunes of the human race."*

-- Francis Bacon

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The Conference will be held on the campus of the Southern California Institute of Architecture, 5454 Beethoven Street, Mar Vista, Ca

The day will include talks with experts, both local and national, local case studies of actual installations, round table lunch with the designers and experts, and a special keynote speech. (lunch may be purchased or brought)

A special show of vendors who market ecologically-sensitive products will accompany the conference, as will a resource library of literature and sources in the field including many items for order and purchase

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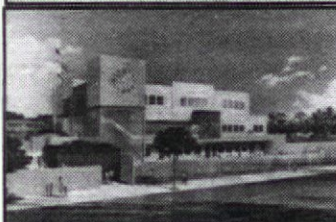
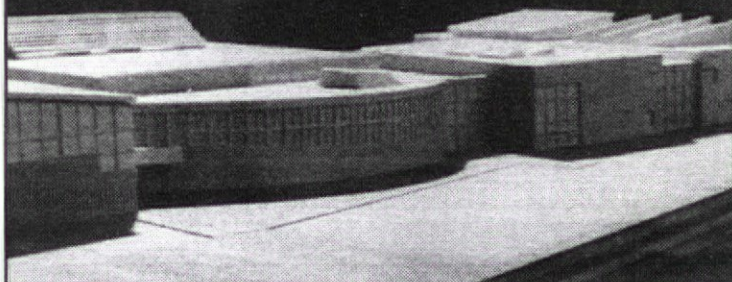
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Re+Previews

Hadid in L.A., Gehry on T.V. . . .



Above, top

Model of Watts/Willowbrook Boys & Girls Club, by Judith Sheine, architect, with Beth Abels, Ali Barar, Pamela Birkel.

Above

Design for Commonwealth Avenue Elementary School, by Siegel-Diamond Architects.

Sheine's project is one of a selection of designs for the public sector in an exhibit "Reflections of Working Women: Building the Public Environment," on show at L.A. City Hall, Bridge Gallery and Rotunda, until April 9. Work by Kate Diamond AIA, one of the exhibit's jurors, is also featured.

Belabored Kitsch: Zaha at SCI-Arch

When Zaha Hadid lectured at SCI-Arch on the eve of St. Pat's Day, a bunch of us were huddled outside the garage door at the side of the Main Space, some teetering on top of stools to see above the crush. We all strained to hear as planes whizzed overhead and a clutch of non-participating students chattered away nearby, turning their backs on the fashionable event.

Those inside got what they came for: slide after slide of the kind of graphic works that are the basis of Hadid's fame. It became clear that when it comes to making drawings for a project too much is never enough for Hadid. To be sure they are glamorous as all get-out. That's their job. But it's troubling to seek work make such a splash within the sheltered context of architectural drawing that, in a bigger pond—namely, in comparison with contemporaries who are also illustrators (Sue Coe or Susan Rothenberg)—would be dismissed as belabored kitsch.

The Vitra Fire Station, to be fair, looks smashing. Yet during her rap it was hard not to think back to a year ago, when Suzanna Torre was in town talking about her fire station. Hands down Hadid's is the better building, but remembrance of Torre's engagement with the station's occupants—especially the consequences of fire fighters being women as well as men—highlighted Hadid's

bland disinterest in the firemen (her word) or workers who would inhabit her structure. Nobody wants Hadid to be a social awareness junkie but it's not unreasonable to expect a minimum level of conscientiousness from one of the most famous and influential architects on the planet (and from the only woman regularly included in that stag club). It's disappointing to find the "gravity-defying" design accompanied not by levity but the mustiest sort of pedestrian thoughtlessness.

Hadid's presentation of her design of the recent Russian avant-garde exhibit in New York provided an opportunity for her to address a school that is a determining influence on her work. It was a stupefying performance. Her exceedingly ambitious renovation of the Guggenheim, was, in the end, largely unrealized due to uncooperative and interfering authorities. (Someday it should be built: it would make a great exhibit by itself.) Nevertheless, the slides of the as-built installation indicated that—even radically compromised—it pulverized the artworks into irrelevant confetti completely subservient to Hadid's whimsical curatorial performance. Transforming the work of Aleksandra Ekster and Liubov Popova into eye candy in a tatty boutique is not necessarily a fault, but certainly it should not be accompanied, as it was here, by hypocritically parroting a la mode unctuousness regarding earlier avant-garde projects. And there are, after all, many examples of how disrespecting the art object's

integrity can be provocative and fun (Sherrie Levine, Louise Lawler, Silvia Kolbowski) but Hadid's account of her project left the audience with no indication of anything more behind it than an aspiration after a defunct swankiness.

KEVIN McMAHON

Talking Heads

Gehry, Disney, L.A., and Others on British T.V.

Frank Gehry/Los Angeles: Interchangeable was Auntie Beeb's message as slow footage of the Danziger Studio, Indiana Avenue yards and the Spiller House was coolly maintained by the screen. But this was not an L.A. fest of Tail o' the Pup indulgence. Charles Jencks came on about Gehry being "the Daniel Boone (Mary's boy?) of American architects"; then Michael Rotondi - who always looks like the smartest kid in the class - about L.A. being "everything he (Gehry) knows and feels and expects." Then, ensuring no designer love-in, Mike Davis - telegenic as a clean-shaven Kristofferson - drove home the program's theme that F.O.G. "poses for us the problem of what this city has really become."

This T.V. special on Frank Gehry, an impressive if unradical documentary broadcast recently on British television's groovy BBC2 insomniac spot a.k.a. The Late Show, pitched the audience 40 minutes of an architect not "from" but "in" Los Angeles, one whose career and context lead as if with premonition to the issues engulfing Disney Hall.

Inevitably, to get some feel for the man, we went to Santa Monica to see the office - was that a suave Larry Tighe? - and the "cute little dumpy house" on 25th Street where John Drezner seemed to be putting up 2x4s. Gehry spoke of this "statement about middle class America" plainly and almost self-deprecatingly.

A somewhat adrift clip of BBC's 1972 Reyner Banham Loves L.A. preceded pointman Tim Kirby's focussing in, a la Davis, on the defensivity of the Goldwyn Library and Loyola Law School. In one of

the few truly architectural moments of the program, Rotondi brought us into the former as the erudite tones of Stefanos Polyzoides described the latter's "undeniable magic" but - in its introversion - "ultimate defeat". It was then that a radiant Aaron Betsky let the viewers in on Gehry's own sense of being too radical for politics, investing that dutifulness into architecture and civic design.

Kurt Forster, astonishingly relaxed and Swiss, turned up at the Edgemar to praise its urbanity. If more mini-malls had had homes and schools and libraries, the riots wouldn't have been so destructive. So there they were, The Riots, and off we went - to the apparent minefield of Disney.

Barbara Goldstein explained the scalping of Bunker Hill, and the appallingness of Skid Row, before red leather took over the telly and there was Fred Nicholas calmly proselytizing from a curiously motionless convertible about the excellence and openness of the project, which was to provide "a living room for the city." But will, the documentarists wondered, this really be? As Forster rather Jesuitically admitted, "the full generosity of the original project has been diminished;" Brenda Funches, slotted in as Community Activist, stressed "the need to take care of the entire city."

Gehry's closing metaphorical story about avoiding the cracks as a kid was opaque - or was it just late? Davis' polarized scenario, of a Disney deserted by the scared middle class but perhaps harboring indigenous rap, held sway. As the BBC switched to the ordination of women, over on MTV Bono did his Jeff Goldblum impersonation on a series curiously entitled Postmodern. It remains unclear whether Kirby & Co. had the heart and eye and experience to empathize with the act of design, per se. Couch potatoes were left remembering Susan Sontag - on the previous evening's program - wistfully stressing, after all, the benefits of "High Culture".

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A Civic Delight

Five years in process: The Walt Disney Concert Hall

tartly. "I don't care to leave the hall to the whims of whoever is using it, and create a new profession of acoustic adjuster."

How did Gehry maintain his intensity over five years of listening and problem-solving? Slumped in a chair at the end of another day of non-stop meetings, he perks up at the question. "This project is like life, it's got everything," he answers in a rush. "It's incredible to make a building that is iconic but inviting, that has a big smile and serves a diverse public, and which fits into the city. Most of our public buildings are off-putting. Even at MOCA you have to walk down a flight of steps." He gets just as excited by something most halls ignore - the welfare of the orchestra. "We ask them to make beautiful music, and squeeze them together on stage to improve the sound, so I felt we should give them a sense of dignity off-stage", he explains.

The Philharmonic had to share lockers with other users at the Chandler Pavilion; the new hall will be their turf from mid September though late June, and many of the players are likely to spend a lot of time there - in the comfortable dressing rooms which open onto a terrace,; in the group and individual rehearsal rooms. "A home away from home," enthuses Fleischman.

He and the Music Center administration look forward to exploiting new opportunities. School kids and community groups will be invited to perform in the outdoor amphitheaters. The LA Opera will be able to present a full season in the Chandler; funds will be sought to underwrite other kinds of music and an ambitious program of dance in both halls. The new hall should broaden the appeal of symphonic music and stimulate the educational programs the Music Center already sponsors. A chamber music hall was cut from the program as an economy, but the 650-seat preconcert area leading out of the lobby promises to be more versatile, informal and accessible - for lectures and concerts.

The exterior has evolved as radically as the auditorium, and its novel forms have inevitably stirred controversy. Gehry is sensitive to criticism, but he is beginning to understand the problem. "You walk into a room and see a bunch of stone flying into the air, you'll say, 'holy shit! It looks like an earthquake'", he says. "If you understand the rationale, you may still not like it, but you will know why it looks as it does." Earlier Gehry structures - including the Loyola Law School, the Schnabel house and the competition design - were expressed as village-like clusters of discrete volumes. Now that the only two large volumes are the hall and preconcert area, he has created a sculptural unity that allows each part of the building a voice within the chorus. What sound would

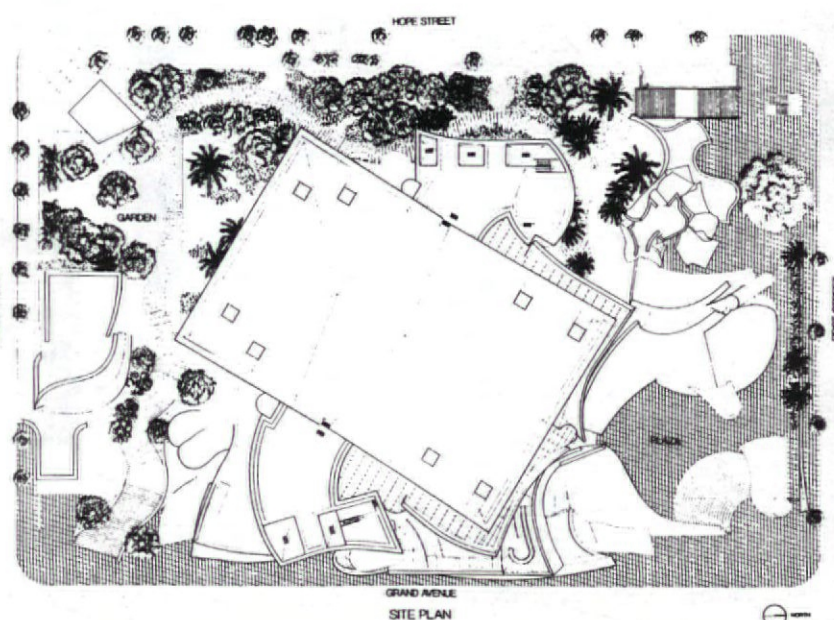
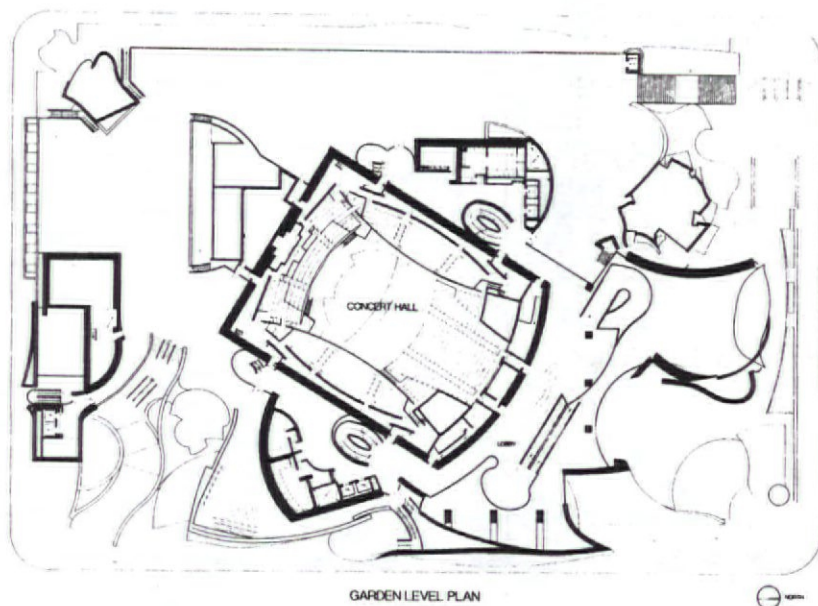
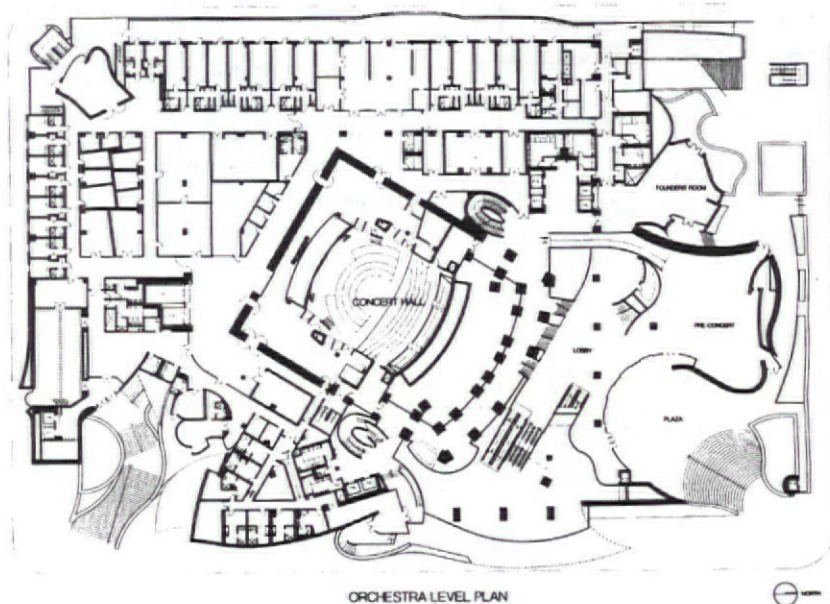
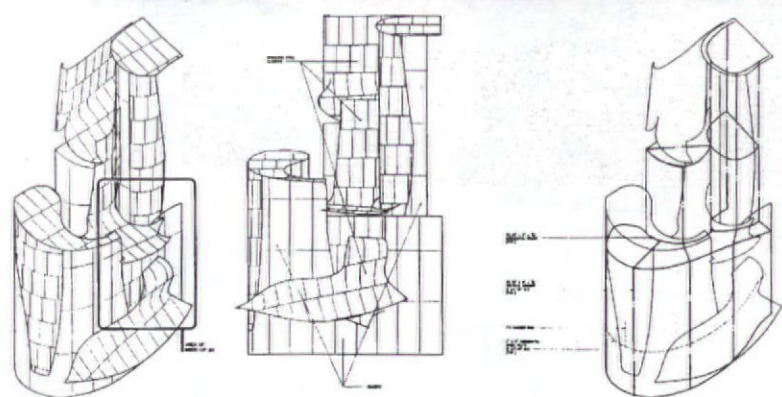
the building like to make, Gehry is asked. He smiles as he replies: "A joyful crescendo as you enter, dying down as you take your seat."

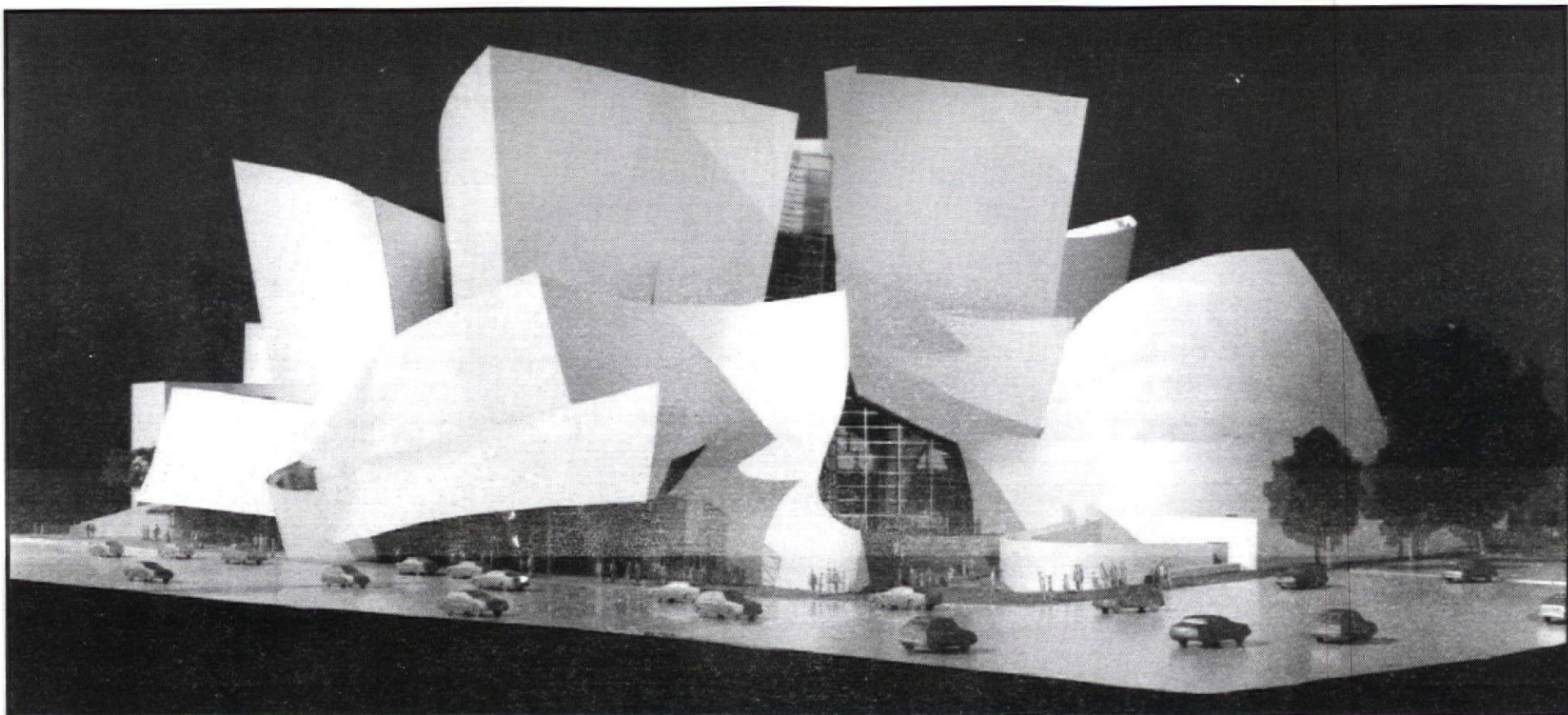
The joy should be enhanced by Nancy Goslee Power's gardens. Best-known for her private estates, she got to know Gehry when she landscaped the Schnabel House and did his own garden. Now she is making the leap to a much larger scale, creating what she calls "outdoor rooms" that wrap around the south and west sides of the second floor terrace. "I saw the building as a baroque flower and tried to play off it with a palette of gray-green, olive and bronze; colors that come out of the metal and stone", she says. "We'll have giant palms and stone pines, dragon trees and a huge ficus tree that we're bringing in from the LA Courthouse". Her one regret - which Gehry shares - is that she cannot transform Grand Avenue by planting African tulip trees, with their bright red and chrome yellow flowers. The city refuses to maintain them, but she hopes she can persuade individuals to adopt her trees.

As construction begins - on the huge underground garage - it's time to take stock. Maltzan sees the discarded models as stepping stones. "As we understood the problems better, we got closer and closer to our target", he says. "But the essential ideas were there in the first model. Is he confident that the uncertainties are past? "I'll sigh with relief when it's built", he responds. Dworsky Associates, which have been involved from the earliest stages as executive architects, preparing the working drawings, will share that relief - and a generous share of the credit.

A century ago, when the mayor of Toronto opened the new city hall, he declared: "Great buildings symbolize a people's deeds and aspirations." If the Music Center - aloof and barre - or the Civic Center - shabby and banal - symbolize our deeds and aspirations we're in deeper trouble than we thought. Walt Disney Hall could open a new era. Together with MOCA and a few of the new commercial towers, it suggests that the new downtown - while lacking the bravura of the old - has at least begun to outgrow its pimplly adolescence. Sydney has its Opera House, Paris its Eiffel Tower, Rome St Peter's Basilica. Gehry's masterpiece could be LA's defining monument, helping to lift our faith in the arts and the city.

MICHAEL WEBB





The Walt Disney Concert Hall

Architect

Frank O. Gehry & Associates

Executive Architect

Dworsky Associates

Michael Webb describes the five-year evolution of the Walt Disney Concert Hall and applauds the contribution it makes to the city.

Above

Model of Disney Concert Hall; photo by Joshua M. White.

Below

Model of Interior of the Concert Hall; photo by Joshua M. White

Opposite page, top

Computer renderings of structural details.

Opposite page

Plans of the Concert Hall.

Few births have been so eagerly awaited and so long drawn-out. "I worried a hundred times, during the competition and since, that it would unravel," says MOCA Director Richard Koshalek, sounding like an expectant father. "It's a miracle it has got this far." In 1987, when Lillian Disney, Walt's widow, promised \$50 million for a new hall, she wisely put a time limit on her gift. "We took the furthest date we could think of," recalls developer Fred Nicholas, who heads the committee that steered the project to fruition. "If I had known it would take over five years I might have thought twice about accepting the job. It's typical of the way every bureaucracy works that it became a cliffhanger." A hotel was proposed for the site, to generate revenue, but was cancelled when no-one could be found to lease it on the city's restrictive terms. The Music Center Board got cold feet and considered deferring construction until the final cost estimates were in. Nicholas had to be a patient diplomat and talk tough. "I told the Music Center Board and the county that we'd broken our necks to get this hall," he remembers. "If you don't exercise leadership it means that you don't have any confidence in LA and you risk losing the Disney gift." Only weeks before the final deadline, the county and city still had fifty issues and the lease to resolve.

It is also a miracle that Gehry got the job and was given unlimited freedom to create. He had yet to win the Pritzker Prize and secure big international commissions. "It was a million to one against the Music Center choosing him," says Nicholas, "so I organized an architecture committee, chaired by Richard Koshalek, to oversee an international competition." Gehry was reluctant to enter, suspecting that he would be cast, once again, as the token local architect, a stalking horse for European superstars James Stirling, Gottfried Boehm and Hans Hollein (all of whom had their Pritzkers). Koshalek encouraged him, sure that this was his big chance. "I

would have picked Frank right away, and saved the other contestants the trouble", asserts Koshalek, "but he had to demonstrate he was in the same league as the world's best architects".

Project designer Michael Maltzan joined Gehry in June 1988 to work with project architect Craig Webb and others on the competition design. When their schematic proposal was accepted for the second phase of the contest, the office began working around the clock. "In the final weeks, 40 people were contributing to the model", recalls Maltzan. "We knew we were the underdogs, competing against architects who would make terrific presentations. So we tried to resolve every inconsistency and build a killer model. The pace became so frantic that we broke all but one of the duplicate plaster casts. When Frank got the call we had won, we were all walking on air for a month."

The prize-winning scheme was widely applauded for its dramatic auditorium, in which seating radiated like petals from the stage; for the spiralling tiers of the exterior, and the glass "living room for the city" that extended to the street. It wasn't intended to be a final design, but it demonstrated that Gehry knew how to deal with the loose and messy site. "So many urban designers try to mimic a European model," he says. "It's hard to bring Rome to Hope Street. Europeans don't take our streetscape seriously. I understand what it's about and work with it".

Then, just as everything seemed set for design development, bids and construction, Gehry discovered that the criteria he had been given for the auditorium were acoustically questionable. The new guru, Dr. Nagata, had made his reputation in Japan with halls that resembled shoeboxes, not spreading flowers. He insisted on parallel walls. "The shift was like night to day," says Maltzan. Providentially, there would be four years in which to perfect a new concept. Usually, as Nicholas observes, "the longer you wait, the less chance you have of doing something. Here, we got people excited, increased the pot and improved the design 300 per cent."

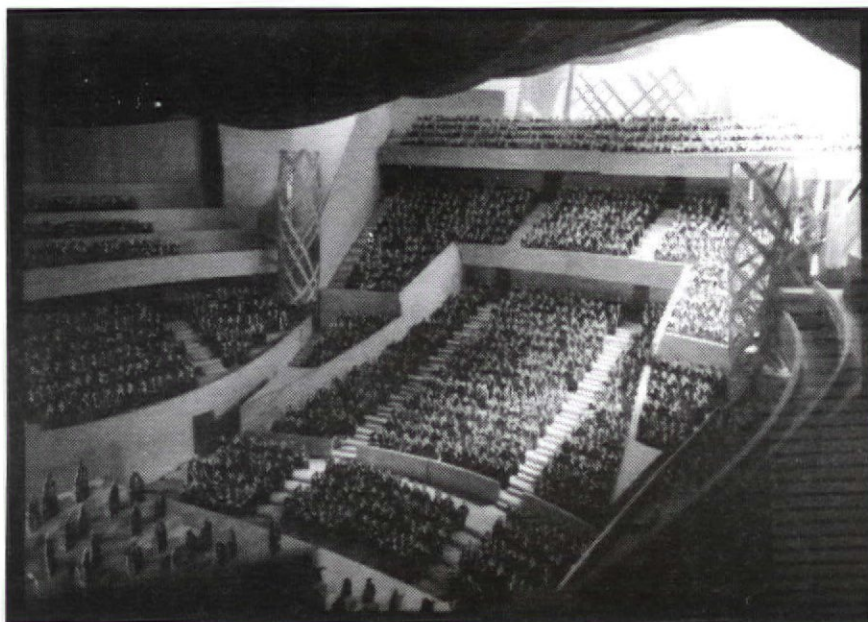
The conductors and musicians of the LA Philharmonic all agreed that their favorite halls were the classics — in Vienna, Amsterdam and Boston. "Mr. Gehry, we don't need an architect," said LA Philharmonic Concert Master Sidney Weiss, only half in jest. "The best concert hall is Boston. So we just need someone who can measure well!" Gehry was shaken. "I had just won the competition!", he recalls. "But I thought about it and when we next met, I asked: 'When you make a copy of a Stradivarius, does it sound exactly like the real thing?'" "The defense rests", conceded Weiss.

Gehry solicited everyone's opinion. "I'm going to make models and show you how to get into my head", he told conductor-designate Esa-Pekka Salonen, "and you've got to respond." He struggled to master the musical issues before trying to restore the dynamism of the competition design. "If the shoe box is the ideal form, why do so many halls that are built like that perform badly?" he asked Nagata. "Everyone asks for a warm, rich acoustic — it's like motherhood — but how do you achieve it? I want it to be a science, but musicians have such different opinions. It drives me crazy". Maltzan remembers that, "we asked so many questions, people joked we must be from Missouri." What began as cross-examination turned into a collaborative effort. Landscape architect Nancy Power was amazed. "It was a fertile atmosphere," she says. "They listened, even when you threw out wild ideas. Everyone designs better that way." The early discussions are preserved on Getty Center tapes.

There was a lot of pushing and pulling on the number of seats. "In the long run, it's expensive to jam in too many," remarked Franklin Murphy. "The Ahmanson is such an awful house they're going to have to redo it." They settled on a total of 2,340 seats; then came the creative part as the architects began to shape the boat within the box, stacking the audience in front, behind and to either side of the stage, drawing inspiration from steeply raked medical theaters to bring the audience closer to the players. "People were packed into the old halls on narrow wood seats that wouldn't meet today's building code", says Weiss. "We hope we can achieve comfort and good sound."

What makes a hall great? Gehry is convinced that the classics, built intuitively, are sometimes defective in sound as well as leg-room, but nobody will admit this after a century of great performances. He believes that the quality of sound is part acoustic surfaces and dimensions; part psycho-acoustics — the feel and look of the room; and part the excellence of the playing. Everyone agrees that when musicians feel good they play better. Lighting should enhance the design. Matinee performances will be naturally-lit from skylights; concealed lighting will dramatize the structure at night. Gehry's team is trying to achieve warmth and good resonance with heavy ceiling beams, bowed down to follow the configuration of stage and seats, and a decorative wood overlay on hard plaster walls. Every surface will be curved to distribute sound evenly and hug the audience in a protective embrace. A "ceremonial musical barge" uniting audience and orchestra in its hull, is how Gehry describes it.

There will be no moveable sound baffles over the stage. "They should be able to get it right the first time", observes Fleischman



On . . .

seething behind a facade of normalcy — two views . . .



The Moaning of the Hurricane

Over the past weeks, local and national law enforcement agencies have been brandishing riot readiness exercises at the public with increasing frequency, heralded by advance notice to the media recommending locations for optimal photo-ops and offering up for publication such intimidating tactical tidbits as the offensive capabilities of air support units and the recent acquisition of "non-lethal" anti-personnel devices straight out of the intifada.

Meanwhile, the city has been littered with billboards and bus bench ads geared not towards generating profit for the purveyors of yet another lite beer or luxury automobile, but towards encouraging the general populace not to monkey wrench the generation of profit completely. Bellowing saccharine inanities like "Let's create a brighter tomorrow, together, today" and "ONE...one god one world one human race one L.A.", these high visibility big lies saturate the streetscape in an effort to cost efficiently grab us where we live, in traffic, and convince us that we're all in this together.

These roadside pleas for unity, however, fail utterly to paper over the fact that growing legions of Angelenos are grossly underemployed, quadrupling or quintupling up on housing, and working ever longer hours for shrinking pay as a sliver of the population pockets the wealth so created and squirrels it away behind pink stuccoed ramparts festooned with remotely activated video cameras and infra-red motion detectors. In short, it is readily apparent that we are not in this together; there is one L.A. for those behind the bulwarks and another for the young downwardly mobile natives and impoverished migrants in the balkanized Bantustans cum no man's lands beyond.

Sightseeing, I notice the National Guard has taken up position amidst the wide lawns and opulently detailed estates of Hancock Park. Well dressed locals cluster around the Humvees, pressing snacks and drinks into the soldiers' hands. Unable to get close enough to hear the conversation, I imagine speech bubbles over the residents' heads and write in "Welcome, brave liberators" perhaps, or maybe "C'mon, lemme take a test drive. I've been wanting one of those since Desert Storm".

Law enforcement harbors no illusions about the city's deepening Jekyll-Hyde complex. Long accustomed to bolstering thinly spread ranks with dictatorial command and confront tactics and cutting-edge technological superiority, the police struggle to contain an exploding and increasingly desperate population by radicalizing s.o.p. into something closer to preemptive suppression than protection and service. Distressed communities are accorded attention of the sort commonly inflicted upon occupied territories like the Gaza Strip, while those affluent enough to reside safely behind the "front lines" are abandoned to the vigilance of private contractors and consumer electronics.

Despite the Angeleno's perverse pride in claiming such yawning cultural and economic divides as a regional innovation prefiguring the

destiny of both the nation's cities and, eventually, the world at large, the "world city" is an artifact of the universalized colonialism promulgated under the "New World Order", and thus bares a striking resemblance both to urban centers in the "Third World" and to colonial cities predating L.A.'s supposedly novel post-modern condition by a century or more.

A native of 19th century Calcutta would feel quite at home amidst L.A.'s disjointed accretion of communities. In the towers and plazas of Bunker Hill and Century City he would recognize the East India Company's thick walled counting houses clustered within garrisoned trading stations. He would have difficulty distinguishing gated suburban estates, fortified against the city's roaming violence and outbreaks of tuberculosis and meningitis, from outlying hillstations where English expats took refuge from the "unhealthful miasmas", sedition and climatic extremes of the "overcrowded" native city. Stylistic superficialities aside, he would confuse Murphy's and Isozaki's luxurious Venice donjons with the stout neo-classical residencies of the British Raj.

Our hypothetical time traveler would also recognize a milieu of volatile disaffection in search of a trigger. What he would not expect is the speed with which that insurrection is now capable of propagating. The Indian Mutiny spread from its point of origin at a rate of ten to fifteen miles per hour, the speed at which a mounted sowar mutineer could carry word of the initial provocation across physical space. By comparison, the L.A. insurrection spread at a rate of 186,000 miles per second (with a slight lag for broadcast processing and FCC monitoring), the speed at which an electromagnetic wave carries an image of a questionable jury verdict or a bottle hurling teenager from a news van to an already seething television viewer.

Within three hours, and for perhaps the first time in the history of L.A., marginalized communities scattered widely across an area of 466 square miles were both united and synchronized in electronic space. The resultant widespread and simultaneous conflagration could no more be confronted and commanded by the typical "lean and mean" police expeditionary force than a virus can be excised with a scalpel. With pandemic resistance materializing out of thin air like the afternoon's smog, the thin blue line proved to be a paper pit bull and promptly bailed, leaving the neighborhood *Jacques* to crier *havoc* at their favorite local irritants.

From the foundation of a collapsed fire watch tower in hills mutating from chaparral to suburban tract, Rachel calls out new smoke plumes as I focus the telescope. Another column appears around Pico and Fairfax, <squinting>, northwest corner. India's Oven, an Indian market next door, an Indian sweetshop two doors past, the heart of a tiny community slowly turns to ash.

Only when it became obvious that the L.A.P.D.'s little riot readiness problem was more like riot impotence did the Feds air express uniformed weekend warriors drawn

largely from the state's outlying provinces, inspired perhaps by Chinese defense minister Yang Shankun's deployment of tankers conscripted from Shangsi farm boys against restive Beijing youth in Tienanmen Square.

L.A. constantly rewrites its history across the basin, obliterating the material residue of that which has transpired. Like newspaper clippings wanting "rectification" at the Ministry of Truth, whole pieces of the city vanish down the memory hole without a trace; trolley tracks paved over in the median strip of a major boulevard, rooming houses buried beneath office blocks and stadiums, convenience marts and check cashing stands erected where months ago were the burned out shells of similar, deeply resented enterprises. A year later, the threadbare facade of normalcy has been set back into place as if to assure us it was all just a six-day television miniseries.

This is not to imply that no morals have been gleaned. In a city without public drinking fountains, looted Evian is the beverage of choice for an overwhelming majority of hot and thirsty rioters. Nothing alleviates traffic congestion like martial law, nothing facilitates drive-by pillaging like alleviated traffic congestion. Most importantly, an insurrection lacking clear political motivation or strategic plan does not a rebellion make; capital flow and accretion may have been briefly disrupted and portions redirected to the black market sector of the informal economy over the succeeding weeks but, in the long run, the status quo held fast. In Lynchian terms, the "mulch" was slashed and burned while the "superstructure" emerged largely unscathed. And in the absence of chronic damage, there has been no impetus to substantive action.

Over the past year, economic circumstances have hit bottom and, miraculously, kept on going. Loudly touted rebuild efforts, ineffective at best and more often fronts for corporate carpetbagging, have left scorched communities feeling even more burned. Swelling masses are burgeoning and, this time, the streets may find their own use for the disaffected; disgruntled traffic planners collaborating with camcorder journalists to photogenically dump flaming household appliances onto critical freeway interchanges, laid-off telecommunications workers toppling cellular relay towers with pocket nukes thrown together by homeless defense engineers, homeys turning their ordinance on any structure bearing a logo recognizable from prime time commercial broadcasts.

And a new set of trials has just begun.

Prelude to the trial of the LA Four, watching the umpteenth repeat of Damian "Football" Williams dump a hunk of concrete on the truckers head and dance a highstep like a quarterback who's completed a touchdown. Three years ago, a kid recruited from the Medellin colonias emptied a pistol into the guts of a high court justice in Bogota airport. He didn't run as the justice's bodyguards returned fire, rather, he raised his fists in the air and leaped up and down in triumph. The "long term" we've been warned about is finally come.

STEVEN FLUSTY

"I can detect the near approach of the storm, I can hear the moaning of the hurricane, but I can't say how, when or where it will break forth...I don't think they know themselves what they will do, or that they have any plan of action except of resistance...Here are all the elements of combustion at hand, 100,000 men, sullen, distrustful, fierce, with all their deepest and inmost sympathies, as well as worst passions, roused. If a flare up from any cause takes place at one station...it will spread and become universal."

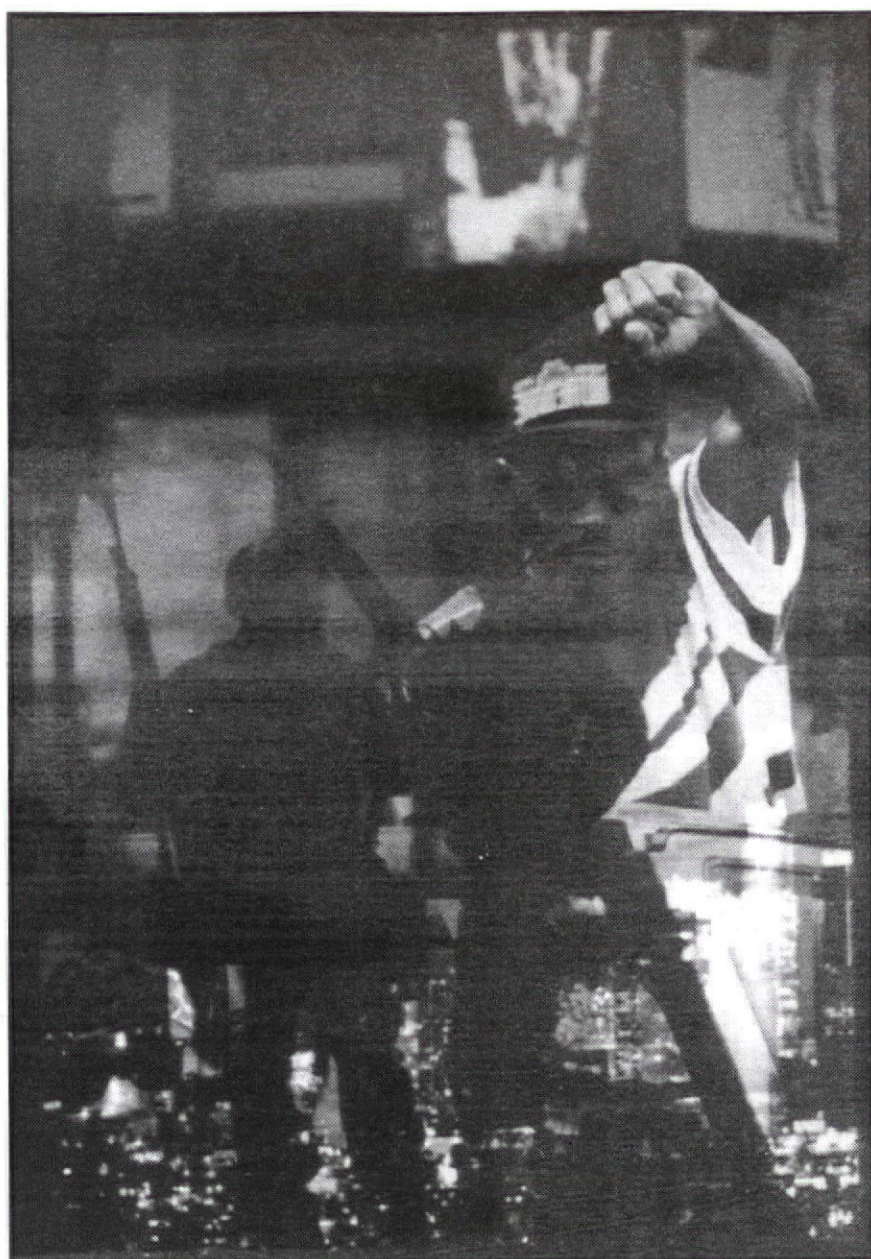
Captain Martineau,
Musketry Depot at
Ambala, Bengal, May
1857

Above, left

Collage of images from the 1992 uprising, by Ross Rappaport

Above

Discussion time during the St. Elmos Workshop, organized by the Design Professionals Coalition. Sketch by Carl Davis AIA.



DPC makes progress

After an exciting 2-1/2 day Design Workshop for St. Elmo Village (SEV), sponsored by the Design Professionals' Coalition (DPC), support for the project is expanding to include assistance from LISC and the Gas Company. The workshop in January was followed up by a formal presentation to guest critics, representatives of various municipal agencies, and community members. The first phase of the HPPD sponsored project is the renovation of eight California Bungalow Styles houses. The Gas Company is joining in by providing weatherization and training to local youths who will work on the construction, scheduled to begin in April. The general contractor, Lopez, Lopez & Schwartz, has suggested creative ways to keep costs down while maintaining maximum quality.

DPC's efforts were recognized by LA City Councilman Nate Holden's Certificate of Commendation for Community Service.

Advocacy of neighborhood planning process continues to be a goal of the DPC. A Neighborhood Empowerment Seminar is being planned for June with the American Planners' Association (APA) and will include participation by the Coalition of NEighborhood Developers (CND) and others. For more information, contact Helena Jubany, AIA, DPC at (213) 625-7909 or Joa McDougall, APA at (213) 622-4443.

The DPC is grateful to its corporate sponsors, SCI-Arch, DMJM, AAE, Parsons Corp, and IBD for their generous support; it will soon have an ID and stationery, thanks to Sussman Prejza. The Steering Committee continues to meet monthly, and would welcome new volunteers for upcoming workshops and projects. Call (213) 380-1751 or (310) 568-9804 for more information.

RASA BAUZA

Business As Usual

"Appearances are deceiving," Virginia said as we drove down Vermont past Florence, where the street widens before Manchester and the bright Art Moderne aquamarine tower sprinkled on its multiple crowns with short stripes of red, black, and gold, is the big reminder that Pepperdine was once the university of South Central Los Angeles. The riots were eleven months ago. We had just passed the Wesley Social Service Center, one of Virginia's early projects, and a small bead in a whole string of community service providers on the long thread of Vermont that was becoming increasingly barren the farther we drove into South Central. "There aren't usual retail amenities here: a cleaners, a grocery store, or a restaurant," she continued; "and it's not like the Central American section near the freeway and USC, where you could take anyone who said Los Angeles has no street life, to see sidewalks bustling with people." Vermont around 83rd and Manchester is an empty zone.

"Or are we being deceived," I countered, pointing out the quiet side streets of small single family houses, where carefully gardened lawns and well kept houses didn't look anything like a slum. "The ignorant visitor to South Central Los Angeles would not see the evidence of the low intensity war and the social rot that plagues this neighborhood. South Central isn't Sarajevo. The streets aren't a river of blood. The buildings aren't bullet pocked or rubble. There are some people on the street."

We looked for blackened walls, and saw very few. Most of the fire sites have finally been cleared down to the concrete slab and the rubble hauled away. Only at the corner of Manchester and Florence were there more than one or two barren slabs next to one another. Only here on the long stretch of Vermont from Hollywood, through Koreatown, past USC, into South Central was there a huge gap in the street frontage.

Elsewhere there were solitary barren slabs and individual sites covered with weeds. Many sites were actively being graded, and some were being built upon. Even across from Manual Arts High School, an institution trouble by gang-activity, some one was beginning to build block walls around a new space. It cannot be said that nothing is happening in South Central Los Angeles. Further on toward Florence Avenue a mini mall of chain stores and fast food chicken was back in business.

Of course more is happening farther back up

One Year

Business as usual, or masses

Vermont in Koreatown, by USC, and in Hollywood. Evidence here of the burning is scarce. In Koreatown at the bustling corner of Olympic an odd one story commercial space, which fronted on the street and thus had no parking, remains a ruin. Big graffiti marks the common wall of the still standing flower shop next door. The partially demolished brick walls delineate the lost floor area. This outmoded isolated site is the lone memorial to the ancient history of 1992.

The swapmeets are back with their mob of signs in Spanish, English, and Korean. The damaged postmodern mansarded mini-malls have been repaired and their vast asphalt forecourts are again covered with cars. The big cheap electronics store which sold Sharp and Gold Star boom boxes and was looted and burned in the little Seoul assault is surrounded by scaffolding and well into the process of renovation. The fast food stands are very busy. All American Burger before the riots is now El Pollo Loco.

The same is true and around the center city and in Hollywood and on the other streets and avenues on the slopes immediately below Griffith Park. The gaps encountered in the strip of stores are no more than would be expected on any American commercial street where shops, stations, and restaurants come and go and change appearance year to year. It's business as usual. No change has come about since the fires.

"South Central is not entirely African-American," I said, noting a few white and brown faces as we turned the corner of Vermont onto Manchester heading toward Normandie and the flash point of the riots at Florence. "That's old news," Virginia snapped, "and besides unemployment is high and opportunities nil for anyone in this area."

"Those guys don't look armed," I said nodding my head in the direction of four young men in sleeveless tee shirts and baggy shorts leaning over the hood of a low car. As we passed they flashed finger signs to another man across the boulevard. I was uneasy.

At Florence and Normandie where history has determined the riots began, we slowed to the stop light, wary that we were the interlopers. Only in front of the liquor store across the intersection were there any people. Five men lounging against two cars paid us no attention as we pointed to the store which was obviously recently rebuilt or repaired. "That's one liquor store at least that's back in business," I said observing the new mauve stucco walls which wrapped around the small box up to the single glass door above which a red neon sign said simply LIQUOR. A gang had already tagged the walls. The other far corner of the intersection was a barren slab on a weed punched asphalt plain.

Flanking us, the two corners were surrounded by chain fence. One corner was an abandoned boarded up gas station. The other corner appeared to be a brand new Union Oil gas station awaiting its finishing touches before it opens. The abandoned station is probably evi-

dence of the attrition in stations all over Los Angeles and not a victim of the riots. There was no black soot on its walls, but plenty of graffiti. The new station is evidence that despite its notorious location Florence and Normandie is an important traffic node, and a corporation can still make money here. Just like many other places in South Central, the major corporations have quietly returned. The Taco Bells (they boasted of rebuilding one within 48 hours after they got a permit, but didn't say how long the permit took), The Payless Shoes, Trak Auto's, and the Mobil Oil's are back where they were before. The liquor stores are back. Not as many of them, but still a lot. The idle men are back; and as the light changed and our sporty vehicle passed the liquor store we could see them watching us silently and passively.

But it is not just idle men who populate South Central. There is much positive street life. Two blocks from Florence and Normandie a Saturday church wedding was beginning. A crowd of well dressed men and women had gathered on the lawn. People were parking and bustling toward the sanctuary doors. This ordinary community activity reminded us that despite the perceptions and the distortions there is hope and promise in South Central. There are people going about normal lives. There are people who care and who function. All South Central needs are some nutrients to make what's good grow.

Many architects are committed to the success of this community that has many wonderful things: small individual houses and luxurious lawns, historic buildings, a grand view of the mountains in the distance, and many sites available upon which to build a new vibrant community. We thought of National Organization of Minority Architects (NOMA), who have formed a non-profit corporation to build housing and services with vision. We thought of The Coalition of Design Professionals, who planned and executed a workshop to expand and rehabilitate St. Elmo's village, the open artist community which for twenty years has been a drug and crime free refuge in a troubled and fortified neighborhood. We thought of the individual architects, planners, and ecologists who have proposed parks, community gardens, and recycling centers for many burned sites. These are ideas with real city vision which Rebuild LA should be embracing and funding immediately.

As we drove up Normandie past Adams we meandered through blocks of historic houses which have retained their Southern California exuberance. This neighborhood is now Latin American, but these porched and peaked houses didn't seem to mind, even if the colors were a bit bolder. We stopped at a Greek delicatessen full of feta, olives, retsina, dolmades, and Ethiopian foods. The shop was busy serving Africans, Indians, and Europeans--Americans all. All is not lost in LA. The city is a great exotic mix. All parts have great potential, but our citizens must not be deceived by what appears true, but isn't, nor afraid of what is true, but unspoken.

CARL DAVIS AIA

Or are devotees missing the point about Kahn? . . .

Kahn fought his battles, the idea that we might allocate resources for the sake of creating spaces of representation has been decisively defeated.

So we are stuck with this not-quite-separate structure struggling against its great heritage. Since Kahn died, his building has turned into an icon and it is by definition impossible to replicate or add onto such a religious object. In an age of simulation, the answer therefore is obvious: create a simulacrum that is as bland and unnoticeable as possible. That is exactly what Anshen + Allen propose and many architects oppose.

The building as it is currently designed should not be built. That does not mean that nothing should be built on the site. If the Salk (or Salk) were as daring as they were 30 years ago, they would commission someone who has as problematic a relationship to the nature of institutions and their role in society as Kahn did — a Frank Gehry, say, as opposed to Richard Meier. Not bloody likely. It is impossible to add onto Kahn's architecture not because he was such a genius, but because the peculiar conditions that allowed him to exercise his talents (and hide them behind mystical, Kahlil Gibran-like language) have ceased to exist. There are other opportunities to create a resistive architecture, but the Salk Institute is not one.

If the current design gets built, the world will not end, the Salk Institute will remain a beautiful building, and we will have a great time telling all the those who come there for the first time: "You should have seen it before they built this thing," as we stand inside the visitor's center that is part of the proposed addition and hear the gospel truth about this supposed Church of Silence and Light. The Salk Institute will be just another useless monument, a framed and isolated fragment of architecture, just as Kahn is just another dead white man. What is horrible is the high-minded profession's focus on this relatively small problem as it completely ignores the central problems Kahn tried to address in his architecture: the complete emaciation of architecture as construction of social value.

AARON BETSKY

ARCHITECTURAL ILLUSTRATION



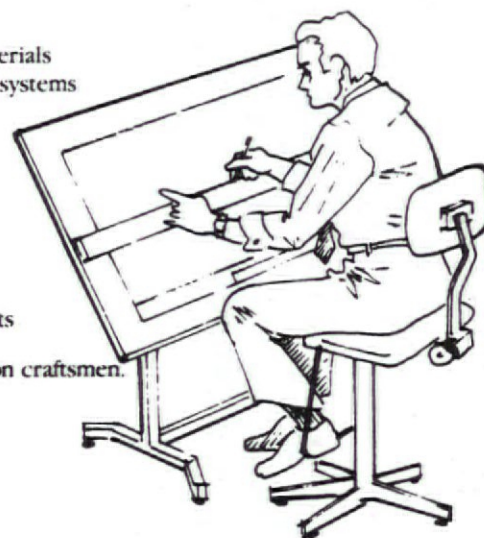
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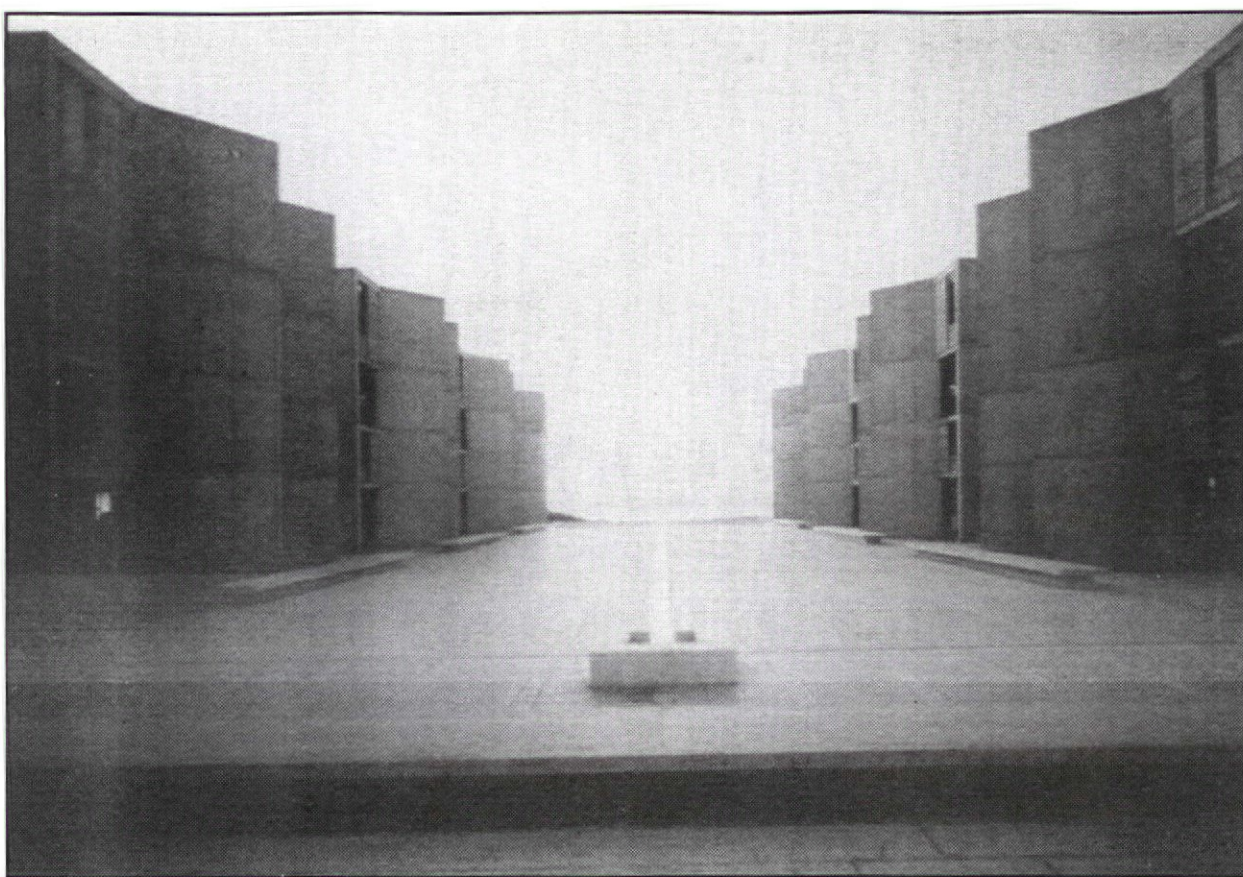
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Save The Salk?

"We too easily forget that when Kahn was arguing for the necessity of reimbuing the central institutions of our society with meaning, he was speaking in and of a world in which most of his own students saw no need for those institutions because they were corrupt.

Rather than talking about infinity, silence and light, therefore, we would do better to speak of a rear-guard reaction against those... forces of commercialization...

—A.B.

Above

The celebrated courtyard of the Salk Institute, by Louis Kahn.

Photo

Grant Mudford. Courtesy of MOCA.

What becomes a legend most? Certainly not a cheap imitation. That is the consensus reaction to Anshen + Allen's proposed addition to Louis Kahn's 1965 Salk Institute. The architectural community has responded to the symmetrical design with horror, pointing out that the building would not only destroy a significant part (about one-third, according to the firm's latest estimates) of the grove of eucalyptus trees that now forms the bucolic introduction to the dramatic central court, but would in so doing eliminate the seductive and wandering avant propos into this rigidly ordered space. "The entrance sequence is absolutely central to the whole experience of the space, and they're killing it," says MOCA Assistant Director Sherri Geldin. "They're loving the building to death," adds Frank Gehry.

Is the addition really so terrible? Is there something sacred about the existing building that needs to be protected against the changes in use that define our experience of architecture? I would not defend the Anshen + Allen plan. Their design is indeed ridiculous in its attempt to ape the existing structure, down to the use of only concrete and glass as exterior facing materials. Yet the new building does not in any way impinge on Kahn's creation. It is true that the elaborate scenography of the site is curtailed, but I wonder whether the overall change in the surroundings from semi-wild bluffs into a site of continuous development has not already isolated the experience. Indeed, the Salk Institute as we see it today is no more than a fragment of Kahn's overall conception for the site. Finally, depending on what sources you believe, the design of the plaza and its introductory forest was an afterthought proposed by Luis Barragan rather than by the even more revered master himself.

It is difficult to argue against the preservation of one of the greatest architectural *enscenements* since Schinkel's transformation of the Spree Insel. The movement from the car, through the fragrant and always somewhat melancholy dry glade, to the abstract order of the court is the experience that made my mother say that she finally understood why I wanted to be an architect. Such moments are rare, and we do well to treat them with respect. Yet I am disturbed by what I believe is the underlying vacuousness of the worshippers at Kahn's shrine. The Anshen + Allen design strategy, the opposition to their effort and the recent adulation of Kahn on the occasion of the retrospective of his work at MOCA are all symptoms of the transformation of this accomplished architect into a combination of Yoda and Howard Roark.

We too easily forget that when Kahn was arguing for the necessity of reimbuing the central institutions of our society with meaning, he was speaking in and of a world in which most of his own students saw no need for those institutions because they were corrupt. We must evaluate his concern with structure and its revelation in the context of an era in which the creation of both ersatz materials and seamless environments, along with a deemphasis on bodily strength or virility, lead to the creation of the most sterile environments this planet has ever seen. Moreover, these places where given an architectural language derived wholly from a debased appropriation of some of Kahn's greatest heroes, namely of such Americanized classicists as Paul Cret and George Howe, and of Le Corbusier and Mies van der Rohe.

Rather than talking about infinity, silence and light, therefore, we would do better to speak of a rear-guard reaction against those very forces of commercialization of which Kahn's student, Robert Venturi, became such a vocal, if ironic, proponent. Kahn's work was a specific response to specific problems, and the resulting buildings are relics to a good fight that was, in the end, lost.

Paradoxically, such a contextualizing of Kahn's work might also allow us to understand the brilliance and clarity of his compositions. There is nothing sacred or isolated about Kahn's work, but there is something extremely well-wrought. Kahn asserted the sheer power of composition, articulation and sequence over the needs of program, economy or even site — a "professional" solution again carried on by Venturi in his introduction to *Complexity and Contradiction*.

If one looks more closely at the Salk Institute, one sees a bunker of research that is not much different from the work of Pereira or Harrison in similar situations, and that is mainly distinguished by the care taken with the concrete. Eschewing the dictates of economy and function, Kahn chose, as always, to reveal, though one is never sure exactly what is shown except his skill in forcing program into his rigid geometric boxes.

The buildings themselves are simple slabs that play purely intellectual games with the relationship between mechanical spaces and laboratories, and thus force a dualistic world onto a research environment that has little use for such separations. You can see a similar failed attempt (at least in terms of function) at separation in the decision to pull the researchers' offices out from the laboratories.

What is left over, of course, is the court, that great classical courtyard that has, in true modernist fashion, been deprived of two of its sides, bisected and left to drift as a fragment of an unreachable perfection at the

heart the scientific enterprise, but at the very margins both of our country and of the act of constructing buildings. Kahn had nothing to say, and his voids became mute rebukes at the cacophony of American culture in the 1960s.

None of this should distract from the beauty of the space. The skill with which each of these elements has been defined, isolated, balanced and choreographed surpasses anything that one can find in California. Yet this order (or "Order," as Kahn would have it) is no more than an imposition for the sake of propaganda value. Salk wanted a monument, a place that would subject science to the ennoblement from which he had benefited. Charitably, you could say that Salk and Kahn together saw a chance to carve out a place of isolation, non-function (the courtyard was "The Room") and meditation in the hurly-burly, grant-enslaved environment of scientific research. Less kindly, one could also argue that the Salk Institute is the beautiful gravestone to Architecture, a megalomaniacal imposition of useful form on a landscape and activity that has no real need for it, and an attempt to impress donors.

Such hubris is, as Vincent Scully would argue, central to the efforts of human civilization to define itself as such. As a gesture of defiance against both nature and the tenor of the time, the Salk was well worth it. Unfortunately, it is also a working building. As such, it needs to expand. Jonas Salk is addressing other challenges in his own, rather idiosyncratic, way, and may even some day give us a second miracle in the form of an AIDS vaccine. The users of the labs, in the meantime, have more cars, and the growth in government bureaucracy has found its own shadow at the Salk Institute. For all of these reasons, build they must.

Kahn, after it became clear that his Roman ruins on the rediscovered Mediterranean would never be build, had foreseen these developments, and has suggested sites to the north, south and east of the two (of four) laboratory buildings that were actually constructed. On the South site, the Institute erected an "invisible" underground building. The North site, they say, is "inappropriate," perhaps because it would anger the many pilgrims to Black's Beach for whom the Salk is just another building and therefore by definition ugly.

Thus the Institute and their chosen architects were stuck with the east site, hemmed in-between the road, the building and the parking lot. Of course they could tear out the parking lot and build there, but that would be too expensive (they would have to build a replacement parking garage) and, since



Preservation

Disappearing Los Angeles . . .

If it were in any other country in the world, visitors would make sure it was on their itinerary. It would be listed in all the guide books. The local residents would be proud of it and take their children to it on Sundays. Only in Los Angeles is that which the rest of the world reveres treated with such disdain and neglect. "It" is the Los Angeles Theater, the great movie palace of 1931, designed by S. Charles Lee. This delicious architectural confection is on Broadway, in downtown L.A., an area where most people, given a choice, would rather not go. Most, therefore, assume that visitors wouldn't want to go there either, and so they counsel guests to stay away: "There's nothing to see there anyway." Those who have never seen the interior of the Los Angeles have missed a great experience and a part of this city's history.

The Los Angeles Theater opened on January 30, 1931 with the world premier of Charlie Chaplin's "City Lights." When cost overruns threatened completion, Chaplin put up the money to finish construction. (Chaplin was already involved in theater architecture through his association with United Artists and the theater which they built three-and-a-half blocks south on Broadway.) The final cost of the theater was nearly \$2 million, perhaps the most expensive theater in this city, on a per-seat basis. Seating capacity is just under 2,000.

The Hall of Mirrors at the Palace of Versailles inspired the lobby; the entire interior is done in a Louis XIV style. A Carrera marble and mosaic fountain, putti encircling the ceiling, and murals by Anthony Heinsbergen are major features. This theater invited people to enter a complete fantasy environment and forget their troubles for a few hours. Despite its current aura of shabby gentility, the place has a magical effect. Unfortunately, the movie palaces, so vital a part of film history, are disintegrating as rapidly as the early nitrate celluloid.

For several years the LAHTF has been urging a feasibility study for the restoration and adaptive re-use of the theater district. Funding for the study has not been forthcoming,

and each year another theater is lost.

The LAHTF is the one organization that focuses its efforts on retaining the movie theaters of Los Angeles. An all volunteer group, it seeks to make people aware of the relationship between movie theaters and Southern California and the importance of the collection. Setting aside for a moment other issues of historic preservation, the one thing really connected with Los Angeles history is movies. Shouldn't we be interested in preserving that which identifies us in a positive way?

The economic and political circumstances surrounding the Los Angeles and indeed, all the historic theaters downtown, are at once both simple and complex. The problem of not enough theater patrons translates into a negative cash flow for Metropolitan Theaters, which operates but does not own the Los Angeles. That honor belongs to an Iranian family, whose loyalties to the theater are divided, leaving it with an uncertain future. A little creative planning could at least stabilize the financial situation.

The politics are more complicated. Neither the CRA, Cultural Affairs Department, City Council or anyone else in the halls of power has been willing to make a real commitment to saving the theater district. Token efforts, which they would no doubt loudly proclaim as sincere, are not enough. If a real commitment were made and the right people consulted, downtown would no longer be a place that people want to stay away from. This would make more than just architecture buffs very happy. The movie industry, which should have a keen interest in preserving its roots and promoting its significance to Los Angeles has shown little interest. The names of those who care may be seen on the letterhead of the Los Angeles Historic Theater Foundation.

But on December 4, 1992, the Los Angeles Theater was once more Queen For A Day. Tri-Star Pictures, in an unusual and promising move, premiered their new film, "Chaplin," at the L.A. Several scenes in the picture were filmed

there, and it was the most natural venue to introduce this multi-million film.

Prior to the premiere, at 8:00 A.M. on a Saturday, approximately 25 volunteers from the LAHTF and the Los Angeles Conservancy showed up at the Los Angeles Theater. They brought mops and buckets, rags, lemon oil, and other cleaning equipment, and they went to work, giving the *grande dame* a loving one-day make-over. There was no question as to who, to them, was the center of attraction. They were on hand again the night of the event, to answer questions about their beloved theater for the press and other attendees. When told by the LAHTF that their volunteers would provide these services, Tri-Star officials were baffled. They couldn't understand why anyone would do this—for nothing. Of course, the hope is that it is not for nothing, that the media, the industry reps and other invited VIP's will feel the magic, see beyond the years of neglect, and finally recognize what a valuable building it is. And do something positive about it.

Fresh Out Of Miracles—Landmarks Close On The Miracle Mile

The announcement that the 1929 Bullocks Wilshire would close at the end of March dismayed the preservation community. This Art Deco structure is probably the most important 20th century building in Southern California. Macy's, Inc., the parent company, claims the store is no longer profitable. The property, however, is owned by Cal Tech, which has given no indication of any plans to find a new tenant or a re-use. Immediate security is of major concern, plus

the fact that a vacant building deteriorates rapidly.

Preservationists, long-time customers and others were saddened and distressed by the news about Bullocks Wilshire, but the immediate cause for alarm is in regard to its neighbor, the Sheraton Townhouse.

Also built in 1929, the Townhouse has long been a community landmark. It's current owner, Kyo-Ya Co, Ltd., has decided also that it is no longer profitable. They want to demolish it.

The AIA Historic Resources Committee nominated the Townhouse as a Historic-Cultural landmark, but the Cultural Heritage Commission rejected it. In a surprise move, Nate Holden exercised his privilege as Councilman for the district, using an appeals motion guaranteed by Proposition 5. This allows the City Council to take jurisdiction over the nomination, thus creating a moratorium on demolition. In a 12-0 vote, the Council approved the motion and referred it to the Arts and Humanities Sub-Committee, chaired by Joel Wachs. On Sunday, March 21st, a demonstration was held in front of the building, proving that there is strong feeling and support for its preservation.

The Sub-Committee will review the merits of the Townhouse and decide its future in a public hearing. The public is urged to attend, so the Council can see evidence of widespread support. Those interested should also write to Councilman Nate Holden or their own Council representative.

MITZI MARCH MOGUL

Left

The Los Angeles Theater
Photo

Courtesy of The Historic
Theater Foundation

Below

Postcard showing Miracle
Mile in its heyday

Courtesy of Mitzi March
Mogul.

Hollywood Revitalization

The official reopening of the 63-year-old Art Deco landmark J.J. Newberry Building represents the sixty-fifth storefront facade that HERE (Hollywood Economic Revitalization Effort) has restored along Hollywood Boulevard. HERE's investment in the restoration effort totals roughly \$700,000 over the six year period in which the group has been in operation.

HERE is a commercial revitalization project sponsored by Councilman Michael Woo and administered by the United Community and Housing Development Corporation, with funding and support from the Los Angeles Community Development Department.

Under the leadership of HERE project director Pompea Smith, the group will continue to work its way down the Boulevard in the upcoming year.

LA-74—Busy Crowds on Wilshire Boulevard, Los Angeles, California





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CHEOPS IS COMING

Woodbury Career Expo and NOMA achievement awards

AIA/LA continues . . .

AIA and the Association of Collegiate Schools of Architecture.

Prestigious Registration

Harold L. Adams FAIA, RIBA, chairman of international design firm RTKL Associates Inc., recently became one of only four architects in the world to be registered in Japan under the government's "strict B criterion". Registration in this category is only granted to foreign architects of "world renown" after a rigorous interview process conducted by Japan's Ministry of Construction. The three other internationally known architects are Renzo Piano, Raphael Vignoly and Paul Andrews. By earning his "first class Kanchikushi" license, Adams is deemed qualified to design and supervise the construction of all building types in Japan.

Honored

John W. Murray Jr., commissioner of the Los Angeles Board of Public works will be honored with the 1993 Visionary Leadership Award by the UCLA GSAUP Black Students committee and UCLA GSAUP Alumni, at a reception Tuesday, April 13, 6:30pm in Perloff Hall courtyard, UCLA.

Honored

The Los Angeles chapter of The Society for Marketing Professional Services (SMPS) has awarded the 1992 Leonardo to **Sharlene Silverman** for excellence in marketing. The Leonardo Award recognizes the individual who has made an outstanding contribution to the marketing of professional services through his or her firm's marketing program. Sharlene

Silverman has recently been made a principle at Ove Arup & Partners California.

Awarded

Deborah K. Dietsch, Editor-in-chief of Architecture has received a Jesse H. Neal Award for editorial achievement from the American Business Press, for her editorials in the March, April and June issues. Dietsch also received a certificate of merit for the May 1992 issue of Architecture, dealing with practice alternatives.

Competitions/Awards

1993 Architectural Design

Awards Program for Religious Structures

The Interfaith Forum on Religion, Art and Architecture (IFRAA), which is affiliated with the AIA seeks built and unbuilt religious structures, designed by North American architects, for their 1993 Awards Program. Entry forms are due by July 1, 1993; submissions by August 2, 1993. For entry form and requirements, contact: IFRAA National Headquarters, Doris Justis, Executive Secretary, 1777 Church Street, N.W., Washington, D.C. 20036. Tel. (202) 387-8333/Fax. (202) 986-6447.

Wanted By The Law

If you have technical, scientific or medical expertise, you may want to register in the 1994 Directory of Experts & Consultants, published by the Los Angeles County Bar Association. For registration materials and information, contact: Maureen Lewis, Directory

Coordinator at (213) 896-6470. Deadline for registration is July 15, 1993.

Woodbury Career Expo

Woodbury University is holding its Career Expo '93, the annual career event for Woodbury students, on April 23. This is an event for you to present your company and ideas, and to meet the students. Woodbury University is an independent, non-profit, co-educational university offering professional programs in business, design and architecture. For information, call Annamae Rensberger or Monica Pecot at (818) 767-0888/Fax. (818) 504-9320. Address: Woodbury University, 7500 Glenoaks Boulevard, Burbank, California 91510-7846.

AIA Artwork On Display In Pasadena

A juried art show, "Paper, Mud, Sticks & Stones", featuring artwork, crafts and sculpture by architects, as well as their families and employees, will be open to the public Sunday, May 16—Friday, May 21, with a reception and AIA membership meeting from 2-6pm, Sunday, May 16. Location: One Colorado project on Smith Alley, in the Culture Factory. Admission: \$7. Architects are invited to participate, and should the Pasadena/Foothills Chapter office at (818) 796-7601. The show will form part of an Old town Pasadena Art Exhibit and Tour.

Cheops Is Coming

The Great Pyramid of Khufu at Gizeh, known to most as Cheops, is one of the greatest architectural achievements.

Though resting silently in the Egyptian desert near Cairo, this monument to the genius of a culture several millennia ago, still towers as a present-day reminder of the often unspoken and, in many instances, unknown achievements of those of us whose ethnic roots are planted in the rich soil of the great continent of Africa.

On April 24, 1993, Cheops is being revisited, to acknowledge the outstanding achievements of modern-day African-American Architects, as well as those who have made significant contributions to our community in the greater Los Angeles area.

The Annual Cheops Achievement Award Banquet, sponsored by NOMA, is a black-tie event and will take place at the Airport Marriott Ballroom. The timely theme will be "Los Angeles, One Year Later . . . Taking Control of Our Destiny."

Congresswoman Maxine Waters, keynote speaker, will headline a gala evening of entertainment and appreciation, to be attended by an audience of community and professional leaders.

For more information, contact NOMA at (213) 960-5762.

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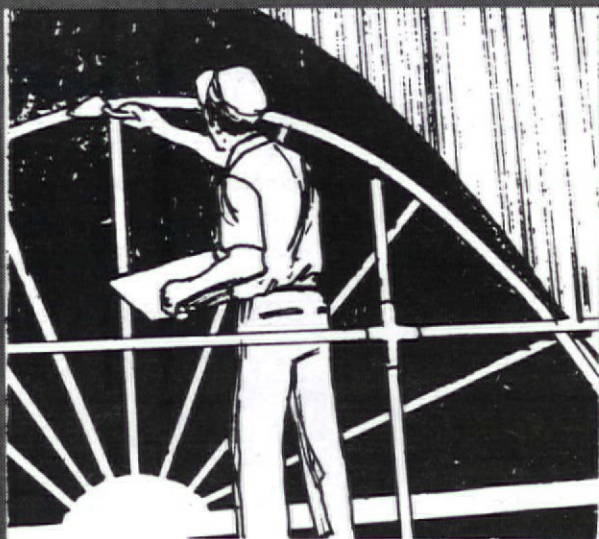
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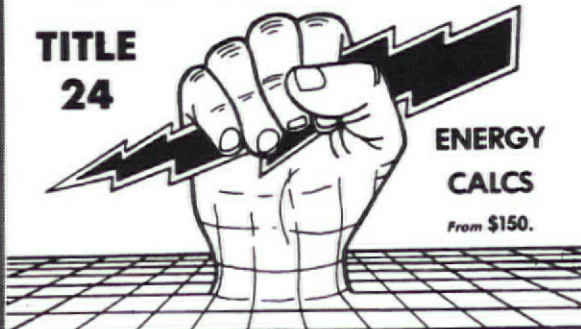
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* AIA member insurance evaluation & needs assessment study, wave #3.
Wiese Research Associates, October 1992.



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Left
Model of the Tan Tock Seng Hospital in Singapore, designed by Ellerbe Becket and winner of a Modern Healthcare magazine Honor Award.

Opens To Architects . . . People and Projects on Go

Other promotions

Holmes & Narver of Orange has promoted five executives to the position of vice president: **Dennis W. Evans, George W. Gipe, William M. Lundin, Harry E. Raymond, Edvin C. Remund.**

Kelly Wright has been promoted to Project Designer at WMM Associates.

Completed

Tishman Construction Corporation of California has completed work on the newly opened \$3.1 million Watseka parking structure for the Culver City Redevelopment Agency (CRA). Architects for the garage were **Interpark Architects**, a division of International Parking Design, Inc.

New Subsidiary

Holmes & Narver, Inc. has

announced the formation of a new subsidiary company, **Holmes & Narver Construction Services, Inc. (HNCSI)**, and the appointment of **Leif T. Erickson** as its president. The new unit, which is based in Orange will specialize in job order contracting (JOC), a fixed price method of providing construction, maintenance, repair and modification services.

Commissioned

Holmes & Narver, Inc. will design and install a sophisticated new access control system for Long Beach Airport. The project is an outgrowth of the Federal Aviation Administration's 1989 regulation calling for tightened security procedures in and around airport facilities. A total of 270 airports around the nation are

impacted by the regulation.

Awarded

Modern Healthcare magazine recently presented Ellerbe Becket with a 1992 honor Award for the design of Tan Tock Seng Hospital in Singapore. Tan Tock Seng Hospital, designed in the firm's Los Angeles office, is scheduled for completion in December of 1996.

Appointed

Loes A. Cimino and Shawn M. Gardner have been appointed to top executive positions in the Southern California office of Morse Diesel International (MDI).

Greater Capability

The L.A. Group Inc., a landscape architecture and land planning firm has announced that it has broadened its in-house capabilities by

AIA/LA continues on next page

establishing a collaboration with noted landscape designer and urban planner **Richard Thomas of TGP**. Thomas, who will be based in the L.A. Group's Calabasas office, will direct the new urban design and development services division of the L.A. Group.

Hospital Addition Underway

The Foundation Health Pavilion, a 140,000 square foot addition to the Presbyterian Intercommunity Hospital in Whittier, designed by Rochlin Baran & Balboa Inc. has started construction.

Awarded

The innovative Columbia University Professor Mario G. Salvadori, Hon. AIA, has been selected the first engineer to receive the Topaz Medallion for Excellence in Architectural Education from the

Calling all golfers!

We are going to have a golf competition in May. Any golfers interested in helping set-up this event should call Nicci at (213)380-459.

Correction

L.A. Architect, Dec 92/Jan 93: The article "DoCoMoMo: Mining those Troves of Modernism", p.21, referred to a paper entitled "Hot Sun and Cold Steel," by Neil Jackson RIBA. This paper was in fact co-authored by Barbara Lamprecht.

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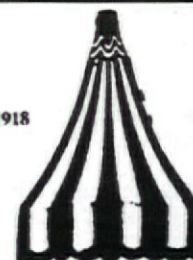
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L.A. Architect is published
by the AIA/LA, 3780 Wilshire
Boulevard, Suite 900, Los
Angeles, CA 90010.
Tel. (213) 380.5177.
Fax. (213) 380 6692.
Subscriptions: \$20 domestic,
\$40 foreign.

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be addressed to the Editor
and sent to L.A. Architect.
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Doors Open To History . . . Convention Center

Patsouras wrote that he supported the creation of "neighborhood planning boards," as well as "housing above ground-floor shops" and "unghettoized affordable housing." Campaign officials said Patsouras had sought the assistance of architects and planners to develop his platform.

Randy Pavelko said his vision was to "put out the fire (riots, etc.) with justice, education and perfection." Regarding NIMBYism, Pavelko said the "entire city needs to be unified in (its) thoughts about property, no more silly turf wars." He wanted to reform the approval process, although he would give "special consideration to eliminating toxic impacts and air pollution." He sounded appreciative of architects: "The city is a movie set, the architects are the set designers."

Leonard Shapiro advocated a change in the city's charter to strengthen the mayor. He sounded unsympathetic to NIMBY groups, who "have to be educated...to understand that neighborhood issues must be solved on a city wide basis," adding that "when people are alienated, NIMBY groups will form everywhere." He added that "architects and planners would be extremely important . . . in building up the real needs of Los Angeles' population."

Joel Wachs said his vision of the city would "fundamentally restructure city government by creating neighborhood councils...through which people will participate in a wide range of critical issues, including community-based planning, community policing neighborhood improvements," and even "the determination of major city wide issues," including spending priorities. To manage development, Wachs would "consolidate the city's piecemeal economic development efforts into a single,

unified Economic Development Dept." Regarding NIMBYism, Wachs said "it is important to be able to differentiate between what is the selfish concern of a few neighborhood gadflies and...valid concerns." He said the permit process has become "too complex and cumbersome" and proposed "the eventual decentralization" of the planning department. Wachs said the role of architects and planners is to "give each neighborhood a sense of place" and to "provide safe and dignified affordable housing."

Michael Woo did not respond specifically to the questionnaire. His 10-point agenda for economic action identifies "one central challenge: to help create jobs and secure our economic future" and promised to start his term by declaring an economic state of emergency. He would appoint an "economic czar" to streamline the city's bureaucracy and oversee new economic redevelopment efforts. He also would "re-invent the CRA, requiring funds to be dedicated to job-creating projects." He would speed up public construction projects that are already in the pipeline, to create jobs. He also would "put L.A. first" by prioritizing "contractors and projects that hire local workers and locally owned firms whenever possible."

Opening the Doors to History

The California Preservation Foundation, in cooperation with other historic preservation, ADA, and other AIA organizations, is presenting a two day conference 'Opening the Doors to History: Access to Historic Resources for Americans with Disabilities' on April 12 & 13 at the Temporary Library Auditorium, 433 S. Spring Street, 6th Floor. This conference addresses the effect of ADA on the preservation and reuse of historic buildings, and how ADA can

work to serve both interests.

Topics covered will include access to historic resources, civil rights issues, legal and code requirements and "good faith" compliance, ADA influenced interpretations of historic buildings and sites, and accessibility concerns.

Registration includes an invaluable workbook full of key regulations, legal papers, federal guidelines, speaker presentations, case studies, and design guidelines.

This conference is sponsored by the California Preservation foundation in cooperation with the City of Los Angeles Mayor's Office for the Disabled, LA City Cultural Affairs Dept., LA Community Redevelopment Agency, AIA/LA Chapter, Western Law Center for Disability Rights, Western Center for Independent Living, State Historical Building Safety Board, State Office of Historic Preservation, State Architects Office of Access Compliance, Los Angeles Conservancy, and the Society of Architectural Historians/Southern California Chapter. For more information and registration, call CPF at its Oakland office (510) 763-0972.

Pro-Practice

Tour of the Los Angeles

Convention Center Expansion

Architect: Gruen Associates/Pei Cobb Freed & Partners

On Thursday, April 22, in conjunction with AIA/LA Professional Practice Meeting, Gruen Associates will conduct a tour for AIA members and their guests of the new Convention Center facilities currently under construction.

Think safe! Hard soled shoes are required. Please bring your own hard hat. All participants must sign a "Release for Access to the Los Angeles Convention Center Construction Site" form as required by the Project

Management. The tour will begin promptly at 4:45pm. Please be on time, late-comers will not be allowed to enter the construction site/facilities. Location: Los Angeles Convention Center, 1201 South Figueroa Street, Los Angeles, California 90015. Meet at 4:45pm at the Southwest corner of the existing parking area.

Fee: AIA members are requested to make a \$5 donation to AIA/LA. Non-members are requested to make a \$10 donation.

Advance reservations are required. For reservations or further information call Chad Dasnanjali at (213) 937-9300.

Urban Ecology

AIA Building Connections

Videoconference #3

"Land, Resources, and the Urban Ecology" will be held April 22, 1993. to register, contact the AIA at 1-800-677-2111.

People And Projects

Construction Begun

Construction has begun on the new 646,000-square-foot Morley City Shopping Centre in Perth, Australia, designed by the Los Angeles office of RTKL Associates Inc., under the direction of David J. Brotman, AIA, Executive Vice President.

Promoted

David J. Brotman has recently been promoted to Executive Vice President at RTKL.

Other promotions at RTKL:

Robert D. Smith AIA, director of planning and urban design was promoted to vice president.

Daun St. Amand AIA and Pradeep Tilaye were promoted from associate to associate vice president.

Paul Ashley, Richard Yuan and Dan-Michael Krishee were promoted to associate.

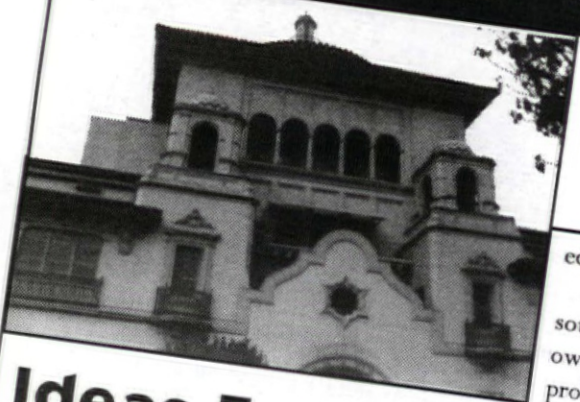
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L.A. Architect April 1993

Ideas abound for changes in buildings, planning . . .



Ideas For Herald Examiner

Seeking to head off the possible destruction of the Herald Examiner building in downtown Los Angeles, an independent group of architects and planners has offered a set of re-use alternatives for the 79-year-old newspaper building.

The proposals call for, variously, a garment wholesale showroom center similar to the California Mart; retirement housing; artist's housing; and a museum of L.A. urban history.

Designed by Julia Morgan, the Mission-Moorish landmark appeared threatened with demolition two years ago when Hearst Corp., the building's owner, applied for a demolition permit. The building had been home to the Los Angeles Herald Examiner until the newspaper folded in 1988.

The Friends of the Herald Examiner Building, the group which prepared the proposal on a voluntary basis, include project coordinator Theresa Grimes; architects Carl Davis AIA, Virginia Tanzman FAIA, Marti Kirk, Barry Miloski, Tom Michali, and Hani Malek; and planners Charles Loveman and Tim Sales.

The architects presented the building both to city officials at the Los Angeles Community Redevelopment Agency and the Hearst Corp. While city officials were reported to be enthusiastic, representatives of the owners appeared cool to the proposals.

PDC Only Troubled

The Pacific Design Center is financially troubled and is currently renegotiating its debt with lenders, owners acknowledged in March, although they said the wholesale interiors showroom is not in danger of closing.

A spokeswoman for Catellus Development Corp., which co-owns the West Hollywood building with Birtcher Management, commented last month that the "Blue Whale" had missed a mortgage payment in November and was currently renegotiating a \$200 million mortgage with lenders.

The showroom, which is a keystone in the city's interior-design industry and host to the annual WestWeek design fair, is currently 19 percent vacant, and rental rates have report-

edly fallen as a result of the prolonged recession. Catellus president Vernon B. Schwartz sounded upbeat in an interview. The PDC's owners and lenders both "recognize that the problems are symptomatic of current economic times, and both share an optimism for the future of the center."

Mayoral Candidates Vow Change

Land-use and environmental issues rank high among the priorities of many Los Angeles mayoral candidates, according to a survey conducted by the Los Angeles AIA.

Issues of development, NIMBYism and reformation of both the regulatory bureaucracy and the approval process all recur as key elements in many campaign platforms. Reform of the Planning Department, CRA and the city's approval bureaucracy were also popular topics. The questionnaire, prepared by AIA/LA Mayoral Candidates Forum Organizing Committee, asked candidates five questions.

1. Vision: What is your vision of the city, and how will you restore that sense of optimism to people's lives?

2. What internal changes would you propose to realign city agencies? How can agencies and government in our region better cooperate?

3. What is your response to NIMBYism and neighborhood opposition to projects?

4. How would you address the decrease in development activity, delays due to the discretionary review process, inconsistencies in planning laws and the increased costs related to the permitting process?

5. What are your primary goals in relation to development, urban design, planning and architecture? What roles will architects and planners play in your administration? What role will planning and urban design play in your economic development strategy?

The responses of the candidates who answered the questionnaire are listed alphabetically, by name:

Ernani Bernardi did not respond to specific questions, but provided a general statement. His campaign centers on a desire to eliminate excess bureaucracy and corruption. He described L.A. as "a city under siege," where housing "is unaffordable for too many, businesses and their jobs are moving out at an alarming rate" and where diversity is "com-
petition of the Board of Public Works as well as city council take-over of the Community Redevelopment Agency (CRA). He supports affordable housing and expanded transit services in working-class neighborhoods.

Larry Green said his vision of the city was of a "unified city devoid of racial strife and economic inequality." Like several other candidates, Green advocated streamlining the approval process. "We're pricing ourselves out of the development process. He promises that "urban design and comprehensive planning will be the theme of my administration." He is anti-NIMBY. "(We) must stand up to NIMBY neighborhood groups for the economic survival of the city."

Richard Katz said his goals were to "to create an economic agenda, set priorities for city spending and be a strong advocate for children's futures." Economically, he said Los Angeles should become "the Silicon Valley of Transportation," where electric cars and other transit products would be made. Katz called for charter reform that would empower the mayor to hire and fire department heads. He would eliminate both the transportation and public-works departments, and merge the engineering with planning. On NIMBYism, Katz said that some neighborhood groups have stopped projects important to the whole city, and the "right message" is that "development can proceed intelligently if all sides work together in an atmosphere of trust." Katz observed that "in far too many cases, planning has been replaced by litigation." He promised to "cut through red tape" by cutting back or eliminating redundant agencies. The role of design, according to Katz, centers on increasing open space, urban reforestation and more affordable housing, and improvement of public transportation, particularly the urban design potential of rail stations.

Although Nick Patsouras did not respond to the survey, some of his views can be inferred from his campaign publication, "A Shared Vision: A New Los Angeles." The plans for the city's future "must be a shared vision which focuses on the public spaces of the city that belong to everyone." He added that "what brings us together is movement. We have an opportunity to remake the city through a shared vision of transportation's capacity to stimulate housing construction...transform parks and boulevards, strengthen our neighborhoods." Regarding NIMBYism,

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Above, left

The threatened Herald Examiner building, by Julia Morgan, and recently the subject of reuse ideas by a team of campaigners for the building's survival.

Below

The Margaret Wright Physical Education Building, Los Angeles, by KDG Architecture and Planning, recently given an award by C.A.S.H. (Coalition for Adequate School Housing), a statewide organization which supporting efforts to maintain and construct school facilities. Mahmoud Gharachedaghi, AIA was Director of Design on the project, which, located in inner-city Washington High School, was praised for its "non-institutional feel considering the project's high security requirements."

News continues on next page .

