March 1988

CALENDAR

Monday 7
From Broadway to Skid Row to Bunker Hill: Street Life in Downtown LA
Photographic exhibit by Diego Car-
los, sponsored by UCLA School of
Architecture and Urban Planning,
continuing through March 25.
Call (213) 825-2594.

A Study of Long Island Transmi-
ssion Tunnels: Demonstrating a Language of Form
Exhibit sponsored by UCLA School of
Architecture and Urban Planning,
continuing through March 25.

Monday 14
1988 Oranges and Lemons Awards Honors the best, and less than the
1988 Oranges and Limes Awards

Monday 21
Birthday of Eric Mendelsohn—1837
Long Span Structures

Monday 28
Post-Modernism
"Dialogue with Cornell West," 7 pm,
SCI-ARC, $20 for members,
SCI-ARC faculty and staff, $30 for
non-members, $10 for students.
Call Ann Bergin (213) 825-3494 or
Aaron Bock (213) 918-6626.

Tuesday 1
Specifications for Mechanical and
Electrical Engineering
Construction Specifications Institute
Course begins, 7 consecutive
Tuesdays, 6-30 pm. $1,112 non-
members; Woodbury University.
Call (213) 254-1555.

Tuesday 8
Chamber Music in Historic Sites
Charles W. Colby Library, Mount St.
Mary's College, Brentwood, Convent of Marcus.
Spons. S120 (213) 747-9085.

Tuesday 15
On Continuity and Change
Lecture by Susan Tom, Professor of
Architecture at Columbia University.
8 pm, location to be announced.
Call (213) 825-3591.

Tuesday 22
Music on Space
Lecture by Robert Warner, music-
ologist, containing SCI-ARC lecture
series, Intersection, 8 pm, SCI-ARC
Main Space, 1000 Bertholdt Street,
Santa Monica. Call (213) 825-3482.

Tuesday 29
Birthday of Sir Edward Layton—1881
Birthday of Raymond Hood—1901

Wednesday 2
Materials and Methods
Lecture by E. Cardarelli, 1988 CALE
Exam Prep lecture series, 6-30 pm,
3141 E. Broadac, Long Beach.
Call (213) 426-4609.

Wednesday 9
Dance, Art and Architecture
Lecture by Alla Lobitsch, choreo-
grapher, continuing SCI-ARC lecture
series, 1900 Bertholdt, Santa Monica.
Call (213) 829-3482.

Wednesday 16
Eichler House I: A Blueprint for Survival
Lecture by Marie Jensen,
Architectural/Environmental
Research, continuing SCI-ARC
lecture series, 1800 Berkshire Street,
Santa Monica. Call (213) 820-3482.

Wednesday 23
Professional Practice Committee
Topic: Construction Administration,
Pacific Design Center, Room 239,
5 pm. Call (213) 659-2252.

Wednesday 30
AFLA Night—A Musical Interlude
Winds of Santa Ana at the Coliseum
House, $10 members, $15 non-
members, includes wine and cheese,
reception, lecture, 2 sessions: 6:30
and 8:30 pm. Call (213) 659-2282.

Thursday 4
Hotel Spa for Women: Exploring
the Issues with the National
Congress of Neighborhood Women
During the International Year
for the Women
Lecture sponsored by UCLA School of
Urban Planning, 5:30 pm, 110
Peru Hall. Call (213) 206-6040.

Thursday 10
Parallel Paths
Lecture by Saul Bass, sponsored by the
Architecture and Design Council
of MOCA, the Members' Council
Series, at MOCA Auditorium,
7-9 pm, reception following.

Mechanical Seminar
Lecture by Richard Palmer, 1988
CALE Exam Prep lecture series,
7-9 pm. Call (213) 261-7590.

Thursday 17
Klaus Herding
Seminar discussion with author of
"The Design Review Magazine,
10-11:30 am, Woodbury University.
Call (213) 747-9085.

Mechanical Seminar
Lecture by Richard Palmer, 1988
CALE Exam Prep lecture series,
7-9 pm. Call (213) 261-7590.

Friday 25
Chamber Music in Historic Sites
Diezby Mansions, Eugenia Colon-
na, 8 pm. Call (213) 747-9085

Saturday, March 5
General Structure
1988 CALE Study Seminar, 9 am-12
noon and 1-4 pm, SCI- School of
Architecture, 101 Harris Hall, $10
AIA/S20 other. Call (213) 825-2282.

Architectural Tour and Benefit
Huntington Library, including the
Silvertip House and Estes-Hancock
House in conjunction with Frank Lloyd Wright exhibition.
Includes dinner. Event benefits
Pacific Museum Art Gallery. Tours start
4:30 pm. Call (213) 485-4581.

Saturday, March 12
General Structure
1988 CALE Study Seminar, 9 am-12
noon and 1-4 pm, SCI- School of
Architecture, 101 Harris Hall, $10
AIA/S20 other. Call (213) 825-2282.

Architectural Tour and Benefit
Huntington Library, including the
Silvertip House and Estes-Hancock
House in conjunction with Frank Lloyd Wright exhibition.
Includes dinner. Event benefits
Pacific Museum Art Gallery. Tours start
4:30 pm. Call (213) 485-4581.

Saturday, March 19
Lateral and Long Term Structures
1988 CALE Study Seminar, 9 am-12
noon and 1-4 pm, SCI- School of
Architecture, 101 Harris Hall, $10
AIA/S20 other. Call (213) 825-2282.

Spring Street, Palaces of Finance
Downtown walking tour sponsored
by LA Conservancy, 10 am, 35.
Call (213) 623-CTFY.

Sunday, March 20
Chamber Music in Historic Sites
St. Colomacs, Hollyhock House and
Silvertip House in conjunction
with"Hollywood and Homes".
Event benefits Pacific Museum Art
Gallery. Tours start 9 am, noon,
1:30 pm, and 2:30 pm.
Call (213) 747-9085.

Sunday, March 26
Seventh Street-Mexico for
Marchesa
Downtown walking tour sponsored
by LA Conservancy, 9 am, 35.
Call (213) 623-CTFY.

March 1988
It has taken far too long for Angelenos to accept the fact that Los Angeles long ago ceased to be a city and that its ills can only be cured by understanding it as a galaxy of urban-suburban constellations totaling 12.6 million people and covering 465 square miles. Because of its unique form, it has developed no nervous system to govern itself. As a result, the health of every individual in each of its constellations is threatened by battles with its neighboring constellations—battles which can only end in stasis for all. That Los Angeles' predicament is drawing national attention is evidenced by the cover story in the January Atlantic Monthly.

The health of the architectural profession is just as threatened as that of any other, but architects must act now because they are one of the few professions equipped to bring about healthy change.

Democracy is a very clumsy form of government (although the only safe one, as we know) and, in order to be effective, citizens of any given area must be drawn together by an awareness of common health goals. Traditionally, cities have been governed by downtown-centered political, economic and social hierarchies whose common goals, far better or worse, have determined the health of the whole city. One of the strongest characteristics of the traditional big-city power structure has been its unwillingness to pay for the necessary infrastructure to extend services to growing suburbs. Suburbs, for their part, have been reluctant to share the cost of preserving the health of the city. Suspicion, competition and vicious in-fighting have too often marked this relationship.

This traditional city-suburb conflict is precisely what has shunted most thoughtful efforts to solve the ills of Los Angeles, our galaxy of communities, urban and suburban, which envelopes five counties and 157 city jurisdictions. Each of these entities is so absorbed in its own blind struggle for survival as to be almost completely indifferent to the health of its neighbors.

Democracy, if it is to function at all, must do so through the efforts of power coalitions, a concept distasteful to ivory-tower democrats. But its opposite, Populism, is mob rule and mobs are rock-throwers, rarely thoughtful enough to consider compromise. Power coalitions are geared to compromise, at least in democracies like ours where the effective rule of law prevents any group from seizing ultimate power and creating an oligarchy.

What the Los Angeles galaxy must give birth to, then, are new power coalitions in each constellation, each of which understands its place as only one in the overall celestial order.

In less rhetorical terms, these common problems call for common compromises. Traffic health, for instance, will never be achieved by the proposed multiple handrail measures of building more freeways, double-decking the old ones, expanding mass transit, and imposing better traffic management plans. Rather, according to the Southern California Associations of Governments' recent computer model of "Galaxy of Los Angeles" transportation in the year 2000, all of these would be only a gesture toward meaningful relief of the expected traffic congestion (infarction, so to speak). Moving employment closer to housing and vice versa is the only effective route to traffic health, a program advocated before in this column and elsewhere but generally dismissed as pie-in-the-sky or a quack doctor's cure for a deadly illness.

Los Angeles galaxy's other diseases, crises of crime, education, air, water and soil pollution, are ignorant of time-worn political boundaries, just as diseases of a live body are eager to course rapidly through the circulatory system. The galaxy's billion-dollar-a-year cocaine trade, for example, could never be confined to one of its constellations. But do cures exist? Yes. Most still await the formation of galaxy-wide power coalitions, but in recent years there have been several brilliant, albeit small, examples of actual improvement.

It has become critical, then, for architects to refocus their expertise and concerns from the close-ups of individual buildings to the panorama of Galaxy Los Angeles. Those who do so will be richly rewarded, not only in the personal satisfaction of playing an important role in curing the galaxy of impending stasis but also in endowing it with the magic of perpetual growth which has heretofore made it a rich environments for building design. The "how-to" will be complex and difficult but must certainly be centered on using the architect's position in society to cajole, persuade, and assemble individuals and groups into powerful coalitions with galaxy-wide concerns and visions.

In Galaxy Los Angeles a logical start can be with SCAG which should have graduated years ago from its mandate as a toothless advisory group to that of a regional governing body. The founders of our country managed to persuade, and assemble individuals and groups into powerful coalitions with galaxy-wide concerns and visions. But do cures exist? Yes. Most still await the formation of galaxy-wide power coalitions, but in recent years there have been several brilliant, albeit small, examples of actual improvement.

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But do cures exist? Yes. Most still await the formation of galaxy-wide power coalitions, but in recent years there have been several brilliant, albeit small, examples of actual improvement. Atlantic Monthly's article cites two encouraging signposts: in the late 50's and early 60's Dorothy Chandler created a successful coalition of old families, downtown corporations, show business leaders and self-made millionaires to build the Music Center on Bunker Hill. More recently, prime-movers of the Museum of Contemporary Art persuaded Mayor Bradley and the CRA to use California Plaza's required art budget to build the museum rather than a sprinkling of sculptures through its 12.2 acres.

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completion, sometimes neither. The new plan of the Ennis house shows the house as designed; the accompanying model shows it as built. A post lamp from Olive Hill is attributed to Wright and dated 1921; it actually was designed by Schindler in 1927.
The irony of this show is that it celebrates Olive Hill, yet the iconography of death is pervasive at Runsdall Park as it exists today.

Schindler and Neutra are moldering ruins. The new plan for the garden seating area and pool planned by Neutra shows it being completed, sometimes neither. The olive trees are dying; their truncated stumps remain as grave markers. Berms lurk behind bushes, but they are not the creatures of innocence that populated eighteenth-century English gardens.

The "awful and solemn" sentiments are pervasive at Runsdall Park as it exists today. Olive Hill by genuine trepidation. The "awful and solemn" sentiments sought by Alexander Pope are replaced on Olive Hill by genuine trepidation.

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WRIGHTS AND WRONGS

Two exhibitions focusing on very different aspects of Frank Lloyd Wright's career will be on view at the Los Angeles Municipal Art Gallery through Sunday, March 13. "Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral," is a traveling exhibition sponsored by the Herbert F. Johnson Museum of Art, Cornell University, and funded by SC Johnson & Son, Inc., and Steelcase Inc. "Frank Lloyd Wright in Los Angeles, An Architecture for the Southwest: 1919-1926," was sponsored by the Los Angeles Cultural Affairs Department and supported by a grant from Steelcase.

The Johnson Wax Administration Building, completed in 1939, proved that Wright's creative instincts were undiminished after a long hiatus; it also was a design of intense professional and popular appeal. It was a building type he had explored previously, most notably in the 1904 Larkin Building, Buffalo. There, the administrative functions of a large manufacturing company were housed in a separate building within the industrial compound. The programs for both buildings are similar; each is "sealed" from its environment, with windows and doors for administrative and office use, and many are both red brick. The aesthetic results, however, could hardly have been more different. The Larkin Building, with its vertical orientation and corner piers, derives from Louis Sullivan's 1890 Wainwright Building in St. Louis. The Johnson Building is emphatically horizontal: the corners are rounded, and light is admitted through bands of Pyrex tubing laid horizontally. Wright once again answered the modernist challenge of the new age.

The Johnson Building workspace is one of the greatest interiors of the twentieth century. Its distinctive features are a forest of columns that support discs which form the ceiling, and the light that enters through glass tubing laid between the discs. Rarely, even in Wright's work, has light been used to greater effect to determine architectural space.

"Creating a Corporate Cathedral" traces the evolution of the design, the construction process, and related projects in original drawings, models, photographs, and correspondence. It is highly accessible, a rarity among architectural exhibitions. Its focus is a huge, lighted model of the great workspace which conveys the message of the building with such clarity and potency that the rest of the exhibition seems almost a footnote. One cannot fail, however, to be impressed with the 25 original drawings from Wright's archive, which are the first to be widely circulated since 1960. They include unpublished renderings of the Larkin Building, the 1931 Capital Journal project which was the direct prototype for the Johnson building; the Research Tower, which was added to the original Administration Building; and "Wingspread," the house Wright built for Herbert Johnson north of Racine.

Like so many of Wright's buildings, construction did not go smoothly. Every detail required his attention, and much was resolved by the architect. "To be frank, Frank, we simply will not consider a financial and construction nightmare like the office building." This exhibition is the product of a ten-year study by Jonathan Lipman, who also prepared the accompanying catalogue, published by Rizzoli. If there is a cavil, it is the inclusion of examples of Wright's much earlier domestic work. The goal may have been to relate the Prairie houses with "Wingspread," but the sequence of presentation is not convincing.

The accompanying exhibition, "Frank Lloyd Wright in Los Angeles: An Architectural History for the Southwest: 1919-1926," focuses on six houses which divide thematically into two groups: those constructed for Alice Barnsdall on Olive Hill, and the "Textile Block" houses built immediately after. The show was curated by Jeffrey Chusid and Virginia Kazan, keepers of two of the publically-administered houses in the exhibition. It is comprised of original drawings for the Barnsdall projects, photographs, furniture, and new plans and models prepared especially for this exhibition by USC architecture students under the supervision of Mr. Chusid. To the technologically-minded, the original molds for the Freeman house, included in the show, will have special importance.

This is an exhibition of considerable local interest. The houses are famous but little-understood, and literature on them is scarce. They were built at a transitional time in Wright's career, during and immediately after his work in Japan on the Imperial Hotel, and reveal his ability to renew himself repeatedly. Sheldon Cheney, in his book, The New World Architecture, published in 1930, praised Wright for having "done more than any other individual to demonstrate that new methods and new philosophies of building have already displaced the old wherever man has come to spiritual honesty and creative inspiration; and...in California he has recently built houses that answer boldly and stirringly the challenge of the new age."

The primary investment in the exhibition was in the models, and they are the main strength. They were built to the same scale and effectively convey the forms and relative sizes of the buildings. Inexplicably, the Millard house, the first concrete block building, is not included. Its absence leaves an important gap in the evolution of Wright's thinking.

This exhibition is an opportunity missed, in view of the very generous grant from Steelcase. It is comprised of inconsistent scholarship. The dates assigned to the buildings are somewhat of a conundrum, sometimes years of conception, sometimes years of execution.
to human possibilities of observation (the Heisenberg Principle). Astronomers have developed the theory of a constantly-expand­
(ing and therefore unfix­able universe. And Einstein elaborated his Theory of Relativity, proposing that time itself may move at
different rates depending on the relative speed of the observer and that energy and matter are interchangeable.

What kind of architectural order can express this world view of various contradic­
tory truths? How could it be a relevant
ordering system, utilized to proclaim our
The syntax of a new way of ordering would also be expressive of our times. The
elements would be combined in ways that either express our sense that life has many
levels of meaning and much contradiction, or else offer safe haven from this existential
jungle. Peter Eisenman expresses the former.

His House VI is an exploration of trans­
parency and opacity of meaning using the
house the way a writer uses the novel. We see
several levels of meaning, expressed in the way
forms are put together (through constructivism)
or taken apart (through deconstruction).

"Architectural language must still follow rules...
when the architect
knows his rules, he can
playfully introduce
them to his audience,
then hide them at will,
creating a dialogue
between his building
and those who use it."

Situation and perhaps to help to remedy it? Or is the absence of order the only fit expression
for a society which does not know why it
exists or whether it will survive into the next
century? No, the absence of order is not a
solution. Buildings cannot even stand unless
ordered structurally so that loads are dis­
tributed properly and channelled to the
ground. Moreover, disorder is the lack of
something, denoted by the prefix “dis” and is
meaningless without an order to compare it to. The sky is not a sky without the
orthogonal grid as backdrop.

The new order that seems appropriate will be one in which all three aspects of architec­
tural language express our times—grammar (the basic elements of the vocabulary), syntax (the ways the elements are combined to make
a whole) and rhetoric (the expression of
content or the use of symbols to connote
meaning).

The grammar of this new order would be
pluralistic, borrowing from all sources. Why
not? Freud and Jung have told us that
classical myths express unchanging psycho­
logical conflicts, and that we all have the
same common pool of symbols to draw from
in our shared collective subconscious. The
eclectic grammar of Charles Moore is appro­
priate. A good example is his Piazza d'Italia.
It is constructed of three portions of facades
standing like stage sets around a plaza. Each
facade uses a different order of columns,
depicting a different part of the develop­
ment of Greco-Roman architecture and culture. The
three stage-set parts are suitable expressions
of the theme of the architecture since, in Italy,
the piazza is a sort of stage set. People stroll
every evening to see and be seen.

And finally, the rhetoric or expression of
meaning through symbols would express our
culture. Frank Gehry's Loyola Law School is
a good example. The colonnade and the
corinthian, symbols of the ancient tradition of the
study of law, are presented in overly
-simplified and industrialized form. Our culture
has a bicultural symmetry of a peach facade juts a
wild and jagged shark-grey staircase, biting
into the peach-colored surface where they
join. Gehry himself comments, "I don't look
for the soft stuff...It's too pretty
dealing with reality. I see reality as
people bite each other."

Architectural language must still follow
rules of grammar and syntax. Mathematics
will always be a relevant basis for this, as
long as apples fall to the ground and three
times three equals nine. Rigor will still
produce that straining away that is the tension
in the game of creativity. And when the
architect knows his rules, he can playfully
introduce them to his audience, then hide
them at will, creating a dialogue between
his building and those who use it.

Mr. Garner, a student at the UCLA Graduate
School of Architecture and Urban Planning.
This essay was awarded a $500 prize in the
1987 Women's Architectural League Writing
Competition. L.A. ARCHITECT
The world view of classical Rome was that of a harmonious cosmos ruled by laws, unchanging laws that existed above and beyond the world of our senses. This objective reality could be perceived through inquiry and logic, and logic meant that a proposition could not be true and false at the same time. Rome absorbed these philosophical precepts from her captive Greece. (Plato and Aristotle were the main contributors). These premises were then expressed in architectural ordering systems. The laws of geometry generated Roman plans. The line, as single major axis, expressed one truth. The triangle, the square, the pentagon, the hexagon, the octagon and the circle became the regulators of everything from city plans right down to tile patterns on the Roman floors. These primary shapes generated the Platonic solids that were the volumetric vocabulary of Roman architecture. The Pantheon was Hadrian's expression in concrete of this geometry-half-sphere set on a cylinder hidden behind a rectangular colonnaded prism, oculus gazing at the heavens. The Pantheon was Hadrian's expression in concrete of this geometry-half-sphere set on a cylinder hidden behind a rectangular colonnaded prism, oculus gazing at the heavens. The Renaissance, as a rebirth of classical ideals, expressed all this and more in its architecture. The Roman ideal of major and minor axis was enriched by plans using ratios of side-to-side which related to the musical harmonies being explored at the time. In his villas, Palladio divided his basic tripartite plan into rectangular rooms whose ratios ranged from 1 x 1, 2 x 1, 3 x 2, 4 x 3, and on up to the subtile 8 x 9. This room was almost square with an undercurrent of axiality running along the slightly longer side. The ambiguity of being square and axial at the same time was the result of playing by the rules, not abandoning them.

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experience and opinion of the professionals who prepared this study is that the rehabilitation of this building is feasible.

About this time the Academy of Motion Picture Arts and Sciences’ Executive Administrator, Bruce Davis, and their architect, Fran Offenhauser, discovered the Waterworks. After touring the facility, they proposed that the Waterworks be converted to use as the Academy’s library, film archive and special collections archive.

The major activity of the Academy Foundation, the Academy’s cultural and preservation arm, is the maintenance of the Margaret Herrick Library and Academy Film Archive, widely acknowledged as the most important motion picture research facility in the world. In addition to the more than 15,000 books on various aspects of film, its holdings include over five million still photographs (including the complete archives of several studios), a unique and massive collection of clippings files on individual titles and artists, and the career papers of major industry giants including George Cukor, Alfred Hitchcock and Fred Zinnemann. The film archive contains motion pictures ranging from the first by Thomas Edison to last year’s Best Picture nominees. Currently, however, the collections are dispersed among six storage facilities, including the Academy’s headquarters on Wilshire Boulevard in Beverly Hills.

The Academy proposed that the clerestoried filtration room serve as the library’s main reading room, with former water tanks used for film storage and darkrooms. With the results of the reuse study in hand, the Friends embraced the Academy’s proposal and expressed the fruits of film preservation to exist in a building that is, in itself, a testament to the city’s desire to preserve its own architectural and artistic heritage seems more than appropriate. It seems blessed.” A unanimous vote in favor of negotiation and apologies from several councilmembers followed her speech. Unfortunately, those sentiments alone aren’t enough to rehabilitate the Waterworks. The concerted effort of the community has made the city council aware of its physically and culturally limited resources, and the council must now act in the public interest in these negotiations. I join Fay Kanin in looking forward to “the day that we might be able to announce to the press that the Academy and Beverly Hills have joined again in a wonderful gift to the movie lovers of the world, the Library of the Academy of Motion Picture Arts and Sciences in the historic Waterworks building in Beverly Hills.”

Robert Jay Chattel
Mr. Chattel is a member of and an advisor to LA/AIA’s Historic Preservation Committee and is a project planner for the Community Redevelopment Agency of the City of Los Angeles. His 1983 Masters Thesis in historic preservation at Columbia University explored the adaptive use of the Waterworks.

Jeffrey Byldenburgh, Chairman of the LA/AIA Historic Preservation committee, has also served as an advisor to the Friends of the Waterworks. The Historic Preservation committee welcomes the involvement of AIA members and professionals involved in this field.
And the Winner Is...

It is no longer a simple task to demolish a building, whether it is an historic landmark or not. Today we are becoming more and more aware of scarce community and cultural resources, from parks and parking to museums and libraries. There is great economic potential in existing buildings.

In mid-1986, the City of Beverly Hills determined that its Water Treatment Plant No. 1, the church-like structure on La Cienega at Olympic, was so severely damaged by earthquakes that it should be razed to expand open space in surrounding La Cienega Park. In the process, they learned that the history of what has since become known as the Waterworks and that of the city are irrevocably linked, and that demolishing the Waterworks would curtail the city’s future cultural expansion.

In direct violation of the State of California Environmental Quality Act (CEQA), the city council chose to accept its staff’s determination that the Waterworks was unsalvageable. That no negative environmental impact would be felt as a result of demolition, that no mitigation was necessary and that a negative declaration of environmental impacts was all that they needed to demolish it. The five-member council ignored questions of whether a full Environmental Impact Report (EIR) was called for, whether the building was eligible for historic status, and how La Cienega Park might benefit from the building’s reuse.

However, in January 1987, the Citizens Committee to Preserve Beverly Hills Landmarks, a group of Beverly Hills residents and members of the preservation/design community, organized to persuade the council to consider alternatives, and asked that they study reuse. But even with the support of the City Council, Mullin, Richter & Hampton took up the cause. The firm’s principal, Tom Sheppard, and its chief preservationist, Bill DelVac, both of whom felt personal loyalties to the Waterworks, went to court. They persuaded Los Angeles Superior Court Judge Jerry Fields, educated on the significance of the building and CEQA, to direct the city to halt demolition. In subsequent actions, he recommended that the city and the newly organized Friends of the Waterworks settle the matter by preparing an EIR which fully explored alternatives and the environmental impacts of demolition. Encouraged by the judge’s support, DelVac

LA/AAA’s historic preservation committee, the Los Angeles Conservancy, the Society of Architectural Historians/Southern California Chapter, and the State of California Office of Historic Preservation, the Citizens’ Committee was unable to influence the council.

Two council members, former Mayor Charlotte Spadaro and current Mayor Ben Stansbury, were also advocates of preservation. But under pressure from the council that she resign or sign the demolition order, Spadaro signed. On February 17, 1987 the council accepted its staff’s recommendation that demolition would not adversely affect the environment, and began to negotiate the $350,000 demolition contract.

At this point, the law firm of Sheppard, Mullin, Richter & Hampton took up the cause. The firm’s principal, Tom Sheppard, and its chief preservationist, Bill DelVac, both of whom felt personal loyalties to the Waterworks, went to court. They persuaded Los Angeles Superior Court Judge Jerry Fields, educated on the significance of the building and CEQA, to direct the city to halt demolition. In subsequent actions, he recommended that the city and the newly organized Friends of the Waterworks settle the matter by preparing an EIR which fully explored alternatives and the environmental impacts of demolition. Encouraged by the judge’s support, DelVac

Mexico hacienda complete with chapel and tower, attempting to make the structure blend into the developing residential neighborhood. At the time of construction, the Waterworks was the largest, if not the first, of the city’s civic buildings, and its presence on the landscape was architecturally influential.

Not only was the experimental water treatment process extremely successful in removing the high content of hydrogen sulfide found in the city’s ground water, but the economic benefit of an independent water supply, which offered softened, filtered and purified water, averted the threat of Beverly Hills’ annexation to Los Angeles by securing land values. The community remained independent and expanded. In 1976, however, Beverly Hills began to purchase water from the Metropolitan Water District and abandoned the Waterworks.

On August 26, 1987, the Friends and the council signed a settlement agreement which provided that the city prepare a reuse study, complete with structural and architectural analyses. Issued in January 1988, the reuse study was prepared by JLH Consulting, Kaplan McLaughlin Diaz and Engelkirk & Hart, and the Friends of the Waterworks. The study, which examines potential reuse from a variety of perspectives, can be summarized by its introductory statement: "The combined
This year, the LA/AIA sponsored CAME seminars will cover these and other topics. Lecturers are being informed of these differences so that they may focus on CAME's practice orientation. New to this year's schedule is a mock-site design exam being offered on Saturday, June 4. Two site planning problems simulating actual CAME test conditions will be given in the morning followed by a discussion of solutions led by experience CAME graders in the afternoon.

As in the past, the CAME seminar series will conclude with a mock building design exam, however, it is being presented in a new three part format this year. First, on Thursday, June 9 from 7:30 to 9 pm tips and recommendations for test preparedness, time management, equipment to bring and a discussion of what the graders look for will be presented. Then, on Saturday, June 11 from 8 am to 8 pm the building design problem will be offered. The third and final part will be a follow-up critique session to be held two weeks later on Saturday, June 25, from 1 to 3 pm. Again, experienced CAME graders will be in attendance and each mock exam participants graded solution will be available.

For information on schedule and details of the remaining sessions, call (213) 659-2282.

Landworth Memorial Scholarship
The Scholarship Committee of the LA/AIA announces the establishment of the William Z. Landworth Memorial Scholarship for students of architecture in the Los Angeles area. The foundation honors the memory of William Z. Landworth, a dedicated and inspiring professional, whose unselfish efforts assisted many students and intern architects along the career paths towards licensure.

The program is open to all third year through master's level students studying architecture in a Los Angeles area school. This year the foundation will present three Landworth Scholarships of $1000 and two unnamed scholarships of $500 each. The unnamed scholarships are each earmarked for an undergraduate and graduate student. The deadline for receipt of applications is March 18. For further details on applying or endowing the unnamed scholarships, please contact the LA/AIA office or one of the committee persons representing the following schools: Suzanne Feller-Otto (Chairperson), Cal Poly Pomona (213) 662-8299; Lisa Landworth, USC, (213) 931-7564; R.D. McDonnell, SCI-ARC, (213) 386-7070; James Vitale, UCLA, (818) 986-7030; and John (Jay) Washington, Woodbury University, (213) 859-5258.

Short List for Disney Hall
Six architectural firms have been selected as candidates to design Walt and Lily Disney Concert Hall, the future home of the Los Angeles Philharmonic. The construction of the hall and related facilities was made possible by a gift of $50 million from Lillian B. Disney to the Music Center of Los Angeles County.

The finalists for the design of Disney Hall are Gottfried Böhm of Cologne West Germany; Henry Nichols Cobb, i.e. T.M. Pei & Partners; Frank O. Gehry; Hans Hollein of Vienna, Austria; Renzo Piano of Genova, Italy; and James Stirling of James Stirling Michael Wilford, London, England. The list will be narrowed to three by the middle of this month, and those architects will be invited to submit conceptual designs. The final choice of architect will be made in August. If the firm selected is not from the Los Angeles area, it will be condition that it associate with a local firm. Construction will begin in December 1989.

Members

Energy Seminar Reminder
On March 4, the LA/AIA Energy Committee will be holding an all-day seminar at the Pacific Design Center on the design implications and applications of the latest Title 24 non-residential energy standards. The seminar, co-sponsored by Southern California Edison and Southern California Gas, will provide all attendees with the latest copy of the standards. The latest design manual will also be available at the meeting for $10.00. The cost is $45 for members and $50 for non-members pre-enrolled by March 1. There is an additional charge of $5 for tickets purchased at the door. Call Greg Ander, Southern California Gas Company, (818) 302-3210 for reservations.

Design Input Sought
Community leaders, design professionals and representatives of the development community are needed to serve on a new design advisory committee that will play an important role in charting new development as well as preserving historic buildings in the Los Angeles central business district. The Community Redevelopment Agency of the City of Los Angeles is creating this six-member advisory panel, which will advise and provide input to the agency's design review process for preservation and density transfer issues. Los Angeles city residents with professional experience or expertise in historic preservation, rehabilitation, architectural design, landscape architecture, art or urban design relating to historic architecture may obtain a Request for Qualifications application by mailing their name, address and phone number to the Design Advisory Committee, P.O. Box 695, Community Redevelopment Agency, 135 S. Spring St, Ste 800, Los Angeles, CA 90013-1258, attention: Community Affairs. Responses must be received no later than March 7 to be eligible for consideration.

For the Record
Pam Sueltz, author of "Catalan Modernismo: Architecture" in the January issue of LA Architect teaches architecture at Woodbury University. We apologize to Ms. Sueltz for omitting this fact from her author's credit.
LA/AIA Sponsors West Week Programs

Twelve by Twelve: The Sequel

This year, the LA/AIA is sponsoring a number of programs at West Week, the annual Pacific Design Center marketing event. The first program, on Wednesday, March 23 at 3:45 pm at the West Hollywood Auditorium, is entitled LA Architecture: 12 + 12, An Overview. The discussion, moderated by Peter Blake, will feature Craig Ellwood, Raymond Kappe, Anthony Lumsden, Bernard Zimmerman, Craig Hodgetts, Paul Lurosky, Charles Lagreco, and Robert Mangurian. LA Architecture: 12 + 12 is a sequel to the LA/AIA’s 1976 exhibition and program entitled the LA 12. That year, at the initiative of Charles Slett and Bernard Zimmerman, Cal Poly Pomona assembled an exhibition featuring the work of Roland Parent, Daniel Dworsky, Craig Ellwood, Frank Gehry, Raymond Kappe, John Lautner, Jerrold Lomax, Anthony Lumsden, Larry Miller, Cesar Pelli, James Palliam, and Bernard Zimmerman. The participants were meant to represent the group most likely to make a significant contribution to architecture. Today, twelve years later, an additional twelve architects have been chosen: William Adams, Rebecca Binder, Peter de Bretteville, Frank Dimster, Ronald Goldman, Craig Hodgetts, Pasos Kondoures, Charles Lagreco, Robert Mangurian, Eric Moss, Edward Niles, James Stafford, and Thom Mayne/Michael Rotondi. The work of the original and new twelve will be exhibited in the first floor lobby of the Pacific Design Center blue building during West Week. The exhibit, sponsored this time by the LA/AIA, is designed by Bill Adams, Jerrold Lomax, Beth A. Schiesser, and Lester Yuen.

In addition to the this program the LA/AIA is sponsoring Architectural Insights: A Conversation with Two Masters. The program which will take place on Friday, March 25 in the PDC green building theater, will feature a discussion between two of the original LA twelve who have risen to international prominence: architects Frank Gehry and Cesar Pelli. Pilar Viladas will moderate. An additional program of special interest to architects is entitled Landscape: An Overview. Richard Rogers, architect of the insurance headquarters for Lloyd’s of London, will describe the complex program and high-tech design of the building. Beverly Russell will moderate.

Architecture on Television

LA/AIA members are invited to provide project photographs and resource materials for possible use on a new cable television program, “All Around You.” The magazine-format program will feature one-hour segments exploring ways to improve the home and work environment. Carl Tzentakis will coordinate materials and interviews with the producers of the show as part of the LA/AIA’s ongoing public relations effort to educate the public about architects. Reference material will be kept on file throughout the year, and will not be returned.

Calcomp Cadveitch Cad, software version 1.20. Two complete sets with all literature. Cost $2500. Sell for $1800 each. Call Jim Morris, AIA (713) 956-1002.


1980s Knoll Conference Table and Four Chairs; 96” by 54” oval, rosewood with chrome base, (list $7541), $2500 obo. Four Pollock swivel armchairs, black leather; (list $187 each), $1500 obo for all four. Ex-board chairman’s property. Call Herb (213) 459-2727.

Jobs Offered

Senior Technical Architect for growing architectural firm. Three years minimum working drawing experience in residential/small commercial. Great opportunity for responsible applicant with initiative. Call Teri after 1:00pm (213) 934-5285.

A broad range of topics will be featured on the program. AIA members interested in submitting their work should contact Vicki Hoffman Beck at Carl Terrizzi Associates (213) 207-5366.

Drangas and Lemons

On March 14 at 7 pm the first annual Los Angeles oranges and Lemon awards will be presented at the Westwood Playhouse. The program, sponsored by six allied professional organizations including the AIA, will give a wide range of categories in planning, urban design, architecture, landscape architecture, interior design, environmental solutions, historic preservation, and public art/graphics. More than 120 sites or projects have been nominated to a jury of prominent citizens and design professionals.

Tickets are $18 and include a light buffet meal. Reservations can be made by sending check and stamp, self-addressed envelope to the Oranges and Lemons Committee, PO box 3243, Redondo Beach, CA 90277.

CALE Study Seminars

Beginning this month, the LA/AIA Associates are sponsoring their annual exam preparation seminar program. The seminars are oriented towards the California Architect Licensing Examination (CALE) and feature professionals lecturing on all nine subject areas of the examination.

CALE will be offered this year to all California candidates from July 18 to 21. This is second time that CALE has been administered.

In many respects, this exam closely parallels the Architect Registration Examination (ARE) which is given in all other states. However, many candidates taking the CALE for the first time last year commented that it was more practice-oriented than the ARE. Specifically, they pointed to the building design section which required a mechanical system plan, a wall section and outline specifications not required of their contemporaries taking the ARE in other states. Additionally, according to the California Board of Architectural Examiners (CBAE), the CALE differs from the ARE in four areas of special concern to the state of California: seismic design, energy efficiency, handicap accessibility and lien laws.

LA ARCHITECT

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Real Problems Competition

In 1985, the LA/AIA Associates initiated their Real Problems Competition. Open to pre-licensed architects and architecture students, its goals were to focus on civic problems and stimulate discussion between architects, developers, government and the public. The first year's competition focused on alternatives to the prototypical developer's corner convenience center. Last year's competition proposed a theoretical high-rise tower for Hollywood, on the corner of Hollywood Bl. and a street of the competitor's choosing, as part of a local revitalization effort. This year, the Metro Square competition focused on the urban, social and architectural impact of a metrorail station on an existing community, in the first site-specific, theoretical program.

Metrosail, a high-capacity heavy rail subway system, is part of the 150-mile regional transit system designed to serve the Los Angeles area's transportation needs. The initial 20.5 mile segment will connect downtown Los Angeles with the San Fernando Valley. The first 4.4 mile leg of the system, which started construction in 1986 and should be completed by mid-1992, will begin at Union Station and terminate at Alvarado and Wilshire, the site selected for the Real Problems Competition.

The competitors were asked to develop the central portion of the block accessible to the underground metrorail station via two sets of escalators and an elevator, with special attention to the Alvarado frontage and the relationship to MacArthur Park across the street. The program called for a low density mixed-use development for the 87,000 sf site. The 150,000 sf of building was divided between an 80,000 sf office, two large restaurants, a fast food court, a retail component described as a mercado, a multi-plex cinema, a daycare center and a community service center called the "HLMMiness Bureau." There was also an open space requirement of 44,000 sf to include "kiss and ride" parking spaces and a major RTD "bus-out.

The jurors for the competition were Jon Jerde, FAIA; Emmet L. Wemple, FASLA; Eugene Kupper (UCLA); Spyros Amouros (Cal Poly Pomona); Niles Flane (Richard Meier and Associates); and Susan Cloke (Deputy, Councilwoman Gloria Molina's office).

Of the 80 registrants there were only 11 qualified submissions, about half of last year's turnout. The jurors felt that there were a number of issues not addressed in the submissions, such as how to deal with the mix of cultures which converge at the site, how to address the citywide nature of the metrorail system while still maintaining characteristics that are unique to the community, how to deal with the inevitable changes that will occur in the area, and how the station will effect the park. Therefore they decided not to award first, second and third prizes, but instead to give one award to the entry they felt "had something to say" and to give "mentions" to the five entries that satisfied the program but (in the opinion of the jurors) only superficially addressed the real issues of the problem. "In fact, after looking at the submissions..." juror Eugene Kupper noted, "it's all been neutralized...homogenized according to available commercial standards of development and the questions we are raising are far too sophisticated for the level of work presented."

The "award" went to a team of four graduates of SCI-ARC: Phillip S. Dube (Pearce Structures); Domenic Silvestri (Carl Matson, Architect); Brian Donnelly (Rebecca Binder, Architect); and Steve Fernandez (Edward Niles, Architect). Three of the five "mention" awards went to Cal Poly Students: Owen J. Nelson; Rebecca Grimalva; and the team of Michael J. Kent and Eyal C. Perchik, and the other "mention" went to the teams of: Jacqueline Karczarsky and Jon Bausman; and Richard Prants and Julie Smith.

The award-winning scheme utilized a collage approach, breaking the programmed elements up into discreet parts, each of which expressed its own identity. On the south side the site opens to expose the metrorail station below, contrasting the other below ground stations in the system and creating a metaphor for the park which this station serves. In addition, it reduced the construction costs involved in an underground station. It was this idea which sparked the interest of the jury. Juror Jon Jerde remarked, "This is the only entry which expresses an idea with a