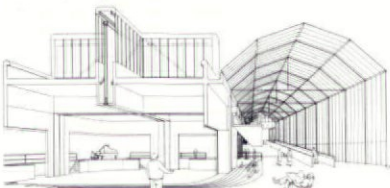


FOUR DAYS IN APRIL

Stirling on April 19 at Chapter meeting

James Stirling, the internationally recognized British architect, will deliver a major address at the April 19th SCC/AIA Chapter meeting at the L.A. County Art Museum's Bing Theater. Stirling's address, which is free to the public, will take place at 8:00 p.m. An informal reception — featuring wine, cheese and other gourmet delicacies — will take place at 7:00 p.m. in The Cafe next to the Bing Theater.

The April 19th meeting — which is jointly sponsored by the SCC/AIA and the architectural schools of UCLA, USC, Sci Arc and Cal Poly Pomona — will be Stirling's first Southern California appearance since 1972, when more than 500 people gathered at UCLA to hear him. Due to the widespread interest in Stirling's work, Chapter members and guests are urged to make reservations through the Chapter office no later than Friday, April 16th.



Stirling: Olivetti Training School (1962)

Reservations for the wine-and-cheese reception are \$3.50 per person; advance reservations for the free public address by Stirling are also advisable. Use the enclosed return envelope or call the Chapter office at 624-6561.

Stirling has attracted a great deal of attention in international architecture since the publication of his Leicester Engineering Building in the early 60s. Among his subsequent projects were the History Faculty Building at Cambridge (1964), Queen's College Dormitory at Oxford (1966), and the Olivetti Training School (1969). Born in Glasgow, Scotland, and educated in Liverpool, Stirling has taught at a number of American and European universities. In addition to publication in numerous architectural journals, Stirling's work has been featured in exhibitions at London's Royal Institute of British Architects and New York's Museum of Modern Art.

Silver on April 20-21

The UCLA School of Architecture and Urban Planning is sponsoring two days of architectural project presentations and discussion, open to the general public, on its campus this month. The event will feature the architects Frank Dimster, Craig Hodgetts, Paul Kennon, Eugene Kupper, Tony Lumsden, Cesar Pelli, and Tim Vreeland. It will be remembered that these seven Los Angeles architects formed the group "Silver" in 1974 to meet with and act as West Coast counterparts to the visiting White and Gray architects from the East during the event entitled "Four Days in May." This will be Silver's first public appearance since 1974.

Using essentially the same format as in 1974, the Silver architects will present individual projects typifying their work. These will be discussed before a larger audience in open forum in order to explore the architectural ideas shared by the Los Angeles group and relate these ideas to the world scene. Taking part in the discussions and representing other points of view will be California historian David Gebhard, former Gray Charles Moore, White mystery-man John Hejduk, and the European, James Stirling.

Three meetings are scheduled to take place on the UCLA campus:

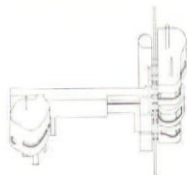
Tuesday, April 20: 2-6 p.m. Room to be announced. Vreeland, Lumsden and Hodgetts will present project, followed by a discussion. Charles Moore will moderate.

Wednesday, April 21: 2-6 p.m. Room to be announced. Kennon, Kupper, Pelli and Dimster will present project followed by a discussion. John Hejduk will moderate. **8 p.m., Auditorium, Kinsey Room 50.** Formal presentation of Silver as a coherent body of ideas followed by a panel discussion involving John Hejduk, Charles Moore, David Gebhard and the Silver architects. David Gebhard will moderate.

Students and faculty from all four local schools of architecture as well as the general public are encouraged to participate. The discussions about architecture are expected to be lively and of very current interest.

Hejduk on April 22

On Thursday, April 22, John Hejduk — New York architect and Dean of Cooper Union's School of Architecture — will wind up the "Four Days in April" with a public presentation of his own work at UCLA. Hejduk's lecture will take place at 8:00 p.m. in the auditorium of the Neuro-Psychiatric Institute at the south end of the UCLA campus. Parking is available in the lot across from the Medical Center.



Hejduk: Bye house

Hejduk's theoretic work has attracted world-wide interest and has been exhibited at the Graham Foundation in Chicago, the Architectural League in New York, the Foundation Le Corbusier in Paris, in 1973 at the Technische Hochschule in Zurich (with the Italian Rationalist Aldo Rossi), and at last year's Venice Biennale. As director of the department of architecture at Cooper Union since 1964, Hejduk has instituted a program of highly disciplined architectural exercises at all levels which are intended to bring students directly to grips with problems of architectural form. This work by Cooper Union students was exhibited at the Museum of Modern Art in 1971.

Hejduk is the last of the "Five Architects" to visit the UCLA campus. Meier, Gwathmey, Graves and Eisenman were here in 1974 for Four Days in May. Of the Five, Hejduk's work is the least well known to western audiences and deserves some explanation. What characterizes Hejduk's work of the last 15 years is its absorption in cubist paintings of the 20s and 30s and the direct use of cubism for architectural inspiration. The May 1975 issue of *A + U*, the Japanese architectural magazine, featured 17 houses designed by Hejduk between 1954 and 1974 — and each has been an exploration into a type of cubist space. By contrast, *Progressive Architecture* last year published his completed renovation of the Cooper Union Foundation Building.

CONVENTION

Any Chapter member who is planning to attend the 1976 AIA Convention in Philadelphia during the first week of May should call the Chapter office immediately to register as an official delegate. Credentials will be issued to Chapter members who plan to stay for the entire Convention. Please call the Chapter office (624-6561) today!

PRIORITIES WORKSHOP

If you have strong feelings about the future of the Southern California Chapter/AIA, then your chance to speak up and be heard will come at the Annual Priorities Workshop on April 20 from 4:00 p.m. to 7:30 p.m. at the office of Welton Becket, 10000 Santa Monica Blvd., Los Angeles 90067.

Interested Chapter members are invited to sign up for the Priorities Workshop by calling the Chapter office at 624-6561.

The goals of the Workshop — which will bring officers, directors, committee chairpersons and members together in an intensive working session — are to determine

future Chapter activities, leadership, programs, fund allocations, and critical issues.

"This will be a working meeting rather than a 'show-and-tell' litany of speeches," say the organizers of the Priorities Workshop. "Get your act together — and be prepared to state the critical issues and identify the priorities for future Chapter action."

Chapter President Henry Silvestri will introduce the Workshop with reports on national, state and local issues. Then the Workshop participants will gather in several intensive seminars on such issues as Chapter communications, employer/employee problems and solutions, dues and membership, civic and community issues, coordination of codes and standards, and the Hollywood Urban Design Study. The Workshop will conclude with a forecast of future planning by Director David C. Martin and a "Charge to Committees" by Henry Silvestri.

"Action is being taken by the Chapter," the Workshop organizers explain, "and if members are concerned about the Chapter's issues and priorities, then they must take a role in communicating their ideas. The Priorities Workshop is an ideal opportunity for this exchange of ideas and information."

A full report on the Priorities Workshop will be published in an upcoming issue of *L.A. ARCHITECT*.

FELLOWS

Arthur F. O'Leary and Harry B. "Hap" Wilson, Jr., have been named Fellows of the American Institute of Architects, according to an announcement by SCC/AIA Chapter President Henry Silvestri.

O'Leary, who currently serves as Chairman of the Chapter's Ethics and Practice Committee, is a principal in the firm of O'Leary, Terasawa and Takahashi.

Wilson, who serves as a Director of the Chapter, is President of Charles Luckman Associates.

"The Southern California Chapter joins the AIA in saluting these two architects for their records of professional achievement and leadership," Silvestri said.

McGINTY

"At exactly 5:13 a.m., the 18th of April, 1906, a cow was standing between the main barn and the milking shed on the old Shafter Ranch in California, minding her own business. Suddenly the earth shook, and when it was all over, there was nothing showing above ground but a bit of her tail."

Thus began the lively remarks of AIA First Vice President/President-Elect John McGinty, AIA, at the January 24th Installation Banquet for the Southern California Chapter. Likening the architectural profession to Shafter's cow, McGinty warned: "If we don't learn to understand and guide the great forces of change at work on our profession today, we may find ourselves swallowed up some morning."

McGinty suggested that "our role must change if we are to remain a viable and relevant profession." He went on to point out: "One obvious course through this dilemma is for us to expand the scope of our activities — architects need to undertake new issues and new involvements." Citing energy conservation and recycling as new challenges, he concluded: "Unless we make ourselves an essential part of the complex solutions to ever more complex problems, we should stop playing Pied Piper to a generation of would-be architects. Society must perceive us as essential, or we will all wind up on the dole."

COASTAL UPDATE

The California Coastal Plan — mandated by the Coastal Initiative (Proposition 20) in 1972 — has been completed and submitted to the California Legislature by the State Coastal Commission and its six Regional Commissions. The Plan, now written in statutory language, will be considered by the Legislature for adoption this year.

Since 1972, the Southern California Chapter has been in support of the development of a coastal plan. This support has been given throughout the planning process in the form of many pages of commentary and constructive criticism prepared by the Environmental Planning Subcommittee on Coastal Zone Planning. Our current goal is to continue to monitor the plan as it passes through the Legislature and to further press our views — as an organization of design professionals — upon our Legislators. With the great deal of lobbyist activity that is expected in Sacramento, the Plan will be somewhat modified.

The plan contains 162 policies, many sub-policies, resolutions, recommendations and maps. Our continuing review of the plan will center on some of the following areas: funding, implementation, jurisdiction, local autonomy, housing, transportation, energy, recreation, development, relationship to other plans (i.e., the California Land Use Plan and regional/local plans), project approval at the concept level, the permit process, and the appeal process.

Chapter members interested in participating on this Subcommittee or providing suggestions or technical information are urged to do so immediately. Contact Harlan Hogue at 454-1556.

Harlan Hogue, AIA, Chairman
Environmental Planning
Subcommittee on Coastal
Zone Planning
Member of the CCAIA Coastal Plan
Task Force

WINE RAVES

"The biggest bore of the year!" said one guest who left early. "The best wine we've ever had at a Chapter meeting," an architect commented dryly.

These remarks came in response to a controversial encounter between artists and architects at the March 9th Chapter meeting. More than 200 people attended the program — which featured a discussion of the relationship between art and architecture by Frank O. Gehry, FAIA, gallery-owner Nicholas Wilder, and several local artists — but only the refreshments got rave reviews.

"It was an interesting idea to bring artists and architects together," said our observer, "but the meeting went downhill fast. The artists dominated the microphone, and some of the architects in the audience felt rather alienated."

APRIL 1976

Inside:

Hollywood Design Study. By the SCC/AIA Environmental Planning Committee.

Calendar:

April 1 to 29: UCLA Extension course on "Preservation Issues." Call 825-6059 for information and enrollment.

April 19: SCC/AIA Chapter meeting featuring James Stirling at L.A. County Art Museum. Call Chapter office for reservations.

April 20: SCC/AIA Priorities Workshop at Welton Becket office. Call Chapter office for registration.

Professional Development Program on "Insulation" at DWP Auditorium. See enclosed announcement for details.

CCWAL Interim Meeting at Queensway Hilton in Long Beach. Contact WAL officers for information.

SCC/ASA meeting and program at Greater Los Angeles Press Club. Call 386-7534 (Miss Lily Nakao) for information.

April 20-21: Silver Exhibition at UCLA campus. See story this page.

April 22: Address by John Hejduk at UCLA. See story this page.

April 28: Address by Whitney R. Smith, FAIA, at Pasadena Library, 7:30 p.m., on Pasadena Architecture Between the Wars.

SCC/AIA 1976 PROGRAM CALENDAR

Clip and save for future reference

APR 19	MAY 11	JUN 8
James Stirling <i>County Art Museum</i>	Hugh Hardy <i>USC</i>	Sam Keen <i>County Art Museum</i>
JUL 13	AUG	SEP 14
Craig Ellwood <i>Art Center</i>	Picnic <i>Hancock Park</i>	Honor Awards <i>County Art Museum</i>
OCT 12	NOV 9	DEC 14
Eames Exhibit <i>County Art Museum</i>	Sci Arc <i>Sci Arc Campus</i>	Film Festival <i>County Art Museum</i>

Hollywood Urban Design Study SCC/AIA

Southern California Chapter/American Institute of Architects

SCC/AIA Urban Design Task Force:

Jerry L. Pollak, AIA, Chairman
Environmental Planning Committee
Mark Hall AIA, Chairman
Hollywood Urban Design Task Force
Phil Koenig AIA, Architect
Stan Sludikoff AIA, Architect
Jon Sommers, Designer
Dick Thompson AIP, Urban Designer
Ted Wu, Urban Graphics Consultant

Assisted by:

David Ashton, Real Estate Analyst
Ron Bussey, Economist
Bob Crommelin, Traffic Consultant
Sheldon Davidow, Deputy
Office of Councilwoman Stevenson
Ruben Louvret, L.A. Planning Dept.
Tom Scallion, L.A. Planning Dept.
Marcia Scully, L.A. Planning Dept.

Introduction

Hollywood is a special place — known throughout the world. Ask a man on the Champs Elysee in Paris, "Where is Hollywood?" ... and he can immediately conjure an image of what Hollywood is. However, if that man were to be transported to Hollywood Boulevard, he would rapidly discover that "there is no there there." In a 1974 survey of tourists by the Southern California Visitor's Council, 43% responded that they enjoyed Hollywood *least* of all.

If Hollywood is a myth, it is also a place. In many ways it is prototypical of deteriorated urban cores throughout the United States. It is for this reason that the SCC/AIA considered Hollywood an interesting example of how creative and positive inputs from architects can make a significant impact on the improvement of our urban areas. In December 1974, the Los Angeles City Planning Department asked the SCC/AIA to investigate environmental and urban design problems

and potentials for the Hollywood area. The Hollywood Plan, one of the General Plans prepared by the L.A. City Planning Department, had been adopted by the community, but detailed ideas about the future potentials of the area remained to be defined.

The Environmental Planning Committee of the SCC/AIA has been active for some time in providing service to the community and in communicating planning and design issues to the membership. The basic premise of the committee is that architects should take an activist role in affecting our urban environment, particularly in our own backyards. In the instance of Hollywood, a Task Force of Chapter members was created to analyze the existing problems of this important area, and to make a series of recommendations regarding its future potentials. The study was to be conceptual in nature, and to serve as a focus for discussion as a catalyst to the future revitalization of Hollywood. As in any revitalization program, ideas are only

The Problem



Circa 1930 (From the Bruce Torrance Historical Collection)



Circa 1975

Transportation, Circulation and Parking

One of the major issues is the restructuring and upgrading of the outmoded transportation/circulation infrastructure. The following elements are recommended:

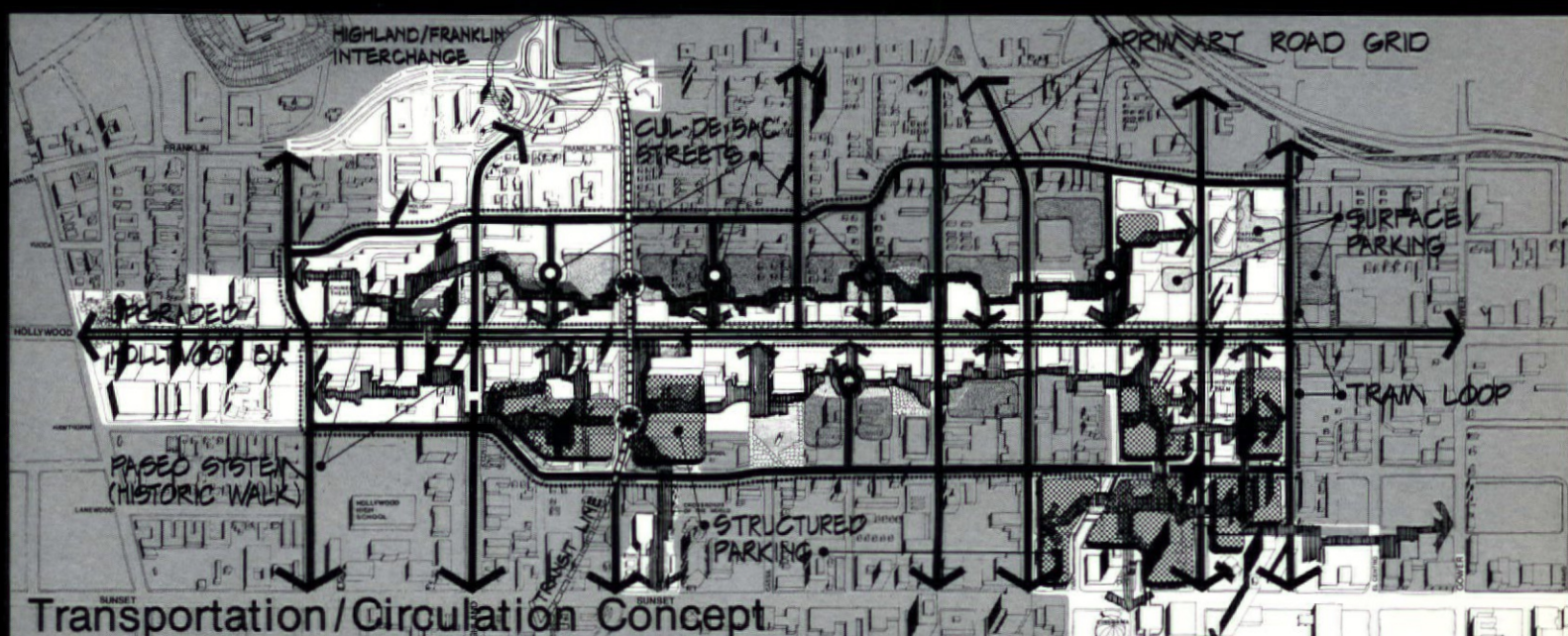
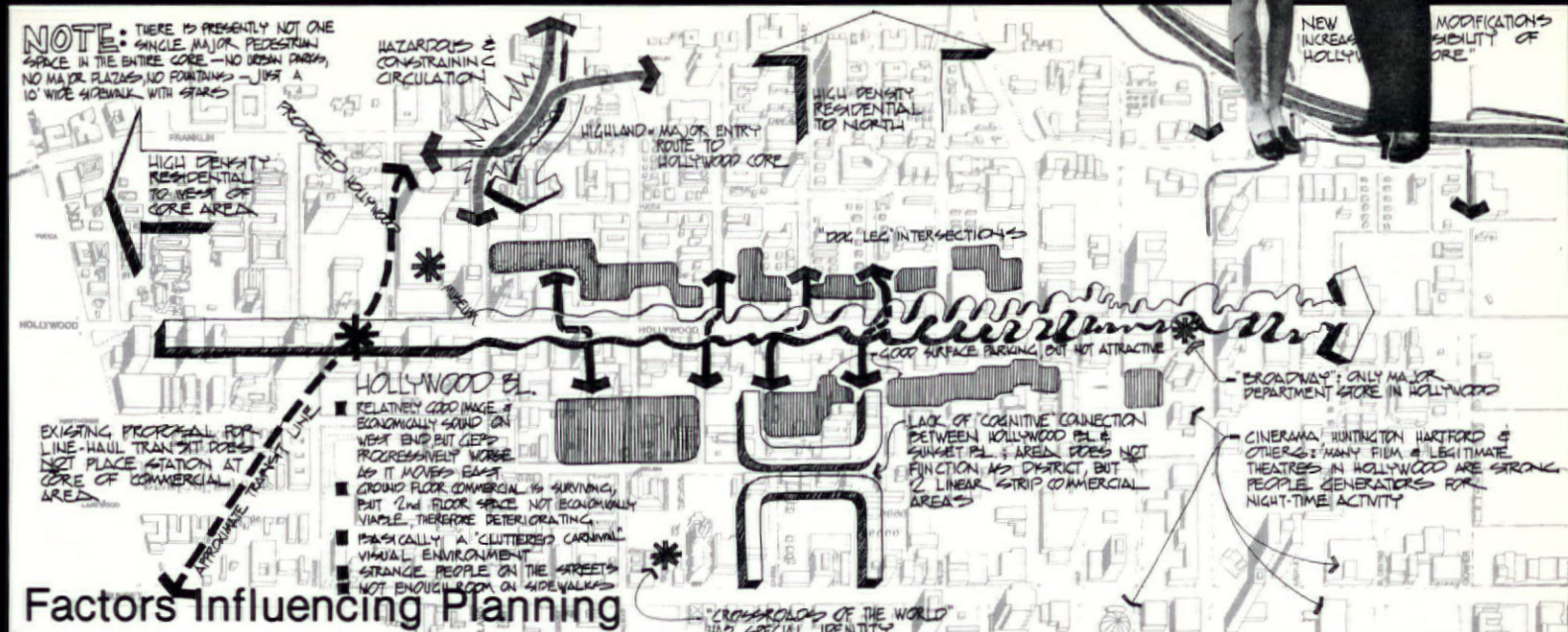
Hollywood Boulevard. The existing boulevard is presently congested because of the mixture of through-traffic with local "window shoppers," the excessive number of intersections, "dog-leg" intersections, on-street parking, and inadequate provision for the pedestrian. The Plan proposes modification to two through-lanes in each direction, a landscaped boulevard median with left-turn pockets, reduction of the number of intersections, removal of on-street parking, doubling of existing sidewalk widths, provision for passenger drop-off points, and a completely new street landscape and furniture system similar to that developed for State Street in Santa Barbara, or Market Street in San Francisco.

Transit. The optimum location for a transit station would be in the centroid of activity in the Hollywood core. Las Palmas Street seems the best location with a tunnelled line running north-south approximately along the alignments presently recommended in transit planning studies.

In addition to line-haul transit, a dual-loop tram or people-mover system is indicated on the Plan, providing multi-stop service along Hollywood, Selma, and Yucca Streets similar to that existing in downtown Los Angeles or to the parking shuttle at Disneyland.

Primary Surface Streets are reduced in number, but increased in capacity along existing rights-of-way. No on-street parking should be permitted along these routes. This system connects on the north to the Hollywood Freeway and on the south to Sunset Boulevard.

High/Franklin Interchange. One of the most significant bottlenecks in all of Los Angeles occurs at Franklin and Highland Avenues. The Plan envisions a complete re-



construction of this intersection with a split-level interchange.

Parking. The entire parking system in Hollywood should be coordinated by some central agency or group, with either uniform validation, or possibly subsidized by

businesses in the area so that it is free (as in Santa Monica). An efficient free parking system would give Hollywood a tremendous competitive advantage in the metropolitan commercial and office market. Parking structures at their street

levels should be carefully controlled in design so that they do not provide blank walls to the street. Surface parking lots should be required to construct masonry or landscaped screen walls (similar to Beverly Hills).

Paseo-Historic Walk. This system would run along the back sides of existing structures along Hollywood Boulevard, with connections southward to Sunset Boulevard and throughout the area.

PERSPECTA AND VIA: "... collections of essays and penumbra of uneven but frequently brilliant quality ..."

(Editor's Note: L.A. ARCHITECT Editorial Board member Thomas Hines was generous enough to offer us the following article — a review of *Perspecta: The Yale Architectural Journal and Via* (University of Pennsylvania) — after two other publications accepted it and then folded before the article could run. And L.A. ARCHITECT is courageous enough to publish Hines' article even though Architectural Forum and Architecture Plus both went out of existence with the ill-fated copy in their hands. But we think L.A. ARCHITECT is made of stronger stuff!)

When Gertrude Stein returned from a visit to her native city of Oakland, California, she was queried by someone as to what she found there. "I found no 'there' there," she replied. In the thirteenth and fourteenth volumes of *Perspecta: the Yale Architectural Journal*, and the second volume of *Via*, the kindred publication of the Graduate School of Fine Arts at the University of Pennsylvania, it is sometimes difficult to locate the "there."

But that does not mean that the two journals are not rich in other ways. Both are published "at intervals" and are collections of essays and architectural penumbra of uneven but frequently brilliant quality. Both presume to adhere loosely to "themes" ("Structures Implicit and Explicit" in *Via*; "Paradise Lost" and "Utopia and Anti-Utopia" in *Perspecta*). Some of the pieces hardly stick to those motifs, and perhaps it is just as well, since their character and quality seem to lie in their eclecticism. Falling between the news-oriented professional periodicals, on the one hand, and more scholarly monographs, on the other, this type of publication relies heavily on the elements of surprise, variety, and a slightly fey exoticism.

The most consistent virtue of *Via* and *Perspecta* is their handsome and sophisticated physical design. The most serious defect is their occasionally careless writing, editing and proof-reading, especially in *Perspecta* where writing style and syntax seem too frequently prone to a private and arcane opaqueness. Rich, intense, and fragmented, they are pleasant books to look at but not always easy to read or to review.

PERSPECTA 13

Perspecta Thirteen, opens with plans and illustrations of Norman Bel Geddes' General Motors Exhibit for the 1939 World's Fair, with an accompanying text by editor Robert Coombs — appetizing morsels that make us wish for more discussion of the place of the '39 design in the larger Bel Geddes oeuvre. Judy Wolin's "Multi-Media Machine Building" provides a promising introduction to avant garde Russian design of the post-Revolutionary period, but it ends on a blissfully ahistorical note with no suggestion of the imminent Stalinist reaction. In "From Object to Relationship," Peter Eisenman draws from Noam Chomsky's linguistics theories to explore semantical and syntactical relationships in Giuseppe Terragni's Casa Giuliani Frigerio, in Como. This ambitious and important inquiry is marred only by the author's own rather obtuse syntax and by his reluctance to place the buildings or the architect into a more historically oriented perspective. (The Casa Giuliani Frigerio is never dated.)

The world of architecture has generally slighted its female practitioners and we are therefore indebted to Joseph Rykwert for his re-discovery of Eileen Gray, a gifted if unprolific young English architect who worked chiefly in France in the 1920's and '30's. Resembling aspects of early Neutra and Le Corbusier, her work is fetchingly illustrated in drawings and photographs, but is less than successfully explicated in Rykwert's elliptical prose. And is he aware of the implications of the statement that Gray's work "occasionally declined ... to what is now called Art Deco?" Judith Applegate's interview of Paul Nelson reveals important new data about this significant and relatively unrecognized American architect who lived and worked in France. But in her generally helpful biographical sketch at the end of the interview, Applegate is a bit presumptuous, if not glib, in stating that Nelson's art direction of a 1929 Hollywood film "permitted

him to introduce (sic) modern art and architecture to the American public." She also misrepresents the architect Knut Lönberg-Holm as two people (once as "Lömberg, Holm, and..." and again as "Lundberg, Holm, and...").

Robert Vicker's "Bijvoet and Duiker" is a splendid piece on the work of two lesser known Dutch architects, contributing to our knowledge of the "Modern Movement" in Holland in the teens, twenties, and thirties. Dennis Sharp and Maxwell Fry offer inconclusive but tantalizing nuggets on the M.A.R.S. Group Plan for London of the 1930s, a topic which Sharp is treating in greater detail as a doctoral dissertation. "Park Meerwijk, An Expressionist Experiment in Holland," also by Sharp, provides an excellent introduction to an exciting but hitherto neglected planned community near Alkmaar. *Perspecta Thirteen* closes with two delightful short articles: one by Thomas Doremus on the Hindenburg and the Zeplin Era, and other by Neil Aptaker on the Art Deco "Hoover Factory" in Perivale, England. At the end is a droll and beautiful photograph, "A Germ Free Condition" by the Los Angeles artist Edward Ruscha.

PERSPECTA 14

Perspecta Fourteen continues virtually without a break. (It is unclear why the two numbers were published together.) Jacques Ehrmann's "Live in Utopia?" is a rambling and murky but occasionally stimulating mini-manifesto. "City-Structuring and Social Sense in 19th and 20th Century Urbanism," by Peter Wolf, is suggestive and insightful, but a bit grandiose conceptually for the thin treatment it gets. Ellen Leopold follows with a lucid introduction to the super-luxury liner, *Queen Elizabeth II*. Anthony Vidler's "The New World: the Reconstruction of Urban Utopia in Late Nineteenth Century France," is a short, well-done summary of some rather sweeping distances in French intellectual history.

"Some houses of Ill-Repute," by Robert Venturi and Denise Scott-Brown is a typically witty and moving presentation of five very fetching residences by their firm. Why is it that some of their best designs never get built? Manfredi Nicoletti's "The End of Utopia" and Paoli Soleri's "Utopia and/or Revolution," were, to my taste, rather tedious and uninspiring. But others may relish them. In "Transparency: Literal and Phenomenal, II," Colin Rowe and Robert Slutzky continue their important study of the psychology and physiology of visual perception. Superstudio's "Superstudio" presents nifty illustrations, but rather dense descriptions of the group's Italian work. Heinrich Klutz's "Bertrand Goldberg" is a well-argued plea for this Chicago architect's significance, but, while impressed as ever with Goldberg's technical ingenuity, I am still not convinced that the buildings are not oppressive.

The publication of the official news release concerning Christo's "Valley Curtain Project for Colorado" should have been accompanied with a note on the outcome.

"A Young Architect's Protest," by the ever-amazing Bruce Goff is followed by 24 pages of Goff's Erte-like architectural designs. It is not clear from the context how serious or ironic (and hence patronizing) the *Perspecta* editors were in this presentation, but it confirmed my own feeling (to paraphrase Venturi) that roadside imitations of Goff are more palatable and acceptable than the real "Goffs" themselves. The wisdom of Emilio Ambasz's three strange little treatises: "I. The University of Design," "II. Manhattan, Capital of the Twentieth Century," and "III. The Designs of Freedom" must have somehow eluded me. But the book's closing essay: "The Anazasi Great House," by Melvin and Diana Johnson is an appealing inquiry into the architectural possibilities of mixing and insuring both privacy and community. The tone of *Perspecta* is displayed at its best in the very funny photograph at the end of the book of Mr. and Mrs. American Senior Citizen bidding the reader farewell from the steps of their trailer home.

VIA

Like *Perspecta*, *Via* is handsomely presented, but in a cooler, more serene way. Its opening movie set portrait is superb as are its reproductions of stills from William Stein's film: "Mister Freedom." But

the latter has little apparent relationship with the essay it accompanies: Maria Bottero's diffuse polemic, " 'Dictionaire Philosophique': Architectural Entries." Antonio Gaudi's "Ornamentation," previously published in Spanish, is presented in translation, as is Robert Maillart's "Arch Building," translated from the original German. David Billington follows with an appreciation and enlightening explication of Maillart's work — especially his bridges.

Three subsequent pieces: Peter Caws' "Significant Structures," Roland Mainstone's "Intuition and the Springs of Structural Invention," and David Bohm's "On Creativity" offer numerous flashes of insight into related problems of architectural design, but one wishes that the essays themselves had been argued more architectonically. William S. Burroughs' "Abstract" is as incoherent as most of his writing, but less engaging. Robert Le Ricolais' " 'Things Themselves are Lying and So Are Their Images,' " is a winningly lucid treatment of complicated structural and mechanical theories. His poetic "Mattieres" is also beguiling but in a generically different way. Two excellent essays by Claude Levi-Strauss, "Pioneer Zone" and "Markets," translated from the French, explore different kinds of spaces in Brazil and India.

Umberto Eco's "Function and Sign: Semiotics of Architecture," tackles important problems of "meaning" in architecture, but seems too often to be an exercise, on the one hand in rationalizing and documenting the obvious and, on the other in attempting to quantify and "scientize" essentially unquantifiable qualities. Roland Barthe's shorter "Semiology and Urbanism" is less pretentious and more compelling. Louis Kahn's "Clearing" is a typically ethereal and arcane reverie, and like most of his writing is less convincing than his epochal buildings. *Via* ends with a bang in Roland Barthe's pithy and moving tribute to the Eiffel Tower.

Both *Via* and *Perspecta* are more useful and convincing in their attempts at "micro" as opposed to "macro" analysis. They are superb in taking specific objects and designs (the Eiffel Tower, Park Meerwijk, the Hindenburg) and suggesting and developing their larger context and significance. They are less successful, it seems to me, in the overblown rhetoric of their "inspirational" manifestoes. But both publications are a credit to their sponsors. They both sport elegant covers and should prove worthy *objets* for the world-wide network of Barcelona coffee tables.

Thomas S. Hines
University of California
Los Angeles

FEEDBACK

Central Library:
"... an open competition instead of clandestine meetings..."

This is being written to suggest that the AIA, along with all Los Angeles architects, support an open competition for the design of the new Los Angeles Public Library.

All too frequently in the past, the assignment of architects for public buildings has been on a political or patronage basis. This has produced such examples as the Hall of Records, the Convention Center, and the Los Angeles County Museum, which many consider to be architectural disasters. A great deal was spent, generous architectural fees paid, vast amounts of energy expended, and we are left with motor-operated louvers 200' tall, a monster-sized gas station, and painted concrete columns, in addition to which none of the buildings perform well for the intended use.

The original library, by Bertram Goodhue, is a fine example of civic architecture and a significant building for Los Angeles. The new library must measure up to the high design standards set by the present facility, as well as serve the community in the most appropriate manner.

This is not the time for anyone in public office to reward their old friends or repay political debts. So, instead of clandestine meetings in the back rooms of councilmen, instead of exchanging favors in out-of-the-way cafes, instead of turning the library project into a medicine ball, and instead of another committee — it is time for an honest open competition, and let the best design win.

I would suggest the standard two-phase format, the first phase open to all United States registered archi-

ects, for schematic design concepts. An international jury of the best architects, librarians, and technical personnel would select five finalists. These five would be compensated to further refine their design. The jury would then select the winner who would be given the commission.

We all know this is a great opportunity for any architect, not only for the financial reward, but also the pride of being a part of Los Angeles. We can and should expect nothing but the best. I know of no better way of getting the best than an open competition. We should all put away our selfish desires to wrap up the contract via some political payoff and be willing, for the sake of architecture, to take our chances in an open competition. I am! Are you?

Name Withheld
Architect

Correction:
"... inadvertently omitted ..."

A note to L.A. ARCHITECT from William B. Smith, AIA, Vice president of Daniel, Mann, John and Mendenhall: "During a recent visit to the Pacific Design Center, I was pleased to see the SCC/AIA Design Awards on display. I noticed that the board illustrating the Century Bank Plaza — for which DMJM received an Honor Award — inadvertently omitted the names of two valuable consultants: Milton I. Swimmer Planning & Design Inc.; and Fong, Jung, Nakaba Associates, Landscape Design."

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ples of the public-private partnership, but would depend heavily on private investment for their implementation.

New Urban Spaces. Throughout the history of urbanization, there has been a consistent need within the great cities of the world for urban open spaces where people can gather. It is interesting to note that presently there is not a single such major urban space within the Hollywood core area. Therefore the Plan includes the creation of two new urban parks (similar in concept to Copley Square in Boston, or the Embarcadero in San Francisco) plus a number of "windows" off Hollywood Boulevard. In addition, the proposed widened sidewalks along Hollywood Boulevard and the Paseo system would create a linear urban park system throughout the area. The implementation of the urban park system would, of course, be primarily a public undertaking, but would depend on refurbishment of the private spaces and buildings along the edges to be completely successful.

People Need to Live There. As Jane Jacobs pointed out in her landmark work "Death and Life of Great American Cities," in order to create a truly lively urban area it is critical that people live within that area. As evidenced by the growing demand for housing to the north and west of the core area, Hollywood is experiencing an upsurge in residential demand. Yet the core area is virtually devoid of residential development. Therefore a number of potential sites are suggested for new residential and hotel facilities in the Plan. Each of the three proposed multi-functional centers should provide for residential and/or hotel development to be integrated with the new development. In addition, at the intersection of Highland and Franklin, development interest has already been expressed in construction of housing for the elderly.

Street Furnishings. From the standpoint of public investment, one of the most visible ways to revitalize an urban area is to change and improve the furnishing of the street.

Street furnishings function to improve the visual aspects of an area and to establish a design cohesiveness within the public environment of the streetscape. Widened sidewalks can include sitting areas, information facilities, phone booths, new opportunities for landscaping, new lighting and sign standards, and coordinated facilities for newspapers and waste paper. Water in the urban environment also plays an important part. The use of fountains as landscape systems totally modifies the microclimate of the area around the fountain. The rushing and splashing of water provides an alternative to the rush-hour traffic noise and hectic pace of a high-density urban center.

Signs and Graphics. Detailed consideration should be given to the information system provided by signs and graphics throughout the district. A comprehensive control program should be developed for the core area, including all printed and graphic symbols as part of a total information system. Clarification and simplification of the pres-

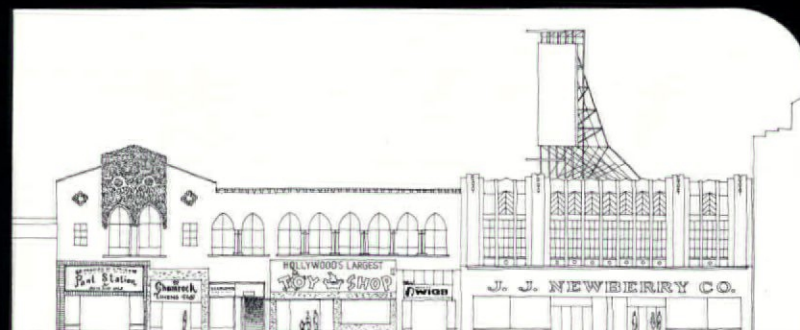
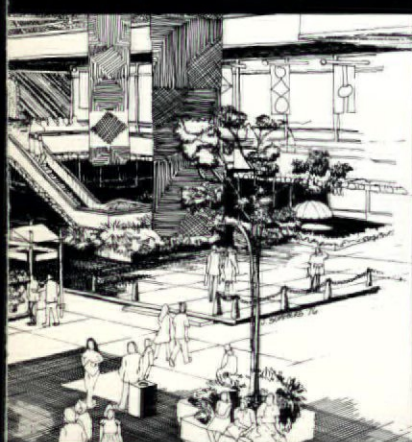
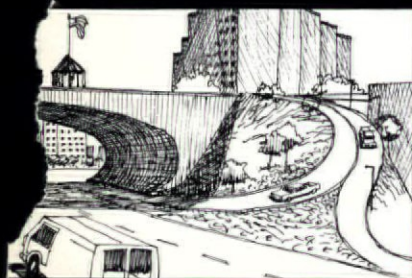
ent chaotic relationships between directional signs, institutional signs, commercial business establishment signs and advertising will be essential to the improvement of Hollywood. The before-and-after sketches below indicate the potential of sensitive placement of signs to allow the interesting architectural character of existing structures to be seen through the overwhelming maze of advertising that exists today.

Murals and supergraphics along the sides of existing and new buildings is also encouraged. A little paint and creativity can go a long way toward changing the visual image of a deteriorating office or commercial structure.

Lighting. The night-time environment of Hollywood is equally as important as the day-time environment. The present lighting system for the area is totally inadequate, and in many instances inappropriate. Parking areas are either poorly lighted or not lighted at all. The lighting along Hollywood Boule-

vard does not differentiate between the needs of the street and the needs of the pedestrian. A complete program for creation of a comprehensive lighting system for the core area is required. The resulting system should differentiate between the needs of the automobile and the needs of the pedestrian, between the needs of the street and the needs of the intersection. Differentiation of the intensity and quality of night-time lighting would be extremely helpful in creating a unique "sense of place" for Hollywood.

Landscape. Probably the single most effective way of changing the visual image of an urban area is to make it "green." The planting of street trees tends to soften the impact of urbanization. In addition, it changes the microclimate. Street trees provide protection from sun and rain. Landscape buffering along the existing parking lots in Hollywood and along vacant parcels would tend to eliminate the present fragmented character of the area.



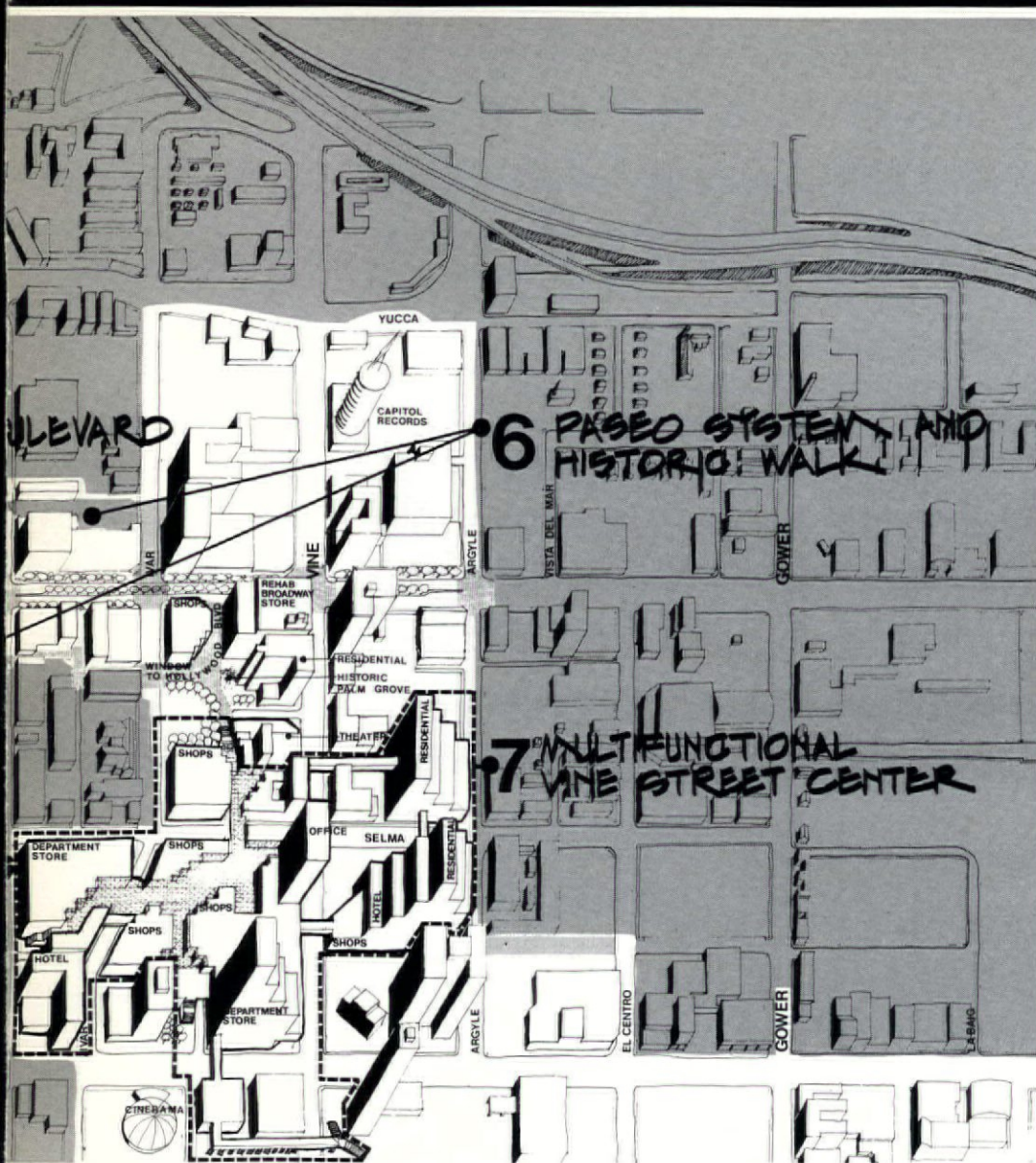
Existing



Proposed

Typical building rehabilitation

Streetscape Elements



ing facilities, changing the Hollywood core from a commercial strip into a commercial district. Changes in paving and streetscape would convert these "windows" into urban mini-parks all along Hollywood Boulevard. **6. Paseo System and Historic Walk:** This system would integrate all existing parking, new urban parks and spaces, and the transit system. Such a system would encourage revitalization of

the back sides of all existing commercial development and new commercial development within the area. This system represents a potential for connecting a wide range of historic places and events within the Hollywood core. A concept similar to the Freedom Trail in Boston seems appropriate here, but it will be based on the myth and lore of Hollywood. **7. The Vine Street Center:** The Vine Street Cen-

ter is essentially a "new town — in town," serving as an anchor to the eastern end of the project area, integrating a number of existing theatres, residential and commercial facilities. A full second-level pedestrian system is also proposed.

Implementation

Organization. In the implementation of a revitalization program, the coordination of public and private efforts is essential. Throughout our study we have met a number of people and groups who are interested in doing something about the future of Hollywood, but some catalyst seems necessary in order to put these interests into action. A critical next step, as we see it, would be the creation of a special entity specifically charged with the revitalization of the Hollywood Core Area. This entity might take the form of an Economic Development Corporation or Commission (EDC). It should be not-for-profit, and have as its primary objectives the seeking of both public and private funds for implementation; the generation of new business and expansion of existing business development in the study area; the creation, and to some extent subsidization, of a local transportation system (for example, a PRT, mini-bus, or tram system); the overall coordination of parking plans and improvements; the creation of visitor facilities and information centers; as well as development of specific cultural centers and activities.

This body would also be responsible for coordinating the many remaining steps leading to implementation, including the initiation of further detailed studies, the conduct of a full citizen participation program, plus coordination with city, state and federal agencies. The EDC, in order to achieve recommendations of the Plan, should be chartered under the State Allocation Act, with the powers of eminent domain.

In the organization of the EDC, a valuable component would be an in-house staff of urban designers. This group would work in a team relationship with other professional staff, such as economists and lawyers. The urban designer is best prepared to provide the detailed conceptualization required for such a complex urban area, understand-

ing the tradeoff potentials of urban real estate development, yet providing a consistent advocate for urban design issues. Similar in concept to the Urban Design Group established in New York, they would work with existing staff and developers to assure high quality results. The EDC itself might be headed by an urban designer familiar with the intricacies of urban revitalization.

Funding. In the course of the study, a number of alternative funding sources were discussed. Given a particular goal of revitalization, available Federal, State and local funding sources can be brought together in order to implement new development. Included in these sources would be Federally-Assisted Neighborhood Service Programs, Economic Development Administration Grants, private sector legislation and leveraging incentives, Assessment District Programs, Community Development Tax Increment Financing, existing City programs (including allocation of funds from the Community Development Act budget), and Park and Recreational Grant Programs. Further sources include Federally-Assisted Code Compliance funding, Housing and Community Development program monies, assistance and subsidy programs, private sector bond issues tied directly to property in Hollywood in order to generate capital for rehabilitation in support of new projects in the commercial sector, and beautification programs available from Federal and State agencies.

Beyond the EDC, formation of a "Hollywood Cultural Association" would bring new life to the area. Its prime responsibility would be coordination of existing cultural facilities and programs; administration of information for tourists; preservation and upgrading of historic and cultural landmarks; and creation of "Hollywood"-type cultural events, such as street fairs and exhibitions. Funding for this non-profit organization would be secured through private foundations, trusts and individual donations.

beginning. Further detailed studies will be required by other architects and related professionals; the community must be involved; and much hard work is ahead to achieve the potentially exciting and vital urban area we all expect of a place such as Hollywood.

Multidisciplinary Approach. Our approach to the study was similar concept to the R/UDAT (Regional Urban Design Assistance Teams) approach which the national AIA is utilized in some 25 studies for cities across the country over the last 5 years — to utilize a team of multi-disciplinary professionals experienced in the design and development of urban areas to work with community leaders in a "Charter" session to generate new ideas for better community environments. The difference here was that the Hollywood Urban Design Study is locally initiated and sponsored by architects from within the community.

Undertaking the study, the team

acquainted itself with the community and its people, conducted its analysis from a fresh perspective, and developed the recommendations outlined here. The expenses of publishing this study were underwritten by the SCC/AIA, the Hollywood Chamber of Commerce, and the Association of Property Owners of Hollywood.

Background

Within the L.A. metropolitan area, Hollywood possesses transportation centrality in terms of freeways and arterial highways. It has been for some time one of the major urban centers of the region, a high point of urban activity in the midst of a sea of urbanization within the Los Angeles basin. Yet Hollywood has been in a constant state of decline for some 40 years. Despite its international image and general commercial success, it suffers today from deteriorated structures and infrastructure, and is generally conceived as a "tacky place" with a lot of "weird people" on the streets. In short, it needs help!

The western end of the district is generally in better condition, but urban blight increases as one travels eastward. Vacancy in street-level retail space is minimal, yet building owners cannot find tenants for vacant second and upper floor office spaces, even at 10¢ per square foot. The area supports a wide variety of eating, drinking and entertainment facilities, and specialty shops.

Preliminary economic analysis indicates that within a four-mile radius there are approximately 200,000 people, and at least 500,000 people live within Hollywood's trade area. Even today, Hollywood maintains a prominent position in first-run motion picture theaters and live theater for the Southern California area. It is also a center for a thriving group of "X-rated" or pornographic theater operations.

Partly because of the myth, partly because of the fact that it is one of the truly urban areas in Los Angeles, and partly because of the variety of urban services it can pro-

vide, Hollywood represents a first foothold for many transients arriving in Southern California.

In conclusion, Hollywood has a number of problems, but also has tremendous potential. What Hollywood needs is a catalyst to turn it around and make it the great place it has been, and can be again.

Some Ideas For Revitalization

The accompanying site plan and sketches illustrate a number of possibilities for revitalization which the Urban Design Task Force has identified for Hollywood. The basic concept is to convert the Hollywood area from a fragmented strip-commercial development to a vital district with a sense of place. In other words, to create a "there" there. Within the study area, from Sunset Boulevard to Franklin, and from LaBrea to Gower, a number of detailed potentials are visualized.

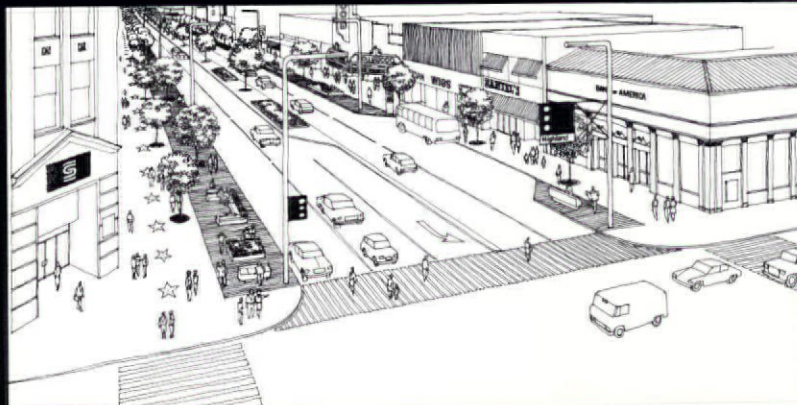
New Urban Centers Within the Core. Throughout much of our early

discussions about how to turn a deteriorating urban area around, a constant theme kept recurring — revitalization must be a joint venture of public and private efforts. Neither public nor private resources alone are sufficient in an area with problems of such magnitude. One opportunity for such a joint venture is in the implementation of definable new urban centers. The plan here indicates a potential for three such centers: a) the Vine Street Center focused around a series of new major department stores plus the existing Broadway Store; b) the Hollywood Museum Complex focused around the proposed Hollywood Museum and Mann's Chinese Theatre; and c) a new multi-functional center focused around the proposed line-haul rapid transit station. These centers are conceived as a "shot in the arm" for Hollywood which we feel would create an impetus for smaller-scale refurbishment of the substantial existing commercial and office development between these centers. They would also be highly visible exam-

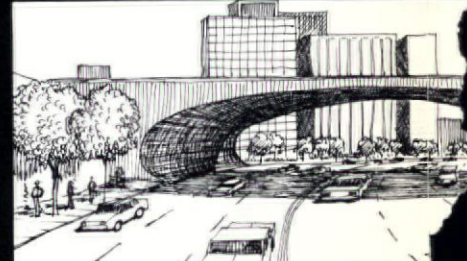
Potentials



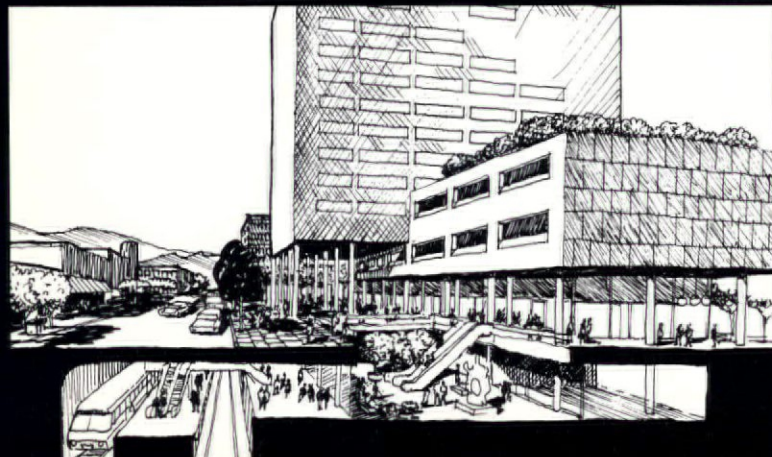
Paseo-Historic Walk



Hollywood Boulevard revitalization



Gateway at Highland Avenue



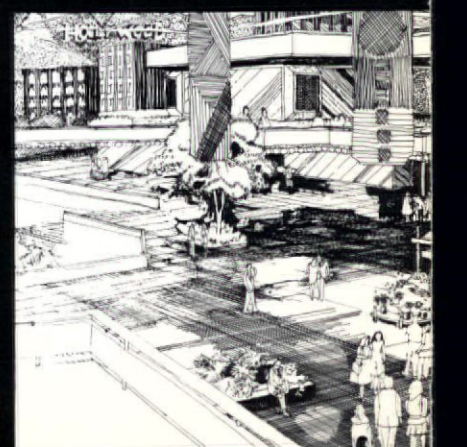
Transportation Center at Las Palmas Avenue



Existing

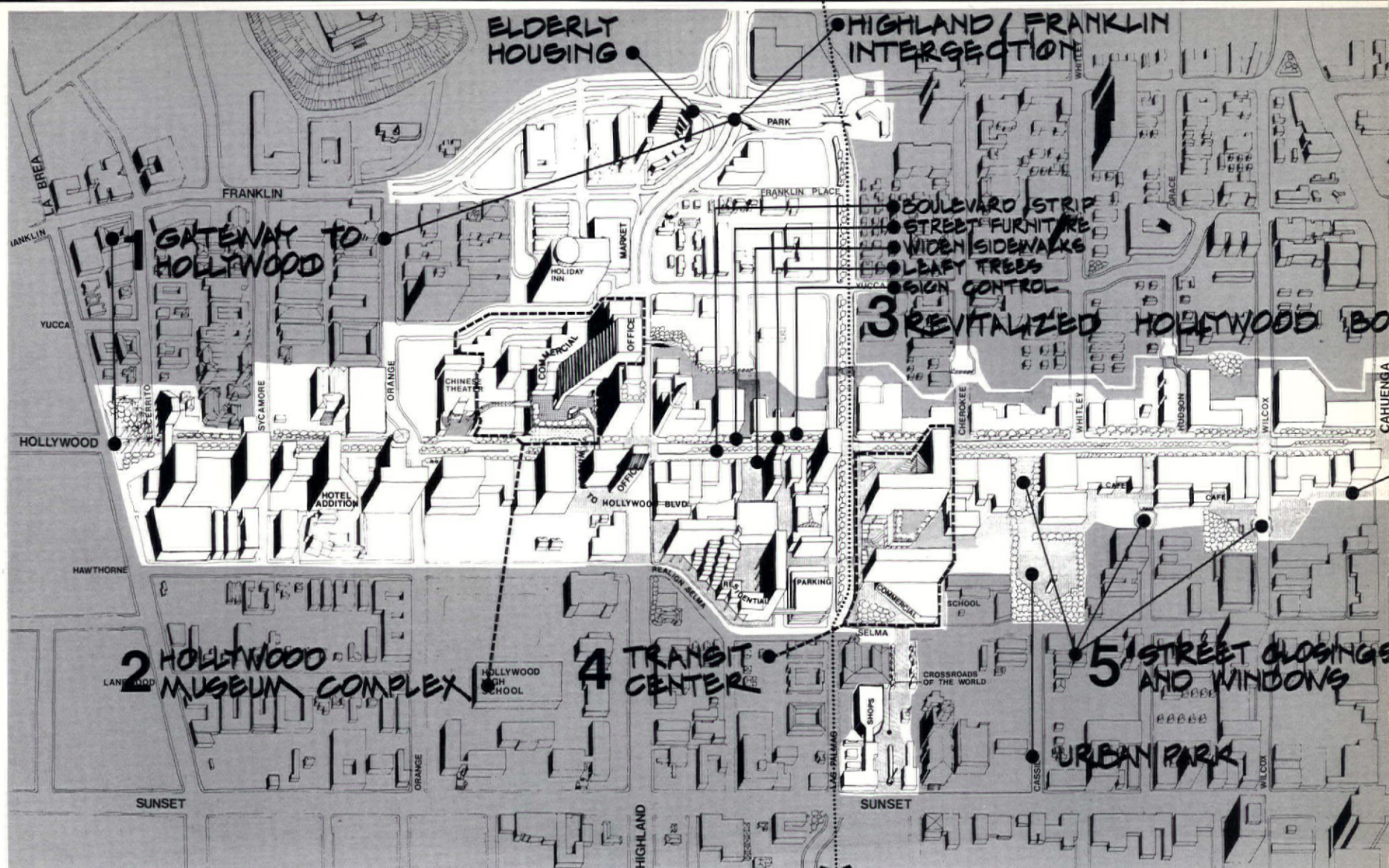


Proposed



Multi-functional Vince Street Center

"Window" park at McCadden Place



Proposed Plan

1. Gateway to Hollywood: In order to establish Hollywood as a unique district, special treatment should be given to the entry points at Hollywood and LaBrea from the west, and at Highland and Franklin from the north. The gateways at Hollywood and LaBrea would be composed of intensive landscaping and a second-level pedestrian bridge connecting new urban development. The gateway at Highland

and Franklin would be created by the new overpass with special design treatment. **2. Hollywood Museum Complex:** For many years, creation of a Hollywood Museum has been discussed. This Plan accepts the idea, but recommends that the Museum be a catalyst for a new urban center at Hollywood and Highland, and it should relate to the Holiday Inn, the Chinese Theater, and other commercial activities

in the area. **3. Hollywood Boulevard Revitalization:** Removal of on-street parking would allow doubling of the existing sidewalk width and the creation of a true boulevard. Provision would be made for passenger drop-off points and bus stops, new street lighting, new street trees and new street furniture to improve this critical street environment. **4. New Transit Center:** If Los Angeles ever builds a rapid

transit system, the station for Hollywood should be located approximately at its centroid — in this instance, along Las Palmas Street at Hollywood Boulevard. A full mix of urban land uses is proposed in conjunction with the transit station. **5. Street Closings and "Windows":** Several proposed street closings would create "windows" from Hollywood Boulevard to the new Paseo System and park-

CHAPTER NEWS AND NOTES

"The Architect as Communicator" is the theme of an intensive one-day seminar to be sponsored in **June** by the SCC/AIA. **L.A. ARCHITECT** Editor **Jonathan Kirsch** will conduct the seminar on how to communicate ideas and information with impact, style and clarity; the course fee will include advance reading, a reference syllabus, the one-day seminar itself, plus lunch and parking. The seminar will focus on such practical communications problems as Letters of Introduction, Requests for Proposals, Program Descriptions, Client Interviews and Briefings, Public Speaking. Look for details and enrollment information in the May issue of **L.A. ARCHITECT**.

Chapter members extend their sympathy to **Thornton M. Abell, FAIA**, on the passing of his wife, **Alma**.

A series of evening seminars to assist in preparation for the **June 1976 Equivalency Examination** is being offered by the **Southern California Chapter**. The first seminar featured **Howard Morgridge, FAIA**, of the State board of Architectural Examiners, who discussed design problems with examples from last year's exam. The seminar was held on **March 30 at 7:00 p.m.** in the Orange Room of the Department of Water and Power Building in downtown L.A. Fee: \$1.00 Associate Members, \$2.50 non-members. Please contact the Chapter office for further information about the series.

"Insulation" will be the topic of the **Professional Development Program** on **April 20, 1976**. See the enclosed mailing for details on time, place and speaker.



Silvestri, Lunden

A dozen **Past Presidents** of the **Southern California Chapter** joined officers and directors at the Bradbury Building for a dinner in their honor on February 24. **Cornelius M. Deasy, FAIA** (1957 Chapter President) acted as moderator and emcee for the evening's program; the "senior statesman" among the Past Presidents was **Samuel E. Lunden, FAIA**, who served as Chapter President in 1942-43. "Sam still puts in a 10-hour day at the tender age of 79," remarked **Chapter President Henry Silvestri, AIA**, "and he hasn't missed an AIA convention in the last 39 years!" The Past Presidents were consulted by current officers and directors on such eternal questions as urban renewal, ethical standards, and so on.

Whitney R. Smith, FAIA, will speak on the architecture of Pasadena between the two World Wars on **Wednesday, April 28, at 7:30 p.m.** at the Pasadena Public Library. Smith's address is part of a series that included a presentation by **Robert E. Alexander, FAIA**. Smith will focus on the architecture of Wright, Neutra, Harris, Ain, Soriano and others.

L.A. ARCHITECT office hours will be held at the Bradbury Building on the first Thursday of each month by Editor **Jonathan Kirsch**. Deadline for **L.A. ARCHITECT** is the 10th of the month preceding publication.



The April meeting and program of the **Women's Architectural League** will be replaced by the Interim Meeting of the **California Council of the Women's Architectural League** on April 21-22 at the Queensway Hilton in Long Beach, hosted by the Cabrillo Chapter of the WAL. **Mrs. John C. Absmeier**, a past president of both the Southern California and Cabrillo Chapters, serves as CCWAL President for 1976. **Mrs. Donald A. Perry**, a Southern California Chapter Director, serves as CCWAL Parliamentarian. Delegates from the SCC/WAL will include **Anni Szanto** and **Kathy Brent**, and it is hoped that many WAL members will attend the meeting. Social events will include a dinner at the home of **Mr. and Mrs. Edward Killingsworth, FAIA**, and a cocktail party at the Long Beach Museum of Art. Watch for further information in your WAL mailings, and contact a WAL officer if you plan to attend.

In order to make the **WAL** a more vital organization, we need the wife of every architect in this city to support our goals by joining us. If you would like to find out more about the WAL, please call Membership Chairperson **Ann Bluestein** at 783-0787 or President **Anni Szanto** at 281-3834. Members' husbands are always welcome at our meetings.

Courses on "Building Design and Construction," "Solar Energy Workshop," "Graphic Techniques for Landscape Architects," and "Urban Design in Contemporary Europe" are being offered during the **Spring Quarter at Cal Poly Pomona's University Extension**. For enrollment and information, call (714) 598-4391.

Donald C. Axon, AIA, has been named architectural representative to the California Hospital Task Committee by **Karl V. Steinbrugge**, Chairman of the Seismic Safety Commission. Axon, an architect/programmer/planner with the Medical Facilities Department of DMJM, also serves as Chairman of the AAHP/AIA Liaison Subcommittee of the AIA's National Committee on Architecture for Health.



Thomas A. Pezzuti, AIA — an architect with Woodford and Bernard, and a Democratic candidate for Congress in the 27th District — will be featured speaker at the April 20th meeting of the **Southern California Chapter/Architectural Secretaries Association, Inc.** at the Greater Los Angeles Press Club, 600 North Vermont, Los Angeles. No-host cocktails and social hour will precede a buffet dinner at 7:00 p.m., followed by the program at 8:00 p.m. Dinner reservations at \$6.00 per person must be made by April 16 through the ASA's 1st Vice President and Program Chairperson, **Miss Lily Nakao** at Charles Kober Associates, 2706 Wilshire Blvd., Los Angeles 90057 (Tel. 386-7534).

The **Annual Convention of the ASA** will take place at the Holiday Inn Penn Center in **Philadelphia** on **May 2-6, 1976**. A full program of receptions, workshops, addresses and tours will focus on the theme of "Achieving Professionalism Through Education, Communication and Opportunities." A registration fee of \$55 is payable to Ms. **Karren S. Braumiller**, Registrar, 81 Kennebec Place West, Westerville, Ohio 43081.

A lecture series on urban redevelopment entitled **"Preservation Issues: Decisions for Your Environment"** is being sponsored by **UCLA Extension** on five Thursday evenings from **April 1 to April 29, 7:30 to 10:30 p.m.**, in Room 51 of UCLA's Kinsey Hall. Call 825-6059 for enrollment and information.

The **2,117th meeting of the SCC/AIA Board of Directors**: On January 6, 1976, officers and directors unanimously approved the following new members as recommended by the Membership Committee: Corporate, **Charles W. Canedy, Leon Deller** (transfer) and **Gregory S. Moe**; Associate, **Anton Ungureanu, Hector L. Camilleri**, and **Brooks Alan Washburn**; Membership Emeritus, **Robert Hyle Thomas, AIA**, and **Thor Gulbrand, AIA**; Treasurer's Report on the 1976 budget and corporate membership dues was approved; the amended bylaws and restructuring of the CCAIA was approved after a report by **President Henry Silvestri**; an early 1976 "Advance" meeting was discussed.

CLASSIFIEDS

OPENING FOR PROJECT ARCHITECT POSITION

Kaiser Permanente Medical Care Program.

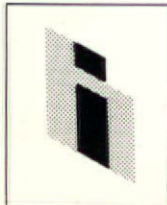
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