

## Young Architects Have Their Day at July 14 Chapter Meeting

Principals of three young architectural firms will share the spotlight on Tuesday, July 14 at a Chapter Meeting in a program entitled "Surprise! The young office is alive and well" to be presented in the Sequoia Room of the Pacific Design Center at 8:00 p.m.

Springing the surprise will be Charles Lagreco, AIA of the Architectural Collaborative, Michael Franklin Ross, AIA of Ross Associates, and James Stafford of Stafford/Binder Architects and Planners.

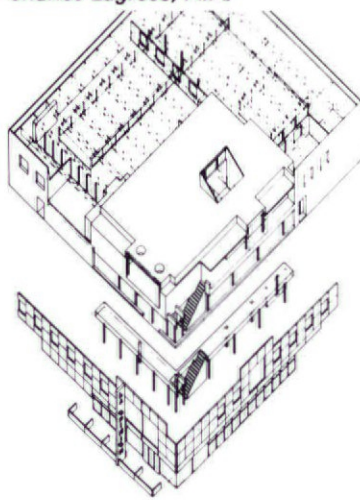
Projects covered will include a newspaper publishing building, remodelling and condominiums by Lagreco; commercial, rehabs, residential and associated work on the West Coast headquarters for the American Film Institute by Ross; and a large warehouse and residential projects by Stafford/Binder.

Lagreco graduated from Princeton University, Kings College at Cambridge and travelled to Rome on a Fulbright. He worked for CRS before opening his own office. He is an Assistant Professor at USC School of Architecture.

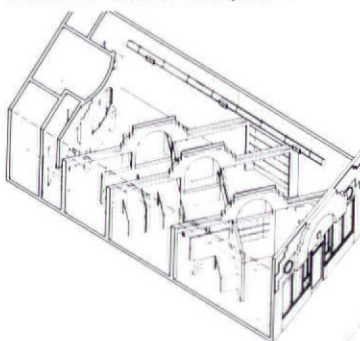
Ross received a Bachelor of Architecture degree from Cornell and a Masters of Architecture from Columbia University, then travelled to Japan on a Fulbright. He worked for Skidmore, Owings and Merrill, Hardy Holzman Pfeiffer Associates, and DMJM before opening his own office. He is currently on the SCI-ARC faculty.

James Stafford received a Bachelor of Architecture from USC and previously worked with Zimmerman Architects and Planners. He was a founding member of Morphosis with Thom Mayne, and later worked with Eric Moss. He is currently a partner with Rebecca (Ricki) Binder, and both are on the SCI-ARC faculty.

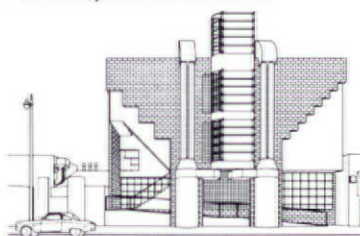
Newspaper plant remodel, LA Opinion Architectural Collaborative, Charles Lagreco, AIA.



Ross Studio, Ross Associates, Michael Franklin Ross, AIA.



Morgenstren warehouse two, Stafford/Binder Architects and Planners, James Stafford.



## A Message from Your Board

We continue to pursue the ideal of more active involvement by all members in the determination of chapter policy as it is directed toward the implementation of the objects of the AIA as professed in the Bylaws.

Under discussion is a procedure by which nominations for Chapter Officers and Directors and CCAIA Directors will be received from the general membership first and from the Nominating Committee second in order that the will of the membership may be more clearly understood.

It is intended that last year's chapter election meeting and discussion will be repeated this year as a regular annual chapter business meeting, which may form the nucleus of annual chapter conventions.

At the business meeting candi-

dates will have an opportunity to address the membership, after which the election will take place with those members unable to attend voting by proxy.

On Tuesday, May 5 the Chapter Board of Directors decided "to establish the Corps of Architects, the purpose of which will be to maintain a network of Architects throughout the Chapter domain who will involve themselves in their communities as spokespersons for the people regarding their total environment."

So now we shall consider the rise of a new metropolis from the fertile soil of the old in accordance with the highest aspirations of our citizens and in harmony with the incomparable blessings which nature has bestowed upon us.

**Frederic P. Lyman, AIA**  
Vice President LA/AIA

## Designs in Sound

Sculpting in Sound in Time and Space, a concert of music for 1981, will be featured this summer at the Pacific Design Center as part of the Bicentennial Summer Festival. Designs in Sound: Music for 1981 culminates the acclaimed year long Bicentennial concert series, Chamber Music in Historic Sites, in a tribute to contemporary Los Angeles Composers on September 13, Sunday afternoon at 2:30.

Under the vaulted glassy splendor of the Gallery Grand Court in the Pacific Design Center you will hear the sound designs of Morton Subotnick, Frank Campo, George Heussenstamm, Carl Stone, William

Kraft and Frederick Laessemann as played by members from the contemporary music ensemble of the Los Angeles Philharmonic.

This concert has been underwritten in part by the Pacific Design Center and the Morley Construction Company as a tribute to design excellence in Los Angeles: architectural, interior, and now Designs in Sound.

Designs in Sound and Chamber Music in Historic Sites is produced by the Da Camera Society of Mount St. Mary's College in consultation with the Los Angeles 200 Committee. For ticket reservations or information call 476-2237.

## Design Awards Reminder

LA/AIA Design Award submissions are due in the Chapter office by August 21. The Program is open to registered architects both AIA and non-AIA for constructed buildings anywhere in Southern California; and work designed by Corporate members of the LA/AIA constructed anywhere. All constructed entries must have been built since January 1, 1976. Separate awards will be

given for student drawings. Entry fee: \$35 for constructed buildings; \$10 for each student drawing submission. Awards will be presented on October 12, and will be published in the December issue of *LA ARCHITECT*. Details and entry forms were included in the June issue of *LA ARCHITECT*, and additional entry forms are available in the Chapter office.

## Forum '81: USC to Host Student Convention

From November 24-28, the Student Association of the University of Southern California will host 400-500 students at the annual ASC/AIA convention, "Forum '81." This year's theme is "Image Building" and lectures and seminars will deal with perceived images of buildings, architectural education, the profession and the public. Within these categories specific topics will include history, culture, economics, technology, the role of the designer and research.

Confirmed speakers and panelists include Ralph Knowles, Anthony Lumsden, Charles Moore, Julius Shulman and John Dreyfuss. In addition to lectures, one bus tour and numerous walking tours of the Los Angeles area, including Westwood, Venice and Pasadena, have been planned. The Biltmore Hotel

will serve as convention headquarters.

Forum is the only event of its kind, designed to bring together architectural students from all parts of the United States. It is an opportunity to show the rest of the country what we in Los Angeles have to offer.

As the host school, USC will be directly affected by the convention, in reaching out to other architectural schools in Southern California, and in providing students with experience in leadership and organization. There are many tasks involved in organizing the conference, and we welcome the participation of student volunteers. For further information, contact John Lister at (213) 743-2725.

**John Lister**  
Forum '81 Chairman

## Photography Competition

Are you an aspiring shutter-bug? If so, perhaps you'd like to enter the *LA ARCHITECT* summer photography competition. The theme this year is: "Windows, Doors and Chimneys." Judges will be photographers Elyse Lewin and Marvin Rand, *LA ARCHITECT* Editorial Board members Elaine Sewell Jones and Michael Rotondi, and Editor Barbara Goldstein. To enter competition, submit black and white 8" X 10" print or prints to the Chapter office by September 1. Submissions should have an envelope with photographer's name attached to the back. First prize: dinner for two at the fashionable LA Nicola Restaurant. Second prize: \$30 gift certificate at Schaeffer Camera. Third prize: \$20 gift certificate at Hennessey and Ingalls. All winners and mentions will have their work printed in the November issue of *LA ARCHITECT*.

Photo No. 19, "More photos about buildings and food."



## LA Architect \$1.25

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### Inside:

For over ten years the **City Building Education Program** has been teaching children to be creative by building models of an ideal city inside their classrooms. Architects, scientists, teachers and other consultants aid in the process. Doreen Nelson, originator of the program, and Watson Omohundro, who teaches in it, discuss the benefits of this teaching method.

**Book Reviews:** Stefanos Polyzoides reviews *Modern Architecture—A Critical History* by Kenneth Frampton; John Chase reviews *California Crazy* by Jim Heimann and Rip Georges.

The National AIA has formulated a new **Code of Ethics** for architects. Inside, for the benefit of LA/AIA Chapter Members, *LA ARCHITECT* has printed it in its entirety.

### Lectures:

July 8: **An Evening with Julius Shulman**, slide presentation, Woodbury University, 1027 Wilshire Bl., Los Angeles, 90017. Admission fee: \$12.50, includes poster.

July 14: **Surprise! The Young Office is Alive and Well**, Charles Lagreco AIA, James Stafford, Michael Franklin Ross, AIA, Chapter Program, Sequoia Room, Pacific Design Center, 8:00 p.m.

### Events:

July 23: **Dwelling in the Urban Community**, an all day conference on urban housing featuring Christopher Alexander, Ricardo Bofill, Ralph Erskine, Donlyn Lyndon, John Pastier and others. Sponsored by the Association of Collegiate Schools of Architecture and the San Francisco Center for Architecture and Urban Studies. Registration \$100. For further information write: San Francisco Center of Architecture and Urban Studies, 251 Kearney St., San Francisco, CA 94108. September 13: **Designs in Sound**, Bicentennial contemporary music concert, 2:30 p.m., Pacific Design Center.

### Courses:

July 8: **Photography as a Design Medium**, Julius Shulman: "The Camera as Catalyst." A four session workshop: July 8, 12, 15, 19; includes presentations, field trips and critiques. Sponsored by Woodbury University Continuing Education. \$175.00. For further information call: (213) 482-8491, ext. 13 or 16.

July 11-September 12: **Building Construction and Alteration for Interior Designers**, UCLA Extension, Saturdays, 9:00 a.m. to 12 p.m. \$155. For further information call (213) 825-9061.

August 8: **State of the Art—Solar Air Conditioning**, sponsored by the Pacific Energy Corporation, Bahla Corinthian Club, Newport Beach, 11:30 a.m. to 6:00 p.m. Registration \$25. For further information call: (714) 645-3189.

August 12-September 9: **Anatomy of a House: Design and Construction**, UCLA Extension, Wednesdays, 7:00-10:00 p.m., \$95. For further information call: (213) 825-9061.

August 22: **Designing Model Homes: a Symposium**, UCLA Extension. \$25. For further information call: (213) 825-9061.

### Exhibitions:

**The Lens and the Eye, Portrait of a City**, an exhibition of photographs by Shirley Bleviss, Museum of Science and Industry, 700 State Drive, Exposition Park, Los Angeles, 90037, through July 8.

### Ongoing Events:

**History of Los Angeles**, a multimedia presentation, Union Bank History Museum, Plaza Level, 445 S. Figueroa, 10:00 a.m.-3:00 p.m., Monday through Friday. Tours of the **Schindler House**, Saturdays 11:00 a.m. to 4:00 p.m. 835 No. Kings Rd., Los Angeles, CA 90069 (213) 651-1510.

**200 Years/Images of Los Angeles**, a Bicentennial Timeline in the dome at Pershing Square, through September 4, 1981.





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## New Statement of Ethical Principles

The following statement of ethical principles was adopted by the AIA's Board of Directors at its March meeting. It responds to the recommendation made by the delegates to last year's convention in which the Board was asked to adopt a Voluntary Statement of Ethical Principles to replace the Institute's mandatory Code of Ethics and Professional Conduct.

In drafting this Voluntary Statement, the Ethics Task Force, which was appointed by the Board to carry out this task, rejected a course of action that would have simply made the previous mandatory Code voluntary. Instead, there was broad agreement that here was an opportunity to develop a much stronger and broader statement of ethical principles, a statement that would say clearly what the public might expect of architects, what architects might reasonably expect of one another, and what students might look to in developing a strong ethical philosophy as they prepare for a career in architecture.



### Preamble

Members of The American Institute of Architects are dedicated to design excellence and the highest standards of professionalism, integrity and competence. The following principles are guidelines for the voluntary conduct of members in fulfilling that obligation. They apply to all professional activities, wherever they occur. They address responsibilities to the public, which the profession is expected to serve and enrich; to the clients and users of architecture, who sustain it and give it life; to colleagues in architecture, and in the building industry, who help to shape the built environment, and to the art and science of architecture, that continuum of knowledge and creation which is the legacy of the profession.

**I. Members should accept the primacy of learned and uncompromised professional judgment over any other motivation in the pursuit of the art and science of architecture.** This is the essential definition of professionalism. Its application pervades and underlies all other ethical principles.

**II. Members should conform to the spirit and the letter of all laws governing their professional affairs.** Through their training and licensing, architects have been entrusted with the responsibility to protect public health, safety and welfare in the performance of professional duties. This obligation begins with registration laws and extends to laws governing business practice, political activity and social responsibility.

**III. Members should uphold the credibility and dignity of the profession.** The credibility of the profession is advanced by the dedication, proficiency and integrity of its members and by their achievement of architecture of the highest functional and design excellence.

It is detrimental to the public image and the credibility of architects for members to exploit their professional status in any endorsement, publicity or business that is undignified or unrelated to architecture. To endorse a building product, system or service for a consideration is unprofessional, as is the use of misleading advertising, testimonials and other presentations.

**IV. Members should thoughtfully consider the social and**

**environmental impact of their work.** The construction and use of the built environment consumes significant amounts of resources and impacts directly upon society and the environment. Members should seek to complement and support environmental quality, conserve resources and respect the heritage of the past. They should be advocates for the needs of building users and through their designs seek to enhance the pleasure and satisfaction of all who are affected by their work.

Recognizing that the knowledge and attitudes of the public affect the quality of architects' contributions to society, members should promote public awareness and appreciation of the role of the built environment in advancing the quality of life. They should be involved as citizens and professionals in matters of policy and planning relating to these issues.

**V. Members in all their professional endeavors should support human rights and should not discriminate against others.** Members should be fair and equitable in all their professional undertakings and relationships, including their dealings with their associates, employees and employers. In the course of carrying out their professional responsibilities, members should not discriminate against anyone or any group for reasons of race, creed, color, sex, national origin, age or handicap, and should strive to provide equal opportunities for all.

**VI. Members should be candid and truthful in their professional communications.** The integrity of the profession depends upon truth and candor in all forms of communication. There is no justification for misleading discourse. This principle applies to advertising, promotional endeavors and presentations. It also applies to reports and proposals, which should not create confusion or unreasonable expectations on the part of clients because of lack of information or clarity.

Design solutions and other presentations should be based on adequate information so that they do not deceive a client or mislead a potential client in evaluating the capabilities of the architect. Since improperly structured design competitions carry the same risk, members should advise the competition sponsors of recognized professional standards.

**VII. Members should serve their clients or employers in a thorough and competent manner.** Members should evaluate their resources and ability to perform given tasks and should undertake only assignments which they and their associates are competent to perform. They should not neglect responsibilities entrusted to them. Members should exercise informed judgment on all issues affecting the client or employer, establish compensation and conditions conducive to competent performance, and accept responsibility for the quality of their work.

**VIII. Members should respect the confidences of their clients, employees and employers.** The traditional professions have long recognized that their members are obligated not to violate the confidentiality of information acquired through their professional relationships. For architects, however, this principle is not protected by law and it may be in conflict with other important values. When such conflicts arise, members should resolve them by weighing the alternative consequences, including applicable legal requirements and the dictates of conscience.

**IX. Members should disclose to a client or employer any circumstance that could be construed as a conflict of interest and should ensure that such conflict does not compromise the interests of the client or employer.** While not inherently

unethical, conflicts of interest can and often do provide the context for unprofessional conduct and damaged professional relationships. Disclosure made in a timely, complete and forthright manner is the first step toward an ethical resolution; the performance of a member in a position of apparent conflict is the final measure of integrity. A member holding an interest, or representing a client or employer with an interest, that could be affected by the member's professional judgment exercised on behalf of others should decline to offer such judgment unless the circumstance is fully disclosed and accepted by all parties.

Members should never be compromised by influences or motivations, monetary or otherwise, not directly related to the achievement of architecture of the highest order. They should not violate positions of trust or responsibility to further their own business interests. In making commentary or providing professional judgment on a given issue, they should disclose the source of any compensation related to that issue. They should not accept compensation from more than one party to a contract for the same service.

**X. Members should acknowledge, respect and give appropriate credit for professional contributions of employees, associates and colleagues.**

Members should respect the reputation of others as they would their own. They should share credit for work, honors and awards with employees and associates who contribute to a team effort. They should not claim credit for the work of others in seeking a commission or employment. They should acknowledge that architecture is one art among many and should facilitate the work of the allied professions, arts and crafts.

Members should recognize an obligation to speak out on matters of public significance to their art and profession, but in so doing, should be guided by professional knowledge and conviction and bear no malice of purpose.

**XI. Members should compete fairly with other professionals and should not offer or accept any bribe or improper contribution or gift to obtain or grant work or to influence the judgment of others.** It is in the best interest of clients, the public and the profession for members in pursuit of business opportunities to support fair and open competition based on professional merit.

Unfair or illegal practices employed to gain a competitive advantage or influence the judgment of others are professionally unacceptable.

Members using agents or employees to seek or perform work should take full responsibility for their professional performance and ethical conduct. Members should assure that such agents or employees understand and be guided by these ethical principles.

**XII. Members should maintain and advance their knowledge of the art and science of architecture, respect the body of past accomplishments and contribute to its continued growth.** It is the responsibility of all members to develop and maintain their knowledge of the art and science of architecture and to be guided by that knowledge in all professional actions. Colleagues should share and disseminate technical information and strive to improve their professional competence.

Members have an obligation to maintain and advance the learning and competency of the profession and continually seek to raise the standards of design excellence, research, training and practice. They should support the educational process, improve the standards of architectural education and assist students and interns in their training and development.



California 101: Smorgasbord in Monterey

Design Communication was the theme of California 101, the second annual Monterey Design Conference, which took place the weekend of May 29–31. Stage managed and coordinated by Professional Advisor Richard Saul Wurman, and held in place by Christine Meyer, the conference was a smorgasbord of architectural fare—some of it enticing, some nourishing, and some indigestible.

The conference was divided into several parts—there were two “bookends” at the beginning and end, a format Wurman hopes to continue in future conferences. Opening the event on the first day was Frank O. Gehry, the most “talked about” architect in California, and closing it on Sunday was the Bunker Hill competition, the most “talked about” project.

Gehry, who joked that he had only come to receive an award (which he was *not* given) showed slides of his latest projects: the Whitney house, the law school extension at Loyola College, Santa Monica Place, the artpark in the San Fernando Valley and others. All of these were beautifully communicated in slides of models, and, in the case of the Whitney house, by computer drawings. All showed further development in Gehry’s ideas about placing objects in space and experimenting with “ordinary” materials. Throughout the conference, his liberating influence was reflected in the work of younger architects. For that reason, above all, the choice of Gehry to open the conference was an appropriate and enlightened gesture.

The bulk of the conference was Saturday’s continuous serving of hors d’oeuvres: 15 minute presentations of the work of approximately 50 architects, each a concise and entertaining glimpse into contemporary California practice. The range of work was fascinating, running the gamut from abstract, Modern Movement institutional build-

ings to neo-classical garage extensions. Several rehabilitation and adaptive re-use projects pointed towards an increasing respect by California architects for their indigenous historical buildings. Unfortunately, it was physically impossible for anyone to attend all of the presentations and, in one very unfortunate piece of planning, two important events, the work of the young architects and the energy symposium, came directly in conflict with one another. In an unexplained change in format, young architects Tom Grondona, Mark Mack, Morphosis and Eric Moss were permitted to expand their presentations to more than 15 minutes. Oddly, their presentations were less compelling as a result. Had this group been given the same time limits as the rest of the architects their program could have run twice, allowing more people to see their work.

Another program in the conference, parallel to the architectural presentations, was a continuous audio-visual show which included slides of China, Peter Pearce’s space frame program, a humorous audio-visual trip through Europe with Rob Quigley and Tom Grondona, as well as films by the Eameses and Glen Fleck. One of the most fascinating presentations was “Livable Streets,” a film simulation created by Professor Peter Bosselman of UC Berkeley. This was an animation of a city model, which allowed people to see how physical changes would effect their city by simulating a walk or drive through its streets.

Finally, the Bunker Hill competition presentation, chaired by Tim Vreeland, was a review of five competition schemes submitted to the LA Community Redevelopment Agency last year. These were designed by Fujikawa Conterato and Lohan, A. C. Martin and Associates, Skidmore Owings and Merrill, the Maguire Partnership, represented by Barton Myers, and

Arthur Erickson. This was a complete and informative presentation because the conference organizers enticed Ed Helfeld, Director of the CRA, and the appropriate principals from all firms involved to present their schemes. They were able to discuss their approach to this complex problem, and their attitudes towards participating in a developer/architect competition.

Ironically, the Bunker Hill proposals could have benefited from some of the communications techniques presented at the conference. Because the site was so complex and there were so many level changes, it would have helped to have seen how each scheme would appear to a pedestrian from the same vantage point. The only presentation which approximated this was that of the Maguire Partnership, which utilized Carlos Diniz sketch perspectives to simulate a walk around the site. It would have been fascinating to have seen animated model films, like Peter Bosselman’s, which could take the viewer through a similar path in each scheme. And, in the case of the lay panel which selected the winning scheme, it probably would have aided the decision making process.

Over 400 people attended California 101, and representing architects from several Western states. The conference was an opportunity to celebrate recent architectural developments, and to assess the direction California work is taking. As a method of design communication, the conference succeeded, and it set a precedent which should be followed in years to come.

California 101 was supported by a grant from the Design Communications department of the National Endowment for the Arts. Selected excerpts from the conference will be presented in the premier issue of *Arts and Architecture* magazine, which is being launched with the help of the NEA and the CCAIA.

Barbara Goldstein

Library Update: The Clock is Ticking

The Los Angeles Library Commission’s draft Request for Proposals, which would guarantee the removal of downtown’s most highly valued open space and virtually assure the destruction of the landmark Central Library by a private developer, has been met with vigorous and broadly-based opposition from citizen groups as it begins to wend its way through City Hall. The most encouraging news for those concerned with the fate of Bertram Goodhue’s 1926 library is that approval of the RFP has been held up, at least temporarily, by Mayor Bradley.

Most of the credit for alerting City administrators to the controversial nature of the librarians’ February RFP draft must go to the newly formed Citizens’ Task Force on Central Library Development. The Task Force has succeeded in uniting the energies of not only the Los Angeles Conservancy and the Los Angeles Chapter AIA—both of which are veterans in the struggle to safeguard the library and its site—but also (and perhaps more importantly) those of the influential Central City Association and the City’s own Community Redevelopment Agency.

As stated in their most recent announcement, the goal of the business and civic leaders who comprise the task force is as follows:

“To conduct a timely, objective review and analysis of the Central Library program and the citywide library system in light of the most recent development in library science and information technology, as well as the Post-Proposition 13 economic climate, in order to find a solution to the City’s present problem of inadequate Central Library facilities while preserving for appropriate public uses the existing landmark building and surrounding open spaces.”

Any optimism that a more sensible approach to this bewilderingly complex issue may yet prevail must be tempered by the realization that the City’s need for solutions to its library problems is urgent. To date the Task Force has received no assurances from the City that it will be allowed adequate time to attain its voluntarily posed objective. But, thus far the group has shown itself capable of remarkably quick action.

Assisted by matching grants from the Central City Association and the CRA, the Task Force has taken its first major step by beginning the selection of independent library and management consultants. Ultimately the consultants selected will be charged with taking a fresh look at Central Library services as they relate to the downtown community as well as to the city-wide library system. Their analysis is of critical concern to the Task Force since the librarians’ present program for new facilities is essentially that described in the library’s “Green Report” which was published in 1966. With the clock ticking, the Task Force has projected their presentation of the consultants’ findings for mid-October of this year.

Concurrent with the consideration of possible amendments to the 15 year-old program to be based on an analysis of contemporary user needs and new technologies, the Task Force, with special assistance from the CRA staff, is investigating alternative financing techniques to that proposed in the February RFP. Serious questions have already been raised regarding the financial projections on which that document based its glimmering promise to provide the city with a new Central Library at “no cost” to the taxpayers. Particularly worrisome in this regard is the RFP’s overly optimistic speculation that under the terms of a special exemption by the city, developers may expect an increase in the site’s presently allowable floor area ratio of 6:1. The Task Force has uncovered no solid evidence that such an exemption will be granted.

Task Force members are encouraged by the results of studies recently undertaken in Chicago where that city’s venerable (1893) central library was beset with similar circumstances. With financing from a bond issue, the city of Chicago converted that important building into a “popular” library and

cultural center with public meeting halls. A new “research” library is to be built on a nearby site as part of a mixed use development for which two proposals have been received from private developers.

Meanwhile in Los Angeles, the city librarians grudgingly have agreed to share their findings with the Citizens’ Task Force, the Board of Library Commissioners has postponed any endorsement of the Citizens’ Task Force and, for the time being, the Mayor has gone only so far as to hold up the processing of the RFP. Now the responsibility for developing an appropriately creative response to the full range of civic issues involved in the Central Library controversy rests squarely on the shoulders of citizen volunteers. It is the last constructive route open.

Barton Phelps  
Chairman, LA/AIA Cultural Heritage Committee

AIA Scholarships

Three local students, Sue Ann Turner of UCLA, and Richard Hamilton and Robert Rawski, Jr. of Cal Poly Pomona, have been awarded AIA scholarships by the American Institute of Architects and the AIA Foundation. Altogether, 153 recipients were selected from 370 applicants by the AIA Scholarship Committee, chaired by Don King, AIA, of Seattle, Wash.

The AIA/AIA Foundation Scholarship Program annually assists promising students in accredited first professional degree programs in the United States or in programs recognized by the Royal Architectural Institute of Canada. Awards, this year ranging from \$200 to \$2,000, are based on the committee’s evaluation of each student applicant’s academic record, financial need and recommendations by deans or department heads.

Scholarships are awarded to professionals for study or research beyond the first professional degree and are based on the committee’s evaluation of an applicant’s proposed program for study or research.

The scholarship program is supported through endowments to the AIA Fund and annual donations to the AIA Foundation. Several scholarships administered by the Institute through the AIA Foundation, are funded by annual gifts from private corporations and associations in the building industry. These include: Johns-Manville Fund, \$2,000; National Association of Brick Distributors (NABD), \$1,300; Knoll International Inc., \$1,000; and Blumcraft of Pittsburgh, \$500.

LA Architect

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1981 National AIA Convention Report

It is difficult to extrapolate from the events that filled almost a week of activity at the 1981 National Convention in the delightful city of Minneapolis, in a form that is both interesting and informative.

“Report” is such a prosaic word; a title like “I Was There!” would have been so much more intriguing. However, my instructions were as follows:

Assignment: Report on the National Convention, May 17–21, 1981, Theme: *A Line on Design and Energy*.

Requirements: Make it factual. Restrictions: Leave out the personal comments.

So, here goes:

In actuality, the Convention really began on Friday, May 15th, when several national committees commenced a series of open business meetings culminating on Sunday afternoon. Sunday also included the start of official Registration, a meeting of component President-Elects, a CACE meeting at which I became acquainted with many Chapter Executives from various parts of the country, and finished off with the perennial; always sensational McGraw-Hill Dodge/Sweets Welcoming Party, this year celebrating that organization’s Diamond Jubilee.

Three 3-hour plenary Business Sessions were scheduled: Monday, Tuesday and Wednesday, 8:30–11:30 a.m. The remaining daytime hours through close of the Convention on Thursday noon were crammed full of events: Professional Development Seminars, presentation of Institute Honors, Investiture of new and Honary Fellows; Host Chapter exhibits and tours, Product Exhibits, political caucuses, balloting for officers, and presentation of the 1981 AIA Gold Medal Award, received this year by Josep Lluís Sert, FAIA.

Conducting their own annual meetings and seminars were the AIA Associate Members, Student Affiliate Members, the Women’s Architectural League, the Architectural Secretaries Association, and the Architectural Librarians.

An excellent Keynote Address, “Design and Transformation” was presented by Ralph L. Knowles, Professor of Architecture, University of Southern California.

1982 National AIA Officers:  
President: Robert Lawrence, FAIA (Oklahoma)  
First Vice Pres./Pres.-Elect: Robert Broshaw, FAIA (Iowa)  
\*Vice-Presidents: Ellis W. Bullock, Jr., FAIA (Florida)  
James R. Nelson, AIA (Delaware)  
William A. Rose, Jr., FAIA (New York)  
Secretary: Harry L. Harmon, FAIA (California)  
Treasurer: Henry W. Schirmer, FAIA (Kansas)  
\*(James C. Dodd, AIA, currently National Director from California, was one of four candidates for the three vice-presidential positions. To our regret, he did not receive sufficient votes to attain this office.)

Issue Results:

1. Resolution (submitted by Dallas Chapter): to augment the function of the Direction 80’s Task Force (A-1 Resolution) by the adoption of a comprehensive national goals program. *Defeated*.  
2. Resolution (submitted by Illinois Council): that an amendment to the By-Laws be prepared to provide that any graduate of an accredited college of architecture may be admitted to Associate Membership in the AIA regardless of the nature of his or her employment. *Defeated*.  
\*3. Resolution (submitted by California Council): that the national Board of Directors study the feasibility of a cost-effective method of voting for national officers by mail ballot. *Defeated*.

\*Note: This Resolution was initiated by your LA/AIA Chapter in an effort to institute a more democratic method of electing our national officers. Unfortunately, the debate did not confine itself to the *intent* of the Resolution (*to study the feasibility*) but became involved in whether a mail ballot should be even considered, feasible or not. (The National Resolutions Committee

recommended a vote against.)

4. Resolution (submitted by Central New York Chapter): that the Board of Directors take the proposed Roofing Design Minimum Standards presented by the CNY/AIA and refer this document to the Practice Commission for review and possible inclusion into future editions of the National Roofing Contractors Association Manual. *Passed*.  
5. Resolution (submitted by St. Louis Chapter & the Illinois Council): that the AIA *oppose* the recently adopted NCARB resolution which would require an individual to have a professional degree from an accredited school of architecture as a mandatory requirement to be eligible for NCARB certification, and further, that the AIA request NCARB to reconsider its resolution. *Passed*.

An additional item on the Business Agenda was a By-Laws change that set up the machinery whereby Board Members, at their convention meetings, could nominate candidates for the Associates Director post and, at their fall meeting, elect the Associates’ representative. *Tabled*.

Are you still with me, folks? Now, that’s dedication! One more item of (hopefully) interest: I attended a Publications Meeting in which many Chapters participated in presenting their Chapter and State publications. You’ll be proud to learn that our *LA ARCHITECT* not only held its own in comparison with much more complex and expensive magazines, but also occasioned many compliments and requests to be put on our mailing list.

In conclusion, the Minneapolis Chapter and the Minnesota Society/ AIA are to be complimented on arranging extremely well organized and attractively packaged Host Chapter Events for the 5,700 persons invading their fair city. It was no small feat.

See you in Hawaii next year!

Janice Axon  
Executive Administrator



# How the Program Began

By Doreen Nelson



I like to think of myself as a designer of an educational system which removes me from the picture, a system which can be rearranged in an

infinite number of ways yet maintain its original intention. Although City Building Education is made up of events or activities which are built, graphically displayed, and diagrammed, these are merely ways to understand and develop creativity. What happens when a creative leap is taken; one which offers society something it hasn't seen before? For me, that's the ultimate design problem.

Jerome Bruner, a well-known educator,

once wrote that if we could uncover what happens during the process of making an intuitive leap (which occurs sometime during the act of creating), the mysteries of confidence in cultivating taste would be uncovered." Courageous taste rests upon confidence in one's intuitions about what is moving, what is beautiful, what is tawdry." I thought he wrote those words for me. I wanted to see if the basic human need of food/shelter/clothing could be retaught—not as they are now, or as they were, but how they might be if creative thinking were applied to daily life.

After ten years of teaching in public schools, I identified a series of changes, or kinds of changes associated with the act of creating something new. For example, Claes Oldenburg took an ice bag and made it bigger, changing its function and intent, exposing unseen details. Ray and Charles Eames took the world of Jefferson and Franklin and

put it into a 10-minute film, making small something that's unwieldy. Beethoven expressed a world event in a 15-minute piece of music.

With these thoughts in mind, I gathered some thinkers and doers to join me in refining new ways to teach. The result, City Building Education, is a formalized structure, one that has been tested and works. Learning through it, students continually experience the effect of changes in size, scale, function, role, and direction of things in space and time. They do this with objects, with organizations, and with their communities, inside the classroom. The teacher helps them in the act of creating; architects and designers help the teacher to express these changes through graphic and modeling tools; and City Building teachers become designers. They actively take objects, ideas or organizations that look one way, and help students to see and to act toward positive changes. ●



**// We had an argument because we needed more land and the federal government wanted to tear down part of the mountain and throw it in the lake. Nobody else wanted to but the federal government got their way and tore down the mountain. When the president came, one question he asked was, 'What happened to the mountain?' Someone answered, 'It was torn down and thrown into the lake.' //**

—Fifth Grade student

# City Building

For more than ten years, the City Building Education Program has been teaching students learning skills in a holistic way by encouraging them to build a model of their ideal city inside the classroom.

## Ending Classroom Isolation

By Watson Omohondro



Nothing in teacher education prepares you for the isolation of the classroom, and nothing can help to remove that isolation as well as City Building.

Teachers cannot usually teach what they want and cannot often teach the way they want. Without the spark of interested enthusiasm, teaching becomes stagnant. Teachers feel alone and isolated, surrounded by curriculum guides, state and federal guidelines and special interest groups. They are held responsible for meeting the needs of children that were previously met by the home, church, government agencies and business. They are called upon to satisfy special interest groups and social justice concerns. This is an enormous multiple agenda.

There is no system specifically designed to help teachers integrate what they are required to teach with what they want to teach. Methods classes in college explain how to teach reading or math, but do not encourage teachers to combine math, reading and their own interests. Furthermore, teachers are isolated from the public support that would allow them to solve the problem on their own. Our training and most district support only help shape puzzle pieces; they do not help fit them together. City Building does.

City Building does it by having a teacher, students and a consultant (architect, lawyer, marine scientist) collaborate to solve the problems that arise as they design and build a functional scale model of their future community inside the classroom. Architects spend one year working with a class: two hours a week with the students and an additional two hours planning with the teacher. In these planning sessions, architectural skills and educational training blend into City Building. As the children organize and improve the site, they see how the grown-up world functions. They attend to issues of food, shelter, and clothing in a concrete way using architectural and design tools to create their own three-dimensional solutions. The verbal and non-verbal merge. Ideas are discussed based on how they relate to the model city—what will happen when they actually

build something. Students learn to visualize their ideas, not in the abstract, but in concrete three-dimensional terms. This is great for kids. It makes learning come alive for them. It is like a Chinese proverb that says, "What I hear I forget, what I see I remember, what I do I understand."

The city becomes a complex and diversified metaphor capable of combining any and all aspects of curriculum. Oklahoma isn't just Chapter 3 and a test on Monday. It's having the kids relive the land rush as they stake out their claims to their parcels in the city. Nina Johnson, a fourth grade City Building teacher, did this. She allowed each child to claim three sections of land.

It is now possible to teach letter writing skills based on the children's need to communicate as they write to the government agencies in their city. Teachers at one school turned a trip to the museum, usually a means not an end, into an educational experience. On the way to the museum, children learned about zoning, building design and urban planning.

Studying the city allows the student to study something by studying something else. For example, I wanted the children to understand the relationship between themselves and the sea. With Mike Schaadt, my City Building Consultant last year, we designed a way for the children to study the sea by studying their own community—a community far from the ocean. We set up two sites: a model of their city and a separate model of the coast. The models were across the classroom from each other and were connected only by their mutual interactions, just as in real life. Each child was a duality: he was a citizen of the city and an organism in the sea. The children learned about the sea by what they did to it and thus themselves. City Building not only made it real, it connected everything.

I have trained other teachers in City Building and they have had equal success. The system is incredibly diverse: it meets the needs of many different students and teachers. Jorge Hernandez taught a four week live in program to migrant high school students at Stanford University. Cheri Guerrero used it to meet the needs of educationally handicapped junior high school students. The program can even be varied over time. My present class had City Building with different teachers for three consecutive years: a year with design

emphasis, one with natural structures and systems emphasis, and a year with a marine science emphasis. In their fourth year of City Building, the children will learn about the city through Meredith Reidy's law-related program. Children build cities over and over again learning different things each time. And the results are positive—a striking growth in the basic skills of City Building students over the past twelve years.

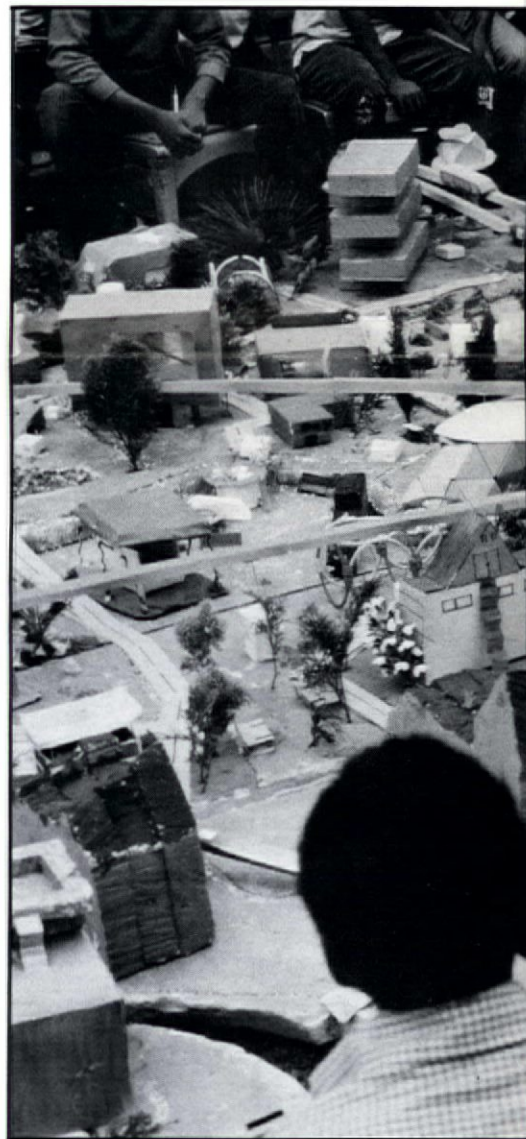
The training for City Building is as different from conventional teacher training as City Building classrooms are from regular classrooms. City Building supplies support, some architectural tools and a framework. Working in conjunction with the school district, City Building supplies the sanction and encouragement for teachers to design their own curriculum—their own programs combining what they must and want to teach. Curriculum design is put back in the hands of the teacher—the person best qualified to design it, because he or she has to use it.

Teachers learn techniques that are common to architecture, but generally foreign to education. They, of course, learn the value of model building. Making flow charts gives the teacher a tool to graphically display the inter-relationship of ideas with time. This not only provides the teacher with an organizational tool, but also provides the teacher and the architect with a way to bring the child into the planning and decision making process.

City Building provides a framework that brings teachers and community professionals together, unlike currently popular teacher training through video and boxed reading. City Building builds a living matrix, based upon sharing and critiquing. In the past, good teaching and new ideas have received little praise and were often lost. City Building helps answer the concern of my Superintendent, Eugene Tucker of the ABC Unified School District. "Public education has not developed a process by which people can share their successes in a manner which can be replicated by other people."

City Building ends classroom isolation. It brings the world into the classroom. It brings people and ideas together, and it helps put an end to dull classrooms.

I still have the children memorize spelling words and drill the multiplication tables, because it is an effective way to handle that; but I also use City Building, because it is an effective way to do much, much more. ●







# Acknowledgements:

There is a book describing the City Building structure and two films. Six guidebooks for teachers will be completed in 1982. Since 1969, many architects, designers, planners, writers, marine scientists have either worked in City Building classrooms making local communities come to life, or have given thoughtful support to the structure of City Building Education and the workings of the organization. Many have made brochures, films, slide shows, and parties which made it possible to move forward. Official funding has come from DOW, OE, NEA, CAC, Security Pacific, Heller Charitable, and the school districts nationwide which have purchased City Building services.

City Building in Cerritos, California has grown through the unusually strong support of the ABC Unified School District's administrators, principals, teachers, and parents. Many architects and designers have contributed to this growth and continued support from the design community is needed. Contact Doreen Nelson at (213) 828-1895.

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Grant Taylor  
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Butch Okeya  
Teri Fox

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**// I feel that architects provide a very sensible link between things practical, visual and historical in the school. //**

—David Rockefeller, Jr.

**// Building a city is harder than just throwing a few buildings up. //**

—Fifth grade student

**// We did almost everything ourselves. When one kid wanted to build something on his land and it was not the right zone, it was just like a real-life problem. So, it is really getting us ready for the real-life blues. //**

—Junior High School student

**// I found myself exchanging the structured knowledge I had accumulated over my schooling years with clear, fresh 'common sense' ideas that the kids would constantly surprise me with. //**

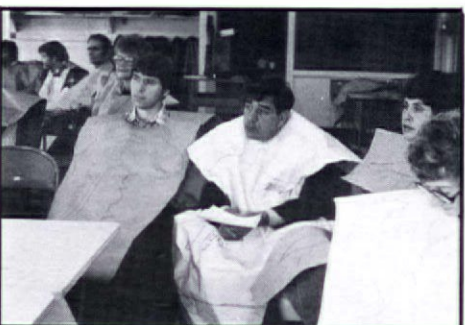
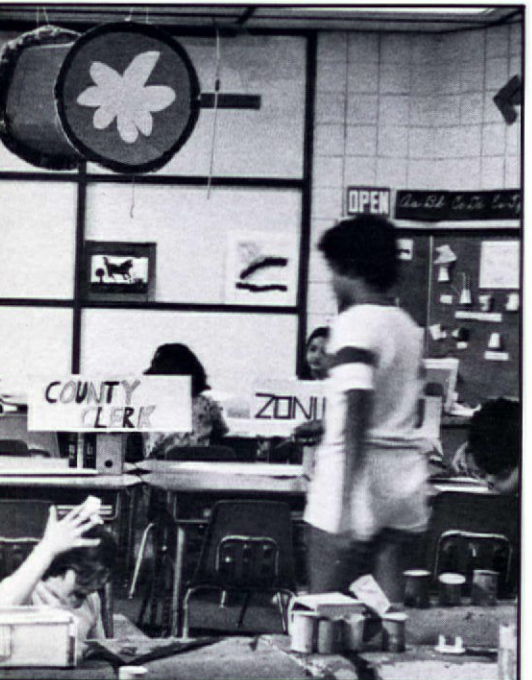
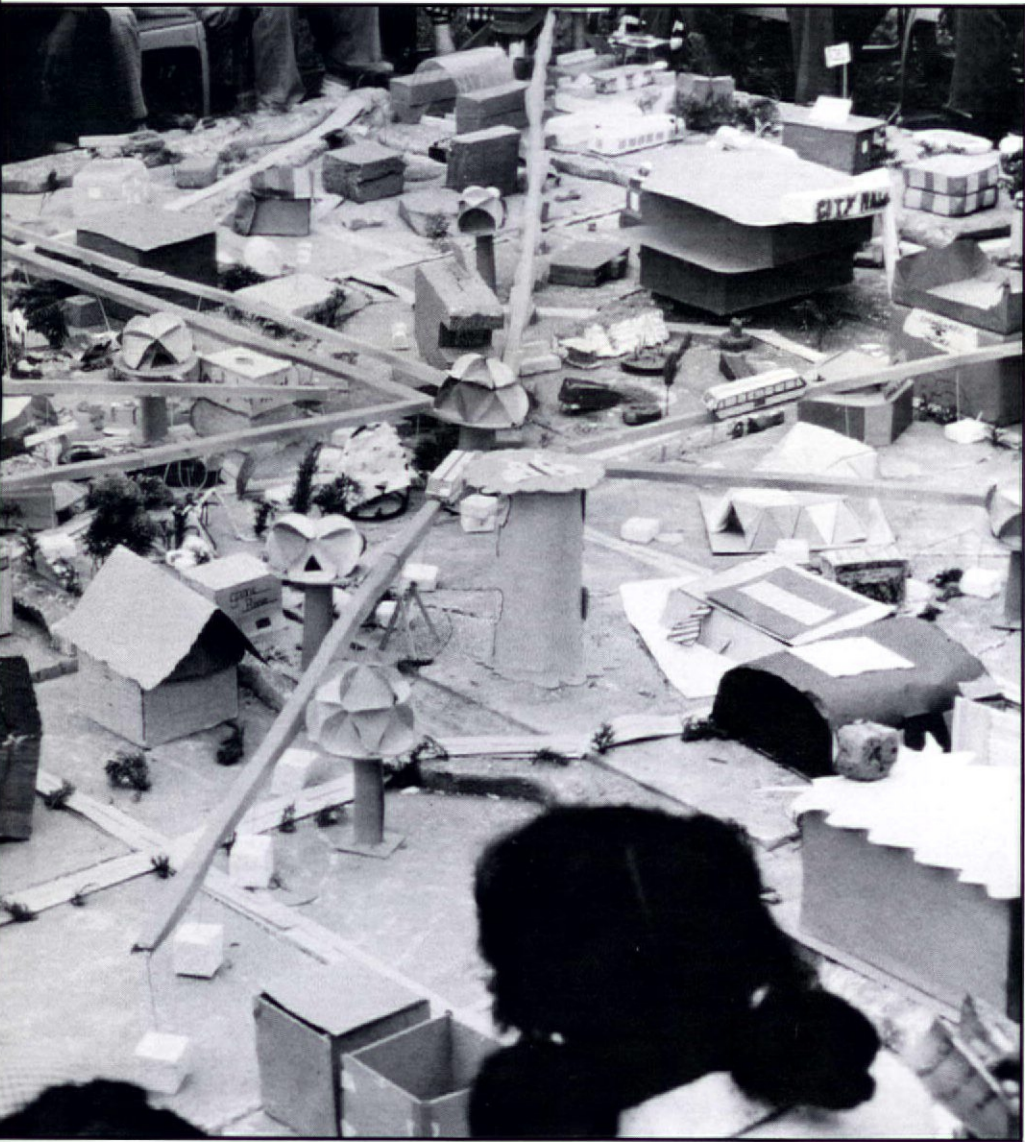
—Architect

**// To that first City Building class I kept saying, it's gotta be bigger, it's gotta be bigger. I thought if they did something big—something they couldn't put in their desks, that they might do some big things in life. //**

—Doreen Nelson

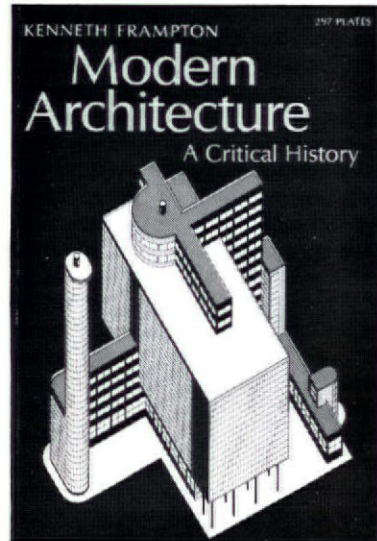
**// Dear Mr. Oldenburg: We like your drawings for ice-bag city, but wouldn't it be boring just like square city? //**

—Fifth Grade student





## Modern Architecture



**Modern Architecture—A Critical History**  
By Kenneth Frampton  
Oxford University Press,  
New York and Toronto 1980,  
\$9.95.

Kenneth Frampton's book is a thoughtful and incisive work that aims to present the writings, drawings and buildings of modern architecture in the light of the broad cultural forces that generated them.

The book is divided into three major parts, and it can be considered in fact a collection of three different books into one. Part I outlines the cultural, territorial and technical transformations that were the roots of the generating ideas of the Modern Movement. Part II is an anthology of the diverse contributions of the major figures among modern architects between 1836 and 1967. Part III is an attempt to evaluate the movement as a whole and to trace its development to the present.

Part II is by far the most dominant part of the work both in terms of its volume and the quality of its contribution to our understanding of the architectural undercurrents of the last 200 years. Its format is based upon the lectures that have illuminated many of Frampton's students at Princeton and Columbia since the mid 1960s. The chapters are short and concise, adequately illustrated and they make for easy, basic but fundamental reading into the motivation and production of the modern pioneers. The arguments always include the thorough tracing of facts, concise descriptions of major buildings and the weaving together of objects and ideas into judgments on the state of society. Frampton the historian, the architect and the social critic emerges

from Part II with all the force that has established him as an international figure in the last 10 years.

Some of the case studies are genuine contributions to our understanding of trends within the Modern Movement. (They also correspond with Frampton's own architectural preferences.) The chapters on England 1836-1924, on Adolf Loos, on Tony Garnier and Auguste Perret, on the Deutsche Werkbund, on Le Corbusier, on Soviet Architecture, on Alvar Aalto and the Nordic Tradition and on Italian Rationalism are the clearest and most concise exposition in the English language of the ideas and buildings involved.

The anthology concentrates on highlighting the pioneers or heroes of the Modern Movement and for that reason misses the opportunity of covering other major contributors in countries that offered special versions away from the accepted Berlin-Rotterdam-Paris mainstream. A short list of omissions would cover Schindler and Neutra and their pupils, William Lescaze, and Konrad Wachsmann in the US, Sert and the GATEPAC in Catalunya and the Basque Country, in Spain, the Central European moderns, the South American and Japanese moderns, etc. Most of the above are mentioned cursorily in Part III/Chapter I but merely as relevant figures and without the care that is necessary to build the facts and evaluate their contributions.

Part III is perhaps the least resolved in the whole book. It is called "Critical Assessment and Extension in the Present"; it is almost totally devoid of a critical assessment of the whole Modern Movement and the extension into the present is very partial indeed. One is left with the impression that the two major modern ideological positions, the one of Le Corbusier reconciling technique and myth, the other of Mies making new myth out of technique, remained dominant and unchanged until the present. There is no attempt to cross relate the case studies in order to examine their affinities and contradictions and thus offer us a means of understanding the present. Although Frampton is a vocal believer in the continuity of architectural ideas across the artificial categories set up by "light" critics, his book leads by default to the conclusion that we are being faced with a state of rupture in the architecture of today.

The European emphasis of Part II of the book is correct and justified. But Part III suffers from a continuing overall emphasis on Europe. The

seeds of architectural change from 1945 on have to be sought in America and Japan at the scale of single building and in Europe at the scale of the city only. The avoidance of serious discussion of the Cambridge, New Haven or Philadelphia Schools, and the emergence of white and grey historicism in the US render Frampton's argument partial. And the tentative journalistic tone of Part III renders it incomplete and disappointing.

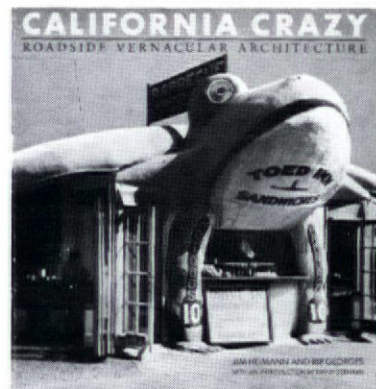
Part I of the book presents a fascinating array of factors that influenced the development of the Modern Movement, beginning in 1750. The intellectual shifts of The Enlightenment, the gigantic urban and technical changes brought about by the process of industrialization affected both the eyes and minds of the architects and the means by which objects were made. These preconditions for modern architecture are presented singly and in considerable shorthand. One wishes that the arguments were expanded in depth to include more facts and also to present more forcefully the effects of changing ideologies and material conditions on successive generations of architects. Certainly a discussion of architectural education and architectural journalism in the 18th and 19th centuries would have aided the argument.

Kenneth Frampton's book is in fact three books. The first book on the sources of modern architecture is too short and disjointed in its transition to the second. The second book on the pioneers and their forging of an architecture as ideology and oeuvre is exceptional. It stresses architecture as idea before all else; and traces the necessary connection between ideas and the shape of society. Frampton's vision of architecture as commitment to both form and society provided a resolution to the ideological ills of the '60s that had reduced architecture to the level of verbal action. His teachings to a few, then, are now an offering to the many through the printed word. Undoubtedly, Part II of this book will be a standard text in the 1980s.

The third book on the fate of modern architecture is an embarrassment. I would like to believe that it could be reconsidered in the future in the light of explaining the multiplicity of approaches in the present.

**Stefanos Polyzoidis**  
*Stefanos Polyzoidis is an architectural designer at Bobrow Thomas Associates, and is an Associate Professor at USC School of Architecture.*

## Better Low Art Than No Art



**California Crazy**  
By Jim Heimann and Rip Georges, with an introduction by David Gebhard. San Francisco, Chronicle Books, 1980, 138 pp. illus. \$8.95

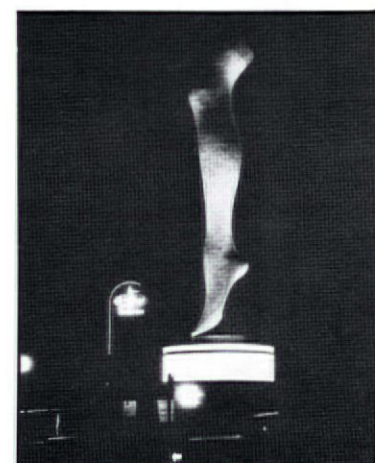
Hey Mr. Architect listen up for a second! Yeah, you, the one who thought he was making a contribution to Western civilization by ordering all that bush hammered concrete for the savings and loan in the Valley. I got news for you pal, it's still only a concrete box. It doesn't have one reference to *anything* in it. I'm not talking quasi-psuedo-neo post modern doodads, I'm talking references to human experience, to mythic architectures, to dreams and desires in the universal subconscious.

A tall order for a chump like you? Not if you get ahold of a copy of this new book called *California Crazy*. No, it doesn't have any mirror glass curtain wall details. It's about B-E-A-U-T-Y, and that doesn't mean a bullnose stairway or exposed ducts painted puce. Metaphorical and spiritual beauty is a giant doughnut you can drive through and order doughnuts from, or a service station with a tiled dome and attendants in puttees and boots. *California Crazy* is loaded with the right stuff, like the Hoot Hoot I Scream ice cream stand in the shape of an owl.

You got the nerve to tell me that kind of symbolic communication of the program ain't architecture? Listen, friend, architecture that only refers to itself can be boring, if all there is to refer to is a Glen Plaid suit of metal and glass mullions

wrapped around some drywall and hung ceiling innards. Given the choice your average bimbo would rather look at an "I Love Lucy" rerun than any of the glass and stone Frigidaires that are turning Los Angeles' new downtown into Century City East.

Say I'll bet you think this is another one of those picture books by that English guy, Jencks, where he screws up all the addresses, hopelessly confuses the issues, and uses prose better suited to the astrology column in *Cosmopolitan* magazine. No sir, this is a first class job with an introduction by David Gebhard, in which he relates programmatic architecture to the automobile, to aggressive nineteenth century commercial signage, and to more orthodox period revival work.



*Sanderson's Hosiery, 11711 Olympic Blvd., 1948.*

If you designers are worried that this stuff isn't a respectable influence, rest easy. Robert Venturi long ago propagandized the idea of the building as a sign. Anyway, *everything* is respectable now. Either it's outright high art stuff, see, or it's low art, that makes it raw material just begging to be made into the high-octane stuff. The only real sin is no-art architecture that gives nothing to the people who use it or have to look at it.

**John Chase**  
*John Chase is currently writing a book on 19th century Los Angeles architecture.*

## LACMA Celebrates LA's Bicentennial

In celebration of the Los Angeles Bicentennial, a multi-focus exhibition of work by renowned Southern California artists, "Art in Los Angeles," will present major highlights in the development of this city as an international art center from the 1960s to the present day. "Art in Los Angeles" is presented in two concurrent parts. "Seventeen Artists in the Sixties" will be on view on the Plaza level of the Frances and Armand Hammer Wing, and "The Museum as Site: Fifteen Projects" will be on view in various locations on the Museum grounds and on the third level of the Ahmanson Gallery, from July 21 through October 4.

"Seventeen Artists in the Sixties" chronologically documents and depicts Los Angeles' emergence as an art center of international importance in the 1960s. Works made around 1960 by Peter Voulkos, Wallace Berman and John McLaughlin, define early movements, respectively, towards abstract expressionist ceramic sculpture, assemblage and "hard edge" abstract painting. All three movements are unique to Los Angeles in style and expressiveness.

Another focus of the exhibition is on the seminal group of artists who were allied with the Ferus Gallery on La Cienega Boulevard: Larry Bell, Billy Al Bengston, Robert Irwin, Craig Kauffman, Edward Kienholz, Ed Moses and Ken Price.

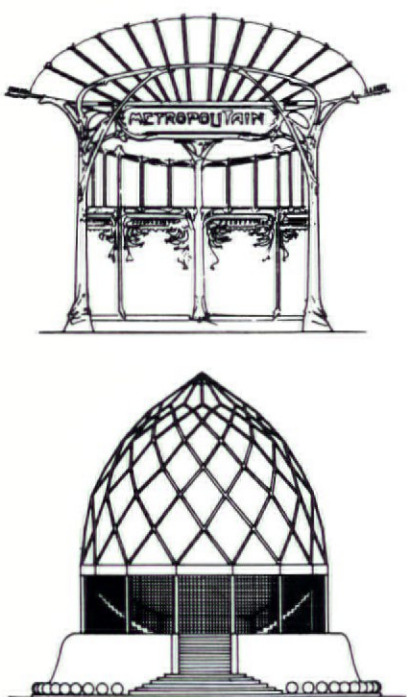
Finally, the exhibition also features artists not native to L.A. but who moved here and were influenced by the light, look and lifestyles of the area: from Oklahoma, Ed Ruscha and Joe Goode; from England, David Hockney, from the San Francisco Bay area, Ronald Davis, Richard Diebenkorn, Sam Francis and Bruce Nauman.

"The Museum as Site: Fifteen Projects" recognizes fifteen Los Angeles artists whose reputations

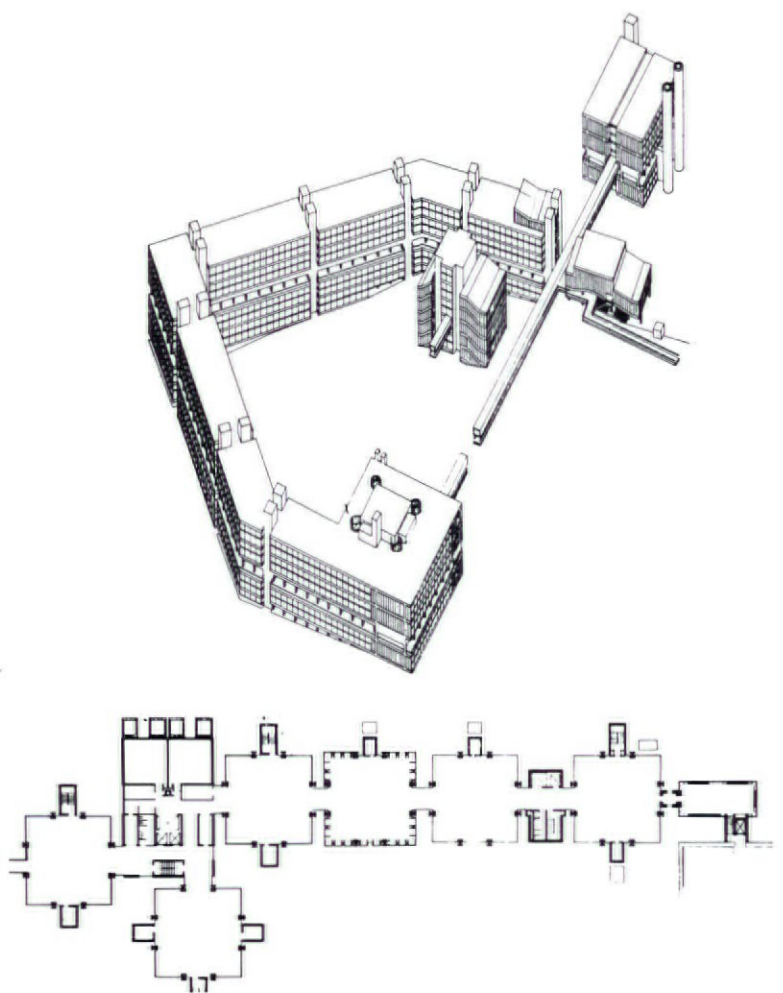
were established internationally within the last decade, and acknowledges a style of artmaking currently associated with the area. Curator of Modern Art, Stephanie Barron, has conceived of the entire Museum grounds as site and commissioned artists to create works of a temporal nature that depend on and relate to their specific locations. Michael Brewster, Karen Carson, Robert Graham, Lloyd Hamrol, Robert Irwin, Jay McCafferty, Eric Orr, Roland Reiss and Terry Schoonhoven were invited to create outdoor works for the exhibition. John Baldessari, Jonathan Borofsky, Richard Jackson, Michael McMillen and Alexis Smith were chosen to create installation and environmental pieces on the third level of the Ahmanson Gallery.

An illustrated two-volume exhibition catalog will be available for \$16.95 in the Museum Shop. The 160-page catalog for "Seventeen Artists in the Sixties" includes an introduction by Maurice Tuchman, essays by Anne Ayres, Susan C. Larsen, Christopher Knight, and Michelle De Angelus, and 396 illustrations, 16 in color, and an illustrated chronology of the sixties art world in Los Angeles compiled by Curatorial Assistant, Stella Paul. An illustrated map to "The Museum as Site: Fifteen Projects" will be available, and after Labor Day, the catalog documenting the creation process, with accompanying text by Stephanie Barron, an essay by Italian art critic, Germano Celant, and photographs by Robert Flick, will complete the two-volume set.

"Concepts," a video tape introduction to the exhibition by TV and film producer, Rick Hauser, will be screened continuously on the Plaza level of the Frances and Armand Hammer Wing, and a poster and free brochure will also accompany the exhibition.



*Clockwise from right, above: Sheffield University extension, Alison and Peter Smithson, 1953; A. N. Richards Laboratory, plan, Louis I. Kahn, 1957-61; Glass Pavilion, Bruno Taut, 1914; Metro entrance, Hector Guimard, 1899-1904.*





## Sandcastles in the Air



The King Tut Award was given to the sandcastle designed by Robinson Mills Williams.

Architects from all over the San Francisco Bay Area rose to the opportunity to be designers/builders on any scale they chose, when Bull Field Volkmann Stockwell challenged them to a Sandcastle Contest at Point Reyes National Seashore on May 3, 1981.

The high winds were no deterrent to the 18 firms whose teams turned out early in the morning to begin construction. Using tools ranging from buckets to jello molds, trenching tools to butter knives, the teams represented many different approaches to sandcastle design and construction. Some firms came armed with complete design concepts and plans, while others subscribed to the "design as you go" theory.

The contest was the idea of Bob Allen, President of Bull Field Volkmann Stockwell. He said that he had a vision of his "ultimate sandcastle; an entire medieval village being devoured by a dragon from the sea" and wanted to share this vision with others. Bob thought that other architects also had sandcastle

visions, and he proved to be right.

There was a feeling of good natured competition on Sunday, but more importantly, an air of group creativity. The fleetingness of the material, the sun and sea, and the various picnic accoutrements all lent a festive air to the day.

At 4:00 p.m., with the wind having added some unplanned natural design elements, the judges awarded certificates of merit to all castles. Each castle won for its special significance and contribution to the art of sandcastle building. The Golden Bucket First Design Award was presented to Anshen & Allen, whose castle had been merited as "Most Poetic."

## Computer-Aided Building Design Booklet

Changes stemming from the advent of computer microprocessor chips as well as spiraling prices of energy caused by the OPEC oil cartel mean that competitive US building design professionals, by the end of the 1980s, will be employing computer-aided building design (CABD) techniques to a far greater extent than today.

That prediction is contained in an overview of some of the many CABD programs now available entitled "Computer-Aided Building Design," a new publication in the Electrical Design Library (EDL) series published by the National Electrical Contractors Association. Available from NECA's Los Angeles County Chapter, the publication provides a review of computer applications associated with building energy analysis, electric power system design, light system design, specification writing and computer graphics; and a review of the steps appropriate to selecting a CABD approach for an architecture/engineering firm.

Described in the publication are these better-known programs: ESP-1 (Energy Simulation Program developed by a non-profit engineering association); DOE-2 (a new, public domain program from the

Department of Energy); BLAST (Building Load Analysis and System Thermodynamic program from the U.S. Army's Construction Engineering Research Laboratory); and NBSLD (from the National Bureau of Standards). Also described are: ACCESS (developed by the Electrical Energy Association); TRACE (from Trane Air Conditioning Economics); E-CUBE (Energy Conservation Utilizing Better Engineering from the American Gas Association); REAP BX (Rational Energy Analysis Program by Carrier Corp.); and three solar system programs.

A complimentary copy of "Computer-Aided Building Design" may be obtained on request by writing on company letterhead to Manager, Los Angeles County Chapter, National Electrical Contractors Association, P.O. Box 76906, Los Angeles, CA 90076.

## Marketing Design

"Marketing Promotion Tools and Tactics for Design Offices" is one of 35 short seminars for the professional offered this summer by the Harvard Graduate School of Design in Cambridge, Massachusetts. The course will be held from July 20-July 24, 1981, and the principal instructor is Stephen A. Kliment. The cost of the course is \$450.

This 4-day seminar, now in its sixth year, prepares principals in small firms who are responsible for marketing coordination, as well as the marketing coordinators of larger firms, to plan appropriate promotion programs, and acquaints them with the various tools they need to carry out such programs. Topics will include organizing and managing a marketing communication program; creating an image; principles, planning and effective use of marketing promotion tools; writing and editing for impact; working with the media; communicating through graphics, photography and audio-visual materials; and innovative marketing techniques. Mr. Kliment, editor and communications consultant to architectural and engineering firms in the planning and development of promotional mate-

rials, has invited several guest lecturers to the seminar, including architectural critic for the *Boston Globe*, Robert Campbell; publisher of "Professional Services Management Journal," Michael Hough; associate principal at Cambridge Seven Associates, Frank Zaremba; graphic designer, Jeffry Corbin; principal of an architectural communications consulting firm, Barbara Welanetz; and an architectural photographer, Steve Rosenthal.

For details call: Harvard Graduate School of Design, (617) 495-2578.

## Perloff to Chair Committee on National Urban Policy

Dean Harvey S. Perloff of UCLA's Graduate School of Architecture and Urban Planning has been appointed Chairman of a Committee on National Urban Policy by the National Research Council, the action arm of the National Academy of Sciences and the National Academy of Engineering. The Committee was organized to bring together an outstanding group of urbanists to provide an independent objective evaluation of national urban policy. It will conduct a retrospective assessment of national urban policy during the past decade; develop new options for consideration by decision-makers; and continuously monitor and constructively critique national urban policy as it evolves in the coming year.

The establishment of the Committee was recommended by Dr. Philip Handler, Chairman of the National Research Council, not only because of the service it could render to the nation, but also to help provide a framework for the many activities of the Research Council dealing with urban infrastructure (e.g., the Transportation Research Board and the Building Research Advisory Board) and various national and man-made hazards. Members of the Committee represent the various social science disciplines, technological research, and governmental and business practice.

## Obituary: Eugene Vincent Conroy, AIA

Eugene Vincent Conroy, AIA, a former member of the San Fernando Chapter, died last month at the age of 67.

Conroy moved to California at the age of 18, and he attended UCLA and Art Center College. He later studied architecture at Washington University in St. Louis, Missouri. He practiced as a licensed architect for 35 years, beginning practice with Paul Duncan at the office of Duncan and Conroy. In 1965, he established his own office as Eugene Vincent Conroy & Associates, and in 1972 he established a second office in Colorado. He was licensed in California, Colorado, Nevada and New Mexico.

Conroy was active in many areas including community development, merchant-built homes, apartments, recreation and commercial. He specialized in residential design, and designed over 65,000 homes and apartments.

In 1977, Conroy was awarded the Sensible Growth Grand Award by the NAHB and *Better Homes and Gardens* for the planning of Pinwheel Cluster Homes, Denver, Colorado for the Alpert Company. In 1979, he received the Mame Award from the Denver Home Builders Association for the best attached homes under \$60,000 at the Apple Tree project near Denver. In the same year he received another Mame Award for the best detached house over \$100,000 in Arapahoe Lake, Colorado.

Conroy was an active member of the San Fernando Chapter AIA, where he was involved in the Educational Program. He was also a member of the NAHB, the CSI, and the San Fernando Chapter Chamber of Commerce. He worked with Pardee Construction Company, Southland Development, and Emil Fish, among others.

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## Chapter News and Notes

**LA/AIA** The 2181th meeting of the Board of Directors of the Los Angeles Chapter of the American Institute of Architects May 5, 1981.

President's Report: **Wertheimer** suggested that there should be an "Orange and Lemon" column in *LA/ARCHITECT*. *LA/ARCHITECT* is coming up with a list of buildings. If any of the members have ideas in this regard, please submit them. He also suggested that the Chapter expand the Program Committee to shepherd the meetings through.

**Alan Rosen** has been added as a new Chapter Delegate to CCAIA. **Ken Newman** remains the Alter-nate.

The November Program meeting will be a Recognition Dinner. **William Pereira** will be guest of honor.

Treasurer's Report: **Landworth** reminded everyone that although he was the Treasurer, Janice Axon was the Assistant Treasurer. He commented that as of March 31, we were short \$25,000 of our anticipated figure of \$165,000 dues income. The projected deficit is \$12,000 by end of year. This is due to approximately \$17,000 of 1981 income expended for bills accrued from 1980.

**Landworth** suggested that what is needed is a fund raiser and a membership drive should be considered.

Associate's Report: **Lopez-Cirlos** stated that the Sitework Seminar had been very successful. The book store has made sales totaling \$460.00 to date. Associates have borrowed \$1,500.00 in seed money from LA/AIA, to be paid back by May 30th.

Discussion on advertising in SCAN: Decision: SCAN should be permitted to solicit advertising to defray expenses; **John Kirkpatrick**, *LA/ARCHITECT* Advertising Director, should provide same services for SCAN.

Student Affiliate's Report: **Martin Gelber**, Director in charge of Architectural School Liaison, stated that everyone was anxious about the student competition. Moved **Gelber/Second Cyril Chern**, the following: that student must be an AIA Affiliate, to enter the Competition. Passed. Moved **Lyman/Second Chern**, the following: that the prize of \$500.00 come out of the AIA budget. Passed. Moved **Zimmerman/Second Chern**, the following: that money for a Student Competition be put on the next yearly budget. Passed.

Executive Administrator's Report: **Axon** suggested that an LA/AIA committee be formed for future visitors. The *LA/ARCHITECT* has a note asking for volunteers and we hope for a good response.

PDC-Westweek '82: **Axon** would like to work with someone to participate more fully and respond to questions from PDC. The Program Committee to discuss this.

Professional Development Manual and list of National AIA Speaker's Bureau participants available at Chapter office.

Unfinished Business: Chapter received notice of City meeting on plan check issue two days after meeting took place. **Harry Newman** registered a complaint with City. Issue has been tabled by City. Newman to take steps to re-open the matter. **Newman** would like to get response from the architectural community before he continues to press the issue. **Landworth** suggested this can be done at luncheon meetings with architects.

Moved **Lyman/Second Landworth**, the following: that we support the Plan Check Task Force. Passed.

Moved **Lyman/Second Tanzmann**, the following: that the Los Angeles Chapter/American Institute of Architects establish the Corps of Architects, the purpose of which will be to maintain a network of architects throughout the Chapter domain who will involve themselves in their communities as spokespersons for the people regarding their total environment. Passed.

**Zimmerman** wishes to go on record as being opposed to motion

of Corps of Architects, as does **H. Newman**.

**Martin Gelber** stated that the Host Chapter Committee has not yet met to discuss the LA/AIA participation of CCAIA Convention in October.

CCAIA Convention, **Zimmerman** reported that the theme for the Convention will be "Fantasy and Reality" and the Convention will be held at the Biltmore Hotel on October 21-24.

**Margo Siegel**, Chairwoman of By-Laws Committee, submitted report that investigation showed no change of By-Laws required to give WAL Associate Board Member status. This action is permissible by modification to the Chapter Rules of the Board.

Moved **Tanzmann/Second Gelber**, the following: that the Women's Architectural League may elect a representative to serve as an Associate Member of the Board. This representative may speak on and vote at Chapter meetings on all issues except finances, charges of unprofessional conduct, technical issues and election of Chapter Officers and Directors.

**Judge** explained the necessity of removing Historical Buildings from control of the L.A. Building Code.

Moved **Landworth/Second Zimmerman**, the following: That a letter be sent to Mayor and City Council stating that the Chapter join the LA Conservancy, Hollywood Revitalization, Society of Architectural Historians and the Los Angeles Cultural Heritage Board, in asking the LA City Council to pass a resolution requiring the LA Building Department to adopt the State Historic Building Code.

New Business: **Chern** suggested seminars and tapes that could be sold re: Information for small Architectural offices; How to write a contract; etc. He will prepare and outline for the next monthly meeting.

Moved **Tanzmann/Second Gelber**, the following: that **Ken Newman** represent LA/AIA to the media on Carole Hemingway's program, subject: affordable housing. Passed. **Newman** to present Resolution personally to Carole Hemingway.

WAL Report: **Elaine Sutnar** reported that WAL was participating as Judges for the LA Beautiful Home Improvement (Landscape) Contest. WAL Convention in San Diego, Chapters complained of lack of support from AIA; Orange County WAL Chapter might disband. Elaine was authorized to write a letter to ask them to reconsider.

The WAL plans a Home Tour in Santa Monica this year. Volunteers are needed to act as hosts and hostesses at the houses.

Newly licensed party will be held at Schindler House on June 14th. AIA to provide liquid refreshments.

Moved **Zimmerman/Second Gelber**, the following: that LA/AIA not support the CCAIA position re: grandfathering Building Designers as certified Architects. Passed. **LA/AIA Membership, May, 1981.**

New Members, AIA: **Anthony E. Micu**, Parkin Architects; **Keith Jitsuo Fuchigami**, Parkin Architects; **Gary R. Maraviglia**, William Meek Associates, Inc.; **Hanoch Meir Aizenman**, Leon Glucksman, AIA & Associates; **David Y. Morioka**, BTA, Inc.; **Marvin J. Malecha**, Cal Poly Pomona, Dept. of Architecture; **A. Jeffrey Skorneck**, Gruen Associates; **Jorge M. Soto del Barco**, Daniel L. Dworsky, FAIA & Associates. Associate Members, AIA: **Joseph Alexander Cohen**, InterAmerican Co.; **Howard A. Dobbins**, Martin B. Gelber, AIA & Associates; **Kenneth Lee**, Gin Wong Associates; **Ellice C. Mak**, Armet, Davis, Newlove, AIA Architects; **Clifford J. Meiman**, Charles Kober Associates; **Nancy Barbara Samovar**, Raleigh Design Group; **Scott Edward Steele**, Herbert Nadel, AIA & Partners; **Richard M. Torres**, J. L. Pollak & Associates; **Nikogaes Nalbandyan**, C & D Cruzada Jr., Housing Authority, City of Los Angeles.

**AWA** The Association of Women in Architecture held its annual scholarship award banquet at the Hyatt's Top of the Strip in Hollywood on Wednesday, June 17th. Michelle Pettit AIA, a former AWA scholarship recipient, presented the awards. The top award, of \$800, went to Marcella Castillo from East Los Angeles College. Additional awards of \$100 went to Lauren Luker of Harbor College and Long Beach College, and to India Sandek of SCI-ARC. Honorable Mention certificates and a year's membership in AWA were presented to Helen Crowe of Cal Poly at Pomona, and Mindy Machanic of UCLA.

Lorraine Rudoff and Peggy Coch-rane AIA, both Past Presidents of the organization. Ms. Coch-rane is an architect in Sherman Oaks, and Ms. Rudoff works as an architectural coordinator for A. C. Martin & Associates in Los Angeles.



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