

January 12 Chapter Program: Critics' Predictions 1982

Four local critics will participate in a panel discussion for the January Chapter Program. The panel will take place on Tuesday evening, January 12 at 8:00 p.m. at SCI-ARC, 1800 Berkeley Street, Santa Monica. Three critics from the *LA Times*: architecture and design critic John Dreyfuss, urban affairs critic Sam Hall Kaplan, and real estate editor Dick Turpin, will participate, along with *Herald Examiner* architecture critic Joseph Giovannini and Bernard Zimmerman as moderator.

Zimmerman states: "1982 will be a confused year for architects. After riding a high growth of building since 1973, the architectural profession now faces numerous economic problems under the Reaganomics approach to our economy. Is Reaganomics good for architecture? What is the effect of this economic program to the

environmental and social commitments that the architects have had in the past? Will the economy have an upswing by the middle of the year or should architects plan on pulling in their horns and their pocketbooks in the next few years, which was similar to the '73 and '76 crisis in which 50% of the architects in New York were unemployed. Will the war industry provide the slack for the architects in the housing industry? Can post-modernism survive another year or two? What new book will Charles Jencks write and how will he hype the marketplace? And what are we going to do about the real issues facing Los Angeles and the Los Angeles architect: the downtown library, transportation, crime in the streets, housing, clean air and alienation of society. These are the topics that will be discussed in Critics' Predictions '82."

1982 LA/AIA Officers



LARRY KASTENDIEK

LA/AIA Board of Directors, left to right: Lester Wertheimer, Frederic Lyman, Robert Tyler, William Landworth, Cyril Chern, Virginia Tanzmann, Chester Widom, Lynn Paxton, Michael Ross, Mark Hall, Gordon Forrest.

On November 17, Robert Tyler, FAIA, Director of Design at Welton Becket Associates and an honors graduate of the USC School of Architecture, was elected to the post of Vice President/President-Elect of the LA/AIA. Tyler graduated cum laude with the AIA Silver Medal from the University of Southern California and joined Welton Becket Associates in 1952. He has served the Los Angeles Chapter as Treasurer and CCAIA Director and was elected to the AIA's College of Fellows in 1977. He currently serves on the Board of Directors of the USC Architectural Guild.

Other election results announced at the November 17 elections by 1981 President Lester Wertheimer were: Chester A. Widom, principal of Widom/Wein & Partners of Santa Monica, will become Chapter Secretary; Mark Hall, principal and co-founder of Archiplan of Los Angeles, and Lynne Paxton, president of Lynne Paxton Architects, will serve two year terms as Chapter Directors.

Elected to two year terms as Directors of the CCAIA were Martin Gelber, principal of Martin Gelber and Associates of Santa Monica; Joseph D. Vaccaro, Vice President and executive director of the Leo A. Daly Los Angeles office; Ken Newman, Architect of Los Angeles; and 1981 President Lester Wertheimer who will serve as Alternate CCAIA Director.

Serving the balance of their terms in 1982 under incoming President Fred Lyman will be Chapter Treasurer William Landworth and Directors Cyril Chern, Alan Rosen, Michael Ross and Virginia Tanzmann. Gordon Forrest, president of the Los Angeles Chapter's San Fernando Valley Section, will serve a one-year term as Director, as will outgoing President Wertheimer.

Other Board Members are: Ron Takaki and Gary Dempster, Co-Presidents, Associates; Bill Helm, Student Representative; and Elaine Sutnar, President, WAL.

The full list of officers now reads as follows:

LA/AIA Officers

President: Fred P. Lyman, AIA
Vice-President/President-Elect: Robert Tyler, FAIA
Treasurer: William Landworth, AIA
Secretary: Chester Widom, AIA
Directors: Cyril Chern, AIA, Mark Hall, AIA, Lynne Paxton, AIA, Alan Rosen, AIA, Michael Ross, AIA, Virginia Tanzmann, AIA, Lester Wertheimer, AIA, Gordon Forrest, AIA.

1982 CCAIA Board Delegates:

Cyril Chern, AIA
Martin Gelber, AIA
Fred Lyman, AIA
William Landworth, AIA
Ken Newman, AIA
Alan Rosen, AIA
Joseph Vaccaro, AIA
Bernard Zimmerman, FAIA
Lester Wertheimer, AIA, Alternate

1982 Installation Dinner Dance

On the heels of LA's 200th birthday it seems appropriate that installation of the 1982 Board of Officers and Directors take place in an area of our city which is rich in architectural history—on a street once known as "The Wall Street of the West" and now being re-born through creative rehabilitation of its architecturally and historically significant buildings.

The Design Center of Los Angeles, formerly the Title Insurance and Trust Building, has been chosen for the celebration of LA/AIA's 1982 Installation Dinner/Dance party, which takes place on January 23rd. The new owner of this stately old building, Architect Ragnar C. Qvale of Los Angeles, has graciously consented to be our host for this important occasion, although the building will not have its official dedication until February 1982.

There is ample parking in the building's garage from which you

will pass through a richly ornamented bronze door leading into the remarkable lobby with its marble walls and inlaid floors. Wide marble staircases take you to what was formerly a mammoth banking room where we have created a celebration for you worthy of this building. The ambience will be 1930ish and we encourage you to dress festively for dancing. The Bill Green Jazz Band will provide music for dancing—new as well as old. Two no-host bars will be open for your relaxation and meeting with old friends. If your Gatsby wardrobe is still intact—this is the perfect occasion to wear it!

WAL officers and Branches from the San Fernando Valley AIA will also be installed.

Showrooms in the building will be open between 5:30–6:30 p.m. The festivities begin at 6:30 p.m. and dinner is at 7:30 p.m. Cost of dinner \$22.00 per person.

Ann Videriksen

President's Message

The practice of architecture places us in a peculiar position to know the way things are and why; and we have to accept things the way they are or we will never build anything. But our very knowledge provides us with a peculiar ability to know the way things *ought* to be. In our private practices we can do little to change the system of things and perhaps it is not usually our responsibility there to do so. But through the AIA we can do work to maintain, change, improve or do whatever is necessary in order to best affect the codes, the laws, the banks, the commissions and the other decision making processes in order to realize the finest concepts of urban design. In our organization is the opportunity for each of us to say what we think and to work for what we believe.

In 1982 the Los Angeles Chapter will be pursuing a course toward more effective influence in community affairs through a new organization, **The Corps of Architects**, whose purpose, according to the charge of the Chapter Board of Directors, "will be to maintain a network of architects throughout the Chapter domain, who will involve themselves in their communities as spokespersons for the people, regarding their total environment."

We will also continue our effort to improve the public's awareness of the capabilities and achievements of the profession.

We hope to involve a maximum percentage of the membership in AIA activities both as contributors; through such means as membership in the various committees and The Corps of Architects and as

correspondents for *LA ARCHITECT* and *SCAN*; and as beneficiaries of what we believe will be another excellent series of regular Chapter programs, a new series of professional development seminars, and, of course, the regular Chapter publications.

The continuing improvement in the services of the Chapter office we expect to proceed smoothly under the care and efforts of our excellent new staff.

We wish to maintain and continue to develop our activities with the schools of architecture and our efforts to assist both the students and the associates in their efforts toward employment, self-development and certification.

We plan to inaugurate with the CCAIA a new series of meetings between architects and elected members of government which we hope will lead to a revitalization of the old Minute Man program.

We intend to offer our attentions toward all the districts within our Chapter domain; but perhaps we shall place some special emphasis on the downtown area, whose future as the center of the metropolis particularly affects us all.

So, we will begin with our Installation dinner and ball, Saturday, January 23, 1982 at 6:30 p.m. in the great hall of the Spring Street at Fourth. I look forward to seeing you there and to working with you throughout the year. If you wish to discuss any matter with me regarding the activities of the Chapter, please, don't hesitate to call.

Frederic P. Lyman, AIA

LA Architect \$1.25

Inside:

Concepts: Frederic P. Lyman, AIA: The new President of the LA/AIA presents his ideas about architecture in drawings, photographs and words.

John Mutlow interviews **Frank Gehry** about his new buildings for **Loyola Law School** in downtown Los Angeles.

Lectures:

Wednesday evenings, 8:00 p.m.

SCI-ARC Design Forum. Call school for details: (213) 829-3482.

January 11: **Urban Landscape Issues, Jere French**, Cal Poly Pomona, School of Environmental Design, 8:00 p.m.

January 13: Faculty Lecture: **Ralph Knowles**, USC School of Architecture, Harris 101, 1:00 p.m.

January 14: **David Gebhard** lectures on the work of **George Washington Smith**, UCLA School of Architecture, 8:00 p.m.

January 18: **Planning Problems and Projects in San Diego—Tijuana Double Metropolis, Harry Anthony**, Cal Poly Pomona, School of Environmental Design, 8:00 p.m.

January 20: Faculty Lecture: **Pierre Koenig**, USC School of Architecture, Harris 101, 1:00 p.m.

January 25: **Trilogy in Venice, Panos Koulermos**, Cal Poly Pomona, School of Environmental Design, 8:00 p.m.

January 27: Faculty Lecture: **Panos Koulermos**, USC School of Architecture, Harris 101, 1:00 p.m.

January 28: **Stuart Wrede** lectures on the work of **Bertram Goodhue**, UCLA School of Architecture, 8:00 p.m.

February 11: **Cliff May** lectures on his own work, UCLA School of Architecture, 8:00 p.m.

February 14: **Cliff May** lectures on his own work, UCLA School of Architecture, 8:00 p.m.

February 18: **Cliff May** lectures on his own work, UCLA School of Architecture, 8:00 p.m.

February 21: **Cliff May** lectures on his own work, UCLA School of Architecture, 8:00 p.m.

February 24: **Cliff May** lectures on his own work, UCLA School of Architecture, 8:00 p.m.

February 27: **Cliff May** lectures on his own work, UCLA School of Architecture, 8:00 p.m.

February 28: **Cliff May** lectures on his own work, UCLA School of Architecture, 8:00 p.m.

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February 10-13: **Taste in Design and Elsewhere**, a conference sponsored by the San Francisco Center for Architecture and Urban Studies. Registration: \$155 to National Center for Architecture and Urbanism, 2000 P Street N.W., Suite 413, Washington D.C. 20036. Further information: Wayne Attoe, (415) 841-6194.

February 27: **Art and Architecture: A Changing Relationship**, a day-long symposium featuring artists Richard Serra, Mary Miss, Siah Armajani; architects Charles Moore and Frank Gehry; museum administrators Richard Koshalek and Julie Brown, UCLA Extension. Fee: \$45. Further information: (213) 825-9413 or 206-6643.

Exhibitions:

Through January: **Drawings of R. M. Schindler**, Schindler House, 835 N. Kings Road, Los Angeles. Open Sat.-Sun., 11:00 a.m.–4:30 p.m. Admission: \$2.00; tours: \$3.00. Further information: (213) 651-3112.

Through January 10: **The Magical Mystery Tour**, fantasy exhibition for children of all ages, Municipal Art Gallery, Barnsdall Park, 4800 Hollywood Blvd., Tues.-Sat., 12:00–5:00 p.m.

Through January 15: **The American Farm**, Junior Arts Center, Barnsdall Park, Tues.-Sat., 12:00–5:00 p.m.

Events:

January 17: **Chamber Music in Historic Sites**, Mendelssohn, Dvorak, Schubert, Brahms, New York String Quartet, Music Room, Biltmore Hotel, \$20. Further information about this concert and the series: (213) 476-2237.

January 29-31: **Women Up Front '82, Architectural Options**, Scripps College. See page 3, *LA ARCHITECT*, for details.

February 14: **Chamber Music in Historic Sites**, Renaissance Love Songs for Valentine's Day, The Five Centuries Ensemble, Villa Maria, \$20.

Pereira Recognition Dinner

William L. Pereira, FAIA, became the fifth recipient of the Los Angeles Chapter AIA Recognition Award on November 17. Pereira was cited for his contributions as a distinguished man, a career professional and an exceptional architect.

Addressing some 200 AIA members and guests attending the dinner at the University of Southern California, Pereira said, "I think I should tell you I really commenced my practice at the age of three, but I have enjoyed the last fifty years so much, I think I am going to try another fifty." Pereira began his practice in Chicago in 1931 at the age of 22.

LA/AIA President Lester Wertheimer, AIA, opened the ceremonies with an announcement that the Pereira firm would provide \$2500 annually for the LA/AIA student member competition. To be known as the Pereira Prize the award will begin in 1982 and be awarded each spring to three students who place highest in an annual competition. The awards are to be \$1250 first prize, \$750 second prize and \$500 third prize.

Daniel L. Dworsky, FAIA, was the testimonial speaker for the evening, recalling his early career days working with Pereira and outlining some of Pereira's accomplishments. Thirty years after working with Pereira, Dworsky is his joint venture partner (Pereira, Dworsky, Sinclair, Williams) on the new international terminal for Los Angeles International Airport.



President Lester Wertheimer awards William L. Pereira recognition certificate from the LA/AIA.

"Bill's personal involvement, spirit and guidance are on every job that comes out of the office," Dworsky said.

"I've been working closely with Bill on the airport, and . . . he always focuses on the satisfaction of the users, and is looking for special solutions to problems—he's not satisfied with ordinary solutions."

Pereira said, in his remarks, he believes architects are in the "frontier," the vanguard today. One major change he sees among architects is more involvement. Architects are playing more to the "real world" and are associating themselves more with "what is going on in the world."

Addressing his past and present colleagues and employees Pereira

thanked each group for their influence on his practice.

To his former students at the University of Southern California—where he taught for 12 years—Pereira said, "While I enjoyed teaching you, I also learned a great deal from you. And what I learned mostly was how to listen."

Pereira said he is now at a point where he can stop and look and admire the works of many of his contemporaries and "it gives me great encouragement that all is well with the profession."

In addition to the presentations at the awards dinner, a 34-panel photo display of 23 major Pereira projects was exhibited.

Tributes to William Pereira

Governor of California:

I am pleased to extend my greetings to you as you celebrate 50 years as a leader in the architectural and planning professions.

You have left a mark not only on the landscape of California but also on the landscapes of the world. Because of your approach to architecture as a combination of "art, creativity, research, technical ability, scientific curiosity, and above all, social interest," your advice on major architectural projects has been sought around the globe.

Your work typifies the innovative spirit of California and I am sure that the citizens of this state are proud to join with me in saluting your many accomplishments. Best wishes for continued success in your endeavors.

Edmund G. Brown

President of the United States:

Nancy and I are delighted to extend our congratulations as the Los Angeles Chapter of the American Institute of Architects honors you for a lifetime of achievements.

In a career that spans five decades, your work has touched the face of our great country and affected it profoundly.

You have our best wishes and, again, congratulations.

Ronald Reagan

Congressional Commendation:

In honor of William L. Pereira: In recognition of his fifty years of dedicated service presented this 19th day of November, 1981.

Henry A. Waxman, Member of Congress

Henry A. Waxman, Member of Congress



City of Los Angeles:

William L. Pereira (left) was honored by Los Angeles Mayor Tom Bradley in ceremonies proclaiming November 19th "William L. Pereira Day" in Los Angeles.

Pereira was commended by the city for his "talent to build structures that will leave a lasting imprint on our civilization serving as a legacy for future generations."

Conference on Women's Career Options

Women Up Front '82 Architectural Options

Career success takes planning. Women Up Front '82 is a regional conference co-sponsored by the Association of Women in Architecture and Cal Poly San Luis Obispo, where leaders in all disciplines of environmental design will share their expertise in building their careers. The conference, which takes place from January 29-31, is directed at designers, architects and students in all fields relating to the built environment. Students, recent graduates, people re-entering the field, or those just defining their next career step will want to attend.

During each segment of the three-day conference information will be provided that will help multiply career options. Speakers will answer some of the difficult questions on the minds of people in the design fields:

- What's the difference between a job and a career?
- As I move up, how do I learn to manage people?
- How can I sell my ideas to my boss or my clients?
- How can I understand organizational hierarchy and the realities of the business world?
- Should I take the architect's license exam?
- What do I need to know before starting my own business?

Friday evening will begin the weekend conference with a reception hosted by John Chandler, president of Scripps College, at Balch Auditorium. Registration begins Saturday at 8:00 a.m., followed by introductory speakers defining the issues the conference will address. Five panel discussions will follow, addressing such topics as "Quality and Diversity: Continuing Your Design Goals in Your Career,"

"Design Philosophy: Inner and Outer Influences," "Designer as Entrepreneur: Listen Before You Leap." Following the luncheon, individual experts will speak on topics related

to their own careers in design, development, education, preservation, marketing and business, and registrants will have a chance to ask questions. At 6:00 p.m., no-host cocktails will be served, giving everyone a chance to meet the speakers and fellow participants. A dinner and keynote speaker will follow. Sunday, a self-guided walking tour of Claremont is planned.

Cal Poly San Luis Obispo is offering extension credits for 1½ units for participation in this conference. These credits are transferable to other colleges.

All professionals and students who want to display their work at the conference may do so by submitting it to the AWA office, by mail or in person. Deadline is January 15, 1982. All work must be mounted on foam core board, no separate matts. Maximum width 28". Do not submit originals, reproductions only. Include on the back of submittal: name; address; firm and position; or school and major; date of work; brief description.

Accommodation is available at Griswolds Inn, near the Scripps College campus for Women Up Front '82 attendees. Make overnight reservations directly with the hotel at: Griswolds Inn, Claremont, CA 91711, (714) 626-2411, ext. 371.

The fee for this conference is \$70 for professionals, and \$35 for students. The fee includes the conference tuition, as well as Friday night reception, Saturday coffee, luncheon and dinner. It does not include hotel accommodation. Advance registration is required; an 80% refund will be available up to January 22, 1982. After that no cancellations are allowed. Attendance is limited due to capacity, so register early.

Write to Association of Women in Architecture, 304 South Broadway, Suite 320, Los Angeles, CA 90013, for registration forms and college credit information.

New Life on Spring Street

Spring Street, between Third and Seventh Streets, which is now a National Register Historic District, houses some of the city's finest Beaux-Arts structures. The father and son team of John and Donald Parkinson was responsible for the majority of historic buildings still remaining on the street. Their prolific work is not limited to Spring Street however, but includes such notable landmarks as Bullock's Wilshire, the Los Angeles Athletic Club, the Metropolitan Building, the Rosslyn Hotel and many buildings on the USC Campus. With A. C. Martin and John Austin the Parkinsons designed the Los Angeles City Hall, and they were consulting architects to Samuel Lunden, FAIA on the Pacific Stock Exchange Building.

In 1928 the Parkinsons added an imposing structure to Spring Street—the monumental Title Insurance and Trust Building, designed in a restrained zig-zag moderne style with elaborate bronze gates and tile mosaics adding to the richness of the facade.

Architect Ragnar C. Qvale of Los Angeles purchased this magnificent building two years ago with the intent of creating a viable business while preserving the integrity of the old building. The building has been re-named and is now the Design Center of Los Angeles, housing an interior furnishings mart in beautiful new showrooms. Several floors of showrooms are now in operation, as is the 320-seat auditorium and a private Industry Club on the top

floor. What was formerly an employee cafeteria is being converted to an elegant 300-seat restaurant which is scheduled to open in the spring of 1982.

The 11-story building contains 375,000 square feet of space. Stately wide corridors are lined with marble or paneled in rare hardwoods. The remarkable marble lobby with inlaid marble floors and other interior details were designed by Herman Sachs and the murals were painted by Hugo Ballin. Finely crafted brass doors and elegant period lighting fixtures are examples of the craftsmanship which Architect Qvale intends to preserve. A formal dedication of the new Design Center is scheduled for February 1982.

Ann Videriksen



The lobby of the Title Insurance Building is lavishly appointed with marble floors and walls.



Exterior, Title Insurance Building by Parkinson and Parkinson.

Coastal Commission Honors 1981 Design Award Winners

Fifteen coastal developments were honored in the Coastal Commission's 1981 Design Awards Program, it was recently announced. The awards program, now in its second year, cites projects for their excellent balance of design, function, economics and coastal protection.

Among the winners of this year's awards were:

Public Access

- *Peter's Landing*, Huntington Beach, Orange County, a commercial center on inland waterways with extensive public walkways and seating areas; designed by Bissell and Associates, developed by Maguire Partners.

Low and Moderate Income Housing

- *Cypress Ridge*, Fort Bragg, Mendocino County, a 42-unit apartment complex for low income seniors and handicapped persons, funded in part by the State Coastal Conservancy; designed by James C. Dodd and Associates, developed by Rural Communities Housing Development Corporation.

Architectural Design

- *Ford Condominiums*, Mission Beach, San Diego County, a four-unit residential complex on a small, oceanfront lot; designed by Delawie, Macy and Henderson, developed by John Patrick Ford.
- *Santa Monica Place*, Santa Monica, Los Angeles County, a downtown regional shopping center with public promenades and seating areas; designed by Frank O. Gehry

and Associates, Gruen Associates—consulting architects; developed by Santa Monica Place Associates.

- *The Chart House*, Dana Point, Orange County, a restaurant overlooking the beach from a blufftop terrace; designed by Joseph A. Lancor, developed by CHE, Inc.
- *Spiller Residences*, Venice, Los Angeles County, an unusual two unit residence on a small, urban lot; designed by Frank O. Gehry and Associates, Inc., developed by Jane Spiller.
- *Asilomar State Beach Conference Center*, Pacific Grove, Monterey County, the expansion of conference and housing facilities on an oceanfront lot; designed by Stone, Marraccini and Patterson, developed by State of California Department of Parks and Recreation, Asilomar Operating Corporation.
- *Marshall Residence*, Santa Cruz, the renovation of a blufftop home on a small, highly visible lot; designed by Clarke L. Shultes, developed by Dick and Shirley Marshall.
- *Brady Residence*, Santa Cruz, a low-lying single-family residence on a coastal bluff, with a natural wood exterior and soft, expressive lines; designed by Clarke L. Shultes, developed by Beverly and Tom Brady.

The *Cabrillo Marine Museum*, San Pedro, Los Angeles County, designed by Frank O. Gehry & Associates, was given a special merit award.

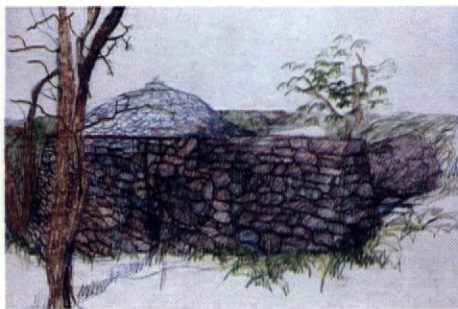
Concepts: Frederic P. Lyman, AIA, Architect



Hood residence



Howard Veterinary Laboratory



Finegold Ranch project



Small palace project



Ingham pool



Las Flores interior



Malibu Monorail station project



Las Flores



Houseboat project

MARVIN RAND

A theory of architecture must, I think, be based on the Chinese concept of yin and yang. Architecture deals with complementary relationships and is, therefore, in the abstract sense, erotic; and the primary relationship with which architecture is involved is that of logic to passion, that is more specifically, of protection to spirituality.

The primary material is stone.

The secondary materials usually involve complements: wood to stone, steel to concrete, glass to aluminum, polyester fiberglass to whatever its support system may be.

There are sometimes cross complements: wood and glass to stone and tile, aluminum and glass to steel and concrete. But, from this point on, tertiary materials will probably be required, relationships will become complicated, probably unexplainable and therefore reprehensible. Undoubtedly, we are correct in sensing that the greater the number of materials employed in a building, the lower its spiritual significance and, probably, the sooner its material deterioration.

The purpose of architecture, Richard Wagner implied, is to turn time into space. The sepulchre is, therefore, a stone vault. The use of any other material is a betrayal of space and a surrender to time. But we have our rituals and those who have left the roof inviolate and designed their punctual sacrifices to the ravisher have built the wood shrine of Ise, the glass and iron palace, the steel span of the Golden Gate and the polyester domes.

Still, these are arrogances. As the Anasazi well knew, we are all of the earth and the colors of the earth.

"The plan," Le Corbusier wrote, "is the generator." From the plan the architect begins construction of the perspective with an H pencil, which at some point he drops along with his T-square and triangle. He then begins to sketch with Prismacolor. This is the most glorious moment of his life. It may be similar to what a pilot experiences at the moment of take off.

"Geometry," Eugene Nalle said, "is the friend of the architect." In other words, the shattering of fundamental geometric relationships is not a creative but a destructive act (which may at times be necessary, but when unnecessary is merely eccentric and mannered).

The system of color relationships may be entirely different than the system of geometric relationships, but involves and requires the same discipline and passion.

Discipline is described by measured work (plans, elevations, sections, models, axonometrics, specifications: lines, numbers, and letters of the alphabet). Passion is described by perspective. But measured drawings must have passion and perspectives must have discipline.

The task of our time, except for the ignorant and cynical, is to build in harmony with nature and, therefore, the architect is also a protector of empty space, a wanderer, a gardener, or a farmer; for architecture is to farming as time is to space as sun is to earth as form is to color as wood is to stone as solid is to void as beam is to arch as ambition is to love.

The scheme of Jeffersonianism is not so much social architecture as the architectural approach to society. A Jeffersonian society would be ordered but on the basis of the needs of the citizens as expressed by themselves. Ideally, therefore, architecture is not an imposition of forms upon society but an organization of the forms which emerge from social and geological events.

In music, as a parallel, we hear from within the ancient and mysterious Hungarian folk songs the radical exuberance of Bela Bartok.

Ironically, it is difficult to rationalize the chopping off of a mountain top by an army of slaves to make a flat place for Montecello nor the imposition of a one mile by one mile grid over the entire Louisiana Territory. Those were, as we all know, 18th Century ideas, reminiscent of Versailles. Nevertheless, it is too bad that the great diagonals, which might have been rather grand connections between the cities and towns and (continuing in the L'enfant manner) within the cities themselves were omitted from the Louisiana grid.

Well, Jefferson was a paradoxical fellow. But we are not here concerned so much with his interesting hypocracies as with Jeffersonianism: the concept which I do not believe he ever specifically expressed, but which seems to me to be that the architectural process—listen, organize, design and construct—is synchronous with the democratic process and, if the two were integrated, they could form the basis of, what Mr. Wright might call, an organic civilization.

Thus, the Jeffersonian is politically involved and territorially responsible. Thus, we now form the Corps of Architects.

It is relatively easy to determine the borders of and, therefore, establish a democratic electoral system in a nation, a state or a county, but not in a city.

The borders of a city fluctuate and are imposed upon a county. The true borders of a city (what we now call a "metropolitan area") are so vague they do not even really exist.

Attempts to establish civic governments are always difficult, because they overlap county governments. A city is not a subdivision of a county as a county is of a state. Counties and states are both determined by land areas. Cities are determined by population. Cities should, therefore, not be thought of in terms of enclosed areas but in terms of centers of populations and, therefore, of buildings. A city is not to be measured by length and width but by the location of a point, more commonly called the center. Therefore, cities should not be governed by elected representatives in the manner of counties, states, or the nation; but designed by architects commissioned by the people.

In the later nineteenth and the earlier twentieth centuries cities were connected by railroads, which formed the diagonals which Jefferson omitted, and the center of each city was the railroad station and the cities flourished around the stations and, in spite of terrible social inequities, were magnificent to behold, because they were dependent upon social intercourse and not upon advertising and tax write-offs.

But in the middle of the twentieth century, as we all know, passenger trains were replaced by airplanes and airports were built in the suburbs, so the center of each city decayed, like a hive without a queen, and the rot penetrated outward into the sprawl.

So the trains must return, as they seem to be straining to do, faster and more beautiful than ever.

IV

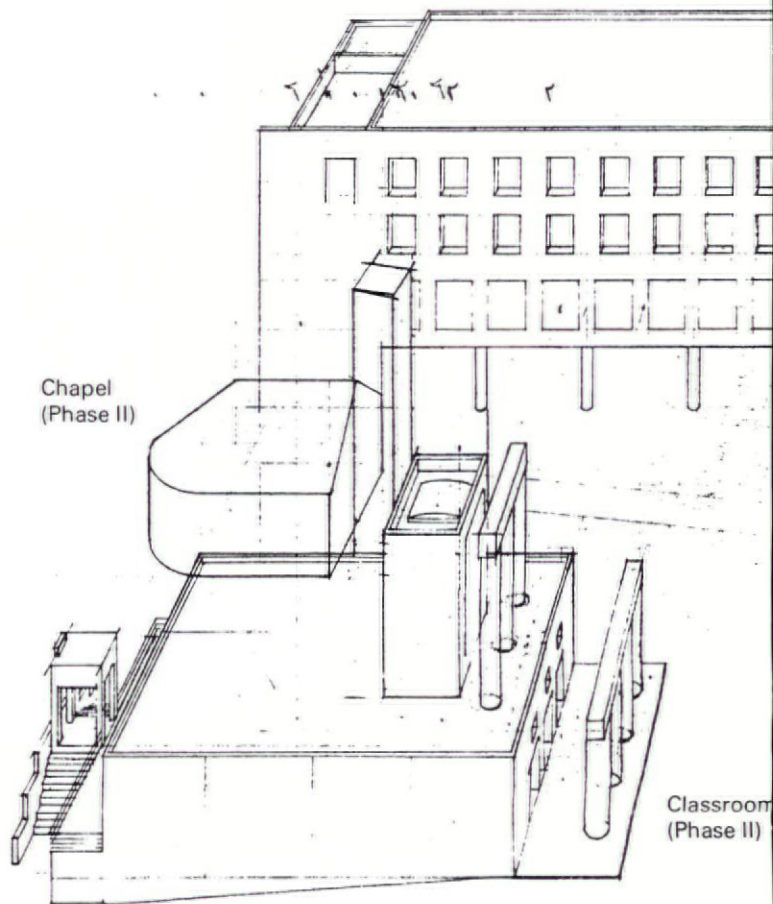
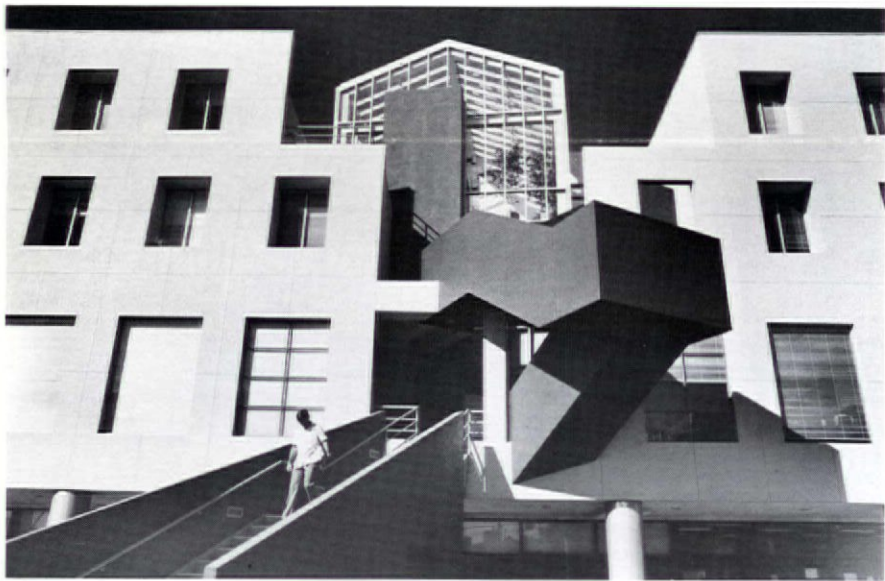
We cannot ignore the finances of architecture. If we wish to build great buildings and at the same time abolish smog, we must stop taxing production and start taxing waste.

We are all equal shareholders in the corporation of God, but one owns that which one produces.

Therefore, in the great city, all profits on the use and exchange of land are returned to the people, pollution is taxed with an eye to extinction, and the producers of useful goods and services are left with their full reward.



Cory at the tomb of the architect



Loyola Law School Frank O. Gehry & Associates

by John V. Mutlow, AIA

A controversial figure—controversial forms, but is this really true? Certainly from the exterior his architecture is original and expressionistic. It forms compositions of three-dimensional art with interpenetrating planes and subtly suggestive dialogues with spatial illusion. Is that not a description of Los Angeles? A city of unique places, spaces, and movie sets where alternate forms are accepted as an integral part of our culture. His ideas are in the vanguard of architectural thought today and extend and reinforce the understanding and appreciation of architectural space.

The extensive experimentation in Gehry's homes serves as a starting point for his larger scale quieter, more controlled compositions. The visual enrichment of buildings in space dramatizes the mundane or ordinary. Facades are not meant as buildings, but simply as enclosure envelopes. The plans of Santa Monica Place and Loyola are functional, rational and efficient, transposed by circulation spaces that knife through at an angle to create spatial excitement. Loyola with its rationalist, thin, planar facade is made visually vibrant by the juxtaposition of artistically applied projecting elements (staircases). The central entrance cuts a void as it transposes the facade in forced perspective and off axis. This drama is enhanced by the scale of the simple proportional relationship of large to small windows and of solids (stucco) to voids (glass) of the facade. Tension and interest is the result. Minimal simplicity made exciting by an artistic touch. The building appears complete, and stands

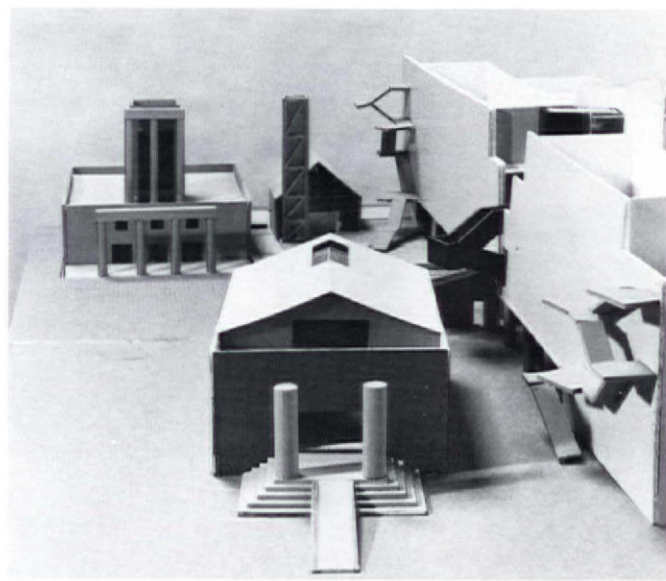
by itself as an element in space, but when the classroom buildings are placed in the plaza they will create a more dynamic parti.

People relate to Gehry's experimental work, typified by his own house, but he is really an artistic rationalist, with an understanding of the human's greater interest in nonrepetitive elements, variation of form, changes in scale, nongeometric structures, and identification with spaces. Loyola typifies his successful exploitation of ordinary materials, and when complete, the creation of a sense of place. His is an acceptable alternate form of architecture.

I felt the best way to obtain a deep insight into the design solution for Loyola was to let Frank explain the building himself.

■ *Frank, my first impression of Loyola appears to be the continuation of an idea that you developed at Santa Monica Place, in terms of the importance of the spatial aspects of the circulation systems as it relates to a much simpler, more rational and planar facade and form. Is this a continuation?*

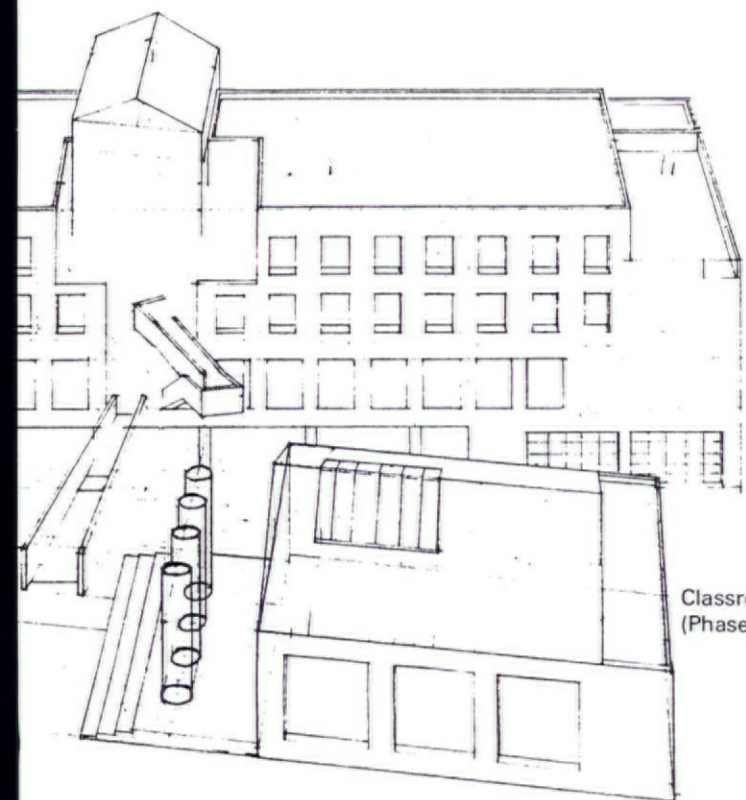
I always thought that we all have only one idea in our heads, and we keep reinventing this in different incarnations as different programs come to us. I think that people would say Loyola is part of my straighter work. It is all one work, everything. The houses, the small buildings, and large buildings, it's all one idea, one person, it's an exploration of materials, exploration



Model of completed project.

of space. It is just a personal response to a particular situation. Loyola is purposely more conservative than my house because this is an institution. I have to deal with its needs, the problem of this location for the law school isolated from the main campus, with the existing A. C. Martin building and a site that had little to do with relating a sense of dignity, or sense of place for teaching about the legal profession. The existing building perfectly fits the program requirements for a library, and so by build-

ing new components, and moving classrooms and offices to the new components, the existing building could programatically fit; that was a responsible decision. So then we had a program for faculty offices, administrative offices, and student facilities, like lounge, student cafeteria, and classrooms. First, because the site is a small piece of land, the program required that the building be several stories high. The classrooms in that scenario had to be on the ground floor, where they would have required a



Classroom
(Phase II)

long span roof, and then above would have been the smaller faculty offices. We then analyzed the possibility of taking the classrooms out of the building, and making them Type V construction. We found that we had, in terms of the uses of the building a simple, typical office building. Since that coincided with our tight budget, we took the classrooms out and made those separate objects using the building as a backdrop or stage set wall for the smaller classroom buildings, which would be placed on the remainder of the site in a campus like configuration that created a sense of place. Once you adopt that strategy, you have more money in the budget to embellish the small classrooms.

■ *The stage set is one of your earlier ideas. Here you have a very plain stage set. The scenery is a very rationalistic facade with three spatial images or elements that project out from the facade. They layer. You also have an interrelationship of two spatial ideas coming together. A very simple facade that talks about efficiency, repetition and responsibility, and the intersection of the facade by the off center projecting circulation elements and the chapel and classrooms as independent objects placed in the plaza. The result is a harmonic relationship. This is very similar to Santa Monica Place.*

I can see what you were saying about the relationship of Santa Monica Place because, in each of the courtyards the building became a backdrop for that court. In that sense it is. The requirement at Loyola was that we needed three exit stairs by code. We did not want to place the staircase spaces within the building. We had the idea that if we could just hang them like fire escapes on the facade, we could save money. With the center stair, we wanted to make a statement about entrance, processions, identify the center of the building, and that centerpiece relates more to the future buildings when they are in place, it becomes the center object.

■ *The building certainly stands by itself. So it could be surprising to realize that there is the original parti of buildings in space that completes the complex.*

I don't feel it stands by itself. It was conceived as a total composition.

■ *Is that because the building is making a different statement? The completed building is*

making a statement representing space behind, and not enclosing a plaza in front.

To me it does. I always make each object in a complex of buildings have its own integrity.

You must realize that you enter the campus through the garage, and that when you see the facade of the completed building, you see it from the various levels of the garage, and you are looking at it frontally. It was designed that way. A backdrop with individual object buildings, each its own statement, standing in front of the backdrop.

■ *The visual impression of the dominant central stair is one of solid masses projecting into a recess. The two exit stairs at each end are very open, and much more transparent. Is this an intent to focus your attention towards the center?*

Yes, it is to make the center stairway look more like a building. We wanted the two end stairways to be lighter and less. The light ones relate to and hang on to the existing building while the central stair cuts it. The center stair is a much more aggressive move. It was to focus, and make a building in the center, and make a point of entry.

■ *You also have forced perspective in the central staircase. Is that a design element?*

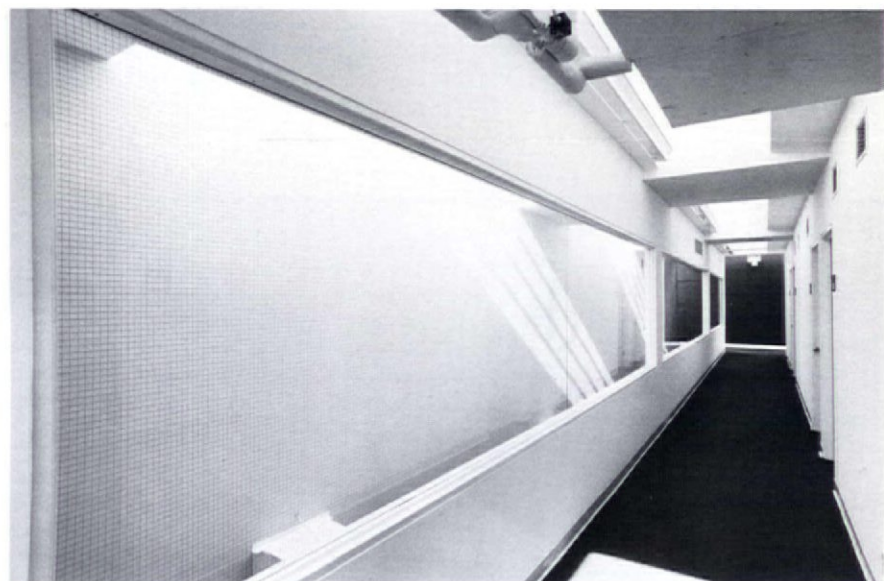
Yes, I have used that device in the Davis house and in my own house.

■ *My initial impression of the facade was that it was very planar, very thin, and yet as one moves towards the center of the building, one realizes the depth of the facade with the window recesses and the staircase projections. How did you establish this interrelationship of planes at one point and three dimensional depth at another?*

By painting the wall as a plane to the corner—a two-dimensional gesture, combined with painting into the recessed window returns—a three-dimensional gesture.

■ *The colors in the project. Very bright warm amber facade with sand forecourt on the outside, and very cool colors with dark green, very light green and light blue on the inside. Is there a relationship?*

The material originally on the exterior facade was marble. We selected a marble that we felt would hold up on the exterior in this climate, and it would have had browns and oranges in it. When the marble was eliminated for cost reasons, we tried to simulate it, as we liked it.



The colors also have to do with trying not to upstage the neighborhood or the Martin building. The intention was to try and make it as quiet a building as possible, relatively, because it is a large object, and make it fit in and not push the neighborhood. Regarding the interior colors, when you get bright blasts of sunlight into an interior that has light greens and blues, it's very pretty. I used those colors in my house too.

■ *I noticed how the intensity of natural light changed the light colors on the walls.*

I think that has been a consistent tool in our work. The way we handle natural light, and interior lighting. Each time we do it, we get better at it.

■ *The orientation of the planar wall and the dissection of that with another three dimensional element at an angle. Is this an idea of spatial awareness and visual perception developed through your relationship to artists? It does not appear to be based on pure geometry, which probably would dictate that the stairs should be at right angles.*

I don't know about that being obvious that it should be at right angle. Wherever you go in Europe, old buildings, ruins, the greatest example is the Parthenon—everything is placed at an angle and set up for views and for processional approaches. I think that has been an idea in architecture from way back, which we have inherited. The

idea that everything has to be on a grid is an imposition that has come about from simplistic attitudes about organization.

■ *It is certainly true in Europe that buildings create a much stronger sense of place than they do in America. The simplicity of the facade will reinforce the spatial awareness of the more articulated buildings in space. Without the classrooms in the plaza to complete the parti, a different space and architectural statement is formulated.*

■ *Loyola is a stage set transformed into architecture. Let the performance begin.*

Credits

Frank O. Gehry & Associates, Architects
Brooks/Collier, Associate Architects
Loyola Marymount University, Owner
Collins, McPherson & Chapman, Contractor
Thomas L. Karsten Associates, Consulting Developer
Richard Hutman, Project Manager

Design Team for Frank O. Gehry & Associates: Frank O. Gehry, Gregory Walsh, Hak Sik Son, Rene Illustre

Photography: Tim Street-Porter

John V. Mutlow, AIA, is an Assistant Professor at University of Southern California School of Architecture, Partner in Mutlow Dimster Partnership, and Chairman, Editorial Board, LA Architect.

Central Library Update



BRUCE BOEHNER

Interior of rotunda dome, showing mosaics and murals.

To preservationists in Los Angeles, the fate of the Downtown Public Library is a central issue. If a major civic moment such as the library cannot be saved then there is little hope of trying to preserve any building in the city.

The fate of Bertram Goodhue and Carleton Winslow's 1922-26 Library building has been on hold since 1978. That year Proposition 13 knocked out the tax increment financing planned for a new library building, and an AIA sponsored lawsuit challenged the environmental impact report for Charles Luckman Associates proposed alteration of the library. But, by mid-1980, the library was once again threatened. It looked as if a new RFP for the library site would be sent out without any strong recommendations to save the structure or its surrounding open space.

Meanwhile, the Central City Association, a downtown business group, linked up with the Los Angeles Conservancy, the Community Redevelopment Agency, and the Southern California Chapter of the American Institute of Architects, to form the joint Citizen's Task Force for Central Library Development. This group commissioned the consulting firm of Arthur D. Little, Inc. of Cambridge and San Francisco, to study the situation as an impartial outside observer.

Arthur D. Little Inc. delivered its report to the City Council's Recreation, Library, and Cultural Arts Com-

mittee on November 17. The basic message was simple. The firm claimed that the concept of a larger new 400,000 sq. foot library to replace the existing 100,000 foot building was already obsolete. Faced with a steady decline in library use, and a disjointed book distribution system, the library should employ greater use of computers. This would make its collection more accessible and cut down on the space needed for books, Little argued.

The other main recommendation of the report was the division of the library into an archive of general interest for the overall readership of the city, and a special collections for subjects such as local history. The archive could either be housed underground downtown or at a site anywhere in Los Angeles. Housing it downtown would add an additional five million dollars to the cost of the renovation. The special collections would be housed in the existing library building. Each of these branches is estimated to contain 150,000 square feet.

This 300,000 square foot facility differs from the one favored by the Library administration in two respects. It is 100,000 square feet smaller, and it breaks the library collection into two parts, rather than keeping it as a single collection.

While the Little report does not yet seem to have won over the library administration, it was received favorably by CRA director Ed Helfeld, and Councilman Gilbert Lindsay, the Chairman of the City Council's Library Commission.

Proposed financing mechanisms for the estimated 62-65 million dollar library project include a variety of new tax increment financing methods, development right transfers, and a special tax district for the library's corporate users.

Ideally the Little report should give enlightened developers and public officials the needed flexibility to create an adaptive reuse plan and a renovated library facility that will enhance this corner of downtown.

John Chase

Review: The Mystery of Form, Architecture of Alvar Aalto



Town hall, Kiruna, Sweden, 1958, competition entry sketch, from Alvar Aalto, 1898-1976.

Southern California had an important architectural guest in town last month; Alvar Aalto came to visit not in person, of course, but in the form of a rich and varied exhibit at the SCI-ARC Architecture Gallery. Since his quiet passing five years ago Alvar Aalto's genius has remained largely uncelebrated. He is studied to be sure, in the schools of architecture around the world, however the impact of this talented and inventive designer has yet to reach the level his work deserves.

The exhibit at the Architecture Gallery capsulized in color slides, black and white panels, and in beautiful examples of his furniture, the very personal flavor of Aalto's work. Originally organized by the Department of Architecture at Cornell University and brought to Los Angeles by Shelly Kappe with the support of a grant from the National Endowment for the Arts, the exhibition was an important assemblage of Aalto's work.

What became apparent as one viewed the careful chronology of his development was a continuous search for an architecture that was in harmony with its environment, and that was never bound by the esthetic conventions of the period. Perhaps no other architect in the twentieth century, with the possible exception of Le Corbusier, has integrated fluid, organic spaces and forms with the regular geometric patterns of structure as Aalto has. The bentwood furniture developed in the late 1920s and 1930s has a grace and beauty that have caused much imitation, yet many pieces have survived as classics of modern design in their own right.

In his own studio at Helsinki a bold semi-circular wing grows out of an L-shaped leg creating a semi-enclosed garden for his staff. In several libraries including the Library at Mount Angel Benedictine College,

in Oregon, dynamic spatial development is achieved as the fan shaped stacks emerge from the rectangular mass of the main building. One is reminded of the dynamic tension Le Corbusier developed at the Visual Arts Center at Harvard, with the expanding curving studios growing out of the cubist column grid of the main rectangular mass.

Wandering through the SCI-ARC Architectural Gallery the viewer experienced a series of square panels, and three square screens of slides all complemented by a beautiful small square catalogue documenting the exhibit. It is unfortunate there was no way to identify the slides, and I was personally dismayed that the Finnish Public Pension Institute was not covered in the exhibit. However, within the neutral square field of the slides and panels were the organic forms of Aalto's ashtrays, door handles, furniture and buildings all pushing against the hard edge of the square grid, just as his buildings have always done. One particular little gem was the panel displaying the splayed forms of the Malmi Cemetery Chapel. A competition entry of 1950 which clearly influenced Richard Meier in his design of the Athenaeum, in New Harmony, Indiana, 1975.

If you missed the exhibit, you missed the visit of a very special architect.

You still can return the favor and visit the buildings themselves in Finland, or you can gain a sense of their creator's design intent through the catalogue.

Michael Franklin Ross, AIA
Michael Franklin Ross, AIA, is Principal of Ross Associates, Architecture, Planning Interiors, and is on the faculty of SCI-ARC.

Cultural Heritage Recommendations

The Hollenbeck Home, 573 S. Boyle Avenue, Sacred Heart Church, 2210 Sichel St., and Home Federal Savings and Loan Association building, 2201 N. Broadway have been recommended for historic cultural monument status by the Cultural Heritage Board of Los Angeles. The recommendations have gone to the Los Angeles City Council for final action.

The Hollenbeck Home, built in 1896, has long been a private group residence facility for men and women over the age of 65. Board president, Robert W. Winter cited the home as "an example of the rapidly vanishing Mission Revival style of architecture," in Southern California.

The Home Federal Savings building was originally built by the Federal Bank of Los Angeles and completed at an unknown date around the turn of the century. It was cited by the board for its architectural significance in the community.

Sacred Heart Church, featuring stained glass windows, ornate altar and brick work was recommended by the board as "a distinguished example of late Victorian architecture."

Training for Cultural Resource Survey

If you care about Los Angeles architecture, you may be interested in participating in the city's cultural resources survey. The survey, an inventory of Los Angeles buildings, is an essential tool for community planning and historic preservation. The Los Angeles survey was begun last year under the supervision of the Bureau of Engineering.

The Los Angeles Conservancy will begin a series of five workshops in architectural history and research methods, to train volunteers to participate in the survey. The workshops will be held Saturday mornings, 9:30-12:30, beginning January 19th, at the Hollywood High School minitheater. The survey area will encompass a residential neighborhood in Hollywood adjacent to Wattle Park. The workshops are free; participants are asked to volunteer time for the survey program. Robert Winter, President of the Los Angeles Cultural Heritage Board and noted architectural historian, will be a featured guest speaker.

For more information, call the Los Angeles Conservancy, 623-CITY. Contact person: Ruthann Lehrer.

Preservation Conference

The afternoon of December 2 was warm, but 150 people shivered in the cold lobby of the vacant Wiltern Theatre as they took part in "Issues and Opportunities in Preservation," a conference sponsored by the UCLA Graduate School of Architecture and Urban Planning (SAUP).

The Wiltern was an especially appropriate setting for this event. The Pellisier Building, a significant deco complex of which the theater is part, was until recently in danger of being demolished. Ultimately the property was sold to Ratkovich, Bowers Inc., developers known for rehabilitating the Oviatt Building, and the Wiltern is now saved to be combined with new development on the site. (See *Wiltern Update*.)

"Issues and Opportunities" was opened by Dean Harvey Perloff of SAUP. The speakers who followed addressed many topics related to preservation and represented almost all relevant professions. First among them was Wayne Ratkovich, President of Ratkovich, Bowers, Inc. He spoke on the economic facts of rehabilitation, using two examples from his own experience, the Oviatt and Pellisier Buildings; and concluded that it could be made profitable. Mr. Ratkovich brought with him the architect of the Pellisier development, Mr. Rossetti of Rossetti and Associates, who explained the proposal. Ruthann Lehrer of the LA Conservancy also spoke on the economics of rehabilitation, and presented case studies.

Stan Ross, accountant with Kenneth Leventhal and Company, outlined tax breaks available to preservation investment under the Economic Recovery Act of 1981. William Hoffman and Carol Miles, students at SAUP, spoke on their respective thesis topics, "Preservation in Los Angeles: Progress and Potential," and "Avoiding Displacement of Lower Income Groups." Calvin Hamilton, chairman of LA City Planning, described steps the city has taken, such as the development of a computerized building survey, to further preservation in Los Angeles. Finally, Bernard Judge of Environmental Systems Group reminded fellow architects not to miss out on the commissions available for rehabilitation.

Together, the speakers cited several advantages that preservation enjoys over new construction. These include the market appeal and desirable locations of existing buildings, but chief among them is cost. It has been shown that rehabilitation is cheaper than demolition and new construction; in the case of the Oviatt, the difference was half. Also, preservation is good public relations which can assist a developer's conventional projects.

The speakers criticized two bodies for impeding preservation. Cities make it difficult by restricting the transfer of development rights from one parcel to another, and by rigidly applying to older buildings codes developed for new construction; banks, by not supplying money. (Stan Ross maintained that financing is available, in the form of a "neutron mortgage": the developer is wiped out and the property is left intact.)

The conference was a success, and credit for its organization must be given to Mickey Wapner, Director of Development at SAUP. Interested individuals had a chance to assemble and meet each other, and the speakers and their presentations were well chosen to provide an overview of the theme. If any criticism is to be made it is that the breadth of the agenda prevented the discussion of any subject in detail. This information gap could be the reason for a series of meetings on the particulars of preservation.

A transcript of the conference will be prepared and should be for sale in the early spring.

Bruno Giberti

Wiltern Update



BRUCE BOEHNER

Exterior of building before renovation began.

After ten years of ownership changes and repeated abandonment, it appears that the Wiltern Theater's fortune has improved dramatically. The 1931 Moderne theater and office building marks the corner of Wilshire and Western with a turquoise terra-cotta Moderne tower. Designed by G. A. Lansburgh, and the prolific firm of Morgan, Walls & Clements, it has one of the grandest Moderne theater interiors in Los Angeles, detailed by designer A. B. Heinsbergen.

The plan to revitalize the Wiltern was announced at a November 4th press conference held by the Wiltern's owner Wayne Ratkovich, of Ratkovich, Bowers Inc., rock promoter Jim Rissmiller, and UCLA Vice Chancellor Elwin V. Svenson. UCLA's Center for the Performing Arts will work with Rissmiller's rock promotion group to program and publicize the Wiltern as a performing arts center. The new Wiltern will address a broad audience, offering both highly commercial rock acts, and more specialized fine arts entertainment, so that the rock acts will help finance the fine arts programming. Under this management, the Wiltern could become as well known and successful as the recycled

Paramount Theater in Oakland.

The Wilshire Corridor has seen a steady attrition in the quality of its architecture during the late 1970s. New office buildings have been dull, and the dead mile in Hancock Park is currently being defaced with mean spirited condos in a variety of ersatz motifs. Given the bad news from the street, and the rarity of this kind of imaginative, large scale preservation effort in Los Angeles, the plans for revitalizing the Wiltern are doubly important. If Wilshire's major monuments such as Bullock's Wilshire, the Wiltern, and the May Company are successfully revitalized, then perhaps it will encourage the current crop of developers and architects to set their sights higher for both additional preservation projects and for new buildings.

Plans for the revitalized Wiltern include a new 31 story office tower adjacent to the Wiltern, new restaurants and shops, a parking structure for 1,500 cars, and 60 condominium units.



BRUCE BOEHNER

Lobby mailbox.

The renovation of the Wiltern theater is being supervised by P. B. Wall Jr., and the interiors are being restored by A. T. Heinsbergen, son of the original designer, A. B. Heinsbergen. The restoration, which may cost as much as four million dollars, is expected to be complete by the December, 1982 opening date.

John Chase

Second Semester Courses

Japanese Total Design: Architecture and Gardens
Units of aesthetics and function are the basis of Japanese design. In Japanese culture, architecture and gardens are conceived as a whole. This winter UCLA Extension will focus on these issues in *Japanese Total Design: Architecture and Gardens*, Wednesdays, January 6 to March 24, 7:00 to 9:15 p.m., in Room 3156 Bunche Hall, UCLA. Koichi Kawana, design consultant and principal architectural associate, UCLA, will lead the course.

The program will explore the influence of Shinto and Zen Buddhism on Japanese design such as the attitude of respect toward nature and harmony with nature. Included are field trips, slide discussions of palaces, temples, farmhouses, mansions, dwellings and teahouses. Kawana will also discuss the two characteristic modes of adaptation of Japanese architecture to the Southern California environment—the use of Japanese decorative motifs and the deeper assimilation of Japanese design principles. Fee: \$105.

For details, call The Arts, UCLA Extension at (213) 825-9413.

Art and Architecture
An architectural history course, *Southern California Architecture: Pueblo to Post-Modernism* traces the architectural developments of Southern California Pueblo origins to the present and identifies its major architectural styles and building types. Robert L. Coombs, MFA, MArch, will instruct the course which meets Mondays, January 4 to March 22, 7:00 to 10:00 p.m., in Room 1256 Graduate School of Management, UCLA. Fee: \$135.

Southern California: A Classroom Without Walls surveys major styles of art, architecture and decorative arts of western Europe and America, studied through lectures and on-site visits to museums, historic monuments, and vernacular buildings of the Southern California area.

Field trips include visits to the Getty Museum, the Norton Simon Art Museum, the Lumis House, Victorian houses, and the Spanish Colonial Revival houses of Santa Barbara. Kamila Alleyn, MA, will instruct the course which meets Tuesdays, January 5 to March 22, 7:00 to 10:00 p.m., in Room 1256 Graduate School of Management. Fee: \$145.

For additional information, call Design Programs, The Arts, UCLA Extension at (213) 825-9061.

Architecture at UC Irvine

Tom Moon, AIA, consultant to UC Irvine's newly launched certificate program in architecture, describes the curriculum as largely by and for people within the profession. UCI offers the only part-time architecture program on any California university campus; and it awards a professional designation rather than a degree. The program focuses on developing skills that translate immediately into the working environment—toward getting through the door, moving up or rising to a certain level of authority.

The series of classes began this quarter after months of development. When courses such as architectural construction and elements of building, drafting and history of architecture offered through two other UCI certificate programs were consistently over-subscribed, UCI contacted Moon and other local AIA members to determine the need for an evenings/weekend schedule devoted entirely to architecture.

It was found that certain audiences were not being served by the degree programs offered at other universities and schools: employees of architectural, environmental planning and related design firms who want to supplement experience with education, potential architects with degrees who need refresher courses in preparation for the exam, and licensed architects who wish to pursue specialty fields. The state board currently accepts 50 percent of the UCI program toward the educational requirements for licensing.

Graphic Design: Arts and Crafts to Computers

UCLA Extension is sponsoring a series of lectures by noted speakers from the professional and academic communities of graphic design. Topics range from the emergence of the designer at the end of the 19th century and the influence of major art movements such as the Bauhaus and Dada to the development of the computer information systems. Lectures will address the relationship of the design process to aesthetic, environmental, social and cultural factors.

Topics and speakers include: *The Development of the Modern Design Vocabulary from the Arts and Crafts Movement to the 1970s*, Louis Danziger; *The Craft in the Arts Movement*, John Neuhart; *Anonymous Graphics—Their Power and Value to Designers*, Deborah Sussman; *Bauhaus Ideas and Dada Concepts*, Peter Goulds; *Posters in Italy*, Nathan Shapira; and *Graphic Design and Computer Graphics*, Aaron Marcus.

The class meets twelve Wednesday evenings from 7:00–10:00 p.m., beginning January 6. Fee: \$115. For further information call The Arts, UCLA Extension at (213) 825-9413.

Environmental Signing and Graphics

The art and design of public informational systems is explored in *Environmental Signing and Graphics*, beginning Thursday, January 21, sponsored by USC College of Continuing Education. Participants will discover how to evaluate an area and develop appropriate design solution to problems within the public environment. Students must have experience in mechanical drawing or creative layout/design. Fee for the 10-week course is \$120. For information and registration, call (213) 743-4560, ext. 403.

LA Heritage

Martin Weil, President of the Los Angeles Conservancy, leads *LA Heritage: Conserving Our Built Environment*, beginning Tuesday, January 12. Sponsored by USC College of Continuing Education, the course traces the development of the conservation movement, and its importance to LA. Weil was formerly Division Chief of Restoration Services, Government of Canada, and has designed standards and guidelines for conservation of structures. Fee: \$125. For information and registration, call USC at (213) 743-4560, ext. 403.

The advisory board put together a paraprofessional core program of 56 units, balancing studio and lecture courses in areas of design, drafting, engineering, construction, energy, history and professional practice. UCI Extension also offers an optional series of classes leading to specialty certificates in architectural design, architectural production, energy management, project management and structural engineering. Devised to provide more than "an extra piece of paper," these are geared especially toward those wanting to develop expertise in specific areas.

To draw support and interest in the new endeavor, and to stave off a sense of regionalism, the Orange County AIA sponsors one leg of the program: "Professional Practice in Architecture." A major lecture series, this quarter it featured presentations by William Pereira, Stanley Tigerman, Frank Gehry, Michael Rotondi, Ray Kappe and several others.

At present, UCI's certificate program in architecture is an entirely self-supporting two-year educational package. Future plans include articulation in one direction with nearby community colleges and in the other with one of the local universities offering a degree in architecture. For information regarding classes and the lecture series, contact Carol Olson, UCI Extension, (714) 833-5414.

Terry Bissell

The Prepared Professional: 1982 International Design Conference in Aspen

Julian Beinart, president of International Design Conference in Aspen, has announced the appointment of architect and industrial designer George Nelson as chairman of the 32nd international symposium to be held in Aspen in June, 1982. Jacqueline Nelson, who collaborates with her husband in a design management consulting firm in New York, has been named conference program director.

Nelson will develop the theme "The Prepared Professional" for the 1500 men and women from a variety of professional disciplines who will attend the week-long open assembly from June 13 to June 18. According to Nelson, "The Prepared Professional" is one of the most happily-timed themes ever selected for an Aspen Conference. The role of the professional, like all significant activity in a time of massive change, is undergoing a series of violent transformations.

"The 1982 conference, therefore, will not only deal with the present-day concerns of professionals in all major areas of design but also their ongoing preparation for a rapidly-changing society. By crossing the boundaries of design into other areas, we hope to create new insights, to reveal common problems and to establish a common cause which might be most simply described as a concern for the improvement of the human condition."

Often described as the "major forum for the ideas about the designed environment," the International Design Conference in Aspen has been created as an opportunity to exchange ideas and information about how design, the sciences, business, politics, art and education impinge upon each other. Participants from a variety of countries regularly attend and programs always include speakers from abroad.

More than 1500 men and women attended the 1981 conference, entitled "The Italian Idea," which was chaired by Bill Lacy, president of Cooper Union. Speakers and panelists included, among many others, Susanna Agnelli, Emilio Ambasz, Mario Bellini, Bernardo Bertolucci, Giorgetto Giugiaro, and Ottavio and Rosita Missoni. Registrants included architects; industrial, graphic and interior designers; corporate executives; film-makers; craftspeople; design students and administrators; planners, photographers and writers.

For additional program and press information, contact Judi Skalsky, (213) 854-6307.

For registration and housing information, contact Pam Arnold, IDCA office, Box 664, Aspen, CO 81612, (303) 925-2257.

Music in Historic Sites

By popular demand, the Da Camera Society of Mount St. Mary's College has begun a second series of Chamber Music in Historic Sites. The series, which began in October, will continue through May with a concert in a different historic building one Sunday of each month. These concerts offer the listener rare access to some of the most beautiful buildings in Los Angeles.

Each concert takes place in a different historic building, and features a different musical program and chamber group. Buildings which will be hosts for the rest of this program are: the Biltmore Hotel, the Villa Maria, the LA Herald Examiner foyer, Doheny Mansion, and the Title Insurance Building. For further information about the programs and tickets: call (213) 476-2237, or check calendar, *LA ARCHITECT*.

Correction

Pamela Burton was the landscape architect for the award winning Kings Road housing for the elderly featured in the December issue of *LA ARCHITECT*.

Beautification Awards Design Fund Launched for MoCA

The Western Los Angeles Regional Chamber of Commerce is now accepting nominations for its 1982 Beautification Awards, according to Elliot Lewis and Howard Olsen, co-chairmen of the Chamber's Urban Beautification and Improvement Committee.

These awards will officially recognize and honor the architects, landscape architects, contractors and owners of new and remodeled buildings and landscaping projects that improve and enhance the westside community. Awards will be presented in the following categories: Community or Public Project; single and multi-family residential, and commercial. Separate awards are given for both new and remodeled landscaping projects.

To be eligible for an award, entries must be located within the westside area, which is bordered by Beverly Hills city limits on the east, Santa Monica city limits on the west, Culver City city limits on the south, and Mulholland Drive on the north.

Chamber president Dori Pye has named Brentwood architect Arnold Aveis, AIA, to be Chairman of the Beautification Awards Committee.

Colored photographs or slides must be submitted with nominations. Nomination blanks may be obtained by contacting the Western Los Angeles Regional Chamber of Commerce, at 10880 Wilshire Blvd., Los Angeles 90024, either in writing, or by telephoning (213) 475-4574.

A fund-raising campaign to start a \$1 million architecture and design endowment for Los Angeles' new Museum of Contemporary Art has been launched with Welton Becket Associates providing the founding contribution. The pledge was presented to Eli Broad, Chairman of the Museum's Board of Directors, by WBA President, N. David O'Malley, at a reception at the Getty Museum attended by over 200 designers and architects. The new museum is scheduled to open in 1984 as part of California Center, the downtown Bunker Hill redevelopment project.

The new Director and Assistant Director of the Museum of Contemporary Art were introduced to the design community at the reception. Pontus Hulten, Director of MOCA, has relocated from Paris where he was Director of the Centre Pompidou. Richard Koshalek, Assistant Director, was trained as an architect and has held positions at the Walker Art Center, the Fort Worth Art Museum and most recently as Director of the Hudson River Museum.

The fund-raising campaign is being conducted by the Architecture and Design Support Group formed two years ago to encourage a strong design commitment by the new Museum of Contemporary Art. The endowment will supplement the Museum's programs with lectures and exhibitions and promote interaction between different design fields and the public.

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Tenure Track Faculty Positions
The Department of Architecture, California Polytechnic University, Pomona, has openings for Assistant and Associate Professor positions on tenure track for 1982-83. Instructional areas: Advanced Structures or Architectural Design. Minimum requirements: Master of Architecture or equivalent from a foreign institution or Bachelor of Architecture plus Master's degree in a related field. \$19,000 to \$28,000 per academic year dependent on qualifications, and three years of professional experience. Inquiries: Paul Helmle, Selection Committee, California Polytechnic University, 3801 West Temple, Pomona, CA 91768, A.A.-E.E.O. Employer.

Part-Time/Temporary Faculty Positions
Department of Architecture, California Polytechnic University, Pomona, has openings for full-time lecturers for 1982-83. Instructional areas: Architectural Design, Computer Design, Advanced Structures, Professional Practice, Building Construction and related areas. Minimum requirements: Bachelor of Architecture or Bachelor of Science in Engineering or equivalent from foreign institution. Appointments will be made on the basis of demonstrated qualifications and department needs. Inquiries: Paul Helmle, Selection Committee, California Polytechnic University, 3801 West Temple, Pomona, 91768, A.A.-E.E.O. Employer.

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Chapter News and Notes

LA/AIA Board of Directors meeting 2188; Los Angeles Chapter of the American Institute of Architects, November 3, 1981.

President's Report: **Wertheimer** announced receipt of a CCAIA notice on the 1982 Design Conference, to be held on March 26, 27 and 28, requesting nominations from the Chapters for design participants. Anyone wishing to present or to nominate a presenter should contact Inge Rose, AIA, Pasadena.

The National AIA Convention will be in Hawaii in June; those interested in the official registration brochure can obtain it at the Chapter office.

CCAIA Secretary, **Harry Jacobs**, called Wertheimer for LA/AIA Board support of his "weighted vote," "reduced Board" proposal, to be voted on at the upcoming CCAIA Board Meeting. Delegates to consider and discuss prior to meeting.

Chapter Executive's Report: **Axon** reported that the Chapter has received a sample of the National AIA Brochure to use as a tool for new members, and suggested that a supply be ordered for Membership Committee.

CCAIA Convention Report: **K. Newman** said he had gotten some complaints from exhibitors who were unhappy with the spacing. They felt management was overselling space. Also, they complained about the cost. Felt the cost was extremely high and they had contracted to 9½ hours of exhibit time and only received 5½ hours.

Wertheimer asked if we had any opportunity to share these experiences with CCAIA and San Francisco Chapter group who are hosting the next convention. Axon said we will have that opportunity when we go up to the next CCAIA meeting. Wertheimer said that the CCAIA should set up a committee of Board members who would be of assistance to Chapters who are hosting conventions.

Zimmerman said we should put in a request to CCAIA that they are welcome to Los Angeles in 1984 which would be the time we have the Olympics. It would be a very significant time for us to have the convention.

Moved **Zimmerman/Second Gelber**, the following: that we thank the CCAIA for coming to Los Angeles this year and that we invite them to come back in 1984.

Carried.

CCAIA Board Meeting Report: **Lyman** reported there were four LA/AIA candidates for CCAIA elections this year. The only one of the four who won was **Norma Lopez-Cirlos**, who ran unopposed.

Lyman continued, one of the items of business was the reduction of the budget. We proposed a plan to reduce it by 10%. We did receive a very nice thank you from the Treasurer, who mentioned that we had done a terrific presentation. However, nothing was changed.

Gelber said the Finance Committee did discuss reducing the dues by a graduated dues for new members. The CCAIA Board will be voting on that proposal.

K. Newman to prepare a letter re-stating the LA/AIA position on the CCAIA Budget, to be distributed to the CCAIA Board. Delegates to call **Bill Patnaud** and **Ed McCrany** and re-state our position verbally.

Zimmerman remarked that he was told last year that the CCAIA Budget was passed unanimously; he requested that a name vote be obtained and a record kept of those members sympathetic to LA/AIA proposals.

Lyman reported that the CCAIA By-Laws are being revised and one item is a proposal to reduce the Board size to 33.

K. Newman added that there was a motion that there should be an urgent request made to President Reagan not to reduce allocations for Federal Programs for incentives for research in the application of solar and other non-fossil fuel energy sources. This motion was passed.

Corps of Architects: **Fred Lyman** reported that the Corps decided to form a Steering Committee. Lyman suggested Jerry Pollak, Ken Newman, Virginia Tanzmann, Jerry Zerg, Rachel Williams and Sam Hurst.

Design Awards Program: **Rosen and Gelber** expressed dissatisfaction with current Design Awards Program procedure. Rosen felt jurors should have time to visit projects; Gelber questioned why submissions are accepted for LA/AIA Awards from architects outside of Los Angeles area.

Axon responded that a precedent was set a few years ago to open up the Awards to projects constructed anywhere in Southern California by AIA architects. This has been obviously successful, as participation has increased every year and this year submissions were almost doubled. Orange County Chapter has same procedure. The jurors this year had two days for judging, but the number of entries (144) precluded time to visit projects, and it is expensive to keep jurors here for 3-4 days for this purpose.

H. Newman suggested Rosen and Gelber form a Committee to review Awards Program policy and suggested changes. Rosen and Gelber accepted.

LA/AIA Membership, November, 1981.

New Members, AIA: **Rene G. Illustre**, Frank O. Gehry & Associates; **Avanes (Vano) O. Haritunians**, Gordon & Wilson, Architects; **Stephanie Stankus**, Vito Cetta, AIA & Associates; **Ronald Craig Silveira**, Los Angeles Community Design Center; **Gerard Sanchis**, Darby, Sanchis Associates, Inc.; **Steve Andre**, Urban Forms; **Michael Goldenstein**, Leo A. Daly; **Matthew S. Fry**, Gensler & Associates; **Wade Killefer**, Carde/Killefer Corporation; **Craig Raymond Townsend**, John Carl Warnecke & Associates; **Wayne C. Twedell**, UCLA Architects & Engineers.

Associate Members, AIA: **Nien-Ting Chang**, Skidmore, Owings & Merrill; **Alberto G. Makabali**, Space Matters, Inc.; **Kevin John Kane**, Leo A. Daly; **Bernard Kummer**, Gensler & Associates; **Elaine L. Nesbit**, Bank of America, Architecture & Real Estate Branch; **Harold Zellman**, Zellman/Herst Architecture.

LA/AIA Officers:

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Robert Tyler, Vice President
William Landworth, Treasurer
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LA Architect

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1982 Program Announcement

The 1982 Program Season starts with our high hopes. We have greatly broadened our scope and are planning a series of low-cost seminars, practical and necessary for continued personal improvement and growth. To this end, if you have special expertise that you'd like to share, our committee will welcome your participation. Our regular Tuesday evening programs are outlined below. Along with outstanding architects, we are broadening into other areas we hope you will find interesting: space age technology, literature, economics, sculpture. We're even planning a special event which may well become an annual event: a talent show! So, if you can sing, dance, act, tell stories, strum a guitar—let us know. And in August, we're bringing back a sand castle, banner-making festival for you and your family to enjoy together.

Speaking for the committee, we'd welcome your participation in any of our programs. But time is short, so if you're moved—act now, and phone (213) 659-2282.

Harry D. Newman, AIA
Chair, Program Committee

LA/AIA Chapter Program, 1982

- February 16: Dr. Warren James, JPL, Pacific Design Center.
- March 16: Norman Pfeiffer, FAIA, Pacific Design Center.
- April 20: Dinner Social, featuring Rob Maguire, Maguire Partnership.
- May 18: Konrad Wachsmann Birthday Memorial (Speaker to be announced).
- June 15: To be announced.
- July 20: Building Tour.
- August 21: Beach Party.
- September 21: To be announced.
- October 19: Annual Design Awards Evening.
- November 16: Elections (Program to be announced).
- December 14: Annual Recognition Dinner.

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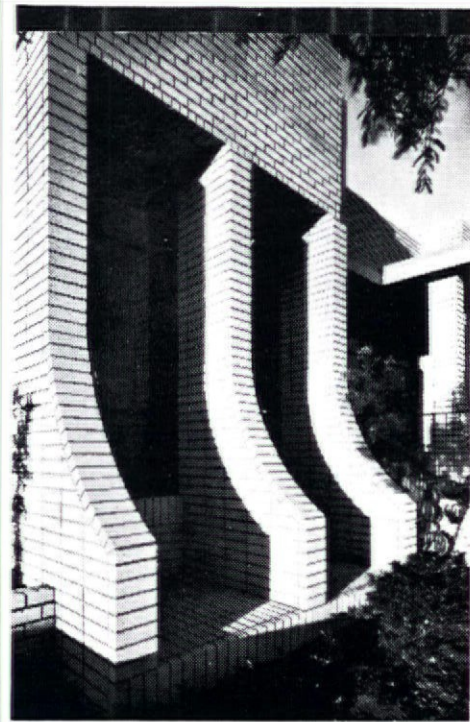


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