L.A. ARCHITECT
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YOUNG ARCHITECTS PANEL ON JULY 25

Left to right: Frank Dimster, Martin B. Gelber, Charles A. Lagreco, David C. Martin, Eric Moss.

A panel of professionally distinguished and diverse young Los Angeles architects will be featured at this month's Chapter meeting on July 25, 8 p.m., at UCLA's Architecture Building, Room 1102. Program participants include Frank Dimster, Martin B. Gelber, Charles A. Lagreco, David C. Martin, and Eric Owen Moss. Tim Vreeland will serve as moderator. The program will provide a platform for the individual panelists to discuss their current work and concerns, as well as provide a forum for the discussion of issues of theory and practice. The program is free of charge and open to the public.

Panelist Frank Dimster has a broad range of professional experience, in both teaching and practice. Currently Associate Professor of Architecture at USC, where he has taught since 1974, Dimster previously headed Architectural and Urban Design at William Pereira Associates. His private work now involves primarily small-scale residential projects. Several of Dimster's projects have received awards, and many have been featured in national and international publications.

Martin B. Gelber, AIA, established an independent architectural practice in 1967 and since 1966 has been Associate Professor of Architecture at L.A. Pierce College. His current work consists largely of residential and small commercial projects, in addition to architectural restoration projects. Several of his projects have received awards as well as publication in local and national journals.

Charles A. Lagreco is a principal in Architectural Collective and Associate Professor of Architecture at USC. From 1971-76, he was a Project Designer with Caudill Rowlett Scott, where he won awards for projects done with that firm. Two of his residential projects have recently been featured in *A + U*. Lagreco is a graduate of Princeton and Cambridge Universities.

David C. Martin, AIA, is a Partner and Director of Design of Albert C. Martin & Associates, an architectural and planning firm founded by Martin's grandfather over fifty years ago. The only panel member who currently works as part of a large architectural firm, Martin — a USC graduate — served on the SCC/AIA Board of Directors from 1973-76, prior to becoming Chapter President for 1977.

Eric Owen Moss established his architectural practice in 1976 with his partner James Stafford. Their projects have won awards — most recently, a 1978 *P/A* Citation for the Morgenstern Warehouse now under construction. A recent *A + U* also featured the work of Moss and Stafford. A graduate of UC Berkeley and Harvard, Moss currently teaches at SCI-ARC.

Panel moderator is Tim Vreeland, AIA, a principal in Kamnitzer Cotton Vreeland, a Professor of Architecture at UCLA, and Chairman of the *L.A. ARCHITECT* Editorial Board.

TALL CAN BE BEAUTIFUL

Skyscrapers were validated both formally and functionally by guest speaker Bruce Graham at the May Chapter meeting. A partner in the Chicago office of Skidmore, Owings & Merrill, Graham offered many thoughtful arguments in defense of the oft-maligned genre that is his bread and butter. But Graham's talk was more remarkable in leaving listeners with more than a hint of the grueling process behind the slick facades of his tall buildings.

Graham's well-paced talk gave an overview of a total design system which governs form and detail throughout the design/engineering/construction phases, and which utilizes a comprehensive team approach that purportedly wards off the myriad snafus that can stop a project cold.

The system works, apparently. The three projects he showed — an early marble number in Kansas City (with veins emphatically horizontal for dozens of structural and aesthetic reasons) and Chicago's Hancock and Sears Towers — all impart a spirit in keeping with their monumental roles. Perhaps it was the seduction of glossy slides, but these giants do seem at once to stand out and fit in.

Their success does seem to owe a lot to the battery of rigorous analyses that preceded final design. For Sears, they included studies of potential subway, bus, and parking links (all accomplished); the use of computer-graphic programs that, among other talents, depicted Sears in the context of its neighbors; and a construction of an elaborate model of the Chicago CBD to test wind response — all of which must have made spatial organization studies seem quite mundane.

If Graham betrayed one negative impression of his near-thirty-year charge, it had to do with the lack of spontaneity in the design process, in which everything must be justified and specified, down to the failsafe procedures to shield glass from falling debris. Of course, the implications of using less caution in projects of this magnitude can be tremendous, although Graham deftly sidestepped any such charges regarding the Pei affair (and his own client) in Boston.

Although he has obviously mastered the form, Graham admitted that skyscrapers are not the right solution for all large programs and seemed enthusiastic about the prospects for atrium megastructures. His apparent open-mindedness and easy, cool professionalism probably stem from the experience of having done large projects so well for so long. His talk was a refreshing glimpse into a devotion to process that is as elegant as its products.

A. Jeffrey Skorneck

A REPORT FROM THE CONVENTION

I kept hearing people at the May AIA National Convention at Dallas announce that it was really two conventions: one devoted to the normal business of the AIA (whether to advertise, whether to admit to being contractors, what to do about the high cost of liability insurance, and all the rest); the other devoted to Art, with a capital A.

This year there was said to be greater than usual interest in the Art part, thanks mostly to the dazzling showmanship of Philip Johnson, who was receiving the Institute's Gold Medal and who organized a group of eight architects he called "the kids," resulting in a program that was half *festschrift,* half dog-and-pony show. The idea was that each of the eight would show his own work and influences on it, to help develop an image of the heady pluralism Philip Johnson has done so much to encourage on these shores.

The eight spoke, one-half hour each, in a marathon session on the last afternoon of the Convention, before what must have been a thousand architects and students. We went on alphabetically, which put Peter Eisenman first, then Frank Gehry, Michael Graves, Charles Gwathmey, then me, Cesar Pelli, Robert Stern, and Stanley Tigerman.

It was a long afternoon, but a remarkable number of people stuck it out. Eisenman, to achieve "greater distance" put on a tape recording to narrate a four-screen description (or possibly, non-description) of his house 11, the Foster house in Palo Alto. The house is L-shaped and based on a non-Euclidean geometry which seems to avoid the problems of a discrete inside.

Frank Gehry appeared in person to describe his recent work and its connections with contemporary artists. His DeMenil townhouse in New York, which puts new concrete towers askew in an existing building mostly retained as a shell, generated the most discussion later. But I was most amazed by his own house, in which the 2 x 4 studs seem to have gotten loose from inside the wall, so as to randomize themselves up front.

Michael Graves described concerns for the human body and for gravity, as well as the double signification of the pieces of buildings which have added dimension to his work, which had once seemed (to me, anyway) altogether painterly.

Charles Gwathmey talked of space and described the increasingly substantial projects of a growing practice.

I talked about a choreography of the familiar and the surprising, to help people feel connected, in their bodies and memories and minds, with places on the planet, so as to aid in the sometimes difficult act of inhabitation.

Cesar Pelli proposed a new architecture based less on the solid and gravity-bound, more on a taut and expressive skin and on bright transparency. I missed some of his talk and almost all of Robert Stern's, as I was called out of the auditorium for the laudable purpose of meeting a potential client.

But I did catch Stanley Tigerman's talk, which described his interests in wit and in phallic representation, and his concern for doing elegant houses which make graphic his contention that "the pricks live in the suburbs." It all seemed strangely rational.

That evening was a reception and the huge black-tie Gold Medal dinner. It was all very moving and a touch strange. It seems to me an altogether appropriate and splendid idea to bestow the Gold Medal on Philip Johnson, who has done so much to encourage younger architects and new ideas and to serve, as he put it, as a Godfather to so many. The Gold Medal citation, however, which talked entirely about Great Design, seemed to be describing someone else, maybe Mies.

Philip himself made a parallel claim the next morning, when he led (with impeccable timing and breathtakingly deft showmanship) a panel of the eight of us plus his partner John Burgee (who left for a while to take a phone call and came back announcing that Philip Johnson was being sued by the Florida State Board on a technicality — we presumed because of his newly unveiled design for a Spanish Colonial Revival-style building for the Dade County Civic Center, thus far all '50s curtain wall).

Philip claimed that we on the panel were the "eight best designers in the United States," with Hugh Hardy and Richard Meier, who couldn't be present, and Robert Venturi, who wouldn't. That is, in my opinion, an altogether dubious premise, and I can't think of anybody but Philip Johnson who could even have made the claim without receiving a hail of rocks.

But Philip Johnson has raised the art of being outrageous to a High Art. The Gold Medal culminated for him an unprecedented series of medals, honors, and degrees, along with his recent appearance on the cover of the *New York Times Magazine*. It made you feel sorry for the poor guys in the other room arguing about whether they could or should advertise.

Charles W. Moore, FAIA

WOMEN'S BUILDING AT THE WOMAN'S BUILDING

A series of May exhibitions, slide shows and talks, "Women in American Architecture, A Historic and Contemporary Perspective," was important to its organizers at the Woman's Building — a feminist culture center in Los Angeles — judging from the high-energy effort they put into it. But it wasn't important to most AIA members, judging from their anemic support. This is too bad, for the exhibits and talks had a good deal to say to architects, and even more to ask.

A nationally-traveling exhibit designed to take the work and contributions of women architects off the back burner was the main feature. It was organized by the Architectural League of New York through its Archive of Women in Architecture and is the first major history of American women in architecture. A hardcover companion book (Susanna Torre, editor, Whitney Publications, 1977, $25.00) was reviewed in *L.A. ARCHITECT* last July.

Generally, the show pictured women architects as undervalued, often unassuming, loyal to employers, clients and workers, not infrequently displaying more talent and expending more effort to achieve less recognition than men, often required to balance public and domestic lives in a way that men never were, resulting in a tendency to professionalize the domestic realm and familiarize public life.

Lectures and slide shows expanded on some of the main themes; because of their importance, *L.A. ARCHITECT* will cover them in its next issue.

In their lecture on the history of the original Woman's Building, designed by 21-year-old MIT graduate Sophia Hayden for the 1893 Columbian Exposition in Chicago, "feminist" art historians Arlene Raven and Ruth Iskin noted that the fair's Lady Board of Managers asked the same question ninety years ago as women ask today: Shall we show our work separately or together with men's? "Both," they answered themselves, and took every opportunity to magnify women's work at Burnham's fair. Many current women architects probably favor such an approach.

The difficulty, of course, is that one tends to look for the essential "womanness" in an exhibition devoted to women's architecture. Failing to discover dramatic examples of such a quality, one might well question the esthetic (as opposed to political) validity of such an exhibition, just as one might question the value of a display of architecture by left-handed architects, Los Angeles architects, or architects who have built twelve buildings.

Perhaps in the future, as women's contributions to the improvement of the environment are better recognized and encouraged, the essential "womanness" of process and product will be able to be discerned and some sort of specifically female values and attitudes discovered (such as, say, non-heroic, non-monumental, user-oriented, nurturing or responsive qualities). These might, then, come to be honored as sources of an increasingly pluralistic and enriched architecure.

But only the truly liberated can question the value of a show of women's architecture these days. Though women's achievements should find their place in history alongside men's, the fact is they haven't and this exhibit seeks to correct such an undervaluation.

Anne Luise Buerger

DESIGN AWARDS PROGRAM FOR 1978

In order to broaden professional involvement and public interest in the quality of architectural work in the Los Angeles area, the 1978 SCC/AIA Design Awards Program will include a series of forums during a month-long exhibition following the awards presentation. This expanded program will present and discuss all entries, in addition to the winners.

The Awards Program, including subsequent design forums and the public exhibit, will be held at either the Los Angeles County Museum of Art or the Pacific Design Center. At the awards presentation, scheduled for October 10, 1978, all entries will be viewed prior to the announcement of the winning projects. Although student work will not be included as an award category, as it had been last year, one of the forums will be on architectural education and will include an exhibit of representative student work, organized by the Awards Committee in conjunction with the various schools. The schedule for these various events, as well as the announcement of the jury, will follow in future issues of *L.A. ARCHITECT*.

SCC/AIA corporate members and out-of-chapter AIA members who have completed work in Southern California (using San Luis Obispo as the dividing line) are eligible to submit entries. All constructed work must have been completed since January 1, 1973, and cannot have previously received an award from the Southern California Chapter.

Categories Of Entries

1. Work constructed in Southern California as defined above.
2. Work by eligible members which cannot be visited because it is located outside the territory included in category 1.
3. Buildings in Southern California by out-of-chapter AIA members nominated for consideration by a Southern California architect, student, or institution because of outstanding merit.
4. Rehabilitation, recycling, and historical renovation projects.
5. Urban design projects substantially constructed.

(continued on back page)

LLOYD WRIGHT — A REMEMBRANCE

On May 31, 1978, architect Lloyd Wright died at the age of 88 in Los Angeles. He leaves his son Eric Wright, stepson Rupert Pole, and a sister and two brothers. Eric Wright will continue the architectural practice founded by his father.

Lloyd Wright lived and worked in Los Angeles virtually unremembered by the larger architectural and public world, but to an army of international followers of the Wrightian tradition, he was the destination of their journey. From Japan to Oak Park, from Europe to Hollywood, a steady stream of visitors arrived at his studio on Doheny hoping to receive something from him, if only just to meet the great man.

And this alone was enough — it was a ceremony. Seated in the cavernous and mysterious hollow of the reception room, opening out on one side to a walled garden, at all times of the year he greeted you by lighting a fire in the fireplace at the wall opposite the garden. And as the flames lit up his face and illuminated the green boughs placed in bowls at either side of the room, he would begin to erupt in moral outrage at some recent or past violation of his family code — "Truth against the World." Or as the conversation turned he would be transported in time to a boyhood afternoon in Oak Park, and his eyes would twinkle as he recalled a piece of mischief or day's delight spent with his famous father. I was one of those privileged visitors, and I will treasure those afternoons fondly for years to come.

Lloyd Wright's heritage placed him firmly in the past and distinctly in the future. His recent practice encompassed restoration of his father's buildings — Unity Temple and Hollyhock House, among them — to residential experiments with solar energy.

We have all suffered a great loss with the death of Lloyd Wright — a loss the greater for many of us because we have yet to realize how great a loss it is.

Kathryn Smith

JULY 1978

Volume 4, Number 7

Inside:

Special School Issue: Southern California Institute of Architecture.

Calendar:

July 18: Frank O. Gehry, FAIA, L.A. 12 Lecture Series, Knoll Showroom, Pacific Design Center, 8 p.m.

July 25: Young Architects Panel, Chapter Program, UCLA Architecture Bldg., Rm. 1102, 8 p.m.

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SCI-ARC AND CHANGE

The concept of change (and the related notion of flexibility) is fundamental to SCI-ARC. The formation of the school was a more or less direct response to a number of trends that characterized the '60s: a society-wide reaction against what were perceived as rigid, unresponsive social institutions; student and faculty demands for more direct input into the selection and control of university curricula; and architecturally, the emphasis on flexibility as an important criterion in the evaluation of the work of that time.

Where society's disenchantment with the status quo took the form of protests and demands for accountability from its public institutions, the analagous discontent in architecture was manifested in the decline of the prescriptive design solution, a solution that many felt to be an inadequate response to the issues of growth and change. In an era of growth expectations, buildings that didn't anticipate future changes in use patterns were thought to be incomplete at best, and anachronistic at worst. This architectural position was sympathetic to an emerging academic attitude: that a new infrastructure was necessary which would permit diverse input and change in response to that input. The resulting combination of positions formed the philosophical basis for SCI-ARC. This philosophy was expressed in both the curriculum and the design of the physical plant.

The physical plant took the form of what Reyner Banham has called the 'big shed,' essentially an open space — in this case, a former chemical factory. SCI-ARC's 'big shed,' in part a response to realistic budget constraints, was for the most part a specific application of a larger fascination with the 'universal space,' a space theoretically capable of accepting a number of diverse functions, since it was ambiguously defined. SCI-ARC then designed an interior system that was consistent with the notion of change and growth — a scaffolding and platform system that was open-ended and capable of growing in response to future needs.

What is of interest here is the way in which the system has been used in the last five years. It may be seen that SCI-ARC's use of the space and interior system is characteristic of our time, much as the formation of the school is an accurate reflection of the pressures of that era. Although the system is demountable, and hence can be changed or added to with less effort than a more closed system, in five years of operation the spaces have remained largely the same as they were initially. Those changes that have occurred are similar to ones that might have taken place in a typical conventional system: people move about every year or two, new people bring new drafting lights and new ferns, different drawings bloom during different studios, and so on. These are relatively minor changes which don't amount to the basic sort of change the system was designed to accommodate.

Yet the apparent incongruity between intent and use may lead to an understanding of the ways people actually use systems that emphasize the capacity to change: in actual use those mechanisms are subordinated to allow relatively stable reference points in the built environment to emerge. If this observation is valid, then our recent fascination with the universal space, reflecting a broader concern with flexibility, may need to be adjusted to align with a more subtle concept of the role of change. This is not to suggest

failures, or that prescriptive spaces represent a panacea of user satisfaction. However, change may be less important to the person using a space than are stable points which offer a counterpoint to societal pressures and allow user identification with a given space. If these more subtle needs are met, then change becomes a potential force rather than an active one, allowing the users to know that growth is possible but not compulsory.

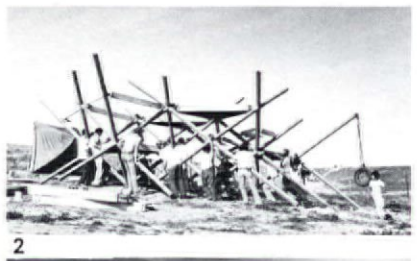
This may be the most appropriate role for change in architecture, and it represents the evolved attitude towards flexible systems at SCI-ARC. SCI-ARC's evolution from a change-oriented system to one that is relatively stable is not only a healthy indication, but is part of a larger shift in understanding of the role of change that has taken place within architecture.

On another level, the relationship of SCI-ARC to change is more curious, at least on the surface. Where SCI-ARC institutionalized its commitment to change, incorporating it in its philosophy and curriculum, that built-in capacity for change has been used to arrive at an academic approach not unlike a number of other schools.

First-year is a structured general design studio with emphasis on freeing the student of architectural preconceptions through abstract design exercises. Second-year exposes the student to simple architectural design problems that nonetheless are structured to include climatic, humanistic, structural, and programmatic demands. Third-year serves as the point at which the student attempts to solve complex building problems and integrate formal, structural, and programmatic issues in as sophisticated a manner as possible. At this stage, models are used extensively to offer the most literal translation of the building concept into a resolved design. Fourth-year then attempts to build on this base by applying these skills to the urban scale, usually a university or urban design problem. Fifth-year is the least defined point in the curriculum, varying from year to year, depending on teaching personnel and the skill level of the class. One year it may function as a sort of undergraduate terminal thesis, the next it may be another urban design problem.

What should be clear from an outline of the curriculum is that it is a significant departure from the early organization of SCI-ARC, when the student worked alongside different faculty members on projects of mutual interest. That SCI-ARC's inherent capacity to change has been used to evolve a more conventional curriculum is undeniably ironic. But perhaps more importantly, we are coming to realize that wholesale changes are not always necessary and that responses to needs can take many forms.

When large-scale changes are indeed necessary (as they may have been in the '60s), once the changes are accomplished, change paradoxically plays a less important role in the ongoing activities of that institution or organization. That this is analogous to the ways in which physical space is changed and then kep kept constant is evident in SCI-ARC's evolution. The incorporation of the potential for change has been noted. But the active role of change has been subordinated to the stability that is necessary for both a program and a space. SCI-ARC reflects that realization and, in doing so, reflects larger societal attitudes, much as SCI-ARC's genesis was a response to a different set of values five years ago.



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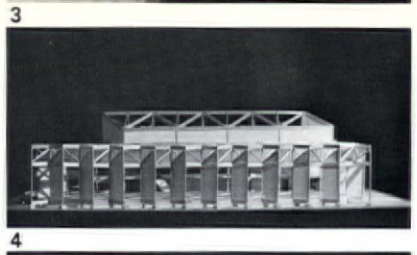

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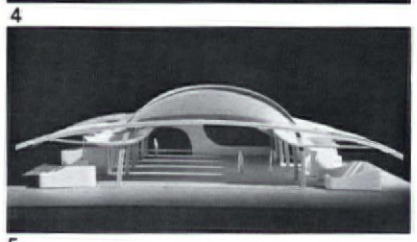

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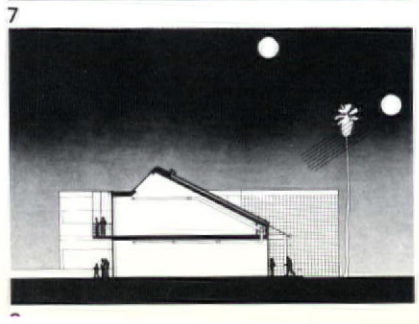

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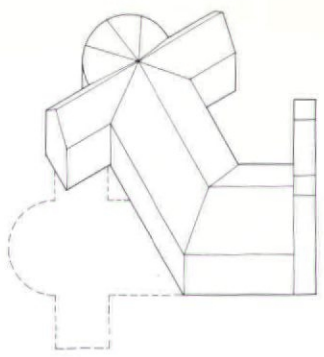

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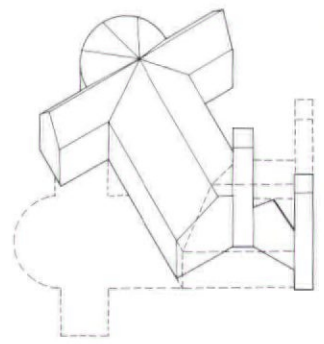

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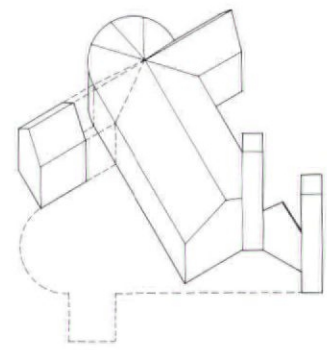

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CHURCH

The Project was to design a church that responded to a philosophy of our own choosing. I chose to deal with a traditional religious perspective because one of the strong aspects of an organized religion is the feeling of being part of a time-honored institution with great intellectual and cultural traditions. My concept was to try to convey a contemporary attitude towards a building rooted in the traditions of the Catholic Church.

An examination of historical Western churches led me to use a Gothic church as a metaphor of tradition for two reasons. The first was because a Gothic church best embodies two traditional design concepts: 1) Latin cruciform plan, 2) the entrance of the church as representational of the gate of Heaven. The second reason was that to many, a Gothic church is one of the most illustrative examples of religious architecture.

Having started with a simplified and scaled-down version of a Gothic Cathedral, I began through steps to shift and rearrange parts of the building. The first shift I made was to bend the building along the main axis. If this axis is symbolic of a journey, then the bend was meant to represent a change. I felt this journey is not so direct these days as a straight line, and the Church no longer plays as direct a role in our lives as in the past. The second shift was to further bend the original axis by shifting the entrance in the other direction. By elminating the part of the building bet-between the two shifts, the entrance of the church was no longer symbolic of a gate, but a real gate. The third shift was to detach one of the transepts so that it could serve as a separate baptistry.

As a reference to the old, I retained the original floorplan of the church by outlining it through the use of the screen and through the shape of the front steps. The cut-out pattern on the screen starts with a representation of the original elevation and becomes more and more abstracted until it ends up as a grid pattern on the wall of the new building. Finally, the roof truss' support columns at one end come down over the screen of the old church while at the other end, the columns form a baldachin over the altar.

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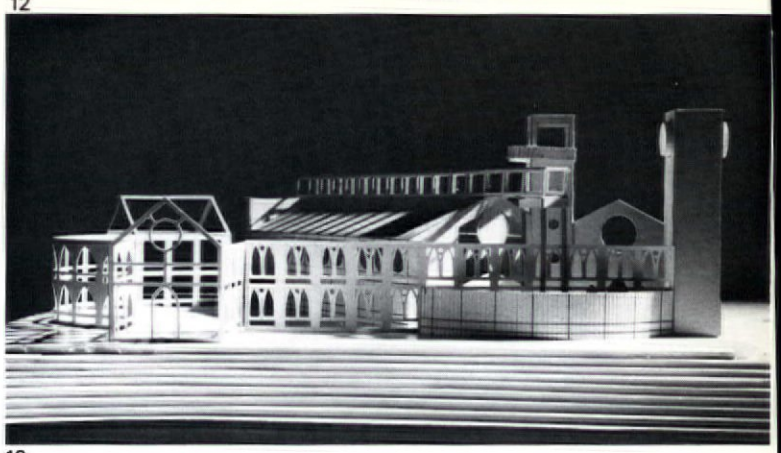

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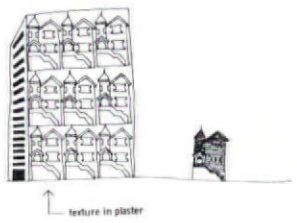
URBAN FORM

While reading *Policies for Major New Development* for San Francisco, I found that several visual images came to mind when I subjected these policies to a literal translation:

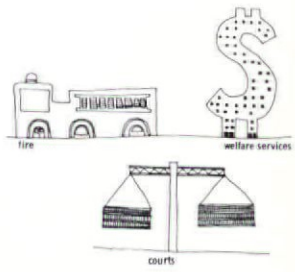
"Large surfaces should be articulated and textured to reduce their size and to reflect the pattern of the older buildings."



"reduce massiveness...soften building bulk."

I would like to suggest that city planners and architects have been approaching the problem of the relationship of new, larger buildings to older, smaller forms incorrectly. Rather than scaling down the new, large buildings, *scale up* the small, old buildings. Below is shown a billboard-type construction (false front) with windows painted on to make the old relate to the new.

"Unusual shapes (should be) reserved for structures of broad public significance..."

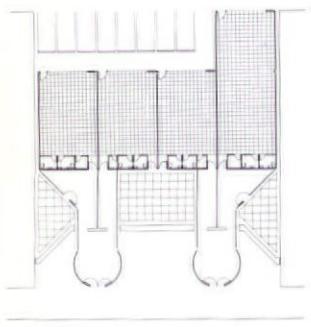


*... visual access to... bay."

WAREHOUSE

A small warehouse for the garment district investigates the ambiguities and contradictions inherent in the metamorphosis of an urban environment.

The stepped masonry facade is pierced by its antithesis, a modern machined building. The two pieces of the project are set in contrast to each other, creating a third and greater entity.



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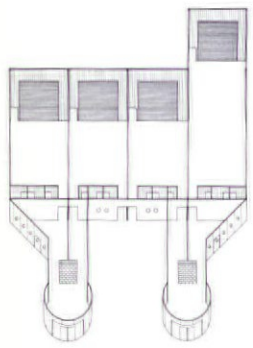

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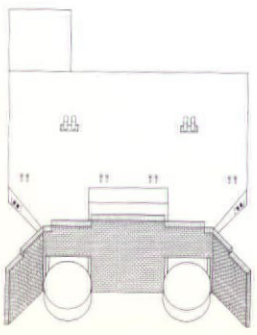

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URBAN NUCLEUS

Study and analysis of civic activities and city textures — Ancient Miletos/ Greece

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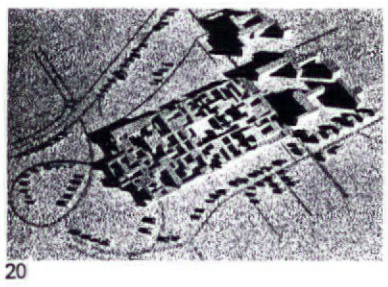
Conceptual study and organization of a medium-sized high activity urban nucleus



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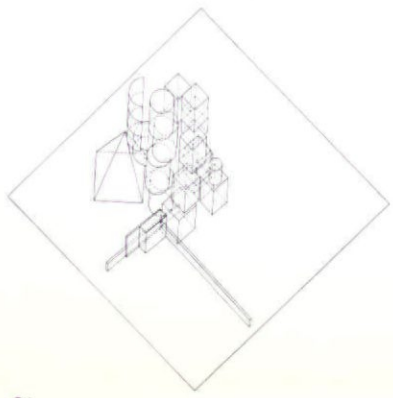
Exhibition space, study of circulation, structure, space-defining elements.



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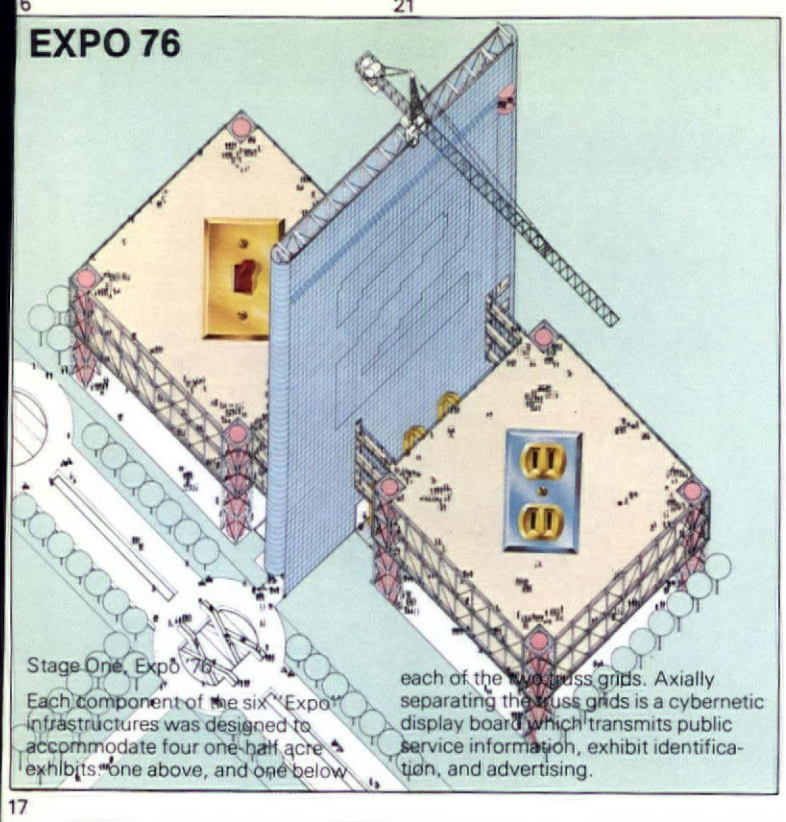
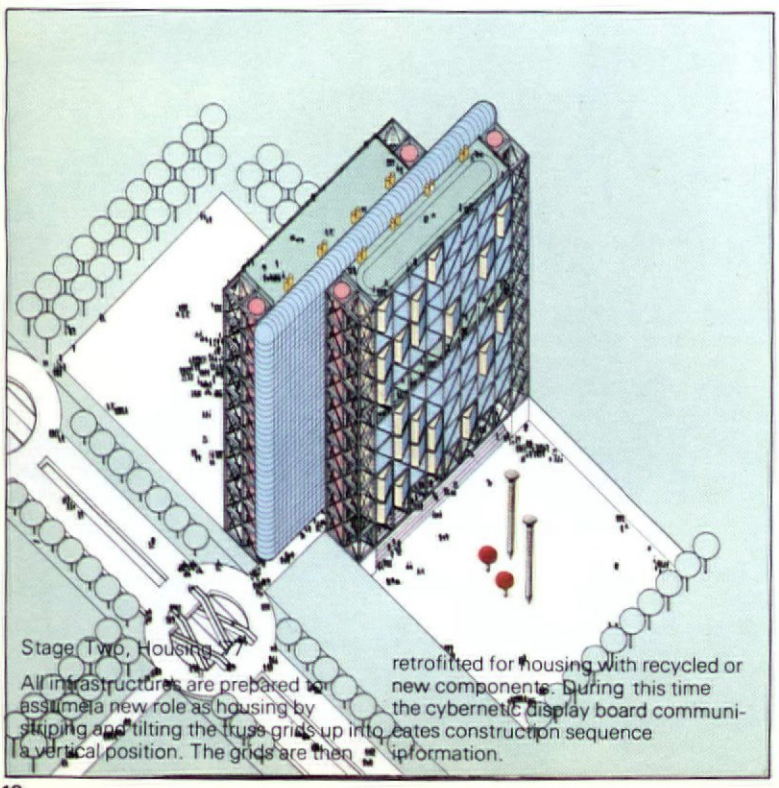
EXPO 76



Stage One, Expo '76

Each component of the six "Expo" infrastructures was designed to accommodate four one-half acre exhibits, one above, and one below each of the two truss grids. Axially separating the truss grids is a cybernetic display board which transmits public service information, exhibit identification, and advertising.

17



Stage Two, Housing '97

All infrastructures are prepared for assume a new role as housing by stripping and tilting the truss grids up into a vertical position. The grids are then retrofitted for housing with recycled or new components. During this time the cybernetic display board communicates construction sequence information.

18

CHURCH

As a spiritual symbol and image, the building becomes an emotional carriage, drawn by the experience of spatial relationships, both void and solid in time and space. As a symbol and set of orders, the building points out the inherent logic present in the physical structure of the universe. As a combination of these two concepts, physical and metaphysical, the building attempts to fuse two realities into one complete vision.

The basic symbol cube is broken down into smaller sets of orders, squares, bands and planes.

Six identical canvases with a five-foot grid on each are set up as a representation of each side of the complete cube.

Each elevation of the building becomes a painting using a common set of symbols derived from cube.

These symbols take form as stairs, windows, doors, elevators, etc. As these symbols and ideas relate to each other they form larger ideas and symbols of cube. These relationships of ideas can be found on the surface plane of each elevation and on receding planes as the grid moves towards its center.

The structural system acts as a counterpoint to the grid following its own module of 22' 6".

Color acts further to articulate symbols and ideas. Hue and intensity respond to level and plane within the three-dimensional grid.

The total complex is divided into four buildings. A horizontal band within the grid connects the four pieces together. This band leads to the only free-standing plane within the structure (wall with graphic). This graphic becomes the conceptual, not physical, center of the complex. The building turns inward on itself and focuses on the graphic, which acts as a centering device. In this way the building has similar properties to an Eastern mandala.

Through the juxtaposition and interplay of ordering devices and symbols, a building free in physical composition and spirit was sought.

AIR RIGHTS

The Culver City Air Rights project spans forty feet over a freeway which in turn rises thirty feet off the ground. The site is a conglomerate of converging thoroughfares, parking lots, and shopping centers, all of which merge to create a general level of chaos. The need for simplicity is obvious. The building had to function as a clear symbol that could stand apart from an otherwise unclear environment.

To support the structure from the sides would make the building appear to be rooted among the existing freeway pillars, thereby losing its sense of clarity and purpose. For this reason the structure supports itself through the freeway median.

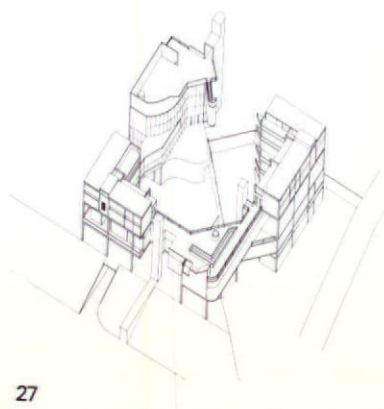
The diversity of spaces, i.e. courts, gallery, etc., required that the structural system act as a free ground plane, allowing functions to slide in and out of the frame.

The extreme length of the project suggested that the frame visually segregate functions in some way.

The desire for one autonomous structural unit suggested that the main support system be a gigantic truss. This truss, thirty feet wide and two hundred feet between each tower, offered the graphic symbolism necessary. It also provided a stable system of support through which vertical movement systems could run, and it implied the possibility of expansion.

23

24



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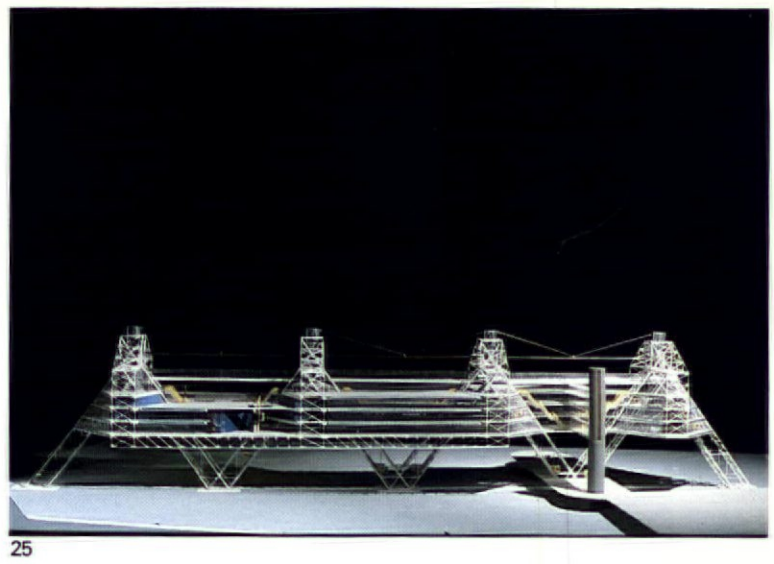

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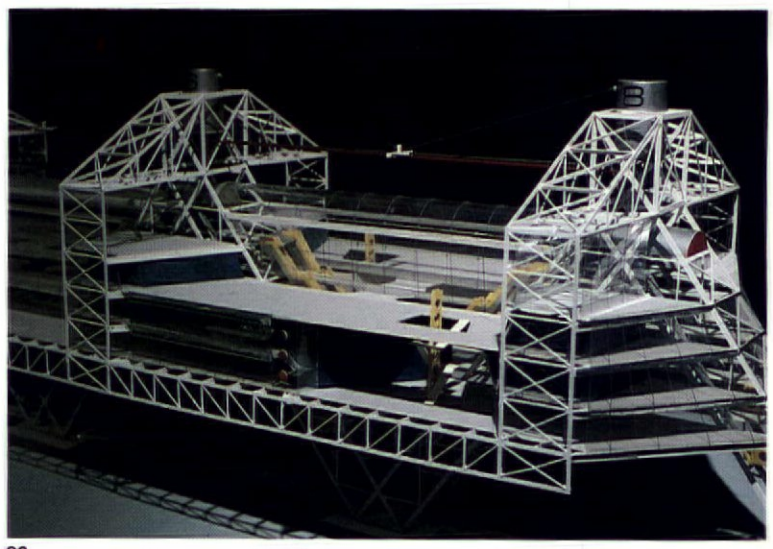

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CREDITS

"SCI-ARC and Change," by Cleve Motley

1. Third-Year Crit.
2. First-Year Class, Spring, 1976 - Play Structure
3. First-Year Class, Spring, 1978 - Projection Sphere
4. Ken Hedlund, Second-Year - Architect's Office
5. Richard Gombos, Second-Year - Architect's Office
6. Laura Schwartz, Third-Year - Church
7. Manuel De La Iglesia, Fourth-Year - Olympic Stadium
8. Rubin Ojeda, Fifth-Year - Solar Office
9. - 13. James Grant, Second-Year Graduate - Urban Form; Nanci Michali, "Twlight of The Idles" - Seminar
14. - 16. Bill Craig, Fourth-Year
17. - 18. Richard Orne, Fifth-Year
19. Bahram Badre-Salehian & Gerry Shapiro, First-Year Graduate
20. Judith Newmark & Roger White, First Year Graduate
21. Allan Wesley, First-Year Graduate
23. - 27. Joseph Klamon, Third-Year

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Stephen Albert
Thomas Anderson
Joseph Belser
Alberto Bertoli
Michael Black
Sydney Brisker
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Roland Coate
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Jack Park
John Pastier
Ched Reeder
Richard Reynolds
Ron Rezek
Michael Rotondi
Glen Small
Graham Smith
James Stafford
Douglas Stenhouse

CHAPTER NEWS AND NOTES

DESIGN AWARDS

(continued from front page)

Energy-oriented projects will not be considered in a separate category this year as this criterion will be a significant factor in the judging of all projects.

Requirements For Submitting Entries
For completed buildings, one slide sheet of 20 2x2 35mm color slides is to be provided by the entrant. For every project submitted, the entrant is required to submit a number of slides sufficient to illustrate the project. Minimum requirements are set forth below; failure to meet these will prevent consideration of the project.

- Slide of site plan.
- Slide of floor plan or plans.
- Slide of at least one section.
- Slides showing each exposed side of the building or improvement.
- Slide showing the immediate environs of the building or improvement.
- Slide of interior.
- Slide or slides of descriptive data.
- For a group of buildings or an urban design project, one slide of the project sufficient to illustrate the concept including relationship to its environs.
- For remodeling and restoration work involving exterior alterations, one slide of each altered exposed side together with one slide of the same sides before the alteration (unless evidence is submitted as to the unavailability of the latter).
- For projects, sufficient slides to make submission understandable to the jurors.

Descriptive Data And Concealed Identification
Please use the data sheets which will accompany the identification forms to be sent upon receipt of entry fee. Since the jury will have several hundred entries to study, it is required that this information be stated concisely. The descriptive data with the concealed identification shall be clipped to the slide sheet. All information requested on the identification form must be included, and when complete, placed in an opaque, sealed envelope.

Closing Date and Fee
A registration fee of $35 for each building, group of buildings, or project must be paid by the entrant at the time entry slips are mailed. The entry slip (enclosed with this issue) and the fee must be postmarked no later than August 15, 1978. Checks or money orders should be made payable to the SCC/AIA. All entries must be in the Chapter office, Bradbury Building, Suite 510, 304 S. Broadway, Los Angeles 90013 no later than September 1, 1978. No entry fees will be refunded for entries which do not materialize.

SCC/AIA Awards Committee
Ron Goldman, AIA, Co-chairman
Jerrold Lomax, AIA, Co-chairman
Leroy Miller, AIA
Ki-Suh Park, AIA
Richard Schoen, AIA
Bernard Zimmerman, FAIA

FEEDBACK

"the last bastion of professionalism..."

In the April, 1978 issue of *L.A. ARCHITECT*, Frederic P. Lyman, AIA, critically discoursed on some of the revisions to the AIA Standards of Ethical Practice. Alas, Fred, just one short month later, even the revised Standards have become obsolete. Yes, the "hustlers" of whom you wrote so scathingly have finally prevailed, and AIA members may now, with impunity, call themselves Architect-Contractor. To add insult to the injury, there is no longer even an implied "philosophical difference between public and private media" — you may now also *advertise* your wares everywhere but radio and TV, to your heart's content.

And so, on May 25, 1978, in Dallas, Texas, the last bastion of professionalism was breached, making a mockery of the words 'standards' and 'ethics.'

Farewell to Item E.S.4.1: one no longer has to undertake only that work for which one is competent to perform by reason of training, education and experience. No holds barred — and caveat emptor!

Farewell, also, to R.205: if you can afford to advertise, you're in; if not, well, tough! After all, the bigger the ad the better the architect, right? Or so the conditioned public will assume.

I am not an architect, either by education and training, or license, but I have worked with architects as office manager for over fifteen years. Obviously, therefore, I am far from idealistic — pragmatism is my middle name. But to me, "AIA" has always been synonymous with "professional," in the highest sense of the word.

Little by little the AIA Code of Ethics has been whittled away in the name of progress (read: profit), or "necessity" (read: profit), or expediency (read: profit). What is left? Will no one call a halt?

Janice Axon

The 2,145th Meeting of the SCC/AIA Board of Directors. On May 2, 1978, officers, directors, and guests met to hear the following: a discussion of the definition of Associate membership; President **Thornton Abell** on the Energy Committee's Sun Day exhibit; a Board decision to retain Chapter membership in the Chamber of Commerce; Chapter endorsement for the efforts of the Friends of the Schindler House; a report by **Gordon Forrest** on the Ventura Blvd. Study; discussion of upcoming Convention resolutions, in particular, Ohio's continuing education resolution.

The *New York Times* states "Architectural malpractice suits [are] reported increasing 20% a year.... In 1976, 29.6% of insured architecture or engineering concerns were sued."

Are you now part of this ever-increasing number? Would you like to learn more about what's happening? Do you want to change this distressing architectural dilemma? If so, contact **B. David Sachson** at 981-7333. He will be forming a **Committee on Professional Liability** as part of the SCC/AIA Committee on Ethics and Practice.

Obituary notices:

UCLA Campus Architect **Edward G. Krause, AIA,** died on April 1. He leaves his wife, Jeanne, a daughter, Carol, and a son, Gregory. A book fund in his name has been established at the UCLA School of Architecture and Urban Planning.

Member Emeritus **Frederic C. Barienbrock, AIA,** died in early May. A member of the Chapter since 1946, he is survived by his wife, Katherine.

Susan Lotery, wife of past SCC/AIA President and National AIA Director Rex Lotery, FAIA, died on June 2.

W.A.L.

Something to look for ward to during the summer hiatus: **SCCWAL's 18th Annual Home Tour,** scheduled for October 8 in Pasadena. Reserve the date and look for further details in the September issue of *L.A. ARCHITECT*.

SUBSCRIBE TO L.A. ARCHITECT!

The **Historic and Cultural Resources Survey of Hollywood** is getting underway at the Hollywood Revitalization Committee, Inc., a non-profit community development corporation.

The historic survey, the first systematic structure-by-structure survey in Los Angeles, is a means to raise community consciousness about Hollywood's rich architectural and historical heritage, as well as a means to identify those sites and structure whose significance may justify their certification as landmarks by the Los Angeles Cultural Heritage Board, the State Office of Historic Preservation, and the National Register of Historic Places.

Currently being sought are dedicated volunteers and student interns to assist the visual surveying of sites and structures in the field, research, photography, and the collection of oral history. For further information, contact **Barbara Giella**, Hollywood Revitalization Committee, Inc., 6253 Hollywood Blvd., Los Angeles 90028, 466-4219.

Please note: *L.A. ARCHITECT* does not publish an August issue. The **copy deadline** for the September issue is August 1. Copy may be sent directly to Editor **Margaret Bach**, 140 Hollister Ave. #3, Santa Monica, CA 90405.

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Architects interested in improving their ability to speak are invited to attend meetings of **Architects Toastmasters Club 1510,** a committee of the SCC/AIA. Information concerning the group and its twice-monthly meetings may be secured by calling **Keith Randall,** president, at 655-7220, or **Carl Spring**, educational vice-president, at 245-8505.

For the record: We wish to acknowledge that Elliot Willensky, AIA, who took and provided the photograph of the Statue of General Grant for the article "Bridge on the River James" by Frederic P. Lyman, AIA, in the April 1978 issue of *L.A. ARCHITECT*, does not share Lyman's views.

Charles W. Moore, FAIA, has been named head of the **UCLA Architecture/Urban Design** program in the School of Architecture and Urban Planning, beginning July 1.

L.A. ARCHITECT

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The **Southern California Chapter, Architectural Secretaries Association, Inc.,** will tour the offices of A.C. Martin and Associates, Union Bank Square, 445 S. Figueroa, Los Angeles, on July 18. A slide-illustrated talk will also be presented. Social time will begin at 6:30 p.m., followed by a home-cooked dinner and, at 8 p.m., the program. Reservations at $4.50/person may be made with **Mrs. Kathi Majdali** at 386-7534.

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