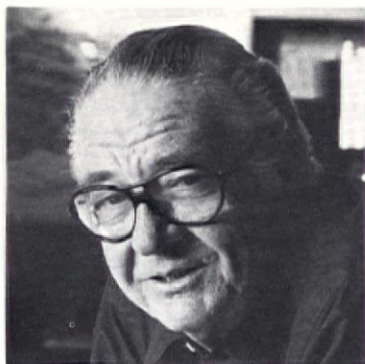


OCT. MEETING STARS S.C. DEAN



A man who believes that "Architecture is wonderful, satisfying, challenging and fun — as well as complicated, but it is also serious work" will head up the monthly AIA meeting, Tuesday evening, Oct. 11. He is A. Quincy Jones, F.A.I.A., one of Southern California's — nay, the nation's — most distinguished and productive practitioners, as well as being the Dean of the School of Architecture and Fine Arts at U.S.C.

He has titled his evening's presentation "Architecture, the Professional, the Student, and Education — Bringing the Pieces Together," which, if not especially catchy, certainly encompasses the wide range of this consummate professional's interests. Illustrative slides will accompany Jones' presentation.

(Continued on back page)

PHOTO "TOUR" OF BRAZIL



"The Two Faces of Brazil," a presentation by Southern California's own Julius Shulman, one of the world's most renowned architectural photographers, will be the feature of a program sponsored by the SCC/AIA ACT NOW Committee, on Tuesday, October 18th according to an announcement by Committee Chairman Bernard Zimmerman.

The meeting will be at the Southern California Institute of Architecture (Sci-Arc), 1800 Berkeley St. in Santa Monica, at 8:00 PM.

Shulman will present photos of his recent visit to Brazil and concentrate on two aspects; the rigidly enforced planning which characterizes its Capital City, Brasilia; contrasted with the charm and easy lifestyle of one of the country's oldest Colonial cities, Ouro Preto, founded in the 16th Century by the Portuguese.

As a little icing on the cake, Shulman will offer some ideas by which the traveling architect may improve his own picture-taking.

LIVELY MEETING ON EDUCATION

"The most lively and contentious meeting in memory" — this is how one Chapter member described the special SCC/AIA meeting, September 8, on the complex and controversial issue of mandatory continuing education requirements for architect recertification in California. In the course of the evening, which featured speakers Howard Lane, CCAIA President, and J. Russell Levikow, CCAIA Vice-President for education, the over 100 attendees at the California Federal Building Auditorium witnessed a session that touched on some of the most fundamental issues of California architectural practice.

The meeting began on a light note with the performance of a brief satirical sketch, written by Will Hutchason and featuring players David Martin, Fred Lyman and Helen Fluher which suggested some potentially absurd complications of such a program.

Undaunted, speakers Lane and Levikow launched the meeting on a confident note, outlining the case for the continuing education legislation as proposed by the CCAIA Board of Directors.

Lane painted a picture of political inevitabilities — of changing rules and expectations regarding all types of professional practice, and increasing pressures from consumer groups and the National

Council of Architectural Registration Boards, among others. He argued that California architects would do better to control their own continuing education standards rather than react to legislation — potentially more stringent and unreasonable — that other groups may push.

Levikow's remarks highlighted, as well, the issue of professional control of the licensing process. He argued for a flexible program and admitted that many practical and philosophical questions remain to be solved. Levikow announced that the first results of the CCAIA mail poll on continuing education were overwhelmingly positive.

However, opposition to the CCAIA proposals seems to be mounting, if the strong opinions expressed by the meeting audience, as well as correspondence recently directed to the CCAIA and the Chapter office, are any indication. (See adjoining column.)

Some critics argued for architects assuming a position of greater control and strength — a position not necessarily served, the claim, by the proposed legislation. Barry Gittelsohn, of the Malibu Architects Group, read a resolution which endorsed continuing education with the provision that "certified architects and certified and equally trained other professionals be required signatories for all California building permits." Harry Newman encouraged architects to define what "continuing education" is and how it can best be used before taking positions. Fred Lyman urged that, if accountability and control are the issues, architects take complete responsibility for their work, including the signing of permits and the elimination of plan check.

Morris Verger stated that a mandatory continuing education program must deal with the health, safety and welfare of the public. Others questioned the CCAIA assessment of "political realities," challenged the concept of recertification itself, criticized the haste, the vagueness, and the lack of membership participation that has characterized the process to date.

Now that a specific continuing education proposal will soon be available for scrutiny, it appears that the debate, in California, has just begun.

Margaret Bach

MORE THOUGHTS ON CONTINUING EDUCATION

I suppose that you are by now aware that one of the benefits which you are about to receive in return for the \$72.00 annual dues, which you pay to the CCAIA to represent your interests in state affairs, is to have your certificate to practice Architecture taken away from you unless you go back to school or something of the sort.

CCAIA President Howard Lane, A.I.A., expressed concern that people who just design houses may not be really qualified to be Architects and so he was pleased that the Board of Directors of the CCAIA gave their unanimous support (except for Joe Amestoy and your obedient alternate delegate) toward arranging the surrender to the Board of Architectural Examiners before any battle took place.

What can we say? How can the Jeffersonians, of all people, suggest that we are opposed to continuing education or that we do not believe in "Architectural competence"? They have us, you see. Except that they miss the point which is that the atrocious raping of the California landscape is hardly due to the fact that Architects are undertrained. It is due, on the contrary, to the fact (to repeat Assemblyman Paul Priolo's succinct remark) that "You guys don't have much clout," because, thanks among other things, to the failure of the CCAIA to move its offices to Sacramento where the Board of Architectural Examiners is, not to mention where Governor Brown's office and the State Legislature are, you may be sure that no decisions of any importance whatsoever regarding the design of California are going to be left up to you, however high your grades may turn out to be. The decisions will be made as usual (under the proddings of the serious lobbyists) by Cal Trans, the Coastal Commissions, the Energy Commission, the Infinite number of Planning Commissions, Public Works Departments, Building Departments, Park & Recreation Departments, Fire Departments, Water Departments, Health Departments, etc. etc. In

which enormous conglomerations, I can assure you, you will find a broad spectrum of the people with little or no training whatsoever in the field of Architecture, but very few Architects. Architects are no longer even permitted to determine how much glass should be put in a building. So what difference does it make whether they are competent or not?

Obviously, the problem is not that Architects need more training but on the contrary that the remarkable training which all Architects already have is wasted on hopeless deals, fruitless phone calls, and the dissolution of our achievements and contributions in the quagmire of plan check corrections, while the significant decisions regarding the environment of this state are not made by Architects at all.

It is not education we are lacking, but power.

The needs of California will not be served by eliminating or reeducating the Jeffersonians but rather by putting us in direct contact with the elected representatives of the citizens and in control of, instead of under the control of, the uneducated bureaucracy, so that at last we may redevelop our state in such a manner that all people may live in harmony with nature...

...and we may be closer to success than we believed. After the eloquent presentation of Harry Newman at the Cal Fed meeting, Howard Lane agreed to present to State Senator Sieroty the concept of all permits to be signed by architects and the abolition of plan check, naive though to Howard it seemed to be.

Frederic P. Lyman

NEW EDITOR TO ASSUME DUTIES



Beginning with the November issue, L.A. Architect has a new Editor — one who is no stranger to the A.I.A. or to architectural matters. She is Margaret Bach of Santa Monica, who, in addition to having been raised in an architectural milieu (her father is SCC/AIA member Reinhard Lesser) has served for the past several months as coordinator for the Chapter's Central Library Building Study Team, a Committee headed by the distinguished Charles Moore.

Ms. Bach has had a continuing interest in two major fields for the past several years; one is the general subject of preserving major Southern California architectural landmarks, the other in recording on film widely divergent facets of the Los Angeles scene.

She comes to L.A. Architect from the Newsletter Committee of Californians for Preservation Action, she is a member of the Santa Monica Landmarks Commission, and actively involved in the restoration of Irving Gill's classic circa-1920 Horatio West Court on Hollister Avenue in Santa Monica. (She's the type to put her "money where her mouth is;" she and her husband, Danilo, live at Horatio West while the restoration progresses.)

Her education includes a magna cum laude B.A. from Radcliffe College, two years of study in Paris, and a Master of Fine Arts from UCLA in film production.

Her achievements include the production of several short films, much-honored, including 1975's *Landscape With Angels*, a 28-minute color documentary on the shaping of Los Angeles and its unique urban landscape, which became a finalist at the American Film Festival, and was seen at Filmex.

Ms. Bach has also been an instructor in an Architectural History course offered at the L.A. County Art Museum, and a featured speaker at numerous symposia and seminars on various aspects of historic preservation.

L.A. Architect and the entire chapter welcome Ms. Bach to the publication, and look forward to working with this interested, talented and enthusiastic new Editor.

Gilbert L. Smith

COMMITTEE'S FAIL TO MATCH JOB ASSIGNED

It has been four years since I began serving on CCAIA Committees, first on the important Coastline Planning Committee and then as Chairman of the Land Use Committee. After four years, I have come to the conclusion that the Budgets allocated for Committee work by the CCAIA are totally inadequate, and that procedures for Staff follow-up of Committee work need major overhaul.

The Land Use Committee members are represented by talented Architects from throughout the State with a background in Urban Design Planning and an interest in serving the Profession and their Community. Those represented on the team include: Murton H. Willson, Jr. (Orange County), Mark W. Hall (Southern California), Jacob Robbins, FAIA (East Bay), John Krken (Northern California), Morris D. Verger, FAIA (Southern California), William V. Shaw (Monterey Bay), and Corwin H. Eberting, Jr. (Cabrillo). The Committee is also fortunate to have the volunteer services of Lindell Marsh, an Attorney with excellent background in Environmental Legislative Affairs.

The Committee's focus on major land use issues relevant to the Architectural Profession became the theme for this year's activities, stemming from the December 1976 Meeting in Sacramento. At that Meeting the Committee exchanged ideas and information on Land Use and Environmental Legislation and Programs, existing and proposed.

The Meeting was held with various Legislative Consultants and employees from the State Legislature including Sim Van der Ryn, State Architect; Charles Brandeis, Office of Planning & Research; Collin Chu, Joint Committee of Community Development; and others. As a result of the Meeting it was apparent that:

1. The Committee developed a better understanding of the major Legislative issues affecting Environment, Land Use and Housing.
 2. The Committee made direct contact with key personnel involved with Legislative Programs, as a basis for follow-up and future contact.
 3. The Committee would receive first hand existing documents which, in turn, could be shared by all Architects throughout the State.
- The major issues that appear to focus for the 1977-78 legislative year regarding land use are:
1. Governor's Urban Development Strategy.
 2. Regional sharing of tax revenues.
 3. Garamendi Bill regarding agricultural lands.
 4. Follow-up on Coastal Zone Planning.
 5. Review of the State housing requirements.
 6. Industrial Siting guidelines.
- To effectively review and respond to these major issues the Committee developed the following strategy:
1. Monitor existing and proposed Legislation and important Legislative Reports and Studies.
 2. Provide technical input to selected Legislative Committees when requested.
 3. Summarize key Legislative issues and provide these summaries to the Executive Committee of the CCAIA.
 4. Provide information to all CCAIA Chapters and members of important Legislative Programs, involving Environmental and Land Use issues for their knowledge.
 5. Provide close contact with other CCAIA Committees which may overlap with our Committee functions;

(Continued on back page)

OCTOBER 1977

Inside:

Interview with de Bretteville
Eames House Re-visited

Calendar

October 5: Associates Meeting, Ken Newman's Home
Oct. 9: WAL Home Tour of Palos Verdes Homes
Oct. 11: A. Quincy Jones at Bing Auditorium, Chapter Meeting
Oct. 18: Julius Shulman, "Two Faces of Brazil", Sci-Arc, Photographic Presentation
Nov. 8: Marc Goldstein, Skidmore, Owings & Merrill, S.F. Chapter Meeting at Bing Auditorium
Dec. 13: Brendan Gill, New Yorker Magazine, "Eros in Architecture", Bing Auditorium

THE EAMES HOUSE...28 YEARS

"the most beautiful of the Case Studies in steel..."

Each year the AIA gives the Twenty Five Year Award "for a project considered outstanding and deserving recognition for its architectural excellence, its sense of place, of time and of continuity a quarter of a century later." Last year the Southern California Chapter, recommended Charles and Ray Eames' house, built in 1949, for this award. Excerpts from the nominating letter follow:

"We recommend it firstly because of its importance as one of the steel-framed Case Study houses sponsored by *Arts and Architecture* magazine in California over a fifteen year period, beginning in 1945; and because, of these Case Study houses, it is the most beautiful and the only one which has remained virtually unchanged in design or use.

"Esther McCoy has written recently of these houses, 'There was the 1927 Weissenhof Settlement in Stuttgart and the 1930 Werkbund Siedlung in Vienna, but the only program in house building in the U.S. before the general acceptance of the Modern style was *Arts and Architecture* magazine's Case Study houses, initiated in Los Angeles in 1945.' With regards to the steel framed houses, she has written, 'The first of these to be

completed and opened to the public, in 1949, was Charles Eames' own house, made entirely of off-the-shelf steel sections and other materials.... It is not only the most beautiful of the Case Studies in steel, in its space and in its site, but the only one in its pristine form.... The house has remained almost unchanged since 1949.'

"We recommend it secondly because of its beautiful adaptation to its site overlooking Santa Monica Canyon. About its siting Esther McCoy has written, 'The dramatic quality comes from its situation among eucalyptus trees and from the double height of the living room; this is enhanced by the sensitive land-planning of the 2½ acres shared by the Entenza (also an Eames' design) and Eames houses, the uninterrupted flow of meadow between them and beyond them to the edge of the palisade, with long views across it to the sea and the coastline. Entrance to the Eames house from the parking space passes first the detached studio, which also helps to isolate the house.'

"Finally we recommend it because it contains at least two ideas of major and continuing importance for architecture, as valid today as when it was built twenty-seven

years ago. The first of these is its undisguised and direct use of off-the-shelf industrialized steel components, such as factory sash, 4" wide flange sections, steel decking and open web steel joists, in a house. This particular influence of Eames house is so widespread as to have passed into the language of architecture, but it is still recognized and emulated, particularly by younger architects both here and abroad. The young California designer, Craig Hodgetts has written of Eames that he 'invented the notion of improvised environment and recognized that if you design correctly the environment would become like a good auto repair shop.' Esther McCoy has pointed out that the influence of the steel-framed Case Study house is not confined to California, but has been much admired and studied by such young English architects as Piano and Rogers (and Norman Foster).

"The second innovation of the house is the particularly beautiful way with which, in Esther McCoy's words, it fills in 'the spartan framework so acceptable to modern architecture with a rich and varied content.... Countering this (big scale steel frame of the two story living room) is a small quiet sitting

corner under one of the balcony bedrooms, and around the space is a shelf holding a changing collection of objects, small and beautiful, fine and folk.' Robert Venturi has written of this particular aspect of the house that the Eames, 'reinvented good Victorian clutter. Modern architecture wanted everything neat and clean and they came along and spread eclectic assemblages over an interior.'"

Tim Vreeland visited the house recently and interviewed Charles and Ray Eames to learn how the house has weathered the twenty-eight years since it was built. He wrote down the following impressions:

The overwhelming and quite unexpected impression that the house made on me when I visited for the first time this August was its complete naturalness within its setting. Like a cottage in the woods, it gave off an expression of friendliness and charm.

The house is well known, but nothing I had read prepared me for the actual experience. I had gone ready to admire it as a technological achievement; as one of a long

lineage of steel houses built in America which I had come to admire, many of which I already knew first hand. But I came away with a totally other sense—of its being much closer to the tradition of Andrew Jackson Downing than that of Bogardus.

I remembered the story that Eames himself had told me of how the house was originally designed as a bridge house. He thought of it then as a solid block of steel out of which some interior space had been carved. After the permits had been secured and all the steel delivered, he had asked himself why not try for the greatest amount of volume with the least amount of steel rather than the reverse. And the house had been completely redesigned using all of the parts ordered for the earlier house (with the exception of one truss). This decision had certainly done a great deal to establish its present character of lantern-like lightness, transparency and delicacy. It remained for Craig Ellwood, who, Eames remembered, was on the construction crew, to effect the original plan, the bridge house, later.

No part of the house exemplifies this lantern-like character of the house better than the famous



LATER

th-wall. This two story-high steel turns out to be, not primarily exquisitely detailed structure composite of 4" wide flange sections, factory sash and open web joists that I had been lead to expect (although it most certainly is too), but the thinnest possible membrane between indoors and outdoors. The continuous corridor, runs uninterrupted on the lower floor along the inside of this wall threads both buildings together linking from living room to studio, paralleled on the outside by the road-tie walkway and its avenue of eucalyptus trees. Between them steel and glass wall mediates reflects views of indoors and outdoors, sometimes partially, sometimes fully.

The scale of the house is delicate; spaces in it are for the most part small and modest. Nothing about the house overwhelms the confusion of small objects it contains. It is hard to tell which has precedence in the minds of its creators: the rich and varied content in which they have filled the house, or the house itself — the container or the contained? Eames told me that once a long time ago when Noguchi's wife had given a well party in the house for a while and that, at that time, it had been completely emptied of everything; that it had looked very Japanese and that they had kept it that way for a long time; but that it gradually filled up again.

The overwhelming impression of the house is one of pattern rather than structure. This is carried through from the architecture, to the furnishings, to the collections of shells and other small objects, in an unbroken delight in the multiplicity and variety of form. Leaf patterns, rug patterns, window tracery, structural tracery, shadows, textures interplay conspicuously, never allowing the dominance of one set of properties over another but keeping all in balance in a fascinating kaleidoscope of shape, color and form.

One of this had made me think in a different light of things that Eames had told me about the house and other things. It has made me see the whole significance of Eames. He had shown his early interest in the advanced technology that came out of World War II, operations research, in information theory and in games theory, for their own sake as much as for their potentially humanizing effect on modern industrialized life. He told me that he had made his film "A Communications Primer" especially for architects so they might understand information theory as a new tool for judging their effectiveness in their environment. In a similar way he explained to me that he and Eileen had never had any doubt that pursuing the doctrine of rationalism in design would lead to impoverishment of form but, to the contrary, were confident in leading to enriched form.

As Lethaby lectures in 1959 in London at the Royal Institute had tried to introduce a younger generation of English architects to operations research and information theory. American architects were less interested, but the British took to it. J.M. Richards of the *Architectural Review* and the *Architectural Record* had shown a great interest. Reynier Banham was led to start a special yellow page of features on advanced technologies in the *Review*; which through Cedric Price and I eventually to Piano and Moser and to Beaubourg (Centre Pompidou); which seems to come with a gigantic shift in scale, many things that Eames has been interested in: the off-the-shelf industrialized steel components, use of electronics in the display of information, and the building as a simplified container for a variety of art objects.

There is an important difference in emphasis. These other architects have gotten carried away with technology 'for itself' and have lost the essential point Eames has been making for thirty years in his films and in industrial designs as well as in the 1949 house, that of technology as a humanizing element. His films are always human images: *Power of Ten* (the film) begins with a man lying on the grass, enjoying his leisure.

Credit: office of Charles Eames

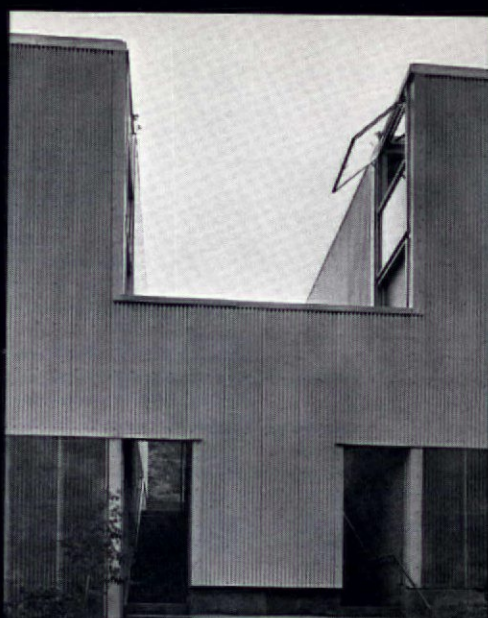


Photo credit: Marvin Rand

AN INTERVIEW WITH PETER DE BRETTEVILLE

In February 1975 *LA Architect* published an article illustrated with drawings and model photos of a project by Peter de Bretteville for a double house in Laurel Canyon. The houses are now completed. Tim Vreeland talked with de Bretteville recently about the houses. The following is excerpted from that interview:

Overlapping Systems

Vreeland: Is your principal concern in designing a building one of structural expression?

de Bretteville: I am very interested in exploiting all of the expressive possibilities of architecture, which include the nuts and the bolts, but which includes everything that occurs within a building. The idea that intrigues me the most is that these things exist simultaneously, and not in absolute and strict harmony in a Kahnian or Wrightian sense where everything is exactly parallel and fits one to one, but rather like Le Corbusier where they exist simultaneously. They collide on occasion and you mediate the collision. Corbu saw them like this. They align one on the other. The plan has the structure superimposed on it; and each steps politely aside for the other. Stirling on the other hand just lets them collide and then resolves the joint. But I don't know how to do that and I'm not sure I want to. It takes a kind of nerve and daring I don't possess.

Off the Shelf

Vreeland: You seem to have made a conscious attempt in this house to assemble it entirely from catalogue parts. Am I correct?

de Bretteville: If I were to list intentions at the outset of a project I would never have listed that it was to be entirely made of catalog parts. The catalog thing is interesting to me but it is in no sense a starting point. I assume almost inevitably to a greater extent buildings are made that way. We don't invent whole new systems to make single buildings. Building parts are given to us. I guess to the extent that the place is made out of these parts, there is a fascination. I am interested in using them in clear and expressive ways, not submerging them. It bothers me to think of hiding structural components, of burying them behind surfaces which don't reflect the

nature of the structure at all. On the other hand I am not at all a determinist about any of these aspects. Architecture doesn't have to do entirely with what it's made of; it has to do with space and light and form.

Kit of Parts

Vreeland: How important was the notion of standardized building systems to you, in designing the house?

de Bretteville: I'd put all of the 'kit of parts' business into this category: if it is part of the program then I am interested in it. In terms of the catalog parts most items are standard. I can't think of anything in Sweet's catalog which is not standard. I don't really know what a non-standard part is unless it's going back to the factory and designing an extrusion unlike any that has ever been designed. I guess it's a question of emphasis. I really like finding manufactured items that I like. I prefer an old Chicago faucet to one designed by Arne Jacobsen most of the time because, I guess, I like the cultural references of the found objects. I really want to make the whole thing, but I would just as soon have somebody else give me some part which has some other expressive value. Arne Jacobsen is a direct parallel with me. It's like the oriental rug in the modern house.

The Window System

Vreeland: Did you learn anything in the course of constructing this house that you would like to share with us?

de Bretteville: The only interesting issue I have come up with in the category of standard parts deals with two items in this building. The first is the window system. I was fascinated to find out that the window people treat storefront stuff just like 2x4's. They chop it up, cut off the end, screw it back together, fit it however you want. They take those rectangular tubes and put them together however you choose. You pay no penalty for that, as far as I can see. What is standard is the system. Which means you are back one step from 'kit.' It's more a method than it is hardware. So if you understand the method, that is to say the parts, how they can be used, you know that it's at the scale

of the extrusion and not at the scale of the full frame. This I find really interesting. There is no such thing as standard window sizes. If you are at all systematic you can have them made to any size; you really don't have to know the 'kit.' You have to know the system and why it works and how it works. In this case it's the extrusion.

The Truss Joist

Vreeland: And what's the second item?

de Bretteville: The truss joist is the second interesting example to me of what a standard item is, very much like the extrusion. Again you don't have a standard hardware item. You have computer program and a very simple, very primitive technology other than the computer. They make them absolutely to order. The thing that makes that possible is a very exact design by the computer, based on given pipe diameters and all different lumber dimensions. You give them your conditions and loads and the computer prints out the full design for a truss. There is basically no standard. The standard is the program. They even use different programs for different assemblies. The truss then is a sort of advanced example of what is hardware and what is software, what is fixed and what is not. They have the technology so simplified that they give you much greater freedom and more choices than you can have if it's a kit of parts. Their kit is a bunch of lumber and a bunch of pipes. The limits are based on the program, which I think forces you back to architecture. You really then have to go back and talk about what makes architecture. There are too many choices to pretend that they are inevitable.

The Dimensioning System

Vreeland: Did you begin the design of this house by establishing a rigorous controlling system of dimensions, horizontally and vertically?

de Bretteville: I never really did say I am going to make a house which is based on standard dimensions, procedures, standard parts and so forth. It seemed to me sensible, inevitable, to organize a building according to some rigorous dimensional principle. There were certain

adjustments we had to make, vertically especially, to make things work. But basically the module that evolved — the one we used, four feet by four feet — was really a larger 'scale of materials' type of module. And it got tested against dimensioning methods that were adhered to very rigorously on the entire perimeter because it seemed to work. The whole plywood wall is all 4' x 8' plywood. And the window system worked out that way. The interior is not on module at all. It's all one-inch module. It's exactly minimum or maximum of what would fit. That corresponds to a concept or principle of a generalized perimeter or enclosure and particularized inside parts. That very early was part of the intention. — to play off those special smaller, particular spaces against the big loft and against the whole enclosure.

Construction Method

Vreeland: Would you categorize yourself as a structural purist?

de Bretteville: My impulse was not toward a sort of predetermined, morally correct set of materials or parts but rather what materials are most adaptable to the circumstances in which it's being used; budget, weights of materials and so on. And I was really very happy that the roof was not steel, that from bottom to top the building really goes through a metamorphosis where at first it's all concrete; then it's concrete and steel; then it's wood and steel; and then basically it's wood at the top. The materials are getting lighter as you go up, which is nice structurally. I was really delighted that I found I could make the truss joists work; that there was that shift; that it wasn't pure any more. There wasn't any easygoing preconception. The house is a sort of sophisticated version of the tilt-up, steel-columned, glulam-beam factories that they build all over now. It's a sort of cheap, practical way to do it: You define a volume; a space; where the light comes in. Then you pick your hardware. You go shopping for your hardware. And you make very careful choices about the details. That's about it.

Vreeland: Thank you, Peter. I am certainly looking forward to your next house.

CHAPTER NEWS AND NOTES

OCT. MEETING

(Continued from front page)

A graduate of the University of Washington, Jones has operated his own Los Angeles firm for more than 30 years, but his practice has ranged far beyond the confines of Southern California, to include many other states and even an excursion to Southeast Asia, where he designed the U.S. Embassy in Singapore. Just this past year, his Master Plan for the Corporate offices of Herman Miller, Inc. in Zeeland, Michigan won another honor, this from the "Design in Michigan Exhibition," — bringing the total of such various awards to more than 75.

Jones' has travelled extensively in more than 30 countries and has participated in seminars and given lectures in Japan, Thailand, Hong Kong, the USSR, Czechoslovakia, and even Morocco. He has visited a number of universities as guest lecturer and architectural critic.

Jones is a Trustee of the Los Angeles County Art Museum and a Director of the Los Angeles Library Association. He represented the A.I.A. as a delegate on the International Housing Commission to study housing problems throughout the world. He has also been a member of the National Architecture Accrediting Board.

After several years serving as visiting lecturer and architectural critic at the University of Southern California, Jones was appointed Dean of the School of Architecture and Fine Arts in 1975, a post he has held since.

Not the least of his achievements was serving a year as the President of the Southern California Chapter, in 1960, the same year the National A.I.A. recognized his talent and influence by elevating him to a Fellowship of the Institute.

The program commences at 8:00 PM and is open to the public. There is no charge. A reception will precede the program at 7:00 for friends and guests, for which there will be a charge of 4.50. Reservations are suggested, through the Chapter office.

An exhibit of the work of the office of A. Quincy Jones will be on display in the Bing Auditorium from 10:00 AM until 8:00 PM on the day of the Chapter meeting, Oct. 11. The next day it will be moved to the Pacific Design Center, where it can be seen for the rest of October.

COMMITTEE \$'s

(Continued from front page)

6. Complete the Santa Monica Mountain Regional Plan

7. Set in motion a series of procedures for follow-up of the implementation of the 1975 CCAIA Land Use Report.

8. Continue to gather important documents dealing with environmental and land use problems as a beginning of a Land Use Library to be available to all CCAIA members.

Of the above strategy the Committee felt that the best method was to prepare a Position Paper, particularly focusing on the evolving Urban Development Strategy, as well as illustrate the Architect's recommendations as part of the Santa Monica Mountain Study.

While the path to meeting the Legislative issues appeared to be clear cut to the Committee, the response from the CCAIA Staff and Officials were something else. Of a less than \$300,000 Budget for the CCAIA, less than \$12,000 is allocated to various Committees. No single Committee has been allocated more than \$800 for this calendar year. Budgets generally are made up the previous year, usually without benefit of input from the Chairmen of the various Committees. Our Committee submitted a Budget of a minimum of \$2,000-\$2,500 required for Meetings and the completion of the Santa Monica Mountain Study. After three months of struggle, the Committee was only able to squeeze out \$800, an increase of \$300 from a \$500 Budget originally allocated to the Committee. At the beginning of the year President Howard Lane stated he wanted the Committees to be more directly involved in Legislative Affairs, not merely to respond to the myriad of Bills sent to the Committee by the CCAIA Staff.

When a Committee submits a response to the CCAIA's request for a Legislative review, there is little or no evidence of follow-up, and certainly no communication between Staff and Committee. In my opinion the American Institute of Architects could do a much better job on the State level in formulating or at least influencing major policies affecting our Profession and Environment. This could be accomplished by the following measures:

1. The CCAIA Board of Directors should identify a priority of the major issues and provide direction to the various Committees in their efforts towards resolution of these problems.

2. The Committees should be given more responsibilities and encouragement to prepare Position Papers, make direct contact with Technical Personnel in Sacramento, and fund the Committees appropriately.

3. The issue of moving the office to Sacramento should be reexamined, as our experience has shown that our greatest impact could be in direct contact with those involved with Legislative matters.

4. Information should be provided to all CCAIA Chapters and members on Important Legislative measures and programs, studies and trends, and the Chapters and members should be aware of Committee activities for their response.

Jerry L. Pollack
Chairman, CCAIA Land Use Committee

WAL

A delightful interlude was enjoyed by all who participated in WAL's Regular Meeting last month at the George C. Page Museum. Our thanks to the museum's Docents and to the architects, Thornton and Fagen, AIA, for the interesting and informative tour.

Cal Poly San Luis Obispo students Judith Coyle, Martha Grunditz, and Milo J. Hayme were the recipients of WAL architectural scholarship funds, made possible through the proceeds of last year's Home Tour. Kathy Brent, WAL President, made the presentation.

...and, finally, of scholarship funds, don't forget the Last Call! There are still some tickets available for WAL's exciting Annual Home Tour, scheduled for Sunday, October 9th, 11:00 am - 5:00 pm. Call the SCC/AIA office for reservations: 624-6561, or Kathy Brent, 474-9648.

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ENCOMIUM FOR DEPARTING ED

The September, 1977 edition marked the final issue under the Editorship of Jonathan Kirsch, and the Editorial Board of L.A. Architect would not like the occasion to go unmarked. The entire board would like to acknowledge that for the past two years Jonathan has executed the concepts of that body, indeed of the Board of Directors of the entire Chapter, with enthusiasm, care and a high degree of professional skill. Under his stewardship, L.A. Architect has reached a top-rank among A.I.A. Chapter publications, resulting in a steady flow of complimentary notices from a wide range of sources in the Architectural, Publishing and Construction fields. (It has been characterized by sources at the National A.I.A. Office as "The Best Chapter Publication in the country.") For this steady growth in excellence and influence, Jonathan Kirsch deserves a large share of credit. As he moves to a wider (though not necessarily more important) sphere of influence (he becomes a Senior Editor at New West Magazine), the Editorial Board of L.A. Architect wants to wish Jonathan good fortune in his editorial career, as well as expressing our appreciation for work well done.

Tim Vreeland

Architects who want to improve their verbal communication skills are welcome to attend AIA Toastmasters as a guest. For further information call Keith Randall at 655-7220 or 241-6403.

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ASA

"Workshop '77," an educational program for non-technical women in design discipline offices, will serve as the monthly meeting for the Southern California Chapter, Architectural Secretaries Association, on Saturday, October 15th, at the Beverly Hills Branch of South Coast Federal Savings Bank, in the Community Room, 2nd Floor, at 1180 S. Beverly Dr., at Pico. The subject matter will be career advancement, and the theme is "Up — The Only Way to Go!" The registration fee is \$5.00 per person, and guests are welcome. Ample parking is provided. Festivities will commence with coffee and cakes at 8:30 AM, and the program for the day will feature such outstanding personalities as Management Consultant Ray Cusato, Ms. Marsha Smetar, a Lecturer on Communication at Loyola/Marymount University (and a former architectural secretary), and Mrs. Norma Sklarek, AIA/Director of Architecture at Gruen Associates, and a member of the SCC/AIA Board of Directors. Thelma Imschweiler, of the ASA, will lead a panel discussion of three architectural secretaries who have moved up the corporate ladder, and finally, to wind up the day (by 1:00 PM) there will be a round-table discussion among all the participants.

ASSOCIATES

The Associates' have decided to present seminars to prepare for the December Professional Examinations. For further info contact Michael Rachlin at 277-7405.

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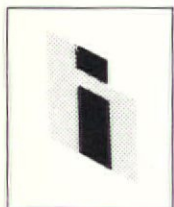
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