

LA/AIA Computer Seminar: February 9

The second of the Chapter's scheduled series of Professional Development Seminars will be held on Tuesday, February 9, 1982, 6:00 p.m., in the Conference Center, second floor, at the Pacific Design Center. The seminar will cover topics ranging from computer drafting to billing, time record keeping, financial planning and balancing checking accounts, accompanied

by actual demonstrations of computer technology. The cost of the seminar is \$20.00, AIA Members, \$30.00, Non-Members.

Reservations are limited to 150 persons. Checks should be made payable to LA/AIA and sent to the Chapter office, 8687 Melrose Avenue, Suite M-72, Los Angeles, CA 90069.

Saturn Arrives in LA: Voyager Mission Lecture on February 16

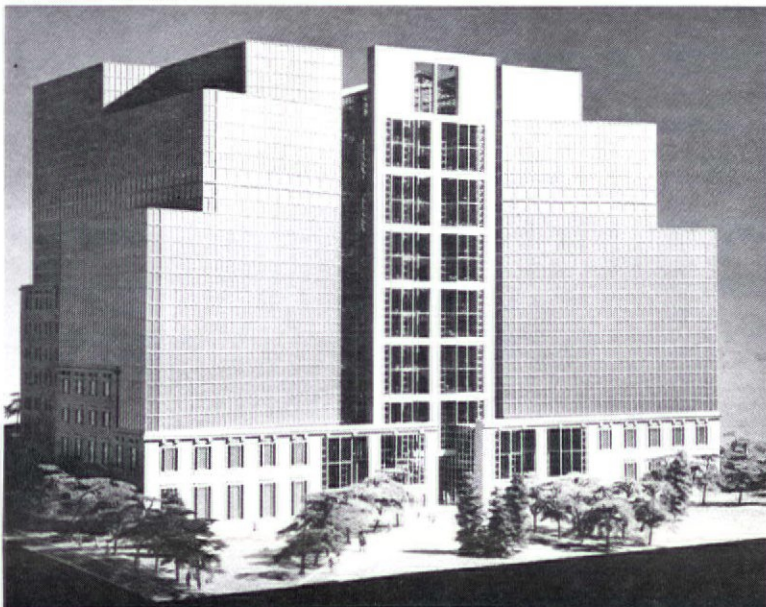
On Tuesday, February 16, the LA/AIA will present an extraordinary program for the Chapter Meeting. The speaker will be Warren W. James, Senior Engineer JPL (Jet Propulsion Laboratory), Voyager Mission Design Section.

Mr. James will describe the Voyager Mission to Jupiter and Saturn with special emphasis on the recent results from Saturn. The presentation will be illustrated with color slides of the rings of Saturn and the planets and moons of the solar system. The Voyager spacecraft and communications systems will be

illustrated and their influence on architecture and engineering will be reviewed. Further, the program will explore how the spacecraft is used to study the planets and their system of satellites.

The program begins at 6:00 p.m. with a wine and cheese reception. The lecture follows at 7:00 p.m. The event will take place at the Pacific Design Center, Conference Center, second floor. There is a charge of \$4.00 per person; and no reservations are required. Space is limited to the first 200 arrivals.

Kohn Pedersen Fox Address Chapter on February 24



Hercules headquarters, Wilmington, Delaware, Kohn Pedersen Fox.

On Wednesday, February 24, the New York firm of Kohn Pedersen Fox will address the LA/AIA at a special Chapter meeting at the Pacific Design Center. Principals Gene Kohn, William Pedersen and Arthur May will each speak about the firm's approach to architecture.

Kohn Pedersen Fox are concerned principally with the design of office buildings. They believe that the "office box," as an expression of rationalism or as a result of design economies, is going out of favor. Architects have attacked it by either dressing it up, as in Michael Graves' Public Services Building, or by recasting it in a more decorative shape, as in Philip Johnson's Penn-

zoil Place. Kohn Pedersen Fox appear to be taking both tacks, justifying their work as a kind of urban functionalism. Their buildings are the resolution of two sets of opposing forces: Inside, they are the result of the users' space requirements; outside, they respond to their immediate context. Their projects express a classical view of the tower. Each has a four or five story base, a shaft, and a well defined top.

The firm will speak in the Conference Center, second floor, at 7:00 p.m. Preceding the program at 6:00 p.m. there will be a wine and cheese reception, cost \$4.

West Week '82: "Your Turn My Turn" Expands

PDC/TWO, the organization of 28 contract-oriented tenants of the Pacific Design Center, has invited 37 internationally-acclaimed designers to participate in "Your Turn-My Turn '82" in Los Angeles March 19 and 20. It is the second annual international contract furnishings design symposium sponsored by PDC/TWO as part of West Week.

Due to the extraordinary registration of more than three thousand professionals and students in design and design-related fields for last year's symposium, the West Coast contract manufacturers organization has expanded this year's event to two days. A tent will be built to accommodate the invited designers, their furniture and symposium registrants. Panels of Los Angeles practitioners from the architecture, design, art, film, media and business communities will also be present.

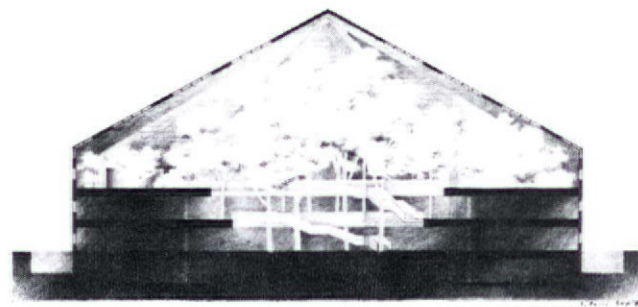
The focus of "Your Turn-My Turn" is the exchange of ideas and infor-

mation on contemporary design, a meeting of minds as well as of people. The participating designers come from all over the United States and Europe. And, for the second year, Richard Saul Wurman, Los Angeles-based architect, chairman of Otis/Parsons' department of environmental design and author of the best-selling guidebook *LA Access*, will moderate the symposium.

The designers who have been invited to "Your Turn-My Turn '82" include: Mario Bellini, Dan Flavin, Massimo Vignelli, Ward Bennett, Bruce Burdick, John Folliis, Michael Graves, Charles Gwathmey, and many others.

For further information about and reservations for PDC/TWO's "Your Turn-My Turn '82" call (213) 854-6367 or write to: PDC/TWO's "Your Turn-My Turn '82," c/o Scanlon, Skalsky & Menken, 635 Westbourne Drive, Los Angeles, CA 90069.

Drawings Auction for Otis/Parsons February 4



Cesar Pelli, drawing for DOM competition, Germany.

On February 4, Angelenos will have an opportunity to bid on a large number of "collectable" drawings. The event is a silent auction at the Crystal Ballroom of the Biltmore Hotel for the benefit of the Otis/Parsons Departments of Environmental Design and Communications Design. The collection of drawings is fascinating because of its inclusion of drawings by architects, designers and illustrators. Consisting of a wide range of original works on paper, the selection ranges from a Michael Graves prismacolor on tracing paper sketch to a Saul Bass pen and ink illustration. Notable architectural drawings include Cesar Pelli's graphite on vellum studies for the DOM competition in Germany, a series of three etchings by Arata Isozaki, a pen and ink drawing by Leon Krier and a series of skyscraper drawings by Helmut Jahn mounted on a shadow box. Among the illustrations, which include pen and ink sketches, water colors and collage, are an original drawing by Gary Trudeau for a Doonesbury cartoon, a watercolor illustration by Paul Davis, and a pencil and pastel drawing by Billie Tsien.

The auction takes place at 6:30 p.m. and is followed by a 7:00 p.m. presentation by Michael Graves and

Paul Davis about the role drawings play in their work, moderated by Richard Saul Wurman and Sheila Levrant de Bretteville. A champagne and hors d'oeuvres reception accompanies the event.

Admission to the auction, presentation and reception is \$25. The Biltmore Hotel is offering a special overnight package of single room and reception for \$50, or double room and reception for \$75.

From January 27 to February 8, the drawings will be on public display at the Otis/Parsons Gallery. There will be a catalogue for sale at the auction which will include color or black and white reproductions of most of the work. For further information and reservations call Otis/Parsons Development Office at (213) 387-5288, ext. 220.

Building Award

California Building Officials is sponsoring an Award of Excellence for licensed architects, designers, licensed engineers and contractors. The deadline for entry is February 10, 1982. For further information or entry forms contact Patrick McLafferty, California Building Officials, at (916) 457-1103.

LA Architect \$1.25

February 1982 Volume 8, Number 2

Inside:

LA ARCHITECT begins the first of two monthly presentations on schools of architecture in Los Angeles. This month, **SCI-ARC** and **UCLA** School of Architecture and Urban Planning explain their programs and publish recent student work. Architect **John Blanton**, a former associate of Richard Neutra, discusses his approach to architecture, and illustrates his ideas with photographs of his buildings.

Lectures:

February 4: Franz Schurmann, **Global City, USA**, UCLA, School of Architecture and Urban Planning, 5:30 p.m.

February 7: Jurg Lang, **Ekistics, a General Theory of Human Settlements**, Cal Poly Pomona, School of Environmental Design, 8:00 p.m.

February 8: Richard Lourman, **Making the City Observable**, Cal Poly Pomona, School of Environmental Design, 8:00 p.m.

February 11: Stuart Wrede, **Gunnar Asplund**, UCLA School of Architecture, 8:00 p.m.

February 15: Ray Kappe, **Los Angeles Case Studies: A Critical Analysis**, Cal Poly Pomona, School of Environmental Design, 8:00 p.m.

February 18: Paul Oliver, **Migrating to the African City**, UCLA School of Architecture and Urban Planning, 5:30 p.m.

February 22, March 1: **Architecture and Urbanism on Film**, Cal Poly Pomona, School of Environmental Design, 8:00 p.m.

February 25: Presentation of work by building designer **Cliff May**, UCLA School of Architecture, 8:00 p.m.

February 25: **Pin Registration/Computer Aided Drafting for the Medium to Small Office**, presented by Continental Graphics, sponsored by San Fernando Chapter/AIA, Sportsman's Lodge, 6:30 p.m. no hosts bar, 7:30 p.m. dinner. Further information: Bob Nofer at (213) 558-3378.

March 4: Ann Markusen, **Is There a New Regionalism? The Lop-sided Sunbelt-Frostbelt Debate**, UCLA School of Architecture and Urban Planning, 5:30 p.m.

March 8: Richard Green, **Urban Architecture: The High-Rise Structure**, Cal Poly Pomona, School of Environmental Design, 8:00 p.m.

Events:

February 4: **Silent auction** to benefit Otis/Parsons, and lectures by Michael Graves and Paul Davis, Crystal Ballroom, Biltmore Hotel, 6:30 p.m. Reception: \$25. Further information: Otis/Parsons at (213) 387-5288.

February 14: **Renaissance Love Songs for Valentine's Day**, fourth in "Chamber Music in Historic Sites" series, Five Centuries Ensemble, **Villa Maria** (Duffee House), \$20, 2:30 p.m. Further information: Da Camera Society at (213) 476-2237, extension 266.

Courses:

February 9: **Computer Seminar**, sponsored by LA/AIA, Conference Center, Pacific Design Center, 6:00 p.m. Fees: \$20 AIA Members, \$30 Non-Members. Reservations: (213) 659-2282.

February 10-13: **Taste in Design and Elsewhere**, sponsored by National Center for Architecture and Urbanism, San Francisco. Fee: \$155. Limited student registration at \$55. Further information: Wayne Attoe at 2597 Buena Vista Way, Berkeley, CA 94708. (415) 841-6194.

February 27: **Art and Architecture: A Changing Relationship**, UCLA Extension, UCLA, 9 a.m.-10 p.m. Fees: \$45 regular, \$35 student. Further information: (213) 825-9413.

Exhibitions:

February 4-March 14: **Bernini Drawings from Leipzig**, 79 works by Mannerist sculptor and architect, Los Angeles County Museum of Art.

UCLA Graduate School of Architecture and Urban Planning

The Graduate School of Architecture and Urban Planning (GSAUP) at UCLA encompasses a diversity of graduate degree programs oriented towards different aspects of practice, research and scholarship in the fields of architecture, urban design, and urban planning. The largest program, MArch I, is a three-year first professional degree program in architecture. It assumes no previous architectural background, and usually includes students with a wide variety of different educational backgrounds. Most MArch I graduates go on to professional registration and the practice of architecture. MArch II is a two-year second professional degree program for students who already hold professional qualifications in architecture. Students in this program may take advanced studio and project courses, and may specialize in such fields as urban design, computer-aided design, and energy-conserving design. MArch II graduates typically either return to practice, or else take on more specialized roles in research, teaching and consulting in their chosen fields. The MA program in Architecture/Urban Design is a two-year non-professional degree program oriented toward research and scholarship rather than practice, in architecture and urban design. In Urban Planning the MA and PhD degrees are offered.

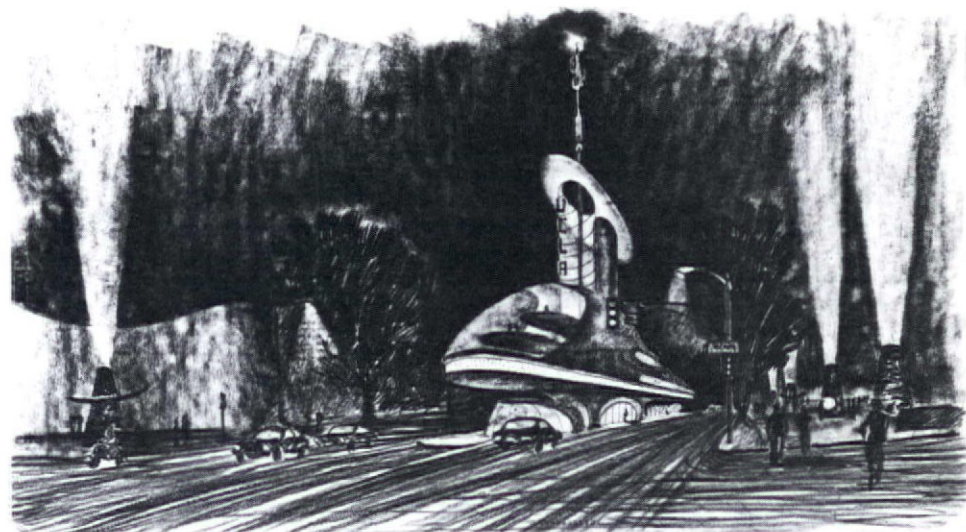
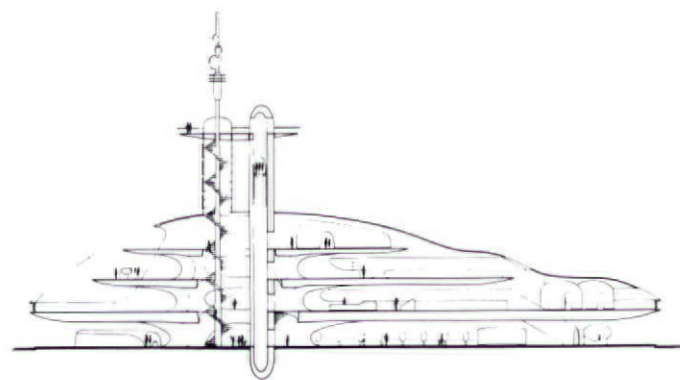
Two new degree options are currently in the final planning and approval process, and it is expected that they will be formally announced in the near future. It is intended, firstly, to offer a PhD in Architecture/Urban Design. This will be closely related to GSAUP's ongoing research efforts, and will offer students the opportunity to engage in original research work in the fields of design theory and methods, technology, history, analysis and criticism, and policy, programming and evaluation. Secondly, it is intended to offer a concentrated one year version of MArch II for highly qualified advanced students who wish to do intensive work in an area of professional specialization.

The projects shown here are from MArch I and MArch II design studios. (Research project work, which also constitutes a large part of GSAUP student efforts, is not shown.) MArch I students take a sequence of required studios spanning most of their first two years. These studios are organized to provide an appropriately graduated sequence of introductory design experience, and to provide opportunities for integration of technical concerns. The required studios are followed by elective studios, then by a thesis. In the early, required MArch I studios it is frequently found that students' conceptual sophistication and levels of ambition in design are far ahead of their graphic and technical skills. However, skills develop to the necessary level by the time that the thesis is reached.

MArch II students enter with established design skills, so they are not required to take introductory design studios. They may take advanced elective studios, however, and many also go on to do a design thesis. Those with an interest in urban design are able to take a year-long, integrated sequence of urban design studios focusing on an area of Los Angeles.

The advanced elective studios, taken by both MArch I and MArch II students, are intended to expose these students to a wide variety of issues, problems, viewpoints and personalities. They are staffed by regular faculty members, by local architects, and by distinguished visitors, frequently from overseas. They do not aim to present a unified, consistent view of architecture, but rather to engage students in active exploration and debate, so that they may eventually formulate their own mature positions.

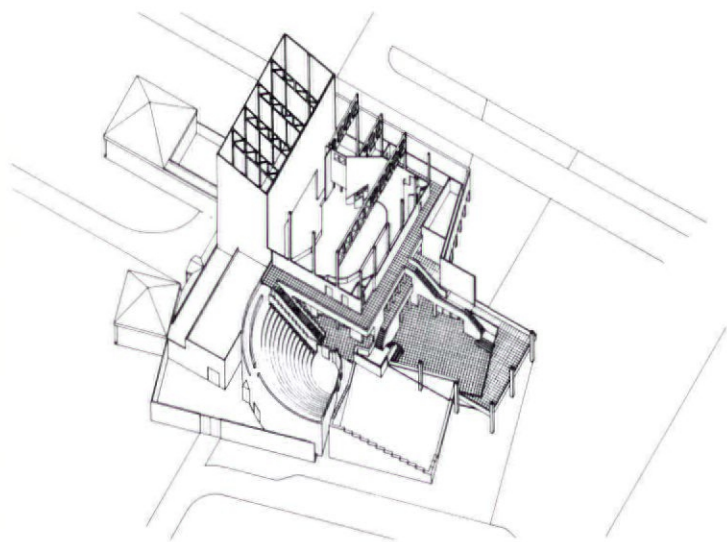
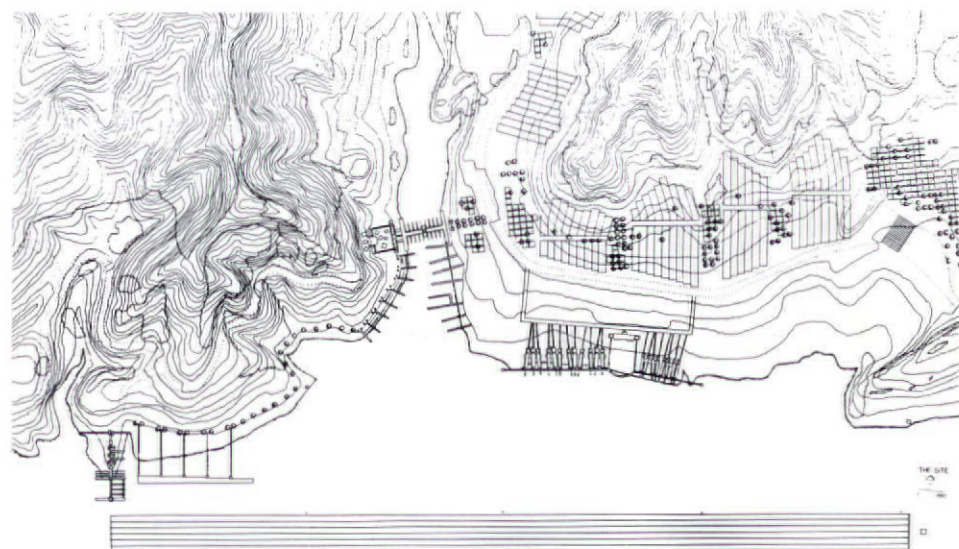
William Mitchell
Architecture Program Head



UCLA Gateway Center

Paul A. Murdoch
MArch I-1st year
Studio: Introductory Design Studio
Instructor: Franklin Israel
Program: To design a UCLA Gateway Center at the Le Conte/Westwood Blvd. entrance to UCLA.

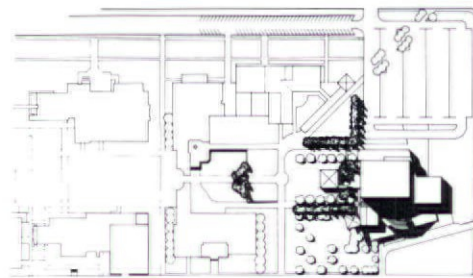
The context was movement and activity, acceleration, pulse, vitality, speed, navigation, fluidity and energy. The program elements included: communication-exhibition, news, radio, television, telegraph, telephone, video, cinema, electronic display, holography. The gateway served as a symbol, entrance and memory. It was also a place for congregation, speculation and conversation.



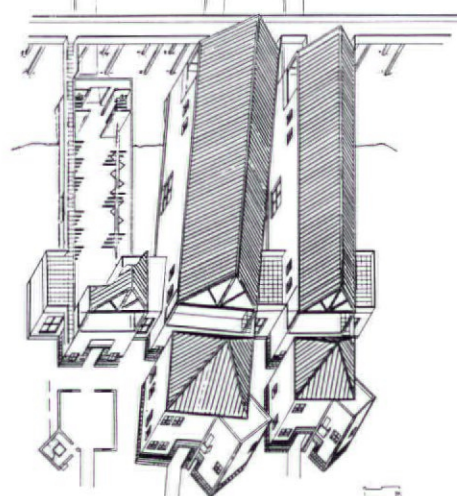
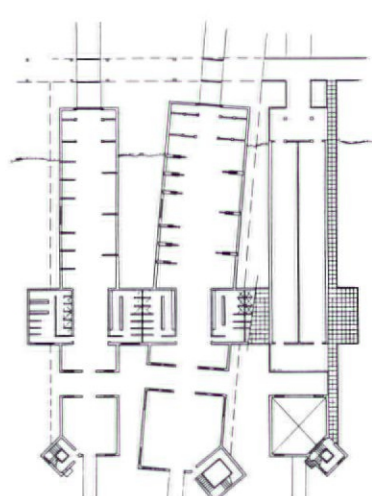
LA Valley Community College Theater

James B. Morton
MArch I-3rd year
Studio: Comprehensive Design Studio
Instructors: Anthony Lumsden, Helmut Schultz, Chester Sprague

Program: To design a multi-use theater to seat 1200. The theater, located on the LA Community College campus, is intended for the use of the students and the community. A major axis on the campus is terminated with the theater. The parts of the program associated with student use are separated from the main building and are used to mediate between the large mass of the theater



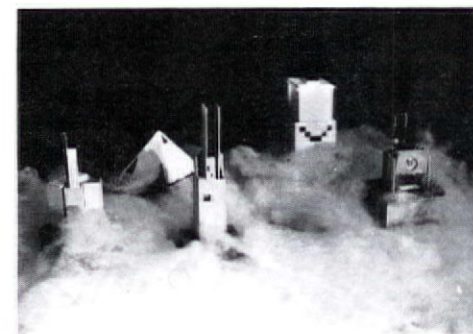
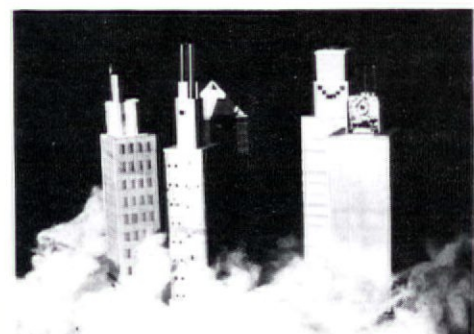
and the smaller campus buildings. The public entrance fades away from the campus and towards the community. The entrance is tied to the campus by an axis that connects it with the entrance to the existing theater arts building.



Rowing and Canoeing Facility for the 1984 Olympics

Cassie J. York
MArch I-3rd year
Studio: Thesis
Site: Lake Casitas, near Ojai Valley in Ventura County, California
Program: Boathouses-ritual, bridge-gathering place, finish-ceremonial

Concept: An exploration of the permanence of built form and structural materials versus temporariness of events, primary forms of towers establishing a visual link unifying separate sections of the facility, and built forms creating reciprocal relationship between water and land.



Une Promenade Architecturale

Eileen J. Liebman
MArch I-1st year
Studio: Architecture in the Landscape
Professors: Brit Andresen, Chris Johnson, William Mitchell, Elias Torres
Program: To design a formal and symbolic ordering of experiences as a "route," or in Le Corbusier's terms, *une promenade architecturale*.

Estes Park, 1977: An ascent made through a sea of clouds. The meeting of mountain peaks and sky, together with the memory of the place below, produced an epiphany, which, four years later I chose to lend to one of the few aspects of Gotham architecture I find poetic.

Review: New Projects/New Directions

The relative attributes of small and large architectural practices are the subject of considerable interest these days, if recent LA/AIA chapter meeting programs are any indication. In mid-July, principals of three small, young architectural firms offered insights into their aspirations and recent achievements. While that meeting fell short of covering all it might have, at least the three speakers could be forgiven a few illegible photographs and too much time spent covering details instead of broad issues; after all, their firms are young, resources are tight, and presentations before large, critical audiences have not yet been honed into stock "dog and pony" shows.

Expectations were higher during the December 8 LA/AIA chapter meeting, at which three equally young design directors at large, established firms were to reveal their philosophies through recent work. The firms—William L. Pereira Associates, Charles Kober Associates, and Skidmore, Owings & Merrill—are giants compared with the handful of people employed collectively by the July speakers. Each office has a national or international reputation and a wealth of completed work with which to compare recent accomplishments. And, one would expect, anyone setting a corporate design tone and directing scores of projects has a clear philosophy and a streamlined, well-rehearsed means of conveying it. Surprisingly, this expectation was not always borne out.

Golding and Pereira

Arthur Golding, a six-year Pereira veteran, concentrated his discussion on three recent office building projects, each a response to a unique context. The projects—a headquarters building in Texas for American Airlines, the Citicorp building in San Francisco, and a new office building on the site of the recently demolished Broadway Miracle Mile—all represent thoughtful solutions to their respective challenges of expansion potential, adaptive use of a historic facade, and the need for a unique identity.

Golding demonstrated conclusively that Pereira has emerged from the era when one office building looked pretty much like another. He also displayed an admirable dexterity in dealing with differing and challenging situations. However, so different are the projects from each other and from previous Pereira projects that one was left with no impression of how Golding would approach his next commission or how any of these buildings fits into the Pereira heritage.

The volume of work within the domain of a large-office design director mandates a design policy by which even the mundane projects receive the same degree of attention as the flagship projects. This can lead to too heavy a signature, as may have been the case with Pereira in years past. But, without at least a thread connecting current work with past performance, individual projects can tend to become the "brainchildren" of a design director, too personal to be viewed by the firm as supportive of the organization, with other bread-and-butter projects getting short-changed. It's possible that Golding is building upon the Pereira heritage; it would be revealing to learn exactly how he's making this link.

Altoon and Kober

Anyone who has heard Ron Altoon speak or has worked with him knows his mission: to prove that the open-ended arcade is an effective urban marketplace form for contemporary cities, a thought that runs counter to developers' proven success with climatized, isolated malls surrounded by a sea of parking (see *LA ARCHITECT*, February 1981).

Accepting the fact that no developer will risk millions all at once to test what might be viewed as an architect's whim, Altoon tries to take developers one step at a time. If the results are not disastrous—and, so far, they have been just the opposite—then credibility is established

and another step can be taken with the next project. To date, several steps have been taken, to the point that the dozen or so projects Altoon presented bear scant resemblance to the quintessential suburban malls we all know and hate. Several of the projects, such as the well-publicized Plaza Pasadena and Boise City Center, are in downtown areas; others are mixed-use projects; and even some of the straight suburban shopping center commissions bear at least some of the architectural trappings of Altoon's dream galleria.

Altoon's work is not totally free of its critics; members of his staff are quick to point out some of the inefficiencies they see in the Kober design department studio system and Altoon's habit of spreading himself too thin; and Altoon is not alone in taking credit for the arcade reinvestment concept. However, it does seem clear that no one has accomplished more toward this end than he has with the Kober firm. Their collaboration has led to significant strides in the quality of retail design and gives every indication of being a long and fruitful one.

Peika and SOM

Maris Peika is a relative newcomer to Los Angeles and the SOM-LA office itself is only about six years old. For these reasons, it would be too much to expect that Peika give as pointed a delivery as Altoon. The fact is that the office Peika leads as director of design has grown dramatically in the last few years, but—outside of its association with the SOM network in other cities—has virtually no precedent in Los Angeles on which to build.

Although few projects designed under Peika's direction in Los Angeles have been completed, the slides he showed demonstrated an attention to efficient functioning and slick surface treatments that one expects of Skidmore projects. However, Peika himself expects more: a "sense of place." It is unfortunate that he did not elaborate a bit on what this means to him and how his buildings address the challenge.

In the absence of such a discussion, and given the relative youth of his office, Peika might have focused his discussion on the decision-making processes that shape the destiny of both the office and his career. For example, the decision to locate the office in Universal City rather than in a more traditional downtown location, was a conscious one whose explanation might be revealing.

Another possible topic of conversation might have been the way the Los Angeles office has been regarded by its own SOM siblings over the years, having progressed from something close to stepchild status to what now approaches high prestige.

The most enlightening note in Peika's talk was his presentation of Para los Ninos, a day-care center rehabilitation project in downtown Los Angeles. While this commission definitely did not overload the circuits of the corporate accounting computers, it illustrated a laudable commitment on the part of the firm to the inner city and to public service, a commitment that wasn't nearly as apparent in many of the larger, more urban-scaled projects Peika presented.

Large versus Small

In the final analysis, can any conclusions be drawn from a comparison of the large-office November speakers with the small-office July speakers? The answer is a guarded "yes." First, the large offices, predictably, do attract larger work. The large office design directors showed no less interest in and involvement with their practices than their small-office counterparts, despite the fact that they are just one element in each firm's power structure. And, significantly, in view of the frustration exhibited by some of the July speakers, each of the large-office speakers gave no evidence of being displeased with the evolution of his career.

Large versus Large

Among the large offices, comparisons are harder to draw. If this had been a recruitment seminar, Kober would be deluged with applicants who may never before have had an interest in commercial architecture; Pereira would probably attract a number of more esoterically oriented designers who would be dazzled by the glamor of big-ticket office projects but who might move on if presented with a more prestigious project elsewhere; and SOM would attract those who already have faith in the big-office system and see an opportunity to climb on board for a rapid ascent that is viewed as almost inevitable.

Anyone contemplating a position in a large firm may logically be interested in whether his or her contributions to the firm will be recognized. This is the one question that probably was addressed, if sometimes by omission, by all three speakers. Both Golding and Altoon acknowledged the contributions of key project participants; Peika, perhaps due to the distinction of an obstinate projector or in an effort to keep his presentations short, did not.

Program Format

Of course, the program was not a recruitment seminar, but rather was planned as an opportunity to illustrate some of the similarities and differences in design approach among offices that are too often lumped together merely by their size. To do that effectively, a different format is needed. The moderator would do well to interview the speakers in advance, screen the work they propose to show, and use his own appraisal of that work to guide his line of questioning. This might logically cover such issues as:

- how talented, young designers (and design directors) can enhance their careers in large offices
- the juxtaposition of a commitment to innovative design and the hard-nosed profit motivation of most large businesses
- the capability of large offices to wield their considerable influence in the furtherance of good design.

In the absence of this kind of format and pointed questioning, a program can be lost—as this one in two of three cases was—to an explanation of unrelated buildings and varying levels of showmanship.

A. Jeffrey Skorneck, AIA

Jeffrey Skorneck is an architect and urban planner with Gruen Associates.

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Faculty Position—Fall 1982

University of California, Los Angeles: Graduate School of Architecture and Urban Planning

The Graduate School of Architecture and Urban Planning at UCLA invites applications for a full-time, tenure-track position in the Architecture/Urban Design Program, beginning academic year 1982-83. The successful applicant will be expected to teach in design studios, to make a contribution to at least one other area of the teaching program, and actively to pursue practice and/or research and scholarly activities. It is anticipated that the position will be filled at the Assistant Professor level, but exceptionally well qualified applicants at more senior levels will also be given full consideration. UCLA is an equal opportunity, affirmative action employer and the Architecture/Urban Design Program especially encourages applications from women and members of minority groups. Applicants are asked to submit letters of inquiry, including curriculum vitae and the names and addresses of at least three referees, by March 26, 1982, to: Prof. William J. Mitchell, Head, Architecture/Urban Design Program, Graduate School of Architecture and Urban Planning, UCLA, Los Angeles, California 90024.

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Vietnam Memorial Competition, The Mall, Washington D.C.

Martin Mervel

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Urban Block Rehabilitation: Little Tokyo District

Jacqueline Kahn

Graduate Thesis Studio

This project addresses the issues of urban infill and consolidation, and incorporates an old warehouse building for conversion and reuse. The site is a two acre parcel adjacent to an industrial area. The *parti* developed buildings as fragments which comprise the various types for revitalization of the neighborhood. Four of the new buildings are exclusively loft-type housing units. The fifth, new building, is totally commercial in use, and is immediately adjacent to the warehouse.

Mixed-Use Building Complex: Venice, California

Aviva Carmy

Graduate Thesis Studio

The project deals with a vernacular similar to the urban context of the surrounding area, with different considerations such as the plaza, the street, transition between public and private, aesthetics, and social environment. In order to deal with transition in circulation, different spaces were created for movement in scale from public to private. The plan reinforces the form of the existing street pattern. Some streets that are closed to vehicular traffic become major pedestrian walkways in the project; others, which are alleys, become private entrances for residences. The building complex includes commercial, residential, office and studio use.

Full City Block: Alameda and Central Ave., adjacent to Little Tokyo

Gianluigi Irsonti

Topical Studio 4B

I conceived the building complex as a "solid" urban structure whose outside perimeter freely engages in a volumetric "public debate" with the differently oriented extant buildings which it faces. On a formal architectural level, the buildings sought to empathize with the melancholy mood characterizing the site. The facades of the buildings which face the inner courtyard express the three functions of the interior spaces: offices, retail shops and housing units, by using iconographically recognizable symbols.

New Wing and Expansion to LA County Art Museum

Swee Wee

Topical Studio 3B

The addition of a modern art wing and expansion to the Ahmanson Collection was developed through retention of the outer perimeter facades of the existing complex and a re-definition of the entry courtyard, or inner perimeter, by new architectural elements. Thus the expansion of the Ahmanson Wing is like a drawer "pushing out" the existing facade which maintains the perimeter elevation; the entire entrance courtyard is transformed by the new wing which also connects the existing three structures.

Design Instructors

Alberto Bertoli
Rikki Binder
Michael Black
Diane Caughey
Roland Coate
Chris Dawson
Milica Dedijer
Fred Fisher
Terry Glassman

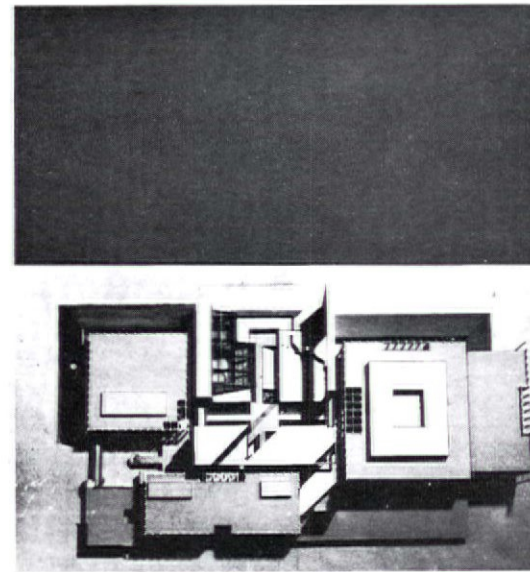
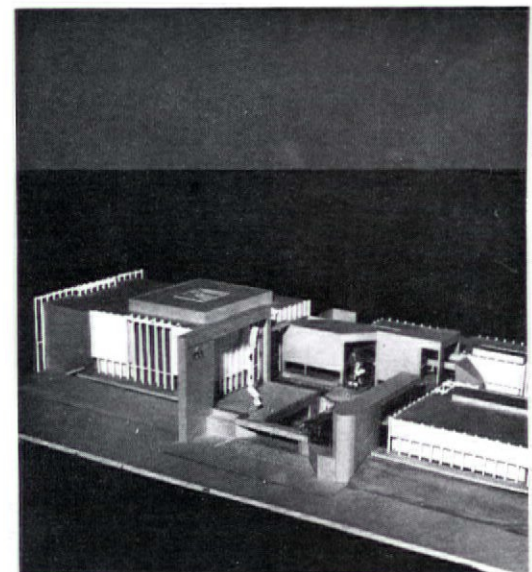
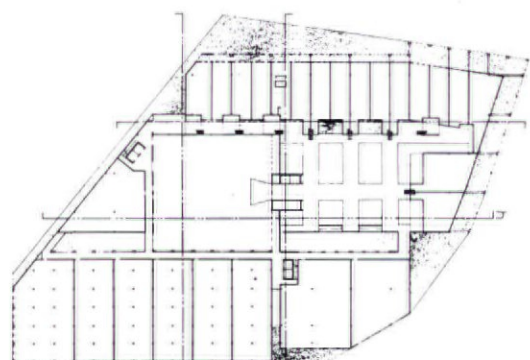
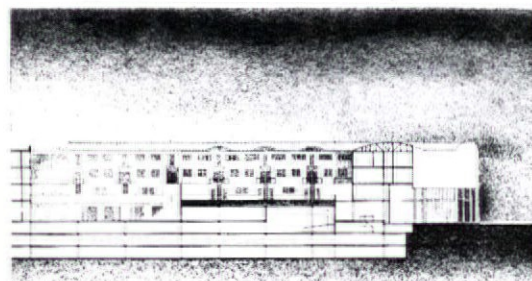
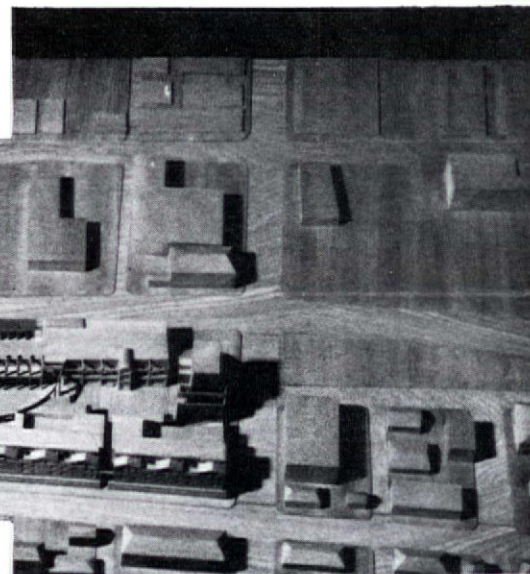
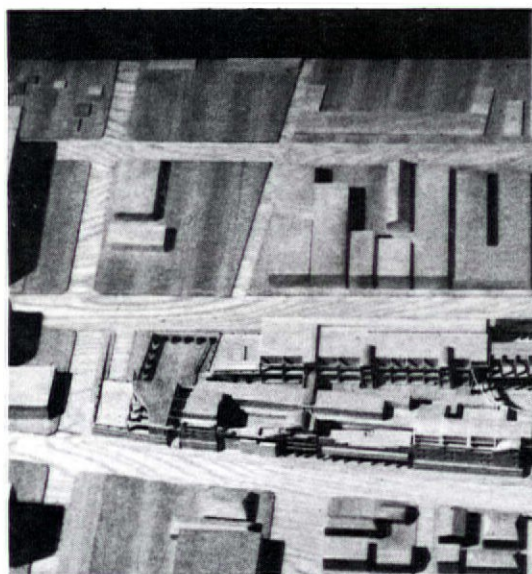
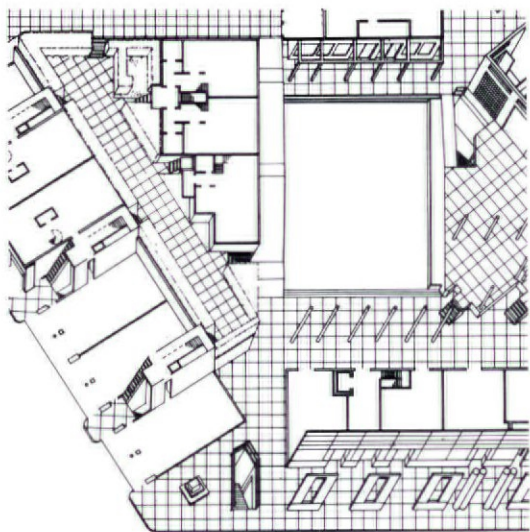
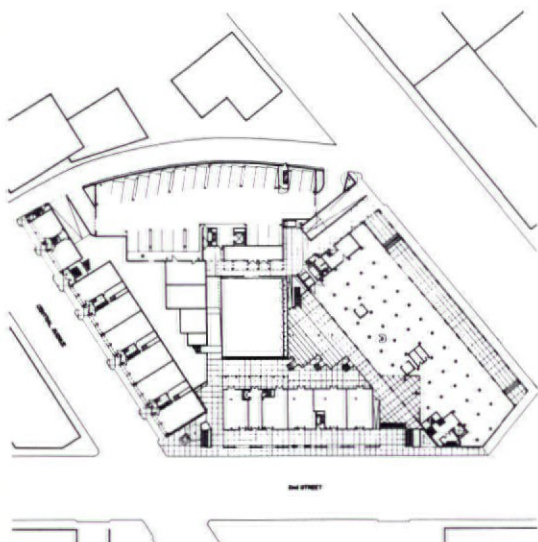
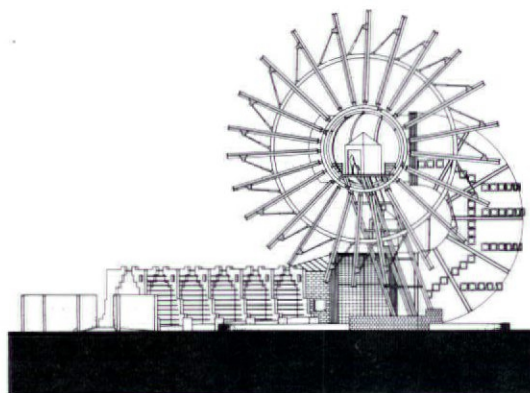
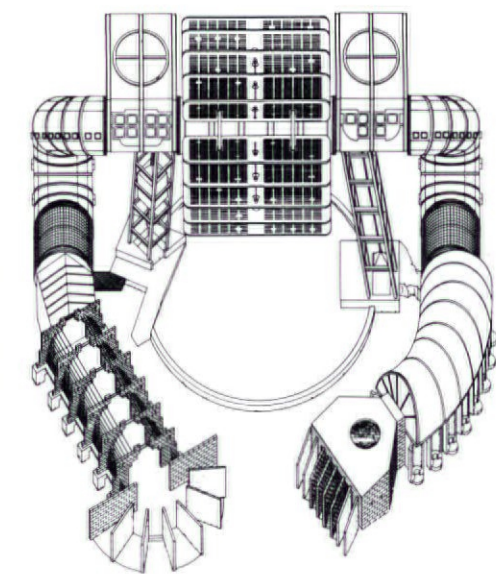
Ten Years After

1972. 70 students, 7 teachers, 1 warehouse. The new school. Some people joined together with common goals, the obvious ones being to teach, study and produce good architecture. This was to be done in a manner specifically relevant to their needs as teachers and students, unencumbered by the indifference of institutionalized education. SCI-ARC's beginnings were marked by a search for a renewed consensus between the administration of a school and the people who constitute its community. The search for a new identity would necessarily impose the task of revising or replacing defunct belief systems.

SCI-ARC, in retrospect, was as much a social experiment as it was an educational one. The school started out at a point in time, post 1960s, when society's value systems had been challenged and to some degree rejected. Alternative "lifestyles" were being sought. The socially based advocacy movement of the 1960s had precipitated a desire to infuse architecture and its education with new content which would reflect and illuminate current values and interests.

It was hoped that under "ideal testing conditions" and with continuous self-evaluation that the community could discover what would or would not work. What was also acknowledged was that the attitudes regarding traditional classroom and studio organization, student-teacher relationships and course content had to be drastically altered. It was critical to provide an infrastructure, both organizational and physical, that would allow and encourage change. In response the administration and the buildings were conceived as relatively neutral service mechanisms that would exhibit a high degree of flexibility in order to adapt to changing and evolving curriculum and human activity. The social structure implied by this presented two dilemmas endemic to most collective efforts. The first was to find a fit between the authoritarian and participatory processes. The second was to provide the framework within which a sense of community and its inherent obligations could be maintained concurrent with individuals pursuing their interests as a means of developing their own creative ends.

Encouragement and support of individual expression has led to a diverse community at SCI-ARC, reflecting in many ways the city around it. Los Angeles has been said to be a theater of diversity where cultures confront each other and sometimes converge. Historically it has been a breeding ground of coexistence and tolerance allowing social experiments, some of which have survived.



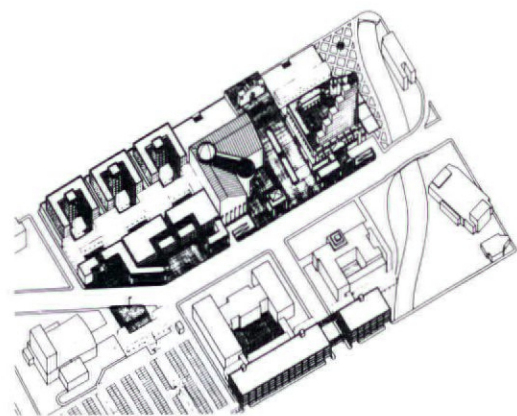
thern ornia ute of itecture

Santa Monica Civic and Commercial Center

Judith Newmark

Graduate Thesis Studio

The design dealt with a 12 acre site encompassing the Santa Monica City Hall, County Courts Building, Civic Auditorium and Rand property with site boundaries of Colorado to Pico Blvds., Ocean Ave. to Fourth Street. The intentions of this project were to provide prominence and density for the Civic Center which is somewhat "tucked away" behind a block of unrelated commercial buildings, to tie together the disparate urban fabrics existing north and south of Pico Blvd., to provide a major focus for further development in Santa Monica (already encouraged by the adjacent Santa Monica Place); and to provide a western-most expansion of "nightlife" for Los Angeles in keeping with downtown, Hollywood, Century City, and finally, Santa Monica.

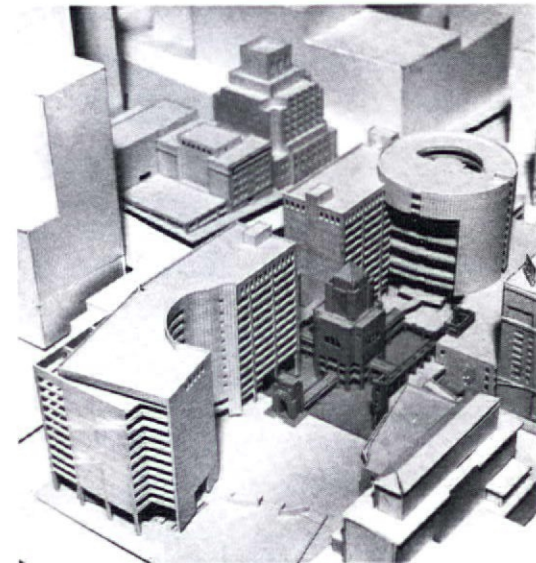
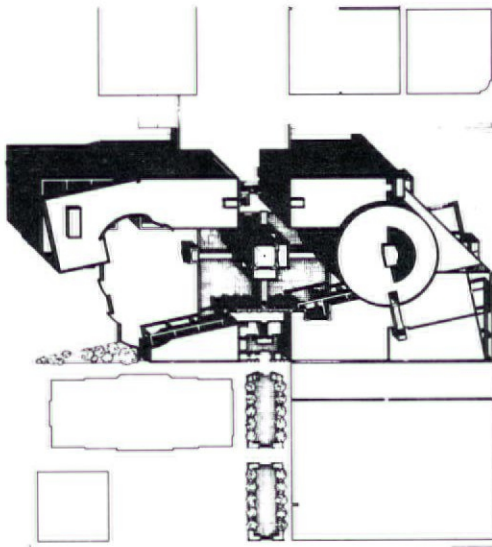


Redevelopment Plan for LA Central Library Site

Kiyokazu Arai

2GA Core Program

The solution creates a new library building that defines the orthogonal perimeter of the site, but allows for residual space that becomes an internal piazza containing the essential elements of the previous library. This provides a new viable library, a unique urban space that serves the adjacent office and retail pedestrian traffic and a monument to historical LA that is superimposed on the texture of contemporary LA. The strategic location of the library building has lead to discussions of possible redevelopment options ranging from demolition of the existing building to renovation of the library as an important LA landmark.

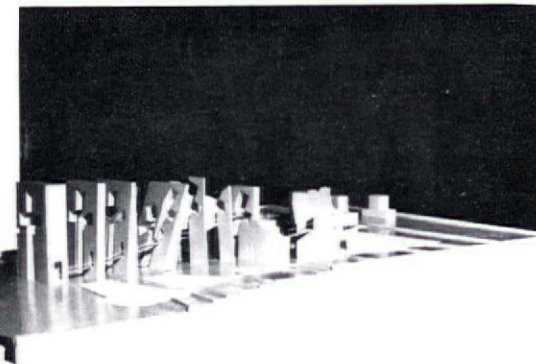
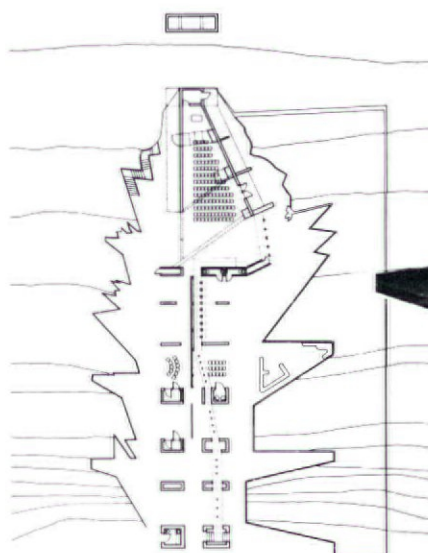


Design of a Church

Maritza Culbertson

Topical Studio 5A

In the Book of Revelations (vers. 21-26) is the explanation that at the end of time (AD 2000), a Temple of God will be built, and it will consist of twelve high walls. Each wall will represent one of the twelve disciples. In this design the twelve walls also represent the twelve tribes of Israel. The design draws an analogy between the human path of religion through history and the path that Jesus took to the Calvary. Along that path Jesus stopped twelve times. These stops are called the twelve stations. Analogously, the first wall here represents early Christianity under Peter with the form of the wall being very regular. Along the procession the walls begin to disintegrate, representing the hierarchical branching or split of the religion through time. Simultaneously, the cross disintegrates.

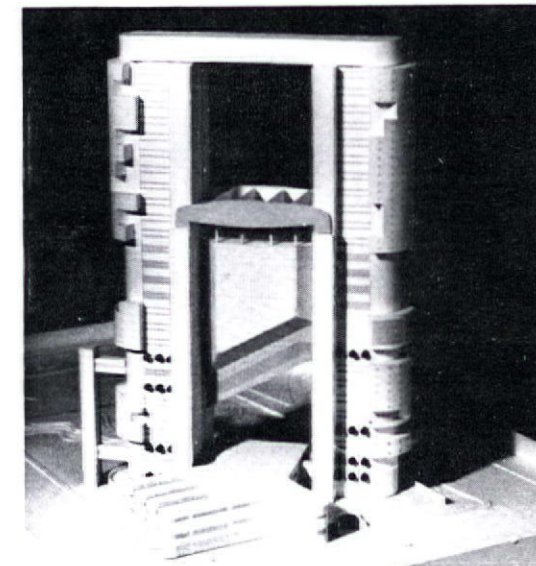
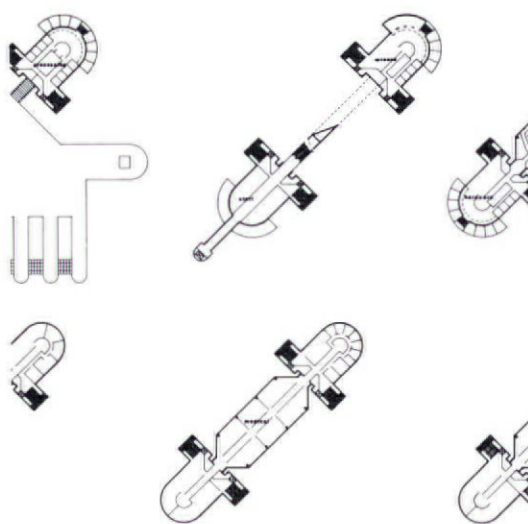


Urban Prison Project

Bert Parent

3A Core Studio

The project is located on Bunker Hill adjacent to the Music Center. This juxtaposition of cultural, economic and sociological types brings into focus difficult questions regarding the nature of penal institutions in today's society, their impact on the culture and their meaning as symbols of the problem of crime and punishment. By adopting the guillotine as a metaphor, the designer takes an extreme position and suggests that things have not changed in 300 years. Correction and rehabilitation are non-existent. The building is a technological symbol of punishment and its parts: the hand on the ground, the suspended court or "blade" and the pillars or "cells" produce a legible monument to this failure.



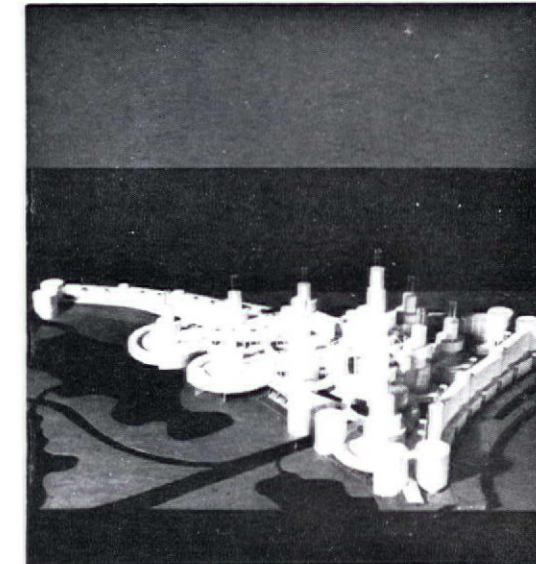
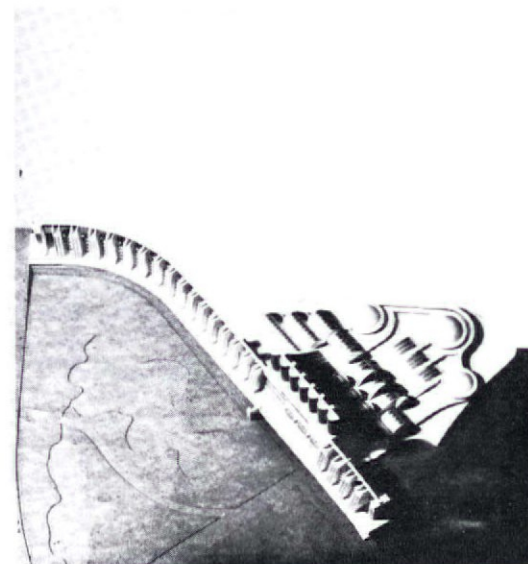
Sepulveda Dam Recreational Area

Charles Browne (left)

Dan Torres (right)

4A Topical Studio

The design problem consists of the preservation of existing park and open area combined with a high-tech ecological development on the Sepulveda Dam. It is a comprehensive problem on an urban design scale that involves small scale unit design to large scale massing design. The projects deal with large scale design with social concerns and a strong emphasis on experimental solutions. These buildings are conceived as megastructures which include all the components necessary for a community to function: housing, commercial, light industrial, educational, community, etc. The buildings are intended to be ecologically self sustaining. By their nature, they are high density.



Richard Gombos
Tony Gwilliam
Hatty Hatch
Ray Kappe
John Knight
Ahde Lahti
Thom Mayne
Ty Miller
Eric Moss

David Nixon
Dean Nota
Albert Pope
Michael Ross
Michael Rotondi
William Simonian
Glen Small
John Souza
Jim Stafford

SCI-ARC is emerging from its first ten years as a learning institution that pursues two fundamental educational goals: the teaching of traditional principles of architecture, and their use in the exploration of the relationship between architecture and contemporary society.

The school's policy and direction are formed by the faculty and elected student representatives in an open and effective participatory process. The student enrollment is limited to 360 to maintain the importance and involvement of the individual. SCI-ARC maintains a flexible physical environment that is a conscious demonstration of its desire for freedom of expression. The students are free to organize and adapt the spaces to meet their needs.

SCI-ARC maintains a flexible physical environment that is a conscious demonstration of its desire for freedom of expression. The students are free to organize and adapt the spaces to meet their needs.

Several programs leading to Bachelors and Masters degrees in Architecture are offered. Undergraduates spend two and a half years in the "core" studio sequence. The objective is to develop basic skills and give an overview of the profession. Graduate students with no prior degree in architecture spend their first one and a half years in an accelerated core sequence designed for their special needs. Graduate students with a prior degree in architecture spend only one semester in the core program before commencing the Topical Studio Program. This program covers a wide range of urban and architectural issues and perspectives representative of the diversity within the design faculty. All upper division students select one topical studio each semester from the ten to twelve offered. The school maintains a 15 to 1 student/faculty ratio in the studio program and encourages strong interaction between the graduate and undergraduate upper division students.

John Blanton, AIA

John Blanton was one of Richard Neutra's associates until he formed his own practice in 1964. Unlike his mentor, Blanton has not worked in a single evolving style, but believes that the particular demands of each commission suggests a unique response. In the spirit of publishing a wide range of architectural ideas, LA ARCHITECT invited John Blanton to present his work here. We are indebted to Thomas Hines, who has recently completed a book and exhibition on the work of Richard Neutra, for advancing the idea of this article.

I was born and educated in Houston. In 1948, at the age of 20, I received a B.A. from the Rice Institute (now Rice University) and a B.S. in Architecture in 1949. The following year I came to Los Angeles to join Richard Neutra, who was recovering from his first heart attack. Neutra was forbidden by his doctor from being in the drafting room, and so I had the advantage of personal training from him while he was learning to delegate. At first I worked on all of the preliminaries when an affinity was discovered between our approaches to design. When he liked the first design drawings I made for the Eagle Rock Playground Clubhouse, he said: "How would you like for me to make a designer out of you?" He may have seen my temporary disappointment, as I was keen to learn how buildings actually went together, but I felt that was something I could always learn, and this would be a great opportunity; so I said, "sure." He walked away and then stuck his head in my door again and said with a big grin: "No, I think I'd rather make an architect out of you."

Later the office developed into a very rewarding studio system with personal responsibility from start to finish. I became one of the Neutra collaborators, and he often singled me out for special credit in publications.

In 1954 I married Marietta Newton. We were expecting our third daughter in 1964 when I started my own practice close to home in Manhattan Beach. In 1976 Marietta died of leukemia. At that time I gave up writing book reviews for the *AIA Journal* and conducting my UCLA Extension lecture-discussion class to attend to my added responsibilities.

I consider starting to practice on my own to be the start of a second career, as I brought nothing from Neutra's office but design confidence which was to be tested many times. The recognition I had received brought no clients; so I started from the bottom.

Immediate changes appeared in my designs as I responded to the total culture, including the construction possibilities of contractors available at a reasonable price. I believe I was mostly influenced by the thoroughness of Neutra and by his methods, which included respect for the clients' desires. I was in no position to get clients through publicity, as Neutra had done, and yet I wanted the time available to maintain my role as a personal artist from the beginning to the end of each job. At that time I was the only architect in Manhattan Beach and many of my clients came through the Yellow Pages; later they came mostly from referrals.

I am proud that in my own work I have bridged the cultural gap between the profession and the general community. For this I had no role model. I have always been interested in a broad acceptance and application of high quality design, based on good planning. I accomplished this in my own community by using a variety of non-historical expressions. I believe that diversity is natural and inevitable in our culture of free choice.



Elster beach front speculative house, above, 1979, Playa del Rey. This house was built on an "impossible" lot. The foundation bridges across a 30 ft. easement and avoids any surcharge on the deeply buried culvert. A cantilevering retaining wall on cantilevering grade beams was the solution for the narrow wing which could not bridge the easement because of setbacks. The Coastal Commission limited the height to 3 ft. above the upper street to preserve a public view of the ocean.

Every job receives my full devotion because I believe that significance can be given to even minor commissions by the artistry of the architect. Mastery of all the relationships has been my goal for each job; and this includes, in my opinion, knowing when *not* to overdesign.

At the 1981 CCAIA Design 101 Conference I said: "Laymen and architects are intrigued by quite differing style trends; therefore I am not interested in producing any style of my own. Rather, I make eclectic use of recognizable elements to gain attention, but avoid a complete style package that can be given a label. The building can then be experienced on its own terms. Diversity comes naturally from feeling myself into the clients' particular esthetic responses. This provides opportunities for more creativity, not less, and it ensures the best chance of client support for a successful design. It also automatically results in *social* contextualism. The good clients, who can see and feel for themselves, are out here. It is my experience that mutual cultural respect could make architecture a popular participating art again, not just a spectator sport."

I maintain a personal crusade against buildings being perceived through verbal conceits and the influence these preconceived ideas have on subsequent buildings. In the *AIA Journal* I wrote sarcastically: "Architecture is no longer the art and science of buildings; it is now considered the art of shaping ideas for future implementation." That particular book review was already in the hands of the *Journal* when the issue of *Harper's* containing Tom Wolfe's *The Painted Word* appeared. I was delighted upon reading Wolfe's similar ideas about the art world and felt vindicated in what I had been thinking and writing.

I am beginning to work again; I am currently at work on a book of essays for the profession entitled *Letters to Another Architect*.

I wish to thank Vern Saxe for his help on the more recent buildings shown here.

The addresses of the Marsh, Provost, McNulty and Karian homes are in A Guide to the Architecture of Los Angeles and Southern California by Gebhard and Winter. All photographs except of the Wexler home are by Leland Y. Lee. The dates shown are for the year designed.



McNulty home, 1973, Manhattan Beach. This beach area home has ocean view decks and a wind sheltered patio on its 33 ft. by 45 ft. lot.

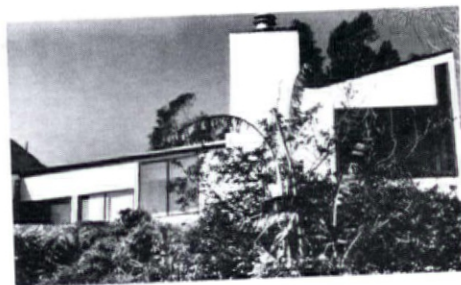
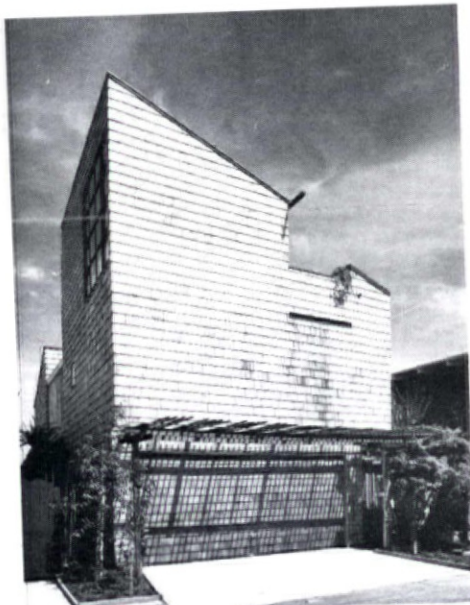
Ginsburg home, right, 1970, Rancho Palos Verdes. This home is an early example of broken roof lines which had first appeared in the first job of 1964. There are built-ins throughout the home. The south facing clerestory gives light over the roof on this wooded ocean view lot.



Karian home, below, 1972, Fresno. Tall walls provide even daylighting for an art collection of large paintings. The large windows face to the north in this hot central valley. The home is set in a fig orchard; a Japanese style garden forms an entry forecourt.



Marsh home remodel, below, 1973, Manhattan Beach. The house on a 30 foot lot was enlarged by building on the roof in two places. A third roof top addition is now under construction. A large window in the loft captures an ocean view.

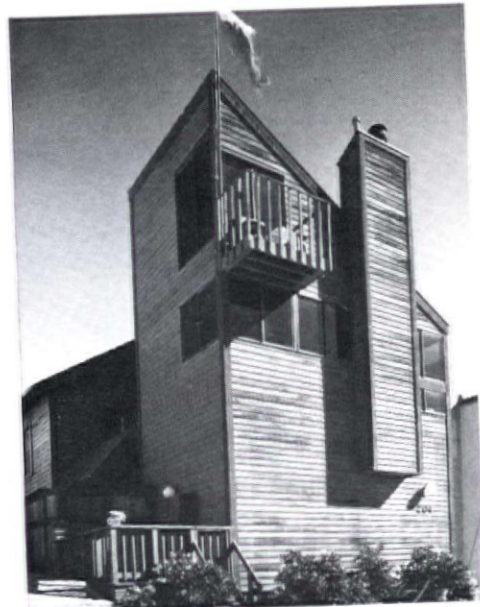


Wexler home, above, 1978, Pacific Palisades. This home was built partly on the foundations of the former home burned out in the brush fire of 1978. An E-shaped plan gave the three most important rooms panoramic views of mountains, canyon, city, ocean, and Catalina.

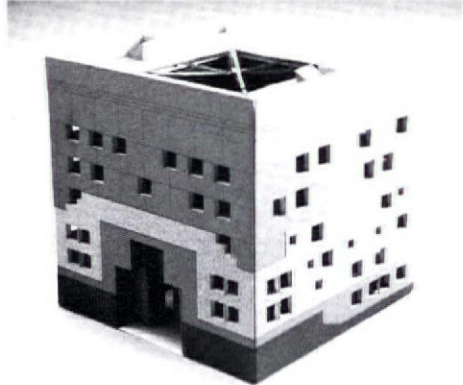


Shelton Apartments No. 3, above, 1980, El Segundo. Two story apartment units have balconies or courtyards plus completely private inner sun decks for each apartment.

Provost home addition, below, 1974, Manhattan Beach. The clapboard siding of this house was matched to that of the old beach house at the top of a hill. The bedroom below has no windows to the busy street. The balcony is adjacent to a loft in the living room and enjoys a panoramic view from Malibu to Catalina.

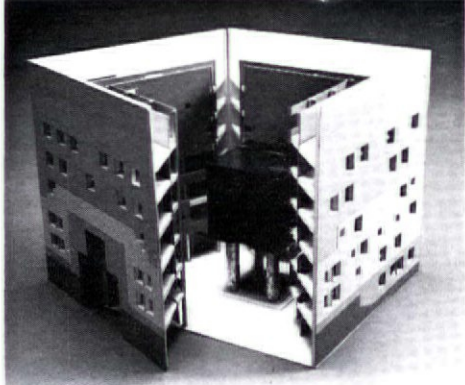


Wickstrom ocean-front 2 unit condominium, above, 1979, Manhattan Beach. Mrs. Wickstrom is confined to a wheelchair; and the lower unit is equipped for her. This unit has a private inner patio like the one the clients had enjoyed for many years in the house that they demolished. The living room and master bedroom open to each other to share in the ocean and garden views.



City Hall for Culver City

Molly Schneider
MARCH I-2nd year
Studio: Major Building Design
Instructors: Robert Mangurian, Barton Phelps, Peter Seifert

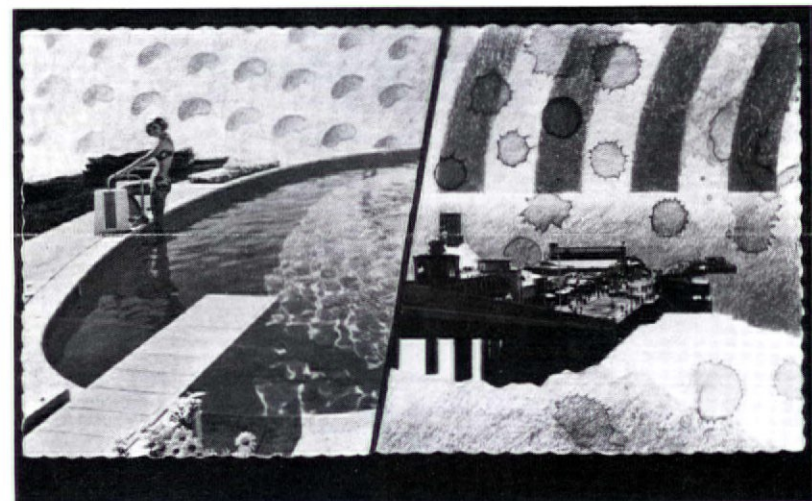
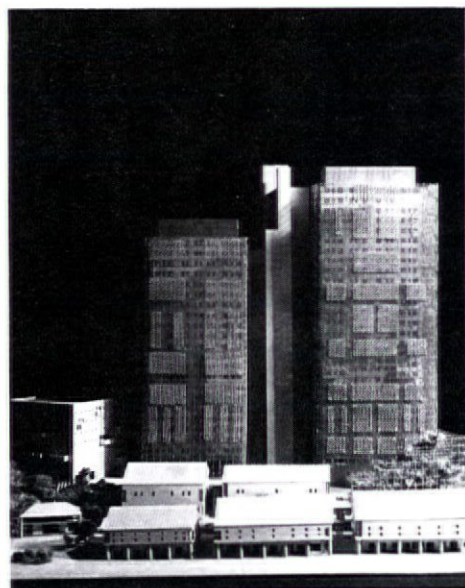


Set apart from the city in a plaza below the street level, the large scale building becomes a civic landmark. Accessibility to public services on the lower floors is enhanced by visibility from the lobby through open corridors. The council chamber, heart of community interaction, forms the core of the cube.

Singapore Stock Exchange, Office Towers, Ancillary Shopping

Group Project: William Cooperman, Kathleen Rusch, Michael Moran, Catherine Wilson, David Piscuskas
MARCH I-2nd year
Studio: Major Building Design Studio II
Instructors: Tim Vreeland, Britt Andreson

The site is located in the Republic of Singapore and covers an area of 22,557 square meters. The program includes 68,200 square meters of office towers, a 6,600 square meter stock exchange, and 13,200 square meters of ancillary shopping. The design concept was to preserve the urban fabric in Singapore, by continuing the street grid into the site. Retail buildings facing the site's principal access preserve elements of contextual scale and imagery, and a memory of old Singapore streets and markets scheduled for demolition in 1983. The design intention was to depict the rapid changes in the Singapore economy, landscape, and political stance.



Public Space and Paradox in Los Angeles

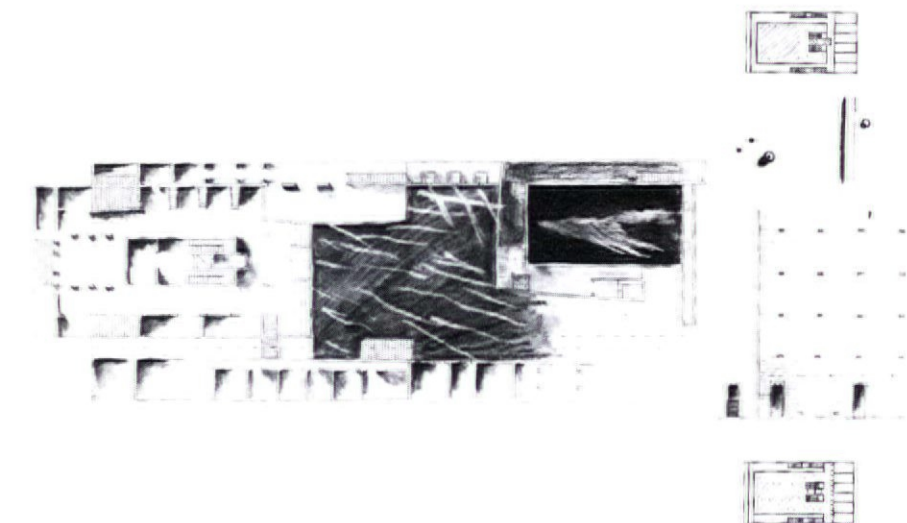
John Echlin, Brian MacKay-Lyons
MARCH II-1st Year
Studio: LA Workshop
Instructor: Robert Mangurian

As newcomers to Los Angeles with interests in urban design we felt compelled to document our fresh experiences of the city as a prelude to making actual urban designs. Choosing to examine the nature of public space in Los Angeles we structured an independent study course.

It seemed to us that Los Angeles is more than a city; it is a phenomenon, decompos-

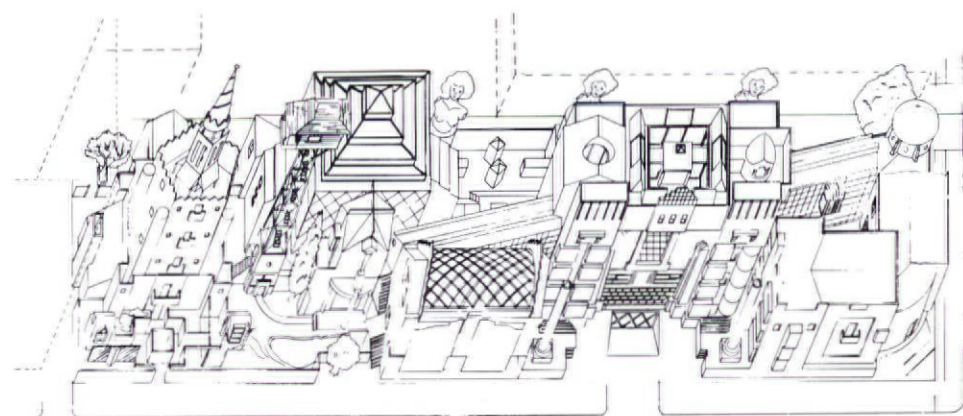
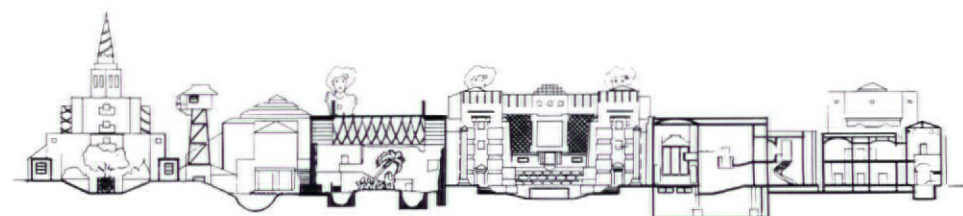
ing inherited notions of urbanity and creating its own unique sense of place. By seeking paradox in the places examined we hoped to achieve a richer understanding of opposing attitudes towards the city, its illusion and reality.

Postcards became our central metaphor for communication, elevating the meaning of a generally common public space souvenir. Through this media we contrasted and juxtaposed images and words with opposing meaning appropriate to each public space. Our dialectical method synthesized analysis with creative interpretation as our postcard documents began to portray the Los Angeles experience as a complex whole.



Film Library

Patricia H. Owen
Studio: Thesis
Instructor: Tony Lumsden



The Palace of Archetypes: Seven Personal Paradises in Beverly Hills

John Chase
MARCH I-3rd year
Studio: Thesis
Instructor: Craig Hodgetts

"If for a moment, we regard Mankind as one individual we see that the human race is like a person carried away by unconscious powers; and the human race also likes to keep certain problems tucked away in separate drawers."—C. G. Jung

The personal paradises were an attempt to assign forms to these drawers, as a ritual, as mythology, representing the roles of the autonomous archetypes that are a component of everyone's personality. All of the seven characters who inhabit this palace of

dreams could be considered as one individual or seven separate identities. The function of the Palace of Archetypes was to allow these identities to simultaneously unite the often contradictory, and divided human soul, and to allow this collective soul, collective unconscious to experience itself as a series of archetypes, each representing key reference points of sensibility and experiential possibility.

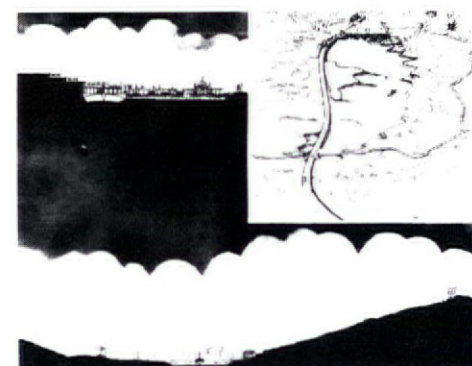
The archetypes I selected were:
The Recluse: a Refuge
The Mistress of Pain: a Brothel
The Seeker after Paradise: an Eden
The Aesthete: a Temple of Beauty
The Ascetic: a Monastery
The Rake: a Rake's Progress
The Gentleman of the Stage: a House of Theater



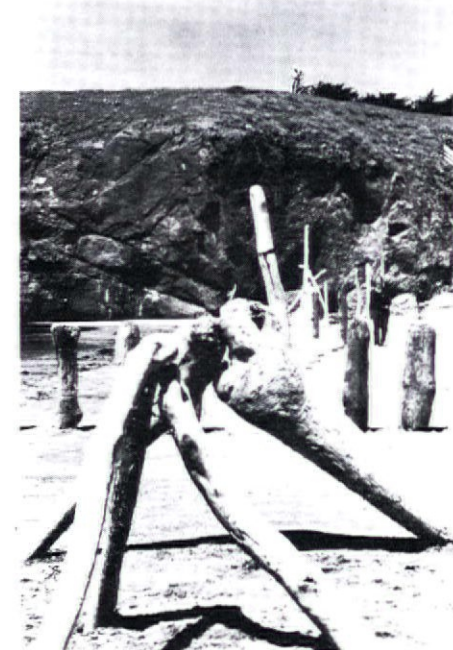
Urban Design

LA Workshop: Urban Design
Team: Michael Crosby, Irene Keil, Josef Weber
MARCH II-1st year
Studio: Projects in Urban Design
Instructors: Edgardo Contini, Don Logan

In the first quarter the students chose one specific urban design project from three alternatives. A site of approximately 1200 acres, substantially undeveloped but entirely surrounded by urban settlement, posed the unique and complex design task. Working in



teams, the students researched and documented the physical characteristics of the site, the socio-economic context of its surroundings, and the site relationship to the urban region. Each team developed their own program and evaluation process. The project shown is the schematic site plan for a regional park concept. The site was divided into four equal parts with each team member given a piece to design under a uniform concept, with the left-over piece rendered together. The plan incorporates a lake, new housing units and a parkway drive as parts of one experience.



Driftwood City

In May 1981 a group of UCLA urban design students were part of a workshop conducted by Lawrence Halprin at Sea Ranch. On a secluded beach surrounded by cliffs and open to the ocean, we were given the score to design and build a city in three hours of low tide.

We began as one large group and developed the idea of building collective space as our basis of unity. Different interpretations of this theme began to emerge at separate points on the beach, a central place, a linear spine parallel to the water, and a symbolic stream connecting the rock boundary to the water's edge. The found elements of rock, driftwood, sand, and water became the source of our collective and individual expressions.

From separate beginnings the pieces were developed and merged into a whole, unifying the city with its landscape. Its existence in this state was brief as we watched its further transformation at the hands of the tide and children building their forts.

Chapter News and Notes

LA/AIA Board of Directors meeting 2189, Los Angeles Chapter of the American Institute of Architects, December 1, 1981.

● **President's Report: Wertheimer** read a letter from **David Meeker** requesting suggestions for qualified architects to serve on the National Office Staff. Recommendations of architects with good communications and public relations skills should be directed to the Chapter office.

● **CCAIA Board Meeting: Fred Lyman** reported that amendments to the by-laws were discussed; and most were approved. One of the main items was the change in procedure for removal of officers. Rather than making it unanimous, the Officer can be removed from office by a 2/3 vote and is permitted to vote on the issue.

Another item allows each Chapter to have one Alternate Delegate-Director for each elected Delegate-Director. LA/AIA will implement this as soon as possible.

LA/AIA put forth several recommendations to reducing the CCAIA budget. These were all voted on, but most items in the CCAIA budget were retained.

Lyman indicated that **K. Newman** has had several motions before the Council for the past few months:

● A resolution from the Council that National urge its Directors to meet and discuss President Reagan's proposed energy cuts in energy research. **Motion carried.**

● A motion to support the work of the Abalone Alliance. The motion was not to support their efforts against nuclear power, but simply to say that they are working hard to keep everyone informed of government issues. **Motion tabled.**

● A motion to combine the CCAIA Convention and the Monterey Design Conference so that the Council would do one major program a year and hopefully get better attendance. **Tabled** for discussion in 1982 for 1983.

● A motion to have Officers of the California Council elected by the entire membership. It will be **referred back** to the Chapters for a Membership Referendum on the issue.

The Council specially recognized 6 persons at the meeting, 3 of whom were from the Los Angeles Chapter: **Janice Axon**, LA/AIA Executive, was singled out for special recognition by Council Secretary, **Harry Jacobs**, who commended her efficiency and cooperation.

● **Treasurer's Report: Landworth** gave an over-all picture of the Chapter's financial status. A cash deficit of more than \$15,000 had been projected, due to more than \$17,000 in bills accrued in 1980 of which the Board was not aware, that had to be paid out of the 1981 budget. This projected deficit has now been reduced to \$2,250.

● **Associate's Report: Election results for 1982 Associate Board are:**

Co-Directors/President: Gary Dempster, Ron Takaki
Vice-President: Oswaldo Lopez
Secretary/Public Relations: Kathy O'Shaughnessy

Treasurer/Seminars: Cliff Neiman
Scan Co-Editors: Scott Gaudineer, Michael Stahlheber

● **Chapter Awards:** Recipients of Chapter Awards will be: Councilman **Ernani Bernardi**; **Leo Garcia**; **Joseph Giovannini**; **Barbara Goldstein**; **Edward Helfeld**, **Doreen Nelson**.

Wertheimer announced he will be awarding Presidential Citations to: **Janice Axon**; **Cyril Chern**, AIA; **Murray Feldman**; **Martin Gelber**, AIA; **Harry Newman**, AIA; **Richard Saul Wurman**, FAIA.

● **Student Design Competition:** After much discussion, it was determined that the Chapter would sponsor and administer the "LA/AIA Student Competition for the Pereira Prize." The option of more than one "prize" in the same competition will then remain open for the Chapter to decide.

● **Membership Drive: Tanzmann** introduced **Jack Rollow**, head of

the Chapter's Membership Drive Committee. He suggested an ongoing effort, rather than a single drive and discussed various methods of soliciting new members.

● **Moved Tanzmann/Second Ross:** that the Board accept Rollow's report with the recommendation that the new Board accept this campaign as a policy.

Landworth expressed concern that costs of a campaign were not included in the approved 1982 Chapter Budget. **Rollow** agreed that these expenditures would have to be tied in with current budget expenses. **Tanzmann** suggested that Chapter members might be willing to fund the project. A vote was taken and the **motion carried.**

● **Building Committee Report: Tanzmann** reported that the Committee does not feel it has enough direction from the Board to proceed properly. **Wertheimer** said that what was missing was a plan, and requested that both Board members and the Committee try to come up with a viable plan for obtaining Chapter Headquarters.

● **Program Committee: H. Newman** announced that the schedule includes a minimum of six to ten fund-raising professional development seminars which will be coordinated by Cyril Chern. Additionally, **Bill Landworth** is investigating the possibility of a major fund-raiser event at some time during the year.

● **CCAIA Mail Vote: K. Newman** said that CCAIA will not consider the suggestion of voting for CCAIA Officers by mail without a referendum. The Council would like each Chapter to conduct its own referendum, but it rightly should come directly from CCAIA. The Council has declared it would cost about \$900 to conduct the referendum— which comes to \$50 per Chapter.

● **Moved Zimmerman, Second Lyman:** that LA/AIA send a letter to CCAIA offering \$50 contribution to aid the CCAIA in conducting the referendum. **Carried.**

● **CCAIA Associate Director, South: K. Newman** reported that **Norma Lopez-Cirlos** will not be able to accept the position of CCAIA Associate Director, South, to which she was elected, and that **Brian Sehnert**, LA/AIA Associate Member, had accepted the nomination to replace her.

● **Nuclear Bombing Issue: Zimmerman** announced the formation of a Committee to take a stand on nuclear bombing. They are working toward an "Earth Day" program to be held on April 22, and will form an alliance with the AIA. He requested that the item be put on the agenda for the new Board to take a position.

LA/AIA Membership, December, 1981.

New Members, AIA: **Michael McKee**, Gruen Associates; **Michael B. Salter**, Herbert Nadel, AIA & Partners; **Bernard Altman**, Herbert Nadel, AIA & Partners; **Jeffrey M. Kalban**, Skidmore, Owings & Merrill; **Rolando D. L. Miranda**, Maxwell Starkman, AIA & Associates; **Miles Jakl**, Miles Jakl Architect; **Takeshi Hirose**, P.A.L. International; **Lucy Lichtblau**, Skidmore, Owings & Merrill. Associate Members, AIA: **George N. E. Midley**, Langdon & Wilson Architects; **Jon Krueger**, William L. Pereira Associates; **James M. Cumming, Jr.**, Charles Kober Associates; **Michael P. Stahlheber**, Flewelling & Moody Architects.

ASA 1982 officers of the Los Angeles Chapter of the Architectural Secretaries Association were installed on Tuesday, January 19, at the Hyatt on Sunset in Hollywood by installing officer, Richard Schoen, AIA, of RSA Architects. The newly-elected officers are: President, Cathy Schoen, RSA Architects; First Vice President, Beverly Bolin, Leidenfrost/Horowitz & Associates; Second Vice President, Lavonia Roberts, Parkin Architects Engineers Planners; Recording Secretary, Marci Miskinnis, Daniel, Mann, Johnson, & Mendenhall; Corresponding Secretary, Charmaine Kenzer, Harold W. Levitt, AIA & Associates; Treasurer, Vi

Nakagawa, Howard Needles Tammen & Bergendoff; Directors, Heidi Endler, Continental Development Corporation; Marilyn Spielman, Maxwell Starkman, AIA & Associates; Kathi Majdali, Charles Kober Associates; Lily Nakao, Charles Kober Associates.

The ASA, whose activities focus on education for non-technical architectural employees, meets the third Tuesday of each month and shall hold its first 1982 program, an architectural/historical tour, on February 16. Further information can be obtained by calling Program Chairman Bev Bolin at (213) 843-6050 (Leidenfrost/Horowitz & Associates).

WAL On January 30, Elaine Ford Sutnar was installed at the AIA Installation dinner party and ceremony as the 1982 President of the Women's Architectural League, LA Chapter, Inc.



Mrs. Sutnar's community organizations and memberships include: Women's Architectural League Board member, Vice-President 1981 and President Elect (1982), American Institute of Architects, Los Angeles Chapter, WAL representative to the Board, Trustee, Los Angeles Craft and Folk Art Museum, Board of Directors, Multi-Cultural Media Association, Advisory Board, Los Angeles Child Development Center, Board Member, Past Vice-President for Grants and Funding, Neighbors of Watts, Inc., and Trustee, Frank Lloyd Wright Ennis Brown House; Trust for Preservation of Cultural Heritage.

Other WAL board members installed were the Executive Board consisting of Linda Price, Treasurer; Sally Landworth, Corresponding Secretary; Jennifer Greenfield, Recording Secretary; Kay Tyler, Director; Anni Szanto, Director.

Committee Chairpersons are: Heidi Moore, Program; Ethel M. Cummings, Membership; Marcia Pollak, Public Relations; Nancy Hoag, Scholarship; Anni Szanto, Los Angeles Beautiful; Molly Qvale, Newly Licensed Reception; Jetty Fong, Hospitality.

Special Committees are headed by: Glenou Absmeier, L.A. Beautiful Liaison; and Ann Bluestein, Assistant Project LAB.

LA/AIA Officers:

Frederic P. Lyman, President
Robert Tyler, Vice President
William Landworth, Treasurer
Chester Widom, Secretary

LA Architect

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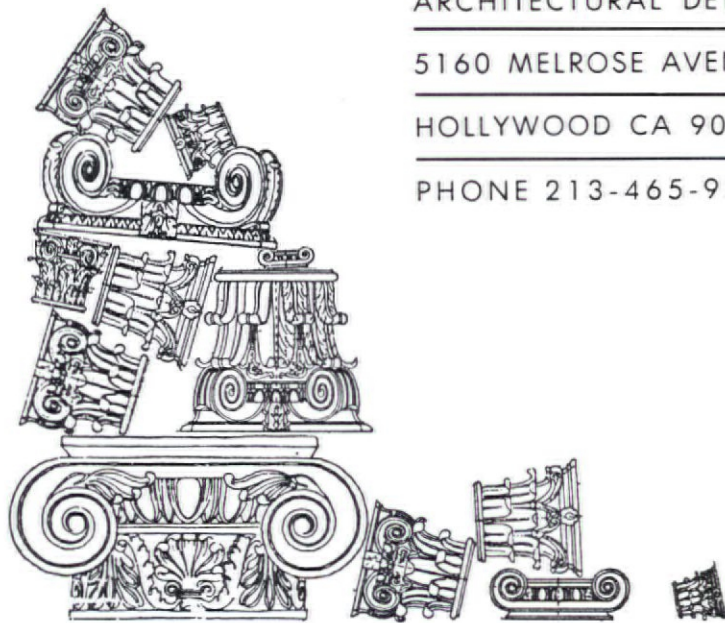
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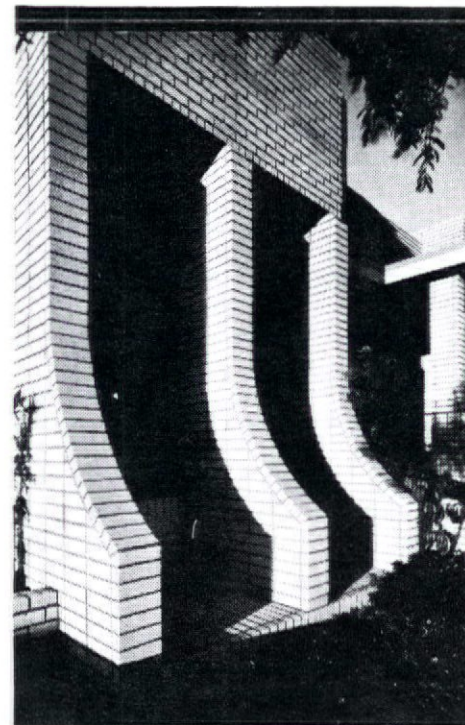
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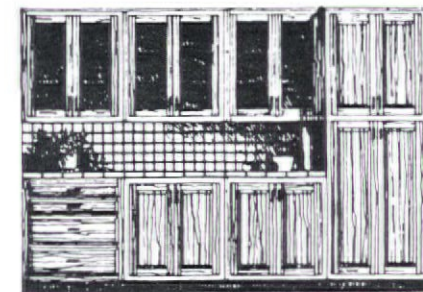
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