

DOWNTOWN PLANNERS AT PDC MARCH 13



Left to right: Judith Hopkinson, Raquel Ramati, Ari Sekora.

"Downtown U.S.A." is the topic of the SCC/AIA meeting on Tuesday evening, March 13, to be held jointly with the Southern Section of the American Institute of Planners — on a theme of common interest to both groups: the care and feeding of downtowns. The featured speakers are Judith Hopkinson, from San Francisco, Raquel Ramati, from New York City, and Ari Sekora, from Los Angeles — three planners deeply involved in making our downtowns more liveable, dynamic, and economically viable. Their slide-illustrated presentations will be followed by a panel discussion, moderated by James Pulliam, FAIA.

The meeting will be held in the Sequoia Room of the Pacific Design Center and will begin at 8 p.m. At 7 p.m., the AIP will host a reception, at \$1/person; reception RSVP's must be received by the Chapter office, at 624-6561, by Friday, March 9. The meeting itself is free of charge and the public is cordially invited to attend.

Judith Hopkinson is Director of Development for the San Francisco Redevelopment Agency and is in charge of negotiating agreements for the city's major redevelopment projects, including Yerba Buena, the Western Addition, and The Garden — an urban theme park in downtown S.F. Prior to her San Francisco position, she served as Deputy Executive Director of the Pasadena Redevelopment Agency, where she was instrumental in the implementation of the award-winning Plaza Pasadena downtown retail center. Hopkinson has a degree in architecture from UC Berkeley.

Raquel Ramati, AIA, AIP, is the Director of the Urban Design Group of the New York City Planning Department, whose major projects include numerous commercial and neighborhood revitalization projects, including the award-winning Mulberry Street Mall; a design for a New Town in the South Bronx; the controversial Westway Highway and Land Use Project; and design review of major N.Y.C. buildings. She has written many papers and pamphlets on the New York City urban environment, has spoken at the Aspen Design Conference, and has taught and lectured at Harvard, UCLA, and other architectural schools. Ramati is a graduate of Pratt Institute of Architecture and has studied at Technion School of Architecture in Haifa and Regent Polytechnic in London.

Ari Sekora is a City Planner with the Community Redevelopment Agency of the City of Los Angeles where she serves as project planner for the east side of the Central Business District, assisting, in particular, in the revitalization of Spring Street and Broadway. In addition, she is developing an open-space plan for the CBD, as well as a plan for South Park housing. Prior to her association with the CRA, she was with Charles Kober Associates and has had wide-ranging experience as a planning consultant in the private and public sectors. Sekora holds a degree in architecture from Cooper Union and has done graduate work in planning and urban design at UCLA.

CHAPTER PROTESTS CONVENTION SITE

On January 17, 1979, the SCC/AIA sent the following letter to national AIA president Ehrman B. Mitchell, Jr., FAIA.

The Southern California Chapter of the American Institute of Architects is concerned to learn that the amendment to Resolution O-1 passed at the Dallas Convention regarding national convention sites in non-ERA states has been ignored.

We remember clearly the intent of that amendment. We were pleased at the time to join the majority of the Institute delegates in a public position supporting the equal rights of women. The recent selection of New Orleans as a convention site for 1980, we believe, severely compromises this position.

Our Board urges you to take whatever steps are necessary to reopen this convention site selection and to correct the decision of your Task Force to ignore the National Board's actions. It is our Chapter Board's belief that neither New Orleans, nor any other city should host our national convention until the state in which they are located has ratified the Equal Rights Amendment.

We request that this matter be attended to promptly and suggest the Grassroots meetings as a forum for its discussion.

James Pulliam, FAIA
President, SCC/AIA

A TRAVELER'S DIARY: KAHN'S MELLON CENTER

Editor's Note: L.A. ARCHITECT invites articles and commentary from its readers on aspects of the built environment — buildings, urban settings and neighborhoods — visited in the course of travels.

In the present climate of uncertainty over social and architectural values, Kahn's Mellon Center on the Yale Campus in New Haven appears to the visitor as a revelation from another world. Not unlike the stainless steel stele in Kubrick's *2001*, the Mellon Center emerges as a fascinating object because it is at the same time an illustration of a well-resolved past and a promise for a fecund future.

Kahn's work runs against the grain of mainstream developments of the Modern Movement after 1950 in two important ways. First, while architects began to define architectures based on a variety of mutually exclusive intentions (technological determinism, social engineering, conceptual minimalism, experiential maximizing, etc.), Kahn insisted on the definition and development of a whole architecture of many overlapping dimensions. Second, as architects began to establish referential frameworks in their architectures, Kahn rejected all notions of literary, painterly, or architectural reference. As the ultimate Modern, he insisted on the invention of forms by the clarification of the available architectural means. Architecture was seen as an autonomous discipline, capable of defining both its means and its ends.

The Mellon Center (1969-74) was Kahn's last completed work. As such, it incorporates many of his formal predilections in a concentrated way. It can be considered a fair demonstration of his mature aesthetic, as well as an understated but extraordinarily controlled solution to the problem of the teaching art gallery.

The concrete frame is rendered into a precision matrix that generates a large array of specific room types. Places are defined by a studied combination of dimension, quality of light, and quality of surrounding surface. The entrance court, the intermediate side-lit galleries, the dark galleries, and the top-lit top-floor galleries are afforded their special positions, always within the discipline of the overall structure — always in the right position, surrounded by appropriately colored backgrounds, lit properly, and constantly affording glimpses and references to the building and the city as containers.

The building's emotive content is easily accessible, because the "form and its design," as Kahn would use the words, are explicitly communicated to the visitor through the material and productive means at the architect's disposal. The semantic clarity of the

building arises out of a concern to generate conceptual and perceptual depth out of overlapping and mutually reinforcing readings, as opposed to an illusory depth based on confusion and ambiguity.

In this respect, the development of interior and exterior surfaces is especially significant. Within the frame-infill vocabulary, infill surfaces always extend to the edges of the frame. The openings within them make references to multi-scalar issues that range from the expression of a single element (door, window) to references to the building as a whole. The rough exterior stainless steel-and-glass skin is one of the finest ever conceived and executed. Kahn transforms the expressively castrated, mute, neutral skins of the '50s and '60s and energizes them with meaning through the introduction of specificity within the body of a general wrapper surface. Specificity is achieved through the introduction of a limited



vocabulary of solid panels and windows that are also capable of expressing multi-scalar readings (component, room, building, city). At the same time, the skin is almost without depth; from the street level, and depending on the light, it affords a unitary reading of the overall object. This perceptual transformation from the reading of whole to the reading of parts constitutes an invention of great proportions and presents a new lease on life on the curtain wall as a valid contemporary architectural medium.

The Mellon Center was completed after Kahn's death. Inevitable miscues found their way into the building — for example, the loss of the frame reading at the exterior roof line and the questionable stair-handle details. But the fundamental weaknesses of the building arise out of Kahn's own limitations, especially his inability to transform the initial *parti* into a plastic form that transcends the diagram. His concern with external values and highly refined formal containers never afforded him the luxury of indulging in the dynamic *parti* or in designs capable of engaging sites through extension. Kahn's a figure architecture; the field remains an underconsidered quantity.

The architectural development of Louis Kahn exemplifies thoughtfulness to the point of anxiety. From 1950 on, he built a practice around a developing ideology that truly illustrates the Miesian maxim that "an architecture is not invented every day." Kahn's is an architecture of principled intentions. Programs are not function-packages, but opportunities for institutional transformation. Technology is a process that allows and marks the making of objects, not a fetish to be used indiscriminately. Conceptual and perceptual concerns, memory and experience are clearly balanced. Kahn's is an architecture of calm, sober, solemn forms which illuminate and instruct as they accommodate. In the climate of

HOUSING CONFERENCE, MARCH 24, USC CAMPUS

Co-sponsored by the SCC/AIA and the USC Department of Architecture. See page 3 for details.

insecurity and confusion that pervades the American scene, Kahn's ethical and aesthetic concerns, incorporated in the Mellon Center, are raised to the level of prophecy.

Stefanos Polyzoides

ARCHITECTS ENDANGERED!!

Now all of you better pay attention! You're in big trouble — and it's serious. Governor Brown has proposed elimination of the Board of Architectural Examiners, as well as repeal of the Architectural Practice Act. Essentially, this means that after the end of this year your license to practice architecture will be about as useful as a bikini in a snowstorm.

It's no joke; by 1980, *anyone* — regardless of background, training, or ability — will be legally entitled to perform architectural services. That's right, your favorite box-boy at Safeway could theoretically do a high-rise project. If that doesn't frighten you, think about the potential chaos at the building department, in architectural schools, or among clients. Never mind all this runs contrary to the public interest, it is very likely going to happen, unless we do something about it.

What can we do? First, contact your legislators immediately (c/o State Capitol, Sacramento 95814) and tell them you support (1) continuation of the State Board of Architectural Examiners and (2) strengthening of the Architectural Practice Act. Secondly, let them know you favor reinstatement of Item #93 of the 1979-80 State budget. It's really important that you do this right now. As an alternative, you can ignore the controversy, do nothing, and watch the architectural profession disappear below the horizon. It's pretty much up to you.

SCC/AIA FILES CENTRAL LIBRARY EIR LAWSUIT

You may have noticed a brief item in the January 12 *L.A. Times* which announced that the SCC/AIA had filed suit against the City of Los Angeles over the Central Library Environmental Impact Report. Upon the recommendation of the Chapter's Library Study Team and the Team's legal counsel, the Board of Directors voted to file the action at this time as the most effective means of continuing the Chapter's commitment to monitor the Central Library issue, and, it is hoped, to influence the project along the lines of the recommendations contained in the recently published report of the Library Study Team (see *L.A. ARCHITECT*, January 1979).

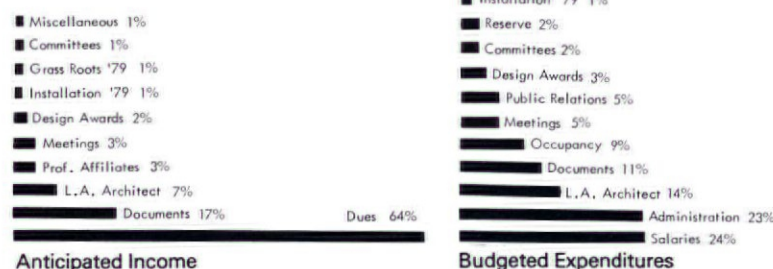
At the core of the legal complaint is a challenge regarding the adequacy of the EIR prepared by the City. In its comments on the EIR submitted to the City in June of last year, the Study Team contended: "Thus it appears that the EIR is an instrument to rationalize approval of the 'Proposed Project' [a renovation-expansion scheme approved in concept by the City Council in May 1977], an improper use of an EIR. Furthermore, in elevating function, rather than environment, to a primary position in evaluating the various alternatives, the EIR may not be adequate according to the provisions of the California Environmental Quality Act."

The action was filed at this time in order to fall within the 30-day statute of limitations set in motion following the certification of the Library EIR by the City Council, which occurred on December 12, 1978. Legal services are being donated to the SCC/AIA by the firm of Tuttle and Taylor.

Thus, the legal process has been set in motion; as public developments occur, *L.A. ARCHITECT* will report them.

C. Gregory Walsh, Jr., AIA
Vice-Chairman, Library Study Team

1979 SCC/AIA BUDGET OUTLINED



Subject to minor modifications, the SCC/AIA Board of Directors is expected this month to approve the proposed 1979 budget of \$151,000 submitted by Bernard Zimmerman, Chapter treasurer.

The anticipated revenues were estimated on income reported at the 1978 year-end. Expenditures have been allocated in essentially the same proportions as in 1978, with the exception of a somewhat increased percentage for Public/Government Relations. A reserve fund of 2% has been set aside for unforeseen or

emergency items.

Historically, many budgeted items have been almost self-supporting; however, it has been found that inflation, as well as higher labor, material and postage costs are necessitating larger Chapter subsidies.

As reflected in the charts above, membership dues represent 64% of anticipated revenue, while fixed expenses — administration costs, salaries and occupancy — account for 56% of budgeted expenditures.

Janice Axon

MARCH 1979

Volume 5, Number 3

Inside:

A Photographic Studio, by Lester Wertheimer, AIA
Housing Conference Program

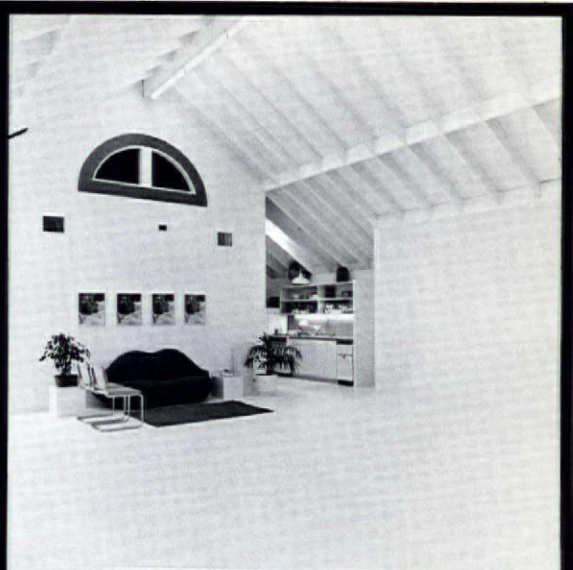
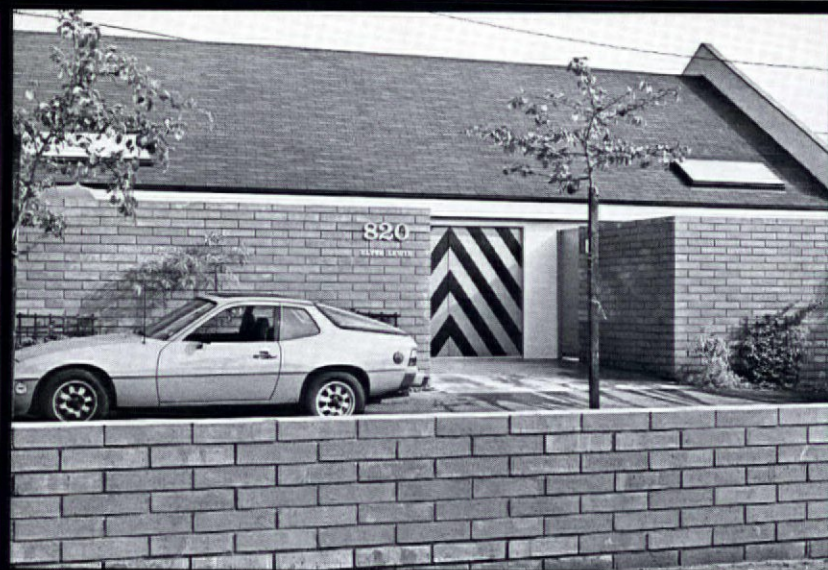
Calendar:

March 13: "Downtown U.S.A." featuring Judith Hopkinson, Raquel Ramati, and Ari Sekora, at Pacific Design Center, 8 p.m.
Reception, 7 p.m.

March 24: Housing Conference, all-day, USC Campus.

AN ARCHITECTURAL DREAM JOB

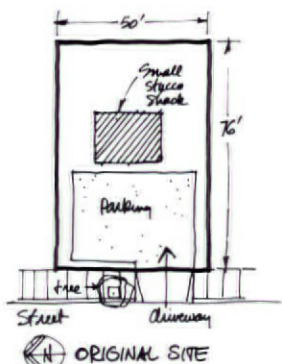
RELATIVE-LY SPEAKING



It is generally believed by architects — and there is little reason to doubt it — that more family disputes are caused by architectural work performed on behalf of relatives than for any other reason. True or not, even under the best of circumstances, working for a family member can often drive an architect to the window's ledge, so to speak. Imagine, therefore, the absolute recklessness (not to mention naivete) of an architect designing a photographic studio for a client who is also his wife. The following is a story of how that actually happened.

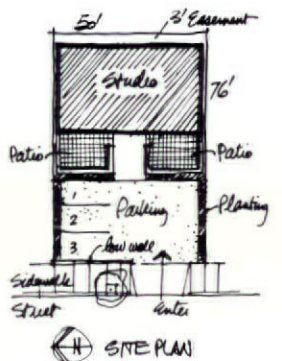
By mid-1977 it was clear that the wife needed a place to work; her clients by that time included several advertising agencies, at least a dozen national magazines, and a variety of corporate clients around the country. The bedroom was her only office, and an assortment of shared or rented spaces served as a studio, when it was needed. For six months architect and client searched for the perfect old store or warehouse to convert into a usable studio. The results were discouraging; either the cost was prohibitive or the structure was the wrong size, in the wrong place, or ready to fall down. By the end of the year they decided to build if possible, and shortly thereafter they found a promising site. It was a bit small, but located in the right neighborhood, and — most importantly — it was affordable.

The program was simple enough: two offices (two photographers to share the costs was the idea) with individual entrances and natural light in each, a small kitchen, bath/dressing area, darkroom, storage space, and a large open studio area with a cove along one wall. The building department



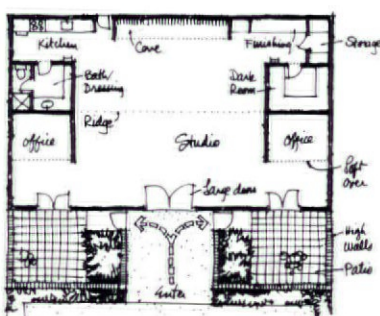
demanding three parking spaces, and architect and client hoped there would be enough space left over to provide an outdoor patio for natural light photography. Beyond that, the photographer needed the kind of space in which she could work comfortably; it was to be cheerful, informal, and totally flexible.

The site plan was determined by the strictly limited space available. The first 30 feet back from the street went for parking, the next 12 feet or so for open



patios, and what remained for the building was about 30 feet deep by the full width of the lot. Fifteen hundred square feet of building was not quite enough space for what they had in mind, but with some loft spaces at each end for storage and mechanical equipment, they felt it would work.

Early in the project it was decided to use conventional materials and methods for reasons of economy. They were to be used, however, in a way that would exploit, rather than hide their conventional characteristics. Individual entrances to the two offices dictated a symmetrical scheme. In addition, an opening was required that would permit a car to drive into the studio. This reinforced the idea of placing the major space in the middle, separating the

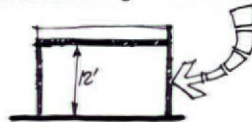


FLOOR PLAN

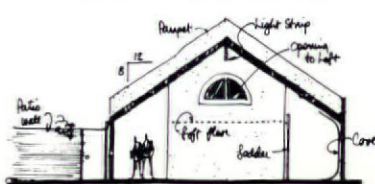
offices. All the spaces requiring mechanical equipment were placed at the rear, since they did not need natural light, and the mechanical projections at the roof level would be less obtrusive.

From their earliest discussions, when the photographer had requested a "barn of a space," the idea of a gabled roof had appealed to the architect. It

became an even more appealing idea after the early 1978 rains during which flat roofs from here to Mojave leaked like the Titanic. "But," he was informed, "all photographic studios have flat ceilings — like this." Since the



maximum ceiling height of 12 feet was not required throughout, and since the storage lofts would require a much higher ceiling in at least a portion of the building, he continued to feel that the slope would work. Another consideration involved security. With this kind of "target structure" (as insurance companies referred to frequently-robbed building types), they wanted to present a low and relatively anonymous profile to the street. Thus, the steeply sloping section evolved which actually economized on the overall volume, while providing an even higher than required expansive, sheltering space. The sense of space



SECTION

was enhanced by exposing all construction and by painting the entire interior white, including the concrete floor slab.

The construction phase was remarkably swift and relatively trouble free, once the carpenters overcame

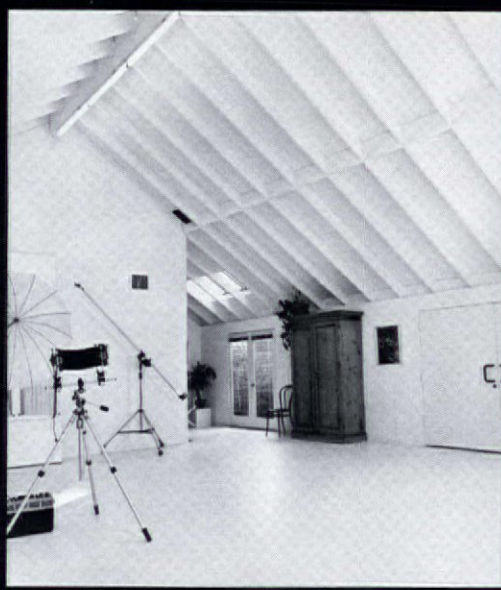
their nervousness about leaving the rough framing exposed. Within five months the studio was in operation and almost precisely on budget. In fact, the story of this studio has about as happy an ending as any architect could hope for. The delighted photographer reports that her clients are overwhelmed by the tranquil sense of space. "It's simply the kind of place in which people enjoy being. Nobody ever wants to leave — in fact, they all want to move in and live here." Perhaps the essence of the studio was summed up by one visiting New York editor who said, "There may be nothing particularly revolutionary about this place, but it feels exactly right. It's just good architecture."

One final cheerful note: the photographer and architect are still married, and the studio has led directly to more and better work for them both. This is not, however, an unqualified fairy tale. There were arguments to be sure — some raised voices, slammed doors, etc., etc., as well as the usual frustrations and problems normally associated with any construction project. But most of that was forgotten with the completion of the building.

Thus, all those stories about family members who no longer speak to each other — while possibly true — do not necessarily apply to all architects in every case. For in fact, it does appear possible for an architect to work successfully with a client-relative. It really helps, however, if the relative is also a good and understanding friend.

Lester Wertheimer, AIA

Structural Engineer: Robert Marks, SE
Landscape Architect: Warren Waltz
General Contractor: Carl Jespersen
Photographs: Elyse Lewin



BOOK REVIEW

People in Places: Experiencing, Using, and Changing the Built Environment by Jay Farbstein and Min Kantrowitz, Prentice-Hall, Inc., 1978, softbound, 182 pp., \$4.95.

It is natural to be suspicious of books that try to raise consciousness, particularly when they treat in simple terms issues we know to be complex. For that reason, architecturally trained people probably would not expect to like *People in Places*, a primer in environmental sensitivity by architectural educators Jay Farbstein (Cal Poly/SLO) and Min Kantrowitz (University of New Mexico). But the book's lightness, earnestness, and optimism might earn architect-readers to the point that, beyond liking the book, they will recall some strong impressions influencing their decision to practice architecture.

People in Places walks the reader briskly through environmental form, function, and manipulation by way of a punchy, short-chapter format. While it does not purport to do any more than brush the surface of issues ranging from cognitive mapping to civil disobedience,

explanations are concise and considerate. Each of 42 briefs offers a perspective on one environmental component, illustrates concepts with a few examples, and suggests field projects that are well-conceived but



reminiscent of freshman assignments most of us faked our way through. The unfortunate aspect of this lesson approach is that it may put off some "sophisticates" who could really value from the book, including architectural clients. Co-author Farbstein notes that

People in Places is being widely read by students, architecture, and psychology students, but the unimpeachable language seems as well suited to students younger than college-age. The book's strong layout and use of American Typewriter face contributes to its non-threatening demeanor.

It appears that a conscious decision was made to exclude value judgments from *People in Places* in spite of what might be some strong feelings on the part of the authors. This is particularly apparent in the sections dealing with role reinforcement and governmental intervention. This may be one of the book's chief assets: all it asks the reader to do is to stop and take notice.

Non-architects will come away from the book with a good sense of the built environment, the factors that shape it, its effect on human behavior, and a good bit of basic architectural jargon. Architects, of course, won't learn much of a technical nature from *People in Places* than they already knew. What they may enjoy, though, is a neat package that offers a refreshing glimpse into the process of discovery. If this is the kind of textbook envisioned by advocates of continuing education, the

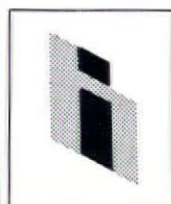
process could be more thought-provoking — and elicit more socially conscious architecture — than any of us would have imagined.

A. Jeffrey Skorneck

ARCHITECTURAL
PHOTOGRAPHY

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A CRISIS IN HOUSING?

CONFERENCE — MARCH 24, 1979 — USC CAMPUS

DESCRIPTION

Sponsored by the Southern California Chapter/American Institute of Architects and the Department of Architecture, University of Southern California, the day-long conference will take a comprehensive cross-sectional view of the state of housing in general with a focus on present and proposed solutions in Southern California.

Conference speakers and panelists will represent designers, users, and participants in the delivery systems of housing. Twelve California architects will make presentations of projects representing prototypes in both private and public sector multi-family solutions by for-profit and non-profit developers. Three simultaneous afternoon panel discussions will feature presentations by for-profit and non-profit developers, user groups, market researchers, housing and redevelopment officials, and financiers.

The conference coordinating committee includes Marvin Berman, SCC/AIA Housing Committee Chairman; John Fisher; James Pulliam; and Bernard Zimmerman.

ISSUES

- How will the supply of housing in the '80s match up with the demands at various income and age levels — particularly for the disadvantaged groups who have inadequate housing?
- What are the foreseeable new financing programs or technological breakthroughs which will ease the housing shortage in the next decade?
- How can higher density housing be made more liveable — particularly for families?
- How can the planning designs of urban housing be improved?

REGISTRATION

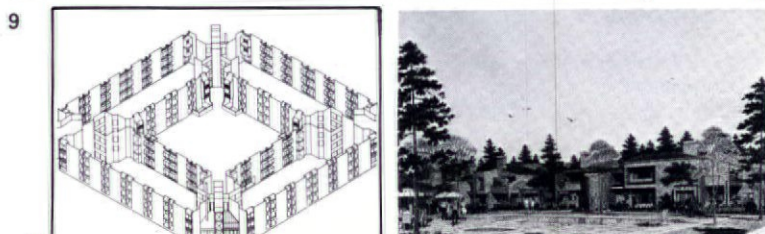
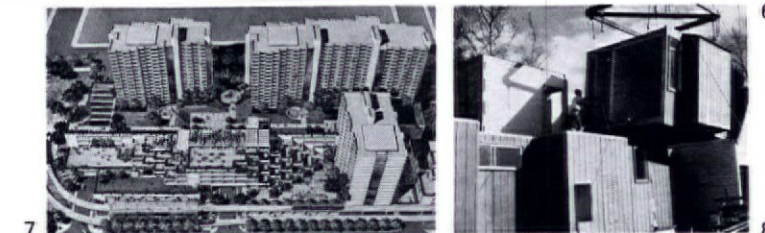
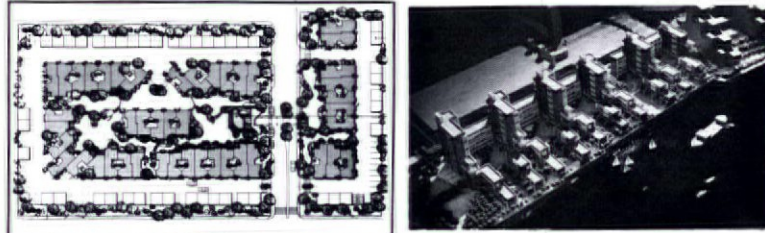
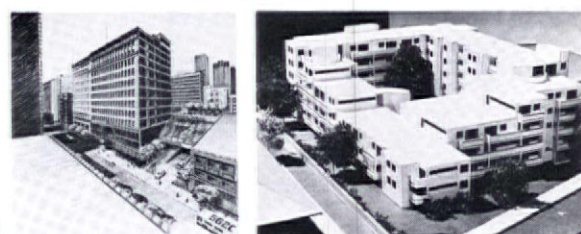
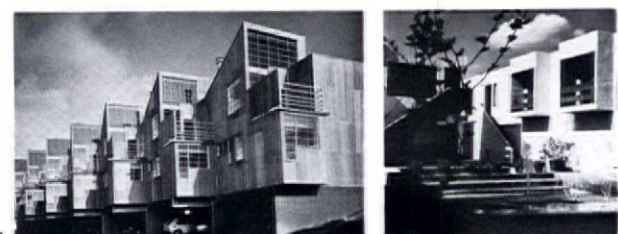
Registration Fee: \$6.00
(No charge for students)
Box lunch: \$3.00
RSVP: SCC/AIA office, 624-6561, before March 21.

ARCHITECTURAL PRESENTATIONS

1. **William Adams, AIA** (in association with Carl Volante), "A Presentation of the Malibu Apartments," project: Malibu Apartments, Malibu, CA (photo: Glen Allison).
2. **Howard J. Backen, AIA** (in association with Backen, Arrigoni & Ross, Inc.), "Low-Rise, High-Density Housing," project: The California Apartments, Tustin, CA.
3. **James Bonar, AIA**, Community Design Center, "Housing the Poor: Some Opportunities for Architects," project: Broadway-Spring Street Arcade Building, Los Angeles, CA (drawing: John Paul Scott).
4. **John Cotton, AIA**, (in association with Kamnitzer, Cotton, Vreeland), "Little Tokyo Gardens as a Solution for Urban Housing for the Elderly," project: Little Tokyo Gardens, Los Angeles, CA.
5. **Arthur C. Danielian, AIA**, "Affordable Housing: Small Units, Higher Density — Satisfying Today's Need," project: condominium project.
6. **Sam Davis, AIA**, "The House vs. Housing: The UDC Experience," project: Roosevelt Island Housing Competition submission, New York, NY (photo: Michael Severin).
7. **Daniel Dworsky, FAIA**, "A Presentation of Angelus Plaza," project: Angelus Plaza, Bunker Hill, Los Angeles, CA.
8. **John Sergio Fisher, AIA**, "Economic Development Through Industrialized Housing," project: Scattered site Turnkey Townhouses, Oakland, CA.
9. **Ron Goldman, AIA**, "Outside/In: A Humanistic Approach for Urban Living," project: Esplanade Village Apartments, Redondo Beach, CA (photo: Chuck Crandall).
10. **Panos Koulermos**, (in association with George Kirkpatrick, AIA), "Villa Scalabrini — A Case Study for a Retirement Center," project: Villa Scalabrini Retirement Center, Los Angeles, CA.
11. **John Mutlow, AIA**, "Designing with Non-Profit Clients," project: Pico Union Villa, Los Angeles, CA.
12. **Walter John Richardson, FAIA** (in association with Richardson-Nagy-Martin), "Private Sectors' Approaches to High-Density Housing," project: Country Trace Condominiums, Kirkland, WA.

CONFERENCE SCHEDULE

8:30 - 9:00 a.m.	Coffee & rolls	Edison Auditorium/ Hoffman Hall/USC
9:00 - 10:00 a.m.	Welcome & Introductory Talks	Edison Auditorium
10:00 - 12:00 p.m.	Architectural Presentations	Edison Auditorium
12:00 - 1:30 p.m.	Lunch	School of Architecture Courtyard
1:30 - 1:45 p.m.	Speaker	Edison Auditorium
1:45 - 2:45 p.m.	Architectural Presentations	Edison Auditorium
3:00 - 4:30 p.m.	Panel Discussions	Room 1, Watt Hall Room 101, Harris Hall Stauffer Lecture Hall
4:45 p.m. -	Summation & Refreshments (no-host bar)	School of Architecture Courtyard



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CHAPTER NEWS AND NOTES

The 2,153rd meeting of the SCC/AIA Board of Directors, January 9, 1979: **Stuart Greenfield**, 1978 Membership Chairman, reported that membership in all categories increased by 10% in 1978; in order to develop membership in allied fields, it is recommended that a Professional Design category be established. **Virginia Tanzmann** recommended that the Chapter protest the selection of New Orleans (in a non-ERA state) as the 1980 convention site; the Board endorsed this recommendation [see letter, front page]. Treasurer **Bernard Zimmerman** presented the 1979 tentative budget for consideration. **Richard Thompson** and **Mark Hall** of the Transportation Committee presented a status report on the Downtown People Mover project; Chapter recommendations on the DPM will be developed by this committee. **Bernard Judge**, Cultural Heritage Committee Chairman, and **Jeanne Morgan**, of the Committee for Simon Rodia's Towers in Watts, requested Chapter endorsement of the establishment of a permanent Towers Guardian Commission which would include AIA representation; the Board endorsed this proposal. **Greg Walsh**, Vice-Chairman of the Library Study Team, presented a Study Team recommendation that the Chapter file a lawsuit challenging the adequacy of the City's Central Library EIR, explaining that in doing so, the AIA can preserve its right to influence the course of the Central Library project along the lines of the recommendations contained in the SCC/AIA Library Report; the Board approved a motion to file the suit [see article, front page].

A conference entitled "The Cultural Resource Survey: Looking at the Past while Planning for the Future" will be held on March 22 - 23. Sponsored by the Cultural Heritage Commission of Pasadena, the State Office of Historic Preservation and the National Trust for Historic Preservation, the conference will be held at the First United Methodist Church, 500 E. Colorado Blvd., Pasadena. The fee is \$40, which includes lunches and an optional tour. For information, call 577-4206.

In cooperation with the CCAIA, the Council of Architecture of the Oakland Museum is seeking examples of outstanding solar architecture from California architects for an exhibition on the principles and techniques of solar-conscious design and its impact on architectural form. Submittal documents should be no larger than 8 1/2" x 11" and may include photographs, plans and elevations, and brief description of the building and the solar systems. Deadline is March 31, 1979. Send to: Warren H. Radford, AIA, Council on Architecture, Oakland Museum of Architecture, 811 San Diego Road, Berkeley, CA 94707. For return of materials, please include a stamped, self-addressed envelope. For further information, call Rick Diamond, 415/486-6651.

UCLA Extension: "Architectural/Engineering Practice and the Law," a one-day workshop providing an intensive, detailed introduction to the legalities of professional design practice, will be held on Saturday, March 10, 121 Dodd Hall, UCLA, from 9 a.m. - 5 p.m. Fee: \$85. For further information, call Joan Healy, 825-9061.

A survey of masterworks of architecture, industrial and graphic design, interiors and visual arts created by Italy's Olivetti Corporation will be featured in an exhibition entitled "Design Process: Olivetti 1908-1978" at the UCLA Frederick S. Wight Art Gallery, March 27 - May 6.

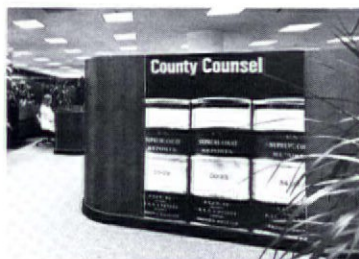
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Charles Kober Associates was awarded a citation in the 26th annual P/A Awards program for its design for the Plaza Pasadena shopping mall in downtown Pasadena. Associated with the project are **Ronald A. Altoon, AIA**, Director of Design; **Paul K. Curran, AIA**, Principal-in-charge/Project Director; and **B. Hyun Kim**, Project Designer.

WAL

As a special treat for its February regular meeting, WAL arranged a visit to the lovely home of **Mr. and Mrs. Zubin Mehta** in Brentwood, followed by luncheon at a restaurant in Santa Monica. This delightful interlude was enjoyed by all, and WAL extends its sincere appreciation to Mrs. Mehta for her gracious hospitality.

The next few months will be busy ones, according to **Carol Newlove**, WAL president. Plans are underway for interesting and exciting meetings, participation as judges in the L.A. Beautiful Awards Program, attendance at the CC/WAL Conference in Monterey, and intensive preparations for the big event of the year: WAL's Annual Home Tour.



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Obituary: C. Raimond Johnson, AIA, a Chapter member since 1923 and a licensed architect since 1915, died on January 18, 1979. His work was wide-ranging and included the design of the UC Berkeley Campanile Tower, the Exposition Park Museum of Science and Art, and the 1952 USC campus master plan. Thornton Abell, FAIA, recalls: "C. Raimond Johnson was my friend and professor when I was at USC in 1928-31. He was understanding, encouraging, and such a gentleman. I will always remember him with pleasure and respect."

The New York Chapter/American Institute of Architects invites applications for the \$10,000 **Arnold W. Brunner Grant** from architects or those in related fields for a study in some special field of architectural investigation which will most effectively contribute to the practice, teaching, or knowledge of the art and science of architecture. Applications are accepted to March 15; proposals may be submitted to April 16. Contact NYC/AIA, 20 West 40 Street, New York, NY 10018, 212/730-1221.

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Published monthly by the Southern California Chapter American Institute of Architects Suite 510, Bradbury Building, 304 South Broadway, Los Angeles, CA 90013 (213) 624-6561

One-year mail subscriptions: \$6.00 Advertising rates are available from the Chapter office.

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.

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The Pacific Design Center will hold **West Week '79** from March 25 - 29, a market event which features workshops, product and showroom exhibitions, and entertainment. Workshop topics include "The California Market," "The Computer and the Designer," "The Designer-Client Relationship," "The Energy Crisis." For information, call 657-0800.

SAH

The Southern California Chapter/Society of Architectural Historians will hold a **Riverside/Redlands/Palm Springs Weekend**, March 17 and 18, to feature a bus tour of Redlands; dinner, program, overnight in the Glenwood Mission Inn; bus tour, luncheon in Palm Springs; optional dinner Edwards Mansion. Weekend cost: \$40 - \$60, in varied accommodations, for members only (membership: \$4). Program details: **John Reed, AIA**, 552-1011. Reservations: **Jan Strand**, 799-3153.



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