

## MACMASTERS ON GIRARD'S INFINITE HOUSE, FEB. 12



Veteran architectural observer and writer Dan MacMasters will speak on "The Infinite House of Alexander Girard" for the LA/AIA meeting on February 12, 8 p.m., in Bing Auditorium, Los Angeles County Museum of Art. Using slides taken by Girard and his close friend, the late Charles Eames, and by Richard Gross, Julius Shulman and Glen Allison, MacMasters will trace the development of the Girard house over a 25-year period, beginning in 1954, when it was an aged and anonymous adobe, to the present day — now one of the most colorful and personal houses in America.

According to MacMasters, Girard, an architect, is one of the great colorists of this century, as well as a compulsive but discriminating collector of folk art. MacMasters has visited Girard's unique house, located in Santa Fe, four times over the past decade.

MacMasters is a contributing editor to *L.A. Times' Home* magazine, for which he served as an associate editor until his retirement two years ago. A native of northern New York State, he has been writing about West Coast architecture since 1948, except for a brief period in the early '50s when he was with *House Beautiful* in New York. MacMasters is an honorary member of the LA/AIA.

## BURKE PROVIDES HISTORY AT A GLANCE

Gene Burke has been spending his retirement utilizing the talent for drawing and emphasis on history which he developed 50 years ago as an architecture student at the then Beaux-Arts-oriented University of Pennsylvania. He creates what he calls "histographs" — time lines on milestones in architecture, cities, states, countries, cultural subjects and sports. These time lines are inset in appropriate architectural detailing: great Christian churches are listed within spaces of Gothic tracery; important dates in golf presented in a Jacobean edifice, since it was the Stuart period that saw the rise of that sport; dates from the Ancient Olympics enclosed in a Hellenic structure.

The first of the histographs, the one



Detail from a Histograph of Architecture.

on architecture in general, was done purely as a hobby, but was sold to the Woodwork Institute to be given out to students. Since then, Burke has done 25 more, some commercially, some for friends. Five of them can be seen on the walls of the Chapter office in the Bradbury Building. (For purchase information, contact Burke at 464-9313.) The University Club downtown named its major rooms after cities in the country, and there will be a histograph for each of those cities in a place of honor in each room.

In 1933, Burke founded with Edgar Kober a firm which was to eventually split off into Charles Kober Associates and Burke, Nicolais & Archuleta, now Millard-Archuleta. He is also a former instructor of architectural history at the University of Kansas. He hopes that the histographs may aid a resurgent interest in architectural history, an interest which had declined since his days as a student, when the design problems at Ivy League architectural schools were the same as those given to the students in Paris' Ecole des Beaux-Arts.

Burke was informed by a librarian that she thought the reason for the histographs' success is the laziness of most people. The convenience of having several eons at one's fingertips cannot be denied, but Gene Burke feels that it

is the balance of art and reading matter that make his creations worthwhile. Others who view the histographs cannot help but agree with him.

Marilyn Fuss

After three years on the staff at the Chapter office, frequent L.A. ARCHITECT contributor Marilyn Fuss plans to pursue a career in motherhood and writing.

## LA/AIA TO MOVE HEADQUARTERS TO THE PDC

Negotiations have been successfully concluded for the Chapter move to the Cesar Pelli-designed Pacific Design Center. The LA/AIA Board, as reported in last month's *L.A. ARCHITECT*, voted 8 to 3 in December to begin lease negotiations with Murray Feldman, the executive director of the P.D.C.

A committee composed of Martin Gelber, Jerrold Lomax, Harry Newman and Bernard Zimmerman was selected to plan and design the office space, located on the west mezzanine, and negotiate with the P.D.C. The move is expected to occur on or about April 1.

Chapter benefits include use of the Sequoia Room, furnished as needed, for the LA/AIA and the LA/WAL monthly board meetings as well as for evening guest lectures. There will also be an exhibit gallery area adjacent to the Chapter office that will be allocated for AIA use only. There are additional amenities, such as the use of space for awards presentations and large temporary exhibits. It is anticipated that the relocation costs will be covered by contributions from each Chapter member as they have been in previous office moves.

It is the desire of the Board to maintain space in the Bradbury Building which would house representatives of the AIA, the AIP, the ASLA and other allied environmental and governmental-concerned organizations. Bernard Zimmerman is establishing necessary communications to achieve this.

The relocation of the Chapter office to the Pacific Design Center provides the AIA with more exposure, with permanent and special display areas, adequate space and public parking. It places us closer to other segments of the design community and it is more centrally located to our own membership. It is believed that this move will advance the Chapter toward its goals of greater communication with the public and toward increased participation and growth.

Jerrold Lomax, AIA

## THE WORD, ACCORDING TO ART

Quiet, thoughtful and soft-spoken, Arthur F. O'Leary, FAIA, Ethics and Practice Committee Chairperson for the Los Angeles Chapter/AIA and partner in the firm of O'Leary, Terasawa & Takahashi, Architects, has been involved for almost 30 years as a monitor and troubleshooter for the Chapter in the ethical and legal practice of architecture. Ask any question in this regard and you will invariably be told to "call Art O'Leary."

For almost a century, membership in the American Institute of Architects has been synonymous with the word "professional." Not the least of this reputation is due to the AIA Document J330 "Code of Ethics and Professional Conduct" that forms part of every application for membership, the Preamble to which states:

"This code, which applies to Institute members' preprofessional activities wherever they occur, is comprised of three kinds of statements: canons, ethical standards, and rules of conduct. The canons are broad principles of conduct. The ethical standards, more specific, are both goals toward which members should aspire and guidelines for professional performance and behavior. The rules of conduct are mandatory, and their violation is subject to disciplinary action by the Institute."

Admittedly, over the years, some changes or amendments to the Code have been effected as a result of internal pressures or outside legal proceedings; but essentially the Code remains the same, its tenets inspiring respect and confidence in the protection of AIA members and the general public alike. Unfortunately, there are those who forget, or choose to ignore, its basic principles, and fail to realize — or do not care — that their actions reflect adversely on themselves, the Institute, and the architectural profession as a whole.

Reported grievances vary widely, and include:

- Direct code violations, such as questionable public relations (marketing) activities; failure to credit ex-associates for work shown in brochures; improper use of AIA designation; not pursuing

client's work diligently and competently; and supplanting a fellow-architect without notification.

- Violations to the "laws" of common decency — failure to pay employees and/or consultants; using unorthodox business methods; rude, or bizarre behavior.

- State law violations — improper use of architect title, firm name or fictitious name.

- Those issues more properly referred to arbitration or legal recourse — construction costs exceeding budget; billing for extra work assumed to be basic services; exceeding a reasonable expectation of fees based on an hourly rate.

Interestingly enough, it has been found that the number of problems reported is directly correlated to the state of the economy. When architects are busy — and happy — there are few complaints. It is when things are not going so well that most aberrations tend to take place.

We asked Art O'Leary how he handles the issues brought to his attention. "It should be understood that it is not the purpose of the AIA Code of Ethics and Professional Conduct to offend or to impose a burden on its members or the general public, but rather to provide canons, ethical standards and rules of conduct for their guidance and protection.

"The Los Angeles Chapter Committee functions somewhat in a public relations manner, using advice and mediation to persuade or coerce a satisfactory resolution of the issues. In those unresolvable grievances that do not pertain to the Code, we suggest arbitration or legal advice; where resolution seems impossible in a case involving the Code, we suggest that a formal, written complaint be filed with the National office, which, alone, has the power to make an official ruling in the matter. In almost three years, I am pleased to report, there has not been one perfected complaint formalized against a member of our Chapter!

"The Committee feels it is more important to retain a member in the organization than to suspend or expel such a person and lose control over any further unprofessional conduct evidenced. Usually, a gentle reminder and a warning will suffice to prevent any further occurrences. Additionally, retention in the 'family' promotes friendships with fellow members, against whom one might be hesitant to act in an unprincipled manner. This method seems to have been successful and, in a few cases, has resulted in an actual increase in membership."

O'Leary went on to say that many of the situations are caused by the lack of knowledge or understanding of proper business procedures, the most essential of which is proper documentation. He agreed with this reporter that a more in-depth course on business practices in architectural school would be beneficial to the profession.

According to Art, there are two basic premises which, if adhered to, would go far to eliminate most grievances:

The first assumes that, in all instances, architects behave toward each other in a humane, civilized, and "gentlemanly" manner. Common courtesy would dictate, for example, that a) an architect would not approach the client of another for the purpose of supplanting the original architect on a project, or b) if the client should make the overtures, the second architect would certainly feel obligated to notify his colleague. Rule 605 of the AIA Code of Ethics was formulated with this premise in mind. It is unfortunate that a recent judicial decision — obviously made due to a misinterpretation of its intent — has resulted in the voluntary temporary suspension of this rule by the AIA. (This reporter has hope that the court decision will "backfire" in that it will only serve to close the ranks of the membership against any act of unprofessional conduct, rule or no rule, enforced or not.)

The second factor is in the area of competence and ability, as outlined in E.S. 4.1 of the Code, and primarily relates to protection of the general public. As an analogy — a patient would not look to his family doctor to perform a heart transplant; however, he would be hopeful that his physician could refer him to an experienced surgeon, technically competent for this work. By the same token, an architect should not misrepresent his ability to a client — or, for that matter, to himself! A referral, or, at the very least, an association with another architect trained and experienced in that type of project, should be accepted practice. It is a disservice to the public, as well as to the architectural profession, to do otherwise.

*L.A. ARCHITECT* feels privileged to offer this glimpse of one of the many services LA/AIA provides its members. We have, perhaps, oversimplified some of the issues, but space would not permit our delving into all their various ramifications. One thing, however, is

clear: Arthur O'Leary and his Committee, Walter Benedict, Roger Bown, Lawrence Chaffin, Jr., Millard E. Gooch and Richard Hunter, are to be commended for their dedicated and time-consuming efforts on behalf of their colleagues.

### Update

In the December 21, 1979 issue of *MEMO*, the Institute's newsletter, a front-page article announced that input from Grassroots '80 may determine whether the Institute's Code of Ethics and Professional Conduct should be revised, repealed and/or superseded by a new "Statement of Principles" as a result of action taken by the AIA Board of Directors in December. Basically, the options are 1) revise to minimize any anti-competitive effects and maintain enforcement, 2) repeal, and adopt a new Statement of Principles that would be mandatory and enforced; 3) repeal, and replace with a Statement of Principles that would be voluntary, or 4) not make any changes.

It is to be hoped that the Board's final decision will reflect the Institute's and its membership's continued support and dedication to the highest standards of professional conduct.

Janice Axon

## FELDMAN ASSUMES LA/AIA EXECUTIVE DIRECTORSHIP



(photo: Bielenberg)

Deborah A. Feldman comes as Executive Director to the Los Angeles Chapter/AIA with an extensive background in architecture and architectural preservation. Chapter vice-president Lester Wertheimer remarks that choosing her had much to do with this prior knowledge and appreciation of architecture; and even more important to the recruiting committee was her "enormous amount of energy, exuberance, and enthusiasm."

After studies at Loyola University in Rome, Italy, Feldman transferred to Columbia University's Barnard College, where she received a B.A. in Art History. This was followed by an M.S. in Architectural Preservation from the School of Architecture at Columbia in 1974. She also holds a Certificate of Architectural Conservation from the UNESCO International Centre for Conservation in Rome.

She has held various architectural conservator and urban planning posts throughout Europe: in Finland, England and Yugoslavia. She has served in a similar function for the U.S. government at the General Services Administration.

More recently, among duties as a senior planner for the City of Pasadena, Feldman published articles on landmark preservation in Pasadena which have appeared in such periodicals as *The California Planner*, *HUD Challenge Magazine*, and *Western Cities Magazine*. She serves as a consultant to the Office of the California State Architect and the Historical Building Code Advisory Board, and is a guest lecturer in architecture at her alma mater, Columbia University School of Architecture.

A current exhibition to explain architecture to children, "1,000 Boxes," sponsored by the Hudson River Museum, was coordinated by Feldman. She is an American correspondent for the Italian architecture review, *DOMUS*; a founding director of the Los Angeles Conservancy; and a Consulting Member of the AIA's Environment and Design Commission, Committee on Historic Resources.

Wertheimer believes Feldman "wants to be instrumental in advancing the aims of the Chapter," and that it is clear she is capable of succeeding.

Marilyn Fuss

## FEBRUARY 1980

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### Inside:

Union Station by Barbara Flanagan  
Book Review: Seymour Rosen's  
In Celebration of Ourselves, by  
Nicholas Pyle.

Program Review by Jeff Skorneck.

### Calendar:

**February 12:** Dan MacMasters at  
Bing Auditorium, Los Angeles  
County Museum of Art, 8 p.m.



In 1939, the year of Union Station's triumphant opening celebration in Los Angeles, there were inauspicious events simultaneously afoot in New York. While Cecil B. DeMille and the Native Daughters of the American West paid a choreographed homage to the history of trains with traditional marching bands and floats, the futuristic New York World's Fair of 1939 was projecting doom for the trains and the train stations, announcing the demise of standard mass transportation.

The Fair's prediction of glorious free-way travel and interstate flight came true enough to eventually empty Union Station of the grateful crowds. However, the station has survived so tenaciously that it can now enjoy the completion of a full cycle of history. Mass transit promises to return to the city that learned to resist it best. And Union Station is destined to be reequipped for the practical future, to serve as a model center for all modes of public surface travel — just as it did 40 years ago. More trains, more public buses and commercial buses, proposals for a new subway and a very new people mover will recognize Union Station as the portal of an expanding downtown.

Union Station was the last of the large urban stations. Its first proposals preceded the actual construction by 20 years and its functional eclipse followed another 20 years later. In 1959, the Boeing 707 introduced Los Angeles to a new era in which the accessibility of long distance destinations was exceeded only by the inaccessibility of the plane stations. The new airports, sited in industrial wastelands, were indistinguishable from the warehouses nearby.

The nobler halls of Union Station were left without even the commuter patronage that postponed the decay of Eastern stations, for they depended on transcontinental traffic. However, through its design (and the fact of its sitting on the periphery of expensive real estate) Union Station could deny its own death pronouncement.

The stuff of its sturdy architecture retained dignity even without the presence of the daily 15,000 visitors that it was capable of handling, and minus their accompanying revenue for maintenance. But suddenly the crisis of gas has crowded the San Diego corridor and decorated the station with seasonal crushes of travelers. Architecture hobbyists come to inspect the Art Deco

details. And finally, the theme of the opening day parade, "The History of Transportation," is revived by plans shared by Caltrans, the Community Redevelopment Agency, the Southern California Rapid Transit District and Amtrak to transform the station into a center of transit connections.

#### Modest Monumentality

Union Station was a triumph of architecture by committee, the product of a multi-venture of architects and consultants working for three unwilling clients. The Southern Pacific, Union Station and Santa Fe railroads had to succumb to the city's vision for a single uplifting and space-saving gateway to replace the three existing stations. Architects J.H. Christie, R.W. Wirth and H.L. Gilman, representing the train companies, supervised the work of the principal firm, John and Donald Parkinson. The chief designer named within that office was architect Edward Warren Hoak, a Pasadena architect with the nation's best obtainable Beaux-Arts education, that of the University of Pennsylvania.

Long before the Parkinson contract, the early ideas about an eventual union of stations described a Beaux-Arts classical building that would package most of the functions into a single volume in the tradition of Grand Central Station, "one of the grandest spaces the early twentieth century ever enclosed," according to Henry-Russell Hitchcock. However, the architects chose not to compete with such volumetric bravura, designing in the Spanish Colonial style with linked pieces of great halls, rooms, arcades, and gardens that make a more modest impression of having grown incrementally.

The massing of the terminal and the casual manner of connections invents an informality never associated with great urban depots. Architecturally, the station soothes the traveler where he would expect to be overwhelmed. It celebrates his *marce* away from the main halls and through the parking lot using arcades that line the 800-foot Alameda Street facade. The transport itinerary is faced by buses (once trolleys) and taxis that stop at opposite ends of the arcades where they meet the city streets.

Unlike the Neoclassical bulk of public buildings, and most notably different than the airports to follow, Union Station took on the responsibility of

fulfilling its program rather than simply housing it. It made grandeur comfortable, sparing neither beauty nor accommodation in the process. And most remarkably, it provided a tender lesson in native living, an introduction to the pleasurable contradictions of Southern California for the huddled masses arriving barely thawed from Grand Central.

The fresh arrival would find himself deposited in a microcosm of local flora, shaded by eucalyptus, palm, rubber, pepper, orange, and olive trees. Passing from loggia to loggia, he would find the Fred Harvey Restaurant and a length of arcades leading to more transport. The outward bound, traveling with less leisure, would enter the ticket concourse under an aggressive series of timber trusses, then proceed to the waiting room through a single colossal arch. The waiting benches, facing the north and south gardens, improved upon the monastic norm with a modernized design of upholstered walnut.

A somber baronial emptiness reigns over the two main public halls, the ticket concourse and the waiting room even when they are adequately peopled. In the distance between the dramatic roof structure and the intricately patterned floors and wainscoting, the walls are surfaced with austere expanses of acoustical tile that create a conspicuous silence. It is that vacant distance between the small and the large scales that allow the station its special claim to a reassuring monumentality.

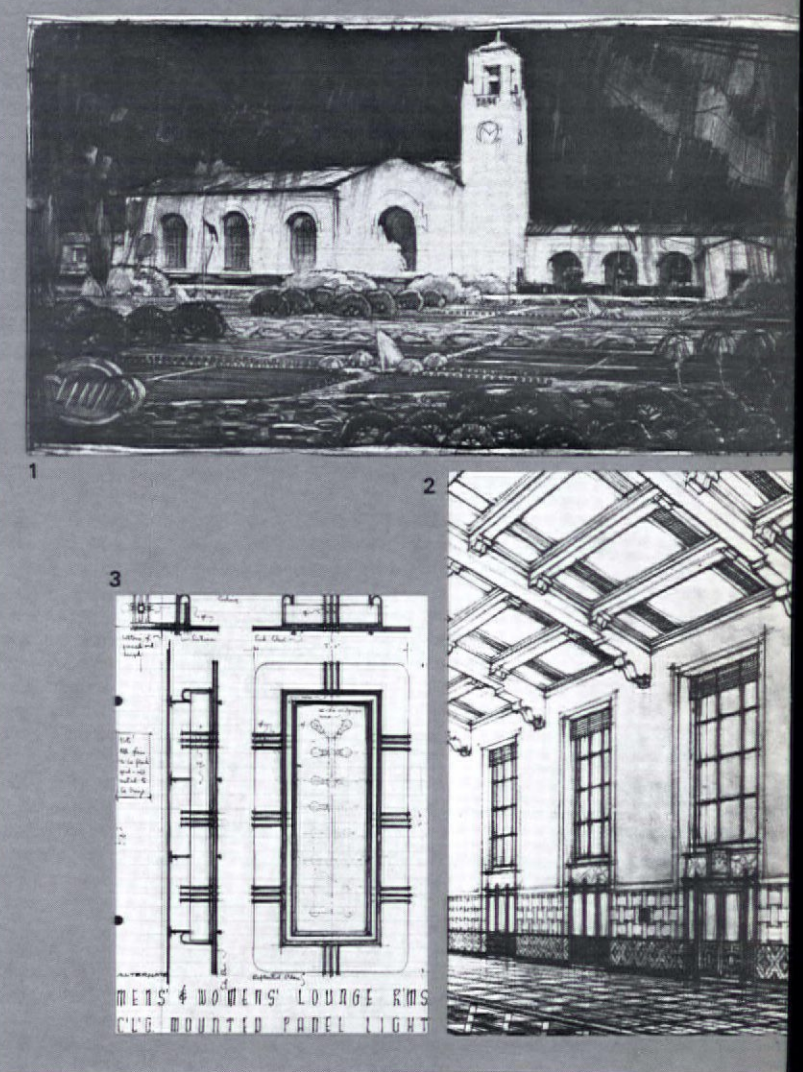
#### Sincere Dissimulation

Because Los Angeles characteristically considers imitation and dissimulation to be praiseworthy fruits of the imagination, Union Station also, is not what it seems. The design of the station provides instruction in the nature of the artificial since the new arrival would soon have to take initiation to the Angeleno practice of entering unnatural endeavors in direct competition with natural wonders.

The trees in the garden are real; the timber trusses in the ticket concourse and the girders and joists in the waiting room are less than real. The heroic feat of spanning each room's 80-foot width in wood is accomplished by the use of simulation. The "wood" is a sculpted envelope of painted plaster that hides the fact of the steel frame.

The roof structure is not immediately suspect for its trickery when inspected

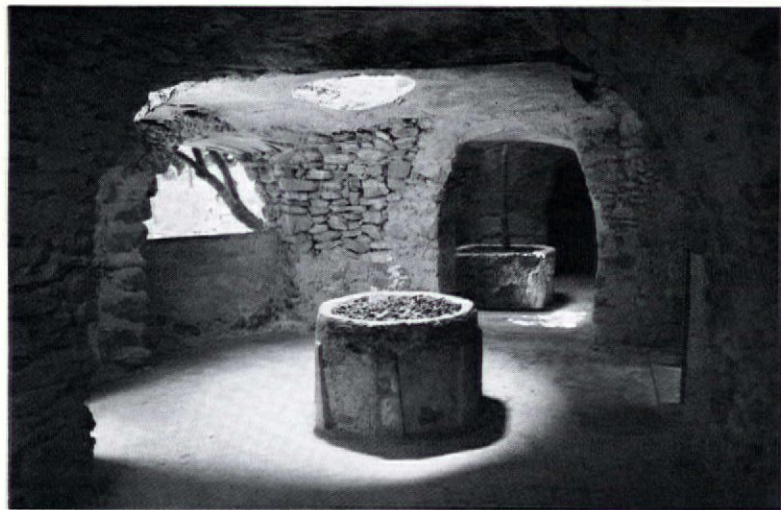
## TERMINAL OASIS



from the floor 60 feet below. But while the giant trusses and joists make a first impression of familiarity, they form a second and simultaneous signal of impossibility since the span is too great and the construction date too late for a likely use of wood. The ceiling too, is false. Visible vents of the patterned ceiling above the roof structure screen the heating and cooling ducts that force air down into the two great halls to be withdrawn through registers in the lower walls. The true ceiling is above the ducts.

Served with an architectural requirement for 42" walls, the engineers camouflaged the building's steel structure with two 8" walls of concrete. At the points where the steel columns meet the roof structure, the full depth is filled. In between, the hollow spaces contain return air ducts. If the station is restrained in its interpretation of Spanish Colonial details, it is flamboyant in the manipulation of arbitrary dimensions of wall depth. The solidity of adobe, stone, and massive concrete is evoked with an ersatz application of plaster and steel.

## PERSPECTIVE



Baldessare Forestiere, *Underground Garden*.

### BOOK REVIEW

*In Celebration of Ourselves*, by Seymour Rosen. Published by California Living Books in association with the San Francisco Museum of Modern Art, San Francisco. 1979, 176 pp., paper, \$12.50, cloth, \$25.

Seymour Rosen has dedicated this book of photographs to, among others, Bernard Rudofsky, in gratitude to that author's influence upon his understanding. *In Celebration of Ourselves* is in a sense a descendant of *Architecture Without Architects* by virtue of both its subject and its implications for architects. Both books could be said to be about extraprofessional design. And both also have the effect of releasing architects from any illusion that what they do is unique to their educated and licensed ranks.

Rudofsky's book demonstrated that admirable and even imitable structures and patterns of habitation are continually being produced in ways more like the slow, unconscious processes of nature than the rationalizing means by which architects contrive their products.

Rosen's book (and previous publications in architectural journals) displays a whole genre of similarly fascinating structures produced ad libitum by untutored individuals from their private visions or whims. This class of de facto architecture, while for the most part well clear of any aesthetic ideals pursued

by most architects (notably excepting Simon Rodia's Watts Towers and Baldessare Forestiere's *Underground Garden*) remind us how exciting it can be to operate wholly without the annoying intrusion of others.

A by-product of Rosen's 1977 exhibit at the San Francisco Museum of Modern Art, this book presents an extended and gorgeous portfolio of these rousing edifices, mixed with deliberate randomness in among an uncatalogable array of other phenomena, most of which might loosely be labeled design, some of which run more along the lines of planned activities.

Handmade quasi-architectural fantasies dominate the book, in their numbers and perhaps in their transcendent eccentricity. It is difficult to compete with the improbable gossamer beauty of Rodia's towers, the eerie sepulchritude of Forestiere's subterranean complex, or the lively imaginativeness of the many agglutinative follies wrought in their gardens by independent Californians oblivious to neighborly or filial disapproval. ("Just get rid of your kids," one of them explains; "They're always the ones who say, 'Ma, you can't do that.' Everybody is going to stare at us.") The other phenomena are many and impressive, however, ranging from piano- and bulldozer-shaped buildings to engineering marvels at the Las Floris-

tas Headdress Ball, with all stops between.

Rosen has a particular affection for the homemade, like vernacular graphics, storefronts painted into churches, and "Let's Make a Deal" costumes. But he also appreciates the technically accomplished, as in the sumptuously "Decorated and Modified Vehicles" (which his introducer, Beth Coffelt, challenges us to distinguish from Fine Art) and some particularly flashy neon signs. Most provocatively, though, he is fascinated with and includes special events, such as Cinco de Mayo, Herbie Day, the Renaissance Fair, 'sixties love-ins, and all sorts of parades, where the psychological reinforcement of numerous similarly-bent people allows individuals to abandon their social camouflage and engage in considerably more vivid behavior than usual.

The explicit point of the book is that these are all manifestations of the same human urge to be noticed, to make some mark to witness one's having been there and having mattered — an urge not undetectable beneath the activities of most architects. The subtext, however, is that we all do these strange things because the process itself is so obsessively satisfying. If it isn't fun, after all, it isn't a celebration.

Nicholas Pyle

*Nicholas Pyle is an architect, transplanted from Connecticut where he is registered, currently working for John Follis and Associates.*

### Lecture Review: WINGING IT WITH PEI PARTNER JACOBSON

The east wing of the National Gallery in Washington is a contender for being the most published building in the architectural press of the 1970s. Most discussion has centered on aesthetics and the project's lavish (and overrun) budget. All such conversation was dispensed with, however, as I.M. Pei partner and east wing project architect Leonard Jacobson greeted the LA/AIA December 11. Jacobson has been with the Pei firm for 26 years, eight of which were devoted to east wing construction.

Instead of aesthetics, Jacobson's charge was to offer a glimpse into the staggering technology behind the east wing's construction program. Once listeners were oriented to the project's relationship to the existing National Gallery, they were treated to an extraordinarily beautiful set of slides chronicling the evolution of the east wing.

Most large projects are far more complex than the finished product might suggest; still, the challenges in bringing the east wing to fruition were herculean. For example, during site excavation, traffic circulation had to continue on temporary bridging, utilities had to remain intact, and the east facade of the existing gallery — piles and all — was unearthed to several stories below grade, all shored up by a superstructure reminiscent of another national gallery in Paris.

Jacobson's message was not to impress listeners with the problems he was able to overcome, but rather to shift evaluation of this admittedly controversial project to its integration of technology with aesthetics. The stance of the architects diametrically opposed those who would "let it all hang out." Instead, all the gallery's primary support systems are woven into the concrete superstructure and hidden from view. Even those who might consider this approach inappropriate for the times could not help but be impressed with the attention to detail and loving craftsmanship.

Jacobson came off as the consummate project architect, addressing in a professional manner only the problem at hand: in this case, to show listeners what lies beneath the east wing's austere planes of concrete and marble. Most of the audience, however, wanted to discuss polemics rather than the nuts-and-bolts of the building. The fact that Jacobson was a last-minute substitution for Jim Freed, another partner — and that even Freed could not have been the attraction Pei himself would have been — also might have soured the group. That is a shame, for who is more an authority on the technology upon which an entire design notion rests than the project architect? And seldom is there an opportunity for architects to see dissected a project of the magnitude, complexity, and confidence of the National Gallery east wing.

A. Jeffrey Skorneck

### AN APOCRYPHAL STORY

It is with regret and hope that I write about the impending move of the nation's capital from Washington, D.C. to Pueblo, Colorado.

Regret, because I'm deeply saddened by the move away from the impressive domed Capitol building. It accommodated the working of government so graciously, and became a noble symbol of our nation's values.

Regret, because this will be a highly visible and symbolic move away from an important downtown, from a place which was representing our growing commitment to our cities and to our existing building stock and cultural resources.

I have hope, however, that I'm just a sentimental old fool. Perhaps this move signals progress, the dawning of a new and active era, modernized, sanitized, and gentrified. Could it be that I will soon be congratulating Congress for its foresight, for memorializing our nation's westward trend? Could it be that I too will laud the trade-off of idealism and nobility for efficiency and commerce?

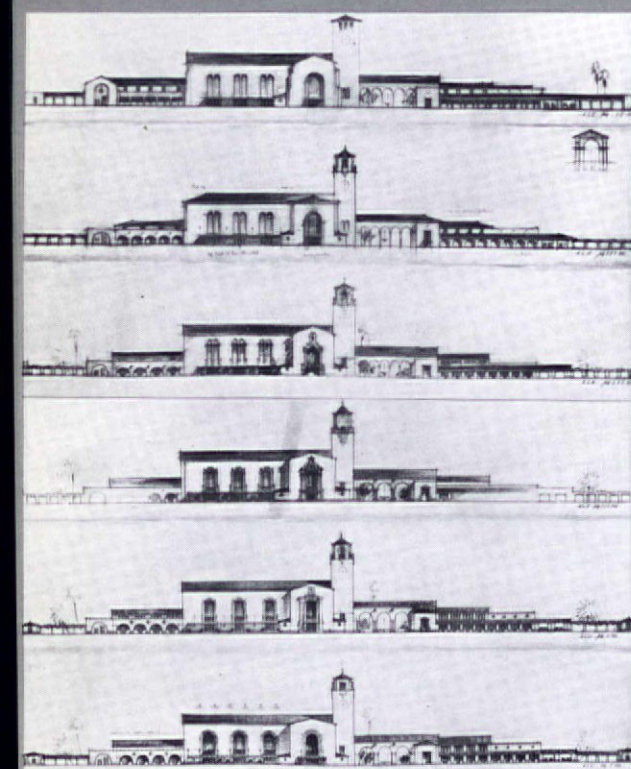
Now Pueblo, Colorado is indeed close to the geographic center of our nation, as its supporters point out. And being in the center is important in this era of limits and fuel shortages. It should put our citizens in closer touch with government. It's ironic that the geographic center is away from major transport routes and quite difficult to get to, and it's visibly removed and insulated from other nations and powers whom we need for our strength.

A major irony, of course, is that the move from Washington, D.C. was justified because it would get our government where the "people" are. Out on the street, so to speak. What "people" are in Pueblo? Once there, you'll find nothing but government and more government. Somewhat like Brasilia — invigorating and striking in its modernity, clean and efficient, a model for government. But really rather lifeless. (All the "people" beat it back to Rio.)

Pueblo will be an attraction, for sure. But I do wonder how many citizens made the extra effort to visit their seat of government because Washington



## INCANNY SURVIVAL OF UNION STATION



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### Signals in the Details

New dignity has been laid on the station with the discovery that Moderne details were superimposed over the antique entirety of the Spanish design. Variations of either style had appeared in earlier and purer forms throughout the 1920s, but the combination of Art Deco and Spanish Colonial was unexpected even within the checkered context of Los Angeles eclecticism.

While the enveloping influence is Spanish, the details that meet the traveler more immediately and at a

smaller scale are Deco: signage, furniture, neon-light fixtures and zig-zag flooring. The Spanish Colonial identifies the place, invites the traveler into the gardens to wait and relax, and lends a sense of established well-being to the halls. But it is the Deco elements that orient him with more determination of speed and purpose to the equally Moderne trains waiting outside. Radio City Music Hall was a reference for much of the fixture design.

The halls are ringed with wainscoting of Spanish ceramic tile, golden

Montana Travertine and two other marbles set on a base of black Belgian marble. Each hall is striped with a single marble path that provides a fast directional surface through the quarry tile flooring. The waiting room marble with its jazz pattern of triangular inlays of Verde Antique and Alicante marbles points directly to the trains. But the ticket concourse path leads to an aggrandized drinking fountain set in a 40'-high niche, the focal point of the hall and another kind of oasis greeting to the traveler. Water closets on either side of the fountain are treated with proper processional flourish.

### Edward Warren Hoak, AIA

Union Station was the proudest work of an architect trained in the expectation that architecture included attention to all surfaces of a building. But as that attention grew more costly and became less desirable as a commodity in the '40s and '50s, Edward Warren Hoak left the Parkinson office to protect his private notion of quality for 12 years more, in independent practice. Then, Hoak retired from design to spend his last 20 working years realizing atomic test structures for the engineering firm Holmes and Narver.

Although Hoak's public relations resume there ignored his contribution to Union Station, his drawings, recently acquired by the Huntington Library in San Marino, testify to his authorship.

Under the tutelage of Paul Cret at Penn, Hoak was a contemporary of Louis Kahn, solving pompous Beaux-Arts programs with the requisite water-color tableaux. Those early drawings, though exquisitely inked, concealed the spontaneous rendering style that Hoak would later unleash for the Union Station commission. His preference for exaggerated views in charcoal lines recall Sant'Elia's train stations.

Soon after an awarded tour of Europe and graduation in 1928, Hoak returned to California to lend his command of world architecture to large buildings for the Parkinson firm. Hoak earned the opportunity for the Union Station commission through his design work on the USC gymnasium and the Title Guarantee and Trust Building in Los Angeles, both of 1930.

Hoak's devotion to the details of Union Station is thorough. Adjusting his rendering style to the spirit of the task, Hoak was as capable of describing Moderne light fixtures with exacting charcoal on legal pads (to be

transposed to the working drawings) as designing full-scale Spanish Colonial grilles in sweeps of charcoal on linen.

### The Next Era

Hibernation now comes gracefully to Union Station. The ticket agents, once the focus of the great ticket concourse, now occupy but a corner of the expanse of walnut ticket booths. The restaurant and cocktail lounge have been sealed and preserved since 1967, opening only for rare private parties. The neon Western Union signs have been extinguished. But the gardens have continued to flourish independently of ticket sales, and the thin patina of wear only enhances the character of the station.

Assessors have inspected the station property to put a price on that character. Union Station has sustained itself just long enough to enjoy a timely combination of events that promise to keep it from the fate of either Cincinnati's Union Station, distant from the city core and empty of use, or that of Union Station in Washington D.C. where enthusiastic remodeling efforts have gutted the building.

Proposals for the station are advancing from all sectors of the city. Entrepreneurial interests have envisioned supper clubs, boutiques, and legitimate theatres filling the various halls and summoning the tourists from Olvera Street. Academics would rather celebrate the station's siting on the original Los Angeles pueblo in a more instructive way, as a Hispanic-American cultural museum or a photographic center documenting the city's history. City agencies are designing the Union Station into their plans for increased transit service within the city and improved commuter connections to those lines.

None of the volunteered uses require the entire 40 acres of station property and few can justify the \$12 to \$18 million assessed purchase price for their individual projects. Fortunately Caltrans is committed to acquiring the property to house the multifarious functions under a single ownership. Thus the Caltrans title will not only protect the station from a splintering of intentions and parcels, but it will also facilitate streamlined application for state and federal funds for renovation and reuse.

The original purpose of Union Station will be enhanced. It may be a gateway to the inner city instead of the entry to all of California, but at least the trains

will prevail. And the station will assume a new role as it becomes a commuter terminus serving, at last, the type of passenger that has kept all the other urban terminals alive. Amtrak and Caltrans will cooperate in sending commuters into Union Station in trains, new busways and buses.

The most controversial plans fix Union Station as the terminus for the proposed people mover, the system designed to ease city traffic by guiding commuters downtown on aerial buses from parking points at the periphery. The Community Redevelopment Agency had to choose between renovating Union Station for reuse or building anew. They concluded that the new accommodations would destroy the record of the station's original use. Parking for 2,000 cars, waiting and ticketing area for extended suburban bus lines and current city lines and maintenance space for the people mover will occupy a new structure on abandoned track area.

Comparison between the two adjacent buildings may prove to be grim. One will emerge amid apologies and defenses, produced for citizens panicked about the prospect of housing and transporting themselves in greater concentrations and wary of all personal compromises towards that future. The other building was designed to extol those concentrations. It was created by the confident optimism of an age that built in a grand tradition for the approval of the future. Union Station, nearly dismissed by an era of autonomous transport, continues to amplify the meaning of arrival and departure.

Barbara Flanagan

Barbara Flanagan is an architectural designer who first saw Los Angeles through the Vista-Dome of a SuperChief bound for Union Station.

### DRAWING KEY

1. Charcoal rendering of final design. 2. Study for waiting room. 3. Instructions for working drawings of light fixture, charcoal on legal pad. 4. 1936 studies for main elevation. 5, 6. Charcoal studies of ticket concourse.

Edward Warren Hoak's drawings of Union Station belong to a recent donation of the architect's records to the architectural archives, established one year ago, at the Huntington Library in San Marino. The archives are curated by Alan Jutzi and overseen by an advisory committee of university and professional group representatives under the direction of Stefanos Polyzoides.

was the city of cherry blossoms and fairytale white buildings. Did Congress ever wonder how many friends our nation made when "people" visited our Capitol and its celebrated historic surroundings?

The other irony of the move is a usual one, the bottom line. The GSA tells us this move is expedient. Colorado offered the U.S. a "deal" — akin to the District of Columbia's special status. Or so we thought. Now Congress and the GSA are having a hard time reconciling the figures, and Colorado isn't helping with as much "tax forgiveness" as we thought.

The decision was to move our Capital to Pueblo, and with that a chapter is closed. Change in itself can be stimulating, and I don't deny that this may be a positive and provoking step.

I just would be happier if our nation had planned for a really momentous and significant move, indicative of our commitments. We could have continued that pioneering spirit that we had when we envisioned a noble Washington in all that mud at Foggy Bottom.

Fran Offenhauser

Fran Offenhauser is past-president of the Associates and served on last year's LA/AIA Board that voted the Chapter move.

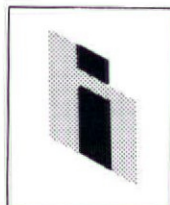
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# CHAPTER NEWS AND NOTES

## The 2,164th Meeting of the LA/AIA Board of Directors, January 8, 1980:

• **Newman** reported on the Chapter move to the PDC. The annual rental asked by PDC of \$24,000 does not include parking or Xerox costs; thus the Chapter is asking the PDC Board to accept a lower rent so the occupancy cost will total \$24,000. PDC's Murray Feldman proposed a 3-year lease, rather than 10, to make the reduced rental terms more attractive to the PDC Board, which meets on January 10 to consider the total lease package. The moving cost is estimated at \$13,000, to include: plumbing, electrical, carpentry, dry wall, painting, graphics. Furnishings and transportation cost not included. **Zimmerman** moved that supplemental dues be added to the present Chapter dues to recover the cost of the move if a requested donation of \$30/member is not sufficient; the Board unanimously concurred.

• **President Smith** announced the following changes in board committee supervision: **Landworth** (L.A. ARCHITECT, Liaison with Professional Societies; Communications; Cultural Heritage); **Branigan** (Public Architecture; Legislative Liaison; Selection, Compensation, Insurance; Architect in Government; Health Facilities); **Gelber** (Membership; Fellowship; Ethics and Practice; Bylaws and

rules of the Board; Building Codes; Land Use). **Zimmerman** will be in charge of meetings and programs. **Naidorf** to handle Exhibits and Awards. Two new positions were created: Intern Development Coordinator, Past-President **Pulliam**; and Political Action Coordinator, **Conklin**.

• **Smith** appointed the following to the CCAIA Board: **Conklin, Newman, Lomax, Smith, Wertheimer, Landworth**. Alternatives not yet announced.

• The CCAIA 1st Annual Design Conference will be held March 27-29 in Monterey. LA/AIA has been asked to nominate 18 participants; **Branigan** to draft a list.

• **Zimmerman** moved, and the Board confirmed, a resolution that National AIA should reduce its budget and delegate more programs to local chapters.

"Bernard Maybeck and the Berkeley 4," the Monday night lecture series at Cal Poly Pomona's Department of Architecture, continues with **Sam Davis, AIA**, on February 4; **Donald Olson, FAIA**, on February 11; and **Sandy Hirshen, AIA**, on February 25. January speakers were **Kenneth Cardwell, AIA**, and **Don Logan, AIA**. Lectures begin at 8 p.m. in building 3-217.

**Bernard Zimmerman, FAIA**, and **Werner Ruegger** are coordinating the series.

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**ASA**

**Heidi Endler**, the newly installed first vice president/chairman of programs for the Southern California Chapter/Architectural Secretaries Association, will lead a tour of Continental Development Corporation in El Segundo on Tuesday, February 19, 6:30 p.m. **Richard Lundquist**, Property Manager and **Lee Edwards, AIA**, CDC, will also join Heidi as tour guides.

A no-host dinner will be held following the tour at Mickey King's Restaurant. For reservations, call **Heidi Endler**, 772-0203.

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## LA/AIA Membership Report, January.

New Corporate Members: **Thomas W. Lyman; Ding-Hwa Eddy Liu; George R. Pressler, III; Robert Nasraway; John R. Shaw; Jeff J. Vander Borgh; Kenneth S. Newman; Victor Chu; Rebecca Binder; Steven D. Ehrlich; Richard J. Chylinski (from Pasadena Chapter); Kenneth P. Korman (from Huron Valley Chapter); Hal C. Whittemore (reinstated).**

New Associate Members: **Werner K. Ruegger; Pamela J. Palmer; Terry D. House; Timothy J. Clement; Ralph Stanislaw; John O. Lummis; Henry J. Siverio.**

New Student Affiliates: **Oscar Castillo; Jorge Anibarro.**

Deceased: **Charles W. Ertz, AIA, E; Leonard A. Brooker, AIA, E; Oscar Liff, AIA, E.**

An exhibition on the architecture of **Gregory Ain, FAIA**, continues at the UC Santa Barbara Art Museum through February 10. The exhibition centers its attention on the architectural drawings of Ain, plus two large-scale models and a selection of photographs. A catalogue is available. For gallery hours and information, call 805/ 961-2951.

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