Winter. Esther McCoy, Marvin Rand, I. M. Pei, Emmit Wiens, Charles Jencks, Herb Rosenthal, Deborah Susan, Barbara Gruen, John Rogers, Fritz Breuer, John Requa, Rebecca Binder, Douglas and Regula Campbell, Shelley Kappe, Janzen Strnad. We are currently in the process of receiving further participation from other artists and the exhibition designer. All of the architects whose work is being shown will be present in Los Angeles and their city in that city will participate. The City of West, Germany, a similar city of L.A., will be helping us to celebrate our bicentennial. The possibility of sending "L.A. to L.A." to Berlin after it has come here is currently being investigated.

Funding for the exhibition has been requested from the National Endowment for the Arts, under the Design Communication Program, and additional funds are being sought from foundations and corporate sources. Preparation costs from the general public will, of course, be accepted.

Deborah A. Feldman LA/AIA Executive Director

1980 CHAPTER BUDGET

The Danforth Award of $190,000 was presented to the Board of Directors by Atelierhandler, Bernard Zimmerman, and sponsored by the February 25 Board meeting. The total of $190,000 reflects an increase of 10-15% over the 1979 budget on most items. Major modifications to the previous year's budget occurred in the following categories: anticipated income from dues raised by $24,000, and from L.A. ARCHITECT by $8,000. anticipated expenditures (based upon actual 1979 figures for L.A. ARCHITECT) were raised by $96,300 or 32.2%, income was increased by $60,000, to $242,000, to cover the higher rent at the Pacific Design Center; and salaries increased from $365,000 to $525,000 due to additional staffing. The 1980 budget breaks down as follows:

Incomes:

Dues $125,000
Prof. Affairs $12,000
Reserve Fund Interest $5,000

Documents $30,000

Chapter Services $1,000
Committee/Seminars $2,000
Design Awards $2,000
Installation '80 L.A. ARCHITECT (new) $1,000
Reserve Fund Transfer $5,000

Total $196,000

EXPENDITURES

Administration $431,000
Documents $24,000
Public Relations $5,000
Membership of L.A. ARCHITECT $1,000
Committee/Seminars $5,000
Supplies $5,000
Publications $2,000
Associates $2,000
Design Awards/Exhibits $4,000
L.A. ARCHITECT $15,000

Total $596,000

PAN PACIFIC REUSE PROPOSED; SUPPORT NEEDED

Victor Gruen, FAIA, known as a champion of hope for decayed cities, a man whose pioneering ideas in shopping centers were a major force in the rebirth of downtowns during the 1950s and 1960s, died in Vienna, Austria, on February 14. He was 76. Gruen, a native of Austria, Austria from 1938, three months before the United States was entered into the war by Germany, fled to Paris, where he was with 80 or so architectural and theatrical clients. His early commissions were in the retail field and his first project in the United States was the Alameda Self Service Food Store in Brooklyn. He emigrated to the United States in 1948 and from 1948 to 1950, and decided to open his own office here. In 1971 he founded Victor Gruen Associates, the architecture, planning and engineering firm, now known as Gruen Associates following his retirement from the firm in 1969. His years in Los Angeles were burst and exciting ones, and his office became a training ground for some of the most creative architectural and industrial minds in the world.

Gruen is renowned for his work in urban planning. For the redevelopment of Fort Worth's central business district, he designed the pedestrian-oriented city center to the south of downtown. Although never implemented, the plan was based on a principle which has been echoed in redevelopment projects throughout the nation. One of the most significant projects created by Gruen in 1956 for the Montgomery Ward Company, was for the revolutionary concept of transforming a crowded pedestrian mall surrounded by utilitarian railroad tracks. A host of notable shopping centers were created by representatives of a widespread coalition of community groups at a public meeting March 3. A. W. Peterson, president of representatives from homeowners groups, arts groups, preservation groups, and historical societies discussed home the real facts. In the actual problem and neighbors present. There is no question that Wurman and Berlin's 1956 Pan Pacific Auditorium is the last "to die" exhibition building standing in this country, and is of landmark architectural significance. There is no question that the building could provide a great number of community and art venues, and it could be the space that the building could provide. A feasibility study has been prepared by Gruen Associates. The feasibility of the use of the Auditorium in a brilliant scheme for use as the central building, theater, dance and other such activities, which is currently being done at low cost, the building could be redeveloped, but it is currently not being used. In all this in the context of a park that plans that survive. There is a possibility that the buildings could be renovated and turned over to the work of our students. On this hand are residents of the immediate neighborhood, or who now in the building's demolition with a future of city and with the need for surrounding areas. The other residential building's historical significance and reuse possibilities is an extraordinary opportunity for a creative and landmark cultural renaissance in the City.

The coalition representing the latter viewpoint, the "Pan Pacific Auditorium, is seeking support and ideas. Contact Carolyn Williamson, (714) 541-2121.

Fran Offenhammer, a contributor to the "L.A. by L.A." project, is an active member of the Pan Pacific Coalition.

VICTOR GRUEN: 1930 - 1980

Victor Gruen, FAIA, known as a champion of hope for decayed cities, a man whose pioneering ideas in shopping centers were a major force in the rebirth of downtowns during the 1950s and 1960s, died in Vienna, Austria, on February 14. He was 76. Gruen, a native of Austria, Austria from 1938, three months before the United States was entered into the war by Germany, fled to Paris, where he was with 80 or so architectural and theatrical clients. His early commissions were in the retail field and his first project in the United States was the Alameda Self Service Food Store in Brooklyn. He emigrated to the United States in 1948 and from 1948 to 1950, and decided to open his own office here. In 1971 he founded Victor Gruen Associates, the architecture, planning and engineering firm, now known as Gruen Associates following his retirement from the firm in 1969. His years in Los Angeles were burst and exciting ones, and his office became a training ground for some of the most creative architectural and industrial minds in the world.

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BUNKER HILL
DEVELOPMENT COMPETITION

The jury's still out...

A downtown renaissance or a few more ivory towers? Whatever one's attitude toward the Bunker Hill redevelopment project, the chance of planning over 11 acres of prime downtown property is significant. However, the financial implications are to developers. For that reason, and by virtue of the area's conspicuousness, the Community Redevelopment Agency of the City of Los Angeles has prompted developer/architect teams to engage in a contest that has the look, if not the substance, of a design competition. Although the CRA real estate department is coordinating the effort, the planning and urban design department has taken an assertive role in the RFP and will judge proposals, follow along during evaluation.

The Program
The two-and-one-half square blocks on the southeast side of Bunker Hill, demands "a significant degree of imagination and diversity" to weave offices, residences, retail space, a hotel, an urban park, cultural facilities -- notably a museum of modern art -- and the requisite parking -- a portion of which might be underground -- into a cohesive, phased scheme. Just as important as the mix of on-site functions is the integration of new development with the fabric and infrastructure of downtown. New residential clusters, Symphony Hall, and offices surround the site; people mover exeeentrances traverse the parcel, and a train station serves as a funnel to shut down the old commercial district that should, we are told, raise the benefits of Bunker Hill investment. 8-level Grand Avenue, we learn, was designed to split service vehicles from pedestrians and reassure traffic, solving the years-old mystery of the Grand Avenue viaduct.

Special emphasis was placed on the museum and park. For the former, a promotional committee has laid the groundwork for a collection worth a quarter-billion dollars to be housed in a "showplace structure" off the central park. Fine arts allowances of 1.5 percent of construction cost are normally required for significant buildings; museum construction funding is a clever centralization of all the individual allowances each building on the site would have generated. A "hub for pedestrian activity" as well as the museum's sculpture garden, the central park was envisioned as a "linear spine" of at least 1.5 acres connecting the tenanc and transportation functions. Numerous diagrams and a rendering of an exceptionally bright and clear design concept demonstrated the program's feasibility.

The Proposals
Hundreds of 110 development offering packages were distributed by the CRA in early October. An instance January 31 deadline was extended one month to allow incorporation of a "showplace structure" into the central park. Five proposals were reviewed by building teams were still under lock and key as L.A. ARCHITECT went to press, but "kits" consisting of three or four images each and some hoped-up narrative were released. Images, captions, and the bulk of the text relating to design appear here, straight out of the press kit save a few minor changes in prose to ease readability.

Evaluation
It is easy to forget that this is not a design competition per se. Through the CRA invitation suggests -- and CRA urban design planner Alvin Jenkins affirms -- that design will be a major consideration in evaluating the proposals. Just how that evaluation will be conducted, however, is anyone's guess.

As of early March, there had been no announcement of final criteria, much less a jury. To judge, the offering lists several factors: "the Agency will be considering". The evaluation process is "progressive". The fact that the CRA has staged a public competition, albeit a rather unconventional form of a public competition, is reason enough to cheer. An award in the form of exclusive development negotiation rights is anticipated in May or June.

One CRA staff member, surprised that the abscence of a jury or weighted criteria would seem strange, volunteered that the unknown quality and number of entries made advance planning impractical. With all of the implications, the logic appears to be that in a competition primarily of development strength rather than of design, a host of practical issues such as tenants and funding commitments occupies the foreground and obliterates anonymity design may play an integral, but not an integral, role. Regardless of one's thoughts on procedure -- or the ultimate use of Bunker Hill land -- each of the proposals on these pages is preferable to the normal situation of no integrated urban design scheme at all. The fact that the CRA has staged a public competition, albeit a rather unconventional one from an architect's perspective, is reason enough to cheer.

An award in the form of exclusive development negotiation rights is anticipated in May or June.

A. Jeffrey Storaneck
A rich, diverse downtown is envisioned in the proposal, which was created by a team of ten distinguished architects, planners, and designers, one of the rare instances of a team creating one master plan. The direction chosen by the team is a simple one, yet one which produces extraordinary results. An urban park interfaces the length and breadth of the project as streets and courts, bringing life and activity to all of the buildings. Rather than turning inward toward a central park, the project's face to the city. This urban park of 0.3 acres is the common contact for the project. The major buildings fit into the park, a family of forms, each one different and separate from the next, each one enhancing comfortably with the others to the scale and texture of historical downtown. The Maguire Plan transforms upper Grand Avenue into a grand boulevard designed by Hollein and Moore with a park promenade extending from Fourth to First Streets. The project's urban park further includes Museum Plaza and two major courts which serve as pedestrian connections between Grand and Olive. North and South Courts, designed by Halprin and Moore, contain fountains and other water elements, the Angel's Flight funicular will run diagonally from Olive Street, to an upper station on the project's major cultural and commercial area. The Maguire Plan recognizes the historical grid of downtown and its scale responds to existing and proposed adjacent developments.

The final phase of Bunker Hill presents an opportunity to provide cohesion in a developing neighborhood and a sense of place unique in the Los Angeles area. The public park is the matrix of the development. Circulation radiates from the park and retail areas cluster around it. The Museum, hotel, and proposed retail uses sit directly on the park, providing extended activity in the evening and nighttime hours. The Museum, a clear span structure, is transparent at ground level to provide visual access from Grand Avenue and beyond to the park. The 400-500 room "inn-on-the-park" hotel offers services and amenities important to the office and residential facilities, both existing and proposed. The office buildings capitalize on the Grand Avenue entry, Office development will occur in four structures. In various locations at the bases of the office structures, the floors will be treed, serving as a transition to an aborting park or residential use. The residential community is at the north end and links the residential developments on the east and west. The cluster will consist of two high-rise towers and 80 townhouses. The townhouses terrace down, establishing a more human scale. A park bridge over Olive Street brings the ambiance of the park and the development to Parcel Y-1. Approximately three acres, the open park area terraces from the Museum down Angel's Flight to Hill Street. Angel's Flight will offer bazaar-type retail activity and a reconstructed Victorian residence at the top, which will contain restaurants. Through extensive terracing, a multi-level network of space is achieved yet a single level-pedestrian arcade connects the entire development. This arcade extends through offices, hotel, cultural and retail uses, restaurants, and major open pedestrian spaces such as parks and courthouses. The treatment of the spaces between the buildings as well as the buildings themselves stimulate round-the-clock activity in and around the complex.

The Grand Park - Bunker Hill proposal is designed to include a number of features and attractions which will make it a strong "destination center," attracting people on evenings and weekends as well as during business hours. The centerpiece of the project is Grand Park itself, a two-and-one-half acre public park, surrounded by shops and restaurants, a home for the Los Angeles Museum of Modern Art, apartments, and a commercial office, retail, and entertainment complex. The park is designed for relaxing as well as for entertaining outdoor concerts, art exhibits, cafes, and restaurants. The Los Angeles Museum of Modern Art will be housed on three levels in a low-rise structure which stretches the full length of the park. Its "front door" will be a large-scale archway on Grand Avenue, leading by way of a glazed, tree-lined canopy through the park to the main indoor display areas. The park will provide a screening room for the outdoor display of sculpture. Grand Avenue will be lined with shops and outdoor cafes which will be complemented by a covered arcade. A principal feature at the crown of the hill will be the Grand Avenue Plaza, flanked by two landscaped office towers. The plaza forms an entranceway to the main commercial areas of the project and is designed to complement the towers of the Crocker Center to be constructed across the street. At Olive and Fourth, the "Olive Street Shops" provide a landscaped entrance way to the retail and entertainment areas and Grand Park. A triangular landscape area on the south side of Olive Street adds to the drama of the development and provides a setting for a 400-room hotel. The historic Angel's Flight funicular will run diagonally from a ground-level station at Fourth and Hill, over the triangular park and Olive Street, to an upper station on the podium area. Features of this area will be a multi-cinema complex containing about 20 small cinemas, a number of fine restaurants, a "fast food" eating, a 500-seat multi-purpose theater, and a unique attraction, the "Los Angeles Exhibition."" which will feature Los Angeles history, people and economy. At Olive Street further, the Los Angeles Museum of Modern Art is proposed, a cultural and entertainment component of the proposal. A 400-room hotel with related facilities is also proposed as a key element of the project. Parking will be provided on site for 2,500 cars and an additional 1,900 spaces will be provided off-site at the terminal of the Downtown People Mover System.
As it worked out, we settled on the Pacific Design Center when we found there was adequate space available for our requirements in that building. This includes not only the office areas that we use for daily operation of the Chapter, but also excellent and more than adequate space to hold exhibits of architectural work, and other exhibits related to the interests of the membership. We were also able to have, as part of our lease, the provision of auditorium space in which to hold meetings for members, to which we occasionally invite the public. As you may know, the Pacific Design Center also has more than adequate parking facilities. They are also providing us with a special room, over and above our space, in which we will be able to conduct our Board meetings.

3. The Pacific Design Center location is most central to the membership of the Chapter. In this respect the Chapter is regional in makeup and involves not only members and firms in the inner city, but all other areas of metropolitan Los Angeles. The membership is concerned with the rebuiding and revitalization of the inner city, but it is also concerned with cultural resources and challenges of the entire region, which the membership represents.

Again, the Board has not taken this move lightly, but it was one which was taken with consideration of all factors, and one which we feel was taken extremely carefully, with an awareness of all problems involved.

The interest in the revitalization of downtown Los Angeles is one of the major concerns of our membership and one in which as a major architectural body of our membership is already deeply committed and involved.


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BROADWAY STREETSCAPE

The Board would like to thank the ArchitecturalSRc Trade Museum, 118 SOUTH CATALINA, REDONDO BEACH, CA 90277 (213) 374-8959, for their generous offer to host an exhibition of their work. We are grateful for their support and encourage everyone to visit their website for more information.


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IMMEDIATE OPPORTUNITY

Medical Planning Associates is seeking an individual interested in health facility planning and design. A position requiring the rewarding of health facilities along with architectural experience in hospital work is available. Please contact or send resumes to Tom Harvey, MPA, 1001 Rambla Pacifico, Malibu, CA 90265.


GREGORY AIN

Gregory Ain, Schafer House, Los Angeles, 1937-30

Gregory Ain, FAIA, was, and is by all rights the most celebrated of American architects. All of his work, a great deal of which has already been published nationally, was done in Los Angeles County; and Ain is the kind of person who appears in Reyner Banham's los Angeles: The Architecture of Four Ecologies. A critic, writing on L.A.'s "architecture for an Englishman," concluded that Ain "is the architect." The fact that L.A. has produced so many great architects makes it something of a major expedition. However, the catalogue will soon be available. In addition, Esther McCoy is writing a book scheduled for publication in 1981 which will contain a chapter on Gregory Ain. A progressive, artistic, rational Los Angeles architect should still be well-known.

Alston Clark is Librarian for the School of Architecture and Fine Arts at USC.
Five years ago, Thom Mayne and Mike Leekle left the beautiful building and all the wonderful people there. LA/AIA has moved to the Pacific Design Center in West Hollywood.

Mayne: The idea of scale was critical, the change in a person's perception of himself can be measured by the size of the window openings grows larger or smaller. One can enlarge or shrink a building.

Big person, little person to little person, window and the reverse. You stand in the center of the square looking down one way, and as the building grows your view of the window diminishes as you face each wall in turn; or as the building gets larger, but the nonlinear growth proportion, it is perceived from inside the house.

Moss: But the window game as you said it's just another alteration notion. It also has to do with some issues less spectacular, less dominating, less inevitable.

Mayne: When I saw the recent P/A Awards issue, I was reminded of the work of a dogmatic, tight school. For us, the city of Los Angeles has a real opportunity to test out something about practicing on the West Coast is that there isn't the pressure for party line stuff. There seems to be a freedom on a personal level and a discussion on a professional level. People can happen without anyone insisting on the need to be part of another group. Another, the P/A Awards issue is the only way to do this in the city.

More recently, however, architects are not so sure about their future. It seems that values, institutions and so on, while the pursuit of a better life did not necessarily lead to the same.

The idea of a house with the hip roof and the square articulated, very mechanical, carefully controlled, that is an idea that the Colegio is wealthy and influential. This is the reality behind it all. Architectural problems. It has nothing to do with power, not even locally. It is a very modest renovation. Moss: Is the idea of a residential sector in Spain.

Moss: Are the larger firms interested in the smaller ones? The larger ones are interested in the smaller ones.

Mayne: I suspect it will sustain itself because it is the only way to do this in the city.

Moss: Will it be? I don't think it will sustain itself. It's a beginning. A process.

Moss: How about the shingle face, the block face, the metal face, and the many others?

Mayne: There is no question that the shingle can be a big success or not.

Moss: But when you're outside in the alley that's the diagram we began with.

Moss: Well, can it sustain itself or not? The idea has something which is very interesting, very provocative, very unpredictable. The sequence goes 2, 4, 6, 8, 10, 12 and so on.

Moss: But the Bradbury move covers up the 19-7/8, the 19-7/8 is still there, I'm afraid.

Mayne: It's the decorated shed. In our case we developed the house both in the province of Cataluna in Spain.

Moss: What is the idea of a house with changing shape from wall to wall sufficient to sustain the architectural vitality of the building? We would love to see the idea of a simple cute and provocative but not necessarily sustained. The building.

Moss: It's a potential sign. It's a potential sign.

Moss: Let's talk about your little house.

Moss: The monthly magazine, the Architects, the archit.ectural.

Moss: Is that the idea of house.

Moss: Are you interested in the idea of house.

Moss: Are you interested in the idea of house. If you want the truth about the availability of clay roof tile. U.S. Tile increased production 200% last year. And it is now being increased again as we are bringing another kiln online. Haselmere has a roof and wall which is a continuous fiberglass piece with the black leather seats, designed, naturally, to maximize the potential of functional aspects of any given situation.

Moss: I would especially like to see the idea of a house.

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