ARCHITECT
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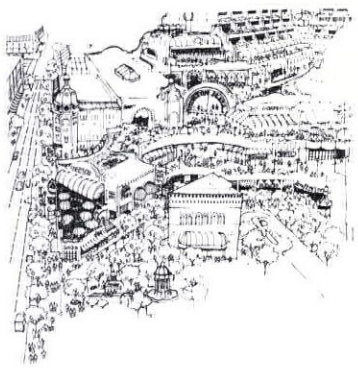
JUNE 10: PDC JON JERDE ON SAN DIEGO PROJECT



Early conceptual sketch of the Horton Plaza Centre Project in San Diego.

Jon A. Jerde, AIA, will provide an in-depth, illustrated review of San Diego's Horton Plaza Centre Project on Tuesday, June 10 at 8 p.m. in the Sequoia Room of the Pacific Design Center. Jerde's presentation will be preceded and highlighted by an open house in the new LA Chapter office (M-72 West Mezzanine) prior to the lecture from 7:00 to 8:00 p.m. A no-host wine bar will be open.

President of the Los Angeles planning and architectural design firm, Jerde Partnership, Inc., Jerde will use the highly urbanized six-block redevelopment project to illustrate how a mixed-use (retail/hotel/office/recreation) project is conceived "when its primary purpose is to serve as a catalyst for an entire downtown urban revitalization," said Jerde.

"My presentation will focus on the *creation of values* as they relate to architecture, urban design and large scale public spaces, as well as the role of the architect in a process of creating *synchronistic* agreement between political, functional and subjective values."

PRESERVATION TAX INCENTIVES

Tax incentives authorized by the Federal Tax Reform Act of 1976 have helped to promote 40 million dollars worth of rehabilitation of historic properties in California during the last 2½ years. The Heritage Conservation and Recreation Service, which administers the program nationally, reported that tax incentives under the Act have resulted in $424 million worth of investment in historic property rehabilitation. The California projects range from a $3000 project in Yreka to the $15 million rehabilitation of the Oakland Hotel.

The Tax Reform Act of 1976 provides for 5-year amortization of the costs of rehabilitating historic buildings or accelerated depreciation of rehabilitated historic buildings (not including the value of the land). The law does not allow tax deductions to demolish historic structures and allows only straight-line depreciation of replacement structures.

To be eligible for certification, properties must be listed in the National Register of Historic Places or certified as contributing to the significance of a local registered historic district. HCRS has certified 15 preservation ordinances establishing local historic districts in California. The rehabilitation projects include hotels, wineries, commercial buildings, schools, apartment buildings, railroad stations, mills, and industrial structures.

Names, locations and amounts of specific items of historic property rehabilitation and local preservation ordinances may be obtained by telephoning Steade Craigo at (916) 322-8597.

MOMA'S POMP ART

The Museum of Modern Art in New York sponsored an exhibition and catalogue of "playful facades" inspired by the SITE designs for Best Products Co. The architects selected for the demonstration project were Robert Stern, Michael Graves, Stanley Tigerman, Charles Moore and others.

We owe little thanks to MOMA for this ill-conceived effort. They would have served us better had they selected designers of lesser rank but who had some idea how to put tongue- in-cheek. Best of all, MOMA should have left well enough alone.

It is obvious from this exhibition that neither MOMA nor their hand-picked architects have much humor or the good sense to stick to their own turf. MOMA seems intent on spoiling the fun. While SITE is dedicated to the unexpected and de-architecturzation, MOMA's show promotes the expected and creates architectural POMP ART. Not only do the facades lack the surprise, economy of means and easy, visual puns of the original, but would be far too expensive for Exxon or General Motors, let alone Best Products Co. In short, we have been presented with pompous and inappropriate designs by architects trying much too hard to make big statements. Admittedly, SITE is a hard act to follow. But why try?

Newsweek magazine, in reviewing the show, wonders of the unwary viewer may think that new American architecture is devoted to pure fun, that we are living in an age of Marx Brothers design. No fear on that score; the unwary, as well as wary, viewer will realize at first glance that the delivery may be pure Groucho but the script was by Tennessee Williams, not S.J. Perelman.

We give thanks for one small favor: MOMA did not include Frank Gehry as part of its variety show cast. A Best Products warehouse facade made up of Little League batting cages would have been the last straw....

The only designer with the remotest chance for a successful solution was, probably, Charles Moore. But his stampeding herd of shimmering elephants was the worst of a sad lot. Did he think that Best Products Co. works for peanuts? The best of the show was Tigerman's giant ranch house. But even that seems to be contrived fun compared to the original.

It seems to me that Disneyland is closer in spirit to SITE's work than either this exhibit or the philosophy of Robert Venturi. That is not to disparage Disney, who long ago calmly and quitely put into practice the idea of a "decorated shed." Walt Disney was dead set against a tower or any other high observation point in his park, because he didn't want to give the show away: that Main Street was only about one foot thick and the rest of the buildings were cheap, common warehouses. Just like Best Products Co.

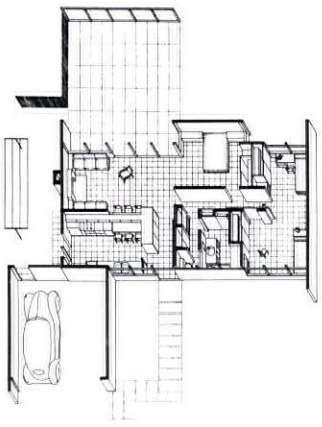
Disneyland has an illusory purpose and, as a mythical cliche, captivates millions of people. MOMA's exhibit serves no purpose other than the aggrandizement of the participants. Inflating SITE's witticisms into POMP ART demeans both the original wit and the architects who participated in the charade.

I hope that Robert Venturi (whose name was associated with this effort by *Newsweek*) has the good sense to disavow the whole thing. And the Philip Johnson will think twice before again suggesting that tragedians parade before us dressed in clown suits.

Herb Rosenthal

Herb Rosenthal is a museum, exhibit and industrial designer.

THOUGHTS ON THE AIN EXHIBIT



"100 Houses" Venice, California; Ain, Johnson and Day.

While driving back from the Gregory Ain Exhibit at UC Santa Barbara, I had rather interesting memories of my first work in Los Angeles at Ain's office. The show brought back the feeling of the late 1930s, '40s and early '50s, of an architectural movement or approach that seems to have completely disappeared. Perhaps this movement never became wide spread because the type of work that it encompassed, that is, highly personalized and individualized, carefully worked-out designs for single family homes at modest scale and budget or small housing projects of three to five units, has almost vanished under the onslaught of mass produced tract houses and large-scale housing developments.

On entering this exhibit, my most immediate impression, or indeed surprise, was of the extremely small size of the presentations. Meticulously delineated floor plans, elevations, and a couple of perspectives were drawn on a sheet of paper 16" x 24" or thereabouts. This straightforward technique is so different from the flamboyant billboards popularly used for presentations today. Not only do they clearly and efficiently state the building, but they also relate so closely to the type of building shown. These very sparse, pure and direct compositions are the antithesis of the gaudy froufrou that has seized the imaginations of today's heavies.

For me, this show evoked a curious sadness or poignancy. Perhaps this was generated by the consistant black and white character of the exhibit — the black and white photographs, pencil or ink on white paper drawings and a recent model (not by Ain) in somber colors. It is as if one were looking at a black and white and gray world, a world of restraint and discipline. This is in interesting contrast to the sparkling, colorful drawings that J.R. Davidson produced at the same time. Maybe the feeling of tristesse comes instead from the realization that these ideas, of what architecture should be and what an architect can do with very limited means, have been forgotten and are therefore lost to the profession.

Kenneth Dillon, AIA

Book Review: TREATISE ON A POP LANDMARK

***Forest Lawn: L.A. In Installments,* by Barbara Rubin, Robert Carlton, and Arnold Rubin. Westside Publications, Santa Monica, 1979. 89 pp., softbound, $4.95.**

There is a certain genre of sociological investigation that consists of writing about the precedents for a subject, the relationship of a subject to various disciplines, but never about the subject itself. When this investigation takes place in the field of popular culture, it is often characterized by a breathless determination to establish the legitimacy of the topic as fit for serious study. The more disreputable the subject material has been previously considered, the more points the authors are likely to award themselves for their insight and tolerance in rummaging through the dustbin of popular culture.

Forest Lawn: L.A. In Installments is an example of this practice. It surpasses in presumption other similarly minded volumes by its claim to be the first study of the Los Angeles *mise-en-scene*. If that's the case, then — nice try Tom Wolfe, better luck next time Joan Didion, and too bad, Peter Plagens. Your work counts for naught to the authors of *Forest Lawn*.

If *Forest Lawn* were to be the first in series of broadsides aimed at a new image for Los Angeles, then it also deserved to be edited, laid out and printed in presentable form by an established publishing house. As published, it is not a book. It is one part sociological treatise, one part *Westways* article (before editing), and one part article in a local history journal. The net result would be quite acceptable as a term paper.

The book does contain valuable information about such matters as the role played by marketing in the development of Forest Lawn, and the relationship of the cemetery to the tradition of exhibitions and world fairs. The book skimps on the role of tourist attractions such as Forest Lawn as a substitute for more traditional civic institutions in California. The overall phenomenon has been sensitively discussed in Charles Moore's essay "You Have to Pay for the Public Life" in *Dimensions*.

Pop icons played an especially important role in Southern California in the era between the two world wars. Forest Lawn was one of the key pop landmarks in that period. A study of the public's attitude to Forest Lawn, and the fascination it held for writers of the period might help define the reasons why Southern California is so often accused of having an air of unreality.

The book lacks a strong visual sense of the material. The illustrations and the writing do not give a good portrayal of the architecture or landscaping. Most puzzling of all is the lack of a map for Forest Lawn.

A feel for the experience of being in Forest Lawn is largely missing, captured only in the descriptions of the home-made offerings to the dead, found at the gravesides. The pleasures of motoring down Cathedral Drive between the "Eventide" and "Harmony" plots while contemplating the industrial flatlands of Atwater deserves comment. Watching the curtain part on a painting of the Crucifixion the size of a football field while a sepulchral voice intones portentously from loudspeakers on high is enough to alter one's perspective on the Judeo-Christian ethic.

It is necessary to turn to Kenneth Schessler's wonderfully ghoulish *This is Hollywood,* (Gresha Publications, 1979) to find out where Jean Harlow is buried in Forest Lawn, and to Edwin Carpenter's *Notes on Early Cemeteries of Los Angeles* (Dawson's, 1973) for background on earlier attempts to accommodate the dead in Los Angeles. The wittiest summation of the Forest Lawn ambiance is found in the redoubtable Gebhard and Winter's *Guide to Architecture in Los Angeles.*

As for the plans of the *Forest Lawn* authors to publish more volumes on other Los Angeles subjects: may those plans be allowed to Rest In Peace.

John Chase

Architectural historian John Chase is completing a book on the architecture of West Hollywood.

Mutual Housing Association, Los Angeles 1946-1950; joint venture: Whitney R. Smith, A. Quincy Jones, Edgardo Contini (photo Julius Schulman).

A. QUINCY JONES

The Art Gallery at California State University Dominguez Hills was an appropriate setting for an exhibition of the work of the late A. Quincy Jones, FAIA, since it was he who planned the campus and designed several of the buildings. "A. Quincy Jones: A Tribute," (January 14 - February 8) featured a dozen projects from Jones office, from 1946 to the present.

In many cases, one was able to follow the job from the preliminary developmental sketches from the architect's own hand (works of art in themselves , as Jones was a magnificent draftsman) to the finished product, displayed in photographs. In the accompanying catalogue, Esther McCoy briefly explains, as only she can, the history of each project and the structural and functional innovations that Jones was able to incorporate in each job.

As McCoy points out, the architect whose philosophy had the greatest influence on Jones was Frank Lloyd Wright. Shortly after the turn of the century, Wright had the vision of what he called a "democratic" architecture. Nature would be respected, the machine accepted, the "styles" would be overthrown, and each architect would be able to realize his own potential to the greatest degree.

A few years later Wright pessimistically stated that this bright vision had not been realized, that the "Chicago School" architects had simply created another "style," copying his design tricks rather than creating original work. Quincy Jones' interpretation of Wright's "democratic" architecture was the one Wright hoped people would adopt. He understood the philosophy but never copied the tricks.

Fortuitously, Jones started his practice in Los Angeles where there were beautiful building sites, a fine climate and an intelligent minority who were already sold on "modern." Early in his career, he, Whitney Smith (a colleague on the faculty at USC who shared his philosophy) and Edgardo Contini joined forces to plan and design the Mutual Housing Association development.

The hills above Brentwood would not be bulldozed. The middle-income owners of the land would be given a choice of 18 different house plans, and there would be parks and community facilities. It turned out only a minority of the owners had the means to complete their homes, resulting in a little more than 100 actually built. Jones then realized that tract houses were the only type of shelter the average family could afford.

From 1950 until 1974, Jones designed several thousand houses in grouped communities for the enlightened developer Joseph Eichler. If he had done nothing else, these ordered, economical, yet warm and generous houses would have been a major accomplishment. However, he went on to design other residential projects, such as a steel house for himself. In an era when steel houses tended to be cold

(continued on page 7)

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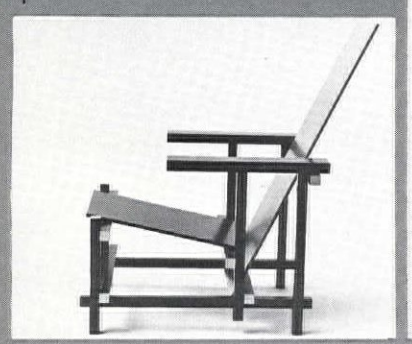
Calendar:

June 10: Chapter meeting/**Jon Jerde,** 8:00 p.m., Sequoia Room, Pacific Design Center.

MODERN CLASSICS IN A POSTMODERN AGE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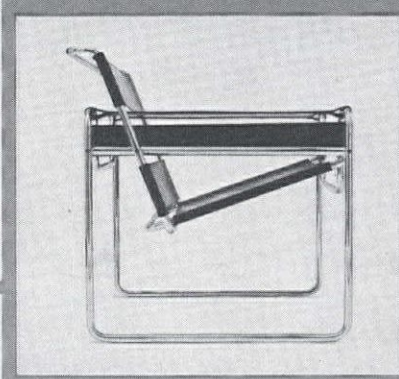
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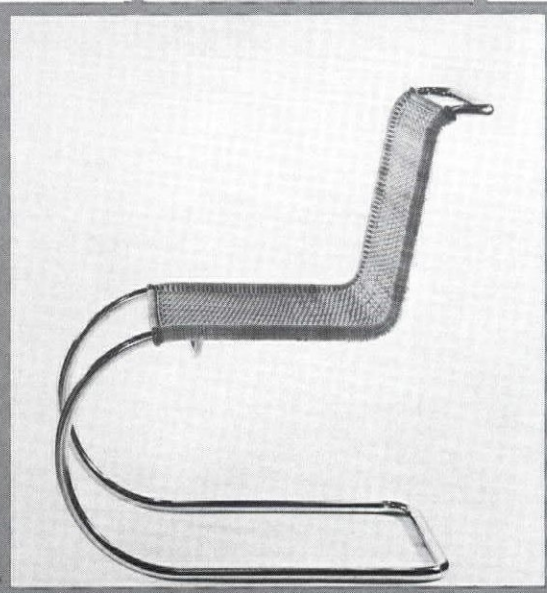
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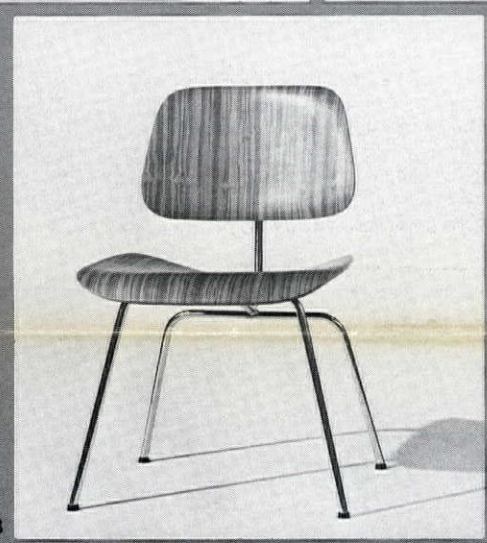
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Now that we have passed beyond modernism, the modern movement has become an historical period in which architects and designers forage for wit and allusion. To designers as well as the general population, the first half of the 20th century seems remote enough to warrant discovery. In furniture, the current fondness for things past has led to the introduction of many early modern designs that were never seriously intended for mass production, such as the work of C.R. MacIntosh and Eileen Gray currently on display in the showrooms of the Pacific Design Center. In addition, early designs meant for production but never realized are appearing now, for example Knoll's recent introduction of some hitherto unproduced chairs and tables designed by Mies van der Rohe in the 1930s.

Yet there is less to plunder from the history of modern furniture than there is from modern architecture, partly because, in general, furniture has more strictly circumscribed functional requirements than buildings. Besides, there aren't as many furniture classics ready for revival because many are still with us, sometimes weathering changes of fashion over more than 50 years. Why are these designs so special? The following is a personal and somewhat artibrary list.

The Wassily Chair

Marcel Breuer's "Wassily" chair, which takes its name from Breuer's Bauhaus colleague Wassily Kandinsky, was the first fully realized furniture design using tubular steel. Since the fabrication of the first six chairs in 1926, it has been produced, used, and admired without interruption. Its staying power is due to a clarity of design astonishing in this first specimen of an entirely new technique.

The Wassily chair *is* exactly what it appears to be: steel tubing provides a strong, lightweight and resilient armature for the seat, back and arms which are formed by leather straps whose generous spans give them a comfortable buoyancy. The polished chrome, cool in appearance and temperature, is played off against the warm leather that touches the body of the sitter. The chair is light in appearance and in fact, weighing only 35 pounds. From all angles, the strong horizontals and verticals of the legs and arms give the chair an unambiguous face-forward quality, yet the thinness and wide separation of the supports allows a sense of open space flowing freely through and around the chair. Much is often made of Breuer's inspiration from the handlebars of his bicycle, but the Wassily's formal arrangement with the back as the only oblique planes in a nest of orthogonals, owes an additional debt to Gerrit Rietveld's "Red-Blue" chair of 1917. To my eyes, the Wassily still carries something of the flavor of a manifesto.

Mies Cantilever Chair

The advantages of tubular steel in furniture design were fully realized in combination with the cantilever principle. Another Dutchman, Mart Stam, was apparently the first to use a single length of steel tubing to form the feet, legs, seat and back supports for an upright chair. This may have been as early as 1924, but Stam's first models, put together without steel-bending machinery, used straight pieces of tubing and standard elbow joints. He gained access to the necessary equipment through Ludwig Mies van der Rohe, who had his own cantilever design in mind, and in 1926 both designs were executed. Judging from old photographs Stam's somewhat tentative design was never mass-produced in its original form, so Mies' version was the first cantilever design manufactured in quantity.

Mies van der Rohe's side chair of 1926 revels in the springiness attainable with cantilevered steel. The great sweeping arc of the legs emphasizes the continuity of a single piece of tubing that runs from the floor up to the handle behind the back. In the earliest versions, seat and back pieces of thick leather are wrapped around the tubing and laced together below the seat and behind the back; in a slightly later version, seat and back are a continuous piece of hand-woven caning.

Mies was a big man, and all of his chairs have generous proportions. The deep seat and slightly reclining back of Mies' cantilever chair carries the sitter's weight well back from the legs to take advantage of the metal's elastic strength. The result is a comfortable and rather cheering place to sit, almost like a rocker. As a formal object in space, this chair points emphatically forward, but viewed from head on, the form disappears and becomes hard to read. This strong directionality means that groupings require careful and rather formal arrangement. It is also dificult to rise from the chair when it is used at a table since the forward arcs of steel catch the sitter's legs, but then practical compromises often occur in the interest of great form.

The Cesca Chair

Marcel Breuer's cantilevered "Cesca" chair of 1928 is perhaps the classic of 20th-century classics. Not a month passes in the interior design monthlies without a Cesca in the featured interiors, and there are countless "knock-off" versions on the market in addition to the authorized Breuer design sold by Thonet, Knoll and Stendig.

As on Mies' chair, the structural support is a single length of chrome-plated steel, but the leg and back-support sections rise vertically, as in Stam's design. Unlike the latter, however, Breuer's design clearly articulates the separate elements to both practical and aesthetic advantage. The caned seat and back rest are separated from the metal tubing by a wooden frame which keeps the sitter's weight from pulling the two sides together, frees a larger area for the seat and expresses the different functions of the parts. Even the wooden armrests serve both clarity and comfort, although the armless side chair looks cleaner and more precise.

The right-angled cantilever and the flat, pliant caning give Breuer's chair a nice balance between firmness and buoyancy, while the vertical uprights and compact overall form make it highly adaptable to casual surroundings.

The Barcelona Chair

Mies van der Rohe's most enduring work in furniture is the Barcelona chair, designed to furnish his German Pavillion at the International Exposition of 1929 in Barcelona. Two rectangular leather cushions rest on leather straps stretched across the transverse bars of a double X-shaped frame. At once dramatic and understated, the long, sweeping curves of the chrome-plated steel frame have a serene grace that has made the chair a favorite in corporate headquarters around the world. Mies knew better than anyone that one has to work hard at simplicity. The "industrial look" of the Barcelona chair involves 40 hand-sewn welts, 72 hand-turned screws, and a great deal of hand polishing on the chrome, which brings the list price close to two thousand dollars. Not a chair for cozy relaxation, the Barcelona is a chair for business: wider than any easy chair but without the protection of containing armrests, it offers maximum comfort with minimum security.

The Eames Molded Plywood Chair

Charles Eames' molded plywood chair, first exhibited in 1946, introduced the techniques of molding plywood in compound curves and of combining wood with tubular steel. This combination of techniques, a significant advance over Alvar Aalto's important designs of the 1930s using plywood sheets bent in one direction, had been proposed in Eames' and Eero Saarinen's winning entries in the Museum of Modern Art's "Organic Furniture" competition of 1940. The 1946 Chair grew out of both this earlier work and the plywood molding techniques developed by Eames and his wife, Ray, in making leg splints on a wartime contract for the U.S. Navy.

The Eames plywood chair articulates the functions of its different parts even more straightforwardly than Breuer's early designs. The front and back legs rise to different heights and incline at different angles, and the seat and back have radically different curves and outlines; yet each part is so carefully worked out in terms of its own requirements that the whole design comes together in a relaxed, seemingly obvious unity.

The steel frame, comprising five separate rods whose connections are neither obscured nor dramatized, attaches to the wooden seat and frame through rubber shock mounts that enhance the chair's natural resiliance. The compound curves of the seat and back accommodate the sitter's movement without attempting to hold the body in a fixed position. There are few true verticals and horizontals amid these varied shapes and all surfaces are worked with equal attention. The result is a form easily accommodated to its surroundings and equally interesting from almost any viewpoint.

James Hoekema

James Hoekema is a designer and writer, and a consultant in videodisc and computer graphics. For the past three years he worked for Charles and Ray Eames.

1. Chair by C.R. MacIntosh (photo courtesy Atelier International, Ldt.)
2. Adjustable tables by Eileen Gray (photo courtesy Stendig Inc.)
3. Wassily lounge chair by Marcel Breuer, front view (photo courtesy Stendig Inc.)
4. Wassily lounge chair by Marcel Breuer, side view (photo courtesy Stendig Inc.)
5. Mies side chair (photo courtesy Stendig Inc.)
6. Mies cantilever chair (photo courtesy Knoll International)
7. The Barcelona chair by Mies Van der Rohe (photo courtesy Knoll international)
8. Eames molded plywood chair, front view (photo courtesy Eames office)
9. Eames molded plywood chair, detail (photo courtesy Eames office)

ENERGY CONSERVATION: AN IMPORTANT FRONTIER

John V. Mutlow, AIA, Chairman, LAC-AIA Energy Committee

Energy conscious design methods are having a major impact on the design and performance of physical facilities throughout the world today. Initially inspired by the 1973 oil embargo, concern is escalating today due to the increasing cost spiral for energy acquisition. We are entering a new era. Our society is no longer low cost energy oriented and this is affecting the form and aesthetics of buildings, enhancing the quality of the environment and changing the morphology of cities. High energy costs are reducing urban sprawl, increasing population densities and revitalizing our city centers. Energy efficient architectural forms will be an integral part of our changing lifestyles. A new building ethic has arrived.

Research into energy conservation and alternative energy supplies is being undertaken at all levels of government. Codes, ordinances and standards are being adopted at an alarming rate. The California State Board of Architectural Examiners is considering mandatory energy education for architects at the professional and academic levels. The Los Angeles City Council will probably adopt an ordinance requiring active solar energy systems for all residential hot water uses. Los Angeles Mayor Tom Bradley has established his own research department to encourage energy conscious design and obtain energy related grants. The Southern California Office of Western Sun is funded by the U.S. Department of Energy to initiate programs, disseminate information and increase public awareness.

As a profession, we have long been aware of energy conscious design. Architects must conserve resources and materials used in construction and reduce the consumption of energy in building performance, operation and maintenance. Energy conservation responses should lead the energy conserving efforts of society by clearly understanding that selection of the appropriate solar technology is the key to a responsive architectural practice.

The most important solar issue is orientation to climatic conditions. Indigenous and vernacular buildings at their best are adaptations to climate and resource constraints. This raises the controversial issue of solar access rights which Ralph Knowles and Richard Berry have researched for several years. With artificial lighting using 40% to 60% of the energy in office buildings, natural lighting has also become a key design concern. The State of California Architect's Office, initiated an awareness of the importance of energy conservation at both the state and national level, at first with a state office building design competition focused on energy conservation, and presently through a strict set of energy related criteria and performance standards for all new office buildings.

Active and passive solar systems as a design issue have become increasingly important to single family residences, housing tracts and many multi-family and commercial projects, especially where building performance costs are carried by the owner.

Both natural systems that take advantage of the normal changes in atmosphere temperature throughout the day-night cycle by using the cooler night temperatures when needed during the day, and heat recovery systems that take advantage of the heat emitted by mechanical equipment, lights and people by circulating the heat to cooler locations in the building are technologies that are cost effective and easy to implement.

Wind energy conservation systems, through advances made in aeronautical engineering and electonics, are aiding the development of 'windmills' to provide and augment electricity.

Co-generation, the link-up of a private energy generating system to the public utilities system for storage of excess energy, is still experimental, but is receiving serious study through grants from the Energy Research and Development Administration.

The Energy Committee of the LAC-AIA has assembled this energy issue of *L.A. ARCHITECT* to demonstrate the more recent energy conservation concerns of local professionals. An initial decision was made to illustrate local solutions that were applicable to the temperate climate of southern California and to prove that a majority of design conservation measures are appropriate and cost effective here. Active space heating systems and building underground were omitted since they are not cost effective.

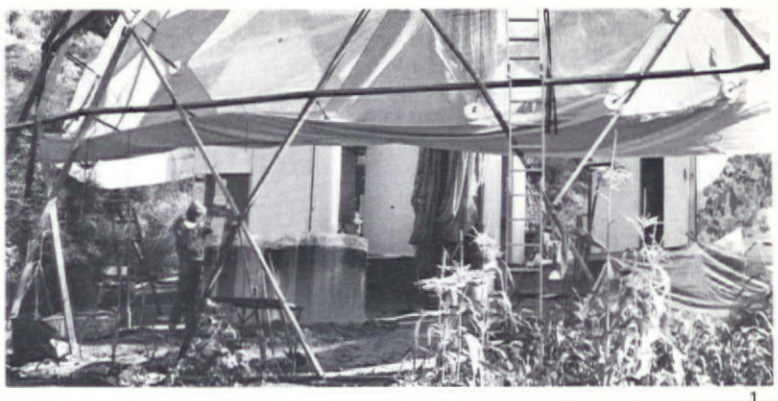
The response to the Energy Committee's want ad were overwhelming and covered the gamut of appropriate energy conservation technologies. Gwilliam and Dwellnet (1) utilized Buckminster Fuller's dymaxion design principles, which is a method for a structure's performance to yield the greatest possible efficiency in terms of available technology, in a 50 foot diameter dwelling in Ojai. Solar Resources (2) employed computer simulations to study and evaluate energy-conserving solar options for the Miller residence on the Palos Verdes Peninsula.

Rob Quigley (3) used a rockbed and natural systems to cool the Deep Valley Theme commercial building. Neil Gordon (4) designed an internal heat recovery and solar energy powered absorption refrigeration system for an office building in Berkeley.

With a combination of climatically responsive architectural forms, the wind, solar responsiveness and energy efficient materials, applicances and equipment, architects can decrease energy costs and can contribute to providing non-polluting, renewable sources of energy.

In this period of design evolution, architects have the unique opportunity to incorporate current energy research into the built environment. Since energy consciousness as an integral part of the design process is here to stay, architects must accept their position as forerunners in this era of energy conscious design.

John V. Mutlow, AIA, is a practising architect in the Mutlow Dimster Partnership and is an assistant professor at the University of Southern California School of Architecture.



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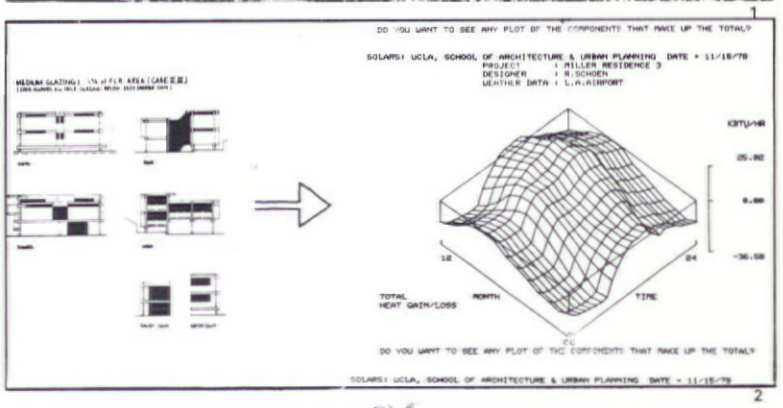

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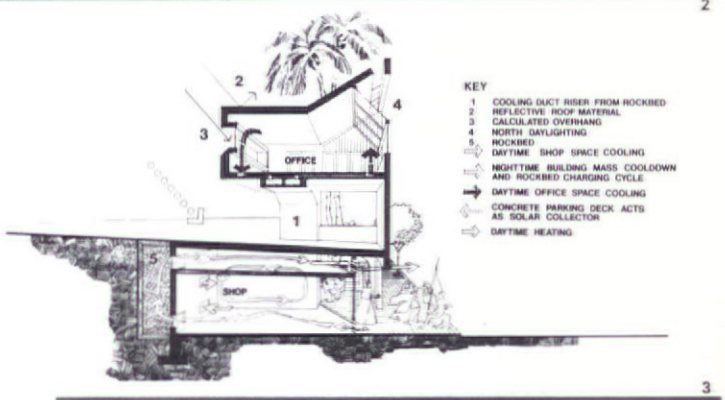

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(Photo 4 Raymond Schmakel)

SPECIAL ENERGY INSERT

SOLAR ACCESS/ SOLAR ENVELOPE

Access to the sun's rays is a prerequisite to solar energy applications in buildings. Over the past three years, Ralph Knowles and Richard Berry of USC's School of Architecture have been working with third and fourth year design students to test an innovative approach that would guarantee everyone equal access to sunlight.

This study utilizes Knowles' "solar envelope" concept which defines in zoning terms the largest building volume that can be placed on a parcel of land without shadowing any surrounding properties. In technical terms, the solar envelope is a space-time construct. Its spatial limits are defined by the parameters of land parcel size, shape, orientation, topography, latitude, and the urban context. Its time limits are defined by the hours of each day and season for which solar access is provided to neighboring land parcels.

During this past year, the City of Los Angeles, through the Mayor's Energy Office, the City Planning Department, and the City Attorney's Office, has been examining the feasibility of translating Knowles and Berry's research results into zoning proposals. Both the USC work and the city study are being funded in part by the U.S. Department of Energy's Solar Energy Research Institute, SERI, located in Golden, Colorado.

The tests conducted at USC involve development simulation and design studies on a wide range of urban site conditions. The objective is to explore the major ramifications of the envelope concept and to resolve critical problems as they are identified. The most serious criticism of the concept so far has been that the envelope would not allow sufficient building density to encourage new urban development.

The solar envelope must, by definition, constrain building bulk and height in order to provide solar access to all properties. Hence, before any community could apply the envelope zoning concept, it would first be necessary to identify both development and solar access needs and then to determine generalized envelope-zoning rules that would recognize both needs. Some trade-offs are clearly inevitable if typical urban densities are desired, and this has been the strategem followed by the USC team in testing the concept in five different areas of Los Angeles.

In all five case studies, it has been possible to formulate solar envelope rules that were appropriate to the differing development needs and the unique urban characteristics of each study area. Consequently, it has also been possible in the development simulation studies to match or even exceed the building densities of what has actually been built under existing zoning.

In one study area located on the low-density edge of the city's downtown core, commercial office building designs produced floor-area-ratios, F.A.R. of between 2.8 and 4.8 on a variety of sites ranging in size from 20,000 to 50,000 square feet. In the Wilshire district, which is of special concern to the city planning department, designs for condominium housing on sites of about 23,000 square feet attained densities of between 40 and 58 dwelling units per acre (R-4), with land coverage not exceeding 60% on any site and unit size averaging 1200 sq. ft. for all sites.

In a more recent case study — with encouragement from the Mayor's Office and cooperation of the city's Community Redevelopment Agency — the high density possibilities of solar zoning were tested on an 8.75 acre site, located in the downtown Bunker Hill redevelopment area which contains high-rise structures. Following the C.R.A. building program specifying a mixture of housing and commercial uses, it was possible to balance solar access and development objectives in a way that allowed the designers to achieve an average F.A.R. of 6-5. (The city's recently imposed density limit in downtown is 6.0). The designers were also able to obtain 30-story structures on part of the site. Although the results of this work will not be published by SERI until later this year, it appears solar zoning could be applied to the moderately high-density commercial cores of most cities without discouraging new development.

Some critics of the solar envelope approach have also questioned its applicability to hillside development, and studies are currently under way at USC to examine such applications. Preliminary results suggest that it is quite feasible to balance trade-offs that will allow typical R-3 housing densities (25 to 35 units per acre) on development sites with slopes up to 20% and which can accommodate subterranean parking. These studies, which also address some of landscape concerns, will be published next year.

A recurring criticism of this design method is that the envelope would inherently limit design freedom and tend to produce buildings that would all look the same. This seems most unlikely since the results of 6 different building-development programs applied to some 36 different sites by 106 designers suggest just the opposite.

The envelopes are generated in a way that makes them site, and use specific and sensitive to the surrounding urban context. The illustrations shown here indicate how radically different and complex the envelopes can be, form from one site to another. Moreover, some designers tend to conform closely to the envelope and some do not. It seems that if the designer likes or can exploit the envelope form, the building strongly reflects the envelope; and if not, the building simply reflects other design values.

Some city planners, zoning administrators and building departments perceive problems in the implementation of the solar envelope concept. Such reactions are inevitable and reflect the technical difficulties — and initial resistance — that new planning concepts must always overcome. But because the envelope approach automatically regulates building densities on a parcel by parcel basis, it also tends to mold and scale new buildings according to the immediate urban context. Such an advantage will probably not be ignored for long by planners and urban designers.

Eventually, the solar envelope approach could replace much of the sixty-year encrustation of zoning rules and greatly simplify the ways in which development density and building bulk are regulated. As L.A. Planning Director Calvin Hamilton said, "It could change the whole approach to zoning in Los Angeles."

Ralph Knowles and Richard Berry

Ralph Knowles and Richard Berry are professors at USC School of Architecture

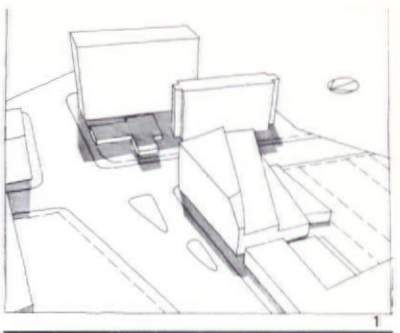
Illustrations:

1. Solar zoning envelope showing form complexity that results when solar access to existing buildings is provided to roof-tops having different heights. Site of 19,000 sq. ft. is located on the southwest corner of Olympic and Figueroa in Downtown Los Angeles.

2. Model of 67,000 sq. ft. commercial office building designed for site and envelope shown in 1. Angled building walls and stepping roof terraces, seen in summer morning sunlight, reflect envelope form. Designer: **Marc Suberville.**

3. Model of condominium project for an R-3 site of 100 ft frontage, located on west side of a north-south street near USC. Constant north-south roof slopes (right to left) echo solar envelope's form but roof heights and east-west pitch reflect design intent to funnel south sun and westerly breezes into all living units. Designer: **Tom Chessum.**

4. Model of condominium housing project for 23,000 sq. ft. R-4 site located on the south side of Wilshire Boulevard. The building's southeasterly orientation assures deep penetration of winter sun into all 27 units while protecting them from mid-day and afternoon summer sun. Solar envelope allows building shadows to be cast across streets while lessening shadow impact on other buildings. Designer: **Dave Wallace.**



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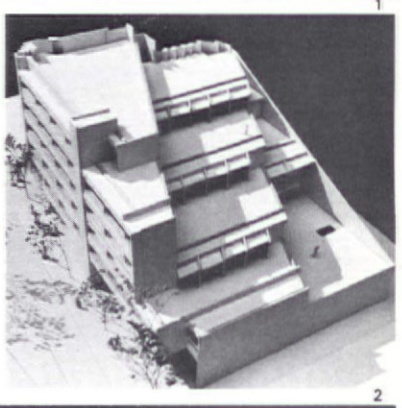

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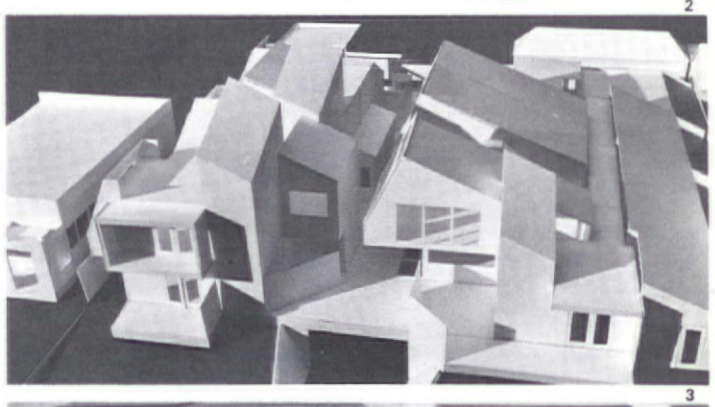

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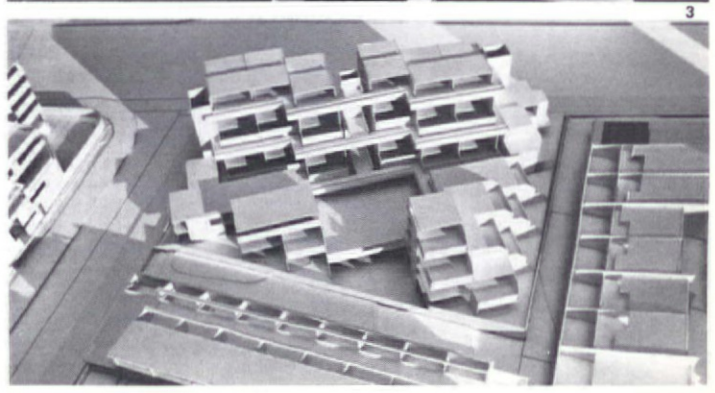


4

CAL STATE OFFICE BUILDING

Architects:
Hugh Gibbs and Donald Gibbs, FAIA
and **Kenneth S. Wing and Associates**

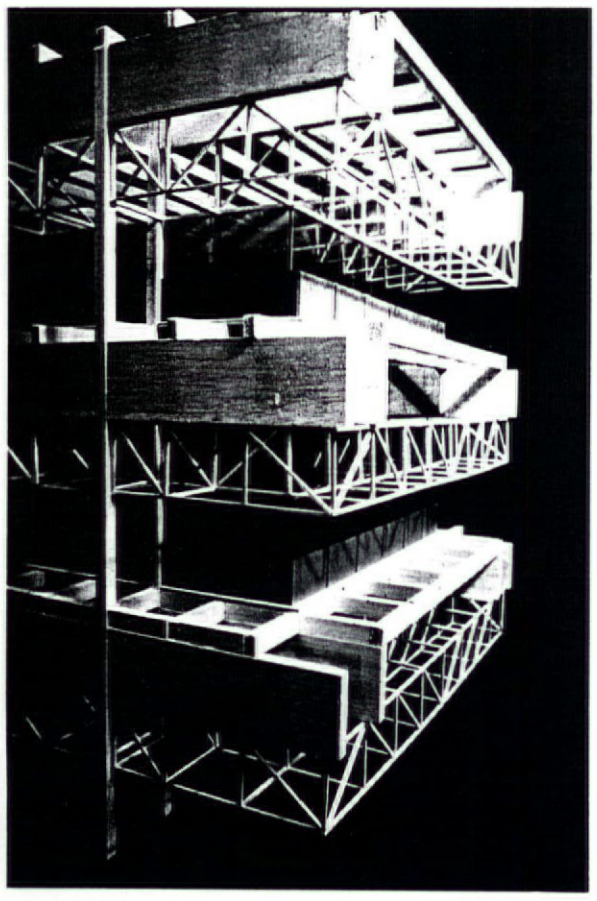
The primary concern in this design was to minimize energy consumption. Of the schemes tested, the chosen atrium plan with a sawtoothed perimeter provided the best natural lighting, since up to 70% of the floor area can be lit by daylight. Additionally, the plan shape itself offers partial protection from direct sunlight, thereby reducing solar heat gain.

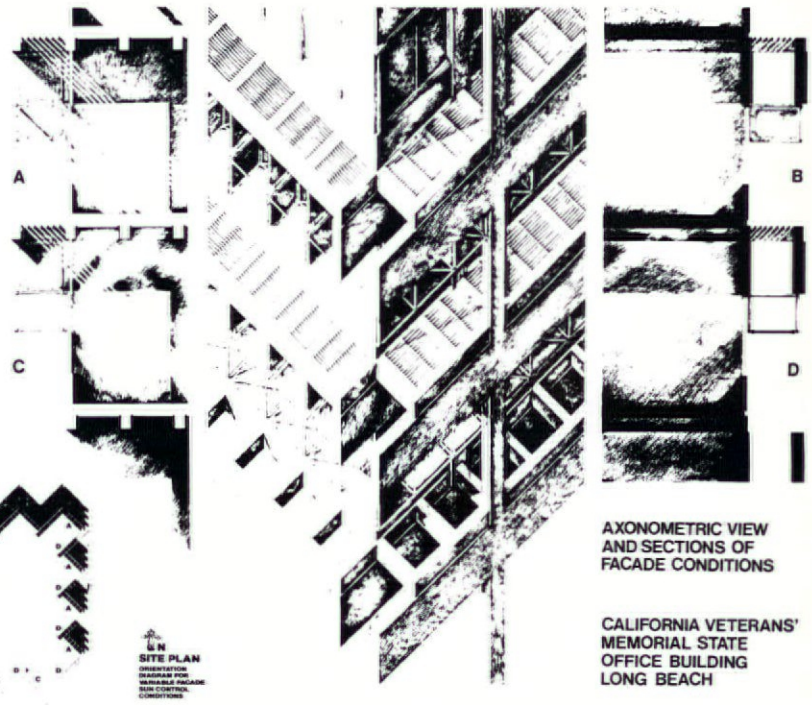
Although most of the permimeter is glazed, temperature gains and losses through conduction are relatively small due to the temperate coastal climate. Some loss of internal heat loads to cooler outside air may even be beneficial. Since so much of the interior is reached by natural light, less electricity is needed to light it or to remove heat given off by interior lights. All H.I.D. lighting units are on dimmable ballasts controlled by photo cells which monitor natural light levels in order to adjust supplemental artificial lighting. When compared to other large office buildings in similar climates, this building will use as much as 50% less energy for lighting.

While natural light is good, compensating for direct solar heat gains may consume up to 20% of annual energy use. It is, therefore, desirable to design first for good daylighting,and then, upon computation of solar heat gain, to design shading and glazing systems that will reduce glare while allowing maximum natural light. The shading devices shown here were designed to function efficiently while enhancing the views from the building.

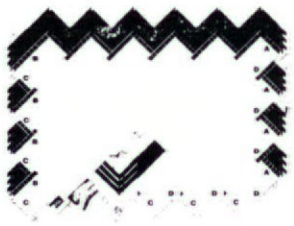
The lighting and solar shading systems are not the only energy conserving elements in the building. The structural system of heavy timber uses a material produced by renewable resources and requiring a minimum of energy use in its fabrication.

While the building will be unusually energy efficient, some of its greatest benefits will be to the people who will use this warm, responsive and efficient place, enjoying a rich series of spaces and materials as well as increased visual contact with the outside.



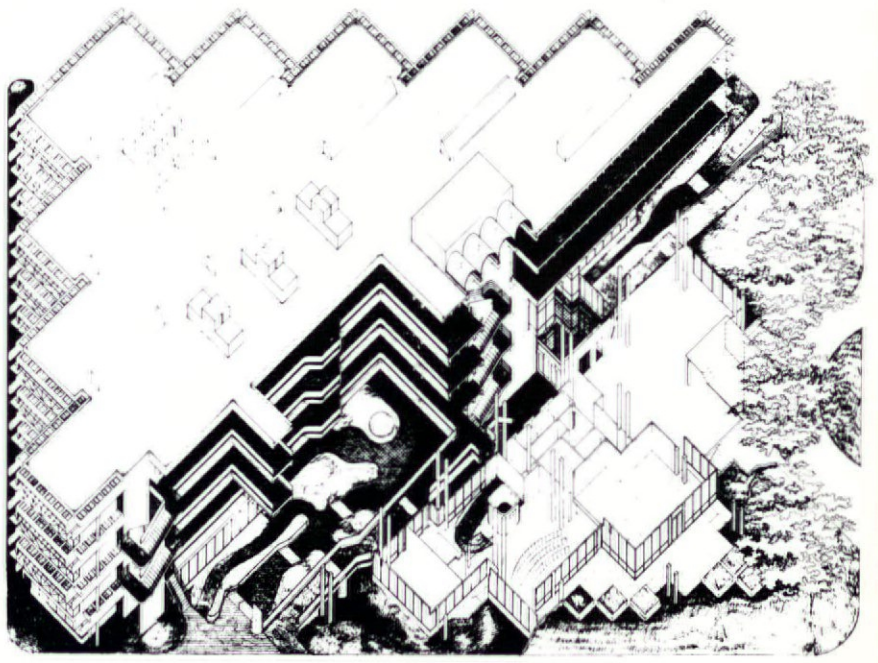


AXONOMETRIC VIEW AND SECTIONS OF FACADE CONDITIONS



SITE PLAN

CALIFORNIA VETERANS' MEMORIAL STATE OFFICE BUILDING LONG BEACH



CAMP PENDLETON DINING FACILITY

Architects:
Howard R. Lane FAIA Associates

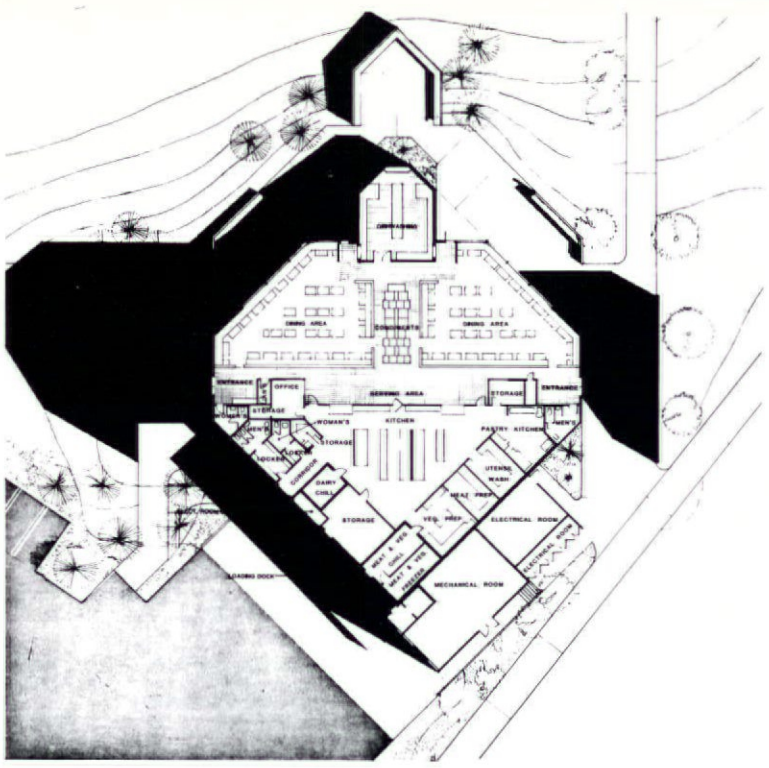
The Howard R. Land FAIA Associates design team solved a U.S. Navy energy problem with an active solar system for the 1100-man, 14,280 square-foot dining facility at Camp Pendleton Marine Base near San Diego. The system provides domestic hot water and space heating load of 76% in accordance with a solar utilization feasibility study undertaken for the project. The study concluded that with the current solar energy system and energy costs, 75% of the annual load can be met with the better than 3,000 square feet of collector panels which bear a selective coating on the absorber to improve their performance.

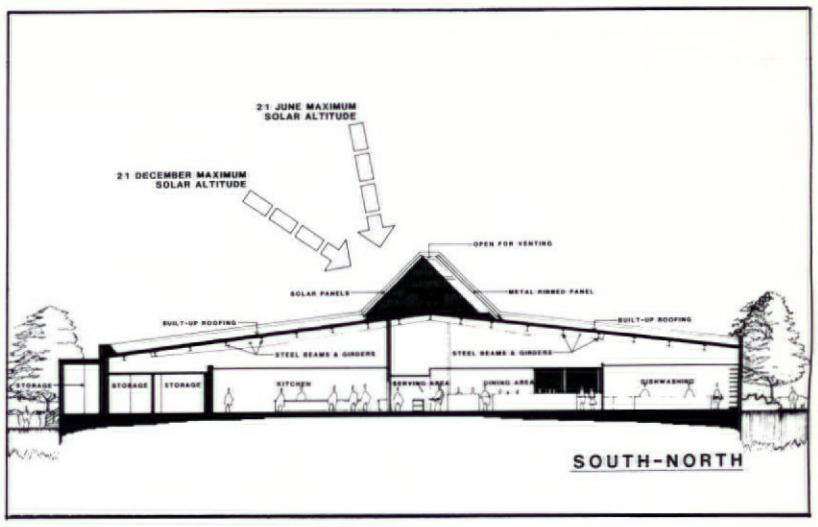
The main system's actual operation originates with cold water being pumped through the panels' copper tubing, warming to an average temperature of 210°F (on cloudless days) and moving to a hot water storage tank positioned underground in the parking lot. The water is then drawn off to either the heat exchanger to provide the building with heat, or to another storage tank in which it mixes with cool water, reducing the temperature to 140°F for lavatory/kitchen use.

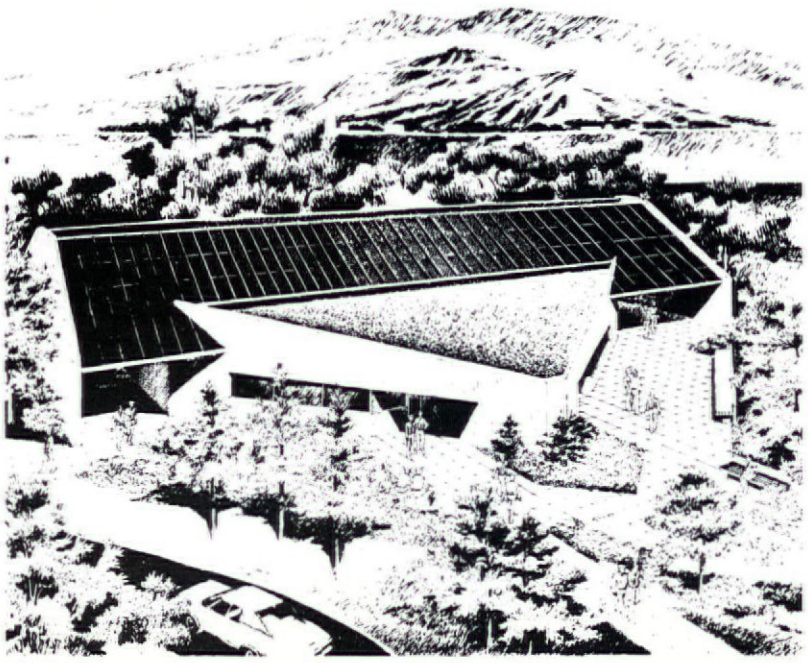
In the air handling system, warmed water is sent from the storage tank to the heat exchanger where, if the water temperature requires adjustment, a back-up heating system activates. The heated water is then pumped to the air handling units. Once its energy is expended, the water is returned to the heat exchanger for reheating. When the water in the 140°F tank is ready for use in the kitchen and lavatory areas, it is first drawn through the back-up system to ensure the proper temperature level, and then pumped to usage areas. Used water is then filtered off as waste. New or make-up water is pumped from the street water main to the hot water storage tank and to the 140°F tank for cycling.

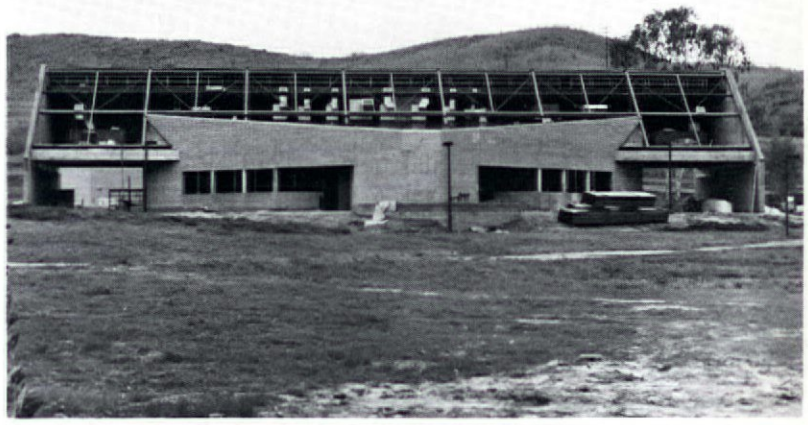
Several smaller sub-systems were designed to complement the main system through the utilization of simple gas and oil heaters, as well as the gas-heated oven flues.

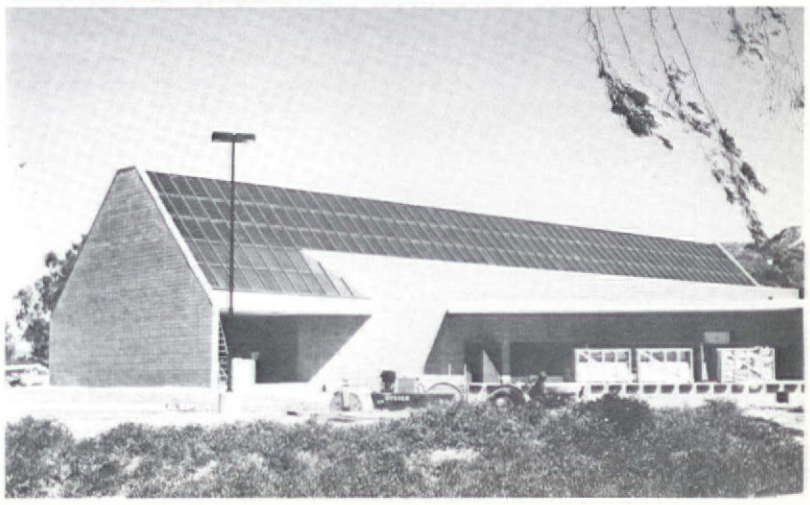
The projected pay-back time-frame for this project is a modest twelve years, as determined by the utilization feasibility study mentioned above.

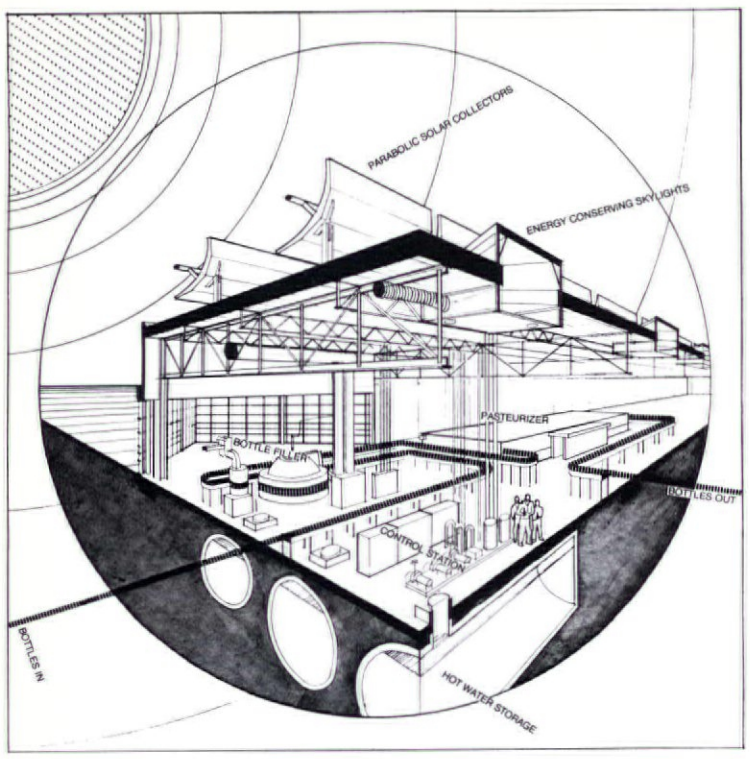


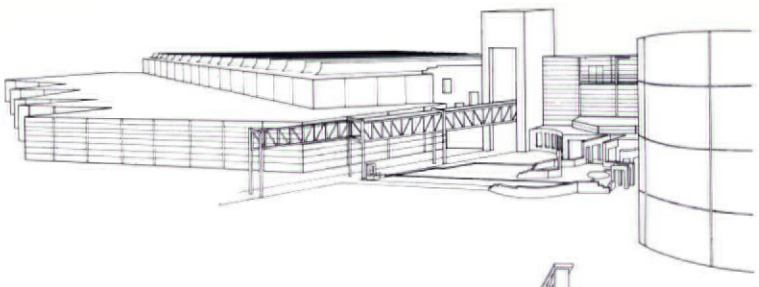


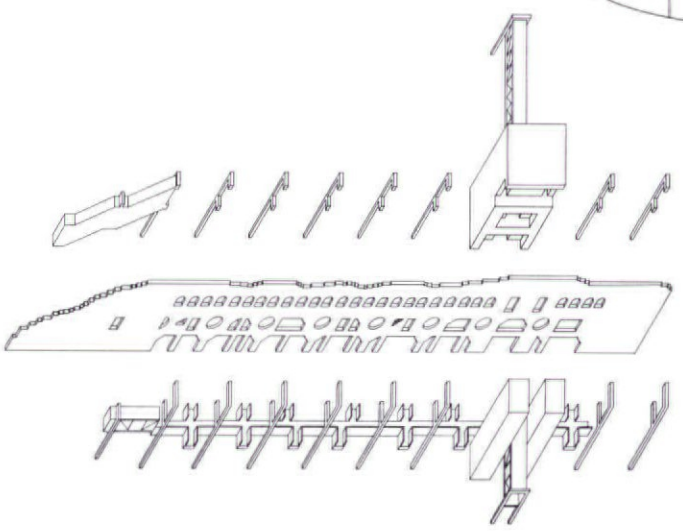


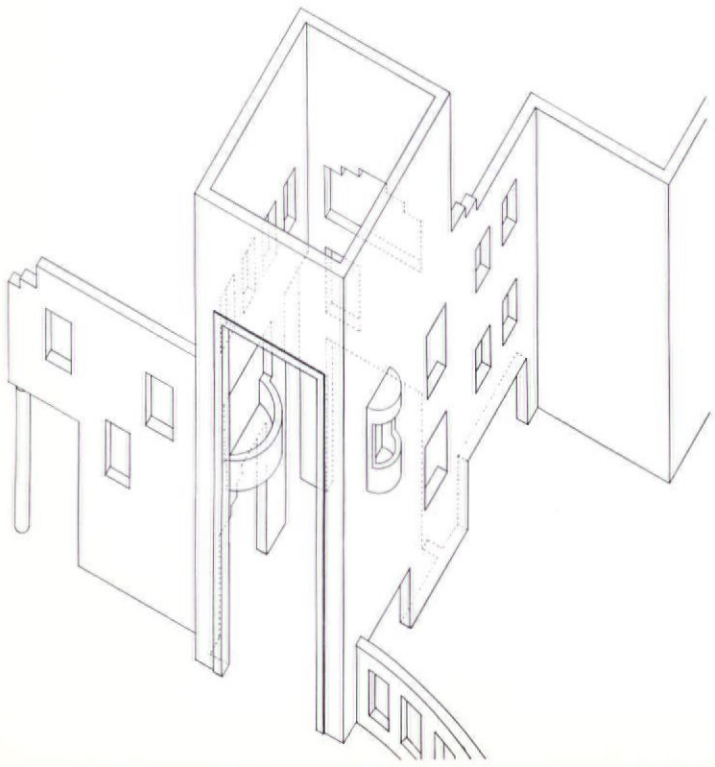


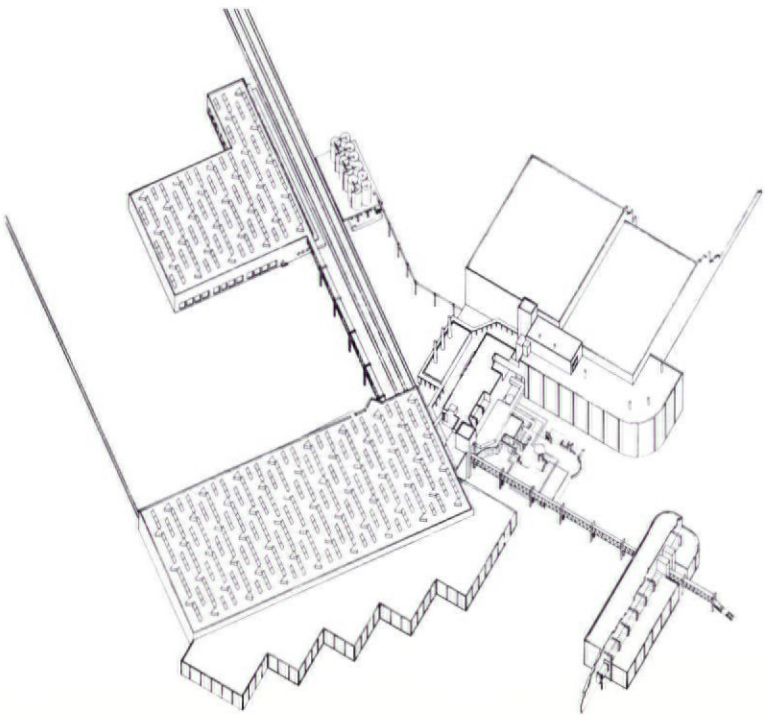












EL SOL SOLAR BREWERY

Architects:
John Newcomb, Ralph Stanislaw, David Voorhies

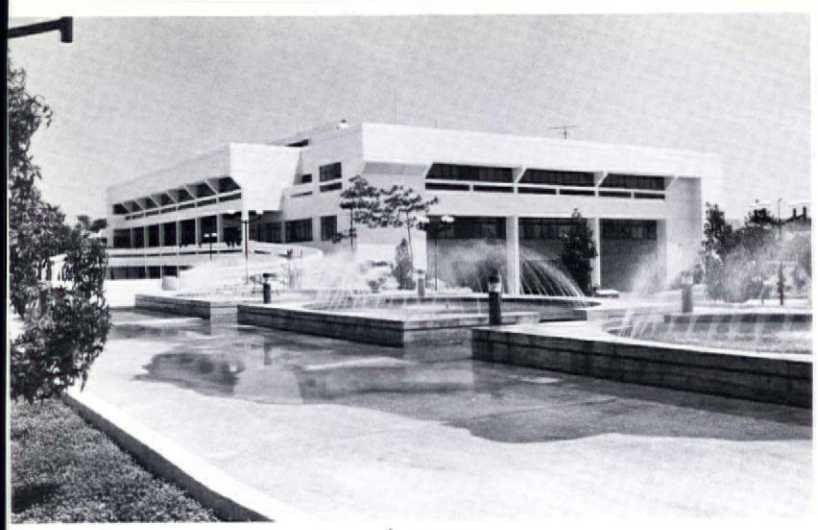
El Sol is a conceptual brewery design integrating major energy conserving strategies. Design objectives also include a response to its public frontage and the inclusion of a public tour, as well as a possible three-fold expansion to 10 million bbls./year capacity.

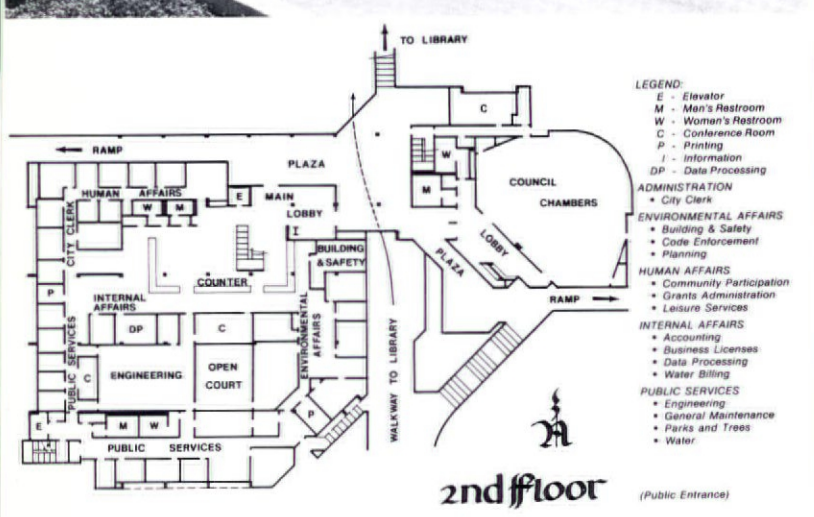
On a flat site adjacent to 15E in San Bernardino, the radial scheme organizes the layout of industrial processes and spaces, accommodates volume shipping and receiving, and provides for orderly expansion. Major functions are reflected in the assemblage of articulated parts: entry (water) tower, energy plant, maintenance shops and employee facilities at the core; brew house wrapped around the corner of the concrete block fermentation cellars; stepped bottling lines highlighted on the facade and hugging the warehouse box and corporate offices shot out on a spoke.

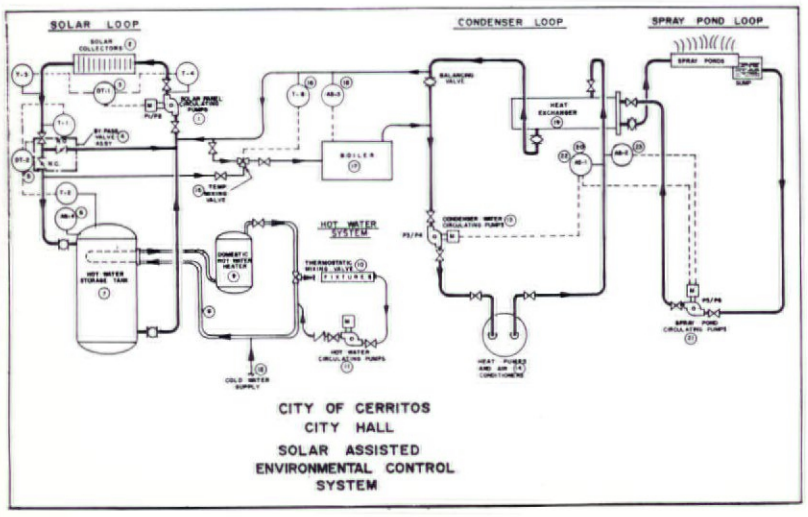
The project's differing materials are held distinct to exploit their symbolic qualities. The light weight panel/glass skin system and shiny solar collectors appropriate to a modern technology are set off by the unit masonary, a material with links to the past. The extended block walls along the freeway suggest the ruins of an older brewery but, in fact, indicate expansion plans.

The brewery energy system incorporates sufficient boiler capacity to efficiently co-generate electricity before delivering steam heat to the brewing processes which includes steam driven absorption chillers. A large solar energy system interfaces with both return bottle washing and beer pasteurization. A combination open loop/closed loop system with storage tanks and heat exchanges accommodates each system's requirements.

To cut energy loads, the brewery space heating is achieved through the co-ordination of direct heat recovery skylights and the HVAC system. Finally, the cooling ponds serve as fountains in the visitor's courtyard and grey water is delivered to the golf course located downstream from the brewery.







(Photos Carlo von Frankenberg)

CERRITOS CITY HALL

Architect:
Maurice H. Fleishman, A.I.A.
Mechanical Engineer:
Hellman & Lober

The Cerritos City Hall has the distinction of being the nation's first solar heated city hall. The 3.7 million, three story building is Type I with reinforced concrete frame and reinforced concrete split-faced block shear walls. This use of masonry contributes to the building's energy conservation. Other energy-saving features include an open central core and clerestory windows which reduce the use of artificial lighting in the lobby and interior office areas. All windows are operable, allowing for natural ventilation when outside conditions permit. Glass is tilted or recessed to reduce solar radiation penetration. Fluorescent lights are switched to allow for reduced lighting when not needed.

The 1,400 sq. feet of solar collection panels have been installed on the roof as an integral part of the architectural design. These panels collect 320,500,000 B.T.U. per year of the sun's thermal energy and carry it to two 1,500 gallon transfer tanks. There, the heat is transferred to stored water. Heat from this liquid is transferred as needed to heat-pump air conditioning units throughout the building.

The solar system is responsible for providing approximately 60% of the space-heating needs of the building. In addition, stored solar energy is used to heat the potable water utilized throughout the building.

An electronic control system measures the temperature of air inside the building and compares it with that of the air outside the building.

For cooling, heat removed from the building is also transferred to the solar energy storage tanks for use in heating and for providing evening and early morning heating. The new Cerritos City Hall utilizes energy which, in conventional systems, would normally be rejected. Excessive heat from the system is rejected through the decorated spray ponds at the north of the building, which creates a pleasant architectural feature in the civic center. Therefore, energy consumption is always at a minimum, which reduced the need for any supplemental energy from external sources.

GELBER HOUSE

Architects:
Martin B. Gelber AIA & Associates

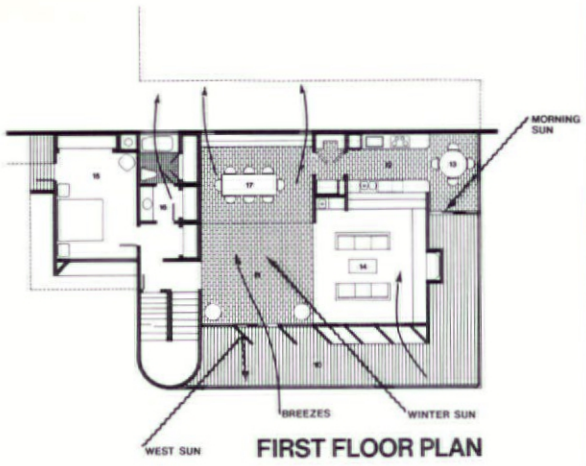
This passive-solar single-family residence is set upon a steep, west facing site in the Brentwood Hills area of Los Angeles. The extreme sun and warm micro-climate made passive solar cooling the major design criterion.

Solar fins and overhangs face south and permit only winter sun to enter the solar glazing panels to the main living spaces. Light-colored walls reflect the sun, concrete floors and heavy plaster thermal storage masses heat up during the day, re-radiating the heat at night to warm the living spaces.

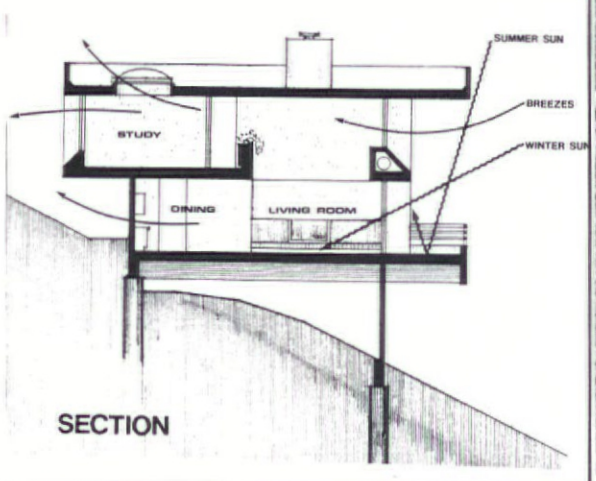
During cooling, the fins catch prevailing sea breezes and direct them through the house with the help of ventilating skylights and windows. A roof-pond option is employed during critical time to further assist cooling.

The living spaces are zoned and heavily insulated from each other (up to R-24 in some places). Two inside air and heat circulating wood burning fireplaces provide additional space-heating. The gas-fired forced-air furnace is rarely used.

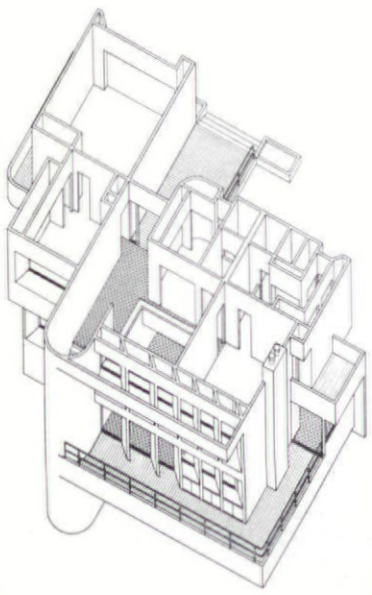
(Photo Marvin Rand)

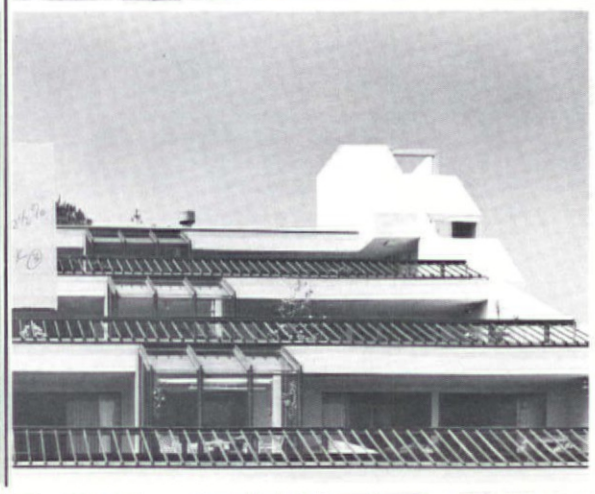


FIRST FLOOR PLAN



SECTION





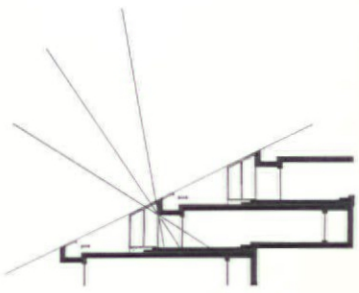
MALIBU CONDOMINIUM

Architects:
Murray Milne, in association with **Kamnitzer, Marks, Cotton and Vreeland**

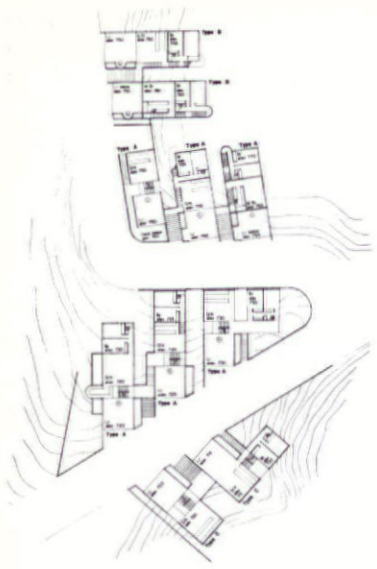
The program consists of eight residential condominium units for eight owner/clients, each containing 2,000 sq. ft. living space plus 1,000 sq. ft. deck overlooking the Pacific Ocean with maximum visual privacy. The steep site is located in Malibu. The architectural implications for direct gain passive solar buildings are fairly straightforward: south glazing, shaded in summer, and interior thermal mass. 64% of the south facing wall area is glazed, an overhang protects the glass from March 21 to September 21, and the interior contains about 25 tons of thermal mass in the form of gypsum board and light weight concrete floor underlay. Theoretically, this direct gain system annually collects 43.9 million BTUs, which is at least 82.2% of the calculated heating needs. Additional heat supplied by internal equipment, lights and people further reduces auxiliary heating needs. (However, six years of experience has shown that some owners simply have never turned on their furnaces.)

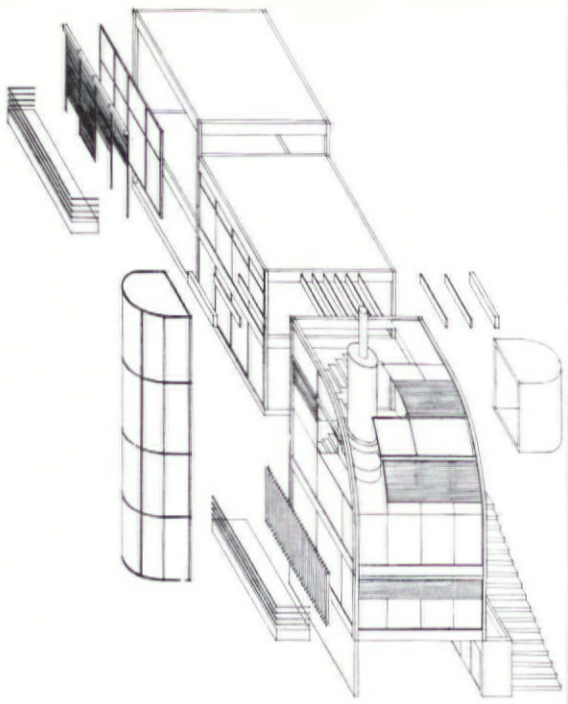
Cooling loads are minimized by the fixed shading which protects all windows in summer, and by designing the wing walls and floor plans to facilitate natural ventilation. When the sliding glass doors across the front facade are opened, breezes are scooped in and then drawn out through the doors and windows in either rear corner.

(Photos Jason Niija)



L.A. ARCHITECT SPECIAL ENERGY INSERT





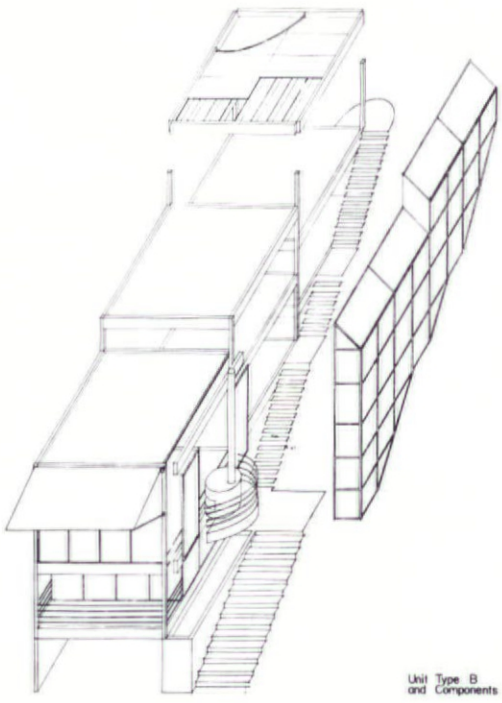
BEVERLY GLEN ARBORS

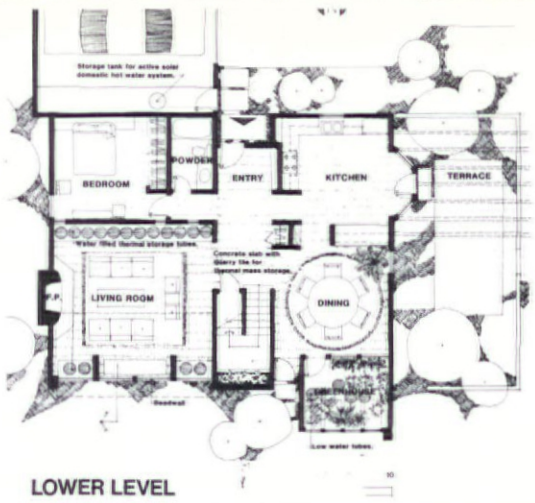
Architects:
Raymond Kappe FAIA, Rex Lotery FAIA, Clelio Boccato AIA

Beverly Glen Arbors will be an attempt by Kappe Lotery Boccato to integrate construction techniques, systems, and energy conservation into a ten unit housing development on typical 35 X 55 and 35 X 75 lots in the Glen. It was not feasible to develop attached housing due to planning department objections, so detached housing was designed to cover the entire buildable site and using a repetitive 20 X 20 construction bay, pre-cut structural members and interchangeable environmental control components.

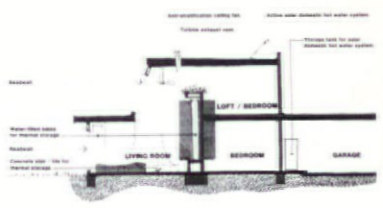
The intent in such a tight site planning scheme was to make it possible to tune each house relative to its special orientation, view, and privacy factors.

Awnings, roll-down blinds, trellises, sun shades, ventilating panels, and balconies make up the component package. Solar panels are used for water heating and water mass fireplaces are used for passive heating. Heat gain and recovery techniques, which Kappe Lotery Boccato have incorporated in other energy-oriented projects, will be used in Beverly Glen Arbors.

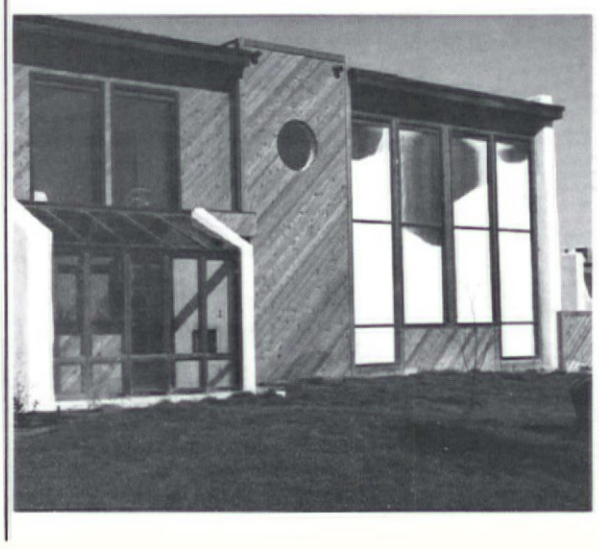




LOWER LEVEL



SECTION/DIAGRAM



PASSIVE SOLAR HOUSE

Architects:
Maxwell Starkman AIA and Associates

The 2,300 sq. ft. of this Las Vegas house uses its quarry tile covered concrete floor slab, concrete block walls and water filled tubes as thermal storage mass. When these elements are exposed to sunlight, they absorb and store the solar heat for release during the night.

Other elements of the passive system include extra insulation (R-19 walls, R-30 roof), beadwalls on all south facing windows, a minimum of openings on the east, west and north walls to reduce heat loss, ceiling fans to prevent air stratification, gravity roof vents, properly sized overhangs and a greenhouse.

The beadwall consists of double-glazed windows with a 2½" airspace that may be filled or emptied with polystyrene beads via two small vacuum motors. When open, the sun's energy supplies heat and when filled, the beadwall acts as insulation with a R-value of about 8.

In winter, the beadwall is opened during the day to allow sunlight to strike the tile/concrete floor and the water filled tubes. In summer the solar energy systems work in reverse.

The evaporative cooler back-up system requires only one-fifth of the energy of convenitonal air-conditioning and provides the additional benefit of raising the humidity inside the house.

QUINCY JONES

(continued from front page)

boxes, the Jones house was disciplined in plan but articulated and informal in the best sense of the word.

He managed to make this approach work in his educational buildings. Many of them were planned around atriums, open or roofed. Included in the exhibit was the Annenberg School of Communication at USC (1975-77). It is surprising to see the plan of this structure after experiencing it as a building. The plan is disciplined, whereas the actual building seems relaxed and informal. One enters into a beautifully lighted "great hall," not indicated on the exterior. The Annenberg Center is the antithesis of Edward Durrell Stone's nearby von Klein Smid Center, a collection of cramped classrooms and offices disguised as a monument in the Neo-Classical style.

David Gebhard and Robert Winter have noted that the plans and buildings of our state colleges and universities since World War II have been disappointing. "Organic" plans, even those of William Wurster at Berkeley, just seemed to make matters worse.

Jones managed to impose a sense of order at Dominguez Hills, and, in spite of budget limitations, to create buildings that have interest. He realized that one of the only bargains left in the building process is earth moving, and he took advantage of this fact to create a series of buildings which are partly below grade. One has the feeling that when this practical yet interesting campus is completed it will be one of the few distinguished new college campuses in California.

In the factory and offices for Herman Miller Inc. at Zeeland, Michigan, the last of the projects exhibited, Jones unified the new and existing buildings with a 40-foot-wide "spine." From the criteria which the clients laid down for this project, Esther McCoy has excerpted a phrase which seems to sum up Quincy Jones' architectural philosophy — "kind to the user...non-precious and non-monumental."

(The exhibition catalogue, by Esther McCoy, is available for $2.50, postage included, from the Fine Arts Department, Cal State Dominguez Hills, Carson, CA 90747.)

Alson Clark

Alson Clark is Librarian for the School of Architecture and Fine Arts at USC.

MALICIOUS PROSECUTION TALK

Problems involved with malicious prosecution was the topic of an address by Frank Williams, on February 13, to the LA/AIA Professional Liability Committee.

Williams, Assistant Vice-President of DPIC (Design Professionals Insurance Company) in San Francisco, discussed actions taken by various insureds in regard to malicious prosecution action against attorneys and the types of responses to various suits.

The escalation of professional liability premiums as well as an increase in lawsuits against architects and other design professionals is an issue of concern to all in the field. The Los Angeles Chapter of the AIA Professional Liability Committee, chaired by B. David Sachson, AIA, has been addressing itself to these issues and the counter measures which might be taken for the protection of architects and other design professionals.

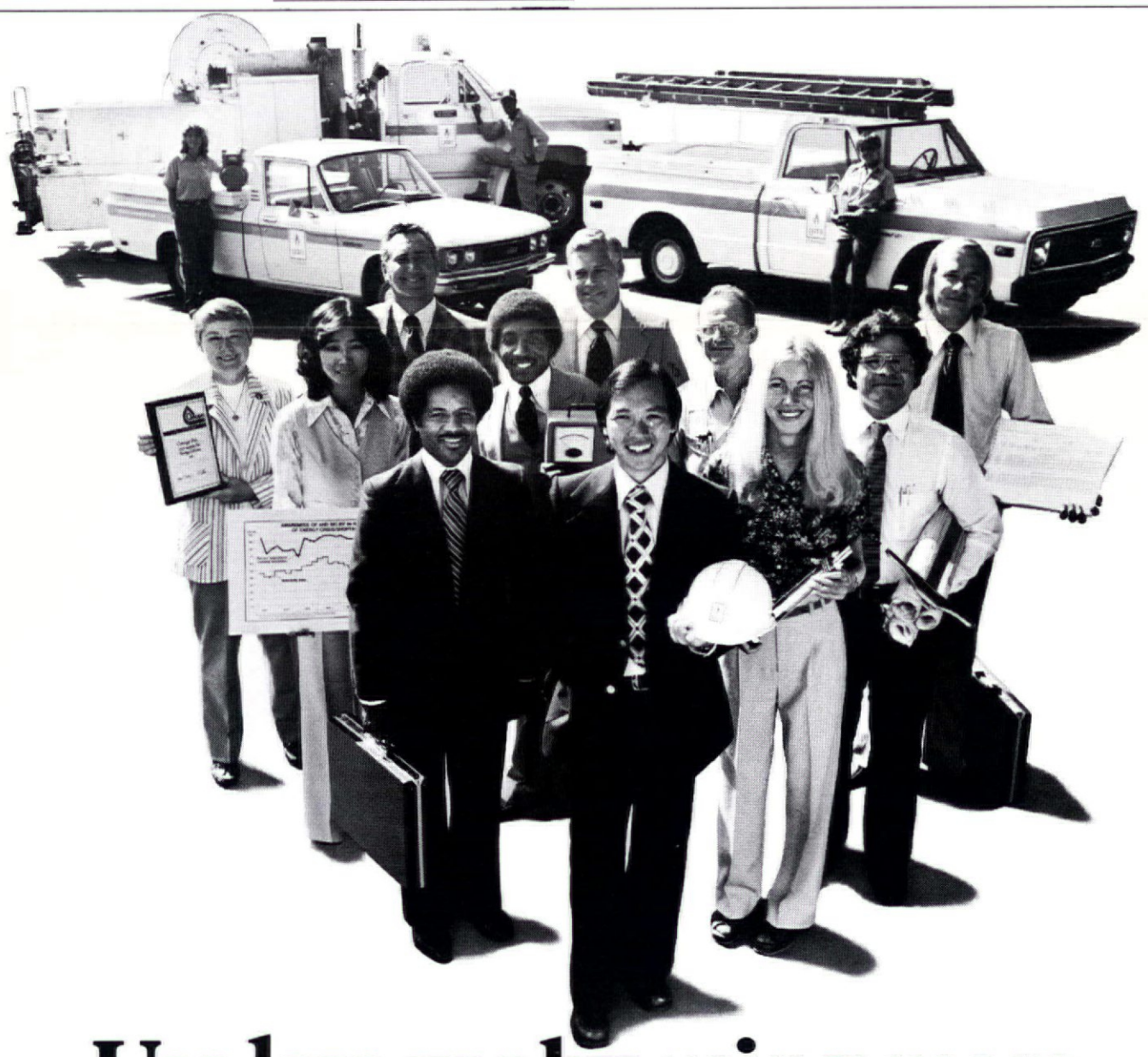
Also discussed was recent legislative activity, its regulatory impact, and the effort now needed by design professionals to monitor and provide input into such activity. This is a rapidly growing concern among architects nationwide. Thus, AIA chapters are increasingly creating committees to address themselves to the possibility of filing countersuits against the plaintiffs' attorneys on grounds of malicious prosecution. As outlined by Mr. Williams, four conditions must be met before a malicious prosecution suit can be successful. (1) There must be a faborable determination for the architect; (2) There must have been a lack of probable cause for filing the initial suite; (3) The court must be concinved that the lawyer and/or his client was guilty of maliciousness when they continued to prosecute their claim without probable cause (usually the most difficult point to prove because one actually has to prove intent); (4) Damages must be proven, which usually consist of the architect's time spent away from his or her practice attending to the details of the initial lawsuit. Legal costs in defense of such a suit are not considered damages.

All four of the above conditions must be proven in order to succeed in a countersuit for malicious prosecution. In addition, the point demanding "lack of probable cause" is difficult to prove due to the recently enacted Green Bill (Calif. Code Section 441.35 of Chapter 973) which stipulates that plaintiffs' attorneys must file a certificate with the initial lawsuit stating that another architect has been consulted to determine if reasonable cause exists for filing an action. Thus, architects themselves, as "expert witnesses," provide "probable cause" and therefore make it difficult to prevail in a countersuit.

Williams' presentation helped provide insight to the AIA Professional Liability Committee as to the many complexities involved with malicious prosecution. The group will continue to pursue this topic at its further monthly meetings. Any chapter members interested in participating or attending future meetings, please contact B. David Sachson, AIA at (213) 476-7533.

Philis A. Currlender

Philis Curlender is in charge of public relations for B. David Sachson, AIA.



CHAPTER NEWS AND NOTES

Summary 2168 Meeting of the LA/AIA Board of Directors, May 12, 1980:

• **Lomax** reported that the total cost of the Chapter move will be more than originally budgeted due to previously undisclosed PDC costs. Chapter lawyer advised Lomax that these costs are not legal. Lomax will submit a detailed letter to the PDC management.

• **Feldman** reported that the "LA by LA" Committee has chosen **Richard Wurman** as the exhibition designer.

• LAMONA Architecture and Design Support Group has requested LA/AIA co-sponsorship of a symposium scheduled for September. Board refused this request, but directed **Feldman** to write a letter to the group indicating Board encouragement of the group's objectives and activities, informing the group that the Board will consider supporting a specific request in the future.

• **Feldman** announced that there are 11 delegates to the National Convention: **Rolf and Norma Sklarek, Harold Williams, Lee Zechter, Howard Lane, Colin Russell, Virginia Tanzmann, Lisa Pendleton, Samuel Lunden, Stanley Smith,** and **Jerrold Lomax.**

• Board approved support of **Harry Harmon**'s proposal to lower the national dues which will be presented at the convention.

• Board will support the multi-use design center of California Design.

• **Wertheimer** presented two comps for the roster prepared by **Bergeron,** a student at Art Center. **Landsworth** volunteered to obtain competitive bids for the roster.

• **Bernard** presented a membership action plan with a goal of 500 new members. Board approved unanimously.

• Student representative **Tyler** reported that the student convention will be held in Los Angeles in September.

•**Pollak** recommended that the various LA/AIA Committees outline their objectives in the *L.A. Architect,* so that the entire membership can participate.

Margaret Bach has taken a temporary leave of absence from *L.A. ARCHITECT.* **Regula Campbell** will replace her as editor until she returns in the fall. Campbell is an architecture and landscape designer and is presently writing a book, *The City Observed: Los Angeles,* with Charles W. Moore, FAIA.

Two local projects designed by Southern California firms are among 13 buildings selected to receive this year's **AIA Honor Awards.** Both **Frank Gehry's** remodeled house in Santa Monica and the Los Angeles Biltmore Hotel restored and renovated by **Ridgway Ltd.** earned Extended Use Awards. The presentation will take place during the National Convention in Cincinnati, June 1-4.

The only West Coast showing of an exhibition of the major works of Finnish architect **Alvar Aalto,** 1898-1976, will take place June 28 - August 24 on the grounds of Mt. Angel Abbey, a Benedictine monastery 17 miles northeast of Salem, Oregon. Aalto designed only two buildings in the U.S.A., the Mt. Angel library and Baker House Residence Hall at Massachusetts Institute of Technology. It will be open to viewing 11 a.m. to 4 p.m. Tuesdays through Sundays.

L.A. ARCHITECT

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Membership Report, May:

New Corporate Members: **Stuart Sunju Ahn, Michael A. Caggiano, Stephen V. Harrel, Thomas H. Ochi, Kirk Yoshikazu Shimazu, Johnny Chung Ning Li, Frank Michael Wester, Money S. Sinday and Mark W. Reinmiller.**

New Associate Members: **David W. Decker and Christopher Newhaus.**

Plans for a Los Angeles Museum of Modern Art on Bunker Hill are proceeding rapidly as part of the Community Redevelopment Agency's proposed development of the area. At the instigation of architect Gary Gilbar, member of the Mayor's former Museum Advisory Committee, an Architecture and Design Support Group has been formed. Joseph Giovannini, architecture critic for the Herald Examiner is committee chairman.

The purpose of the support group is to influence the formation of an architecture and design department in the proposed museum and to produce a position paper on the topic to present to the museum's Board of Trustees. A design symposium which will explore existing local resources and models of similar museum departments in other cities has been planned for Saturday, September 27. Arthur Drexler, Director of the Architecture and Design Department at the Museum of Modern Art, New York, Mildred Friedman, Director of the Design Department of the Walker Art Institute, Minneapolis, and Lisa Taylor, Curator of the Cooper Hewitt Museum, New York, have all agreed to address the symposium. John Pastier will be moderator.

The Architecture and Design Support Group is temporarily housed in the Schindler House, 835 N. Kings Rd., Los Angeles, 90069, thanks to the generosity of the Friends of the Schindler House. The support group welcomes new members and information about the symposium and future meetings can be obtained by phoning the Schindler House (213) 651-1510.

Konrad Wachsman is the first recipient of Cal Poly Pomona's **Richard Neutra Medal.** This medal will be presented annually to an outstanding design professional and a corresponding **Neutra Award** will be given to the student who submits the outstanding thesis project in architecture.

The fifth exhibition of oil paintings by **Ulysses Floyd Rible, FAIA,** recently took place at the Pauma Valley Community Center.

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 Continental Development Corporation, 2041 Rosecrans, El Segundo.

WAL

The 1924 cultural landmark of the **Ennis-Brown House,** designed by **Frank Lloyd Wright,** will be the location for the newly licensed architect's party this year. Mark your calendars now for Sunday, June 8 between 4:00 and 7:00 p.m.

The CCAIA will hold a conference, **Architects and Real Estate Development,** on June 20-21 in Monterey. Scheduled workshops include: Buying and Subdividing; Paper Products; Leveraging, Equity, Financing; and Buying, Selling, Trading, Investing. The conference syllabus will include the CCAIA Pro Forma Workbook, which includes both complete examples and instructions. For information call or write CCAIA, 1736 Stockton St., San Francisco, California 94133, (415) 986-0759.

AWA

The **Association of Women in Architecture** is sponsoring an 18 day tour of China to start November 22, 1980. The trip will include travel to a number of Chinese cities including Peking and Shang-hai and meetings with Chinese architects. The cost of the tour is $1,898. For further information contact **Peggy Cochrane** (213) 788-1722.