

GRUEN TRIBUTE BY CONTINI, MAY 13



A tribute to the late celebrated architect Victor Gruen, FAIA, will be presented by architect, planner, engineer Edgardo Contini, FASCE, AIA, AIP, on May 13 at 8 p.m. in Hoffman Hall's Edison Auditorium on the campus of the University of Southern California. A no-host reception will begin at 6:30 p.m. Reservations for the reception must be made by May 9, at the Chapter office.

Co-sponsors of the program are the Los Angeles Chapter of the American Institute of Architects and the USC School of Architecture.

A collaborator and close personal friend of Gruen's for nearly 30 years, Contini described his program as primarily focusing upon Victor Gruen the man and only secondarily will present Gruen's work.

"I became a collaborator and partner of Victor's in 1951 and have remained his very close personal friend through the years," said Contini. "It is this special relationship that moves me to speak about how he came here, the driving forces that motivated him and the people he surrounded himself with."

Currently president of Urban Innovations Group (UIG) in West Los Angeles, Contini was a Partner at Gruen Associates from 1951 to 1979. He graduated Summa Cum Laude in Civil Engineering from the University of Rome and completed post-graduate work in housing and city planning at the New School for Social Research in New York. He has served as visiting lecturer at the California School of Art, USC, SCI-ARC and UCLA.

Lecture Reviews: TEMKO ON ROCHE/DINKELOO

Allan Temko, architecture critic of the *San Francisco Chronicle* and self-confessed "poor man's Lewis Mumford," was the featured speaker at the March LA/AIA meeting at the Pacific Design Center. The lecture was a tribute to Kevin Roche of the Connecticut-based firm of Roche/Dinkeloo, and although Roche deserves the honor, the crowd had reason to expect more from Temko, who claims to be a critic of architects. Temko began by proposing that some hard questions be raised about Roche's aristocratic architecture, but as the evening wore on it became clear that these questions were rhetorical; certainly Temko inadequately addressed them.

Roche once remarked that "the architect is the servant of the people," and of the architecture of Roche/Dinkeloo this is true — as long as, Temko pointed out, the people all own corporations. Corporate architecture has formed the basis for the reputation of the Roche/Dinkeloo office, a reputation for producing elegant, monumental buildings. The lingering question is whether this architecture represents, as Temko argued, high art or actually high design or expert problem solving.

Temko's many examples of Roche/Dinkeloo work indicate the use of several basic ingredients which are recombined over and over again, albeit with style, in nearly every building they design. The masonry opposing the steel, the reflective glass awnings, the vast atriums injected with jungle — these form the recipe. But how many recipes can be made from the same ingredients before the entrees taste alike? And does one wish to have the same dinner every night? The Sackler Wing of the Metropolitan Museum of Art in New York is a case in which the Roche/Dinkeloo aesthetic is applied like a coat of paint clashing with the temple on display, although the same aesthetic works remarkably well on the reinstallation of the permanent Egyptian collection. Temko contended that the Sackler Wing is an elating space, a noble success, but the unfortunate visitor feels like a fly trapped in a trophy case.

Temko also exhibited some examples of the firm's attempts at neo-historicism; interestingly, the same ingredients and

details were used to suggest colonnades, Southern mansions, and the Petit Trianon. Temko claimed that Palladio lives again in this work, but does he live or does his spirit walk the night looking for revenge? The work appears to have little of the wit and irony associated with better examples of the Post-Modernist style.

The Roche/Dinkeloo office is at an interesting point in its evolution — they do themselves so well that one is moved to ask, is this enough? Does a great firm relive past successes, or does it break new ground? These are some of the questions that were anticipated at the beginning of the evening, but unfortunately, many were left unanswered.

R.J. Cude is a fifth-year architecture student at SCI-ARC.

GIRARD'S DESIGNS FOR LIVING

Every once in a while, the Los Angeles architectural community is called away from its preoccupation with large complex structures in world capitals. On such occasions, we are reminded that we are Southwesterners, and that some practitioners elsewhere in the Southwest continue to be guided by visions not unlike those of Irving Gill or Charles and Henry Greene. Dan MacMasters, who has done so much to improve the visibility of residential architecture in the local press, provided such an opportunity in his presentation, for the February 11th Chapter program, on Alexander Girard and his "infinite house" in Santa Fe, New Mexico.

MacMasters' commentary was illuminated by a wealth of slides taken by Girard and his close friend, the late Charles Eames, and by Richard Gross, Glen Allison, and Julius Shulman (who acted as projectionist for the evening). The presentation revealed a remarkable integration between Girard's life, work, and environment — an achievement which eludes many design professionals but remains the ideal.

With personal and professional roots in New York, London, and Florence, Girard was practicing in Detroit during the 1950s when he decided he wanted to have "the luxury of not being interrupted." Moving to Santa Fe, he committed the supreme heresy (as MacMasters termed it) of the '50s modernist by moving into an old adobe where "nothing was square, except by mistake." With Girard and his family taking up residence, the house grew in size and character.

Back in Detroit, Girard had begun designing fabric patterns for Herman Miller; continuing this work in Santa Fe, he used the walls of the adobe as test backdrops for new patterns. Content with neither Victorian clutter nor Miesian emptiness, he designed new storage and display systems for his growing collections of folk art and toys (terming the latter "shorthand for reality"). He pioneered — and discarded — the conversation pit, and acquired an eclectic repertoire of art and furnishings. He and his wife Susan coaxed the desert soil into producing a landscape as eclectic as the interior, complete with an "outdoor living room."

While it was unfortunate that only about 100 people attended MacMasters' outstanding presentation, Chapter president Stanley Smith put things in perspective when he commented, "I feel as if we have had a private showing this evening." Perhaps in the future, we will see the work of Alexander Girard gain more recognition, just as that of Charles and Ray Eames has enjoyed.

Tony McNamara is an urban planner and writes on planning and architectural topics.

WHERE SHOULD WE STAND ON THE MOVER?

Early in March, the LA/AIA was asked to join a new coalition of organizations challenging the Downtown People Mover project. The DPM is a proposed three-mile elevated railway running from the Convention Center to Union Station serving downtown's west side and costing about \$180 million, financed principally through the federal government.

As chairman of the Chapter's Cultural Heritage Committee, I was invited to attend an organizational meeting of TRANSIT (Taxpayer's Revolt Against Needless Special Interest Transportation), a single-issue coalition including local chapters of the American Planning Association, the NAACP and the Sierra Club; the Los Angeles Conservancy; Citizens for Rail California; Women For; the Watts-Willowbrook Chamber of Commerce; the Watts Labor Action Committee; and members of the CRA's Citizen's Advisory Panel.

I promised to bring the matter to the Board's attention and did so on March 4. The Board voted to hear both sides at

a special public meeting before taking action. Chapter president Stan Smith, AIA, and Director Richard Conklin, AIA, both from the DMJM office (which has consulted on the project) abstained from the discussion and the vote. It was felt that the issue was important and that the LA/AIA should take a stand on public policy involving the environment and downtown. I was asked to organize a special meeting for the membership.

I went to work immediately. The format was to be a panel discussion with two speakers "pro" and two "con," and a moderator. Jim Pulliam, FAIA, who had published an article critical of the DPM (*LA ARCHITECT*, December, 1979), agreed to be on the panel. TRANSIT was to provide a spokesman, Sherman Griselle, AICP, professor of urban planning at Cal Poly Pomona. I had hoped for a representative of the CRA, the lead agency for the project, and an elected official who had voted for the project to speak on behalf of the DPM. John Pastier, author and architectural critic, agreed to serve as moderator.

Much to my surprise, the response from the public surmise was uniformly negative. I actually found it impossible to find anyone responsible for the project who would support it publicly in a panel discussion before the AIA. The CRA sent word that it would not be available on the chosen date, as did Councilwoman Pat Russell, Chairperson of the City Council's Transportation Committee. The Mayor's office did not respond at all to written or telephoned invitations, nor did the Council's President John Ferraro. Calvin Hamilton, the City Planning Director, did not like the idea of a panel discussion at the project's eleventh hour, but promised to give it some consideration.

Over two weeks went by during which both the Chapter office and I tried to contact City officials. The hall had been hired but notice to the membership could not be mailed until it was clear that there would be a panel. Finally, Cal Hamilton called to say he would accept our invitation. By this time, one week was left to alert the membership. Cards were quickly printed and mailed on the Saturday before the Thursday event on April 3. As luck would have it, they went out the same day as the census questionnaires, and most people did not receive word until the day before the event.

At 8:30 a.m. the morning of the 3rd, Kurt Meyer, FAIA, called. When I explained the situation to him, he volunteered to take part in the panel discussion as a proponent of the project, not as a spokesman for the CRA (although he had been Chairman of the CRA Board when the DPM was approved), but as a private practitioner. Gratefully, I accepted his offer.

The debate itself was spirited, and addressed the issues. About 60 people attended and all that I talked to felt it had been worthwhile. I was criticized (rightly) for not getting the word out sooner.

We have raised some questions, and we have heard some responses. Viewpoints of two panelists appear elsewhere in these pages. On April 8, the LA/AIA Board met, and after consideration, voted to take no action on the matter.

It is difficult and time-consuming to be informed and to be involved, but it is also our tax money that is being spent. Think about it.

*Bernard Judge, AIA
Chairman, LA/AIA Cultural Heritage
Committee*

THE WILTERN: AN OPPORTUNITY



An important part of Los Angeles architectural history is presently undergoing a battle for survival, and the architects of Los Angeles should be aware of this battle.

The Wiltern is one of the early mixed-use developments that for many years has been a Wilshire Boulevard landmark. The complex includes the 2,300-seat Wilshire theatre, a 45,000-square-foot office tower with base, called the Pellissier Building, commercial development along Wilshire and Western, and subterranean parking with a turntable for turning cars around inside the garage.

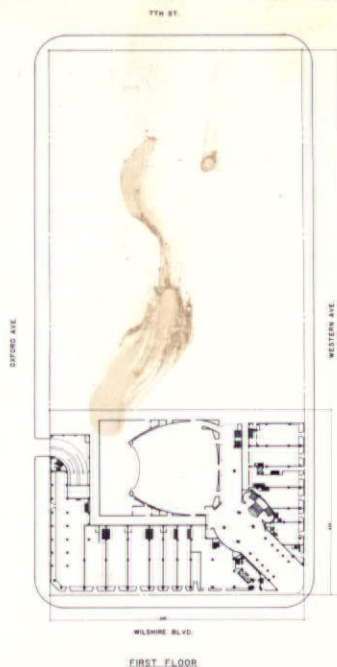
In addition to being a mixture of uses, the building development involved a mix of designers. Stiles O. Clements was selected in the late 1920s to design the tower and exterior design of the complex after his successful completion of the Richfield Oil Building (remember that one!!). G. Albert Lansburgh was selected to design the theatre building, with Anthony Heinsbergen doing the exquisite art deco interior color schemes and mural designs.

Now, the problem. Franklin Life Insurance Company of Springfield, Illinois, owner of the property, wants to get rid of the property. They have tried to sell it, but have been unsuccessful. Determining that the property was more valuable as a development site for a new office tower, they requested a demolition permit from the City. Based on its local historic designation (the building is also listed on the National Register of Historic Places), the Cultural Heritage Board turned down the permit for six months, and then continued the denial a second six months.

The Los Angeles Conservancy took up the issue, and efforts were made to further delay demolition until a solution could be developed with would preserve the complex. Councilman John Ferraro (the building is in his district) was approached by the Conservancy to intervene, and agreed to help. Through the good efforts of Ferraro and his staff, the Public Works Department was required to carry through the City's obligation to require an Environmental Impact Report before any demolition permit can be issued — and we all know...this takes T-I-M-E.

In the meantime, the National Trust for Historic Preservation awarded a small grant to the Conservancy to

prepare a feasibility study on how to preserve this historic complex while permitting the owner, or a new developer, to make a living. The Conservancy in turn contracted with Kurt Meyer, FAIA, to prepare the study. Also involved is the USC School of Architecture, under the guidance of Stefanos Polyzoides. His students have taken on both basic research of the historic significance of the existing buildings and a study of development alternatives for the non-historic portions of the site.



Initial findings are that — with the impetus of a planned rapid transit station at this corner, development activity in the neighborhood, and the fact that roughly two-thirds of the site is available for development — the Wiltern can be saved. It does not need to be torn down. Building on the vision of Stiles O. Clements, the potentials for historic mixed-use combined with new mixed-use represents one of the most exciting opportunities in Los Angeles. Stay tuned for the next installment of this story. The next episode of the Wiltern is in the making....

*Mark Hall, AIA
Mark Hall, a principal of ARCHPLAN
and a L.A. Conservancy Board
member, is coordinating the Wiltern
feasibility study.*

MAY 1980

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Calendar:

- May 6:** AIA Documents Seminar, 7:30 p.m., Sequoia Room, PDC.
- May 6:** Heinz Tesar, 8 p.m., UCLA-SAUP, Room 1102.
- May 9-10:** Solar Design Workshop, PDC.
- May 13:** Contini on Gruen, 8 p.m., USC Hoffman Hall, 6:30 p.m. reception.
- May 14:** Hermann Czech, 8 p.m., UCLA-SAUP, Room 1102.

DPM: THE DEBATE CONTINUES

The following letter by Kurt Meyer was sent to Jim Pulliam in response to his recently published critique in L.A. ARCHITECT of the Downtown People Mover project.

My Good Friend, Jim:

The December 1979 issue of the L.A. ARCHITECT, which features your thoughts on the DPM, has been on my desk for awhile now begging for an answer. Most recently, I've heard from another good friend, Bernard Judge, that a group of organizations has approached the LA/AIA to join in a coalition opposing this transportation project. Jim, I must tell you, your article showed an unexpected ignorance of the subject matter; with the Board, I want to record my objection to its participation in such a coalition.

Your article, however, raises more basic issues: It touches deeply on how the design professions ought to participate in the process that leads to public design.

The architect/urban designer has to make rather basic decisions: Does he want to be a participant in the evolution of the design, or does he want to be a critic of the completed design?

During my six years on the Redevelopment Agency Board, the last three as its Chairman, I have had to face the reality of this issue frequently.

Are you a partner of those who have the responsibility to carry programs through all government agencies too numerous to count? Are you among those who have the responsibility to work out conflict at every level: from City Hall, Councilmanic district, Mayor, State, County, Federal government? Are you partaking in those discussions which lead projects through our system of government to approval, or are you a paid critic such as one employed by a newspaper or magazine for just this purpose who can afford the luxury to only look at the final product?

As architects we must recognize that the decision on an urban design plan must rest with the public official. It is a public decision; it cannot be delegated to the designer-architect. As for me, I believe that we do not have the luxury to wait for the completion of a project. We owe it to our community to be a participant, a persuader, one who persuades the public *before*, not *after*, the decisions have been made.

Some time ago, William L. Slayton, who then was the Director of Urban America, Inc., made the following remarks at an AIA workshop on Urban Design:

"Frequently, the architect does disservice to the public official who's trying to produce a good urban design. The tendency of the architect is to be extremely critical of the design of whatever is produced and he frequently leaves the public official feeling that, regardless of his attempts to produce design, it always results in adverse architectural criticism... thus discouraging the system that is aimed at cranking design into public development."

My years on the side of the public servant have confirmed and reconfirmed Slayton's remarks many times over, and I was saddened to realize that he was also talking about our own city and not just some other architect in some other city who didn't know any better.

How does all this, then relate to your article on the People Mover Project?

Every question you raised in December of 1979 has been asked in 1960, in 1970, in 1973, and every year thereafter. Every question you ask has been dealt with, studied, written up, reviewed, critiqued, and documented. Indeed, in order to find appropriate answers to your questions, the Bradley-appointed CRA Board in 1974 rejected earlier plans which suggested a Bunker Hill-serving system. It was our position at the time that the People Mover system should be part of an overall plan and not an isolated instrument to serve Bunker Hill development exclusively. Thus, work done previously was abandoned and a comprehensive

transportation plan was worked out in conjunction with the City Planning Department, SCAG, SCRTD, and the federal government. You may recall that some of our colleagues were involved in many of these planning efforts, such as Wallace, McHarg, Roberts & Todd, who developed the Downtown Plan.

To make sure that the urban design was not neglected in the early design efforts, we insisted that CRA retain an architectural firm to carry out the conceptual planning for the DPM. Thus, Kahn, Kappe, Lotery & Boccato were retained by the Agency to be the lead professionals in this effort. It is their work, among others, that became the basis for the detailed planning studies that have been completed by now.

Your statements and innuendos are totally at odds with recorded facts in this case. Let me touch on other questions you've raised:

You say that we need a comprehensive plan: Indeed, there is a comprehensive plan.

You say that it should not be done in isolation from the Planning Department: Indeed, it has been done in collaboration with the Planning Department, which among other things, produced certain elements of this overall comprehensive plan, such as the Pedway System Plan and interfacing with the proposed mass transit system.

You say that it should be part of a plan to improve the pedestrian cityscape: Indeed, such plans are in existence and are being implemented whenever and wherever it is possible. A recent attempt to carry out such an improvement program on Broadway was killed only at the last minute in the political arena by a combination of opposing groups of property owners on Broadway.

You say that we should plan a regional context: The People Mover system is, indeed, an integral part of a region-wide transportation system. This system has been reviewed, debated, internally and in public hearings with the City, SCAG, RTD, the State Department of Transportation, and the federal government through DOT. The People Mover will be the system's Central City distribution and mobility segment that ties Union Station and the Convention Center with the freeway systems of the region and the major regional employment centers. It will provide the linkage to the freeway flyers connecting downtown with the San Gabriel Valley via El Monte Busway, the airport via the new Century Freeway, and the westside via the Santa Monica Freeway.

You say that parking management should be a part of a comprehensive plan involving transportation: Indeed, it is. Right now many developments that take place in downtown are all interlocked with the People Mover and the transportation sector providing van parking at the periphery of downtown and making it possible for programs such as ARCO's, A.C. Martin's, and the private van pools to have a single loading and unloading points at the terminals of the People Mover. The parking management study by the Mayor's Office has been closely coordinated with the People Mover program, both interlock intrinsically and neither is possible without the other. Buildings now underway rely on this parking/transit plan.

You ask whether minibuses and other bus systems have been fully explored before their use has been abandoned: Yes, indeed; reams of studies prove without a shadow of a doubt that the street system in downtown cannot handle expanded bus systems which would be required to carry the additional load of public transportation users created by both the increase in downtown business population and the increased use of public transit due to the gasoline shortage.

You question whether automated systems are proper when there is unemployment in the City: Oh, yes, we have raised the issue — months of negotiations took place with the Department of

Labor to review and resolve this important aspect of automation.

You show concern for environmental impact and "the deleterious effect on streets of transit systems or new structures or new systems"; so do we, but other generations have not been emasculated by valid questions to the point of doing nothing. We propose to deal with it. One of my requests at the Board was that no rendering be done that did not represent the system realistically and used the "worst case" guideway system that might be employed. As you must know, the system has not been selected yet, and the configuration and the size and dimensions of the guideway system depend on the hardware that will be selected. Some need wider guideways, some narrower; some are heavier, some are lighter. It is for this reason that the Agency has advertised and is currently selecting a systems architect who will be in charge of the urban design and the design for the overall street scene of the People Mover system. (Have you applied for the project and the job, Jim?) When criticizing "structural pollution" with references to other elevated systems, it might be educational to refer to the "El" in Chicago. For your study I am enclosing a copy of a recent article published by the National Trust for Historic Preservation. [Historic Preservation, January/February 1980.] It might be useful to learn from Chicago's experience where currently no lesser man than Harry Weese is fighting the demolition of the "El." Harry Weese is certainly not an architect who would be unaware of the urban design impact and is certainly one who is concerned with the life of people in cities. It is he who says, "The El is magic," he declares, "people love to ride around in it. Who wants to be stuck underground in a subway?"

Yes, indeed. Who wants to be stuck in a subway riding through the guts of downtown when one could be riding above ground in between the fine new buildings that are rising, watching the traffic on the freeways and experiencing the City in a way that one cannot do when one becomes a mole.

You question the ramps, stairways, elevators, and the like. But don't we also need such structures for underground systems? Don't we also need to keep them clean, secure, and safe? Don't we also have to expect graffiti?

I cannot close this rather lengthy dissertation without a reference to the consistent attack on the DPM for not serving Watts and East Los Angeles, but rather serving the "fat cats" only. I believe an objective analysis of the riders of public transportation in Los Angeles will show that there are distinctly different types of users. I believe it will show that the population in South and East Los Angeles is served by the best bus system available on the West Coast. I believe it will show that the frequency of these buses and the number of routes that feed in and out of downtown from these communities is much more dense than any new transportation system could possibly provide. It has become quite clear that the service to these people would be worse if the buses were taken off those routes in order to replace them with the People Mover. Oh, yes, don't ever forget that it's the "fat cats" who are providing paychecks and employment to over one-quarter million Angelenos — it's the backbone of our healthy economy. The People Mover is designed to assist commuters into town without the use of autos; it is designed to be a link to the regional system of transportation. Mobility downtown is provided by a multitude of systems, not just by one system. Furthermore, it might be well to repeat at this point in time that the first leg of the People Mover will be expanded with other routes as time goes on and as this system proves to be a successful undertaking.

And then, Jim, to top it off you say that "All questions should be satisfactorily answered that have to do with a new project." Of course, we do not

have all the answers when we plan for the future; do you on your projects? All we can do is use our best judgment, carry out careful research, employ the most competent professionals available, obtain political consensus from top to bottom, construct a carefully prepared and secure financial system, and then go ahead and do it. Do it.

Kurt W. Meyer, FAIA

James G. Pulliam, FAIA, replies:

Thank you for your letter responding to my critique of the Downtown People Mover that appeared in L.A. ARCHITECT.

First, I reject the idea that criticism is divisive and non-productive. Any work, be it art, architecture, literature or engineering must be prepared to withstand the test of criticism — which, as we all know, is the second oldest profession.

With respect to the timeliness of the criticism — coming, as you have put it, at 11:59 in the planning process — I have the following comments:

1. I have had the Chapter's files checked and they show no record of any correspondence from the CRA to the LA/AIA inviting its study and comment on the proposed system. Better that we should criticize it now, than after it is constructed.

2. Was not the criticism of the Citizens Advisory Panel (CAP) which was empaneled by Mayor Bradley in June of 1975 to specifically review and comment on the People Mover proposal and then unceremoniously disbanded in July of 1976, after it recommended against proceeding with the project, timely enough?

I firmly believe that the People Mover does not stand up to the test of objective criticism and that its \$175 million cost represents monies that either directly or indirectly could be used for more worthwhile downtown urban environmental and transportation projects.

I am opposed to the People Mover as it is presently designed, for two basic reasons:

First, what it will take away from the street, and

Second, its visual intrusion on the downtown.

With respect to the first point, I had long considered it axiomatic, that in dense urban areas, such as downtown Los Angeles, our planning goal must be to separate pedestrian from vehicular traffic. But in recent years I have come to doubt this axiom. The more I travel, the more cities I visit, the more I become convinced that the street is the lifeblood of any city. Anything that takes people off the street diminishes the interchange that is essential to maintain this lifeblood. Congestion, then, I believe, is synonymous with urban vitality.

William H. Whyte Jr., one of our more incisive observers of the urban scene, has written a new book called *The Social Life of Small Urban Spaces*. In his book, Whyte points out that what people come to cities for is togetherness and congestion. His objective is to prove that the spaces people most enjoy and find most restful are those the most intensively used. He states, "The street is a surprisingly sociable place, and high density is a condition of its vitality."

So why do we propose to dilute the street in Los Angeles by taking people off of it, for the sake of saving a few minutes of travel time? The San Francisco cable car system is far more successful than this Los Angeles People Mover will ever be, because it operates at the street level and adds color and vitality to the street scene. People can jump on and off at will. A camaraderie develops between brakeman and fellow passengers, and if it is slower and less efficient — who cares? That's what being in a city is about.

There's another aspect. In view of our emerging awareness of an energy crisis, and the continually increasing cost of gasoline, the intensity of automobile usage is beginning to subside. This cannot help but continue. Not only is there going to be a net reduction in

automobiles on the street system in the future, but also a significant reduction in size of automobiles. So here we are, faced with the specter of a rigidly fixed overhead People Mover system, moving people in sanitized, air-conditioned capsules, over a street system with excess capacity — capacity that could be used to carry these people at street level in a more flexible, much lower cost and more labor-intensive (or job-generating) manner and where they have more interface with the activity of the street. I believe that conditions have changed sufficiently in the past year and a half with respect to gasoline supply and cost, and hence projected vehicular traffic volumes, to alone justify a reappraisal of the DPM system.

My second objection is the intrusion of the overhead trackway and station system on the downtown environment. Figueroa Street is the closest thing we have in downtown Los Angeles to a Park Avenue or a Michigan Boulevard. As you drive north on Figueroa now, one views the varied and growing collection of major buildings on either side of the street. In the distance, on a clear day, you can see the San Gabriel Mountains, sometimes covered with snow. The overhead DPM trackway, and particularly the stations, which occur approximately every two blocks, will alter all of this in a major way — as indeed the existing pedestrian bridges have to an extent, already. What we will look at, primarily, are a colonnade of supporting pylons and the underside of the DPM trackway.

To me, this is a tragedy — perpetrated in the name of efficiency and "so-called" good planning and sound engineering. And the columns and trackway will impose themselves on other parts of the downtown — Pershing Square, City Hall and Union Station to name a few. Not only is the overhead trackway a blighting influence on the street, but the supporting pylons will be a hazard to drivers. After a few head-on collisions with these pylons, impact-absorbing protective barricades and buffers will be erected, and the street will become a hopeless mess visually.

At each of the two level stations, there will be a whole maze of stairways, escalators, elevators and platforms — all up in the air, obstructing the sidewalk and throwing the street in permanent shade.

I am convinced that in Los Angeles we need not less, but far more activity at the street level. I believe the overhead People Mover system, and for that matter the pedway systems, sap the vitality of the street. And they do this at the expense of the views, vistas, and sunlight available at the sidewalk. So, in a sense, the proposed system will commit a double crime. If a city as intensively developed and congested as New York can exist without overhead systems — indeed they dismantled their 3rd Avenue El several decades ago — then certainly Los Angeles can.

I would like finally to again quote William Whyte: "In the energy-short period that lies ahead, there are travails, to be sure, but there are also great opportunities. The city is losing the function for which it is no longer suited — manufacturing — but reaffirming its great and most basic function as a place for people to come together. This is the street: Busy, noisy, crowded, tacky, but full of life and vitality. And full of continuity — the sense of where we are and where we've come from. There's our future."

In downtown Los Angeles let us concentrate our resources in building the vitality of our streets. The People Mover detracts from, rather than adds to, this process. It should be reassessed.

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Conference Review: "CALIFORNIA 101"

At the end of March some 500 architects and students gathered in Monterey, listened to lectures, looked at a lot of slides of different people's work and talked with friends from time to time.

The format was the same as that used at the '79 "Last Annual Newport Design Festival," "Best in the West," with "Teams" of presenters, each of whom gave a very brief show of his work. These presentations were again simultaneous so that only 50% could be reviewed, and this only with some fancy footwork. However, major speakers were scheduled to be heard without conflict. The logistical problems of Newport were solved in a much more comfortable way this year due to the more spacious accommodations available at the Monterey Conference Center. However, the wall board, push-pin and string photographic display of some of the participants' work was a poor advertisement for a design conference.

Each chapter of CCAIA was given a number of participants by ratio of its membership to the state organization. L.A. Chapter then selected its choices by a committee, as probably did most chapters. This may be why there seemed to be often a touch of tiredness in some presenters and speakers, almost a feeling of the old dog and pony show dusted off and brought out once more.

Although the slide shows and the lectures were polished and usually interesting there seemed to be a question as to whether this was really a conference. The 101's presented their work, the distinguished guests gave their talks, but did these acts develop a dialogue? — and should a dialogue be developed? The Newport meeting had deliberate set-ups where the speakers remained on stage, available for questions; at Monterey the speakers slipped away. If interplay between the conference participants was an objective, it seems to me that this did not happen. Design discussion between the participants was absent. There were many truly divergent points of view, but nobody ever seemed to really lock horns and say "this is really the way things should be done." Stronger series of statements and direct confrontations between designers might have generated some sparks and a feeling of participating or at least observing a conference.

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On the other hand, shows are nice too, but if "101" is to remain a show of the participants, this should be clear prior to the meeting. There is nothing wrong with a "Second Annual Monterey-Carmel Design Show." It would provide a vehicle for exhibiting the current and past work of 101 additional designers.

Kenneth Dillon, AIA

A SUCCESSFUL LEGAL SEMINAR

Increasing concern in regard to the legal complexities of architectural practice was evidenced in the large turn-out last month at the seminar presented by the LA/AIA Ethics and Practice Committee at the Wilshire Hyatt Hotel.

Five lawyers, experienced in construction law, donated their time to provide the more than 140 attendees with an enlightening and informative four-hour session. The topics included "Incorporating the Architectural Practice," "Architectural Malpractice," "AIA Contracts and General Conditions," "Liability to Third Parties," and "Preventive Architecture."

Arthur O'Leary, FAIA, chairman of the Ethics and Practice Committee, acted as moderator.

Scheduling the event on a Saturday morning, thus making it easier for interested persons other than firm principals to attend, and keeping the fee at a modest, break-even \$10 — including refreshments and a program booklet — played no small part in contributing to the size of the audience.

As an experimental "first" for the LA/AIA, the seminar was an unqualified success. Let's have more of them.

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1980 COMMITTEES

The following is a list of the LA/AIA committees, their chairmen and coordinating directors. Members are invited to participate and should contact individual chairmen if interested.

Director: Daniel Branigan. Public Architecture, Harold Williams, 483-7353; Legislative Liaison, Alan Rosen, 476-8727; Selection, Compensation, Insurance, Peter Creamer, 760-3444; Architects in Government, David Marsh, 485-5823; Health Facilities, Fred Rochlin, 879-1474.

Director: David Crompton. Urban Design, Jerry Pollak, 477-1226; Housing, Eugene Brooks, 741-2723; Energy, John Mutlow, 381-7067; Transportation, Virginia Tanzmann, 625-1734.

Director: Jerrold Lomax. Meetings and Programs, Charles Slert, 381-3663; Exhibits, Jerrold Lomax; Awards, Louis Naidorf, 450-4449; Technical Programs, Richard Mitcham, 380-6668.

Director: William Landworth. L.A. ARCHITECT, Tim Vreeland, 937-3994; Liaison with Professional Societies, Howard Kurushima, 552-3100; Communications, Paul K. Jensen, 381-1029; Cultural Heritage, Bernard Judge, 651-4238.

Director: Richard Conklin. University Education and Liaison with Architectural Schools, Martin Gelber, 393-0611; Pre-University and Scholarship, Thor Gulbrand, 343-3573; Associates, Lisa Pendleton, 380-2500; Liaison with Student Affiliates, Thomas Holzbog, 475-5372; Student Representative, Robert Tyler, 741-2723.

Director: Martin Gelber. Membership, George Crane, 936-1161; Fellowship, Carl Maston, 464-2131; Ethics and Practice, Arthur F. O'Leary, 655-7220; Bylaws and Rules of the Board, Margot Siegel, 276-5015; Building Codes, Richard M. Hennessy, 461-8515; Land Use, Justin Gershuny, 655-7220.

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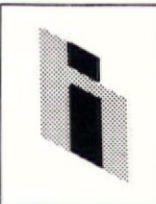
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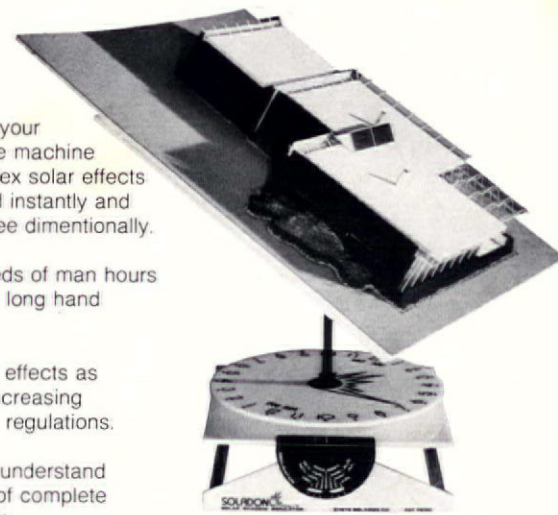
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CHAPTER NEWS AND NOTES

Summary, 2167th Meeting of the LA/AIA Board of Directors, April 8, 1980:

- **Addie Desmond**, the Chapter's new Executive Secretary, was introduced.
- **Lomax** reported on Chapter move, scheduled for May 1, and indicated extra electrical installation costs, against which the Board voted to register strong protest to the PDC management.
- **Frank Bernard**, Chairman of Membership Committee, reported on Action Plan to increase membership.
- **Feldman** presented progress report on "L.A. by L.A." exhibition. She also reported on a Viennese Architecture lecture series and exhibition which the Board voted to co-sponsor.
- Board approved co-sponsorship of an ASCE Technical Seminar.
- **Newman** reported on plans for Chapter to print and sell a series of sketches by Richard Neutra.
- **President Smith** reported in the DPM forum; the Board voted, 9-1 (Zimmerman dissenting), to decline to join anti-DPM coalition.

The AIA will co-sponsor a technical seminar, **Challenges in the 80's: State of the Art Applications**, with the American Society of Civil Engineers on June 6-7. The Friday morning session will focus on urban planning with emphasis on future financing, government controls and identification of future problem solvers. The speakers are **Jerry E. Pohlman**, economist; **Ray Bradbury**, author; and **Richard L. Meier**, professor of environmental design.

AIA members are eligible to register for a reduced rate. For further information phone (213) 386-6291 and speak to Connie Bickmore.

WAL

WAL is pleased to announce that **Kay Tyler** will serve as its 1980 vice-president, president-elect. Many thanks to **Sandi Holland** for "filling in" until Kay could take over.

The Pacific Asia Museum in Pasadena will be the scene of WAL's regular meeting on May 21. Included in the events will be a tour of the *Japan, Day by Day* exhibit honoring the late architect/author, **Edward Morse**. A luncheon will follow the tour. For further details and reservations, contact **Diane Duplanty**, 476-2133, or **Martha Bowerman**, 347-3402.

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A lecture series and exhibition on **Viennese Architecture**, sponsored by the Institute of Architecture and Urban Studies in New York, continues at UCLA with speakers **Heinz Tesar** on May 6 and **Hermann Czech** on May 14. Lectures begin at 8 p.m. in room 1102, SAUP. The program is co-sponsored by LA/AIA and the local schools of architecture.

Architectural License Seminars will hold a one-day seminar to assist candidates preparing for the architectural license examinations on the topic "A Church-Sponsored College Student Union," on May 11, 8:30 a.m. - 5:15 p.m., at the Travelodge International Hotel, 9750 Airport Boulevard, L.A. For further information, contact ALS, P.O. Box 64188, L.A. 90064, 477-0112.

L.A. ARCHITECT

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New AIA Fellows, Los Angeles Chapter: **Karl Klokke**, **Jerrold E. Lomax**, **Edward R. Niles**, **Norma Merrick Sklarek**.

ASA

The Los Angeles Chapter / Architectural Secretaries Association is going towards the sun with a visit to a solar energy operated condominium complex in Santa Monica, 201 Ocean Avenue on May 22, at 7 p.m. **Dick Schoen**, AIA, of Solar Resources, the developer of the solar application, will give the tour and a slide presentation.

Dinner will follow at the Pancho Villa Restaurant. For reservations, contact **Heidi Endler** of the Continental Development Corporation, 2041 Rosecrans, El Segundo.

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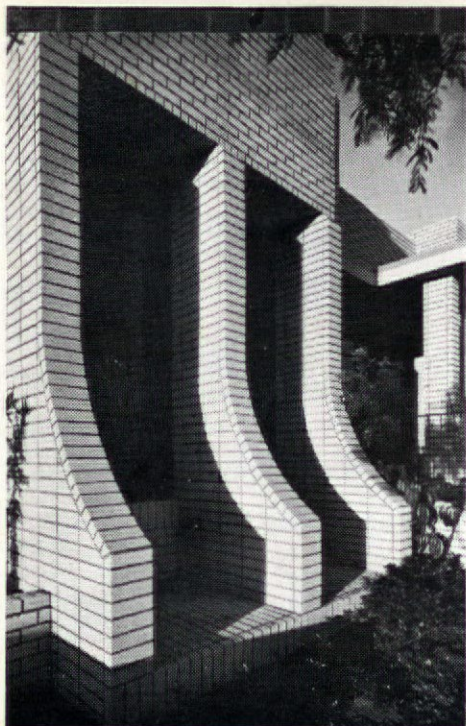
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