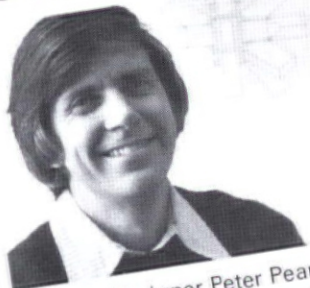


Peter Pearce on May Program



Inventor/designer Peter Pearce will be the featured speaker for the May 25th LA/AIA Chapter Meeting. Pearce will open the doors of Synestructics, Inc. in Chatsworth for a hands-on tour of his facility, where his space frames are made.

The firm, which Pearce founded in 1969, produces geometric modeling systems, exhibit structures, playground environments and building systems. These constructions are visually dazzling and the tour will bring to life the concepts which Pearce will discuss and present with a series of slides.

"Plenty of hot dogs, colleagues, sweets, socializing with colleagues, exchanging ideas with 35 architects expected from New Zealand and celebrating the birthday of the late Konrad Wachsmann, promise an evening of learning and laughing you won't want to miss," said Harry Newman, Chairman of the Program Committee and coordinator of this event.

Peter Pearce received a Bachelor of Science in Product Design from the Institute of Design, Illinois Institute of Technology, in 1958.

Prior to devoting his full efforts to the development of his geometric and structural interests, he enjoyed a career in design and design education, first as staff designer in the office of Charles Eames and then on the faculty of California State University at Northridge.

Pearce's research in fundamental structure and morphology was first supported by a fellowship from the Graham Foundation. This original work in modular systems produced a book entitled "Structure in Nature is a Strategy for Design."

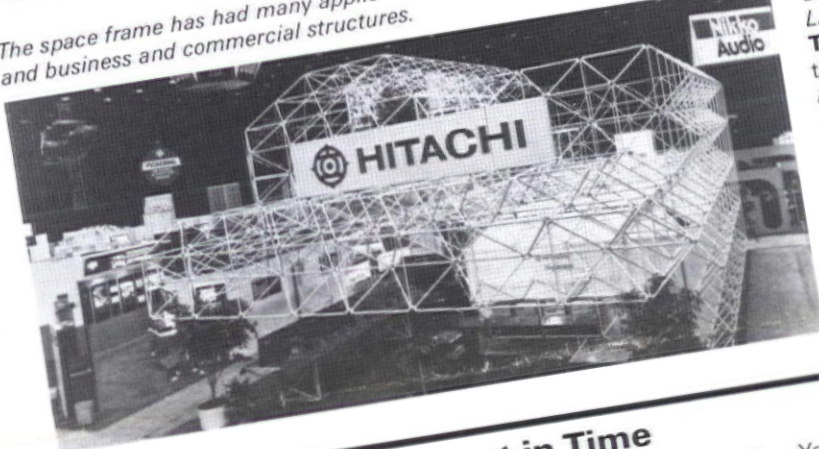
The tribute to Konrad Wachsmann, who died in November of 1980 at the age of 79, will take place during the Pearce program. This is particularly appropriate, since he worked under Wachsmann's direction when they were both at USC.

Reservations are required for evening, at \$7.00 per person for dinner and program. Checks payable to LA/AIA must be received at the Chapter Office, 8687 Melrose Avenue, Los Angeles 90069, prior to Friday, May 21, 1982.

Synestructics is located at 9400 Lurline Avenue, Unit F, in Chatsworth. Telephone number is 882-8500. Directions are as follows: Ventura Freeway west to De Soto exit. Turn right (or north) on to De Soto for approximately seven miles. At Plummer Street, turn right (or east). At Lurline, turn right (or south). Synestructics is the second driveway on the left.

Festivities begin at 6:30 p.m.

The space frame has had many applications in exhibitions, playgrounds, and business and commercial structures.



AIA Conference: A Quest in Time

Three young scientists and futurists will explore new frontiers for architects and society in outer space, under sea and on land during theme programs at The American Institute of Architects' 1982 National Convention in Honolulu, June 6-9.

The convention's theme, "A Quest in Time," will focus on the future—what it holds in the next few years and in the 21st century. It will be a highlight of the AIA's yearlong 125th anniversary celebration, which includes a nationwide series of public events to celebrate past achievements and contributions to the architectural profession and society.

In addition to the three theme programs, the convention will offer a broad range of professional development seminars to help architects sharpen their design skills and expand the scope of their services. A major exhibition of new services and products for architects will be on view during the convention as will "Design '82," an audiovisual presentation illustrating the latest trends in housing by many of the nation's leading architects and builders.

A focal point of the Institute's 125th anniversary will be the presentation of the AIA's highest

honor, the Gold Medal, to New York architect Romaldo Giurgola, FAIA, at the convention's closing event, June 9. Giurgola, partner in the firm of Mitchell/Giurgola Architects—which recently won the international competition for Australia's new Parliament House in Canberra, is the Ware Professor of Architecture at Columbia University Graduate School of Architecture and Planning. He is the 43rd person to receive the Gold Medal in the 75 years since it was first bestowed.

For further information call Louise at ITT Travel Company: (312) 940-2100.

LA/AIA has sent out a call for Chapter AIA members-in-good standing to serve as Delegates to the 1982 AIA National Convention the 1982 AIA National Convention in Hawaii, June 6-10, 1982. Delegates should be prepared to attend both Convention Business Meetings as well as such CCAIA and Chapter caucuses as may be scheduled. Many important resolutions will be proposed this year; here is your chance to have a personal input in the workings of your organization and the election of its officers. Acceptances should be received at the Chapter office, 8687 Melrose Avenue, Los Angeles 90069, 659-2282, prior to May 10.

Noguchi Program in Costa Mesa

The Architecture and Design Support Group (ADSG) of the Museum of Contemporary Art (MoCA) will sponsor an evening in honor of sculptor Isamu Noguchi on Wednesday May 12. The program is ample and will include an audio-visual show of Noguchi's "California Scenario," a recently completed sculptural installation in Costa Mesa, and a film on the artist; as well as a presentation by MoCA Director Pontus Hulten and public

Five LA Architects Advance to Fellowship

The Los Angeles Chapter, American Institute of Architects, is pleased to announce the advancement of five members to the Institute's prestigious College of Fellows for their noble contributions to the profession:

Frederic A. Bertram, Rossetti Associates; **James Robert Bonar**, Daniel Dworsky, FAIA & Associates; **Donald Charles Hensman**, Buff & Hensman, Architects; **Paul Sterling Hoag**; **Piercy K. Reibsam**, Reibsam Nickels & Rex.

Fellowship in the AIA is conferred on members of 10 years good standing who have made sig-

nificant contributions to the profession in such areas as architectural practice, construction, design, education, government, industry, historic preservation, literature, public service research, service to the profession or urban design. Advancement to the College of Fellows is the highest honor the AIA can bestow on any member, with the exception of the Gold Medal which may be presented to an architect from any nation. Fellows are allowed to use the designation "FAIA" following their names. Investiture will take place on June 6 at the 1982 AIA National Convention in Honolulu.

OC Festival Commemorates AIA 125th

Plans for the second annual **Energy Fair**, sponsored by the Orange County Chapter, The American Institute of Architects (OCC/AIA), have been completed, according to Dell DeRevere, chairman of the event. The event will kick off the Southern California celebration of the 125th anniversary of the national professional organization.

Scheduled to be held on Saturday May 8 at Rancho Carrillo, east of San Juan Capistrano, the all-day program is a mixture of technology, discussion and entertainment. Seminars, audio-visual programs, round-table discussions and exhibits of energy-conserving products are planned. A tour of

wind-powered generators, which produce a significant supply of energy for local residential use, will be repeated. This was a popular attraction at last year's fair.

A variety of food and beverages will be available for purchase at the ranch site. Orange County architects will be competing in a chili cook-off to be judged by fairgoers.

Because of the rugged terrain attendance by children is not recommended. Tickets for admission can be purchased from the OCC/AIA, South Coast Plaza Village, Mercantile Building, 3850 Plaza Drive, Santa Ana, CA 92704. For information, please call (714) 557-7796.

LA Architect \$1.25

Inside: LA ARCHITECT examines **The Work of Allyn E. Morris**; the Southern California Chapters/AIA sponsor a **Celebration of Architecture** in honor of the AIA's 125th birthday; and John Chase discourages **California Dreaming**.

Events: Continuing through May 15: **Architecture '70/'80 in Switzerland**, weekdays 8:00 a.m. to 9:00 p.m. in the Architecture Building, UCLA. May 10-21: **Annual Exhibition of Student Work**, USC School of Architecture. For information call School of Architecture at (213) 743-6713.

May 12: **Evening in Honor of Isamu Noguchi**, 6:30 p.m. at the South Coast Plaza Town Center, 611 Anton Blvd., Costa Mesa. For information write the Architecture and Design Support Group, Schindler House, 835 N. Kings Rd., Los Angeles, CA 90069.

May 15 and 16: **Walking tours** of eight Victorian homes sponsored by the Carroll Avenue Restoration Foundation, 10 a.m. to 4 p.m. on the 1300 block of Carroll Ave. Ticket: \$6.00.

May 16: A program of Mozart, Bartok and Debussy played by the Muir String Quartet, part of the **Chamber Music in Historic Sites** series, 2:30 p.m. in the Title Insurance Building. Tickets: \$20.00. For information contact the Da Camera Society at (213) 476-2237, extension 266.

May 17-June 14: **Bobrow-Thomas Arroyo Bridge Restoration Proposal**, weekdays 8:00 a.m. to 9:00 p.m. in the Architecture Building, UCLA.

Meetings:

May 18: **ASA** program including tour of Ziegler, Kirven and Parrish, 7:00 p.m. at 444 S. Westmoreland, Los Angeles. For reservations call Beverly Bolin at (213) 843-6050.

May 25: **LA/AIA** chapter meeting with dinner and presentation by Peter Pearce, 6:30 p.m. at Synestructics, 9400 Lurline Ave., Unit F, Chatsworth. For information contact the Chapter Office at (213) 659-2282.

May 26: **WAL** meeting including lunch and tour of historic homes, 11:00 a.m. For reservations contact Heidi Moore at (213) 661-2786.

May 27: **San Fernando Valley/AIA** meeting with dinner and presentations by architectural critics John Dreyfus and Joseph Giovan-

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nini, 6:30 p.m. no-host cocktails, 7:30 dinner, 8:30 program at the Sportsmen's Lodge, 12833 Ventura Blvd., Studio City. Dinner: \$15.00. For reservations call Bob Nofer at (213) 558-3378 by May 24.

Lectures:

May 6: Lecture by designer **Waldo Fernandez**, 8:00 p.m. in Room 1102, UCLA School of Architecture and Urban Planning.

May 13: **Dream House or Ideal City?**, Dolores Hayden, 5:30 p.m. in Room 1102, UCLA School of Architecture and Urban Planning.

May 13: Lecture by historian **Nicholas Adams**, 8:00 p.m. in Room 1102, UCLA School of Architecture and Urban Planning.

May 18: Lecture by **Francesco Dal Co**, 8:00 p.m. in Room 1243, UCLA School of Architecture and Urban Planning.

May 20: Lecture by Designs Corps members **Michael and Leslie Harris**, 8:00 p.m. in Room 1102, UCLA School of Architecture and Urban Planning.

May 27: **An Argument for Voting No on Proposition 9**, Michael Storper, 5:30 p.m. in Room 1102, UCLA School of Architecture and Urban Planning.

Courses:

May 13, 14 or 27: **Seminars on the New Residential Building Energy Standards** offered by CCAIA. May 13 at the Queensway Hilton, Long Beach. May 14 at the Huntington Sheraton, Pasadena. May 27 at the Newporter Inn, Newport Beach. Advance registration: \$45 AIA members, \$60 non-members, \$25 students. For information call Charles Eley Associates at (415) 957-1977.

May 18-19: **Energy in Design: Techniques**, sponsored by LA/AIA at the Marina City Club, Marina Del Rey. Limited registration at \$175. For information call LA/AIA at (213) 659-2282.

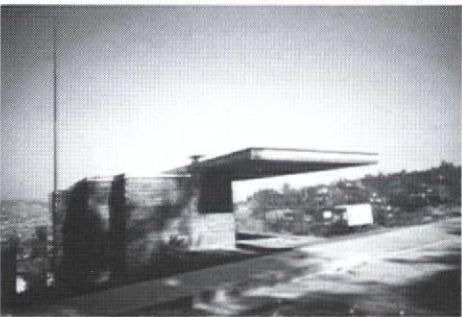
May 22: **Planning the Corporate Office**, led by members of Cannell-Heumann and Associates, 10:00 a.m. to 4:00 p.m. in Franz 1178, a.m. to 4:00 p.m. For information call Interior Design, UCLA Extension at (213) 825-9061.

June 3-5: **Private/Public Partnership: New Models for Development**, sponsored by the Institute for Urban Design, USC. Fee: \$200 Institute members, \$260 non-members. For information contact the Institute for Urban Design, Main P.O. Box 105, Purchase, NY 10577. (914) 253-5527.

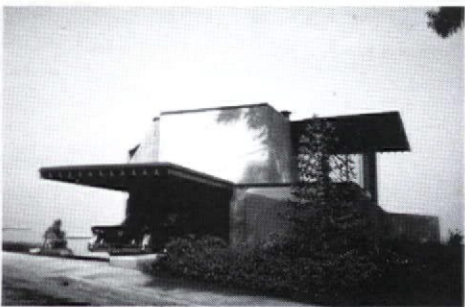
A PUBLICATION OF THE LOS ANGELES CHAPTER / AMERICAN INSTITUTE OF ARCHITECTS

ALLEN MORRIS

Morris Studio
2390 Silver Ridge Avenue, Los Angeles



Murakami Studio
2378 Silver Ridge Avenue, Los Angeles



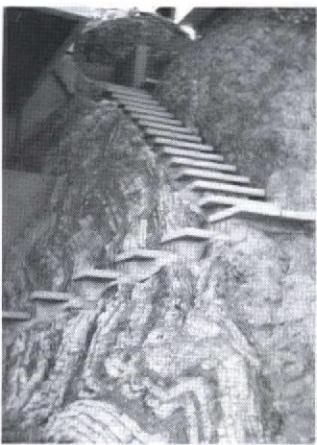
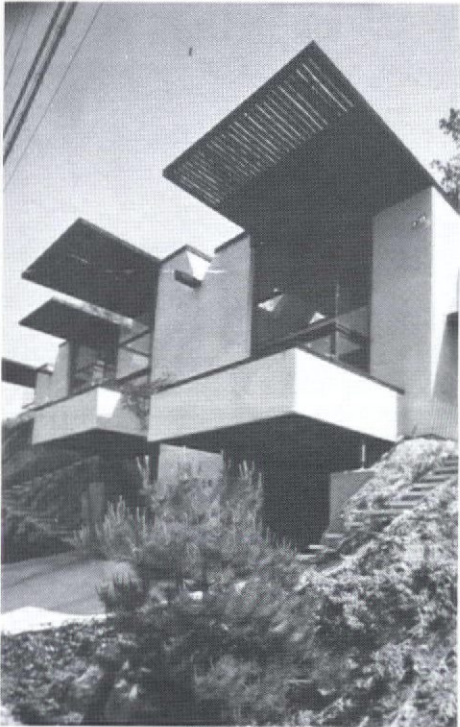
Morris's "gas station" for living is based on an overlapping grid and is built entirely of steel and concrete, wood only appearing as casework.



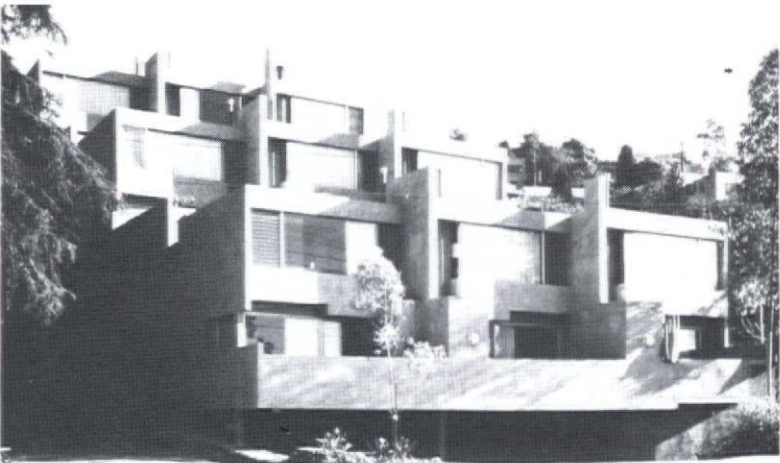
Clinton Apartments
1701 Clinton Street, Los Angeles



Aldama Apartments
5030-5038 Aldama Street, Los Angeles



Roberts Apartments
3740-3744 Griffith Park Boulevard, Los Angeles

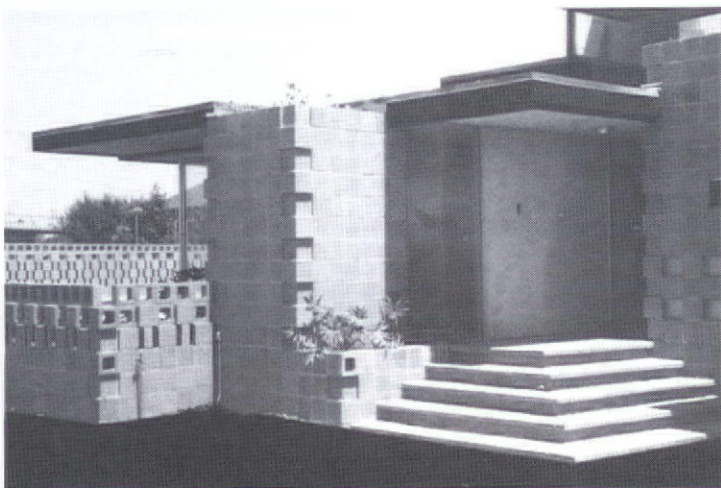
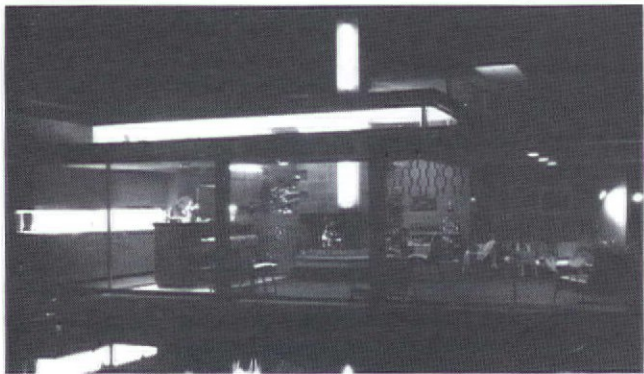


It is not a fact that all good architecture gets the recognition it deserves. Sometimes in the flood of ideas, technologies and personalities, small projects and singular actions are overlooked. The discovery of these hidden works is a delight which reminds us of the human element in the architectural equation.

ARCHITECT

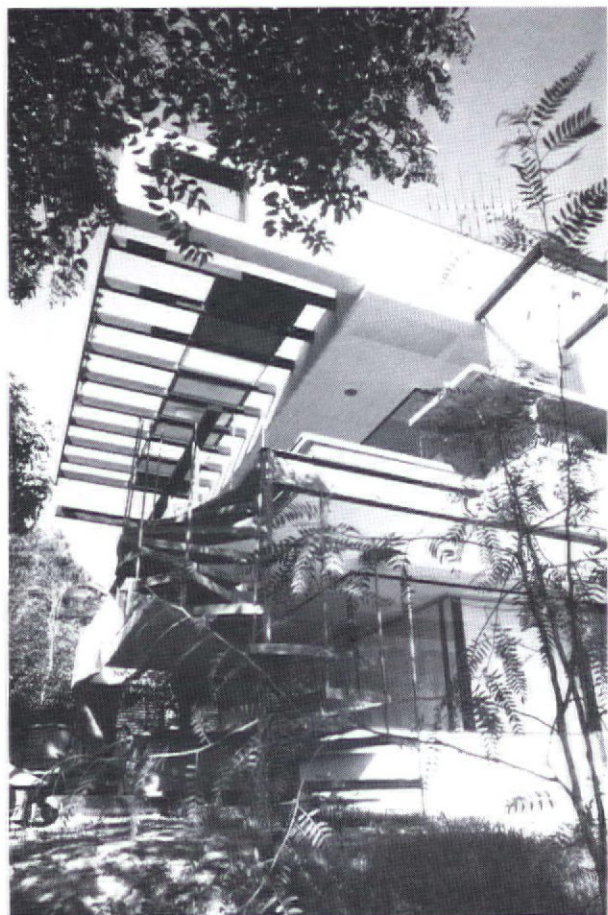
Bubeck Residence

4166 Verdugo View Drive, Los Angeles



Morris House

90 Patrician Way, Pasadena



Allyn E. Morris began to practice architecture about 30 years ago. After receiving a degree in mechanical engineering from Stanford and working professionally, he returned to the University of California at Berkeley to study the esthetics of architecture. At the time the school was promoting Beaux Arts design which Morris found disappointing after experiencing the new machine age and high tech industrial design of World War II. He wanted to work on more progressive and technologically truthful buildings. He found the clarity and organization of structure revitalizing, and he wanted to apply this order socially, emotionally and physically to his environment.

Morris worked in various architectural offices including Lloyd Wright, Cunneen Co., and later DMJM. He found he did not have full control over his architecture in these offices and began his own small practice. In his first house, the **Bubeck Residence** (1956), he was able to utilize his structural background while incorporating his attitudes on spatial relationships and material integrity. The expression of the movement from public to private realms and from closed to open wall planes can be seen in the open plan and the elevations. Articulation of the concrete block corners is a result of truth in construction; where the edge grout is lacking the articulation occurs. Morris is highly influenced by music, and incorporates rhythm and melody into his design through the construction and nature of the materials he uses.

The Bubeck house is prototypical of many of Morris's later works. The public facade is a closed plane that envelops the space only to be penetrated by those invited. This enclosure happens on much of the external skin but dissolves to glass on the private edges, thus eliminating the boundary of the private domain. This indoor-outdoor relationship is similar to many of Neutra's concepts. "A client may ask for a cell which I must then give him. But if the fourth wall of the cell is glass and then a garden comes into being, then an architectural relationship has been achieved." Morris's best example of this relationship happens later in his own house. The transition from closed to open happens in zones of space varying on different projects from storage areas to work areas, cooking, etc.

Morris always uses a grid in plan. It usually is an organic growth from the site, not necessarily a square, and it is not always perceived since it occurs sometimes as a plane, sometimes a point. Morris subdivides the grid, but doesn't bend it, according to user needs.

Perhaps his most interesting design is the **studio** he built for himself in 1956. A definite departure from the Beaux Arts design and the California bungalows of his contemporaries, this building exemplifies Morris's concept of dramatic structural space with minimal structural intrusion. The building grows organically from the hill and progresses from public to private, closed to open with the private orientation towards the view and nature. The solid elements of the studio are constructed with brick. On the exterior this brick is articulated by alternating courses on the flat than on edge, at one foot modules. In the interior the juxtaposition of handlaid brick with prefab steel is at once stimulating and soothing. The glass simply contains the space with the steel mullions as planar definitions. Morris admits to cubist tendencies and plays with simultaneous three dimensionality. Working as a cubist sculptor, his studio emerges with roof and wall planes reminiscent of the Reitveld house and Mondrian paintings. Being primarily glass, it enjoys much natural light, an essential part of all Morris's designs. For the more internal spaces, skylights and windows are used, not as an emphasis, but to fulfill the need for daylight.

The studio also has most of its furniture built-in, exemplifying the architect as total designer. The rigidity, however, of the furniture's fixed locations is in contrast to the flexibility of the space as a whole. The floors of the studio are concrete and, along with the built-in furniture, can be hosed down for cleaning. This postwar concept of efficiency in the living machine never quite

caught on and appears only in this studio. Later on Morris had the opportunity to do some multifamily structures, and he felt the necessity to provide the best quality of life possible, even in low income situations. The earliest example of such work, the **Aldama Apartments** (1961) incorporate many of his concepts of residential living. They are an organic outgrowth of the hilly site. Access to the apartments is along steps that are carved from the steep hillside. Again, there is a progression from public to private, from solid to void, from hill to view.

In the **Roberts Apartments** (1966) the units move up and down and in and out from the hill, and assume a sculptural quality. They are oriented so that all have a view and a roof garden. The stucco building was originally intended to be painted pink, a radical concept that was rejected at the time.

The largest of his multifamily projects, the **Clinton Apartments** (1975), takes the form of a skyscraper on its side. This linear quality allows all the units to be oriented toward the view. Morris sees residential life as very private and this is reflected in the organization of the complex. The public facade is communal through the relationships of the pool, laundry, parking and recreational areas and unit entrances. The tenant may use these shared spaces or he may choose to coexist without interaction. Through much work with a suitable unit plan, Morris achieves community and privacy.

Morris's most recent project is a remodel of his existing hillside **house** in Pasadena (1980). The work consists primarily of a second floor studio and a basement sleeping/utility area added to the original building. To carry the load of the second story addition, a four foot deep box beam was designed to extend the entire length of the house, with 30 of its 100 feet cantilevered. The box beam serves as the source of service support for the linear work station which extends the length of the studio space. Between the box beam and the roof above is a band of operable windows which reinforces the experience of the floating roof and aids in the ventilation of the house as part of a passive solar system. Experimental forms such as curvilinear and geometric staircases and windows occur throughout. At its connection to the house Morris articulates the box beam as a stucco *bris soleil*. The existing roof framing is exposed above the dining room and painted bright green. The use of color (wood: green; steel: purple) is consistent and used throughout as an identifying element only, not as an artistic accent.

The forms in this house as well as others grow out of the function of the interior spaces, which are a result of the user needs. This organic development is similar to the work of F. L. Wright. Morris feels the esthetics will be there as the building grows to fulfill certain needs. Many decisions are not made at the drawing board but in the field. The architect takes advantage of every opportunity to be playful; open a wall here, expose a rough concrete caisson there. He wants his buildings to be enjoyable and enjoyed.

Allyn E. Morris is not optimistic about the future of architecture. He sees the architect relinquishing his role through laziness. The architect is phasing himself out through specialization and will eventually become only a coordinator or elevation designer. Needless to say, Morris is opposed to the emotional reliance on the past of the post-Modernists. Morris "had hoped that the architects of our time would have picked up the ball and carried it into an American culture of design that could be exhibited as unique to our country. Why use decoration of historical symbolism of the decadent Romans. Decoration is OK but why not make it American and looking forward instead of looking back. The nostalgia of the past is nothing that we are. It is time to move ahead." Perhaps with architects like Allyn E. Morris the future of architecture is not bleak.

Text by Gloria Cohen

AIA Celebrates Its 125th Birthday the Week of May 8–15

This year the American Institute of Architects celebrates its 125th birthday. Chapters throughout the country are planning events in an effort to renew public interest in the AIA and to recognize the architect's contribution to the built environment.

For the first time, all six Southern California Chapters have joined together for the AIA "Celebration of Architecture in Southern California." LA/AIA President Frederic P. Lyman says the regional events planned will be a "valuable tool in letting people know how architects can help society, and a way of getting architects in touch with the public." The calendar of events for Southern California includes the Energy Fair in Orange County as well as a birthday party at Rancho Los Alamitos. Friday May 14 has been declared "Architects' Open House Day." Offices will be open, giving the public an opportunity to meet architects, see their work, and find out why their buildings look the way they do. The LA/AIA, which is itself 88 years old, has asked the City of Los Angeles to declare May 8–15 "Celebration of Architecture Week," and is hosting several events open to the public. These include an evening at the Getty Museum, a building tour sponsored by LA ARCHITECT, and a film on computer design.

We hope local architects will take the opportunity to host an open house, visit a favorite building, and get together to share their awareness of the environment. Architecture Week will be an opportunity to renew active membership in the AIA and join committees for the coming year. For information on all events contact the LA/AIA Chapter office at (213) 659-2282.

1857 * 1982 The First 125 Years



125

THE AMERICAN INSTITUTE
OF ARCHITECTS

CELEBRATION OF

Building Tour of Downtown Los Angeles

The building heritage of a city represents the work and ideas of its architects, their clients and the community. The downtown Los Angeles area is growing rapidly to create a mix of old and new buildings, from the Financial Center to Little Tokyo to the renovation of Spring Street. On Sunday May 9 there will be a tour of selected buildings in the downtown area:

The **Wells Fargo Building**, by A. C. Martin and Associates, is a new addition to the skyline, features a four-story open-air lobby, and will house the new Perino's Restaurant.

The **Oviatt Building**, recently renovated, displays rich Art Deco materials of etched Lalique glass, hand-carved oak elevators, and decorative metalwork.

The **Los Angeles International Jewelry Center**, by the Los Angeles office of Skidmore, Owings and Merrill, closes one side of Pershing Square with a granite and glass wall faceted to provide north light to the jeweler-tenants of the building.

The **Loyola Law School**, by Frank O. Gehry and Associates, is a dramatic expansion and renovation of the college's existing facilities.



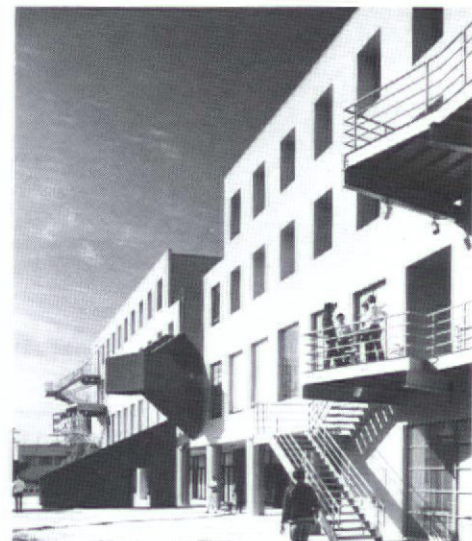
The Wells Fargo Building by A. C. Martin & Associates is a 49 story office tower completed in 1982.

Additional buildings will be included in the tour. Guides from the architects' offices and the AIA will lead groups through the buildings. The charge for the tour is \$10.00; proceeds will go to the support of LA ARCHITECT.

Tickets for this event will be sold 10:00 a.m. to 2:00 p.m. on Sunday of the tour from a booth in the plaza of the Wells Fargo Building at Flower and 5th. The tour can be joined at any of the four stops listed above between the same hours.



The Oviatt Building by Walker and Eisen was originally designed in 1928 and renovated by Ratkovich and Bowers.



Loyola Law School by Frank O. Gehry & Associates is a Razionalismo addition to a downtown campus.



The Los Angeles International Jewelry Center by Skidmore, Owings & Merrill is a 17 story granite-clad building on Pershing Square.

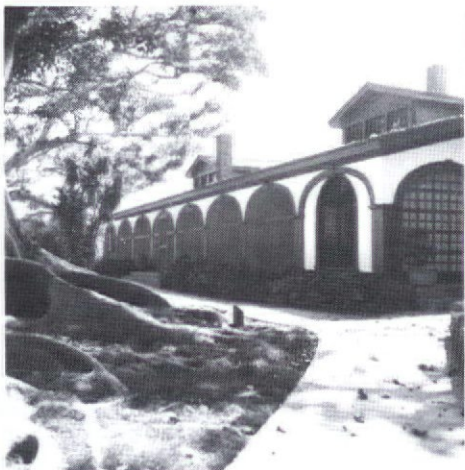
Birthday Festivities at Rancho Los Alamitos

The week of the AIA's 125th birthday celebration will wind up with a party on Saturday May 15 from 4:30 till 9:00 p.m. at Rancho Los Alamitos in Long Beach. The evening will be hosted by the six Southern California AIA Chapters and will be a gala event for the whole region.

Guests at the ranch will enjoy a picnic in the Southern California tradition, with regional and ethnic foods. There will be live music, exhibits, and a continuous slide show to celebrate the architecture of the area. Other special presentations will be:

- A retrospective of architecture in the region by Julius Shulman, a review of his forty-six years as an architectural photographer.
- An exhibit of the drawings of the late A. Quincy Jones, FAIA, by his wife, Elaine Sewell Jones.
- A photographic exhibit by Sunset Magazine of its past and present architectural award-winners.
- A discussion of the past, present and future of architecture in Southern California.

Principals from major Los Angeles firms will take part in **Where We Were, Where We Are, Where We Are Going**, a discussion of the past, present and future of architecture in Southern California. The moderator will be **Barbara Goldstein**, editor of *Arts and Architecture*, and the participants will include **Dan Branigan, AIA, Daniel Dworsky, FAIA, Frank Gehry, FAIA, Frank Hope, AIA, Anthony Lumsden, FAIA, Albert C. Martin, FAIA, William Pereira, FAIA, and Robert Tyler, FAIA.**



The historic Rancho Los Alamitos in Long Beach is the location of the picnic party that winds up the 125th anniversary celebration for the Southern California Chapters of the AIA.

To get to the ranch, take the San Diego Freeway (north or south, depending on your point of origin) to the Palo Verde Ave. offramp. Exit south and follow Palo Verde past the Bixby Hills Gate and up the hill to the ranch site.

The Rancho Los Alamitos party promises to be an exciting culmination of the week's events, a way for architects and guests to get to know each other and wish the AIA a happy 125th. The cost is \$10.00 per person. Reservations are required and should be made with the LA/AIA Chapter office.

Calendar of Events in Southern California

- May 8 **Energy Fair** sponsored by the Orange County Chapter/AIA, all-day at Rancho Carrillo near San Juan Capistrano. For information call the Chapter office at (714) 557-7796.
- May 9 Downtown LA **Building Tour**, 10:00 a.m. to 2:00 p.m. For more information contact LA/AIA.
- May 11 **An Evening at the Getty Museum**, 7:00 p.m. For reservations contact LA/AIA.
- May 12 Orange County Chapter/AIA **High School Design Awards** at the Bowers Museum. For information call the chapter office at (714) 557-7796.
- May 13 **Visualizing the Future** with Bob Abel and Associates, 7:30 p.m. in the Conference Center, PDC.
- May 14 **Architects' Open House Day** at offices throughout Southern California.
- May 15 **Birthday Festivities**, 4:30 p.m. to 9:00 p.m. at Rancho Los Alamitos, Long Beach. For reservations contact LA/AIA.
- May 16 **A California Scenario**, post-celebration car rally sponsored by the Orange County Associates. For information contact the Chapter office at (714) 557-7796.

125th Celebration Committee

Los Angeles Chapter AIA

Chairman:

Fred Gans, AIA

Co-Chairpersons:

Jim Pulliam, AIA

Lucy Lichtblau, AIA

Committee:

Janice Axon, Bruce Becket, AIA, Barbara Goldstein, Bill Landworth, AIA, Fred Lyman, AIA, Harry Newman, AIA, Ron Takaki, David Weaver.

Publicity:

Judy Skalsky

Southern California Coordination

Coordinator: **Ron Yeo, FAIA**

Los Angeles Chapter: **Fred Gans, AIA**

San Diego Chapter: **Charles Slert**

Pasadena-Foothill Chapter: **Peter**

Kudrave, AIA

Orange County Chapter: **William C.**

McCulloch, AIA

Cabrillo Chapter: **Tom Menser, AIA**

Inland Chapter: **William Johnson, AIA**

ARCHITECTURE

An Evening at the Getty Museum

On Tuesday May 11 at 7:00 p.m. the Los Angeles Chapter will sponsor a program at the J. Paul Getty Museum in Malibu. The evening will include a cocktail and buffet party in the Atrium (no-host bar), a tour of the museum including exhibitions of Beaux Arts watercolors and 19th century drawings of Pompeii, and a film. The title of the featured film is "Palladio, The Architect and His Influence in America." The film is spectacular and includes helicopter shots of the architect's villas. The Getty with its Roman design will be an interesting setting for a movie about the classicizing 16th century architect.

According to the event coordinator William Landworth, "Many of our members have not yet seen the J. Paul Getty Museum and are very excited about viewing the building, its glorious grounds and splendid collection for the first time." The cost of the evening will be \$17.50 per person. Reservations should be made in advance with the LA/AIA Chapter office.



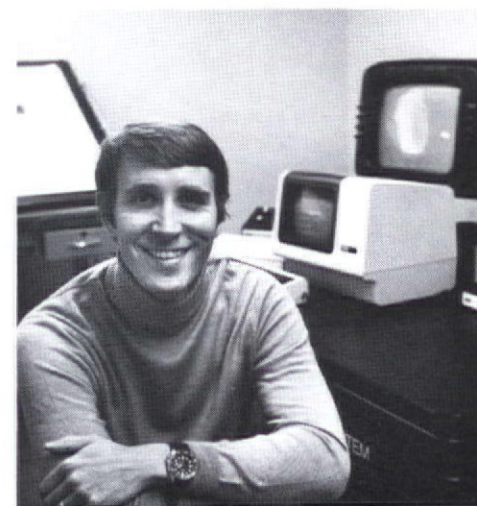
The classical design of the Getty Museum is the background for the film story of post-Renaissance architect Palladio to be shown to evening guests.

Visualizing the Future: Bob Abel and Associates

An evening featuring the work of the Los Angeles firm of Bob Abel and Associates will take place at the Pacific Design Center on Thursday May 13. The event is free of charge and starts at 7:30 p.m. in the second floor Conference Center.

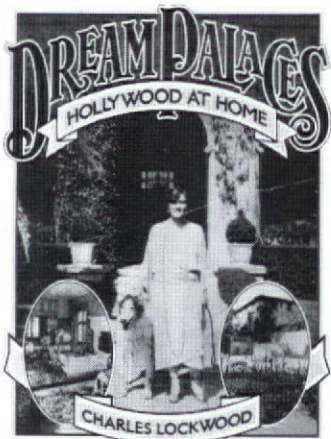
Former architect Bill Kovacs and colleague Bob Abel will present "Visualizing the Future," a walk into an environment that has yet to exist. The program will focus on the use of computers to design and create experience, environments and a variety of design projects. Included will be "Chicago," a three minute film produced with Skidmore, Owings & Merrill. The short is a stunning computer representation of the Chicago skyline, and viewing it is like an exhilarating flight through the city.

The firm of Bob Abel and Associates is well known in the film industry for its innovations in special effects. It has recently explored the uses of computer applications outside the entertainment field. The program should be of special interest to set designers, architects and others involved in computer applications for architecture.



Ex-architect Bill Kovacs will present a film illustrating computer applications in design and architecture.

Review: California Dreaming



Carpet bag in hand, Los Angeles is a delightful stopover for the visiting writer. It's a silly place, really, not to be taken seriously, but warm in winter. This attitude is expressed in a series of recent books including Charles Jencks' *Daydream Houses of Los Angeles* and Brendan Gill's *The Dream Come True*.

The latest to join these ranks is *Dream Palaces, Hollywood at Home* by Charles Lockwood. The strongest feature of this book is its illustrations, which act as a kind of scrapbook, capturing the domestic trappings of Hollywood during the 1920s and 30s. The book is supposedly organized around a central theme, the houses of film stars, as reflections of the stardom itself, the movies and the esthetic taste of the period. Given this theme, some scattered citations on architectural style, and the title of the book, one could expect a limited but cogent discussion of these buildings as architecture. Instead, what the reader gets is a laundry list of buildings, their cost, and most glamorous features. The book describes them in the same way as a tour guide at the Winchester Mystery House reciting the number of doors in the building, or a guide at Universal Studios enumerating the various stars who have used a particular dressing room.

Lockwood never intended *Dream Palaces* to be an architectural treatise, but the book edges just close enough to properly architectural material that Lockwood's casual treatment of his subject is an irritation. This lack of seriousness is inherent in Lockwood's failure to form a coherent structure or tone for the book. The text of the book is almost scholarly in one passage, only to become coy in the next paragraph.

It would be reasonable to suppose that *Dream Palaces* is about homes owned by entertainment industry figures. Not so, as the book includes a discussion of Bernard Maybeck's house for radio and auto magnate Earle C. Anthony, and Frank Lloyd Wright's house for Aline Barnsdall. Lockwood does not discuss the characteristics that qualify these buildings as dream palaces and set them apart from palaces for the wealthy built elsewhere in America during this time. Neither does he discuss what sets their eclecticism apart from that in other California architecture. Also, despite Lockwood's contention that real movie star houses are no

longer built, extravagant houses such as Edward Grenzbach's Egyptian Revival house for Cher are being raised in Los Angeles.

The only apparent criteria for the selection of the dream palaces seems to be that they be in Los Angeles, have been built in the 1920s and 30s, and have sufficiently glamorous stories connected to them.

Anecdotes play a prominent role in *Dream Palaces*. The best, such as those about Jim Dolena's Boldt-Weber House or Sumer Spaulding's Atkinson House (the Beverly Hillbillies' mansion) have never been told so completely. The worst are simply cut, paste and paraphrase of material drawn from various secondary sources, often biographies of the stars.

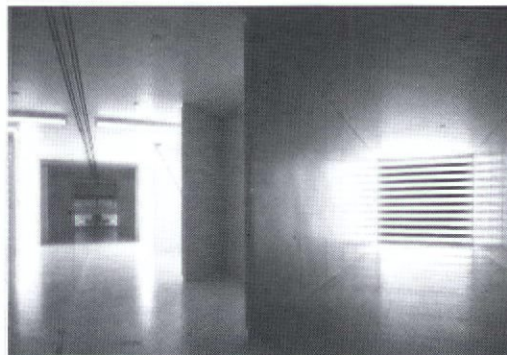
Lockwood wanted to include footnotes in the book, but Viking Press would not permit their inclusion. The lack of footnotes limits the value of the book as a reference and makes it difficult for researchers to follow the valuable information gleaned by Lockwood from the *Los Angeles Times*.

John Chase

One of the most romantic dream palaces was not built by a movie star at all. The enormous Tower Hill (9 stories, 20,000 square feet) was built by mineral tycoon Patrick Longden with architect John de Lario.



Art and Architecture: A Changing Relationship



Dan Flavin's light installation in the Hauserman showroom at the Pacific Design Center is a recent example of an artist working in an architectural mode.

Introducing the all-day symposium on the changing relationship between art and architecture, organizer Elyse Grinstein defined architecture as fundamentally conservative and art as revolutionary. She noted a trend in contemporary art to produce site specific work using large scale, architectural elements as a means of conveying ideas. Witnessing the presentations at the symposium, the confrontational, revolutionary quality of this art became clear.

The event included a well balanced selection of artists whose work exhibited vastly different architectural preoccupations. While Siah Armajani is concerned with literary or semiotic meaning—creating environments which look like elements of Shaker wood construction embellished by painted-on philosophical and poetic phrases; Mary Miss tries to capture more primitive and mysterious qualities in her ritualistic installations. Both Robert Irwin and Richard Serra expressed concern with the process and effect of their art—its greater meaning in society—be it confrontational or perceptual. As both of them seemed concerned with process rather than product, it was perhaps fitting that neither illustrated their actual work.

The architects who presented their ideas described more singular preoccupations. Frank Gehry, who has always expressed an inter-

est in producing neutral spaces into which his clients can "move their own baggage" illustrated some of the sculptural ideas he is developing in his current projects. A tired looking Charles Moore, on the other hand, addressed the idea of artfulness in architecture, referring to ways architects have employed devices such as the column. His comments seemed curiously out of sync with the rest of the presentations.

The conference raised a number of interesting theoretical issues, some well worth contemplating. Architects at the conference, who have always been concerned with function and therefore the idea of reaching some sort of consensus in their work, asked the artists about practical considerations: Is the structure safe? Can a child climb up on it? etc. It was as if two different languages were being spoken. The artists seemed more concerned with the meaning of their work and the message it delivers than whether it could be universally enjoyed. Freed of functional constraints perhaps artists will be able to explore certain issues which will lead architects into new fields of thought.

Barbara Goldstein
"Art and Architecture: A Changing Relationship" was an all day symposium sponsored by UCLA's Department of The Arts on February 27, 1982.

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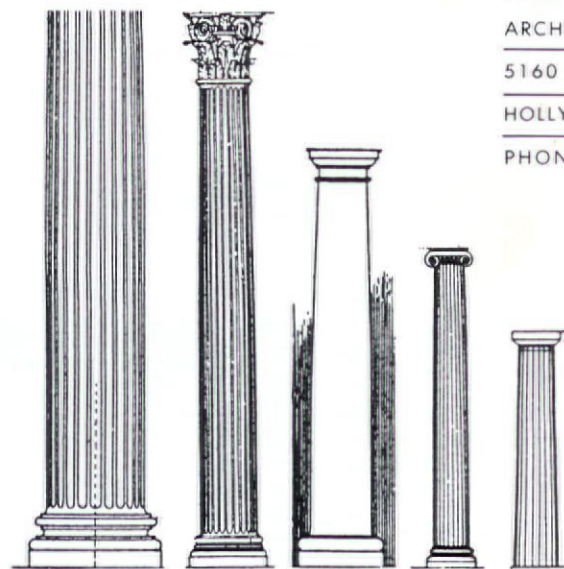
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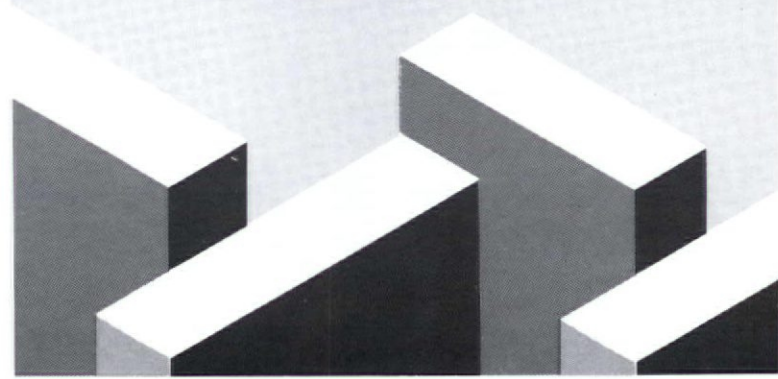
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Workshop Deals with New Models for Development

The Institute for Urban Design will sponsor a workshop with the theme "Private/Public Partnership: New Models for Development," June 3-5, 1982, at the University of Southern California. Robert Harris, Dean, USC School of Architecture, and Will Fleissig, faculty, are program chairmen.

The workshop was developed in response to recent changes in federal spending priorities and resulting new roles for cities, developers and designers. Topics to be discussed will be: How does the public sector set the rules for shaping urban form? How can zoning legislation be rewritten to achieve better urban amenities? How can the approval process become less cumbersome for developers, yet have standards that are more explicit about the qualities that the community desires? How can neighborhood groups, local foundations and business leaders serve

more directly as positive forces for promoting quality development? What new roles should each sector assume as part of the local partnership?

Among the case studies to be presented are Bunker Hill, by Edward Helfeld, director of the Los Angeles Community Redevelopment Agency, and Little Tokyo, by Kanya Kunitsuga, neighborhood organizer. Other speakers will include Sam Kaplan, Urban Affairs Critic, *Los Angeles Times*; Robert Maguire, Maguire Partners; Gerri Bachman, National Endowment for the Arts. A special workshop with participants from major West Coast foundations will explore the role of foundations in urban development.

Registration rates are \$200 for members of the Institute for Urban Design; \$260 for non-members; \$248 for those who wish to join with their registration.

National Systems Show

A host of new automation and reprographics systems for architects and engineers will be shown June 10 and 11 at the upcoming **Systems '82** exposition in Chicago. The show is expected to draw 4,500 people from architectural and engineering firms to see the newest in reprographics equipment, word processors, mini-computers, overlay drafting, financial management systems, computer-aided drafting, copiers, and drafting equipment and materials.

Systems '82 will include two days of seminars on state-of-the-art design systems, with topics such as *Managing Reprographic Production, Marketing Your Systems Capabilities, How to Shop for Interactive Graphics, and How to Select a Word Processor.*

Approximately 40 exhibitors will display new equipment. Big-name vendors on hand will include Eastman Kodak, DuPont, Autotrol, Calcomp, Intergraph, Keuffel & Esser,

MiniMax, NuArc, Vemco and Xerox.

Systems '82 has become in three years the biggest show devoted to state-of-the-art systems in design firms. The big appeal is that attendees will learn what new systems are available as well as how to select and utilize them. "The architect or engineer who wants to modernize a particular system will be able to get an objective presentation from a workshop session and almost immediately be able to see the equipment demonstrated on the exhibit floor," said George Borkovich, Systems '82 conference director.

Advance registration is \$95 for the seminar program and no cost for the exhibit; on site it is \$125 and \$10, respectively. For further information, contact Carol Gosselin, Systems '82, P.O. Box 11318, Newington, CT 06111, (203) 666-1326.

Planning Association Urges Communities to Plan Before Earthquakes Strike

Communities can reduce fatalities and major property damage caused by earthquakes by adopting seismic safety plans and regulations recommended in a recent report published by the American Planning Association (APA). Based on interviews with local officials from a dozen California communities, "Reducing Earthquake Risks: A Planners' Guide" outlines several steps community planners can take to mitigate destruction caused by earthquake-related hazards.

Strategies recommended by APA include:

Upgrading building codes to meet earthquake resistant and fire- and flood-proof design standards, and making code requirements retroactive so that existing buildings will be made safer.

Restricting development, especially of nuclear power plants, chemical processing plants, waste storage facilities, schools and hospitals, from known earthquake-hazard areas.

Designating open-space and conservation zones in floodplains and areas susceptible to landslides and ground shaking to prevent future development. Los Angeles, for example, has denied building permits for subdivision lots planned in landslide-hazard areas or adjacent to active fault traces.

Acquiring buildings that are not earthquake resistant and replacing them with parks and open spaces. Long Beach, for example, acquired and demolished 90 substandard buildings which became the site of a new municipal mall.

Siting hospitals and police and fire stations in scattered areas of the community and developing alternate emergency routes to bypass roads, bridges and overpasses blocked or destroyed during an earthquake.

Requiring realtors and builders to notify property buyers of earthquake risks as a condition of sale. Under 1975 amendments to the Alquist-Priolo Special Studies

Zones Act, California requires realtors to inform purchasers of the existence of active earthquake faults adjacent to marketed property.

Because risk-reduction programs can only mitigate earthquake damage, APA urges communities to plan for postdisaster recovery and coordination of emergency services.

A prototype regional planning effort to boost earthquake preparedness and recovery is underway in certain sections of San Bernardino, Los Angeles, Orange, Ventura and Riverside counties. Established in 1980, the Southern California Earthquake Preparedness Project (SCEPP) works with local governments and private organizations to ready target groups for predicted and unexpected earthquakes.

"Reducing Earthquake Risks: A Planners' Guide" was published as a service to subscribers to APA's Planning Advisory Service. Copies are available for sale to the general public at \$18.00 each from APA's Planners' Bookstore, 1313 East 60th Street, Chicago, IL 60637, (312) 947-2115.

Aspen Meeting Treats Future of Professional

The **International Design Conference** convenes in Aspen with the theme "The Prepared Professional." According to Conference Chairman George Nelson the subject is timely because of the large number and visibility of professional people during a time of great change. He says, "Professionalism in the U.S. was a creation of the 19th Century, providing upward mobility for the restless and ambitious middle class." As we leave behind the politics, culture and economics of Industrialism, the Conference asks these questions: What is the future of the professional? How is he prepared? What happens to traditional roles and responsibilities? How does he adapt to mass consumer society?

Energy Seminar

As part of a coordinated, national effort to help architects and other design professionals upgrade their skills in the field of energy-conscious design, the Los Angeles Chapter of The American Institute of Architects will sponsor an "Energy in Architecture" workshop on Tuesday and Wednesday, May 18 and 19, 1982 at the Marina City Club, Marina del Rey.

The local workshop, "Energy in Design: Techniques," focuses on design fundamentals, techniques and options as they relate to energy use in buildings. Subjects covered will include programming, internal and external factors, building systems, form and envelope design, and energy and economic analyses. The workshop consists of 14 hours of instruction spanning the two days.

For maximum involvement of each participant, the workshop will be limited to 50 registrants. The fee is \$175. For information and registration forms, contact the chapter office at 659-2282.



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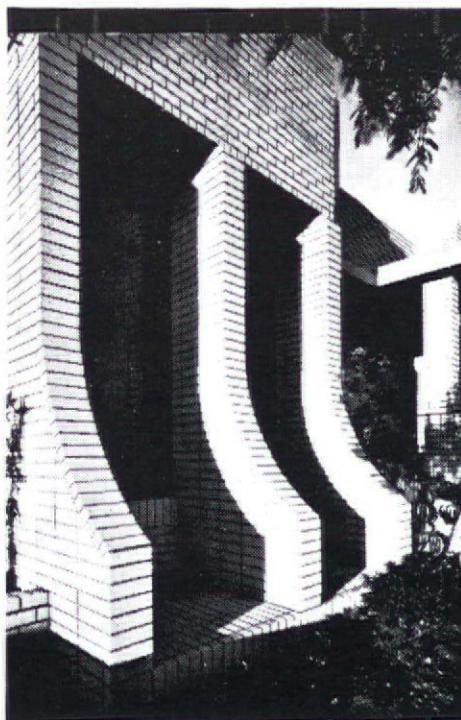
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Ashby Starr

Chapter News and Notes

LA/AIA Board of Directors meeting 2192, Los Angeles Chapter of the American Institute of Architects, March 2, 1982.

● **President's Report: Lyman** received a call from **Shelly Kappe** requesting the Board to write a letter in support of an application for an NEA grant to begin an archive of photographs concerning modern architecture in Los Angeles.

● **Moved Widom/Second Paxton:** that the Board of Directors of the Los Angeles Chapter of the AIA support the application of the Southern California Institute of Architecture for a grant. **Carried.**

Lyman announced that The American Society of Interior Designer's EXPO-82 will be held in San Diego.

● **Treasurer's Report: Landworth** reported income to date as of February 28, 1982, was \$92,721.00. 1982 expenses to date are \$43,530.00, leaving a balance of \$56,543.00, plus a reserve fund of \$3,345.00.

Fund Raising: Lyman introduced guest **Frank Bernard** to give a presentation on fund raising. Mr. Bernard gave a brief resume of his background in fund raising and covered areas such as Seminars, Grass Roots, Roster Advertising and a Grand Ball as possible for raising funds.

● **Ken Newman and Wertheimer** indicated that they were disappointed in the presentation. They stated they had hoped the fund-raising presentation would contain something the Board had not already thought of; and specifics as to how to go about raising the funds or implementing the ideas.

● **Forrest** suggested that Bernard look into some of the things that the Board is not doing at the present and come back at a later date to give a more in-depth presentation of one or two of these.

It was agreed that President Lyman will meet together with Bernard to discuss some ideas and that Bernard will come back to the Board at a subsequent date with a further presentation.

● **CCAIA Guest: Lyman** introduced **Harry Hallenbeck**, National Director, and requested that he give the Board a summary of what is going on at present with National. Hallenbeck opened the discussion to questions from the Board.

● **K. Newman** stated that the National Professional Development Committee, which met in San Francisco, had not considered the impact of the A-1 Resolution on its projects, nor had it contacted the Institute for such information.

● **Hallenbeck** indicated that, more importantly, the Committee has no idea of the cost of its proposed programs. The Board has approved a positive position on professional development; the problem remains how to monitor and control.

In response to the question on the status of the A-1 Resolution, **Hallenbeck** reported that it is now in its final form, and seems to be somewhat watered-down from what California would like. It will be presented for vote at the 1982 Convention.

● **Wertheimer** asked how we could make a greater impact on National. Hallenbeck suggested a coalition with National Directors from other states who support the same issues might be a good way to start.

● **Associates' National Steering Committee: Takaki**, Associate Co-President, requested LA/AIA support for a resolution to be submitted to National on the formation of a National funded Associates Steering Committee to coordinate a national network.

● **Moved Takaki/Second Forrest:** that the LA/AIA Board of Directors support the revitalization of a National Associates Steering Committee. **Carried.**

● **CCAIA Legislative Activities:** A discussion was had on having someone from LA/AIA monitor CCAIA Legislation Activities. **Axon** said that our Legislative Committee does have somebody designated for that purpose.

Lyman requested that it be put

on the agenda for next meeting and the Legislative Committee representative come to the Board meeting.

● **Axon** announced that we have won a partial victory with the BAE. She said that she had been informed by **Paul Welch** that there will be 7 public members, 5 architects and one building design person on the new BAE. However, the appointment process is still in effect.

● **Associates Report: Ron Takaki** said that he was running for alternate CCAIA Director and requested the Board's support.

● **Education Committee Report:** Guest, **Melanie Cassara**, said that the students are trying to shorten up the lines of communication with the Board. They are starting a student network and want to elect one person from their ranks to represent them on the Board.

● **Proposed Resolutions for National: Lyman** had prepared a proposed resolution for submission which reaffirms the LA/AIA position on A-1 and calls for the formation of a "National Board of Appeals" which would have the power to override decisions made by the National Board of Directors.

● **Wertheimer** suggested that, instead, the original language of California's position on A-1 be used for the resolution.

● **Moved Widom/Second Chern:** that the LA/AIA Board of Directors reaffirm its support of the California A-1 Resolution. **Carried unanimously.**

● **Report of Awards Committee: Widom** distributed an analysis of Awards. He said that he had taken all levels—Chapters, CCAIA and National and compiled a similar list of awards across the board, in all three levels.

● **Widom** read from a list of seven resolutions regarding the establishing of Awards Committees for the various Awards which are given. He requested that committees be established to implement the procedures recommended in the resolutions. He indicated that if the job is to be done right, it would require more than one committee.

● **Hall** recommended that when these procedures are implemented that they be put in the Chapter office and made into some kind of Awards Manual. **Widom** said that whoever the chairperson is should do that.

● **Axon** suggested that **Widom** consider a method of selecting the recipients of the award given at the Chapter Annual Recognition Dinner. This Award is for outstanding contribution to the profession of architecture over the years.

● **Legislation Committee and Code Committee: Rosen** said that he had a meeting with the Legislation and the Code Committee chairpersons, and it was agreed that these two Committees should be combined into one, as they are so closely related.

● **LA/AIA Membership, March 1982.**

New Members, AIA: **Peter Wurzbarger**, Albert & Wurzbarger, Architects; **Won Na Ng**, Hughes Aircraft Co.; **Reney L. Chartier**, Reney L. Chartier, Architect; **Gary Barker**, Parkin Architects; **Gina G. Moffitt**, Winorg Design & Development; **Barbara Coffman**, Barbara Coffman, Architect; **Jeffrey Daniels**, Jeffrey Daniels, Architect; **Caesar C. Alzate**, William Meek Associates, Inc.; **George P. Adrian**, George Peter Adrian, Architect.

New Associates, AIA: **Philip D. Yankey**, Howard R. Lane, FAIA Associates, Architects; **Bobby R. Patchin, Jr.**, Army Corps of Engineers; **John H. Gilkey**, Ralph M. Parsons.

WAL Thanks to good teamwork and excellent community participation in the 1981 Home Tour, the WAL will be awarding scholarships to 28 deserving students of architecture this year. Looking forward to continuing success in Home Tour production, Nancy Hoag is working with the selection committee and requests that you submit photos of homes to be featured on the October 3, 1982 Home Tour. Please be sure to

include the address of the home and the name of a person to contact. Your suggestions should be mailed by May 20 to Nancy Hoag, 1541 Casale Road, Pacific Palisades, CA 90272.

The May 26 meeting of the WAL will begin at 11 a.m. with a tour of historic buildings in the City of Industry, La Puente and Hacienda Heights. The Workman-Temple Homestead at 15415 East Don Julian Road in the City of Industry includes La Casa Nueva, a Spanish Colonial Revival residence completely restored and furnished in the style of the 1920s. Architect Raymond Girvigan assisted in the restoration. Also on the tour will be the Workman House, started in 1842 as an adobe and later remodeled into an English style manor house. After luncheon at Le Chalet Basque in La Puente, the group will visit the Rowland Home, built by the first American wagon train settler in Southern California. It was the first two story brick house in this area and is the oldest brick home now standing. Reservations for the tour and luncheon are being accepted by Heidi Moore at (213) 661-2786.

ASA May finds the Architectural Secretaries Association/Los Angeles Chapter focusing its attention on the architecture of another era. The program scheduled for Tuesday May 18 is a tour of the offices of Ziegler, Kirven & Parrish at 444 S. Westmoreland, Los Angeles. Beginning at 7:00 p.m. Mr. Raymond Ziegler will describe how a two story bungalow built in the 1900s became a viable office space. The tour through this recycled residence and service quarters will highlight such details as stained and beveled glass and custom millwork. As always a short social interlude, beginning at 6:30 p.m., will precede the program; and the evening will conclude with a no-host dinner at a nearby eatery. There is no charge for the program which is open to all, but space is limited. For information and reservations contact Beverly Bolin at Leidenfrost, Horowitz & Associates, (213) 843-6050.

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AIA's 125 Years Chronicled in Exhibit

After two years of extensive work, a collection documenting the growth and achievements of The American Institute of Architects from 1857 to 1982 has been revived for public view in time to be a significant part of the AIA's 125th anniversary this year.

The comprehensive archival exhibit, **For the Record . . . the First 125 Years**, will open April 20 during the Institute's weeklong 125th birthday party, April 19-23, and will remain on display in the AIA Building through July 30. It will be a highlight in the series of public events across the nation this year to honor 125 years of AIA accomplishments in shaping the built environment and serving society.

"For the Record" features artworks, memorabilia, manuscripts and letters, publications, awards and medals that evoke the Institute's life from the days when architecture was considered an apprenticeship trade through its emergence as a widely respected profession. For many years, these treasures were gathering dust in boxes and on shelves in the AIA library. Now, after two years of work by AIA archivist Tony Wrenn, many materials of historic significance have been located, cleaned, classified and restored for public view.

Artworks include a portrait of the Institute's "Founding Father," Richard Upjohn, a sculpture by 19th-century architect (and AIA founder) Richard Morris Hunt, sketchbooks of Edward Clarke Cabot, and the original drawing of the winner of the competition for the AIA's 1957 "Centennial" three-cent stamp.

Photographs of Pennsylvania barns, drawings of industrial and commercial architecture and of early 19th century furniture, plus

Historic American Buildings Survey forms of Boston's Langdon House, illustrate the range of works by recipients of the old Edward Langley Scholarship—the first of the AIA's many scholarship programs for architects and architecture students.

Manuscripts and letters by such eminent 19th and 20th century architects as Alexander Jackson Davis, Thomas U. Walter, Stanford White and Louis Sullivan document the AIA's growth from its infancy. Original covers of the Institute's award-winning magazine, "AIA Journal," are spotlighted along with drawings by Sullivan, Upjohn and others.

Also on view is the original AIA Constitution and Bylaws, signed by 49 founding members on April 15, 1857. Believed lost—the writer of the 1957 centennial history of the AIA noted that "possession of such a treasure is denied us"—the newly found sheepskin document was the first item in the Institute's new archives program to undergo professional conservation.

Photographic selections illustrate works of such AIA Gold Medal winners—the Institute's highest honor—as Frank Lloyd Wright, William Wilson Wurster, Marcel Breuer, Walter Gropius and Bernard Ralph Maybeck. Works by prominent American artists and sculptors are also displayed.

Exhibit designer Jenny Moran also designed the 1980 Octagon exhibit, "That Red Head Gal, Fashion Designs by Gordon Conway," which traveled nationwide under the auspices of Philip Morris International. The new archival exhibit was prepared under direction of Karen Vogel, fine art and exhibit coordinator for the AIA; Susan Holton, former AIA librarian, assisted with the exhibit.



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