

Design Awards Evening: Monday, October 12

LA/AIA cordially invites you to attend its 1981 Design Awards evening, Monday, October 12th, Pacific Design Center, Sequoia Room. A reception is scheduled for 6:00 p.m., followed by buffet dinner at 7:00 p.m. and the Awards Program at 8:30. Tickets are \$14.50 per person, no-host bar.

Due to limited space, admission will be only by advance, paid reservations that are received at the Chapter office, Pacific Design Center, 8687 Melrose Avenue, Los Angeles 90069, prior to Thursday, October 8th.

We are fortunate to have a very well-balanced jury for this event, each member representing a special facet of professional expertise: theory combined with practice; large scale urban design; preservation and restoration.



Robert Harris, AIA, newly appointed Dean of USC's School of Architecture, has an extensive background in architectural education. A graduate of Rice University in 1957, he received his Master of Fine Arts degree from Princeton University in 1961 and returned to Texas as an Associate Professor of Architecture and Planning at the University of Texas. In 1967 he joined the faculty at the University of Oregon, serving as Dean of its School of Architecture for ten years prior to his appointment at USC.

Widely published in such maga-

zines as the *AIA Journal*, *Architectural Record*, *Image* and *Journal of Architectural Record*, Harris has also served with many state and national organizations, including the Association of Collegiate Schools of Architecture, National Architectural Accrediting Board, National Endowment for the Arts and the Oregon Land Conservation and Development Committee.

A registered architect in Texas and Oregon (with California registration in process) he is an active AIA member and has won awards for both private residential work and planned unit development.



Barton Myers, AIA, is a graduate of the US Naval Academy in Annapolis, attended Cambridge University in England, and received his Master of Architecture degree at the University of Pennsylvania. In 1968, he emigrated to Canada to join the faculty at the University of Toronto, was a principal in the firm of Diamond and Myers, and in 1975 founded the firm of Barton Myers Associates. He lectures extensively in Canada and the USA and has served as an editor of *Architecture Canada* and *Trace* as well as a member of the Advisory Committee for Design, National Capital Commission, Ottawa.

Identified by *Progressive Architecture* as one of the most important architectural designers in North America, his projects have received

wide recognition for innovative contributions to urban planning and architectural design.



Norman Pfeiffer, FAIA, received his BA cum laude, at the University of Washington in 1964 and a Master in Architecture degree at Columbia University in 1967. He is a principal in the New York firm of Hardy Holzman Pfeiffer Associates, which recently received the 1981 National AIA Architectural Firm Award for distinguished architecture over the past ten years. The firm has also been the recipient of the 1978 New York Chapter/AIA Medal of Honor and the 1974 Bruno Prize in Architecture from the National Institute of Arts and Letters.

Pfeiffer is administrative partner for the design of the new Atlantic Richfield Gallery of Modern Art at the Los Angeles County Museum, a major project which will include a master plan of the complex to integrate the four existing buildings with the new gallery.

Response to our 1981 Design Awards has been most rewarding, with 149 entries having been received. Frank Dimster, Chair of the LA/AIA 1981 Design Awards Committee, has announced that the jurors will appear in person to present their comments as the award winners are revealed on October 12th. Don't miss this exciting evening. Send in your reservations early.

Stump Recognition Dinner

Harold Stump, a teacher, historian and world traveler was a member of the architectural faculty at the UC Berkeley School of Architecture for more than 30 years. Throughout those years he infused several generations of students with a lasting enthusiasm for architecture.

On Thursday, October 22, the LA/AIA is honoring Stump with a Recognition Dinner to be held at the Biltmore Hotel. The dinner, which begins at 6:00 p.m. will be held in the Galleria Room. The cost is \$17.00 per person and seating is limited. Please send reservations to the LA/AIA Chapter Office.

Architect's Sunday

One of the CCAIA Convention's special events will be Architect's Sunday, an architectural tour through parts of Los Angeles. The day will begin with a walking tour of historically significant downtown buildings, guided by members of the Los Angeles Conservancy. This will be followed by a drive down Wilshire Boulevard to the Otis/Parsons Gallery for a look at the Louis Kahn exhibition, and for coffee and donuts. The tour will continue down Wilshire Boulevard, passing such notable buildings as Bullocks Wilshire and the Wilshire Theatre. Afternoon visits include tours of the Schindler House, the Barn (A. Quincy Jones' office), the Kappe House and the Ross Associates offices.

The tour will end with a reception at Cafe California at Santa Monica Place, between 4:00 and 6:00 p.m.

Further information will be available at the convention reception desk at the Biltmore.

CCAIA Convention Update

Political activist Tom Hayden, science fiction writer Ray Bradbury and New York Times architecture critic Paul Goldberger are among speakers scheduled for the California Council of the American Institute of Architects convention Oct. 22 through 25 at the Biltmore.

The 36th annual convention, entitled "Reality and Fantasy: Los Angeles 200/California 2000," will also feature Paul MacCready, inventor of man-powered and solar-powered airplanes; Robert Winter, professor of history and ideas at

Occidental College; State Assemblywoman Carol Hallett; State Sen. Alan Sieroty; architecture writer John Pastier, who is writing the history of Texas architecture, and Reyner Banham, UC Santa Cruz professor of the history of art and author of *Los Angeles: The Architecture of Four Ecologies*.

MacCready's talk, scheduled for the convention's opening day, is free and open to the public at 8:30 p.m. in the Regency Room of the Biltmore October 22.

R. Buckminster Fuller, inventor of

the geodesic dome and a 1970 winner of the AIA Gold Medal, the highest honor bestowed by the institute, will receive a citation from the State of California honoring his achievements.

Professional programs at the convention will include sessions on use of computers in architectural education, running a small architectural office, contract writing, interiors and graphics of the future, fire protection for buildings, public relations for architects, the relationships between preservation and



new development, research and development in computer design and the introduction of architecture to children.

Cost of the convention is \$95 for members and non-members, \$50 for associate members, with special rates for spouses. Full information is available from the AIA Los Angeles Chapter office, Suite M-72, 8687 Melrose Ave., Los Angeles, 90069, (213) 659-2282.

Chapter to Host Gala Convention Event

LA/AIA will host a "Welcome to Los Angeles" party for CCAIA Convention Registrants, Friday, October 23, 1981, 7:00-10:00 p.m., at the Pacific Design Center.

Current plans call for an exciting evening, complete with champagne, snacks, mariachi and jazz bands, mimes, and a theatrical improvisation group. The event is co-sponsored by the California Masonry Institute; supporting groups include the AIA Associates, Women's Architectural League, American Society of Landscape Architects, American Society of Interior Designers, and the Architectural Secretaries Association.

The Pacific Design Center has offered the use of the entire building and its maintenance services, plus a marquee welcome sign. While the showrooms will be closed, they will remain lighted, thus adding to the ambiance.

Admission is by invitation only; each convention registration packet will contain an invitation admitting two persons. Transportation from the Biltmore Hotel is being arranged for those party-goers without automobiles.

If you have not yet received details on the CCAIA Convention, contact Barbara Alexander, (916) 448-9082. Register early and don't miss out on what may well be the event of the year!

Message from the Editorial Board

As a new editorial year is beginning, we on the *LA ARCHITECT* Editorial Board will continue to provide the architectural community with high quality editorial content. We intend to direct the content towards a series of theme magazines, and to continue to provide information on architectural activities and how your elected AIA Board is discussing and passing on issues.

The Editorial Board has agreed to increase the size of the magazine, when the budget and editorial content allow, to an average of eight pages. In this respect, if any of our readers have or know about interesting architectural articles, or work on the board or recently built, worthy of publication, we would like to review the material. Please sub-

mit ideas to the LA/AIA office, or contact Barbara Goldstein or myself.

We have seen *LA ARCHITECT* grow both in quality and content, during the last three years, to the point where it is a nationally recognized publication. This is due to the dedicated involvement and guidance of the Editorial Board, and especially to the leadership of Tim Vreeland, who has recently resigned as Chairman, after three years of devoted effort.

The architectural community thanks you both.

John Mutlow
Chairman, Editorial Board

LA Architect \$1.25

Inside:
A Guide to Los Angeles Architecture, 1971-1981, compilation and introduction by John Chase.
Notes on the Landscape of Southern California. Regula Campbell examines the three dominant styles of landscaping which were developed in Southern California, and illustrates their evolution to the present day.

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.

Exhibitions:
October 22-November 22: **Louis Kahn Drawings**, Otis/Parsons Gallery, 2401 Wilshire Blvd., Los Angeles.

Courses:

October 14-16: **Landscape Design in Today's Urban Environment**, UCLA Extension, Miramar Sheraton Hotel. Fee \$50. Further information: call Bonnie Groch at (213) 825-9414.
October 29: **Lighting Regulations Seminar**, sponsored by Designers West, Pacific Design Center, 8:30 a.m. Further information: 657-0800.

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Lectures:
October 1: **A Critique of Architectural Criticism since 1945**, David Dunster, UCLA School of Architecture, 8:00 p.m.
October 6: **Business of Design**, Genia Logan, Marketing Consultant, Pacific Design Center, \$3.00, 6:00 p.m.
October 15: **Recent Work, Morphosis**, Thom Mayne and Michael Rotundi, UCLA School of Architecture, 8:00 p.m.
October 22: **Form and Color, Malibu Tile**, David Greenberg, Pacific Design Center, \$3.00, 6:00 p.m.
October 22: **Paul MacCready** lectures on the Gossamer Condor, the Solar Challenger and other inventions, CCAIA Convention, Biltmore Hotel, 8:30 p.m.
October 22: **Stanley Tigerman**, UCLA School of Architecture, 8:00 p.m.
November 4: **Herman Hertzberger**, SCI-ARC, 8:00 p.m.

Events:

October 6: **Third Floor Open House**, Pacific Design Center, 10:00-6:00 p.m.
October 20: **Product Day**, new product displays of contract furnishing, Pacific Design Center, 9:00 a.m.-6:30 p.m.
October 25: **Cruisin' LA**, "a celebration of the auto urban environment," sponsored by the Los Angeles Conservancy, self-guided tour beginning at the Auto Club of Southern California. Further information: 623-CITY.

Map Guide to Recent Architecture in L.A., 1971-1981

by John Chase

Is there anything good to be said about the decade that brought Southern California runaway interest rates and building costs? It's not difficult to find reasons to dismiss ten years that saw the death of the affordable single family house, the spread of plagues such as mirror glass and diagonal wood siding, and the proliferation of the locked security gate condominium complex with its public spaces closed to the public. In downtown the Los Angeles Community Redevelopment Agency continued to build the General Electric City of the Future—40 years late. The only good urban design in LA seems to be *no* urban design, as witnessed by the creation of empty plazas and unused "pedways."

In the firmly rooted Southern California tradition of throwaway architecture, most 1970s construction has been strictly for profit. Its form and appearance have been dictated solely by the desire to see how little money could be expended on details and amenities for the public-at-large, while still providing the maximum area of marketable square footage.

The hapless guide compiler is caught between the well publicized work of the Venice architects, and the blandness of the work of the big firms.

LA ARCHITECT readers are cautioned not to trespass on private property and to respect the privacy of the inhabitants of the buildings in this guide.

Once embarked upon the venture, we selected 102 projects, unmistakable proof of the continued vitality of the city's architecture. One hopeful sign is the emergence of the small townhouse condominium as a new Los Angeles building type. As exemplified in projects by Urban Forms, A Design Group, and Janotta Breska Associates, these townhouses are packaged in a New Wave-tinted revival of 1920s modernism.

The limits to the possibilities of the curtain wall were explored by Anthony Lumsden and Cesar Pelli in a series of buildings in the early and mid-1970s. After the concept of the tall building as International Style box, the next logical step in the development of the skyscraper would seem to be more complexly configured and carefully scaled buildings. Unfortunately, the only examples are unbuilt, the skyscrapers which Charles Moore contributed to the Maguire Partners scheme for the Bunker Hill competition.

The firm whose projects have been most consistently challenging and significant in Los Angeles for the past ten years has been Frank Gehry and Associates. In projects such as the Davis Studio in Malibu, the Gehry house in Santa Monica, and the World Savings Bank in Burbank, the firm comments on the nature of perception, the process of building, and the place of architecture in modern mass-culture.

Firms that continued the more orthodox tradition of mainstream modernism include Kappe Lotery & Boccato, Pulliam & Matthews, and Daniel L. Dworsky & Associates.

Because this is Los Angeles, there continue to be architectural anomalies that are reassuring proof that the city is a home for the eccentric and the fantastic. Some examples of these highly individual buildings are the castle at Malibu, the pop-classic revival Zimbalist apartments in Sherman Oaks, and the Victorian Revival Platt building in Canoga Park. More sophisticated examples of projects with strong thematic references are gates to Paramount Studios, and the Offenhauser/Wilcox houses in South Pasadena.

This map guide was based on selections from the Los Angeles Chapter AIA awards, the 1981 Venice map tour guide of the local Society of Architectural Historians, Gebhard & Winter's *Guide to Architecture in Los Angeles*, and word of mouth.

Buildings were included in the list because they made a contribution to their surroundings, were the best of their type, or were just plain beautiful, outrageous, or provocative.

The map was compiled by John Chase, with the assistance of the LA ARCHITECT Editorial Board, its Chairman, John Mutlow, and Editor Barbara Goldstein. Special thanks to David Gebhard, Regula Campbell, and David Kaplan for their suggestions. The maps are copyrighted by the Automobile Club of Southern California, and are used by their permission.

1 Angelus Plaza, Bunker Hill, bounded by 2nd, 4th, Hill & Olive, Daniel L. Dworsky and Associates, 1981.

2 Los Angeles Bonaventure Hotel, Figueroa St. and 5th St., John Portman, 1974-76.

3 Atlantic Richfield Plaza, W. side Flower between 5th and 6th Streets, A. C. Martin & Associates, 1972. Tasteful, correct corporate architecture, but no match for the 1928 Richfield building by Morgan, Walls & Clements that this complex replaced.

4 Linderia House, 888 W. 6th St. at Figueroa St. Honnold, Reibsam & Rex, 1973-74.

5 Casey's Bar, 613 S. Grand Ave., Smith & Williams, 1971. One of the more sophisticated theme restaurant interiors.

6 Main St. Warehouses, 1140 S. Main St., Eric Owen Moss, James Stafford, George Elian, 1978.

7 Pico Union Villa, 1200 S. Union Ave., John Mutlow, 1980.



8 Loyola Law School, 1441 W. Olympic Boulevard, Frank Gehry & Associates, 1981.

9 Schoenberg Center, USC Campus, Adrian Wilson & Associates, 1978.

10 One Park Plaza, 3250 Wilshire, Anthony Lumsden, DMJM, 1972.

11 Church of the Holy Transfiguration, 5430 Fountain near Western, Mr. Porter, c. 1978.

12 Security Pacific Bank, 1811 N. Western, Craig Ellwood, 1973-73.

13 Gates to Paramount Studios and Personnel Office Remodel, Melrose Ave. and Valentino Pl. opposite, Windsor, Smith & Williams, 1981.



14 Janus Gallery, 8000 Melrose Ave., Coy Howard, 1980.

15 Sunset Car Wash, 7955 Sunset Boulevard, Robert Barrett, 1972. A Brutalist car-wash.

16 De Bretteville/Simon Houses, 8067-71 Willow Glen Road, Peter de Bretteville, 1976.

17 Kings Road Housing for the Elderly, 800 Kings Road (both sides of Kings Road), Bobrow/Thomas Associates with Charles Moore and the Urban Innovations Group, 1980.



18 Gemini G.E.L. Gallery, 8365 Melrose Ave. at Kings Road, Frank Gehry & Associates, first addition 1976, second addition 1979.

19 Pacific Design Center, 8687 Melrose Avenue, Gruen Associates, Cesar Pelli, 1975.

20 Sunar Showroom, Pacific Design Center, Showroom 206, Michael Graves, 1981.

21 Great Western Savings, SE corner Wilshire Boulevard and La Cienega Boulevard, William Pereira & Associates, 1972.

22 Right Bank Clothing Co., 313 Rodeo Drive, Beverly Hills, Johannes Van Tilburg & Partners, 1976.

23 Roxbury Plaza, NW corner Wilshire and Roxbury, Beverly Hills, Anthony Lumsden, DMJM, 1973.

24 O'Neil Guest House and Entertainment Pavilion, 224 N. Camden Drive, Beverly Hills, Don Ramos, 1981.

25 Schulitz House, 9356 Lloydcrest Drive, Coldwater Canyon, Helmut Schulitz, 1975-76.



26 Heidemann House, 1236 Benedict Canyon, Beverly Hills, Pulliam, Matthews & Associates, 1972. Extremely difficult to see from street.

27 Century Plaza Towers, 2929 Century Park East, Century City, Minoru Yamasaki, 1969-75.

28 Moore/Rogger/Hofflander Condominiums, 1725 Solby Avenue, Westwood, Charles Moore with Richard Chylinski, 1969-75.



29 Kelton-Missouri Townhouses, 1882 Kelton—10925 Missouri, West Los Angeles, Mutlow-Dimster Partnership, 1980.



30 UCLA Hospital Parking Structure, Le Conte and Westwood, UCLA Campus, Daniel L. Dworsky and Associates, 1979.

31 Jerry Lewis Research Center, Circle Drive, Corner Westwood, UCLA campus, Daniel L. Dworsky and Associates, 1979.



32 UCLA Placement and Career Planning Center, Portola Plaza Drive, UCLA campus, Frank Gehry & Associates, 1976.

33 Nilsson House, 10549 Rocca Place, Bel-Air, Eugene Kupper, 1977.



34 Los Angeles Psychoanalytic Society, 2014 Sawtelle Boulevard, West Los Angeles, Ron Goldman, Brent Robbins & Bown, 1976.

35 Rhodes House, 1406 Kenter Avenue, Brentwood, Charles Moore and Robert Yudell, 1979.

36 Moses House, 548 Greencraig, Brentwood, Lomax-Mills, 1973-74.

37 Garage court and entrance gallery, 12835 Sunset Boulevard, Brentwood, 1981. An exuberant Spanish Colonial Revival addition.

38 Whitney House, end of Rustic Canyon Road, Pacific Palisades, Frank Gehry & Associates, 1981. Project incomplete.

39 Borghei House, 762 Latimer Road, Pacific Palisades, Kappe, Lotery & Boccato, 1981.



40 Sultan House, 14173 Alisal Lane, Pacific Palisades, Kappe, Lotery & Boccato, 1981.

41 Burns House, 230 Alami Drive, Pacific Palisades, Charles Moore, 1972.

42 Moss House, 708 El Medio, Pacific Palisades, Eric Owen Moss, James Stafford, George Elian and David Cooper, 1980.



43 J. Paul Getty Museum, 17985 Pacific Coast Highway, Malibu, Langdon & Wilson, with Stephen Garrett, Norman Neuerberg, and landscape architects Emmet L. Wemple & Associates, 1972-73.

44 Adams House, 20304 Croyden Lane, Topanga, Adams & Volante, 1980. Not easily visible from street.

45 Malibu Multiples, 29235 Heather Cliff Road, Malibu, Adams & Volante, 1978.

46 Castle, end of Malibu Crest Drive, Malibu, c. 1970s. Not visible from Malibu Crest. A closeup view can be obtained from the end of Harbor Vista Drive.

47 Davis House, 29175 W. Cuthbert Road, Trancas Beach, Malibu, Frank Gehry & Associates, 1972.

48 Gehry House, 1002 22nd St., Santa Monica, Frank Gehry & Associates, 1972.

49 Condominiums, 1319 Harvard Street, Santa Monica, Steve Andre, Alan Tossman, Urban Forms, 1980.

50 Santa Monica Place, 315 Broadway, Santa Monica, Frank Gehry & Associates, 1981.



51 Van Tilburg Offices, 1101 Broadway, Santa Monica, Johannes Van Tilburg and Partners, 1979.



52 Condominiums, 835 Grant Street, Santa Monica, Tossman/Day, 1981.

53 Condominiums, 821 Bay Street, Santa Monica, A Design Group/Janotta-Breska Associates, 1981.

54 Condominiums, 632 Pacific Street, Santa Monica, Michael W. Folonisi, A Design Group, 1977.

55 Condominiums, 831 Pacific Street, Santa Monica, David Cooper, Michael W. Folonisi, George Elian, Richard Clemenson, A Design Group, 1977.

56 Condominiums, 1017 Pearl Street, Santa Monica, Steve Andre, Alan Tossman, Urban Forms, 1978.

57 Office Building, 1750 14th Street, Santa Monica, Steve Andre, David Cooper, Urban Forms, 1981.

58 Condominiums, 1015 Marine, Santa Monica, Janotta-Breska Associates, 1981.

59 Condominiums, 1016 Pier, Santa Monica, Janotta-Breska Associates, 1981.

60 Gagosian Gallery/House, 51 Market Street, Venice, Studio Works: Hodgetts and Mangurian, 1981.

61 Spiller Duplex, 39 Horizon Avenue, Venice, Frank Gehry & Associates, 1980.



62 Caplin House, 229 San Juan Avenue, Venice, Frederick Fisher and Thane Roberts, 1979.



63 Ming-Lowe Office Building, 308 Venice Way, Venice, David Ming-Lowe, 1981.

64 Mihich-Small House, 120 Thornton Court, Venice, Milicia Mihich, 1981.

65 Arnoldi Houses, 326 Indiana Avenue, Venice, Frank Gehry & Associates, 1981.



66 Duplex, 923 Washington Boulevard, Venice, c. 1981. In a Victorian Revival style.

67 2-4-6-8 House, Amorosa Court near Linden, Thom Mayne and Michael Rotondi, Morphosis, 1979.



68 Sedlak House, Superba Court near Linden, Venice, Morphosis: Thom Mayne, Michael Rotondi, 1980.

69 Suntech Townhomes, 2433 Pearl, West Los Angeles, Steve Andre, David Van Hoy, Urban Forms, 1981.



70 Fox Hills Mall, Sepulveda Boulevard, between the San Diego and Marina freeways, Culver City, Gruen Associates, Cesar Pelli, designed 1973-74.

71 Federal Aviation Building, 15000 S. Aviation Boulevard, El Segundo, DMJM, Anthony Lumsden, 1973.

72 Inglewood Water Treatment Plant, Eucalyptus Avenue and Beach Avenue, Inglewood, Kappe, Lotery & Boccato, 1977.



73 Condominiums, 371-9 Bellevue, Pasadena, Andrew Batey and Mark Mack, 1981.

73 Southwest Community College, Phase 1, 1600 W. Imperial Highway, South Central Los Angeles, near Hawthorne, Reibsam, Nichols & Rex, and Carey K. Jenkins, 1978.



74 Theater, California State University, Dominguez Hills, 1000 E. Victoria Street, Carson, Daniel L. Dworsky and Associates, 1977.



75 McCafferty House, 1017 Beacon Street, San Pedro, Coy Howard, 1979.

76 Cabrillo Marine Museum, 3730 Stephen M. White Drive, San Pedro, Frank Gehry & Associates, 1981.

77 Crystal Cathedral, 4201 Chapman Avenue, Garden Grove, Johnson & Burgee, 1980.

78 Promontory Point, south of junction of E. Coast Highway and Jamboree, Newport, Fisher-Friedman.

79 Zimbalist Apartments, 4520 Natick, Sherman Oaks, B. H. Bosworth, 1973. 100 proof pure kitsch.

80 Platt Building, 19725 Sherman Way, Canoga Park, T. W. Layman, 1981. Unquestionably, the largest Victorian Revival building in Los Angeles, it is almost plausible from a distance.

81 94th Aero-Squadron Headquarters, 16320 Raymer, Van Nuys, Paxton & Cole, 1973. A theme restaurant in a mode.

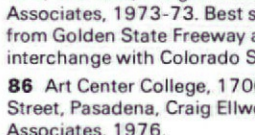
82 The Taos West Apartments, 7924 Woodman, Van Nuys. Apartments in a pop-Pueblo Revival style.

83 Villa Scalabrini Retirement Center, 10631 Vinedale Street, Sun Valley, George Kirkpatrick and Panos Koulermos, 1979.

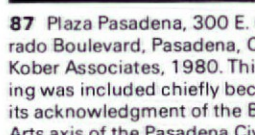
84 World Savings & Loan, 10064 Riverside Drive, Burbank, Frank Gehry & Associates, 1981.

85 Joy Co., 4565 Colorado Boulevard, Glendale, Craig Ellwood & Associates, 1973-73. Best seen from Golden State Freeway and interchange with Colorado Street.

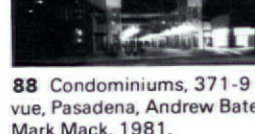
86 Art Center College, 1700 Lida Street, Pasadena, Craig Ellwood & Associates, 1976.



87 Plaza Pasadena, 300 E. Colorado Boulevard, Pasadena, Charles Kober Associates, 1980. This building was included chiefly because of its acknowledgment of the Beaux Arts axis of the Pasadena Civic Center.



88 House with metal frame and sheathing, 1655 Linda Flores, Bel Air. Under construction, 1981. Some cultural references for this house would be Goldfinger, Space Invaders, and the Jetsons. This house is reminiscent of those New Yorker cartoons in which a puzzled club matron earnestly scrutinizes some awesome pile of angles and cantilevers, in a fruitless attempt to find something remotely comprehensible. Some observers will classify the house as technology in the service of art while others will believe that the reverse is true.



89 House with metal frame and sheathing, 1655 Linda Flores, Bel Air. Under construction, 1981. Some cultural references for this house would be Goldfinger, Space Invaders, and the Jetsons. This house is reminiscent of those New Yorker cartoons in which a puzzled club matron earnestly scrutinizes some awesome pile of angles and cantilevers, in a fruitless attempt to find something remotely comprehensible. Some observers will classify the house as technology in the service of art while others will believe that the reverse is true.

89 Offenhauser and Wilcox Houses, SW corner Grand and Columbia, South Pasadena, Robert Ray Offenhauser, c. 1979. Two houses designed in a playful Mediterranean Revival style are sited to form a forecourt to Reginald Johnson's handsome 1919 Behr house.



90 University Station, Cal State University, Los Angeles, East Los Angeles, overlooking the San Bernardino Freeway just W. of the San Bernardino-Long Beach Freeway interchange, Anthony Lumsden, DMJM, 1975.

91 Student Union, Cal Poly Pomona, Kellogg Drive, Pomona, Pulliam and Matthews, 1973.



92 Student Center and Drama Laboratory, La Verne College Campus, 1950 Third Avenue, La Verne, The Shaver Partnership, 1973. Tent forms in stucco.

93 Ontario City Hall, 303 E. B Street, Ontario, Daniel L. Dworsky and Associates, John Carl Warnecke, 1979.

94 San Bernardino City Hall, 300 N. D Street, Gruen Associates, Cesar Pelli, 1972.

95 Security Pacific National Bank, 402 N. D Street, San Bernardino, Gruen Associates, Cesar Pelli, 1972.

96 World Savings and Loan, 4501 E. Chapman, Orange, Tim Vreeland, Cotton Kamnitzer & Vreeland, 1978.

97 Cotton House, 930 Stradella Road, Bel Air, Kaspar Ehmkke, 1971-72. This is the kind of large classical inspired villa that was supposed to have died out after the Second World War. Difficult to see. It can also be glimpsed from the end of Cecila Way just off Stradella Road.

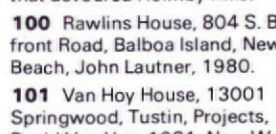
98 Greendale House, 708 N. Camden, Beverly Hills, John Woolf and Robert K. Woolf, 1971. A slightly acerbic presentation of the *Architectural Digest* sensibility in the Regency Revival style, by the firm that popularized the mansard roof.

99 House, 130 Mapleton Drive, Holmby Hills, c. 1970s. Darth Vader meets Louis XIVth in the Mansard that devoured Holmby Hills.

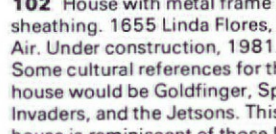
100 Rawlins House, 804 S. Bayfront Road, Balboa Island, Newport Beach, John Lautner, 1980.

101 Van Hoy House, 13001 Springwood, Tustin, Projects, David Van Hoy, 1981. New Wave under construction in Orange County.

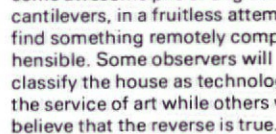
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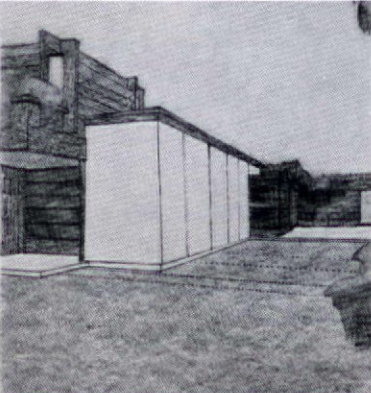
Dutch Architect, Herman Hertzberger to Speak at SCI-ARC November 4



Central Beheer, Apeldoorn, 1972

The SCI-ARC International Design Forum series will continue, under a grant from the National Endowment for the Arts, with noted Dutch architect Herman Hertzberger, who will visit SCI-ARC the week of November 2nd. Well known for his innovative Central Beheer office complex in Apeldoorn in 1972, De Drie Hoven home for the aged in Amsterdam in 1974, and the Music Center complex in Utrecht in 1979, among many other widely admired projects, Hertzberger will give a major public lecture on Wednesday, November 4, at 8:00 p.m. in the SCI-ARC Studio/Auditorium. There will be no admission charge, and free parking will be available. For further information call (213) 459-2643.

Schindler Drawings Exhibition



Schindler House

The Friends of the Schindler House have been sponsoring public tours of the house for the last six months, and are now planning to initiate a series of small architecture and design exhibitions to be mounted in the house. The first of the Schindler House exhibitions will be on the drawings of R. M. Schindler. The exhibition, assembled from the archives of UC Santa Barbara, will be a survey of drawings representing different phases of Schindler's career.

The R. M. Schindler Drawings exhibition will run for two months, starting on November 1. Future plans for the Schindler house include a series of informal concerts to be held in the house and its gardens.

Further information about the R. M. Schindler Drawings exhibition, or joining the Friends of the Schindler House, call Executive Director Bob Sweeney at (213) 651-1510.

Architecture Board Chooses New Executive Officer

The State Board of Architectural Examiners has selected Michael Cassidy of Los Angeles as its new Executive Secretary. Before assuming his new duties in Sacramento on July 20, Cassidy, 32, was Assistant City Administrator and Director of Community Development and Planning for the City of South El Monte. Raised in Sacramento, Cassidy moved to LA to attend Chapman College, where he received a BA in Government. Dan Wooldridge, President of the board responsible for licensing architects and building designers, believes that Cassidy's experience in local government will be an asset to the board. "His work in reviewing building plans, supervising architects constructing buildings, and then responding to problems experi-

Architecture and Design Support Group

The Architecture and Design Support Group began in March 1980 as an informal support group for the new Museum of Contemporary Art, aimed at assuring a place for architecture and design in that museum. Architectural critic Joseph Giovanni was elected the group's first Chairman and the first event was a major symposium held in September 1980 on the role of architecture and design in the new museum. Speakers at the symposium included Arthur Drexler, Director of Architecture and Design at the Museum of Modern Art, Lisa Taylor, Director of the Cooper Hewitt Museum, Mildred Friedman, Director of Design at the Walker Art Institute, and Michael Pittas, Director of the Design Arts Program at the National Endowment for the Arts.

On the basis of this symposium, the group gained momentum and arranged two other enormously successful activities. These were a major lecture and exhibition by Michael Graves, organized by Fred Fisher, and held at USC- and a lecture by Arata Isozaki, architect for the Museum of Contemporary Art, co-sponsored by the LA/AIA. Currently the A&DSG is planning several other events including a series of programs on interior design, and an exhibition on the work of Frank Gehry which will be jointly sponsored by the San Francisco Art Institute and the Max

Protetch Gallery. Future plans include programs on graphic and industrial design. In addition to its public programs, the A&DSG has begun discussions with Eli Broad, Chairman of the Board for the Museum of Contemporary Art, about initiating a fundraising drive for an architecture and design endowment fund. The group is hosting a large reception for the design community to welcome Museum Directors Pontus Hulten and Richard Koshalek to Los Angeles, and to announce the inception of this fundraising drive. The reception, by invitation only, will be held at the Getty Museum on November 8, in cooperation with that museum. The honorary Welcoming Committee includes Ray Eames, Charles Moore, John Lautner, Frank Gehry, Esther McCoy and Saul Bass. Given the energies and ambitions of the people in the architectural and design communities in Los Angeles, the group feels it can act as a catalyst to the new museum and the city in general. The Architecture and Design Support Group welcomes the support of fellow professionals. For further information, write to the Architecture and Design Support Group, the Schindler House, 835 North Kings Road, Los Angeles, CA 90069; or call Janet Ellis at 683-1900, or Barbara Goldstein at 651-3112.

Business of Design Course

UCLA Extension will offer "The Business of Design" this fall for graphic, industrial, interior, fashion and exhibit designers, as well as illustrators, production artists, photographers and others who operate their own freelance, consultant practices or full service agencies. Topics and speakers include "Sources—Know Your Market" and "Pricing I—Going Rates and Criteria," Lexi Scott, owners and founder, L.A. Workbook; "Pricing II," speaker to be announced; "Promotion—The Marketing Tool," Janie Hewson, artist's representative and consultant; "Creative Salesmanship—Selling Your Company," Douglas Boyd, Douglas Boyd Design and Marketing; and "The Proposal—It's Use as a Project Management Tool," Dick Huppertz,

project manager, Bass-Yager and Associates. Other topics and speakers include: "Copyright Law," Susan Grode, attorney; "Records and Taxes," Alvin Friedkin, CPA; "Contracts," Gerald Nash, project design consultant; "Presentation," Bob Pasqualina, creative director, Wells, Rich, Green, Inc. The instructors are Morris Zaslavsky, MFA, Associate Professor, California State University, Northridge, and Nancy Zaslavsky, graphic designer, owner, Ultragraphics. The course meets Tuesdays, October 6 to November 3, 7 to 10 p.m., at UCLA. The fee is \$100. For additional information call the Department of Management and Business, UCLA Extension at (213) 825-7031.

California Exhibition of School Architecture

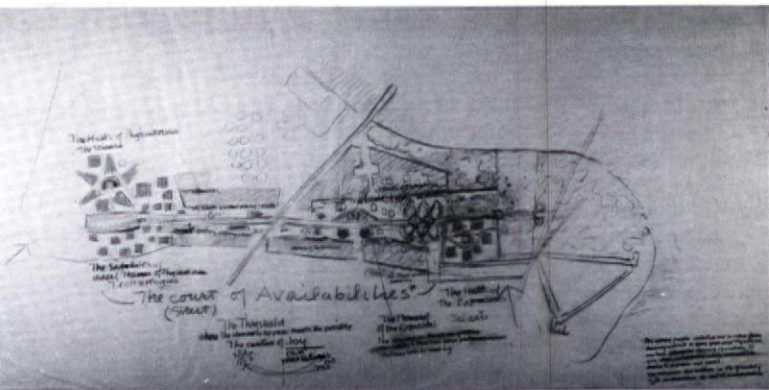
Each year CCAIA cosponsors the California Exhibition of School Architecture with ACSA Foundation for Educational Administration. The Exhibition will be held December 11-12, 1981, at Brooks Hall in San Francisco. An application form for architects interested in entering this year's panel exhibit of school architecture is printed below.

CSBA/ACSA Joint Annual Conference December 11 & 12, 1981

Firm Name		
Address		
City/State/Zip		
Representative		
Phone ()		
Name of School/Facility		
Superintendent		
District		
Enclosed is _____ for _____ mounts Acct. No. 352.03		
Are 35mm slides enclosed (optional)? Yes No		
Please return them. Yes No		
Signature		
Date		

Complete rules and regulations will be forwarded upon receipt.

Kahn Exhibition



Louis I. Kahn was always considered to be a great architect, thinker and teacher; but over the years his reputation has grown, and there is renewed interest in both his architecture and drawings. An indication of his stature is the fact that the new Museum of Contemporary Art in downtown Los Angeles is planning to have one of its first exhibitions on the work of Louis Kahn. Therefore, it is particularly exciting to get a glimpse of this man's work this month and next. The Otis/Parsons Gallery, together with the Max Protetch Gallery of New York, is mounting an exhibition on the Drawings of Louis I. Kahn which will take place between October 22 and November 22 at the Otis/Parsons Gallery, 2401 Wilshire Boulevard. The exhibition

includes drawings of major projects such as the Salk Institute and the City Tower Municipal Building study for Philadelphia, as well as travel sketches from all over the world. The exhibition is accompanied by a beautifully produced catalogue, the cover of which is reproduced here. The catalogue, assembled by Richard Saul Wurman and Max Protetch, includes 65 drawings and 20 color plates. It will be available for \$10 at the exhibition or directly from Access Press Inc., P.O. Box 30706, Los Angeles, CA 90030.

Women and Housing

The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods, and Cities. By Dolores Hayden, The MIT Press, 384 pp., \$19.98.

Dolores Hayden, historian, Associate Professor of architecture and urban planning at UCLA, and author of *Seven American Utopias*, in her latest book, *The Grand American Revolution*, writes on defining a constituency for non-sexist planning and design. "The 19th century slogans: 'A woman's place is in the home,' and 'Good homes make contented workers' no longer apply to the 1970's," she says. "Today one out of two women, both married and single, are in the paid labor force, and over two-thirds are in the labor force out of economic necessity. As a result, these working women have two jobs: one at the factory, or office, for forty hours or more a week, and a second unpaid job at home. Not only are women unpaid for domestic labor, but are victims of the isolated household." As early as 1869, feminists Susan B. Anthony, Mary Livermore, Charlotte Perkins Gilman, and other reformers campaigned for payment of women's household labor, day-

care centers for children, and public dining halls and kitchens. Jane Addams, in 1889, with two associates, created Hull-House in Chicago, making an enormous contribution to supporting a female network and new structures for cooperative living. Other settlement houses followed, adopting the same pattern. Most of them had beautifully decorated dining rooms serving excellent five course dinners. "It is just as illogical that all females should do housework, as it is to assume all males should be farmers," replied a male colleague. What Ms. Hayden proposes is a socialistic community with kitchenless houses, child care centers, and an inexpensive alternative to private housework. She states: "The first lesson of material feminism is that women of all classes have to unite if they are to defeat the patriarchal assumption, expressed by individual men, that women should provide men with free, or at least very cheap, personal domestic service. The second lesson is that capitalists as a class, as well as individual men, have a strong economic interest in keeping women subordinate."

Peggy Cochrane, AIA

Brooks Hall San Francisco

Notes on Landscape Design in Southern California

by Regula Campbell

Regula Campbell is a landscape and architectural designer and is writing a book about the landscape of Southern California and a guidebook, *The City Observed: Los Angeles with Charles Moore*.



Like Adam and Eve, the Gabrieliño and Chumash Indians of southern California enjoyed their garden wilderness in its natural state. The benevolent climate precluded the need for elaborate shelter; and the surroundings yielded a bountiful cornucopia of foodstuffs. Since building and gardening were superfluous to a comfortable existence, the Indians were more concerned with the selection of sites of habitation than in the modification of their environment. Within the chaparral, riparian woodland and grassy plains, they sought out areas with a range of special amenities—most importantly year round water, then views, breezes, proximity to food supplies, temperate microclimates and particular powers of place. Unfortunately, most of their remarkable sites have been severely altered: First the Spaniards and then the Americans were intelligent enough to recognize a well-endowed location when it was pointed out to them; so missions and ranchos, farms and cities replaced the Indian villages. The new immigrants found the native landscape lacking, so they quickly set about transforming the Indians' Garden of Eden into their own versions of terrestrial paradise.



The courtyard of the Avila Adobe.



The front elevation and setting of the Banning House.



The "fairy spot" of the Queen Anne Cottage.



Arcade of the Avila Adobe.



The formal arbors and parterres which accompany the house.



The promenade porch.

The missions and early ranchos, whose primary purpose was to claim California for Spain, later Mexico, were designed as oases of Spanish-Mexican culture within an uncivilized territory. They followed models of architecture and garden design which were suited to a mild Mediterranean climate; models which could be traced back from the Spaniards to the Moors to the Byzantine Greeks, Romans and Persians. The California descendants of these buildings were improvised, frontier versions of their sophisticated forbears. They were ordered around courtyards, outdoor rooms which were formal arrangements of distinct plantings, fountains and walks. Arcades bordered the courts, acting as outdoor corridors, extensions of the interior, and filters of light and air from the outside in.

The Garden as an Outdoor Room

The Avila Adobe (now concrete), originally constructed as a townhouse for Los Angeles Alcalde Francisco Avila in 1818, is a fairly accurate reconstruction of a house and garden of the Spanish-Mexican period (1771-1877). The single story structure wraps around a square courtyard which is approximately the same size as the house. The wings are one room deep and open onto a wide arcade which rings the court. To promote the flow of space from inside to out, the floors of the house are only slightly raised above the level of the arcade and court.

Originally, the semi-enclosed arcade was as well used as any other space in the house. As water supplied by Zanjás or the bucketful was scarce and expensive, plants were a luxury. Each was treated as a special feature in the raked earth of the patio court, and each one was selected for more than one purpose: shade, food, seasoning, fragrance, medicine, religious offerings or symbols, mementos of a faraway homeland. One or two trees, usually citrus, locust or pepper dominated the court; vines—grapes, jasmine, roses, draped the arcades and small flower beds and earthenware pots were planted with lilies, herbs, carnations or allysum. Native California plants were rarely used, instead most plant materials were obtained from the trading ships or from the mission gardens which acted as lending libraries for cuttings, bulbs and seeds.

The Garden as a Setting

The next wave of immigrants, the Americans or Yanquis, were also intent on grafting their traditional landscaping and architecture onto the California terrain. In general, their design models, British, Northern European and American Colonial, were originally developed to withstand and temper a much harsher climate. Instead of using the garden spaces as functional parts of the buildings, their structures were meant to be havens from the landscape. Thus, their gardens were settings rather than rooms.

The Greek Revival Banning House, built in 1864 for General Phineas Banning, an early Los Angeles transportation magnate, and the Queen Anne Cottage, E. J. "Lucky" Baldwin's entertainment pavilion constructed in 1881, are both of the American pioneer era (1850-1900). The three story, rectangular gabled roof volume of the Banning House is plopped down on its flat site like a Monopoly game's plastic hotel on a playing board. It is an aloof, self contained object. The first floor is raised high off the ground plane atop red brick foundation walls. A two-story portico on the front elevation provides shelter for the entry and a porch and balcony from which to view the garden, but its primary intent is to impress visitors. The cupola rising from the roof is a protected observation platform providing distant views of Los Angeles harbor, once the property of General Banning.

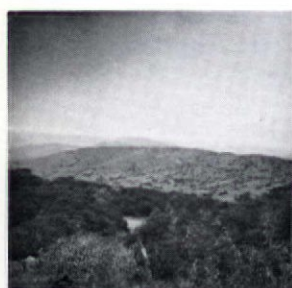
The gardens, open to the public since 1927, unfortunately have been stripped of their water features and most of their flower beds and shrubbery; but the underpinnings of the landscaping are still evident. These were formal gardens popular during America's colonial days, modeled after English, French and Dutch gardens. A greensward scattered with individually placed specimen trees surrounds the house. A remnant of an allee of huge trees borders the front drive. The flower garden to the south of the house is symmetrically arranged in parterres which were once planted with colorful annuals, perennials and roses. These cutting and strolling gardens are linked by ornate wooden arbors supporting great wisteria vines.

Pavilion in Arcadia

The Queen Anne Cottage built 17 years later, is a little more integrated with its surrounds. Its L-shaped plan partially encloses a special bit of garden. A deep veranda runs all the way around the house. The floor level of this porch is only a couple feet above the ground plane and its balustrade is made of only two horizontal boards so the foundation plantings spill freely through. This veranda is not so much an extension of rooms within, rather it has special uses of its own. It is a promenade, a viewing terrace, a sitting room, and an entry.

The cottage is located in the present day Los Angeles County Arboretum which was once part of Lucky Baldwin's fabulous Rancho Santa Anita. Baldwin acquired the rancho in 1875 and immediately began planting trees, shrubs and vines gathered from all over the world in order to create in his own words: "a fairy spot." The County Arboretum has replanted much of its 111 acres according to its own desires, but has left the grounds around the cottage much as Lucky envisioned, in a hybrid of the English naturalistic style and the Victorian gardenesque fascination for the bizarre.

The plants immediately surrounding the house are a mixture of old fashioned favorites such as roses, honeysuckle, Sweet William; and exotics, agave and jasmine, which are contained in rock borders studded with giant clam shells collected on Baldwin's travels in the South Pacific. A naturalistic grove of huge Mexican and California fan palms, weeping willows, blue gum eucalyptus and ginkos, nestles up to the house almost enveloping it in foliage, making the highly decorated belvedere look like a treehouse. The ornamental woodwork of the house—lattice fringes, star-studded brackets and filigreed eaves, is echoed by the profusion of branches and textures in the surrounding foliage.



The gardens of the Gabrieliño Indians.

CLASSES

UCLA Extension

Landscape Design in Today's Urban Environment," OCTOBER 14 -16 at the Miramar Hotel, 101 Wilshire Blvd., Santa Monica. Keynoting the lecture series is Calvin Hamilton FASLA. A guided tour of the Getty Museum Gardens will be conducted by Getty landscape designer Denis Kurutz. Lecturers include: Francis Dean FASLA, Jere French, Fred Lang, Manabu Sakamoto, and Ken Smith. For a brochure and complete details, write Bonnie Groch, Professional Designation Program in Landscape Architecture, P.O.B. 24901, LA, CA 90024, or phone (213) 825-9414.

Julius Shulman's World of Design," Saturdays, October 24 to November 7, 9 am to 4 pm, Room 760 Extension Administration Building, 10995 Le Conte Ave., Westwood. This program will focus on photography as a design and presentation tool for the designer, with scheduled visits to the Shulman House and the Pacific Design Center. Fee is \$165. For additional information call The Arts, UCLA Extension, (213) 825-9061.

Using Solar Energy," an update of the latest information in the field, on Saturday, November 14, 9 am to 5 pm, in 1260 Franz Hall, UCLA. The instructor is Jack Schultz. For information write The Sciences, UCLA Extension, P.O.B. 24901, LA, 90024, or call (213) 825-7093.

The Gardens and Flower Shows of England and Holland," a travel study program exploring the horticulture, botanical gardens, and famous flower shows in such places as Kew, Syon Park, Savill, Nymns and Wisley Gardens in England and the Vrijburg Arboretum, Keukenhof and Leiden Gardens in Holland, is planned for May 13 to May 27, 1982. For additional information write The Sciences, UCLA Extension, P.O.B. 24901, LA, 90024, or call (213) 825-7093.

DEAR EDITOR:

In a letter entitled "The Blame is Mine" (SCAN, July 1981) Andrzej Siobowicz, AIA Associate, apologized for talking about the Green Machine. I thank him for his interest in the project, but know his mind is locked negative, so in all fairness to the supporters of the Green Machine, I'm answering his letter.

The main issue he abhors is the combination of nature & technology.

Nature is an innate part of people. Our senses, movements, and daily functions attest to being a part of nature. Flowers, trees, birds, vistas do not need esoteric textbook explanations to provide immediate joy. The Green Machine draws from the obvious, as did the Crystal Palace, as do "Greenery" restaurants, as do hospital patients recuperating in faster time when exposed to nature, and the rush to national parks and wilderness areas.

The Green Machine is a greenhouse with generous exterior patios, sitting in a community park.

Nature is sophisticated technology. When man applies the principle of nature to buildings there is an obvious correlation. Fuller's '67 Expo pavilion looked like a gigantic bee's eye; the Green Machine becomes an intricate lightweight skeletal frame. It's just a matter of time before our most sophisticated space-enclosing technology begins to resemble nature.

The following are in answer to Mr. Siobowicz' technical questions:

- 1] The solar collectors track horizontally and vertically, rotating and tilting throughout the day, tracking the sun. In the rendering they are pointing northwest on the longest day of the year, at sunset (a rendering mistake).
- 2] Three-quarters of the Green Machine site is devoted to a community vegetable garden, a children's play area, fruit bearing trees, and berming. One fourth of the site is a parking lot under the structure. The building is raised 17 feet above grade to allow partial sun, augmented by light wells on each side of the interior corridor of the first floor. The parking area is turf block, allowing for growth and drainage. The ground plane will read green, despite being a parking lot — a very beautiful one at that, with earth mounding on longitudinal sides, the space frame structure 17 feet above, and views of the park on both sides. Parking and cars are still an integral part of city life.



As to the site plan being uninspiring — the park will be delightful to be in, as well as combining a number of complex functions, including crane lifting pads, berming barriers, compost bins, and surveillance requirements. The activity/children's park is not a left-over corner but one-half of the site. The parking acts as a separation, to give control of a serious vegetable garden to the adults. The building is sited on a north-south axis to give a half-day of direct sun, and a half-day of filtered light to both sides.

3] Mr. Siobowicz' statement that the corridors are inadequate for social interaction is absurd. He's lost all sense of scale. The corridors are big — 17' x 142' on the first level, 17' x 108' on the second, and 17' x 76' on the top. The planters take up about 10% of the corridor area on the first and second levels, and 20% on the top, where an intensive gardening experiment will take advantage of the excellent sunlight.

4] Mr. Siobowicz feels that the project was not motivated by any aesthetic feelings. Siting, massing, detailing, modular design, material selection, spatial articulation, movement patterns, the structure as greenery-covered trellis, etc. — all were aesthetically manipulated. Maybe what he is saying is that he doesn't like the aesthetic selection.

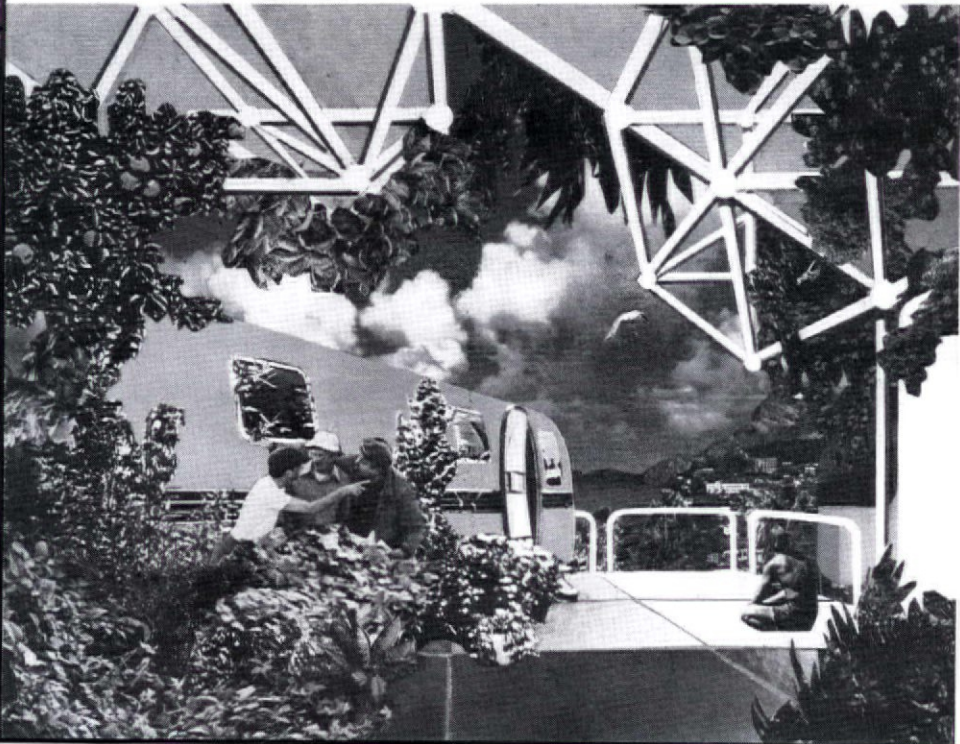
5] As to Mr. Siobowicz' quip that the Green Machine does not attempt to be anything more than a challenging zoning proposal for a four-story trailer park — nasty, nasty, nasty, Mr.

Siobowicz. The Green Machine addresses the issue of ecological preservation (an issue he ignored completely), and how this can be accomplished using the technology of our age (including modular housing and kinetic studios); it is a social living experiment, dealing with low and moderate income residents reflecting the varied age and ethnic mix of Venice; and it has pizzazz, a lot of fun and a joy to be in.

6] Mr. Siobowicz questions the siting in Venice. The site is between two major boulevards, 60' right of ways, each on axis to the ocean — the perfect spot for a monument to living. The building sits diagonally on the site with the high point in the middle and tapering to the streets on both sides, the kind of shape a solar rights advocate dreams of. The Venice Boulevard median strip is being gobbled up for beach parking, so the Green Machine — a living trellis — should act as a welcome relief in the parched and tree-scarce area. It doesn't embrace the rather banal building characteristics of its surroundings, but it will pep up the scene.

In a time when research and development is lacking, especially in the United States, the Green Machine pushes the barriers of standard construction. It needs all the encouragement it can get to become a reality. Being different, it is going to provoke discussion, but it is a valuable experiment to learn from and it is important that it gets built. Any letters of support to Mayor Tom Bradley would be appreciated.

—Glen Small,
Architect of the Green Machine



SCANS

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.

THE STATE OF LICENSING

As you, who are beginning or in the midst of fulfilling the licensing requirements, are all aware, there is a great deal of confusion about what exam is going to be given, when, and what the reciprocations will be. It is a long and complicated story but briefly this is what has happened in the past and what is proposed for the future – and most importantly what will be the state of the licensing exam for this December.

The NCARB [National Council of Architectural Registration Boards] was founded sixty years ago to assist the state licensing boards in licensing procedures that would be similar and coordinated across the nation. Today it is still a private organization but with tremendous influence over the development and format of the exams.

In the past few years it has become apparent to all concerned (the NCARB, CBAE [California Board of Architectural Examiners], CCAIA, and the profession) that the existing examination is not adequately testing the license applicants in all areas deemed important for basic competency for practicing Architecture and protecting the public. Therefore the NCARB started a two year study of the problem and formed the 1979 Resolution Five Committee [R5C] to do so. Meanwhile in California the CBAE, dissatisfied with the NCARB for numerous reasons, was modifying the NCARB exam results and conducting its own accelerated study. When the study was completed, a new exam for California was written.

Inevitably matters came to a head when the CBAE announced that it was implementing its own exam, and relinquishing its membership in NCARB. The main reciprocation of such an action would be the loss of reciprocity. Newly licensed California

architects would not have reciprocity in other states using the NCARB exam; plus the added problem that current certificate holders in California would not be permitted to continue their certification. Of course, the CCAIA wanted to see the CBAE and the NCARB work together to improve the licensing exams immediately and insure reciprocity at the same time.

WHERE WE ARE NOW

It looks now as if this is actually happening. Thanks to the CCAIA and the AIA, who were instrumental in solving the conflict, the NCARB and the CBAE met on August 24th and arrived at the following decisions:

- [1] Both intend to preserve the national examination system and accept the R5C report and implement it.
- [2] The CBAE will submit its proposed examination and study findings for the development of a national exam.
- [3] The California BAE will give the NCARB exams in December 1981 and June 1982.

The new application deadline for the DECEMBER 1981 Professional Exam is OCTOBER 1. All materials must be submitted by that date.

—The SCAN Staff

CALL FOR NOMINATIONS

1982 LA/AIA Associates Officers

Nominations for the 1982 Associate Officers will be accepted in writing until 5 pm, November 3rd at the LA/AIA Chapter Office. Address nominations to: LA/AIA Associates, Pacific Design Center M-72, 8687 Melrose, LA, 90069. Nominations will also be accepted at the November LA/AIA Associate Board Meeting. Nominees must be Associate Members of the Los Angeles Chapter of the American Institute of Architects. Offices and duties are:

CO-PRESIDENTS: The co-presidents shall preside over Associate Board Meetings; represent the Associates as a member of the LA/AIA Board with the rights and privileges as outlined in the Chapter Bylaws; and shall perform any duties as directed by the Associate Board.

VICE-PRESIDENT: The vice president in the absence of both co-presidents shall assume the duties of the co-president(s); and shall perform any duties as directed by the Associate Board.

SECRETARY: The secretary shall be responsible for the recording and the corresponding of the Associate Board. The secretary shall record and keep the minutes of the Associate Board Meetings and shall perform any duties as directed by the Associate Board.

TREASURER: The treasurer shall be responsible for all the financial affairs and records of the Associates; shall prepare the Budget; and perform any duties as directed by the Associate Board.

4	5	6
DEADLINE CCAIA Convention OCTOBER 5 — Registration Forms and checks to the CCAIA Office. After this date call CCAIA (916) 448-9082 for space availability.	MEETING LA/AIA Board Meeting OCTOBER 6 — Pacific Design Center Sequoia Room, 5:00 pm.	
11	12	13
TOUR "Inner Visions/Outer Views" — WAL & AIA 1981 Annual Home Tour. OCTOBER 11 — See other Side for details.	PROGRAM LA/AIA Design Awards Evening OCTOBER 12 — Pacific Design Center, Sequoia Room. Reception begins at 6 pm, Dinner at 7 pm, \$14.50 per person.	
18	19	20
25	27	
CONVENTION "Reality & Fantasy" — CCAIA 36th Annual Convention. See other side for details.	TOUR "CRUISIN' L.A." — A driving tour sponsored by the Los Angeles Conservancy. OCTOBER 25 — See other side for details.	

SUNDAY

MONDAY

TUESDAY

NOTICE

1981 Professional Exam Study Aids

The NCARB Study Booklet and applicable AIA Documents are now available for purchase at the LA/AIA Chapter Office, Pacific Design Center, M-72, 8687 Melrose Avenue, LA, 90069.

LECTURES & EXHIBITS

UCLA School of Architecture & Urban Planning (SAUP).

Five student projects on display in the Student Lounge at the SAUP, 8 am to 5 pm, Weekdays, thru October.

For information regarding future lectures or exhibits contact Penny Kefalas at 825-5752 or Vannessa Dingley at 825-8950.

GALLERY EXHIBITION — WATERCOLORS

William Shinderman AIA, Architect - Artist

Recent works of Nassau and the Model of Life Class on view in the Gallery of Art & Architecture, 2867 South Robertson, LA 90034 (213) 204-6220.

Champagne Reception, Sunday afternoon, October 18, 2 to 5 pm.

Pictured, "Victorian Age," 1980, watercolor, 29" x 21" Carroll Avenue, LA.



	<div>1</div> <div>DEADLINE</div> <div>December 1981 Professional Examination</div> <div>OCTOBER 1 — Filing deadline for the NCARB Professional Examination, Section B, given in December 1981.</div>	<div>2</div>	<div>3</div>
<div>7</div>	<div>8</div>	<div>9</div>	<div>10</div>
<div>14</div> <div>MEETING</div> <div>LA/AIA Associates Board</div> <div>OCTOBER 14 — At the "Barn" of Elaine Sewell Jones. 7:30 pm.</div>	<div>15</div> <div>DEADLINE</div> <div>AIA Designing for Energy Conference</div> <div>OCTOBER 15 — Deadline for receipt of preregistration.</div>	<div>16</div>	<div>17</div>
<div>21</div> <div>PROGRAM</div> <div>Associates Associates</div> <div>OCTOBER 21 — ARTHUR GOLDING AIA, Director of Design for William L. Pereira Associates. 7:30 pm at the office of William L. Pereira Associates.</div>	<div>22</div> <div>CONVENTION</div> <div>"Reality & Fantasy" — CCAIA 36th Annual Convention</div> <div>OCTOBER 22 thru 25 — Biltmore Hotel, Los Angeles. See other side for details.</div>	<div>23</div> <div>CONVENTION</div> <div>"Reality & Fantasy" — CC/AIA 36th Annual Convention. See other side for details.</div>	<div>24</div> <div>CONVENTION</div> <div>"Reality & Fantasy" — CCAIA 36th Annual Convention. See other side for details.</div>
<div>28</div>	<div>29</div>	<div>30</div>	<div>31</div> <div>CONFERENCE</div> <div>AIA Designing for Energy Conference.</div> <div>OCTOBER 31 thru November 3 — See other side for details.</div>

CCAIA 36th ANNUAL CONVENTION

"Reality & Fantasy" — Los Angeles 200/California 2000.

OCTOBER 22 thru 25 — Associates' Highlights include:

Thursday, October 22 — Convention Registration opens (12 Noon). Open Houses — LA Architectural Offices. Guest Night Party / Door Prize Drawing. Paul MacCready, PhD.

Friday, October 23 — Associates' Breakfast Caucus — Definition of goals and discussion of major issues which Associates will focus on in 1982. Convention Opens; Exhibits and Mini Demonstrations / A-V Programs. Ray Bradbury, Carol Hallett Luncheon, WAL Tour, Professional Programs. Host Party.

Saturday, October 24 — Alumni Breakfast Meetings — Continental Style. Tom Hayden/Bruce Hershensohn. Professional Programs Lunch for the Arts/Sunset Home Awards/Alan Sieroty. Architectural Drawings. John Pastier/Paul Goldberger. Frank Gehry FAIA, Anthony Lumsden FAIA, Bernard Zimmerman FAIA, Rodney Friedman FAIA, Reyner Banham. Gala Dinner. Award/R. Buckminster Fuller FAIA.

Sunday, October 25 — LA Downtown Walking Tour. Wilshire Corridor Experience — from the Biltmore to the sea.

REGISTRATION INFORMATION — Associates (Includes all the Professional Programs, Thursday Guest Night Part, Friday LA/AIA and Masonry Industry Host Party, Associates' Breakfast Caucus). \$50.00

Associates' Spouse/Guest \$40.00

LA/ACCESS (Richard Saul Wurman's Guidebook to LA) \$9.99 [includes postage, tax and handling.]

Alumni Breakfast \$5.75

Business Breakfasts \$5.75

Carol Hallett Luncheon \$12.50

Lunch for the Arts/Sunset Home Awards \$12.50

"Saturday Night Illusion" — Gala Dinner \$25.00

Registration Deadline — October 5, 1981. All checks must be accompanied by a registration form. Make checks payable and mail to:

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OCTOBER 31 thru November 3 — Denver, Colorado. Highlights:

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OPEN MEETINGS of the AIA's national committees will be held Saturday before the conference opens.

TOURS of energy-efficient projects in the Denver area and further afield will be offered Sunday.

EXHIBITS, featuring the most advanced energy-saving building products and technology, will be open Saturday with an exhibitor-sponsored reception.

FUN at the Western Rodeo Dinner Dance, sponsored by the Denver Chapter/AIA Sunday evening, will include down-home barbeque, country and western music, three dance floors and instructors to teach you the latest cowboy steps.

REGISTRATION INFORMATION — Conference October 31 thru November 3, @\$65 per person (\$30 Student fee). Host Chapter Dinner/Dance November 1 @\$30 per person. Deadline for receipt of preregistration is October 15. Return Registration forms and check payable to the AIA to: Designing for Energy Conference, AIA Accounting, 1735 New York Avenue NW, Washington, D.C. 20006.

WAL HOME TOUR

"Inner Visions/Outer Views"

OCTOBER 11 — Five fascinating homes will be open to the public for the first time during the 1981 Annual Home Tour of the Women's Architectural League and the American Institute of Architects. These homes include the residences and work of Paul Sterling Hoag AIA, Eric O. Moss AIA, Martin B. Gelber AIA, Carl Maston FAIA, and Raymond Kappe FAIA. Tickets for the Tour, at \$10 (tax-deductible) per person, may be obtained by sending a self-addressed, stamped envelope along with your check to Women's Architectural League, 8687 Melrose, LA 90069. For further information, please phone 381-7851, 788-6700 or 659-3603.

LA CONSERVANCY DRIVING TOUR

"Cruisin' LA"

OCTOBER 25 — Afficionados equipped with self-guided tour maps will view the architecture, "street furniture," streetscape art, flora and engineering marvels that comprise the largest outdoor public museum of car culture anywhere in the country.

The tour features a visit to Foster and Kleiser's billboard art studios, demonstrations by the craftsmen of Custom Neon, a stop at Bullock's Wilshire, and a parking lot exhibit of cars from car clubs throughout Southern California.

The tour begins at the Automobile Club of Southern California Headquarters at Adams Boulevard and Figueroa, where tickets will be sold from 10 am to 3 pm at \$7.50 per person or \$15 per carpool (up to four persons). Guided double-deck bus tours are available by reservation at \$10 per person. Group rates are available. For further information, contact Ruthann Lehrer at 623-CITY.

TOURS

The Gamble House — Charles & Henry Greene, Architects

The Gamble House, 4 Westmoreland Place, Pasadena, is open for public tours - Tuesday & Thursday, from 10:00 am to 3:00 pm and the first Sunday of each month, noon to 3:00 pm. Admission is \$3.00 for adults, \$2.00 for senior citizens & students, free for members of The Friends of The Gamble House. For further information, 681-6427 or 793-3334.

Hollyhock House, Barnsdall Park, LA — Frank Lloyd Wright, Architect

The "Hollyhock" House tour days are as follows: Tuesday & Thursday, tours on the hour, 10:00 am to 1:00 pm, first and third Saturday, tours on the hour, Noon to 3:00 pm. Admission is \$1.50 for adults, \$.75 for senior citizens. Groups of 15 or more must make advance reservations. For additional information, call Rhoda at 485-2433.

Schindler House — R. M. Schindler, Architect

The Schindler house is now open for tours on Saturdays, from 11:00 am to 4:00 pm. 833 N Kings Road, LA. Admission is \$3.00, \$1.50 for students. Call 651-1510 for further information.

ARCHITECTURAL EXHIBIT

Smithsonian Institution's — "Early Chicago Architecture"

Thru OCTOBER 25 — Friends of The Gamble House and USC's School of Architecture host an exhibit sponsored by the Smithsonian Institution and the Historic American Buildings Survey featuring early Chicago architecture — the rise of the modern movement in architecture in this country.

The exhibit consists of photographs, plans and drawings of structures that attained importance in the Chicago School of Architecture between approximately 1880 and 1910. The exhibition traces the School's unique development from the early pragmatic design of commercial buildings to the renowned ornamental work of Louis Sullivan and to the development of the domestic "Prairie Houses" by Frank Lloyd Wright and his followers.

The work of many prominent Chicago architects is depicted in the exhibit, including: William L. Jenney, Adler & Sullivan, Burnham & Root, H. H. Richardson, S. S. Beeman, Frank Lloyd Wright, Richard E. Schmidt, Holabird & Roche, and George W. Maher.

There is no admission charge. The exhibit is housed in the unique Annenberg School of Communications, on the U.S.C. Campus. The Annenberg School was one of the last works of the late A. Quincy Jones, former Dean of the USC School of Architecture. For viewing hours and directions to the Exhibit "Early Chicago Architecture," call 681-6427, 743-2723 or 743-2388.



The Styles Merge

Thus, by the turn of the century, three basic approaches to the relationship between architecture and landscaping were in evidence in Southern California: The building wrapped around gardens to become one design, the pristine building/object in the landscape, and the romantic pavilion in Arcadia.

Between 1850 and 1900, 80% of all the exotic plant species adaptable to the Mediterranean climate, and many more that were not, were introduced into Southern California. Nurseries stocking and raising an extensive array of ornamental plants from all over the world began to supply local, national, and international markets. With these riches at hand, garden designers began to merge and layer the three basic landscape styles into more significant forms. Yet, the original three approaches are still apparent as can be seen in the following early and later contemporary pairs.

The Lummis House

The Lummis House, built between 1897 and 1910, is a romantic re-creation of the Southern California, mythical "Golden Age of the Ranchos." It is part ranch house, part Craftsman, part castle ruin; and it is constructed from local materials: granite boulders from the Arroyo, hand hewn timbers of California oak, and cast-off telephone poles. The L-shaped plan of the main house and several tiny out-buildings enclose a picturesque Mexican style courtyard/entry. A shaggy California sycamore with a sprawling twisting trunk and a simple circular lily pond are the only two elements rising from its carefully raked, decomposed granite floor. An arcade lined with terra cotta pots planted with geraniums runs along the south edge of this court, sheltering the entry and providing a sitting porch. Much of the surrounding 2 1/2 acre grounds are planted with naturalistic clumps of native California plants—toyon, oaks, ceanothus; but there is a large cactus garden collection on the north side.



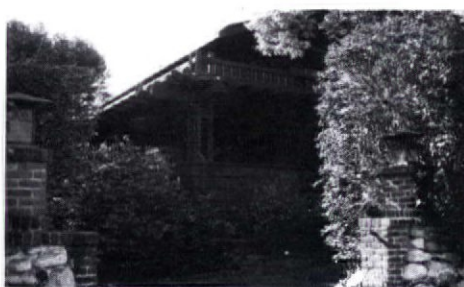
The "Spanish" courtyard of the Lummis House.



The formal cactus and native plant gardens at the south of the house.

Hawks House

The Greene Brothers' Craftsman architecture and gardens overturned the Victorian approach and knit the building and landscape together. In 1906 they designed the Hawks House, a little bungalow chalet whose main feature is a huge L-shaped veranda wrapping around the entertainment rooms of the house. Its flat roof is a balcony for the second floor bedrooms. This porch is deeply shaded by great overhanging eaves while the balcony is exposed and sunny. Both are vantage points for dramatic views of the two most powerful elements in the natural Pasadena landscape—the Arroyo Seco and the San Gabriel Mountains. Part of this native landscape has been incorporated into this garden—smooth granite boulders from the Arroyo's creek-bed pave the swell of the driveway. At the rear of the house are screened sleeping porches, outdoor bedrooms, protected from insects and dew. The front setback lawn is minimal, allowing dense foundation plants, camellias and ferns, whose foliage blends with the rich brown-greens of the shingled walls. Hedges line the edge of the property creating privacy for outdoor activities. Large trees shade the yard, just as the overhanging eaves shade the house.



The veranda of the Hawks House.



Garden Grove Community Church from the drive-in parking lot.



The landscaped courtyard and outdoor corridor.



The linear fountain alongside the glazed church wall.

Garden Grove Community Church

The Garden Grove Community Church, designed by Richard Neutra Associates in 1951-61, is as intimately interwoven with its garden as the Avila Adobe. The church and its accompanying classrooms, commissary and offices are arranged in a U-shape around a landscaped courtyard. Open-air corridors enclose the court to allow access to the one room deep structures. The metal pipe columns of this corridor, set beyond the concrete edge of the walk, lean out into the landscaping. All the wings, except the church, face the court with floor to ceiling glass. The base of the U-shaped court, where a simple fountain splashes, is an outdoor dining area. The plant materials of the court were selected for their textures and shades of green—grey-green, fine leaved olive trees; mottled, tangled ivy; a sweep of lawn; yellow-green, shaggy bamboo.

The church is essentially a rectangular prism. The west court wall is closed at ground level, but above the plane of the flat corridor roof outside a band of tinted windows stretches from one end of the building to the other. The opposite east wall is completely glazed, but protected from the sun by a deep overhang. A linear fountain with regularly placed fronts runs parallel to this wall just beyond the glass. Beyond that is a forecourt lawn and a low hedge of juniper which shields the congregation from views of the adjacent drive-in parking lot. A balcony pulpit behind the altar extends from inside the church out to allow the minister to address the mobile congregation in the lot. This parking lot is landscaped with rows of delicate, airy lemon gum eucalyptus which frame views of the church.



Landscape reflected in the church's mirrored skin.



The Crystal Cathedral, reflecting pool and greensward.

The new addition, the Crystal Cathedral and its surrounding landscaping (Johnson and Burgee, architects; Emmet Wemple and Associates, landscape architects), a pristine container resting lightly on a bed of green, bears a strong resemblance to the Banning House and its gardens. The mirrored glass cladding reflects the pale blue and occasional clouds of the southern California sky and the plane of lawn and occasional trees planted around the building. On the south, clumping palms are set on small mounds, heralding the concrete walks which pass through the triangular ends of the structure, which act as open air entrances. A scattered grove of lemon gum eucalyptus along the north walk echoes the grove in the drive-in parking lot of the old church. A hedge of hibiscus along the north shields the church from this parking lot. The lawn is the only landscape element next to the building, but there is a reflecting pool at the east end. There is also a small pool, studded with jets d'eau where the tall, narrow doors open to allow the minister to preach to his drive-in congregation. Unlike the one in the old church, the pulpit does not extend outside. Although glass uniformly sheaths the walls and roofs, interior views are really directed inwards—to the pulpit and to the angled volume and complex, exposed structure.



Like the Banning House arbors, this grove of eucalyptus is set away from the building.

Concrete Awards

The Concrete Reinforcing Steel Institute has announced its Awards Program for 1981. The program is open to site-cast reinforced concrete structure of all types. Criteria for the wards are esthetic expression, engineering achievement, functional excellence and economy. Several awards will be presented, each acknowledging excellence of achievement. Each will consist of an engraved commemorative plaque or architect, engineer and owner, publication of the winning entry in CRSI advertising, and presentation at a special ceremony at the CRSI annual convention in Greenbrier, White Sulphur Springs, West Virginia on April 22, 1982. In addition to the architectural awards,

there will be a Structural Innovation award given to a structure which demonstrates design simplification, efficient use of materials, cost-saving construction details or economical structural systems.

The competition requirements correspond with those of the AIA Honor Awards Program, so entries to that program can be submitted in duplicate to the CRSI. For complete information contact the CRSI at (312) 372-5059. Complete submissions are due November 1, and should be sent to the Concrete Reinforcing Steel Institute, 180 N. La Salle St., Room 2110, Chicago, Illinois 60601, attention Vice President Victor Walther, Jr.

Implementing Solar Energy

The architectural constraints, building code laws, and financial implications of solar energy installations will be examined during UCLA Extension's one-day program titled "Using Solar Energy," on Saturday, November 14, 9 a.m. to 5 p.m., in 1260 Franz Hall, UCLA.

The in-depth program will cover meshing solar heating devices with existing water and space heating systems; physical limitations; solar energy compared with more conventional systems; and energy-saving aspects. Emphasis will be on principles and installation information needed to make decisions and implement plans.

The instructor is Jack Schultz, BA, PE, solar consultant engineer and president, Solar Utilities Company.

For additional information call (213) 825-7093.

Solar Design Competition

A competition for excellence in passive solar design, intended as the first of an annual program, has been announced by the Coalition of Energy Professionals, a nonprofit group for the promotion of solar and other alternative energy sources. Judging criteria will include passive collection, storage and distribution of solar energy; appropriate application and usefulness; cost-effectiveness; aesthetic integration with other design considerations, and established performance.

Details may be obtained from Noble in Suite 506, Bradbury Building, 304 S. Broadway. Deadline for nominations is Nov. 3 and awards are to be presented in December. The awards committee is co-chaired by attorney/architect David Noble and Edward S. Bohrer, president of Santa Monica-based Solar Energy Planning.

Landscape Design Program

UCLA Extension's Professional Designation Program in Landscape Architecture, in cooperation with the California Garden Clubs, Inc., will present "Landscape Design in Today's Urban Environment," October 14-16 at the Miramar Hotel, 101 Wilshire Blvd., Santa Monica.

Keynoting the lecture series will be Calvin Hamilton, FASLA, Director of Planning, City of Los Angeles on "Shaping the Future of the Urban Environment." A guided tour of the Getty Museum gardens, conducted by Getty landscape designer Denis Kurutz, will highlight the three-day program.

Lecturers include: Francis Dean, FASLA, instructor, Cal Poly Pomona, formerly principal, Eckbo, Dean, Austin and Williams; Jere French, Dean, School of Environmental Design, Cal Poly Pomona; Fred Lang, principal, Lang and Wood and Eco-Criteria, advisory board member, *Sunset* Magazine, and instructor, UC Irvine Extension; Manabu Sakamoto, senior landscape architect,

CalTrans Project Development Branch B; and Ken Smith, principal, Environmental Design Consultants International, author, *Western Home Landscaping*.

This is the first in a series of four courses to be offered by Extension in conjunction with the California Garden Clubs Inc. The goal of the series is the development of a group of landscape design critics who might serve on park boards, highway commissions, school grounds committees, and collaborate with environmental designers. Critics are also trained to identify outstanding examples of landscape and urban design for awards of merit from the California Garden Clubs, Inc.

The program fee is \$50 for the general public and \$25 for garden club members. The single day fee is \$30 for the general public. For a brochure and complete details, contact the Landscape Architecture Program, UCLA Extension, P.O. Box 24901, Los Angeles, CA 90024 or call (213) 825-9414.

Julius Shulman to Lead Study Program

Internationally renowned architectural photographer Julius Shulman will lead UCLA Extension's intensive four-session course "Julius Shulman's World of Design," Saturdays, October 24 to November 7, 9 a.m. to 4 p.m., in Room 760 Extension Administration Bldg., 10995 Le Conte Ave., Westwood.

Using the camera as a catalyst, Shulman will show landscape architects, architects and other environmental designers how to better understand the interdisciplinary interactions among the various design professions. The program

will focus on photography as a design and presentation tool.

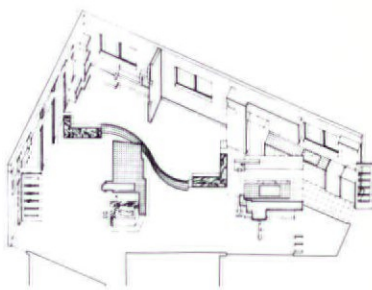
"My personal observations lead me to believe there has not been enough interdisciplinary interaction among designers," says Shulman, adding, "Both architects and interior designers can benefit from knowing more about landscape architecture." Scheduled are visits to the Shulman House and Pacific Design Center.

The course fee is \$165. For additional information call The Arts, UCLA Extension at (213) 825-9061.

Corrections

In last month's interiors article, we neglected to credit SCI-ARC students Rick Gooding, Jody Cukier, and Nancy Seier for the axonometric drawing of Vito Cetta and Associates' office.

We also inadvertently published the drawing of Fred Fisher's Jan Horn residence upside-down. We print it correctly below.



Jan Horn Residence, Fred Fisher

Ten California Architects Exhibit To Be Held in La Jolla

The Graham Foundation for Advanced Studies in Fine Arts has donated \$10,000 to the La Jolla Museum of Contemporary Art to assist the Museum with the 1982 exhibition, Ten California Architects. The exhibition will be composed of conceptual drawings, models and presentation drawings of both built work and conceptual projects by ten contemporary California architects. It will open at the La Jolla Museum on June 12, 1982 and is being curated by Chicago architect Stanley Tigerman and co-curated by Susan Grant Lewin, Senior Editor/Architecture, *House Beautiful* magazine.

Both the exhibition and the exhibition catalog will honor John Entenza, the former Director of the Graham Foundation and founding editor of *Arts and Architecture* magazine. Entenza now resides in La Jolla.

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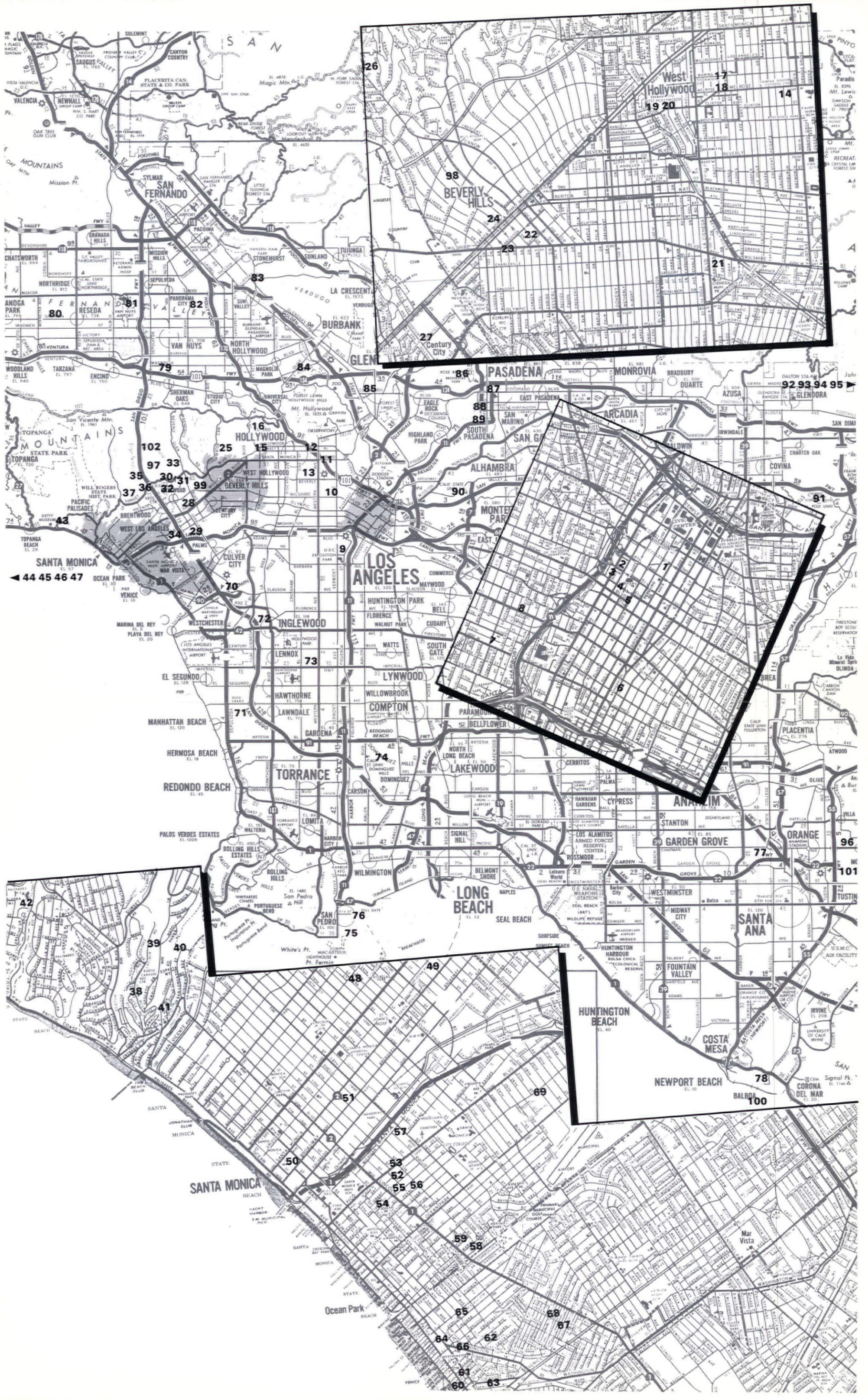
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Chapter News and Notes

LA/AIA Board of Directors meeting 2185; Los Angeles Chapter of the American Institute of Architects, August 4, 1981.

● **President's Report: Wertheimer** turned the meeting over to **Lyman** for report on CCAIA Board Meeting and other matters:

CCAIA Nominations Committee will select nominees for ballot. If 2 or more are nominated for the same position the Committee will select a minimum of 2 for consideration.

BAE has new Executive Secretary: Michael Cassidy.

Confusion re: December exams; Whether BAE new exam or NCARB. BAE exam not ready yet and NCARB considering delaying exam until next year. Wertheimer suggested letters be written requesting BAE to obtain funds for NCARB exam in December. BAE holding public meeting re: Exam on Aug. 14th in Los Angeles. Wertheimer to attend if possible, otherwise Chern.

● **Treasurer's Report: Landworth** reported on 6 month's update and stated that projecting the current figures thru to the end of the year there would be a deficit of \$10,000. However, there had been payments made in 1981 of \$17,000 owing from 1980.

Landworth presented graphic illustration of the dues structure worked on by the Dues Task Force which resulted in the following recommendation:

A. A basic dues amount for all AIA Corporate Members shall be established by the LA/AIA Finance Committee with the approval of the LA/AIA Board of Directors.

B. Employer's Report for Supplemental Dues shall be based on the number of Registered Architects in their offices that are located in the LA/AIA Chapter area.

C. A sole proprietor shall be obligated to pay Supplemental Dues. "Sole Proprietor" is defined as an AIA Corporate Member who is self-employed and has no employees.

D. Corporate AIA Members employed in a non-AIA office, institution, or governmental agency shall be considered as "Sole Proprietors" and shall be obligated to pay Supplemental Dues.

Moved **Lyman/Second H. Newman**, the following: that recommendation be adopted. **Passed.**

● **Associate's Report: Lopez-Cirlos** announced the following: Membership Drive in progress; Associates will sponsor a dinner program for past Associate Board Members. There will be continued effort in the direction of video presentation. There will be closer coordination of *LA ARCHITECT* and *Scan*. Planning for the December licensing seminars is to resume after confirmation of a new exam is made by BAE. Associates see strong need for membership drive. The "Imaginary LA" competition won by Harry Newman.

● **Student Affiliate's Report: Helm** stated that Forum 81 was progressing very well and was about complete with regards to speakers and that their brochure was about ready to be sent to press. Fund raising was in progress to meet Convention expenses.

● **Chapter Executive's Report: Axon** reported that the Recognition dinner for William Pereira has been set for Nov. 17th at USC's Town and Gown. The event will be combined with our Annual Election Meeting.

Axon reminded Board re: letters opposing Assembly Bill 299 (Building Designers) and supporting Senate Bill 165 (increase number of Architects on BAE).

● **Unfinished Business: Chern** prepared a list of suggested By-Laws changes which were reviewed, discussed and approved by the Board. A Parliamentarian and Sergeant-at-arms were added to the By-Laws.

Ross requested that Chapter apply for full Non-Profit status as soon as possible. Chern will do so after new Articles of Incorporation are up-dated and filed.

● **Membership Committee: Tanzmann** stated that **George Crane** was quite clerical in his approach to the membership and did not show

sufficient interest in pursuing memberships. She felt, from her observations, that a great deal more activity was needed in this regard and that a time should be set for a membership drive. She suggested the time span of Oct. 1 thru Nov. 1. People are needed for this drive. The CATS team stated that they would send her a Guideline to use, which she should be getting by September. She will also serve if necessary. She requested that the President appoint a Committee and direct the Chapter office to block out time to implement the following program: Article in *LA ARCHITECT*, press releases to members, prospective members to meeting, another meeting including students, professional affiliates, etc., visits to large offices, tap people in large offices, and letter writing.

Tanzmann also suggested that the LA/AIA develop a brochure for new members—revamp membership interview procedures, and establish programs for Professional Affiliate members.

● **Chapter Brochure: Ross** has formed committee to implement design of brochure; however, no budgeted funds have been allocated for this project. It was suggested that the Chapter approach large firms for financial assistance to implement the brochure.

● **New Business: Lyman** requested Chapter send letter to National Endowment for the Arts to support traveling exhibit, tentatively entitled "West Coast Architecture—a New Symbolism," sponsored by the New York Institute of Art. Board directed Lyman to prepare letter for Wertheimer's signature.

H. Newman is preparing a submission for Ayn Rand as a nominee for a National AIA Gold Medal Award.

LA/AIA Membership, August, 1981.

New Members, AIA: **J. Robert Grimsgaard**, Hutner & Appel Architects, Inc.; **Ted T. Tanaka**, self employed; **David Yashar**, David Yashar Designs; **David Anthony Nixon**, Albert C. Martin and Associates; **Brian Douglas Dawson**, Architecture Plus; **Donald B. Getman**, Matlin & Dvoretzky, Architects; **Gail Babnew**, The Luckman Partnership; **J. Frank Fitzgibbons**, J. Frank Fitzgibbons Architect.

Associate Members: **Nicanor R. Day**, Joe Hooper & Associates; **Parvin Pourian Kaveh**, Magee, Latt, Daily, Gould Architects; **Martin F. Whitcomb, Jr.**, Davidson Associates Architects; **Dennis S. Wish**, Hughes Helicopter; **Michael Zwijsacz**, Davidson Associates; **Barbara J. Coffman**, Leon Hoffman & Associates; **David F. Kofahl**, Kamnitzer, Cotton & Vreeland, Architecture & Planning.

LA/AIA Membership, September, 1981.

New Members, AIA: **Yacov D. Bolotin**, Robert Kliegman Associates; **Barsoum Morcos Barsoum**, Gensler & Associates; **Dennis Michael Gentry**, Clair Earl, AIA Associates; **Jack Min Lui**; **Ronald Walter James**, James, Orozco, Neasi, Inc.; **John H. Fairbrother III**, Peat, Marwick, Mitchell & Co; **George T. Kunihiro**, Mi/Kunihiro Partnership Architects; **Aric D. Gless**, Stewart, Romberger & James; **Delicia DeCastor-Capuli**, Albert C. Martin & Associates; **Richard E. Dell**, Richard E. Dell & Associates; **Heinz Meier**, Kurt Meyer & Associates; **John Otero Lummis**, PAE International; **William M. Bernstein**, Allen & Sheriff.

WAL Women's Architectural League, Los Angeles Chapter, celebrated their 30th anniversary by honoring their past presidents in a tea held in the Japanese Gardens at UCLA, Thursday, September 3rd, 1981. A tour of the gardens and brunch was provided, as well as entertainment by a Japanese koto player attired in a traditional Japanese costume.

Also on the agenda for this day were presentations of honorary

memberships as well as honoring of past presidents. Ray Eames and Esther McCoy were presented with certificates of Honorary Membership to the Women's Architectural League.

Past Presidents were honored by presentation of flowers. Those being honored for past presidential service were: Mrs. Kemper Nomland, Florence Verger, Gloria Woodwick, Kathy Brent, Sally Landworth, Martha Bowerman, Glenous Absmier, Ablyne Wingo, Mrs. Richard Hennessy, Mrs. Anni Szanto, and Mrs. Jetty Fong.

Also being honored that day were members of 25 years standing. This lovely fête was chaired by Elaine Sutnar.

AWA Laura Melendrez of POD, Inc., a Los Angeles landscape architecture and urban design firm, designed the winning entry in the competition for a logo for the "Women Up Front '82: Architectural Options" conference being held January 29-31, 1982 at Scripps College, Claremont, California.

Ms. Melendrez' entry was selected by the jury of prominent Los Angeles graphic designers: Deborah Sussman, John Folis, Michael Sanchez, James Cross and Wayne Hunt. Her design will be used as the identifying symbol on printed and promotional material about the regional conference. A prize of \$100 and registration in "Women Up Front '82" will be presented to Ms. Melendrez at the October meeting of the Association of Women in Architecture, sponsors of the competition.

At the conference, speakers and panels will address issues of concern to people in the environmental design fields, covering such topics as career and employment options. The discussions and informal events will also provide opportunity to generate new enthusiasm for participation in those fields, and to promote communication and networking among the participants, both student and professional.

Further details about the events and speakers will appear each month. The conference is being co-sponsored by the AWA and California Polytechnic Institute State University at San Luis Obispo. AWA welcomes participation in the planning of the conference, and further details are available from Virginia Tanzmann, AIA, at the AWA Office, 304 S. Broadway, Los Angeles, CA 90017, phone (213) 625-1734.

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William Landworth, Treasurer
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LA Architect

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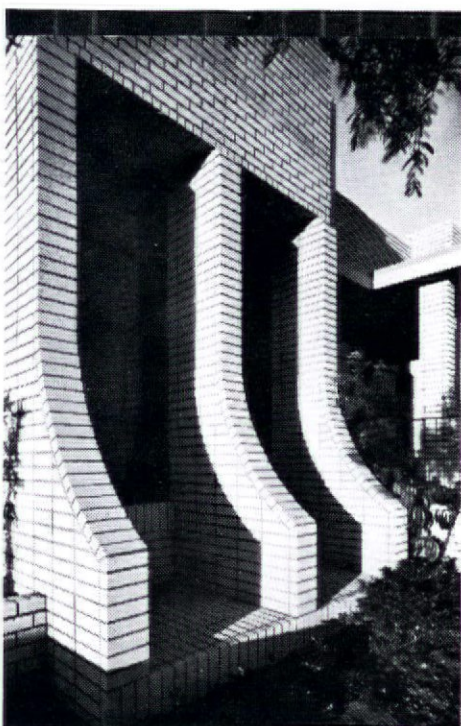
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