Design Mates Model RM 1920

- 35 in. high
- 46 in. long
- Prints paper up to 36x48 in.

World's Most Sophisticated Contact Registration Printer

CRA Leadership Page

Interiors Page

L.A. ARCHITECT
April 1986

Two Dollars

Published by the LA Chapter, American Institute of Architects, Incorporating Southern California Associated News
TUESDAY 1
LA/AIA Board Meeting
Chamber Board Room, 7:30 p.m.

Wednesday 2
Architecture Foundation of L.A.
Chapter Board Room, 7:30 p.m.
Working Party: Tread-on in the Smithsonion
Exhibition Through April 6.

Thursday 3
Contemporary Serbian
Architecture: Through April 12 at
USC Helen Lindhurst Gallery.

Friday 4
Architectural Photographs of
Joshua Freeman
Exhibition through April 13 at
USC. Grand Art Gallery, Sunday to
11 a.m. to 5 p.m., Saturday and
Sunday, 1 p.m. to 5 p.m.

Weekend
Every Saturday: Walking Tours
Offered by the LA Conservancy.
Call (818) 781-7100 for more
information.

Monday 7
Bernard Zimmernann Raymond
Kogge
Environmental Design Main
Gallery. 7:30 p.m. Call (714)
598-4171.

Tuesday 8
ARE Associates Exam Seminar
Seminar on Specifications. USC
Harris 101. 7 p.m. $3 AIA
members, $10 others. Call (213)
659-2282.

Wednesday 9
Indian Urban Patterns and
Architectural Form
Lecture by Karl De Puy, USC
Harris 101. 6 p.m. Call (213)
743-2723.

Thursday 10
ARE Associates Exam Seminar
Seminar on Materials and Methods.
USC. Harris 101. 7 p.m. $5
AIA members, $10 others. Call
(213) 659-2282.

Friday 11
Poly Vue, Peter Skiles
Exhibition through April 13.
Cal. Poly Pomona. Environmental
Design Main Gallery. Call
(714) 598-4171.

Weekend
Saturday, April 12 Photography as a
Design Medium
Join Shumate, architectural
photographer, will lead a photo-
graphy field trip to the Crystal
Cathedral. 10 a.m. to 12 noon. A
lecture meeting will follow on
May 17. $25, students $10.
Sponsored by the Women's Ar-
chitectural League. Call (213)
681-2789.

Monday 14
Penn Conferences
Environmental Design Main
Gallery. 7:30 p.m. Call (714)
598-4171.

Tuesday 15
ARE Associates Exam Seminar
Seminar on Pre-Design. USC
Harris 101. 7 p.m. $5 AIA
members, $10 others. Call
(213) 659-2282.

Wednesday 16
Lawrence Halprin
Environmental Design Main
Gallery. 7:30 p.m. Call (714)
598-4171.

Thursday 17
K.W. Trump
Exhibition through April 17.
Cal. Poly Pomona. Environmental
Design Main Gallery. Call
(714) 598-4171.

Friday 18
Frances Skodowska-Curie
Environmental Design Main
Gallery. 7:30 p.m. Call (213)
659-2282.

Weekend
Saturday, April 12: Architectural
Tour: Six Los Angeles Imagery.
Tour sponsored by the L.A.
Conservancy, will include homes by
Richard Neutra, Raphael
Schindler, J.R. Davidson, Gregory
Arm, Gordon Drake and Allan E.
Morris, $25 Conservancy
members, $35 others. Call
(213) 623-3677.

Monday 21
Herb Roseenthal
Environmental Design Main
Gallery. 7:30 p.m. Call (714)
598-4171.

Tuesday 22
ARE Associates Exam Seminar
Seminar on Participation Design.
USC. Harris 101. 7 p.m. $5
AIA members, $10 others. Call
(213) 659-2282.

Wednesday 23
Raphael S. Sturias
Lecture. USC Harris 101. 6 p.m.
Call (213) 743-2723.

Thursday 24
Professional Liability Insurance
Program given by Linda Burton.
3 p.m. Gallery and Associates.
$5. Sponsored by the Society of
Architectural Conservationists,
Call (818) 782-8109.

Friday 25
Professional Liability Insurance
Program given by Linda Burton.
3 p.m. Sponsored by the Society of
Architectural Conservationists,
Call (818) 782-8109.

Weekend
Saturday, April 26: Architectural
Exposition
Exposition on structural. Vincent
Hard, L.A.N. 9 a.m. to 7 p.m.
Call (213) 208-7152.

Monday 28
Joseph Giovannini
Environmental Design Main
Gallery. 7:30 p.m. Call (714)
598-4171.

Tuesday 29
ARE Associates Exam Seminar
Seminar on Architecture.
University of California, Los
Angeles. Harris 101. 7 p.m.
another on a. Call (213) 659-2282.

Wednesday 30
Southern California Construction
Expo '86
LA Convention Center
Architecture in the Real World
Lecture by Gyo Obata, Japanese
American Theater. 6 p.m. Call
(213) 743-2723.

Thursday 31
AIA Southern California Section
Chapter Board Room, 5 p.m.

Program given by Linda Burton.
3 p.m. Sponsored by the Society of
Architectural Conservationists,
Call (818) 782-8109.

Saturday, May 3
The Pancake of the Garden New
Connections and Landscapes.
A 2-day symposium is spons-
sored by the Otis Art Institute
and the UCLA School of Archi-
tecture. UCLA. Dickson
Auditorium. $25. $10 students.
Call (213) 291-0322.
Frank Gehry, Buildings and Projects

Frank Gehry has established himself firmly on the international architectural stage. A catalogue of Rizzoli now celebrates this achievement with a monograph, Frank Gehry: Buildings and Projects.

This book covers enough bases. It includes an index of Gehry's projects, a conversation with the architect, an essay by Germaine Celant, 270 pages of projects, a list of Frank Gehry's colleagues, a biography and a 29-column bibliography including countless newspaper mentions and magazine articles.

The presentation of the over 100 projects includes brief descriptions of each by Mason Andrews, followed by photographs of empty lots, sketches, models, working drawings, construction sites and completed projects. The illustration of the design process allows us a glimpse into the importance Gehry gives to the development of each project while the multitude of completed project pictures shows us the "architectural representation of flux rather than stasis."

It seems, however, that the abundance of snapshots of everything and anything blurs the potential of insight into some of the more subtle aspects of Gehry's work. The conversation with Peter Arnell and the essay by Germaine Celant alleviate this problem to some extent.

The graphic design is the major disappointment of the book. If it is an attempt to break convention in some Gehryesque fashion, it doesn't work. The projects section is read horizontally, with both the top and bottom pages viewed as a single plate, while the rest of the book is presented vertically. Dozens of images disappear into the binding because the designers ignored the book's spine when preparing the two-page layouts. Complex axonometrics are reduced to postage-stamp-size photographs while simple sketches take up full pages. These graphic gimmicks only succeed in trivializing Gehry's work. If the book designers intended to capture Los Angeles' artistic temperament they could have found inspiration in Ed Ruscha's design for the catalogue of Billy Al Bengston's 1968 show (designed by Frank Gehry at the Los Angeles County Museum. Here, ordinary everyday materials, such as sangles and mens, were transformed into a book binding reminiscent of Gehry's architecture. Although a difficult book, it is overpriced for a mass produced book, what the designers have done is analogous to transforming a traditional book of Geneaveian colors and calling it postmodern.

The book by Germaine Celant is an exuberantly enthusiastic essay on Gehry's architecture, drawings and sculptures. He talks about architecture's "intestine" and about "disemboweled" buildings as he draws some revealing and some exaggerated analogies, for example comparing Gehry's approach to a surgeon's. The essay is laced with abstractions such as "... synthesis of the visible and invisible..." nonsense such as "... His pencil or pen scrapes across the page as if torturing it to make it speak..." and pretentious analogies such as "... like sharp pointed beaks, his buildings pierce through the thick, blind atmosphere of architecture and its empty simplicity..." All this sounds too aggressive and mannered for a man who says: "If you walk out on the street, there are a lot of cars, lots of dumb walls. But if you look at that street atmosphere and if you are an artist... your eye starts to make pictures and you edit and you find beauty out there. We're commentators on that beauty, on what's around us. That's all we're able to do. And this other thing called 'design' is a sort of forced attitude—the values are all wrong. It demands things to be made of fancy, not reality." Gehry is reaching for the artist in an architect but he overwhelms the architect in a morass of misplaced art criticism. Although Gehry's close association with artists and artistic thought processes is admirable, he is an architect. He insists on it. Why then is an art critic writing the only essay in the book? Has Gehry so completely transcended architecture to dwell in an artist's realm that he can no longer be understood and written about by architectural critics?

L.A.'s enitre terrible deserved a sensitive presentation. What we have here is a careless, albeit complete, compilation of Frank Gehry's work.

Postscript: It is outrageous that the embarrassingly long erreta sheet of misplaced, mistranscribed and misread analogies is not even complete. We have come to expect the best from Rizzoli. The book is an editorial disaster.

Alek Issanbulya, AIA
Mr. Issanbulya works at Skidmore, Owings, & Merrill, Los Angeles.
questionnaire to be sent out shortly. The long-range plan committee will take the feedback from the membership and make those objective priorities. Then the board will be able to send out letters to raise funds for the project.

There was discussion on the budget for the new proposal and Anderson stated that the committee has determined that it would be a "wash," with no profit realized. Cyril Chern stated that he did not see any reason why Chapter programs should not be income-producing; he felt that, unless there was some other underlying cause, the Chapter should plan on generating income on the Conference.

Bob Harris stated that he would like to endorse the concept and investigate the opportunities to generate income.

Axon stated that it seems that the Board is interested, but he felt that the Board needed to get a better feeling from the other committee.

After further discussion, it was moved that:

Moved Hall/Second Chern, the following: that a preliminary budget of $4,000 be established for the LA/AIA Conference. Carried.

All members of the committee from the Board, Anderson stated that he would block something out for the Saturday Committee Retreat, so that it could be discussed at that time.

Real Problems Exhibit: Donna Brown distributed plans for the Real Problems Exhibit to the Board members. She has discussed this with the museum, and they have decided that it will be a program that will generate a lot of public interest.

There was further discussion on the budget. Janice Axon stated that all of the work is being done by volunteers. Donna mentioned several persons who had been of assistance in the planning of the exhibit and who were giving their professional expertise in the installation. A "mini-mall" will be erected in the museums. As people move through the exhibit they will be educated to the problems involved in developing a convenience center from the zoning issues to the design process. Discussion on budget and methods followed.

Axon requested a motion that we support this program with the contingency that Donna provide more definite cost figures. After further discussion, the Board agreed that Donna come back to the Board meeting to obtain approval for the concept and to discuss the budget. Carried.

Chapter Audio Visual Project: Harris reported that there is a meeting scheduled for next week on the concept, but it will be a rough copy of the project. So far, the program is in the early stages following our objectives very closely.

Axon stated that he will be sending out letters in April to request seed money. He slated that they were reported on the planned LA/AIA Conference, Sept. 25-27: the Board can then prioritize available funds.

The members of the Conference Committee have come up with a new proposal, which Anderson then distributed. He stated that they were requested by the Board to implement them. The committees will have specific goals and objectives very closely. There will be videos provided and credits given for people who contribute.

President's Report: Axon reported that the group that went to Grassroots involved five guests. We now have Minimum Service Standards for AIA Components. There was considerable discussion on proposed new categories for membership. One new category is a Senior Associate. The AIA does not have you have not achieved licensing, your dues change, and you can call yourself a Senior Associate. If you are a member long enough! Axon stated that all of the large sister chapters, as well as CAE, are opposed to this category.

We have a new National Code of Ethics and Professional Conduct to be voted on at Convention.

Bob Oderman, National Director of Convention, is appearing at the Board meeting to obtain approval for AIA-President. Axon stated that he thought him a good person, and the Chapter should join with CCAIA in supporting his candidacy.

Executive Director's Report: Southern California Construction Exposition is coming up on April 29 through May 1, 1986. On behalf of the Board, Axon requested that the architect is eligible, and you can also be a Senior Associate Emeritus if you are a member long enough! Axon stated that all of the large sister chapters, as well as CAE, are opposed to this category.

There was discussion on the budget. Janice Axon stated that all of the work is being done by volunteers. Donna mentioned several persons who had been of assistance in the planning of the exhibit and who were giving their professional expertise in the installation. A "mini-mall" will be erected in the museums. As people move through the exhibit they will be educated to the problems involved in developing a convenience center from the zoning issues to the design process. Discussion on budget and methods followed.

Axon requested a motion that we support this program with the contingency that Donna provide more definite cost figures. After further discussion, the Board agreed that Donna come back to the Board meeting to obtain approval for the concept and to discuss the budget. Carried.

Chapter Audio Visual Project: Harris reported that there is a meeting scheduled for February 14, 1986 at 8:00 a.m. to view a "rough copy" of the project. So far, the program is in the early stages following our objectives very closely.

Axon stated that he will be sending out letters in April to request seed money. He slated that they were reported on the planned LA/AIA Conference, Sept. 25-27: the Board can then prioritize available funds.

The members of the Conference Committee have come up with a new proposal, which Anderson then distributed. He stated that they were requested by the Board to implement them. The committees will have specific goals and objectives very closely. There will be videos provided and credits given for people who contribute.

President's Report: Axon reported that the group that went to Grassroots involved five guests. We now have Minimum Service Standards for AIA Components. There was considerable discussion on proposed new categories for membership. One new category is a Senior Associate. The AIA does not have you have not achieved licensing, your dues change, and you can call yourself a Senior Associate. If you are a member long enough! Axon stated that all of the large sister chapters, as well as CAE, are opposed to this category.

We have a new National Code of Ethics and Professional Conduct to be voted on at Convention.

Bob Oderman, National Director of Convention, is appearing at the Board meeting to obtain approval for AIA-President. Axon stated that he thought him a good person, and the Chapter should join with CCAIA in supporting his candidacy.

Executive Director's Report: Southern California Construction Exposition is coming up on April 29 through May 1, 1986. On behalf of the Board, Axon requested that the architect is eligible, and you can also be a Senior Associate Emeritus if you are a member long enough! Axon stated that all of the large sister chapters, as well as CAE, are opposed to this category.

There was discussion on the budget. Janice Axon stated that all of the work is being done by volunteers. Donna mentioned several persons who had been of assistance in the planning of the exhibit and who were giving their professional expertise in the installation. A "mini-mall" will be erected in the museums. As people move through the exhibit they will be educated to the problems involved in developing a convenience center from the zoning issues to the design process. Discussion on budget and methods followed.

Axon requested a motion that we support this program with the contingency that Donna provide more definite cost figures. After further discussion, the Board agreed that Donna come back to the Ex-Com within two weeks with the cost figure. If the Ex-Com approves, this will bring it back to the full Board at the next Board meeting.

New LA/AIA Headquarters: Cyril Chern stated that the Chapter Board has a problem in responding to opposition immediately. The Chapter Board will respond to the recent issue regarding the architectural building on Wilshire Boulevard with a vote not expected at the Board meeting.

Moved Chern/Second Chern, the following: That a committee including Chern and the Secretary be authorized by the Board to enter into a purchase or lease of an appropriate property or building, the final commitment on which is conditional on Board approval. Carried.

Chapter Audio Visual Project: Harris reported that there is a meeting scheduled for February 14, 1986 at 8:00 a.m. to view a "rough copy" of the project. So far, the program is in the early stages following our objectives very closely.

Axon stated that he will be sending out letters in April to request seed money. He slated that they were reported on the planned LA/AIA Conference, Sept. 25-27: the Board can then prioritize available funds.

The members of the Conference Committee have come up with a new proposal, which Anderson then distributed. He stated that they were requested by the Board to implement them. The committees will have specific goals and objectives very closely. There will be videos provided and credits given for people who contribute.

President's Report: Axon reported that the group that went to Grassroots involved five guests. We now have Minimum Service Standards for AIA Components. There was considerable discussion on proposed new categories for membership. One new category is a Senior Associate. The AIA does not have you have not achieved licensing, your dues change, and you can call yourself a Senior Associate. If you are a member long enough! Axon stated that all of the large sister chapters, as well as CAE, are opposed to this category.

We have a new National Code of Ethics and Professional Conduct to be voted on at Convention.

Bob Oderman, National Director of Convention, is appearing at the Board meeting to obtain approval for AIA-President. Axon stated that he thought him a good person, and the Chapter should join with CCAIA in supporting his candidacy.

Executive Director's Report: Southern California Construction Exposition is coming up on April 29 through May 1, 1986. On behalf of the Board, Axon requested that the architect is eligible, and you can also be a Senior Associate Emeritus if you are a member long enough! Axon stated that all of the large sister chapters, as well as CAE, are opposed to this category.

There was discussion on the budget. Janice Axon stated that all of the work is being done by volunteers. Donna mentioned several persons who had been of assistance in the planning of the exhibit and who were giving their professional expertise in the installation. A "mini-mall" will be erected in the museums. As people move through the exhibit they will be educated to the problems involved in developing a convenience center from the zoning issues to the design process. Discussion on budget and methods followed.

Axon requested a motion that we support this program with the contingency that Donna provide more definite cost figures. After further discussion, the Board agreed that Donna come back to the Ex-Com within two weeks with the cost figure. If the Ex-Com approves, this will bring it back to the full Board at the next Board meeting.

New LA/AIA Headquarters: Cyril Chern stated that the Chapter Board has a problem in responding to opposition immediately. The Chapter Board will respond to the recent issue regarding the architectural building on Wilshire Boulevard with a vote not expected at the Board meeting.

Moved Chern/Second Chern, the following: That a committee including Chern and the Secretary be authorized by the Board to enter into a purchase or lease of an appropriate property or building, the final commitment on which is conditional on Board approval. Carried.
How to turn last minute alterations into alterations that take minutes.

Add walls in seconds. Floors in minutes. An entire wing in less than an hour. Using the proper CAD System, you can design and draft projects in a quarter of the time it now takes you to do manually.

So instead of eating up your time making endless client alterations, engineering changes, design variations, or performing repetitive work, you’ll be free to take more work, pitch larger accounts and enjoy a few well deserved long lunches.

Finding the right CAD System to meet all your business needs is easy. Once you find the right company to lead you through the maze of systems on the market today. For most of your colleagues, that company is CAD Counsel—the West’s leader.

CAD Counsel can’t be tied to any one computer manufacturer. We’ll set up the system right for you. Install it. Train your staff. And we’ll continue to support you and keep you abreast of innovations that’ll help you work more profitably.

Please send me information on the following free seminars:

□ YES. I’d like to learn how a CAD System could help me work more profitably. Please send me information on the following free seminars:

☐ CAD for Architects
☐ CAD Networking
☐ Custom Software
☐ NO. Thanks, but I can’t wait for a seminar. I’ll contact you immediately.

City: State: Zip:

Telephone:

5032 Lankershim Blvd., Suite 4 North Hollywood, CA 91601

There are many things to report this month.

The issue of City Council’s attempt to wrest control of the functions of the CRA and the city planning commission is building, and will probably come to vote shortly. The report from the chief legislative analyst concerning the interrelationship and workings of the Housing Authority, the Community Development Department, the Planning Department and the CRA is due in late March, shortly before the publication of this issue. Apparently, a matrix is being developed to identify the areas of duplication or non-coverage. The feeling in the city is that the policy of these departments needs to be run by City Council for directions and advice.

All three of those agencies are currently without directors since Homer Smith of the Housing Authority has recently announced his resignation. Watch your newspapers and keep yourself informed as to where you can best be heard on this most important issue.

The other serious issue is Councilwoman Pat Russell’s proposed ordinance, TIMPO or Transportation Impact Mitigation Procedural Ordinance, which has been utilized in several developing areas of the city with varying degrees of success. The Westchester-Plays Del Rey-Airport area, the Westwood-Wilshire area, the Wilshire Corridor, and the Ventura Boulevard area have been subject to this concept which throws the solution to development impact problems to the developers. I understand that TIMPO is receiving serious thought in City Council. If any of you have statements that should be made, let’s hear them!

The Architectural Foundation of Los Angeles has been launched with press releases, a membership brochure, and an announcement in this issue of the very first AF/ALA event in California Plaza on May 4. We elicit your professional participation in this exciting event.

Other events include great responses to the idea of moving the LA/ALA’s committee meetings around the city in various architects’ offices to gain wider membership participation. Watch for schedules and invite your friends to attend with you. There’s more fun in sharing experiences with others.

Fernando Juarez, LA/ALA Director, is spearheading the beginnings of yet another outreach program. Fernando is attempting to gain interest in community AIA meetings in East L.A. and in South Central L.A. in order that Hispanic and black architects may participate in the affairs of the Chapter. Hopefully, these groups will send representatives to Board meetings so that their concerns can be felt and acted upon at the Chapter level. In addition, Fernando is pursuing negotiations with Women in Architecture to firm up closer affiliations and perhaps a direct tie with the Chapter so that we can begin to get more participation from women architects. Outreach is one of the Chapter’s objectives this year; and should gain the active participation of an increasing number of members. The LA/ALA needs to broaden its base of support and realize its responsibility to bring the benefits of Chapter membership to those not previously involved.

The National AIA is bringing to the floor of June’s Convention a vote to modify the membership categories, particularly those of Associates. Part of this proposal is to develop a whole new category of Senior Associates for those who have been in the Chapter as Associates for five years or more (see minutes.) Obviously, there is a lot more to this resolution than just a few items; but, in my opinion, it seems divisive to give the honor of “senior” to someone who either can’t or has no intention of gaining licensure. As a member of the Senior category may represent all the Associates on the National Board, it seems that the interests of Associates pursuing the professional career ladder may not be represented fairly.

Donald Axon, AIA

LA Chapter Minutes

The following text is summary of the proceedings of the February board of directors meeting. Full minutes of the meeting are available through the Chapter office.

Guest Morris Verger, FAIA: President

Guest introduced guest Morris Verger, who had requested to speak before the Board. His purpose was to discuss the unique opportunity that architects have to make changes in the planning and development of Los Angeles. Architects are members of the community with specialized knowledge to affect the social, political and economic values and to improve the general well being of the community.

The Chapter has talents and resources to influence the growth of the city by taking a long range view. Verger stated that several years ago the Chapter engaged a social psychologist to evaluate its goals and values; the idea was to use the information gathered to project a better image to the public. This was done in '66 and again in '79 and if you look at the results you will find that the goals, values and priorities are almost identical. The public will support plans that it understands.

Don Axon stated that the Chapter long-range planning committee has developed 6 goals and approximately 28 objectives which will be formalized following the response from the membership to a
limits of our design themes. Currently our regionalism is more pronounced within the use of design components particularly with color/shape dominance, theatrical, and assembled-collage techniques. With design themes like Japanese influence and historic restoration, the trends are national without significant regional variance. As an overall statement, Southern California design is trendsetting and frequently more extreme than design elsewhere. Perhaps Rob Quigley has said it best in reference to Southern California design, "Our style has not arrived, but is in a state of evolution."

The following firms and projects were represented in the LA/AIA Interiors Committee exhibit:

- Marsha Carson Cole, G.O. Furniture
- Contract Interiors Group, HBO Inc.
- Joseph D’Urso, Esprit
- Steven D. Ehrlich, AIA, Reception Center for Futako Tamagawa Exhibition
- Frank O. Gehry & Associates The Wosk Residence
- Martin Gelber & Associates, AIA
- Fisher Residence
- Gender Associates, Architects, Steelcase Showroom
- Gary Gilbar, Fun Furniture Collection
- Ron Goldman, Architects AIA, Coleman House
- Grondona/Architects, AIA, Claudia’s
- David Hertz & Michael Render, Designers, Black Salad
- Interure, Pep Boys
- Franklin D. Israel Design Associates
- Francis R. Gillette Studios, The Jerde Partnership, Horton Plaza
- Kanner Associates, Kanner Office
- Lanet/Shaw Architects, Shaw Residence
- John Lautner, Architect, FAIA
- Michael Taylor interior design, Malibu Residence
- Leson, Pomeroy, and Felderman Associates, Max Au Triangle
- Neville Lewis Associates, Mercantile Bank
- Leroy Miller Associates Architects
- World Savings
- Moore, Ruble, Yudell Architects and Planners, Kwee House
- Morphosis, 72 Market Street Restaurant
- Eric Owen Moss, Architect, Honey Springs Country Club
- Brian A. Murphy, BAM Construction/Design, Dixon House
- Naegle Associates, Pardee Center, Nicholson Design, San Diego Hall of Champions
- Rob Quigley, AIA, Linda Vista Branch Library
- Ruben S. Ojeda, Architect, Philippe Derely
- Barton Phelps, Architect, Residence, RNP Architecture & Planning, Words and Music
- Peter Shire, Shire Residence
- Restoration Architects: Eric Wright and Martin Welz: interior design: Linda Marder; Frank Lloyd Wright's Storer House, 1924, restoration
- Swimmer Cole Martinez Curtis, The Benco Di Silvino
- Ted Tokio Tanaka, Architect, Kansai Restaurant. 1 S D Interiors, Sylvester Stallone Office
- Johannes Van Tilburg, AIA, Torie Steel Boutiques
- Zimmerman Architects & Planners, Zeidler & Zeidler

Steve Holt, AIA
Mr. Holt is a member of the LA/AIA Interiors Committee and is a past contributor to LA Architect. He is a project manager at Terry George Hoffman + Associates, a medical architecture firm.
materials and elements in startlingly different ways. In a more conservative way, Kanner Associates, in their Westwood Village office, demonstrates clean open lines in a well-ordered environment achieved through controlled layering.

**Sensuous Dream**

Pervading Southern California design is the arcadian myth. Outdoor space is not only borrowed, but is actively incorporated into the design. This is particularly seen in the Shaw Residence by Lanet/Shaw and the Coleman residence by Ron Goldman. Steve Ehrlich believes that the creation of outdoor space well integrated with indoor spaces and detailed to the level of interior space is characteristic of Southern California design. A more controlled interior space is ISD's Sylvester Stallion Office. The metaphor of the Rocky's myth isgrandstanded effectively through the use of space and appropriate image-evoking forms.

Perhaps most emblematic of the California dream is the work of John Lautner, Architect, FAIA, with Michael Taylor collaborating on the interior design. Here represented with a Malibu residence, the undulation of an ocean swell reflects its setting. The ceiling, the focus on the ocean view, the use of natural wood and stone, the seeming integration into the actual hillside—with rocks penetrating though the floor, and the muted palette of color are all symbolic of the power and elegance of man.

The exhibition presented several works that take one primary theme, and effectively subordinate all conflicting elements in order to achieve a harmony of purpose, be it mythic, arcadian, or merely elegant.

**Japanese Influence**

An alternate pathway to distinction has always been through the exotic. An increasing trend for the last ten years has reflected the understated control of recent Japanese design. Perhaps more mature taste is prevailing as we progress beyond the eclectic, heavily layered, over-furnished taste for which Hollywood became famous. The Kansai Restaurant by Ted Tokio Tanaka. Architects, combines Miesian form with a theatresque influence. Clean spare lines and a gray and white palette are impacted with elements that demand one's attention. It is a setting, waiting for the "something" to happen—the criteria for a California Yuppie's night out. Other Japanese influence work is represent with the Dixon House by Brian Murphy of BAM Construction/Design.

**Historic Homage/Restoration**

Restoration efforts today are judged by their allegiance to the purity of original intent. The Storer House Restoration represents a labor of love by Linda Marder Interior Design, and architects Eric Wright and Martin Weil. The three have recreated Frank Lloyd Wright's original design concepts for the space and their client, Joel Silver. The house had extensive deterioration primarily from weather and damaging "cosmetic" repair in the sixties. Linda Marder was able to find Frank Lloyd Wright-designed furniture, in addition to having several pieces created. Eric Wright and Martin Weil were able to restore and replicate many of the details that had been eroded and destroyed. A wonderful homage.

**Conclusion**

Interior design in Southern California is marked by a desire for dramatic staging and a tendency towards excess. We willingly stretch the
with framing a piece of our action, but we want to live it.

Franklin D. Israel Design Associates utilizes dark colors, brooding contrast, and symbolic forms with dramatic lighting. His work is an indulgence in design effect. It is emotion bubbling up from within. Represented by the Francis R. Gillette Studios in New York, his design is pure art.

Within the corporate world, the Jerde Partnership is achieving dramatic environments. Long a favored shopping center/multi-use complex architect in the United States, the firm is now gaining work in Europe. Typically starting with an excellent floor plan, Jerde applies detail that establishes a complex and overwhelming environment. Horton Plaza in San Diego characterizes this success. It is chaotic in a non-architectural, picturesque way. Unusual for a shopping center, Horton Plaza is an outdoor mall. Perhaps most amazing is Jerde's ability to design chaotic and complex elements that do not get lost in the greater magnitude of the sky. The details are completely over-scaled, but the totality of all elements is so exuberant that it works.

This trend for interior drama can also be seen in Philippe Derey, a clothing store in the Westside Pavilion in Los Angeles by Ruben S. Ojeda Architect. The floor plan is clean and simple with walls creating a tableau. The display areas have crisp geometric definition with clothing displays hung flat on wires and poles—no disrupting mannequins. This way of displaying clothes, appropriate for today's fashion trends, gives maximum impact to the fabric and detailing, rather than the cut of the garment. It also integrates the display into the architectural design.

Within the corporate world, the Los Angeles office of Gensler and Associates is achieving acclaim with the work of D.S. Orlando, their senior designer. His Steelcase Showroom in the Pacific Design Center is coolly elegant. Utilizing space and clean detailing, a subtle environment is created that puts the furniture on center stage.

**Assembled/ Collage Techniques**

Tom Grondona embodies the east coast's interpretation of Southern California design. Extreme in its collage design, this work has been caustically called garbage architecture. The environment that Grondona achieves, as represented in the exhibition by Claudia's, a shop in Horton Plaza, is joyful and non-focused. This style of layering, according to Barton Phelps, "all began with Robert Rauschenberg, and now reflects Frank Stella and his layered paintings." The collage aspect and crude assembly technique of this design characterizes the garbage school. Pieces of this approach may be utilized as design elements in other parts of the country. In Southern California we don't constrain the messy exuberance.

Grondona is controversial, seen by some as a rejection of Irving Gill's Southern California aphorism, "Dare to be simple." Sam Kaplan has noted, "It is much easier to take the simple and make it complicated." Our Yankee heritage presents a psychotic note, juxtaposition and contrast are interpreted as irrationality. Garbage architecture is a little uncomfortable to many. Gron- dona's disregard for formal architectural rules and for his critics make his work a successful crowd-pleaser.

At a different level, Moore, Rubble, Yudell Architects and Planners are also noted for their juxtaposition of materials. Leason, Pomeroy, and Felderman Associates similarly utilize collage techniques to juxtapose...
During West Week, the Interior Committee of LA/AIA sponsored an exhibition of interior design by Southern California architects and designers for display in the lobby of the Pacific Design Center. Narrowed from over 160 submissions, 40 projects were selected for the exhibit. The selection committee for the exhibit identified four regional characteristics or trends in Southern California: color/shape dominance, theatresque, assembled/collage techniques, and sensuous dream. Other, broader trends were also exhibited, in particular, Japanese influence and historic homage. Selection committee members were Jan Belson, Steven Ehrlich, Barton Phelps, and Johannes Van Tilburg.

The challenge of Southern California, to use Charles Moore's words, is to create a sense of place. Perhaps this is why so much of our design is theatresque, insistently creating illusions that connote more than what is actually present. This technique has not been viewed favorably by critics like Margo Howard. "The agglomeration has come to be known as the tacked on approach to architecture...or tacky for short." Southern California style demonstrates a willingness to go to extremes. Horton Plaza, by the Jerde Partnership, and the furniture of Peter Shire are excessive, yet they work within the regional context.

Our design goes for the "hot," currently characterized by bold colors, irreverent historical reference, and odd juxtapositions. According to Barton Phelps, "The interest is thrown towards the avant garde, or at least the innovative and slightly daring. So what we do is go off the end in the direction of entertainment, so that everything is new and flashy and we are distracted by it." The willingness to explore a concept to its limits is characteristic of Southern California design.

Color/Shape Dominance

According to Jan Belson, "There is a trend towards intense color. For a while everything was grayed, there was no clear color used, everything was very soft. In terms of trend, it's less definite, there's more freedom now." This is true with both color and shape. Within the scope of furniture, this freedom is exemplified in the work of both Peter Shire and Gary Gilbar. Known for design wit and fanciful imagery, Peter Shire has established a strong following. In his own residence, a cartoon simplicity pervades the interior and helps to fragment, thus accentuating, each part. The bold colors and strong forms of his furniture make each piece a focal point. By simplifying the architectural elements and staging each object in space, the room takes on a uniform and pleasing character.

Bold imagery also characterizes Gary Gilbar's Fun Furniture. It's every child's dream, shaped into houses, palm trees, and other fanciful forms.

Within the exhibition, more conservative interiors with use of shape were the works of Bernstein and Miller. The post-modern E.A.C. office space in Los Angeles by Melvyn Bernstein effectively uses a desk-shape to create interest and freshness. The World Savings Bank in Santa Barbara by Leroy Miller Associates Architects utilizes cutaway architecture and bold color selections to lend impact. In this case, these design elements are also an updated reminder of our Spanish heritage.

Theatresque

The extreme and exaggerated become dominant in much of California design. Franklin Israel and the Jerde Partnership go beyond traditional boundaries and achieve theatre. New Yorkers may be happy...
The following article is a response to the Pershing Square Management Association (PSMA) proposals for a competition to redesign the square.

Pershing Square today offers no urban amenity, yet it occupies five acres of most desirable real estate in downtown Los Angeles. It is stripped of its dignity and usefulness because its design is unable to accommodate the daily onslaught of indigents, vandals, prostitutes, drug pushers, the homeless,帽 the scurrying sun, noise, smoke and the wide view of the smog and the wide view of the downtown Los Angeles. It is stripped of its democratic and civic purpose, for its design is unable to accommodate the daily onslaught of indigents, vandals, prostitutes, drug pushers, the homeless,帽 the scurrying sun, noise, smoke and the wide view of the downtown Los Angeles. It is stripped of its democratic and civic purpose.

There are a number of major objectives that any work executed will have to be addressed with. Chief among them concerns the undesirable: because for a correct attitude we shall go back to first principles, our task presents, the difficulty with the homeless and the lack of physical space, the city, and the city. Our task presents, the difficulty with the homeless and the lack of physical space, the city, and the city. Our task presents, the difficulty with the homeless and the lack of physical space, the city, and the city.

Pershing Square is deprived of some civic charm. Are there any solutions? Pershing Square is deprived of some civic charm. Are there any solutions? Pershing Square is deprived of some civic charm. Are there any solutions? Pershing Square is deprived of some civic charm. Are there any solutions?
The Houk project also contains a metrorail stop, which allows us to specifically grant density increases in order to accommodate the metrorail (that metrorail would provide for the Central Business District).

Furthermore, the new development is in a_easterly direction. Even though these projects are for the first time development to link up with the jewelry center which was totally supported by Federal grants.

Now some folks believe that we did have these density issu­ings. The record will show that we did not take density from Pershing Square. There is a provision for development variances in the Central Business District Redevelopment Plan.

When we go to court (in the lawsuit brought against the CRA by the Los Angeles Conservancy which claims that the agency is violating the city's General Plan for granting a density bonus) the record will show that's not what we did. We have the right to grant variances. Someone could ask us to look at or to grant enough public benefit, but on the mechanism wise, we believe we are upholding on that.

It's unfortunate that the language concerning Pershing Square's density (i.e., "transferred development credits") has confused the issue.

MN: What have you done to make the city a livable place for human beings?

JW: The agency's commitment to housing is greater than other active. This thought percent of our resources goes into housing, (including) rehabilitation, new construction, design and planning. I believe ultimately the housing will be seen as one of our finest projects.

My personal identification is with Skid Row. That's what I spend my time and energy on, and I think it's the biggest challenge that the city faces.

MN: How do you view the programs underway for the rede­velopment of Pershing Square? Who should have an interest in this (project)? Should it all be funded by the private-sector members of the Pershing Square Management Association?

JW: I'm sympathetic with the CRA involvement with Pershing Square and public works projects.

Some of the things (the Pershing Square Management Association, a non-profit group composed of downtown developers and building owners) is suggesting such as an ex­pansion of the park to cover automobile ramps constitute park reclamation, which the CRA is char­tered to support.

So far, $1.7 million has been invested by the CRA. The new development cost $5 million, which does not include the CRA contribution. (PSMA used the money) to pay off some loans and some ideas that didn't work, which I don't criticize. Anyone who says that everything has to work is not living in the real world.

This project does challenge the private sector to raise funds. I do not know if the agency will approve any specific project. PSMA's commitment to the project will be a major factor in recommending the project. The city has no choice but to tackle the problem. (The city) cannot ignore the problem.

The test is going to be whether we can proceed with a sense of com­pulsion or whether we're going to do it in a vindictive way.

MN: How do you respond to the motions that were made in the City Council trying to restrict the activities of the Agency and indeed to ask for the dissolution of the CRA? Why did they make that motion?

JW: It's the biggest challenge that the city has, and it has no choice but to tackle the problem. (The city) cannot ignore the problem.

MN: What advice would you have for those applying for the position of CRA Administrator?

JW: Be prepared to deal with Los Angeles in the way the city will function in the future, and not the way things were done yesterday. I mean the way the city functions in terms of the economic realities of the future. We are either city on the ascendency or on the decadence and our whole system is going to slowly taper off.

Our city is growing faster and has a higher potential to grow any other city in the United States. When most cities and states are suf­fering collapse of volunteerism, we're enjoying steady growth. Our city is not only on steady growth but we are approved and are ready for con­struction. There's confidence in our economy.

But that is the city that has been planned up until today. What will be the future of the city? Can we continue this kind of growth? This is the challenge of the CRA, its Ad­ministrator and every public officer in the City of Los Angeles.

What We Publish

LA Architect welcomes articles contributed by members and non­members. All articles are reviewed by the editor or the chairperson of the editorial board. If the articles are accepted we will attempt to publish them. If the articles are long, however, we suggest that you telephone the editor or the chairperson of the editorial board to discuss them in advance or submit an outline. The editorial board re­views all new manuscripts and plans issues six months in ad­vance. To reach editor Barbara Rados, call (213) 474-1569 or reach chairman Barton Phelps call (213) 474-1569.
efforts is the Watts Shopping Center, as it then existed, was burned out, and it has never been rebuilt. We now have a shopping center of a type that you might find in Beverly Hills or Orange County in the middle of Watts—extraordinarily successful. But more important than its economic success is the fact that it provides a service that has been there for the community and is a significant symbol for that community. The developer is to be commended. He was willing to come in and do it. But to make it happen the agency had to provide all the funds.

KM: In order to eliminate blight, is it the appropriate role of the agency to provide money so that the private sector is not willing to advance?

EH: Right. And, the big difference between Bunker Hill today and years ago is its value as real estate today compared to places like Watts or Pico where the private sector is really not interested in investing.

KM: In fact, in Bunker Hill, the city is getting more from the developer than they have to put in. And in some years when the land lease is up, the city will own an enormous real estate value.

EH: Without public support and without public money, the private sector is really not interested in investing.

KM: Personally, where do you feel you did not succeed?

EH: Well. I don't think we've gone far enough in this whole question of building a city and not just "building." We have a ways to go to improve the quality of the street-scapes and to make better use of the space. I think we still have a long way to go in Skid Row. I think we may be turning the corner, but we've still got a lot to do on Spring Street.

KM: I'm just surveying the projects which the CRA has mentioned as successes. You did not mention the most visible projects that were built downtown—such as the Crocker Center and the CitiCorp building and all the expensive office buildings—but you did mention Skid Row, the library, the art program. I infer that you do not take credit for the big buildings that would've happened anyway as the result of market forces, but you do take credit for the quality of life projects.

EH: Well, no. I wouldn't quite put it that way. I'd say the market obviously is essential if you're going to have any kind of building of the scale of CitiCorp, Crock or Californian Plaza. The question of when they're done, however, is where the agency can make a difference. And I think that clearly the Crocker Center is quality. We had something to do with it. We were fortunate to in having a developer of some imagination in that undertaking to get all that plaza I see as a potential success—it's not done yet. Without the agency we couldn't have produced a block by block, gotten money probably but ... we wouldn't have gotten the sense of center, which I'm hoping we can get with its total buildout. But we did have some other good signs, even without the agency's stimulation. I think that Bonaventure's determination to totally open up that blank wall on Fifth would've been a very confidently positive undertaking.

KM: Now, Edward, that you have stepped away from the position, and your best friend were to come to you and say, "Edward, I can have the job which you have vacated," what would you tell him? Would you tell him that he could look forward to the most exciting period of his life? Or would you tell him that he'll be fighting 26 bosses? What would your legacy be to him?

EH: Oh, I'd say that he or she would be facing the most exciting period of his or her life. And if the person were experienced, it would be understood that there are numerous bosses: seven board members, I and other elected officials, and a great number of citizen groups have to be pleased. If the citizens groups in the various communities you work in are unhappy, they go to one of those elected officials or the board; so it's all of that. At the same time, it's an incredible opportunity to improve the community, to get things built that are of quality; this city is receptive to quality, in a way many others aren't. And it has the economic strength to be able to support the seeking of that quality, in the way that poorer cities in the midwest cannot. I'd tell the person that he or she would have the adventure of a lifetime!

Jim Wood

Jim Wood has been Chairman of the Community Redevelopment Agency of Los Angeles since 1978. He is also Assistant Executive Secretary and Treasurer of the Los Angeles County Federation of Labor (AFSCLEO) and serves as the associate director of the Counsel on Political Education (COPE) for the same organization. A member of the CRA Commission since 1977, he was one of only two board members who were not requested to resign by Mayor Tom Bradley during a massive dismissal of mayoral appointees in August, 1984. (The other survivor was Christopher Stewart, president of the Central City Association.) He is interviewed here by Morris Newman (MN.)

MN: What kind of education and background prepared you for the position you are now holding as CRA Chairman?

JW: I have a BA in Sociology from Sacramento State College. I served on Mayor's Blue Ribbon Task Force reviewing the Central Business District Redevelopment Plan in 1976-77. After the service on the task force, the Mayor (Brady) appointed me to the CRA Commission, and I've served on the board since November 1977.

MN: After nine years, evaluate your contribution, including successes, failures and disappointments.

JW: I think our successes are apparent, particularly in housing production. Certain neighborhoods, such as Monterey Hills, Normandie and Avalon would have gone without public improvements had we not been there. Vista Montoya (the housing project in the Pico Union area) also comes to mind.

I think our accomplishments are easier to catalogue than our failures, which are less apparent, I would have to say that we've failed to solve the transportation problem in downtown Los Angeles. We had one solution in the people mover which we failed to secure, and every day metrorail appears more-threatened. Transportation is currently one of our most serious setbacks.

Finally, there has been a failure to achieve a consensus on how to handle problem of what I call City East, and which other people call Skid Row.

MN: Describe the job as CRA Chairman as it relates to the CRA Commission, the Mayor and the City Council.

JW: The chairman of the agency is to make it happen. There's an order to make on the agenda of the CRA, and then there's an orderly meeting and to ensure that the agency members are kept informed. If I were the chairman, I would see that the chairman's job as ascertaining the agenda for the (redevelopment) agency.

What gets put on the (CRA) agenda comes from the Mayor, the City Council and from my own observation of what the agency ought to be doing. It's a very important function of my job, the agenda, and keep it in mind that they do that only as I fairly include them (in determining the agenda) and not just myself as organizing discussion, but not directing it. There are six other people on the board and some of them hold opinions as strongly as anyone I've met.

JW: I receive frequent invitations to meet in the Mayor's office and with City Council members. I don't think the council members have a (redevelopment) agenda, as such, but all the people in the council have (redevelopment) projects in their districts, and they need assistance in doing those projects. I offer my assistance in doing those projects, and my role in the agency is to facilitate that discussion.

That's also true of the (CRA) commissioners. We have a full complement on the board. If I think, of the skills necessary to administer the agency.

Frank Kowaski is very knowledgeable about the (Central Business District) and he's chairman of the Japanese-American Cultural and Community Center. His closeness to Chiangsaw gives him special insight. Dollie Chapman is a downtown resident who lives in the Bunker Hill project area. Dr. Kilgore is it. I think the most knowledgeable civil rights leader in Los Angeles. Ms. Irene Apula is interested in the social stability of the organization. She has
Ed Helfeld

The following interview was conducted by Kurt Meyer. FAIA (KM).

KM: What is the relationship between the Community Redevelopment Agency and the City of Los Angeles, other city departments, the council members, and the Mayor?

EH: The Community Redevelopment Agency is the implementation arm of the City, working for the Mayor and the City Council. The Community Planning Department is its policymaking, broad, general comprehensive planning arm. When the agency undertakes any activity, whether it's an annual budget, the annual work program, large land contracts, or the actual adoption of a redevelopment plan, it always has to be reviewed and approved by City Council.

KM: Why do you think that one councilman offered a motion to combine the redevelopment agency with the City Planning Department, with other city departments in order to increase efficiency and accountability?

EH: Let me take the question of accountability first. It surprises me when that is raised, because the accountability is always there. Annually, we bring our budget to City Council to have it approved. This is not a rubber-stamp operation. The budget also is tied to specific actions that the agency intends to undertake. Council has the opportunity to determine whether we are carrying out the policies they wish to see carried out. For developments of both modest and grand size, the appropriate council committees, planning or environment, reviews the development and can stop it if they don't want it to proceed. Every one of the 13,500 new dwelling units for which CRA has been responsible in the last nineteen and a half years, were only undertaken and taken if first the councilman of the district indicated that he or she wanted the project, and secondly, if the whole City Council approved the so-called "finding of benefit" which enables tax increment funds to be used. So there is accountability right now. As to the question of efficiency—specifically, by comparing the kind of planner-designer that we have on CRA staff who works as a team in negotiating with the developer to get the best quality of project possible as well as the most advantageous economic terms. The kind of planner-designer that we have on CRA staff who honors her skills working with the real estate person, the fiscal person, is quite different from the comprehensive planner, the policy planner, the community planner, that the City Planning Department must have. And to mix those up, I think, can be a mistake and result in poorer quality.

KM: Do you feel that it is an advantage to have your staff not on City Service?

EH: I definitely think that's an advantage.

KM: If a developer wants to come into town to build a big development in Hollywood, what is he supposed to do? Could he call up the mayor? Could he call the city councilperson's personal fundraiser? Or should he go to the Chairman of the Board, or make a telephone call to Ed Helfeld to find out how to go about this development?

EH: Well, there is no use making a call to Ed Helfeld anymore. But, obviously, you mentioned some very key people. It seems to me that the agency has delegated as much as its administrator this kind of negotiation. Obviously, the Board has to be brought up to date, kept informed, because they will ultimately have to make a decision. But I think that the Board needs its staff and its top staff to do that kind of negotiation. Obviously, a developer has to work with the councilperson of the district initially. And it's up to the staff of the councilperson to get the redevelopment agency staff to keep their colleagues in City Hall informed, and hammer out any kinds of possible problems with that development, but if too many other people are dealing directly with the developers, chaos reigns.

KM: Should, then, the Board of Commissioners of the agency play a management policy-setting role and ask the administrator to negotiate contracts that are then brought to the Board for approval?

EH: That's the old way. The board is like the City Council. If a developer comes in—your example from Hollywood—and wants to do so and so, and say, to build a shopping center at a certain intersection after favorable reaction from the councilman, and the agency board says: "that seems reasonable. Staff, go ahead and see how you can negotiate it out," then, it seems to me, they step back and have the staff try and work it out. But it's very important as those negotiations proceed that the board and councilmen are kept informed and are comfortable in the direction underway. There's another function that the agency and its staff function that can help the elected official: they can be the lightning rod. Many years ago in another city this was the question of combining all kinds of agencies came up in the discussion I had with the mayor of that particular city, and I described that somebody else was proposing abolishing the planning board. He smiled and said, "Oh no, Ed, you take the heat and I cut the ribbons." And I think that has been true, in my tenure here, at CRA. Oftentimes the CRA Board and its staff take a lot of heat. I think it's very helpful for Council to have a lessening of pressure. City Council and the Mayor are extraordinarily busy with a whole host of things.

KM: Most planners agree that downtown should not expand west of the Harbor Freeway. Do you agree?

EH: I had conversations with the Planning Director. General Manager of the Department of Transportation, and Mr. Garcia of the Planning Commission, and we were all agreed on this issue. We had been talking about trying to come up with a recommendation to the City Council and it still hasn't happened. I am hopeful that this will occur soon.

KM: Actually, there are a few people in the city say it would be a bad mistake. At the same time, it seems to ham.

EH: Ours is not a benevolent dictatorship—I'm not Baron Haeuss- man and the Mayor is not Louis Napoleon. We have a check and balance system and all people's rights need to be protected and that takes time.

KM: Let me ask you a couple of specifics. On a project area—can Hollywood be saved?

EH: Hollywood can be saved.

KM: What is needed to be done in Hollywood to save Hollywood?

EH: There are some positive factors when trying to work for the revitalization of Hollywood. When you say "save," it sounds like it's dead, or near death. I don't think Hollywood is. I think there are many, many strengths in Hollywood. There are certain problem areas, like along parts of Western Avenue, and the retail areas along Hollywood Boulevard, but there are also some very great enclaves. There's some healthy sub-neighbors, residential organization, that's the kind of dynamic that has experienced a wonderful mix of ethnic diversity, that's a committed and energetic councilperson—who's very anxious and clearly has it as his top priority—area, in the revitalization of Hollywood.

EH: Is Skid Row in the right place?

EH: I'm not sure what you mean by "in the right place." It's a fact. Hollywood. It's an area that is very difficult to work with, and I think the city made the right decision, before I got here, when they opted for the policy I advocated, for the peace with the peace corps among the various entities that make up what is called Skid Row. There are some very strong and vigorous community organizations, who's very anxious and clearly has it as his top priority—area, in the revitalization of Hollywood.

KM: Everybody has the spotlight on the central city of downtown. What has the Agency been doing in other parts of the city?

EH: The CRA's been very active in some 20 areas of the city. Only three of the so-called "project areas" are in downtown. And very important are the activities and neighborhoods like Normandie, Pico and Watts, and San Pedro and Wilmington, and Hollywood-North Hollywood and Chinatown, where we try to preserve basically sound areas with some significant problems. I think the agency has done an excellent job over the years in rehabilitation, trying to save the housing stock in those communities. Some 6000 dwellings have been saved. The agency has also triggered new forms of housing in those areas. And it has worked diligently to preserve those neighborhoods and selectively fit in new development. Perhaps the most underrated of our
The School of Environmental Design at California State Polytechnic University, Pomona, which represents faculty from architecture, landscape architecture and urban and regional planning, emphasizes the need for a multidisciplinary approach to the complex issue of design. The school has a long tradition of interdisciplinary study which dates back to the 1950's and its first courses in landscape architecture. These were followed shortly by the initiation of a program in urban planning in the early 1960's, and architecture in the late 1960's. With the appointment of the first Dean in 1971, the school was formally established and given independent status within the university.

The department of architecture provides a course of study which leads to a 5-year Bachelor of Architecture degree. The first year of design is an introduction to basic design concepts, two-dimensional design investigations of line and form, and a formal indoctrination into drawing conventions, graphics and model making. The students progress rapidly to completed buildings and site design by the first quarter of the second year of design. Projects then begin to vary in complexity and scope until the fifth year when students are encouraged to pursue a course of study in theory of design, urban design, technical aspects of design, or interior architecture.

For a limited number of students, an additional year of in-depth study is provided and leads to a Master's degree in architecture. This program culminates in a major project at the thesis level. The Master of Architecture program is also available to students with a bachelor's degree in a related field. This program typically requires two to three years of architecture prerequisite studies prior to the final thesis year.

The studio system, consisting of design laboratory and associated lectures, is the primary method of education. "Coming to Cal Poly was a new experience for me," says David Kataoka, a second year student. "Gone were the days when my assignments were handed to me on a platter, gone were the days of the one correct solution. I learned to explore the gray areas between the simplicities of black or white, improving my solutions with variety, rather than limiting them with the "one right answer."" We try to encourage students to explore a multiplicity of the process and in so doing, a greater understanding of themselves.

Because of the central interdisciplinary mission of the school, the department encourages participation in course offered by the landscape architecture and urban and regional planning departments, and it promotes a synergistic approach utilizing the three disciplines within many of the studio projects from the second to the fifth year.

Cal Poly is situated in one of the fastest growing metropolitan areas in the United States, the junction of Los Angeles, San Bernardino and Orange Counties. It attracts students from both Southern California and the rest of the state. The school has one of the largest minority populations in the California state system, and also has a substantially high percentage of women.

The faculty within the department of architecture, numbering over 30, represents a diverse group of individuals drawn from all over the country and the world. It includes citizens of Greece, Italy, and Great Britain, and most are practicing architects.

Because the school was originally planned for 300 students in the 1960's and now has a population of well over 1000, there are inevitable growing pains. Plans are currently underway to help alleviate this situation. The graduate program in architecture has recently moved into its own small building, and expansion of the main environmental design building will soon yield 25 new faculty offices. Internal reorganization has created a new lecture room and computer laboratories.

While the size of the building has remained the same over the years, the curriculum and programs have not. The school of Environmental Design is currently planning an international studies institute with study centers in Italy and Greece. This satellite program, drawing faculty from the school as well as accomplished European professionals, will function in cooperation with the university's international programs.

Three new certificate programs are presently being planned: international development planning, urban design, and preservation studies. In addition, three new administrative units have already been developed within the school: the Institute for Environmental Design, the computer-aided instruction laboratory, and the admissions, records, and advising center. In continuing the goal of academic excellence, the school has begun a national fundraising campaign to build and maintain a major environmental simulation laboratory.

Reflecting on the changes in the school since the early 1970's I would describe Cal Poly with the words progress, synergy, academic freedom, and unyielding orientation towards the study and further definitions of design. But perhaps one of my students, Jeff Iverson, has said it best, "Cal Poly is dedicated to teaching architecture as design. I have changed more as a person in my time at Cal Poly than in any other period of my life." And isn't this what education is all about?

Catherine A. Garland

Ms. Garland, a graduate of Cal Poly Pomona, is currently a Lecturer in the Department of Architecture.
We had not been surprised that the little restaurant’s Muzak had never intruded during the months we had crafted these columns at its luncheon tables. But today, as we set our pencil down on our yellow pad to free both hands for our BLT, we realized that the Muzak was truly faceless. Faceless as the patrons brushing past our table through the rush hour—no more demanding than the paper on the walls and ceiling. Nothing intruded here except the need to smile and grant a “thank you” as the waitress refilled our coffee or the bus-boy retrieved our plate when the BLT was gone.

We had started this piece with a query to ourselves as to why we had never been able to play a tape of Glenn Gould’s Goldberg Variations while working at our drafting table. It wasn’t enough that this tape of Bach moved us more deeply perhaps than any other music we knew. Nor that we must always had to draw near to the speakers to be sure not to miss the ethereal singing of Gould’s voice. A humming that comes and goes, ever so faintly, behind the piano in the foreground, as his voice joins his fingers in lovely phrase after lovely phrase. Well who could draw lines or study Sweert’s catalogs in this presence—this magic?

So that query was easily answered; but it was the spectrum of music between Gould’s Goldberg and Muzak that posed the borderline question. For example, why had we played Mozart piano concertos, three of them, during yesterday’s intense bout with a graphic task for an overdue project? Had we needed Mozart’s help—and found it? Had we been humbled and energized both, by remembering how his work flowed fully formed from his mind—that he needed no punch list? More magic.

Then what of the Schumann tapes—the ones dear friends had recorded in a Glendale high school auditorium at a concert by pianist Anton Kuerti before he had moved on to give his Schumann to the world’s concert halls? Our friends had been excited that night and had forgotten to press the start button until after the start of the first movement. But, no matter, for even though the tape copy we gave us is also entitled and undated it is young Kuerti’s fervor which matters—and especially the roar of applause at the end. That applause summons images of our friends’ glowing faces as they rushed through the crowd after the concert to be near “their Tony.” For you see, they were his surrogate parents. So, though the music was Schumann’s, it is the people that present themselves to us and all our early clients of that time who trusted us and even earlier friends that believed in us before even a design of ours came off of our pencil points.

Thus, today, this music magic is especially easy to work to.

Now the other romantics in our tape library at our office are played less often in recent years. A change of taste? Perhaps. But there they wait and when summoned from their uncharacteristically tailored plastic cases out come images 35 years old of after-dinner drives to conferences with clients to help them dream their homes. The day then had always been hectic: the architectural work, of course, but our office was in a corner of our garage, and there were young children out of school and puppies not yet house-broken, and, outside the window above our drafting board, there was the drive-way, eternally covered with golden sycamore leaves, ever-present and soothing. The Golden Fleece of sycamore leaves, ever-singing their siren song about how much better our work would go if we would but dally awhile to rake them! So the after-dinner drive to the clients was a deceptively pleasant exercise. And magically, the 19th century romantics on the only local music station (very little Bach then) plucked us even out of that chamber and set us back on firm ground. For, played at high volume, Rachmaninoff and his friends enabled us to transform our mood to suit that of our clients and our mood of anticipation and excitement as they tried to envision our partner ship concept of home. And Rachmaninoff’s magic rarely failed. Years before Bach, before architecture for us, there was “Schererazade.” We remember a cold, glittering morning of bright sun one very snowy day. The sunlight, bouncing from the snow through high windows, shimmeringly lighted the ceiling of the basement apartment of an old mansion near the Spokane Public Library. At this library, the night before, we had discovered Frank Lloyd Wright’s autobiography and read through the night until almost dawn. Now, two hours later, we had opened our eyes to the lighted ceiling and sunlight-slcvering crash of the opening bars of Tchaikovsky’s “Schererazade.” Frank Lloyd Wright, a photo­graph, a young new wife’s eerie sense of timing and Toscanni’s sensitivity to the power of Tchaikovsky’s image, all conver­ged and a new convert to architecture was born of the magic.

The aphorism, “architecture is frozen music” seems properly born of Bach. But equally properly would be the obverse of the coin, “Bach is molten architecture.” Just so but only if the architecture is carefully selected. In our profession we must triculate with the joyousness of Vivaldi and proceed from there.

Now and then there is one of us who was young children out of school, a corner of our garage, and there were young children out of school, and puppies not yet house-broken, and, outside the window above our drafting board, there was the drive-way, eternally covered with golden sycamore leaves, ever-present and soothing. The Golden Fleece of sycamore leaves, ever-singing their siren song about how much better our work would go if we would but dally awhile to rake them! So the after-dinner drive to the clients was a deceptively pleasant exercise. And magically, the 19th century romantics on the only local music station (very little Bach then) plucked us even out of that chamber and set us back on firm ground. For, played at high volume, Rachmaninoff and his friends enabled us to transform our mood to suit that of our clients and our mood of anticipation and excitement as they tried to envision our partner ship concept of home. And Rachmaninoff’s magic rarely failed. Years before Bach, before architecture for us, there was “Schererazade.” We remember a cold, glittering morning of bright sun one very snowy day. The sunlight, bouncing from the snow through high windows, shimmeringly lighted the ceiling of the basement apartment of an old mansion near the Spokane Public Library. At this library, the night before, we had discovered Frank Lloyd Wright’s autobiography and read through the night until almost dawn. Now, two hours later, we had opened our eyes to the lighted ceiling and sunlight-slcvering crash of the opening bars of Tchaikovsky’s “Schererazade.” Frank Lloyd Wright, a pho­ograph, a new young wife’s eerie sense of timing and Toscanni’s sensitivity to the power of Tchaikovsky’s image, all con­verged and a new convert to architecture was born of the magic.

The aphorism, “architecture is frozen music” seems properly born of Bach. But equally properly would be the obverse of the coin, “Bach is molten architecture.” Just so but only if the architecture is carefully selected. In our profession we must triculate with the joyousness of Vivaldi and proceed from there.

Now and then there is one of us who graduated with the cam laude of Bach. But their most poetically carved stone is not more durable than Bach’s molten rock.

We all carry in our memories places and spaces of powerful mean­ing: a back porch, a tree house, a
A tribute to Dione Neutra, honoring her life with her husband Richard and her contributions to architecture and music, will take place Tuesday, April 15 at the Biltmore Hotel in Los Angeles. The tribute is sponsored by the LA Chapter and five architectural schools—Cal Poly Pomona, Cal Poly San Luis Obispo, SCI-ARC, UCLA and USC.

Cost of the dinner and program is $25, payable in advance. Reservations must be made with the LA Chapter office no later than Thursday, April 10. A cash bar reception will start at 6:30 p.m. in the Tiffany Room, followed by the dinner at 7:30 in the Crystal Ballroom.

Dione Neutra was born and raised in Zurich, Switzerland, surrounded by music. Her great grandfather was a tenor, painter and poet. Her paternal grandmother was also an engineer.

As she had developed a special musical talent—to sing and accompany herself on the cello, she often performed before or after lectures, or at receptions all over the United States, Europe, Japan, Africa and Asia. Although she eventually coordinated six secretaries, she never gave up her music.

As a betrothal present, Neutra gave her a typewriter. As a wedding present to him, she learned to type. During their many lean years, she was his only secretary, and she finally became so indispensable that he could not travel without her. So, she accompanied him on most of his world travels.

After their marriage, Neutra moved to the United States in 1923 and Dione followed in 1924. They stayed with Frank Lloyd Wright for three months before finally moving to Los Angeles so Neutra could work with R.M. Schindler. They had three children: Frank, Dion, a Los Angeles architect; and Raymond, who is an epidemiologist and a professor at Harvard.

As she had developed a special musical talent—to sing and accompany herself on the cello, she often performed before or after lectures, or at receptions all over the United States, Europe, Japan, Africa and Asia. Although she eventually coordinated six secretaries, she never gave up her music.

Richard Neutra died in 1970 and for the past 12 years, Dione has been working on a book describing the early life of her marriage as revealed through their correspondence. She also translated the letters from German into English.

Dione Neutra's Richard Neutra: Promise and Fulfillment, 1919-1925. Selections from the Letters and Diaries of Richard and Dione Neutra was published in January. According to the publisher, the letters serve as intricate building blocks to form a foundation by which the reader is led to interpret the construction of a marriage built on genius, insight, love and devotion.

The Biltmore Hotel is located at 515 S. Olive St. There is valet parking at the front of the hotel or self-parking beneath Pershing Square.

Lalida Pinsurana, a student at the University of Southern California, has won the $1500 first prize in this year's LA Chapter student design competition for the Pereira Prize. Last year's winner of an honorable mention in the same competition, she won this year's top prize for her design of a high-rise, mixed-use project on a prominent site in downtown Los Angeles. The students were given two weeks to create a project that accommodated office, residential and commercial/retail uses.

Second prize of $500 went to Jacqueline Kaner of Cal Poly Pomona. Honorable mention prizes of $100 each were awarded to Amy Alper and George Yu of UCLA; Victor Garcia of Cal Poly Pomona; Antonio Pares of SCI-ARC; and Rodney Wong of USC. Pares also won an honorable mention in last year's competition.

The student design competition is sponsored annually by the LA Chapter. Each year William L. Pereira Associates donates $2500 for the prizes.

This year's jury, which acted as the client's building committee, included Daniel Chadnowsky, AIA; Maxwell Starkman Associates: Scott Johnson, AIA, William Pereira Associates; Tom Lindstrom, Alpha Omega Development Co.; Herbert Nadel, AIA, Herbert Nadel AIA & Partners Architects, committee chairman; and Donald Spivak, AICP; senior project manager, Los Angeles Community Redevelopment Agency.

The competition took the form of a two-week initial concept phase for an actual mixed-use project in Los Angeles. Students were encouraged to take on the role of the architect and to do preliminary research into the building type. All were required to visit the site, located on the southwest corner of Francisco and 8th Streets.

Emphasis was placed on urban design, architectural massing and preliminary site development. Development mix for the potential 1.757 million-square-foot project was 50-60% office, 30-35% residential and 10-15% commercial/retail.

The resulting design had to show maximum sensitivity to the nearby Harbor Tower and Citicorp Plaza projects; respond as if the entire quadrant was master planned at the same time; and be contextual without duplication.

The winning projects were exhibited at Cal Poly Pomona in March.

As she had developed a special musical talent—to sing and accompany herself on the cello, she often performed before or after lectures, or at receptions all over the United States, Europe, Japan, Africa and Asia. Although she eventually coordinated six secretaries, she never gave up her music.

Richard Neutra died in 1970 and for the past 12 years, Dione has been working on a book describing the early life of her marriage as revealed through their correspondence. She also translated the letters from German into English.

Dione Neutra's Richard Neutra: Promise and Fulfillment, 1919-1925. Selections from the Letters and Diaries of Richard and Dione Neutra was published in January. According to the publisher, the letters serve as intricate building blocks to form a foundation by which the reader is led to interpret the construction of a marriage built on genius, insight, love and devotion.

The Biltmore Hotel is located at 515 S. Olive St. There is valet parking at the front of the hotel or self-parking beneath Pershing Square.

Lalida Pinsurana, a student at the University of Southern California, has won the $1500 first prize in this year's LA Chapter student design competition for the Pereira Prize. Last year's winner of an honorable mention in the same competition, she won this year's top prize for her design of a high-rise, mixed-use project on a prominent site in downtown Los Angeles. The students were given two weeks to create a project that accommodated office, residential and commercial/retail uses.

Second prize of $500 went to Jacqueline Kaner of Cal Poly Pomona. Honorable mention prizes of $100 each were awarded to Amy Alper and George Yu of UCLA; Victor Garcia of Cal Poly Pomona; Antonio Pares of SCI-ARC; and Rodney Wong of USC. Pares also won an honorable mention in last year's competition.

The student design competition is sponsored annually by the LA Chapter. Each year William L. Pereira Associates donates $2500 for the prizes.

This year's jury, which acted as the client's building committee, included Daniel Chadnowsky, AIA; Maxwell Starkman Associates: Scott Johnson, AIA, William Pereira Associates; Tom Lindstrom, Alpha Omega Development Co.; Herbert Nadel, AIA, Herbert Nadel AIA & Partners Architects, committee chairman; and Donald Spivak, AICP; senior project manager, Los Angeles Community Redevelopment Agency.

The competition took the form of a two-week initial concept phase for an actual mixed-use project in Los Angeles. Students were encouraged to take on the role of the architect and to do preliminary research into the building type. All were required to visit the site, located on the southwest corner of Francisco and 8th Streets.

Emphasis was placed on urban design, architectural massing and preliminary site development. Development mix for the potential 1.757 million-square-foot project was 50-60% office, 30-35% residential and 10-15% commercial/retail.

The resulting design had to show maximum sensitivity to the nearby Harbor Tower and Citicorp Plaza projects; respond as if the entire quadrant was master planned at the same time; and be contextual without duplication.

The winning projects were exhibited at Cal Poly Pomona in March.