

Chapter Program: A Social Evening

A casting call has gone out to members, associates, affiliates, students and friends of the LA/AIA. If you can sing, dance, or play an instrument, your performance could be the highlight of the Second Annual Social, Tuesday evening, June 22 at the Riviera Country Club in Pacific Palisades.

According to Program Coordinator Chuck Kanner and Chairman Harry Newman, the fun and comradery of last year's event should be surpassed in 1982. The evening will include great food and, if members respond, extraordinary entertainment, all in a beautiful location. In

addition, the Chapter will honor its five newly-elected Fellows.

The no-host bar will open at 6:00 p.m.; dinner and the program will follow. All those interested in sharing center stage should call the Chapter Office at 659-2282. Tickets are \$18.50 per person and the deadline for reservations is June 15. Please send checks payable to LA/AIA to the Chapter Office.

The Riviera Country Club is at 1250 Capri Drive in Pacific Palisades. Take Sunset three and one-half miles west of the San Diego Freeway, pass Allenford and turn south on Capri.

Design Awards Program

The Los Angeles Chapter/AIA announces the requirements and schedule for the 1982 Design Awards Program, which will culminate in the awards presentation and public exhibition of the winning entries on Tuesday, October 19, 1982. Winning entries will also be featured in the December *LA ARCHITECT*.

Eligibility

Any contracted work designed by an AIA architect meeting the following requirements is eligible.

1. Work designed by LA/AIA architects, constructed anywhere.
2. Work designed by architects from another Chapter, constructed within the boundaries of the Los Angeles Chapter.

All constructed entries must have been completed since January 1, 1977 and cannot have previously received an award from LA/AIA.

Entry Categories

There are seven categories in which awards will be considered, as follows:

- Educational and Religious Facilities
- Residential Facilities
- Governmental, Public and Medical Facilities
- Recreational Facilities
- Office and Commercial Facilities
- Urban Design
- Research

Within each category, the following concerns will be given consideration:

- Design Excellence
- Refinement and Development
- Experimentation
- Historic Restoration
- Renovation

A special category will be considered for Architectural Drawings and Fantasies.

Submittal Requirements

1. For submittals of constructed work, the entrant shall provide one slide sheet of no more than 20 slides sufficient to illustrate the work. Minimum requirements are set forth below:

- Slide of site plan
- Slide of floor plan or plans
- Slide of at least one section
- Slides of each exposed side of

the building or improvement

· Slide showing the immediate environs of the building or improvement

· Slide of the interior

· Slide or slides of descriptive data

· For remodelling and restoration work involving exterior alterations, slide of the same side before the alteration (unless evidence is submitted as to its unavailability)

· At least two 8 x 10 black and white photographs for possible press releases

2. For submittals in the Architectural Drawings & Fantasies Category, the entrant may submit either slides of 8 x 10 prints. Winners will be required to submit original work for exhibition purposes at a later date.

Entry Form Closing Date and Fees

A registration fee of \$50.00 for each submittal of constructed work, and \$15.00 for each architectural drawing submittal, must be paid at the time entry forms are mailed. The entry forms (enclosed with this issue) and fee must be postmarked no later than Friday, August 20, 1982. Checks or money orders should be made payable to LA/AIA.

Descriptive Data and Concealed Identification

Upon receipt of the entry form and fee, a data sheet and identification form will be sent. Since the jury will have several hundred entries to study, it is required that this data be stated concisely. Complete all information requested on the identification form and enclose it in an opaque, sealed envelope. Both the concealed identification and the descriptive data shall be clipped to the slide sheet.

Submittal Closing Date

Submittal packages must be in the Chapter Office, Pacific Design Center, 8687 Melrose Avenue, Suite M-72, Los Angeles, CA 90069, no later than 4:30 p.m., Friday, October 8, 1982. No entry fees will be refunded for entries which do not materialize.

Marvin Malecha, AIA
Chairman, Design Awards Committee

California Kitchens Show

California Kitchens, together with representatives of over forty appliance and cabinet manufacturers, will host an open house for members of the LA/AIA, 6:30 p.m. on June 24. Live demonstrations

throughout the showroom will provide an informative view of the latest in kitchen equipment, as well as the evening's buffet meal. California Kitchens is located at 2305 W. Alameda Ave. in Burbank.

Report: Corps of Architects

The next meeting of the Corps of Architects will be held Tuesday, June 15, 7:00 to 8:30 p.m. in the Second Floor Conference Room of PDC. In preparation, the Steering Committee of the Corps has identified a number of areas where architects should participate:

- Planning the proposed subway from Downtown LA to North Hollywood.
- Planning the extension of the Mulholland Scenic Corridor and Santa Monica Mountains Park.
- Establishing a Housing Development Corporation in Los Angeles County.
- Designing properties to be used in the 1984 Olympics.

· Planning the improvement of development along Ventura Blvd. in the San Fernando Valley.

During the meeting these targets will be further defined, a specific work program outlined, and calls for assistance made.

Presently the Corps of Architects is seeking 2-4 volunteers to design, develop and produce an informational pamphlet about the Corps. Also, the Santa Monica contingent is meeting with the mayor of that city to establish communication and offer assistance.

I hope to see all assigned members, as well as those not assigned but wanting to participate, at the June 15 meeting.

Mark Hall

Harris Honored with Neutra Medal

Harwell Hamilton Harris has been chosen as this year's recipient of the Richard Neutra Medal for Professional Excellence. The award was presented on May 3 in a ceremony held at the School of Environmental Design, Cal Poly Pomona.

Harris was one of a group of "young Modernists" who emerged in Southern California during the thirties, and is known for a number of houses distinguished by an inventive introduction of natural light, sensitive use of materials, especially wood, and a strong orientation to the outdoors.

tation to the outdoors.

The Neutra Award was instituted in 1980 to recognize those individuals who, during their lifetime, have combined a sensitivity to design with a knowledge of science so as to improve the quality of architecture and planning, and who have also worked to educate the public to the value of a benevolent environment. It is given annually through Cal Poly, and is contingent on the acceptance of a lecturing assignment there.

Symposium: Architecture and Ideals

The San Francisco Center for Architecture and Urban Studies, with the Association of Collegiate Schools of Architecture, will sponsor "Architecture and Ideals," July 15-17 in San Francisco. This meeting will explore the role of long-term commitment in the realization of design goals, focusing on the work of individuals who have had enduring engagements with a cause, place, or set of ideas. Speakers will

include Edmund Bacon, Frank Gehry, Herb Greene, Herman Hertzberger, Donlyn Lyndon, Fumihiko Maki, Nathaniel Owings, Raquel Ramati and Paul Rudolph. The conference will be kept small, and registrations will be taken in the order received. For information write the San Francisco Center for Architecture and Urban Studies, 251 Kearny St., San Francisco, CA 94108.

LA Architect

\$1.25

June 1982

Volume 8, Number 6



Detail from Leon Jaussely's *The Forum*, a Reconstruction, an enormous drawing (0.53 x 1.65 meters) in crayon, ink and watercolor, one of the Beaux-Arts Drawings at the Getty.

Inside:

David Gebhard writes a **Letter to the Editor** criticizing John Pastier's recent perspective on the ARCO addition to the County Art Museum; Pastier delivers an **Author's Response**; and Bruno Giberti sees Pompeii in the **Beaux-Arts Drawings at the Getty**.

Meetings:

June 13-18: **The Prepared Professional**, International Design Conference in Aspen. Fee: \$300. Contact IDCA, Box 664, Aspen, CO 81612, (303) 925-2257.
June 10-11: **Systems '82**, conference on automation and reprographics in design firms, Chicago. Contact Systems '82, Box 11318, Newington, CT 06111, (203) 666-1326.

Other Events:

June 12: **Stone Castles of Tujunga**, tour of river rock houses sponsored by LA Conservancy and the Glendale Historical Society. For information call LA Conservancy at 623-CITY.

June 24: **California Kitchens** program for LA/AIA members, including buffet, 6:30 p.m. at 2305 W. Alameda Ave., Burbank.

Lectures:

June 3: Lecture by **Michael Folonis** and **David Cooper**, 8:00 p.m. in Architecture 1102, UCLA.
June 10: Lecture by **Rebecca Morales** and film **What's Good for General Motors**, 5:30 p.m. in Architecture 1102, UCLA.

Chapter Programs:

June 15: **Corps of Architects** meeting, 7:00 p.m. in the Second Floor Conference Room, PDC.
June 15: **ASA** tour of A. B. Dick, 6:30 p.m. at 6100 Bristol Pkwy., Culver City. For reservations call Beverly Bolin at 843-6050.
June 22: **LA/AIA Social**, 6:00 p.m. at the Riviera Country Club, 1250 Capri Dr., Pacific Palisades. Tickets: \$18.50. Reservations must be made by June 15. For information call the Chapter Office at 659-2282.

June 24: **San Fernando Valley/AIA** meeting with dinner and program, 6:30 p.m. no-host cocktails, 7:30 dinner, 8:30 program, Sportsmen's Lodge, 12833 Ventura Blvd., Studio City. Dinner: \$15. For reservations call Bob Nofer at 558-3378.
June 27: **WAL reception** for newly licensed architects, location and time to be announced.

Exhibitions:

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

Through June 20: Drawings and models from the 1980 **San Juan Capistrano Library Competition**, weekends 11:00 a.m. to 4:00 p.m. at the Schindler House, 835 N. Kings Rd., Los Angeles. Fee: \$3, includes tour of house. For information call 651-1510.

Through June 25: **Pompeii: XIX Century Drawings and Watercolors from the Ecole des Beaux-Arts**, Getty Museum. For information call 454-6541.

Courses:

June 10-11: **Construction Cost Estimating and Bidding**, seminar sponsored by the Battelle Memorial Institute, 8:30 a.m. to 5:00 p.m. on June 10, 9:00 a.m. to 4:30 p.m. on June 11, Marriot Hotel in Marina Del Rey. Fee: \$540. For reservations contact the Registrar, Battelle Seminars and Study Program, 4000 NE 41st St., Seattle, Washington 98105, (800) 426-6762.

June 23-September 8: **Computer-aided Design/Graphics**, Wednesdays 7:00 to 10:00 p.m. in the Architecture Bldg., UCLA. Fee: \$275. For information call UCLA Extension at 825-9061.

June 28-August 30: **Lighting Design**, with Fran Kellogg Smith of Luminae, Mondays 7:00 to 10:00 p.m. in the Extension Design Center, 1918 Main St., Santa Monica. Fee: \$165. For information call UCLA Extension at 825-9061.

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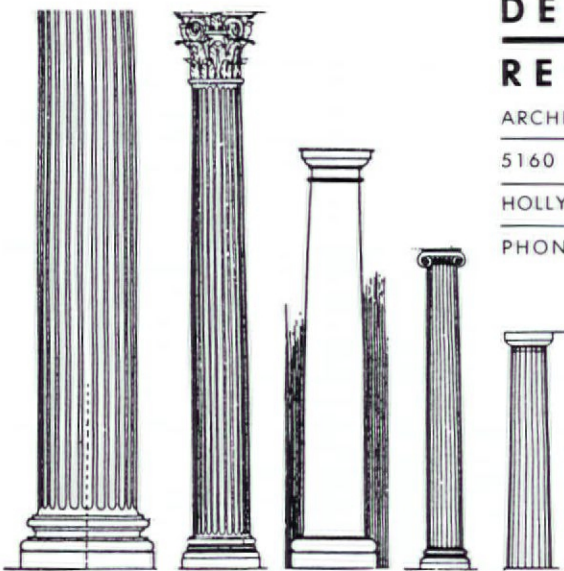
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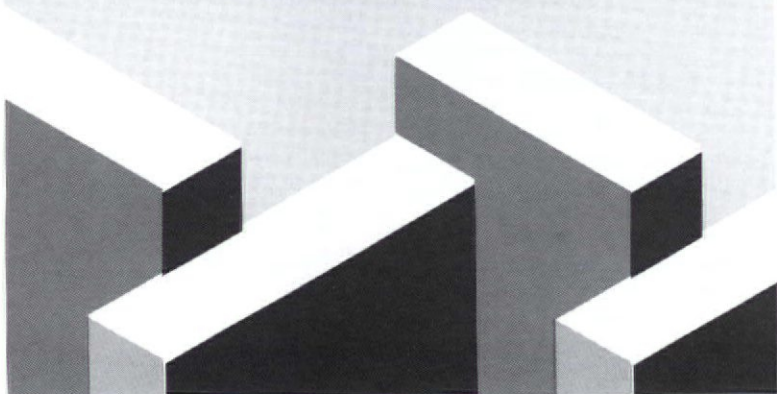
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Letter to the Editor: LACMA Perspective

As in all of his writing, John Pastier has added to our understanding of Hardy Holzman Pfeiffer Associates' design for the proposed Arco Gallery addition to the Los Angeles County Museum of Art by indicating his negative reaction to a number of its important aspects in his "Perspective: LACMA Expansion" (*LA ARCHITECT* 3/82). What I find of interest are a series of assumptions which he makes, assumptions which he posits as agreed upon truths.

Early in his comments he chastises the architectural critics of the *Los Angeles Times* and the *Los Angeles Herald Examiner* for being cheerleaders for the design, rather than negatively panning it. He seems to imply that a correct critique of a building must of necessity be negative—a view I am quite sure he himself does not adhere to. If the architectural critics of these two newspapers feel that the HHPA project is a good design, then they should (as they have done) make their case.

The next perplexing argument which Mr. Pastier advances is that the new galleries as spaces for "Modern art" should reflect the characteristic "special attitudes of Modernism." This is an interesting position for a critic who responded so negatively to the concept of compatible contextualism put forth in the design of the J. Paul Getty Museum. But granting his point about contextualism, what does all of this mean? What indeed are these "special attitudes of Modernism?" Is he referring to painting and sculpture of the 1970s, of the 1980s, or what? Is there within any one of our recent decades a single overpowering, dominating unanimity within art at a given moment which could be summed up in a single spatial attitude? I

doubt it! For the characteristic of twentieth century art is not only that continuous change is to be cultivated, but that within a given time span there are always various contending points of view.

I suspect that the sequence of spaces present in John Russell Pope's National Gallery of Art provides a far better space for "Modern Art" than I. M. Pei's self-consciously awkward East wing addition. Indicating that I too am still somewhat of a period piece, I would hold that the most satisfying museum space is one which encourages the continual opening of new spaces. Such a space should maximize the design options, including the possibility of freely partaking of the external world through extensive areas of glass walls and ceiling.

Mr. Pastier next takes us back to the 1930s when the new evangelists of the Modern movement created the Classical Beaux Arts tradition as an architecture of totalitarianism. The stripped classical referral present in HHPA's Wilshire Blvd. facade of the proposed Atlantic Richfield Gallery is cleverly nudged into bed along with the 30s classical buildings of Mussolini, Albert Speer and Lenin's Tomb. No mention is made that this was the tradition advocated by Jefferson at the end of the 18th century or by Franklin Delano Roosevelt in the 1930s. There were more examples of stripped classicism created during Herbert Hoover's and Franklin Delano Roosevelt's administrations than were ever created in Nazi Germany or Fascist Italy.

The often repeated (but not critically thought about) axiom that the classical tradition sought to "overwhelm any individual human presences" is at best a spurious argument. It can just as well be

advanced that the intent of the classical tradition is to enhance the individual, to symbolically suggest the rational, and to evoke a sense of the individual being a part of both past and present. Images in architecture (including questions of scale and monumentality) can take on a variety of meanings, and in looking into the classical tradition it is all too evident how drastically those meanings have shifted.

Another truism which Mr. Pastier wishes us to accept is that somewhere within the history of architecture there are individual buildings which are not "dated period pieces." He argues that the Arco Gallery expresses an architectural fashion of the moment, and that it will quickly be dated. Now just what does this mean? For myself, when I look back over the 3000 plus years of our Mediterranean/European architectural tradition I do not find one single building which is not dated. It is certainly true that when one looks into vernacular "low art" architecture one can come close to experiencing buildings that are difficult to specifically place in time. But the moment we proceed into "high art" architecture, each "moment" is beautifully dated. It is in a way ironic to chastise the stripped classical facade of the Arco Gallery as simply an expression of itself when the classical tradition itself has enjoyed an antiquity of over two millennia.

It is unfortunate that Mr. Pastier entangles himself in so much of the ideological clutter of doctrinaire Modernism, for his "Perspective" on the Arco Gallery raises a number of crucial questions relating to the HHPA design which should indeed be responded to.

David Gebhard

Author's Response

It is flattering to have inspired such a monumental response from Mr. Gebhard, but his tactic of misstating my thoughts and then rebutting his own misstatements, or of confusing stylistic labels with specific architectural designs does little justice to someone of his reputation.

He begins by asserting that all my writings involve negative assessments. Anyone familiar with all my writings would find such a statement clearly false; nor would anyone who has carefully read my criticism of the ARCO Gallery design agree that I "imply that a correct critique of a building must of necessity be negative." What I do imply is that the design must respond to its subject, and a severely flawed design obviously requires discussion of its weaknesses. To ignore them or to make them seem virtues is what I mean by "cheerleading." More specifically, cheerleading can involve being "on the team" rather than being an independent observer. The *Los Angeles Times* critic seems to be on the team in that his employer is a major financial backer of the museum addition, and the museum privately divulged the ARCO design to him prior to public release to the other members of the press. Mr. Gebhard may also be on the team insofar as ARCO has totally financed the publication of one of his monographs. The credibility of criticism rests upon its independence, and when it is diminished as it is in the above cases, one must consider Mr. Dreyfuss and Mr. Gebhard interested parties rather than disinterested analysts.

Writing about the Getty Museum several years ago, I did not object to its "compatible contextualism," but rather to its very lack of that quality. Its design was not authentically Roman, and most of its space was devoted to art works that were thousands of years removed from the period it was meant to represent. As for ARCO and our century, I never referred to a single spatial attitude as Gebhard mistakenly insists, but to attitudes in the plural. These would include asymmetry, vertical articulation, circulatory freedom, volumetric dynamism, generous spaces, and variety of size

and proportion. None of these were reflected strongly in the rigidly corridor-oriented, repetitive arrangement shown in the ARCO model.

Mr. Gebhard's reference to I. M. Pei's East Wing implies that I held up that work as a paradigm, but in fact it was never mentioned. If I nudged stripped classicism into bed with buildings of Mussolini and Speer, I was not the first to find them between the same sheets. In *Tulsa Art Deco* Gebhard himself writes that "in Europe we associated (stripped classicism) with the 'Fascist' architecture of Hitler and Mussolini." If Thomas Jefferson advocated this 1930's style, then he was certainly far ahead of his time, and I eagerly await Mr. Gebhard's documentation of this remarkable discovery. His claim that there were more examples of stripped classicism created under Hoover and Roosevelt than in Nazi Germany or Fascist Italy does not refute anything I wrote, since I also gave many American instances of the style. It does, however, conflict with Mr. Gebhard's 1980 statement, again in *Tulsa Art Deco*, that the style was not purely American, but was equally reflected . . . in the architecture of Fascist Italy and Nazi Germany.

Despite Mr. Gebhard's implication, I did not say that the classical tradition sought to overwhelm individual presence. I did say that the ARCO Gallery design conveyed that intention, but never placed the design within the classical tradition. My phrase was "stripped neo-classicism;" if Mr. Gebhard thinks the two are the same, he is led astray by words and dubious labels. The ARCO facade lacks such basic features of classical architecture as symmetry, ornament, columns, cornices, pediments, domes, arches, sculpture, fenestration, niches, pilasters, porticos, friezes, or even discernible scale. To claim that a 1980's revival of 1930's stripped classicism is part of the original classical tradition is roughly equivalent to linking the social register to socialism. And when Mr. Gebhard says that this stripped style seeks "to enhance the individual," he

reverses his 1980 assessment that it is "abstracted" and "puritanical." Crediting humane attributes to such an authoritarian architectural idiom is a perception more appropriate to the Germany of 1939 than to the America of 1982.

Next, Mr. Gebhard takes "dated" to mean "identifiable by date." The latter quality may be important to academic historians, but the essential public issue is whether Los Angeles will get a building that will quickly become trite, stale, and perhaps embarrassing; in a word, "dated." The main point is the quality of the ARCO Gallery design, and in all his labelings and accusations Mr. Gebhard has not once touched upon it. Rather than entangling myself "in so much of the ideological clutter of doctrinaire Modernism," as the apparently anti-Modernist Gebhard charges, I addressed a specific problem in specific terms. Rather than proposing any alternative style, doctrinaire Modern or otherwise, I suggested alternatives in planning, programming, and esthetic intent, such as more fenestration and public functions on the Wilshire Blvd. frontage, and a more inviting and humanely scaled elevation along the city's main street.

I am glad that Mr. Gebhard concludes by saying my critique "raises a number of crucial questions . . . which indeed should be responded to." I am surprised that in his long letter he neither identified those questions nor began to respond to them. Rather than addressing the substance of the museum proposal, he has digressed into questionable and superficial stylistic categorization, and has contradicted his own recently published statements in the process.

John Pastier

Late Notice

If you receive *LA ARCHITECT* late, please do not blame this staff. The newspaper is mailed at a bulk rate on the 21st of each month. If it doesn't reach you by the 1st, it is the fault of the Postal Service.

Beaux-Arts Drawings at the Getty

The prospect of attending a student show and witnessing an endless series of homages to the "hot" architect is not usually an inviting one. The outlook improves when you are warned that these students were the best, from what was the most prestigious school, and imitating models whose influence had endured for a thousand years.

Such is a description of the student show now at the Getty Museum, **Pompeii: XIX Century Drawings and Watercolors from the Ecole des Beaux-Arts, Paris**. The more than 100 works presented, ranging in size from small sketches to enormous presentation drawings, were all done by prizewinners at the Ecole des Beaux-Arts, who were studying the classical architecture of excavated Pompeii.

The drawings were completed during the late nineteenth and early twentieth centuries, when the Ecole des Beaux-Arts was a tremendously conservative and elitist institution. Its architectural principles were based on the belief that the design of the ancient Greeks and Romans had described perfection, and so could be imitated, but not outdone. The architectural program was hierarchical, and placed at the bottom a great number of applicants struggling to enter; in the middle a group of students working through a loose curriculum; and at the top the winner of the *Grand Prix de Rome*. This prize was given annually to the best student, and included a five year scholarship to study classical architecture at the French Academy in Rome.

During his first three years the winner was expected to analyze a classical monument in its existing state through a series of sections, elevations and details. These were used in the fourth year to develop a reconstruction of the edifice. The student annually sent back to Paris a set of drawings, called an *envoi*, which recorded his work. Many prizewinners were attracted to the ruins in Pompeii and it is their

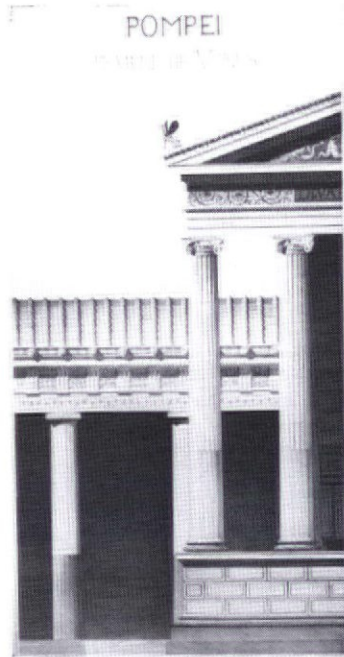
envois which form the basis of this exhibition.

The drawings are grouped according to subjects—houses, frescoes and details, the Forum, and the Theatre Quarter—which are arranged to approximate a north to south movement through the city of Pompeii. The installation was designed by Sussman/Prejza & Co., Inc., who selected for the spaces a studied palette of greens, browns and purples, very sympathetic to the color and mood of the drawings. In deference to the work, the large signs which identify the subject groups were hand drawn and colored. They are pretty but insufficient; the order of the exhibition is not clear, and it is easy to wander out.

It must be understood that the reconstruction drawings contain some interpretation, and cannot be seen as accurate archeological studies. First and foremost they are Beaux-Arts designs, and in their sense of rich material, detail and ceremony are not much removed from a Garnier rendering of the Opéra. This caveat aside, it is evident from even a conservative reading of the drawings that Pompeii, in spite of its small size and provincial location, was a refined and cultivated town. Its great houses and public amenities—two forums, enclosed markets, three public baths, an entertainment district including two theaters and a gymnasium—point to a quality of life that our own communities can envy.

Of course the exhibition is significant to the Getty Museum, itself based on a Roman design near Pompeii. Like the architect who spends his career looking for the right client, the Getty has found the right exhibition. The place resonates. For those who are open to the possibilities, the substance of a visit—romantic drawings of Roman architecture, displayed in an interpretive installation, housed in an historic reconstruction which contains some authentic relics—will be provocative.

Bruno Giberti



The Temple of Apollo, a Detailed Reconstruction by Francois-Wilbrod Chabrol.

Cornerstones

Mario Bellini, a leading Italian architect and industrial designer, has agreed to serve on the Advisory Board of Art Center in Pasadena. Bellini, who maintains a studio in Milan, is best known in the US for his work at Olivetti, where he has been chief designer since 1963.

Russell Hobbs, AIA, has been elected secretary to the Board of Directors of the Los Angeles Chapter/Construction Specifications Institute. Hobbs is a Vice President of RTA Architecture Planning Interiors in Pasadena.

UCLA Associate Professor **Eugene Kupper** has been awarded a fellowship in architecture at the prestigious American Academy in Rome, where he will spend Spring and Summer 1983 in residence. Members of the distinguished jury which made the selection were Michael Graves, Stanley Tigerman and Massimo Vignelli.

Report: Code & Legislative Liaison Committee

One of the activities of the Legislative Liaison Committee over the past several months has been an active involvement with the CCAIA to secure passage of Senate Bill (SB) 165, which reorganizes the composition of the California Board of Architectural Examiners (BAE). On December 17, 1981, members of the Legislative Liaison Committee met with Assemblyman Mel Levine to present favorable arguments for SB 165 prior to the vote by the Assembly Ways and Means Committee. Assemblyman Levine was favorably impressed with arguments in support of the SB 165, and indicated he would hear opposing viewpoints prior to making a final decision. However, he indicated he clearly understood the merits of the reorganization of the

BAE along the lines suggested by SB 165. Subsequent to this meeting, Assemblyman Levine voted in favor of Senate Bill 165 both in Committee and on the Assembly floor. In addition, Committee members also discussed other upcoming legislation, including Assembly Bill 3724 relating to Building Designer registration.

The Committee also arranged a meeting with one of the vocal opponents of Senate Bill 165, Assemblyman Howard Berman, to present arguments in favor of the Bill. On March 12, 1982, members of the Committee met with Howard Berman and explained the benefits of the proposed reorganization of BAE and clarified certain misunderstandings on the part of the Assemblyman relative to the workings of

the Board. Subsequent to this meeting, Assemblyman Berman reversed his earlier opposition and voted in favor of Senate Bill 165 during the floor vote. Other topics discussed with Assemblyman Berman included the benefits of fast track design of state projects; conflicts among various building codes; plan check procedures through the office of the State Architect; and Assembly Bill 3724.

Other activity planned by the Legislative Liaison Committee in support of CCAIA include meetings with appropriate legislators relative to bills regarding energy legislation and registration of Building Designers; and specific areas of interest of the LA Chapter Board of Directors as it relates to CCAIA activity.

Richard Nickum

Report: Education Committee

The activities of the Education Committee in the first months of 1982 can be categorized as follows:

- Preparation of the basis for the student competition.
- Progress towards better involving students in AIA affairs.
- Progress towards representation on the LA/AIA Board of a student who is elected to represent all the schools of architecture in the area.
- Providing architects to speak at high school career day functions.

In January, Fred Lyman, Martin Gelber, Lynne Paxton and Chris Northrup met to review the Board's action relative to the nomenclature of the Student Prize, which was acceptable to all. It was decided that a program be developed by the Education Committee in the major architectural schools of our area. The intent is that such a program be incorporated into the schools' studies, so as many students as

possible would be able to participate in the competition. This would be planned for the fall semester. The submission by the students will be before the Christmas recess; awarding of the prize will take place in January or February of 1983.

Subsequently, meetings and discussions have taken place between Martin Gelber, Chairman of the Education Committee, Marvin Malecha of Cal Poly Pomona, Ray Kappe of SCI-ARC, and Robert Harris of USC relative to various concepts and choices of a problem for the student competition. A tentative choice of the development of Pershing Square has been made, and the Education Committee is in the process of outlining the program.

As a result of the meetings between the Education Committee, Bill Helm, the student representative to the LA/AIA Board, and the

several ASC representatives from SCI-ARC, Pomona and USC, the following objectives were agreed upon:

- The students decided to set up a steering committee composed of two elected members from each school. This committee would elect one representative to the LA/AIA Board.

- Starting in 1983 all students at both universities and junior colleges within the area of the LA/AIA would automatically become AIA student affiliates at no cost.

- LA/AIA mailings would not be sent to students, but issues of *LA ARCHITECT* would be sent to each school for distribution.

The Education Committee has arranged for architects to speak at Santa Monica High School and at Linwood High School on their career day programs.

Lynne Paxton

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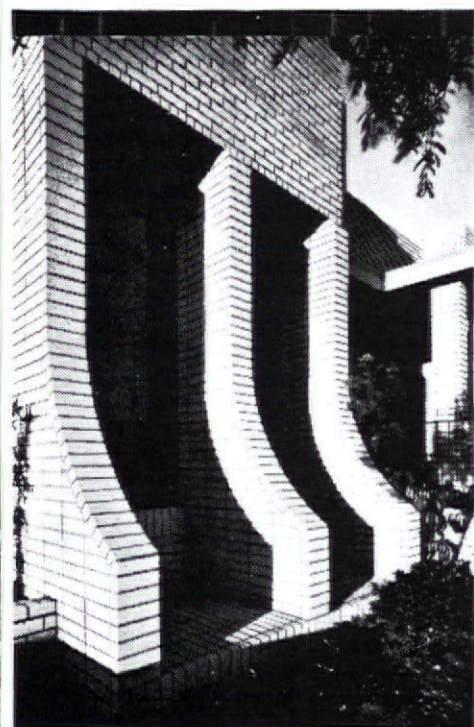
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Published monthly (except August) by the Los Angeles Chapter / American Institute of Architects, 8687 Melrose Avenue, Los Angeles, CA 90069. (213) 659-2282.

One year mail subscriptions: \$15. Overseas \$25. Advertising rates are available from the Chapter office.

Editorial contributions and correspondence are invited. The opinions stated are those of the authors only, and do not reflect the official position of the AIA or the Los Angeles Chapter, except where noted.

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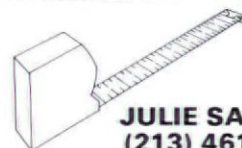
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Chapter News and Notes

LA/AIA Board of Directors meeting 2193, Los Angeles Chapter of the American Institute of Architects, Apr. 6, 1982.

● **President's Report: Virgil Carter** was elected Treasurer at the last CCAIA meeting; **Ron Takaki** was elected Alternate-Associate-Director-South; **Brian Sehnert** was elected Associate-Director-South. **Lyman** asked if anyone had any ideas for CCAIA Vice President/Public Awareness.

A letter and telephone call was received from **Sandy Turner** regarding a plan being discussed by the State Legislature, to extend the Mulholland Scenic Corridor. The plan includes a trail that will go from Griffith Park to Legion Park and end Downtown. Turner is impressed with the plan and asked that LA/AIA send a letter of support for AB 2658 which would authorize the study extending the Corridor.

● **Moved Wertheimer/Second Widom:** that the Board authorize the Ex-Com to make a decision on Turner's request after the Urban Development Committee reviews it.

● **Treasurer's Report: Landworth** reported that the balance in the bank as of March 2, 1982 was \$86,939.00. The reserve fund is now \$4,500.00. The projected bank balance for April is \$94,539.00.

● **Chapter Executive's Report:**

Board members will be receiving a notice from the CCAIA relating to re-opening the Registered Building Designer category. The Business and Profession Committees of the Senate and the Assembly should be sent letters objecting to re-opening this category. **Axon** distributed letters she prepared in the event Board members did not want to draft their own. She requested that they mail them this coming week, call the Senate Assembly Committee persons, or send a mailgram. This Bill will eliminate the Registered Building Designer category and grandfather-in existing Registered Designers as architects.

● **Associates Report: Takaki** requested approval of the Board to prepare a presentation to let other Associates know what the Associates do. Takaki wanted to present this at the National Convention.

The Associates have decided to write a letter asking the Associates of the Southern Region to reaffirm their stand opposing the NCARB issue. **Wertheimer** indicated that he couldn't agree more but suggested that a strong statement to the CCAIA Board would be the best way to handle it.

● **Introduction of Guests:**

Lyman introduced **Marvin Malecha**, Chairman, Design Awards Program. Malecha handed out a list of categories and referred to a letter he had sent to Board Members which expressed his concerns about the Awards, and the fact that he felt some type of presentation should be prepared that would explicitly indicate what is expected in the field of design. He felt that the Jury should be more structured and that they should have a better idea of what to look for in selecting winners. Malecha said he had combined approximately 10 basic categories.

● **Moved Widom/Second Rosen:** that the Design Awards Committee be authorized to proceed as outlined in the proposal: 10 or 12 categories with 3 to 5 different major concerns; and that at the next meeting of the Board a finalized program of categories be presented. **Carried.**

Lyman introduced **Richard Nickum**, LA/AIA Legislative Liaison, CCAIA. Mr. Nickum stated that CCAIA calls upon his sub-Committees to help in the support of certain measures and bills. What the sub-Committees do is call key legislators. SB165 which refers to the composition of the Board of Architectural Examiners has been voted upon in the Assembly and now has to go to the Senate Committee. They have been able to convince Senator Berman that there was merit to the AIA request that there be more architects on the Board. Berman was not aware that lay people were making technical judgments.

Lyman requested that **Zimmerman** give his presentation on the Nuclear Freeze Initiative. The Nuclear Freeze action was brought up at the last CCAIA Board Meeting and was passed. Zimmerman said that he would like this Board to choose this same resolution.

● **Moved Wertheimer/Second Widom:** that this Chapter endorse the wording of the CCAIA regarding the Nuclear Freeze.

Carried.

● **Architects in Government: Forrest** read from a report that there should be an Award for Architects in Government on a local level.

● **Education Committee Report: Lynne Paxton** said the Education Committee received the results of the student representative to the Board. It was decided that a steering committee be established consisting of 2 persons from each school. This committee will elect one person to sit on the Board. That is what the students are doing at this time.

● **Moved Paxton/Second Rosen:** that the Board allow the Education Committee to continue to pursue student representation as discussed.

Takaki mentioned that there may be a conflict because ASC became a separate organization. The motion was then amended to eliminate reference to ASC.

● **As amended the motion was carried.**

● **Special Reports: Newman** gave a report on the CCAIA Board Meeting. He said that the first paragraph of the AIA By-Laws where it says "objects," will now be changed to "purposes." We should look at it and decide how we feel about it.

Chern stated that he attended an Ex-Com meeting of the CCAIA and proposed that this Board, on a rotating basis, send one Board member, at our Board's expense, to attend these meetings. There being no objections it was agreed that Chern's proposal would be followed.

LA/AIA Membership, April, 1982.

New Members, AIA: **Robert Moore**, Marvin Berman Architect, AIA; **Laurence C. Lee**, Lee/Rovtar Associates; **Sven Linde**, John P. Edwards Corp.; **Rodolfo Abrio**, William L. Pereira Associates; **James G. Matson**, Kamnitzer & Cotton; **Ted T. Teshima**, National Medical Enterprises, Inc.; **Riener Nielsen**, Gin Wong Associates; **Richard C. Hansen**, Bessler & Associates; **Fernand Gannar**, Langdon & Wilson, Architects; **David P. Urmston**, Urmston-Stiehl Associates; **Renato S. Lachl**, William Pereira Associates; **Kurt Beckmeyer**, Kurt Beckmeyer Architect, AIA; **Donald Snow**, Reel/Grobman & Associates; **Mark Savit**, The Associate Unit; **Perry Barit**, The Manbar Group.

New Associates, AIA: **Jim Heimler**, Robert B. Mount, Architects; **Craig L. Bunt**, Ken Butts, AIA; **Bertrand Parent**, Albert & Wurzbarger Architects; **Vicki Lyn Carter**, H. J. Mackey-TRW; **Loring Wau**, Ross Associates; **Carlos Cadiz**, Chaix & Johnson, Architects; **Kristina Anderson**, Maxwell Starkman AIA & Associates.

WAL All newly licensed architects should be expecting an invitation from the WAL to a reception, according to Molly Qvale, Chairperson of the Reception Committee. The event will be held in a Hancock Park home on June 27.

ASA Come and join ASA on June 15th for a tour of the A.B. Dick Word Processing Facility in Culver City. Beginning at 6:30 p.m. Judy Bishop, Sales Representative, will give a tour and presentation of the equipment, focusing on the needs of the architectural firm. The facility is located at 6100 Bristol Parkway in Culver City. The program is without charge, and will be followed by a no-host dinner at a nearby eatery. For further information and reservations, contact Beverly Bolin, Program Chairperson, at Leidenfrost/Horowitz & Associates, 843-6050.

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