

## Elimination of Building Taxes September Program Topic

Far-reaching legislation designed to eliminate taxes on buildings to stimulate construction will be discussed by two proponents at a meeting of the Los Angeles Chapter of the American Institute of Architects on Wednesday, September 15 in Los Angeles.

California Assemblyman William Filante and Steven Cord, a Pennsylvania economics professor, will explain this concept and the proposed California legislation which would permit the elimination of all or part of the taxes on buildings and other improvements. To avoid the loss of revenue, the legislation provides for accompanying increases of taxes on land.

The discussion will begin at 8 p.m. at the Pacific Design Center, Conference Suite #259, 8687 Melrose Ave., Los Angeles. The public is invited free of charge.

Assemblyman Filante (Rep. 5th Dist.) is Vice Chairman of the Assembly Committee on Housing and Community Development and Chairman of the Business and Professions Committee.

"In my opinion, this proposed tax reform legislation would greatly encourage construction of new buildings, renovation improvements

and additions to existing buildings," Filante said, "and it would reduce the taxes somewhat on industrial or commercial property."

"More importantly, it would result in a decrease in homeowners' taxes in somewhere between 85 and 95 percent of the cases," he added. "Such a proposal would also significantly reduce government expenses since there would be better land-use patterns with less sprawl."

Professor Cord has spearheaded a movement in Pennsylvania which has recently led to five major cities lowering taxes on improvements to encourage rebuilding. The cities are Pittsburgh, Scranton and McKeesport which tax land about four times as heavily as improvements; Harrisburg, the capital, which taxes it three times as heavily; and Newcastle which taxes it twice as heavily.

He recently testified before the Philadelphia City Council on a bill introduced in that city's legislature which would also shift the burden of taxes from buildings to land.

Following the talks, Assemblyman Filante and Professor Cord will take questions from the audience.

## Nominations for 1983 Chapter Officers and Directors

The following nominations have been submitted to date for 1983 Chapter Officers, Directors and Chapter Delegates and Alternate Delegates to the CCAIA Board of Directors:

*Vice-President/President-Elect (One-Year Term)*

Martin Gelber, AIA

William Krisel, AIA

*Treasurer (Two-Year Term)*

Cyril Chern, AIA

*Directors (Two-Year Term, Four Positions Open)*

Donald Axon, AIA

James Bonar, FAIA

Robert Harris, AIA

Fernando Juarez, AIA

Marvin Malecha, AIA

Margot Siegel, AIA

*Delegates to CCAIA (Two-Year Term, Five Positions Open)*

Cyril Chern, AIA

William Krisel, AIA

William Landworth, AIA

Fred Lyman, AIA

Robert Tyler, FAIA

Chet Widom, AIA

*Alternate Delegates to CCAIA (One-Year Term, Eight Positions Open)*

Donald Axon, AIA

James Bonar, FAIA

Mark Hall, AIA

Robert Harris, AIA

Fernando Juarez, AIA

Marvin Malecha, AIA

Margot Siegel, AIA

Following this publication of nominees to date, Chapter Members-in-good-standing have the opportunity to submit additional nominations, to be received at the Chapter Office for accreditation no later than *Friday, September 24, 1982*. (For information on nominating procedures, please refer to *LA ARCHITECT 7/82*.)

Nominations will then be closed, and election ballots prepared for mailing. Ballots will be tallied and the results announced at the regular Chapter Meeting, Tuesday, November 16, 1982.

## Corps of Architects

The Corps of Architects, a new direction for the LA/AIA, was formed last year under LA/AIA President Fred Lyman, AIA, and Board Director Mark W. Hall, AIA, to provide new opportunities for architects and associates in community service, and to take an active role in upgrading the physical environment within the area of jurisdiction of the LA/AIA.

Recent meetings of the Corps of Architects have resulted in a number of issues to be addressed by the Corps and some specific directions for 1982. In the area of community involvement, two LA/AIA architects have recently been appointed to commissions in Santa Monica: Barbara J. Coffman, AIA, has been appointed to the Building and Safety Commission; Barton Phelps, AIA, has been appointed to the Landmarks Commission.

In defining issues, we looked for situations where architects could make maximum use of skills, and for issues which have a broad-based concern and interest. The following issues have architects interested and working:

- Preservation and reuse of the Garden Court Apartment complex in Hollywood

- Urban design of public spaces in the Central Business District of Los Angeles (LA CBD)

- Design input to city-owned properties for the 1984 Olympics

- Analysis of impacts and potentials for reuse of unreinforced masonry structures in the LA CBD

- Design review of the Metrorail (new LA Subway)

- Establishment of Art Fairs in the LA CBD

Evaluation of opportunities and constraints to reestablishment of LA/AIA offices in the LA Central Business District

- Revitalization of Ventura Boulevard (in association with the San Fernando Valley Section LA/AIA)

- Identification of new housing potentials in LA CBD and in Santa Monica

- Participation in design/development of LA/Long Beach Transit Corridor

- Design/Development of the Santa Monica Mountains/Mulholland Highway Scenic Corridor

In addition to these issues of regional interest, further definition and organization of the Corps is underway. Initial steps have been taken to assign architects to be responsible for each of the geopolitical areas within LA/AIA jurisdiction. These architects will, essentially, be looking into their own neighborhoods and identifying opportunities for environmental improvement. They will be taking an active responsibility for the areas in which they live and work.

The next general meeting of the Corps of Architects will be Tuesday, September 14, 7:00-8:30 p.m. at the Pacific Design Center. All those presently involved, and those who would like to become involved, are requested to attend. Over the next month, chairpersons will be assigned to each of the identified issues, and work will begin toward involvement of architects in improvement of our environment. If you wish to become involved, attend the next Corp of Architects meeting, or contact the Chapter Office at (213) 659-2282.

## Designers for Disarmament

Architects, Planners and Designers for Social Responsibility (APDSR) is an organization for architects, planners and designers who want the political strength to affect and respond to issues of environmental concern—issues that involve the built environment, in particular. Right now our energies are focused on what could happen to that built environment in the event of a nuclear war. We are also working fervently for a nuclear freeze, and for the passing of the Bilateral Nuclear Disarmament initiative to be on the California November ballot.

APDSR's next activity takes place Tuesday evening, September 23 at the Pacific Design Center. The theme will be how to be more politically effective in the effort toward nuclear disarmament. Sam Hurst, USC professor, will speak on "Nuclear War and the Liberating Environment," and candidates in key political races have been invited to respond. Marvin Schacter, State Co-Chairman of Californians for a Bilateral Nuclear Freeze, will address the group. The program will also involve the showing of the film, *The Last Epidemic*, which concretizes data on the radical consequences of nuclear war. This film

was made by Physicians for Social Responsibility. There will be no charge for the program, which will be held from 7-9 p.m. A wine and cheese reception will be held from 6-7 p.m. for which a \$5.00 donation is requested.

On November 3, ADPSR will present a program in conjunction with United Campuses to Prevent Nuclear War. Norman Cousins will address a meeting, at 7 p.m. at USC in Hancock Auditorium, on the topic "The Architecture of Peace."

Currently, small dinner parties are being put on by various members during which the Freeze issue is discussed and generated. Julie Harder, Membership Coordinator, can be contacted for information on these at 821-2202.

A Coordinating Council has been formed which meets the last Tuesday of every month and all members and interested people are most welcome and encouraged to attend. They take place at 1221 Ocean Avenue, Santa Monica (one block south of Wilshire) in the Meeting Room of the Champagne Towers.

For information or suggestions regarding APDSR, please do not hesitate to contact Chairperson of the Coordinating Council, Rose Marie Rabin, at (213) 829-3482.

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## September 1982 Volume 8, Number 8

### Chapter Programs:

September 15: **LA/AIA** meeting, with presentations by Assemblyman Filante and Professor Steven Cord on elimination of building taxes, 8 p.m. at Pacific Design Center, Suite 259, 8687 Melrose, Los Angeles. For information call Chapter Office at 659-2282.

September 15: **Interior Architecture Committee** meeting, 5:30 p.m. in Van Tilburg office, 1101 Broadway, Santa Monica. RSVP at 394-0273.

September 21: **ASA** program, including panel discussion on business development, 6:30 p.m. at Kober and Assoc., 2706 Wilshire, Los Angeles. For information call Beverly Bolin at 843-6050.

September 30: **San Fernando Valley Section** meeting, 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.

### Courses:

September 19-25: **Art, Architecture and Interior Design Study Tour of Los Angeles**, led by Jody Greenwald, coordinator of UCLA Extension Design Program, leaving from Extension Building, 10995 Le Conte, Westwood. Fee: \$425. For information call UCLA Extension at 825-9061.

September 29-December 15: **Los Angeles Architecture: Pueblo to Post Modernism**, led by Robert Coombs, from 9:30 a.m. to 12:30 p.m., Extension Design Center, 1918 Main, Santa Monica. Fee: \$145. For information call UCLA Extension at 825-9061.

October 2-December 4: **On Site Architectural Drawing in Los Angeles**, led by Bill Keeney, Saturdays from 1 to 4 p.m., Extension Design Center, 1918 Main, Santa Monica. Fee: \$145. For information call UCLA Extension at 825-9061.

October 2-December 18: **Practical Approaches to Historic Preservation**, led by Roger Hatheway, preservation consultant to City of Los Angeles, Saturdays from 9:30 a.m. to 12:30 p.m., Dickson 3209, UCLA. Fee: \$175. For information call UCLA Extension at 825-9061.

### Tours:

September 25-26: **House and Walking Tour of North University Park**, sponsored by L.A. Conservancy and North University Park Community Association, 10 a.m. to 4 p.m. Tickets: \$6, available day of tour at 2703 S. Hoover. For information call Conservancy at 623-CITY or Community Association at 747-2798.

September 26: **Art in Architecture**, studio and home tour of artists in Claremont, Upland and

Rancho Cucamonga areas, sponsored by Pasadena Chapters of AIA and WAL to support scholarships, 11 a.m. to 4 p.m. Donation: \$10 adults, \$8 students. For information contact Pasadena Chapter office at Gamble House, 4 Westmoreland Pl., Pasadena, CA 91103, or call 796-7601 between 9 a.m. and 1 p.m.

October 3: "Valley Sites," **WAL Home Tour** to support scholarships, 12 p.m. to 5 p.m. Donation: \$10. For tickets write WAL Home Tour, c/o LA/AIA, 8687 Melrose Ave., Los Angeles, CA 90069. For information call 659-2282 from 10 a.m. to 2 p.m., after September 15.

### Exhibitions:

Continuing: **Juan O'Gorman**, work of Mexican architect and muralist who died in January, at Schindler House, 835 N. Kings Rd., Los Angeles. For information call 651-1510.

September 1 to October 24: **Italian Re-Evolution: Design in the 80s**, exhibition of 500 objects of Italian design created between 1945 and 1981, curated by Pierro Sartogo, La Jolla Museum of Contemporary Art, 700 Prospect Street, La Jolla. For information call (714) 454-3541.

September 19-26: **Spring '82 in Mexico**, SCI-ARC student work completed during foreign study trimester, weekdays from 5 p.m. to 8 p.m., Saturday and Sunday from 2 p.m. to 5 p.m., SCI-ARC Architecture Gallery, 3021 Olympic, Santa Monica. Reception on September 19 at 5 p.m. For information call 829-3482.

### Lectures:

October 6: Lecture by Bernard Tschumi, author of "The Manhattan Transcripts," 8 p.m. in SCI-ARC Studio/Auditorium, 1800 Berkeley St., Santa Monica. For information call 829-3482.

### Other Events:

September 23: **Architects, Planners and Designers for Social Responsibility** program, including speech by Sam Hurst of USC and film "The Last Epidemic," 6 p.m. reception, 7-9 p.m. program, Pacific Design Center, 8687 Melrose, Los Angeles. Reception donation: \$5. For information call Rose Marie Rabin at 829-3482.

October 16: **Voyage: Converging on a New Horizon**, a full-day design conference on the Queer. Mary sponsored by the LA and Orange County AIA Associates.



## Chapter News and Notes

### Did You Know That . . .

A limited number of attractive T-shirts are available for purchase at the Chapter Office, in navy blue (\$8.00) and light gray (\$7.50). A large AIA Eagle decorates the back of the shirt, while the front celebrates AIA's 125th Birthday. Sizes are small, medium, large and extra-large (not all sizes in both colors); price includes tax. Stop in and pick up a few for the whole family.

If you are looking to augment your staff, you can get good results by listing your needs on the Chapter Bulletin Board—or drop in and look through our current resume file.

Responses to our questionnaire, "Proposed Subjects for LA/AIA Seminars," are still being received. A series of seminars on three or four of the subjects of interest to the majority are being implemented to start early next year. Watch for announcements in *LA ARCHITECT*.

Two new AIA documents are now available at the Chapter Office: A571—*Guide for Interiors Supplementary Conditions*, March '82 Edition; A100—*AIA Document Synopses*, 1982 Edition. Also now available are the revised editions of Documents A501—*Recommended Guide for Bidding Procedures & Contract Awards*, March, '82 Edition, and C431—*Standard Form of Agreement between Architect and Consultant*, April, '82 Edition. The Chapter Office carries a full inventory of all AIA Documents as well as Handbooks for your convenience.

Applications for membership in the Institute received at the Chapter Office between September 15 and December 15, 1982, will be getting a bonus of free membership for the balance of 1982. In other words, checks submitted with your application will reflect only the amount due for 1983 Chapter, State and National dues and your next billing will be January, 1984. The earlier you apply this year, the bigger the bonus!

**Janice Axon**  
Executive Director

### LA/AIA Cabaret a Hit

The introduction of LA/AIA's new Fellows was heralded with song and dance as the Chapter's own repertory players teamed for the first time to mark the occasion at the Riviera Country Club, June 22. Nearly 100 persons attended the dinner-theatrical to congratulate Fellows Frederic A. Bertram, James Robert Bonar, Donald Charles Hensman, Paul Sterling Hoag, Piercy K. Reibsam and watch a talented collection of AIA entertainers—most of whom had performed professionally—give rousing performances and dare to be funny about architecture. A real departure!



LA/AIA Players, from left to right: William Hirsch, AIA, Eric Moub, Janice Axon, Ron Meza, AIA, Anahi Van Zandweghe, Stuart Greenfield, AIA.

Master of Ceremonies William Hirsch, AIA, (aka Frank Lloyd Left) brought to life the likes of Ed Sullivan, Redd Foxx and Winston Churchill with his amazing impressions. The opening performance by Janice Axon and Anahi van Zandweghe transformed the audience into a handclapping chorus through their song and dance rendition of "Cabaret." It was followed by Janice's rendition of a song about those "Three Musketeers—Walter, Mies and Corbu"; Anahi's lyrical tale of a young "Nouveau"; and Stuart Greenfield, AIA (aka Ives St. Astaire) hoofing an old soft shoe.

Pianist Eric Moeb provided a touch of class with his skilled interpretations of Frederic Chopin's Fantasia-Impromptu and Waltz in A Minor followed by the Latin dance

duo of Ron Meza, AIA, a former ballroom dance instructor, and Anahi, who was a professional dancer in her native Argentina.

A musical interlude was provided by Joe Banana & the Bunch (Jerry Hart, piano; Jim McGlothlin, AIA, guitar; and Jack Freedman, bass). Janice Axon returned to sing "Jordan" and the evening ended with an encore of "There's No Business Like Show Business."

It proved to be one of the liveliest AIA meetings ever and the enthusiastic cast made it clear they'd like to bring it all together again for weddings, bar mitzvahs and private parties. Just call the LA Chapter Office (659-2282) for available times.

**Chris Northrup**  
*Chris Northrup is Director of Public Relations at Pereira Associates.*

### LA/AIA Membership, June, 1982.

New Members, AIA: **David L. Crandall**, Welton Becket Associates; **Gregory A. Parker**, Becket International; **Robert R. Coffee**, Daniel L. Dworsky & Associates; **William M. Akiyama**, William L. Pereira Associates; **Olive L. Schroder**, Le Sopha Group, Inc. New Associates, AIA: **Cathrin Drikas**, Continental Graphics; **Analee Cole**, Rochlin & Baran Associates; **Amor R. Manligas**, The Manbar Group; **James A. Loving**, Southern California Rapid Transit District; **Les Mazer**, William L. Pereira Associates; **Edward F. Maslin**, Litton Industries, Inc.

### LA/AIA Membership, July, 1982.

New Members, AIA: **Ellen J. Christophe**, Ellen Christophe, Architect; **Hanno Luschin**, Leidenfrost/Horowitz, AIA & Associates; **Kenneth D. Stein**, Daniel L. Dworsky, FAIA & Associates; **Dumitru Badescu**, Daniel, Mann, Johnson & Mendenhall; **Soleiman Houchim**, Salim, Inc.; **Andrew P. Cohen**, Gensler & Associates; **Kim Day**, DMJM; **Charmaine M. Howe**, Widom/Wein & Partners; **Felipe Ceballos**, Widom/Wein & Partners; **Albert L. Croft**, Herbert Nadel & Partners; **Georgio Dazzan**, H.N.T.B. New Associates, AIA: **Valerie Rae Berry**, Davidson Associates; **Lian Hurst Mann**, Sam T. Hurst, FAIA; **Martin Mervel**, William L. Pereira Associates.

### LA/AIA Officers:

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

### LA Architect

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**ASA** On September 21, the ASA program is on the subject of business development. The program will focus on the selection criteria employed when selecting an architect. The ASA has brought together an "architectural selection committee" including representatives from the private sector, unified school districts and the state university system. A panel discussion will disclose the way in which each "client type" selects an architectural firm to participate in a project.

The program takes place at Charles Kober & Associates, 2706 Wilshire Blvd., Los Angeles. Those interested in attending should arrive at the offices by 6:30 p.m. As always, the program is free with dinner optional. Information and/or reservations can be obtained through Beverly Bolin, Program Chairperson, at Leidenfrost/Horowitz Associates, (213) 843-6050.

### JOB AVAILABLE:

**Assistant Professor of Art** to teach architecture. Required: masters and bachelors in architecture; license; office experience; 3-yr. teaching experience at a 4-yr. college. Applications due October 25, 1982. Apply to Dr. Kimbrell, Head, Dept. of Art and Architecture, Portland State University, Box 751, Portland, OR 97207.

### JOB WANTED:

5 yrs. L.A. experience; seeks more. Resumé at Chapter Office. Pamela Edwards: 762-7874 and 762-1409. Keep trying.

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### MISCELLANEOUS:

**Wanted:** Architects who have worked with artists to submit work for presentation at Cal Poly Pomona, on Sept. 26th for our "Arts in Architecture" Tour. Pictures of art works on site (ready for hanging preferred) or color slides (not more than 20) are desired. Please send to the Gamble House, 4 Westmoreland Pl., Pasadena, CA 91103. Call 796-7601 for information.

### CLASSIFIED INFORMATION

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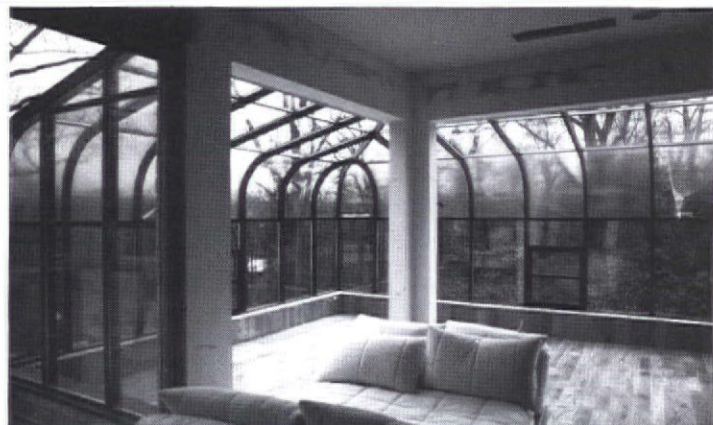


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**Review: Presence of the Past**

Reviewing "The Presence of the Past," the Venice Biennale Show, which was transported to Fort Mason along the San Francisco Bay, is a difficult task. At once, the show was an impressive array of house-sized stage sets, each a sketch by an established member of the post-modern school in this country, Europe, and Japan. These were lined up double-file to create a vista, in false perspective, which was immediately evident upon entering the exhibition space. The sheer size, complexity and overall skill employed in erecting each facade was awesome. In a city of such diverse styles, a show which celebrates style and the elements which compose style was more than an interesting coincidence.

The 14th-century Corderia of the Arsenale in Venice was the original home of the 1980 Venice Architectural Biennale which was masterminded by Philip Johnson. In this space the facades formed a Strada Novissima to follow the rhythm created by a colossal interior masonry colonnade. Each facade was designed to be placed between a pair of columns; the columns, therefore, became frames in which each architect's vision was viewed. Originally, the Arsenale housed ships. The most current technological innovations were applied there to produce naval structures and armaments of great diversity. In this respect each facade was created like a great Di Vinciesque experiment. And when observed, the Strada Novissima was at first a colonnade and then a series of separate events, divided and at the same time unified by this omnipresent architectural gesture.

The Pier 2 edifice at Fort Mason which housed the show in San Francisco was built in 1910 as part of the San Francisco Port of Embarcation. The Philadelphia firm of Rankin, Kellogg, and Crane planned and designed the facility which is composed of three large piers and four concrete two-story warehouses. Three additional pier sheds were constructed later. These were the first structures in the Bay Area to be built in the Mission Revival style.

The structure which contained "The Presence of the Past" is indeed imposing. Great steel trusses are aligned to create a long cavernous space. A thin clerestory above emits light along a center bay. When the show was installed, each facade sat not quite butted to its neighbor in exaggerated false perspective which perceptively extended the sense of space inside, at the same time unifying the facades into one great ensemble. The mystery of discovering what came next, which was present in Venice, was lost in this great spatial gesture.

What resulted in San Francisco which did not exist in Venice, however, was the opportunity to view the Strada Novissima as a whole rather than a series of vignettes. This gave us a chance to examine the phenomenon of post-modernism and what it actually means. The Venice colonnade created an armature from which each assemblage was endowed with a sense of pres-

ence, dignity and being. In San Francisco the armature was wiped away and we were left with the bare reality of a series of stage sets, each attempting to upstage the other, and each failing to really impress the visitor with a sense of its presence within this particular epoch.

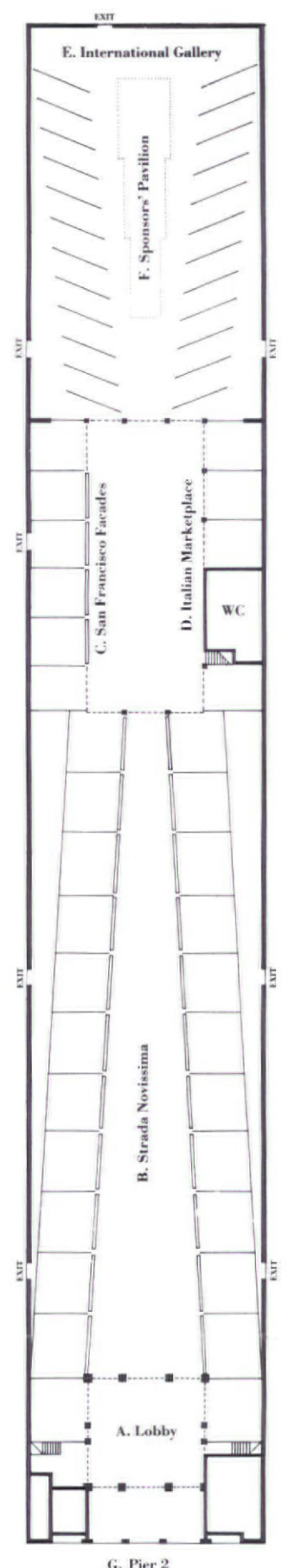
Of course, post-modernism is still quite young. One must accept its awkward growing pains as natural; however, what was most curiously revealed in the San Francisco show was post-modernism's lack of clear direction. If the movement is intended to offer a solution to the hodgepodge that modernism has created in our cities, this show of individualized pilons, each composed through the whimsy of its creator, was only a testament to the fact that the problems of modernism are being nurtured and perpetuated by post-modernism.

The additional facades which were especially erected for this installation by a group of San Francisco architects spatially defined a plaza which was situated at the terminus of the Strada Novissima. These sat opposite the Italian Marketplace, a series of eateries and other public facilities especially constructed for the exhibition. The piazza was an oasis offering food and drink to the visitor. The facades of the marketplace, many of which were designed by Andrew Batey and Mark Mack, the curators of the San Francisco installation, were simple, unified, and unpretentious. Perhaps these second cousins did not feel the need to upstage one another quite like their ancestors did before them. The result was halcyon and composed, heroic and subdued.

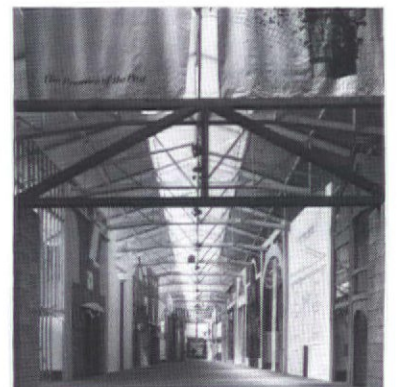
What was most impressive in the San Francisco installation was the International Gallery which terminated the axis of the exhibition. A series of parallel walls were constructed at the western end of the building. These contained drawings, photographs and collages by younger and less known members of the world architectural community. This part of the exhibition was non-polemical. It was didactic. From it we learned that architects are still exploring the essential problems of their trade. To build is a complex, prolonged process exercising skills which take great amounts of time and dedication to master. The work present here was impressive because it did not aim to impress the visitor with a "one-liner" vision of a better world. It set architecture in the great dialogue between masters and minors, between the past and the present, between patrons and artists, cities and the natural world. It represented the world as a diverse place with endless possibilities which are crying out to be explored and revealed.

**Frank Israel**

Frank Israel is a member of the design firm of Israel-Johnson which is presently involved in a series of rehabilitation and interior design projects in Los Angeles and New York.



G. Pier 2



Plan of the Strada Novissima showing the arrangement of portals in false perspective.

**Interiors Awards: Call for Entries**

*Interiors* magazine is now accepting submissions to its fourth annual awards program honoring achievement in contract interior design. This competition is open to architects, interior designers, clients and manufacturers. It encompasses interior design installations completed in the U.S. or abroad between January 1, 1981 and September 1982. Projects previously published in magazines are also eligible. The deadline for entries is September 15, 1982, awards will be presented in January of 1983, and winning projects will be featured in that month's issue of *Interiors*.

To receive entry forms and program guidelines, write the editorial offices of *Interiors* magazine at 1515 Broadway, New York, NY 10036.

**Western Builders Honor Projects**

The 1982 **Gold Nugget Awards** were presented at George Moscone Convention Center in San Francisco on June 10, during the Pacific Coast Builders Conference. This year's program drew a whopping 500 entries from all 14 of the western states eligible to participate. Besides two "Home of the Year" honors, 32 Grand Awards and many more Awards of Merit were showcased in a variety of commercial, residential and land-use categories.

As in the past years, builders and designers from the Los Angeles/Orange County region walked off with the lion's share of acclaim at the presentation. From the Los Angeles Chapter/AIA, the following firms received awards:

• **Charles Kober Associates**, with builder Bellevue Square Managers, a Grand Award for the Bellevue Square development in Washington.

• **Charles Kober Associates**, with builder F. M. Sherman/Kendall International, an Award of Merit for the interiors of Sherman Oaks Galleria in Sherman Oaks.

• **Ebbe Videriksen, AIA and Associates**, with builder Raznick and Sons, an Award of Merit for Paseo Camarillo in Camarillo.

• **Marshall Lewis, AIA**, with Color Design Art, an Award of Merit for the Color Design Art building in Pacific Palisades.

• **Flood, Meyer, Sutton and Associates**, with Lincoln Property Company, two Awards of Merit for the Seascape II housing project in Redondo Beach.

• **Robbins and Bown, AIA**, with First Financial Group, an Award of Merit for American Beauty Gardenhomes 3 in Canyon Country.

• **Matthew Goodwin, AIA**, with American National Group, an Award of Merit for Bayberry Square Townhomes in Anaheim.



## Additions and Deletions: Three Speculative Office Buildings

This month, LA ARCHITECT introduces a new review section entitled "Additions and Deletions." This feature will look at the most conspicuous new buildings to appear in Los Angeles, briefly noting their strengths and weaknesses. This month, Jeffrey Skorneck reviews three new office buildings.

The editors welcome readers' ideas for "Additions and Deletions," and all suggestions should be addressed to LA ARCHITECT c/o LA/AIA.

Although the economy today appears to be cool on speculation, the fruits of speculative ventures initiated a few years ago are nearing completion and, in some cases, are having profound effects on their respective neighborhoods. This first installment of "Additions and Deletions" profiles three speculative office buildings, none of which departs radically from established design practices. However, they are significant in two respects: first, they are all very visible in their contexts; and, second, all incorporate design features, both inside and out, that attempt to set them apart from their more mundane predecessors.

Recent years have seen a change in the quality of speculative office projects. Tilt-up concrete panels or curtain walls punctuated with inexpensive, aluminum-framed windows epitomized the breed from the 1950s through the 1970s. The object was to provide inexpensive, versatile office space, using conventional technologies and proven construction techniques. Demand for such space was great, so exceptional design and sensitive site planning were not usually high priorities among developers.

The more competitive market in recent years has changed that picture. Potential tenants have a broad range of offerings from which to choose; all other things being equal, they now will opt for the most features, the best image, and the most visible sites. Their architects have responded by incorporating in speculative buildings such features as reflective glass, greenhouses,

terraces, lofts, versatile common spaces that allow the sharing of receptionist, secretarial, and waiting spaces, and "high-tech" detailing. The desired image is a presitigulous corporate aesthetic that is hoped to give the project an edge over the competition.

All three speculative office buildings featured in this issue incorporate several of these design features. One is in a downtown location, two occupy difficult sloping sites, all offer multi-story covered parking, and all have generated some controversy.

### The Centrum Architects: Johannes Van Tilburg Architects



It may be unreasonable to expect any building to attract glitzy entertainment industry tenants and at the same time have a comfortable, homey look. Yet this was the challenge faced by architects of the Centrum, a six-story, 400-foot long, 130,000-square foot speculative office building adjoining the Hollywood Freeway in Cahuenga Pass.

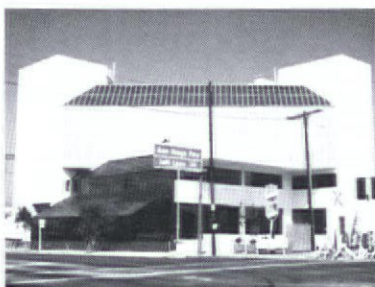
Initial designs called for a taller building, but local residents in the hills west of the project protested what they considered to be unresidential aspects of the preliminary design. The result is a building that, according to Richard Solberg, AIA, partner with Johannes Van Tilburg Architects, assumes a lower profile and is clad of materials that either attempt a residential quality (brick) or mirror the surrounding hillsides (reflective glass). A protruding building entry, framed by zigzag-

like stepping bricks, is intended to compensate for the building's lower height and to provide a backdrop for tenant logos.

The dual objectives of a low profile to the hills and high visibility to the freeway are at least partially satisfied. The Centrum is friendly to its western neighbors, appearing to be only three stories tall due to the sloping site. On the freeway side, however, the downward-sloping reflective glass has some unfortunate effects. Rather than reflecting street activity as intended, the glass reflects toward freeway motorists the storage roof of an auto agency, a phenomenon that is aggravated by the rooftop's intense floodlighting at night.

Pipe railings, terraces, and glass detailing are well-handled design features, but they tend to be overpowered by the building's dominating symmetry and color. A host of interior amenities, including cleverly designed parking decks that put cars only a few steps away from most leasable spaces, will undoubtedly be better appreciated.

### 11111 Olympic Boulevard Architects: Rubenstein and Swed Architects

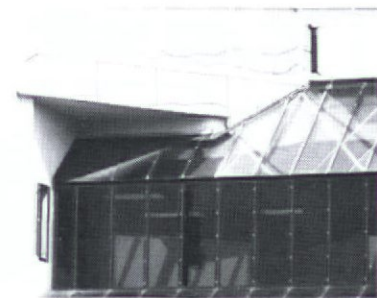


This new four-story office structure at the corner of Olympic and Sepulveda Boulevards looks as if it was designed exclusively to arrest the attention of motorists. In actuality, according to Marcus Swed, the building was designed from the inside out to maintain a human scale and express its multiple function.

The orientation of the building is sensible: its southeast exposure allows views toward the greenbelt south of Olympic Boulevard. The

building logically turns its back on the noise of the San Diego Freeway, except for the south-facing greenhouse, which prevents freeway views of the building from being overly brutal.

On the inside, the architects have strived for human scale by incorporating shared, garden-like waiting areas, elevated upper-floor office lofts with storage below, and both



indoor and outdoor employee common areas. On the outside, the building's multiple functions—banking, office use, and retailing—have been expressed with a confusing panoply of materials and treatments, including three kinds of glass, intersecting angles, and chamfered corners.

### EDC Plaza Architects: EDC, Inc.



A long-time gap at the corner of Vine and Yucca Streets in the heart of Hollywood is being closed with the completion of EDC Plaza, a 50,000-square foot, three-story speculative office building. Downtown locations typically attract speculative office development less than outlying areas due to their higher land costs; in general, such projects have been approached with at least

one major corporate tenant. However, this location was considered a "real sleeper" from the developer's standpoint. Walter Abronson, principal of EDC, Inc., architect and developers of the project, points to some of the assets of downtown Hollywood: excellent access, high visibility, re-emerging prestige, and a pro-development posture among local governmental agencies.

The building program dictated a southwest orientation in response to unattractive neighbors in other directions, a steeply sloping site, and views down the Vine Street corridor—where Abronson believes all the development action is going to take place. The building's inverted pyramid profile responds to a zoning code loophole, according to Abronson; the code specifies allowable site coverage, but says nothing about upper floor area that may cantilever over an open space cavity.

Happily, the orientation of the cantilevered decks allows full solar exposure of the landscaped plaza area in winter. Less happily, the efficient use of floor plans that evolved from the angled facade may prove a challenge for smaller tenants, according to Abronson. In total, the configuration adds enough drama to the project to allow it to maintain a comfortable rapport with such assertive neighbors as the Capitol Records building immediately to the south.

In this period of historical allusion and emphasis on context, one might have thought that the rich eclecticism and symbolism of downtown Hollywood would have infiltrated a project of this magnitude; in fact, there is not much "Hollywood" in EDC Plaza. Nevertheless, the Vine Street corridor has a handsome new northern anchor and Hollywood has a confident demonstration of faith in its future.

**A. Jeffrey Skorneck, AIA**  
Jeffrey Skorneck is an architect and urban planner with Gruen Associates.

## Letters to the Editor

### Defense Response

My response to Stan Sludikoff (Letter: Defense, Defense, LA ARCHITECT 7/82) is brief. Structural civil defense is a fraud designed to give the public a false sense of security, so that Pentagon-inspired officials can "talk tough" and continue the nuclear race. Even if we could count on Russia to wait six days before pressing the button, structural shelters would become tombs in a nuclear exchange. It is professionally unethical to contribute to defrauding the public, who rely on us as architects in matters of shelter.

**Robert E. Alexander, FAIA**

### Letter: Fight Back

As I reviewed the question for the third time, the expression on my face changed from frustration to disbelief. By now I was certain there was nothing wrong with my eyesight. What were they trying to prove? As I looked about the room I observed that others also seemed lost in a daze. I stared at the question again and quickly decided that a pass was in order. If I couldn't read it, how could I find the answer? The question was totally illegible. Had it not been for the expressions of disbelief on the faces of others also working on the same problem, I could have concluded that my copy of the examination was not properly reproduced. I soon found out that several other problems were somewhat or totally illegible.

Immediately after taking the exam, I made up my mind to do something to rectify the problems with the exam. On December 23, 1976, I wrote a letter to the Board of Architectural Examiners (BAE) calling to its attention the problems with the test. Incredibly, the Board responded that I was the first California candidate to file a protest; it did agree, however, to review the

examination. On March 20, 1977, I sent a similar letter to the Director of the National Council of Architectural Registration Boards (NCARB). The Director's response promised to make future exams as fair as possible.

I felt relieved, because I thought I had received some form of concession from the two boards. They not only had promised to make certain the exam was legible, but also that the questions would clearly pertain to my vocation and be written so that only one answer would be proper. For in addition to the legibility problem, I had pointed out that on several questions two answers would have been correct. Which one was largely the opinion of the examination lifter. I was certain that if 100 licensed architects were asked the same question, their answers would be evenly divided.

In December 1977, I again sat for the exam and passed three out of four parts. To my dismay, no changes had been made in the legibility of the exam, its format or the fairness of the questions. Again I filed protests with the BAE and NCARB. I also solicited the aid of State Senator Cusanovich and Assemblyman Priolo; both wrote letters in my behalf. I also decided to appeal and began a search for an attorney to represent me before the Board.

I discussed my problems with several attorneys, but none was interested in taking on the State. Eventually, I was referred to Andreas Birgel, Jr., who had extensive experience in dealing with State agencies, although none with the BAE. Birgel filed an appeal and had the matter placed on the Board's agenda for the next meeting. Although the appeal was denied, the Board conceded that the exam was somewhat unfair, and adopted Bir-

gel's suggestion that only the portion of the exam failed should be repeated, rather than the entire exam.

I sat for the exam again in December 1978, this time only taking the part failed in 1977. As if earlier problems hadn't been enough, this time the physical plant in which the exam was administered, and the work space allotted, created problems. The desk was no larger than an ordinary school desk and the examinees were required to place materials on their laps and on the floor. I filed a complaint with the BAE soon after the exam was administered. It acknowledged that mine was but one of 56 complaints, and I again failed the exam.

Mr. Birgel and I, accompanied by two licensed architects, again appeared before the BAE on March 29, 1979. By this time the Board members were completely exasperated with the lack of changes on the exam and the failure to obtain adequate facilities in which to administer it. The Board voted to allow me the opportunity to take a two-part exam which had previously been waived in place of the one exam question. Additionally, the Board raised the scores of all candidates who had been faced with similar hardships at the exam site by three points. Due to my low score, this concession did not help me, but it aided a number of other examinees to achieve passing scores. Finally, in June 1980 I sat for the alternate exam and passed.

Thus ends the saga of a man who was not afraid to challenge the system in order to achieve the ultimate goal and, by doing so, help others who were afraid to do so.

**David Yashar**  
Yashar is now a licensed architect practicing in Canoga Park.

## Ideal City



by Courtney Miller

## Review: Aspen Design Conference

The prescribed theme for this year's Aspen Design Conference was the Prepared Professional. However, from the first day an additional theme developed: that of the role of micro-electronics and the impact of this new technology on design.

The professional was defined as someone who is educated to perform and present a certain task to society, whereas the amateur was defined as someone who performs a task for the love of it. Surprisingly, most of the speakers thought of themselves not as professionals but as amateurs. Daniel Boorstin stated it best when he said, "Amateurs become professionals, and professionals tend to become bureaucrats." One example of this "amateurism" was Dr. Mandelbrot's shift from being a traditional mathematician to an image-maker by the use of computer graphics to produce pictures of worlds that don't exist. Another example was Milton Glaser's designs for piazza-like delis built into Miami grocery stores. Jerome Rubin, educated at Harvard Law School, developed LEXIS, the leading computer assisted legal research service. Things are done for the joy of it.

The additional theme of the conference was developed on the first day in an enthusiastic lecture given by Dr. Nicholas Negroponte. Dr. Negroponte outlined a picture of the future and the impact that micro-electronics would have on it. The reaction to this portrayal must have been something similar to the way the Guilds reacted to the advent of the Industrial Revolution. It is believed that the impact that computers and computer graphics will have in the next few years will greatly alter the roles of the professionals in attendance at the conference. The prospect of trading one's books and newspapers for a computer terminal was a prospect not well received.

In general, the conference displayed much less pageantry than it had in the past, but the content was all there. Each evening one left the main tent saturated with each day's new found ideas.

**Mark Dillon**  
Mark Dillon is a designer at the Jerde Partnership, and he also teaches environmental design at Otis/Parsons and Cal Poly Pomona.



Book Review: Reading About Drawing

Chicago Tribune Tower Competition and Late Entries  
Stanley Tigerman, Rizzoli, \$27.50.

Architectural Visions: The Drawings of Hugh Ferriss  
Jean Ferriss Leich, Whitney Library of Design, \$19.95.

The Architect's Eye  
Deborah Nevins and Robert A. M. Stern, Pantheon Books, \$35.00.

Le Corbusier Selected Drawings  
Rizzoli, \$15.95.

The Manhattan Transcripts  
by Bernard Tschumi, Academy Editions, St. Martin's Press, \$9.95.

In 1975, *Five Architects* was published by Oxford University Press. The projects were presented by means of photographs and exquisitely drawn plans, elevations, sections and axonometric drawings.

The book presented a point of view which elicited a dialogue between architects about architecture; it is in this atmosphere, along with such events as the Beaux Arts Show at the Museum of Modern Art in New York, that architectural drawing flourished. It was also in this atmosphere that groups of architects in Los Angeles and Chicago, among other cities, banded together; it was the latter group from Chicago which suggested the "late entries" to the Chicago Tribune Tower Competition.

Ben Weese is credited with originating the idea by Stanley Tigerman for **Chicago Tribune Tower Competition and Late Entries**—"Hey guys, let's redo the Tribune Tower Competition and give Helmut (Jahn) a chance." Sixty architects were invited to submit and the results were exhibited with the original entries in 1980. This book is the catalogue for that show and includes critical essays by George Baird, Juan Pablo Bonta, Charles Jencks, Vincent Scully and Norris Kelly Smith, as well as the original competition statement and program, and reproductions of the exhibited works. The Chicago Tribune announced a competition in June 1922: "To erect the most beautiful and distinctive office building in the world is the desire of The Tribune . . ." on the occasion of its 75th anniversary. By December 1, 1922, the closing date for the competition, 204 designs had been received (59 more designs were received after the closing date) from 23 countries. The jury met and awarded three prizes and 50 honorable mention awards; the winning scheme was built. The catalogue includes the complete schemes of the three prize winners, the perspective renderings of the remaining entries, and the "late entries" as well as the critical essays.

Juan Pablo Bonta points out the difficulty in comparing the two sets of entries, but a comparison seems inevitable; in fact, all the critical essays do this as does Stanley Tigerman in his introductory remarks. Tigerman is excited by the late entries, saying ". . . these young architects, by exploring a vastly broader range of concerns than the generation preceding them, have given the Tribune Competition a far greater legitimacy than I ever thought possible. . . ." A less enthusiastic point of view is held by Vincent Scully: "Now Stanley Tigerman, Stuart Cohen, and their friends decided to run a new fictitious Tribune competition. The competitors were given the old program but were required to submit only one perspective drawing. They were thus asked to design not a whole building but the sign of a building." He goes on to say that signs of buildings need buildings

behind them and for this reason "the entries of 1922 seem enormously superior to those of 1980." In their sincere efforts to be "beautiful and distinctive," as the program statement charged, the original entries were designs which were "symbolic and communicative" and were filled with meaning. The 1980 entries, although well drawn, lacked this level of meaning.

The original and late entries to the Chicago Tribune Competition share the view that the skyscraper is an isolated object in space. In contrast, the drawings of Hugh Ferriss show the skyscraper emerging from the steaming landscape of the city. Even if no other building is clearly recognizable, such as in the Chrysler Building Drawing of 1930, the subject is part of a live and vital world. This characteristic is apparent in all the drawings collected in **Architectural Visions: The Drawings of Hugh Ferriss** compiled by his daughter, Jean Ferriss Leich.

Hugh Ferriss was born in 1889 in St. Louis and studied architecture at Washington University. After completing the Ecole des Beaux-Arts curriculum and working for a year in St. Louis, Ferriss went to New York to work in the office of Cass Gilbert, who was designing the Woolworth Building at that time. In 1915, Ferriss established his own studio as an architectural delineator. Although he enjoyed a successful practice it was only in 1922, with the publication of his drawings illustrating the evolution of city buildings under the set back regulation of 1916, that his career really started to flourish. Several of these drawings are included. The building evolves from an iceberg-like structure, illustrating the maximum building envelope allowed by the zoning law, through several stages to a diagrammatic stepped building, to "The Final Mass Carried Out in Steel." The new zoning law for Ferriss signaled "the new architecture of a new civilization" and this enthusiasm and vision is communicated in these drawings. "Lofty Terraces" visualizes the top of the city alive with activity on the resulting upper level terraces. This new vision of the city is also present in the later drawing, "Lever House" of 1952, as well as in the earlier drawing, "The Science Center" from 1929. Part of the continuing attraction of Ferriss' drawings is his utopian vision of the city, which is so fervently communicated.

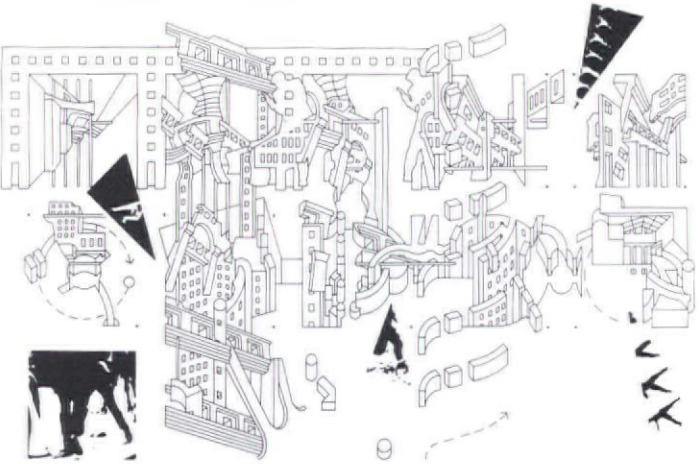
It is unfortunate that technical information is not provided about the drawings. It would be enlightening to know the size of the original drawing as well as information about the media used. Although many of the drawings look as though they are pencil or charcoal on paper, it would be good not to have to guess. Ferriss did a series of drawings of the New York World's Fair of 1939 and two of these, both titled *Perisphere In Construction*, are included in this book and in **The Architect's Eye**. In the latter, the size is given and the media listed: "Black chalk with touches of red, orange, yellow, green, blue and white crayon: 17-5/8" x 23-5/8". This provides another important layer of information about the drawing which is not known from the black and white reproduction in both books.

*The Architect's Eye* was compiled by Deborah Nevins and Robert A. M. Stern as a result of the work they did together at the Architectural League of New York. The book is a selection of American architectural drawing from 1799 to 1978. It is large (12" x 14"), handsomely produced on glossy paper with many color reproductions. Most drawings are presented on a single

page with a brief commentary about the architect/artist and project on the facing page. Robert Stern, apparently, writes an introduction which relates the drawings to one another historically and puts them into an architectural drawing context: Peter Eisenman's constructed axonometric "drawing" of House X is discussed in relationship to the development of the axonometric projection by Auguste Choisy. Each one of the drawings selected for inclusion in the book is reproduced at a smaller format in the text of the introduction so that it can be referred to easily. The anthology-like format presents a variety of styles which vary from the Beaux-Arts ink rendering of the facade of the Corcoran Gallery in Washington, D.C. by Ernest Flagg, to the intimate sketches for a private house by Cass Gilbert which are included on a letter of instructions to his architectural office, and the serial drawing for the first scheme of the Embassy of the Ivory Coast by Susana Torre. Worth mentioning for its beauty is a pencil drawing by Eliel Saarinen of two elevations and a floor pattern detail for the Cranbrook School in Michigan.

Michael Graves, whose drawing of the Fargo-Moorehead Cultural Center Bridge is on the dust jacket of *The Architect's Eye*, has written an introductory essay for **Le Corbusier: Selected Drawings** in which he discusses the works in relationship to Volume, Surface and Plan, Le Corbusier's "three reminders" as a means to describe architecture rather than with "styles." For Le Corbusier, drawing is a "conscience" and the drawings should be valued for "the inquiry they record," suggests Graves. The drawings included are conceptual sketches and diagrams as well as more polished elevations, plan drawings and perspectives. The color drawings included are very strong graphically as well as being informative: *Unite d'Habitation*, plan and section sketches on a single sheet (27180) is a particularly good example of this; a conceptual drawing for *Notre-Dame-du-Haut* (7625) is wonderfully lyrical, it is freely sketched inside a circle on the left side of the sheet with notes handwritten in the upper right corner of the sheet. In a band within the circle, but above the horizon line, Le Corbusier had written, "*Marie, brillante comme la soleil.*" The sketch within the circle silhouettes the Chapel against the sky: it is a manmade element in the landscape. The drawing has meaning on a symbolic, as well as descriptive level. Whether a fully rendered ink perspective drawing of the Palace of the Soviets or a freely drawn sketch of a staircase from *Unite d'Habitation*, each drawing is full of content and deserving of careful study.

**The Manhattan Transcripts** are serial drawings describing theoretical projects. The architect, Bernard Tschumi, says that these "differ from most architectural drawings insofar as they are neither real projects nor mere fantasies. They propose to transcribe an architectural interpretation of reality. To this aim, they use a particular structure indicated by photographs that either direct or 'witness' events. . . ." The drawings are about architecture as an activity which results from the confrontation of architecture with its program. Tschumi begins an article in "Art Forum" (September 1981) by writing, "There is no architecture without action, no architecture without events, no architecture without program. By extension, there is no architecture without violence." He goes on to



Panel 11, MT 4 *The Block*, The Manhattan Transcripts. "Here is the Block, with its loose yards and its ruthless frames . . ." Bernard Tschumi.

explain that "violence" is used as a metaphor for the intensity of the relationship resulting from the intrusion of man into architectural space: the pure geometrical order of the space is disturbed. This is the subject of *The Manhattan Transcripts*.

There are four Transcripts, each episode describing an event or series of events in the city; and each has its origins in prototypical city spaces: a park, a street, a skyscraper and a block. *Manhattan Transcript 1* (MT 1) "The Park"—is composed of twenty-four sheets illustrating the drawn and photographed notation of a murder. . . . The drawings are in groups of three images: each group contains a photograph (usually a fragmented image), a plan, and a diagram (often very literally describing motion by crisscrossing arrows). The individual drawings are transformed from one group to the next; for instance, the figure-ground relationships change, then become an axonometric drawing and then flattened. The scale, I think, is very important and quite a bit is lost by reducing

the drawings to fit onto a page of a book. For example, MT 1 is made up of 24 panels, each measuring 13" x 17", and each panel has three square "drawings" on it. Three panels are reproduced on one page resulting in a loss of impact. MT 4, "The Block," to me the most interesting and involved with very imaginative transformations, is made up of 15 panels, each measuring 18" x 30". The initial conception of the *Manhattan Transcripts*, Tschumi tells us, was as "successive paper spaces (on a wall) that define a real space (in a room)." Thus, viewing the Transcripts is necessarily an act of violence: experiencing the works necessarily requires an intrusion into the space defined by the *Manhattan Transcripts*. A wonderful idea, which is not nearly as strong as a book. The drawings then lose their intent, and the highly decorative quality of the work belies the ideas it actually explores.

**Charles Wheatley**  
*Wheatley is an architect and will be contributing a regular series of book reviews to LA ARCHITECT.*

Corps Activity: Garden Court Preservation

A part of the Corps of Architects is working to encourage preservation of historically significant buildings and in particular the Garden Court Apartments in Hollywood. Three AIA committees are involved in this effort: Cultural Heritage/Historical Preservation Committee, Legislative Committee and Urban Design Committee. Participation of community leaders in historic building preservation has been invited. Those involved include Ruthann Lehrer, Executive Director of the LA Conservancy, Peter Gordon, Attorney at Law, Marian Gibbons, President of Hollywood Heritage, Inc., and Jeffrey Lyon, ad hoc member of the Cultural Heritage Committee, as well as AIA members Arik Gless, Mark Hall, Bernard Judge, Eric Moss, Susan Peterson and Barton Phelps.

The three aims of the Corps' work are to prevent demolition, to work for the establishment of effective legislation to encourage preservation of significant buildings, and to examine proposed reuse of old buildings so that their preservation will be economically feasible.

The Garden Court Apartments, a 65-year-old Beaux Arts landmark designed by Frank Meline at 7021 Hollywood Boulevard, was once the home of Hollywood greats, and although allowed to deteriorate in recent years, is one of the few remaining visible symbols of the majesty of Hollywood's half-century as the world's glamour capital. At the request of Peggy Stevenson, Council representative of the Hollywood area, the City Council asked the City Cultural Heritage Board to declare the Garden Court Apartments a historic landmark in April, 1981. Just a few months later, Stevenson asked the Council to request the Cultural Heritage Board

to "de-designate" the ornate four-story structure from the City's registry of historic and cultural monuments, claiming it to be an "eyesore." Meanwhile, C-D Investment Co., the purported owners of the property, decided to demolish the neo-Baroque Garden Court, and in fact began the demolition without a permit and had to be halted by city inspectors.

The Environmental Impact Report, required because of the pending request for a demolition permit, is due to be published shortly and will probably deal only in quantitative data. The Corps of Architects is concerned that reports dealing with buildings of cultural and historic significance be required to deal with other important but essentially qualitative issues. The committee is preparing guidelines which should be followed when significant historical buildings are being threatened with demolition.

The third aspect of the Corps' work deals with examination of possible uses that can be made of the Garden Court property. C-D's title to the property has been under question, subject to legal claims. One of the claimants is the Gordon Group, which commissioned Jerry Pollak and Fran Offenhauser, AIA, to prepare alternative architectural feasibility studies, the prerequisite of which was the preservation of the Garden Court. The preliminary subcommittee report of the Corps of Architects recommends that such alternative proposals must be considered along with the C-D proposal to demolish the Garden Court and replace it with a zero setback 16-story office building. Community need for office space relative to the need for tourist attractions, hotel space and other facilities should be carefully studied as well.

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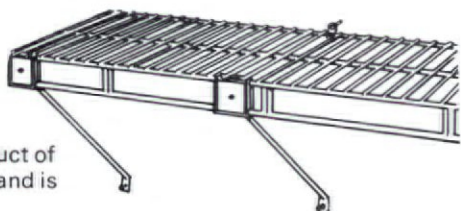
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## Annual WAL Home Tour

The Women's Architectural League, Los Angeles Chapter, has arranged a tour of five outstanding homes in the west San Fernando Valley from noon to 5 p.m. on Sunday, October 3. Tickets for the Home Tour may be obtained by mailing your tax-deductible check for \$10 per person, along with a stamped, self-addressed envelope, to WAL, American Institute of Architects, 8687 Melrose, Los Angeles 90069. Because this event supports scholarships for deserving students at 11 campuses throughout Southern California, it is important that the architectural community participate and invite their friends and acquaintances to come along. As in past years, there are the following restrictions: children under 12, cameras, sharp heels and smoking are not permitted on the tour. Architects whose work is being shown include Dion Neutra, Clyde Smith, Marvin Beck and William Landworth, all members of the AIA; and Soonja Viniegra, member of the faculty at the USC School of Architecture, and her husband Jerry Viniegra.

Dion Neutra says a home should facilitate its owners' "ability to live with nature. This is particularly true in this region where indoor/outdoor living is part of our life style." He was pleased to be involved in evaluating possible sites for his clients' home, which resulted in the selection of a private hilltop in Tarzana with a spectacular 180-degree view. Lush landscaping and reflecting pools on several levels around the house soften the generally dry and sometimes hot Valley climate. There is a sense of an oasis about this home. One of the lovely pools enters the home, as does the visitor, where a suspended stairway graces the entry. Another flows past the master suite with a waterfall adding to the acoustical environment. From there it flows out under the glass. Generous windows enable the clients to enjoy the view and participate in the changing panorama of nature.

The 2,550-square-foot home William Landworth designed for his family has made optimum use of a relatively small level area in the hills. It offers a pleasant surprise when one passes from the windowless front into a sunny, bougainvillea-draped patio and can see through to the hills beyond the house. The post and beam pavilion, which forms the main axis of the home, includes a music alcove, kitchen, dining area, living room and master suite. The longitudinal circulation passage to all these spaces is paved in tile and extends outdoors to the entry patio. One wing to the west encloses the garage, while the other contains the daughters' bedrooms and bath. Perfect for indoor and outdoor parties, the house contains ample room to entertain on a cantilevered deck.



Top: Ebensteiner house, designed by Marvin Beck. Left: Viniegra house. Photo by Cynthia Lum. Right: House in Tarzana, designed by Dion Neutra. Photo by Jordan Lagman.



In contrast to these hillside homes is the Viniegra home, designed by Soonja and Jerry Viniegra for themselves and their two young children. On a large level lot, the 3,400-square-foot rectangular structure was designed to provide maximum space and light, and the studio-like home offers an open, airy feeling. Upstairs, shoji screens divide the sleeping areas from a balcony-like hall. To insure energy-conscious comfort, high, south windows provide passive solar heating; while low, north windows pull in cooler air. The white exterior walls and roof are sprayed with Neogard insulation. Economy was another important consideration, with Soonja doing much of the carpentry herself and both Viniegras installing and finishing 2,100 square feet of oak flooring.

Complexity is a description of the remodeling design of Marvin Beck just a few blocks away in Woodland Hills. His clients, June and Paul Ebensteiner, love French antiques and Asian art objects. They had very definite ideas of how they wanted their expanded home to look. Originally some 3,200 square feet, the house was screaming for help, according to Mrs. Ebensteiner. The remodeling added over 4,000 square feet of "help" including a living room of cathedral proportions, complete with a 300-year-old limestone fireplace imported from France, and massive French doors leading to an exceptionally beautiful patio and garden. The landscaping by Greg Toland on the 1½-acre site includes an azalea garden in front of the house, a Japanese garden in the rear under mulberry trees outside the master suite, and an attractive pavilion above the brick

terrace surrounding the swimming pool and hydro-spa at the rear of the garden.

In Chatsworth, a ten-minute drive from Woodland Hills, is the exciting cliff-dwelling designed by Clyde Smith and Angelo Caciola for an unusual contractor-client, Reed McClellan, president of Warner Realty in Woodland Hills. McClellan, described by Smith as a man of daring and determination, lived nearby for years and wanted to take advantage of this spectacular site by perching his home between two huge red boulders. Blasting out a site was a major investment in labor, time and money. One of the boulders is now part of the home, and water falls over rocks inside and out, splashing into the swimming pool. All water is circulated through solar panels in the garage roof, through a computerized system designed and installed by McClellan. A prow-like deck supported by structural steel overlooks the Valley. Wood siding and a wood shake roof were used to give a warm feeling, with stained-glass embellishments at key locations around the home. Selected areas of stone were used to give a sense of massive strength at the base while helping blend the building to the site.

The five homes described have been chosen for public enjoyment because of their individuality and distinction, as well as for their relationship to the site and in most instances their orientation to the view. Tickets for the October 3 tour are limited and must be obtained in advance. For further information, please call (213) 659-3603 between 10 a.m. and 2 p.m., weekdays after September 19.

**Marcia Pollak**

## Scholarship News

### AIA

The AIA and the AIA Foundation have awarded scholarships for 1981-82 totaling \$168,500 to 154 students. Among the recipients were four from local schools: Madjid Hakimian of SCI-ARC earned \$2000; John Richard Davis of UCLA received \$1000; and from USC, Brian Robert Berard and Kelly Lee Sutherlin were honored with prizes of \$500 and \$1450, respectively.

### UCLA

The Graduate School of Architecture and Urban Planning announced the student recipients of named scholarships at its annual awards dinner, held at the UCLA Faculty Center. Three urban planning students shared the Richard and Marjorie Barclay Scholarship: Roger Anderson, a first-year master's student specializing in the natural environment and resources; Olivia Juarez, a first-year master's student specializing in social policy and public services; and Patrizia Materassi, a second-year student in urban and regional development. Other awards and winners included: Berkus Systems Building and Housing Research Fellowship,

awarded to Mary Beth Welch for her thesis work in social policy and public services planning.

- Bobrow/Thomas Scholarship, first to be established in the school by a graduate, Julia Thomas, awarded to Leora Belmont, an urban planning master's student in urban and regional development.
- Gensler and Associates Interior Architecture Scholarship, to Barbara Callas, a second-year Master of Architecture student.
- The Knapp Scholar is Milena Iancovici, a first-year Master of Architecture student.
- The Tommy Grant, established by Thomas H. Landau, AIA, awarded to second-year architecture student Mario Procida.
- Lewis Scholarship, shared by Manuel Bernar and Fewzi Fardeheh, both first-year Master of Architecture students who specialize in energy-conserving design.
- Lushing research fund for special work in preservation, shared by William Hoffman and Carol Miles, Master of Arts in Urban Planning students. Their work was a featured portion of the Preservation Conference held at the Wiltern Theatre.
- Northrop Corporation Scholarship, shared by Irene Keil and Josef

Weber, first-year master's students in design theory.

- Hoyt Pardee Systems Building and Housing Research Fellowship, awarded to Gale Trachtenberg, second-year urban and regional development urban planning student.
- Two Snyder Systems Building and Housing Research Fellowships, to Fassil Demissie, Ph.D. in Urban Planning, and Gary Licker, second-year master's student in urban planning.
- TICOR Foundation Scholarship, received by Alicia Rosenthal, first-year student in the professional specialization program.

### Women in Architecture

At a dinner on June 23, 1982, the Association of Women in Architecture presented its annual scholarship awards.

The first prize scholarship winner was Eva Carrasco, a second-year pre-architectural student at Santa Monica College. Two additional scholarships were given to Paulette Singler and Maria Lourdes Rojas, second-year students at USC. Honorable mention certificates were given to Carrie M. Hoshino of Cal Poly Pomona, and Colleen River of East Los Angeles College.