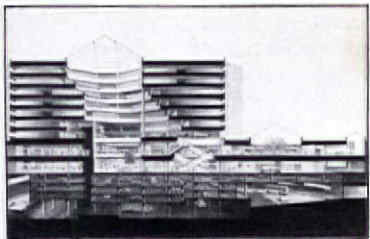


Howard Elkus Talks TAC: February 10



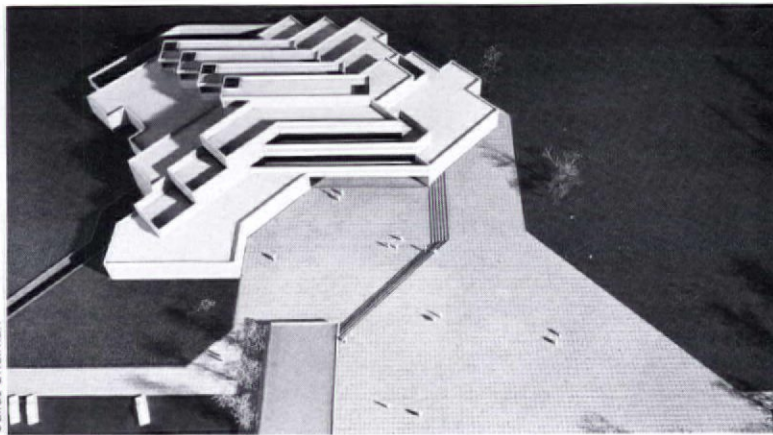
Sectional drawing, Copley Place, Boston, TAC.

Howard Elkus, a Principal in The Architects Collaborative Inc. (TAC) will be the featured speaker at this month's LA/AIA meeting, February 10, 8:00 p.m. in the Sequoia Room of the Pacific Design Center.

Elkus will speak on "Buildings and Projects of the 70's and 80's by The Architects Collaborative." TAC is a

design firm founded by Walter Gropius and based in Cambridge, Mass. The firm now employs more than 250 architects, planners, interior designers, landscape architects, and support staff. In the past 35 years they have served over 500 clients with a full range of building types, including the National Headquarters of the AIA. Elkus was Senior Associate-in-Charge of that project, which received an AIA Citation for Design Excellence. He has also received AIA Honor Awards for the YMCA in Roxbury, Mass. and for the Worcester (Mass.) Art Museum. He was the Principal-in-Charge for the \$318 million Copley Place in Boston, a complex including two hotels, four office buildings, retail, and housing.

SCI-ARC Architecture Gallery Opens



Model, Rufino Tamayo Museum of Contemporary Art, Mexico City, Zabludovsky and Gonzalez de Leon.

The Southern California Institute of Architecture (SCI-ARC) has opened The Architectural Gallery with an exhibition entitled "Modern Architecture Mexico." The show will feature the work of the architects who were visiting lecturers during the fall semester Design Forum at SCI-ARC, and who comprise the group of outstanding designers who have played an important role in development of modern architecture in Mexico.

The exhibit includes Pre-Columbian temples, popular architecture, then begins with the first expressions of modern design in the work of Jose Villagran; followed by Enrique del Moral and Mario Pani, master planners of the National University of Mexico; Augusto Alvarez, innovator in early glass curtain wall design; Abraham Zabludovsky and Teodoro Gonzalez de Leon who have produced a series of beautifully crafted buildings in concrete with marble chip aggregate, including the soon to be completed National Museum of Contemporary Art in

Chapultepec Park; Augustin Hernandez, pursuer of sculptural organic form; and Ricardo Legorreta whose interest in color and the textured wall of the Mexican popular architecture is reflected in his increasingly large scale architecture of today.

In addition to the photographic display, color videotape portions of lectures, interviews and continuous slide projection are a part of the exhibit.

The opening of the "Modern Architecture Mexico" exhibit inaugurates the SCI-ARC Architecture Gallery, the only gallery in the Los Angeles area to be devoted fully to the display of architecture. The gallery is located at 3021 Olympic Boulevard, in a building adjacent to the school facility which has recently been acquired for additional studio space.

Shelly Kappe

Shelly Kappe is Professor of Architectural History and Coordinator of Special Programs at SCI-ARC.

Architecture for Health Conference

The National AIA Committee on Architecture for Health held its November meeting in Mexico City and Guanajuato, Mexico by special invitation from the Instituto Del Seguro Social and the 12th Congress of the Federation of Mexican Architects. Some 100 members and wives attended this four-day, fast moving tour through the hospitals of the Institute and the charming capital of the State of Guanajuato.

The first part of the visit, which included Committee business meetings at the Del Prado Hotel in Mexico City, was hosted by architect Homero Martinez de Hoyo, Director of the 400-man Institute of Social Security. About the size of our Veteran's Administration Design and Construction Group, the Institute is primarily responsible for health care delivery and facilities for approximately one-half of Mexico's population. Unique prototypes have been established which recognize the diversity, not only in population size, regionalism and health status, but in local building materials and customs.

Architect Martinez and his staff toured CAH members through several facilities by chartered bus. The Committee was briefed on the operational and organizational goals of the Institute and treated to a deliciously liquid lunch at the Archeological Museum. The day concluded with a slide show reviewing current and planned facilities throughout Mexico.

The next day saw a three-bus caravan carrying the Committee and spouses to Guanajuato, a city that has been described as "Mexico's Secret," as it seems to attract comparatively few tourists. Delightfully European in character and in scale, Guanajuato should not be missed

by anyone visiting Mexico. Its streets, cathedrals, markets, parks and unusual underground access make it a must on my re-visit list.

The Congress, comprised of architects from all parts of Mexico, hosted several sessions of interest to our group. While simultaneous translation was not made available, enough of us had a working knowledge of Spanish to glean the gist of the information. Additionally, The Congress provided us with a package containing the various papers presented at the medical facilities sessions, which the CAH will have translated and distributed to its membership.

As a finale, we were the guests of the Congress at a Regional Fiesta, replete with every kind of food, drink, music and dance indigenous to the area. The surprise of the evening was a lively cock-fight, which occasioned much excitement and interest in our ordinarily "sophisticated," big-city architects!

An interesting side-light: several of the Mexican architects expressed their deep respect and admiration for the AIA and envy of its apparent "clout" as a powerful organization in the United States. This, from members of a professional group so respected in their country that President Lopez Portillo, himself, was the convention's keynote speaker and the Governor of the Province made the closing remarks!

For sure, the grass is always greener...

Don Axon

Axon, a health facilities consultant, was 1980 Chairman of the National AIA/CAH and is a member of its Steering Committee. He also participates in and has chaired both the LA/AIA and CCAIA Health Facilities Committees.

Wachsmann Memorial Lecture

On Wednesday, February 11, the University of Southern California School of Architecture will present a program entitled "Discussion of the Work of Konrad Wachsmann—A Memorial Lecture." The event will take place at 8:00 p.m., in Harris 101.

The lecture will feature three major speakers. Architectural historian Esther McCoy will discuss Wachsmann's work in Germany in the '20s and '30s, relating it to the social, political and economic situation of the times.

Robertson Ward, AIA, of Chicago, who worked on a major space frame project with Wachsmann, and who later worked with Mies Van der Rohe, will discuss the influence of the space frame on architecture in the late '40s, and the effect it will have on future structures.

Crombie Taylor, FAIA, Professor of Architecture at USC, will show all of Wachsmann's projects in a three screen projection presentation which will include many original photographs taken by Harry Callahan in Chicago.

California 101

California 101, the 1981 CCAIA Monterey Design Conference will take place on May 29-31 at the Monterey Conference Center and Doubletree Inn. Once again, the conference will celebrate California architecture, and Richard Saul Wurman, FAIA will act as Professional Advisor.

The first day of the conference will be an extravaganza centered on the theme architectural communication. It will feature the presentation of films, drawings and models. The second day will be a development of the programs presented in Newport in 1979 and Monterey in 1980. Chaired by George Bissell, FAIA, the day will be devoted to presentations and discussions of work by California architects, exploring what they designed and the issues they addressed. The third day of the conference will be the first in a series of annual programs examining one major architectural project in the state. Chaired by Tim Vreeland, this year's program will focus on the final phase of the Bunker Hill development, and will include an examination of the California Center project awarded in competition to Arthur Erickson, Kamnitzer Cotton Vreeland and Gruen Associates. It will explore the issues involved in the competition and the architectural solutions proposed.

The conference has been awarded a grant from the NEA to further design awareness through the publication and refinement of the conference as a model for regional and national design communication. Part of the grant will support the re-establishment of the magazine Arts and Architecture, the first issue of which will feature the conference and California design.

For further information about California 101, write to Edgar LeRoy Huxley, AIA, Chairman, Monterey Design Conference, CCAIA, 1736 Stockton St., San Francisco, CA 94133 (415) 986-0759.

Help Wanted

The LA/AIA Chapter office is increasing its staff in order to better service its membership in 1981. We are interviewing applicants for two positions: one full-time receptionist/secretary, and one part-time bookkeeper. Wages depend on experience. Please send resumé to the LA/AIA Chapter office, Pacific Design Center, 8687 Melrose Ave., Los Angeles, CA 90069.

Corrections

The July "Young Architects" program photograph credited to Charles Lagreco should have been captioned Architectural Collaborative: Charles Lagreco, architect, Paul Gates, Greg Baker, Sarah Dennison, Bill Lippens (photo, Sarah Dennison).

The January Visual Arts Resource guide listed an incorrect address for architectural photographer Julius Shulman. The correct address is: 7875 Woodrow Wilson Drive, Los Angeles, CA 90046.

Konrad Wachsmann's birth date was May 16, 1901, not May 12 as stated in his obituary.

Dues Payment Requested

All members who have currently not paid their dues are encouraged to do so as soon as possible. We are planning an outstanding year and appreciate your support and participation. Anyone who has not received an invoice for dues is requested to telephone the Chapter office.

February 1981

VOLUME 7 NUMBER 2

Inside

Shopping Centers: Jeffrey Skorneck and Barbara Goldstein analyze three new urban shopping centers: Plaza Pasadena, Santa Monica Place, and Sherman Oaks Galleria.

Fellowships, Honorary Memberships and Honorary Fellowships: who qualifies and how to obtain one, by Jeanne Kinney.

Book Review: John Chase reviews Robert Winter's book, *The California Bungalow*.

Calendar

Lectures

Feb. 9: "Architects on Architecture," Frank Dimster, USC School of Architecture, Harris 101, 1:00 p.m.

Feb. 10: "Buildings and Projects of the 70's and 80's by The Architects Collaborative," Howard Elkus, Pacific Design Center, Sequoia Room, 8:00 p.m.

Feb. 19: "Spanish Urban Planning in North America: The Case of Los Angeles," Dora Crouch, UCLA School of Architecture, Room 1102, 8:00 p.m.

Feb. 23: "Architects on Architecture," James Olson, Gordon Walker, USC School of Architecture, Harris 101, 1:00 p.m.

Feb. 26: "What's Next?," Harry Weese, UCLA School of Architecture, Room 1102, 8:00 p.m.

Courses

"L.A. Heritage" with Martin Weil, President of the L.A. Conservancy; at USC College of Continuing Education; begins February 3, fee: \$125. For further information call 743-4343.

"The Art of Art Writing" with Suzanne Muchnic, L.A. Times art critic; at USC College of Continuing Education; begins February 16; fee: \$125. For further information call 743-4343.

"An Introduction to Gallery Practices" with Jan Turner, co-owner of Janus Gallery; at USC College of Continuing Education; begins February 16; fee: \$125. For further information call 743-4343.

"Architect-Engineer Malpractice" at the Bonaventure Hotel, 5th and Figueroa Streets; February 23-24 at 8:45 a.m.; fee: \$550. For further information call (202) 337-7000.

"Artworks On, In, & Around Buildings: Their Care and Conservation" with Myrna Saxe; at USC College of Continuing Education; begins March 3; fee: \$75. For further information call 743-4343.

Exhibits

"Richard Neutra's Pullman of the Highway: Bus Designs—1931," UCLA School of Architecture and Urban Planning, through February 27.

"Modern Architecture: Mexico Exhibit," The Architecture Gallery, 1321 Olympic Blvd., Santa Monica (bldg. adjacent to SCI-ARC), through February.

"Southern California Photography, 1900—1965: A Historical Survey," Ahmanson Gallery, Plaza Level, Los Angeles County Art Museum, 5905 Wilshire Blvd., L.A., through March 15.

"Jan Kaplicky—Projects," UCLA School of Architecture and Urban Planning, February 16—March 13.

"200 Years/Images of Los Angeles," a Bicentennial Timeline by Richard Saul Wurman, in the Buckminster Fuller dome at Pershing Square, 6th and Olive Streets, through September 4, 1981.

On-Going Events

"L.A. on Film: 200 Years" by Guest Curator Margaret Bach, in the Leo S. Bing Theatre at the L.A. County Museum of Art, 5905 Wilshire Blvd. Thursday, Friday and most Saturday evenings at 7:30.

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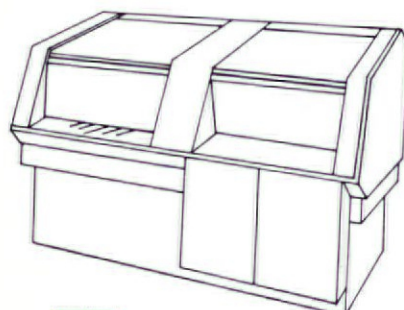
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LA on Film: 200 Years



Photo courtesy Tyler Owiglass

"The Loved One," directed by Tony Richardson, will be shown in the LA on Film series on February 12.

Boston had the Tea Party; Philadelphia has the Liberty Bell; L.A. has films. The Los Angeles County Museum of Art is in the midst of a retrospective of films about L.A. in honor of its Bicentennial. Guest Curator Margaret Bach has chosen more than 50 feature films and almost as many short subjects that will lead to an understanding of how this city's divergent images have been shaped.

The series is arranged in roughly chronological order and this month includes 27 feature films from the 1950's to the present.

A great deal of thought and care went into the selection of the short subjects which include *Reagan for Governor* (1966), *Improvisation on the Hollywood Ranch Market* (1968), *Air Pollution in the South Coast Basin* (1970), *The Wizard of Speed and Time* (1980) and others.

The programs are offered on Thursday, Friday, and most Saturday evenings at 7:30 in the Museum's Leo S. Bing Theatre. In addition there are four Saturday matinees this month at 1:00 p.m.

The program for February is:
 February 7: *Trains and Trolleys*
 February 14: *Ethnic L.A.*
 February 21: *Water, Power, and Other Disasters*
 February 28: *Wonder City of the West*

Admission to the Saturday matinees is free to Museum members and included in the general admission fee for non-members. Tickets to each evening's performance are \$2 for members of the Museum, the American Film Institute, and students with ID; \$3 for the general public.

For more information and/or a brochure call 937-4250 or write to the Los Angeles County Museum of Art, 5905 Wilshire Boulevard, Los Angeles, CA 90036.

Health Care Seminar

Architects can learn how to better respond to the specific needs and expectations of clients in designing health care facilities at the national seminar, "Marketing Health Care Architecture: A Diagnosis and Prognosis," March 9, 1981, at The American Institute of Architects Building, Washington, D.C.

The third in a series of seminars presented by the AIA Committee on Architecture for Health in cooperation with the Society for Marketing Professional Services (SMPS), the one-day conference will feature opinions and experiences of hospital administrators as well as the results of health care survey conducted by marketing consultant John Coyne of Minneapolis.

Hospital administrators will discuss strengths and weaknesses of architects in marketing their services, the use of turnkey dealers, the role of consultants and other factors that influence the selection of architects for health care facilities.

After examining the needs and expectations of clients, marketing professionals from SMPS will explore the realities of the health care market and ways for architects to enhance their marketing opportunities in this highly specialized and critical field of architectural practice.

An official of the American Hospital Association will discuss the economic outlook for the health facilities market and attempt to project anticipated demands for new construction and renovation.

The seminar will be followed by an open meeting of the AIA Architecture for Health Committee, March 10-11.

The conference fee is \$150. To register, contact: Mike Cohn, AIA professional interest programs, (202) 626-7366.

SITE: Buildings and Spaces Exhibition

From February 11 to March 22, the Baxter Art Gallery of California Institute of Technology in Pasadena will exhibit the work of SITE, Inc. in an exhibition entitled "SITE: Buildings and Spaces." It includes photographs, drawings and films illustrating SITE's designs for Best showrooms in Virginia, Texas, California and other locations, as well as several additional projects.

The exhibition is accompanied by a series of lectures which will take

place on Tuesday evenings at 8:00 p.m. in the Baxter lecture hall. The first lecture, on February 24, will be given by architectural designer Coy Howard. This will be followed, on March 10, with a slide-illustrated lecture by critic John Pastier; and on March 17 with a lecture by artist Tony de Lap. Admission to the lectures is free, and there is a catalogue to accompany the exhibition. For further information call (213) 795-6811.



Notch showroom for Best Products, Sacramento, California.



Tilt showroom for Best Products, Towson, Maryland.

Progress in SITEwork

Although the work of SITE Inc. is notably uncomplicated, the architectural establishment was originally quite consistent in misunderstanding its significance and value to the profession. SITE's first major exposure came not in the determinedly avant-garde pages of *Progressive Architecture* or the *AIA Journal*, but through a bread-and-butter feature on retailing in *Architectural Record*. And the youthful Paul Goldberger, after seeing the Sacramento Notch Project, decreed that SITE's work was not true architecture since it was confined to the building's exterior.

Yet, just as there was in the case of John Portman, there has finally been a mild acceptance of SITE's efforts on behalf of Best Products. The Museum of Modern Art's 1979 exhibit of hypothetical designs for that client by six "real" architects—Charles Moore, Anthony Lumsden, Michael Graves, Robert Stern, Stanley Tigerman, and Allan Greenberg—could never have occurred without SITE's singlehanded conversion of

Best from a patron of bland shopping-center boxes to one that allowed a fraction of its outlets to exhibit visual ingenuity and humor. Sculptor James Wines and his colleagues at SITE managed to educate Best Products to the point where it would hire Robert Venturi and Hardy Holzman Pfeiffer Associates, virtually without support from the architectural profession itself.

Making the shopping center safe for architects of high pedigree is only the smaller half of Wines' accomplishment. Despite SITE's rather stuffy rhetoric on the subject, the firm has managed to create several buildings of real wit and psychological dimension that appeal to ordinary humans as well as trained professionals. That they have done so on the arid blacktop of suburbia makes their achievement that much more impressive.

John Pastier

John Pastier's monograph on Cesar Pelli has recently been published by Whitney Library of Design.

Fellowships, Honorary Memberships and Honorary Fellowships

From time to time the AIA receives requests for information about how to obtain Fellowships, Honorary Memberships and Honorary Fellowships. The following is an explanation of the procedure as outlined in the bylaws.

Any AIA member who has been a member in good standing for at least ten years may be nominated for a Fellowship for contributing notably to the profession in the area of design, construction technology, education, public service, literature, preservation or administration of an architectural firm. The nomination may be placed by the governing board of the local chapter, by five or more Fellows in that chapter or by the recommendation of ten or more members. A jury of Fellows, selected annually, has the power to approve or deny nominations.

A person who is ineligible for AIA membership who has made a significant contribution to the profession of architecture or to the allied arts and sciences may become an Honorary Member. Qualified persons

may be nominated by any member of a chapter's Board of Directors. Nominations must be in writing, signed by the nominator, and they must include the name of the person proposing the nomination, the reasons for the nomination, and a biography of the candidate. The Board appoints a jury which has the authority to approve or deny the election. Only ten Honorary Members may be admitted in any year.

Honorary Fellowships may be given to architects who are not citizens or residents of the United States who do not practice architecture within the AIA region. The nominating procedure corresponds to the procedure for Honorary Memberships. Only ten Honorary Fellows can be admitted in any year.

The Board may vote on these nominations at any regular meeting and may elect Honorary Fellows by the concurring vote of two thirds of its members.

Jeanne Kinney

Jeanne Kinney is Editorial Assistant on LA Architect.

Three Urban Shopping Centers

In the last few months, three new shopping centers have opened in the greater Los Angeles area. Each has had to solve traditional problems of design while also responding to a specific urban context.

**A. Jeffrey Skorneck and
Barbara Goldstein report:**

Although there is a long history of enclosed markets and galleries in the Middle East and Europe (see *LA Architect* 1/79), the American style, developer-packaged shopping center is a relatively new building type. Owing its existence to the automobile, it originated in the suburbs where land was cheap and there were few traffic or infrastructural constraints. The early shopping centers consisted of two or three "magnet" or "anchor" department stores arranged in a "dumbbell" diagram and connected by a pedestrian mall lined by small tenant shops. While the developers' profits derived from the rental income of tenant shops, it was recognized that to attract customers they needed the stability, reputation and advertising of the major department stores.

The American style enclosed shopping mall was originated in the mid-1950s by Victor Gruen, with Southdale Center in suburban Minneapolis. This shopping center featured an enclosed central space which functioned as a meeting place and generator for social events. The concept of including such amenities evolved during the '60s and '70s to the point where new shopping centers now feature such diverse functions as skating rinks, hotels, offices and community rooms.

The motivating force behind shopping center remains revenue generation, and the biggest problem faced by architects is logistical—how to balance parking, access, visibility of shops, and servicing. All these factors become more challenging as shopping centers are built on tighter urban sites. Today, many municipalities demand trade-offs from developers, requiring amenities such as meeting rooms or traffic management beyond property lines. Most developers recognize that these trade-offs lead to greater revenues, and the cities themselves benefit by the injection of sales and property taxes as well as attraction of further investment and development.

As suburban Los Angeles becomes denser and denser, shopping centers assume new configurations. As property values increase, it becomes too expensive to squander land on parking lots. In fact, with increased population density, some cities are decreasing the parking requirements for shopping centers, recognizing the fact that more and more shoppers take the bus or arrive on foot. This is a trend which will only continue with the increasing cost of fuel. However, without the buffer of the parking lot, the shopping center will no longer be able to ignore its context. Today, in many cases, the shopping center is inserted into an existing urban fabric, and the architecture must respond to this by assuming a far more urban form.

In the last few months, three major shopping centers have opened their doors in urban areas of Los Angeles. Plaza Pasadena, Santa Monica Place and the Sherman Oaks Galleria have tackled the challenge of building in a dense context with varying degrees of success. Each explores new design concepts and proposes a unique solution, and each is a very specific response to its surroundings.

Santa Monica Place and Plaza Pasadena were both parts of city redevelopment projects. The former, awarded to the Rouse Corporation in a developers' competition in 1973, was designed by Frank O. Gehry and Associates, with Gruen Associates. It forms a link between an older pedestrianized shopping

precinct and a large Sears department store.

Plaza Pasadena was designed by Charles Kober Associates from a plan originally conceived by Jon Jerde and later elaborated by Ron Altoon. This was a very controversial scheme because it is located in an architecturally significant area and it replaced a unique group of buildings on Colorado Boulevard and Garfield Avenue. From the onset, the scheme was strenuously opposed by a vocal segment of the community, and many of its design features evolved as a means of overcoming popular objections.

Sherman Oaks Galleria is an entirely new development, but one which is urban in program. It includes not only the standard department stores and shops, but also office buildings, a parking struc-

ture and a public plaza. It also faces the challenge posed by an awkward site adjacent to a freeway. The planning, exterior treatment and engineering for this scheme were carried out by A. C. Martin and Associates, while the shopping center architecture was designed by Charles Kober Associates.

As with most complex architectural projects, the layout of shopping centers has always been the result of numerous compromises, but the nature of these compromises is changing. When land was ample, the goals of equal visibility and ease of access for all tenants were relatively easy to deal with: generally, the symmetrical dumbbell plan centered itself in a sea of parking. Even if the shopper's origin was heavily weighted to one side, the parking lot was the equalizer. Today, there is evidence that department stores and tenant shops alike are willing to make some concessions in deference to urban locations. For example, the notion that a department store should be visible from any point in the shopping course has given way in two of the projects featured here, Santa Monica Place and Sherman Oaks Galleria. Similarly, the bulk of the parking at Sherman Oaks Galleria is oriented to one department store: the other is presumably compensated with high visibility along a

I am credited with inventing the shopping center. True or not, it became a magnet which drew the life and dollars from the center city and left it a dying shell. Now my interest is in repolarizing the city and this requires the concerted energies of the entire community—and something else. We can call it the gift of blending imaginatively the new with the old to create a charm and vigor which returns the city to the people and the people to the city.

Victor Gruen

major boulevard. Designs such as these would be inconceivable in suburbia, but represent compromises that are quite palatable in today's urban contexts.

1. Plaza Pasadena



One of my earliest childhood memories prior to the construction of the Harbor Freeway was a trip with my father up to the Arroyo Seco Parkway, now called the Pasadena Freeway, from Sunset Boulevard and proceeding north. One moved processionally through four similar arched tunnels which for me became the threshold to Pasadena. This series of portals somehow established an anticipated destination, and, in the making of this axis, situated at the very pulse of Pasadena, there seemed to be a responsibility to fulfill the sense of destination announced in that southerly gateway. And so there exist four distinct thresholds—two planar and two linear—that describe from each approach a forecourt, a room of entry, a passage, and a room of the city, which connects to the major retail arcade. The repetitive engaged columns, lighting fixtures, and paving patterns were all designed to be processional, enriching in scale, and establishing an "architecture of connection."

The Colorado Boulevard elevation, situated on the most energetic commercial artery in the San Gabriel Valley, expresses other conceptual issues. Street oriented storefronts were essential to maintain the existing pedestrian activity. A somewhat irreverent yet democratic modulation of building heights and scales, and abundant signage, and the presence of landscape and public services, were all elements to be preserved and incorporated within the resolution of this three-block frontage. Projecting the ground floor ten feet beyond the second, and using the terrace above as a service corridor, afforded the opportunity for the articulated wall to impersonate the varied building heights that had previously occupied the site. Storefronts were then applied to this wall, projecting another three to five feet, to enhance the scale distinction.

Ron Altoon

(Charles Kober Associates)

2. Santa Monica Place



I'm very optimistic about shopping centers; I think they present a major opportunity for architects. The reason to be optimistic is that developers know they are moving into downtown areas and that their problems aren't as simple as they were (with regional shopping centers). They are opened to suggestions from their architects. They have to interface with cities, they're struggling with the problem, and they don't know how to solve it yet. For example, it's not that they don't want to put shops along the street fronts of shopping centers, they simply don't know how to make them profitable. I think that developers are opened to all sorts of new ideas if architects are willing to strategize with them.

Another issue is that there should be more than one developer for large shopping center projects—there should be multiple heads. One developer could do the central mall and another developer, with a smaller organization and less overhead, could be responsible for the retail activities on the street. This would change the scale both architecturally and in business terms.

Frank Gehry

3. Sherman Oaks Galleria



The design formulas for shopping centers were very well worked out in suburbia where land was cheap. In Southern California in the '80s the situation has changed; we are designing multi-use megastructures, and no formulas apply. This is a new breed of buildings with parking, shopping and many other functions occupying small parcels of land. These multi-use centers are setting the pace as new building types. They have short malls and have to be built up to three or four level. Parking can't be dispersed around the site, it must be on the roof, underneath the buildings or off to one side. The city building departments themselves do not know the future impact of these buildings.

The idea of putting offices and shopping together is not new, but we'll see much more of it in the future. At Sherman Oaks Galleria, the interface was tight, and the shopping center will act as an amenity for the office buildings. It will be interesting to see how well it works. This is not a traditional city form; it is an urban solution in an un-urban place, pushing the context. I believe in the Los Angeles centers concept; in places where higher densities will develop; and I see the Sherman Oaks Galleria as a project which will help create a center.

David Martin

(A. C. Martin Associates)

Plaza Pasadena

202 The Plaza Pasadena, Pasadena, CA

Plaza Pasadena is the result of redevelopment decisions which probably shouldn't have been made in the first place. It's the result of an attitude which says it's better to tear down aging commercial districts than to find ways to tune and revitalize them. Conceived as a replacement for three blocks of commercial buildings on Colorado Boulevard, it was meant to "generate a positive energy source to attract people back to downtown." To this end, Plaza Pasadena supplies three department stores, 120 shops and 3000 parking spaces, significantly changing the scale of both the street and the commercial activity on it. Architecturally, it is far more sophisticated than most regional shopping centers; it has a beautiful context and tries to respond to it. However, it is a disruption to the existing fabric, and its actual revitalizing value to the surrounding community is yet to be measured.

The shopping center spans the junction of Colorado Boulevard and Garfield. To the south is the Civic Auditorium, to the north is the public library, both historically significant buildings. The shopping center makes a major architectural statement about this axis—the mall entrance is a super-scaled arch through which one can view both buildings.

There was a lot of community protest about building this shopping center and, given the program, Charles Kober Associates made a valiant attempt to respond by creating something sensitive to its context. They have succeeded in certain ways, and in other ways they could have gone far further.

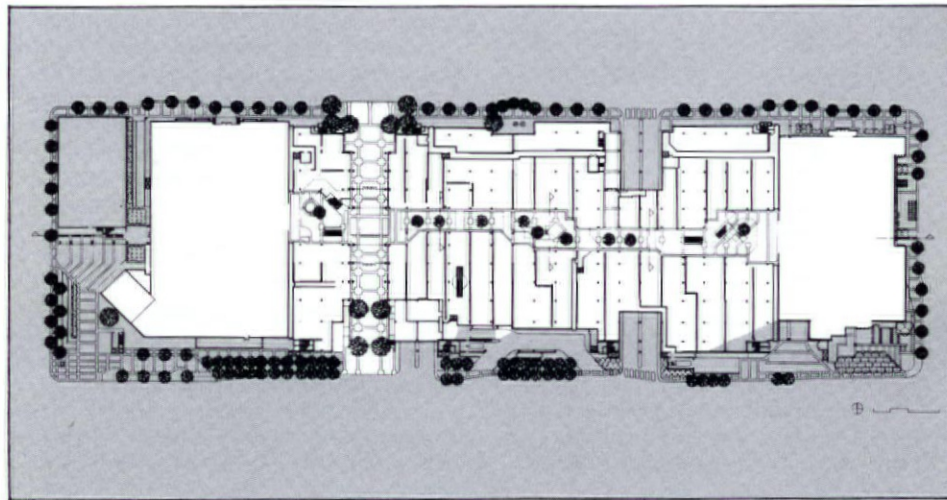
The focal point of the project is the Garfield arch, announced by an interesting paving pattern, unattractive Victorian style lamps and huge Post Modern columns. The interior of the entry court is light and inspiring; it is a domed space currently being embellished with a continuous painting by veteran-muralist Terry Schoonhoven. The mural depicts the extension of the building's skylights through areas of clouds floating over the Civic Auditorium and City Hall. Standing in the center of this space one sees a spectacularly framed vista of the auditorium on one side and library on the other. The space is nicely proportioned, and the pedestrian bridges which span it at second floor level provide interesting foreground elements. The only thing lacking is a domed skylight to reinforce the theme.

Along the Colorado Boulevard facade, the architects have attempted to make further concessions to the street. Rather than building the usual continuous windowless facade, they have punctuated the wall with shops. The facade, which stands forward from the mall like a Hollywood set, is topped with arched shapes alluding to the buildings they replace. Unfortunately, the composition is flat and monochromatic, lacking the texture and detail of the older shops. Furthermore, there is no way to penetrate the mall except through the single arched entrance. It's interesting to note that the shop which makes the greatest concession to the street is J. C. Penney, which, with its caricatured archways, affords the only real views into the shopping center from the street. Another concession to Colorado Boulevard is the facade of the old Mordisco Drug Store which was retained as an entrance to the parking structure. The rear facade, while playing some interesting games with arches, is visually impenetrable and ultimately unfriendly.

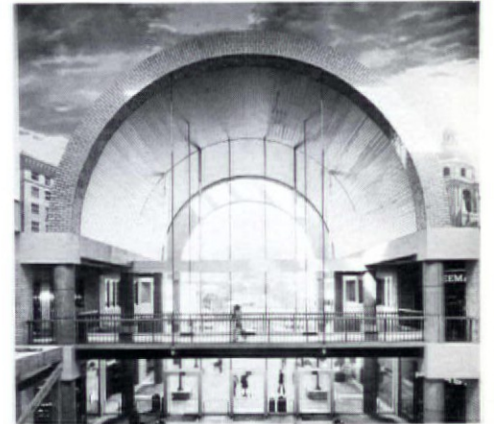
Inside the shopping mall the architects stated that they wanted to "create a new city street." Unfortunately, they have failed in achieving this goal while conversely destroying the streets which existed. Unlike Gehry's Santa Monica Place, which creates a Main Street atmosphere inside by proposing a fragmented and surprising architecture bathed in natural light, this shopping center has the lightless, soporific qualities of most regional malls. It is bland and monotonous, with undersized skylights, Victorian style lamps and plants which camouflage a lack of architectural detail. It is well designed for getting from one place to another, it is convenient, but it's not fun or sensitive to its setting. The monotony of the mall space belies the care

which went into the entry court. One longs for a grand galleria, but receives much less.

It will be interesting to see whether Plaza Pasadena will increase the activity on Colorado Boulevard. If it does, the shopping center will at least have accomplished the city's original goals. If not, with the exception of the Garfield arch, this will have been a disappointing attempt to contribute to Pasadena's architectural heritage.



The mall interior of Plaza Pasadena lacks the light and sparkle promised by the Garfield entry court.



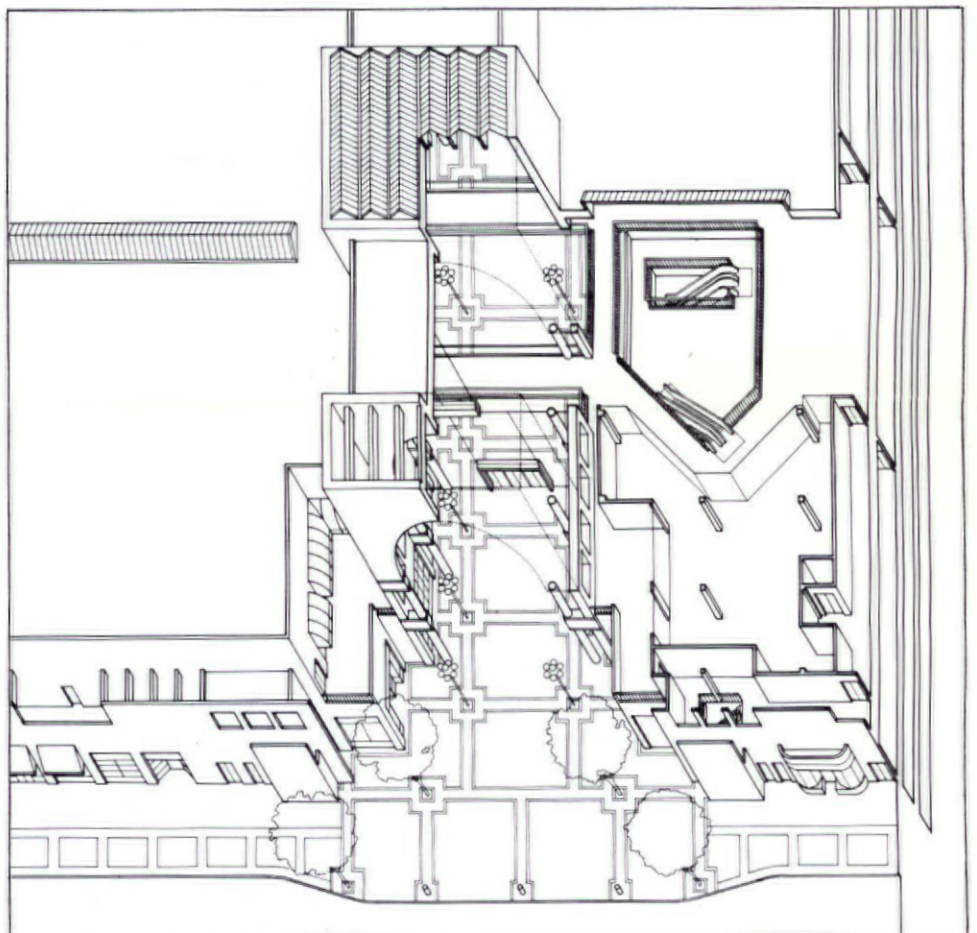
The public library is visible through the glass arches of the entry court. Overhead, Terry Schoonhoven's mural depicts Pasadena City Hall.

Statistics

Area:
750,000 square feet
Content:
J. C. Penney, Broadway, May Co., 120 shops
Parking:
3000 spaces
Opened:
September 3, 1980
Population Served:
285,000

Credits

Architect:
Charles Kober Associates
Design Team:
Paul K. Curran, Jon Adams Jerde, Ronald A. Altoon, B. Hyun Kim, James Lamm, Kazimir Begovich, Michael Metcalfe, Gene Smith
Landscape Architect:
POD, Inc. (Exterior), Lawrence Reed Moline, ASLA (Interior)
Structural Engineer:
Ruthroff & Englekirk
Mechanical Engineer:
David Chen & Associates
Electrical Engineer:
Store, Matakovich & Wolfberg
Civil Engineer:
Charles Kober Associates
Parking Engineer:
Richard F. Roti Associates
Developer:
Ernest W. Hahn, Inc.
Contractor:
Ernest W. Hahn, Inc.
Owner:
Pasadena Redevelopment Agency



Partial axonometric showing the Colorado Boulevard side of the Garfield arch and several new shop fronts.



The Garfield entrance to Plaza Pasadena continues the visual axis which unites the Pasadena Civic Auditorium and the public library.

Three Urban Shopping Centers

Santa Monica Place

395 Santa Monica Place, Santa Monica, CA

Santa Monica Place was a bold attempt on the part of its developer, the Rouse Corporation, and its architects, Frank O. Gehry and Associates, to propose a solution to the problem of inserting a new, enclosed shopping center into an existing city context. It breaks new ground in several areas, and to a large extent it succeeds.

First, the shopping center creates a very strong link with the existing environment, reinforcing pedestrian movement through the area. It connects the old Santa Monica Mall to Sears, continuing the pedestrianized Third Street spine. Its mall entrances are prominent and incorporate generous courtyards for sitting out and waiting for buses or friends. Furthermore, the spine acts like a real street; it is not necessary to go through a department store to enter the mall from any side. It is an open-ended intersection of two paths meeting in a "town square."

Second, the buildings are fragmentary in appearance, offering more visual variety than most shopping centers. Although Robinsons and the Broadway present the usual neutral monolithic facades, the entrance courts and parking structure contain a lot of visual excitement. The shopping center appears to be an agglomeration of separate buildings rather than one windowless heap. And, although there are few actual windows facing onto the street, the variety of messages presented on the facades creates a real architectural texture by the use of devices such as superimposed grids, stepped balconies, and entrance canopies. On the north side of the shopping center, the gridded exterior of the parking garage alludes to the scale of Victorian buildings opposite; on the west facade, a series of stepped balconies invites people to sit out and enjoy the ocean view.

The main interior axis at Santa Monica Place feels like a small town street. One reason for this is the proportion of height to width. This is a scheme on a small site, and the parking structures are both above ground. As a result, both the department stores and mall shops were forced to occupy three full stories. In addition to this, the width of the ground floor mall is 25 feet, narrower than the average mall width for shopping centers, creating a more intimate scale at ground level. However, this density was not achieved at the cost of natural light. The balconies step back successively, and the continuous skylights admit so much sun that the interior seems like a real outdoor space. In addition, the spine meanders like a street, jogging around the central square, bending the sight lines from one end to another and hinting at a continuous rather than closed space.

Another aspect of the architecture which adds visual excitement is the column structure along the interior walkways. There is an arcade-like rhythm which reinforces the street scale by giving the "sidewalks" an implied edge. These devices, together with the sculptural stairs and escalators and exposed structural frame, keep the interior from seeming monotonous or static.

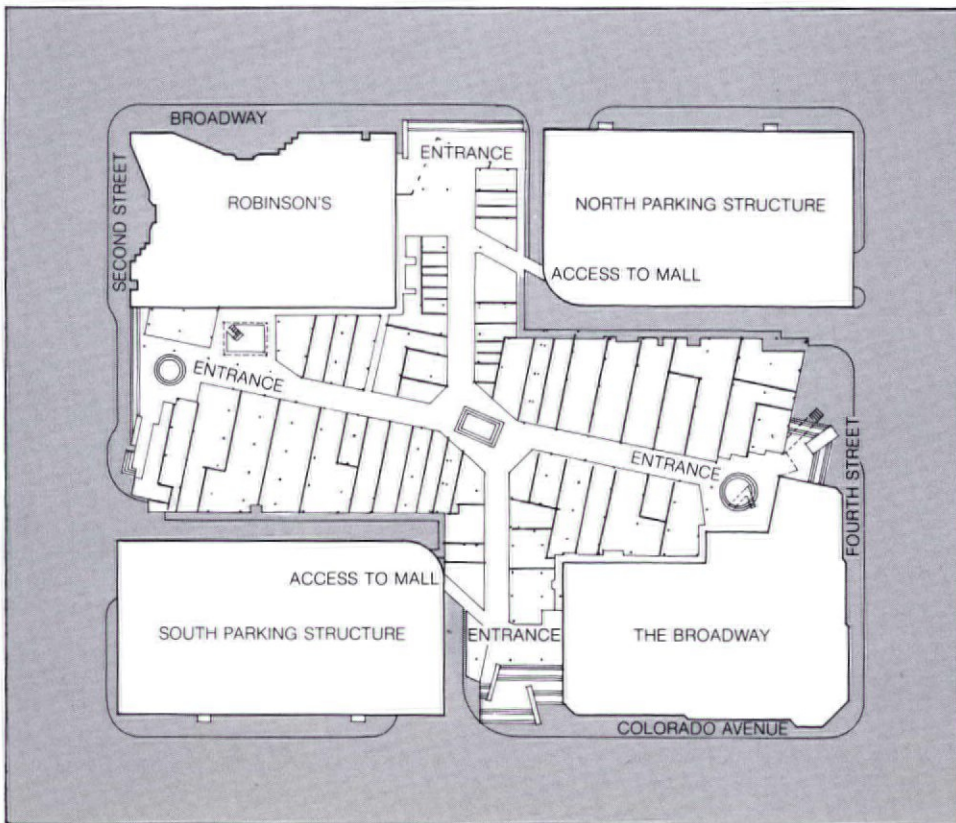
Pedestrian access was of primary importance in this mall, which clearly recognizes the fact that much of its clientele arrives on foot. By breaking away from the traditional "dumbbell" configuration of most shopping centers, the architects created an open-ended pedestrian axis which makes the mall a fragment of the city rather than a hermetically sealed package. However, access is not always convenient, for example at the north end of the shopping center which faces the old Santa Monica Mall. This is the side with the strongest visual link to its context, and the side which will attract the greatest pedestrian traffic; but its entrance was not well planned. This is the area housing the "Picnic," a food hall containing a variety of take-out stands. It is shaped like a giant glass house and faces the Santa Monica Mall, bending away from it at an angle. The problem is that in order to arrive at the heart of the new shopping center it is necessary to go through the glass house, negotiating two full sets of doors and passing people loaded down with food trays or standing up eating at island tables located in the middle of the walkway. This can be diffi-

cult for someone who is handicapped or pushing a baby carriage. The quality of space here is also fairly disappointing. From the outside, it appears to be light and sunny, but inside, it is divided into two levels and on the ground floor much of the activity takes place in a fairly dingy space beneath a low ceiling.

The joy of this mall is that the inside truly feels like a continuation of the city. It only lacks one thing. Unlike Plaza Pasadena, there are no shops slotted into the street facade. This would make the mall seem urban inside and out. Gehry says

that this idea was proposed to the city but rejected as uneconomical. Given the bay organization of the north parking structure, perhaps this could be incorporated later.

The true test of this mall will be its ultimate effect on its neighbors. Until it was built, the old mall was becoming moribund. Predictions were that the new shopping center would draw further business away from the old. However, it seems that the reverse is true. At present, one of the great problems at Santa Monica Place is a shortage of car parking during peak hours. When Robinsons is complete this will only get worse. However, because there is parking available adjacent to the old mall, this may ultimately draw people through the old to the new, completing the link. If the city of Santa Monica revives its efforts to tune up the older mall, it may eventually be rewarded with one of the liveliest urban centers in greater Los Angeles.



Statistics

Area:
570,000 square feet
Content:
Broadway, Robinsons, and 163 shops
Parking:
2020 spaces
Started:
April, 1979
Opened:
October, 1980
Population Served:
788,000

Credits

Architect:
Frank O. Gehry and Associates, Inc.
Consulting Architects:
Gruen Associates
Landscape Architects:
Omi Lang Associates
Structural Engineer:
Johnson & Nielsen
Mechanical Engineer:
Donald F. Dickerson
Electrical Engineer:
Harry Y. Silver and Associates
Developer:
Rouse Development/Ernest W. Hahn, Inc.
Contractor:
Ernest W. Hahn, Inc.
Owner:
Santa Monica Place Associates



Each successive level of the mall steps back, providing natural light and views to the central ground level walkway.



Interior of mall from third floor level.



The south entrance of Santa Monica Place faces Sears Department Store.



East entry to the mall.



View of the south parking structure from Main Street.



The west facade of Santa Monica Place is terraced, providing ocean views to diners and casual passers-by.

Three Urban Shopping Centers

Sherman Oaks Galleria

Ventura and Sepulveda Boulevards, Sherman Oaks, CA

At Sherman Oaks Galleria, the architects were presented with an evolving context—not quite suburban, but not yet urban. Their program was ambitious; unlike Santa Monica Place or Plaza Pasadena, it included office buildings and a public park as well as retail facilities. The focal point of this mixed-use development is the shopping center, a three level fashion oriented mall featuring two department stores, Robinson's and The May Company. Other functions on the site include four office buildings and three low rise structures stepping back to the north from Ventura Boulevard to a tower. The entire shopping mall, encompassing over 500,000 square feet, sits atop an underground parking structure. Only the shopping center is complete now; the above ground parking structures are accessible but incomplete, and the office buildings are several months from occupancy.

The intersection of Ventura and Sepulveda Boulevards was fairly busy before the advent of Sherman Oaks Galleria; and it is clear the shopping center will add to the burden on the traffic system. One would think that the designers would do all they could to make pedestrian access as direct as possible. However, unlike Santa Monica Place, access is relegated to a plaza up one flight between the offices and shopping center. The bus stop point is simply a turn-off lane; and the only ground level entrance to the shopping center is through the Robinson's department store. This is unfortunate, because the mall space beyond Robinson's is the most exciting architectural aspect of the project, and it is completely isolated from the street.

Arrival by car is much more direct, especially when entering the mall from the underground parking; however, even this is visually disorienting. There are presently no visual cues except the escalator courts serving the department stores and mall. Perhaps a garage graphics program will alleviate this problem.

Once inside the mall, the atmosphere is pleasant and refined. The space uses a restrained palette of color and a nautical theme, featuring curved pipe rails, stairs and elevator cores as decorative elements, and a dramatic, effective skylighting system. The noise level is moderate and there is abundant natural light. Warm grey-beige pavers compliment the nautical theme, curving up toward the edge of the walkways. Only the patterned red carpeting, reminiscent of hotel chain lobbies, mars the impression of cool sophistication. The angular layout of the mall space bends the sight lines to the department stores, creating an impression of continuous space much like Santa Monica Place.

The most enjoyable space in the mall is the third level eating platform which allows patrons to bask in natural light while watching the movement below. This eating area is more successful than the "picnic" at Santa Monica Place in that one does not have to pass through it to get somewhere else. By the same token, its position on the third retail level makes it invisible to shoppers below.

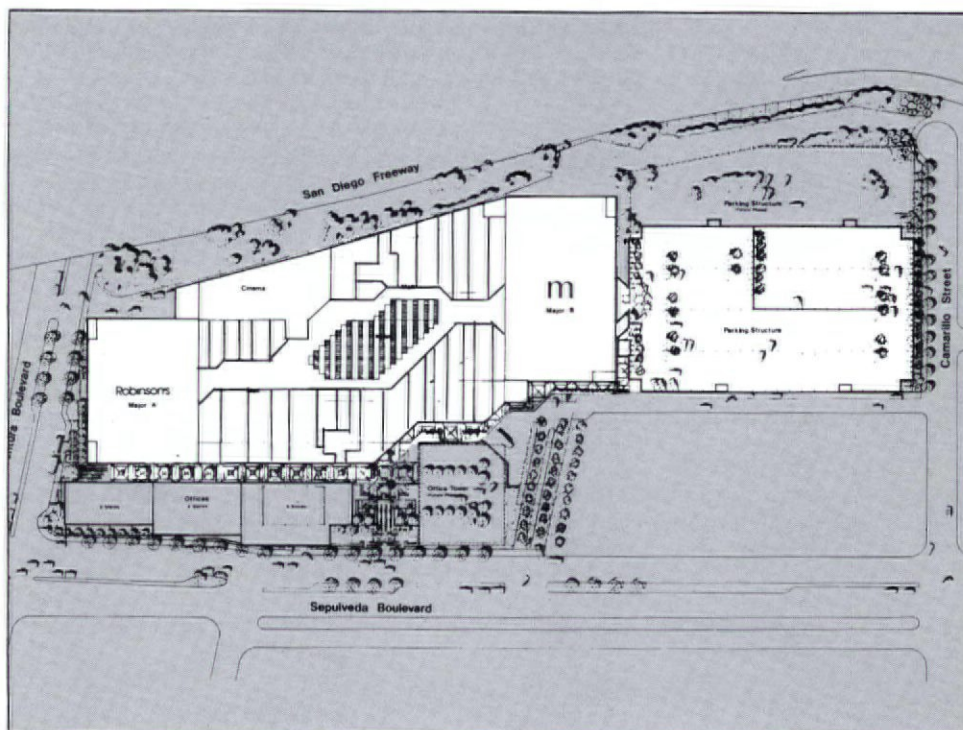
There are some problems created by the Sherman Oaks Galleria which have an immediate impact on the surrounding community. For example, it seems odd that the collective might of the developers, the May Company, and Robinson's chose not to assemble the entire parcel encompassed by Ventura and Sepulveda Boulevards, the San Diego Freeway and Camarillo Street. Instead, a few small buildings have been left, the most incongruous of which is a residential motel through whose windows people entering the parking structure can view a variety of household activities.

Far worse in magnitude is the visual impact of the vast west wall of the shopping center and parking structure on the northbound San Diego Freeway. With the exception of department store logos and an occasional accent band, the wall facing the freeway continues, devoid of color or texture for almost a quarter of a mile. Numerous attempts to enliven the elevation were considered in the design process, but the task has been relegated to the future growth of Eucalyptus trees, hardly a bold architectural solution. People on this stretch of freeway have, of

course, already passed the Galleria and presumably are being visually punished for failing to shop there.

A 500,000 square foot shopping center on three levels with parking for over 2,000 cars and a multi-story office tower is a tall order in a community like Sherman Oaks today. The architects anticipated that the community will take on a more urban identity in the future and feel

confident that this project will even accelerate that change. The design problems were made worse by the fact that this development had only two major street fronts with no access on the west and limited access on the north. Considering the acreage which may have been consumed by parking alone were the site unlimited, the Galleria development has to be admired for its compactness. But, the unmistakably urban density of the development is foiled by awkward pedestrian access; the mall has no visual or functional links with adjacent developments. As a place to stroll, be seen, or meet friends, the central space is a success; the trouble is that getting into the place is such a chore. It is unfortunate that such an enjoyable interior is ill-served by its packaging.

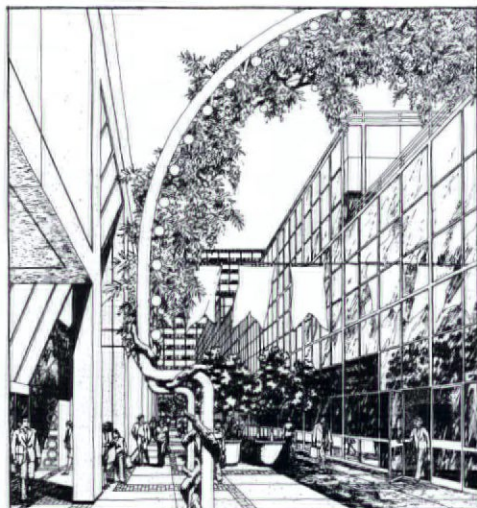


Statistics

Area:
513,000 square feet plus office space
Content:
Robinson's, May Co., 120 shops
Parking:
2723 parking spaces
Opened:
October 30, 1980 (Second phase scheduled to open October, 1981)
Population Served:
No figures available

Credits

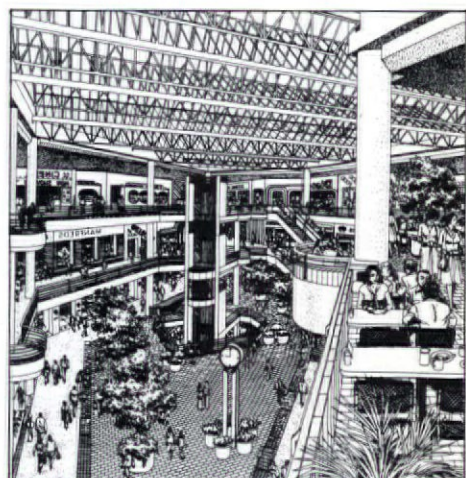
Executive Architect:
Albert C. Martin and Associates (responsible for planning, exterior treatment, and structural engineering)
Architect:
Charles Kober Associates (responsible for design of retail center)
Landscape Architect:
POD, Inc.
Structural Engineer:
Albert C. Martin and Associates
Mechanical Engineer:
Levine/Seegel Associates
Electrical Engineer:
Levine/Seegel
Parking Engineer:
Richard F. Roti and Associates
Soils Engineer:
LeRoy Crandall and Associates
Off-site Civil Engineer:
Psomas and Associates
Developer:
Kendall International
Contractor:
C. L. Peck
Owner:
F. M. Sherman California Corporation



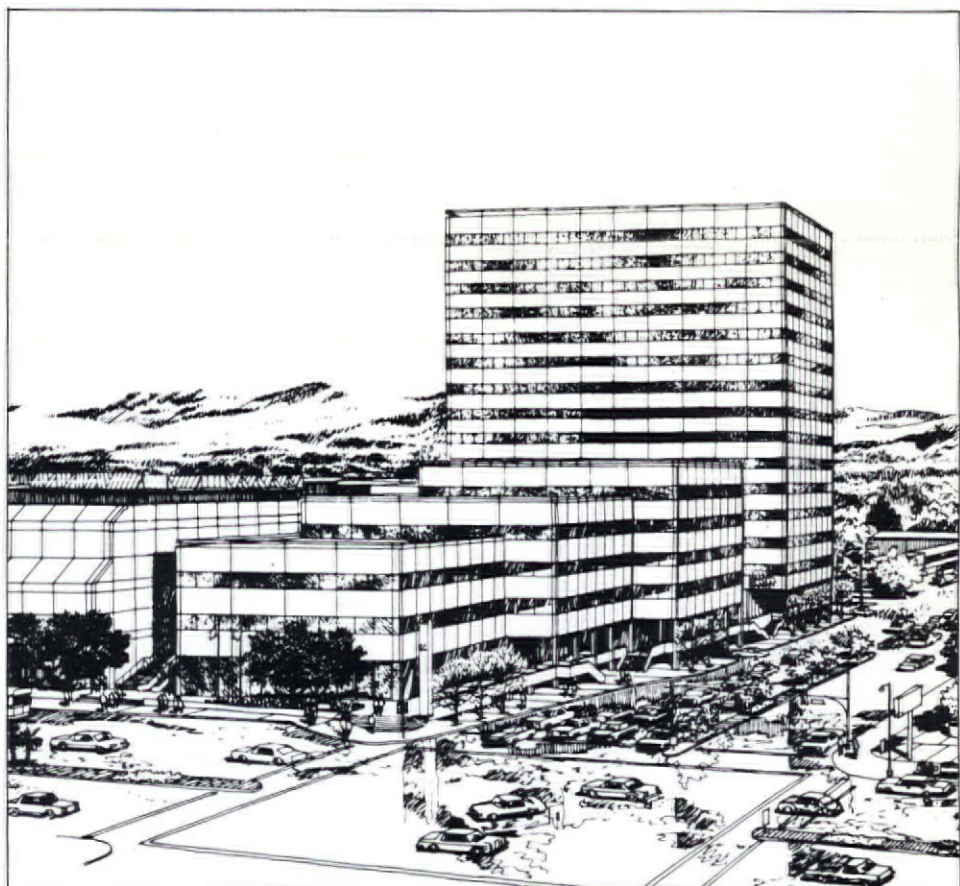
Reflective glass on the windows of a stacked three, four and five story office building highlights the activities on the promenade level walkway at Sherman Oaks Galleria.



Nautical looking pipe-railed balconies and stairwells give the mall interior an exciting visual theme.



The food court overlooks the activities of shoppers at ground floor level.



Sherman Oaks Galleria is a multi-use center, incorporating offices, shopping and a second floor level public open space as part of its program.



The Ventura Boulevard street level entrance to the Sherman Oaks Galleria is through the Robinson's Department Store.

FREE

The Southern California Associates News is published by the LA/AIA Associates. Please send all articles, photographs & notices of events to SCAN, LA/AIA Associates, Pacific Design Center M 72, 8687 Melrose Ave., L.A. 90069.

ASSOCIATES' SURVIVAL GUIDE (or How I Survived My First Year in LA.)

It has been a most interesting year of experiences living and working in the Los Angeles area. After spending four plus years of schooling in San Luis Obispo, I decided to move down here to seek my fortune as an apprentice architect.

I have collected the following array of tips and observations which I shall pass along to you, which may also help you to survive in this great conglomeration of suburbs called LA.

SURVIVAL TIP No. 1: Finding a Job

Landing a job was simple — I had presumed. They (instructors and classmates) told me up at school that Cal Poly's name was enough to get a good job. And after twenty some odd interviews and twenty, "I went to school at Cal Poly's, I finally landed a job — my boss graduated from USC! I guess it could have been that three piece suit, silk shirt, and platform shoes that might have caused a bit of apprehension in hiring me by prospected employees — I finally changed into some Levi's, a Pendleton, and Top-siders.

SURVIVAL TIP No. 2

Coming from a small farming town in Northern California, I soon realized that LA is one huge freeway system given both names and numbers. It took me a year to figure out that the 10, the Santa Monica Freeway, and the San Bernadino Freeway are the same thing. Up North, it's just Interstate 5 or I-80, simple, one number, one freeway.

Back to the subject of automobiles, a very close friend of mine (now my wife) recommended that I should invest in a new automobile. I agreed, seeing that my old Datsun pick-up had seen much better days and that it was useless as far as my "image" goes. I looked at Porches, Jaguars, and BMWs, but I figured that if my boss saw me driving a BMW, he might think I was financially secure and pass me up come raise time. So, I thought if I bought, say, a Toyota, he'd think otherwise, right? Well, I'm still waiting for my strategy to pay-off!



SURVIVAL TIP No. 2: I'm still waiting for my strategy to pay off.

SURVIVAL TIP No. 3: Restaurants

For the past year I've thoroughly enjoyed dining at Marie Callender's and Tommy's. I figure that I should stay with the "chain franchises" where I'm almost guaranteed consistant food quality and service. Why should I take a chance on Chasen's or The Chronicle? They don't even advertise!

SURVIVAL TIP No. 4: Clothing

I had believed it was time to part company with the old Levis, Pendletons, and OPs, and buy some new "threads." "Designer" names seemed to be the predominant style. The styles were nice but not the prices (I nearly fainted!). But I saw a couple of ways around this dilemma. First, I bought one each of all the popular designers: one Y.S.L. tie, one Pierre Cardin belt, one Christian Dior wallet, one Calvin Klein shirt, etc. This way, I can say I have one of these names if the name happens to be dropped in a conversation. Second, I made sure that the designer's label shows, or that the designers monograms are printed all over the shirt. Then I bought all sorts of J. C. Penny shirts, slacks, and suits, without labels. If the labels don't show, they'll (the boss, the public) never notice the difference, and the J. C. Penny stuff is probably just as good at half the price.

SURVIVAL TIP No. 5: Buzzwords and Impressing Your Boss

Buzzwords or jargon are good ways to impress your boss, unless he/she is Charles Jencks, Robert Venturi, or Peter Eisenman. Any word relating to semantics are good buzzwords like "metaphorical" or "juxtapositioning." BONUS TIP: I invented my own buzzwords by adding "ism" to ordinary everyday words such as "anthropometricism" and "constructivism. See! Just like Robert A. M. Stern. BONUS TIP No. 2: One day I criticised my boss' parking layout by saying that it was a "synthesis of dynamically complex intermodulations alluding to the psycho-physiological parameters of paradigmatic fictitiousness" — in other words, it didn't work — (he thanked me for that!) BONUS TIP No. 3: When my boss criticized my bathroom layout, I told him that the design is post-modernistic and furthermore energy-efficient. (If you use that comment, you'll either impress him or get fired. (See SURVIVAL TIP No. 1: Finding a Job)

PUTTING IT ALL TOGETHER:

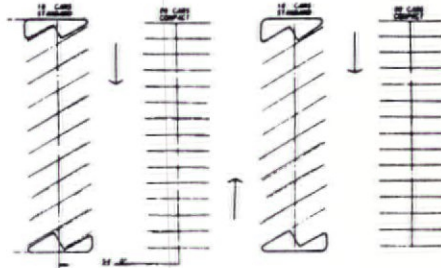
By following these simple tips, you too can be ready as an apprentice to survive life in the fast lane.

—Ron Takaki

P.S. If you or any of your associate friends have any SURVIVAL TIPS, I'd be pleased to hear from you. Include photos, also. Address it to:

SCAN Editor Ron Takaki
c/o LA/AIA Associates
Pacific Design Center M72
8687 Melrose Ave.
Los Angeles, CA 90069

A New Parking System



SURVIVAL TIP No. 5: A synthesis of dynamically complex intermodulations alluding to the psycho-physiological parameters.

MEETING

Architects Toastmasters

L.A./A.I.A. Chapter members formed Toastmasters 1510 to perfect their public speaking skills. 6:30 p.m., at The Original Bar-Be-Que, 801 S. Vermont, LA. Contact Millard Lee, A.I.A., for additional information, (213) 483-8822.

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MEETING

Architects Toastmasters

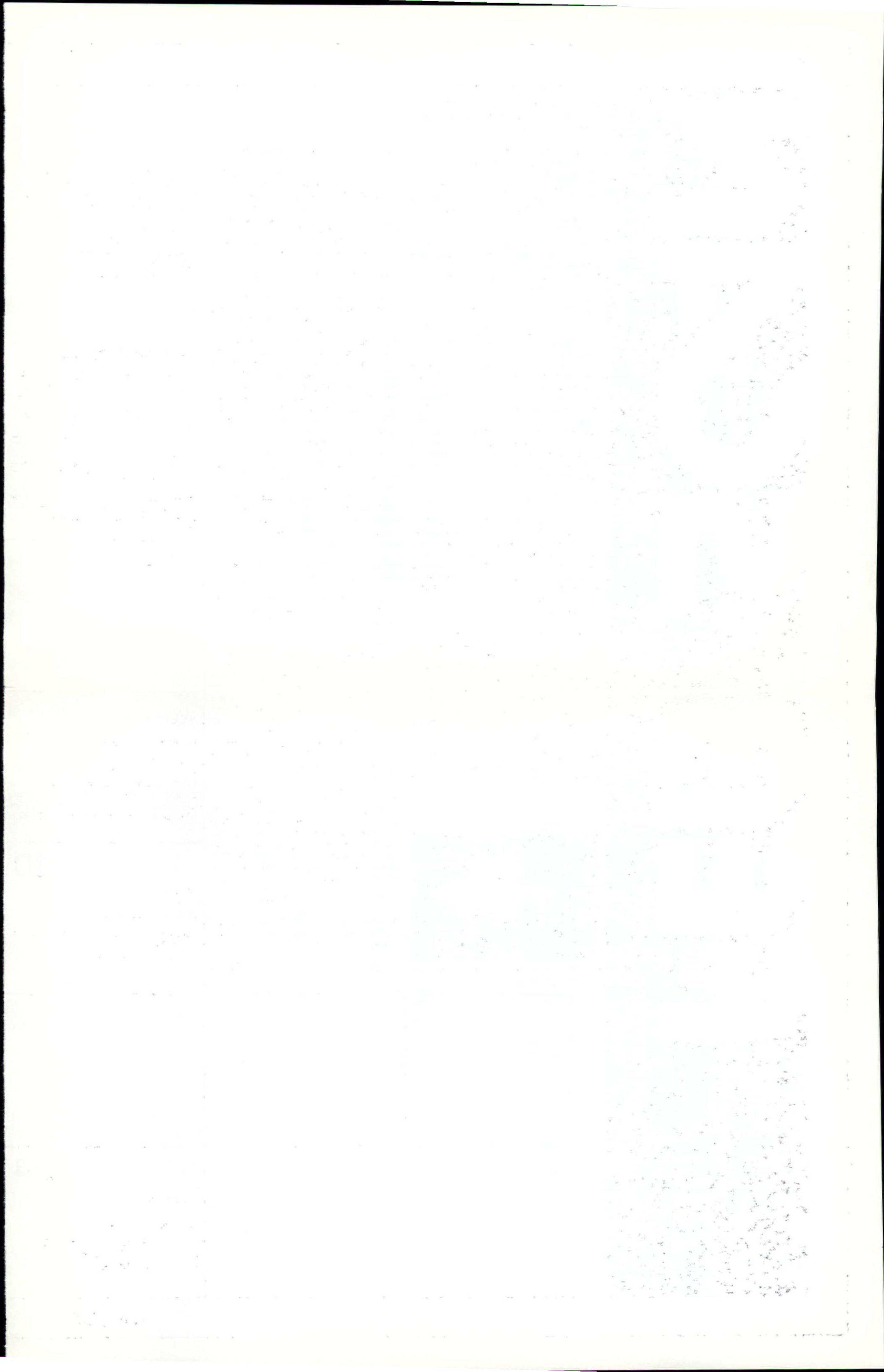
February 10 — 6:30 p.m., at the Original Bar-B-Que, 801 S Vermont, LA. (see above for details)

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MEETING

Architects Toastmasters

February 24 — 6:30 p.m., at the Original Bar-B-Que, 801 S Vermont, LA. (see above for details)



EXHIBIT

LA Conservancy:
"Buildings Reborn in LA!"

The LA conservancy is presenting its photographic exhibition, "BUILDINGS REBORN IN LA" in one of LA's more elegant reborn buildings - The Banco Popular Building (formerly the Herman Hellman Building, 1902, A. F. Rosenheim, Architect). This popular exhibition, endorsed by the LA 200 Bicentennial Committee, was first presented in the Subway Terminal Building and later in the Pacific Design Center. Bruce Boehner's excellent photographs highlight the many LA examples of restoration and adaptive reuse - the Biltmore Hotel, the Oviatt Building, the Bradbury Building, the Banco Popular, and many others.

The exhibit continues throughout February into early March, 8 to 5:30 on the first floor of the Banco Popular Building, at the Northeast corner of 4th and Spring Streets in downtown LA. For information, call 623-CITY.

TOURS

FRANK LLOYD WRIGHT'S HOLLYHOCK HOUSE - Guided tours conducted Tue. - Thur., 10 a.m., 11 a.m., and 1 p.m., and the first Sat. and Sun. of the month, noon, 1, 2, and 3 p.m. Barnsdall Park, 4800 Hollywood Blvd., (213) 662-7272.

THE GAMBLE HOUSE - Craftsman house designed by architects Greene and Greene, complete with original furnishings and Tiffany glass. Tours Tue. and Thur. from 10 to 3, and the first Sun. of the month, noon to 3. 4 Westmoreland Place, Pasadena, (213) 793-3334.

MEETING

LA/AIA Associates Board

February 4 - The monthly meeting of the LA/AIA Associates will be at the office of Charles Kober Associates, 2706 Wilshire Blvd. The meeting will start at 7:30 p.m.

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LA 200: BICENTENNIAL EVENTS

"Realism and Expression in Berlin Art"

UCLA Wight Art Gallery, through March 15, (213) 744-7400.

Hollyhock House Bicentennial Visiting Day, 3rd Sat. monthly, noon, 2, and 3 p.m. 4808 Hollywood Blvd., LA., (213) 662-7272.

Salute to LA 200: Award Ceremony, honoring citizens, organizations, and institutions, the last Fri. of every month, City Hall Council Chamber, (213) 485-4495.

Scenes of LA Bicentennial Bus Tour, Saturdays, Olvera Street, 9:45 a.m., (213) 836-7559.

Tujunga Wash Mural, Coldwater Canyon Blvd. between Oxnard and Burbank Blvds., (213) 822-6050.

Bicentennial Information and Exhibition Center, Mon. thru Fri., 8:30 a.m. to 4:30 p.m.; Sat. and Sun., 10 to 4, Buckminster Fuller Dome in Pershing Square, 5th and Olive Sts., (213) 622-6435.

CLASSES

UCLA Extension

UCLA EXTENSION

February 22 to March 1 - "A Study Tour of San Francisco Area: Art, Architecture, and Interior Design of San Francisco and the Bay Area." Jody Greenwald, Interior Design Program, UCLA Extension, (213) 825-9061.

March 7 - "Chartres Cathedral: Gothic Glory of France." Design Programs, Malcolm Miller, instructor, UCLA Extension, (213) 825-9061.

July 22 to August 2 - "English Gardens and Landscapes: 1600 - 1900." Peter Howard Goodchild, Landscape Architect and Research Fellow, Institute of Advanced Studies, University of York. UCLA Extension, to be held at Cambridge University, England. Contact Barbara Branstetter, Dept. of the Arts, Cambridge/UCLA Programs, (213) 825-2085.

March 31 to June 2 - "Writing for Landscape Architects/Architects." Bonnie Groch, instructor, Department of the Arts, Landscape Architecture Program, (213) 825-9414.

July 22 to August 2 - "Domestic Architecture, Gardens, and Decoration," with A. P. Baggs, President, Cambridge Antiquarian Society; Architectural Editor of The Victorian County Histories, London University Institute of Historical Research. Class to be held at Cambridge University, England. Contact Barbara Branstetter, UCLA Extension, Department of the Arts, Cambridge/UCLA Programs, (213) 825-2085.

USC's College of Continuing Education

February 10 to May 26 - "LA Heritage: Conserving Our Built Environment." Martin Weil, instructor. USC's College of Continuing Education, CES-120, LA 90007, (213) 743-2410.

ART GALLERIES

Camera Vision

NEA/A - first of a series of exhibitions funded by the NEA surveying works by six emerging artists/photographers. Through February 8 4121 Wilshire Blvd., LA. 380-4266

USC Art Galleries

B. GILBERT, K. K. LITTLE, W. J. MAXWELL, S. REYNOLDS, A. ROSATO, and S. WELSH - "Clay Alternatives" Through February 13, 823 Exposition Blvd., USC, LA.

LAICA

MICHAEL LEVINE - "Midwalls Rollaways," color photographs referring to 3-dimensional constructions by the artist. Through February 13, 815 E. Traction Ave., LA. 680-1427.

ARCO Center for Visual Art

ED RUSCHA - painting and drawing Through February 14, 505 South Flower St., B Level, LA.

The Woman's Building

"The Art of the Woman's Building," graphics and performing art, On view indefinitely, 1727 N. Spring St., LA.

The Mandell Gallery

ADEKA AKERS - new sculpture and woman wall constructions Through February 13 472 N. Robertson Blvd., LA.

Traction Gallery

BARBARA DE GENEVIEVE - large scale photographs, "True Life Novelettes" series Through February 14 800 Traction Ave., 2nd Floor.

Ron Salgado Contemporary Fine Arts

CATHY ZAR and MEG FREEMAN - "Altered photographs and Painted Ladies" Through February 15 427 Boyd St., LA.

Margo Leavin Gallery

HANS NAMUTH - "Pollock Painting, 1950-51" 24 photographs from the artist's studio accompanied by a video tape Through February 14 812 N. Robertson, LA. 273-0603.

Museum of Science and Industry

TONY DUQUETTE - "The City of Our Lady Queen of the Angels," Through September 30, 700 State Drive, LA.

Wight Art Gallery

"Glass from the 6th Century BC to the 19th Century AD: the Collection of Hans Cohn" Through February 22 Dickson Art Center UCLA.

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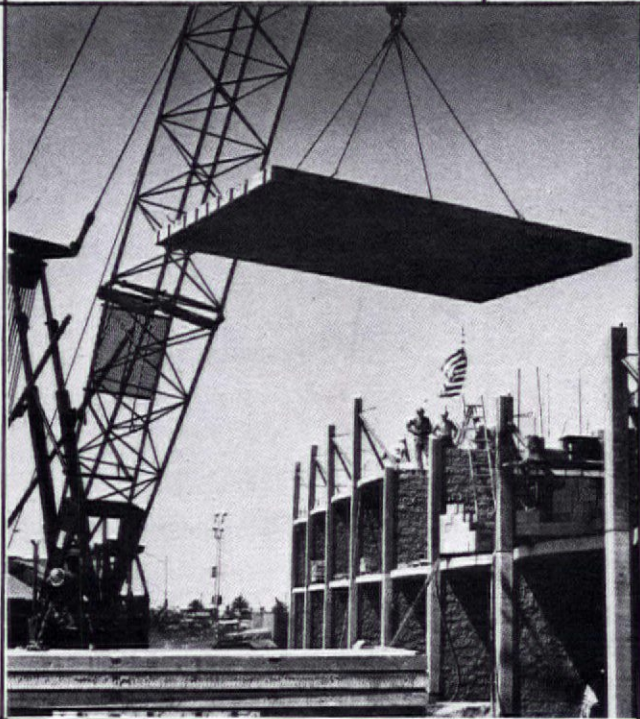
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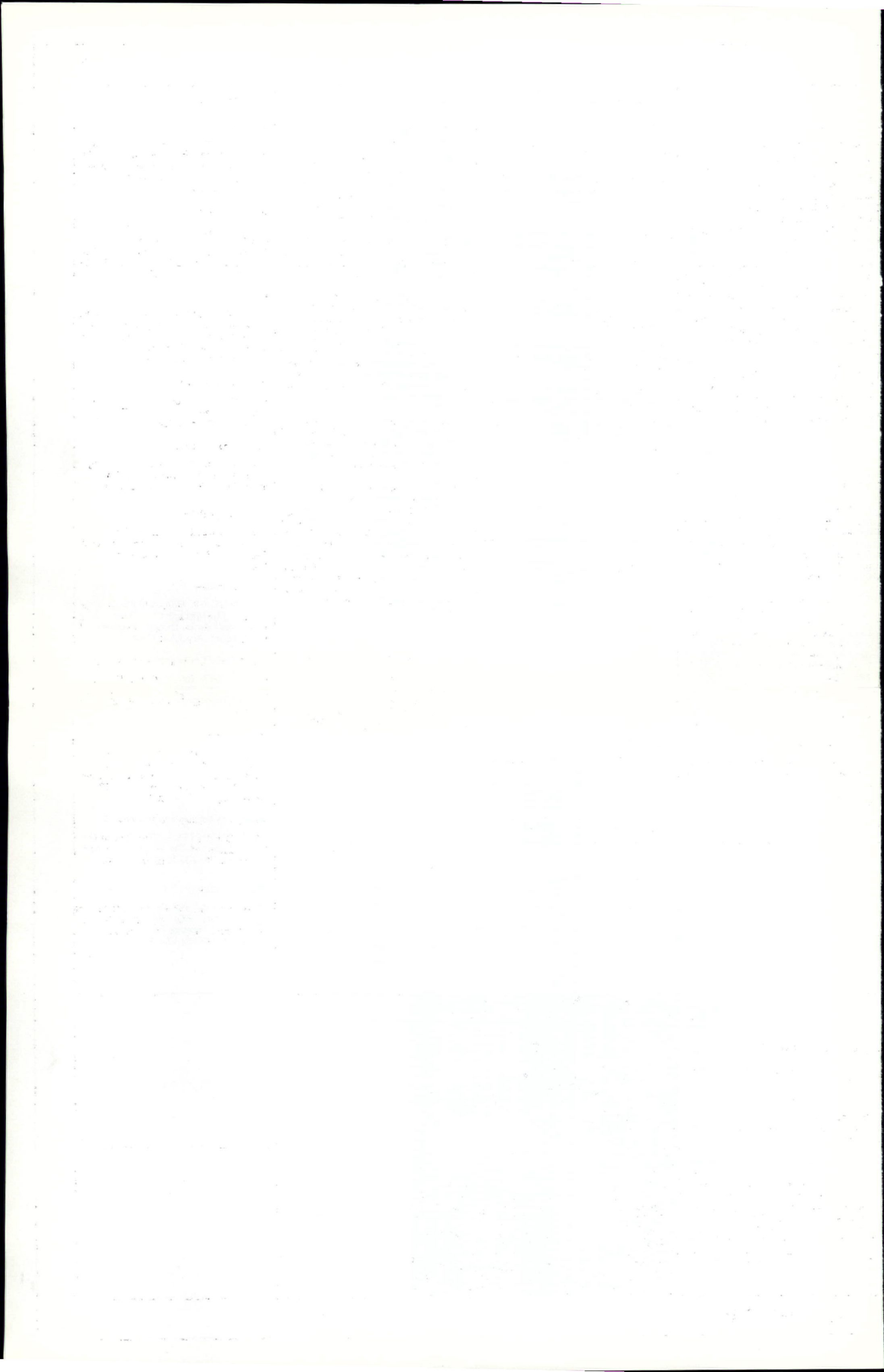
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February 18 - The Associates Associates presents a very special program this month featuring Michael Wheeler, Construction Manager for Turner Construction Company and four other guest speakers. The focus of the program will be on the relationship between the Architect and the Contractor. The program will begin at 7:30 p.m., 445 S Figueroa, LA.





Book Review A Stroll through Bungalowland

THE DECEMBER 1989 BUNGALOW MAGAZINE



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30 NEW ILLUSTRATIONS
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The California Bungalow
By Robert Winter
Los Angeles, Hennessey &
Ingalls Inc., 1980
95 pp., softcover, \$14.95.

While the bungalow is a national phenomenon it also holds a special place in the heart of the native Angeleno. Anchored to the earth by bulky river boulder foundations, and sheltered from the heat of the sun by wide over-hanging eaves, it represents a womblike, and profoundly domestic security. Its broad front porches and generously proportioned windows and doors suggest friendliness and neighborly small-town life. Lining the streets of districts such as Echo Park and Alhambra, bordered by monumental rows of palm trees, and landscaped with leggy poinsettias and ruthlessly clipped pittosporum shrubs, the bungalow becomes one of the archetypal images of Southern California. This is the Los Angeles of Raymond Chandler, of Roman Polanski's *Chinatown*, and the backdrop for countless car chases in the silent movies.

The Bungalow has no better friend than Robert Winter, the author of the first history of the subject, *The California Bungalow*. A former Midwesterner living in his own bungalow planted squarely in the midst of Pasadena bungalowdom on the brow of the Arroyo Seco, Winter's natural affection for his subject comes through in the text. He also has a penchant for wittily tweaking his subject material. The book is laced with wry observations, as well as some spectacularly dreadful bungalow poetry, with the kind of synecopation that would be the envy of Little Richard.

Winter has composed his book as a social history which concentrates on the literature of the bungalow movement and domestic and aesthetic connotations of the bungalow. He points out the importance of the bungalow books in the popularization of the bungalow, but also includes a variety of bungalows designed by accomplished Southern California architects such as the Heineman Brothers, Greene & Greene, and Frederick Roehrig, to emphasize that the design of the bungalow could be a fine art as well as a popular phenomenon.

The illustrations for the book are generally well chosen, and include a photo of the delightful garden of the St. Francis Court bungalows, and a perspective rendering of the earliest documented motel, the Milestone Mo-tel of 1924-25 in San Luis Obispo. However, many of the buildings were not well captured by photographs when they were first built, and some have since been destroyed. As a result it was often necessary to use less-than-perfect photos. It would have been advisable to compensate for this unavoidable deficiency by commis-

sioning a professional photographer to replace as many of these photos as possible with good contemporary shots.

Since Winter's book is presently the only one on its topic, it is necessary for the reviewer to issue an important caveat to the reader. The book is an introductory stroll through bungalowland rather than definitive history, and exhibits some highly personal and rather specialized interests. The evolution of the bungalow style out of the Craftsman, Queen Anne, Eastlake, and Shingle style architecture of the 1880s goes largely unmentioned, as does the absorption of the popular version of the bungalow style into Spanish Colonial Revival and Colonial Revival in the 1920s and 1930s. Neither is the bungalow ever fully outlined as a type.

The chief weak spot of the book is its lack of a definition for the bungalow, a serious dereliction in those cases where a bungalow is not a bungalow but merely a cottage. The discussion of the merits of the bungalow as a home in the popular mind is not clearly separated from more general concepts of domesticity held by Americans. Although the popular bungalow had an extensive and very well codified architectural vocabulary, it is not here enumerated or analyzed. As an example of this uncertainty, it seems doubtful that the Spanish Colonial Revival duplex pictured on page 82 has much to do with the bungalow either in style or in plan.

One also hungers for a definitive comparison of the bungalow in Southern California to that in the rest of the country. Winter's discussion of Vancouver bungalows notwithstanding. The book might more accurately have been titled "The Southern California Bungalow," since it includes almost no material from the northern half of the state.

But the important thing about this book is the material that did find its way beneath the covers. In an impersonal age of blank, scaleless mirror glass buildings, and trendy East Coast Corbusian revival knock-offs, Winter's book is a reminder to architects that there was a time here when the popular architecture of this region had a sense of materials, a sense of scale, and a fully developed architectural vocabulary.

The only possible reaction of a sensitive observer of the Southern California architectural scene to this book will be one of nostalgia, and that nostalgia is a fitting tribute to the Bungalow era, and Winter's pioneering efforts to chronicle it.

John Chase

John Chase is currently writing two books: one, with Bruce Boehner, on 19th Century Los Angeles architecture, the other, entitled Hollywood Facelifts, a social history of West Hollywood as seen through its houses.

Affordable Housing Competition

Californians are finding it harder and harder to locate new homes, and if they do, all too often they can't afford them. To help generate solutions to this housing dilemma, the Brown Administration has created the California Affordable Housing Competition. The Competition, sponsored by the Governor's Office of Appropriate Technology (OAT) and the Department of Housing and Community Development (HCD), will seek strategies to make housing statewide affordable and available.

The California Affordable Housing Competition is open to all state residents or corporations based in California who have found ways, for example, to streamline permit processing, reduce construction costs, incorporate energy savings or other similar strategies which help combat the housing dilemma.

An advisory Committee representing all aspects of the housing field—consumers, builders, lenders, home manufacturers, architects, government officials and others—is devising the competition's criteria, categories and standards.

Cash and construction awards will be made to Competition winners for a range of commendable innovations, structures and methods. Awards totalling up to \$300,000 will be announced at the June 1981 Pacific Coast Builders Conference. The entry deadline is May 1, 1981.

Persons interested in receiving additional information describing the Competition should write to: California Affordable Housing Competition, Office of Appropriate Technology, 1530 Tenth Street, Sacramento, CA 95814.

Innovations in Housing Competition

The American Plywood Association, Better Homes and Gardens and Progressive Architecture are co-sponsors of the "Innovations in Housing" competition. Opened to architects, engineers, builders, designers and students, the object of the competition is to encourage design excellence in single family housing. The program stresses designs which are aesthetically pleasing, economical and energy efficient, which also demonstrate noteworthy use of soft plywood. The prize is \$5,000, the chance to see the design built, and publication in the two sponsoring magazines. The deadline is March 16. For further information write to Innovations in Housing, P.O. Box 11700, Tacoma, WA 98411; or call (206) 565-6600.

Recreation Facilities Seminar

Architects, recreation and park administrators, users and others involved in the complicated process of planning and designing recreation facilities will learn how to better respond to each others' needs at a national "Design-In" workshop, sponsored by The American Institute of Architects and the National Recreation and Park Association, March 6-8, 1981, in Atlanta.

The conference will provide a forum for participants to develop skills in the process of planning and developing recreation facilities, based on six hypothetical case studies. Each workshop will consist of 15-person teams led by a member of the AIA Committee on Architecture for the Arts and Recreation.

The program will be administered by NRPA and will follow a format developed by the AIA for its highly successful 1977 "Design-In" on arts centers, held in Cincinnati. Dr. William Sturmer, the group dynamics leader who guided the AIA through the 1977 conference, will be coordinator of the 1981 "Design-In."

Atlanta architect John Portman, FAIA, who designed the Hyatt Regency Hotel, where the conference will be held, will speak on his "Great Park" project for downtown Atlanta.

For registration information, contact: Richard Van Os Kuels, AIA professional interest programs, (202) 626-7465.

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For temporary full-time lecturer, min. qual. include a B. Arch. degree plus three years professional experience. Send curriculum vitae, a statement of teaching interest, and three letters of recommendation before February 23, 1981, to Marvin Malecha, Chairman, Department of Architecture, California State Polytechnic University, Pomona, CA 91768. Affirmative action, equal opportunity, Title IX and Rehab. Act of 1973 employer. Women, minorities, disabled persons and Vietnam era veterans are encouraged to apply.

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Chapter News and Notes

LA/AIA The 2175th meeting of the LA/AIA Board of Directors, December 4, 1980:

• **Harry Newman** reported that in the future, all Board information and the agenda will be mailed one week prior to the meeting and that all items to be placed on the agenda must be cleared through the office manager to the President prior to the new mailing date.

• **Lester Wertheimer** introduced all new CCAIA and Chapter Board members and officers. The platform statements of the new members will form the basis for their areas of interest on the new Board. He discussed Grassroots and indicated his interest in knowing what the Board would like to tell or ask National AIA. **Martin Gelber** commented that a CCAIA Director from our Chapter should report to the LA/AIA Board following all CCAIA meetings. **Wertheimer** presented a letter from **Gary Gilbar** requesting a Chapter letter be sent to **Peter Ueberroth**, President, Los Angeles Olympic Organizing Committee, indicating our interest in insuring "standards for design of the Olympics be of the same high quality as the past Olympics." **Alan Rosen** suggested and **Martin Gelber** moved that Peter Ueberroth be invited to an LA/AIA Board meeting to discuss Olympic plans and open dialogue for possible architect involvement. **Zimmerman** stated that the Chapter By-laws provide for awards in the following categories: Presidential Citations—Presidential selects; Honorary Memberships—Board selects; Special Citations—Board selects. He presented a list of nominees for Honorary AIA Membership; **Elaine Jones** and **Marvin Rand** were chosen by the Board.

• **Bernard Judge**, Cultural Heritage Committee Chairman, reported on the accomplishments and efforts of the committee in 1980. **Judge** indicated that he will not be the Chairman next year and was instructed by **Wertheimer** to have any current committee member inform the Board of his/her interest in the Chairmanship. **Judge** indicated he had sent letters to prospective Chairmen.

• **Lee Zechter** reported new Associate Directors would be elected December 15 and they would be in attendance at the January 1981 Board meeting. Also, the licensing seminars were well attended and profitable.

• **Bob Tyler, Jr.** reported that ASC/AIA of Los Angeles was granted the Convention for 1981 to be held at the Biltmore in November, and requested that he remain as Chairman to guide the convention programming. Further, that the Board's help would be appreciated. He requested that the Board align the term of the Student Representative with the school year for reasons of efficiency, and stated that there is no financial commitment required from the Chapter.

• **Stephen Johnston** presented three-month Chapter evaluation to Board and asked for comments. Board indicated vote of confidence for the Office Manager and set meeting for Office Manager with Executive Committee.

• **William Landworth** presented the final draft of the supplemental dues forms and explained basis for FICA system. **Wertheimer** instructed **Johnston** to write cover letter to accompany dues statement and send to membership in an effort to explain the change in structure and accelerate receipt of income for 1981.

LA/AIA Membership, December, 1980.

New Members, AIA: **Richard W. Poulos**, Jin Wong Associates; **Thomas J. Berkes**, Lewis Homes; **Paul Talmage**, Paul Talmage Architect; **Rickey B. O. Chun**, Lorenzo Tedesco Associates; **Emilio Alejandro Arechaederra**, John Carl Warnecke & Associates; **Heney Dong**, Les Young & Associates; **Ray M. Graves**, Heery Associates, Inc.; **Curtis W. Leseman**, Charles Kober Associates; **Richard Nickum**, Daniel, Mann, Johnson & Mendenhall; **Alan S. Boivin**, Johannes Van Tilburg & Partners; **James W. Reneau**, James Reneau Architect; **Won Kil Kim**, Welton Becket; **Boris Yee-Fong Ying**, Abraham Shapiro & Associates; **Werner K. Ruegger**, Kamnitzer,

Cotton & Vreeland; **Bruce W. Wade**, Robert Morris & Associates. Associate Members: **Sharon Ching**, Glenwood Garvey & Associates; **Robert B. Ginsberg**, William L. Pereira Associates; **Shirley K. Jamison**, Leidenfrost/Horowitz; **Carlo Paganuzzi**, William L. Pereira Associates; **Joseph C. Peterson**, Gensler & Associates; **Christopher I-Chum Sun**, Denny Lord Associates. Emeritus Members: **Howard William Frank**; **Glenn Arbogast**.

Richard Campbell, a Professional Affiliate of the AIA, has been elected President of the Consultant Structural Engineer's Society, a Los Angeles organization.

Two watercolors by **William Shinderman**, AIA will be included in the "Architects as Artists" exhibition to be held at the AIA Foundation in Washington D.C. in March. Shinderman was one of 24 AIA members selected to participate in the exhibition.

The decision to amend the By laws, **Article IV Section 3-C, Supplemental Dues** at the request of the Chapter Board was approved by the membership of the Chapter by mail balloting. The requirements of one fifth of the membership in good standing represented by written proxy and two thirds votes were satisfied with a vote of 113 to 69. The section now reads: The method of computing Supplemental Dues shall be based upon: **1.** the FICA of a Firm, Partnership or Sole Proprietor; or **2.** the minimum Supplemental dues; or **3.** both as determined by the Finance Committee annually.

WAL The WAL will hold its regular meeting on Wednesday, February 18, at 10:00 a.m. The theme will be "Behind the Scenes," a docent guided tour of Channel 28, KCET, located at 4401 Sunset Boulevard. The tour will include a visit to the set designing shop, production stages, production control room, video and audio rooms, and it will last approximately an hour and a half. Following the tour will be lunch at La Villa Taxco, across the street from the studio. The next WAL meeting notice will include travel directions. Reservations are limited, so please reserve a place with Kay Tyler. Phone: (213) 343-1571.

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.

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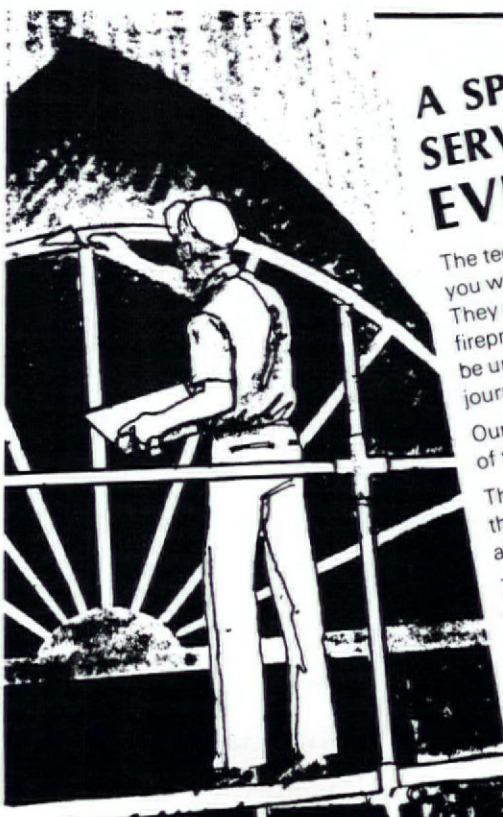
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