

APRIL SCC/AIA MEETINGS TO FOCUS ON IMPORTANT PROFESSIONAL ISSUES

This month, the SCC/AIA will hold two important meetings on issues of vital and current interest to the architectural profession. The architectural community is encouraged to attend these sessions. This is the time to get involved: to inform yourselves on these issues, and to make your voices heard.

APRIL 10: BAE FORUM

A forum on the California State Board of Architectural Examiners will be held on April 10, featuring a panel of state and local AIA officers who will report on AIA positions and actions regarding Governor Brown's proposal to abolish the State BAE.

Participants include: Daniel Sheridan, CCAIA executive vice-president; Stanley Smith, AIA, SCC/AIA vice-president/president-elect and chairman of the Chapter's Blue Ribbon Committee to stop the Governor's BAE abolition plan; Morris Verger, FAIA, CCAIA vice-president/president-elect; and Ken Newman, CCAIA associate director. Audience participation and discussion will be encouraged at this meeting.

The program will begin at 8 p.m. in the third-floor auditorium of the California Federal Building, 5670 Wilshire Blvd. Preceding the meeting, at 7 p.m. a reception will be held in the

offices of William Pereira Associates, 5657 Wilshire Blvd. (across the street from the Cal Fed Building). Reception RSVP's must be received by the Chapter office, at 624-6561, by Friday, April 6. There will be a charge of \$2/person for the reception.

APRIL 24: RAP SESSION

On Tuesday, April 24, a Pre-Convention Rap Session will be held in anticipation of the June National AIA Convention in Kansas City. Discussion leaders will be Stanley Smith, AIA, SCC/AIA vice-president/president-elect and Fran Offenhauser, SCC/AIA associate president.

The meeting will be held in the cafeteria of the Federal Building, 11000 Wilshire Blvd., starting at 8 p.m.

The purpose of the evening is to help identify and define issues that the Chapter can carry to the National Convention. Although there will be no formal agenda for the evening, it is expected that discussion will touch on such issues as the role of the architect in the political process; changes in the structure of professional practice and client relationships; issues in architectural education; equal access for women in the profession; professional registration issues; and the role of the AIA.

SUNSET: FACT OR FICTION?

The reality of Sunset Laws is here. It is time we architects insist that the Sunset Laws be applied to the regulation of our profession in California. In concept, Sunset Laws call for any legislated agency or board to be responsive, effective and answerable to the public. Sunset asks if these very institutions really do benefit the taxpayer — whether or not some regular review should occur to determine if they are, in fact, responsive and effective, or obsolete, or if they require some modifications to remain meaningful and cost-beneficial to the citizens of the State of California.

The current crisis over licensing in our state stems from an attempt to avoid the review and evaluation process and to abolish unilaterally not only the architectural licensing process but the legislation that supports such licensing within the State of California. This unreasonable and uninformed movement by a very small, tight cadre of the Governor's in-group must and will fail, because it does not consider the agent-relationship of the licensed California architect to uphold the health and safety codes in this state. Jerry Brown's approach is more "High Noon" than "Sunset"!

I have this uneasy feeling, however, that many architects are reading the newspapers, the national AIA organs and the CCAIA Greensheets as though they contain lukewarm news about a war between neighboring tribes in the New Guinea hinterlands. "What possible impact can this have on me," they seem to say, and proceed to fold over the reading material in search of some juicy bit of gossip.

Now hear this: If Jerry Brown has his way, there will be no Licensing Board, no licensing regulations and, above all else, *no architects!* This will be true for other professions as well, to a lesser or equal degree, but it's right in our breadbasket. If we have no architects, no way to evaluate their worth and no legislation to protect the citizens, then certainly *anyone* in California can indeed "practice architecture" and be termed an "architect." Try for reciprocity in other states with *those* credentials!

Governor Brown wants to eliminate laws without due process. I say, nay! I believe this may be a perfect opportunity for architects to educate the public to the role of the architect. Who else combines the understanding of the fine arts and its relation to aesthetic fulfillment with an in-depth comprehension of the codes and standards that protect public health and safety, permitting proper egress from buildings in time of crisis, restraining fires within buildings, controlling air conditioning, heating and ventilation systems and security systems; who has a knowledge of light, both artificial and natural, and deals with a myriad of environmental implications that affect each and every one of us each minute of the day? The Master Builder. That's you, the architect!

Like each of you, I have spent nearly the equivalent time to prepare for my licensing as a practicing architect as do most general practicing physicians: five years in college, a minimum of three years in internship, and an additional year at graduate school. I have also spent 16 years out of the 25 since

receiving my B.Arch. degree within the general practice of architecture, with a specialty (comparable to pediatrics, obstetrics, etc.) for which we have no equivalent to the American College of Pediatrics, for example, to denote the profession's acknowledgment of years of specialized training.

Recognizing that our primary tenet is to be responsive to the public and not to some incestuous fraternal order, we must provide wider accessibility to our profession through our educational programs, encourage upward mobility within our ranks, aspire to higher ethics and create the atmosphere of public trust and confidence that each of us feels we deserve.

This is not a time to rely on the efforts of others, but a time for each of us to take up an oar and, through our collective efforts, chart our way through the seas of indifference to attain significance and excellence where so many seem to settle for mediocrity.

I am ready...are you? Stand up and be counted!

Donald C. Axon, AIA

ARCHITECTURAL EDUCATION IN THE NEW CHINA

China has experienced three major political and cultural upheavals in the past 30 years, and it is against the background of these changes that one must view the state of architecture and architectural education in China today.

[see L.A. ARCHITECT, February 1979] The first major change, and the most significant, is the 1945 to 1949 revolution which transformed China from a backward, semi-feudal, foreign dominated, peasant country to a backward, socialist, peasant country, led by Mao Zedong.

The second major change was the so-called "Cultural Revolution," which lasted from about 1963 to 1976. The aim of the Chinese leaders during this period was to create a completely egalitarian society in which all class and economic distinctions were all but obliterated.

In the field of higher education, competitive entrance examinations were eliminated. The excesses of this program led to extensive anti-intellectualism, resulting in a lowering of the quality of education, and in many cases, the actual closing of the institutions themselves.

The third, and most recent change, occurred immediately after the death of Mao Zedong, and was marked by the "smashing" of the so-called "Gang of Four," and the embarking upon the program of full modernization, by the year 2000, of industry, science and technology, agriculture, and defense — the well-publicized Four Modernizations.

Architecture and architectural education will play an important role in the modernization of the construction industry. In all of China, with a population of over 900,000,000, there are only nine universities offering courses in architecture, and 30 universities offering courses in construction.

Tsing Hua University

The most important of the architectural schools is Tsing Hua University in Peking, founded in 1911, which has a total student body of approximately 7000, including 200 graduate students, with a projected maximum enrollment of 20,000. The principal departments are architecture and civil (structural)

engineering (a single department), mechanical, electrical, chemical, hydraulics and sanitary engineering; research is emphasized alongside the teaching program.

The head of the architecture department at Tsing Hua is Professor Wu Liang-yung, a charming, outgoing architect who studied with Saarinen at Cranbrook in the late '40s. Another professor whom I met when I visited and lectured at the university last October had studied with Frank Lloyd Wright; and the head of the Department of Mechanical Engineering had received his Master's at U.C. Berkeley. Many of the older architects and professors had been educated in the U.S. and in Europe before 1949, including the librarian who had been on the faculty at Harvard from 1945 - 1949.

Curriculum

The undergraduate program in architecture is four and one-half years, consisting of a total of 202 weeks of instruction, with a five-week summer vacation and a two-week winter vacation. During the program, the student must work in a factory or a farm for one month. Eighty percent of tuition and living expenses are paid for by the state. The curriculum is divided into general courses, special courses, and a senior project. Emphasis is placed on fundamentals of design, technology, drawing and painting. Models are not used as design tools and are rarely used for presentation of final projects. Watercolor perspective renderings are the norm.

The Chinese have a rich history of architecture and students study this closely. The design philosophy is to "create new architectural styles by inheriting traditional forms." The Chinese students and architects are not unfamiliar with Western architecture. They receive, and read, many international architectural publications. When I visited the third-year student studio last October one of the students was reading the May 1978 issue of *Architectural Record*. If none of the Chinese work resembles any of our many architectural styles, it is that they are not suited to their present purposes.

Into Practice

One of the more unique aspects of the curriculum at Tsing Hua University is that both the faculty and the students participate in the design of actual buildings. All of the faculty are active members of the Institute of Design, the State agency responsible for producing

all the architecture in the country. Under faculty supervision, the students also participate in the design of important government buildings. Students and architects submit their designs which are, in turn, jointly reviewed and commented upon by the users and other involved persons. The design eventually selected is a synthesis of the many designs and ideas presented — an embodiment of Mao's principle of "letting a hundred flowers bloom and a hundred schools of thought contend." I also observed students doing the actual working drawings for a railroad station to be built — applying Mao's principle of "walking on two feet" — that is, combining theory and practice.

Sydney H. Brisker, AIA

SCC/AIA SEEKS PROFESSIONAL AFFILIATE MEMBERS

Re-establishment of the Professional Affiliate membership category for the SCC/AIA was announced last month by Chapter president James G. Pulliam, FAIA.

The purpose of this membership category, according to Pulliam, is to encourage a closer liaison between architects and professionals whose work is related to the practice of architecture — such as engineers, planners, landscape architects, graphic designers and artists, as well as professionals in government, education, industry, research and journalism — in order to promote the common objective of improving the quality of architecture in the greater Los Angeles area.

Under the criteria stipulated by the SCC/AIA Board at its February meeting, the Professional Affiliate will be entitled to the following benefits: listing in the SCC/AIA Annual Directory; receipt of all Chapter mailings, including L.A. ARCHITECT; a subscription to the *AIA Journal*, published monthly by the National AIA; and a signed certificate of membership.

Annual dues for the Professional Affiliate member are \$60. Current Chapter members are encouraged to contact potential candidates for Professional Affiliate membership. For information or applications, contact the Chapter office at 624-6561.

NEWSOM EXHIBIT OPENS AT UCSB



Joseph Cather Newsom, San Dimas Hotel (1885-87), San Dimas (photo: Marvin Rand)

The Art Museum at U.C. Santa Barbara, in cooperation with the Oakland Museum, will present an exhibition of the late 19th- and early 20th-century architecture of Samuel and Joseph Cather Newsom. Entitled "Victorian Architectural Imagery in California, 1878-1908," the exhibition runs at UCSB from April 4 - May 6, and in Oakland from May 22 - August 12.

The Newsom brothers, who are best known for their 1884-85 design for the famous Carson house at Eureka, California, were among the most prolific 19th-century architectural firms in California. Examples of town plans, as well as residential, commercial and institutional buildings are to be found throughout the length and breadth of California. At one time or another they maintained offices in Los Angeles, San Francisco, and Oakland. Although records are incomplete, it is probable they designed over 600 buildings in California alone. In addition they designed buildings which were built in Indiana, Pennsylvania, New Jersey and Texas, and they mention in their writings that examples of their work were built in Mexico, New Zealand and Japan.

The Newsom brothers started their practice in 1878, and they continued to practice together or independently — Samuel until his death in 1908, and Joseph Cather through the '20s. The brothers' prime interest as architects was in housing, particularly speculative housing. In Southern California during the boom of the 1880s, they designed a number of new towns, built the principal hotels and commercial buildings, and produced housing for sale.

The brothers published extensively — both their own books and in professional and popular architectural journals.

The first volume of their series *Picturesque California Homes* (1884-85) has recently been republished for the exhibition by Hennessey and Ingalls.

Both Samuel and Joseph Cather Newsom were intensely concerned that their work be "up-to-date"; consequently their design imagery encompassed the full range of the styles running from the Eastlake and Queen Anne, through the Richardsonian Romanesque, Colonial Revival, Chateausque Revival, the Mission Revival and finally the California Bungalow and the Classical Beaux Arts. Visually, their designs, regardless of the style used, are almost always "impossible" and "outrageous," and it is certainly this element which makes their work so appealing today.

The exhibition is organized around 40 cut-out models (similar to those found in Victorian children's pop-out books). These cut-outs are accompanied by recent photographs taken especially for the exhibition by Marvin Rand, and also by older drawings and photographs. The exhibition catalogue has been written by David Gebhard, Harriette Von Breton and Robert Winter. The exhibition has in part been made possible by a grant from the National Endowment for the Humanities.

In conjunction with the exhibition, two lectures will be held at UCSB, in the Arts Building, Room 1426, at 8 p.m.: April 10, David Gebhard on "The Up-to-date Imagery of the Newsoms"; and April 17, Robert Winter on "California and the Newsoms." Literature for a self-guided tour of Newsom buildings will be available at the Art Gallery during the exhibition.

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April 10: BAE Forum, 8 p.m., Cal Fed Building; Reception, 7 p.m., offices of William Pereira Associates.
April 24: Pre-Convention Rap Session, 8 p.m., Federal Building.

THE CLASS OF '75 — WHERE ARE THEY NOW?

In the fall of last year, at one of our bi-weekly, early morning L.A. ARCHITECT Editorial Board meetings, a few of us digressed from the business agenda into a discussion of the seeming current lack of qualified personnel available for architectural offices today. Where are all the architectural school graduates? One thought led to another, and four cups of coffee later — it's not that easy to be clearheaded and alert at 7:30 a.m. in a busy little coffee shop — the idea for this survey was born.

Some Background

Rather than singling out graduates of a particular architectural school, it was decided to include all five in the Southern California area: Cal Poly Pomona and San Luis Obispo, SCI-ARC, UCLA and USC. It should be noted that the curricula at each school varied from the other; that some encompass related disciplines, such as engineering and landscape architecture; and that one offers only an M.Arch. degree that is open to students with prior degrees in any of the arts and sciences who wish to broaden their education with the study of architecture and planning.

The main thrust of the survey was a) the students' perception of the value of their architectural education in the achievement of the goals for which they entered the school, b) if these goals have altered, and c) what they are doing today.

The year 1975 was chosen arbitrarily, since the graduates that year were precipitated into the middle phase of a depressed economy for the profession — just after the "crash" and just before the present "boom." Did the lack of employment opportunities in architectural offices at that time force potential assets to the profession into other, or more remunerative, fields? In November, 1978, we sent out 232 questionnaires to lists of persons provided by the schools. From this mailing, 13% were returned by the post office as undeliverable; of the balance, 33% had replied by the end of December — a better than average response, we are told.

The Questions

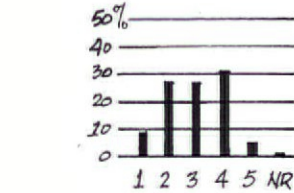
To establish a base line, our opening questions dealt with school name, years attended, degree(s) received, prior or subsequent degree(s) and institutions, professional registration, and current occupation.

The results showed that 22% entered undergraduate architectural school with A.A. degrees from junior colleges; that undergraduate school architectural students spent an average of 4.2 years to achieve a B.Arch. degree; and that, of those who achieved the M.Arch. degree offered by one of the schools, only 1% had entered that graduate school with a prior degree in architecture and just 3% had prior degrees in any related field, such as environmental design.

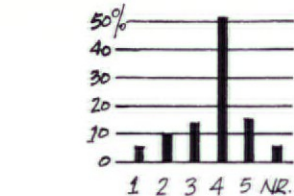
It was interesting to find that in the short period of time between 1975-1978, 4% had obtained architectural registration, at least an additional 3% had taken the architectural qualifying examination, and 2% were registered civil engineers or landscape architects.

As to their current occupation: of those who entered school with the intent of making architecture their profession, 59% are employed in architectural offices, 8% are teaching architectural design part- or full-time in our universities, 2% are still pursuing their architectural education, and 8% found design/build contracting the way to go. The remaining 23% had re-directed their career objectives into the fields of planning, landscape architecture, engineering, photography, advertising and business management.

This base-line information was followed by a series of questions to evaluate, on a scale of 1 - 5, the students' perception of their school's input toward providing the necessary tools for their chosen profession. (1 = Not At All; 2 = Somewhat; 3 = Average; 4 = Above Average; 5 = Fully ; NR = No Response).



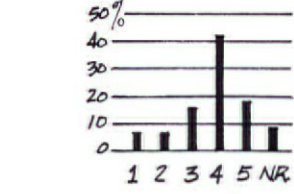
Did your architectural education prepare you for the realities of the world?



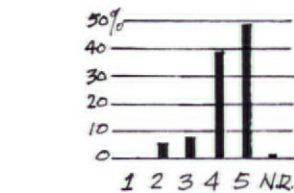
Did your school provide a broad base of architecture in general?



Did your school provide a clear direction toward a specific area of your profession?



How close are you to realizing the goals you anticipated when you left architectural school?



Do you derive satisfaction from your current endeavor?

We then requested brief responses to the following:

Have you had second thoughts about selecting architecture as a career? Would you choose the same field today?

The response showed an interesting dichotomy: of the 30% who admitted to having second thoughts about their choice of career, more than half of them said they would choose it again, anyway!

On the overall picture, 75% said they would select the same field today.

Which courses have proven particularly meaningful to you? Which have proven of least value?

We found the response to these questions depended on two major factors: the school attended and present occupation.

Almost 80% listed the design studios as valuable, with programming, structures and technology coming in a close second. Professional practice rated high on the list, but varied according to school, as some obviously offered a better course than others.

Required general education courses — psychology, physics, math, etc. — were generally considered least valuable, as was computer design.

We noted a natural tendency to favor those courses most relevant to their current work, i.e., designer: design; contractor, architectural engineer: structures, building systems; self-employed: professional practice, technology; and so on.

Do you consider your current remuneration commensurate with the cost of your education or your qualifications?

In this case, the response seemed wholly dependent on only one factor: the field in which they were engaged. Some 50% were dissatisfied, while 44% gave a qualified "yes."

From those employed solely in architecture, the answers ranged from an unequivocal "no!" to "are you kidding?" to one angry young man who claimed it would be years, if ever, before he recouped the thousands of dollars his "educational rip-off" had cost.

On the other hand, the self-employed "architects," and especially those persons involved in design/build contracting, were generally quite positive in their satisfaction with present and anticipated earnings.

Government-employed planners and those persons in engineering and landscape architecture, as well as in some area of business or business administration, were also reasonably content.

Have you selected additional educational pursuits that would alter your career objective?

Thirty-six percent replied affirmatively to this question, but perhaps because of its wording, did not indicate the direction of their "altered career objectives." A few of the remaining 64% were indeed pursuing additional education, but to augment, not alter, their chosen profession.

What do you consider the architect's role in today's society?

We had hoped for some illuminating responses to this question and, in a sense, this hope was realized.

We will first dispense with the few who termed the question "dumb" or "ridiculous" since "it cannot possibly be answered in the space provided."

Interestingly enough, all of these critics were involved in education — either teaching or completing their studies, or both. Brevity, it seems, is not considered a virtue among the academic-oriented.

The majority of replies suggested the architect's role to be involvement in the creation of an "effective," "stimulating," "meaningful," "aesthetic," "viable," "lasting" human/living environment; as the "caretaker" of the public health, safety and welfare in the shaping of the built environment; as the innovator and leader in new concepts and techniques.

Some suggested the architect's role as providing "better planning," or "mistake-free professional services," (oh, wow!), or "to educate" (who, or how, or to what end, was not indicated).

Others saw the profession as "going under from imposed regulations," and "limited, due to restrictions," with its major function to "psych out the government and the client"!

A very small percentage viewed the architect's role as that of a "team member" — not necessarily the leader, but possibly the project coordinator, in the creation of an efficient built environment.

And one — only one, mind you — saw the architectural profession in the light of one of its basic premises, that of "problems solvers."

Is this role being implemented?

The answer was a resounding, 80% "no" (although one person very kindly remarked that it "isn't entirely the architect's fault"). Fifteen percent said "somewhat," and 5% , "yes."

What advice would you offer a potential architectural student?

We found it surprisingly easy to synthesize the responses to this question.

The majority were saying the same thing, albeit in different words: "love it or leave it"; "be sure"; "be committed"; "be involved"; and "combine education with practical experience."

A few advised that selection of the school was important — investigation of the direction and depth of the courses offered. Others suggested using their education as a tool, as a means to an end, rather than the end itself.

There were some comments on diversification of studies to incorporate more technical and business courses and to develop good drafting skills, so as to be better prepared for the "working world."

One or two advised a bit of self-analysis: a control of one's ego, the down-playing of romanticism, and an honest evaluation of one's own skills.

And finally — "if it's money you are after, choose another field!"

What advice would you offer a recent graduate?

Again, there was a good deal of similarity in the advice tendered. It was enlightening to observe how many suggested that it was best to start out in a small- to medium-sized office; to curb idealism, be more realistic; to "start at the bottom," or "take anything you can get," to gain experience in the field.

Others pleaded not to lose sight of one's goals; to plan ahead; to be imaginative, sensitive, and trust one's intuition.

In essence, most agreed that graduation from school is not a "topping out" of the learning curve and that the intern program of practical experience is, in fact, the beginning of a new educational program geared to the making of an architect.

Which is probably the reason that the majority exclaimed, "Don't get discouraged," "Don't be depressed," and "Hang in there, baby!"

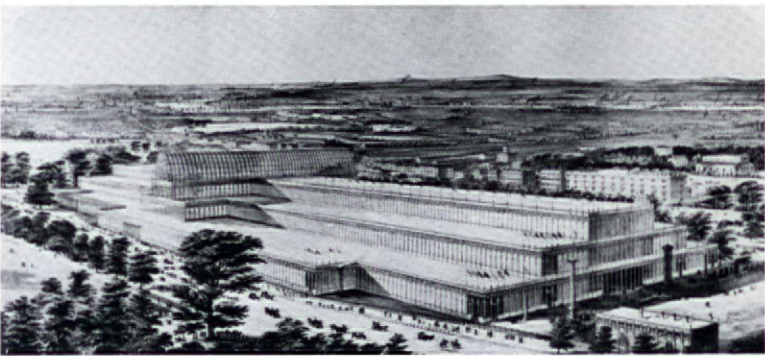
In Summary

It would seem that although quantitatively the students perceived their education as only just slightly above average in the fulfillment of the goals for which they entered school, qualitatively the majority are still pursuing their original aims. The survey points up, however, that the schools might attempt to seek ways to integrate programs with professional needs and, in turn, the profession might put forth an effort to translate its needs into educational programs.

Janice Axon

Graphics: Donald C. Axon, AIA

DOWN TO BASICS WITH PAXTON'S PALACE



After a successful six-week run at the California Museum of Science and Industry, the Crystal Palace Exhibition, prepared by Crombie Taylor, FAIA, will now travel in the U.S. and England. It consists of 53 photo panels as well as original lithographs showing all phases of the design and construction of the Crystal Palace.

Erected in London in 1851 to house "The Great Exhibition of the Industry of All Nations," the Crystal Palace exemplified, as perhaps no other building of its time, Ruskin's three fundamentals of architecture: firmness, commodity and delight.

To the Englishman of 1851, the most astonishing of these three fundamentals must have been *firmness*, for here was a building, not of heavy masonry, but of astonishingly light iron and glass (built, moreover, in only four and one-half months). Most people at the time believed that it would blow over in the first wind; then, just as it was nearly finished, the worst storm in a century swept over the Crystal Palace, and it stood without so much as a quiver. Everyone was satisfied. Had it been built in California instead of London, it would have been California's first earthquake-proof structure.

Of Ruskin's requirement of *commodity* let it be said that it answered almost to perfection! Open in plan, interrupted only by the most slender columns, placed as far apart as possible, it provided a variety of flexible spaces both high and low, continuous on the main floor and of a linear nature in the galleries above. Crowds of 100,000 in a single day were readily accommodated. Public washrooms were provided for the first time in a public building (one is told that the ladies paid but that the men were allowed to go free).

The glass roof, over which canvas was stretched, provided a luminosity which enabled the spectator to see the exhibits with clarity. At the same time,

in conjunction with an extensive system of operable louvers, the roof provided excellent ventilation, and even on the hottest days, with crowds totaling up to 100,000, kept the temperature six degrees cooler than outside. The profit from the seven million visitors was enough to buy 17 acres of prime land in London upon which the Victoria and Albert Museum, the Albert Memorial Hall and the Museum of Science now stand.

If the greatest of Ruskin's three fundamentals of architecture is *delight*, as Ruskin felt, then Sir Joseph Paxton, the building's architect, achieved, according to innumerable accounts of the day, a smashing success. The luminosity created by the canvas-covered roof, the flow of space, the delicacy of the carefully expressed structural system and the subtlety of color used as an integral part of the architecture all contributed to the popular reaction of the time to the Crystal Palace, in which it was seen as a 'Midsummer Night's Dream seen in the clear light of midday.'

The eminent architectural historian Sir Nikolaus Pevsner has described the Crystal Palace as the "touchstone" of modern architecture, and as long ago as 1862 the British architectural critic James Fergusson wrote: "There is, perhaps, no incident in the history of architecture so felicitous as Sir Joseph Paxton's suggestion of a magnificent conservatory to contain that great collection.... At a time when men were puzzling themselves over domes to rival the Pantheon, or halls to surpass the Baths of Caracalla, it was wonderful that a man could be found to suggest a thing which had no other merit than being the best, and indeed, the only thing then known which could answer that purpose, and a still more remarkable piece of good fortune that the Commissioners had the courage to accept it."

Crombie Taylor, FAIA

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BOOK REVIEWS

Greene & Greene: Architecture as a Fine Art, 1977, 284 pp., hardbound, \$24.95.
Greene & Greene: Furniture and Related Designs, 1978, 162 pp., hardbound, \$27.95.
by Randell L. Makinson. New photography by Marvin Rand. Peregrine Smith, Inc., publishers.

Books are two-dimensional design: buildings are three-dimensional design. How can one understand architecture as a social, sensual art by means of the printed page? Two handsome companion volumes on Greene and Greene by Randell Makinson show us how, with their thorough narrative, highlighted by thoughtful selections from a variety of plans, drawings, sketches, reproductions, excerpts from letters and publications, and by Marvin Rand's illuminating photographs. There remains only the architectural experience itself, and for that the Gamble House, completed in 1909 by Charles and Henry Greene, awaits in Pasadena. In Volume I, subtitled *Architecture as a Fine Art*, praise is due for balanced editing within the book's stated intent, which is: "to present a biographical look at Charles and Henry Greene and the events, attitudes and experiences behind the individual development of their art; to provide a visual demonstration of their changing artistic expression through a chronological sequence of illustrations; and to



Henry Greene, Walter L. Richardson House (1929), Porterville.

organize the material as an easy reference to the individual examples of their work." Makinson has devoted 25 years to the Greenes, 13 as Curator of the Gamble House, and his discussion of this National Landmark is well contained in seven-plus pages. This directs attention to Makinson's two monographs in *The Prairie School Reviews* of 1968, "The Gamble House," and "An Academic Paper," an essay on the Greenes' design philosophy. The absence of a discussion on American indigenous housing suggests referral to Karen and William Current's *Greene & Greene*:



Charles and Henry Greene, Robert R. Blacker House (1907), Pasadena (photos: Marvin Rand)

Architects in the Residential Style (1974), a museum publication for a traveling photographic exhibition. Makinson's assertion that Charles Greene "saw domestic building as the only evidence of architecture as a fine art" may be tested with *A Greene and Greene Guide* (1974) which includes a list of structures, an historical overview, and four mapped *Greene Walks*. Reynier Banham's tart introduction to Volume I discusses the works of Greene and Greene as "unshakably particular, especially as to place," and connects them with woodbuilding traditions, but on the scale of "Architecture with a capital A." He removes them from the "historical illumination" of Pevsner's



Charles Greene, Living Room Lighting Fixture, Charles M. Pratt House (1909), Ojai.

Pioneers of the Modern Movement and nests them within the "International Arts and Crafts Villa Movement." Yet a later generation of historians may have to pry the Greenes from this "historical illumination." We read back into history what suits our present purposes, as Alfred Heinemann's quip — recounted by Robert Winter — reveals. The Heinemann brothers' work is of the same period and often mistaken for the Greenes', and when asked about the Craftsman Movement, Alfred retorted, "What do you mean by that? We called it Mission!" The companion volume, *Furniture and Related Designs*, has two-thirds of the pages of the first, less substance, a spare bibliography, casual editing, and greater price. Sixteen illustrations in vivid color along with a wealth of black-and-white photographs by Rand (done through a grant from the National

Endowment for the Humanities) will delight those who cultivate an affection for the lighting, art glass, metal work, and superb cabinetry that Makinson states deserve "the focus which separate attention places upon the subject" of the Greenes' "very personal design vocabulary." Of special interest are several detailed descriptions of technique and joinery. Most revealing is a comparison of the drawing of the chifonier for the master bedroom of the Gamble House with the photograph of the finished piece on the opposite page: the symmetrical arrangement on the cupboard door springs to touch in the lyrical, asymmetrical design of woods and gems so perfectly captured by Rand's photograph.

In both introduction and texts, the Oriental influence is disclaimed, yet the number of references to it (some in photographs) are one-third the number of pages. Experience informs, and a familiarity with Oriental architecture and the acquisitions of Massachusetts museums at the turn of the century is conclusive: Victorian travelers fastened their attention upon the exotic collectibles — ceramics, bronzes, hangings, prints — whereas Charles Greene contemplated the *spirit* of these objects, and as an artist, struggled in the currents of a whole new aesthetic.



Henry Greene, Rear Terrace Doors, Charles M. Pratt House (1909), Ojai.

An influence is no less real for being ephemeral. As Esther McCoy says of the Oriental influence, "It was in the air!" In addition to finding the familiar Greene and Greene-eries in these

volumes, I am particularly grateful for two views: Charles Greene's own photograph of an Arroyo lane, so evocative of our three-dimensional uncarpentered world, and Rand's end-page photograph of a door, so evocative of our three-dimensional carpentered world. Surely books can lead us to buildings, to the distinction between buildings as commodity and buildings as art, and to the understanding that architecture is a fine art.

Janann Strand

Janann Strand is the author of *A Greene and Greene Guide* and currently serves as president of the Southern California Chapter/Society of Architectural Historians.

Preparing Design Office Brochures: A Handbook by David Travers. Management Books, Santa Monica, 1979, 125 pp., softbound, \$9.95.

Everything you ever wanted to know about architectural office brochures — including whether to have one at all — is offered in *Preparing Design Office Brochures: A Handbook*. Author David Travers, formerly the editor/publisher of *Arts and Architecture* and a Gruen Associates vice-president, now serves as a management consultant specializing in the promotional policies of design practices.

Travers does not apologize for his management orientation, alien as it may be to most architects. In fact, a hard-headed management approach to problem-solving, coupled with genuine care for architect's values, sets this book apart from other guides on architectural business development. Travers knows the ways architects think and run their offices, their emphasis on the visual, their discomfort with language, and their reluctance to delegate — especially assignments with design implications that reflect on the whole firm. He also recognizes the need to extract the most benefit from what can't help but be a large investment.

Early decisions about brochure preparation seem to be the most critical: identifying the intended audience, assessing whether a marketing plan or merely egos will be served, establishing the framework for decision-making, and determining the budget. Engaging an independent consultant as the brochure director usually helps to control cost and time factors as well as to achieve a professional detachment.

The handbook is most enjoyable in its treatment of brochure content and design, displaying in the process the wares of a host of architectural firms. One notes that the quality of a practice has little to do with that of its promo-

tional literature. Furthermore, brochure attractiveness is often at odds with adaptability. For example, the system adopted by TAC allows for continuous updating and handsome packaging; unfortunately, these brochures are inconvenient to carry, expensive to mail, and inappropriate for bound proposals or 254/255 formats. The system favored by Gruen Associates appears to suit nearly every situation gracefully; its main drawback is the requirement for continuous in-house monitoring, the expense of which might be prohibitive for a smaller firm.

The handbook's guide to production sequences is mandatory reading for anyone assembling a printed report, much less an office brochure. As with the rest of the book, language is concise and the organization lucid.

Preparing Design Office Brochures, beyond its "how-to" utility, is a model of clarity and good design, is even-handed in acknowledging the needs of both large and small firms, and offers a critical glimpse into the private workings of numerous well-respected outfits. However, its greatest value may be in clarifying the role of brochures in architectural promotion, reducing their preparation from an ordeal to an efficient, even satisfying process.

A. Jeffrey Skorneck

FEEDBACK

"...a good clear position..."

This is a letter from an outraged member! The quoted statements you [James Pulliam] are credited as having made in an article in the *L.A. Times* [February 18, "Proposal to Stop Licensing Architects Finds Resistance" by John Dreyfuss] leave the impression the current proposal to eliminate registration of architects in California is of little concern to the SCC/AIA. I believe your quoted statements do not explain the efforts architects have made to upgrade the profession and that this proposal will not protect the public. This article should be contrasted with the one describing the realtors' response to the same proposal reported in the same section of the *Times*. The people quoted, the statements made, and the tenor of the article would convince a lay person of the sincerity of the realtors' position. In short, unless the Chapter and you as its representative have a good clear position *supportive of architects*, I believe a "No comment" or "It is under study" response for such interviews is in order. Coordination of the Chapter's position with CCAIA and Architect BAE members is essential.

Gordon A. Forrest, AIA

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CHAPTER NEWS AND NOTES

The 2,154th meeting of the SCC/AIA Board of Directors, February 6, 1979: Treasurer **Bernard Zimmerman** reported on the Chapter Installation costs; the Board set an attendance goal for the 1980 Installation of 300 to make the event self-supporting. **James Pulliam** reported on the Grassroots event and related costs; the Chapter has requested some reimbursement from National AIA. A discussion was held about conflicting scheduling of Chapter events and school events. **Margaret Bach** reported on status of the SCC/AIA lawsuit on the Central Library EIR. **Janice Axon** requested Chapter financial assistance for publication of "Best in the West" catalogue; a decision was deferred, pending an approach to CCAIA for full funding of the project. WAL vice-president **Martha Bowerman** requested greater WAL participation on Chapter Board; the matter will be studied by a Board committee. **George Crane** reported on Membership Committee's recommendation that the Professional Affiliate category be established; the Board approved this new category [see page 1 for details]. Associate president **Fran Offenhauser** presented the 1979 Associate budget for approval, which the Board voted.

Three women architects are looking to rent space from a small/medium architectural firm in West Los Angeles or Santa Monica area. Price negotiable. Please call 478-7986.

SCC/AIA Membership Report, February.

New corporate members: **Allan F. Dietel** (Daniel Dworsky & Associates); **Jan Dorbritz** (Welton Becket Associates); **William Holland** (City of Los Angeles); **Denny Da-Nien Lord** (Krisel/Shapiro & Associates); **Gayle L. Smith** (William L. Pereira Associates).

New associate members: **Anatoly Kogan** (The Luckman Partnership); **Stephen C. Orloff** (Medical Planning Associates); **Enrique Peralta** (Mackel Associates); **Michael Wyatt** (Hanrich Inc.); **Brent A. Wolfe** (Langdon & Wilson); **Lee A. Zechter** (Jerry L. Pollak).

New student affiliate members: **John Cassel** (Pierce College); **Gerlinde Dorbritz** (Pierce College); **Konstanti G. Konstantinidis** (UCLA); **Norma Mare** (UCLA); **Eduardo Martinez** (Cal Poly Pomona).

Transfer out: **Iraj Nassiroghli**, AIA, to San Diego Chapter; **Jasper Hawkins**, FAIA, to Central Arizona Chapter.

Transfer in: **Ronald Aarons**, AIA (Adrian Wilson Associates) from Kansas City Chapter.

The Friends of the Schindler House will launch its two-month program on "The Architecture of R.M. Schindler" with a lecture on May 3 by **David Gebhard** entitled "Schindler — His Chicago Years — 1914-1919." On May 10, **Barbara Giella** will speak on "Schindler: The '30s Reinterpreted." Programs will be held at USC at 8 p.m., \$1.50 for FOSH members, \$3 for non-members. For further information, call 651-1510.

An Architectural Tour of Japan will be conducted by **Michael Franklin Ross**, AIA, from May 11-27, which will encompass the rich traditional architecture of Japan as well as the current trends (the latter, covered in Ross' recent book, *BEYOND METABOLISM: The New Japanese Architecture*). The tour will also include office visits and seminars with several of Japan's leading architects and young avant-garde designers. Tour cost is \$1,979. For information, contact **Lee T. Griffiths**, The Tokaido Traveler, 10225 SW 130 Lane, Miami, FL 33176.

A free, day-long workshop on specification systematization will be held by **Masterspec**, a wholly owned corporation of the AIA, for the first 25 firms to express interest to the Chapter office. Contact **Anne Reilly** at 624-6561.

WAL

• The CCWAL Interim Meeting will take place in Carmel on April 25 - 26. Delegates to the meeting are **Carole Newlove**, Chapter president, and **Martha Bowerman**, vice-president. By tradition, CCWAL's Annual Meeting will coincide with the CCAIA Convention in November.

• WAL, in cooperation with the Los Angeles Unified School District, will be serving as judges for the **L.A. Beautiful Home Projects Award Program** on April 28.

L.A. ARCHITECT

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Sydney Brisker, AIA, has been invited to bring a group of architects, educators and students to **Tsing Hua University** for a dialogue with Chinese architects and students, including presentations of works by both the U.S. members of the groups and their Chinese counterparts. The tour is planned for August 24 - September 9 and will include several important cities, with a week in Peking. Emphasis will be on historical and contemporary architecture plus several days for the Tsing Hua seminars. Leading Chinese architects will participate. For information, contact **Brisker** at 8001 Honey Drive, L.A. 90046.

The University of Southern California is seeking to fill the position of **Dean of the School of Architecture**.

Resumes or nominations of qualified persons should be sent before 1 May 1979 to Professor **Emmet L. Wemple**, Chairman, Search Committee, Dean, School of Architecture, Watt Hall Room 204, University Park, Los Angeles, California 90007. The University of Southern California is an Equal Opportunity/Affirmative Action Employer.

ASA

A lecture and tour of the architectural and theological aspects of the United Community Church/Amphitheatre in Glendale is being planned for members and guests of the **Southern California Chapter/Architectural Secretaries Association**, Tuesday, April 17, 6:30 p.m. **Dr. William Stuart McBernie** and **Peter T. Creamer**, AIA, will be guest speakers.

Reservations for the program are being taken by first vice-president/programs, **Marilyn Spielman**, at 278-6400. An optional no-host dinner at a nearby restaurant will follow.

The School of Architecture and Urban Planning at UCLA is seeking candidates for teaching positions in the following fields: Environmental Controls, Person/Environment Relations, Architectural History, and Design. Candidates should also be prepared to assume responsibilities in administrative areas and to conduct research or actively engage in practice. Appointments will normally be made at the level of Assistant Professor, but senior appointments will be considered where appropriate. Previous professional practice, research, and teaching experience will be taken into consideration.

Candidates should apply to the Staffing Committee, Arch./Urban Design, UCLA, 405 Hilgard, L.A., CA 90024. Minority and women candidates are encouraged to apply. UCLA is an equal opportunity/affirmative action employer.

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The Annual AIA Chapter Team Golf Championship, sponsored by the **Southern California Chapter/Producers' Council, Inc.**, will be held on April 20 at the La Mirada Country Club. The SCC/AIA is urged to organize its team and register for play as early as possible. Application forms and information can be obtained from the PC/SCC at 481-0060.

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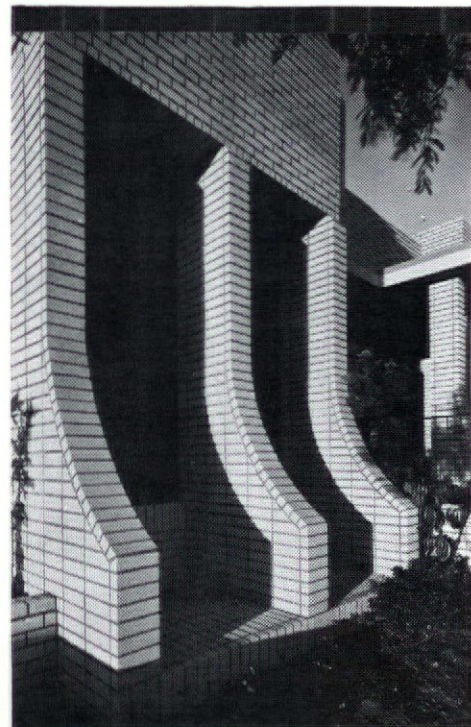
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