The problem of housing the growing number of elderly citizens in a humane and comforting environment is one of the most intriguing issues in architecture today. In the first-ever open international competition for affordable elderly housing, the southern California community of Colton challenges the international architectural and design community with the opportunity to design and execute 100 dwelling units of senior housing in a historic setting. Through this architecture we hope to celebrate and honor the legacy of elder citizens, and provide a catalyst for the revitalization of the center of our community.

For more information about ARCHITEMPS, call Gretchen Seling or Tom Owensby at 213.494.1202.
NOVEMBER

Tuesday 1
Bruce Goff: Toward Absolute Architecture
LACMA, exhibition continues through November 21. Call (213) 626-6222.

Monday 7
Diane Fursten Main Event, Cal Poly Pomona, Kellogg West, 7:30 pm. Call (213) 869-2664.

Monday 8
LAAIA Election Meeting and Reception
Pacific Design Center, Room 293C, 4 pm. Call (213) 659-2282.

Wednesday 2
Barbara and Spike Landscape Architecture Projects
UCLA, Portola Hall, Corridor Gallery, exhibition continues through November 10. Call (213) 823-7809.

Thursday 3
Otto Wagner Symposium
3-day conference at The Getty Center for the History of Art and the Humanities. Call (213) 458-9811.

Friday 4
National AIA Design Conference
3-day conference continues. See page one for details. Call Joanna Bache (202) 626-7861.

Saturday 5
National AIA Design Conference
3-day conference continues. See page one for details. Call Joanna Bache (202) 626-7861.

Monday 9
New Member Orientation
Pacific Design Center, Room 293C, 6 pm. Call (213) 659-2282.

Thursday 10
Architects for Health Committee
Pacific Design Center, Room 293C, 5 pm. Call (213) 659-2282.

Friday 11
Veterans Day
LA/AIA Office Closed

Saturday 12
Art Deco
LA Conservation Walking Tour. 10 am. Call (213) 623-CITY.

Sunday 13
Food as Architecture
Architecture as Food
Biltmore Hotel, 4-8 pm. tastings, gift items, gingerbread structure auction, sponsored by Association for Women in Architecture, Women's Culinary Alliance. Call Maynaort Kapp (213) 879-1474.

Monday 14
Objectivity and Malicious: Typological Strategies in the work of Losa and Tsutsumi
Michael Hayes, USC School of Architecture, Harris 101, 8 pm. Call (213) 743-2523.

Tuesday 15
LA Architectural Board Meeting
Pacific Design Center, Room 293C, 7:30 pm. Call (213) 659-2282.

Wednesday 16
Government Relations Committee
Pacific Design Center, Room 293C, 5 pm. Call (213) 659-2282.

Thursday 17
Minority and Women's Resource Committee
Pacific Design Center, Room 293C, 7:30 pm. Call (213) 659-2282.

Friday 18
Chamber Music in Historic Sites
New World String Quartet, Doheny Mansion, 8 pm. Call (213) 747-9065.

Saturday 19
LA AIA/LES seminar at Woodbury University. Burbank. Call (213) 659-2282.

Sunday 20
Student Visions for Architecture
CCAIAS Annual Meeting
California State University, Fullerton. 10-11 am.

Chamber Music in Historic Sites
Members of the LA Philharmonic, George O. Nahirny House. 2-3 pm. Call (213) 747-9065.

Weekend

Monday 21
LA Designers' Guild
Pacific Design Center, Room 293C, 6:30-9 pm. For reservations. Call (213) 747-9065.

Tuesday 22
The Schindler House: Its Design and Construction
Los Angeles Conservancy Walking Tour, 10 am. Call (213) 626-6222.

Wednesday 23
The Schindler House: Its Design and Construction
Pershing Square, 11 am. Call (213) 626-6222.

Thursday 24
Thanksgiving
LA/AIA Office Closed

Friday 25
Thanksgiving
LA/AIA Office Closed

Weekend

Monday 28
Abbe Rossi: Architective Type and Modern Character
Kurt Forman, USC School of Architecture, Harris 101, 8 pm. Call (213) 743-2723.

Tuesday 29
Cods and Regulations Committee
Pacific Design Center, Room 293C, 5 pm. Call (213) 659-2282.

Wednesday 30
Sensibility: The Architecture of Universal Science
Loebness World, SCI-ARC, main space, 8 pm. Call (213) 626-3402.

Thursday 31
The Politics of Racial Isolation
Conclusions, former President, LA Planning Commission, Portola Hall, Corridor Gallery, 6:30-9 pm. Call (213) 823-8907.

Friday 1
National AIA Design Conference
3-day conference continues. See page one for details. Call Joanna Bache (202) 626-7861.

Saturday 2
The Schindler House: Its Architecture and Social History
Exhibition continues at the Schindler House, 835 N. Kings Road, weekends only, 1 pm to 4 pm. Call (213) 651-1560.

Weekend

L.A. ARCHITECTURE
Thirst for Validation

To attempt to describe Disney’s attractions only as entertainment is simply inadequate. There must be a magic ingredient to explain why they have been acclaimed by the business and investment world as far and away the most successful entertainers in the world, why their net income was up 80% last year, and why the French government has agreed to extend the Paris Metro Subway to serve the upcoming Euro Disney 20 miles to the east of Paris.

What is the magic ingredient? For Disney to have created the term “theme park” helps a little, but the mystery only begins to be revealed when the term “ultimate theater experience” is introduced. We are then told the “audience actually steps on the stage” and, finally, the key phrase, “visitor participation and involvement” (an altogether ridiculously dry phrase) to describe the range of adventures from riding an authentic Viking boat in white water rapids into a 10th century Norwegian village, to stepping in front of cameras to act with favorite television stars, to experiencing the sensations and dangers of being a “Star Wars” adventuring astronaut in an authentic flight simulating vehicle.

But why should they emphasize “participation and involvement”? What did 50 million people in 1987 find in Disney theme parks that they felt was missing in their traditional entertainment world where they could sit back in a comfortable chair and watch other people’s adventures? Why is this “transformation” from observer to participant so significant in our time? The answers would seem to center in the widespread literacy of our times coupled with a society virtually saturated by present day media. Less than a century ago, most people’s lives were limited by circumstances to their daily experiences of work, family, home chores, and, if affluent enough, a vacation from the humdrum. As for the media, the sale of books was only a fraction of today’s, and newspapers related mostly local news plus national and international affairs of state and commerce; the former all too familiar and the latter all too remote to arouse feelings of being “left out” of the world’s adventures. In short, provincialism was the general rule due to the thinness of the media.

Thus it was only the rare child with sufficient imagination who cut family ties in order to adventure in dimly understood, remote city. It was only the rare father who, although fretting at the responsibilities of job and family, was foolishly enough to pull up roots to chase a new career beyond his horizons. It was a rare mother who dreamed of any other career than the one normal to her world. The exceptions were rare individuals of unusual imagination and courage. The rest lived lives with low quotients of frustration.

Frustration today is a byword which enters daily experience in a myriad of ways: a driver of a car is capable of head-shaking acceleration and autobahn speeds, to work bumper-to-bumper, his evening TV special depicts a roll-top desk with “Star Wars” utilitarian perils. A farm family, having just dug themselves out of a blizzard, browses through their Sunday newspaper only to find its mouth-watering photo-feature of Hawaiian beaches. Young surfers are blundered behind towering water screens of giant waves. Elders relax under photo-features of Hawaiian beaches. Young surfers are blundered behind towering water screens of giant waves. Elders relax under photo-feature of Hawaiian beaches. Young surfers are blundered behind towering water screens of giant waves. Elders relax under photo-feature of Hawaiian beaches.

Thus they can hardly be lightly dismissed as theatrical architecture fit only for children. They are serious buildings crafted to serve as conduits into wider life experiences for modern man, oversimplified as he is by the Media, the Great Tease.

Paul Sterling Hoag
whole, both a product and facility demand could be developed into a plan of action, and fundraising could begin. Additional steps include programming, budgeting and identifying the restoration/rehabilitation scope. Many of the theaters toured during the sessions were remarkably intact, which would allow adequate budgeting to be used for updating electrical, lighting and HVAC systems instead of restoring lost decorative elements. Above all, this session stressed the value of an action plan in developing the support of citizens, politicians, business and entertainment leaders in implementing a workable redevelopment plan.

The downtown economic development and the entertainment district session discussed some of the problems theaters face surviving. The Broadway theaters were recognized as facing the problem of being located in a city only recently awakened to the benefits of restoration. Landlords are unwilling to restore, much less rehabilitate theaters and surrounding highrises when ground floor retail rentals provide enough income to allow upper floors to stand empty. In addition, owners find it impossible to lease restored space without adequate adjacent parking facilities. Since the Broadway theaters opened, Los Angeles residents have lost the Red Car Line, a reliable mass transit system which made the location of the State Theater at Seventh and Broadway the most profitable in Southern California entertainment history. While Los Angeles attempts to deal with its transportation problem, remarkable historic buildings remain empty of office, hotel rooms, apartments and SRO establishments.

Symposium attendance usually gives the participant the knowledge and experience to implement his own course of action, but few symposiums can provide a location like the Broadway theater interiors. It is difficult to imagine losing the grandeur and scale of these buildings. It is embarrassing that the movie palaces are deteriorating in the midst of a city where entertainment and historic buildings already. With the Movie Palaces in Los Angeles attempted to deal with its transportation problem, remarkable historic buildings remain empty of office, hotel rooms, apartments and SRO establishments.

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HISTORIC THEATER SYMPOSIUM

During the 1920s and 30s, the most spectacular atmosphere for Los Angeles theater-goers was the Broadway district. The Orpheum, Los Angeles, State, United Artists, Palace and Boloasco theaters, whose interiors were unrivaled on the West Coast, defined the entertainment heart of Los Angeles by providing vaudeville, live stage productions and first-run films. However, when business and entertainment interests moved away from downtown and the Red Car Railway System was derailed, the theaters were forced to adapt to the deterioration of a formerly elegant district. Currently faced with insensitive conversions and possible demolition, these movie palaces now require more than location within the Broadway Historic Theater District to survive.

Recognizing the need for preserving and restoring these historic theaters, historic preservation activists, restoration architects, community and downtown planners and theater managers from around the country convened for the Los Angeles Entertainment District and Historic Theater Symposium held August 12-13. The symposium was sponsored by the Los Angeles Historic Theater Foundation, an organization which developed from the group responsible for "The Last Remaining Seat" movie presentations in historic downtown theaters. The conference explored options for revitalizing and reestablishing use of historic theater properties, particularly those in downtown Los Angeles. Focusing not only on the exchange of knowledge but also on plans for implementing action, conference topics included economic analysis and feasibility, building issues, urban design, management and marketing concerns. Sessions were held in Broadway historic theaters, illuminated and open for touring before and after the seminars.

The symposium panels discussed work across the country, but focused on Los Angeles as having one of the world’s greatest concentrations of significant theater structures (many of which have additional office or retail square footage). Located in an area overlooked by the CRA during the bulldozing of Bunker Hill, the theaters survived the typical 1950s and 60s city redevelopment when many downtowns lost their arts and entertainment districts.

The positive force of revitalized downtown theater districts, which provide income and continuous entertainment, was one of the topics covered. It was noted that any of these theaters would provide a valuable resource in forming a redevelopers district plan for a smaller city, and theaters in even worse condition have been supported as sources of hope for depressed inner city areas. To aid in recovery, it was recommended that private investment be encouraged and targeted, foreign investors (and landlords) educated in funding arts facilities, streetscapes improved, a wide range of housing provided, and adequate parking facilities built. It was acknowledged that, with active involvement of area ethnic and minority arts groups, the Broadway district could develop into a significant cultural and entertainment area like the Music Center, Westwood or Hollywood.

Another session topic discussed, establishing feasibility and funding, was directly influenced by Broadway’s primarily Hispanic population. The area is already an established shopping destination which uses the theaters for additional entertainment facilities. It was determined that by measuring and evaluating the audience which would support the theater district as a...
the Caribbean, Space Mountain, Tom Sawyer's Island) is a controlled setting conveying a unified image. These images, presented with a consistency and coherence not found in everyday life, offer the reduced experience of a more complex and debatable reality, whether historical, geographic or cultural.

Disneyland's radical compression of themes remote in space and time deeply challenges traditional perceptions of the world. Looking from 19th Century New Orleans across an African jungle into the future reveals a fragmented vision of a discontinuous environment. Discrete worlds collide with an ease previously achieved only in the most speculative science fiction. Spatial proximity breaks down accepted boundaries between near and far, past and future, and reality and fantasy. The abrupt shifts of time and space and the equation of fiction and fact present at Disneyland resemble the perceptual model presented by television. Changing channels appears to be as effortless as changing channels. In both cases, compelling effects, unfixed by the consistency of the medium, disguise an essentially commercial purpose.

Disney will launch its first such environment next year with the Pleasure Island commercial theme park in Orlando, Florida, located beyond the gates of Disneyworld. This project, although it does not include a shopping center, is a fantasy environment, based on a fictional premise which invites visitors to temporarily suspend reality. Pleasure Island, according to Disney vice president of Design Development, Chris Carradine, was located on a parcel of land devoid of character. Therefore, the Imagineers invented a mythology for the site, a fictional narrative about an adventurer and entrepreneur named Merritweather A. Pleasure who came to this "island" to live and manufacture nails. The island, which fell into fictional disrepair, now consists of a number of "reconstructed" and "renovated" buildings from the original estate in which various amusements today occur including a movie theater, a comedy club featuring animated interactive robots, a roller rink and other attractions.

The underlying premise of Pleasure Island is that controlled fiction is more interesting than unpredictable and, perhaps, messy reality. Because its mythology must thoroughly involve the visitors, those who go there become, in a very real sense, actors in a fairy tale myth. Besides its innately manipulative premise, the project's name is a somewhat creepy reference to Pleasure Island, the amusement park in Disney's Pinocchio where bad little boys live out their naughty daydreams and eventually become jackasses.

The Backlot project was also based on a fictional premise: that a new shopping mall and entertainment center have been inserted into old studio backlots. The project intrinsically combined the financial and perceptual advantages of the shopping center and theme park, two highly profitable environments. The inclusion of a hotel and nightclubs invoked a third, equally profitable leisure environment, Las Vegas, and extended the complex's use to 24 hours a day, considerably increasing the number of potential visitors. The conceptual component was equally important, representing a quantum leap in commercial engineering. The project's general theme, the movie backlot, provided a mental structure that allowed the public to comprehend and accept the range and variety of activities and images available within the Burbank megastructure. The theme used the nature of the cinematic medium, inherently fragmented and unreal, as a binding agent to unify these distinct environments into a new form with a conceptual validity of its own. Seen through the lens of a movie camera, anything is possible.

General themes included "lost cities of the past," California gold rush days, the Wild West, and previous incarnations of the area, such as "Pier California," a beachfront boardwalk and "California Canyon," a sycamore grove complete with streams, and each theme area contained specifically tailored shops, restaurants, and night clubs. Additional proposals featured a seafood restaurant in which guests would have the illusion of eating underwater, a steakhouse in a boat which appeared to be teetering on the edge of a waterfall, and a night club hosted by holographic images of celebrities from the past. Even the most mundane elements of the shopping mall, such as its parking structure, were to be infused with spectacle. The roof was to be covered by "The Burbank Ocean," from which a huge sheet of water would cascade down the side, incorporating a ferris wheel-like ride that would shoot out of the water for a view of the San Fernando Valley.

The hotel was also based on a Hollywood theme, with rooms designed as replicas of famous movie sets and employees costumed as characters from memorable films. This idea, which moved the theme into another category of experience by suggesting that fantasy environments are actually inhabitable, contains important implications for real life. The project was to include a variety of work opportunities, including minimum wage employment in its shops and restaurants. The infrastructure would only require the inclusion of housing to become a complete world in itself, which suggests that the invasion of packaged fantasy into contemporary life would be almost total. It is easy to imagine Disney Imagineers working on projects for condominiums, retirement communities and gated subdivisions.

Although the seeds of the Burbank project are clearly present in Disneyland, the current impetus to actualize them came from an external source, the completion of the rival West Edmonton Mall in Alberta, Canada, the world's largest shopping center. The mall's developers, the German brothers, arrived at a similar concept through trial and error. They began by adding separate indoor attractions which occupied separate physical realms such as a skating rink and a roller coaster, to a conventional shopping mall. In the third and final phase of their shopping mall, they developed their own principles for juxtaposition of time, space, reality and fantasy, similar to those used in the Burbank project. Although their mall contains a wing replicating a 19th Century Parisian street, a Bourbon Street restaurant zone where it is unusually nighttime, real submarines in an artificial lake next to a replica of Columbus' ship, the Santa Maria, it is not a seamless product, but reveals its ad hoc origins. It has, however, become an enormously successful tourist attraction and an impressive version is under construction outside Minneapolis. Certainly, Disney Imagineers, probably the world's most professional creators of fantasy worlds, would have produced a far more sophisticated and compelling environment.

Although Los Angeles missed out this time, current Disney efforts in other parts of the world suggest that the city won't have to wait too long to experience the "delight" promised by the Burbank project. It may seem like an aberrant example of kitsch, but it is, in fact, the future.

Margaret Crawford
Ms. Crawford teaches history and theory at SCARC.

A "Nineteenth Century Parisian Street" at West Edmonton Mall.
The cancellation of the Disney-MGM Studio Backlot, redevelopment project slated for downtown Burbank represents a major cultural loss for Los Angeles. The project, a hybrid of shopping mall, entertainment center, hotel and theme park, was the Walt Disney Company’s first thrust beyond the confines of the theme park into the realities of daily life. Preliminary plans for the 40-acre site included a retail center with two department stores, a range of restaurants, several nightclubs, a video theater, rinks for roller and ice skating, ten movie theaters, a variety of rides, and a highrise hotel. The complex would have also contained the Disney animation studio, and was to have served as a location for films and television. The project’s unifying theme was announced as “the lure and magic of the movies”.

I’ve Seen the Future and It’s Fake

Surprisingly, given the almost hallucinatory ambition of Disney’s plans, the press treated the project’s year-long genesis and final failure like any other large-scale development venture or downtown rejuvenation effort. Reporting on mundane issues like the ostensible reasons for Disney’s withdrawal (problems with freeway access and competition from a nearby mall), they overlooked a story of major social and cultural importance. The project contained possibilities for environmental transformation with reverberations reaching far beyond those generated by the new Japanese pavilion at LACMA or the proposed Disney Hall at the Music Center.

The Studio Backlot’s fundamental innovation was the combination of the two most compelling (and not, incidentally, the most profitable) attractions in America, the shopping mall and the theme park, under a single roof. Practically, this concept recognizes an increasing convergence between the two forms; shopping malls now routinely include entertainment activities such as movie theaters and ice skating rinks, while theme parks offer mall amenities such as restaurants and shops. On a deeper level, the appearance of Disneyland and the enclosed shopping mall in the same year, 1955, if not directly connected, are clearly related. Emerging from the sprawling, auto-dependent urbanism of the post-war suburbs, both offered the safe and carefully packaged public spaces and pedestrian experiences. The fact that these experiences emphasized passive consumption links them with the other major cultural form to emerge from the fifties—television.

All three created separate realms of experience based on the manipulation of space and time. Enclosed shopping malls severed connections with the outside world, creating an introverted space with an unchanging climate and light, an atmosphere that suspended the passage of time. Separation from normal life was reinforced by the progressive replacement of stores serving everyday needs, such as supermarkets and drugstores, with specialty shops, restaurants, and fast food arcades. Financially successful mixes combining national chains and local anchors resulted in interchangeable realities, where identical formats, stores and products offer instant familiarity. The bustle of a crowded mall produces human density and movement approaching urban levels, but without the uncertainty of actual urban life. Safe, clean and controlled, the shopping mall repackaged the city in a reduced form, a homogeneous and predictable environment predicated on the maximum profit per square foot.

Disneyland also offered reduced and repackaged images, but at a far more ambitious scale, not only suspending, but also transforming, space and time. Disneyland is a landscape of the imagination, simultaneously offering theme environments based on both real and fictional worlds. Walt Disney replaced the squalid ambience of the amusement park with thematic zones organized around conceptual models of American mythology—Main Street equals small town America; Fantasyland, the world of fairy tales; and Tomorrowland, the technological promise of the future. Each land and within it each attraction (Pirates of...
Rocket to the Moon in the Land of Tomor­row were all present in these original sketches. It is interesting to note that although design continued well after construction began in the summer of 1954, all the conceptual design and master planning, as well as the design of most attractions, had been carried out without a specific site. An idealized vision, therefore, predetermined a site without any character of its own—one that could adapt completely to Disney's dreams.

That final week in September, the deal was closed. For a $500,000 investment and various guaranteed loans, ABC would own one third of Disneyland and produce a weekly Disney television show to begin in Fall 1954. (Disney wisely retained the option to buy back the ABC shares at a predetermined rate.) The ABC deal proved to be a last and event in the diversified marketing of a show business product. The Disneyland show could build interest in the new park with frequent progress reports on construction and attractions. The television show also plugged Disney feature movies with messages like "The Making of 20,000 Leagues Under the Sea", which subsequently won an Emmy. Later, Disneyland itself would advertise both the features and its own Disneyland: Disney conceived and executed the park cinematically—as if he were blocking out views to the freeway, power lines and high rise buildings. Disney explained. "You see, there's a ramp round it so nobody can see inside it. It cost me a great deal of money. It cost me $14,000 alone to take down the tele­graph poles."

While many of the qualities of an urban experience, or even a utopian experience, are provided at Disneyland, it fails to be either for the same reason. It has no citizens. For either a city or an utopian community to thrive, they need full-time citizens. Disneyland is merely a beautifully crafted Hollywood stage set that we are allowed to inhabit perhaps one day every few years.

Although James Rouse was probably the first critic to perceive the truly great urban qualities of Disneyland, Charles Moore also understood its larger significance for urban development. In Diminution, Space, Shape and Scale in Architecture, he stated that Disneyland is "the most important single piece of construction in the past several decades" because it is "engaged in replacing and extending many of those elements of the public realm which have vanished in the featureless, private floating world of Southern California." But, as he pointed out, "curiously, for a public place, Disneyland is not free. You buy your tickets at the gate...you have to pay for the public life."

Perhaps James Rouse has most thor­oughly learned the lessons of Disneyland. In that same speech to the Urban Design Conference, he went on to suggest, "If you think about Disneyland and about its per­formance in relation to its purpose, its meaning to people—more than that, its meaning to the process of development—you will find it the outstanding piece of urban design in America."

He understood that Disneyland, in the process of development, it can, theoretically, be built anywhere there is a relatively flat, adequately sized parcel. Perhaps James Rouse has most thor­oughly learned the lessons of Disneyland. While Disney had a clear understanding of the concept of a focal point to draw a person into a scene and provide a point of refer­ence. In his own folkway way, he referred to the focal point as a "wienie". He knew the park needed a dramatic device, a "wienie" to draw people down Main Street, and orient them once they reached the Central Square. In the 1953 Herb Ryman watercolor, a hot air balloon, permanently tethered and floating above the Central Square, pulls people into the park in order to enter the four lands. But Disney soon realized that the "wienie" needed to be more substantial than a hot air balloon. Sleeping Beauty's Castle proved to be the real focal point. The Castle had been present in the earliest drawings, but remote, far inside the walls of Fantas­yland. Early on, Disney had said "the most important thing is the Castle. Make it tall enough to be seen from all around the Park. It's got to keep people oriented." So he pulled the castle forward to become the major focal point for the Park, while each Land had its own minor focal point.

Once the Main Street idea was in place, Disney was quick to perceive Disneyland's parallels to a small town. Main Street was a conscious, although idealized, recreation of his home in Marceline, Kansas. He spoke longingly of his youthful innocence, to evoke nostalgia in adults and to be a lesson to children about the values of small town life. He said, "Disneyland is dedicated to the hard facts that have created America—with hope that it will be a source of joy and inspiration to all the world." Furthermore, Disneyland was a means of shutting out the realities of life and entering a city perfectly balanced between the safety of the past and the hope of the future. It was both turn-of­the-century Main Street and "Tomor­row—"

Casey Jr. Circus Train careens through the miniature Alpine setting of Storybookland.

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On July 17, 1955, when Disneyland opened as the world’s first theme amusement park, battle lines were quickly drawn by the critics. Screenwriter Julian Haleswy, writing in The Nation, pointed out that while its radial plan resembled Washington, DC or Paris, its soul was that of Las Vegas. In both places, he saw only a sadness for the lives of people who would accept tawdry substitutes for adventure and real life. Poet John Ciardi, writing for The Saturday Review, intimated that Walt Disney had made a pact with the devil because “the soul has been wholly swallowed into the fantasy.”

However, novelist Ray Bradbury found “vast reserves of imagination before unthought in our country”. Travel writer Ashey Menen, who didn’t care for the physical planning of the park, nonetheless recognized that in this “paradise of fantasies, the buried dreams of childhood take flesh” and he predicted it would be copied all over the world. Developer James Roose was emphatic in his praise. At the 1963 Urban Design Conference at Harvard University, he announced that he “held a view that might be somewhat shocking to an audience as sophisticated as this—that the greatest piece of urban design in the United States is Disneyland.” Regardless of the criticism, the fact remains that for better or worse, Disneyland had a more profound impact on urban design, entertainment and real estate development than Walter Elias Disney or any of his critics could have imagined. The germ of the Disneyland idea comes from Disney’s fascination with model trains. In the late 1940’s, he had a 10th scale model steam engine installed at his home in Holmby Hills. He would often invite friends to train parties—to ride around the property, with Walt in his engineer’s uniform as the conductor. At approximately the same time, he had an idea to have a 5/8th scale train circle the Burbank Studio so that the public could have a glimpse of the studio workings. He even imagined a train that would connect into Griffith Park, across the Los Angeles Flood Control Channel. He then developed an idea for a “Kiddieland” on an unused corner of the studio lot, but as with many of his concepts for animated movies, the project become larger and larger until the corner site was no longer adequate. In 1952, he moved his concept outside the Studio and across Riverside Drive to 16 undeveloped acres. Here he developed an idea for a park to be called “Disneylandia”. It would be a park for parents and children focused on a lagoon and wild bird sanctuary, navigated by a scale model Mississippi steamboat. It, too, would be encompassed by a miniature steam engine. However, the city of Burbank was ultimately unimpressed by what one city councilman perceived to be a “canny atmosphere”, and Walt was forced to look elsewhere.

It was at this point that the project really switched into high gear and Disney began looking for a larger site and an architect. His close friend, Welton Becket, advised him not to hire an architect, but to develop his concepts with his own staff. However, in 1953, Disney hired Pereira and Luckman to develop the concept and master plan for the park. He then hired art director Richard Irvine to act as liaison between the studio and the architects. Irvine soon advised Disney that although Pereira had extensive Hollywood set design experience, the very personal nature of the project suggested that the concept development should be done in-house by people who understood Disney’s way of thinking and working. So Pereira and Luckman were released from their contract, and the entire operation was turned over to Disney’s best animators, whom he dubbed “Imagineers”. As the same time, Stanford Research Institute was hired to systematically select a Southern California site based on demographics, temperature, accessibility and real estate values.

By September 1953, Disney was clearly consumed by the project. He had already formed Walter Elias Disney, Incorporated (WED) as a separate entity from Disney Studios, for the sole purpose of working on the park. With only minimal support from the studio, which was now a public corporation, he cashed in his life insurance policy, dipped into savings and sold his Palm Springs home in order to continue developing his dream park, now called Disneyland. He had been courted by television networks since 1951 to do a regular weekly show, but he wouldn’t make any deals unless the networks supported his theme park idea with financial backing. On the whole, television was just as reluctant as the banks to invest. However, ABC, then a bustling upstart, expressed interest in taking the risk. The weekend of September 23 and 24, 1953 was a turning point for the project. Disney and animator Herb Ryman worked around the clock to develop visuals for a Tuesday meeting with ABC in New York. That session was, according to Richard Irvine, “probably the most intense period in Disneyland design history”, when the ideas that were to become the backbone of the theme park were formulated. Irvine states “we didn’t have a piece of property in mind. And that was one of the first concepts and it’s amazing how true that concept...or how much the final thing was like the original concept.” Rendered in a lush Beaux-Arts style, the watercolor sketches show an oval plan divided into quadrants around a central square. A single entry to the south leads into a main street, which in turn leads to a central square. The entire park is encircled by an elevated track for a scale model train. Sleeping Beauty’s Castle inFantasyland, a Mark Twain Steamboat in Frontierland, a Jungle Cruise in Adventuredland and a
On July 15, 1988, the Los Angeles City Council declared the Eames House, studio and grounds to be a Los Angeles Historical-Cultural Monument, number 381. In declaring the house a monument, the nomination stated, "The Eames House is not important solely because of its architecture, its famous designer or famous owners. Ultimately it is important because of its attitude to living, to work and to design. In this house they are identical. Its clarity and elegance are infinitely suggestive of the potential for rich creative lives. The house never dictates, rather it provides a stage for its inhabitants, encouraging participation and awareness. For these reasons it is considered by many historians and critics to be the single most important post-war residence in the United States. It almost single-handily caused a shift in the way we (designers and the general public) look not only at architecture, but at everything in the world of design. In this house it became clear that mass produced industrial objects could be expressive and responsive to individual lives." 

Bruce Goff Exhibit

In conjunction with the opening of the Pavilion for Japanese Art, the Los Angeles County Museum of art has organized The Works of Bruce Goff, an exhibition of about 125 drawings, models and furnishings that will be on view through November 27. Drawings and the original model for the pavilion, Goff's last building, is on view in the new building; the majority of the exhibition is in the Francis and Armand Hammer Building.

Bruce Goff is considered to be among the most innovative of Frank Lloyd Wright's students and the exhibition demonstrates both Wright's influence and Goff's own creativity. Accompanying the exhibition is a critical analysis of Goff's work written by David De Long, Chairman of the Graduate School of Fine Arts at the University of Pennsylvania.

Wagner Exhibit

The career of Vienna's foremost turn-of-the-century architect, Otto Wagner (1841-1918) is chronicled in a comprehensive exhibition of architectural drawings at UCLA's Wight Gallery through December 11. "Master Drawings of Otto Wagner" comprises more than 80 works selected by Professor Otto Antonia Graf and Curator August Sarritt of the Academy of Fine Arts in Vienna. The drawings in the exhibition, from initial conceptual sketches and detailed scale drawings to full elaborated watercolor perspectives, document Wagner's working method. In addition, his designs for villas, churches, apartments buildings and more ambitious civic projects such as public museums, Vienna's railroad stations and the Danube canal reveal the breadth of his artistic accomplishment.

By refusing to perpetuate past architectural styles through precise imitation, Wagner opened architecture to novel artistic formulations. As an architect, urban planner and one of the great theorists of modernism, Wagner profoundly influenced not only the next generation of architects in Vienna - Joseph Maria Olbrich, Josef Hoffmann and Marcel Krammerer - but also several architects who made their mark in the world of design. In this house it became clear that mass produced industrial objects could be expressive and responsive to individual lives."

EAMES HOUSE

Widely used and now in its third edition, the 360-page, 8½ x 11" Masonry Design Manual includes specifications, fire ratings, waterproofing, fireplaces, veneer, glass block, paving, and more.

Many details, design charts and tables necessary for the practicing architect.

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Two million more jobs, four million more people by 1995—can California cities absorb all this growth in seven years? On June 17 almost all of the 400 participants in a two day conference on growth agreed that there is an absolute limit to growth in the Southern California region, and that this "carrying capacity" will be reached within 15 years, perhaps by the turn of the century. Meanwhile, skyrocketing housing costs, gridlock, unbearable air and contaminated water supplies bedevil residents of what Stephen Levy, the conference's first speaker called "an incredibly strong economy...sitting on the edge of the hottest growth corridor in the world, the Pacific Rim."

The conference, entitled "Growth Controversy in California: Searching for Common Ground" was held on June 16 and 17 in Manhattan Beach at the Radisson Plaza Hotel. Conference co-sponsors included the Public Policy Program of UCLA Extension, the Building Industry Association of Southern California, the California Association of Realtors, the Center for Law in Public Interest and People for Open Space Greenbelt Congress. According to Levy, the irony of the growth controversy is that the economies generating growth are regional while efforts at control are usually local. Merle Hall of Walnut Creek offered an example: Walnut Creek enacted a strict building moratorium in order to control traffic, but following the moratorium, people in Walnut Creek moved to nearby communities within the various metropolises. This is the California is a galaxy with constellations of growing world. We are the laboratory for this world. We are the laboratory for this day: "The evolving urban form of Southern California is a galaxy with constellations of metropolitan areas within the various metropolises. This is the meeting place of two worlds, the post industrial world and the developing the developing world. We are the laboratorv for this challenge."

Karin Pally
Ms. Pally is a planning consultant who specializes in housing issues.
Avoiding Death In Venice

This yearning for new and distant scenes, this craving for freedom, release, forgetfulness—they were, he admitted to himself, an impulsive towards flight, flight from the spot which was the daily theatre of a rigid, cold and passionate service.

Thomas Mann, *Death in Venice*

The first lifeguard towers were built in the 1920s, programmed for high elevation, 360 degree visibility, sun and wind protection and portability due to the changing ocean tides. The program has not changed. The round pagoda with canvas awnings is the 1960s version of the program in the West, while the East Coast has settled for the chair on a tall stand for the needs of the summer season.

Recently, Kirsten Kiser Gallery conducted a visual dialogue between architects intending to re-establish the lifeguard tower an indigenous Los Angeles typology. The invited architects were divided into two categories: the “established architect” and the “emerging architect” (or next generation.)

Distinction between the two groups clearly exposes generational differences in cognitive approach. The “established architects” approached the building type with either a whimsical object (such as Charles Moore’s dragon and Antoine Predock’s shark) or a resemblance to the 19th century pagoda with wood or steel framing a sun filter or sand base (Arthur Erickson, Michael Graves, Ernst Loehe, Cesar Pelli, Aldo Rossi, Stanley Tigerman.) On the other hand, the “emerging architects” appeared far more inquisitive in the realms of technology (such as the bulldozer designed by Holt, Hinshaw, Pfau and Jones and the prototype by the office of Charles and Elizabeth Lee.) Although most of the architects from both groups come from the modernist school, their work reveals different interpretations of modernism.

In a recent article in Architectural Review, Juhani Pallasmaa identifies two generations of modernism. He states: “The first modernism was a utopian, idealistic, purist and demogogic movement—avoiding symbolism, allusion and metaphor. The second modernism is a realistic view of culture unblinded by illusions—stylistically expressing gravity and stability and a sense of materiality and earth. This second modernism seeks and experience of time through material, memory and metaphor.”

The interpretation of modernism by the established and emerging architects ultimately distinguishes them from each other. The “established architects” appear to be struggling with the intentions of Pallasmaa’s second generation modernist in their attempts to represent real materials and construction methods, but their allegiance belongs to the first generation. In 1930, Thomas Mann depicted his main character, Gustave Aushenbach, in *Death in Venice* as an artist who claims freedom, by desire, for the new “form” of values. He vacats on the beaches of Venice with the prensse that he could become a new man, leaving old values behind, ready to clasp new ones.

Ms. Magar, a contributor to LA Architect, works in the office of Arshen and Allen.
Raphael Soriano passed away on July 16, 1988, one month prior to his 84th birthday. His work as an architect and educator carried the common theme of order. Raphael considered all facets of life and the universe to be governed by the order found in nature, and he felt that order should be a prerequisite for all creative work.

Memories of his childhood included the sounds of classical music marking his path to school on the Island of Rhodes. He loved this music. Especially the compositions of Bach because of their recognizable order. He considered his best work to be the Julius Shulman Residence and the Adolph Factory. Both projects demonstrate his considerable ability and his faith in new technology. In his later years, when he did not have architectural commissions through which to express his thoughts, he expounded on what he considered chaos, through lectures and critiques. Until his death, he taught regularly at California State Polytechnic University’s College of Environmental Design.

Much has been written about Raphael Soriano, the architect, but little has been noted about Raphael Soriano, the person. He was immature with those who attempted to create environments without order. His criticism was direct and specific, to quote him, “at my age there is not much time left to stop the pollution of the minds of people.” He was openly critical of all who designed just to be different, especially if he judge it to be arbitrary.

Raphael was extremely kind, generous, and friendly, always willing to help and encourage his fellow human beings. A simple visit to the bank might include a flower and a greeting for each teller. He would rarely pass a person on the street without a hello and a tip of his beret. For him, life was a symphony.

If Raphael could comment on his own passing, perhaps he would say, “it was in the order of things.”

Richard J. Chylinski

Soriano was a romantic technologist, the true missionary of Southern California – the only one in town until Konrad Wachsmann arrived in 1963, ten years after Soriano had moved to Northern California, a steel man in a wood country.

His architecture came out of reason rather than intuition. This was often discounted because he was blessed with a hearty appetite, a sound stomach, and a life-affirming nature. Even his seriousness as an architect and his pioneering work in steel framing was questioned because he created no monument like the Eames house. Most of Soriano’s works have been razed or mutilated.

He lived modestly all his life; like the poet and the peasant he cut away what was not essential to his needs, and his architecture was never self indulgent. A consummate moralist, he damned freely what he saw as extraneous to twentieth-century technology. But he would have perished long ago if he indulged in the self pity his neglect gave him the right to feel. For many years, he lived contented with himself and his life on a houseboat on Tiburon’s Man Street Wharf. The greatest of his needs was music. It was more than food to him, it was breath. He breathed it as a child, and at age 23 he discovered the similarities between the mathematics of a Bach fugue and the poetry of a cross-section of, say, the Simplon Dam. Music and architecture were one to him.

Konrad Wachsmann said, “The real creative act will come through science and technology.” Soriano said, “Architecture determines; technology commands.”

Esther McCoy
(excerpted from The Second Generation)
Johnson Fain and Pereira Associates

URBAN DESIGN PLAN

The architects developed an urban design plan including land uses, circulation improvements and landscape features for the Highway 111 corridor in Indian Wells. The plan introduces a range of land uses including residential, civic and cultural amenities and landscape zones to infill undeveloped highway frontage. It incorporates gateways at each end to respect the existing character and scale of the corridor and to enhance the transition from strip development to a physical and cultural oasis. From the west, there is an allée of palms leading to a "grove gate" incorporating an historic date palm grove recalling the town's history as a major date production area. From the east, native landscaping emphasizes the natural gateway of "Point Happy" formed by the spur of the Santa Rosa Mountains to the south. To the north, the street forms a continuous line of palms establishing a strong rhythm and contrasting with the more intimate and finer grained land uses on the corridor's southern end. The plan includes several cultural facilities which draw upon the unique character of the valley.

CITATION

Dean A. Nota Architect, AIA

THE MARSH RESIDENCE

The Marsh Residence, a multi-purpose studio/living space, is located on a small, triangular site in a densely populated, beachfront community. The architect attempted to explore and integrate alternative ways of defining "house" and "workspace", using a plan geometry derived from the interaction of two street grids that interface and form the triangular shape of the site. In response to the small, sloping site, the architect created a stacked split level section with an "interior living room" to take advantage of the panoramic ocean views. The living/studio space at the heart of the building uses plan geometry and masonry construction to recall an old painting studio demolished to make room for the new building. The residence evolves vertically from its masonry base to a lighter and more transparent sequence of spaces above.

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MERIT AWARD

Skidmore, Owings & Merrill

CORPORATE HEADQUARTERS

The Aichi Corporation Headquarters, an 18-story tower within a garden, is located in the Shinjuku area of Tokyo on one of the major streets of the city. The architects' goal was to design a high quality office building of at least 18 stories with the maximum floor area allowed on the site, while meeting Tokyo's complex zoning ordinances. The typical floor needed one area for open work stations and another for a reception/secretary desk, conference tables and a manager's desk. In plan, these areas read as two dislocated squares juxtaposed onto a nine-square grid. Their dimensions, extruded heights and placement on the site were adjusted and tested by computer, which allowed the architects to meet all zoning restrictions as well as the functional space requirements. The building is a steel structure clad in stone, metal and glass.

Owner
Aichi Corporation
Civil, Mechanical, Structural, Electrical Engineer
Skidmore, Owings & Merrill
Landscape Architect
Skidmore, Owings & Merrill

MACHADO: This is a very elegant small skyscraper with a highly elaborate plan and great formal interest. It makes you wish such a building size were more feasible in our cities.

CAMPBELL: This office tower for Tokyo plays cleverly with a plan of angled, interacting squares that meets the program in an appropriate yet inventive way, while providing an exterior of far greater interest than most office buildings. Careful resolution of formal relationships throughout, good scale, planning and not pedantic recall of constructivist architecture of the past.

Exterior, loft renovation.

CITATION

1157 Crocker Street

Owner
Markham Properties
Mechanical
Westland Heating and Air Conditioning Inc.
Electrical Engineer
Gwinn
Structural Architect
William Mckenna and M.A. Yandambi & Associates
Contractor
Highland Construction
Photographer
Stanley Klimek

MACHADO: I am very attracted to the strong imagery of this project, to the clarity and boldness of the parts and the way in which they are interconnected. I would have liked to see the building and I think that Stanley Klimek should receive an award for architectural photography.

CAMPBELL: A simple yet memorable renovation in which a very few large added gestures—the Paris volume of the entrance lobby, the yellow fire stair.
MACHADO: This is altogether an excellent building, a memorable one in fact: spatially rich and with an impressive materiality. The detailing—excessive and obsessive at times—could, in some instances, be seen as gratuitous, were it not because the architects intend it to "perform" for the user (its sheer presence becomes a palliative, its sensuality a sort of creative). CAMPBELL: One can hardly imagine a less promising program than an underground cancer treatment center, yet the architects made it something brilliant. There is the most intense commitment to rethinking every issue of detail, to really making the building in all its parts. Even the corridor is a fully realized space. Natural light is introduced with great ingenuity. At no point does the building patronize its occupants or their suffering by offering false comfort or cheeriness. It perhaps errs a little bit in the other direction, by recognizing and even dramatizing the latent horror of the world of glittering machines in which the cancer patients find themselves. The headhouse, compared to the quality of the underground rooms, is undistinguished.

MERIT AWARD

Morphosis Architects

COMPREHENSIVE CANCER CENTER

Located on the northeast corner of Cedars-Sinai Medical Center, the 52,000 sf cancer clinic is an outpatient facility combining diagnosis, treatment and counseling. The architects’ challenge was to organize a site impacted between three buildings, to establish continuity between the new and existing buildings, and to increase the visitor’s sense of orientation within a complex multi-departmental facility. To minimize patient movement and take advantage of the existing subterranean therapy department in the medical center, the patient floor was located on the lower level, with various departments and services situated between it and the street level entrance/admitting area. The architects attempted to differentiate departments with varying geometries designed to reinforce one another. By using of basic themes established in the semi-exterior lobby and chemotherapy atrium throughout the clinic, the architects attempted to create "an architecture that can...act as a foil to the patient’s current circumstance by removing him or her from self-occupation”.

MERIT AWARD

Eric Owen Moss

WAREHOUSE RENOVATION

This renovation is comprised of five adjoining warehouses built in varying architectural styles during the 1920s, 30s and 40s. To update the dilapidated building for commercial use, the architect created a causeway and lobby organization which would allow the owner to subdivide and lease to one or more tenants in a variety of ways. A steel canopy was stretched across the street elevation to unite the 60,000 sf of long span spaces and clerestory windows. An elliptical concrete block entry court was cut into the original buildings, exposing a piece of truss structure to the street. A pedestrian entry ramp runs through the court to a causeway organized around the existing column structure. The block and plaster perimeter wall in the middle lobby is related in plan form to the entry ellipse, and a third ellipse was built into an existing room with walls of concrete block.
MERIT AWARD

Frank O. Gehry & Associates

SHEET METAL CRAFTSMANSHIP EXHIBIT

In designing the Sheet Metal Craftsmanship Exhibit at the National Building Museum, the architect created large scale sculptural forms to offset huge columns and a 150’ ceiling in the Museum’s Great Hall. Two pavilions, designed to house a historical exhibit and a sheet metal workshop, are located one behind the other, and the space in between is also used for display. The front pavilion, covered in temecoated steel and muntz brass, is over 65 feet tall and incorporates sculpted “objects” into its design. The rear, wedge-shaped pavilion is covered in copper with galvanized steel panels on its smaller tower. Together, the pavilions enclose approximately 2000 sf. Plywood backing over light gauge steel framing and structural steel tubes welded to large base plates provide the basic shape and structure, and allowed the architect to construct the pavilions without cutting into the museum’s floor.

Exhibition, seen through columns of National Building Museum.

MERIT AWARD

Gensler and Associates/Architects

LAW OFFICES

The 106,000 sf downtown law offices of McKenna, Conner & Cuneo were specifically designed to create a non-institutional image using a simple, functional plan and an abundance of natural materials. Private suites for senior partners are located, in groups of three, at opposite corners of each floor behind curved and illuminated black reveal walls which suggest a two-dimensional arcade. Circulation and secretarial work stations are located closer to the core, while an internal zone contains paralegal offices, enclosed support areas, conference rooms and case rooms. A five-floor interconnecting stair creates vertical continuity, unifying the space. Wooden steps with a black steel and glass handrail provide strong visual contrast to the neutral materials of the surrounding space.
The winners of the 1988 Los Angeles Chapter Design Awards Program were announced on September 30. The judges for this year’s awards were Rodolfo Machado of Machado and Silvetti Association, Boston; Ronald Krueck of Krueck and Olson, Chicago; and Robert Campbell, Cambridge. The day-long jury process took place August 4. The total of 120 entries, down from about 140 registrations, fell a little short of last year’s numbers. In response to the difficulty last year’s jury had in separating interiors from architecture, there was no separate interiors jury for the 1988 awards. By far, the largest single group of entries was in the unbuilt and theoretical category, proving that the inclusion of unbuilt work greatly increases the richness of, and participation in, the design awards program.

Introduction

The jury was responsible for selecting the reviewing process and determining which projects were deserving of recognition. It was decided not to have any predetermined number of winners nor to necessarily select a winner from every category of submission. They wished simply to recognize outstanding work, regardless of the particular building type or number of projects they found to merit an award in each category.

Each project was presented in slide form, and the project name, location and a brief summary of the program or use was read aloud. By the end of the morning, the jury had identified 31 projects to be reviewed in greater depth. During the afternoon, the jury discussed the projects in greater detail and reduced the number to 15. At this point it was decided that two levels of awards would be established; awards of merit for the most outstanding projects, and citations for those projects deserving of some sort of recognition. Finally, five projects were selected to receive awards of merit and five to receive citations. However, two of the citations were later dropped, one when it was discovered to be a competition entry and therefore ineligible under the rules, leaving a total of five awards of merit and three citations.

In general, the jury was in agreement as to which work was deserving of recognition, and seemed not to be swayed by an architect’s previous publication or recognition. After leaving Los Angeles, the jurors were asked to take another look at the projects they selected and provide written comments. Machado and Campbell did respond, while Krueck chose not to make any formal written comments. He felt that his selection of projects alone was sufficient to express his opinion of the projects and of architecture in Los Angeles in general.

Conclusions

If this year’s jury can be considered representative, the rest of the country continues to look to California for invention and creativity in design. Robert Campbell commented that the “school of Gehry” is alive and reminiscent of Richardson’s influence in Boston a century ago, but that he would like to have seen more “crazy” projects. Similarly, Machado described California as “the only place where a new regionalism has evolved”. However, they rejected many projects which they perceived to be using architectural cliches. Machado warned against “excessive self-consciousness”, “too high a dose of regional mannerism” and “a lack of freshness”.

While the jury chose to recognize work by perennial winners Gehry and Morphosis, they also honored well-executed work by larger, established offices and by architects winning for the first time. The jurors were intrigued more by the interior execution than the exterior architecture of some of the awarded projects, notably the work by Morphosis and Eric Owen Moss. Unlike previous years, there was only one award-winning residential project. Along with the recognition of two commercial remodeling projects and some larger commercial and institutional projects, this may represent a broadening of Los Angeles architectural experimentation beyond the single family residence. Unfortunately, there were few large commercial projects submitted. Campbell commented that he had an interest in seeing more “outstanding big buildings”.

The critics were disappointed by the small number of planning submissions and by the generally low quality of presentation and invention in this category. They wished to make a statement of the importance of good planning in Southern California in general, and used the project by Johnson, Fain, Pereira as a vehicle to make their point.

After serving on other juries during the year, the critics found Los Angeles entries refreshing, and responded favorably to the quality of projects submitted. It is the aim of the design committee to spread this enthusiasm for architecture in Los Angeles to the general public. To this end, it is necessary to increase participation in the design awards program by continuing to invite distinguished critics and professionals to serve as jurors, and to expand to the public reception and exhibition process begun this year.

Larry Schlossberg
Mr. Schlossberg, an architect at Gruen Associates, was a member of the 1988 Design Awards Committee.

L.A.Architect

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Effective immediately, a $15 minimum has been established for telephone document orders. Escalating collection costs require this step. In addition, no telephone orders will be accepted from members or non-members who have outstanding accounts (over 45 days).

The Chapter office is in the process of sending final notices to members with outstanding accounts. Failure to pay within thirty days will result in an interruption of member services.

Members may wish to evaluate their document needs and order in bulk prior to December 31, 1988. As of January 1, 1989, document prices will be adjusted to reflect increased purchase and handling costs.

Food And Architecture

The Association for Women In Architecture and the Women's Culinary Alliance will combine talents for an unusual event November 13, 1988 from 4-8 pm at the Gold and Emerald Rooms of the Los Angeles Biltmore Hotel. This formal holiday party features an afternoon and evening of music, wine and food tasting featuring many fine Los Angeles restaurants and caterers and California vineyards. A variety of holiday fare, imaginative design objects and kitchen-related gift items will also be available for sale.

The evening will culminate with a live auction of unusual gingerbread structures which combine the talent of architects and chefs in their design and construction. Architects include: Cesar Pelli, Rebecca Binder, Suzanna Torre, Bernard Zimmerman, Robert Ginsbery, Michele Saer, and Lazarns Papademetropoulos. Chefs include: Dana Farkas (Eleka Gilmore’s Tumbleweed Restaurants), Leslie Mackie (Langan’s Brasserie pastry chef), Albert Cruz (Biltmore pastry chef), Rochelle Aupin (Angelo), and Kathleen Venesia (Masons). Gingerbread structures will be on display at the Pacific Design Center the week prior to the event.

Tickets are available at $100 per person. For tickets and further information, call T. Maureen Kappe (213) 879-1474.

Positions Available/Resume File

Requests for positions available are increasing steadily. Please notify the Chapter office of any positions available for architectural, related professionals, and support staff.

The resume file continues to grow. If you are seeking a qualified candidate, please visit the Chapter office to review resumes. There is no charge for these services. Please take advantage of this valuable member service.

Referral File and Membership Information

Plans are underway to update membership information and the referral file. You will receive a form and return postcard in an upcoming monthly mailing. It is imperative that all members return their forms and postcard immediately. This information will be used for the 1989 member directory and to update the referral file. The Chapter office receives several requests each week for referrals, and we need current information to respond.

CCAA Annual Meeting

The California Council, The American Institute of Architects will hold its annual meeting on November 4-5, 1988, at the Four Seasons Biltmore Hotel in Santa Barbara. The meeting will open with the call to order of the CCAA Board of Directors at 1 pm on Friday, November 4, for the elections session and general business meeting. The meeting will close on Saturday, November 5, at noon. The installation and awards dinner will be held Friday with the CCAA Board of Directors breakfast on Saturday.

For further information call Donna Perry, at CCAA, (916) 448-9082.

New Members


Advancement


AIA Transfer In

Lee Brennan, AIA, Bobrow/Thomas Architects, Susan K. Kandelin, AIA, Michael C. Mann, AIA, SOM.

AIA Transfer Out

Kerry Gold, AIA, Kerry Gold Design Group.

Resignations

Fred Hoffman, AIA, HNTB, Robert W. Dinsmore, AIA, Dinsmore Architects.

Death Notices

The Los Angeles Chapter regrets to announce the death of William Woldell, FAIA-E.
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Boston Globe, Michael Rotondi, AIA, of Morphosis, and Thomas R. Vreeland, Jr., FAIA, of Albert C. Martin & Associates will also participate.

Sunday morning's wrap-up panel discussion will be moderated by conference coordinator Bartosz Phelps, AIA. Panelists will include Michael Dennis, AIA, the Design Committee coordinator, Robert Harris, FAIA, dean of the School of Architecture at USC, and Richard Weinstein, dean of the UCLA Graduate School of Architecture and Urban Planning.

On Saturday and Sunday, registrants will be able to assess the private and public realms of Los Angeles first hand with tours of the city and its environs. Sites toured on Saturday will include the Eames House, the Schindler House, Frank Lloyd Wright's Ennis-Brown House and Neutra's Lovell Health House. Sunday tours include Bruce Goff's Japanese Pavilion at the Los Angeles County Museum of Art and Arata Isozaki's Museum of Contemporary Art.

Conference registration is $350 with a one-day single event registration available. Further information: Joanna Bache, AIA Professional Services, (202) 626-7361.

National Design Committee Meeting

What is the "right" model for the development of Los Angeles? Should it value the same design principles as American eastern and midwestern cities that evolved in the 18th and 19th centuries? Or, should there be a new set of standards established? What is the proper role for architects approaching the year 2000?

These and other questions will be discussed by architectural historians, design critics and architects during the three-day meeting of the AIA Design Committee from November 3 to 6.

Keynote speaker Vincent Scully, author and Yale University's Sterling Professor of the History of Art will speak Friday evening at the Los Angeles County Museum of Art Bing Auditorium on "Context, Not Style: The Revival of the Classical and Vernacular Traditions, 1966-1988."

On Saturday morning at UCLA Moore Hall, architectural historian Thomas S. Hines will discuss "Los Angeles: The Issue of Tradition in a 20th Century City."

Dr. William Wesfiall, chairman of Architectural History at the University of Virginia School of Architecture, will address "The Last Years of the American City."

After Saturday morning's presentations, Hines and Wesfiall will join Scully on a panel discussion moderated by Robert Campbell, AIA, architecture critic for the

December 6 Program Focuses on Roof Stress

The third and final in a series of LA/AIA fall seminars will take place on Tuesday, December 6, from 5-8 pm in the second Floor Conference Center, Pacific Design Center. The topic of the seminar, sponsored by the LA/AIA Building Performance and Regulations Committee, is Roof Stress. The speaker will be Ray Corbin, Director of BURSI, Better Understanding of Roofing Institute, a national education program for architects, engineers and building owners.

The seminar will examine roof stress from above and below the membrane and those forces that have led to premature membrane failure. Corbin will emphasize the "systems" approach to selecting the proper membrane; and he will discuss the pros and cons of the three membrane types that make up 70 to 80 percent of industrial and commercial buildings: built-up roofing, singly ply and modified bitumen.

Corbin has worked for Manville Specialty Products for 23 years serving in the roofing systems division as Market Manager of Modified Bitumens, Manager of Engineering and Technical Services, research technician, and quality control supervisor. He holds four US patents in roofing design and application and has a broad range of experiences in industrial/commercial and residential roofing as well as vinyl siding.

Active in roofing industry associations, Corbin is past Chairman of the code committee for the Asphalt Roofing Manufacturers Association, is a faculty member of the Roofing Industry Educational Institute, a member of the American Society of Testing Materials, Roof Consultants Institute and Construction Specifications Institute. He is also a member of three model building code organizations: Building Officials of Code Administration, Southern Building Code Congress and the International Conference of Building Officials. He has published numerous articles and given many public presentations on industrial/commercial and residential roofing practices.

The program will begin at 5 pm and conclude by 8. Registrations fees are $17 for Members in advance, or $22 at the door; $22 for non-Members in advance or $27 at the door. For further information call (213) 659-2282.

Errata

Due to an error on the original submission forms, the architects for the Comprehensive Cancer Center at Cedars Sinai are misstated in LA Architect. The correct winners are Morphosis Architects/Gruen Associates. Reports of Arthur L. Pereira's death in the October issue of LA Architect were greatly exaggerated. We apologize to Mr. Pereira, who is alive and well.

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