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ABLA Newsletter. Architecture the American University Art Museum, Santa Monica, through May 3. 310/205-3517.

Ongoing Exhibits


Sunday 8

Saturday 25

March 5

Monday 5

May 8

Weekend

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Weekend

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Weekend

Friday 10

Symposium Exploring Treasures: A Wealth of Color and Design, presents artworks in historic sites in northern California, featuring Rafe Kesner. Contact the Tile Heritage Foundation, 707/451-4943. 11:35 to 12:30 pm. Thursday 5

Friday 11

Thursday 31

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Exhibition at Pacific Design Center, 310/206-0340. Through May 31

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Observations from the Gender-free Zone

Broadening The Discourse 5th Annual CWED Conference (Co-sponsored by the AWA) By Kevin McMahon

My alarm at the words "enriching and inspiring weekend" (victims of people deciding to feel good about themselves with no justification for doing so), in the official Conference Booklet of the fifth CWED exclaimed "sea-weed," by cognoscente/CONFERENCE, was overcome by curiosity about what feminism and feminist political praxis could be in the era of the Barrington Executive, U. S. military providing food distribution in the X-S.S.R., and (pace Susan Faludi) the heyday of Camille Paglia, Christine H.Somers and the rest of the antifeminist calamity squad. But here I am in the Design Criteria Workshop with Crosby. She suggested that the panelists reflect on what does and doesn't count in evaluating design as assuming the discipline's hostility between the aesthetic and the Socially Responsible. The insinuation of a fear of visual pleasure prompts exclamations of "I'm not saying that!" and moderator Phyl Smith cheerfully concluded that the panelists perceived no distinction between "what is called aesthetics and what is called functionality." This came after a really provocative and hopefully consequential discussion of design competitions. Following Clare Cooper Marcus' displace issues other than eye appeal. Bobbie Sue and what is called functionality". Distribution in the X-S.S.R., and (pace Susan doing so), in the official Conference Booklet of suggestion that designers need to educate underestimate us!" To which Marcus responded use. Hood replied. "Photos can always be faked: suggested that a more feasible transitional stage working drawings. When Kate Diamond saying that!" and moderator Phyl Smith reminded everyone that "There is a choice between success in terms of how the clients are focusing exclusively on issues of the smaller-scale (garment) end of things could hardly justify their exclusion, especially when so much of the discourse generated by the conference concerns acknowledging the significance of hitherto ignored women's work. The next morning I followed the aroma of coffee into the breakfast meeting, where the Design Criteria debates had resumed, this time in the context of arguing to what degree CWED should specify the criteria for evaluating the "design values" in activities promulgating. Some argued that this was urgently necessary; both to send a message to the profession and general public, but also to reaffirm CWED's role as a political organization. Opponents objected in the first place to the notion of endorsing an interpretation, and in the second place to the monodimensionality of the proposed document. The Chair recognized an AASFP-observer who described himself "Gender Free" (a new brand of gam) and immediately vanished. The meeting broke up, far from consensus, as participants rushed off to the final session of workshops. At the concluding program, California State Assemblywoman Gwen Moore offered one more twist to the weekend's discussions of political engagement, telling stories of her experiences in party and legislative politics: "When I entered as Chair of the Utilities and Commerce Committee, ly I would have to be really stupid to presume the absence of one-up-manship and, hence, tendency to expose self-destructive purist positions. The consensus was that Audrey Lance is just wrong - the master's tools can dismantle the master's house. While a Woman in Design is inevitably in-formed, many more specialized software for the AEC industry such as: Archi-Illustrator BEARFAX TECHNOLOGIES PRESENTS BUILDING CODE ANALYST AND INTELLIGENT FRAME LIBRARY. And many more specialized software for the AEC industry such as: Archi-Illustrator BUILDING CODE ANALYST AND INTELLIGENT FRAME LIBRARY. The technical staff of the Plastering Information Bureau can provide you with performance data on every kind of plastering application. They can show you how to meet critical standards for sound control, fireproofing, and resistance to the environment, with specifications that can be understood and used by every contractor and journeyman in the industry. Our experts can show you how to specify the most effective products for the plastering trades, concrete, plaster, and other design options such as beading, box, and metal designs. Our inspectors can show you how to specify the job so that it can be done correctly the first time, and that it will last. The Bureau is not associated with or operated by any manufacturer or group of manufacturers. It is an independent organization of experienced contractors and journeymen who are the direct suppliers of the Southern California's Design Industry, and can provide you with specifications that can be understood and used by every contractor and journeyman in the industry. If you have a question regarding plaster... CALL US! 558-9129 700 7th Street San Francisco, CA 94107 tel:(415) 558-9615 Fax:(415) 558-9630 Nikken Design, Los Angeles (213) 734-9433 Maxperts, Venice (213) 578-9932 Sun Computers, Carson (213) 529-8373 CALL US!
Wednesday, September 9.
will take place on opening reception and first symposium program for this exhibition #1; Silver Lake/Neutra Place Houses. Special Media event at 2:00 PM featuring unveiling of NEUTRA PLACE street signs. Monday, April 13, at 3rd of Cal Poly Pomona Monday symposia: Manfred Sack. Thursday, April 23, Lecture on Richard Neutra at UCLA’s Dickson Hall; Tom Hines. Tuesday, April 28, Fourth in Cal Poly Pomona evening symposia: Rene Wandel-Hoefler. Saturday, May 2, Gala Black-Tie limited invitational at Lovell Health House. Boulevard. LA. CA 90039. Tel. (213) 6$$-1806

September 12-13 Rush, and numerous panelists yet to be finalized.


Wednesday, September 9, second USC evening event. Monday, September 14, 21, 28 last three USC evening events. Guests: Robert Winter, Raymond Kappe, Marvin Malecha, Richard Rush, and numerous panelists yet to be finalized. Sat-Sun September 12-13 Runyon Canyon Preservation/Conservation featuring Neutra. Friday, October 1, Close USC Show (Take down until Oct 4. Sunday, November 9 Neutra Home Tour #3 City wide survey of other Neutra Homes. The Institute for Survival Through Design is at: 2370 Glendale Boulevard, LA. CA 90039. Tel. (213) 688-1806


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Richard Neutra influenced the majority of generations of Southern California architects, as well as having had an impact on architects in Mexico, South America, and Europe, where numerous Neutra inspired buildings can be seen. The design language he developed, using glass to produce the interpenetrating of inner and outer space and bringing nature in, the sliding glass door, the glazed wall and mitered window all became part of the Southern California modern vernacular.

The classes that Neutra began teaching in 1927 at the Academy Modern Art comprised the first "school" of modern architecture in Los Angeles. The USC school of architecture, the only architecture school at the time, taught in the classical construction, which became a learning laboratory for the design. He also attended Neutra's classes at night with Ain and the second. With Neutra, Harwell Harris worked on the Lovell Health House drawings and learned about form and modular design. He also attended Neutra's classes at night with Ain and the other students and visited the Lovell House during construction, which became a learning laboratory for the students.

When the class was over, Neutra envited Ain and Harris to work as apprentices with him on "Rush City Reformed," a large city planning project depicting Los Angeles in the future, the Ring Plan School project and a national competition for an airport. They formed a CIAM chapter and in 1930 Neutra presented the Lovell House and their projects at the CIAM conference in Brussels, thus serving notice that modern design was alive and well in Los Angeles. From there, he lectured in Japan to critical acclaim, and was envited by Mies van der Rohe, following the conference, to teach at the Bauhaus. When he returned he, Harris and Ain worked to bring the Museum of Modern Art exhibit "The International Style" to Los Angeles. With the patronage of John Bullock, they successfully opened the show in July 1932 on the 5th floor of Bullock's Wilshire. This outpouring of enthusiasm and energy to champion the cause of modern design during those early years, affected everyone with whom Neutra came in contact.

Harwell Harris started his own practice in the mid-thirties, building mostly in wood. An exception was the John Entenza house of 1937. In white plaster with curved form, it echoed influence of Neutra's Von Sternberg house, Gregory Ain left the Neutra office in 1935, to set up his own office. Having learned well from Neutra, he became a master of planning the compact small house, and later made great contribution in social housing. Raphael Soriano, while a student at USC and after graduating, had also worked as an apprentice in the Neutra office in the early 1930's. Before he started to work in steel in 1938, all of his wood and planter house showed a strong Neutra influence. The tradition of apprenticeship in the Neutra studio continued through the years and included young people from all over the world who were touched by the Neutra influence, and thus it continued to spread even further. Due to the lack of strategic materials during WW2, Neutra began to use redwood, brick and glass, and they became part of the language as well. As glass became available part of the language as well. As glass became available in larger dimensions, he designed to receive it, as in the Nesbitt house in 1942. Glass became the important material with which he achieved his concept of Biological Realism, developing relationships between planning, design, biological needs and nature. The transparency of the glass walls made it possible for him to merge interior and exterior space, making nature an integral part of his architecture. Neutra's next development of the house as pavilion, with extensions into the landscape, was to have great impact on the architecture of the 1950's.

The young architects of the fourth generation admired Neutra's late 1940's and 1950's work such as the Mocot, Chevy, Singleton and Tremaine houses. They also looked at Harwell Harris' re-interpretation of Greene & Greene in his Kylie house in 1949 and the Jenson house in 1950, with gable roofs, overhangs and trellises. This combination of influences resulted in the evolution of what came to be known as post and beam construction, so widely and creatively used in Southern and Northern California by the many talented architects during the 1950's and 60's. This produced the widespread image of the California Modern House. Some of the practitioners of the post and beam idiom were Gordon Drake, Whitney Smith, and Wayne Williams, A. Quincy Jones, Edward Kllingsworth, Rodney Walker, Carl Maston, Calvin Straub with Conrad Buff and Donald Hensman, Rayne Kappe, Eugene Weston 3, Richard Dorman and Robert Skinner. Joined by Conrad Buff 3 and Donald Hensman, who became his partners, Calvin Straub further spread the influence on another generation of students and graduates through his teaching Design at U.S.C. from 1946 to 1961.

Another remarkable aspect of Neutra's influence was his writings on architecture in the broadest sense. Beginning with his Wie Baut Amerike (How America Builds) in 1927 to Nature Near. Late Essays of Richard Neutra, published posthumously in 1989, he wrote 11 books. This includes his world famous Survival Through Design, written in 1954, translated into five different languages and still in publication, which anticipated concern for physiological and psychological comfort in the human habitat by some twenty years. On the anniversary of Richard Neutra's 100th birthday, the greatest tribute we could pay this great architect and thinker would be to remember not only his rich design legacy but also his environmental vision and make those ideas a part of our own.

Shelly Kappe is an Architectural Historian and a founding faculty member of SCI-ARC. She will be teaching a class for UCLA Design Arts from April 7th, entitled "California Modern."
This issue celebrates the recollections and the revelations of Neutra. Perhaps it would be appropriate to ask what it might be like if he were with us, today, looking upon our world's challenges from the perspective of his era.

By Elizabeth Ghaffari

The first thing he might do is to turn away from most of our media. For, in this television-inundated world, we tend to tune into the channel of our choice and sit back, waiting to be told what to think. That's not what I'd expect of Neutra. He'd probably ask us why we keep looking at "them" to change things, save us, make the world better. Who are "them"? Why aren't they "we"?

He'd be more likely to ask us, "What are YOU doing, first?"

No doubt, he'd prefer a lot more verbal communication, too: dialogue with other designers, other architects, other planners within his own profession. But, I expect he would soon become fascinated by the contributions of other professions, many of them created since his lifetime, so that he might draw from their expertise and their resources on subjects that he was interested in exploring. He would find environmentalists interesting and technologists challenging. He would learn from geneticists, cognition scientists, and he'd have ideas of his own to contribute on subjects outside of his primary field. I could see him working on projects like the national telecommunications highway network or transportation demand management strategies because he could see their influence on land and building planning for tomorrow.

His communications would be different from what we experience at conferences and office coolers, too. I couldn't see Neutra sitting around the office with his associates, complaining about how the increase in regulations was constraining his architectural creativity. More likely, he would be asking probing questions about why regulations had come about and what challenges they posed for designers and planners. What if "regulations" to clean the environment, to provide equal access for the physically challenged, or to prohibit job discrimination just happened to reflect the priorities of today's voting public?

It's difficult to imagine Neutra on the phone bemoaning how hard architects were hit by unemployment and the recession. Instead, he'd be a leader in finding today's market "niches", whether it be figuring out how to recycle excess branch bank facilities, how to get funding for resident-managed public housing project renewal projects, or how to integrate and balance the demands of multiple land uses at telecommunications-based work centers in the Inland Empire.

Neutra would have agreed with my young riding-sharing friend, the other day, when we were talking about "the recession". My friend is not yet 30, he's a retail store manager, mainstream American middle class, with a very close daily contact with others of the same ilk. He suggests that we shouldn't call this a recession, as in a "dip". He thinks we should call it a re-structuring, a re-configuration, an economic adjustment of major proportions. The jobs that are leaving are not coming back, he points out. Neutra would have asked, "What does that mean for architecture, as we know it?"

Neutra would be creating work to show architects, how, in the future, we could do a better job of tracking construction to avoid racing into such an abysmal overbuilt situation. He would ask how, today, designers could work more closely with builders and bankers to understand the financial innards of their creations as well as they understand the facades, the texture, and the material outsides. He would, too, probably be working harder than in his own time.... building linkages, learning new professions, and re-defining his own career to serve the different clients that he (and we) encounter today.

Neutra would be fascinated by the challenges implied by an economic adjustment of major proportions, unlike those who would prefer, merely, to put an asterisk by this decade with a footnote saying "Nothing of significance contributed during this period due to a lack of billable hours."

Education, diversification and marketing. Probably three planks on Neutra's platform. Education would mean reaching outside of our lives in our pristine air conditioned towers, driving to work in pristine air conditioned cars, and working in pristine air conditioned offices. Neutra would expect us to experience more of life and the environment, directly, so that we have a basis for contributing something new and fresh and meaningful to its design. Neutra would want to learn more about, and experience, how we work, today; what we do, today; what is a "service economy"; and what are "knowledge workers". Diversification would mean building on know strengths, while also reaching out to solve major challenges facing all professionals of this era.

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Elizabeth Ghaffari is President of Technology Place, a consulting firm which helps companies integrate emerging technology into their business strategy. Feraydoon Ghaffari, Urban Development Consultant, assisted with the article.
Today, with our newly awakened ecological consciousness and more holistic view of individuals, well-known thinkers like Rene Dubos reproduce and/or succumb to illness. Well-known thinkers and writers like Rene Dubos, who understood the interrelation of the environment and the animal, has innate environmental needs. It is a simple idea that man—like other life forms—has a right to a natural environment. The form was minimalist and almost incidental to the natural surrounds, in which man can optimally live.

Neutra's ideas are more relevant than ever. I don't think it's an exaggeration to say that they will underneatly form the intellectual basis for construction of our built environment in the century ahead. Given the profound nature of his work and especially of his ideas, Richard Neutra is perhaps the most underappreciated and misunderstood architect of modern times. It was an inevitability he seemed to both anticipate and fight with all his passion during his lifetime. His writings are virtually ignored by most other architects who, unfortunately, share little of his interest in social, biological, behavioral, and perceptual research affecting architecture.

Part of Neutra's problem is the murky, esoteric, and seemingly disorganized way in which he wrote. Another problem in comprehending Richard Neutra is that he played by different rules, architecturally speaking. The lack of measurable goals for the architectural profession, beyond bringing the building in on time and on budget, breeds a certain insecurity that causes the profession to speak only to itself. Like modern composers who have left most of their otherwise music-loving audiences behind, many so-called "serious" architects—that is, those who choose to intellectualize their work—design in the language of architecture, solving problems of interest to no one but other architects. The result is a narcissistic and decadent self-indulgence that maintains its own rationale via architectural new-speak. It's no longer necessary to do anything worthwhile so long as interesting things can be said about it. Like any language, the nature of the language tends to define the way in which we think. In the same way, architectural new-speak tends to focus us on the architecture as its own end.

In contrast, Neutra had a profound agenda. Having accomplished the Lovell Health House, he quickly outgrew his absorption with building technology and began to focus not on the elements of architecture, but on the needs of his generic client and species—mankind. So while other architects were (and are) absorbed with issues of form and architecture as an end in itself, he moved on to the needs of mankind. Like other animals, Man evolved over millions of years. Through the process of evolution, our physical being is slowly conformed to the nature of our surroundings. We became diurnal creatures waking with the sun and retiring with the darkness. Neutra reasoned that mankind shared the same profound biological relationship with its surroundings as other members of the animal kingdom even through our cultural and technological capabilities often kept us from seeing and recognizing clearly our most basic animal needs. He called the recognition of these basic needs in Neutra's ideas is Design and the Realm of Ideas.

Neutra never designed for publication; his work was too dynamic and multisensory to be successfully reduced to two-dimensional paper. Nature often formed the walls of his buildings, and these walls moved with the passing of breezes through the surrounding landscape. Ceilings shimmered as sunlight reflected off shallow roof pools danced across interior surfaces, transforming otherwise static planes into rippling surfaces of light. Colors and light levels changed as large expanses of glass brought the natural diurnal changes into the room. For Neutra, every photograph was a kind of failure for its inability to convey the physical reality of the built environment. But perhaps the truth is that Neutra's work is especially difficult to photograph well—that is, to photographically convey its multisensory reality.

Contrary to popular and academic belief, Neutra was not a "Bauhaus" architect, a "Modernist," or a "Constructivist." As with any true artist, he used the tools of his age to create. He simply adopted and refined the Bauhaus aesthetic much as Shakespeare adopted and refined the sonnet form. Comfortable with that aesthetic, he maintained it simply as a medium through which to explore new intellectual realms wholly unrelated to architecture as an end in itself. He used these materials and technologies to define and refine his beliefs about the human habit—man's relationship to nature and the world around him. To pigdehole him with labels based on how photographs of his work appeared is to focus simply on the means rather than the ends—the essence of his work and to trivialize his work to that of a mere "designer." While Neutra worked in the medium of materials and building technology available at the time, he designed in the realm of ideas.

*Neutra's son and later collaborator Dion Neutra is putting together an exhibition contrasting the bare early photographs with ones he has taken recently, many years after the original photos were first published. The contrast is quite telling, but again, gives only part of the truth.
by hotel-like corridors. In the 1930s and '40s, however, Neutra transcended traditional spatial formulas in several apartment complexes in the Westwood district of Los Angeles. The Landfair Apartments (1937) were a tightly juxtaposed set of urban, two-story row houses, recalling Mart Stam's work at the Weissenhof housing development, Stuttgart, Germany (1927). The nearby Strathmore Apartments (1937) were a modernist updating of even older references: the early twentieth century Los Angeles garden court apartments of Irving Gill and the stacked units of the pre-Columbian Taos Pueblo, an ethic and aesthetic to which Gill was also attracted. Each of the eight connected Strathmore units opened onto the central terraced garden. The plain glass and stucco walls, the silver-gray trim, the "industrial" ambiance emphasized the building's modernist commitments as its siting and layout looked back to older sources. Although it was built for middle-level income occupants, its avant garde design attracted a number of celebrities, including Orson Welles, Delores Del Rio, Luise Rainer, and Clifford Odets. When they first arrived in Los Angeles as young unknown designers, Charles and Ray Eames also had an apartment there. Strathmore predicted Neutra's more lyrically relaxed Kelton Apartments (1942) and, in a greatly expanded version, the Channel Heights housing project near the Los Angeles harbor for shipyard defense workers. Shortly before this, Neutra had collaborated with a team of architects on low-cost public housing for the Watts Compton district of Los Angeles. Earlier in the mid-thirties, he had designed even more minimalist rural housing for California migrant agricultural workers, fetchingly efficient and urgently needed dwellings that, unfortunately, were never built. Later in the early 1950s, urban housing for a Mexican-American population in Chavez Ravine, Los Angeles, was killed with accusations by McCarthyite Cold Warriors that such public housing was "creeping Socialism." In the later 1950s and '60s, as his practice became more truly international, Neutra designed large housing projects near the German cities of Hamburg and Frankfurt/Main which reiterated lifelong commitments.

Above all else, Neutra's architecture stressed the interpenetration of inner and outer space. As a student of Wright and of the new architecture of Europe, Neutra's work bridged, perhaps better than any other's, the often polarized worlds of Taliesin and Bauhaus. Unlike the frequently idiosyncratic work of Wright, Neutra's architecture combined his own artistic personality with a benevolent neutrality, a neutrality which tolerated and encouraged the user's vision and creativity. Yet Neutra not only studied each client and adapted his own ideas to individual needs; he was also, of all twentieth century architects, the most interested and knowledgeable in the biological and behavioral sciences. He wrote and lectured extensively on the psychological, physiological, and ecological dimensions of architecture. His best-known book, Survival Through Design (1954), which stressed those concerns, had an especially wide influence. In 1967, the anthropologist Robert Ardrey wrote Neutra that there is probably no city in the world where the influence of your work and your ideas cannot be read in stone and stucco, realized by men you never met. This is the genuine immortality, when what a man does so thoroughly imbues his time that it takes on kind of anonymity..." Ardrey could "remember times in Los Angeles in the '30s when there was only one man, Richard Neutra, and you said, 'That's a Neutra house.' Nobody else could have built it. And then later you looked at a house and you said: 'Look at the Neutra influence.' But then later on, unless you were a Neutra fan and connoisseur, you wouldn't say it because your concepts had spread so widely and deeply into domestic architecture that they had become part of the modern way of life."

In 1968, two years before Neutra's death, the American Institute of Architects proposed him for the Gold Medal, the AIA's greatest honor. In support of this action, Kenzo Tange wrote that he and his fellow Japanese architects revered Neutra's "exquisite sensitivity" in his handling of space and materials. Gropius called him one of the century's few architects who had "achieved a true breakthrough." Ludwig Mies van der Rohe argued that "today's architecture is the result of the threads of thought and activity in a handful of men who persevered in their efforts and maintained their ideals." Neutra's work, he believed, was "one of those threads."

Yet the AIA declined to honor Neutra in 1968. In his later years, his nervous arrogance had evidently offended too many of his peers - as his work had come to seem increasingly deja vu. It would, in fact, be another nine years before Neutra would win the Gold Medal -
Richard Neutra is a central figure in the evolution of modern architecture in Los Angeles and the US. His architecture and, perhaps more significantly, his profound ideas about the relationship between man and his environment, have been very influential. To celebrate his Centennial and extend awareness of his work, Dion Neutra and the Institute for Survival Through Design, Dean Marvin Malecha, FAIA, and the College of Environmental Design, Prof. Thomas Hines and UCLA, and other Neutra admirers have put together a year-long series of events, including exhibits, tours, lectures and an American Congress. On the following pages, Prof. Thomas Hines reviews Neutra’s career; Roger Leib evaluates Neutra’s achievement in the context of his ideas about Biorealism; Shelley Kappe, Hon. AIA looks at his legacy; and Elizabeth Ghaffari imagines what he might be doing, if alive today. Also, on page 13, a calendar of Centennial events.

Ayn Rand (sanding) in yard of Von Sternberg House

Richard Neutra was one of the first architects to capitalize on architectural photography, and his name is synonymous with the Palo Alto house designed for actor Tyrone Power (mid-1930s) confirmed Neutra’s continuing affinities for designing for the rich and famous. Continuing in Los Angeles (1929) and his East Coast masterwork for Anne Kappe, Hon. AIA looks at his legacy; and Elizabeth Ghaffari imagines what he might be doing, if alive today. Also, on page 13, a calendar of Centennial events. Richard Neutra was one of the first architects to capitalize on architectural photography, and his name is synonymous with the Palo Alto house designed for actor Tyrone Power (mid-1930s) confirmed Neutra’s continuing affinities for designing for the rich and famous. Continuing in Los Angeles (1929) and his East Coast masterwork for Anne

By Thomas Hines

The California modernist, Richard Neutra, was aware that his mentor, Frank Lloyd Wright, was probably the prototype for “Howard Roark,” the rugged hero-architect of Ayn Rand’s thrilling novel, The Fountainhead. Yet Neutra was never modest about his architectural achievement or his own good looks—and asserted once in cocktail party banter that he, himself, was undoubtedly the model for Roark’s “sex appeal.”

While distancing himself in his left-of-center politics from Rand’s conservative political ideology, Neutra was nevertheless fascinated by the philosopher-novelist. Although she never commissioned a building from Neutra, Rand lived for many years in one of his most famous structures, the 1935 aluminum-clad, ship-like villa, built originally for the film director Josef von Sternberg in the San Fernando Valley of Los Angeles. In its anti-historicist celebration of machine assemblage, it epitomized Neutra’s sophisticated notions of twentieth century modernism. To enliven the otherwise simple industrial facade, Neutra designed, in the best Hollywood manner, a series of remarkable special effects, which in layered vibrations reached out into the landscape. The most striking of these was a high, curving aluminum wall which enclosed the front patio and which gave the house its “streamlined” personality. Surrounding the wall was a shallow “moat” or reflecting pool. An actual ship’s lifebelt over the porte cochere imparted, with the moat and the curving front wall, a witty nautical ambience to the scene.

It was fitting that the movie industry, which not only survived the Depression but thrived on Americans’ needs for escape and elevation, should provide major props for Neutra’s fortunes of the 1930s. The earliest of these commissions was an office building for Carl Laemmle’s Universal Pictures at the prestigious corner of Hollywood and Vine (1933), where high atop the structure on either side of the corner clock tower, Neutra placed huge billboards advertising Universal’s current releases. In addition, moreover, to the upstairs offices for the Laemmle dynasty, the architect designed a multi-use ground floor, housing a handsome cafe and stores.

A stylish house on the Santa Monica beach for the avant garde designer Albert Lewin (1937) and a large nearby villa overlooking the ocean for actress Anna Sten (1934), alternated streamlined curves with orthogonal post and beam geometry and white stucco surfaces with darker metal trim. A luxurious but unbuilt Hollywood penthouse for actor Tyrone Power (mid-1930s) confirmed Neutra’s continuing affinities for designing for the rich and famous as in his earlier great house for Philip and Leah Lovell, Los Angeles (1929) and his East Coast masterpiece for Anne

and John Nicholas Brown, Fishers Island. New York (1936). Neutra’s elegant sketches and renderings of these buildings will be featured in an exhibition at UCLA’s Wight Art Gallery: “The Drawings of Richard Neutra - A Centennial Exhibition,” which will open on April 8, 1992, the architect’s one hundredth birthday.

But that show will contain other drawings as well—of schools, apartments and low cost housing for people of more modest means. From the Vienna of his pre-war student years through his post-war 1920s apprenticeship with Eric Mendelsohn in Berlin, Neutra imbued the social-democratic philosophy that high quality design should transcend divisions of social and economic class. This was reinforced in 1924 when he apprenticed with Frank Lloyd Wright in Wisconsin. After reaching Los Angeles in 1925 to work and share a house with his old Viennese friend Rudolph Schindler, Neutra continued to develop ideas for the design of buildings for “people in groups” of low to middle income levels. In the late 1920s while waiting for real commissions, Neutra explored these themes in a series of studies for his model metropolis, “Rush City, Reformed,” a name connecting frontier boom towns of legend as well as the fast pace of modern life. Tall apartment slabs stalked across a vast cityscape relieved intermittently by small “drive-in markets” and low-rise “garden apartments,” much in the manner of the contemporary European visions of Le Corbusier and Ludwig Hilberseimer.

A six-story, solitary and more humane version of the Rush City urban tower was actually realized in Neutra’s Jardinitte Apartments, Los Angeles (1927). Built of steel, reinforced concrete with cantilevered balconies, long rows of metal-framed window bands, and a garden terrace on the flat rooftop, the Jardinitte was one of the first examples in America of what would come to be called the International Style. On a visit to Los Angeles in 1928, Walter Gropius was impressed with Neutra’s apartment house and critic: "Gropius, Russell Hitchcock asserted that it was "as good as any of the German work." While the Jardinitte had a radically modernist exterior, its interior configurations followed the conventional pattern of apartments accessed inside the Lovell House, built 1929, photograph 1960.
High Tech School in a Rose Garden

Arthur Golding & Associates
An incisive public architecture has been proposed. And what’s a city school? An LA. city public school. A school.

Center of the Aerospace building and thus strengthens the visual concourse under the existing structural frame is aligned with the continues the existing condition, except that the rather grand

and functional bond between them.”

Not the one room; A civic architecture competition in LA. stalled between the two, It’s architecture that knows and doesn’t know and says both

But, no comment is a comment. It’s quizzical; it suspects itself.

An incisive public architecture has been proposed. It’s architecture that knows and doesn’t know and says both —powerfully and provisionally. And it asks for a response, an L.A. response, which will engender a response...and so on...

Good.

Covet, kick, eye the distant city. Mayne.

Eric Owen Moss, FAIA
LA Architect At Large

Despite recession blues, March was a busy month for designers, starting with the great Green Commercial bonanza, Eco-Expo, at the Convention Center on the seventh. Since environmentalism is still seen by many architects as anathema to design, more laymen than architects flocked to see the latest and received ideas on display, the latest electric and solar cars, Nader Khalili's Call Earth stand, where the chance to touch and make clay models brought out the child in many observers, and the excellent cardboard models at Frank Gehry's furniture stand; indeed, Gehry furniture certainly did.

Kroll International, manufacturers of Gehry's new Bentwood chairs, mounted a rear-ender-defensive assembly on the market-place, which put the other showrooms, except for Vitra Seating Inc., whose elegant showroom and furniture designs are a welcome addition to LA, and Brayton International (whose layout by mid-conference breakfast at Rice University, as LA's "tired lefties")

Kroll Gehry and Peter Eisenman, moderated by architect professor and critic Jeffrey Kipnis, attracted the largest audience and flowed all with well-rehearsed pieces of trenchant, two as architecture's terrible twins, Kipnis extracted common-sense from Gehry, who pointed out that their work could hardly be doing much damage since their collaborative works fit "on the site of the PDC, and faux-modesty from Eisenman, who seems to have traded in his pseudo-philosopher act for a new line in self-conscious silences and self-deprecatory one-liners.

Woodbury U. Career Expo

Woodbury U. Career Expo supports the interest of graduating students in their field, and architecture who share their expertise and job search strategies with prospective graduates at Woodbury University's annual Career Expo '92 on Wednesday, April 22, from 4:30 to 6 p.m. The event, sponsored by Woodbury's Alumni Mentor Program, is free to current Woodbury students and graduates who have been accepted through May 31, 1992. Please send resumes to: Marine Cooper Bell, Department of Employee Services, UCLA Extension, P.O. Box 24901, Los Angeles, CA 90024, or call (310) 825-4287.

LA Architect At Large

We are interested in any architectural books, magazines, drawings, flat files, etc. from architects' offices. If you are currently closing or clearing out, please call Frances Anderson or Ace Styn at (213) 398-6495.

We will arrange to pick up, sort and use whatever you have.

We welcome the words of the California Architects Board.

At this month's meeting of the practice committee, at the Chapter Office.

Community, or Bevie Allman at (310) 204-2290.

For tickets, contact Timothy Bracht at (213) 469-2349. For more information, call Peter DeMaria, chairman, at (310) 858-1398.

In the University's Boardroom Gallery. Businesses who would like to participate in Career Expo '92 may call the AIA Conventions Development Office at (818) 767-0888, ext.215. Booths may be reserved for a fee of $100.

Beware of the ADA?
The attorney Steven J. Desmouls of Bryan, Cave, McPherson, & McRoberts, will attempt to make some sense of The Americans with Disabilities Act at this month's meeting of the Professional Practice Committee, Thursday, April 23 at 5:45 p.m. in the Chapter Office. For further information, call the Chapter Office or Bernie Altman at (310) 204-2290. Note: April 23, 5:45 p.m. Professional Practice Committee: Steven J. Desmouls Discusses the Americans with Disabilities Act and other Dreaded Topics.

SAA Meeting At Chapter

The L.A. Chapter of the Society of Architectural Administrators (SAA) has planned a Labor Law Seminar/Briefing the afternoon of May 19th at the Chapter Office, 6 p.m. The seminar will provide a forum to discuss development of ADA legislation and future employment updates in employment law for 1992. For more information, contact Tracy Callainger at Lee Burghart, (310) 829-2249 or Jan Harmon at H OK (310) 453-0100.

CCAA DESIGN AWARDS

A trio of nationally acclaimed jurors will announce the winners of the California Council, American Institute of Architects (CCAA) Design Awards at a gala event at Pacific Design Center in Los Angeles on Saturday, April 25. Architects Michael Graves FAIA, John Burgee FAIA and Terry Sargent AIA will discuss their impressions of the winning projects. For more information, contact Donna Scheer, CCAA Public Affairs Coordinator at (916) 446-9002. Michael Graves, FAIA, will be adding a screen credit to his CV—one of his models features in the forthcoming Paul Schrader movie, Little Sleepy.

AWARDS, COMPETITIONS, JOBS

Interior Design Award

Sunset Magazine announces first Interior Design Award Program. Sunset is looking for rooms—in-rooms, townhouses, apartments or condominiums—that exhibit the highest standards of West Coast design while reflecting their owners' active lives and interests. Projects must be located in Arizona, California, Colorado, Hawaii, Idaho, Montana, Nevada, New Mexico, Oregon, Texas, Utah, Washington or Wyoming. Only interior designs completed since January 1990 will be judged; Sunset's April issue for more details.

P/A Competition

Progressive Architecture invites entries to the New Public Realm, an aid's competition addressing the potential of public programs in the United States. The competition is open to people in the U.S. and Canada working in architecture or related disciplines. Students are also eligible. The winning entries will be published in the October 1992 issue of the magazine. An exhibition of winning entries will open late this year and travel around the country in 1993. Entry deadline is June 19, 1992. For entry forms, contact: Public Works Competition, Progressive Architecture, 600 Summer Street, Stanford, CA 94304, or call (328) 430-4023 or fax (328) 430-4023.

Head sought for UCLA Extension Program

UCLA Extension is seeking a professional to head its nationally recognized Interior and Environmental Design Program, accredited by FIDER. The incumbent will serve as both program and administrative specialist, responsible for the development, implementation and renewal of 375 programs per year in the disciplines of Interior and Environmental Design, Architecture and Fashion. The program offers an average of 10,000 credits per year and travel around the country in 1993.

Qualifications include an advanced terminal degree in one of the following fields: Interior Design, Environmental Design, Architecture, Fashion or related field with a minimum five years experience in current interior design practice; knowledge of FIDER; active proficiency in teaching multiple courses at the advanced studio level; and demonstrated commitment to cultural diversity. Salary is negotiable. Applications are now being accepted through May 31, 1992. Please send resumes to: Marvin Cooper Bell, Department of Employee Services, UCLA Extension, P.O. Box 24901, Los Angeles, CA 90024, or call (310) 825-4287.

Woodbury U. Career Expo

AIA Supports Future Graduates at Job Fair

Los Angeles professional business, design and architecture will share their expertise and job search strategies with prospective graduates at Woodbury University's annual Career Expo '92 on Wednesday, April 22, from 4:30 to 6 p.m. The event, sponsored by Woodbury's Alumni Mentor Program, is free to current Woodbury students and graduates who have been accepted through May 31, 1992. Please send resumes to: Marine Cooper Bell, Department of Employee Services, UCLA Extension, P.O. Box 24901, Los Angeles, CA 90024, or call (310) 825-4287.

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Lloyd Cook Elected To Cat Council

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They are funded by the professional subcontractors who employ union craftsmen.

Valencia Getting New Town Center

There’s 680,000 square feet in the new "Valencia Town Center," designed by TKTL with Paul Jacob, AIA as principal-in-charge. Anchored by May Company and Sears, with J.C. Penny and others, the project is a landscaped town plaza with an open air rotunda linking the retail center with the community of Valencia’s planned main street.

Kaiser Permanente Fontana Facility Expands

Two new 7-story medical office buildings are under construction in Fontana as part of the Kaiser Permanente primary care centers, it was announced by William E. Malcomb, AIA, of Ware & Malcomb Architects, Inc. Over 800,000 square feet, construction is expected to complete in 1993.

COMMITTEES

Design Committee

Invigorates Creative Juices

The first meeting of the new AIA Design Committee was on Thursday, March 26, at the office of Keating, Mann, Jerrigan, Rotter, in downtown, and attended by 35 curious AIA members and associates. Richard Keating and his design team showed their design process for the RTD Office Building design competition. The building is sited in an area behind Union Station which is slated for major mixed-use and high-rise development within the next twenty years. The ensuing discussion centered around urban design problems in the downtown area and the appropriateness of design competitions in general, for clients and architects alike.

The intent of the Design Committee is to provide a forum for practitioners to discuss design issues and reinvigorate their own creative juices. The first series of meetings are to be held at the offices of various members, who will present a chosen project. The committee aims to expand to include symposia and workshops and hopes to increase awareness and discussion of design issues, in readiness for 1994.

Upcoming meetings include: April 23, at the office of John Mudlow, who will present recently-designed farm workers’ housing project.

May 28, at the office of Koning-Eizenberg, John, at the AIA, presentation by Rebecca Binder, AIA.

July 23, at SDA, a presentation by Kenneth Diamond, AIA.

The Design Committee is co-chaired by Aaron Betsky, Assoc., AIA, Lisa Wrightman, AIA, and James Ebrenclou, AIA. All meetings start at 7:30 pm. All AIA members are encouraged to join and participate. A special event has been scheduled for December 3, to be co-sponsored by the AIA Urban Design Committee. It will be a “First Thursday” event at the PDC and will be open to the general public.

1994 CONVENTION

The Los Angeles Chapter of AIA will celebrate the 100th anniversary of its founding on July 27, 1994. The original Charter of 1944 created a “Southern California Chapter,” which encompassed the area from Bakersfield to San Diego. We are in the process of Celebrating, in a BIG WAY, this great event and we need your help. The Centennial Committee is being organized by Kate Diamond, AIA, current Vice President and President Elect for 1993. There are many opportunities for your participation, examples are the Committees on Exhibits, Publication Maps, Tours, Public Events, Public Relations and Press Contacts. To sign up and join the fun, contact the Centennial Celebration, c/o AIA Los Angeles, 3780 Wilshire Blvd., 9th Floor, Los Angeles, CA 90010.

Convention Committee

The Convention Committee is currently gearing up under the guidance of Larry Chaffin, AIA. If interested in serving on the committee, please contact the chapter office.

CALL FOR PACIFIC RIM ARCHITECTS

In 1994, the year L.A/AIA celebrates its centennial, the National Convention will be held in Los Angeles. To complement the profession-oriented focus of the Convention, the AIA/L.A. Centennial Celebration Committee is planning a public-oriented Festival of Architecture. For the first time, major events planned for the festival - taking place March, from WestWeek, through June - is a series of events about the L.A. The Organizers, the International Practice Committee, would like to hear from Chapter members about projects (completed or on the boards) for Pacific Rim countries, or projects by Pacific Rim developers or architects in Los Angeles. If you have this information, or would like to help with the

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L.A.ARCHITECT
Good Fellows

Eight members of AIA Los Angeles have been elected to the College of Fellows: architects

Donald C. Axon FAIA; Lawrence Chaffin Jr. FAIA; Wing T. Chao FAIA; Marvin J. Malecha FAIA; Eric Owen Moss FAIA; Virginia W. Tamman FAIA; Johannes Van Tilburg FAIA; and Gregory Walsh FAIA. They are shown clockwise from top left:

The consistent and dedicated services of Donald Axon FAIA are truly a vital and effective impact on both the Institute and the profession at large. As President of the Los Angeles Chapter, he helped win its world-wide recognition through the International L.A. Price competition. A substantial increase in membership earned him a National AIA Award. With a professional focus in health-care facilities, Axon is a long-time activist in the National committee on Architecture for Health, as chair, he initiated programs for the international exchange of information on health-care architecture. As board member of the national, multi-discipline forum for Health Care Planning, he has been a leader in the development of major outreach programs from the architect's perspective, resulting in new solutions to health-care design and delivery. Representing the profession on the California Building Safety Board, he has addressed important architectural issues on the state level, and authored a paper on the non-structural effects of earthquakes on hospitals, including a checklist to ensure continuity of operations following seismic activity.

As President of the California Board of Architectural Examiners and a board member of NCARB, Lawrence Chaffin Jr. FAIA has improved the state's architectural licensing and reciprocity. He has been a leader in the development of major outreach programs from the architect's perspective, resulting in new solutions to health-care design and delivery. Representing the profession on the California Building Safety Board, he has addressed important architectural issues on the state level, and authored a paper on the non-structural effects of earthquakes on hospitals, including a checklist to ensure continuity of operations following seismic activity.

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Wing T. Chao FAIA is currently chief corporate architect and senior vice president of Walt Disney Development Company, responsible for the master planning and development of Disney real estate holdings in Florida, California, Euro Disneyland, and other locations worldwide. Chao joined Disney in 1972 at Walt Disney World in Florida, where he was instrumental in the master planning of Lake Buena Vista Communities. In 1974 he moved to WED Enterprises, the design, engineering, and construction arm of Walt Disney Productions in Glendale, California, where, as Manager of Land Use Planning, he participated in the planning of EPCOT Center and related transportation systems. In 1980 he was past president of both the AIA student chapter and Architecture Association, both at UC Berkeley.

Marvin John Malecha FAIA is Dean of the School of Architecture at California State Polytechnic University, and is credited with stabilizing a young program through rigorous faculty recruitment and expansion of college programs, including international research and study, environmental study, archival collections and college-based studies. Malecha has served as President of the Association of Collegiate Schools of Architecture and the California Council of Architectural Education. He serves on the National Architectural Accrediting Board, the AIA-ACSA Research Council, the AIA Architects in Education Committee, the Master Juries of the National Council of Architectural Registration Boards and the Educational Equity Task Force of the California Board of Architectural Examiners and President, Learning About Architecture, Essays in Architecture, The Design Studio, The Study of Design and The Form of Performance.

Through his powerful designs, Eric Owen Moss FAIA has become a major force in the field of architecture. He has received numerous AIA awards and has exhibited work in London, Tokyo and Venice. He has taught at Harvard, Yale and SCI-ARC, and has lectured at the main-stream Ritz-Carlton. Recently published a monograph on Moss' buildings and projects, which he says "appears ideal in his own idiosyncratic way in the pursuit of contemporary American architecture." He has committed to speaking not only to but of the century of which it is such an essential part.

Committed to improving the quality of life, and possessing the ability to inspire others, Virginia Ward Tannemann FAIA has combined a successful architectural practice with leadership in the community, the profession and the arts. She has been the president of nearly every organization with which she has been involved, including Volunteer Center of Los Angeles, YWCA of Los Angeles, Association for Women in Architecture and U.S.C. Architects, as well as serving on the "150 Largest Business in Los Angeles County," She is a nationally recognized expert on affordable housing. Promoting women's professional opportunities, Tannemann chaired AIA's Women's Leadership Committee. She was a founder of Women in Architecture and Urban Design, a member of the International Union of Women Architects and serves on the AIA's Board of Directors, the California Department of Architecture.

Johannes Van Tilburg FAIA has pursued a commitment to housing design since founding China Camp in 1971. His practice, in the cradle of Los Angeles urban transformation, has provided leadership in articulating the challenges of integrating housing back into the urban core. Van Tilburg's professional interest in housing is rooted in his native Holland, where the belief that every Dutch citizen has a right to good housing has been law since 1961. While endeavoring to raise the standard of housing design in California, he has also led the way to keep good housing within reach of as many people as possible. He is a proponent of mixed-use development, believing it holds great promise for urban areas, and has engaged in dialogue with the city of Los Angeles and nationally. Several of his projects have been recognized for their contributions to housing in this type of development in Los Angeles.

As an essential collaborator in a provocative practice, Charles Gregory Walsh FAIA has reconsidered programmatic dimensions, taken risks, and probed beyond previous limits the boundaries of contemporary architecture. The courage to challenge well-established convention separates Walsh and his professional work. He has been project architect or project designer of several new projects that brought national recognition to the Gehry office. New California Hall at the University of Southern California has progressed, with a Walsh's work is the undertaking that the architects is that as a participant in the family of artistic disciplines, is of greater than that of simply operating with painters or sculptors. It is a synergistic, active participation with the arts to achieve an architectural aesthetic which is transformed by fine art as much as through the historic continuity of architecture itself.

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The controversy over Metro Rail routes in the Miracle Mile area reached a critical point on March 23, when the Los Angeles County Transportation Commission said it favored the Wilshire Boulevard route for the future Orange Line subway, but approved the rival Olympic Boulevard route instead. While the decision is binding, the board approved a motion by member Marvin Holen stating, “it is essential for the (commission) to provide Metro Rail service to the Miracle Mile area and the complex of museums on Wilshire Boulevard east of Fairfax.” In the same motion, Holen urged the transit commission, the City of Los Angeles and Congress to “work toward alignments” and “return the line to Wilshire Boulevard at the Miracle Mile....” The skewed nature of LACTC’s decision—approving one route while expressing preference for another—reflects the effect of federal legislation that put Wilshire Boulevard off limits for Metro Rail construction in the Wilshire route, citing the boulevard’s importance as both a corridor and destination.

The Los Angeles Rapid Transit District unveiled a master plan in March for a massive mixed-use development above the Red Line station at Wilshire and Alvarado. The proposal represents the first fruits of a transit policy to create income-generating projects at light-rail stations.

Because transit officials envision high density development at several major intersections, the stations represent a set of unusual urban-design challenges. The MacArthur Park proposal is notable for both its large scale and an ambitious program of public spaces. The master plan by Kaplan McLaughlin Diaz, in association with Barrio Planners, calls for more than 250,000 square feet of retail on two levels, and up to 300 housing units, on a twelve-acre site. A plaza opening on Alvarado leads to the underground station, while the street level features a retail-lined pedestrian street leading to a circular plaza 200 feet in diameter. The design must go through a set of public hearings and an environmental impact report. RTD plans to issue a request for proposals to developers later this year. Separately, about 20 firms have been shortlisted to compete for station design at three Hollywood sites: Hollywood-Vine, Hollywood-Highland and Hollywood-Western. The Los Angeles County Transportation Commission is expected to choose three design teams in April.

The Los Angeles County Transportation Commission said it favored the Wilshire Boulevard route for the future Orange Line subway, but approved the rival Olympic Boulevard route instead. While the decision is binding, the board approved a motion by member Marvin Holen stating, “it is essential for the (commission) to provide Metro Rail service to the Miracle Mile area and the complex of museums on Wilshire Boulevard east of Fairfax.” In the same motion, Holen urged the transit commission, the City of Los Angeles and Congress to “work toward alignments” and “return the line to Wilshire Boulevard at the Miracle Mile....” The skewed nature of LACTC’s decision—approving one route while expressing preference for another—reflects the effect of federal legislation that put Wilshire Boulevard off limits for Metro Rail construction. In 1985, a spontaneous explosion of methane gas at Beverly and Fairfax caused widespread anxiety about possible hazards stemming from subway construction or operation. Shortly after, Rep. Henry Waxman authored legislation that banned subway construction in the Wilshire area because of the methane hazard. Despite that apparent danger, many architects and urban designers have continued to push for the Wilshire route, citing the boulevard’s importance as both a corridor and destination. The proposed Wilshire route is lined with office buildings, hotels and such such regional attractions as Farmer’s Market and Los Angeles County Museum of Art. Critics claim that routing the subway along the low-density Pico-San Vicente would defeat the purpose of mass transit, since the route may attract 30% to 50% fewer riders. And they argue that the Wilshire route would save about $210 million in construction costs, or the cost of one mile of additional subway construction made necessary by the Pico-San Vicente route. The AIA Los Angeles Chapter has endorsed the Wilshire route.

Kate Diamond AIA, who testified at the March 23 hearing on behalf of the chapter, said later in an interview that concerned designers should continue “to urge LACTC to work with the Congressional delegation to revise the federal funding language so that Wilshire can be reconsidered.” Diamond also said that the politics of land use, not public safety, underlay the Waxman legislation. “The real issue was underlying fears about what Metro Rail meant to communities,” including whether rapid transit would be a rationale for increasing density. “Those are some legitimate concerns,” said Diamond, “but they should be addressed by specific plans for the areas around the stations.” Some supporters are encouraging a letter-writing campaign to both Waxman and Rep. Julian Dixon, who have jurisdiction over the Mid-city area. People interested in helping change the federal legislation can contact James McCormick at (310) 459-8516.

The Morphosis scheme pleased the jury with a strong relationship to both Gehry’s museum and the Victorian rose garden of Expo Park. Siegel/Diamond Architects and Arthur Golden & Associates took the second and third places respectively. Siegel/Diamond proposed a strongly axial plan that took as its point of departure the DC8 jet that exists on the site. Gehry’s scheme was notable for preserving the west wall and roof trusses of the existing Armory building, which had been largely demolished in the other schemes. John Matlow AIA, who directed the competition, said the jury decision is only the first of several approvals that the project must win. The three premiated are next to be considered by the city’s school board and a state board that allocates funds for school construction. (See pages 6-7 for the three premiated schemes.)

OLYMPIC PICKED FOR METRO RAIL ROUTE

MORPHOSIS WINS SCIENCE SCHOOL DESIGN COMP

The Los Angeles Rapid Transit District unveiled a master plan in March for a massive mixed-use development above the Red Line station at Wilshire and Alvarado. The proposal represents the first fruits of a transit policy to create income-generating projects at light-rail stations.

Because transit officials envision high density development at several major intersections, the stations represent a set of unusual urban-design challenges. The MacArthur Park proposal is notable for both its large scale and an ambitious program of public spaces. The master plan by Kaplan McLaughlin Diaz, in association with Barrio Planners, calls for more than 250,000 square feet of retail on two levels, and up to 300 housing units, on a twelve-acre site. A plaza opening on Alvarado leads to the underground station, while the street level features a retail-lined pedestrian street leading to a circular plaza 200 feet in diameter. The design must go through a set of public hearings and an environmental impact report. RTD plans to issue a request for proposals to developers later this year. Separately, about 20 firms have been shortlisted to compete for station design at three Hollywood sites: Hollywood-Vine, Hollywood-Highland and Hollywood-Western. The Los Angeles County Transportation Commission is expected to choose three design teams in April.

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