**Wednesday 1**

**Student Works: Furniture Series** Exhibit continues through May 7 at a UCI Anderson Hall Gallery 1220. (213) 825-3791.

**City of Quarts** SCI-Arc Professional Development program, featuring instructor Mike Davis, continues for five consecutive Wednesdays. 7 pm. $10. Call (213) 829-5062.

**Cabri110 Chapter Design Awards** Exhibit continues through May 7. Call State Long Beach. (213) 485-5318.

**Wednesday 2**

**Viehmeister Chamber Music** Chamber music in Historic Sites program at University Theatre, 8 pm. $25. Call (213) 746-0499.

**Window of Opportunity** S.M.P.S. Conference, Square, Phoenix. (213) 578-1102.

**Planning for Air Quality in the Bay Area** Lecture by Elizabeth Deakla, UCLA. 7:30 pm. (213) 825-8857.

**Wednesday 3**

**A Different War: Vietnam in Art** Through May 19 at the Art Galleries, UCLA. Call?

**Anatomy** Exhibit continues through June 30 at MOCA. Call.

**Margich Making** Planning and Landscape Use Exhibit continues through June 9 at Laguna Art Museum. Call.

**Thursday 9**

**Weak Uranium** Poor Etymology at UCLA, Moor Hall. 10:30 am. (213) 825-3791.

**Urban Design Committee** Los Angeles Art Museum lecture, Thurs. 7:30 pm. Call (213) 494-9711.

**Thursday 10**

**SCAIA Board of Directors** Call (213) 380-4959.

**Friday 1**

**LA Conservancy** Lecture by Elizabeth Deakla, UCLA, Pritzker 1102. 7:30 pm. Call (213) 829-3482.

**Friday 2**

**Professional Practice Committee** Management, Hiring, and Firing. Call (213) 380-4959.

**Friday 3**

**A Different War: Vietnam in Art** Through May 19 at the Art Galleries, UCLA. Call.

**Anatomy** Exhibit continues through June 30 at MOCA. Call.

**Margich Making** Planning and Landscape Use Exhibit continues through June 9 at Laguna Art Museum. Call.

**Sunday 9**

**Friday 4**

**LA Lecture** Call (213) 380-4959.

**Saturday 1**

**LA Ilicensing Seminar** Call (213) 380-4959.

**Saturday 2**

**LA Licensing Seminar** Building Design Exam, USC. Call (213) 380-4959.

**Saturday 3**

**Marketing/Management Skills** Minority Women workshop, Gender Relations Center, 1 pm. Call (213) 380-4959.

**Saturday 4**

**Abstracting from Architectures** Exhibit by John Bohan, University of Functional Art. Call (213) 450-2827.

**Saturday 5**

**Conversation with Bart Jenkins** Monroe Film Center, 1 pm. Call (918) 485-5087.

**Saturday 6**

**Los Angeles Building** MOCA, last Remaining Seats V

**Saturday 7**

**LA Conversations** Call (213) 380-4959.

**Saturday 8**

**AIA/LA Board Meeting** Call (213) 380-4959.

**Saturday 9**

**Tall Buildings Conference** Los Angeles Hilton. (213) 686-5014.

**Saturday 10**

**Southern California Architecture** Lecture by Aaron Ricks, 7:30 pm. Call (213) 494-9711.

**Saturday 11**

**LA Lecture** Call (213) 380-4959.

**Saturday 12**

**LA Lecture** Call (213) 380-4959.

**Saturday 13**

**AIA/LA Board Meeting** Call (213) 380-4959.

**Saturday 14**

**LA Conservation** Tour of historic theaters and vintage films. Call (213) 829-3482.

**Saturday 15**

**LA Lecture** Call (213) 380-4959.

**Saturday 16**

**LA Lecture** Call (213) 380-4959.

**Saturday 17**

**LA Conservancy** Call (213) 380-4959.

**Saturday 18**

**LA Lecture** Call (213) 380-4959.

**Saturday 19**

**LA Lecture** Call (213) 380-4959.

**Saturday 20**

**LA Lecture** Call (213) 380-4959.

**Saturday 21**

**LA Lecture** Call (213) 380-4959.

**Saturday 22**

**LA Lecture** Call (213) 380-4959.

**Saturday 23**

**LA Lecture** Call (213) 380-4959.

**Saturday 24**

**LA Lecture** Call (213) 380-4959.

**Saturday 25**

**LA Lecture** Call (213) 380-4959.

**Saturday 26**

**LA Lecture** Call (213) 380-4959.

**Saturday 27**

**LA Lecture** Call (213) 380-4959.

**Sunday 1**

**LA Lecture** Call (213) 380-4959.

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**Sunday 8**

**LA Lecture** Call (213) 380-4959.

**Sunday 9**

**LA Lecture** Call (213) 380-4959.

**Monday 13**

**Landscape Architecture** SCI-Arc program with Pamela Burton and Katherine Spitz. 9:30-9:30 pm, continues Wednesday, 6:30-9:30 pm, and Saturday, 9-5 pm. $105. Call (213) 787-6642.

**Design Awards Committee** Call (213) 380-4959.

**Monday 20**

**Historic Preservation Committee** 6:30 pm. Call (213) 380-4959.

**Monday 27**

**Memorial Day** Chapter office closed.

**Monday Chamber 1991 Design Awards** Exhibit continues through June 14 at El Camino College Library. Call (213) 715-5319.

**Design Awards Committee** 6 pm. Call (213) 380-4959.

**June 3**

**Sheltering the Muse: A History of Museums 1700-1996** SCI-Arc Professional Development program, with instructor Kenneth Bernet, continues for four consecutive Mondays, 7-9 pm. $225. Call (213) 829-3482.

**June 6**

**For more information on AIA/LA committees, activities, contact: Architecture: AIA Architecture Committee, 825-3946; Committee Board of Directors, 829-3482; Student Chapter, 823-0619; Women in Architecture, 829-3482.

**June 10**

**Forecast Lighting Tour** Sponsored by Designers Lighting Forum. Call (213) 472-8474.

**June 11**

**NEOCON 23** Chicago Merchandise Mart. Call (312) 527-7782.

**June 12**

**Association Board Meeting** 6 pm. Call (213) 380-4959.

**June 13**

**Publication/Marketing Development** FREE: Finer Print, 5:30-7 pm. Call (213) 823-4725.

**June 14**

**Association Board Meeting** 6 pm. Call (213) 380-4959.

**June 15**

**Census Committee** 5 pm. Call (213) 380-4959.

**June 16**

**Los Angeles Building** MOCA, last Remaining Seats V

**June 17**

**Los Angeles Building** MOCA, last Remaining Seats V

**June 18**

**Los Angeles Building** MOCA, last Remaining Seats V

**June 19**

**Los Angeles Building** MOCA, last Remaining Seats V

**June 20**

**Memorial Day** Chapter office closed.

**June Chamber 1991 Design Awards** Exhibit continues through June 14 at El Camino College Library. Call (213) 715-5319.

**Design Awards Committee** 6 pm. Call (213) 380-4959.

**June 23**

**Territorial Heritage** Architectural Photography Exhibit runs through July 15. Call (213) 450-2827.

**June 24**

**LA Lecture** Call (213) 380-4959.

**June 25**

**Los Angeles Building** MOCA, last Remaining Seats V

**June 26**

**Los Angeles Building** MOCA, last Remaining Seats V

**June 27**

**Los Angeles Building** MOCA, last Remaining Seats V

**June 28**

**Los Angeles Building** MOCA, last Remaining Seats V

**June 29**

**Los Angeles Building** MOCA, last Remaining Seats V

**June 30**

**Los Angeles Building** MOCA, last Remaining Seats V
dismissing the new. Docts must be run to
diffusers, without conflicting with elabo­
rate details and restored ceilings. Mul­
tiple speakers required for dimensional
sound systems have to be placed outside
the walls of the original design. Exits must
be brought up to present standards without
destroying what is left of the original build­
ning fabric.

While only 20% of the original building
decoration remained, 80% had been re­
moved or destroyed in previous remodeling.
Using the original photos, drawings and
documents from the building department
archives, research and books of the era,
and information supplied by team experts,
the design was completed.
The architect's role in historic preserva­
tion goes beyond technical expertise and
knowledge of building. If the restoration
has a "spirit," the architect becomes the
project conscience. When the project is
commercial, budgets present the developer
with a "bottom line." The architect must
make hard decisions, especially when this
sentiment of type evokes is in conflict
with the client's reality. It is in
controlling costs that the designers must
show their skill.

Even in these days of uncompromising
building regulations, falling economic out­
look and limited budgets, the architect can
fulfill his role as designer, manager and
master builder. But it is impossible to suc­
cessfully complete restoration projects
without clients willing to work in public view,
willing to risk added investment re­
quired, having the vision to see the possi­
bilities, and the commitment to help pre­
serve our past.

The project has already been approved
by the Office of the State Architect and the
US Department of Interior as having met
their criteria for full restoration and preser­
vation of an historic structure. As few proj­
ects are approved on their first submission,
this is no mean feat. As a result, this
summer, Pacific Theaters will open a luxurious
movie house restored to its original glory.

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District which contains the majority of com-
merial properties in the Redevelopment
Area.

The recently completed HBO plan recog-
nizes Hollywood Boulevard's central role in
the town's storied past and proposes an
enhanced responsibility for the future as
Hollywood evolves into a multi-faceted
urban center, unique to the region. Five
million annual visitors join 37,000 residents
to simultaneously discover myth and com-

May 5, 1991, along Ivar Avenue across
from the public library. Hopefully, it will
be the precursor of the year-round Market-
place, proposed by the HBO Plan.

Short-term parking improvements in-
clude acquisition of a public parking lot
south of the boulevard and construction of
a public parking structure to the north along
Hudson Street and Cherokee Avenue, re-
spectively.

With the completion of the 145,000
square foot Hollywood Galaxy and the
newly refurbished El Capitan/Paramount
Theater, Hollywood has evolved into a
major cinema center. Implementation of a
signage program and a uniformly, street
cleaning brigade is imminent in conjunction
with the inauguration of a Cinema District,
centered on Hollywood and Highland.

Pursuit of ongoing, long-range redevel-
opment goals is embodied in several large-
scale projects such as the Promenade, lo-
cated at the northwest corner of Hollywood
and Highland. This one million square foot,
mixed-use office, retail and entertainment
complex, proposed to wrap around the
Mann's Chinese Theater, will include res-
taurants and night clubs, as well as the Hol-
lywood Entertainment Museum and Ameri-

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Planning Hollywood’s Future

The Hollywood Community Advisory Council (HCAC) was formed by 13th District Councilman Michael Woo in the spring of 1989 to represent the Hollywood community and advise the Community Redevelopment Agency (CRA) and Councilman Woo on policies, programs and projects related to the Hollywood Redevelopment Project. The committee is representative of a broad cross section of professional, business, and community interests.

HCAC is divided into four committees: Economic Development and Transportation (EDT); Housing and Social Needs (HSN); Planning and Design Review (PDR); and an Executive Committee that includes representatives of the other committees. Projects, policies and annual work programs are reviewed at the committee level according to area of responsibility. Comments are conveyed to the Executive Committee for recommendations to the CRA’s Board of Commissioners.

In addition to ongoing project review responsibility, the HCAC’s next major undertaking is the preparation of a Hollywood Project Area (HPA) Urban Design Plan.

Economic Development and Transportation Committee

The Economic Development and Transportation Committee of the HCAC had a large charge when it was formed close to two years ago: the creation of a transportation plan for the redevelopment area.

The Hollywood Transportation Plan’s major components include roadway improvements, neighborhood protection from traffic intrusion, and transportation demand management. A major consideration of the plan has how to reduce the adverse impact of Motortail construction throughout the area, but specifically on Hollywood Boulevard businesses.

Lack of parking has always been a problem in Hollywood, especially related to historic buildings. The Transportation Plan suggests solutions to increase short- and long-term parking throughout the redevelopment area. Financing mechanisms address public and private sources. Under the proposed Transportation Plan, builders of new projects in Hollywood must pay for most of the roadway improvements proposed by the Plan. Payment will be keyed to their development’s impact upon Hollywood’s transportation system. Because of Hollywood’s regional transportation role (two-thirds of Hollywood’s through traffic carry more motorists bound for destinations outside of Hollywood than inside), the plan calls for more than 20% of implementation funds to come from sources outside of Hollywood.

Economic development was the committee’s second key charge, and probably the most important. An economic development study was recently initiated to analyze the needs of the business community and the entertainment industry to help guide redevelopment efforts in Hollywood. The EDT Committee identified the following goals for achieving an economically viable community: 1) the generation of new business activity and jobs; 2) creating a stable community; 3) the retention and expansion of the tax base through expanded tourist, regional and community-oriented entertainment and retail opportunities and new private investment; and 4) the attraction and retention of entertainment industry related business.

An outgrowth of the EDT Committee’s call for ongoing neighborhood improvement and stabilization activities, is the Neighborhood Improvement Community Effort (NICE), a tree planting program being implemented by the CRA, the Hollywood Sentinel, a local neighborhood watch group, and the Tree People.

Another program recently initiated is the Hollywood Windows Project, in connection with the Hollywood Entertainment Museum. The plan to convert shop windows along Hollywood Boulevard into entertaining and attractive “story boards” will energize pedestrian traffic. The implementation of these storefronts is a small step, but a visible one to bring businesses back to the boulevard.

Housing and Social Needs Committee

The HCAC’s Housing and Social Needs Committee has focused its initial attention on the development of two policy documents: a Hollywood Housing Strategy and a Social Needs Plan.

The Hollywood Redevelopment Plan mandates a set percentage of all tax investment funds allocated within the Project area to be spent on creating affordable housing (20%) and meeting the social service needs (10%) of the area’s low and moderate income residents.

To implement the innovative social service provisions of the Redevelopment Plan, the EDT Committee helped draft a policy based on a needs assessment which surveyed service gaps in five categories most often identified by area residents and service providers: homelessness; medical care; mental health; job training, development and placement; day care and after-school youth programs.

CRA’s support of non-profit social service providers will proceed within the framework of this plan. Pursuant to the draft policy, financial assistance has been given to the Los Angeles Free Clinic, providers of free medical services, and the Selby Hotel, a care facility for the mentally disabled. The Department of Transportation sponsoring DASH/Hollywood, a senior’s shuttle service jointly requested by the HSN and EDT committees.

The Hollywood Housing Strategy, a five-year plan which targets rehabilitation and development of a broad range of affordable housing types, sets as its ultimate goal creation of 3,800 new dwelling units. An additional 3,000 affordable units may be created through awards of density bonuses for new commercial construction. By date, 357 units have been completed with another 119 units in the pipeline. One example is the Dunning Apartments, a project under development by the non-profit Hollywood Community Housing Corporation, that incorporates the rehabilitation of an historic house and construction of new family units.

On the drawing board are the Arting Apartments, 75 units designed for very low income seniors and Hollywood West, a mixed-use project consisting of retail, public parking and 190 units of senior housing. The EDT Committee works closely with CRA staff in developing annual work programs, to implement the five-year housing strategy.

Planning and Design Review Committee

At its formation, the PDR was charged by Councilman Woo with the dual responsibility of drafting planning and design guidelines for the Hollywood Project Area and evaluating development projects. The Committee reviews all projects which require CRA discretionary action, or projects which are not in conformance with the Redevelopment Plan or the California Environmental Quality Act (CEQA).

To ensure timely and consistent design review, the Committee adheres to a phased Review Process which stipulates developer presentation requirements for schematic and final design presentations.

Hollywood Boulevard District Urban Design Plan

Because of its commercial and cultural significance to greater Hollywood, the committee focused immediately on the preparation of a design review and development framework for the Hollywood Boulevard.

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Hollywood Boulevard District Urban Design Plan

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architects to maximize the number of units that can be built on a lot without consideration to the context of the block or the appearance to the street. My main effort in this direction is to show that it's possible for multi-family developments to be attractive, and that subsidized housing can be more attractive than many of these market-rate units.

Specifically, I'm supporting the Franklin-La Brea project which includes 40 units of very low and low-income housing as the outcome of a design competition jointly sponsored by MOCA and the CRA. There has been a lot of community opposition, not so much to the idea of development, but to the presence of low-income people in the neighborhood. I'm supporting this project anyway, and I'm confident that the project, which has a wonderful design by Adele Santos, will be considered a landmark and an enhancement to the community.

In the CRA project area, how are you balancing the need to promote quality urban design with architects' concerns that design review is oppressive and stifles freedom of expression?

This is a classic dilemma of wanting to encourage creativity in design without wanting to be unnecessarily bureaucratic. I have encouraged the design review committee to take a strong stand but to not be inconsistent in making recommendations on the Hollywood Boulevard Urban Design Plan. I will not be supporting all of their recommendations, but I think overall the committee has done an outstanding job in lifting the quality of urban design without being oppressive or stifling creativity. We are aiming at a clear set of standards relating to height, sidewalk width, and pedestrian-oriented facilities, all of which would guide architects and designers as they develop projects along Hollywood Boulevard.

Finally, what is your overall urban design vision for Hollywood? What kind of place would you like to see Hollywood become?

I want to avoid the blandness and sterility of many of the other urban centers in Los Angeles. I don't want to duplicate Century City or certain parts of downtown. I think we need to capitalize on the ethnic diversity of Hollywood, the presence of architecturally significant buildings, and the pedestrian orientation of the sidewalks. We also need to take advantage of Hollywood's street grid pattern, the fact that Hollywood does not have the problem of single-family homes adjacent to commercial areas, as is the case along Melrose Avenue. The process has taken longer than I would like—I've learned that an area like Hollywood where the deterioration has taken decades to accumulate cannot be changed overnight—but I do think we're showing real progress. In May, Hollywood's authentic farmers market will open and remain open every Sunday. In June, we will have the grand opening of the El Capitan theater, newly renovated and operated by Disney and Pacific Theaters. Later in the fall we will have the opening of the Hollywood Galaxy project on Hollywood Boulevard, as well as other short-term improvements on Hollywood Boulevard.

We are also working to create a cinema district, a pedestrian area around Mann's Chinese Theater where we will have special billboards, lighting and movie ticket kiosks, where tourists and local residents can get the feeling of being in a movie-oriented commercial district.

I'd like to see Hollywood become a vibrant, dynamic urban community that is lively 18 to 20 hours a day with daytime work environments and nighttime entertainment environments—a mixture that would be unique to Los Angeles.

Kenneth Bernstein Mr. Bernstein is the editor of The Planning Report, published monthly by Axel & Associates.
Michael Woo on Hollywood

In the following interview, Kenneth Bernstein talks with Councilman Michael Woo about the future of development in Hollywood. An earlier version of this article appeared in The Planning Report, published by Abel & Associates.

How would you assess the Community Redevelopment Agency’s management of the Hollywood project to date?

In the early years of the Hollywood project, I was one of the people criticizing the CRA’s conduct, especially with regard to its community relations effort—I didn’t think the CRA did a good job and listening and responding to people in the community. More recently, the CRA has shown a significant improvement. It has worked closely with the neighborhood groups, especially with many of the neighborhood watch organizations. So I think we’ve seen a real turnaround.

Recently there has been controversy over the provision of CRA funds to Melvin Simon Associates’ Hollywood Promenade project. Could you describe the agreement reached on the Simon project and assess the prospects for its approval?

The down side would be if there is a protracted downturn in the economy, but in the long term, Metrorail will have a great positive effect on Hollywood, what you are doing to minimize the disruption from rail construction in Hollywood? Have you learned any lessons from the disruptions caused downtown?

In the long term, Metrorail will have a great positive effect on Hollywood redevelopment. Smart developers know that it can add a lot to a project’s value.

In the short term, we’re having some problems in getting the Rail Construction Corporation to learn the lessons which seem obvious from Metrorail construction downtown. I have gone to the wall to write into the contracts for the Hollywood segment some protection for merchants and pedestrians in the construction area.

Will this agreement serve as a model for future projects in Hollywood, or is this a one-time arrangement made necessary by the result of a lawsuit which the CRA won.

I agreed with about 95% of the recommendations and also supported the overall recommendations of the Hollywood Community Advisory Council.

I especially appreciated the attention given to pedestrian needs and amenities, and height limits to support the creation of an urban village. I hope the CRA will in the coming years be able to support small-scale improvements such as street furniture, street lighting and signage that were identified in the plan.

What about the east end of Hollywood, the part that is not in the CRA’s project area? What do the improvements at Barnsdall Park contribute to the revitalization of that area?

Barnsdall Park benefits from its proximity to Hollywood as well as the Los Feliz, Wilshire and Silverlake districts. We need to find a plan to maximize the city’s investment on that hill. Barnsdall Park is a hidden gem that many residents know very little about. What I’m trying to do is encourage the programs in Barnsdall Park to reach out more to the surrounding community—both to new immigrants and to young families in the area with children.

With the improvements from Hollywood redevelopment coming into place just as Metrorail construction is set to begin in Hollywood, what are you doing to minimize the disruption from rail construction in Hollywood? Have you learned any lessons from the disruptions caused downtown?

Despite Hollywood’s legacy of outstanding multi-family housing, there has been much criticism of the stucco boxes that have popped up throughout Hollywood in recent years. What can be done to restore quality to Hollywood’s multi-family architecture?

A lot of the new buildings are truly ugly— they represent the efforts of developers and contractors and journeymen who are the direct contractors and journeymen who are the direct support of manufacturing. It is wholly supported by the union plastering trade. Our experts can show you how to specify the more creative products of the plastering trades . . .

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In late June of 1991, the El Capitan Theatre will re-open after three years of design, construction, arbitration, negotiations, and frustration.

In the spring of 1988, Fields & Devereaux Architects, AIA, began research into the archives of the Los Angeles Building Department to search for documents, working drawings, and permits for the theater. Built in 1926 and designed by Morgan, Walls & Clements Architects with G. Albert Lansburgh as theater consultant, the theater is part of a Churrigueresque style, six story office building located on Hollywood Boulevard.

Originally designed as a legitimate playhouse, the El Capitan was converted to a movie theater and renamed the Paramount in the 1940s. William Penrith designed the conversion, and changed the architecture to Streamline Moderne. The colored cast stone walls and floors in the outer lobby were removed or covered, the proscenium arch was demolished, opera boxes and organ lofts were removed, and a general conversion to motion picture use took place without much regard for the original design.

Pacific Theatres and Buena Vista Pictures Distribution, Inc., part of the Walt Disney studios, are now restoring the theater to become their showcase house. Unlike the black boxes in multiplex theaters, the El Capitan will emphasize the “event” of a movie. The theater will be more than a room to view a movie; it will be the setting for the long lost experience of the film myth.

In the 1920s and 1930s, many theaters in Los Angeles presented film and stage shows in elaborate, playful and unique architectural styles. The theater design itself drew audiences. But as neighborhoods changed and theaters moved to the suburbs, owners were left with decaying structures that usually operated in the red. Once such a theater, the El Capitan is now scheduled for a new life.

However, the restoration process is not an easy road to travel. Although it might seem that the idea to restore a theater long neglected and seriously decayed would be looked upon by all concerned as positive, there are a wealth of obstacles to overcome, and little to facilitate the process.

This project began with F&D and a team composed of individuals with a broad range of skills and unique talents. Team members included theater consultant, Joe Musil, a specialist in the design and history of movie theaters; Martin Weil, AIA, a specialist in historic preservations; and Ron Reed, conservator, responsible for the technical implementation of the conservation and restoration process.

F&D organized a series of meetings with community groups, public interest representatives and city agencies early in the design process to present ideas and win support. The first series of meetings was a success. The theater was presented as a single screen house fully restored. Months later and well into the production of construction documents, the alternative of creating two theaters instead of one arose. Studies were prepared and a decision was made to present this new concept to both government groups and the public.

Public interest leaders' reception to the new idea was far from positive, not because of the twin theaters, but because the new plan meant changing the design to an art deco theme, rather than restoring the theater to its original design. The new plan would have preserved what was left of the original design by inserting a new interior shell as was done in the 1940s. Seeing prolonged negotiations as necessary to win support, Buena Vista and Pacific Theatres acted in accordance with community concern, and returned to the original single screen restoration project.

In a conventional rehabilitation project, the story would end here, but not with a program of this historic significance. F&D went back to the citizens concerned to assure them of the decision to return to the original concept, but this time the task was more difficult. The second exposure brought a broad range of new demands and requests from the community. One suggestion made at an open meeting was to "have the developers build a museum for Hollywood... before they are allowed to restore the El Capitan."

At this time the project was almost abandoned. The CRA, Department of Cultural Affairs, and the LA Cultural Heritage Commission would only approve the project when the citizen groups were comfortable. Months of meetings and negotiations took place. The LA Times covered the progress in a series of articles. Finally, in mid-year of 1990, the concept was accepted, with specific assurances to the community.

Meanwhile, the building, which had previously been on the Local Historic Registry, had been placed upon the National Historic Registry, adding new criteria.

The building was designed to conform to 1924 codes. Mechanical and electrical systems were outdated. Accessibility requirements, unheard of then, are difficult to achieve in a 75-year-old building. Although state law does allow for variances in historic buildings, these variances are subject to interpretation. Public safety must be maintained by the designer, but is often in conflict with the original design. The architect must achieve a fully functioning structure, heated, cooled, and fit as it originally was and as needed now for modern film. The design must also include new sound and electronic requirements unknown to the original architects.

Much of the success in restoring the old continued on 10

L.A. ARCHITECT 5
Chugging Down Churrigueresque Boulevard

I met a tourist from Boston who asked me what there was to see in Los Angeles besides Venice Beach and Universal Studios. She said she'd been to Hollywood and it looked like Cleveland. I said, "Come back in a few years, and you might see the best Churrigueresque Boulevard in America in Hollywood."

Hollywood Boulevard is still home to many wild Spanish Baroque ornamented structures, unfortunately covered by layers of modernization. The boulevard is now in the process of de-modernization, and once again the Hollywood myth is beginning to emerge. This El Dorado of California could still be resurrected with all the exuberance of the 1920s, when the film industry created the idea of a paradise of wealth and celebrity. To accomplish this will require a bold vision, not only architecturally but socially. The architectural effort is off to a good start with the restoration and preservation of the El Capitan Theater for Walt Disney Enterprises by a team headed by Fields and Devereaux Architects. Across Hollywood Boulevard from the Chinese Theater, one of Hollywood's main tourist attractions, the El Capitan is nearing completion. The theater's 1940s modernization has been removed, and its original Churrigueresque detailing revealed and recreated where necessary.

According to architect Eddie Fields, the Disney organization is relying on the qualities of this architecture to make attending the movies the memorable experience it was in the 1920s. Disney is banking on El Capitan—the charmingly ornate facade has been marred by their walls are cut away partially to reveal some things have been lost and many compromises have been made. The pros and cons argument can be seen in the process of de-modernization. The screen is covered in decoration. This large scale detail, however, does not overwhelm the space as is common in many contemporary movie palaces of the era, possibly because the El Capitan was constructed as a stage theater and not a movie house. The main house is a large, rectangular, red volume, articulated by the gold crown moldings, ceiling trims, and accent colors that are Renaissance Italian than Spanish, into which is thrust the balcony, creating a bright and dominant vertical volume. The house thus seems intimate, small for a stage theater, but large for a contemporary movie house, at 1100 seats. We can be thankful that El Capitan remains one house, and was not divided into two movie houses as originally proposed.

Preservation has not meant total restoration. Some things have been lost and many compromises have been made. The proscenium arch was lost—demolished when the modernization took place. The screen is now at the forward edge of the stage, leaving the fly loft an empty and unused space. The screen wall, however, does not intrude upon or diminish the grand volume of the theater. Below the balcony, a projection room for contemporary movie standards is inserted into seating. Flanking this inelegant but necessary adaptation, and across a file of handicap seating and the entry aisles, are two more insertions into the house seating. Their walls are cut away partially to reveal ceiling medallions—sorry remnants of the El Capitan's main house, at 1100 seats. We can be thankful that El Capitan remains one house, and was not divided into two movie houses as originally proposed.

Above the opera boxes flanking the stage are two huge gilt grills, their open weaving of curving plaster ribs culminating in a pattern of huge stone discs common to the Spanish Baroque, and the ceiling is covered in decoration. This large scale detail, however, does not overwhelm the space as is common in many contemporary movie palaces of the era, possibly because the El Capitan was constructed as a stage theater and not a movie house. The main house is a large, rectangular, red volume, articulated by the gold crown moldings, ceiling trims, and accent colors that are more Renaissance Italian than Spanish, into which is thrust the balcony, creating a bright and dominant vertical volume. The house thus seems intimate, small for a stage theater, but large for a contemporary movie house, at 1100 seats. We can be thankful that El Capitan remains one house, and was not divided into two movie houses as originally proposed.

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Amid a Crowd of Imitators, Can Hollywood Stage a Comeback?

It's the archetypal Hollywood tourist scene: visitors compare their hand prints with those of stars at the Chinese Theater. They gawk at a premiere at the El Capitan. They point to names etched on neon marquees, and recite the names enshrined in cement on the Hollywood Walk of Fame.

But nearly five years later, the $1 billion Hollywood redevelopment project is still largely an idea that has only exception, all major projects are dormant. And millions of dollars of tax increment remain tied up in court.

In January, commercial developments with filmstrip themes have been approved in Southern California and Florida in recent years, but the tourist trade has waned. Another option for Hollywood is siphoned away by MACA/Universal Studios Tours. Some skeptics say that the tourist trade was a catalyst in the cultural renaissance of the area, a great collection of buildings, and some of the world's greatest housing neighborhoods," says Los Angeles Cultural Affairs Commissioner Mary Ahern.

The competition-winning apartment complex at 4340 Franklin St in Los Angeles was designed by Adele Naude Santos, is also on hold. Two developers in succession have dropped the plans for the complex. The CRA has issued a request for proposals for a third. Meanwhile, an increase in the number of unsold units is likely to necessitate a redesign. The difficulty facing this project seems particularly frustrating, since housing is a priority of the plan, and the CRA has expressed interest in bringing in more housing. The project represents intriguing research into humane multi-family housing, especially in its multi-building massing and sensitive treatment of public and semi-public space.

The difficulty of moving projects forward in Hollywood has prompted skeptics to ask whether Hollywood has missed its moment—and its market.

Planning consultant Larry Kosmont is one of the doubters. "They lost the office market to the Burbank Media District and the tourist market to Universal Studios Tours." Kosmont adds, "You tend to wonder whether people would be a lot more comfortable in a more contained environment, such as in the City of LA, as opposed to the real grit of Hollywood."

The state of affairs worries architect Lloyd Wright: "It's a mistake to think that Hollywood needs nothing more than a new amusement park to turn it around," he says.

He adds, "Hollywood has a number of unique attributes...and a multi-ethnic constituency that makes it a genuine, dynamic urban district, as opposed to an entertainment park atmosphere."

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Woo is pointing out the critical difference between Universal City and Hollywood. "Universal is an attraction, not a city. It has no housing and no jobs from the MCA paycheck offer nothing of interest that does not cost money, and it closes at night. Hollywood, on the other hand, is a genuine urban environment. It partakes of the "disorder" that social critic Richard Sennett has identified as an urban characteristic. Hollywood is, however, people will return to Hollywood, as an antidote to oppressive orderliness. Despite what film starved Los Angeles life is more interesting than any amusement park.

Morris Newman

Mr. Newman is a monthly columnist for California Business Magazine and associate editor of California Planning and Development Report.

An earlier version of this story appeared in California Planning and Development Report.

L.A. ARCHITECT

Barnsdall Park Reaches Out

In 1919 oil heiress Alice Barnsdall purchased Olive Hill, a 36-acre tract on which she foresaw a cultural center. To carry out this plan, she hired Frank Lloyd Wright.

When Ms. Barnsdall's plans didn't come to fruition, she eventually deeded Hollywood. Rock, Hollywood Tess, and 1% acres of Olive Hill to the City of Los Angeles for a park and arts center, named after her family. The site is currently the Barnsdall Arts Park, designed by Frank Lloyd Wright between 1919 and 1920.

Barnsdall Park has been governed by a "unique" group of people — the Cultural Affairs Commission, the Barnsdall Park Residents Association, and the Los Angeles Cultural Arts Policy Group. The group includes officers from the support groups of the park, the Barnsdall Park Arts Center, and its coordinating agency, the Cultural Affairs Commission, and is working to coordinate the park's activities.

Over the years, the Barnsdall Park Overseers Board has been working to establish a master plan for the park. Chaired by Dr. Amruth Mathews, President of the Los Angeles County Cultural Heritage Commission, the board includes officials from the support groups of all the park facilities and representatives from the City of Los Angeles Planning and Development Department.

Kaiser-Permanente is currently working with the committee to create a master plan for the park that will allow park visitors to use their parking structures during evening and weekend hours. The link between the two facilities will be to define park space in the neighborhood.

Alvado V. Nodal

Mr. Nodal is General Manager of the City of Los Angeles Cultural Affairs Department.

programs taught by artists. The park's Gallery Theater is used for city-sponsored cultural events as well as community performance groups.

In the past several years, Barnsdall Arts Park and its programs have been rejuvenated. The first step was to coordinate the park's programs, activities, and marketing as a whole. The second step will be to develop a comprehensive, coordinated plan that integrates the park with the surrounding neighborhoods. Dr. Earl Burbank, chief of the Barnsdall Park Planning team, says, "We are working with the County Cultural Arts Department to coordinate the park's activities.

In the future, the Barnsdall Park Board has been working to establish a master plan for the park. Chaired by Dr. Amruth Mathews, President of the Los Angeles County Cultural Heritage Commission, the board includes officials from the support groups of all the park facilities and representatives from the City of Los Angeles Planning and Development Department.

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Case Study House #9, the John Entenza House in the Pacific Palisades, is threatened with demolition. The house is currently for sale, and preservationists fear it will be sold as a tear-down. The Los Angeles Conservancy recently nominated the Entenza House for designation as a Historic-Cultural Monument. However, designation provides only limited protection.

The house was designed by Charles Eames and Eero Saarinen for the publisher and editor of Arts & Architecture magazine, the sponsors of the Case Study House program. It was built in 1949 and is located in a compound of four other Modern and Case Study Houses. The loss of the John Entenza house would be tragic. Every effort must be made to find a preservation-minded buyer. The house is listed with Graham L. Richardson of Douglas Properties, 11538 Van Nuys Boulevard, (213) 820-6651, office, or (213) 472-6460, home.

Architecture for Health
At the March meeting, Cynthia Hunstiger, RN, a senior consultant for materials management with the Larch Basin Hospital Group, spoke to the committee on current trends in materials management for hospitals. Ms. Hunstiger noted that today's healthcare facilities are closely evaluating their present systems with respect to their cost of operation and efficiency. She also indicated that many facilities have looked at alternatives including just-in-time vendor delivery, stockless vendor delivery, demand delivery, routine movement, and non-routine movements.

Ms. Hunstiger discussed other aspects of materials management, including transport and supply using manual and automated cart movement. She also touched on the variety of systems which reflect directly to the functional user, such as nursing units, diagnostic and treatment units and the surgical suite. She noted that at many facilities the PAR stock system (which is the use of storage shelves within a specific area) is now replacing the existing exchange cart systems, because it requires less space to maintain.

The April meeting featured Lee Saylor, Inc., on cost estimating for Architects in Government and Public Relations to talk with the various state agencies. As a special note, the National Committee on Architecture for Health will be meeting in Anaheim, California on July 29, in association with the American Hospital Association.

Richard Cheoel, AIA
Chair, Architecture for Health
Albert Roden
Correspondent

Code Talk
New assignments at the City of Los Angeles Department of Building & Safety as of April 1, 1991: Warren V. O'Brien, remains Superintendent & General Manager; Tim Taylor, Executive Officer; Arthur Devine, Chief of Building Bureau; Richard Holguin, Assistant Chief of Building Bureau; Larry Hedder, Chief-Structural Plan Check Division; Larry Westphal, Chief-Grading Division; Victor A. Perea, Chief-Management Bureau; Phillip K. Kaminos, Assistant Chief-Community Safety; Gerald K. Takaki, Manager of Van Nuys District Office; K. Robert Ayers, remains Chief-Mechanical Bureau; Robert I. Piccotti, remains Chief-Resource Management Bureau.

New City of Los Angeles Department of Building & Safety Memorandum of General Distribution #02 establishes minimum standards and procedures for natural methane gas detection and control in areas designated to be potentially hazardous, such as the Third and Fair area. The MOD is intended to be used in conjunction with Chapter 15 of the LA City Building Code. Disabled Access: Valuation threshold effective April 1, 1991 is $71,000. Objects protruding from walls between 27 inches and 80 inches above the finish floor shall not extend more than four inches into walks, halls, corridors, passageways or aisles (including items such as wall sconces, telephones, etc.).

Fair Housing Act interpretation for multifamily dwellings with initial occupancy after March 13, 1991: HUD has included a definition for "ground floor" in the final guidelines. The Department has incorporated the definition of "ground floor" found in the Fair Housing regulations (24 CFR 100.201), and has expanded this definition to address specific concerns related to implementation of the guidelines: "ground floor" is defined as a floor of a building with a building entrance on an accessible route. A building may have one or more ground floors. Where the first floor containing dwelling units in a building is above grade, all units on that floor must be served by a building entrance on an accessible route. This floor will be considered to be a ground floor. Multi-family buildings shall be designed and constructed to have at least one building entrance on an accessible route, unless it is impractical or unusual site conditions. Check with HUD for the latest regulations.

Low level exit signs and illumination are no longer required in high rise office buildings (except in some areas*), according to Bob Piccotti, Chief Resource Management Bureau. If your building does not need low level exit signs, you can request administrative relief by submitting a request for approval through structural plan check.

Case Study House Threatened With Demolition

CASE STUDY HOUSE THREATENED WITH DEMOLITION

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From the President

We have set an ambitious agenda for 1991; one that will require the focused energies of members of our chapter, those in allied professions, schools, and the political arena.

The Board has rewritten the chapter bylaws to make them current with the revised Institute bylaws. The rules of the Board are currently under revision, and a long range plan is being developed.

This year we have created several new committees. The Sponsorship Committee will be chaired by Past President Raymond L. Cain, AIA and will be composed of members of the Board, former leaders in our chapter, and others.

The Disaster/Emergency Services Committee will be chaired by Carl F. Meyer, AIA. The vice chair will be former Director of the Los Angeles City Planning Department, Kenneth C. Topping, AICP, who was the pivotal individual in disaster relief planning for the City of Los Angeles.

Board member Seraphima Lamb, AIA, is chairing the new Small Practice Committee which hopes to interface closely with the newly-formed chapter of the Society of Architectural Administrators headed by Julie Robinson, and affiliated AIA/LA.

Of particular interest to me is the Los Angeles River Task Force, chaired by Arthur Golding, AIA. The task force is collecting data on the natural water systems of Southern California, adjacent land uses, and information on the renaissance of other rivers in the United States.

In February, I stopped in Washington to see my Congressman, Anthony Beilenson, to share with him a vision of the river as an open space resource. He invited me to join him on an upcoming visit to the river with Louis McAdams, Founder of Friends of the Los Angeles River, Dennis Schure, a canyon enthusiast who works for the Department of City Planning, and John Vowell, Aquatic Director of the Department of Parks and Recreation. Our excursion included a conversation with the head of the US Army Corps of Engineers for the South Basin Department of City Planning, and John Voell, Aquatic Director of the Department of Parks and Recreation. Our excursion included a conversation with the head of the US Army Corps of Engineers for the South Basin.

In closing, I would like to acknowledge the accomplishments of chapter members beginning with the many who received CCAIA design awards. Williams Adams, Rebecca Bender, and William Fain, Jr. earned awards and The Architecture students' Whitney-M. Voss award and the Gold Medal. We can all take pride that at every level members of our chapter continue to receive national and local recognition. We are only just begun.

Ronald A. Atkinson, FAIA
AIA LA President

National Convention

The caucus of chapter delegates to the AIA National Convention will take place on Tuesday, May 7, at 2 pm, in the chapter office. Please advise the chapter office if you are planning to attend the convention and would like to serve as a delegate. Your attendance at the caucus is strongly recommended to ensure you are fully informed about proposed bylaws amendments, resolutions, the election of officers and other matters which may be presented for a vote. Delegate credential cards will also be distributed. Call (213) 380-4595.

Upcoming Events

An AIA Focus on Education meeting, cosponsored by Cal Poly Pomona, will be held on May 28. Participants will include deans of the four local schools of architecture. Call (213) 380-4595.

The Women & Minority Resources Committee is planning a Professional Practice Day on Saturday, May 18, at Gensi and Associates offices. The program will feature interactive workshops on getting exposure for your work, resume and portfolio preparation; business and personal finance; and dealing with difficult situations in the workplace. Call (213) 286-6249.

The UCLA School of Architecture Alumni Association is planning an Alumni House Tour, on Sunday, June 2, from 12-4 pm. Call (213) 206-0550.

Southern California Edison and AIA/LA will co-sponsor a Daylighting Performanee & Design Seminar on May 24, at the Coca Cola Huntington Hotel in Pasadena. Call (213) 380-4595.

AIA/LA will sponsor a panel discussion on Urban Design and Architecture on June 18. Participants include Arthur Golding, AIA, John Katsikis, AIA, and Stefanos Polyzoides, AIA. Call (213) 380-4595.

In This Issue

In the May Issue, LA Architect's charter looks at Hollywood—what's being built, what isn't, and why. Merrie Neumann sends off an update on progress currently in Hollywood-Brentwood-La Jolla, AIA, in the coordinating editor, and Carlton Davis, AIA. LA Architect's Critique Editor, who is interested in architecture as an expression of values and beliefs, focusing on the restoration of the Capitol Theater (page 4). Our Image Spice, Douglas Fields, AIA, of the Office & Design, and conference, the project's architects, editors, and designers look at the project in a perspective of what it was and why its not necessarily complete architecture project. On page 2, Adolfo Nadal describes the outreach program Blackball Park is working to achieve. Kenneth Israel, who assisted in coordinating the issue, also interviewed Commissioner Michael Woodhill, his predecessor in Hollywood (page 6).

Finally, on pages 8-9, Art Sekera and other members of the Hollywood Chamber Advocacy Coalition discuss the Hollywood Redevelopment Project, his role and implementation strategies.

L.A. ARCHITECT

Renzo Piano to Speak

AIA/LA and Cal Poly Pomona will co-sponsor a lecture by architect Renzo Piano on May 16, at 8 pm, in the Bing Theater at the Los Angeles County Museum of Art, 5905 Wilshire Blvd. Renzo Piano was born into a builders family in Genoa and has worked in Paris. He graduated from the school of architecture, Milan Polytechnic in 1964. Between 1965 and 1978 he worked with Louis Kahn in Philadelphia, and ZS. Makowski in London. He has collaborated with Richard Rogers since 1971, with Peter Rice since 1977, and with Richard Fitzgerald in Houston since 1980, among others. His completed projects include the Beroy Commercial Center in Paris, and the Menil Collection Museum in Houston.

Piano is this year's recipient of the annual Richard Neutra Award for Professional Excellence given by Cal Poly Pomona's College of Environmental Design. The award, bestowed annually since 1980 to honor Richard Neutra, is presented for an outstanding career in education and the environmental design professions.

For information, call (213) 380-4595.

LA Architect Policy on Advertising Inserts

In response to a suggestion from the AIA/LA Board of Directors, LA Architect has agreed to clarify in detail policy guidelines for paid advertising inserts.

As stated in our masthead, advertising inserts, like advertisements printed in the publication and the paper's editorial content, are "the opinions...of the authors only and do not reflect the position of either the AIA or the Los Angeles Chapter." Like other advertisements, paid inserts are charged a standard rate noted in our advertising literature.

In order to get full advertising exposure for your work, you will require that all paid advertising inserts be labelled "PAID ADVERTISEMENT."

Finally, LA Architect's charter dictates that the publication carry articles that directly affect the practice of architecture and the state of the built environment in the Los Angeles area. While LA Architect's Editorial Board does not endorse the position stated in the ADPSR flyer and included with the February issue, we do believe that a policy position by a group of architects and designers is relevant to our readers. We would just as readily accept an advertisement advocating an opposing opinion.

As in the past, LA Architect will continue to publish articles and commentary, and accept advertising relevant to the built environment in Los Angeles, the practice of architecture, and the profession.

Arthur Golding, AIA
Chair, LA Architect Editorial Board