Four widely read Los Angeles architectural critics—Jonathan Kirsch, Michael Franklin Ross, and Roderick Tinnes—will be featured in a panel discussion on architecture and urban planning at a Chapter meeting on Monday, March 14, at 8 p.m., in the Boardroom of the Southern California Institute of Architects Design Center. Lester Wertheimer, AIA, will be moderator for the program, which promises to be an ever-increasingly stimulating and interdisciplinary exchange. A reception, sponsored by the Los Angeles Chapter of the American Institute of Architects, will be held at 7:30 p.m. RSVP at the Chapter office, 624-6651.

John Dreyfus serves as Urban Design and Architecture Critic for the Los Angeles Times, where he has been a staff writer since 1966, covering topics ranging from higher education and environment to architecture and design. Dreyfus is a member of the SCI-ARC faculty for the 1978 Awards Program, and recently contributed the architecture article for the 1978 Extensions International Year Book.

Panelist Jonathan Kirsch is well-known to readers of J.A. ARCHITECT, having served as its founding editor, an editor and special editor in architectural communications. Kirsch has conducted seminars for the SCI-AIA, SCI-P,C and other universities, as well as for private architectural firms. He is now Senior Editor of New West magazine. Kirsch has been widely published as a freelance magazine writer and as the author of two books, Red Heat and Winter Circle.

Michael Franklin Ross has the special distinction of being both a practicing architect and an active architectural journalist. Ross, a senior projects architect with Frank Lloyd Wright's Taliesin Fellowship, is known for his fluent and learned writing on the work of prominent twentieth-century architects. Most recently, Ross has contributed the article on architecture and urban planning in Los Angeles to the fourth edition of the Time's Guide to the Architecture of the United States. Ross is also the editor of the SCI-AIA's architectural newsletter, AftCry/rfCw'swit-in-residence, which dates back to the founding of SCI-AIA.

Roderick Tinnes is widely published as a freelance architectural writer and is known to readers of J.A. ARCHITECT, having served as its founding editor. Tinnes' first book, URBAN METAMORPHOSIS (O. New Japanese Architect, will be published by MIF Publishing next spring.

Rounding out the panel is Los Angeles Times film critic Bruce Seidlerman, who describes his job as an assignment to stag off hundreds of writers around Los Angeles urban sprawl within the context of the local architecture, urban planning, sociology and style. His columns have appeared in such wide ranging publications as KCT's "Citywatchers." Prior to joining the Los Angeles Times, Seidlerman worked for Saturday Evening Post and Panama Canal. Panel moderator Lester Wertheimer, an SCI-AIA Director, is a J.A. ARCHITECT regular and serves as its Editor-in-Chief. Unofficially, he is Los Angeles architecture's leading historian and his numerous commentary frequency guarantees his place in the pantheon of Los Angeles architectural tastemakers.

HOLLYWOOD REVITALIZATION — PART 2

Last month's account in L.A. ARCHITECT of current revitalization developments in Hollywood was followed this month by an account of some of the issues and motivations behind those efforts, as well as the state of play in the SCI-AIA's Hollywood Urban Design Study, L.A. ARCHITECT, April 1976.

The idea behind the project, as has been seen by the people who live there and through the efforts of those who have tried to help by developing a plan, may be traced back to a view shared by Hollywood preservationist Ruth Flintoff and Los Angeles City Planner John Knippen. They approached Hollywood from different perspectives, yet used both words and good advice to generate a large, coherent and convincing strategy despite planners' (or developers') objections to both the neighborhood and the socially oriented concerns of Hollywood residents.

The Local View

Though seen in Hollywood as a community like many others, with a mix of interests and values, there is a distinct relationship between the community and the area. For urban activists, a distinct relationship with the Greater metropolitan area, and its share of problems. While their reasons for setting in Hollywood might once have had something to do with the "atmosphere of Los Angeles," their current alarm isn't over images, but rather over what may be seen as an erosion of social and political participation. They feel the effects of demurbanized property values, a diminished sense of safety, and some degree of moral immobilization—such as one might expect in a nondescript Midwestern town from downtown Los Angeles just gone "X." The Great View

Tourists who relish living outdoors of Hollywood have taken a more passive view of Hollywood's decline. The face of Hollywood seems to the most familiar limited to Hollywood Boulevard and its adjacent parking lots and streets, and the 20-foot movie signs and the major drawing cards. First-run movies and an active street scene, are still there. But, as the AIA study noted, nearly half the tourists visiting Hollywood rated the area in comparison to Southern California attractions. Higher degrees of upper floor unfitness attrace to the Boulevard's impaired viability as a business district. And the press has, in fact, done more to scuttle the idea of anyone who didn't already know about the crime and prostitution. Somehow the mystique lives.

AI.A Input and Other Ingredients

Enter the SCI-AIA and its Urban Design Study—its primary authors, architects Jerry L. Pollack and Mark Hall, an architect who has sufficient urban planning credentials which attest Hollywood's physical fabric and proposed changes designed to achieve a sense of place consistent with the area's character. A similar scope to a R.U.D.A. project, undertaken by the Los Angeles County Supervisor's Office, on the future development of Los Angeles County. (continued on inside page)

Pan Pacific Auditorium, 1928 (Koulermos & Seidlerman: Facd and Plan)
Roland Coate, Jr., AIA, whose Alexander house was featured in the March 1976 issue of L.A. ARCHITECT, has recently begun to devote increasing attention to his work as a painter while his relationship to his architecture.

**Hines:** Would you develop more specifically the relationship of your paintings and your buildings?

**Coate:** When I designed the Balboa Club on the Pacific coast of Mexico in the early '60s, I saw Neme, L.A. Times, 26 May 1974! the sculptural qualities of the architecture were very much related to the ocean and to the strongest horizontal of all, the horizon itself which is not horizon at all really. Anyway, this led directly to the roof scope of the Alexander house, and thus into the paintings that have occupied me since that time.

To me there is a very direct relationship between the painting "Block City Beach" and the Alexander house. The same relationship, or kinship, exists between the painting "Beach Shower" and the Cabo Bella-Baja project have P/A, January 1977. It is too bad I cannot exhibit both paintings and architecture together because then their relationships could be enjoyed by others.

The Alexander house is the most obvious example of the interrelation of fine art and architecture that I have managed to get built. The roof is a sculptural landscape, abstract, yet functional in a rather surreal way. This developed directly from my training as an artist.

Later, my Cabo Bella project gave me a chance to experiment in drawings, model and words to produce a work of architectural art which could stand as a symbol for my personal philosophy and attitudes toward ecology, energy, art, architecture and metaphysics.

I feel that I am crossing the boundaries between art and architecture, and the other arts more completely than anything I have done so far; yet it involves a client with all the usual apprehensions, a contractor, a contractor, engineers, etc. Thus the end result is in the hands of the gods.

In painting I am doing a series of landscapes evolving from a very important trip I took through Baja last summer. As a painter and person, I hope to become as spontaneous as possible within a framework of discipline.


GEORGE NELSON ON CIVILIZED CITIES

If there was one overriding message in George Nelson's slide presentation January 10th at the Pacific Design Center in Beverly Hills, it is that cities, especially as we know them, could be a lot more human. It was the older cities whose slow-paced growth, history, and the interaction of human need, as opposed to the demands of today's instant cities with their attached bedroom communities, built the lessons I suggest that we should—nay, must—temper expediency with understanding.

The presentation of George Nelson, the younger George Nelson, was that cities are people-oriented. "I realize that many people feel that their scale is too big, that they can change one thing, and the whole city changes. It was this that interested me in design as a means of development. First I conceptualize an idea, then I draw it, then I make a model."

Coate: Most of the images that I paint have been stamped on my mind since earliest childhood. These include the California coast, the desert and Baja California. Within this framework, I search out for the key playing objects in the landscape that have some very special meaning for me at the time the painting is done. The painting "Yellow House" expresses the anonymous quality of the evenly spaced developer house which is essentially the same as cars on the freeway with their lone drivers, or even the cactus on the desert, spaced out, similar in overall form, but in reality all different and alone.

† A ARCHITECT March 1978

ROLAND COATE
Eliwood: Can you tell us something about your art — and how it relates to your architecture? Erikk Strobm: My artwork is constructivist and ordered like my architecture. At present my sculpture is more architectural than my painting. Sculpture designs are up to 100 feet in height and are spatial compositions; the spaces between the interlinked forms are decisive and significant as the forms themselves. The sculpture to date is relatively small and was dwamned under a grant from the National Endowment for the Arts.

Vreefand: How did you arrive at such a career in your own right? Can we know more about you?

Eliwood: What do you intend to do now? Is it true that you have given up designing buildings after a successful career of almost thirty years? This is the last time I, A. ARCHITECT, interviewed a major architect. After two years ago, on September 25th, A. A. ARCHITECT, December 1875, in order to bring readers up to date. L.A. ARCHITECT, Editorial Board Chairman Tim Vreeland recently posed this question to him.

Vreeland: We have heard many rumors to the effect that you have given up designing buildings after a successful career of almost thirty years. This is hard to believe. Is it true?

Eliwood: Yes, I closed my office last August. My associates, James Tyler and Sewo Woodley, have opened their own offices in Santa Monica.

Vreeland: What do you intend to do now? Is it possible to imagine your being interested in, not designing something beautiful?

Eliwood: I am painting here in Los Angeles and I will both paint and sculpt in Italy where I have just completed the restoration of a 15th century stone farmhouse on a hilltop in Tuscany. My Italian house is near Càsare where craftsmen can execute my designs for sculpture. I plan to spend half my time here, half in Italy.

Fortunately, my first dinner payment sold upon completion and I have a growing number of commissions. Art Center College plans display of my architectural work. The exhibition has been offered an exhibit in Zurich.

Current studio space has limited my paintings to five-foot squares. However, I have designed large architectural compositions of complexly shaped multiple canopies which, placed together, form perspectives. The intent is for these large perspectives to read as space beyond the hanging wall. I will soon be executing these designs.

Josef Albers became a good friend when I visited at Yale in '59 and 1968. He was a master of color and illusion, and I have learned from him. Two of my five-foot square series are dedicated to Albers. A series titled "For Josef" grew out of his small line drawings, another series titled "Extension" was inspired by his squares on squares. I now understand Josef's dedication to, and fascination with the square. Through color, the possibilities of illusion are infinite — and I have realized another dimension: the extending of two colors to a co-exiting third by alternating small widths of the colors. This illusion can be further extended to attain ad.

Hollywood (continued from front page)

Committee to the blue-glass advisory group, the Hollywood Revitalization Committee, Inc. (directed by Fenton with the assistance of planner Stan Bumferman) to implement the program, and widespread support and financial backing from local businesspeople. The corporation has already applied for Commercial Area Revitalization Effort (CARE) in the West Section, this turn toward the residential element may open up new avenues of funding to attack blight on two fronts: the urban center and the residential street.

The Hollywood Mystique

Still, the concept of re-establishing Hollywood as a place true to its numeognic warrants more attention. The real Hollywood of yesteryear might disappoint point today's iconic landscape. Serson's research — and he is an expert — shows old Hollywood to have been like "a hollywood town," validating its Tom Sawyer
town nickname. He points to a 1940 architectural journal that blasted Hollywood's inadequate parking/circulation system, indicating that the place may have borne some irritation even in the heyday.

At the same time, there is nothing wrong in trying respectfully to improve upon the past, particularly if one does not increase the cost with a critical eye. For that reason, some of the issues may be better tackled by the decision to use new in the Deco street furniture, which might upgrads a building stock rich in the Ziggurat Modem.

Perhaps the Hollywood Revitalization effort will am more inspirations as an example of how to generate positive community energy. Certainly the personalities in

L.A. ARCHITECT March 1978
The 21st meeting of the SCC/AIA Board of Directors will be held May 10, 1978, officers, directors and guests gathered at the Chapter office to hear reports by the following:

**Joseph Amstutz** on the Library Study Team and Communications Committee goals and budget; **Treasurer Robert Tyler** on 1978 Chapter budget; **President Thornton Abel** on a request for input to the CCAA planning process; **Bernard Zimmerman** on "Friends of Architecture"; **Norma Sklarek** on continuing education.

SUBSCRIBERS TO L.A. ARCHITECT:

The architectural community in Los Angeles City Unified School District are retiring the following (see page 3 for full text):

- **Joseph Amstutz** as President
- **Robert Tyler** as Treasurer
- **Robert Wolter** as Executive Director

Reminder: copy deadline for L.A. ARCHITECT is 10 days prior to the month of publication. The deadline for the April issue is March 5. Copies may be sent directly to Editor Margaret Bach, 1404 Hodler Avenue #2, Santa Monica, CA 90405.

**WAL**

- The Stockholm Los Angeles Central Library will be the scene of the Women's Architectural League's spring meeting on Wednesday, March 15, 10:00 a.m. The guided tour will be followed by a bring-your-own-brown-bag lunch on the outdoor deck of the Security Pacific National Bank, reserved tables are limited to 30 persons. Call Maureen Doud, 354-4703 or Dottie GBL, 664-4409.
- The California Committee Chairs have joined the WAL Board: Mediterranean Federation, Frederick Tompkins; Parsons: Paul (Nancy) Hoag, Program; Roger (Denise) Sherwood, Scholarship; and William (Sandy) Holland, Home Tour.

**WAL**

- Members and guests of the Southern California Chapter, Architectural Secretaries Association, Inc. are invited to tour the new Otani Hotel with its authentic classical Japanese garden on Tuesday, March 21st, at 6:30 p.m. The tour will be led by George Shino and Gordon Young, both from Kajima Associates, the architectural firm that designed the 448 room, $300 million hotel in the heart of Little Tokyo. Dinner at a location another location will follow. For reservations and information, please contact Mrs. Kathi Majdali at 386-7634.

At the SCC/AIA Installation on January 21, 1978, at the Biltmore Hotel, the following Fraternal Citizens were awarded to: outgoing Chapter Officers and Directors: H. Rewettling, AIA; Joseph Amstutz, AIA; Donald Breunbuhl, AIA; Pete T. Casner, AIA; outgoing Associate Co-Chairpersons: A. Skstudic and A. Skombeck; Bernard Zimmerman, AIA; Program Committee Chairman: Mitchell Robinson, AIA; Building Planning Codes Committee: Joseph Amstutz, AIA; for his work on the CAT's "Women, Environment and Libraries" and Library Task Force; James Stevens, SCC/AIA. "The Fun Ship" from only $1,295.
- **The Architects Toastmasters Club 1510 meets every other Monday at Mamu's Mr. Pi, 5101 Robinson Blvd. All architects interested in improving their ability to speak are invited to attend. For information, call Carl Spring at 245-8805 (weekdays) or 336-6380 (evenings).

**WAL**

- Authentic Interiors, an appointed directory of California sources for 19th and 20th century antiques, is currently being compiled. Names of craftspersons, suppliers and specialists for inclusion therein should be sent to Pamela McGuire, 3459 Folsom Boulevard, Sacramento, CA 95816.

In response to the Rehabilitation Act 503/504, a one-day seminar entitled "Developing Usable Facilities for the Handicapped" will be held at the Airport Park Hotel, 600 S. Prairie, Inglewood, CA, on Friday, April 7, 1978. The seminar is sponsored by the Technical Center, Casa Colina Hospital for Rehabilitation Medicine in Torrance and Pacific Rentals, Los Angeles. For further information, call 704-593-7561 (ext 247).

**WAL**

- **Robert Lawrence** is the new President of the Tracy Chapter. **Margaret Bach** is the new Editor of L.A. ARCHITECT.

**WAL**

- SCAN - the new Southern California Associates News - appears this month, incorporating a handsome poster-size calendar of events.
- **Associates Associates**, our social/literary/activity committee, has announced its schedule for the year. Upcoming programs, some of which will be open to the public, include: March 15, Mark Hall, AIA, of Arcoplan, on "Urban Planning and Site Evaluation as an Integral Part of Design: The Santa Monica Redevelopment"; April 17, In-Design Interior Design, "Quality Tax Testing Seminar" has been announced. Consult SCAN for details. For additional information contact Director of Licensing Dennis Morgan, 381-3663, or the Chapter office.

**WAL**

- **L.A. Architect** is now available in Dallas, Texas, through Readers' Service, 655 North Pearl Street, Dallas, Texas 75201. Subscription rates: $10.00 per year; $15.00 for two years.

**WAL**

- **Upcoming Events** will appear in this section. For further information contact Editor Margaret Bach, 1404 Hodler Avenue #2, Santa Monica, CA 90405.

**WAL**

- **L.A. Architect** is published monthly by the Southern California Chapter, American Institute of Architects, 304 South Broadway, Suite 700, Los Angeles, CA 90013, Phone (213) 227-7733.

**WAL**

- **One way airfares: first class $650.00 return, second class $400.00 return**. Advertising rates are available from the Chapter office.

**WAL**

- **The opinionated are those of the authors only and do not reflect the official position of the American Institute of Architects or the Southern California Chapter, except where indicated.**

**WAL**

- **Charles M. McReynolds**,400 S. Park Ave., Montgomery, Ala. 36104, 212-721-6780.

**WAL**

- **Ladies and gentlemen**, 11833 Wilshire Boulevard, Los Angeles, CA 90025, please note the new telephone number is 212-721-6780.

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- **L.A. Architect** is available in Canada through Ventures International, 1155 17th Avenue, Suite 510, Ottawa, Ontario, K1Z 7S5, Phone (613) 231-9800.

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