Lots On at the PDC

Last month, Pacific Design Center kicked off its “First Thursday” program—a series of seminars on design issues. Each month a different design or allied organization presents programs for all affiliated and non-affiliated architects, designers, and allied professionals. The Hollywood influence will be felt on May 7th, when American Society of Interior Designers presents “Entertainment Tonight: Designing the Home Theater” featuring a look at the latest components in use. There is no charge for programs, which run from 5:30 PM to 7:00 PM (reservations necessary: 310/657-0800, ext. 267).

The AIA closes the series with its program in December. The AIA Interior Architecture Committee holds “Lecture 4” on May 13th at 6:30 PM. Four Los Angeles project managers will discuss their role in the interior process: Jeff Gingold, LRC systems; Bruce Rutherford, LaSalle Partners; Bob Teubner, Teubner & Brown; Roger Anderson, Zomet & Associates/Fritz Kastner, Stegman and Kastner, Inc. Call (213) 380-4595 for reservations and fees.


Three faces of exhibit design at the Pacific Design Center, each popular at WestWeek Top left: “The Art of the Artisans: Signe Paris” Parisian Furniture and Decorative Design organized by the French Trade Commission; Top right: “In the Modernist Tradition: Frank Gehry Explores Bentwood” at the Murray Fieldman Gallery, designed by Frank O. Gehry & Associates, Right: “Industrial Elegance” organized by the Steelcase Partnership and Vecta. Photographs by Christopher Dow
DESIGN COMMUNITY SUPPORTS THE VENICE FAMILY CLINIC

Architects, designers, and artists provide the mainstay of support for the Venice Art Walk and Sweet Chair-ity Design House, two major fundraisers which benefit the Venice Family Clinic.

The Venice Family Clinic at 604 Rose Avenue has provided a broad range of services to the growing numbers of poor and homeless since 1970. The Clinic provides 50,000 free patient visits annually with a staff of 7 paid and 300 volunteer physicians.

The Venice Art Walk. May 30th and 31st, provides tours of over 50 artists' homes and studios in combination with many special exhibitions for about 5,000 visitors. This year's tours will feature Paz Cohen's exhibit of Kinetic Art at Chiat/Day/Mojo; films from the Charles & Ray Eames Archives at their former studio (now Bright Associates' studios designed by Frank Israel), and the studios of Robert Graham, Billy Al Bengston, Charles Arnoldi, Steven Ehrlich, Marvin Rand, Guy Dill and Laddie John Dill.

The main event of the Art Walk is Sunday's self-guided walking and bus tour of artist's studios and exhibitions. It starts at the Westminster School (at 1010 Abbot Kinney Blvd) where the hallways are turned into gallery space for the silent auction, and the playground has been taken over with a food faire, shopping place, cartoon gallery, music and entertainment. Guide books with information about the artists and exhibits provide a map with each site located so a route can be followed or created. Tickets are $45. Free parking and shuttle service is available at Walgrove, Coeur d'Alene and Broadway groups visit studios in Venice and downtown L.A. on both Saturday and Sunday, with lunch at DC3 or the Bradbury Building. Saturday and Sunday's Docent and Art Walk tours are $95 and require reservations.

This fall the Sweet Chair-ity Design House will be integrated with the clinic's November 1 auction which features artist-made furniture and other functional art. More than 20 interior designers/architects and 15 landscape designers/architects will create and execute designs for designated areas for display to the public during October in the Greer Ganston estate on Stone Canyon in Bel Air. Each designer will contribute their own signature style toward this collaboration. Architects and designers planning to participate in the Sweet Chair-ity Design House include Frank Israel, Fred Fisher, David Kellen, Richard Kavon, Anthony Eckelberry, Frank Fitzgeralds, Calvin Abe, Cleo Baldan, and Lisa Matthews. The theme of the house will be the integration of design, art, and functional art, particularly the use of The Chair. Art and lighting consultants, as well as trade and gallery participation will contribute to the design and installation of the space. A gallery will display functional art items to be auctioned. Call (310)992-8630 ext.333 for information about the Art Walk, Design House or Clinic.

Ellen T. Cohn

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REVIEWS

What Now?—That was then...this is now.

What Now?... the March 26th program of MOCA's Architecture and Design Council featured designers Saul Bass, April Greiman, and Deborah Sussman in dialogue about their current word and directions in graphic design. The artists, representing three generations at the forefront of innovation in graphics, presented images which have reflected and defined the American culture such as Bass' corporate identities for AT&T, United Airlines, the Girl Scouts, and Warner Communication, as well as, movie titles for "Walk on the Wild Side" and Martin Scorsese's "Cape Fear"; Sussman's environmental graphics for EuroDisney, Disney World, the '84 Olympics, and the Southern California Gas Company; and Greiman's fusion of technology and design with work for Knoll, Visa, the Pacific Design Center, UCLA, SCI-ARC, Esprit, and Lifetime Cable Television. Arnold Schwartzman, moderator of the panel, challenged the artists to discuss, "What's new in design?" "Is design more business than art?" and "Is the term 'graphic design' applicable today with the technology which is used now?" Thoughtful responses included discussions on the creative process and intuition, work as collaboration, and the juxtaposition of the images and information. Barton Myers, AIA, is the current president of the Architecture and Design Council, a MOCA support group composed of local, national and international architecture and design professionals, and individuals interested in design. Call (213) 621-1733 for information about the council.

Ellen T. Cohn

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L.A. ARCHITECT 73
RUTH GALANTER:
"Don't Thumb Your Nose At The Street."

Los Angeles Councilwoman Ruth Galanter represents the Sixth Councilmanic District, which includes Venice, Mar Vista and the LAX area. This interview is excerpted from a conversation between Galanter, Ivan Preston, and Carl Davis from a conversation that took place last November.

LAA: Bring us up to date on planning efforts for Venice.
RG: We've done a comprehensive interim control ordinance for Venice. We've also put absolutely forever to get the replacement ordinance done, (which is) the local coastal plan. And then we've done a whole series of height reductions or rezonings for specific areas—all with the idea of ultimately having the maximum potential of the zone. Which is, of course, way behind schedule as well.

LAA: There's a lot of pressure on land values pushing out people who could not afford to live in Venice any longer.
RG: Venice is obviously much less of a beach town than it was. Most of the areas of Venice, even including Oakwood which the traditional poor ghetto, are beginning to see high-er income people buying up property because it's the last place that they can afford to buy in Venice. But a lot of the change in the character of the buildings and of who's living there, I think has taken place over the last fifteen years. It's not a sudden influx, it's actually been slowed down consider­ably in Venice because of the Coastal Act and the activity of a number of people on the community in trying to make that Act work in a fairly well-urbanized area. We had a certain amount of time in 1973 with the Coastal Act. There's a pro­ vision in the preamble of Proposition 20, (the initiative which created the Act) saying that the coastal land belong to all the people of California, rich and poor. On that sentence alone, a number of us (Coastal Commissioners) were able to get a commitment that if in the same area the water management on the coast, all income levels should get a piece of the action.

LAA: It's been easier to get senior units than family units, but have we been there, there's been a noticeable change as people retire and sell their houses and the only people who have worked against pedestrian use. Many Venice residents, unlike typical Los Angeles, use walking, bicycling and roller skating for much of their local transportation needs. There are many architecturally and historically important buildings in Venice.

Architect and planner Andres Duany called Venice "per­fectly good." He considers the way the streets are laid out straight and short, with the grids changing direction every few blocks a plan for "living in a living area." Parking and the "carnival" tend to intrude on neighborhood streets.

Heavy vehicle traffic on through streets does not help the quality of life for residents or encourage pedestrian traffic.

Typical street "improvements" - expanding comer radii to speed cars, removal of parking in curb lanes and placement of utility service structures in the sidewalk - have worked against pedestrian use. Many Venice residents, unlike typical Los Angeles, use walking, bicycling and roller skating for much of their local transportation needs.

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Irr.

Residence/Studio, 6th Street
Charles Ward

A, and Charles Ward. What they share is simplicity, clarity and celebration of light and volume. Built mainly from exposed in Venice) should be, in Ward's words, "in your face".
Artist Duplex, Innes Place
Tony Greenberg, AIA

Mixing business and pleasure the Venetian way - their own studio/residences, by Venice architects Anthony Greenberg! concrete and timber, they are calm buildings, enabling a calm life, defying the notion that good LA architecture (particul
Art, architecture and Venice love. Architecture begins with the vision of a building. Buildings begin with the vision of a designer. Designers start their work with the vision of a client. Clients need to communicate their vision to the designer. Designers must then translate the client's vision into a building. Buildings must be designed to accommodate the needs of the clients. Clients need to be satisfied with the design of the building. The process of designing a building requires communication between all parties involved. The client's vision must be translated into a building that meets the needs of the client. The designer must work with the client to ensure that the design meets the client's expectations. The building must be designed with consideration for the clients' needs. The process of designing a building requires communication between all parties involved. The client's vision must be translated into a building that meets the client's expectations. The designer must work with the client to ensure that the design meets the client's expectations. The building must be designed with consideration for the clients' needs.
BINOCULAR VISION

CHIAT/DAY/MOJO

By Frank O. Gehry & Associates

Observed by Tom Whitlock

As purveyors of remarkable architectural images, Frank Gehry and Associates have outdone even themselves. Among my non-architect friends — the heathens, the great unawakened — Gehry’s newest construct is already known as the “Binoculars Building”. Granted, even in Venice, California, three story-high binoculars are not the everyday stuff of the street, but they seem utterly at home as the centerpiece of the new Chiat Day Mojo (CDM) office building — making the Boreofsky-bearded-ballarina down the block seem like a forlorn afterthought. Not since Bullocks’ Wilshire has an automobile entrance been given such a grand and thoroughly appropriate treatment.

The CDM building is in reality three separate but linked pavilions with their long dimension perpendicular to the street. They are known with apparent affection by the CDM staff as the ship, for its nautical overtones; the binoc’s; and the trees, a Sullivan cornice in unholy alliance with Claus Oldenberg. And as there is no overt narrative connection among the pavilions, they are violently yoked together in a formal A-B-A’ (allusionist — “New Reality” — illusionist) composition. While only three storeys high, their scale on the street reads as much larger. CDM, which is an advertising firm, would probably say they have impact. Yup. With a vengeance.

The interiors of the CDM offices, also by Gehry, are more conventional than you might expect — pleasant, but much more traditional than the notorious Gehry-designed warehouse interiors that CDM occupied while the present building was under much-delayed-toxic-waste construction. Generous workstations are simply and elegantly crafted out of slabs of unfinished 1 1/4” plywood. Large plywood cubes containing up-lights rest on portions of the workstations and provide a synecopia of both form and light for the otherwise unreliably horizontal open-plan. Undeniably pleasant, but some staffers apparently miss the overhead-the-top kinetics and energy of the warehouse where, by the way, the creative staff remains. Hmmm...

It is a very tactile environment which, as mentioned, the staff obviously enjoys — the conference rooms have also gained cognomens such as the prow, the fish bowl and the den, each according to its architectural character. The media presentation room, located immediately behind the binoc’s, is a cavernous two storey affair. Its apparent size is mediated by an equally enormous woven wood slab chandelier which will match the forthcoming conference table and chairs. And yes, the rumors are true: there is a small conference room in the “prism” area of each leg of the binoculars, its interior shape exactly mimicking the exterior, lit by a circular skylight in the lens of the “eyepiece”.

At an urban design level, CDM is both Modern and Post-Modern. It is Modern in the sense that the three pavilions, as perceived from the street, are palpably sculptural and unabashedly three-dimensional objects, even displayed on a classical podium. Its post-Modern sensibility is, however, clearly demonstrated in that the pavilions remain assertively frontal and define a vast plane at the street edge.

And Gehry has apparently taken Hans Hollein’s dictum that “everything is architecture,” to heart. Both Gehry and Hollein attempt — though only Gehry has really succeeded — to convert some small technological object — a sparkplug, a Rolls Royce radiator grille, a lipstick, the binoculars — into a cryptic but undeniably architectural object by a dramatic dislocation of scale and physical context. The immediate perception of the CDM building is thoroughly severed from memory since there is no historical context into which to relate it. And that is what gives CDM such clarity and bracing Zen-like immediacy.

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VENECE, the "eternal city" of California

Venice is known for its infectious "live and let live" attitude to people and lifestyle. This has manifested itself architecturally in numerous experimental buildings, which have achieved worldwide acclaim. Despite the apparent freedom, building has become increasingly difficult in recent years, due to a complex permit process.

By Carl Davis

VENICE, California is the theme park of Los Angeles,reenacting all the myths, demonstrating all the flaws. This tacky beach town, whose boundaries bleed into the luxury condominiums of the Marina, the prime houses of Santa Monica, and the rented pads of the drugged andullen near Lincoln Boulevard, is both sunshine dream and dark nightmare of Los Angeles. Magazines and movie stars cram below the murals on Windward. Chain saw jugglers, free lawyers, breakdancers, and hustlers always have something to sell on the Boardwalk. A religious conversion or a drug bust can happen on Brooks. It has the beautiful, young, and nearly naked, who cruise past the idle elderly, the disheveled homeless, and the countercommercial giving rela-
tion. It has the most agitated architecture jammed into mean lots among scruffy bungalows; a most profitable market for real estate speculation; and unhappy renters losing their pads. The once town now neighborhood has no park-
ing. The streets are choked with cars. Many of these vehi-
cles are the poor man's beach house. The real hike has beenことができます, and the unreal becomes a perennial role. City Life has become theater.

Venice has always been a dream reinvented every few decades. Abbot Kinney started it with his "Venice of America" development, the most grandiose scheme from Los Angeles' first period of Mediterranean mania in early 1900's. Canals, bridges, Venetian arches, and gondolas were the attractions to draw Anglo-saxon pilgrims from the Com and Bible belts of the midwest to the California paradise where their strain could be perfected amidst the sea. and became a fertile ground for crime and under-
ground economies. The beatniks and hippies found Venice a welcome neighborhood for their counterculture. The single rooms of beach town boarding houses, and small hotels was equally the home of writers, poets, and the largest congregation of paroled felons in Los Angeles County. Kinney was one of the "Venetian theater from
to one commentator. The burns and concessions became artists' and designers' studios. Carl Davis' book for court and the stilted "Skating on Water" (now Abbot Kinney Boulevard), and down two plus blocks from the beach and an old trolley burn that once housed the artist, Arnold Aronson, and then lattered the street's architect, Frank Gehry. From the fifteenties through the sixties, and on into the seventies Venice was the valhalla of west coast Art. While others wanted renewal, the avant-garde of LA, the gritty realists of "Noir", Rech, Bukowski and Burroughs, and those sunny creators of light, space, and process art, Irwin, Turrell, Valentine and Benson found Venice perfect for their métier. Freedom from convention, cheap characters and cheap space on the ocean were Venice's attractions. There was no better place to go slum-
ging.

The Sixties made it famous again. The southern capital of flower power drew first the turned on and dropped out, and then the tourists who wanted to see them. Venice became an alternate dream for those whom the conventional dream was too bourgeois. These bohemians soon discovered their curiosity was marketable. By the late Seventies and Eighties the beach became bazaar and a new real estate boom was on. Those who saw and seized the opportunity prospected and those who danced and fed the ducks got bulldozed. Some of the artists became real estate speculators. Some artists drifted off to downtown. Some artists hung on bitterly while their bohemia got gentrified. Many small home owners sold out with exorbitant profit, and some hung on desperately to their precious plots and laid back lifestyle. The renters saw their pads get redecorated or destroyed. Venice, no longer able to hold out as western most outpost of the critical cultural avant-garde, became the haven of a stylicic avant-garde. The fight was vocal and the protests many, but affluence and accommodation went out in the end. Peaceniks, free the weed advocates, and airy socialists gave way to a professional cultural. A few acid heads still linger on the streets adding a varicolored and hairy spice to the Venice of hip appearance, The bungalows around the corner are grey nihilism like the slash of racing pursesnatcher. The most popular parlor game in Venice is political melee with servicemen at the Aragon Ballroom. For decades at 935 Brooks Avenue, just off Washington, (now Abbot Kinney) Boulevard, and down two plus blocks the forties they have pretty much dried up. though the Canal is pumping about 5 million barrels of oil a year. By 1974 the last of the lingering derricks explodes in 1974. The twenties are not kind to Venice. In 1902, City treasurer James Peaoadze embezzles $19,000. An investi-
gation finds that nineteen Ku Klux Klansmen have been made special deputies in the Venice Police Department. Venice annexed to Los Angeles, L.A. described by Kinney's son Thornton, as a "bugger-
naust monster of centrist tendencies" incorporates Venice when 2/3 citizens vote in favour. Within four years, most of the canals are filled and turned into streets.

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naust monster of centrist tendencies" incorporates Venice when 2/3 citizens vote in favour. Within four years, most of the canals are filled and turned into streets.
National Preservation Week takes place this May. But will it be a time for celebration or memorial? *Mimi March Mogul* brings us up-to-date on the plight of some LA landmarks and public transportation schemes.

**Goodbye Herald Examiner!**

The Herald Examiner Building has been vacant since the newspaper folded a few years ago. Built in 1912 by Julia Morgan, it is among the few designs by her in Southern California. The Exposition Boulevard railroad right of way has been converted into a "suitable location" for adaptive reuse. She was not only ungracious, but rude, arrogant, and condescending to the ADECS Preservation Commission. Her question to the public was: "Don't you own the need for your permission to give an award like this?" clearly showed her lack of understanding of procedure governing preservation, and her remark "people aren't interested in this august body based on a decision made five or more years ago" (before an EIR was performed) demonstrated her contempt for the public.

**South Pasadena in Danger**

The National Trust, in 1895, declared South Pasadena one of the nation's greatest treasures due to "a suitable location." The proposed extension of the 710 Freeway would destroy historic districts, hundreds of historic homes, and more than 7,000 mature trees. All this for 6.2 miles of freeway. Preservation, neighborhood, and local government organizations have managed to keep the dogs at bay, but in January of this year, Gov. Pete Wilson announced his support for the construction of the 710 extension. It is not a final document, but must be considered for construction of the 710 extension. He instructed CalTrans to "do whatever is necessary" to complete the project. CalTrans has suggested moving some of the historic structures to "a suitable location" can be found. Those who have followed the 20-year history of Angels Flight in the hands of the CRA will recognize the implication of such a move. The public has been convinced, "Preservation and the Atrchitectural Foundation/California Governor Pete Wilson signed an executive order in April that encourages state and local agencies to preserve historic buildings, sites and districts. Signed on April 8, the order states that "the historic value of structures is to be preserved and enhanced, unless the state or local agency finds the structure presents an imminent threat of harm to the public or of damage to adjacent property." The order instructs each state agency to select a preservation officer to ensure the new policy is carried out. Each agency must also inventory all buildings under its jurisdiction over 50 years in age and eligible for listing on the National Register of Historic Places or as a State Historic Landmark. The order also states that "preservation and the use of such structures must include consideration of cost-effectiveness and fostering private-sector incentives." The language appears to open the door to public-private arrangements to save or renovate historic structures.

In a separate statement, the governor described historic buildings as "heritage resources" that provide "not only economic activity, improve housing, enhance the quality of life and draw hundreds of visitors to California every year."  

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**L.A. ARCHITECT**
Throughout the county and the nation. A prototype living complex for people with AIDS has been selected to be located on a site in Hollywood, near the corner of Vermont and Santa Monica. The site is ideal for use as AIDS/HIV+ housing because of its proximity to medical facilities, clinics, stores, colleges and churches. During the month of July, a formal advertisement will take place, with judging to occur in October. It is anticipated that the selected site will be located on a site in Hollywood, near the corner of Vermont and Santa Monica. This site will be selected during the month of November. This project will only be successful if the architectural design and the social life of the tenants are harmonious with the life of the surrounding community. To this end, participation in the forum is critical. Please join us in making this project a success.

Raising the Roof, Opening Doors: Living Environments for People with AIDS.

The City of Boston Public Facilities Department and the Boston Society of Architects are challenging design firms, individuals, students and artists throughout the nation to design and develop the structure. The competition will be formally announced at the AIA convention during a seminar about housing for people with AIDS. Please direct all questions to Jean Smith, Boston Public Facilities Department, 10th floor, Boston, MA 02108. (617) 655-0331.

The 6th Annual Bric Awards Program: Call For Entries

Entry materials are now available for the 1992 Bric competition. This Award Program annually honors builders, architects, and makers who use kiln-fired brick most effectively in California residential and commercial projects. Projects may be completed between January 1, 1991 and July 31, 1992. Completed entry materials must be received by August 18, 1992. There is no entry fee. For more information, call Tom Polizzi, Brick Institute of America, Corporate Headquarters, by Morphosis Architects. Restoration by Fields & Devereux Architects; 460 North Canon Drive, restoration by Rockefeller/Hricak Architects; LADWP Central District Headquarters, Phase II, by Clements & Clements/Benito A. Sinclair & Associates. Chic!t/Cajyo Moji Building, by Frank O. Gehry & Associates, The Montana Collection, by Kanner Architects; Saltich Health Care Corporate Headquarters, by Morphosis Architects; Yudell, Beebe House, Buzz Yudell, Architects. The Juors were Hubert Newell Jacobson, FAIA, Terry Sargent, AIA and Michael Graves, FAIA.

IFRAA Architectural Design Awards

The Interfaith Forum on Religion, Art and Architecture invites entries to their 1992 Architectural Design Awards Program for built religious structures. For entry form, write to IFRAA National Headquarters, Doris Justis, Executive Secretary, 1777 Church Street, N.W. Washington, D.C. 20036; or contact Richard Bergman, FAIA, coordinator of the program, at Tel. (203) 966-9950/Fax. (203) 966-8298.

Architectural Opportunities in Taiwan

In March 1992 the Ministry of Education, Republic of China (Taiwan), announced its 5-year program for the development of 6 polytechnic colleges and 9 vocational institutes at various locations in Taiwan. The Taiwan Urban Study Institute (TUSI), an established professional membership organization specializing in research and planning work and joint ventures with public and private sectors in Taiwan, has initiated a proposal/approach to the Ministry for providing services in the development and implementation of the program. This open forum is designed to critically review alternatives and to present a superior program for a Design Competition. The competition will be formally announced at the AIA convention during a seminar about housing for people with AIDS. Please direct all questions to Jean Smith, Boston Public Facilities Department, 10th floor, Boston, MA 02108. (617) 655-0331.

CICA Award Winners Announced

The CICA Awards have been announced, as described on page 12. Architects in this win less seven Los Angeles (and one Orange County) projects have garnered awards. The 6th Annual Bric Award, New Captain Theater, Historic Restoration by Rockefeller/Hricak Architects; LADWP Central District Headquarters, Phase II, by Clements & Clements/Benito A. Sinclair & Associates; Historic Guerra Residence in Santa Monica, restoration by Rockefeller/Hricak Architects. The Juors were Hubert Newell Jacobson, FAIA, Terry Sargent, AIA and Michael Graves, FAIA.

Position Available

for staff support for AIA/LA Urban Design Committee Taylor Yard Planning and Urban Design Workshop. Send resumes to Deborah Murphy at 2335 1/2 Westwood Boulevard, LA 90064. Research and preparation of background report - good drawing and writing skills required.

ALL THIS AND FREE LUNCH TOO?

Yes, Virginia, sometimes there is such a thing as a free lunch! Architects in downtown LA are invited to one on Tuesday, June 9, from 11-2pm at the Los Angeles Department of Water and Power building when Producers Council of Southern California will be giving a "pass" to the hyper-hip neighborhood "Productions Fairs." There is even free parking when you enter by DWP's north gate. The Producers Council was charter ed in 1921 as AIA's "product arm." Absent from the scene for several years, it recently was re-established here to renew a fantastic series of product luncheons. So, if you are here for a reservation and tell 'em you'd like to attend. You'll be glad you did.

OBITUARIES

EMERY KANARIK, AIA

Of Los Angeles, 82 years old. Member Emeritus, AIA; President, Emery Kanarik & Associates, Los Angeles; Examiner, Board of Architectural Examiners, State of California. Born in Hungary in 1909, Kanarik received a Bachelor's Degree in Architecture from Columbia University in 1932. During his long career, Kanarik worked alongside several architects including R.M. Schindler, Paul R. Williams and the firm of Kiesner, Wright & Wright of Los Angeles. He served on the Bulletin, Public Relations and Lecture Committees of AIA. He is survived by wife, Rosella and two children.

LETTERS

It was a pleasure to see the article by Roger Leib in last month's L.A. Architect. Architecturally, Neutra has been wildly successful, however, in the context of his exploration of effect of the environment on the health and psyche of a human being, his buildings take on new meaning. For this age of Sick Building Syndrome, smog-filled cities and car dependence, his quest for symbiosis with nature holds great importance.

Robin Miller

Environmental Designer

Santa Monica

CORRECTION

OBITUARIES

EMERY KANARIK, AIA

Of Los Angeles, 82 years old. Member Emeritus, AIA; President, Emery Kanarik & Associates, Los Angeles; Examiner, Board of Architectural Examiners, State of California. Born in Hungary in 1909, Kanarik received a Bachelor's Degree in Architecture from Columbia University in 1932. During his long career, Kanarik worked alongside several architects including R.M. Schindler, Paul R. Williams and the firm of Kiesner, Wright & Wright of Los Angeles. He served on the Bulletin, Public Relations and Lecture Committees of AIA. He is survived by wife, Rosella and two children.

LETTERS

It was a pleasure to see the article by Roger Leib in last month's L.A. Architect. Architecturally, Neutra has been wildly successful, however, in the context of his exploration of effect of the environment on the health and psyche of a human being, his buildings take on new meaning. For this age of Sick Building Syndrome, smog-filled cities and car dependence, his quest for symbiosis with nature holds great importance.

Robin Miller

Environmental Designer

Santa Monica

CORRECTION

The Interfaith Forum on Religion, Art and Architecture invites entries to their 1992 Architectural Design Awards Program for built religious structures. For entry form, write to IFRAA National Headquarters, Doris Justis, Executive Secretary, 1777 Church Street, N.W. Washington, D.C. 20036; or contact Richard Bergman, FAIA, coordinator of the program, at Tel. (203) 966-9950/Fax. (203) 966-8298.

Architectural Opportunities in Taiwan

In March 1992 the Ministry of Education, Republic of China (Taiwan), announced its 5-year program for the development of 6 polytechnic colleges and 9 vocational institutes at various locations in Taiwan. The Taiwan Urban Study Institute (TUSI), an established professional membership organization specializing in research and planning work and joint ventures with public and private sectors in Taiwan, has initiated a proposal/approach to the Ministry for providing services in the development and implementation of the program. This open forum is designed to critically review alternatives and to present a superior program for a Design Competition. The competition will be formally announced at the AIA convention during a seminar about housing for people with AIDS. Please direct all questions to Jean Smith, Boston Public Facilities Department, 10th floor, Boston, MA 02108. (617) 655-0331.

CICA Award Winners Announced

The CICA Awards have been announced, as described on page 12. Architects in this win less seven Los Angeles (and one Orange County) projects have garnered awards. The 6th Annual Bric Award, New Captain Theater, Historic Restoration by Rockefeller/Hricak Architects; LADWP Central District Headquarters, Phase II, by Clements & Clements/Benito A. Sinclair & Associates; Historic Guerra Residence in Santa Monica, restoration by Rockefeller/Hricak Architects. The Juors were Hubert Newell Jacobson, FAIA, Terry Sargent, AIA and Michael Graves, FAIA.

Position Available

for staff support for AIA/LA Urban Design Committee Taylor Yard Planning and Urban Design Workshop. Send resumes to Deborah Murphy at 2335 1/2 Westwood Boulevard, LA 90064. Research and preparation of background report - good drawing and writing skills required.

ALL THIS AND FREE LUNCH TOO?

Yes, Virginia, sometimes there is such a thing as a free lunch! Architects in downtown LA are invited to one on Tuesday, June 9, from 11-2pm at the Los Angeles Department of Water and Power building when Producers Council of Southern California will be giving a "pass" to the hyper-hip neighborhood "Productions Fairs." There is even free parking when you enter by DWP's north gate. The Producers Council was charter ed in 1921 as AIA's "product arm." Absent from the scene for several years, it recently was re-established here to renew a fantastic series of product luncheons. So, if you are here for a reservation and tell 'em you'd like to attend. You'll be glad you did.
Kammer and Lance Bird, with Jim Combs, AIA, as Chair. They are in need of volunteers for sub-committees and are actively seeking meeting dates with the various segments of this task — magazines, slideshows, and books. There is also the matter of appropriate shelving and how to line if you have time for this essential project, (818) 795-6474. The fourth Tuesday of the month at 5:30 p.m. is regularly scheduled meeting for Library Committee.

Remember, we do stock AIA Contract Documents and other text materials as well as the Professional Practice Handbook. Please, if you order your books for a seminar or workshop, include the membership number of the Chapter, ADtW009L, as this is our direct route to the AIA. They need to know so they can better serve you. Copies of the Task Force report on the Fall lineup. This is a public outreach effort that we are planning to announce by William H. Fain, Jr., president of Johnson Fain and Pereira Associates, and Peter Rummell, president of Disney Enterprises, Inc. The project is expected to create nearly 30,000 new jobs and produce an estimated $55 million in new taxes and fees for the City of Anaheim and Orange County. No word yet on how many architectural and engineering firms will be needed but Disney has a reputation for spreading the work around among competent firms.

Australia: Los Angeles architectural firm of Johnson Fain and Pereira Associates has been retained to masterplan a 5,000-room resort on Australia’s Gold Coast, according to recent announcement by Peter Rummell, president of Disney Development Company. Project is expected to create nearly 30,000 new jobs and produce an estimated $55 million in new taxes and fees for the City of Anaheim and Orange County. No word yet on how many architectural and engineering firms will be needed but Disney has a reputation for spreading the work around among competent firms.

The library committee is beginning to meet on a regularly scheduled basis under the direction of Board Members Pam Edwards and E. Fay Jones, FAIA, internationally respected American Architect, who is recipient of numerous AIA and honorary degrees including the Rome Prize Fellowship, the Tavol Sigma Delta Gold Medal and the French Legion of Honor. E. Fay Jones will lecture at LACMA on June 21 as part of the Masters of Modern Architecture series. Selected: Office of the State Architect and California Museum of Science and Industry recently announced selection of Zimmerman Glass Pavilion and Partnership, in order to modify Beach to design the museum’s facilities at Los Angeles Exposition Park. The project, when complete, will provide about 600,000 sq ft of area for exhibition, education, entertainment, and public services. EIR: The pre-engineering and procurement plan for construction of a monorail in Burbank came a step closer when L.A. County and City of Burbank filed the “Notice of Preparation” for an EIR on the proposed project. Planners and architects of the system are Gensler and Associates. Final draft of the EIR is expected in July. Known as an “elevated” guideway transit system, the project is planned to go about 6.5 miles starting at Universal City and traveling through downtown Burbank.

Honored: Emmett L. Wemple, FASLA, has been honored with the 1992 University of Southern California Alumni Award. A partner of Wemple, reverently internationally for his architectural landscape projects, was Professor of Landscape Architecture at the USC School of Architecture from 1951 until his retirement in 1988. Recipient of numerous awards from various Boards and Committees, Wemple’s practice and teaching have a reputation for attention to cultural values and sensitivity to the nature of place.

Business Council Honor: Melissa Gay Architects is the recipient of the Los Angeles Business Council “Outstanding Single Family Residence, 1991,” award, for its recent work on the Cullen-Buchanan apartments in West LA. AIA/LA members, Richard Keating, FAIA, and Lauren Rottet, AIA, for their work on the interior design of the Solana Marriot Hotel in Westlake, CA. The hotel also was designated Best Interiors Project for 1991 by the Texas Society of Architects. Keating and Rottet are partners in Keating Mem Janigan Rottet, a Los Angeles based architectural and interiors firm established by a former partner and associate partners in Skidmore Owings & Merrill. Rottet is chair of the AIA/CA Interiors Committee. Promotional: Developing and implementing a master plan for Los Angeles Union Station in/. 52 surrounding acres owned by Catlett Development Corporation is one of the tasks faced by AIA/LA member Ted Tanner in his new promotion to vice-president of Catlett in the firm’s Los Angeles office. Formerly a project manager in the Los Angeles Mayor’s Office of Transportation, and then-project manager of Gensler Enterprises, Tanner is currently coordinating a joint development for RTD’s new head- quarters and for a mixed-use project at the Pasadena Depot.
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WESTWOOD PROJECT WINS LOCAL SUPPORT
By Morris Newman

An ambitious mixed-use project in Westwood Village by Benjamin Thompson, an architect with offices in Los Angeles and New York, will receive $82 million in support from the city of Los Angeles. The project, known as the "Westwood Village by Benjamin Thompson," will include a 420,000-square-foot mixed-use development, with retail, office, and residential space. The project will be developed by the Nansay Corp. of Japan, which represents the "latest" approach to mixed-use development, with multiple uses typically occurring in individual buildings. Although the project covers both sides of Glendon Avenue between Weyburn and Tiverton, the sculptural Shatto Recreation Center, designed by Steven Ehrlich, will be completed later in the year.

The program calls for a supermarket with 3,200 square feet of office space, 30,000 square feet of parking, and 50,000 square feet of retail space. The project is expected to be completed by the end of the year.

LOCAL SUPPORT

Friends of Westwood, the three-and-a-half year old community organization, has endorsed the project and is actively seeking additional support from the community. The group has indicated its support for projects that are in disfavor with developers and has indicated that it will like to share projects that are in disfavor with Neighbors for Westwood.

Noteworthy are Goran Rako (Croatia), Yaroslavsky, who represents Westwood, indicated the councilman support.

A recent report by the Westwood Community Design Review Board and City Council, the neighborhood organization, indicated the councilman support for the project. An earlier report by the Design Advisory Committee failed to win approval by the Westwood Community Design Review Board. Subsequently, Beverly Hills developer Paul Amir abandoned the project and offered the parcel for sale. The four-acre Nansay project covers both sides of Glendon Avenue between Weyburn and Tiverton. The program calls for a supermarket with underground parking, a three-floor hotel, a 50,000 square foot office space, 30,000 square feet of retail space, and an office theater.

Benjamin Thompson won the AIA Gold Medal this year.


COVER STORY

Publication of the May L.A. Architect was regretfully delayed, due to the riots. Next month's L.A. Architect will look extensively at the impact of the riots on architecture, urban and land-use planning in Los Angeles. If readers have opinions or initiatives for action they would like to share, please contact Frances Anderton at tel. 213/380-5177, fax. 213/380-6692, Editor.

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THOMAS GATH PARTNER JOINS HHP

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