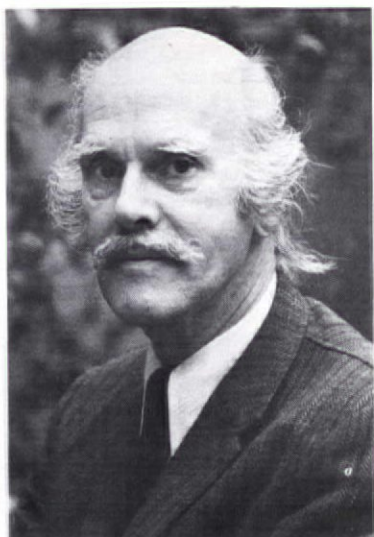


## MAYOR BRADLEY HONORED AT TAYLOR PROGRAM DECEMBER 9



Crombie Taylor

Crombie Taylor, FAIA will provide a 35 minute audio visual presentation of the Crystal Palace on Tuesday, December 9 at 8 p.m. in Harris Hall, USC. In addition, the LA/AIA will honor Mayor Tom Bradley with a special award in recognition of his outstanding contributions to architecture in Los Angeles. The presentations will be preceded by a no-host reception in Lindhurst Gallery from 7:00 to 8:00 p.m.

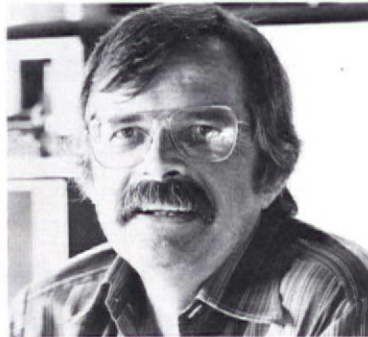
Taylor is a practicing architect as well as a Professor of Architecture at USC. In 1959-60 he was the Chairman of the Chicago Chapter AIA Preservation Committee and in 1969-70 he served as President of the Southern California Chapter of the Society of Architectural Historians. His slide show is derived from his Crystal Palace exhibit which was displayed at the California Museum of Science and Industry in Exposition Park in 1979.

The Crystal Palace, erected in London, England, 1851 to house "The Great Exhibition of the Industry of All Nations" ushered in the age of modern architecture. The purpose of the "Great Exhibition" was to reveal the progress of industrialization throughout the world. Of the many exhibits displaying industrialized processes, the Crystal Palace itself was perhaps the most ingenious. Nearly a third of a mile in length and covering more than 18 acres, it was the largest building in the world. Prefabricated and easily dissembled, it incorporated many new principles of construction. The serially produced building components of iron and glass permitted it to be erected in less than five months. Lothar Bucher, the German Diplomat, described this immensely popular building as "a Midsummer Night's Dream seen in the clear light of midday." Shortly after the close of the exhibition in November, 1851, the Crystal Palace was dismantled and re-erected at Sydenham, where it served as a popular cultural center for 82 years until its destruction by fire in 1936.

## CCAIA ANNUAL CONVENTION



Konrad Wachsmann



Carlos Diniz



John Pastier (photo by Kathy Bick)

## 1980 FELLOWS

Four members of the LA/AIA, Karl Klokke, Jerrold Ellsworth Lomax, Edward R. Niles and Norma Merrick Sklarek, were elected to the AIA College of Fellows in 1980. Fellowship is a lifetime honor bestowed for outstanding contribution to the profession.

Klokke is Director of Architecture for Albert C. Martin and Associates of Los Angeles. During his 28 years with ACMA, Klokke has been project designer or principal-in-charge-of-design for such projects as the award-winning Los Angeles Department of Water & Power headquarters building, a project called "the finest public building in Los Angeles" by architectural critic Reyner Banham; the 55-story twin tower Atlantic Richfield Plaza; the 1900 Avenue of the Stars building in Century City; St. Basil's Church on Wilshire Boulevard; the TRW Systems Space Park; the Parker-Hannifin headquarters complex; and, currently, the Segerstrom/Prudential Town office buildings.

Lomax is a principal of Lomax-Mills-Associates of Westwood and is a member of the "LA 12," a group of architectural designers in the Los Angeles area. He has been a member of the faculty at the UCLA School of Architecture and Urban Planning and at Cal State Pomona and he has been a visiting lecturer at the University of Houston. The Westwood architect is currently a member of the Board of Directors of the LA/AIA and is also a board member of the statewide CCAIA. The work of Lomax-Mills-Associates has been published in numerous professional journals and the firm received two awards in the Triennial Design Awards Program sponsored in 1975 by the LA/AIA.

Niles opened his own small private practice in Malibu in 1965 after working in the offices of Carl Maston, FAIA, and the last A. Quincy Jones, FAIA. A Professor of Architecture at the University of Southern California, Niles joined the USC faculty in 1968. He has been active in the preservation and protection of the Malibu coastal community since 1968 and is a member of the Malibu Township Council and the Santa Monica Mountains Mulholland Corridor Design Committee. Niles' work was exhibited at the *Best in the West* Design Conference sponsored by the CCAIA and he has received international recognition for his design and research work in prefabricated housing and energy design.

Sklarek, whose husband, Rolfe, is also an architect, is the first woman in the 88-year history of the Los Angeles Chapter to be elected to the AIA College of Fellows. Currently a project director at Welton Becket Associates in Santa Monica and formerly Director of Architecture at Gruen Associates in West Los Angeles for 14 years, Norma Sklarek began her architectural career in New York City in 1954 on the staff of Skidmore Owings & Merrill. She joined the Los Angeles office of Gruen Associates in 1960 and participated in 21 award-winning projects before leaving the firm earlier this year.

During the first week of November, the California Council of the American Institute of Architects held its annual convention in Sacramento. Individuals unique to the architectural profession were honored for their contributions to the profession and the CCAIA. Carlos Diniz was the recipient of a special award for continued excellence in the architectural profession through his fine graphic design and visual communication. John Pastier, AIA, another resident of Los Angeles, was honored with a special award from the CCAIA for his incisive writing as an architecture critic and analyst. Konrad Wachsmann, Professor Emeritus of Architecture at the University of Southern California and organizer of the Graduate School of Architecture, received an Excellence in Education Award for his more than forty years of service and dedication to the architectural profession as an educator and worldwide lecturer. He was nominated for this award by the LA/AIA.

CCAIA officers for 1981 were also elected at the conference. They are:  
**Vice President/President-Elect:** William E. Patnaude, AIA.  
**Secretary:** Harry Jacobs, AIA.  
**AIA Director:** George Bissell, AIA.  
**AIA Director:** J. Peter Winkelstein, AIA.  
**Vice President/Government Relations:** William B. Vick, Jr., AIA.  
**Vice President/Professional Development:** Paul R. Neel, AIA.  
**Vice President/Public Awareness:** Richard G. Conklin, AIA.  
**Associate Director (North):** Elizabeth Pidgeon.  
**Associate Director (South):** Erik Johnson.

## Book Review: FALLEN ARCHES

*The Violent Air;*  
 By Chris Penn; St. Martin's Press, New York; 1980, 286 pp., hardcover; \$10.95.

"I offer my profound gratitude to the great profession of architecture and its heroes... who have given us some of the highest expressions of man's genius..."  
 — Ayn Rand, in the introduction to the 1943 edition of *The Fountainhead*.

Perhaps Howard Roark was the last true heroic architect: that is to say, professionally heroic. Pseudonymous architect-author 'Chris Penn's' first-person main character in *The Violent Air* merely services the great. The opportunity to show his own mettle arises from other pursuits.

Charles Heath is a young divorced man with a Porsche in the garage, a sailboat at the dock outside his Marina del Rey townhouse and a comfortable future as a project architect for a sizeable Los Angeles firm, until events overtake him.... A government bureaucrat and future occupant of the firm's newly designed State Office Building complains to Heath of program excesses. It is not until the bureaucrat gets beamed by a suspiciously fumbled load of wide-flange beams at the jobsite that a skeptical Heath, nearly knocked off himself, experiences a rise in consciousness.

The ensuing chapters find our colleague unravelling a mystery yarn for himself and for us. During the course of his investigation he is aroused by secretaries, loved by executive assistants, threatened by thugs, humored by skeptics, patronized by conspirators and finally aided by friends to ultimate success in his efforts to illuminate the dead bureaucrat's allegations, discover their dastardly geopolitical implications and expose the perpetrators.

The book reads less like Philip Marlowe than like Nancy Drew, but who would believe a story about a hard-boiled architect? So Heath bumbles along somewhat humorlessly, rapidly obfuscating a flimsy premise behind sheer page-bulk, bits of skillful suspense — the kingpin of the bad guys remains mysterious until the climax — and the obligatory series of elements — sex, murder, power-lust, oil, buildings (buildings?) — that make such a tale a potential TV mini-series property. With luck 'Chris Penn' will sell *The Violent Air* for a small fortune, enabling him to retire from writing to become what he probably really wants: a hero of architecture.

Erik Lerner

Erik Lerner designs.

## A COMPETITION!

LA by LA, the exhibition, is having a competition for theme doorways to the four major sections:

### Private

The history of LA architecture reviewed by a look at its domestic buildings.

### Public

The commonly-owned spaces of the city — its freeways, public buildings, beaches and piers.

### Landscape

The indigenous, the prodigious, the native natural and the imported plant life of LA, where and how it has been developed, cut and filled.

### Fantasy

The many worlds of exotic architecture — some by architects, some home-grown, some as sets and some as settings.

### Rules

1. Design a theme doorway or doorways for the aforementioned exhibition sections.
2. Size to fit within an envelope 12"x12"x4".
3. Drawings at 1":1'-0".  
 A. Elevation of 12' wide side.  
 B. Section thru 4' deep dimension.  
 C. Plan drawn at a 6'-0" height.
4. Opening thru doorway minimum of 4'-0" wide x 7'-0" high.
5. All drawings become the property of the CCAIA foundation.
6. Sheet size 24"x24".  
 We will exhibit the 200 best as selected by the judges.

### Stages

The competition will have three stages —  
**Stage I:** Submission of drawings.  
**Stage II:** Selection of 200 best and selection of 8 semi-finalists by jury. Semi-finalists will each be awarded \$100 and requested to develop a model 1":1'-0".  
**Stage III:** Selection of four winners whose doorways will be constructed. Each winner will receive a prize of \$500.00 and have their picture taken in the doorway.

The semi-finalists and runners-up will be published in *LA ARCHITECT*. There are negotiations currently underway with the Centre Pompidou in Paris for the 200 doorway drawings to be exhibited there.

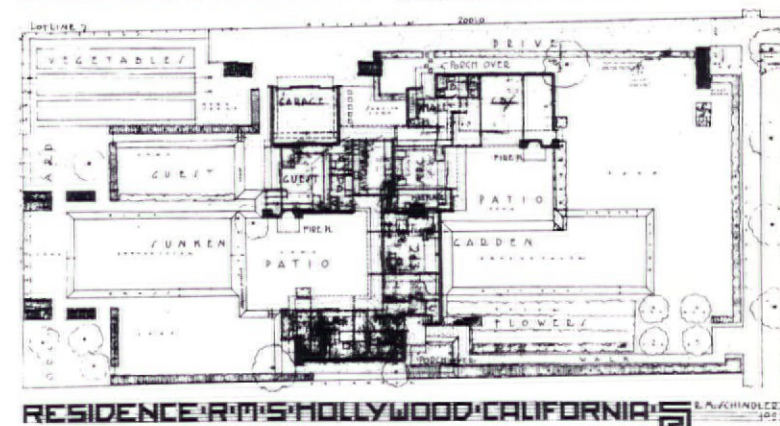
The competition is open to all. Please enter!

### Dates

1st Stage: 15 January: 200 best and semi-finalists selected.  
 2nd Stage: 15 January: 4 winners selected.  
 Exhibitions: 10 March: Opening of exhibition.

All entries must be submitted to the LA/AIA offices in the Pacific Design Center, 8687 Melrose Avenue, Los Angeles, CA 90069.

## FRIENDS ACQUIRE SCHINDLER HOUSE



Preservation of the R.M. Schindler house in West Hollywood became a reality last month with the receipt of a \$160,000 matching grant from the Department of the Interior through the the California Office of Historic Preservation. The acquisition by the Friends of the Schindler House was announced at an afternoon party there on October 19.

A comprehensive plan to restore the house as closely as possible to its original appearance will be carried out as funds become available. Ultimately, the house will function as an architectural center for Los Angeles, featuring educational programs, exhibitions, and tours. A program of activities has been outlined which reflects both the goals of the FOSH Board of Directors and Pauline Schindler's own wishes.

Coinciding with the acquisition of the property was the appointment of Robert L. Sweeney as Executive Director. An architectural historian, his comprehensive annotated bibliography of works by and about Frank Lloyd Wright was published in 1978. His immediate goals for the house are to increase public awareness of it, and to establish day-to-day operating procedures.

Several tenants currently rent parts of the house for office space. Bernard Judge, AIA conducts his practice in the

two studios used by R.M. Schindler until his death in 1953. Architectural historian Kathryn Smith occupies one of the two upstairs sleeping lofts. The Architecture and Design Support Group for the Museum of Contemporary Art shares the north side of the house with the Friends of Watts Towers. The guest house is occupied by architectural student Roberto Scatena.

The Schindler House is now open to the public for tours on Saturdays from 11 a.m. to 4 p.m.

## DECEMBER 1980

Volume 6, November 12

### Inside:

**LA/AIA President Elect**  
 by Ken Dillon  
**Nineteenth Century Architecture**  
 by Bruce Boehner and John Chase  
**Design Awards**  
 by Louis Naidorf  
**Buildings Reborn**  
 by Ruthann Lehrer  
**New LA/AIA Staff**  
**Calendar:**  
**Dec. 9:** Crombie Taylor, Mayor Tom Bradley, 8:00 p.m., Harris Hall, USC, reception 7:00 p.m.  
**Through Dec. 12:** Exhibit — Realism and Fantasy, School of Architecture and Urban Planning, UCLA.



# LESTER WERTHEIMER...ARCHITECT

Lester Wertheimer, LA/AIA President-elect, is a latter-day Renaissance man who divides his time between architecture, graphics, teaching, writing and managing Architectural License Seminars. Born in Chicago, Wertheimer moved to Los Angeles at the age of ten. He dropped out of UCLA after one semester "because I simply had no idea what I was doing there," and travelled as a merchant seaman for the next year, sailing to New York, Europe, the Persian Gulf, the Suez Canal and South America.

Shortly after returning to America, while visiting friends at UC Berkeley School of Architecture, Wertheimer was seduced by some architectural drawings. Within a few months he entered architectural school there. After acquiring his Master's degree with Honors, he won the LeConte Memorial Travelling Fellowship, which enabled him to spend the next 18 months in Europe and the Near East "experiencing architecture." He returned to Los Angeles to work and was "amazed that you could actually be paid to draw." His idealistic interest in low-cost housing eventually led to a job with Ed Fickett where he worked on "some of the best production housing being done anywhere."

The year Wertheimer passed his licensing exams he also opened his office and built his own house. To

supplement his income, he taught a history class for licensing exam preparation. This ultimately led him to co-found Architectural License Seminars. Since then, Wertheimer has remained "generally overcommitted in work"; although he has served the LA Chapter of the AIA in several capacities. He was one of the founders of *LA ARCHITECT*, and has been Chairman of the Graphics Committee, a Director, Secretary and Vice-President. He has also served on the Board of Directors of the California Council AIA.

## Architectural License Seminars

"I started in the early years of my practice with about 20 people coming to my office; suddenly, there I was teaching architectural history. Several people around town were teaching other exam preparation courses as well. I proposed re-scheduling the available courses so that they would not interfere with one another; and that is how we first got together. The classes were moderately successful, and when the State licensing tests became a national examination, we began to get out-of-town inquiries with requests for our lectures in written form. It seemed logical to re-organize our material, because the need was obviously there. So, with the help of my very able

partners, we developed ALS, which has continued to grow each year.

The needs of our organization have become very demanding, but the work continues to be enormously satisfying. We seem to have developed an educational bridge between the architectural schools and the practical world. Although we don't belong strictly in either group, I know we've narrowed the schism that has always existed between the two. Most of our material consists of home-study courses, simply written so that all candidates can understand and be helped by them. I think we've successfully avoided the pedantic style that characterizes so much higher education.

We also hold seminars twice a year, before the exams, in most of the major cities around the country. These programs are wonderfully stimulating, because we meet the annual crop of young architects who are invariably enthusiastic, bright, and talented. I know the profession is often disappointed by young practitioners as a group, but if they had our experience, I'm sure they would be encouraged."

## Private Practice

"The responsibilities of ALS have left little time for most other professional interests, but I will always design,

because there is no experience quite like it. For several years now I've operated a one-man design office. The approach is direct, personal, and although somewhat of an anachronism today, it seems to work well for me. Working alone is limiting, of course, but the trade-off is independence and relative freedom, which is very important. While the operation of my office is simple, I still have the same problems with bureaucracy that all architects face. It is difficult these days to get anything built because building departments, review boards, and various commissions have become so much a part of what we do. And much of what *they* do, of course, is restrict the enjoyment of practicing architecture.

My interest in peripheral areas of design came about almost by accident. A commercial client needed a graphic identification program, and it was something I had always wanted to do. It was really that simple. Graphic work is very satisfying from a design standpoint, and I like the short term aspects. Projects are completed in a few weeks; they don't go on for a year or more like architectural projects; and best of all, there are no government restrictions. Actually, it's surprising that more architects are not involved in two-dimensional design work.

Another interesting example of this came up some years ago. I needed a

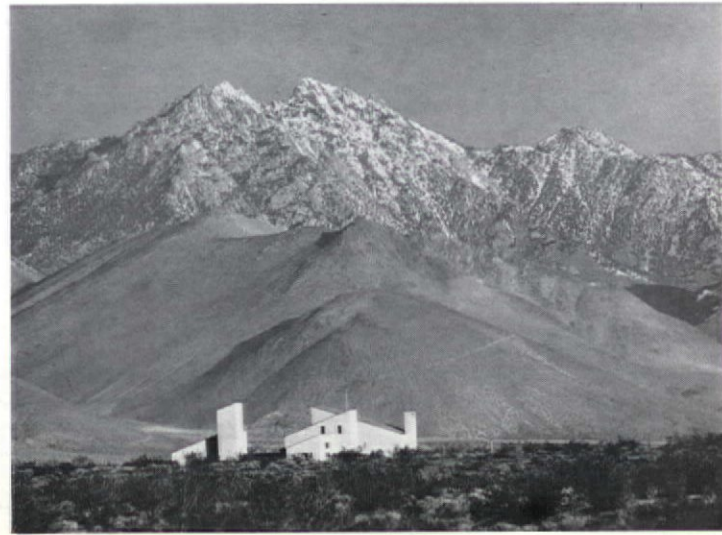
clock for an office project, and on looking around I saw that the selection of available clock faces was pretty bad. I designed a couple of prototypes that a manufacturer liked, and later he produced those and several more commercially. This kind of design is pure pleasure and the sort of thing that gets you up and to the office early."

## Philosophy

"I really like being an architect; I can't imagine any other field that offers so much fulfillment. You can actually create something that affects a great many other lives; and although the fees are not what they should be, the public in general still admires and respects what we do. Most architects I know spend their spare time visiting buildings and reading architectural journals. Lawyers and doctors, on the other hand, generally can't wait to get away from their offices to play golf.

I really think we're very lucky. As a matter of fact — and I hope this doesn't sound smug — everything seems to be going wonderfully well. I'm working hard, but the work is good. I have a very supportive family (Wertheimer is married to photographer Elyse Lewin), and I'm doing the things that have real meaning to me. Who could ask for anything more?"

Kenneth Dillon, AIA



1. "This is the first house I designed for myself when I was still being influenced by Harwell Harris and Gordon Drake. As in most of my earliest projects, I was indecisive enough to have designed two complete versions of this house. Of course, there were those who thought I should have done three."

2. "This house in the Mojave Desert was built for a bachelor who clearly enjoys solitude. It sits alone in the vast expanse of a basically hostile environment, so we composed it like a small village or oasis. The roof slopes reflect the mountains, but I suppose that's a bit obvious."

3. "The family who lives here, near Running Springs, wanted a trouble-free, year-round home that looked different from the usual pre-fab cabin. It was very inexpensive, as the owners did much of the work themselves."

4. "This house recalls an earlier California expression — white plaster, red tile roofs — which the owners admired. The plan is highly articulated as there were four teenagers in the family, each of whom needed privacy, and parents who needed it even more."

5. "The second house for myself was two stories on about five levels. The lot was 38 feet wide and steeply sloping, but we even fitted a small swimming pool at the back — a tribute to tenacity. It neatly survived the 1971 earthquake by waving in the breeze, but the roof leaked terribly that first year, as has every flat roof I've ever done."

6. From the top: Retail fabric stores, Southern California Counselling Center, Architectural License Seminars, Phelps/Meager men's shops, Aqueduct Component Group, P.J. Wild clothier, Dedication program held at USC.

7. "I not only designed, but also contracted this house for some good friends who were great clients. It was about as trouble-free as a job could be except for a few neighbors who simply couldn't understand why there were brightly painted borders around the openings."

8. "My second house in the Mojave Desert was not far from the first one. The house was turned away from the violent winds that blow there in the winter. This, too, was a bachelor client, but before the paint was dry, he had married the magazine editor who came to do a story about the project."

9. "This is a studio for my wife, who is a photographer. The interior is very spacious and completely flexible. Behind the brick walls are patios, which is a nice touch in a commercial building. I really don't have to say this, but she was unequivocally the best client I have ever had. Honest."

## Credits

Photographs 2, 3, 4, 7, 8 and 9: Elyse Lewin. Photographs 1 and 5: Julius Shulman.





1



2

## THE 19TH CENTURY ARCHITECTURE OF LOS ANGELES

Mid-and-late nineteenth century architecture has received very little attention in Southern California. Rather, the popular imagination has been captured by the adobe architecture that preceded it and the Craftsman, Spanish Colonial Revival, and Modern work that followed it. Because the nineteenth century buildings make up a relatively small section of the cityscape, the contributions they make to Los Angeles have often been overlooked. For years they suffered the stigma attached to inner city addresses in a region more concerned with the new suburbs growing at its edges. Because this period of architecture does not represent the popular conception of Los Angeles as the glamour capital of 1930s Hollywood or the mythical romance of the Golden Age of the Ranchos, it is sometimes viewed as a less important part of the city's history.

But in Los Angeles' Bicentennial year there are increasing signs that there is an increasing awareness of this part of her heritage. The restoration of houses in neighborhoods such as North University Park and Angelino Heights, and the recent show on the Newsom brothers at U.C. Santa Barbara are examples of this changing attitude. Los Angelenos have come to value nineteenth century buildings as landmarks because of their energetic composition and the enjoyment expressed in their detailing.

During the month of December the L.A./AIA is sponsoring a traveling exhibition of local nineteenth century architecture in the chapter's exhibit space in the Pacific Design Center. The exhibit of photos by Bruce Boehner AIA with text by John Chase is a preview of a larger one which will show in 1981. The exhibits have been prepared in conjunction with a book entitled *The Nineteenth Century Architecture of Los Angeles*, by Chase and Boehner, with research assistance by Laura Chase and Peter Anthell.

This show focuses on the architecture of the period between 1875 and 1892. The stylistic tendencies of this period, as in much of the rest of the United States, were to exaggerate the details and component parts of buildings, particularly single family houses. Complex geometric forms were favored and ornament was liberally applied. Since it was pre-eminently an architecture of display that wore its intentions in its pilasters and pediments, this is an especially accessible architecture; and because they violate so many of the accepted canons of contemporary good design these buildings are often quite provoking.

Bruce Boehner AIA is an architect and architectural photographer.  
John Chase is an architectural historian.  
Laura Chase is a graduate student in planning at UCLA and is working with Delores Hayden on a book on multiple family housing.  
Peter Anthell is a historical model maker and historical photo researcher.



3



4



5



6

1. Wright-Mooers House, 818 South Bonnie Brae Street, c. 1894.
2. Pico House, 430 N. Main St., 1869, Ezra Kysor; Merced Theatre, 420-22 N. Main St., 1870, attributed to Ezra Kysor; Masonic Temple, 416 N. Main St., 1858.
3. Los Angeles County Courthouse, southeast corner Temple and Broadway, 1888, Cullett, Eisen and Cuthbertson (courtesy Los Angeles Public Library).
4. Van Nuys (now Barclay Hotel), northwest corner Main and 4th Streets, 1896, Morgan and Walls.
5. Forthmann House, 629 West 18th Street, c. 1889.
6. Los Angeles and Independence Railway Depot, 4th and San Pedro Streets, 1875, E.J. Weston (courtesy California State Library).

Photographs by Bruce Boehner, AIA  
copyright © 1980.



# 25th Annual Design Awards



## LOS ANGELES CHAPTER/AMERICAN INSTITUTE OF ARCHITECTS

The twenty-fifth annual Design Awards Program gave tangible evidence to the quality of architectural design in Southern California. Excellent projects were submitted by architectural firms of all types and sizes. If the work was diverse in its design approach, it was uniform in its ability to reconcile everyday programmatic factors with form, subjective values.

Thirteen award winning projects were selected from an overall submission of seventy-six. The jury consisted of three practitioners representing different shades of the design spectrum: Robert George Becker of Bellvue, Washington, Marc Goldstein, FAIA, of Skidmore Owings and Merrill, San Francisco, and William Muchow, FAIA, of Denver, Colorado.

The two Honor Award winners were praised by the jury for their fine resolution of design issues involving questions of siting

and landscape. Daniel Dworsky's research lab at UCLA achieved not only a crisp, smoothly functioning facility, but a fine public plaza as well. On a limited site, it provided a landscape accessible to both its users and the larger campus community. Frank O. Gehry's marine museum used a collection of simple structures to encase an array of outdoor rooms. An invisible ceiling was defined by chain link planes imaginatively extrapolated into overhead structures. What could have been tongue-in-cheek mannerism became effective architecture.

The influence of Richard Meier, among others, could be seen in certain projects, but the application of modern ideas was appropriate and skillfully executed. Time and again the jury commented on the care given to detail. Indeed, even the most simple project showed great thought in both conception and detailed response. Energy concerns still failed to receive enough

attention; although this is difficult to judge based on photographs alone. In any event, the jury was faced with the pleasant problem of choosing the best for a very good collection of projects.

It is clear that the caliber of work being produced by Southern Californian architects deserves more than a one-day review and a modest reception. The Chapter should commit itself to an Awards Program *worthy of the award winning architecture*. If the far-flung locations of the buildings preclude site visits, the jury should be given more time for its review. There should be enough time, too, to notify the award winners and invite them to participate in an open discussion with the jury. The *awards ceremony itself* should be a major event on the LA/AIA calendar. If that means attracting people by offering them something more than a glass of white wine, two bites of cheese and a grape, so be it.

*Lou Naidorf, Awards Chairman*



### HONOR AWARD

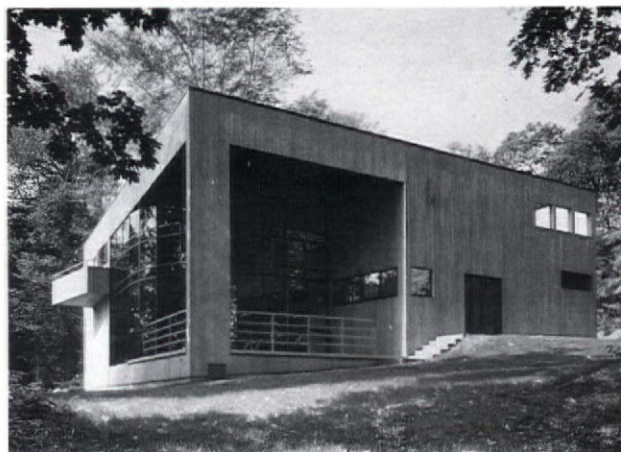
**Jerry Lewis Neuromuscular Research Center, UCLA Westwood, California**

**Architects:** Daniel Dworsky and Associates  
**Structural engineers:** Marvin Hornstein and Associates  
**Landscape architects:** Jere and Hazlett

The Jerry Lewis Neuromuscular Research facility is a 16,500 square

foot laboratory bounded on one side by the eight story Reed Neurological Research Center, and on another by a planned nine story extension to the Brian Research Institute. The building was designed to mediate between the two towers, creating an interesting pedestrian environment. It has a low horizontal profile, and a partially shaded roof terrace accessible by stairs from the sidewalk.

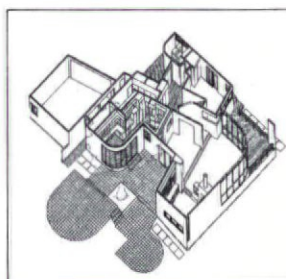
The two story building was conceived as a "garden lab." Its laboratories and offices are located along the perimeter of a common support space. Landscaped lightwells on the north and west sides provide daylight and views to the lower level. The entrance corridor, a two story skylit gallery, reveals the relationship between the two levels and the roofdeck; and expresses the link between the building and the proposed tower. One juror called it "not a building, but an environment." (Photos: Marvin Rand.)



### MERIT AWARD

**J.R. Residence Old Westbury, New York**

**Architect:** Michael Franklin Ross, AIA  
**Owners:** John and Jean Ross  
**Structural engineer:** William McKerracher  
**Mechanical engineer:** William Yang  
**Electrical engineers:** G & W Electric Engineers  
**Contractor:** Harry Sprukts



This private family house is a simple, cedar-sided box which has been carved and eroded in response to its site, circulation and programmatic requirements. Its first floor is divided into three levels which step down the grade of its site. A slight shift of the internal geometry directs attention to a two story curved window facing a dramatic outside view. The jurors remarked on the building's "sense of quality" and "beautiful details." (Photos: Norman McGrath.)

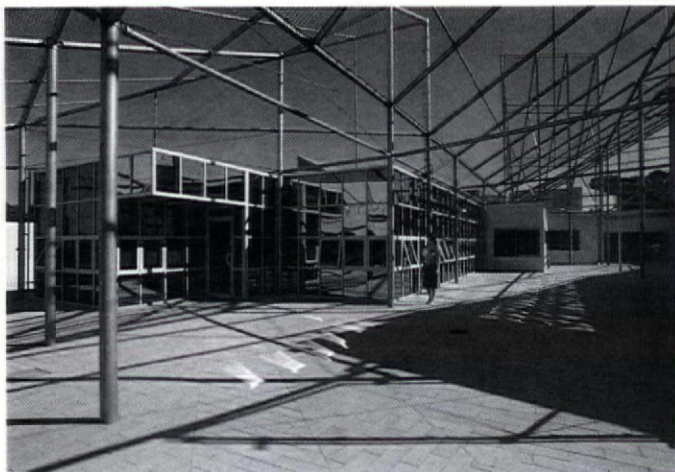


### MERIT AWARD

**Wurzburger Residence Los Angeles, California**

**Architects/Contractors:** Albert & Wurzburger Architects  
**Owners:** Peter and Rebecca Wurzburger  
**Structural engineer:** Yvette Dabby

This small Silverlake house for a childless couple features an open plan and free flow of space. Its three levels are visually linked from top to bottom by an open staircase. The house was sited to take advantage of views while providing privacy. Although its western orientation is not ideal for heating, its fuel costs are offset by natural ventilation in the summer. (Photos: Glen Allison.)

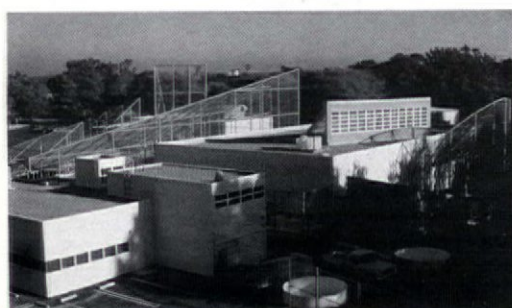
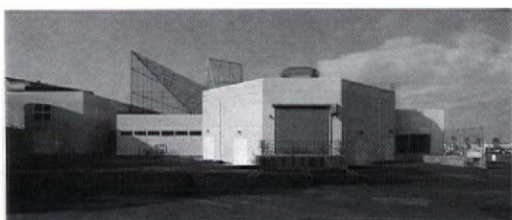
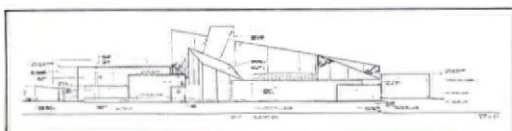


### HONOR AWARD

**Cabrillo Marine Museum Wilmington, California**

**Architects:** Frank O. Gehry & Associates  
**Owner:** Los Angeles Department of Parks and Recreation  
**Structural engineers:** Kurily and Szymanski  
**Mechanical engineers:** Donald F. Dickerson Associates  
**Electrical engineers:** Athans Enterprises, Inc.  
**Contractor:** Tutor-Saliba

The Cabrillo Marine Museum provides a place to exhibit and research into the marine life of Southern California. The building is a living museum consisting of one large display area, a small auditorium, a multi-purpose room, aquarists' laboratories, classrooms and service areas. It is a series of pavilions, each housing a different function, grouped around a courtyard with a chain link "ceiling." The main circulation space is outdoors, taking advantage of the temperate climate while saving on construction and energy costs. The building was designed to serve scientists, school children and the public at large. The jury was especially impressed by its "appropriate spirit," the "sense of enclosure provided by screening," and by the results achieved by "texturing the sky." (Photos: Tim Street Porter.)



### MERIT AWARD

**Private Residence Grand Bahama Island, Bahamas**

**Architects:** Mutlow/Dimster  
**Structural engineer:** Dimitry Vergun

This vacation house was designed for occasional use by three families — all related, but of different generations. It is divided into three distinct planning units, linked by common spaces for dining and entertaining. The house was built using local materials and labor. It is easily and cheaply maintained; and has a solar-assisted hot water system.





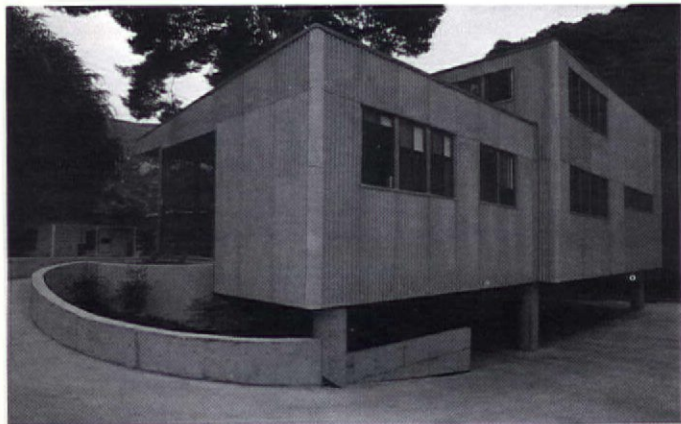
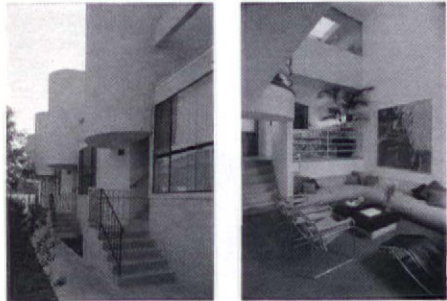


## MERIT AWARD

### Hermitage Condominiums North Hollywood, California

**Architects:** Jannotta-Breska and Associates  
**Owner/Contractor:** Ira Rossman  
**Engineer:** Brad Graves  
**Mechanical engineering:** Lenn Heating  
**Electrical engineering:** Abel Electric  
**Landscape architect:** Howard Olsen

A team of young architects designed these crisp looking townhouse condominiums in North Hollywood. Jannotta-Breska & Associates created a double row of townhouses in a modern vernacular. The jury praised this project for achieving a "strong identity for the individual units." The condominiums were constructed for a very reasonable cost, and include amenities such as north-facing skylights in each unit. (Photos: Glen Allison.)



## MERIT AWARD

### Jos Maes Building Laguna Beach, California

**Architect:** Daniel McMann  
**Owner/Contractor:** Jos Maes  
**Structural engineer:** Hanns Baumann  
**Mechanical engineers:** Malcolm Lewis Associates  
**Landscape architects:** POD

This small industrial building was built by a stained glass manufacturer for his own use and to generate rental income with two additional units. The jurors admired its clean lines and detailing, calling it "architecture sharpened by industrial know-how." Recognizing both its environment and the scale of existing development, the building accommodates canyon storm run-off from the front of the property to an existing flood channel in the rear. It consists of three individual units above ground level parking. (Photos: Michael Jones.)



## MERIT AWARD

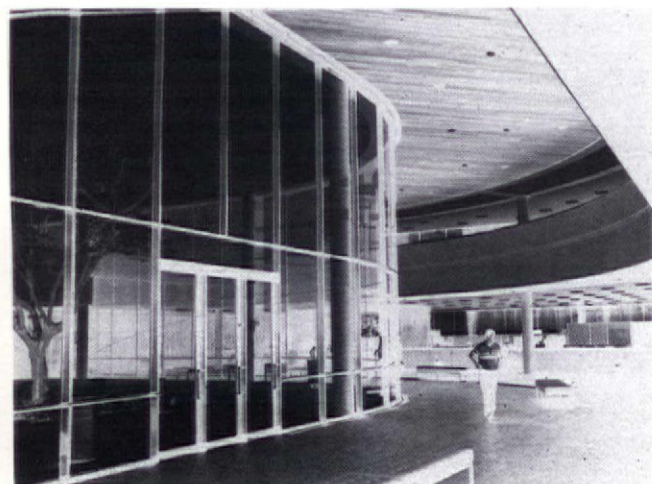
### Right Bank Clothing Company Beverly Hills, California

**Architects:** Johannes Van Tilburg & Partners  
**Owner:** Donald Pliner  
**Structural engineer:** David D. Weiss  
**Mechanical engineers:** Scott-Kuipers & Associates  
**Electrical engineers:** G & W Engineers  
**Landscape architects:** Presburger and Associates  
**Contractor:** Stanley Anderson



creating an expansive, airy feeling. The jury commented on the "ingenious use of space." (Photos: Glen Allison.)

This retail design project posed the interesting problem of integrating a boutique and restaurant in the same space. The restaurant is on the mezzanine level, almost entirely enclosed in wired glass. A vaulted glass roof floats above,

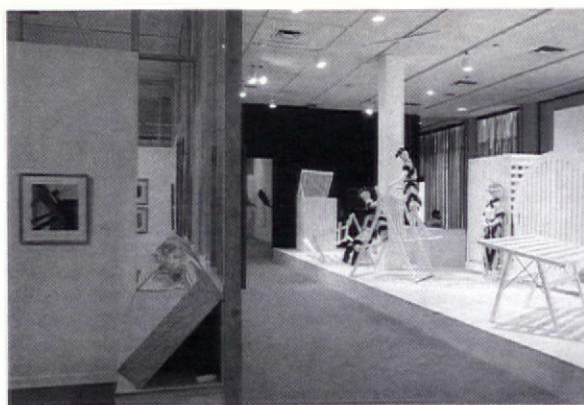


## MERIT AWARD

### Ontario City Hall/ Civic Center Ontario, California

**Architects:** Warnecke/Dworsky  
**Structural engineers:** Marvin Hornstein and Associates  
**Landscape architects:** Fong and Laroocca Associates

The Ontario City Hall, a joint venture project, creates a focal point at the terminus of the Ontario Civic Center. Its curved Council Chamber wing leads pedestrians to the major entrance court defined by the two story administrative wing. The public spaces are oriented to provide expansive views of the courtyard, and beyond to the San Gabriel Mountains. The jury commented on its "beautiful handling of natural light."



## CITATION

### The Avant-Garde of Russia Exhibition Installation: LACMA Los Angeles, CA

**Architects:** Frank O. Gehry and Associates  
**Owner/Contractor:** Los Angeles County Museum of Art



The installation for the Russian Avant Garde exhibition contained 450 objects including paintings, sculpture, architectural models, publications and costumes. Structured chronologically, the exhibition was designed to accommodate a large attendance. The main floor of the gallery was subdivided by a long, central spine and intersecting partitions, surrounding its centerpiece, the reconstructed furniture and costumes from the 1922 theatre production, "Tarekin's Death." Recalling the Constructivist esthetic, the stud framing of the partitions was left partly open and exposed; partition colors and lettering were based on Suprematist graphics. The jury called the scheme a "remarkable expression of its content." (Photos: Tim Street Porter.)

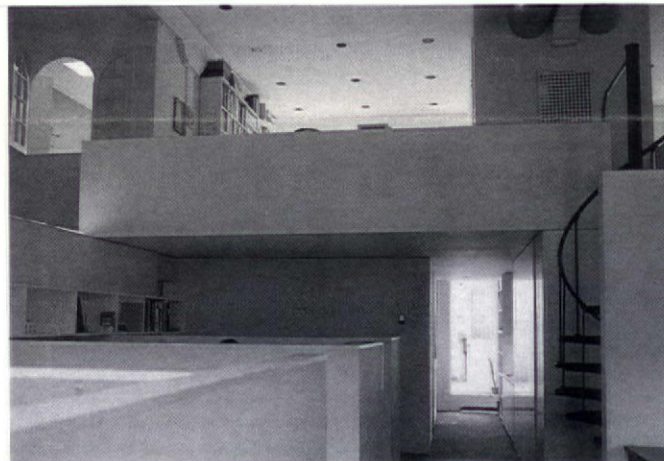
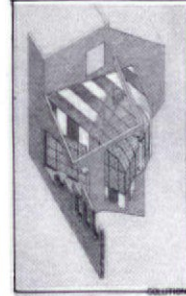


## CITATION

### Croydon House Addition Topanga, California

**Architect:** Adams and Volante  
**Owner/Contractor:** William Adams

A greenhouse construction system was used for this 150 square foot dining room, a witty extension to an existing house. The use of this "high-tech" system created a sparkling, open space, and a view across the landscape while acting as a solar collector in conjunction with a heat-sink floor and folding doors. The new room faces east, and its rolling awning controls the morning sun. Its exterior is partially clad with a laminated aluminum skin. One juror termed this scheme a "breath of fresh air." (Photos: Glen Allison.)

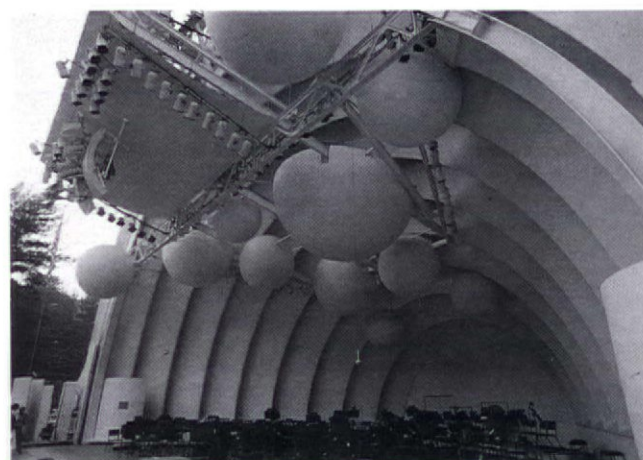


## CITATION

### Architect's Office Los Angeles, California

**Architects:** Pulliam & Matthews  
**Structural engineer:** William Poedke  
**Mechanical and electrical engineer:** Kumar Patel  
**Contractor:** Roy Wheeler

When Pulliam and Matthews remodelled a space in the Granada Buildings for their own offices, their priority was to create a feeling of openness. They achieved this by gutting most of the existing interior, leaving only the mezzanine, and installing low, wood-framed partitions with white drywall surfaces. (Photos: John Miller.)



## CITATION

### Hollywood Bowl Modifications Hollywood, California

**Architects:** Frank O. Gehry & Associates  
**Owner:** Los Angeles County  
**Engineers:** Kurily and Szymanski  
**Contractor:** Alpha Construction Co. Inc.

These modifications to the Hollywood Bowl shell were designed to correct acoustical problems. The original trumpet-shaped configuration needed change in order to cope with modern sound systems. In 1970, the architects designed inexpensive temporary modifications using cardboard sonotubes. In 1980, they designed a permanent installation incorporating a new array of speakers, and exposing as much of the old shell as possible. Spheres ranging in diameter from 6 to 15 feet were suspended within the arcs of the original shell. These scatter and diffuse the sound originating from the stage, and reinforce the different wave lengths of sound. A "forestage canopy" was suspended under the speaker array to eliminate feedback. Its curved form directs early sound reflections toward the front section. While admiring the visual effects of this project, one juror commented that this was "not an acoustical award." (Photos: Tim Street Porter.)



# BUILDINGS REBORN: LOS ANGELES

Ruthann Lehrer recently received an M.A. in Urban Planning from UCLA.  
Photos by Bruce Boehner, AIA. Copyright © 1980.

The Los Angeles Conservancy is presenting a photographic exhibition, *Buildings Reborn: New Uses, Old Places*, Dec. 7-28 at the Subway Terminal Building in downtown Los Angeles, 417 South Olive Street. Hours are Tuesday-Sunday, 11-4; admission is free. Based on the best-selling book by Barbaralee Diamondstein, the exhibit features examples of adaptive reuse throughout the U.S., circulated by the Smithsonian Institution Traveling Exhibition Service (SITES). The Los Angeles Conservancy is presenting a local counterpart, *Buildings Reborn In Los Angeles*, with local examples of renovated and recycled buildings. Photographs are by Bruce Boehner.

Los Angeles, city of the future, is now discovering its past. Local preservationists have long advocated the value of old buildings as embodiments of our architectural and historical heritage. Recently, real estate developers and the business community have begun to see the rehabilitation of older buildings as opportunities for investment. The economics of preserva-

tion, as a cost-efficient and resource-conserving alternative makes sense in the face of the high costs of new construction.

Older buildings may also be preferred for their distinctive historic ambience or the quality of materials and design. An architect who converted a 1913 home into offices remarked, "Instead of moving into another enclosed, air conditioned, multi-story office building, we decided that the availability of natural light and ventilation in a well constructed and well designed old building would be a preferable environment."

Conservation and conversion of an older building to a productive, contemporary use can involve restoration, renovation, adaptive reuse, or combinations of these methods. Restoration is an attempt to return a building to its original condition and can involve the removal of later additions or changes as well as the reconstruction of original features which have deteriorated or have been destroyed. Renovation refers to the physical

upgrading of materials and support systems. Since renovation involves replacement of some original elements with modern components, the balance between preserving the old and improving with the new is an area of sensitive decision-making for architect and owner. Gut rehabilitation consists of demolishing the entire interior and rebuilding, in either contemporary or pseudo-historical style, inside the old shell. Some buildings modernize their exteriors as well, so that only the building's foundation, structural frame and scale are preserved. Adaptive reuse involves a change in a building's function, such as the conversion of a residential structure to commercial use, or a warehouse into an art gallery. Adaptive reuse has become a way to save older buildings, and can result in imaginative and exciting recycling. This exhibition illustrates local examples of all these recycling methods. The buildings illustrated here are representative of the 34 projects in the show.



Pacific Mutual Building



Clifton's Silver Spoon



Oviatt Building

**PACIFIC MUTUAL BUILDING**  
523 West 5th Street; 1908, 1922, 1926;  
Original and new use: office building.

This *grande dame* of vintage office buildings, actually three contiguous structures, has been in continuous use since its construction. After Pacific Mutual Life Insurance Company moved to new headquarters in Newport Beach in 1968, the building was listed for sale. When no buyers appeared, the owners undertook a major renovation in 1974. The building's location, quality, and good tenant nucleus contributed to the decision to renovate. Designers Wendell Mounce AIA & Assoc. and Bond & Stewart, and contractor Illig Construction Co., preserved and refurbished the impressive, ornate main lobby, the spacious marble office corridors, and the original marble and iron stairwells.

**POPULAR CENTER**  
125 West 4th Street; 1903 (originally the Herman W. Hellman building);  
Architect: A. F. Rosenheim; Original use: bank, restaurant, offices; New use: bank, offices.

This building has a lofty marble lobby and grand staircase, original chandelier, and five stained glass ceiling panels, one an oval dome. Some of these were repainted over for many years and rediscovered in the current rehabilitation by Banco Popular de Puerto Rico, which purchased the building in 1974. Upstairs office space was almost entirely rebuilt, but some original elements, such as marble corridor panels, have been retained. The elevators and building systems were replaced. The old stairwells were preserved but newly enclosed for fire

safety. In the restored lobby, the fountain and tile floor are interpretative reconstructions.

**THE ANTIQUE GUILD**  
3225 Helms Avenue; 1930;  
Architect: E. L. Bruner; Original use: Helms Bakery; New use: antique store.

Don Guild leased 24,000 square feet in this large former bread factory in 1972 for selling antiques, and has gradually expanded to 170,000 square feet, about half the building. Since the Antique Guild's occupancy, other new tenants have come in, many of them art or antique related businesses. The Art Deco building, with its large open skylit interior, was an appropriate environment for display of antiques. The industrial character of the exposed steel trusses contrasts dramatically with the old world elegance of the antiques. Renovation work involved new electricity, plumbing, and additional exits.

**CLIFTON'S SILVER SPOON**  
515 West 7th Street; 1911;  
Original use: Brock & Company Jewelry Store; New use: cafeteria restaurant and bakery.

After the old and prestigious jewelry store closed in the 60's, the building deteriorated and was largely vacant, except for the ground floor which was leased to a variety of stores. Clifton's, a family-run restaurant business in downtown Los Angeles since the 1930's, liked the character of the building and its central downtown location. Adaptation into a restaurant involved creating dining areas on the first and second floors, building a mezzanine eating area, transforming the basement storage area into a soup-and-



Popular Center



Antique Guild



Fiorucci



Coca-Cola Bottling Company



Bradbury Building

sandwich bar and constructing kitchens on the first and fourth floors. A vault was transformed into an intimate dining area. The main floor has cast plaster ornament on the high ceiling, murals, and inlaid wood cabinets. The original period decor has been supplemented with antique furnishings.

**OVIATT BUILDING**  
617 South Olive Street; 1928; Architect: Walker & Eisen; Original use: men's clothing store, private penthouse; New use: offices, restaurant.

Alexander & Oviatt's was an elegant men's clothing store, occupying the first three floors of this 13 story building. James Oviatt lived in the penthouse. When the store closed in 1969, the building deteriorated and vacancies increased. Purchased by Ratkovich and Bowers in 1976, the building has been restored and modernized as prestige office space. The ground floor restaurant preserves the original clothing shop decor in its original form. Although largely Romanesque on the exterior, the building is a masterpiece of Art Deco design and rich materials. Lalique etched glass, French marble, oak woodwork and the original hand-carved oak elevators have been restored. Much of the original Lalique glass in the lobby marquee has been lost and has been replaced with a modern facsimile. The metal lobby gates are also a modern replica of period design. Upstairs, the original corridors have been restored, but the office interiors are fully modern.

**FIORUCCI**  
206 North Beverly Drive, Beverly Hills; 1924; Architect: L. A. Smith; Original use: theatre; New use: retail

clothing store, cafe.

This is a fantasy store in a fantasy environment. Originally a Moorish style movie palace for live stage shows and films, it later became the Beverly Cinema which closed in 1977. Originally bedecked with pointed domes and turrets, sometime during the 50's the present modern facade was erected, covering four recessed pointed arches. Underneath the dropped entryway ceiling lies a painted dome, awaiting restoration. The interior is Mayan in design, and still has the original asbestos theatre curtain. Located in a prime shopping area, it is now used as an ultra-modern clothing store and espresso cafe. Theatre seats and carpet were removed and a hardwood floor installed. Original scenic murals of gigantic elephants were uncovered and restored. Neon signs, theatrical lighting, and palm trees enhance the exotic theatrical ambience. Interior design was done by Nesa Ronn and Orie Ronn of Soleil; architectural design was by Forum Associates.

**COCA-COLA BOTTLING COMPANY**  
1334 South Central Avenue; 1936;  
Architect: Robert Derrah; Original and new use: offices, manufacturing.

The first bottling works for Coca-Cola in Los Angeles were set up in the basement of a brick building at 3rd and Los Angeles Street in 1902. By 1936 there were four separate buildings at its present location on Central Avenue. The now famous steamship facade in the streamline moderne style was designed by Derrah to unify the four buildings. The nautical motif was chosen because the Chairman of the Board was interested in ships. The ship

image was carried out in authentic details, such as portholes, simulated rivets, doorways shaped like ship hatches, ship railings, polished brass fittings, and wooden decks. Remodelled in 1975 by Stanley Gould, architect, and Illig Construction Company, the corporate offices were gutted and rebuilt in a contemporary style. The ship design was retained in the marketing offices and facade.

**THE BRADBURY BUILDING**  
304 South Broadway; 1893; Architect: George Wyman; Original and new use: office building.

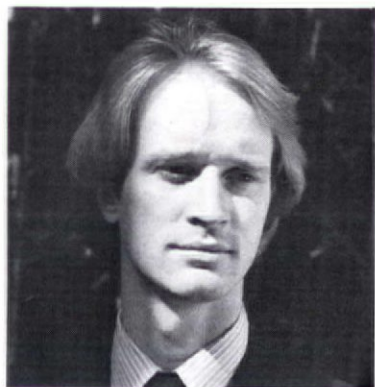
This remarkable architectural achievement is one of Los Angeles' oldest existing commercial buildings. The exterior is sober, restrained brick and terracotta sandstone, while the interior explodes with light and rich ornament. The five-story building has a skylit open court 100 feet high, ringed with balconies leading to offices. The materials are lavish: Belgian marble, Mexican tile, glazed brick, polished wood, ornate ironwork. Open-cage elevators glide in freestanding shafts of cast iron columns and ornamental grillwork. The building was commissioned by a wealthy mining entrepreneur, Louis L. Bradbury, and designed by a young draftsman in the firm of Sumner P. Hunt, George Wyman. Originally an office building, by the 1940's it had become a garment manufacturing center. The Bradbury Square Corporation was formed in 1969 to restore the building and return it to its original use for offices. Renovation between 1970 and 1975 involved installing new building systems, revamping the elevators, restoring materials, and rebuilding tenant areas.



## NEW EDITOR FOR LA ARCHITECT

In January, Barbara Goldstein will assume the editorship of *LA ARCHITECT*. Goldstein is a native of Nyack, New York, and has degrees in Fine Arts and Architecture from the Rhode Island School of Design. During her last year of college she studied and travelled in Italy. The following year she moved to England, where she stayed for seven years teaching at the Architectural Association, and working as an editor for *Architectural Design* magazine and the *RIBA Journal*. She moved to Los Angeles in 1978, and has taught at USC, Cal Poly Pomona and SCI-ARC. Goldstein is a Los Angeles correspondent for *Progressive Architecture*; and she writes often for that and other architectural publications. Her great ambition is to revive *Arts and Architecture* magazine.

## JOHNSTON HEADS LA/AIA OFFICE



Stephen Theodore Johnston has been appointed Component Executive of the Los Angeles Chapter AIA. He will manage the office, co-ordinate membership services and Chapter

programs and act as the LA/AIA liaison with local, regional and national government agencies.

A native of the Pacific Northwest, Johnston worked for the Seattle Chapter/AIA for a number of years. He received a Bachelor of Zoology from the University of Washington in 1975.

LA/AIA welcomes Stephen Johnston to the organization.

## MASONRY SEMINAR

**Bricks and Stones**, a seminar on the preservation of masonry structures sponsored by the California Historical Society, will be held Sunday afternoon, December 7 from 1-5 p.m. in the Subway Terminal Building, 417 South Hill, Los Angeles.

Norman Weiss, conservation specialist and faculty member of the Building Technology and Conservation program at Columbia University, will discuss the identification and historic documentation of masonry materials used in California, the deterioration process in California, and new developments in conservation and care of masonry structures.

Weiss has served as a chemist with the National Parks Service, as Conservation Specialist for the Society for the Preservation of New England Antiquities, and is a member of the

Scientific Support Committee and Architectural Task Force of the National Conservation Advisory Council.

The seminar is a free public program, but reservations are required and may be made through the California Historical Society (449-5450). The program is being co-sponsored with the Los Angeles Conservancy, the Californians for Preservation Action, and Pasadena Heritage.

## 1981 INAUGURAL

Mark your calendars now for the 1981 installation of the LA/AIA officers. The celebration takes place Saturday evening, January 24, at Universal Studios, and includes cocktails and dinner in the commissary, music, dancing, speeches, awards and continuous showings of *The Fountainhead*.

LA/ACCESS LA/ACCESS



Paul Bielenberg Photography

2447 Lantana Terrace, Los Angeles, Ca 90039 (213) 662-3159

## Douglas Hill Photography, Inc.

Architecture  
and  
Interiors  
213 / 668-2553

**ARCHETYPE**  
The only non-New York architectural tabloid

One year (4 brilliant issues)  
Individual subscriber \$10.00  
Institution \$15.00  
Outside U.S. (Airmail) \$20.00  
Please enclose payment!  
25 Osgood Place San Francisco, CA 94133



## MUTSCHLER

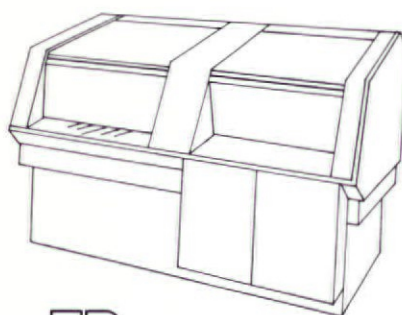
### LA/ACCESS

144 pp. 5 1/2" x 10 1/2". Full Color  
70 Maps/75 Drawings  
6 Bird's Eye Views \$8.95

More than simply the best in cabinetry.

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

## Blair Graphics — Xerox 2080



11201 W. Pico Boulevard  
Los Angeles, California 90064  
(213) 479-6592

- **Accurate scale changes** — from 45% to 141% and every percentage point in between.
- **Wider variety of materials** — print on bond, vellum, mylar and offset papers.
- **Better image** — including sharper lines, denser solids, and beautiful halftones.
- **Larger originals** — takes up to 36" wide by any length.
- **Larger copies** — prints up to 24" wide by any length.
- **Blow up capability** — what you've always wanted a Xerox machine to do.

For years we've provided you with quality services from the versatile 1860 Xerox. Now we have expanded that capability with the new Xerox 2080.



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

## LA/ACCESS

### 10 Guidebooks in One

### Dean, School of Architecture, University of Southern California

The University of Southern California is seeking to fill the position of Dean of the School of Architecture. The School has 18 full time and 21 part time faculty, and an enrollment of over 350 undergraduate and graduate students.

Candidates should have demonstrated outstanding academic, administrative, and professional experience. A successful candidate should be prepared to assume leadership of the School and continue its international reputation for excellence.

Inquiries, resumes, or nominations of qualified persons should be sent immediately to Academic Vice President Paul E. Hadley, Bovard Administration Building #101, University of Southern California, University Park, Los Angeles, California 90007. The University of Southern California is an Equal Opportunity/Affirmative Action Employer.

## LUMBER ASSOCIATION OF SOUTHERN CALIFORNIA

We have available to you:

Design information  
Technical assistance

Literature including

Timber Construction Manual  
Grading rule books  
Western Wood Use Book  
National Design Specifications  
Span tables



**WOOD — The only renewable natural resource**

If we can be of help to you, call or come by

1915 Beverly Blvd. Ste. 202 Los Angeles, Ca. 90057  
213-483-6450

## IMPERIAL DESIGN CENTER

...presenting  
a "touch of class"  
from merry old England.

Exclusively imported by  
IMPERIAL DESIGN,  
these cast iron mantels,  
inserts & over-mantels  
are straight from a  
page in history.

Some date back to 1740...  
and include the finest  
of the Continent's  
architectural elegance.

Over 200 pieces  
in our collection  
to choose from.

Architects and thier clients now have the  
opportunity to "experience" these pieces.  
Take your client on a genuine  
"trek through time"  
...visit our showroom today.



18743 RIVERSIDE DRIVE, SHERMAN OAKS, CA. 91423  
PHONE: (213) 990-9930



# CHAPTER NEWS AND NOTES

**LA/AIA Membership, October.** New Members, AIA: **Richard L. Blumenberg**, Choate Associates; **Johnny Chung-Ning Li**, self employed; **Money S. Shinday**, Jacobs Engineering; **Douglas Watts**, self employed; **Christopher C. Martin**, Albert C. Martin & Associates; **Choon Sung Lee**, self employed; **Earl H. Jones, Jr.**, TRW, Inc.; **Ronald Wayne Frink**, Skidmore, Owings & Merrill. Associate Members: **Kaaren G. Khoudikian**, MCA Architects; **Michael A. Madsen**, T. Scott MacGillivray, AIA; **Patrick Vincent Montague**, Gensler & Associates; **Raja R. Iyengar**, Gensler & Associates; **Kong-Wei Ho**, Krisel/Shapiro & Associates; **David Walter Decker**, T. Scott MacGillivray, IA; **Arthur W. Chang**, National Medical Enterprises, Inc.

The San Francisco Center for Architecture and Urban Studies will sponsor a conference, **Making Dreams Come True: Design in Aid of Fantasy**, between February 4-7, 1981. The invited speakers include Sally Woodbridge, Paul Oliver, Charles W. Moore, Donlyn Lyndon, Ricardo Legorreta, J.B. Jackson, Juan Pablo Bonta, Reyner Banham and Wayne Attoe. Registration fees are payable in advance by mail: Advanced Registration (before Dec. 5, 1980) — \$100, Late Registration — \$150, Student Registration — \$50. Enrollment is limited, spaces will be filled as registrations are received. Please mail to San Francisco Center for Architecture and Urban Studies, 305 Charleston Building, 251 Kearny Street, San Francisco, CA 94108.

UCLA Extension is offering a two-week study tour focusing on **Landscape Design in Japan, Present and Past**, March 15-29, 1981. The intensively programmed tour of Japan will explore historical and contemporary works of Japanese landscape design. The tour features site visits, lectures, and inter-

action with guest speakers on various topics, Japanese university students and practicing professionals in related fields.

Site visits include temples, shrines, imperial palaces, castles, private estates, botanical gardens and examples of contemporary public spaces and urban design in the cities of Kyoto, Nara, Ise, Kurashiki and Tokyo. The places visited include many examples not generally open to the public.

Norifumi Hashibi, MFA, will lead the tour which costs approximately \$2,700 plus \$200 tuition.

Tour participants are eligible for free enrollment in a course previewing the tour, **Japanese Landscape Architecture/ Present and Past**. Hashibi will instruct the course covering history, concepts, values, materials and individual designers in relation to the landscape of Japan. The course is set for Thursdays, January 8 to February 12 at UCLA.

For details, contact the Landscape Architecture Program, UCLA Extension, P.O. Box 24901, Los Angeles, CA 90024 or call (213) 825-9414.

The estate of one of Los Angeles' best-known architects will provide scholarships for architecture students at the University of Southern California.

The **John Parkinson Memorial Fund**, which reverted to the University after the death of Parkinson's heirs, amounts to approximately \$500,000. It will provide income of \$60,000 each year toward scholarships for undergraduate and graduate students.

John Parkinson, who died in 1935, practiced in Los Angeles for 30 years — with the firm of Parkinson and Bergstrom from 1905 to 1915, and in association with his son Donald Parkinson after 1920.

A native of England, Parkinson settled in Los Angeles in 1894 and won recognition as the architect of

numerous public and commercial structures. Among Parkinson and Bergstrom's works are the art-nouveau masterpiece Bullock's Wilshire, considered by many historians to be their most interesting work; the Los Angeles Coliseum; and several USC buildings, including Bovard Administration Building, the Student Union, Brudge Hall, the Physical Education Building and the School of Social Work. Parkinson and two colleagues designed the Los Angeles City Hall.

**Robert A. Rosenfeld**, who until recently was Assistant Director of Professional Development Programs for AIA, has been appointed to the newly created position of Director of Internship Programs for the National Council of Architectural Registration Boards. Among Rosenfeld's key duties will be the maintenance of close liaison with AIA, the Association of Students/AIA, NAAB and ACSA. He will assist NCARB's member registration boards, AIA Components and the schools of architecture in clarifying IDP practical training criteria, and he will help with the implementation of IDP on a statewide basis.

## AVAILABLE

Specifier and/or Contract Administrator, Chiefs' job only. or per job fee

30 years experience. (213) 792-1800

P.O. Box 8263, San Marino, CA 91108

## LA/ACCESS Restaurants & Hotels

### For Lease:

1680 sq. ft. WLA. Newly decorated. Near SD & SM Freeways. 4 to 6 drafting stations. Carpeted, air conditioned. Will sell all or part of furnishings. **879-2924**

### Attractive Suite(s) for Lease

in well-maintained garden-enclosed Professional Building at 10727 White Oak, Granada Hills. All amenities! \$1.00 per sq. ft. gross.

**368-9480**

The Santa Monica firm of **Moore, Ruble, Yudell** has won first place in the Tegel Harbor Urban Design Competition. The project covers a four square block area adjacent to Tegel Harbor in West Berlin and includes housing, recreational and cultural facilities. This is one of a number of projects that will be completed for West Berlin's International Building Exposition in 1984.

**Homage to Joseph Albers**, a UCLA Extension program with Professor Sewell Sillman discussing his work in color done in collaboration with Joseph Albers; producer of the Albers Book published by Yale Press, and visiting critic at the Rhode Island School of Design, will take place from 2 to 5 p.m., January 10, 1981, at the Dickson Art Center Auditorium, UCLA. The fee is \$20.

SUBSCRIBE TO L.A. ARCHITECT

**Kitchen Design**, a UCLA Extension seminar with Ellen Cheever, nationally known kitchen designer, economist and training consultant for American Institute of Kitchen Dealers, will occur on January 17, 9:30 a.m. to 4 p.m. The fee is \$20. For information: (213) 825-9061.

**Color Seminar: Action and Interaction**, a UCLA Extension workshop for designers, graphic artists, architects, and all those interested in developing increased awareness of color and its properties, with Professor Sewell Sillman, will be held January 12-16, 4 to 8 p.m. The fee is \$150.

## LA/ACCESS Architecture & Landmarks

**Ramsey & Sleeper — New Ed.**  
**Architectural Graphic Standards**  
**AIA & Wiley, 7th ed., 1980 \$75.00**  
**due Dec. '80, 80% new, 20% larger**

Includes passive solar, wind, heat conservation and metric conversion.

other users	Discounts	
Handicapped Planners	1 — 3 copies, 13%: ea:	\$ 65.25
Environmental Design	4 — 9 copies, 17%: ea:	62.25
Buildings & Grounds	10 plus, 20%: ea:	60.00
Drafting, Decorators	Prepayment required from new customers.	
Historic Restoration	More information, references	
Buyers, Builders	Call: (213) 836-2321	

Still need Time-saver Standards - Building Types published by McGraw in Sept. '80 at \$49.50? Call for details. Or - ProFile: AIA Directory of Architectural Firms at \$96.00.

### Professional Book Center

5211 N.E. SANDY BLVD.  
PORTLAND, OREGON 97213  
(503) 288-1255

## STAFF INC.

1524 Broadway,  
Santa Monica, CA 90404  
213/ 451-9994

Permanent or temporary employees at all levels. Special consultants. Project to project personnel. Design & planning consultation. Discreet interviews for employed persons searching for better positions. OTHER SERVICES: Benefit plans & payroll services, counseling, special interviewing/screening, partnerships & joint ventures arranged.

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

## math/tec

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

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

WE ALSO BUY BOOKS

## Hennessey & Ingalls, Inc.

Art & Architecture Bookstore

— NEW ADDRESS —

10814 Pico Boulevard  
Los Angeles 90064 473-0380

## Title 24 Engineering HVAC Design

**CALIFORNIA ENERGY DESIGN INC.**  
• CONSULTING ENGINEERS •

1113 Foothill Boulevard, La Canada, California 91011  
213/ 790-6817

- **COLOR PRINTS IN ONE DAY**
- **Renderings copied\* and reproduced**
- **Presentation Slides**
- **Photography** • **Vue-Graphs**
- **And many other quality Color or Black and White services**



## Stikich Color Laboratories

1006 North Cole Avenue, Hollywood, California 90038  
(213) 467-2502

Free pick up and delivery to open account customers \*\*\*While you wait\*\* service available

## LA/ACCESS

LA/ACCESS \$8.95/copy  
California Sales Tax \$ .54/copy  
Mailing & Handling \$1.50/copy

Please send copies of LA/ACCESS:

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

LA/ACCESS  
Post Office Box 30706  
Los Angeles, CA 90030

The Official Los Angeles Guidebook



### Downtown Office Building 7,650 sq. ft. For Lease

Deluxe offices w/ excellent parking  
Randy J. Doljack — Trio Realtors  
(213) 629-2666

### Architect/Engineer OFFICE FOR LEASE

Warner Center,  
Woodland Hills  
2060 sq. ft., \$1.30 per ft.  
Free parking. Carpeted.  
24-hr. 7-day air conditioning.  
Available January 1, 1981.  
Contact:  
Stephany  
(213) 888-1210

## YOFEE DESIGNS

276-0727  
9405 Brighton Way, Suite #34  
Beverly Hills, CA 90210

commercial and residential interior design  
space planning • color consultation

Joanne Aloni, designer

## GREKO FURNITURE MANUFACTURING CO.

YANNO SKANDALEAS  
Furniture Designs for the Contemporary Living  
Home - Office  
(Custom made Desks, Credenzas, Tables, etc.)  
Tel. (213) 764-2699  
7147 Vineland Ave.  
North Hollywood, Calif. 91605

## ENERGY DESIGN & ANALYSIS

COMPUTERIZED ENERGY ANALYSIS  
LIFE CYCLE COSTING & VALUE ENGINEERING  
SOLAR & MECHANICAL DESIGN  
ENERGY CODES (STATE & FEDERAL)

MALCOLM LEWIS ASSOCIATES  
CONSULTING ENGINEERS  
920 PARK AVE., LAGUNA BEACH, CA. 92651 (714) 768-6911

## LA/ACCESS

### 10 Guidebooks in One

## LA/ARCHITECT

Published monthly (except August) by the Los Angeles Chapter / American Institute of Architects, 8687 Melrose Avenue, Los Angeles, CA 90069.

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

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

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

Appearance of names and pictures of products and services in either editorial or advertising does not constitute an endorsement of same by the AIA or the Los Angeles Chapter.

Stanley M. Smith, AIA  
President  
Lester Wertheimer, AIA  
Vice-President  
Bernard Zimmerman, FAIA  
Treasurer  
Harry Newman, AIA  
Secretary

Editorial Board:  
Thomas R. Vreeland, Jr., AIA, Chairman  
Peggy Cochrane, AIA  
Kenneth Dillon, AIA  
Thomas S. Hines  
Charles W. Moore, FAIA  
Eric O. Moss, AIA  
Stefanos Polyzoides  
Michael F. Ross, AIA  
A. Jeffrey Skorneck, AIA  
Richard Saul Wurman, FAIA

Regula Campbell  
Editor  
John Kirkpatrick  
Advertising Director