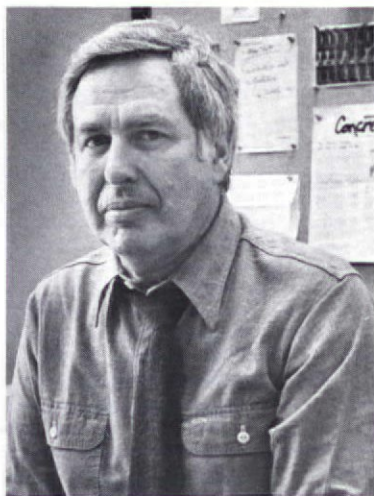


TEMKO ON ROCHE, MARCH 11 AT PDC



Allan Temko, architecture critic of the *San Francisco Chronicle* and noted historian of buildings and cities, will be the featured speaker at this month's LA/AIA meeting, March 11, 8 p.m. at the Sequoia Room of the Pacific Design Center. The program is free of charge, and the public is cordially invited to attend.

Temko will discuss the work of Kevin Roche, of the Connecticut-based firm of Roche/Dinkeloo, whose diverse and high-quality design contributions include the Ford Foundation Headquarters and the U.N. Hotel in New York City, the Deere & Co. headquarters addition in Moline, Illinois, and, on the West Coast, the Oakland Museum. The firm is the successor to the Eero Saarinen office, where Roche worked before Saarinen's death.

Temko's writings range from his classic *Notre-Dame of Paris* (1955) and *Eero Saarinen* (1961), to controversial journalism which, in the Bay Area, led to redesign of the \$70-million San Mateo-Hayward Bridge, the Levi-Strauss headquarters and other buildings. He has also written extensively for the *AIA Journal* and other national publications.

Lecture Series Review: L.A. VIEWPOINTS AT SCI-ARC

From October through December last year, the local architectural world received an injection of spiritual energy from the SCI-ARC lecture and exhibition series, "Current L.A.: 10 Viewpoints." Although out of necessity it included only a sampling of current work, the selection was lively, original and stimulated a great deal of heated discussion.

The participating architects and designers were: Coy Howard, who introduced and concluded the series; Eugene Kupper; Roland Coate, AIA; Frederick Fisher; Frank Dimster; Frank Gehry, FAIA; Peter de Bretteville; Morphosis (Thom Mayne and Michael Rotundi); Studio Works (Craig Hodgetts and Robert Mangurian); and Eric Moss, AIA.

Lovingly nurtured and orchestrated by Thom Mayne (who even gave up part of his own Venice home to accommodate the exhibitions), the series attracted a surprisingly large audience both to the lectures and to the Architecture Gallery, where participating lecturers mounted documentation of their work.

Much of the event's success can be attributed to unprecedented cooperation from the local press. John Dreyfuss diligently reviewed each exhibition in the *L.A. Times*, and Joseph Giovannini summarized the entire series in the *Herald Examiner* and *Skyline*.

The Framework

Coy Howard assumed the unenviable task of introducing and summarizing the lectures. Although he quite rightly pointed out that the work represented the efforts of many individuals, he outlined a number of common concerns. First, there was the issue of context. Howard began with an ode to Pico Boulevard, his metaphor for the spiritual and physical L.A. hodgepodge, explaining that the street's elusive qualities could be seen as a yardstick against which to measure current architecture. He summarized the speakers' importance to the community as teachers of architecture. Each speaker is developing a critical body of work which builds upon previous architecture and manifests a consistent personal development.

Howard proposed that all of the speakers are practicing *architecture as art* (as opposed, presumably, to the *art of architecture*). He defined art as chaos, a definition which must be viewed as intentional hyperbole. Although his definition of architecture irritated a number of architects who were excluded from the series, it is certainly worth considering.

It is virtually a cliché to propose that

artists are always in the vanguard of society. Despite the fact that they diligently explore the limits of their media and spend their lives developing their skills, artists are usually accused of degrading the art which they practice. Most of the architects in this series have been criticized for their radical approach, and their work could therefore be placed in Howard's category of art as chaos. Their work breaks rules and offends the complacent; however, it is a positive response to this place and time.

It is obvious that Los Angeles is in many ways different from most American and European cities. Now that we are experiencing a second wave of development, it is imperative that a new architecture evolve referring to regional issues rather than the stylistic preoccupations of New York or Europe. Most non-corporate architects no longer feel shackled by the International (corporate) Style, and these particular architects are all seeking alternative means of expression. Most of them are *building* on the heritage of the modern movement and using its *techniques*, rather than recreating it in pastiche, refining it as mannerism or throwing it out to embrace historicism.

From Cosmic to Common

A number of issues emerged which may express the first tentative steps towards a new West Coast architecture. These ideas were not shared by all the speakers or expressed in the same way, but there were a number of underlying preoccupations.

First, all the speakers were concerned with infusing their architecture with symbolic and sculptural qualities and greater philosophical meaning. This is in direct contrast to modern movement dogmas about flexibility, structural expression and the idea of social improvement through good, clean, repetitive architecture. It is a move away from the abstract, and it is interesting to ponder whether this architecture will actually convey more meaning and therefore greater social significance than the 'modern' style.

A move away from abstraction has engendered new, more literal metaphors. Rather than the 'late modernism' of the '60s which compared architecture to technology, much of the architecture presented here either celebrated the common and humble (enter Pico Blvd. and Coy Howard's concept of sleaze) or the geometric and archetypal.

In the work of Coate and Fisher, the architecture attempted to express cosmic metaphors — connectedness with the heavens and earth through orientation and siting. Coate, as the only second-generation Angeleno architect in the group, demonstrated not only an intuitive understanding of climate and geography but also an ability to transform the corny vernacular use of dome and pyramid to an architecture of transcendental simplicity.

Gehry's metaphors are also regional in the sense that they draw on the humble aesthetic of builder's vernacular and symbolize the movement and change which forms the backdrop in this region.

Studio Works tried to create a metaphor expressing the importance of the individual in the environment. In projects like Creative Playthings and the South Side Settlement, they created particularized, 'tuned-up' spaces within carefully constructed hierarchies which allowed the individual to experience a direct and intimate relationship with architecture.

Although context was an issue with many of these architects, it was approached in several different ways. No one attempted to slavishly adhere to the immediate context, but all commented on it in either an expressionistic way by acknowledging the *rhythm* of the site, or by referring to the vernacular of building *techniques* rather than style. Sometimes, as in the case of Fisher's Caplin house or Gehry's own house, the solutions were so literal that they appear awkward, but the attempts represent an honest exploration of contemporary form and materials in a specific context. Dimster and Moss, on the other hand, were concerned with expressing a collective symbolic identity in buildings which used an exaggerated machine aesthetic in counterpoint with their specific sites.

Many of the problems which the lecturers set for themselves were private, academic exercises important to their own critical development. Kupper, for example, experiments with extending the concept of *wall*, using thickness to define space and accommodate a variety of functions. Both de Bretteville and Morphosis experiment with geometry, grids and traditional plan types, combining these with a modern-movement concern for structure and circulation. The fact that much of this work is as yet tentative can be attributed to the honest need to experiment and extend our narrow

interpretation of these concepts, strait-jacketed so long by the limited vocabulary of the modern movement.

One regrets the fact that Coy Howard could not be coerced into showing his own work. It would appear that many of his verbal preoccupations were more related to his personal philosophy than the main body of work shown. His own work, recently cited in the *Progressive Architecture* design awards, testifies to his preoccupation with 'sleaze,' vernacular and the distortion of traditional plan forms. It is a pity that his modesty got the better of him.

"Current L.A.: 10 Viewpoints" was valuable, not because it pretended to represent a new architecture, but because of the discussion it provoked. It is through the critical awareness raised by such a series that new forms of architecture will emerge. The series could have been improved by discussions following each lecture, probing the theories which guided the work. But, despite the lack of specific critical discussion, the series has opened the door to a new and valuable set of ideas.

Barbara Goldstein

Barbara Goldstein is an architectural journalist and critic, and serves as a Los Angeles correspondent for P/A.

PAUL WILLIAMS: 1894 - 1980



Paul R. Williams, FAIA, a distinguished and talented black architect, died on January 23 at the age of 85.

The long and creative practice of this determined and soft-spoken man spanned over a half century, beginning in 1922 and ending with his retirement in 1973. After studying architecture at the University of Southern California, from which he graduated in 1919, Paul began his career working with Reginald Johnson, one of the early period-revival architects in Southern California. He later joined the firm of John C. Austin before opening his own practice which flourished until his retirement.

Although Paul was responsible for a variety of different types of buildings, he is best known for the more than 3,000 homes he designed throughout the United States and South America. His residential work ranges from the modest homes found in Flintridge and other suburban areas of Los Angeles to the palatial residences for such celebrities as Bill "Bojangles" Robinson, Tyrone Power, Lon Chaney, Cary Grant, and Frank Sinatra.

Memorable non-residential commissions include his designs for the MCA office building and Saks Fifth Avenue — both in Beverly Hills — and the Los Angeles County Court House and Hall of Administration.

Early in his career, Paul became well-known for his meticulous attention to detail and his mastery of refined period styles which gave his homes a high sense of grace and distinctiveness which shall remain a tribute to this man and his talent.

Robert Kennard, AIA

L.A. ARCHITECT will feature the work of Paul Williams in a later issue.

CCAIA'S "CALIFORNIA 101" IN MONTEREY

The state highway that runs the length of California provided the inspiration for the conference theme and poster motif for the CCAIA's first annual design conference, "California 101," to be held in Monterey from March 27-29.

The conference will be a three-day dialogue of architects and designers, focusing on the presentations of 101 California architects selected for the diversity of their design philosophy and for the excellence of their architecture.

LA/AIA members serving on the conference planning committee include Richard Saul Wurman, FAIA, professional advisor to the conference and designer of the poster, Ray Kappe, FAIA, and James Pulliam, FAIA.

For conference and registration information, contact Cris Meyer, Conference Manager, CCAIA, 1736 Stockton Street, San Francisco, CA 94133, 415/986-1759.

WOMEN'S ARCHITECTURAL FORUM, MARCH 25

As part of the Pacific Design Center's annual West Week event from March 23-26, which this year features women in the design fields, the Los Angeles Chapter/AIA is sponsoring a series of panel discussions and speakers for an all-day program at the PDC on Tuesday, March 25, on the theme of women in architecture and urban design. The programs are free of charge and open to the public.

The day's schedule and participants are as follows:

City and Regional Planning, 10 a.m., with panelists Margarita McCoy, Chairperson of the Cal Poly Pomona Urban Planning Department; Jane Pisano, Executive Director of the L.A. 200 Committee; and Jean Poole, Curator of the El Pueblo de Los Angeles State Historic Park.

Women in Architecture — the Structure of an Office, 1:30 p.m., with panelists Gail Babnew, Director of Corporate Development, The Luckman Partnership; Lynne Paxton, AIA, principal, Lynne Paxton, AIA, Architects, Inc.; Susan Peterson, architect, Skidmore, Owings & Merrill, Los Angeles; Norma Sklarek, AIA, Director of Architecture, Welton Becket Associates; Virginia Tanzmann, AIA, principal, Tanzmann Associates.

Women in Architecture — Architectural Design, 3:30 p.m., with panelists Milica Dedijer-Mihich, Lecturer, USC Department of Architecture, architect with Environmental Systems Group; Diane Miller-Caughey, Studio Instructor, SCI-ARC, and Project Consultant with Kamnitzer Cotton Vreeland; Fran Offenhausser, principal, Kyra Design; Zelma Wilson, AIA, principal, Wilson-Conrad.

Reception, 7 p.m.

Evening program, 8 p.m., with principal speaker Beverly Willis, FAIA, San Francisco, past-president of CCAIA.

For further information, contact the Chapter office at 624-6561.

EXPLORE CREATIVITY, MARCH 15

In conjunction with an exhibition at the Museum of Science and Industry, "Creativity, the Human Resource," an all-day conference will be held on Saturday, March 15, to celebrate the work of five of the 16 individuals from as many disciplines featured in the exhibition.

After a tour of the exhibition at 10 a.m., participants will proceed to the Pacific Design Center at noon for a "creative bag lunch," followed by, from 12:30 to 4:30 p.m., the conference itself with guest speakers, films and discussion of the work of Buckminster Fuller, Jonas Salk, Lawrence Halprin, Merce Cunningham, and John Cage.

The speakers are: Jaime Snyder, filmmaker and personal assistant to Fuller, who will speak on "Fuller: A Comprehensive Thinker"; John MacAllister, AIA, friend and colleague of Salk and project director for the design of the Salk Institute, who will speak on "The Man and his Thinking"; Glenn Fleck, designer and filmmaker, colleague and friend of Halprin, on "The World of Lawrence Halprin"; Gloria Newman, associate of Cunningham and founder of her own dance theater, on "Creativity and Dance," plus a film, "Walk Around Time"; and David Cloud, friend and colleague of Cage, author and music journalist, on "John Cage: An Experimental Composer."

Bernard Zimmerman, FAIA, and Jackie Dubey are coordinators of the conference, which is sponsored by Architecture Communication Thought/Now, the Cal Poly Pomona Department of Architecture, with the cooperation of the LA/AIA. Admission to the conference is free.

MARCH 1980

Volume 6, Number 3

Inside:

The work of Bernard Judge, by Kathryn Smith.

Calendar:

March 5: Susanna Torre, SCI-ARC, 8 p.m.

March 10: Robert A.M. Stern, SCI-ARC, 8 p.m.

March 11: Temko, PDC, 8 p.m.

March 12: James Wines, SCI-ARC, 8 p.m.

March 15: Creativity Conference, PDC.

March 19: Steven Izenour, SCI-ARC, 8 p.m.

March 25: Women's Architecture and Planning Forum, PDC.

March 26: Fred Koetter, SCI-ARC, 8 p.m.

BERNARD JUDGE, AIA

Bernard Judge first received recognition in the Southern California architectural community after his completion of architectural school when his first house was published internationally in architectural journals. This building was the first residential adaptation of a geodesic dome, the experimental structure pioneered by Buckminster Fuller.

Since that time Judge has been a fervent adherent to the rationalist approach to architecture, tackling each job with an open mind about design and style. As a result his practice spans everything from large-scale technological solutions to historical restoration, from residential commissions in Los Angeles to environmental planning in the South Pacific.

Judge manages to keep his office open to these various possibilities because of an ingenious approach to the large vs. small office problem. Fifteen years ago, he formed Environmental Systems Group, a team of architects and allied professionals, which can act as a small group or can expand to work on the most complex of projects. Judge's unique background combined with his strong design philosophy have led to one of the most varied and distinguished bodies of work in the local area.

Background

Judge was drawn into architecture through his family. His father was an architect. It was around the house and the dinner table that, as a young boy, he heard the theories of modern architecture debated. Although his father was trained in the Beaux-Arts, he was part of the generation that made the transi-

tion to modernism. His various jobs took him to different parts of the world, and it is through these experiences — and the influence of his French-born mother — that Judge traveled extensively and was exposed to a wide variety of buildings, from awe-inspiring cathedrals to lowly huts. As a young child, he lived in France, Mexico, and Nicaragua, but traveled throughout Europe and Central America. While still in high school, he worked with his father on the construction of a house, learning the building process firsthand.

Experience in his father's office led him to his first job after high school in the office of Harrison & Abramovitz working on the United Nations Building. This was an exciting time for Judge who recalls, "There were literally two architects from every nation in the U.N. in the drafting room. So for me that was a way of looking at architecture in the universal sense rather than in the parochial sense."

Judge added more practical experience through a four-year term of service with the Seabees where he gained an insight into architecture as construction. Much of this Navy time was spent in North Africa. He then spent one year at the Beaux-Arts in Paris where he studied in the atelier of Auguste Perret, pioneer of reinforced concrete. By the time he arrived in Los Angeles to attend school at USC, he had begun to formulate ideas concerning the architectural issues of vital concern to him: housing as a global need; architecture as an art form; 20th-century industrialization to solve problems.

While at USC, he was exposed to the ideas of teachers Conrad Buff, Cal Straub, and especially Gregory Ain, whose design philosophy had the most profound effect on him as a student. He also was drawn to the ideas of Konrad Wachsmann and Buckminster Fuller, both of whom lectured at USC.

The Triponent House

It was through the latter contact that Judge began his most ambitious work as a student. Recently married, he decided to build his own house using some of the principles put forward by Fuller. Formulating his own independent "Case study project," he initiated what turned out to be a five-year experimental building program which utilized student labor and materials donated by industry.

He called this house "The Triponent House," to represent the philosophy of the three components which comprised it: the life support system, the envelope, and the living space. During this period, he received encouragement and support from instructors Buff, Ain, Emmet Wemple, and his fellow students, although the remainder of the school retained an attitude of skepticism.

With the "Triponent House," Judge was breaking new ground, not only by adapting the first large-size experimental geodesic dome (a prototype which was turned over to him by Jeffrey Lindsay, who had built it with Fuller in 1950) for residential use, but by getting it and the myriad of space-age materials he was using accepted by the building department. This alone took two years and required that Judge do the testing himself in order to meet existing codes.

The project was completed in 1960, and Judge and his wife moved in. Their time there was brief, Judge believing that the house was a model and should be experienced by others. After the house went through a series of owners and a period of vandalism, it was purchased by the Smithsonian Institution and it is now housed in Washington, D.C.

Professional Experience

In 1962, after USC, Judge worked for Jeffrey Lindsay in Los Angeles on several large span structures. Following employment with several local firms as a designer, he opened his own office in the Schindler House on Kings Road.

From this base, Judge formed Environmental Systems Group, a team of architects and professionals who work independently, but come together to execute larger projects. The primary members who have worked closely together with Judge for almost 15 years include Milica Dedijer-Mihich, architect; Ron Smart, production; Tim Liu, structural engineer; Chris Davis, economist; and, until his death, Boris Lemos, mechanical engineer.

The Problem is the Solution

In answer to the question regarding his design philosophy, Judge explained, "I don't have a set philosophy or pattern. I don't approach jobs in a way so that solutions are recognizably done by the same person. If I do have a pattern it's in trying to find those unique elements in any job that allow it to have a life of its own."

"I like to think of the design process as problem-solving. As soon as you do

that you have to analyze what the problem is. The wider the scope that the analysis can bring to the problem, the more elements that you study and the wider their context, the more the solution becomes a universal one.

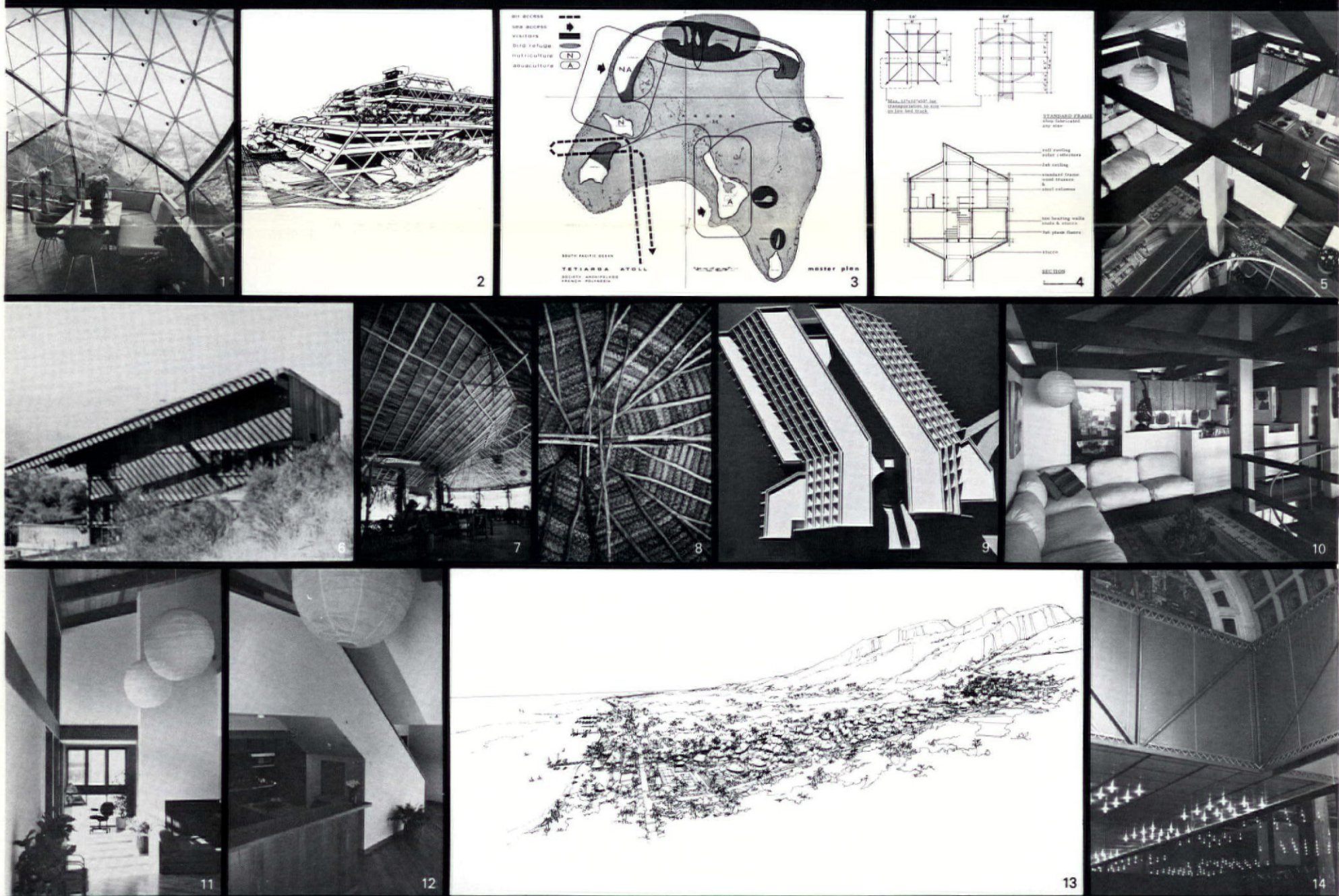
"Often the client has a very limited idea of what his needs are. My job is not only to solve his limited needs, but in order to get a really good building — one that transcends those finite dimensions — we can add those elements to the program that are very real and do affect the client whether he likes it or not."

"So the beginning of the design process is rational analysis, which I then use to generate the basic form. For instance, in the Rouse House the form was generated through orientation to the sun: one big roof angled to the sun so the roof could be used as a collector and as a shading device."

"Then, of course, we, as architects, have devoted our lives to beauty. I don't want to do anything ugly. We then try and find an aesthetic someplace in this process. It's usually not too hard to find; sometimes it's one that is new and sometimes it's one that has been around for quite some time. But we don't start out with the aesthetic. It's a search for an aesthetic within the context of that original rational analysis."

Kathryn Smith

Architectural historian Kathryn Smith is currently at work on a book about Frank Lloyd Wright's *Hollyhock House*.



PROJECT DESCRIPTIONS

Triponent House, 1958, Los Angeles (1). The problem: a house adaptable to any site using industrialization to reduce costs. The solution: three discrete components, each varying in degree of industrialization. *The life support system* — universal and highly industrialized; a fiberglass core containing bath, kitchen, HVAC. *Envelope* — locally manufactured in response to site, climate and delivery distance. *Living space* — site-crafted in response to user needs. (photo: Shulman)

Thousand Oaks Civic Center Competition, 1965, Thousand Oaks (2). The problem: a competition for a community civic center. The solution: a megastructure, designed with Milica Dedijer-Mihich, of concrete trusses

housing all permanent systems including major circulation. All floors and walls movable in response to user needs.

Tree House, 1966 (4, 5, 10). The problem: a hunting lodge in Kenya adaptable to any site. The solution: a standard frame on a pedestal. Since walls and floors are nonstructural, they can be placed anywhere in response to user need and site orientation. This prototype was carried out in the architect's own home, in Los Angeles, completed in 1976. All fenestration is recessed for sun control and a large skylight doubles as a vent in lieu of air conditioning. (photos: Shulman)

Subway Terminal Building, 1968, Los Angeles (14). The problem: to revitalize a landmark

building which had been faced with a modern facade. The solution: remove the "modern" facing and expose original design. Entries are accented with bright canopies designed to allow coffered arches and gilded mosaics to be seen from street.

Tetiaroa Master Plan, 1971, Tetiaroa, Tahiti (3). The problem: to plan for human settlement on an uninhabited atoll in the South Pacific without adversely affecting the ecology. The solution: study involved water, land and animal resources, lagoon life and archeology. The planning process included user input and provided for permanent habitation, visitation, aquaculture, nuticulture and wildlife sanctuaries.

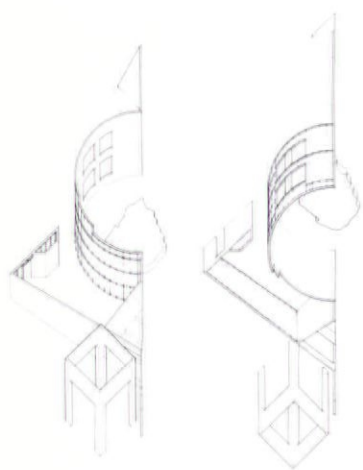
Tetiaroa Visitor Center, 1973, Tetiaroa,

Tahiti (7, 8). The problem: to build with minimal disruption of the atoll. Importing materials required building a harbor thus affecting the lagoon. The solution: to use local materials. Tree height determined spans. Minimal walls allowed for sea breezes. High thatch roofs allowed heat dispersal. Low wide eaves protect from sun glare and rain.

Tahiti Hotel Project, 1975, Tahiti (9). The problem: a high-density hotel, no higher than a coconut tree, on a site with both ocean and mountain views. The solution: two terraced buildings, back to back, forming an open arcade as protection from tropical rains. The plan is oriented to views and prevailing breezes. All terraces are bordered with lush planting so that the net effect is

one of a gently sloping garden. **Rouse Residence, 1977, Malibu (6, 11, 12).** The problem: a simple wooden "barn" on a sloping site. The solution: a rectangular box with a shed roof in response to both active and passive solar considerations. This form gave rise to interesting spatial possibilities on the interior. A sun deck sits over a large garage and workshop at lower level. **Tiare Village, 1979, Tahiti (13).** The problem: a resort on a narrow site, most of which is flat. The solution: a traditional village around natural pools in a botanical setting on the flat land and terraced villas on the slope. The hillside villas are planned to disappear into the tropical landscape thus preserving the unspoiled quality of the island.

Exhibition review: POLISH CULTURAL EXHIBIT



(drawing: Ed Burian)

An interesting and stimulating historical and cultural treatise of Poland, both Poland proper and in relation to other eastern European political and ethnic groupings, is to be found at the California State Museum of Science and Industry at Exposition Park through April 27.

The exhibition has been nicely arranged, starting with a lengthy history wall, presenting a clear image in chronological sequence through text

and photographs the history of Poland, from antiquity to the present day, covering or reminding us of the activity of such well-known people as Conrad, Bronowski and Chopin.

The architectural concept of the exhibit was to insert a free-standing facade inside an existing, large, anonymous shed. This facade defines a preferred path of circulation and of contrasting spatial experiences. Cut-outs in the facade frame views into the major, centralized space and divides the larger space on the diagonal into two differentiated halves, which pinwheel around a centralized folk art exhibit, allowing space at one half to contain a series of smaller and more intimate spaces, and the other half memorabilia and displays in the visual arts, music, science and cinema, with an especially interesting poster exhibit.

The project designer, Mark Bielski, AIA, and the design team consisting of Janek Bielski, Ed Burian, Andrzej Siobowicz, Janek Tabencki, and James Tice, AIA, are to be commended for organizing a large amount of material in an interesting and varied fashion.

Starting with the history wall, which contrasts with an irregular form of walls in the center of the space with a few panels luring the viewer on to further exhibits, the installation provides a visual variety as well as graphic stimulation to emphasize and hold the viewer's interest.

Kenneth Dillon, AIA

Book Review: LOVING LOOK AT A LANDMARK



*The Last of the Great Stations:
40 Years of the Los Angeles Union
Passenger Terminal*

by Bill Bradley. Interurbans Publications, Burbank, California 1979. 110 pp., softbound, \$9.95.

Nostalgia is creeping into the darkest, dustiest, most forgotten corners of American life. Drag the old Victrola out of the attic. Old is chic. I've always liked faded jeans and frayed tennis sneakers, and I have a deep affection for certain architectural landmarks which personify an earlier era.

In 1965 when I got my first 35mm single-lens reflex, I filled it with TRI-X and went directly to Penn Station in New York, to record on film what was likely to disappear from my field of vision. The great Baths of Caracalla

classic revival landmark is gone, but one high contrast print still graces my wall to remind me of an architectural era that we managed to destroy. (Thank you Charles Luckman and Associates for showing us how economic pressures can replace magnificence with mediocrity.)

Nostalgia combined with a sense of historical awareness has given birth to a national movement to save architectural landmarks. Out of this sincere desire to retain what are significant buildings comes the inevitable list of loving recollections. Among these is *The Last of the Great Stations* by Bill Bradley.

Heavily illustrated with old photographs, this stroll down memory lane traces with care and accuracy the history surrounding the development, design and construction of Union Station. It further explains in detail how the Station degenerated from an active gateway with 33 arrivals and 33 departures daily, to a humble remnant of the past with 9 arrivals and 9 departures daily.

As a member of the National Trust for Historic Preservation and the Los Angeles Cultural Heritage Foundation, I believe deeply in the viability of Union Station and other historic structures. I was immensely pleased when in 1972, Union Station was named Los Angeles' 101st Historic-Cultural Monument, and I am gratified that this noble edifice is finally gaining the attention of local government officials that should ensure its survival as a focal point of Los Angeles activity.

I am also happy to see Union Station memorialized in print, but I am sorry the book was not written better. The folksy, "aw shucks" style does not do justice to the research or to the architecture. A typical paragraph begins with the literary gem, "And so the night wears on. Then, before the first rays of the morning sun begin to filter in through the tall concourse windows, the tempo picks up."

The critical location of Union Station as a locus of urban mass transportation is largely ignored; the strength of the Station as an urban design form generator and as a key part of the downtown redevelopment process is sorely overlooked; and, the role of the building as an important example of architectural history is insufficiently discussed.

For a more thorough review of the potential value of Union Station, see *Reusing Railroad Stations*, Books One and Two, prepared by the Educational Facilities Laboratories. For a more scholarly discussion of architectural history see *The Railroad Station*, Yale University Press, 1956, by Carroll Meeks. In this comprehensive survey of America's railroad stations, Meeks describes the Los Angeles Union Passenger Terminal as part of a national architectural trend. He explains:

"This group of mission-inspired depots with arcades, balconies, and belfries had counterparts in hotels and mansions. Together they reflected a conspicuous outbreak of regionalism, a mutation of the nationalist virus which had determined the stylistic garb of so many late nineteenth-century buildings in Europe. Like them, they embodied the canons of the picturesque. The culminating station of this group was the one at Los Angeles, 1934-39, by Donald and John Parkinson...."

Further research of the design process was revealed by Barbara Flanagan in her detailed article in *L.A. ARCHITECT* (February, 1980).

With the price of gasoline soaring, urban mass transportation experts are examining a multi-model approach to transit which will bring new technology people-movers and subways to Union Station, which will generate commercial activity, and which will hopefully lift Union Station out of the blurry memory of nostalgia and back into the pulse of daily life in Los Angeles.

Michael Franklin Ross, AIA

BOOKS on ARCHITECTURE • DESIGN • PLANNING
new • out-of-print • imported / hardcover & paperback
extensive stock / special values at reduced prices

WE ALSO BUY BOOKS

Hennessey & Ingalls, Inc.

Art & Architecture Bookstore

— NEW ADDRESS —

10814 Pico Boulevard

Los Angeles 90064 473-0380

ENERGY ANALYSIS • CEDM STANDARD DESIGN
RESIDENTIAL • COMMERCIAL
STRUCTURAL ANALYSIS • TYPE V
JOB COST CONTROL

math/tec

COMPUTER AID FOR ARCHITECTS AND ENGINEERS
118 SOUTH CATALINA / REDONDO BEACH, CA 90277 (213) 374-8959

*For Specifications — Technical Service
— Information —*

- THERMO NEW - REROOF SYSTEMS
- THERMO TAPERED INVERTED ROOF SYSTEM
- THERMO COLD PROCESS ROOFING
- THERMO LIQUID TILE
- THERMO COPPER COATING

Call Collect

THERMO MATERIALS, INC. — (714) 272-0061

Century City Blueprint
Beverly Hills Blueprint
Wilshire Blueprint
are pleased
to announce the formation of

Blair Graphics

Our entire Beverly Hills Plant and our Century City photography department are now located in a new main office near the San Diego Freeway.

11201 West Pico Boulevard
Los Angeles, Ca 90064
(213) 479-6592

Century City Office

10000 Santa Monica Boulevard
(213) 553-0500

Wilshire Office

5657 Wilshire Boulevard
(213) 931-1441

**DOUGLAS HILL
PHOTOGRAPHY, INC.**
Architecture & Interiors
213/ 654-2818

URGE
YOUR FRIENDS
AND COLLEAGUES
TO
SUBSCRIBE
\$10/year (\$6 students) to
L.A. ARCHITECT
304 S. Broadway
Los Angeles
CA 90013

Architectural Associate
(Single & multiple unit residences.) Minimum requirements: M.S. Arch. & 3 years architectural associate exper., 2 of which must include on-site inspection responsibility. \$1,725/month, 40/hour week. Send resume to R. Zachry, Zachry Associates 2300 Westwood Boulevard Los Angeles, CA 90064

**Director of Architecture
and Engineering**

The Los Angeles Unified School District is conducting a search for a results-oriented professional to fill this key management position. Responsibilities include planning, organizing, and directing the architectural and engineering design activities, including the professional review of plans and specifications prepared by commissioned architects and engineers.

Increased challenges & obligations have caused the key functions of this technical management position to be most critical.

To be considered, you must have a minimum of six years of supervisory experience in architectural or engineering planning and design of building projects, including two years in an administrative capacity. Architectural experience with responsibility for guidance and review of the work of commissioned architects and engineers may be substituted for the required administrative experience on a year-for-year basis.

Applications will be accepted until March 7, 1980. For more information, call: (213) 742-7761.

Visit CHINA!

Tours for Architects.
Choice itineraries and
dates. Early reservations
suggested.

Century City Travel

Broadway Store in Century City
Los Angeles, CA 90067

277-1700 879-9000

PROJECT ARCHITECTS

Relocate to picturesque Sonoma County, 1 hour north of San Francisco. Prestigious commercial, hotel, office, luxury housing and institutional projects have generated unusual opportunities for talented architects in a firm committed to design excellence. Applicants should have approximately 6 years or more experience in design and construction documents and possess the proven ability to insure the successful construction of projects. Salaries are commensurate with experience and ability. Send resume to Lawrence Simons & Associates, Chamber Plaza, 631 First Street, Santa Rosa, CA 95404.

landscape architecture
environmental planning
dna Don Napolitano
don napolitano and associates
408 s. park ave., montebello, california 90640 (213) 721-8780

attention! Architects
Developers
General Contractors
Roofing Contractors
**a clay roof tile
shortage?**

There has been no shortage in the last 12 months. We at U.S. Tile increased production 200% last year. And it is now being increased again as we are bringing another kiln line on stream.

No lead time necessary. We have lots of fire-retardant One-Piece "S" and Two-Piece Mission tile (ICBO No. 3523) in inventory for immediate delivery. And, you will be pleasantly surprised at the price.

Do you want the truth about the availability of clay roof tile? Just call me at (714) 737-0200.

Merry

P.S. Coming up—a flat shingle roof tile within 90 days.

United States Tile Company, P.O. Box 1509
909 Railroad Avenue • Corona, CA 91720

CHAPTER NEWS AND NOTES

Summary of the 2,165th Meeting of the LA/AIA Board of Directors, February 5, 1980:

- President **Smith** appointed **Martin Gelber** as alternate delegate to CCAIA Board of Directors; also discussed were procedures for agenda items, which must be submitted two weeks before each Board meeting.
- **Branigan** presented names of LA/AIA representatives for the CCAIA Design Conference: **Roland Coate**, **Daniel Dworsky**, **Martin Gelber**, **Arthur Golding**, **Ray Kappe**, **Bob Kennard**, **Jerrold Lomax**, **Anthony Lumsden**, **David C. Martin**, **Eric Moss**, **John Mutlow**, **Louis Naidorf**, **Ramesh Patel**, **James Pulliam**, **Richard Schoen**, **Helmuth Schulitz**, **Virginia Tanzmann**, **Tim Vreeland**, **Bernard Zimmerman**.
- Executive Director **Feldman** reported on Grassroots West and presented a draft summary of the planned LA/AIA exhibition "L.A. by L.A."
- Attorney **Marshall Wolf** reported on details of the PDC lease: Sequoia Room to be available at members' request; kiosk on main floor still questionable item; base rent will reflect a yearly escalation cost of 12-13 percent; Chapter to pay for all improvements; PDC requires prior approval of all exhibits. The lease was signed at meeting's close.
- **Harry Harmon**, regional AIA director, explained National's programs in response to LA/AIA request that National reduce budget and program involvement. **Wertheimer** to chair ad-hoc committee to evaluate National's budget and programs.
- President **Smith** recommended that the CCAIA be invited to hold 1981 convention in L.A.; Board approved.
- Associate co-president **Zechter** presented the 1979 Associate Budget.
- Board voted to endorse March 15 Creativity Conference and a "Birthday Cake" project of A.C.T./NOW for the L.A. Bicentennial, as per request of **Jackie Dubey**.
- Board voted support of the 1981 ASLA Bicentennial exhibition, at the request of **Louis Naidorf** and **Pat Allen**.
- Treasurer **Zimmerman** presented the 1980 proposed budget. (Article forthcoming in April).

Architectural Study Tour of Japan — May 24 - June 8

The tour will be led by James Tice, AIA, Asst. Prof. of Architecture at USC. Both traditional and modern Japanese architecture will be subjects. Visits to the historic centers of Kyoto and Nara are planned. The group will also study recent work of Isozaki, Maki, Tange and others.

Architectural office visits have been arranged so tour members may observe current projects first hand. The tour has been specifically designed for architects. Contact: Technology Transfer Institute, 700 S. Flower St., Suite 918, L.A., CA 90017 — (213) 628-9381.

Custom Individualized Leaded Glass Work

Efficient service executed by creative artist with referrals. Color slides of previous work available. Write or call **Warren J. Zager**, Proprietor, Moonstone Glass Company 7022 Glasgow Avenue Los Angeles, CA 90045 (213) 649-5148

LA/AIA Membership Report, February.

New Corporate Members: **Anne Luise Buerger** (New York); **Michael A. Enomoto** (Gruen Associates); **Paul J. Essick** (Vito Cetta Associates); **David L. Gray** (Self-employed); **Howard I. Littman** (Architectural Design Center); **Jack A. Martin** (Ruthroff & Englekirk); **Douglas M. Moreland** (DMJM); **William R. Pelkus** (Albert C. Martin & Assoc.); **Roger A. Schultz** (Richard L. Martin, Architects); **Brian W. Tice** (Self-employed); **James W. Webb** (Martin Stern, Jr.); **Robert Pigati**, from Chicago Chapter (Skidmore, Owings & Merrill); **Addy W. Chan**, from Atlanta Chapter (Gin Wong Associates); **Glenn H. Manda**.

Members Emeritus: **Krisjanis E. Grants**, (transfer from New York City Chapter); **William Allen**; **Joseph L. Johnson**; **Ernest A. Jacobs**; **Crombie Taylor**.

Professional Affiliates: **Pamela M. Fahey** (Engineer/Southern Calif. Gas Co.); **Erwin B. Graves** (Structural Engineer); **Ruth Meghiddo** (Architectural & Urban Designer, self-employed); **Reuben Meghiddo** (Architectural & Urban Designer, self-employed); **Sally Snow** (Interior Designer/sales — Motivational Design & Marketing); **Raymond K. Steinmetz-Deer** (Building Designer/Planner); **Harriet D. Stuart** (Interior Designer/Stuart Interiors).

New Associate Member: **Alfred H. Plummer** (Edward Barker & Assoc.); **Spencer M. Smith** (John Siebel Associates); **Louis Rabinovich** (Crocker Bank); **Brian A. Sehnert** (Fisher/Van De Velde); **Norma Lopez-Cirlos** (Welton Becker Associates); **Gabriel Armendariz** (Gensler & Associates); **James McNett** (Gensler & Associates); **Reney L. Chartier** (Crocker Properties).

New Student Affiliates: **Howard A. Dobbins** (Cal Poly, Pomona); **Dottan Haim** (USC); **R.D. McDonnell** (SCI-ARC); **Karen Reagh** (Pierce College); **Karen Thompson** (L.A. City College).

Deceased: **Philip Koenig**, AIA (see obituary, this page); **Paul R. Williams**, FAIA, E (see obituary, front page).

Resignation: **Gerald McVicker**.

The chapter office has available an advance copy of a **Functional Guide to Federal Agencies involved in health facilities construction**, prepared by the AIA Committee on Architecture for Health.

Tony McNamara and **Marilyn Fuss** are compiling an **architectural quotations book** and are soliciting documented contributions and first-hand reminiscences. Write or call Marilyn Fuss, 4123 Hollywood, Los Angeles 90027, 664-6186.

Ron Johnson, a third-year M.Arch. student at UCLA, has been named first recipient of the \$2,000 Tommy Grant. The annual award was established by **Thomas H. Landau**, AIA; it is presented to a promising student in his final year of the UCLA M.Arch. program.

charles aronovici photographer

713 Navy St. Santa Monica, CA 90405 (213) 396-8713

LA ARCHITECT

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

One year mail subscriptions: \$10.
Students: \$6. Advertising rates are available from the chapter office.

Editorial contributions and correspondence are invited. The opinions stated are those of the authors only, and do not reflect the official position of the AIA or the Los Angeles Chapter, except where noted.

Copy deadline is the first of the month prior to publication.

Appearance of names and pictures of products and services in neither editorial or advertising does not constitute an endorsement of same by the AIA or the Los Angeles Chapter.

Stanley M. Smith, AIA
President
Lester Wertheimer, AIA
Vice-President
Bernard Zimmerman, FAIA
Treasurer
Harry Newman, AIA
Secretary
Directors:
Daniel Branigan, AIA
Richard Conklin, AIA
David Crompton, AIA
Martin Gelber, AIA
Jerrold Lomax, AIA
William Landworth, AIA
President, San Fernando Valley Section
Martha (Mrs. Ralph) Bowerman
President, Women's Architectural League
Lisa Pendleton, **Lee A. Zechter**
Co-Presidents, Associates
Thomas R. Vreeland, Jr., AIA
Chairman of the Editorial Board
Janice Axon
Treasurer
Lester Wertheimer, AIA
Graphic Designer
Editorial Board:
Anne Luise Buerger
Peggy Cochran, AIA
Kenneth Dillon, AIA
Thomas S. Hines
Panos Koulermos, AIA
Jerrold Lomax, AIA
Frederic P. Lyman, AIA
Charles W. Moore, FAIA
Eric O. Moss, AIA
Stefanos Polyzoides
Michael F. Ross, AIA
A. Jeffrey Skorneck
Richard Saul Wurman, FAIA
Margaret Bach
Editor
Ken S. Evans
Advertising Director

Photomurals created for corporate & public areas

Images of superior quality and imagination — Scenics, facility, action, abstract, etc. From our files, or photographed to your needs by a skilled creator of custom murals. 213) 223-7247

Specify **Ashby Starr**

Southwest Energy Management, Inc.
2379 GLENDALE BLVD
L.A., CA. 90039
(213) 666-0609

Services for architects:

- **TITLE 24 COMPLIANCE**
- **SOLAR HEATING & COOLING** - active and passive
- **ENERGY PLANNING & growth management issues**
- **SEMINARS & EDUCATIONAL services**
- **MULTIPLE SOLAR SYSTEMS** for condos and apartments

Obituary:

On January 23, **Philip Koenig**, AIA, died at the age of 52.

For a number of years, he was a member of LA/AIA, its Environmental Planning Committee, and was an active participant in the AIA Task Force Study on the revitalization of Hollywood, as well as a member of the Special AIA Task Force on the 1984 Olympic Planning Committee.

Philip Koenig received his B.S. in Architecture from the University of Illinois in 1948, and a M. Arch. in Urban Planning from Harvard University in 1950.

From 1953 to 1961, he headed his own firm in Chicago. In 1961 a development firm for whom he had done architecture in many parts of the country asked him to come to California as its Vice President. While with this firm he was responsible for such building projects as the Palm Springs Spa and Spa Hotel and the Rox San Medical Building in Beverly Hills. From 1967 to 1973 he was Director of Corporate Real Estate for Capital Industries, Hollywood, and since 1976 had been Vice President of Kreedman Management and Realty Corporation, Beverly Hills.

The members of the Los Angeles Chapter/AIA wish to express their condolences to Mrs. Koenig, and their children, **Patti**, **Shari**, **Nancy**, and **Jeffrey**.

RICHARD NEUTRA Modern Classic

Panoramic View from
Downtown to Ocean.
3 bedrooms, 2 baths.

\$325,000

Call **Robert Boon**,
Philip Norton, Inc.

(213) 472-1271

DRAFTSPERSON WANTED

Highly competent person
wanted for diversified work:

restorations, new construction,
exhibits, graphics. Part-time
O.K. Contact **Tim Andersen**,
(213) 795-0129



More than simply the best in cabinetry.

8738 West Third Street, Los Angeles 213/272-0731

The students of **SCI-ARC** announce the **Spring Lecture Series**, entitled **Nexus Flexus**, featuring six prominent East Coast architects. Lectures begin at 8 p.m.: **March 5, Suzanna Torre**; **March 10, Robert A.M. Stern**; **March 12, James Wines**; **March 19, Steven Izenour**; **March 26, Fred Koetter**; **April 2, Jorge Silvetti**.

Concurrent with each lecture will be an exhibition at the EC Gallery, 66 Windward, Venice, as follows: **February 27-March 2, Stern**; **March 5-9, Torre**; **March 12-16, Wines**; **March 19-23, Izenour**; **March 26-30, Koetter**; **April 2-6, Silvetti**. Gallery hours are 11 a.m. - 6 p.m.

The **1980 P/A awards** have honored three firms from the Los Angeles area:

Coy Howard, citations in architectural design for the **McAfferty Studio Residence** in San Pedro and the **Gross Residence** in Hollywood; **Morphosis**, citation in architectural design for the **Flores Residence** addition, **Pacific Palisades**; and **Charles Kober Associates**, citation in urban design for the **Boise City Center**, **Boise, Idaho**.

A study entitled "**The Arts in the Economic Life of the City**," by **Harvey S. Perloff**, Dean of the UCLA School of Architecture and Urban Planning, and a UCLA team organized through the **Urban Innovations Group**, has been published by the **American Council for the Arts**. For further information, call 825-3351.

ASA

The **Southern California Chapter, Architectural Secretaries Association** has scheduled a tour of the **Western Airlines Facility** for its meeting on **March 19**, at 7:30 p.m. This behind-the-scenes inspection will include the maintenance and repair areas, the cockpit and galley of a jet, the reservations network, and Western's "Museum of Flight."

The tour group will dine afterwards at the **Marriott Hotel on Century Boulevard**. Guests are welcome. Call **Heidi Endler**, 772-0203, for reservations and further information.

ASA also cordially invites members and guests to attend an **Open House** at **Howard Needles Tammen & Bergendoff** (former **Adrian Wilson Associates**), 621 621 South Westmoreland Avenue, **March 21**, 6 - 8:30 p.m. For reservations and further information, call **Vi Nakagawa**, 386-7070.

Architectural
and
Aerial Photography
Yahei Komatsu
(213) 731-1484

MUTSCHLER



A SPECIFICATIONS SERVICE YOU CAN DEPEND ON... EVERY TIME!

The technical staff of the **Plastering Information Bureau** can provide you with performance data on every kind of plastering application. They can show you how to meet critical standards for sound control, fireproofing, and abrasion resistance with specifications that can be understood and followed by every contractor and journeyman in the industry.

Our experts can show you how to specify the more creative products of the plastering trades . . . coves, arches, molds and special designs. The **Plastering Information Bureau** can show you how to specify the job so that it can be done exactly as you want . . . at the lowest possible price.

The Bureau is not associated with or operated by any manufacturer or group of manufacturers. It is wholly supported by the plastering contractors and journeymen who are the direct suppliers of your plastering needs.

Why not call us today? There is never a charge or obligation.

Plastering information bureau
3127 Los Feliz Boulevard, Los Angeles,
California 90039 • (213) 663-2213



DIMENSIONAL PRESENTATIONS
Architectural Scale Models
5835A Uplander Way
Culver City, California 90230
(213) 645-2875