

## PREDICTIONS AND PROTESTATIONS

Predictions and Protestations is the title of January's chapter program. An unlikely pair of speakers, architect Rodney Friedman of Fisher/Friedman in San Francisco, and John Pastier, noted architectural critic and wag, team up to scrutinize the future of architecture in the 1980s. Friedman bases his remarks on scientific study and statistical predictions, Pastier counters that predictions are futile and provides a personal view of the changing California myth. The program takes place on Tuesday evening, January 13 at 8 p.m. at SCI-ARC, 1800 Berkeley St., Santa Monica (tel. 829-3482).



1900s vision of the future, LA Times.



1920s vision of the future, LA Times.

## CHAPTER ELECTIONS



LA/AIA Board of Directors, left to right: Frederic Lyman, Martin Gelber, William Landworth, Harry Newman, Lester Wertheimer, Virginia Tanzman, Cyril Chern, Alan Rosen, Robert Tyler, Michael Franklin Ross.

A group of 35 persons gathered at the PDC on Tuesday, November 25th, to participate in a Rap Session while awaiting the election results for 1981 LA/AIA Officers and Directors and Chapter Delegates to the CCAIA Board of Directors.

The lively, informal dialogue served to lessen the tension of the two-hour lapse between poll closing time and the completion of vote tallying by volunteers Donald C. Axon, AIA, Bernard Judge, FAIA and Norma Sklarek, FAIA. Topics discussed included: a benefit evaluation of LA/AIA's move to the PDC; the current status of licensing; re-vitalization of Chapter committees; why the Los Angeles Olympic Committee is "snubbing" the AIA; means to increase Chapter membership and involvement; suggestions on improving architects' public image; and the Chapter's role in the Los Angeles Bicentennial Celebration.

A total of 195 ballots were tabulated, representing participation by somewhat less than 20% of Chapter members-in-good-standing. The 1981 LA/AIA Officers and Directors are:

**President:** Lester Wertheimer, AIA  
**Vice-Pres./Pres.-Elect:** Frederic P. Lyman, AIA  
**Secretary:** Harry Newman, AIA

**Treasurer:** William Landworth, AIA  
**Directors:** Martin Gelber, AIA, Cyril Chern, AIA, Alan Rosen, AIA, Michael F. Ross, AIA, Virginia Tanzman, AIA.

Also serving on the 1981 Board of Directors will be Michael Shotwell, AIA, President of the San Fernando Chapter, the incoming President of the AIA Associates, who has not yet been elected, and Robert Tyler, Jr., as Student Representative.

Cyril Chern, AIA, William Landworth, AIA, Frederic P. Lyman, AIA and Bernard Zimmerman, FAIA were elected to represent the Chapter on the CCAIA Board of Directors.

The ballots included Proposed By-Law Changes, all of which were approved by more than a 90% majority vote. Interestingly enough, one of the proposed changes requested authorization to correct mis-spellings and typo errors in the current By-Laws, and — believe it or not — seven persons voted 'No'.

Never let it be said that architects lack a sense of humor!

Janice Axon

Janice Axon is office manager for Kamnitzer Cotton Vreeland, Architects; She is a member of the LA ARCHITECT Editorial Board and serves as its Treasurer.

## INSTALLATION DINNER



Gary Cooper in a dramatic scene from The Fountainhead.

January 24 marks the date of the gala installation of LA/AIA officers. The party takes place at Universal Studios, beginning at 5:30 p.m. The evening's festivities include continuous showings of *The Fountainhead*, starring Gary Cooper, dinner, dancing and a no host bar. William Pereira, FAIA will be the installing officer for the newly elected LA/AIA Board; retiring President Stan Smith, AIA will install WAL and ASA officers. The new Board of Directors of the San Fernando Chapter will also be installed.

The cost of the evening, including dinner in the commissary, is \$15 per person; those wishing to attend without having dinner will be charged only \$3. Dress is informal, and parking is free. The evening promises to be terrific fun; and all are invited to attend. Tickets are available through the Chapter office.

## NAVAL ARCHITECTURAL AWARDS

"A high degree of concern for energy efficiency" was displayed in the 12 designs selected for awards in the seventh Biennial Awards Program for Distinguished Architectural Achievement, sponsored by the American Institute of Architects and the Naval Facilities Engineering Command (NAVFAC).

Seven naval facilities received first honor awards and five won awards of merit. One of the 12 projects received both an award of merit and a special award for energy conservation.

The AIA/NAVFAC Awards Jury was chaired by Philadelphia architect John A. Bower, Jr., FAIA. Other members were Dale Durfee, AIA, Atlanta, and Paul Davidson, an architecture student at the University of Houston.

Projects selected for first honor awards and their respective architects:

- Personnel Services Complex, Bangor Naval Submarine Base, Bremerton, Washington, by Campbell-Yost-Grube P.C., Portland, Oregon.
- Submarine Training Building, San Diego Submarine Support Facility, by Delawie Macy & Henderson, AIA, San Diego, California.
- Uniformed Services University of the Health Sciences, Bethesda, Maryland, by Ellerbe/Dalton-Little-Newport, Cleveland, Ohio.
- Recreation Facility, Earle Naval Weapons Station, Colts Neck, New Jersey, by Geddes Brecher Qualls Cunningham: Architects, Philadelphia, Pennsylvania.

- Chapel/Religious Education Complex, Pearl Harbor, Hawaii, by Group 70-Francis S. Oda, AIA Honolulu, Hawaii.
- Surface Warfare Officers' School, Newport, Rhode Island, by NORTH-NAVFACENGCOM, U.S. Naval Base, Philadelphia, Pennsylvania.
- Trident Bachelor Officers Quarters (BOQ), Bangor Trident Support Site, Bremerton, Washington, by TRA Architects, Seattle, Washington.

Awards of Merit were bestowed on:

- 380-Man Bachelor Enlisted Quarters (BEQ), U.S. Naval Submarine Base, Newport, U.S. Naval Submarine Base, Cook & Jenson Architects P.C., Hartford, Connecticut.
- Yap Hospital, Yap Island, Western Caroline Islands, by MWM, Mackinlay/Winnacker/McNeil, Oakland, California and Agana, Guam.
- New Entrance/Corridor Renovations, Warminster, Pennsylvania, by NORTH-NAVFACENGCOM, Philadelphia, Pennsylvania.
- Consolidated Mess (Open), Bangor Naval Submarine Base, Bremerton, Washington, by Raymond Salmi Associates, Tustin, California.

Receiving both the merit and special energy conservation awards was the Medical and Dental Clinic at Jacksonville Naval Air Station's Regional Medical Center. Architects were Stevens/Walton & Assoc., Inc., Orlando, Florida.

## PRESIDENT'S MESSAGE



Dear LA/AIA Member,  
I am writing this personal letter to you, on behalf of your new Board of Directors, to let you know about our plans for the coming year. It looks like exciting times ahead, and we want you to be a part of it.

Our primary effort this year will be to increase the visibility of all architects. What this means is that there will be an emphasis on promotion, publicity, and public relations. This is our Bicentennial, you know, and since much of this city was created by architects, we think it's time the people of Los Angeles knew about it.

Another important goal this year will be the Chapter's involvement in local environmental issues. Our concern will encompass preservation of our historical heritage, energy conservation, housing, transportation, and especially the promotion and recognition of good design.

Finally, and perhaps most importantly, we intend to make an all-out appeal for the participation of young practitioners in Los Angeles. We will begin by reinforcing our commitment to high standards of architectural education. Additionally, we have a wonderful schedule of programs planned, which will be stimulating, informative and entertaining. Our inauguration party later this month typifies the new spirit of fellowship we hope to foster. We certainly hope you will be there.

And now, I have something to request of you. Our Board, although talented and dedicated, cannot do all this alone. They need your help, your ideas, and your energy. We hope, therefore, that you will get involved and have a voice in the direction and activities of your Chapter.

You know, 1981 could be a marvellous year for Los Angeles architects. There's a lot of good work out there and an opportunity for us to have an effect on this city far beyond our members. The LA/AIA is embarking on a wonderful journey, and we'd like you to come along. So please — don't miss the boat! Regards,

Lester Wertheimer, President

## CORRECTION

The selection of second stage winners in the LA by LA doorways competition will be on **February 15**, not January 15 as stated in the December issue of *LA ARCHITECT*. First stage entries are due on January 30, so hurry to get your submission completed!

## SHERIDAN RESIGNS

Daniel J. Sheridan has resigned his post as Executive Vice President of the California Council of the AIA as of February 1, 1981. Sheridan, who has served in this post for two years, plans to establish an information and management company to serve the design, build and finance industry.

## JONES HONORED

The California Council of the AIA has awarded Elaine Sewell Jones for her achievements as a teacher, organizer and exhibitor. In the Presidential Citation, presented to her at the CCAIA conference in November, she was commended for translating "fine architecture into a graceful language" and for communicating "design enthusiasm in terms which encourage design excellence."

## DRAWINGS EXHIBITION



Travel sketches and drawings by the late A. Quincy Jones will be displayed in the exhibit area of the University of Southern California's Annenberg Center for the Study of the American Experience through February 28. The 97 pieces in the exhibit cover a wide range of subject matter, from historic buildings to indigenous housing, from steel mills in India to gardens in Japan. The drawings are in a variety of media — ink, grease pencil, conte crayon, felt tip pen and ballpoint pen.

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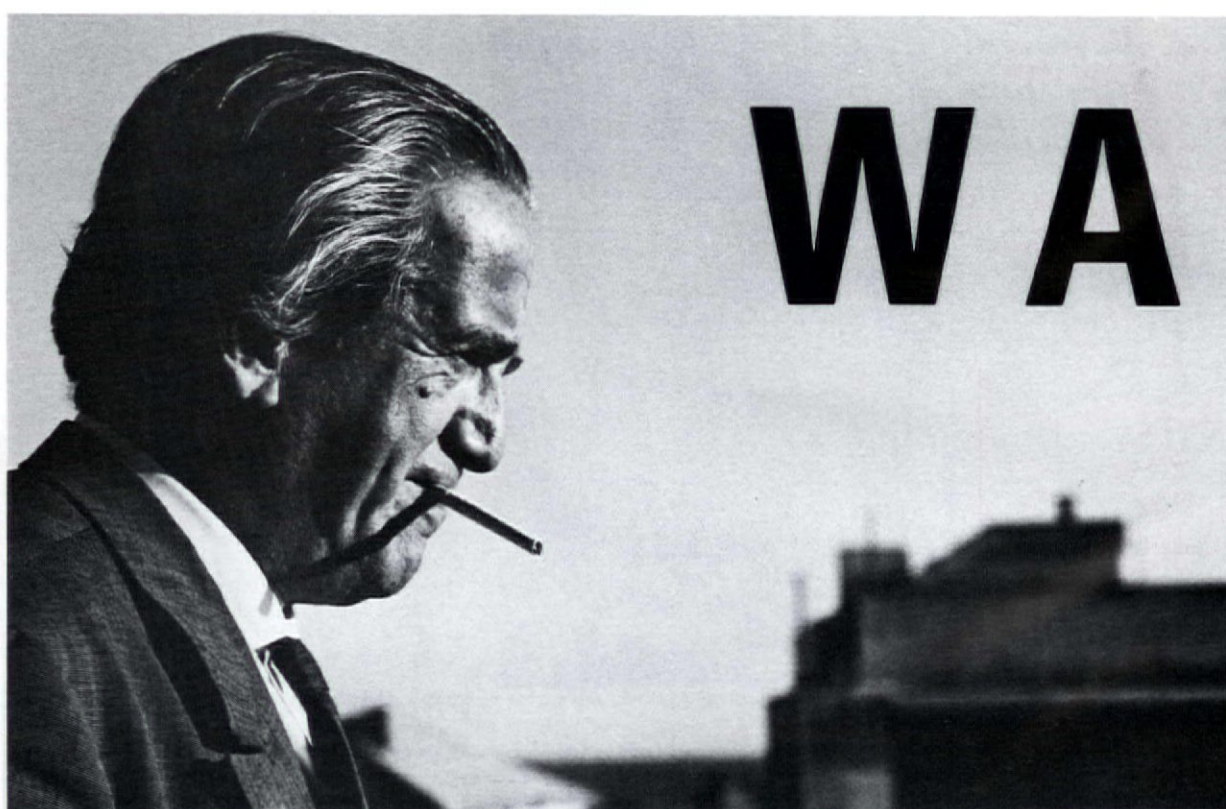
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### Calendar:

**Jan. 13:** John Pastier, Rodney Friedman, "Predictions and Protestations," SCI-ARC, 8 p.m.  
**mid Jan.:** Mexican architects exhibition, SCI-ARC, call for details: 829-3482.  
**Jan. 15:** SAH autograph party for John Pastier, 7-9:00 p.m. Hennessey & Ingalls.  
**Jan. 24:** LA/AIA Installation Dinner, Universal Studios, 5:30 p.m.  
Through **February:** Quincy Jones drawing exhibition, Annenberg Center, USC.



# K O N R W A C H



Lisetta Carmi-Genova

May 12, 1901 – November 25, 1980

Dear Dear Konrad  
That last night was so perfect  
the beautiful table  
the delicious birthday dinner  
the four red roses  
gift to Elaine the birthday child,  
Ray, Judith, and Ray from Konrad  
There  
in dinner jacket!  
so handsome  
so wise so funny so young  
surrounded by love  
love filling the room  
Thank you for that  
never-to-be-forgotten evening  
with all of us looking forward  
to the next day

Ray Eames

When the Wachsmanns lived in the  
Schindler house at 8th and Genesee we  
often lunched in their garden. Judith's deli-  
cious cooking. Or I would bring Konrad's  
favorite Chinese food.

Their house was located between my  
office and apartment. And in the mid-70s,  
when I was experiencing major changes in  
my life, the Wachsmanns became "family"  
for me. Not only lunches, but frequent stops  
on my way home from the office to share a  
glass of wine with Konrad, Judith and  
daughter Ray.

Konrad Wachsmann. I could write about  
our first meeting in 1947. Or of our shared  
trip to the Montreal Expo. Or of his rare dedi-  
cation and uncompromising integrity...

But, for me, the happy garden lunches  
exemplified Konrad. They always heightened  
Konrad's special magic and charm. His  
romanticism and poetic sensitivities. His  
delightful wit and humor. His dreams, his  
realness.

Wrapped in laughter, good conversation,  
and the warmth of Konrad, lunch would  
usually stretch into late afternoon.

There were times I even stayed for dinner.  
He was my friend, and I loved him.

Craig Ellwood

He was a man of great wit and imagination,  
a tender man, a philosopher. He was a child  
who loved games and puzzles, and a sophis-  
ticated man. He was great and wonderful.  
I loved him.

John Entenza

Konrad Wachsmann, the voyager who trav-  
eled the world and learned as he traveled,  
was directed by a joy of life. He integrated a  
perception of necessity within his personal  
conception of structure.

Claire Falkenstein

For Konrad, the 'good old days' were  
tomorrow.

Melinda Hurst

He knew the pleasure of enjoyment of every  
moment for what it was, for what it is. He  
enjoyed knowing that I had chosen to give  
his book, *The Turning Point of Building*,  
as my one and only gift to Quincy when we  
were married in 1962. And he liked the rea-  
son, that I wanted a gift that symbolized a  
certain kind of beauty, a kind of perfection.  
The preciseness of the copy blocks, the ele-  
gance of his drawings, the neatness of the  
language, were together a symbol. This book  
was always close at hand, an example. When  
Konrad received the honorary doctor's  
degree from the University of Southern Cali-  
fornia in 1977, admittedly late in coming  
from the institution he had served gener-  
ously and with international distinction, it  
was Quincy's personal copy of Konrad's  
book that accompanied the material sub-  
mitted in behalf of the nomination.

Konrad Wachsmann touched us all with a  
bit of magic. He did not let us be ordinary in  
his presence. He lifted us to see ourselves in  
new dimensions, and he gave us some of the  
tools we needed by asking his marvelous,  
searching questions, teasing us with bits of  
information that pushed us and stretched us  
and encouraged us to test ourselves and  
break new ground. He wanted his students  
(weren't we all his students?) each day to  
leave their work so that the proverbial "Man  
from Mars" could pick it up, not to re-hash  
or re-do and therefore waste the effort but,  
instead, each time to build on the previous  
work and move to the next step of whatever  
it was in the process of doing and thinking.  
This tremendous sense of discipline is a part  
of Konrad's legacy that perhaps gives us a  
bit of freedom to experiment with ideas that  
we might not otherwise have.

Elaine K. Sewell Jones

In the world of education one encounters  
few men who can be remembered as genu-  
inely inspired and inspiring teachers.

It is those few who have the rare capacity  
to infuse knowledge with its full potential, to  
launch their students into an orbit somewhat  
beyond the gravitational drag of a pragmatic  
and too compromised world.

Konrad Wachsmann was such a teacher.

Sam Hurst

To describe Konrad Wachsmann in a few  
words is to describe the world in a thimble.  
Konrad was a microcosm of the world. What  
he learned from life gave him experience,  
knowledge and communications that few  
people can hope to attain.

Konrad had the ability to perceive the  
essence of the most complex problem  
quickly. His perceptions of people were as  
astute. It is true that Konrad loved the "con-  
nection," but I see him as a man who always  
had a grasp of the complete picture. It was  
really the total understanding of the whole  
that allowed Konrad to exquisitely fit  
together the most intricate parts. The glint  
in his eye reflected the inner child that

played and created. His demand for perfec-  
tion from himself and from his students  
made working for him both a task and a joy.  
I spent one year teaching with Konrad at the  
Building Institute and I know of no one,  
myself included, who was not caught up in  
the continuing quest for knowledge and the  
desire for invention.

Konrad had the strength to survive and  
flourish even under the most adverse condi-  
tions and still give the world so much. His  
love of life enticed him to explore the past  
and carried him to the edge of the future.

I feel the loss of this true and good man  
for myself, his family and the world.

Pierre Koenig

Konrad Wachsmann was an extraordinary  
man. He often reminded me of Charlie  
Chaplin and Picasso.

Panos Koulermos

A gentleman and a scholar.  
Words so often used with so little meaning  
and with few examples.

Konrad Wachsmann was a gentleman and  
a scholar.

My few meetings with Professor  
Wachsmann have left me with a memory of a  
rich life, a fertile mind and a wonderful  
human being:

his introduction for Paul Rudolf,  
his endless lecture on systems,  
the stories of "L'Affair Bauhaus,"  
and simple anecdotes at dinner.

Konrad represents the creativity and quest  
for excellence in all of us.

I shall miss Konrad Wachsmann.

Marvin Malecha

I never will forget Konrad, as my friend, as  
my architect, and as a thoughtful human  
being. I am the only person in the United  
States for whom he built a house.

Hilde Marshall

Konrad was a supremely practical man who  
saw utopia as a necessity. The most rigorous  
of architects and the most intuitive of engi-  
neers, he rarely spoke of beauty but never  
forgot it in what he did. He believed passion-  
ately in the Twentieth Century, and in doing  
so helped define it. In his work he welcomed  
challenges and intractable problems; in his  
life he took immense delight in his fellow  
humans.

John Pastier

Plainly stated, Konrad Wachsmann was one  
of my heroes. He was a member of a very  
short list. Konrad's book *The Turning Point  
of Building* has got to be one of the impor-  
tant books on building of this century. The  
vision it contains is as relevant today as it

He arrived in New York in 1941 at the  
age of 40 knowing five words of Eng-  
lish. He had learned them from an  
English poet in Venice. They were:  
"A thunderstorm refreshes the  
atmosphere."

He paid his first tribute to American  
technology before he had gone through  
customs—a cigarette vending  
machine. He put in a dime and a nickel  
and punched the button under Herbert  
Tarryton because the package was  
white. (He always wore white shirts  
and white ties.) Out came a pack of  
cigarettes and under the cellophane  
wrapper were three pennies in change.  
The three pennies were talismans—so  
were the numbers 222, because from  
Room 222 of a hotel on the Piazza della  
Rotonda you got the best view of the  
Pantheon.

When he saw the skyscrapers he  
hugged himself with joy. He said, "This  
is my world, this is my scale." But it  
was some years later in long lunches at  
Jack's on the Pier in Santa Monica,  
with Charles and Ray Eames and John  
Entenza, that he surrendered to the  
United States and knew himself to be  
an American.

He was born in 1901 in Frankfurt-  
Oder, and at age 15 he showed so little  
promise that his father, a pharmacist,  
apprenticed him to a carpenter. He  
learned to draw and became interested  
in architecture. He studied at the Art  
Academy in Dresden and in Berlin.  
Hans Poelzig was his teacher in Berlin.  
Another side of his education took  
place at the Caffee Romanische in Ber-  
lin, a favorite of artists, architects, film  
makers and theater people. Konrad  
picked up a day's work now and then  
building sets for films—"The Cabinet  
of Dr. Caligari" was one.

One day he set out for Holland to find  
work with Oud, and finding none went  
on to Le Corbusier in Paris. There was  
unpaid work doing renderings of a new  
building for Moscow. (Konrad saw it  
many years later when he was invited  
to the USSR to lecture.) He sold news-  
papers on the streets of Paris to live.  
When he weighed 110 pounds his  
sister sent him a ticket home.

Poelzig, his master, took one look at  
him and arranged for him to go to

was when it was written in the late 50's.  
Konrad called attention to issues in structure  
and building design that had not previously  
been so clearly identified. And in an age  
where architectural fads continue to get  
more attention than they deserve, Konrad  
steadfastly pursued a course rooted in first  
principles. He did not change his mind every  
season.

The inevitability of Konrad's dream is sup-  
ported by an acceleration of convincing evi-  
dence. Early on he identified the space  
frame as an important permutation of mod-  
ular structure. His attention to this subject  
paved the way for a building strategy appro-  
priate to the needs of late Twentieth Century  
architecture. Standing on his shoulders, I  
hope we can advance the dream just a little  
further. Thank you, Konrad, for enhancing  
my dream, and for making my job so much  
easier.

Peter Pearce

Konrad Wachsmann left with me a profound  
impression. Although he was not my teacher,  
I would like to count him as one. He was, for  
me, a visionary, a futurist, who held passion-  
ately the belief that mankind will prevail  
through his imagination, his reason and his  
accomplishments in science and technology.  
He was, for me, both an historical figure,



# AD S M A N N

Niesky, a town in Silesia, to regain his health and work at Christoph and Unmack. It was a company that had been producing prefabricated buildings since the 19th century. He expected to stay a month, he stayed three years.

"Suddenly I sensed the importance of mass production. They built prefabricated panel systems for houses, hospitals, schools, sold all over the world. The stage had been set for me," he wrote in his unpublished autobiography. It was not chance, he said, that had opened to him the direction he was to follow the rest of his life. He learned techniques in wood construction in everything from small buildings to long span structures for oil producing countries. He rose to chief architect; he set up research teams, he instituted a new practice whereby customers could order component parts for buildings not in the standard catalog.

He had moments of doubt about his direction. He left to go into private practice, building numerous houses of wood—one was a lakeside house for Albert Einstein. Wasmuth publishers brought out a book he wrote on wood construction, *Holzhausbau*.

Then he wanted time to think about where his work was leading him. He applied for a Prix de Rome, and although he was then out of sympathy with Poelzig's turn to expressionism, Poelzig supported heartily his application. In 1932 he left for Rome.

War was gathering. Nevertheless, he managed to stay in Rome until 1938, building small works and large apartment buildings. I doubt if he made photographs of any of them—unless it was construction shots. When Hitler paid a visit to Rome, Konrad was ordered to leave Italy for the duration of the visit. Fascism was catching up with him in Italy. Hitler had closed down the Bauhaus, and many of Konrad's friends had already fled. Gropius had been living in London since 1934.

Konrad moved on to France, where he was finally interned. He was put in charge of building barracks for 1000 internees, and to do this he quickly developed a building system by which the barracks were erected in ten days.

who walked out of a better and more humane world into this more cynical present and a dear friend, whose warmth and laughter I will treasure always.

**Kathryn Smith**

Konrad Wachsmann's prime goal throughout his life was to bring the forces of industrialization to bear upon the building process. His approach to this problem embraced every aspect of human endeavor: social, political, economic and philosophic. The sciences, the humanities, and the arts formed an integral part of the myriad inventions and building systems which were the result of his efforts to effect a turning point in building.

Against apparently insuperable odds he invented, developed, and placed into production a system of prefabricated houses in Los Angeles which provided great flexibility and economy. They could be readily assembled in a day and also easily disassembled and re-assembled. Perhaps the most elegantly designed prefabricated houses ever made, they remain to suggest the delightful possibilities of similar developments in the future.

This outstanding housing system might have sufficed for his life work, but Konrad Wachsmann went much, much further: he developed a wholly new tension structure for the California City Hall; new indexing sys-

He continued to refine this system while interned, and he designed a structural system of tubular steel which he called Mobilar.

Gropius, by then at Harvard, and Einstein, helped Konrad to emigrate to the United States. The building system he had developed in France was at the base of the General Panel Houses the two men designed together in 1941 and 42. Mass produced buildings came closest to a reality at that time because of war needs. A semi-automated production center was set up in Burbank, and many houses were erected, several in the Los Angeles area, but when the war ended the old handcraft methods were again in favor.

There were other projects, but it was in the field of education that Konrad was most successful. In his six years at IIT he began to revolutionize education—not, as he noted, "to breed talent" but to set up teams, with teacher as team leader, to investigate the industrial process. His 1961 book, *The Turning Point of Building*, states clearly his philosophy.

In 1955 he carried his methods to Europe, under the auspices of the State Department, holding seminars in Germany, Austria, Italy, and then on to Israel and Japan. In 1963 he came to USC to head a graduate program in the science of building, and he was a professor emeritus when he died November 25.

He had a broad knowledge and love of historical architecture, and had made hundreds of superb photographs of what he liked most. But for him modern architecture began with the Crystal Palace. Konrad saw more in a truss-to-column connection than in the classical orders, more in a laminar arrangement of lattice braces in the Eiffel Tower than in the buttressing of Notre Dame. Once Le Corbusier asked him what he thought was the most beautiful structure ever built in France, and Konrad proposed that they write their answers on slips of paper and exchange them. They had both written Pont Transbordeur—a cable ferry between the outer and inner harbor of Marseilles.

**Esther McCoy**

tems related to the building industry; a tubular steel construction system; a unique skyscraper for the city of Genoa in Italy based upon a highly integrated method of prefabrication and assembly; and as if this were not enough he designed and manufactured the component parts for an airplane hangar for the United States Navy to house the great B 51 bombers. Based upon a space frame, this unique building pointed the direction for further growth by many other architects and engineers. In many ways Konrad Wachsmann may be looked upon as the father of the space frame. Just how proud he would be of some of his grandchildren, such as the Crystal Cathedral, I do not know.

To mention Wachsmann's building projects, however, is scarcely to scratch the surface of his multifold activities. The author of several significant books on architecture, he was also one of the great teachers of our time. Methodologies which he developed involving team study were not only unique, but opened the door to a rational and intensive method of study applicable not only to architecture, but in many other fields as well. Had he made no other contribution than this brilliantly conceived plan of study, so useful to teachers both here and abroad, and essential to the welfare of the new generation of architects, his life would have been worth living a thousand times over.

**Crombie Taylor**

There was a wonderful coherence to this man. It was not only in his professional life that he searched for the perfect join. In every domain he inhabited—family, friendship, profession, community, humanity—he sought to bring people and ideas together in new combinations. He revered intelligence in any form.

Konrad was not always comfortable to be with or work with. He demanded of himself and others complete devotion to the task at hand and from it to the future. He once turned down an applicant to his graduate institute at USC because the young man had worked for some time in an architectural office. To Konrad, this meant that the man could not have a true concern for building.

He saw people, too, as structure and wanted to know how they were put together and to what purpose. He quickly recognized self-delusion and would probe and question it, gently, at least at first, until it was plain to you too. He was better at the Socratic method than the lecture.

Over a glass of wine or numbing Russian vodka, Konrad could talk enthralingly about the early days of the Modern Movement, but he was impatient with the past. Today and tomorrow were his concern. He was a bridge. I loved him.

**David Travers**

I remember when Konrad, dressed in his usual white tie and grey suit, came in to the office one day and enthusiastically said, "Ah! I have some sink to show you."

Konrad often surprised me with delightful stories and beautiful drawings. He slowly unrolled a thirty feet long drawing.

"Isn't this marvellous! It's the story of a building from ze material to ze final product."

My eyes began to light up, my knees began to weaken and my jaw dropped.

"Let's start from ze beginning. Here we have a sheet of metal. As we go on we begin to discover its properties. We can cut it, bend and shape it. We zen use ze metal to its full potential. After perfecting it we can zen reproduce it. Again, we have so many opportunities to use zis metal in a variety of ways."

He stopped, with intense eyes and a warm smile he said,

"Isn't zis marvellous, ya!"

Still in awe I managed to smile. After he explained to me the various components and its possible uses a great sigh overwhelmed him.

"Zo, ze material zat you use is very important. You must realize zat ze end product is ze result of your initial work on ze material being used: Ze understanding of ze material you are use, ya!"

He smiled and lit his cigarette.

"Do you understand?"

I could not believe how amazingly well I understood it.

"I loved it. Yes. Now, you can't say zat I have not given you a complete tour of a building, ya!"

He was a man of integrity, wisdom and culture. He essentially believed that science and technology is the key to the future yet he was sensitive enough to be fascinated by a colony of ants. "Aren't zey incredible! You know zey are architects too, ya."

Fascination never ceased to amaze him. He believed that to know a joint of a building is to know the whole building. He created General Panel, along with Walter Gropius, and the USAF aeroplane hangar upon this very idea.

He believed in the beauty of perfection. He believed in beauty. He is beauty.

**Elizabeth Wang**

The sadness in my eyes tells that I have seen death. My hands remind me that I have touched death. You were so cold, so very cold, so far away, so much removed. I kept on coming into your room hoping that you had turned your head, hoping that all was but a joke, an error. You never moved. You never turned your head. You never woke up. You never came back. You never will. The rest is silence—you said it everyday—and finally it also is the truth. "Good night sweet prince, and flights of angels sing thee to thy rest."

**Judith Wachsmann**

Images of my Daddy: sweet eyes . . . cigars . . . silence . . . many empty wooden Olé cigar boxes . . . 4711 . . . white ties . . . two dozen cigarette butts in one ashtray at the end of the day . . . food . . . playing Crazy Apes . . . the 4, 5, 6 and 11 o'clock news . . . a mutual love for rain . . . secretly going Christmas shopping for Mommy . . . Bach versus Fleetwood Mac . . . talking . . . taking naps together . . . playing games together . . . just being together.

**Ray Wachsmann**

The spirit, the vitality, his standards of quality, and above all the joy of living, shall remain with me always. What a loss.

**Emerson Wollffer**

Konrad was architecture square, stone upon limb, limb upon stone.

He was a tuxedoed wall the night before he died.

Always you knew the architect—he joined his physical presence with his thoughts about how all things joined together.

Joinery and learning and Konrad were in a tight grip. We all knew when he walked into the room called architecture.

A valuable rock is now quiet in the wall.

**Richard Saul Wurman**



## CHAPTER NEWS AND NOTES

The 2,174 meeting of the LA/AIA Board of Directors, November 11, 1980: CCAIA Director nominees are:

Cyril Chern, AIA, William Landworth, AIA, James Luckman, AIA, Fred Lyman, AIA, Alan Rosen, AIA and Bernard Zimmerman, FAIA.

Returning CCAIA Directors are: Lester Wertheimer, AIA, Martin Gelber, AIA, and Harry Newman, AIA.

LA/AIA Director nominees are: Joel Breitbart, AIA, Cyril Chern, AIA, Robert Gilley, AIA, Maris Peika, AIA, Alan Rosen, AIA, Michael Ross, AIA, and Virginia Tanzmann, AIA.

• Stan Smith commented on Board procedures. He also announced Crombie Taylor's December Program at which Mayor Bradley was honored.

• Richard Conklin presented a report on continuing education.

• Tom Holzbog reported on the student affiliate brochure and program.

• Richard Wurman reported on the "LA by LA" exhibition, describing the planned program.

• Fred Lyman reported on the Legislative Contact Program and submitted the following committee: Fred Lyman, Margot Seigel, Ken Dillon and Bernard Judge.

• Steve Johnston reported on the progress of the Chapter loan.

• Stan Smith suggested that a committee be formed to study Student Affiliate classification, its benefits and Chapter responsibility. He appointed Lester Wertheimer as Chairman.

• Richard Conklin proposed that the LA/AIA arrange for groups of 10-50 members to be invited to the Chapter office prior to each monthly program to familiarize them with the new office, to generate interest in it, and to increase member contact.

• William Landworth presented the 1981 dues structure as the following motion: That the Los Angeles Chapter AIA charge Supplemental Dues on the following basis:

4% of firm's FICA under \$100,000; 2.5% of a firm's FICA in excess of \$100,000. The motion was carried unanimously.

• William Landworth was instructed to contact Marie Farrell, Executive Director of the Northern California Chapter AIA for advice about implementation of new Supplemental Dues with membership.

• Lester Wertheimer moved to accept the budget in concept. The motion was seconded and passed.

### WAL

The Women's Architectural League Board of Directors for 1981 consists of:

**President:** Kay Tyler

**Vice President:** Elaine Sutnar

**Treasurer:** Linda Price

**Corresponding Secretary:** Jennifer Greenfield

**Recording Secretary:** Ruth Bown

**Directors:** Martha Bowerman, Carol Newlove

**Parliamentarian:** Sally Landworth  
Committee Chairpersons for the year are:

**Program:** Juanita Gulbrand

**Public Relations:** Maureen Dodson

**Membership:** Anne Szanto, Ann Turton

**Scholarship:** Nancy Hoag

**Los Angeles Beautiful Project:** Donna Crandall

**Newly Licensed Reception:** Valerie Griffith

**Girl's Week:** Phyllis Laffin

**Historian:** Sarah Smizer

**Hospitality:** Jetty Fong

There will be a joint installation of WAL officers and AIA officers at Universal Studios on the evening of January 24.



1981 WAL President **Kay Tyler** has been an active member of the organization for about five years. She is a graduate of the University of Redlands, and carried out post-graduate studies at USC. She is married to Robert Tyler, FAIA and has three children: Linda, Karen and Robert, Jr., who is in his fifth year at USC School of Architecture and is Student Representative on the LA/AIA Board. Tyler is "enthusiastically looking forward to 1981" when there will be more frequent WAL meetings and some of them will be in the evenings, as requested by many members. In March there will be an evening meeting featuring a film on I.M. Pei. The public is welcome.

### ASA

Members and guests are invited to attend the annual Los Angeles Chapter/Architectural Secretaries Association Installation Dinner to be held on Tuesday, January 20, 1981, 7:30 p.m., at the Hyatt Hotel, 6225 West Century Boulevard, Los Angeles, CA.

The evening's festivities will include installation of ASA's newly elected officers:

**President:** Heidi Endler, *Continental Development Corporation.*

**1st VP/Programs:** Catherine Schoen, *RSA Architects.*

**2nd VP/Membership:** Carrie Feola, *Symonds/Feola Partnership, Inc.*

**Recording Secretary:** Kathi Majdali, *Charles Kober Associates.*

**Corresponding Secretary:** Marci Miskinnis, *Welton Becket & Associates.*

**Treasurer:** Beverly Bolin, *Harold Williams Associates.*

**Directors:** Marilyn Spielman, *Maxwell Starkman Associates;* Lily Nakao, *Charles Kober Associates;* Carol Cushing, *Howard Needles Tammen Bergendoff.*

Lester Wertheimer, President of the Los Angeles Chapter/American Institute of Architects, will be the guest speaker. Mr. Ray Ruetz, Vice President/Treasurer for Continental Development Corporation, will be the installing officer.

Reservations are now being taken by Heidi Endler, Continental Development Corporation, 213/772-0203.

**Wayne Thom** of Los Angeles, an internationally renowned architectural photographer, has received a **Fellowship in the American Society of Photographers** — one of only two accepted in the past two years and one of 33 overall.

Thom was honored at the national convention of the ASP this summer in Atlanta. He is the only architectural photographer on the West Coast who has earned a Fellowship.

### LA ARCHITECT

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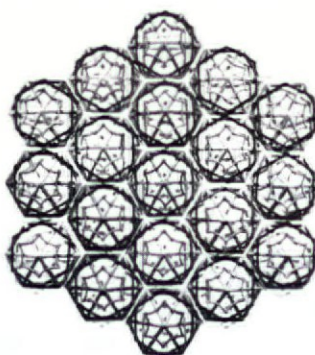
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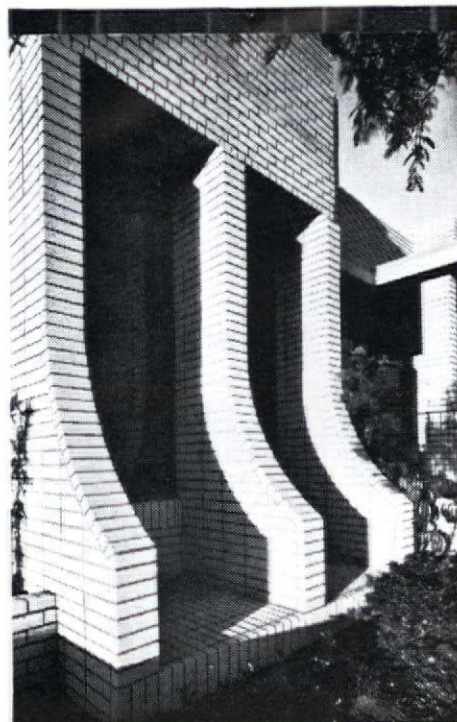
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# CHAPTER PROGRAM 1981

The following is a picture of the Chapter Program for the year. Generally, events take place on the second Tuesday of the month, at 8:00 p.m., in the Sequoia Room of the Pacific Design Center. Occasionally, changes must be made, and events shifted around. So please, check *LA ARCHITECT* for accurate information.

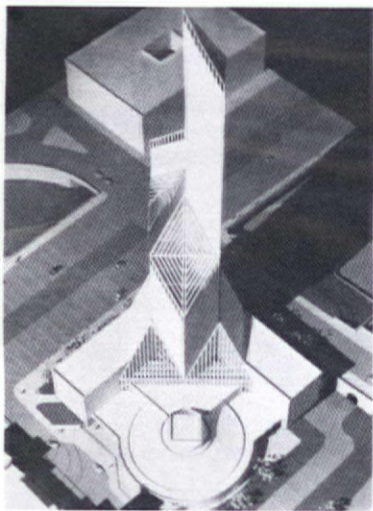
## January 13:

8:00 p.m., John Pastier, Rodney Friedman, "Predictions and Protestations," SCI-ARC.

## January 24:

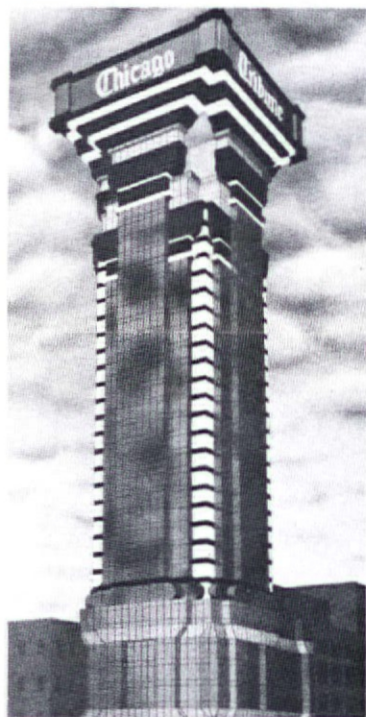
Installation Dinner, Universal Studios.

## February:



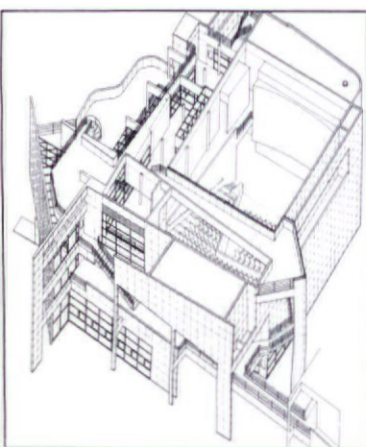
John Sheehy of The Architect's Collaborative in Boston discusses his firm's work.

## March:



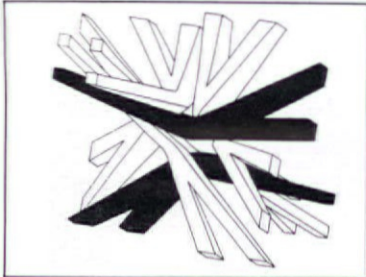
Architectural critic Charles Jencks discusses his theory of Post Modern Neoclassicism. *LA x LA* exhibition opens at Barnsdall Municipal Art Gallery, March 10. *Westweek* at the Pacific Design Center.

## April:



Richard Meier, discusses his recent work including the Antheum in New Harmony, Indiana.

## May:



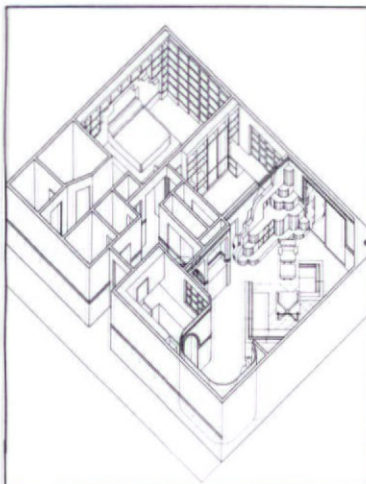
Konrad Wachsmann  
Retrospective.

## June:

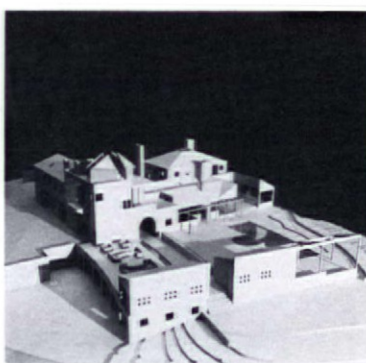
Frank Gehry discusses his recent work.

## July:

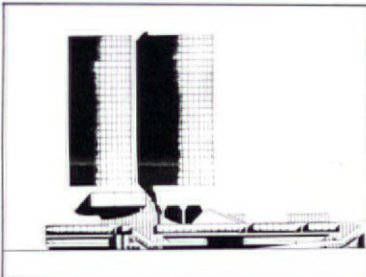
Young architects program:



Michael Franklin Ross



Charles La Greco



James Stafford

## August:



David Greenberg, of Environmental Communications gives an audio-visual presentation.

## September:

Los Angeles Bicentennial Celebration; CCAIA State Convention will be held in Los Angeles.

## October:

Richard Rogers, architect of the Centre Pompidou, discusses his recent work, including the new offices for Lloyds of London.

## November:

Recognition Dinner.

## December:



Cesar Pelli discusses his recent work.

# THE GREEN MACHINE

For more than three years, architect Glen Small has been working on a proposal for an innovative megastructure for housing that has been called the Green Machine.

The feasibility study, supported by a grant from the National Endowment for the Arts, was recently unveiled at a City Hall press conference. City Planning Director Calvin Hamilton has praised the project as "low cost housing for people who need it" and as "ecologically responsible planning."

Under the proposal the city will contribute almost an acre of what is now wasteland in Venice and will administer the project through the Housing Authority.

The proposed site is a strip of land between North and South Venice Boulevards. Twenty-four units have been planned leaving over 75% of the land as open space. The open space is utilized for pleasure and function, a key element in Small's philosophy and design. The unbuilt portion of the site includes a children's playlot, open space, fruit trees, a vegetable garden for the tenants and a compost area.

The parking is on grade, but one level below the structure, using grasscrete to allow for drainage as well as visual relief. Above the parking is a three story megastructure providing housing "pads" that will accommodate either Airstream trailers or specially designed living modules. The pads themselves are between 560 and 1100 square feet, part allotted to the enclosed living spaces, the rest to private living decks.

The first level of the pyramidal structure is for the larger family units and their anticipated greater activity. The second level can accommodate either the 31 foot trailer or the manufactured module. The upper level has been designed to accommodate extremely small "studio cores" on the 10' by 30' pads.

The levels are 17 feet high and all are arranged in a sawtooth plan to allow separation, light, and views. All three levels have a 16 foot wide skylit greenhouse running lengthwise with sloping glass elevator at one end. The opposite end has a stair or alternatively a slide for a more whimsical exit.

In the following article *ERIC CHAVKIN* describes the project in its context.

There are generalized crises in architecture which imply a need for new attitudes and new solutions. Glen Small's Green Machine is an attempt to embody both. It is a poetic expression of his central philosophy that human-kind is a part of nature. It is also an innovative, question posing prototype for ecologically sound, low-income housing, designed for a communal way of life.

The Green Machine is an experiment, a multi-story housing structure in a park setting. Visually, it looks like a pyramid trellis covered with foliage; and it is the first time that a dense space matrix of its kind has been built. The structure will utilize rain collection for drinking water, recycled water for subsurface irrigation, greenhouse planting, and recycled waste for food production. Its south side is a solar plenum which collects heat which circulates throughout. It has an innovative use of industrial solar collectors, concentrated to produce steam for electricity. Surplus energy will be sold back to the city.

The living units are modular, using mobile home technology in three configurations: a trailer, a studio and a family module. Altogether it will contain 28 units: six studios, eight family modules, and fourteen trailers in various combinations.

The project has communal gardening areas on each of its three floors. The top floor will be most intensively used for specialty items; and there is a communal garden area in the park surrounding the structure. Unlike most trailer parks, the ground area here is left open, with the structure on stilts and a continuous park flowing underneath. Small envisions that the Green Machine will be communally organized, with members sharing in food production and decision making.

Travelling west on Venice Boulevard, the Green Machine will be the visual focal point. Travelling west one is reminded of the old Pacific Electric lines which connected the Pueblo with McKinney's Venetian dream. Turning 360 degrees within the Green Machine one views the canals, the city, the mountains and the sea. One becomes lost in the landscape, part of nature and nature itself, intimate yet in awe.

Glen Small believes that modernism is evolving, and is becoming more inclusive by meshing nature and technology. He feels that buildings should be more than simply function and program; they should have meaning and must deal with intangible, philosophical questions. He wants his architecture to create an interface with nature; and he designed the Green Machine as a structure which can uplift the spirit by creating a vast central space with light filtering in from above.

The Green Machine is a provocative typology for multiple housing. Its importance goes beyond itself to serving as a prototype which addresses emerging architectural and social issues. Once built, it will expose much of contemporary architecture as trendy fashion — disposable, inflexible and forgettable. The Green Machine cannot be ignored.

*Eric Chavkin is a student at SCI-ARC.*

Architect: Glen Small  
City Planning Director: Calvin Hamilton  
Structural engineer: Peter Pearce  
Mechanical engineer: Jerry Sullivan  
Electrical engineer: Saul Goldin  
Computer consultant: Charles Reeder  
Landscape architects: Joseph Linesch and Morgan Evans  
Environmental psychologist: David Stea

## 1. Exterior View

## 2. Site Plan

The site is five blocks east of the ocean and bounded on two sides by North and South Venice Boulevards.

## 3. South Elevation/Cross Section

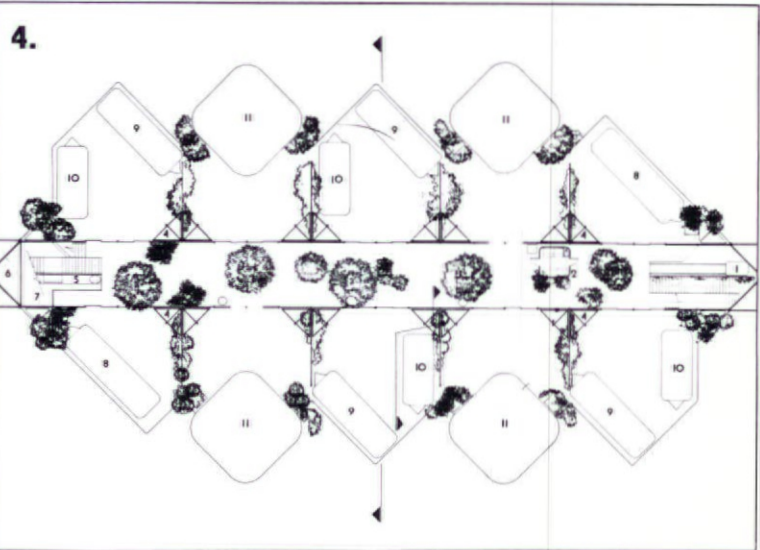
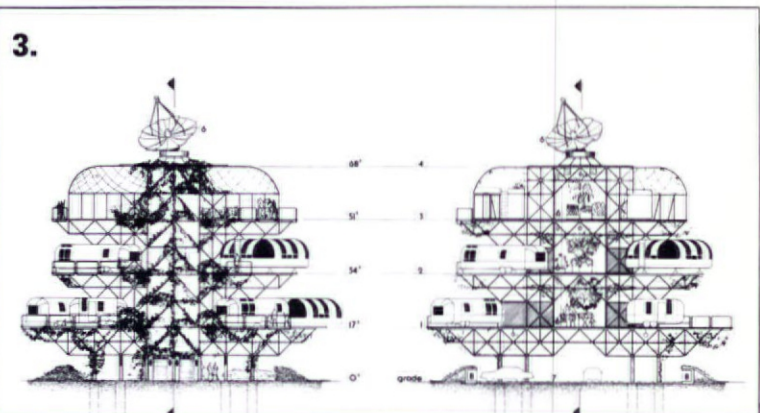
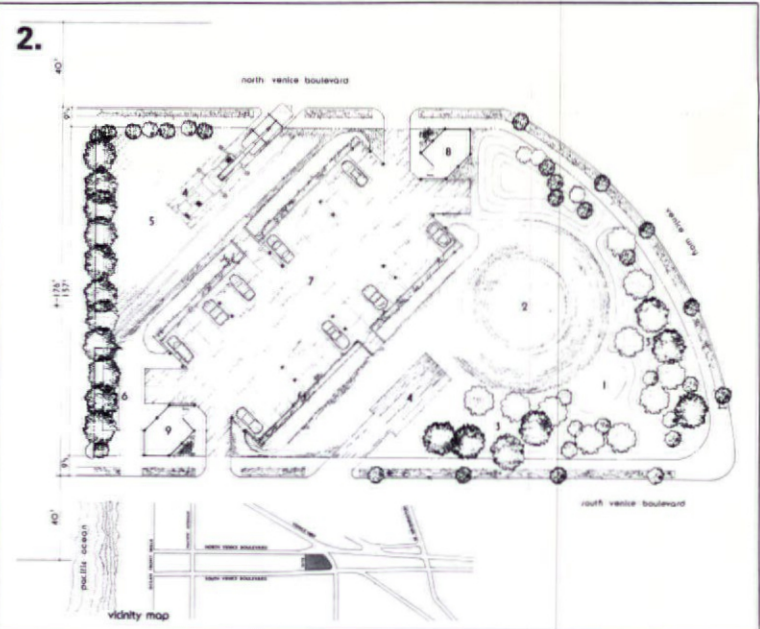
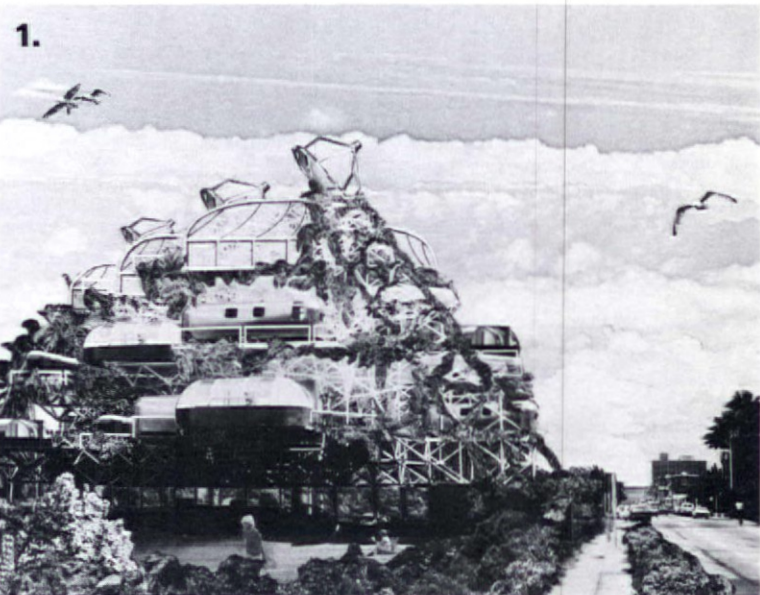
The 16 foot wide greenhouse street which runs the length of the project is intended to encourage maximum tenant interaction.

## Section South Entry

The slide is a modification of a stock slide system with friction surfaces at each floor. Portholes on the roof provide natural light within the tubular enclosure.

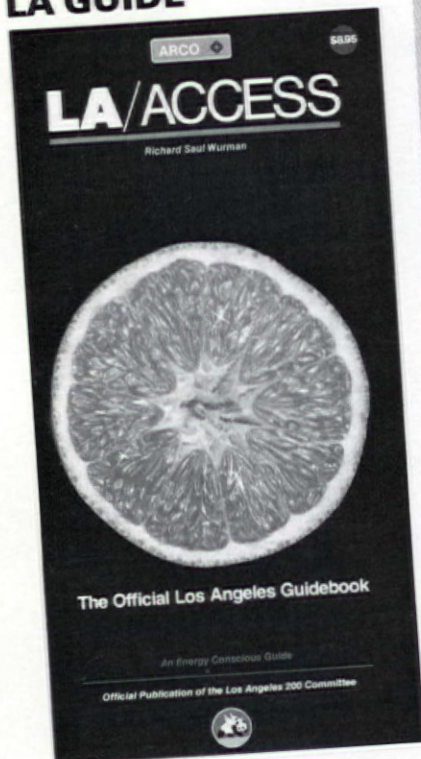
## 4. First Floor Plan

The sawtooth plan allows for maximum light, views and separation for each unit. Two trailers on one "pad" can accommodate a family of six.





## Book Reviews: LA GUIDE



*LA/Access*, The official Los Angeles guidebook;  
By Richard Saul Wurman, Access Press, Los Angeles, 1980, 144 pp., softcover, \$8.95.

To an inveterate reader of guides and guidebooks, Wurman's *LA/Access* stands in the first rank. It provides, in his words, "everything you want to know and no more."

A guide is a tricky piece of work. It must inform, quickly and easily, and the information must be available through a simple reference system. It must cover everything — shops and shopping, promenades, bookstores, architecture, parks, recreation, history, hiking, restaurants, geography and they must be covered concisely, each paragraph and page packed with information; and it must be useful on several levels: for the local, the professional visitor, and the more casual tourist. Richard Wurman and his associates, editorial directors Marcy Goodwin and Deborah Perrin, design directors Louis Quirarte and Michael Everitt, architectural editor Elizabeth McMillan, and the delineator of the aerial views, Charles Pigg have given us all these requirements in *LA/Access*.

However, it manages to go beyond this. The sparkling graphics create constant variety and with a lavish use of color in conjunction with the clear diagrams, crisp plans and intriguing sketches, one is drawn through the texts which are brightly color coded for easy-find reference, i.e. blue = architecture; pink = restaurants. This bold use of color makes each page lively and friendly.



**Santa Monica Pier.** The smells of popcorn, cotton candy, and corn dogs, the soft resonance of the boardwalk underfoot, the callopie of the merry-go-round, and the metallic din of the penny arcade make the pier a spot for fun and nostalgia. Built between 1909 and 1921, the popular amusement space is lined with many restaurants and shops. Children will love the 70+-year-old carousel with its 56 prancing horses, familiar for its supporting role in *The Sting*. At night the long line of white lights strung along the pier's edge create a poetic landmark for those coming down the coast highway from the north. Entrance at Colorado and Ocean Avenues

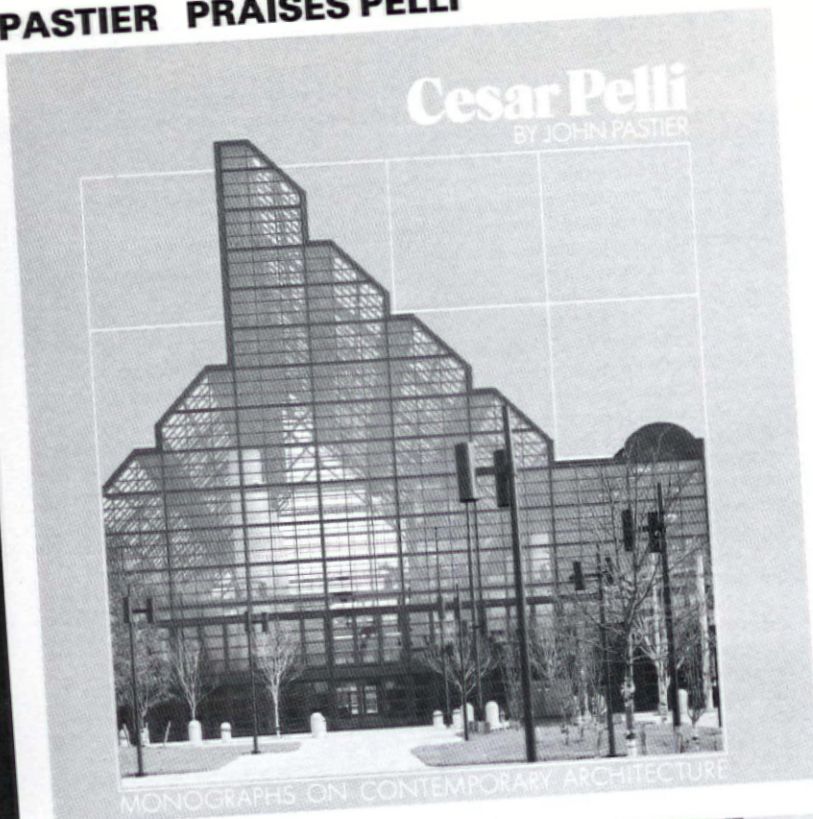
The book further maintains a nice balance of erudition and exposition, particularly in creating, in a few lines, a sense of place and ambience of the various communities, neighborhoods and localities of Los Angeles, as in, "The three primary activities in Beverly Hills are shopping, eating and watching... It seems incredible that a city could become so famous on the strength of only three pastimes, but spectacle and indolence have great charm and few places on earth manage to accommodate luxury with the silken assurance of Beverly Hills."

And, we are further offered a choice of four carefully researched architectural tours: "fantasy," "the best," "Pasadena" and "homes," each of which will provide a stimulating architect's Saturday.

*LA/Access* finally moves beyond the guidebook level and provides a clear and compelling view of Los Angeles in the 1980s and will be a permanent reference as to what felt to be important and to what was the flavor of Los Angeles.

Kenneth Dillon AIA

## PASTIER PRAISES PELLI



*Cesar Pelli*  
By John Pastier; Whitney Library of Design, New York, 1980, 120 pp., \$18.95.

For the twelve years (1964-1976) Cesar Pelli was head of design at two of Los Angeles' largest architectural firms, first DMJM then Victor Gruen Associates, he was responsible for a considerable share of this region's notable civic and corporate scaled buildings. He was one of the few architects practicing locally who consistently managed to make the many-layered constraints of these large scale projects work for him to produce significant architecture.

This recently published book written by architecture and urban design critic John Pastier is both an in depth study and comprehensive catalogue of Pelli's work. In the introduction Pastier describes the characteristic duality — the interplay of rational and sensual, design solution and design magic — inherent in Pelli's architecture. Pelli explains his design approach as pragmatic, "There are certain directions that a project wants to go. If you follow them, the project can go very far because it will be sustained by financial reasons, by construction needs, and by emotional preferences, and therefore gain the support of many critical and important people representing those different aspects of the problem." But, Pastier points out, to describe Pelli as merely a pragmatist "conjures up visions of Arturo Toscanini calling himself a bandleader," for Pelli is an architectural virtuoso of not only practical concerns, but also of form, color and light. As illustrated here, the power of his architectural compositions stems from the contrast between the logic of this straightforward organizational schemes and his utilitarian structural systems and the artistry of his ever-changing shimmering/solid, reflective/non-reflective claddings, huge asymmetrical forms and his increasingly painterly use of color.

The main body of the book is devoted to careful presentations of Pelli's major projects. Each entry features a short critical evaluation, several pertinent drawings and/or photographs and a factual description organized into site, programmatic, materials, cost and client information. The illustrations correspond to the critique, clarifying specific points — a plan to reveal a circulation spine, a window detail to show the extreme flatness of a curtain wall. Of course, a number of his local designs are included here: the unbuilt housing project for the Santa Monica Mountains, the Teledyne Systems in Northridge, the Century City Medical Plaza, the San Bernardino City Hall, the Worldway Postal Center at LAX, the Security Pacific Bank in San Bernardino, the Pacific Design Center in West Hollywood and the Fox Hills Mall in Culver City. This reviewer commends Pastier's choice of projects for each one is a strong design but finds some of his remarks puzzling. For example, he is extremely enthusiastic about the interior of the Pacific Design Center, "...the building has an impressive variety of spaces, including corridors that wander like medieval streets, a grand barrel-vaulted gallery on top, and a remarkable escalator stack suspended within a cylindrical void." This reviewer regards this interior a dismal disappointment of dimly-lit, maze-like passageways relentlessly lined in uniform glass fronts, a truncated gallery which only emphasizes the missed opportunity of a really grand space, and an inconveniently far-flung vertical circulation system which all are evocative not of a quaint medieval town



but rather some future Dark Ages.

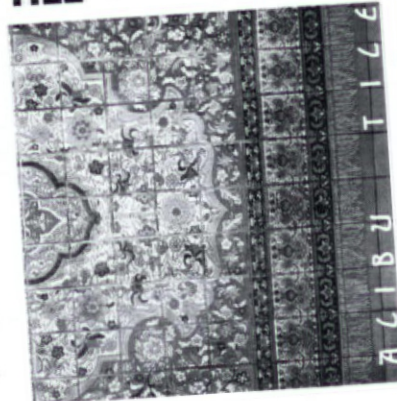
An enlightening chronology spanning Pelli's entire career fills the last pages. Chronologies can provide knee-bone-connected-to-the-thigh-bone diagrams in which one can trace the evolution and influence of particular elements. For instance, the reader can trace how Pelli faithfully stuck to conventionally tasteful colors until 1970 when he hired his wife Diana Balmori to design a bright color scheme for his Security Pacific Bank. The following year he devised a vibrant color tile identification system for Orbach Department Stores and completed the cobalt blue Pacific Design Center and, just this year, covered his Bunker Hill Tower in a granite and glass skin that decreased in color intensity as the building rose.

If there is a missing piece to this book, it is a critical comparison between Pelli and his colleagues, both those he has collaborated with and those who design buildings of similar scope. Perhaps since this is one volume of a series on illustrious contemporary architects, we are meant to read the lot and make the comparisons ourselves. If this book is any indication of the quality of the material that will be provided, that task will be a pleasure.

Regula Campbell

Regula Campbell is an architectural and landscape designer presently writing a book entitled *The City Observed: Los Angeles* with Charles Moore.

## TILE



**Malibu Tile**  
Craft and Folk Art Museum,  
Los Angeles, 1980.

*Malibu Tile* is the catalogue to an exhibition produced by the Craft and Folk Art Museum. It traces the story of luck, talent and natural resources which led, in 1926, to the formation of the Malibu Potteries on Rancho Malibu. For six years the company was the major producer of floor and wall tiles with a staff of artists who specialized in reproductions of European hand decorated tiles. The catalogue includes photographs of almost 400 examples of these tiles, and information about where they can be found locally. It contains an essay by Kathryn Smith and an introduction by David Greenberg, the exhibition curator.

Jeanne Kinney

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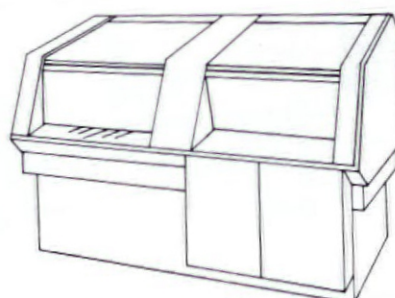
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