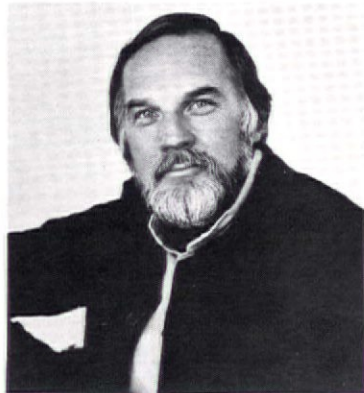


HERMAN MILLER VP AT SCC/AIA MEETING ON FEBRUARY 8



Robert Ian Blaich

"Who is Herman Miller?"

That's the theme of an address by Robert Ian Blaich, Herman Miller Inc.'s Vice President of Corporate Design and Communication, at the SCC/AIA Chapter meeting on Tuesday, February 8 in the Bing Theater of the Los Angeles County Museum of Art.

Mr. Blaich will trace the history of furniture design — with a special focus on the 30-year history of Herman Miller, Inc. — in a colorful slide and film presentation. The program, which is open to the public, begins at 8:00 p.m.

Earlier on the same day, Herman Miller will open its showroom at the Pacific Design Center with a gala reception on the second floor. The festivities will get under way in Suite 229 of the PDC at 6:30 p.m. on February 8, and then the proceedings will shift to the L.A. County Art Museum for the 8 p.m. program.

Please call the Chapter office at 624-6561 by Monday, February 7, for reservations. There is no charge for either for PDC reception or the Chapter meeting.

COLLOQUIUM AT UCLA ON FEB. 9

Morris Verger and Tim Vreeland are hosting the first in a series of colloquia at UCLA on Wednesday, February 9, at noon. The series — which has been enthusiastically endorsed by Chapter President David Martin — is intended to encourage an exchange of ideas and opinions among architects.

At the first meeting, architects Thornton Abell, Joe Amestoy, George Bissel, Dan Dworsky, Ken Dillon, Ernie Ellwood, Frank Gehry, Sam Hurst, Panos Koulermos, Ray Kappe, Jerry Lomax, Fred Lyman, Tony Lumsden, David Martin, Michael Ross, Hank Silvestri, Lester Wertheimer, and Norma Sklarek will explore the concept of the colloquia, suggest subjects for future discussion, and establish places and times for future meetings.

The first colloquium on February 9 will take place between noon and 2 p.m. in the new student-faculty lounge of the UCLA School of Architecture. A sandwich lunch at \$2.50 per person will be provided, and the School will provide wine and other beverages. Students from all schools are encouraged to attend the colloquium; they may obtain lunches from nearby student campus food services.

WHERE DUES GO, PART II

How will your local, CCAIA and AIA dues dollars get spent this year? Here are previews of the projected national budget, the CCAIA budget (approved by the Board of Directors last October), and the projected SCC/AIA budget. Developed by the SCC/AIA Finance Committee headed by Secretary/Treasurer Robert Tyler, the local budget is now under consideration by the new Board of Directors. It is expected to be approved early this month following presentation of committee budgets to the Board. The national budget was expected to be approved with few changes in January.

Highlights of the new budgets:

•AIA, CCAIA and SCC/AIA budgets reflect an uncertain economic picture. SCC/AIA projects a decrease from 1976's budgeted \$129,000 to \$118,200. CCAIA's income will increase to \$295,000, above 1976's adjusted \$259,666. AIA's budget is up from 1976's \$6 million to \$6.9 million.

•There are no increases in assessments. SCC/AIA's rising overhead and lowered dues income will be offset by strict belt tightening together with possible new income sources to be developed by the Board. CCAIA will help offset rising costs and static dues income with an expected \$25,000 profit through publication of a new state-wide membership directory due to appear March 31. The profit will come from advertising pages. AIA will rely on lucrative *AIA Journal* advertising revenue, publications income and new exhibit fees, planned for the San Diego convention.

•The SCC/AIA budget will continue to encourage active committees and communication through partial funding of *L.A. ARCHITECT* and major funding of the highly regarded Chapter meetings/programs.

•CCAIA expenditure allocation will stress legislative activity for the first time. The budget thus reflects a policy shift first recommended by the SCC/AIA. Activities duplicating local programs will be reduced.

SCC/AIA
Last year, despite cautious budgeting and conservative management, the Chapter dipped into its reserves for the first time. The 1976 budget was a pessimistic ten per cent under 1975's. Yet actual dues income was only 92 per cent of anticipated, owing to deferred payments and continued employee layoffs. And both Chapter programs and *L.A. ARCHITECT* weighed in the higher-than-budgeted expenses. Partly offsetting this debit were higher-than-expected document sales and an efficient office staff. These trends are expected to continue. In addition the Chapter will save by not publishing a directory. *L.A. ARCHITECT* will get a flat sum. No Chapter income from the publication is planned, as advertising and subscription revenue will go directly to its own account. The active SCC/AIA Associates continue to be self-supporting, expecting \$1600 net income from licensing seminars and special programs.

While tight budget controls are expected to characterize this year's budget, belt tightening need not mean curtailed activity, but rather suggests efficient use of budgeted income and imaginative development of new income sources throughout 1977.

CCAIA
The CCAIA's new focus on legislative action funding not only reflects a policy shift but a new responsiveness to local chapters' needs as well. To SCC/AIA members especially, perhaps, the 1977 budget is seen as a promising first step in refocusing CCAIA goals and redefining its function: to do only what local chapters can't do for themselves. The budget, approved unanimously by the CCAIA Board of Directors, results in part from recent SCC/AIA efforts to suggest means of increasing state-level effectiveness. Twenty-five per cent of the Council's \$295,000 budget will be spent in legislative programs and 13.6 per cent in government agency relations, up \$34,000 from last year. Under seven per cent will be spent for "professional development" as opposed to 11.7 per cent last year, thus reflecting the Council's recognition of local chapters' preeminent role in this area.

AIA
The 1977 budget as presented to the Board estimates a 1977 income to be 14.5 per cent higher than 1976's, this increase despite continued reduced supplemental dues. Convention revenue (including exhibit fees) will yield \$584,000. Other income will come from new programs (including energy programs), *AIA Journal* and expected new markets for AIA publications.

Anne Luise Buerger

LIBRARY ISSUE: AN ARCHITECT'S PERSPECTIVE

Can we save the building, get a new facility and upgrade the city library system in one inspired solution — or must we settle for just one objective at the cost of the other two?

The latest event in the over 10-year dispute about our downtown library is the Los Angeles City Council decision (Dec. 6 '76) to take a look at remodeling and adding to the existing library instead of spending millions of taxpayer dollars on a new monument.

Although it seems that the City Council's primary goal was to stem criticism of misusing money — and it seems politically inexpedient to use the library need to help upgrade another part of downtown in the face of an uproar of disapproval — the decision may not only save one

of our few outstanding monuments, it may also force a more thorough review and result in some solution to the ailing Los Angeles branch library system.

The story of how the City Council came to this long hoped for decision is interesting and one in which the AIA took an active part. In 1975 the City Administrative Office (CAO) hired Charles Luckman Associates to study and report on site locations for a new downtown central library with the (apparent) conviction that it wasn't advisable to save the existing building for that purpose. Accordingly, there was no corresponding in-depth study to evaluate the cost and problems connected with remodeling and adding to the existing building. After reviewing many sites the CLA report with concurrence by the CAO narrowed it down to three and then to one: the block just east of Pershing Square bounded by 5th and 6th Streets, Broadway and Hill St. Although there were some strong reasons to focus on this site (such as a desire to upgrade the area and a proximity to transportation and the city's core), the Parks & Recreation subcommittee of the City Council found in a series of public hearings that there was a strong negative reaction to disrupting the vital Broadway commerce. (Broadway has become a meeting ground for the Mexican-American community and many others who rely on public transportation to bring them into a dense collection of stores.) There also developed a serious dispute about the availability of Redevelopment funds as well as some doubt whether the city should or could sell the existing library site for \$20 million dollars while neighboring sites in Bunker Hill are offered for much less, are clear of buildings and wouldn't have to pay the cost penalties associated with the destruction of registered historic structures.

(Continued inside)

CODES UPDATE

The Planning and Building Codes Committee has been advised of the local implementation of a state law that can significantly affect new construction, grading projects and subdivisions. Under the Alquist-Priolo (Fault) Special Studies Zones Act, building permits can not be issued in designated earthquake fault zones until a geologic-seismic report, showing that the proposed work is not on an active earthquake fault, has been submitted to and approved by the local building department. The requirements of the law apply throughout the State. Although the law became operative January 1, 1976, implementation did require additional time. In the City of Los Angeles, an amendment to Sec. 91.0203 of the Building Code was necessary to clearly implement the provisions of the law.

Criteria and specified exemptions are to be covered in a new "Rule of General Application". The law also required a change in the composition of the Engineering-Geology Technical Advisory Committee. The code revisions and RGA have gone to the Mayor's office for approval and should be released soon. Copies of the RGA will then be available from the Research Department of Building and Safety. The law is being enforced now, and the earthquake fault zones — within which the restrictions of the law apply — are shown on a series of state maps at a scale of 1 in 2000. For Los Angeles City only, the City Engineer has prepared overlays of the City District maps showing the fault zones at a scale of 1" in 100'. These City maps will be available for study at City Hall and District offices. Also, copies of the state maps and City District maps may be purchased from the Los Angeles Bureau of Engineering, Public Service, Room 803 of the City Hall. The Zoning Counter in Building and Safety can tell you, from the legal description, whether a lot lies in a fault zone. This information will be available by telephone, but the City will give a written response only in reply to a written request.

The City wants to point out that it has no information on any property outside the City limits nor any information on requirements in other communities.

For Los Angeles, where property falls within an area requiring a seismic study, the required reports are submitted to the Grading Section of the Department of Building and Safety. Fees for review follow the existing schedule for similar reviews. Once approval has been given by the City, the permit can be issued; however, a copy of the report is sent to the State for review.

(Continued inside)

FEEDBACK

"...criticism of the CCAIA..."

As the 1977 President of CCAIA I will most sincerely welcome constructive and objective criticism of the Council. The profession and the AIA (at all levels) is in a continuing state of flux. The officers and directors of AIA must remain openminded to the goals and suggestions of all its members.

The November and December issues of *L.A. ARCHITECT* carried articles by Frederic P. Lyman, AIA, devoted to two CCAIA matters: "CCAIA Move: Sacramento or S.F.?" and "Continuing Saga of the CCAIA" (on election and nominating procedures).

I happen to agree with Lyman that there is a strong argument that would seem to favor Sacramento as a location for CCAIA headquarters. But to accept this as conclusive, as he does in his simplistic approach to the problem, would overlook many factors that indicate that Sacramento may in fact not be a perfect location or even an improvement over San Francisco. In any case, the Location Task Force is studying this problem and will report to the Board of Directors of the CCAIA at the January meeting. I will personally see to it that you get a copy of the report along with the action taken by the Board. The decision, as you may know, is in their hands. Contrary to Fred's impression, no task force has been appointed to specifically study the Headquarters location since 1964. That year, incidentally, the recommendation was to stay in San Francisco.

I agree too with Lyman that the nominating procedure needs revising. I had already begun to prepare a resolution to the Board to not only allow, but to encourage nominations from the membership at large. It was after all, via that route, and not through the nominating committee that I was elected to Secretary, Vice President and President of our Chapter.

It is unfortunate however, that Lyman uses these articles to vent his frustration with the CCAIA and all connected with it (officers, directors, staff). The directors and officers of the CCAIA are Architects representative of the entire state. They are young practitioners and

(Continued inside)

A LOOK BACK AT PETER BLAKE

Western architects are showing near-total disregard for indigenous Middle Eastern cultures and environmental conditions, according to noted architect and journalist Peter Blake. Blake has visited Iran with international consortiums of architects and professionals in allied fields. He was guest speaker at the December 14 SCC/AIA chapter meeting.

Iran has invested heavily in new construction recently. Among the most conspicuous projects are those of western origin, conceived primarily on American and Russian drafting boards. Unfortunately, design sensitivity is often lacking. Stark, repetitious superblocks contrast with traditional small building clusters punctuated by shady courtyards, walkways, and retreats. "Brutalist" is too kind a word to epitomize the style of new buildings; materials and shapes are quite ordinary. Only the bizarre settings, recalling Stonehenge in a bleak desert scenario, distinguish these new developments from the most forgettable domestic housing projects of the 1950's.

Even those who might argue with Blake's aesthetic conclusions can't defend structural deficiencies and energy waste. Iran is earthquake-prone, but Blake's cursory examinations of several large structures showed engineering to be remiss — if not downright negligent — in addressing seismic risks. And virtually all new projects rely on mechanical climate control, with severe energy impacts, though imaginative natural ventilation techniques have made local dwellings habitable since biblical times.

A. Jeffrey Skorneck

FEBRUARY 1977

Inside:
Eugene Kupper on Richard Meier.

Calendar:
February 8: Robert Blaich of Herman Miller Inc. at Chapter meeting, L.A. County Art Museum, 8:00 p.m.
February 9: Colloquium at UCLA Architecture School, noon.

February 15: ASA meeting (location to be announced).

BOOK REVIEW:

RICHARD MEIER, ARCHITECT

BUILDINGS AND PROJECTS 1966-1976

RICHARD MEIER, ARCHITECT, *Buildings and Projects 1966-76*, Introduction by Kenneth Frampton, Postscript by John Hejduk (Oxford University Press 1976, \$15 paperback).

240 ten-inch squares, black and white. Every page is beautifully produced as an object and a representation of the work. Recently, Meier exhibited this book at UCLA in the form of an accordionfold plastic laminated strip, 200 feet long. Most of us, however, will use the supple and sensuous paperbound, which is active in the hands as well as a seduction to the eye and mind. Here is a specimen book of a process of architectural design and thought — where the thematic structure of a ten-year period of an architect's work can be recognized as clearly as the quality of the individual projects. In the tradition of architectural disclosures of this kind, the narrative of visual images takes precedence over written text, but unlike most such collections, there is a kind of transparent conceptual overlay that resonates in the visual track. This emanates from two causes; one is in the medium (the

graphics) and the other is in the message (the architecture itself). As most of us have come to know Meier's presentations, there are the laser-bright diagrams and line drawings and photographs of surreal luminosity and contrast. New to the publication, and especially welcome, is an interspersed of construction details (wall sections) that x-rays the built work, and anticipates the realization of projects still unbuilt. The now famous diagrams and axonometrics continue to project their strange aura of analysis and archeological documentation that casts shadowless white light through the work. Each of the projects has been published somewhere (and often better) before, but the compaction of this work into the present object creates a special opportunity to think about the particular and individual form of development that Meier chose. The impression one may wish to admit to is that this choice, which seemed to be such an unlikely one ten years ago in the midst of the American Cultural Revolution, and which four years ago erupted into a journalistic melee, has now achieved a calmer state of being in which that initially restricted (reductive?) strategy has yielded its mature result.

Meier, in the fashion of a pianist immersing himself in Bach, or a dancer training for classical ballet, chose to explicitly practice the art of purist space-form with fanatical yet non-ideological detachment. (Eisenman's parallel obsession with De Stijl space form and Hejduk's Hermitic passion with the low relief still-life of Ozenfant or Gris cemented this pact). From the period that this book covers, Meier presents seven houses and thirteen public buildings, in two sections reflecting this classification. (The houses are grouped as "private buildings" in order to preserve the lexical symmetry).

The houses are the didactic notebooks of this schooling — the "Meier Variations" or the "Art of the Cube". In the score presented, it reads: (1) Statement of theme (Smith), (2) Countertheme A — diagonal rotation (Hoffman), (3) Countertheme within original theme (Saltzman), (4) Restatement of theme as modified by counterthemes (Pound Ridge), (5) Countertheme B — linear extension (Old Westbury), (6) Statement of theme, purified (Shamberg), (7) Statement of theme, elaborated (Douglas). The theme itself is the triple layered, trapezoidal cube house, the three dimensional built counterpart to the "9 Square Problem" at Cooper Union. In a lecture by Meier here in Los Angeles last month, the fugal relationship between the Smith and Douglas houses was analyzed as a "critique of an architect looking back over his work, not historicizing or burying it, but seeing it from a perspective not possible at the time of design. It is my own retrospective view, an analytical or recuperative exercise..."

This analytical exercise is for Meier a recognition of the typological development of specific architectural organizations and elements.

This analytical exercise is for Meier a recognition of the typological development of specific architectural organizations and elements. This allows one to link present work to historical models without becoming involved in personalistic claims or hypocritical disclaimers of historical influences, including ideological and sentimental journeys in the half-remembered. The forms themselves carry a semantic as well as a syntactic coding, but one does not and cannot relive the world of Palladio, Le Corbusier or Aalto — but one can (and Meier does) critically extend the discipline of the "Dom-ino" and "Citrohan" house organization, or penetrate an entrance facade with a ramp in order to practice a tectonic art of trays, facades and ramps.

In Meier's discussion of his work, he exposes each project to issues arising out of the formative possibilities of the elements and systems that comprise it. The approach is typological, not functionalist or semiotic. Meier is one of the few major architects today whose work exemplifies in practice this theoretical and methodological shift. Architectural form is not taken as the "solution" to functional/technical "problems". Form is a possibility to be understood. In typological theory, architectural form includes program, includes structure, etc. It is not different from it, and so it can't possibly "follow" it. The type-forms available to architecture con-

stitute the discipline of architecture. In presenting these specimens a building types, Meier has developed a set of indicative diagrams for site, program, entrance, circulation, enclosure and structure. The message they suggest seems both analytic and idealistic, as if they were becoming the disembodied and abstracted ghost form — the diagrammatic essence — of the buildings from which they have arisen. White paint or silver panels serve a similar purpose in the buildings themselves. The diagrams conceptually equalize and the optical coatings perceptually equalize. Both mean to draw our attention away from the incidental reality and toward the enduring abstraction.

But Meier's architecture does not abstract itself into an orbit of Platonic metaphysics (although there is always the muse "ideal type" ready to be invoked). Peter Eisenman on the other hand, has placed his cube house inside a cloud chamber, researching its particle behavior undergoing intellectually thrilling self-generated force fields. The systematic formal design strategies in the house series have parallels in Meier's larger work, but it is here that we can enjoy its obsessive expression for its own sake. After all, these pavilions are of only marginal social utility, and they are not meant as the utopian, ideological ploys of a new architecture. They are of a much higher architectural quality than they "need to be", condemn-



ing them to be "only" art, and they challenge us to create an environment which includes the occasional displacement of the commonplace into the sublime. Unhappily, we, like King Kong, can only admire and clumsily fondle Beauty; and we can be driven to the heights by its seductive charm.

James Stirling once described his buildings as "Frankenstein monsters," in that they were assembled from the dismembered carcasses of old architecture and with maniacal surgical procedures joined together into a new architecture. Meier's approach is sympathetic with this, although his Whiteness lessens the danger of infection. In the Westbeth artist's housing and in Twin Peaks Northeast however, the beast itself is encountered in the streets of New York. Meier, who clearly prefers happy endings, shows that the beast is really a prince in disguise. The transformation at Westbeth shows how a basic process of architectural clarification and an accepting attitude toward urban living have joined to create one of the happier places in the city. At Twin Peaks (8), the UDC formula, rather than an existing building, was submitted to this approach. Happiness is a little harder to come by in the Bronx, but Meier was able to achieve an urban organization that operates as an intermediary between the existing fabric of tenements and new high rise apartments, between the walled street and the surrounded open space. The

coding of the facades as recognizable urban walls and windows removes any stigma of "housing project", yet carries a high-frequency overtone of optimism that is missing in so much of the surrounding neighborhood. Beautiful (but not too) and ordinary (but not too).

What is so skillfully achieved by a heightened sense of contextual reciprocity at Twin Peaks is taken into a heroic state of transcendence a few miles away in the Bronx Development Center, a breathtaking silver machine-for-healing (9, 10). (This building complex, presently completed, will soon be critically reviewed everywhere. A detailed description or criticism not possible in these notes.) All discussions of Meier's work and motives are superceded by the completion of this major project. The tectonic dualism of skin and frame, set forth in the Smith House, is used here with new technical and organizational intent. The lateral extension and volumetric erosions of the old Westbury House are now given a clear programmatic rationale. Serial repetition and growth provisions, aspects of the Olivetti prototypes, here have a cultural rather than a mechanical basis. The metal panel system is the result of a series of meticulous studies, begun in 1968 in the Fredonia Physical Education building, a beautiful project which also served to elucidate a strategy for creating a "linear spine" building that can establish spatial subtleties and variations of movement not normally found in this building type. The bus-window panel is used in the Bronx building with a complexity of modulation that we have not seen in Prouve, Stirling, or Pelli. The programmatic ordering and site structuring are light-years ahead of Meier's previous Monroe Development Center for the same client, although the scale is gentler at Monroe, which may be more psychologically appropriate. Urbanistically, this complex is purposefully self-contained, in order to avoid contact with a "no-man's" land. This however has led to a stereometric ordering and restricted fabric which are not in themselves sufficient to carry an image of "reality" beyond an institutional one. There is a desperate need for semantic accident and metaphoric inconsistency, "only" for therapeutic, if not esthetic reasons.

It is this very quality that now is creeping perversely into Meier's work, and charging it with yet another level of meaning. It is contaminating the "purity" of geometry, it is deflecting the perceptual orientation of the user, it is altering the tempo of movement and it is adding color (if only figuratively so far, Meier still insists on natural monochrome or white).

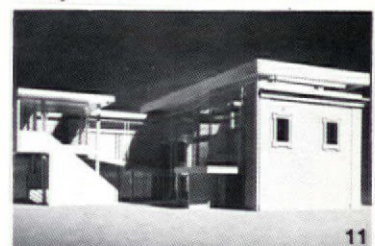
The Olivetti Headquarters building is an assemblage of three or four buildings (stepped, slabbed, shafted and drummed) with a ramp that takes the entrant way out and higher until he achieves his objective just before running out of building to enter.

In the serpentine dormitories for Olivetti and Cornell, the sensual writhing of form that was once limited to handrails and an occasional partition, and used as a contrasting flourish in orthogonally developed space, has now possessed entire building complexes, establishing active relationships with land contour and outdoor space as well as "guiding the path of eye and foot" in new ways. A freer distribution of program on the site and a corresponding freedom vis a vis site constraints are being developed in this typology.

In 1973 Meier was a resident at the American Academy in Rome. It was the yellow light and the delicious exuberance of architectural form in that city that infected Meier's heart; he did not retreat to the north to ponder the riddle of

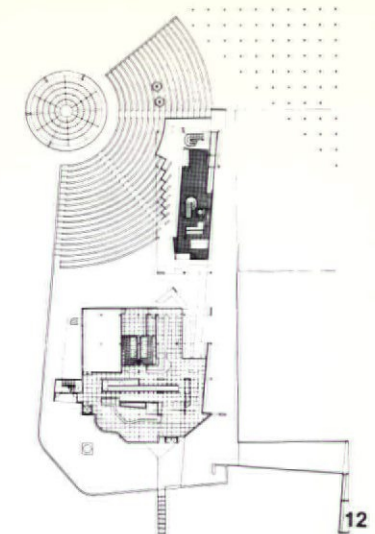
Terragni. At Florence, (11), Meier and Hans Hollein were each given a fragment of robust and tactile "found architecture", the Villa Strozzi, against which to posit a new architecture for a museum of Modern Art. Meier's delicious composite may have invented a fifth type in Corb's genealogy of the villa. The "Last Tango in Florence" is enacted on its hilltop with a delicate, distracted and very energetic white machine dancing in, on, and around the empty shell of a tough and weathered primal house — tolerant of, yet erotically stimulated by, the unlikelihood of the partnership.

Finally, in the most recent project, the Atheneum at New Harmony, Indiana (12), Meier has inherited a task which exactly fits his present philosophical quandary. New Harmony was intended as both an architectural and a social utopia. Meier writes, "In essence, the problem revealed by Owen's phalanstery is that conflict between an 'ordered' utopia and the 'disordered' reality. This dichotomy has always been of interest to archi-



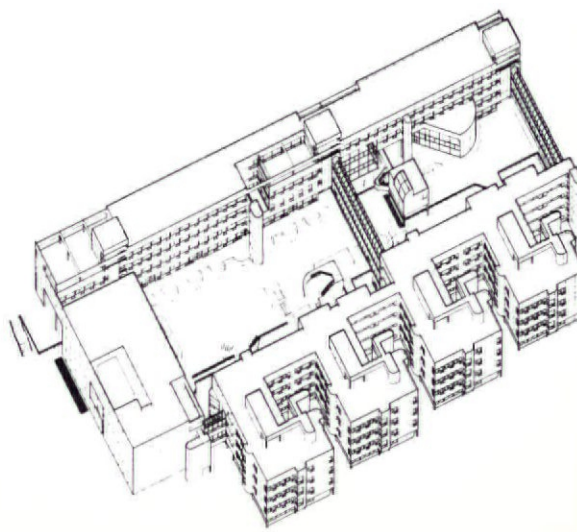
itects who have tended to solve real problems with 'ideal' solutions." As in the Strozzi project, there is a dialectic between realities. Within the building, they are joined in an impacted and "unresolved" relationship between a stable architecture of rectangular grids and volumes, and the speculative, protean architecture of glancing angles, rotated grids, wavy and stepped surfaces, and incompleting structure.

This book is not just a record of a skillful architect's work. It is a document that raises central theoretical questions about the nature of architecture. No one, least of all Meier, can claim that this work is the comprehensive embodiment of what architecture is, or ought to be. Rather, Meier's architecture is his response to architecture, a passionate exploration of some of its possibilities. It has the wisdom



of knowing the nature of its objectives, and developing strength within the limitations those objectives impose. Over a ten year period Meier has brought more and more to his work, with clear and orderly intent that has built each thematic possibility into a workable architectural strategy. He leaves much for other architects to take up, yet he has created a body of work and thought that is an inspiration to what an individual can achieve.

Eugene Kupper
Associate Professor of
Architecture, UCLA



LIBRARY DEBATE

(Continued from front page)

While all of this was going on, the AIA — through its Cultural Heritage Committee headed by Greg Walsh, AIA, and the SCC/AIA Board of Directors (as well as other groups, such as the Library Alternatives) — became concerned about what would happen to the existing building if the Cental Library was moved. Accordingly, the Board of Directors approved the decision to request a Consultant Service Grant from the National Trust for Historic Preservation for studying alternative uses for the building, and after receiving a positive reply, the Board then created a Task Force to supervise the study, recommend a team of consultants, search for the necessary matching funds, and finally serve as an information and communication tool for the cause of saving the building.

Although an alternative use study may now be pre-empted by the City Council decision to study re-use of the building for the new Central Library, the AIA action and communication efforts played an important role in informing the City Councilmen of the architectural and historical values of our existing structure.

The current status of the library is in a state of limbo while the Request For Proposals (RFP) is being drafted by the City Administrative Office. Evidently, because of much press coverage of the hearings and the City Council decision, the RFPs will only be sent to those smart enough to request them (and there must be many) and no other advertisement is planned. Since the issue is still much clouded by three concurrent and possible conflicting concerns, the wording of the RFP and the selection of the consultant team must be carefully composed and evaluated against a broad criteria.

So what's the problem?

While lovers of heritage in general and our library building in particular applaud the decision that may save one of the city's last important monuments, the only local building designed by the famous architect, Bertram Goodhue (in association with Carleton Winslow) and the last remaining building with a significant open green space in the downtown core, the study must at the same time be concerned with upgrading the branch library system. This concern provokes some questions: Should the branches be tied into the Central Library by an elaborate electronic system? If so, how can the existing buildings accomodate the new equipment? What about warehousing of certain books to be available to each library on call? Are these systems both possible? Can we afford both or either? Do we get them instead of a new central facility or vice versa? What are the priorities, what are the options? What are all the choices and what do they cost? It seems that these are not only questions that should be asked but also answered for all to evaluate.

Now how can there be a good solution when there are such conflicts, not to mention unprecedented political interference, interminable delays and worries about civic prestige vs. citizens needs within reasonable budgets? One answer is to demand a good solution by a barrage of letters, to the *L.A. Times*, to the *L.A. ARCHITECT*, Council offices and to the CAO. Demand that we not compromise with half of the criteria! Demand that we have an inspired solution that:

- Saves our valuable and much loved monument and downtown greenery;
- Upgrades the library system for the whole city's use;
- Meets the need for a new central library facility appropriate for a community of 9 million people.

Is it possible?

Paul Sterling Hoag suggested in an *L.A. Times* article (Nov. 28, 1976) that it was possible to save the old and meet new criteria with an adjacent high rise; Robert Alexander, FAIA, while championing the cause of saving the Library (for many years an unpopular cause) found in a study that it was possible to solve the problems by going underground. There are other ways as well, some more compromising than others. Vaughn Kendrick, in the letters column of the *L.A. Times* (Dec. 3, 1976) suggests bridging over to Bunker Hill property to the north. This seems very logical when you consider that the Community Redevelopment Agency has already put into effect an elaborate system of bridges to interconnect all the Bunker Hill sites for smooth pedestrian circulation. It seems to this writer that it is very feasible to "partially" underground on either

side of the existing structure and provide two open courts bringing sunlight down two or three floors below — and still have green growth on the roofs (just a few feet above the sidewalk level). The combination would retain the much-needed relief of open space greenery in the midst of high rise canyons and wall-to-wall pavement. Other possibilities abound, including the use of the existing building slightly modified but not greatly enlarged for a downtown branch library or main reading room, with other central facilities across a bridge or at some other location.

At any rate, any architect worth the title ought to be able to come up with a good answer that saves the building and meets the new criteria. It's our job to demand it and help create the climate for high standards. So let yourself be heard, demand a good RFP, demand a complete team of consultants working together closely, demand solution to our branch system, demand a good new facility, demand the preservation of our heritage and our greenery — it can be done, but YOU have to want it.

Joseph Amestoy, AIA

Editor's Note: On February 1, 1977, the Parks and Recreation Committee of the City Council will review an offer by Charles Luckman Associates to study renovation and addition to the existing downtown library. Luckman is offering to conduct the study at no cost to the city.

CODES UPDATE

(Continued from front page)

It is not necessary to wait for State review before starting construction. Primary responsibility lies with the local authority and the present assumption is that the impact of the State review will not be significant. Among exempt projects are structures not to be used for human habitation, and alterations that do not exceed 50% of the value of the existing structure. Single family residences are exempt under State law, but in Los Angeles City are exempt only if more than 50 feet from an inferred fault trace. This single family requirement applies only to new developments; existing developments are exempt. For information other than that contained in the Code Amendment and the RGA, refer to your geologist or, for administrative information, call the

Grading Division of the Building Department.

The County is working on revising existing Code language to better relate to the Alquist-Priolo Act. In the meantime, the Act is being enforced. Requests for information should be directed to the geology department. The State maps are being used. If these are not available at branch offices, they can be seen at 108 West Second Street and at the Antelope Valley office in Lancaster. The State maps can also be purchased at 108 West Second Street. The Geology Department said that grid lines on the State maps will make it possible, with an adequate legal description, to locate a specific piece of property. For other communities, requests for information should be addressed to the government entities issuing building permits for those communities. The Code Committee has no information other than specifically given herein. The State Board of Realtors is said to be working on a supplementary report on the law, but the report is not expected to be available for approximately one year.

NEW WASTE STORAGE REQUIREMENTS

In the unincorporated areas of Los Angeles County, solid waste storage is now subject to plan check review in new or substantially modified industrial, commercial and institutional facilities and in residential facilities of four units or more. The source of this new requirement is the State Solid Waste Management Board (SSWMB) and is covered in Title 14, Division 7, Chapter 3 of the California Administrative Code, Section 17313. The County states that the regulations, which became effective July 1, 1976, are enabling and not mandatory measures, and allow local land use and permit issuing authorities to control solid waste storage. Criteria are determined locally. Enforcement is local. The Los Angeles County requirements are given in a supplemental plan check form titled "Waste Storage Area Plan Check Review". This form, which gives size, location and grading of the storage facilities, is an interim measure pending enactment of an ordinance. Alternatives to the listed requirements are acceptable when approved by the Building Official. For fuller information, ask a County Plan Check Office for a copy of the form.

Mitchell Robinson, AIA
Chairman, Codes Committee

Please clip and save for future reference

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FEEDBACK

(Continued from front page)

seniors, employees and employers, from large offices and small, some presently busy, others slow, conservatives and liberals. Their motivation, like most architects, is to achieve a better environment and a healthy profession in which to practice and prosper.

They do not always agree, but after due deliberation and debate they abide by the majority vote and so CCAIA policy is formulated.

These are the delegates chosen by the Chapters (contrary again to Lyman's statement, they may be, and some are, elected by their general membership as the Chapter, not CCAIA chooses) who in turn elect the CCAIA officers — not an unreasonable procedure.

While the articles appear on your front page, the fine print disclaimer on the back page may very well not come to the attention of all; "The opinions stated are those of the authors only, and do not reflect the official position of the AIA or the Southern California Chapter, except where indicated". It was not so indicated. Nevertheless Mr. Lyman is listed as a member of your Editorial Board. That should carry with it some responsibility for accuracy and objectivity.

I can only characterize Lyman's articles as irresponsible as they contain numerous statements which are contrary to the facts, implications based on unfounded opinions, contradictions, and misquotes. These, calculated or not, are a disservice to CCAIA, its elected volunteer officers and directors, to our Chapter, and are misleading to your readers. If, for the record, you would like to be provided with a statement by statement correction of Lyman's articles I will comply.

Again, while constructive criticism is welcome you might, just for balance, refer your readers to the newsletters of other Chapters where in they may read of the accomplishments and progress of CCAIA, which you seem to ignore.

Howard R. Lane, AIA
CCAIA President 1977

Frederic P. Lyman, AIA, replies:

Although I am surprised at Howard's allegation that my articles contain misquotes, upon receipt and review of his statement by statement correction I shall be happy to make any explanation or apologies which may be appropriate.

Indeed I confess that I was unaware that some CCAIA delegates are elected by the general membership of their Chapters. However, ours are not, nor did I mean to imply that I favor such a procedure. I intended to note what still appear to me to be hypocracies.

I am confused by Howard's statement that "Contrary to Fred's impression, no task force has been appointed to specifically study the Headquarters location since 1964".

The Arthur Mann Task Force appointed in 1973 to study the CCAIA (among other things, as I said) considered the desirability of moving to Sacramento.

The Rex Lotery Task Force appointed in 1974 also studied the Sacramento move and recommended that the offices be kept in San Francisco.

The New Task Force apparently doesn't know what to do and wants to quit.

I was interested to learn from Howard's letter that there was also a Task Force appointed in 1964 to study the move. That makes four.

The point is "What's to study"? Why does it take thirteen years of research to figure out that if the California State Legislature is in Sacramento then that's where the California Council of Architects ought to be? The studies appear to me to be nothing more than delaying tactics for those who for whatever reasons find it necessary to prevent the Profession from achieving the declared objectives of its bylaws.

Howard is justly proud of having been elected to the office of Chapter President over the choice of the Nominating Committee. Too bad for him and us that he did not continue to pursue such democratic ways to the level of Council President. Now apparently his debts are to others than the general membership and he blocks our way with such dust in the eyes as "I agree...But". Instead he could lead us to Sacramento and a new era of effective participation by the Profession in legislative decisions regarding the environment. He may yet.

"...pointed misrepresentations..."

Copies of the November 1976 issue of the *L.A. ARCHITECT* were distributed at the latest CCAIA Board of

Directors meeting at Yosemite. Your article "CCAIA Move: Sacramento or S.F.?" was so prominently placed, it could scarcely escape the attention of those of us who picked up a copy.

I feel compelled to correct some very pointed misrepresentations in that article which reflect on the Northern California Chapter's position regarding a proper location for CCAIA:

(1) The NCAIA instigated the whole subject of the restructuring of the CCAIA in 1973 under the leadership and direction of Howard Friedman, FAIA.

(2) Our 1976 CCAIA Directors (all of whom were members of the Chapter's Executive Committee) were unanimous in their desire to see the CCAIA Headquarters moved to Sacramento.

(3) The benefit to our members from having CCAIA offices in San Francisco is minimal, if any.

I trust this clarification of where we stand, and how firmly we are committed to this direction will be printed in the *L.A. ARCHITECT* as soon as practical, so that the members of the SCAIA will know how we feel too.

Donald Wudtke
NCAIA Vice President
1977 CCAIA Director

"...vigor and ideas..."

The CCAIA, like any institution, needs to be replenished with new people, vigor and ideas. Changing from a chapter to a membership organization was an effort in that direction. The traditions that perpetuate our values system need to be respected because traditions give context and perspective to current issues. Every level of the AIA needs constant renewal. We cannot afford leadership that accepts the establishment, bides its time, and waits for fires to happen so they can be put out.

The Architectural profession cannot successfully compete in the marketplace unless the leadership seeks out and rises to emerging challenges while they are still challenges.

Morris D. Verger, FAIA

Editor's Note: The following letter was sent by Morris Verger to Joseph L. Woollett, AIA, Chairman of the CCAIA Location Task Force.

I think the CCAIA needs a properly staffed office in Sacramento as soon as possible, preferably early in 1977. The office should have a library of current and readily available information for the use of CCAIA members and for state and regional commissions, departments, and committee staffs. These staffs will be making studies for legislation and policies controlling urban and rural development.

Some of the imminent legislative controls that will affect architects are:

Energy guidelines for determining energy production, distribution, and the kind of urban forms consistent with the guidelines;

Pollution management that recognizes that polluted air, water and solid wastes are by-products of human life, and seeks to establish a recycling technology that balances pollution with the restorative actions of nature, human living patterns, and building practices;

Housing development that is responsive to the social, economic and environmental needs throughout the State;

Industrial siting guidelines for economically feasible and ecologically sound industrial development;

Transportation network planning that includes implementable forms of transportation (autos, bus, rail and air) for local and regional as well as state needs;

Coastline implementation guidelines;

Historic resources recognition and preservation;

Environmental Impact Reports in a format that recognizes the imaginative development of renewable resources, precludes loss of non-renewable resources, prevents waste, and protects the public interest.

The Sacramento CCAIA office library should have summaries and back-up information for use of government agencies. Also, the office would maintain a current list of CCAIA members whose recognized special knowledge would be available to advise on new legislation.

Thus we would in fact be instrumental in helping prepare legislation and in setting departmental policies. Our image would then be that of a capable and knowledgeable professional group available to serve in the common interest, instead of a self-interest pressure group.

Morris D. Verger, FAIA
CCAIA Vice-President
Environmental Affairs 1976

CHAPTER NEWS AND NOTES

The new copy deadline for L.A. ARCHITECT is the first of the month preceding publication. The deadline for the April 1977 issue will be March 1st. All copy should be forwarded directly to Editor Jonathan Kirsch, 11002 Rose Avenue, Los Angeles, Ca 90034 (836-6539).

Correction: The caption of last month's photograph of 1977 SCCAIA officers and directors mistakenly reversed the identification of Director Norma Sklarek and Associates Co-Chairman Susan Peterson.

The WAL reminds you to save Sunday, March 20th, for the Annual WAL Party to be held at the unique Mayfair Theatre in Santa Monica.

Californians for Preservation Action will hold a workshop entitled "Restoration and the Diversity of the City" on Saturday, February 12, at the Hollyhock House in Barnsdall Park. Speakers will include **Randall L. Makinson, Peter de Bretteville, Margaret Bach, Raoul Savole, and Kyle Smith.** The morning session — co-sponsored by the Los Angeles Cultural Heritage Board, the Los Angeles Community Design Center, and the Society of Architectural Historians — begins at 9am and will be followed, after lunch, by CPA's quarterly business meeting. For further information and registration, please call 794-3816.

Jack McGee, owner of John Shannon McGee Manufacturers Representatives, has been named chairman of WEST77 — the industry trade show to be held March 29-31 at the L.A. Convention Center. For information on WEST77, contact McGee at 556-0513.

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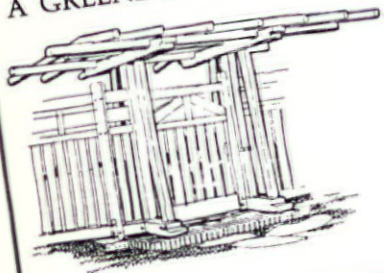
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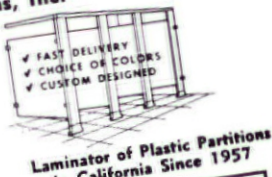
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L.A. ARCHITECT February 1977

Dean A.Q. Jones of USC's School of Architecture welcomed some 40 local architects to the first of a series of seminars sponsored jointly by USC and the SCCAIA. Paul J. McCarty, Chairman of the Chapter's University Continuing Education Committee, announced that future programs will be offered in the Spring. The first seminar included presentations on Joint Venture (Robert Kennard), Interstitial Design (Morris Verger) and Arbitration (Arthur O'Leary).

A new Bachelor of Science degree in Energy Science will be offered by Northrup University beginning this September. For further information, call (213) 776-3410.

A grand reunion of all current and former employees of **Kistner, Wright & Wright** will be held on February 26, 1977, at the Los Angeles Convention Center. The Committee for KWW Reunion, which is organizing the affair, is anxious to hear from all past employees. Call (213) 461-8515 or (714) 956-0811.

Eleven distinguished architects will be the subjects of continuing exhibits at the **UCLA Architecture Building** through the end of March. **John Hejduk, Frank O. Gehry, Jerry Goldberg, Michael Graves, Charles Jencks, Jerrold Lomax, Coy Howard, Richard Neutra** and photographer **Julius Shulman** are among those whose work will be on display.

The highly successful **WAL Home Tour** brought the scholarship fund to a total of approximately \$11,200. In addition to WAL members mentioned last month, **Inny O'Leary** and **Anne Luise Buerger** worked on the tour.

"The Architect as an Effective Communicator" is the educational aim of the **Architects Toastmasters Club**, which meets every other Monday evening at Damiano's Mr. Pizza, 1511 South Robertson Blvd., in Los Angeles. Call **Keith Randall** at 655-7220 (days) or 241-6403 (evenings) for information.

The **National Institute for Architectural Education** announced the 1977 **Hirons Prize**, an architectural design competition for "The Rehabilitation, Recycling or Restoration of an Old or Historic Building." The competition is open to all persons in the architectural field under 35 years of age, up to June 1, 1977, and who are not enrolled in a fulltime architectural academic program. A copy of the program may be obtained by writing to **Howard H. Juster**, Director of Education, National Institute for Architectural Education, 139 East 52nd Street, New York 10022.

Outgoing president **Lily Nakao** of the Southern California Chapter, Architectural Secretaries Association, Inc. was presented a plaque in recognition of outstanding service at the chapter's inauguration dinner on Tuesday, January 18th the Velvet Turtle restaurant in Chinatown. **Ms. Rose Marie Baker** was also honored with a plaque as a past president. Ms. Baker is now an honorary member of the ASA chapter; Miss Nakao is an executive secretary with Charles Kober Associates. The first meeting of the new fiscal year for the chapter will be a panel of engineers who will relate their discipline to architecture. The panelists will be: **David A. Barber**, president of David A. Barber & Associates on Civil Engineering; **David Grimes**, President of Grimes Surveying & Mapping; **John A. Martin**, President of John A. Martin & Associates, Seismic and Structural Engineers; and **Allan S. Twiddle**, Vice President of Hugh Carter Engineering Corporation on Mechanical and Electrical Engineering. This meeting will be held on Tuesday, February 15th at 6:30 p.m. (The location is to be announced). First vice president/program chairman **Carol Cushing**, of Adrian Wilson Associates/HNTB at 621 South Westmoreland Avenue, Los Angeles 90005/386-7070, will accept reservations at \$3.50 per person. Guests are welcome to attend. Dues for the year beginning February 1st are \$23.50 for a new corporate or affiliate member, and \$18.25 for a new corresponding member. Renewals are \$3 less in each category. Secretaries and other administrative personnel in engineering and other related disciplines are eligible to become ASA affiliated members.

With the new year comes a new group of directors to coordinate Associate activities for 1977. In response to a need for broadened representation, the newly elected Associate Board has been restructured. This year there will be two co-chairpersons: **Susan Peterson** and **Jeff Skoneck**. The other newly elected members are Secretary **Brent Wolfe**; Treasurer **Gail Babnew**; Director of Licensing Seminars **Michael Rachlin**; Communications, Ben Ericson; and Technical Programs, Jeff Hamer. Current plans for the year include a series of informal presentations/discussions with individuals in related environmental professions, and the organization of special events relative to the upcoming National AIA Convention in San Diego. The Board encourages active participation and suggestions from interested Associates. At a recent meeting in Orange County of Associate chairpersons from neighboring chapters, CCAIA Associates Director for 1977, **Tom Bluerock**, expressed his concern for improving communication between chapters. An Associate column in the CCAIA Newsletter will be more fully utilized to enable an information exchange of Associate-related activities. As a member of last year's board, Susan Peterson expresses her appreciation to those who participated in 1976 Associate Activities, especially **Bob Reyes** for his steadfast leadership. The board looks forward to your continued interest and support.

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