

AWARDS PROGRAM JURORS ANNOUNCED; PRESENTATION SET FOR OCTOBER 16



(from left to right) Jurors Meier, Herron, Jahn and Wurman.

The jury for the 1979 SCC/AIA Design Awards Program has been selected. Asked to serve as this year's judging panel are Richard Meier, FAIA, Ron Herron, ARI BA, and Helmut Jahn, AIA. Richard Saul Wurman, FAIA, has been chosen to review the student drawings. The jurors will be present at the awards ceremony to offer their comments during presentation of the winning projects.

The awards program will take place on October 16. At 6:30 p.m., a buffet will be held in the Sequoia Room, Pacific Design Center, where the outstanding drawing submittals will be displayed. The awards presentation will follow at 8 p.m. Reservations for the buffet, at \$6.00 per person, are requested by the Chapter office, at 624-6561.

Details of submission categories and requirements as defined by the Awards Committee Chairman, Anthony J. Lumsden, FAIA, were published in the July 1979 issue of *L.A. ARCHITECT*.

The Jurors

Richard Meier established his own office in New York in 1963, from which many award-winning projects have emerged. Among his most recently honored projects is the Athenium, New Harmony, Indiana, winner of a 1979 P/A Architectural Design Award. Meier has received national honor awards from the AIA, as well as the 1972 Arnold Brunner Memorial Prize.

Meier, a graduate of Cornell, has taught at Yale and Princeton Universities, Cooper Union and Pratt Institute. He was Architect-in-Residence at the American Academy in Rome in 1974. The same year, he was one of six

American architects to exhibit at the Triennale in Milan.

Born in London, Ron Herron was a founding member of the Archigram Group in 1960. A partner of Archigram Architects from 1970-1975, he is currently a partner in Pentagram Design in London.

A lecturer at London's Architectural Association School of Architecture, Herron is a visiting critic at USC this fall. In past years, he has been a visiting lecturer at UCLA, Berkeley, MIT, Columbia, and others.

Herron's publications include *The Palace of the League of Nations, Living by Design* (co-author), and *Archigram* (co-editor).

Helmut Jahn is a Partner and Director of Planning and Design with C.F. Murphy Associates in Chicago, where he has been associated since 1967. He is responsible for many award-winning projects, including St. Mary's Athletic Facility in South Bend, Indiana, which was a national AIA award winner. He recently received a P/A Architectural Design Citation for the Minnesota Capitol Government and History Center in St. Paul.

German-born Jahn graduated from Technische Hochschule in Munich in 1965, and continued his studies at Illinois Institute of Technology.

Richard Saul Wurman, who will judge the student drawing submissions, is a noted architect, author, and educator. During the past academic year, he served as Dean of the School of Environmental Design at Cal Poly Pomona, where he continues as a member of the faculty.

Kim Day

SCC/AIA SEEKS EXECUTIVE MANAGER

During the past year, it has become apparent that the Chapter's increasing membership and continuing involvement in environmental issues requires that the Board of Directors re-examine the Chapter's staffing policy. After consideration, it has been determined to increase the responsibility of the office manager administrator in order to provide greater continuity in the Chapter's programs.

Consequently, the Chapter is now advertising for the executive office position, and is accepting applications until October 22, with interviews to take place thereafter.

Final recommendations will be made by a task force to the Board of Directors for action at its regular meeting on December 4, 1979.

Some of the personal and professional qualifications being sought in the candidates include:

1. Knowledge about the profession and the building industry, with particular empathy for the profession of architecture and its values;
2. Knowledge about government, agencies and processes at all levels — local, state and national, with particular emphasis on the local governmental subdivisions;
3. Skills in organization, administration, planning, financial and personnel management, necessary to keep the Southern California Chapter operating effectively;
4. Ability to get along well with people (both groups and individuals) treating them with understanding and respect, bringing out their best qualities and potential talents;
5. High ethical standards with absolute integrity and objectivity.

The Executive Manager, among his or her responsibilities, shall:

1. Be responsible for the execution of the policies of the Board of Directors and act as the Executive Officer for the Chapter.
2. Be general advisor to the officers and the board in all matters of policy, which, however, is the final responsibility of the Board of Directors.
3. Be responsible for the internal management and planning for the SCC/AIA staff.
4. Be responsible for the direction, hiring and termination of all full-time and part-time staff; be responsible for assistance in selection of consultants and for administrative direction of these consultants;
5. Be the director and coordinator for all legislative activities and governmental programs taken by this Chapter.

6. Be the SCC/AIA liaison for city and county officials and agencies and allied design professional, construction industry and environmental organizations.

7. Be responsible for the development of SCC/AIA public and membership communications programs.

8. Be director and coordinator of all Chapter educational professional development programs.

9. Be coordinator of SCC/AIA affairs, programs and policies with other chapters and with the California Council AIA, and with national AIA officers and staff, as required.

Interested applicants should submit resumes with letters of application, forwarded to James Pulliam, SCC/AIA President, at his office address, 672 S. Lafayette Park Place, Los Angeles, CA 90057.

A copy of the detailed criteria for the applicant can be obtained from the SCC/AIA office at 304 South Broadway, Los Angeles, CA 90013.

James Pulliam, FAIA
SCC/AIA President

OLYMPICS ASSIST FROM SCC/AIA

The SCC/AIA Urban Design Committee has taken on the task to review the proposed 1984 Olympics within the urban context, evaluating possible benefits to the community for such items as housing, permanent cultural and recreational facilities.

SCC/AIA President James Pulliam and the Board of Directors have expressed the view that the Chapter could make a definite contribution to the Olympics planning process, particularly in developing a program for evaluation of site selection for new facilities and a determination of feasibility for use of existing facilities. It is anticipated that the Chapter committees involved in housing, energy, transportation, and land use would be available to direct their talents toward the resolution of a specific problem or project.

Meetings have been held with Ray Remy, Deputy Mayor, City of Los Angeles, and Richard J. Sargent, Director of Sports Operations for the L.A. Olympics, to ascertain the role of the AIA. Frank Dimster, professor of architecture at USC, has provided background information, including a study conducted by Manuel G. Gonzales.

Pulliam has named an Olympics coordinating committee for the Chapter to serve as the direct link to the Olympics Organization Committee. Members include: David Crompton, Ron Goldman, Phillip Koenig, Jerry Pollak, and Wayne Williams.

Jerry L. Pollak, AIA
Chairman, SCC/AIA Urban
Design Committee

YOUNG ARCHITECTS ON PRACTICE OCTOBER 9 AT USC

Although not all young architects had "Froebel" toys during childhood — as did Frank Lloyd Wright — the evolution of an architectural career is a source of continuing intrigue. Just as an individual's career takes its turns, so too does the professional role of the architect change.

A panel of young architectural practitioners will explore such matters on October 9 at 7 p.m. in Watt Hall Room 1, USC. Sponsored by the SCC/AIA, this special program supplements the regular October Chapter meetings. While primarily intended for students of architecture and recent graduates, the public is also invited. Admission is free.

The panel members will discuss their past and present pursuits, various career possibilities, their views on the relationship between the art and the business of architecture, and the influences that will affect the profession in the near future.

The participants represent a broad cross section of backgrounds and experience ranging from small to large office, from private to public practice, and from principal to team member. Discussing their perceptions of the state of the profession will be: Tim Felchlin, of Moore, Ruble, Yudell; Bruce Karish, architect, principal of his own firm; Mary Nastronero, architect, with A.C.

Martin and Associates; John Poindexter, architect, with the Building Construction Division, Bureau of Engineering, City of Los Angeles; and Jeffrey Skorneck, architect, with Charles Kober Associates. Susan Peterson, architect, principal of Kyra/Design, will be panel moderator.

Susan Peterson

TRANSPORTATION PANEL SET FOR OCTOBER 23

The SCC/AIA and the American Planning Association join forces on October 23 to co-sponsor a special program devoted to transportation planning in the Los Angeles area. A distinguished panel of transportation experts has been assembled for the evening program, including Jerry Baxter from CALTRANS, Richard Gallagher from SCRTD, Jerry Primo from the L.A. County Transportation Commission, Dan Townsend of the CRA, and William Wells of SCAG.

The framework for the evening's discussion is provided in a special three-page spread in this month's *L.A. ARCHITECT*, with major contributions from the panelists listed above.

The program will be held at the Pacific Design Center's Sequoia Room. A wine and cheese reception, accompanied by transportation-related exhibits, begins at 7 p.m. The program itself starts at 8 p.m. and is open to the public, free of charge.

WAL HOME TOUR SLATED FOR OCTOBER 21



Rapor, Pasadena, Buff & Hensman, Architects (photo: Don Higgins).

"An Architectural Showcase: Buff & Hensman, AIA," is the theme for the 19th Women's Architectural League Home Tour scheduled for Sunday, October 21, from 11 a.m. to 5 p.m. in the Pasadena area.

In planning this year's Home Tour for the benefit of architectural scholarships, WAL encountered tremendous resistance from homeowners and minimal response from architects in securing homes. Rather than see the project dissolve, WAL cast about for a solution to this serious problem in order to save the tour so that money for scholarships could be raised. It was decided to seek an architect or architectural firm that had enough homes in one area to make the tour possible, and we remembered that Buff & Hensman satisfied this requirement. We approached them with this proposal, and their initial reluctance turned to cooperation when it became clear that the tour was vital to the WAL scholarship project.

It is with great appreciation for their help that WAL is proud to present the 1979 Home Tour as an architectural showcase for the work of Buff & Hensman, AIA, and Associates. The tour will feature six homes.

• **Mirman Residence.** The site for this residence, built eight-and-one-half years ago, is part of an old Pasadena estate. It slopes steeply to the northwest from the street and is liberally blessed with a number of mature trees.

In deference to the natural quality of the site, the exterior material vocabulary consists of untreated cedar shingles and saw-surfaced redwood. Interiors as well relate to the site — off-white handmade quarry tile, dark stained oak, oiled walnut and beige painted surfaces. The furnishings throughout were selected and coordinated by the owner, an interior designer.

• **Arroyo del Rey.** This recently completed house of 2,000 sq. ft., designed for a busy professional couple, is sited on approximately one acre of land in the bottom of the Arroyo Seco. The building presents a blank facade to the south in response to the automobile noise from the bridges above, and opens its walls to the north, with vistas through the only section of the Arroyo not confined within a concrete channel, to the San Gabriel mountains beyond.

The interior design, in muted natural colors, was a collaboration between the owner and the architects.

• **Rapor.** This house represents an attempt by the architects to achieve true spatial integration between interior and exterior. The loggia and long narrow pool reflect and continue the form of the house, while the structural module, echoed in the tile terrace patterns and the bridge spanning the pool, unites the east roof terraces and the main body of the house.

The architectural forms, while strong, are understated, and the spaces are serene. Natural illumination floods all major wall surfaces from continuous strip skylights at the juncture of wall and ceiling. This is augmented by directional spot lights within the skylight wells and by a continuous light source within the tile shelves that line the living, dining and kitchen walls. As a result, the walls are brilliantly illuminated while the balance of the space remains quiet. In addition to providing light sources, this technique emphasizes the architectural forms, reinforcing the shapes, movement and spaces of the house.

• **Arroyo Terrace Condominiums.** This 12-unit condominium project is located on a site within 2 blocks of the Gamble House by Greene and Greene, and the general quality of the area peripheral to the site is distinctly "Old Pasadena." Thus, it was determined that, while the intricate joining of the Gamble house is not possible today, the essential spirit of that era of building should be respected. This suggested that low-profile, two-story redwood buildings would be most appropriate: buildings subordinated to the garden environment and the neighborhood.

While the material vocabulary, color, shapes, and volumes are consistent within the project, great care has been

(continued on page 5)

OCTOBER 1979

Volume 5, Number 9

Inside:

Transportation Planning in Los Angeles, a special poster.
Report on Aspen Design Conference, by Wurman/Brantner/Ross.
Calendar:

October 9: Young Practitioners, Watt Hall, USC, 7 p.m.
October 16: Design Awards Program, PDC, 8 p.m. Buffet, 6:30 p.m.
October 21: WAL Home Tour, 11 a.m. - 5 p.m.
October 23: Transportation Panel, PDC, 8 p.m., Reception, 7 p.m.

PREFACE

Regional transit in Los Angeles has become an extremely timely topic in recent months. The gasoline shortage together with the transit strike has made painfully clear our dependence upon the automobile — not that this is any surprise. Los Angeles is a city that grew up romancing the car.

Transportation planning in recent decades has focused on freeways, and few would deny that the Los Angeles freeway system is the best in the world.

Freeways and cars in their present form, however, are only a partial answer to urban transportation problems. Any major metropolitan area must have a balanced transportation system composed of a variety of sub-systems. The question in Los Angeles is: *Who is doing what toward regional transit?*

This issue of *L.A. ARCHITECT* presents, without editorial comment, current public agency efforts toward regional transit planning. No attempt

is made here to explore the controversies that often surround large-scale public transportation projects, such as the Downtown People Mover (see *L.A. ARCHITECT*, June 1979).

In order to establish context, however, a brief history of transit in Los Angeles and a few concluding remarks are provided. The articles are informative rather than critical in order to provide background for a panel discussion on transportation at the

SCC/AIA meeting, October 23, 8 p.m., at the Pacific Design Center.

The public officials represented in this transportation issue will participate in this panel discussion, at which they will expand upon the current work of their respective agencies and respond to questions in an open forum. It is hoped that the format will be provocative and that a lively and stimulating discussion on transportation consensus and controversy will ensue October 23.

SCC/AIA Transportation Committee

Richard W. Thompson, AIA, AICP, Chairman
Robert H. Bramen, AIA, AICP
A. Jeffrey Skorneck
John P. Stainback
Keith E. Plank, AIA

HISTORY

Transit has been extremely influential in the historical development patterns of Los Angeles. Contrary to popular opinion, "suburban sprawl" is due primarily to land marketing techniques connected with early public rail transit in the 1880s. For example, six months after service was initiated on the Santa Monica line from downtown, Santa Monica had been subdivided. Long daily commutes were commonplace even in those days.

The 1890s saw development of the first electric railways in Los Angeles. The Los Angeles Railway Company (LARC) and the longer-range Pacific Electric (PE) Railroad "big red cars" constituted a comprehensive urban network by 1920. PE facilities differed from the LARC's in that they generally ran on private rights-of-way instead of in street medians, thus minimizing congestion and expediting service. These lines were radial in configuration, providing transportation only between

suburban communities and the central city rather than among suburbs.

Ironically, the heavy infill development enabled by this type rail transit



(Robert Sassaman)

service was ultimately to cause its demise. As communities along PE lines developed, the number of grade crossings increased. These, coupled with the popularity of private automobiles, caused congestion, accidents, and a resultant deterioration in rail service.

While the streetcar system eroded and was replaced by buses, a comprehensive freeway network was blossoming. The ultimate system was to be a grid on a four-mile module, with transitways provided in medians and stations at most intersections. The Hollywood Freeway was so constructed and most early freeways did incorporate bus turn-outs and passenger platforms, but these provisions have either been eliminated in favor of more driving lanes or receive spotty service.

The buses that replaced the red cars were modern and clean and interfered little with auto traffic. But they couldn't make use of the exclusive red car rights-

of-way (except as queuing docks), offered nothing over cars in terms of speed, convenience, or glamor, and therefore became for most a backup system rather than a primary means of transportation. Overall transit ridership dropped and routes were abandoned or headways increased.

Some innovations in bus transit have occurred, notably the El Monte Busway. Another innovation is the grid bus system that covers a good deal of Los Angeles. Rather than try to eliminate transfers by offering circuitous routes that cover a whole zone, the grid system assigns buses to linear shuttle service along major streets; much as an automobile driver decides when to turn, the bus rider can alight and transfer to a crossing bus route to complete most trips.

Since 1945, there have been a number of studies calling for a comprehensive public transportation network. Among the proposals were exclusive

buslanes on freeways, reuse of little used existing private rail lines and flood control channels, aerial monorails, subways, and numerous other modes. In 1968 and again in 1974, voters were asked to commit themselves by way of propositions for transit, to be funded through sales tax increases. Both were defeated by a County-wide vote.

However, in June 1974, over 60 percent of the voters in the entire County voted to use up to 25 percent of the gasoline tax revenues accruing to the County for fixed-guideway transit. The Regional Transit Development Program discussed in the following series of articles is in direct response to that initiative.

SCAG William Wells, Manager, Transit Planning

The Regional Transit Development Program — or RTDP — is a commitment among all local agencies to work in concert toward an integrated, coordinated regional transit program. The RTDP is a transit system consisting of four elements which interface at critical points:

1. Bus system improvements
2. Freeway Transit
3. Downtown people mover
4. Regional core rapid transit starter line.

Bus System Improvements

This element, also called Transportation System Management, is an ongoing program to upgrade the local bus fleet by purchasing new vehicles and constructing or modernizing fixed public transit facilities. To further this goal, the Urban Mass Transportation Administration recently gave preliminary approval

to replace over 1,000 older model buses serving greater Los Angeles.

Freeway Transit

The initial phase of the bus-on-freeway program calls for extension of the San Bernardino Busway to Union Station, 11 miles of exclusive ride-sharing lanes on the Santa Ana Freeway, 8 miles along the Harbor Freeway, and 17 miles along the planned Century Freeway leading to the now heavily congested Los Angeles Airport. This can be accomplished by widening freeway shoulders or by building elevated busways. The program also entails construction of 21 stations and ancillary parking facilities.

Downtown People Mover

This guideway shuttle system will move 60 automated vehicles through 13 stations in downtown Los Angeles. The

three-mile route runs northeast from the Convention Center along the western side of downtown Los Angeles, through Bunker Hill, past the Civic Center, to Union Station. This component of the RTDP could be in operation as early as 1983.

Regional Rapid Transit Starter Line

The final element of the four part program is the Wilshire rail starter line, an 18-mile rapid transit subway system. The route proceeds underground from Union Station through the densely populated Wilshire corridor and then turns north to downtown Hollywood and North Hollywood serving 17 stations along the way.

In July, the Los Angeles County Transportation Commission committed \$100 million in local transit funds for this project. This, coupled with \$300 million in anticipated State funds, will satisfy

required local funding obligations. The remaining 80 percent of the estimated \$2 billion price tag would be met by federal assistance.

Design Issues

Obviously, this four-part program entails critical engineering and architectural questions before it can be realized. Rail and busway terminals, connecting freeway and roadway arterials, parking facilities, guideways, stations, and other ancillary structures must be designed.

Perhaps one of the most exciting architectural challenges posed by the RTDP is the creation of a multi-modal transportation center at Union Station. At this terminal, busways, regular Amtrak train service, the Wilshire starter line, the Downtown People Mover, and other surface transportation

systems will connect. Residents, workers, and visitors will be able to transfer there among several transit modes to reach destinations throughout the greater metropolitan area.

There are additional plans on the drawing board to expand these rapid transit improvements to other heavily trafficked areas. Studies now underway are examining exclusive lanes for buses and carpools on the Harbor and Santa Ana Freeway corridors as well as along Route 91 and Route 10 to San Bernardino. In addition, efforts have been launched to utilize existing Southern Pacific trackage to provide commuter rail service between Oxnard and the Los Angeles Union Station.

SCAG responsibility throughout the development of this program has been to provide a broad perspective on the region's transit needs.

SCRTD Richard Gallagher, Manager, Rapid Transit Department

The Southern California Rapid Transit District is responsible for two of the four elements of the RTDP: the Bus Improvement Program (Transportation System Management) and the Rail Rapid Transit Starter Line.

1. Bus Improvement Program (Transportation System Management)

This element considers a wide range of actions designed to improve the efficiency and productivity of existing bus transit service. These actions generally include low-capital investment programs in the near term with long-term benefits. This program has been ongoing for some time and includes the following possible solutions:

- Major modifications in bus routings and service in the west-north sector of Los Angeles.
- Exclusive curb lane treatment such as on Glendale Boulevard.
- Bus activation of traffic signals along Ventura Boulevard.
- Construction of transit centers at several key locations in Los Angeles such as the West Side and Universal City areas.

2. Rail Rapid Transit (Starter Line)

Several years of extensive technical and environmental analysis for a Rail Rapid Transit Starter Line in Los Angeles have now been completed. The SCRTD Board of Directors has made an initial recommendation for an 18-mile machine-bored rapid transit line serving the "regional core" of Los Angeles, including the CBD, the Wilshire district,

Hollywood, and a portion of North Hollywood. This area has the City's highest population density and employment, the highest transit ridership, and the most congestion. The Rail Line would start at Union Station, go through the central business district, west along Wilshire, turn north at Fairfax, travel through Hollywood and Cahuenga Pass, and terminate at the intersection of Lankershim and Chandler in North Hollywood. The proposed system would utilize air-conditioned transit cars, 10.5 feet wide and 75 feet long, similar to those used in Washington, D.C. Each would provide seating for 75 and a total capacity of 165. Trains of up to six cars each would run on rush hour headways of approximately four minutes, providing a passenger capacity of approximately 1,000 passengers per train or over 15,000 per hour in each direction.

Trains would run less frequently during non-rush hours, every 15 minutes in the evenings, and every 30 minutes in late hours. Operating at a maximum speed of 70 mph between stations and an average speed (including station stops) of 35 to 40 mph, trains will be able to travel from the North Hollywood terminal to Fifth and Broadway downtown in less than 25 minutes. Design of the 16 stations along the initial route is to be functional, aesthetically pleasing, and accessible to the handicapped.

After completion of the environmental review process, the SCRTD Board will make its "final determination," and preliminary engineering work would start as early as November 1979, subject to State and Federal funding support.

Construction of a machine-bored tunnel could commence in two years, with visible construction only at station sites. Depending on the urgency with which the Federal and State governments view this project, rail rapid transit could be in service by 1987.

Stations can have a significant impact upon the areas around them. Recognizing this, the SCRTD initiated preliminary urban design and joint development studies to maximize the potentials of transit development. These studies also included investigations into "value capture" techniques — methods of recouping some of transit's economic benefits on real estate values near stations.

For more detailed analyses, the rail corridor was divided into three segments: the Los Angeles CBD, the Wilshire corridor, and Hollywood/North Hollywood. The illustrations are representative of the urban design studies conducted in preliminary phases.

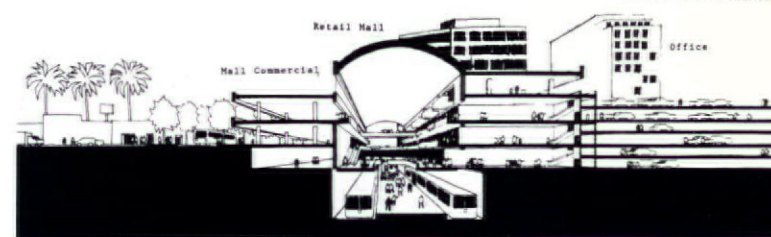


Washington, D.C. Metro.

Hollywood and North Hollywood

The current Hollywood revitalization effort would be aided significantly with the introduction of rail rapid transit. Economic growth could be stimulated and joint development opportunities created.

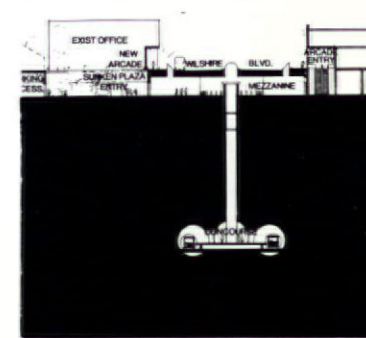
As the transit focal point of the Valley, North Hollywood will play an important role in drawing ridership. The terminal at Chandler Boulevard could become a major regional center with joint development of industrial and transit uses.



Chandler Blvd. Potentials. (SOM)

Wilshire Corridor

Seven stations along Wilshire Boulevard will serve not only a dense population and employment corridor, but also a corridor whose residents depend on transit. Joint development opportunities at transit stations can reinforce local development goals towards revitalization and growth.



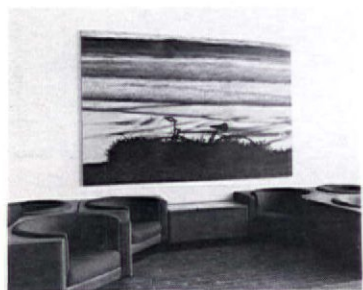
Typical Tunnel Section. (KDG)

CHAPTER NEWS AND NOTES

The 2,159th Meeting of the SCC/AIA Board of Directors, August 7, 1979:

- The question of changing the Chapter's name to The Los Angeles Chapter will be placed on the election ballot for membership decision.
- **Bernard Judge**, Cultural Heritage Committee Chairman, reported on projects being monitored, including Watts Towers, Schindler House, El Pueblo, Central Library, and Friendship Baptist Church in Pico Rivera.
- **Howard Kurushima**, Professional Liaison Committee Chairman, presented a list of activities for review and approval by the Board.
- **Robert Reed**, Communications Committee Co-chairman, reported on plans to develop a Speakers Bureau and organize regional grassroots meetings. Paul Jensen, Co-Chairman, proposed the development of additional KFAC "Word on the Environment" spots. A review of those already done will be made and reported upon.
- **Tim Vreeland**, Editorial Board Chairman of *L.A. ARCHITECT*, gave a progress report on the publication. A discussion ensued regarding directions and emphasis; it was decided to solicit more material from Chapter committees in order to better reflect architectural practice concerns.
- **Jerry Pollak** reported on a meeting with Richard Sargent, Director of Facilities for the Los Angeles Olympic Organizing Committee.

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The 2,160th Meeting of the SCC/AIA Board of Directors, September 4, 1979:

- Reorganization of the Chapter staffing for 1980 was discussed, to include the hiring of an Executive Manager.
- **David Crompton**, **Harry Newman**, and **Bernard Zimmerman** will develop plans to raise funds for a Chapter contribution to the A. Quincy Jones Memorial Scholarship Fund.
- **Richard Conklin** reported on the University Education Committee, which is planning a series of meetings and distribution of literature on architectural education at high schools and community colleges.
- **Fran Offenhauser**, Associates President, reported on licensing seminars and SCAN, and announced plans for developing a Bicentennial Visitors' Center.
- **Tom Holzbog**, Liaison with Student Affiliates, reported on plans to develop a recruitment brochure for Student Affiliates and to create stronger links between the Chapter and students. The Chapter Student Intern Program was discussed.

Obituaries:

Chapter member **Roland (Bud) Pierson**, AIA, of South Pasadena, died on August 17 at the age of 56. A native Californian and graduate of the UC Berkeley School of Architecture, he practiced architecture for the past 25 years. Among his activities, Pierson taught at East Los Angeles Community College and was a member of various AIA committees. He also served as President of the Construction Specifications Institute, Los Angeles Chapter. Several of his projects won the L.A. Beautiful Award.

Draver Wilson, AIA, E, of Los Angeles, died this summer. He was a Chapter member since 1945.

Paul Bielenberg Photography

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SCC/AIA Membership Report, August and September.

New Corporate Members: **Ying-Hsin Chin** (Rochlin & Baran); **Stephen K.C. Lam** (T.K. Development); **Bruce Karish** (Self-employed); **Newell T. Reynolds** (Self-employed); **Richard A. Bliven** (Vito Cetta AIA & Assoc.); **Kenneth Lee** (Edward Niles & Assoc.).

Transfer in: **Virginia Tanzmann**, from Pasadena Chapter; **James R. Combs**, from Kansas City Chapter.

Transfer out: **Lewis C. Bishop**, to Sierra Valley Chapter.

Reinstatement: **Leron A. Hester** (ArchiSystems International).

New Associate Members: **John B. Waggoner** (Carmichael-Kemp); **John M. Newcomb** (Anco Engineers, Inc.); **Michael Ma-Cheng Lee** (L.A. County Engineer, Facilities Department); **Andrzej J. Siobowicz** (Hunter & Appel); **Cezar Obinal** (Cannell-Heuman Assoc.).

New Professional Affiliates: **Patricia Ford** (Space Planner & Interior Designer, Ford Design Group Inc.); **Alvin B. Dingman** (Building Designer, Al Dingman & Associates); **Ronald E. Fields** (Interior Designer, Ron Fields, Design); **Kenneth W. Foster** (Energy Systems-Nuclear Plant Design, Atomic International, Division of Rockwell International); **Maurice Forman** (Building Developer, Forman Development Co.); **Milton Meckler** (Consulting Engineering, Meckler Energy Group, Inc.); **Leonard A. Stern** (Architectural model builder, Dimensional Presentations); **Marianne E. Zippi** (Journalist, Charles Kober Associates); **John C. Canavier** (Environmental sculptor, CSU, Northridge); **Charles Aronovici** (Architectural Photographer); **Werner Heumann** (Space Planner).

New Student Affiliates: **Richard R. Clarke**, **John C. Grow**, **Robert E. Glausner**, **Thomas W. Hunter**, **Mitchell E. Cole**, (all Cal Poly Pomona).

L.A. ARCHITECT

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The Southern California Chapter/ Architectural Secretaries Association presents **Workshop '79** at the USC School of Architecture, Watt Hall, on Saturday, October 27, at 9 a.m. The six-hour workshop is entitled "Time — The Management Dimension."

George B. Potter, Associate Professor of Management, Los Angeles Harbor College, will speak on time management. **Lydia Douglas-Boyd**, Senior Training Specialist, Western Airlines, will speak on motivation. Color consultant from Ameritone Paint Company, **Marilyn Mitchell**, will speak on Ameritone's color key systems. The workshop, which includes lunch, is \$15 per person.

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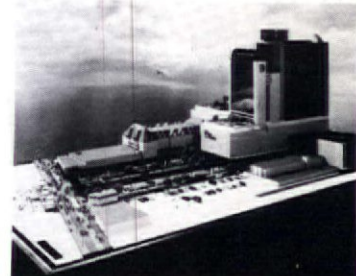
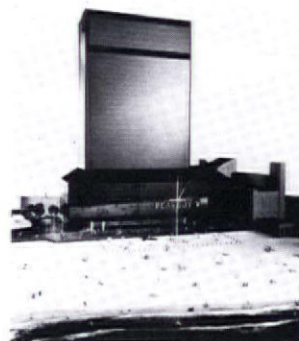
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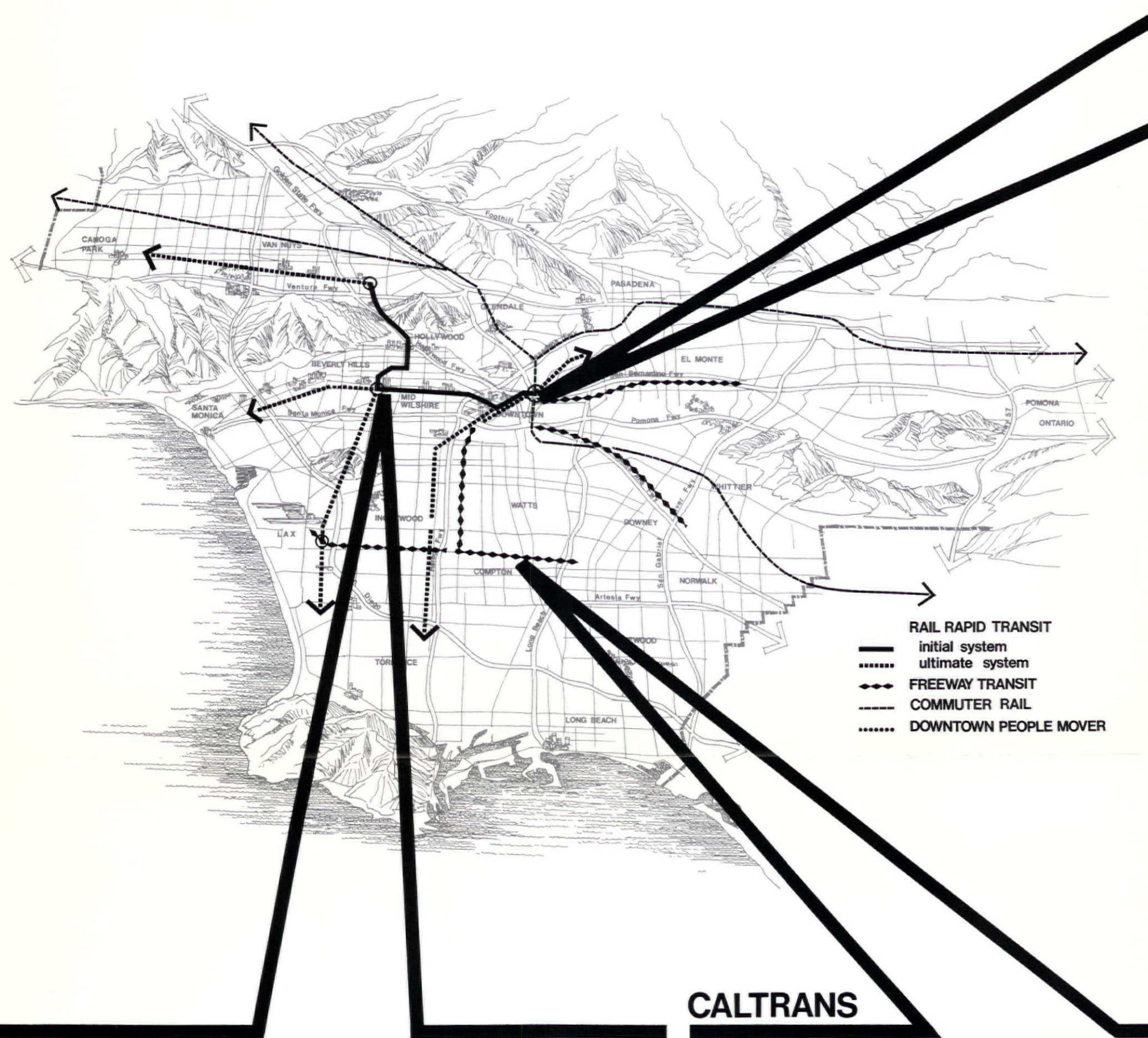
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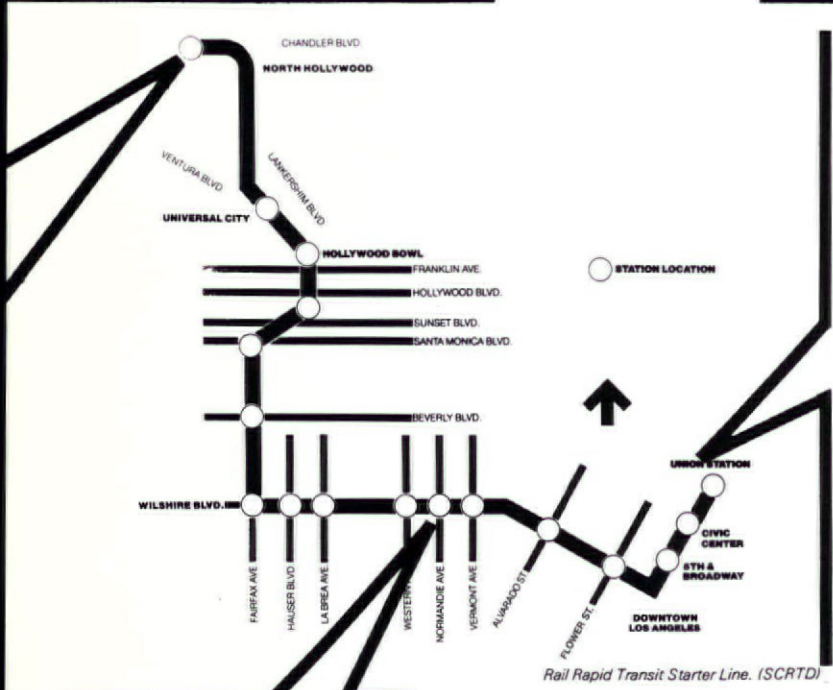
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The starter line begins at the hub of regional transit, Union Station, where interface will occur with the Downtown People Mover, Amtrak, the El Monte Busway, and local buses and taxis. Stations along Broadway and Seventh Street could provide economic stimulus to current revitalization efforts as well as provide increased accessibility to the regional core.

Since 1972, when the Division of Highways was transformed and expanded into a Department of Transportation, CALTRANS has had an increasing role in the transit field. This role ranges from technical and financial assistance to direct implementation responsibility. Underlying the Department's direction is the awareness that:

- There are limited resources and the best use must be made of available funds.
- The existing freeway system represents a sizable public investment that must be made more efficient in terms of carrying people.
- Limited energy resources make it imperative that dependence on single-occupant vehicles be reduced.

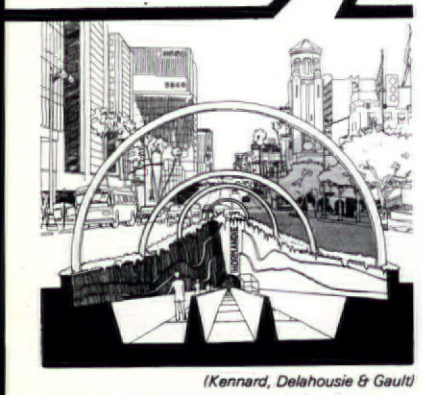
This awareness has led to the following programs for which CALTRANS has primary responsibility:

Freeway Transit
Freeway Transit is a high-speed regional mass transit system utilizing the existing

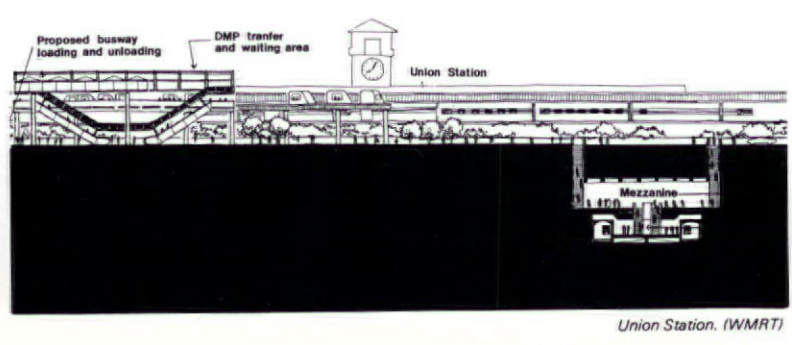
freeway corridors. Incremental development is an option in that initial bus/carpool lanes similar to the El Monte Busway can be upgraded to rail, or rail can be built from the outset. The initial mode decision is based on projected transit patronage.

The freeway transit concept calls for high-speed line haul vehicles operating on freeways with stations at park-ride lots and interface with local feeder buses. Should the initial mode be buses, either exclusive guideways or mixed traffic operation may be selected, based on freeway operating conditions. Generally, exclusive guideways will be recommended where freeway congestion cannot be eliminated by techniques such as ramp metering.

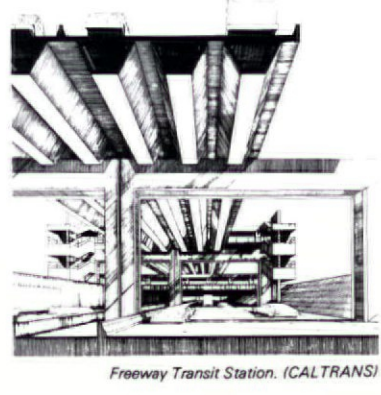
CALTRANS has completed an analysis of the entire freeway system in Los Angeles County and has outlined a conceptual plan that places high priority on the Harbor and Santa Ana Freeway corridors.



(Kennard, Delahousie & Gault)



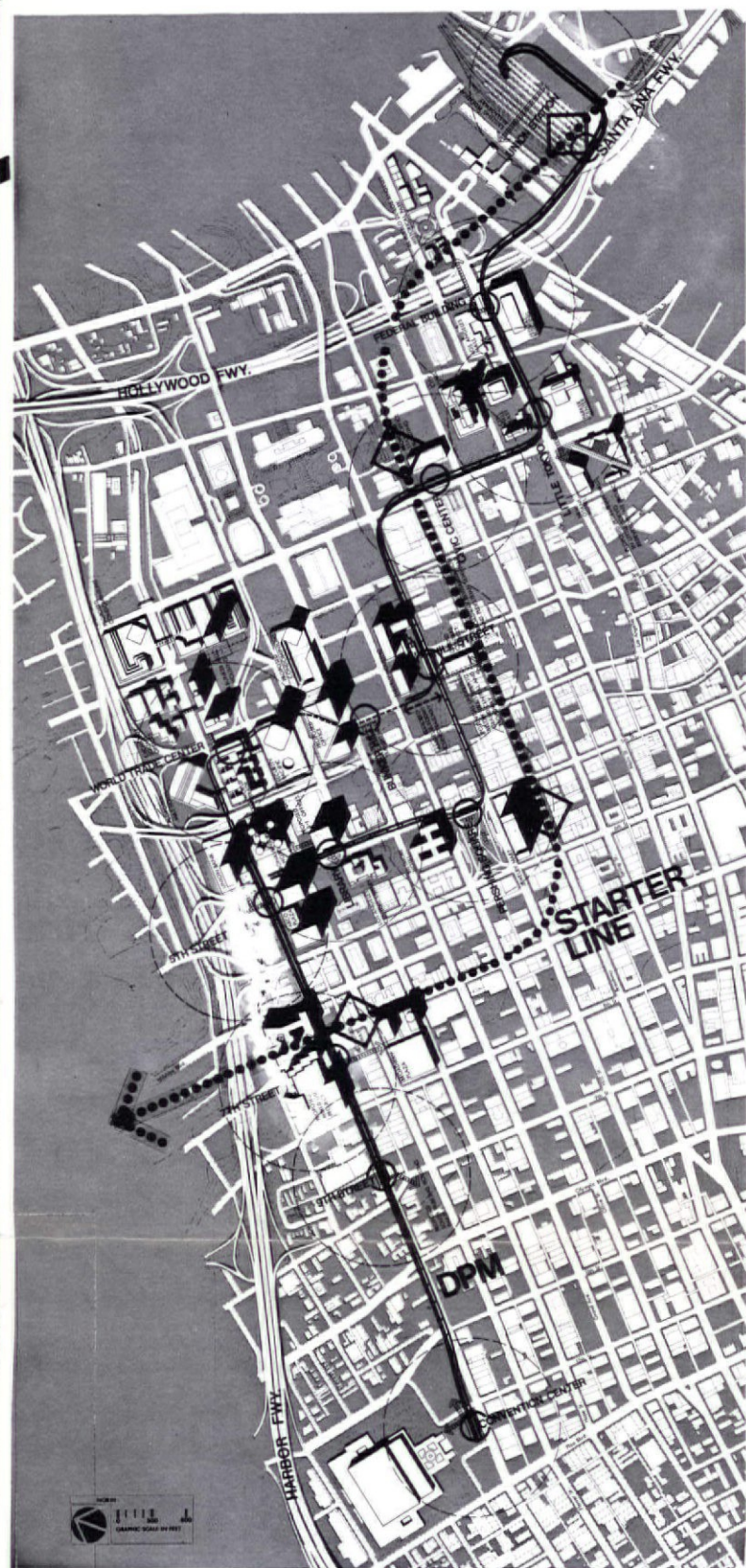
Union Station. (WMRT)



Freeway Transit Station. (CALTRANS)

who's doing what?

CRA Daniel Townsend, Program Director, Downtown People Mover



(ARCHIPLAN)

The Los Angeles Downtown People Mover (DPM) is viewed as an opportunity to enhance a new spirit and vitality downtown marked by new buildings under construction, renovation of older buildings, and frequent concerts, art exhibits, and festivals. The People Mover is an important link between the nucleus of the freeway network and the crossroads of ethnic, social, and economic cultures.

The DPM will operate on an aerial guideway above either the western edge or in the center of Figueroa Street from the Convention Center to Third Street and will run along the curb's edge down Fifth, Hill, First, and Los Angeles Streets. One segment will run underground through Bunker Hill. This presents both a design challenge and an opportunity for the architect. Its

presence will be felt by the user and non-user alike. It will be seen from the side, top, and underneath. It will adjoin and go through, over, and under buildings — both existing buildings and buildings yet to be constructed.

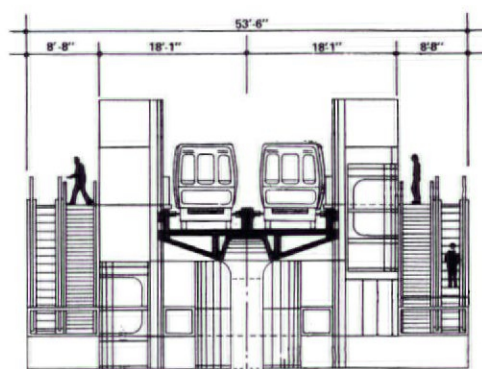
There are 13 stations, including terminals at Union Station and the Convention Center. Two stations will be above the center of Figueroa Street; others will be above or behind the sidewalk; and one is to be underground. Stations are simple and efficient and in many cases provide linkage to adjacent and surrounding buildings by grade-separated pedways.

The People Mover will function as a key element of the regional transit system by distributing commuters arriving by bus and rail to activity centers throughout downtown. For

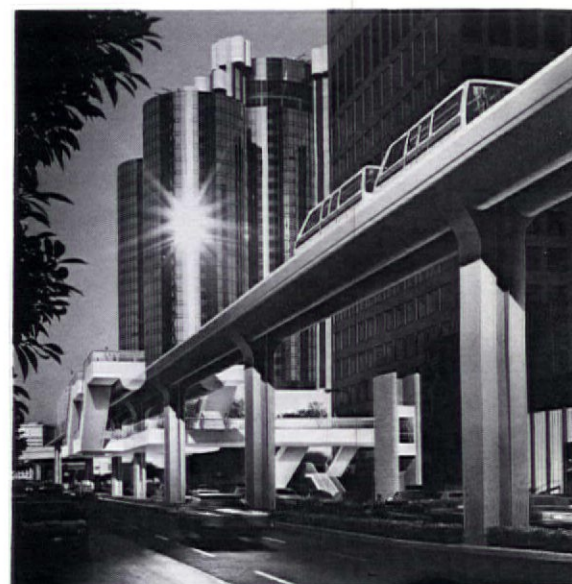
example, an El Monte busway rider will transfer from the bus to the People Mover at Union Station, completing the trip above congested streets in one of about 60 electrically-powered vehicles. Top speeds will be 30 miles per hour.

Another key function of the system will be to bring closer the many diverse areas of downtown. Its linkage of the Convention Center to major hotels in downtown is seen as a great boost to the tourist and convention industry. Aside from its attributes as a transit system, the DPM promises to be a major attraction in its own right.

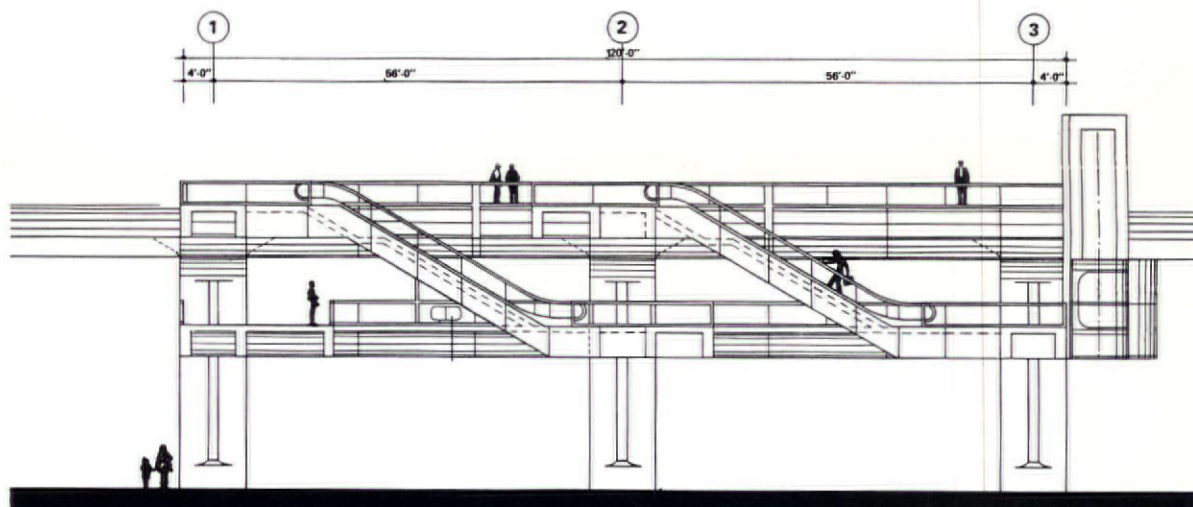
Final design of the three-mile guideway and 13 stations will begin soon. The system may be operational as early as 1983.



Typical Aerial Station Section. (DMJM)

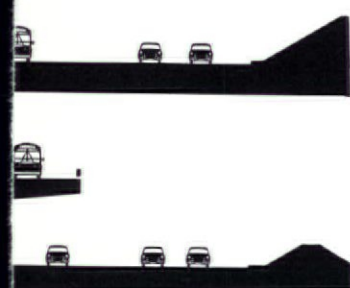


5th & Figueroa Station. (Uri Hung)



Typical Aerial Station Elevation. (DMJM)

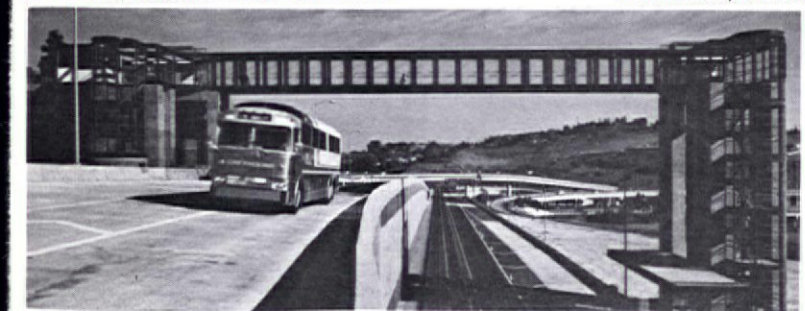
Jerry Baxter, Chief, Transit Development Branch



Typical Freeway Transit Cross Sections. (ARCHIPLAN)



El Monte Busway. (DMJM)



University Station. (DMJM)

Commuter Rail

CALTRANS has been a strong proponent of improved intercity and commuter rail service, currently providing financial support for six of the twelve Amtrak trains now operating between San Diego and Los Angeles. The overwhelming success of this service has spurred the Department to work toward implementation of a master plan of commuter rail service for the Los Angeles region.

Public acceptance of commuter rail service has risen dramatically. In the last year alone, there has been a 40 percent increase in ridership.

CALTRANS is requesting immediate implementation of service between Oxnard and Los Angeles and is also studying potential service between San Bernardino and Los Angeles, Riverside and Orange County, and Newhall and Los Angeles. Included with new commuter rail service will be track improvements, new or refurbished

stations, and an extensive marketing program.

Park-ride Lots

Recent legislation has made State funds available for the development of park-ride lots to serve commuter rail lines, regional transit facilities, and carpool/vanpool users. A master plan of lots for the entire region will be integrated with other transit improvements that are expected to total \$5 million over the next five years. Specific improvements at each site will include such items as paving, fencing, lighting, signing, bus bays and shelters, information kiosks, and landscaping.

The comprehensive park-ride program will make it more convenient for commuters to take advantage of carpooling, vanpooling, and public transit as alternatives to the single-occupant auto.

Union Station

Union Station in Los Angeles is destined to become a major multi-modal interface facility. Many existing and proposed transit improvements, including commuter rail, intercity rail, intercity bus, the El Monte Busway, the Downtown People Mover, and the starter subway line will have interface at this location.

Recognizing the importance of this facility and the need to ensure effective coordination of all improvements, CALTRANS is taking steps to acquire the property. After acquisition, a master plan will be developed to integrate the transportation elements with commercial and socio-cultural development to create a major urban center in Los Angeles.

POSTSCRIPT

With all this apparent activity in transit planning, one is tempted to ask why nothing has been implemented in our region. The answer, of course, is not simple and a fair share of the blame must lie with the voting public who, on at least two occasions, has defeated major transit referenda. While much of that opposition may have been due to

proposed tax increases that accompanied transit plans, there is also a resistance among Southern Californians to modes of transportation that may inhibit the perceived individual freedom of the automobile. At the same time, there is a split between county voters who live in the outlying areas and those who live in the heart of the region. This,

in turn, makes difficult a unified attitude about transit.

However, transit in Los Angeles may be an idea whose time has come. The Downtown People Mover is moving rapidly toward implementation; the Starter Line has received very favorable reviews; and freeway transit and commuter rail projects are progressing

steadily.

As these projects move closer to reality, it becomes apparent that their impact on the region can — and should — be extremely significant. Professionals in the planning and design disciplines have an obligation to see that these projects enhance the city and be positive contributions to the urban

environment.

With this issue of *L.A. ARCHITECT* as a resource, please join the authors of these articles on October 23 and contribute to the discussion of "Regional Transit Development in Los Angeles."

HOME TOUR

(continued from front page)
given to establish the units as "houses" rather than "apartments," with private as opposed to communal outdoor living spaces.

• **Hollis Residence.** The site for this house slopes down at an angle of approximately 45° and provides a magnificent panorama of the Annandale Country Club golf course and the city of Pasadena beyond. To achieve privacy, the building's streetward face is solid, the only opening being an entry door giving into a small patio, and all major rooms open to east facing decks. The clients are both professors of music and it was particularly important that the living room be acoustically balanced. Further, it was envisioned as a stage in order that informal concerts could be held with the audience disposed on balconies at the dining and bedroom levels looking down toward the living area 4 feet below.

• **Domus II.** The site for this project was the major determinant in the development of its form. It consists of a bank rising almost vertically and terminating in a small level space some 23 feet above the street.

Essentially, the scheme consists of a 24' square box at street level to house the automobiles. Directly above this is a 24' square unit comprising a two-bedroom and bath guest suite. The third level of this 24' square cube is the master bath and bedroom. Vertical circulation servicing this three-story structure is within a windowless, skylit tower physically separated from the building in order to visually clarify its function and attached to the main structure by horizontal enclosed bridges at each level.

Serving as this year's Home Tour Co-chairmen are Sandi (Mrs. William) Holland and Sally (Mrs. William) Landworth. Admission, at \$7.50 per person, is by pre-paid tickets only, and this year WAL has limited the number of available reservations. For further information and reservations, contact the WAL Home Tour Office, c/o SCC/AIA, 304 S. Broadway, Suite 510, Los Angeles 90013, 626-3651.

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Program review: WORKING THE PUBLIC SECTOR

Administrators from four public agencies gathered with architects August 14 in a Chapter program at the Pacific Design Center to discuss public design contracts and offer a glimpse into architect selection criteria. On hand were Robert Joe of the U.S. Army Corps of Engineers, the Steven Koonce from Los Angeles County, William DuBray of the General Services Administration, and Joel Breitbart, AIA, from the City of Los Angeles Department of Recreation and Parks. SCC/AIA President James Pulliam, FAIA, took up the case for architects engaged in public work. Three questions were addressed:

Is there any public architectural work available? No one painted a rosy picture about the volume of work for consulting architects. Virtually all state and local agencies have cut back on in-house design resources, allowing a greater proportion of work to be accomplished by consultants. But reduced work programs have more than taken up the slack, leaving architects with less work overall.

What work remains? New building construction contracts have yielded largely rehabilitation and energy retrofit programs. There also appears to be an emphasis on land planning and recreational facilities, with landscape architects taking a large chunk of a small pie.

How does an architect get involved? Architect selection procedures are more cumbersome than those for private work, especially at the federal level. Political favors and complimentary lunches won't win any points, at least among those present. Instead, one should make a daily ritual of reviewing the *Commerce Business Daily*, keep 254 and 255 forms up to date, and file brochures and statements of interest with all potential public clients. Responses to requests for proposals should demonstrate experience with equivalent projects in the same region, preferably undertaken for the same agency.

This last point led Pulliam to voice some concern regarding the quality of public architecture and its accessibility to talented young firms. A first public commission can be elusive with no previous public projects to show. Most agencies also require extensive errors and omissions coverage, entailing a heavy financial burden. Finally, the proven-experience criterion as well as fixed-fee contracts discourage innovative design.

In spite of the caveats, architects gave the impression of being very interested in what public work remains as agency representatives were beset with requests for RFPs and business cards. And most listeners came away convinced that fiscal responsibility, not empire building, will be the prevalent force in the administration of public architectural contracts through the 1980s.

A. Jeffrey Skorneck

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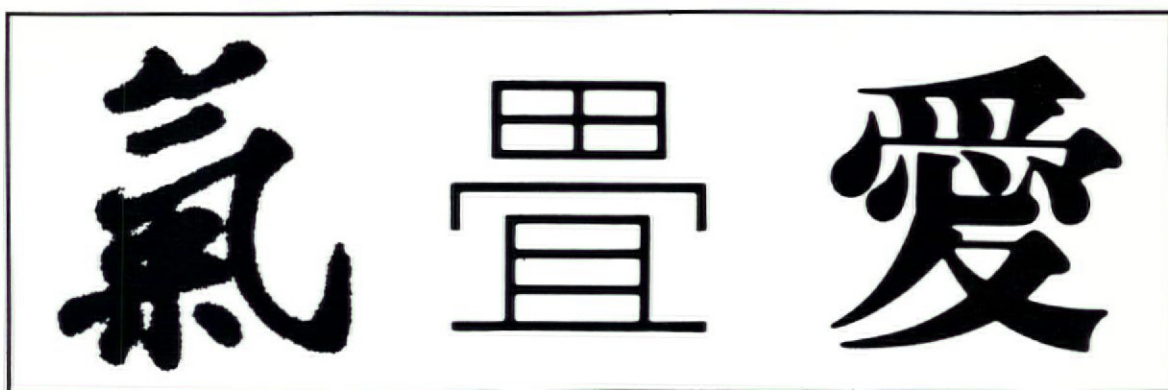
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Characters expressing Japanese concepts of (l. to r.) Ke (atmosphere in design), Tatami (sense of scale) and Ai (expression of love), from conference program.

JAPAN IN ASPEN: IMPRESSIONS AND OBSERVATIONS

The 29th Annual International Design Conference in Aspen (IDCA) took place in June. This year's theme, Japan in Aspen: A Synthesis of Contradictions, addressed the fundamental relationship between the design, society and people of one nation. The conference sought to explore the melange of contrasting features in Japan and to attempt understanding of the co-existence in old and new, tradition and change, isolationism and internationalism, love of nature and industrial expansion.

The conference, which spanned six days, presented over 75 seminars, lectures, workshops and events, and was attended by over 2,000 architects, graphic designers, planners, industrial designers, artists, writers, psychologists and educators from all over the world.

L.A. ARCHITECT offers three sets of impressions to a week of complex experiences. These observations are written from the perspectives of tenth-year IDCA Board Director and now Advisor to the Board, Richard Saul Wurman; third-year IDCA conferee, Cheryl Brantner; and first-year IDCA speaker, Michael Franklin Ross.

During June 1980, IDCA will host its 30th consecutive meeting in Aspen and the town will be celebrating its 100th anniversary. The IDCA enjoys a group of special situations whose combination makes it unique among professional gatherings.

1. No regular funding.
2. No membership.
3. No connection with any institution.
4. No 12-month staff (part-time).
5. No 12-month office (2 months only).
6. No honoraria to speakers.
7. No fees to directors.
8. No paid advertising.
9. Is truly interdisciplinary.
10. And is wondrously in the black while at the same time is perhaps the least expensive week-long professional gathering held anywhere.

Three of my measures of the annual gathering are:

1. The quality and design of the space or time between scheduled events (the architecture of conversation, warm handshakes and meeting people).
2. The clarity of the means of communicating ideas centering on the collective high visual perception of the conferees in concert with the broad media abilities of the persons creating the events (informational show biz).
3. One's useful recall of content and events.

Relative to these concerns, here are some particular comments on this year's conference, *Japan in Aspen*. Two basic issues that should have been creatively addressed were the inability of most of us to speak and understand Japanese and the desirability to understand Japan relative to ourselves and our experiences.

Instead of designing a system that looked to our common means of communication, the conference elected to embrace the technologies of extensive simultaneous translation. With this one rather expensive decision, it divided and dulled the audience, reduced spontaneity, maximized the dependence on the prepared written and read speech and diverted energies from the creative task of describing the special visual contributions of the speakers to the conferees.

There were two notable exceptions which further make the point. The first was a fine multi-media tribute to Herbert Bayer that was organized by Jack Roberts. The second was Lou Dorfman's perceptive invitation to

Issey Miyake which allowed the conferees an evening of special visual excitement. Both of these highlights had no need for translation and both were Aspen at its very best. Needless to say, using the enormous talents of Lou Dorfman every evening could have been a model of the designers' common means of communication.

The second concern touches on the paucity of relative and comparative information that was presented during the week. We only understand things relative to things we understand. The conference seemed, however, to be on Japan, by Japanese, in Japanese, stressing only similarities and a single point of view. My experience leads me to feel that a focus on differences and opposites relative to this culture would have presented a vastly clearer picture of Japan.

The Aspen conference comes under criticism and scrutiny each year simply because it aims so high and takes extraordinary risks. This year's conference attempted a theme of enormous scale and ambition. The extremes of the weather from 90 degrees to 9 inches of snow mirrored the conference.

Each year the current chairman is given the freedom to reinvent the wheel. The architectural community should look forward with anticipation to Moshe Safdie's Aspen wheel in June 1980.

Richard Saul Wurman, FAIA

It is difficult to respond with total objectivity to a phenomenon like the International Design Conference in Aspen. Because, if it is successful, it should itself be a "synthesis of contradictions" — a challenging and re-affirmative time of discovery.

I measure the success of IDCA by rather personal and arbitrary criteria. For me, the conference is only as good as the communication I experience. This communication and understanding can come from an exciting lecture internalized, a revealing and funny conversation remembered, or any abstract element of design and people which has personal relevance.

This year's conference, by design and topic, took large amounts of concentration, patience and energy. It was not an easy week of experiences to assimilate, just as the Japanese culture is not easily identified and understood.

Much of the formalized communication was very difficult both in its presented and comprehended form. The use of simultaneous translation equipment; the Japanese/English interpreters; the controversy over some speakers and films not being considered representative by both Japanese and Americans; and the long, didactic, recited speeches became an encumbrance for the conferee who was open to relating to Japanese design, culture and people.

There were however, many subtle and delicate communications which I particularly liked in this year's conference. The program brochure itself was a fine example of symbolic and rich graphic design. The music presented ranged from avant-garde compositions for piano — a western instrument — to Gershwin played in traditional Japanese style on bamboo flute. Communication was heightened by the openness and responsiveness of the many Japanese conferees who, though they spoke only Japanese, engaged in animated "conversations" through drawings and gestures.

IDCA becomes a personal touchstone of growth for many designers, like myself, who view it as a time of re-evaluation and re-affirmation. It can almost be said to be the annual check-up in a design context of who I am, who he is, and who we are.

True to its theme, the conference itself is an annual "synthesis of contradictions." I am always struck by the intensity of the week both physically and emotionally. People meet and share, and laugh and cry. It rains, it sometimes snows, and there is the inevitable sunburn one gets just by being high in the Rocky Mountains. One talks and listens, and most often experiences like proportions of frustration, escape and achievement. The International Design Conference in Aspen is at once falling in love with a beautifully executed design project and having your heart broken over a new concept in understanding. It is personal, it is professional. It is observation, it is communication. It is both exhausting and fulfilling. I'll return again.

Cheryl Brantner

As a first-time visitor to IDCA, one is awe-struck by the natural surroundings. Nothing man creates, even the most talented of men, can come close to the power and beauty of Independence Pass or the Maroon Bells.

As a speaker on the conference program, I was honored to meet all the well-known heavies of the design community, but was less than optimistic about our ability to recreate a 2,600-year-old culture in the middle of the Rocky Mountains. Perhaps the theme of IDCA is merely a platform upon which members of the diverse design disciplines can meet and from which they can launch their ideas.

It is difficult to describe the synergism among key individuals without sounding like a Who's Who in the design world. And yet to be able to participate in a philosophical discourse with Isamu Noguchi and Bernard Rudofsky is an opportunity that simply doesn't happen every day, and the conversations were stimulating — they did challenge the mind and expand one's realm of understanding.

Since I personally never believed it was possible to recreate Japan in Aspen, I was not disappointed to find it wasn't there. There were glimpses, hints, visual and theoretical appetizers that whet the palate, and these were there in abundance.

Some of the Japanese guests were formal and stilted in their presentations, but what may appear stiffly dignified to a liberated, creative Western artist, may be quite appropriate for a foreign guest paying his respects to his host nation. I wonder how the Japanese would react to our idea of informality. Hiking boots, plaid flannel shirts and blue jeans do not make a speaker more or less interesting.

As the week unfolded, the formality lessened and the conversations became more lively and controversial. It is enriching to discuss the trials, the frustrations and the joys of design not only with members of a foreign culture, but with members of other design disciplines. This is the basis for IDCA, and it still works.

The design process for each discipline is remarkably similar. The architect designing a public plaza, the graphic designer developing a new corporate identity program or the industrial designer refining the fairing on a motorcycle — all have budget constraints, impossible deadlines, government restrictions, and yet each is striving to create something beyond the ordinary that is functionally sound and aesthetically pleasing. IDCA gave us all only a glimpse of how Japanese designers are resolving the forces of technology and nature in their designs. The conference rekindled my interest in Japan. I left Aspen ready to board the next plane for Tokyo.

Michael Franklin Ross, AIA

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