

October Program: Jane Thompson



Jane Thompson, vice president of Benjamin Thompson and Associates of Boston, will speak on "Bread and Circuses: Comments on an Architect's Responsibilities to Self and City," at a special LA/AIA meeting on Monday, October 11 at the Pacific Design Center.

The lecture will be illustrated with a slide show of the firm's work, including Faneuil Hall Marketplace, Boston; Harborplace, Baltimore; South Street Seaport, New York; Intercontinental Hotels, Abu Dhabi,

Al Ain and Cairo; and the Ordway Music Theater, St. Paul. Admission to the lecture is \$4 per person. This includes a wine and cheese reception at 6:30 p.m., followed by the program at 7:30. No reservations are required.

Thompson received her B.A. from Vassar College and did master's work in art and architecture at both Bennington College and the New York Institute of Fine Arts. During the 50s, she was founder and editor-in-chief of *Industrial Design* magazine; architectural editor of *Interiors*; editorial director of the *Graphic Syndicate*; and editor-in-chief at *Noble and Noble*. She served as assistant curator of architecture at the Museum of Modern Art in 1953; as director of the Kaufman International Design Award from 1960 to 1967; and as an active board member of the Aspen International Design Conference since 1972.

Associates Sponsor Design Festival

Voyage: Converging on a New Horizon, on the Queen Mary, will feature provocative discussions by prominent design personalities. This annual Los Angeles/Cabrillo/Orange County AIA Associates *Festival of Design* will be the most significant architectural event in Southern California this fall. The subject will be the future of architecture, and the interaction of architecture with other design professions. Guest speakers will include Raymond Kappe, FAIA, Barry Berkus, AIA, Rob Wellington Quigley, AIA, Doug Austin, AIA, Ken Newman, AIA, Dr. Paul McCready, Johannes Van Tilburg, AIA, and

Michael F. Ross, AIA.

Pre-registration is advised; the cost will be \$25 for Associates and students; \$35 for AIA members and other guests. Registration on the day of the festival will start at 8:30 a.m. and continue through 2 p.m. The cost of registration will be the same as pre-registration, but will not include luncheon. For information contact the Chapter office at 8687 Melrose Ave., Los Angeles, CA 90069, telephone 659-2282, or *Voyage Design Festival*, c/o Cabrillo Chapter/AIA, 121 Linden Ave., Long Beach, CA 90802, telephone 257-0574.

1982 CCAIA Convention in San Francisco

CONNECTIONS

San Francisco is the site of the 37th Annual CCAIA Convention, from November 4-7. Entitled *Connections*, the event takes place at John Portman's Hyatt Regency Hotel, and will be a celebration of the San Francisco Chapter's centennial.

The convention will feature exhibitions, events, tours, professional programs and lectures by speakers from various disciplines. Among

these will be U.S. Senator Alan Cranston, architectural preservationist James Marston Fitch, muralist Richard Haas, and architectural historian Spiro Kostof.

For further information and reservations write or call: CCAIA, 1414 K Street, Suite 320, Sacramento, CA 95814, telephone (916) 448-9082. Announcements of this event will be sent to all members of the AIA living in California.

Chapter Programs:

October 3: **WAL** home tour to support scholarships, "Valley Sites," 12 p.m. to 5 p.m. in San Fernando Valley. Donation: \$10. Call WAL at 659-2282 from 10 a.m. to 2 p.m.

October 11: **LA/AIA** meeting with lecture by Jane Thompson, reception 6:30 p.m., program 7:30, Pacific Design Center, Los Angeles. Admission: \$4. Call Chapter office at 659-2282.

October 16: **Voyage: Converging on a New Horizon**, a festival of design sponsored by Associates of Los Angeles, Cabrillo and Orange County Chapters, 10 a.m.-6 p.m. at Hotel Queen Mary, Long Beach. Call Chapter office at 659-2282.

October 28: **San Fernando Section** meeting, no-host cocktails at 6:30 p.m., dinner 7:30, program 8:30, Sportsmen's Lodge, Studio City. Dinner: \$15. For reservations call Bob Nofer at 558-3378.

Lectures:

October 5: **Pasadena's Golden Age: 20s and 30s**, by David Gebhard, author and historian, 7:30 p.m. in Pasadena Main Library.

October 6: **Bernard Tschumi**, author of *The Manhattan Transcripts*, 8 p.m. in Studio/Auditorium, SCI-ARC.

October 7: **Peter de Bretteville**, 8 p.m. at School of Architecture, UCLA.

October 11: **Myron Hunt: Architect of the Library**, by historian Albert Clark, 7:30 p.m. in Pasadena Main Library.

October 13: **Robert Mangurian**, 8 p.m. in Studio/Auditorium, SCI-ARC.

October 20: **Daniel Libeskind**, of Cranbrook Academy of Art, 8 p.m. in Studio/Auditorium, SCI-ARC.

October 21: **Dan Solomon**, 8 p.m. at School of Architecture, UCLA.

October 27: **Vito Acconci**, performance artist and architectural sculptor, 8 p.m. in Studio/Auditorium, SCI-ARC.

November 3: **Raimund Abraham**, of Cooper Union, 8 p.m. in Studio/Auditorium, SCI-ARC.

Courses:

October 2-December 4: **On Site Architectural Drawing in Los Angeles**, with Bill Keeney, MFA, Saturdays at Extension Design Center, Santa Monica. Fee: \$145. Call UCLA Extension at 825-9061.

October 2-December 18: **Practical Approaches to Historic Preservation**, with Roger Hatheway, preservation consultant to L.A. City, Saturdays at UCLA. Fee: \$175. Call UCLA Extension at 825-9061.

October 9: **Revitalizing the Urban Landscape**, with Michael Brown, English landscape architect and architect, Cal Poly Pomona. Fee: \$25 general, \$15 student. Call UCLA Extension at 825-9414.

Winners To Be Announced At Banquet

LA/AIA Design Awards

Winners of the 1982 LA/AIA Design Awards Competition will be announced at a special banquet Saturday, October 16, at the International Club of Los Angeles in the World Trade Center.

The Design Awards banquet will start with a no-host wine reception for the Associates at 7 p.m. This will be open to the public. Dinner in the International Club dining room will follow at 8 p.m. The cost of dinner is \$25 per person. Paid reservations must be received at the L.A. Chapter office by Tuesday, October 12.

More than 150 entries from L.A. Chapter members and other AIA chapter members who have done work in Los Angeles were submitted to the competition this year. This includes 134 in the constructed work category and 21 in the architectural drawing and fantasy category.

Judges in the competition are Norman Fletcher, FAIA, of The Architects Collaborative, Cambridge, Mass.; David Gebhard of the University of California, Santa Barbara; and Donn Logan, FAIA, of ELS Design Group, Berkeley. Chairman of the Design Awards Committee is Marvin Malecha, AIA, Dean, Cal Poly Pomona Department of Architecture.



Fletcher is chairman of the board of principals, member of the board of directors and one of the founding partners of TAC. He was principal-

in-charge of the AIA Headquarters Building in Washington, D.C., and received a special citation for the design. He received an AIA Honor Award for Clark University Dormitories in Worcester, Massachusetts, and six other Honor Awards from local AIA chapters and regional councils.

Gebhard is a professor of architectural history and director of the Art Galleries at UCSB. He is co-author of "A Guide to Architecture in Los Angeles and Southern California" and has written extensively on architecture.



Logan is principal and co-founder of ELS Design Group. He has overseen numerous projects which have received design awards, including seven prizes in major design competitions and two Progressive Architecture Design Citations.

Photographs and drawings of all submitted entries will be on display during the Associates Reception from 7 to 8 p.m. The Awards Program will commence immediately after dinner, and will include a slide presentation of all entries followed by the announcement of the awards in each category. Additional slides will be shown of the award winners, and the three jurors will be available for comments.

The World Trade Center is located at 350 S. Figueroa St. in downtown Los Angeles, just north of the Bonaventure Hotel.

Students Win BART Awards

The BART Joint Development Design Competition is a student program organized to explore the development potential of three BART stations: Oakland West, Oakland Coliseum and Walnut Creek.

Local winners were the following:
For Walnut Creek Station, the Grand Prize of \$4000 to the team of **Kelvin Wong, Richard Bass, Michael George** and **Peter Lucic**, of SCI-ARC.

For Coliseum Station, a First Prize of \$3000 to the team of **Craig Fernandez, Ralf Konietzko, Daniel Beachamp** and **Elliot Brainard**, of Cal Poly Pomona.

For Coliseum Station, tied for a Third Prize, **Scott Coleman** of SCI-ARC and the team of **Roni Pfeffer, Howard Chung-I Huo, Isabel Brones** and **Anthony Bell**, also of SCI-ARC.

October 19: **How to Finance Your Computer**, with computer specialist Frank Stasiowski and management consultant Lowell Getz, Los Angeles. Fee: \$235. Call Susan Johnson, A/E Systems Report at (617) 326-1319.

October 27, 28: **Using Small Computers in the Professional Design Firm**, with C. Page Highfill, AIA, and George S. Borkovich of A/E Systems Report, Los Angeles. Fee: \$445. Call Terri Connell, EMA Management at (804) 740-8332.

October 30: **Design with Nature**, with Ian McHarg, landscape architect and author, UC Irvine. Fee: \$25 general, \$15 student. Call UCLA Extension at 825-9414.

November 4, 5: **The Manufactured Home and Its Setting**, with planner Frances Mossman and manufactured-housing consultant Patricia Dean, Biltmore Hotel, Los Angeles. Fee: \$175 general, \$90 student. Call UCLA Extension at 825-9414.

Other Events:

Through October 17: **1982 Design House**, presented by March of Dimes and International Society of Interior Designers, Tuesday through Sunday 10 a.m. to 4 p.m., except Friday 10 a.m. to 8 p.m., 606 S. Plymouth, Los Angeles. Donation: \$7.

October 31: **Music from the Age of Monteverdi** by London Early Music Group, first concert in

Chamber Music in Historic Sites series, 2:30 p.m. at Alverno Convent, Sierra Madre. Tickets: \$20. Call DaCamera Society, Mt. St. Mary's at 476-2237, extension 266.

November 3: **Solutions to the Arms Race**, program with speech by Norman Cousins, sponsored by Architects, Designers and Planners for Social Responsibility (ADPSR) with USC Department of Architecture, reception at 6 p.m., program and panel discussion 7 p.m., Hancock Auditorium, USC. Call Gail Woodruff, ADPSR at 459-5343, extension 256.

Exhibitions:

October 14-January 1: **Models of MOCA** proposals by Isozaki, Schindler House, 835 N. Kings Rd., Los Angeles. Call 651-1510.

October 22-November 14: **Work of Panos Koulermos**, Tuesday-Sunday from 12:30 p.m.-5 p.m., Municipal Art Gallery, Bardsall Park, Los Angeles. Call 660-2200.

October 20-November 10: **Drawings of Daniel Libeskind**, SCI-ARC Architectural Gallery, 3201 Olympic, Santa Monica. Call 829-3482.

Through October 24: **Italian Re-Evolution: Design in the 80s**, exhibition of 500 objects created between 1945 and 1981, La Jolla Museum of Contemporary Art, La Jolla. Call (714) 454-3541.



Pershing Square the Subject of LA/AIA Student Competition



Pershing Square in 1880s, as seen from Fifth and Olive Streets. By the 1860s, this parcel was the only remaining vacant public land in the city, and in 1866 it was declared a park.

The redesign of Pershing Square in downtown Los Angeles is the subject of the Los Angeles Chapter's second annual Student Design Competition. Participants will compete to earn the Pereira Prize for Design Excellence. William L. Pereira Associates will award \$2500 annually. These are the awards: First Prize, \$1000; Second Prize, \$600; Third Prize, \$300; and four Honorable Mentions, \$150 each.

An entry fee of \$10 will be required for each project submitted to the competition. The program is open to all students enrolled at Cal Poly Pomona, SCI-ARC, UCLA and USC, as well as community colleges with substantial architectural programs, such as Los Angeles Trade Tech and Los Angeles Pierce College.

All schools received details of the competition in September. The competition due date and the panel of judges will be announced later. The schedule is designed to work for schools on quarterly, trimester or semester schedules.

The purpose of this annual competition is to increase visibility of LA/AIA through active student support and to encourage student AIA membership programs. Preliminary planning began more than six months ago in the LA/AIA Education Committee. Members include Chairman Martin Gelber, AIA, Lynne Paxton, AIA, ED Niles, FAIA, Arthur Golding, AIA and student representative Willy Paul.

Gallery Review: Houses and Cities

"Four Houses, Four Cities," an exhibition at the Bernard Jacobson Gallery curated by Elizabeth McMillian, was the first in a series of major architectural exhibitions which will take place in California over the next year. As such, it represented an uncanny insight into a range of architectural attitudes. The exhibition was fascinating both for the architecture it presented and the seductive qualities of the models and drawings included.

Space at the gallery is rather limited, and McMillian wisely decided to restrict the show to the work of four architectural firms: Moore/Ruble/Yudell, Gehry and Associates, Morphosis, and Studio Works. She solicited a house and an urban project from each firm, displaying all of the houses in the main gallery space, and the "cities" in the adjacent room. What resulted was a challenging assortment of ideas presented in forms ranging from elaborate plaster models to pages torn from sketchbooks.

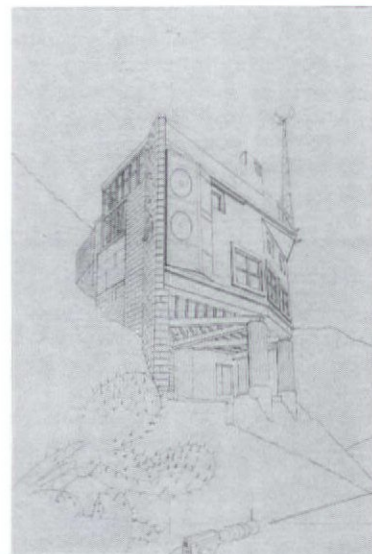
The main room containing the four houses provided the best insight into the architects' thought processes and priorities, because the material was presented in a consistent and comparable way. Each architect showed a series of drawings, and most displayed models as well.

Moore/Ruble/Yudell was represented by a "house of God," a scheme for the rebuilding of St. Matthew's Church in Pacific Palisades. The building replaces a burned-down structure designed by A. Quincy Jones; the congregation was very involved in discussions about its needs and aspirations for the design. This close relationship with the client was reflected in the architects' gallery presentation which consisted of drawings and models designed to communicate clearly. These were straightforward, simple, and not too labor intensive, meant to convince rather than intimidate. A close look at the project revealed a lighthearted, cleverly planned church rendered in a cosy-looking timber vernacular.

Morphosis mounted an obsessive series of graphite section and elevation drawings which showed progressive slices of space through their Lawrence House in Hermosa Beach. These accurately conveyed the fragmented, tenement-like qualities of the interior without really explaining the plan which generated it. This was better explained in a series of plaster models depicting horizontal slices

through the house. The contrast between the heavily worked dark graphite drawings and the white plaster models was a sensuous experience in itself, although it hardly explained the logic behind the actual building.

Frank Gehry's presentation of the Wosk houses represented his process-oriented way of working. Notebook sketches made during the design process and an uncharacteristically clean presentation model were enough to explain this peculiar agglomeration of post-modern pavilions, which will soon sit atop a staid Beverly Hills apartment building designed by Lester Wertheimer. A more interesting working model was removed from the show because it was needed by Gehry's office to continue work on the design.



Portion of drawing by Craig Hodgetts.

Despite the fact that most of the drawings exhibited in this room represented real projects, they conveyed dimensions of the work which will not be immediately obvious in the buildings themselves. The most illuminating example of this phenomenon was a series of drawings by Craig Hodgetts of Studio Works for a house which will not be built. Here Hodgetts presented the house as a heroic ideal, a sentry overlooking a valley. A curved pavilion sits high on a hill with three rustic porches jutting from the perimeter. The idealized perspective drawing was made from the point of view of a prickly-pear cactus, its hand grasping a ray-gun, looming up from beneath the house like an invading alien. Despite the fact that these drawings were

executed on pale yellow tracing paper with the faintest of pencil lines, they were monumental because of the perspective from which they were drawn, and reveal the vivid imagination of their filmmaker architect.

Studio Works was represented in the "city" segment of the show by a project Hodgetts and his partner Robert Mangurian are designing together, the Venice Interarts Center. Here, the architects propose to weave together an old collection of civic buildings by inserting a number of arcades and new buildings which will give the center the feeling of a small Italian village. Their model for this project, a carefully constructed white plaster assemblage, revealed their characteristic sensitivity to context. Another plaster model, representing Morphosis' proposal for the center of Hermosa Beach, revealed a similar exercise in weaving a city together.

Other segments in the "cities" part of the exhibition were less illuminating, partly because of the gallery space itself and partly because the presentation techniques were less elaborate. Gehry's and Moore's offices presented photographs of charrettes; both were also represented by sketches from the Maguire Partners Bunker Hill proposal. Moore/Ruble/Yudell showed perspective drawings of their Tegel Harbor project in Berlin. While all of these projects were serious explorations of real urban projects, they somehow lacked the sex appeal of the plaster models. Perhaps the simplicity of the presentations reflects the priorities of the offices involved, which being fairly busy have less time than others to explore model-making techniques.

Elizabeth McMillian is to be commended for mounting this exhibition. In addition to assembling it and dealing with the egos of the architects involved, she produced a compact, articulate catalogue explaining the basis for her selection and providing background information for all the projects. The exhibition attracted a record number of people to its opening and subsequent display, proving that there is a real hunger for architectural knowledge in Los Angeles.

Barbara Goldstein

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Senior Designer

Bobrow/Thomas and Associates is a 110-person architecture and planning firm in the Westwood area of Los Angeles specializing in major institutional design. The firm is seeking talented professionals who will be responsible for developing conceptual and schematic facilities design as lead members of project teams. Qualified candidates will have a degree in Architecture and 10 years experience in institutional design, preferably in health care related design, a team management approach to the design process, an appreciation of client relations, and willingness to explore new solutions in institutional design. Interested candidates are invited to submit a resume and examples of their work to: Michael Bobrow, Principal and Director of Design.

BTA

Bobrow/Thomas and Associates
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Classified Ads

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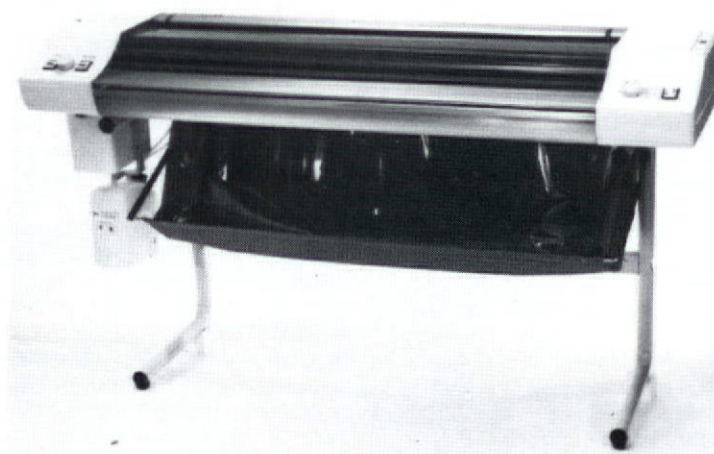
Architectural Delineation: Custom pen and ink presentation drawings by Gregory Cloud, Art+Design, (213) 484-9479. Portfolio available on request.

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Architecture in the Media

One of the fundamental problems in architecture today is the lack of understanding between the design professional and the people who commission and use the built environment. To a large extent this is an unavoidable result of forces that have made our society increasingly specialized and fragmented, and it mirrors the situation in other arts and professions. However, because architecture and urban design surround us, the gap in this area is more troubling. It has reached the point where the specialized field of "human-environmental studies" has emerged to explain to architects how the public "really" responds to buildings, materials and design ideas. Despite hopes of the founders of the Modern Movement no great bonds between architecture and society have been forged. To most people architecture is as familiar as twelve-tone music.

In fact, architecture has lost its position as a major medium for this culture's myths and realities, while the powerful new forms of cinema and television have become dominant. Ironically, as the built environment has burgeoned in size and complexity, its power of communication has been diluted and the schism between the designer and the user widened. Therefore, with each new design commission there must be a reconciliation and a two-way process of education. But for this pairing to work it helps if the parties involved are not starting from point zero. The architect is expected to have some understanding of the layman's concerns; and in turn, the user and client need to understand design issues from the professional's viewpoint.

In Los Angeles today there are limited ways that users can learn about architecture. There is much for the individual sufficiently motivated to sign up for a college course or seek out an architectural bookstore; but there is little available for the average layman to read. Professional journals are inaccessible, in fact and in content, and on the newsstands one only finds home and garden magazines filled with ideas for the dream home. The most successful of this genre is *Architectural Digest* which, beneath the furnishings, occasionally features a design of genuine merit, though rarely is there any cogent analysis. A few newsstands carry copies of new regional magazines, the most visible in these parts is *Arts and Architecture*, a rebirth of that venerable champion of design arts and ideas of a generation ago. If this magazine can grow while continuing to walk the thin line between critical content and accessibility, it may supplant all those digests that many clients feel is their common reference with the architect.

However, in order to increase public awareness of architecture one must look to the mass media. A survey of Southern California's offerings in this regard finds coverage ranging from very good to nonexistent.

Television is a natural medium for the presentation of design topics; except for the large-screen cinema, it can best reproduce the experience of being in a place. Since most of the population "stays informed" via TV it is doubly unfortunate that no such regular program is visible. A spokesman for KCET, the logical station for such an offering, says they would broadcast one if enough viewers requested it; if there was money to pay for it; and, since they have reduced their production capabilities, if someone else produced it. This is a potential avenue of education that the design professions and schools should pursue.

Somewhat surprisingly, there is regular coverage on the radio. Station KUSC has offered both John Pastier's "Architecture and Urban Design Commentary" and Paul Spreiregen's "Designing America" for several years. The seven minute shows air on Monday and Tuesday, respectively, at various times between 9 and 10 a.m. In a severely limited time span (seven minutes is the maximum music gap the station allows) both have something to offer.



John Pastier

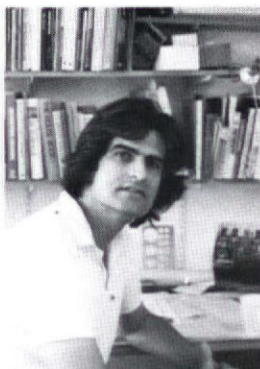
Pastier's presentation is usually in an interview format and to a large extent succeeds or fails on the strength of the guest and the topicality of his presence. The shows are at their best when they coincide with an event or a public issue such as the opening of an exhibit or the fate of the downtown library. When not so aligned with a "third presence" the limitations of time and medium often preclude substantive discussion, e.g. a recent interview with Carlos Diniz came across as rambling and banal. In addition, one sometimes feels that there is pressure to interview *somebody* each week, and it might be more interesting to listen to Pastier solo: on occasion he has thus offered perceptive comments on the large proposals and projects in the Los Angeles area.

Spreiregen's program is usually a brightly packaged mini-essay on a historical topic—sometimes an exasperating series lasting several weeks. It is often fascinating, never provocative, and in general melts right into the station's classical programming (according to a station spokesman it is now produced in Washington, D.C., especially for KUSC). This is not to disparage its value, which is to serve as the foundation for Pastier's bristle into the present. Both should be given more flexibility with time by the station.

The daily newspaper is the medium with the longest and most developed tradition of architectural criticism. In the distant past the completion of a new building or public works project was a major news event that drew comment from sundry amateur and professional critics. New buildings are seldom news today; the subject is now covered by specialist writers in various sections of the newspaper. In general these specialties are real estate news, consumer-oriented design, and design criticism. This last category is best exemplified by the thoughtful and challenging pieces that Ada Louise Huxtable contributed to the *New York Times*.

Of the two Los Angeles papers, the *Herald Examiner* presents relatively little in the first two areas of "design news": when compared to its rival paper, the real estate section seems barely existent, and the offerings in the area of consumer-oriented design are hardly greater. In both cases this is a function of the paper's small size. It may also be that since the *Examiner* presents the news with such a lurid slant there is little need for extensive "entertainment" sections.

It is therefore surprising that the *Examiner* has done quite well in the area of design criticism. Joseph Giovannini was signed on as part of the paper's plan to challenge its rival in the area of arts and entertainment criticism. The plan didn't do a whole lot for the floundering enterprise, but Giovannini's creditable writing is still there. His columns appear often, are not skimpy in length, and, considering the high level of analysis, are remarkably clear in prose.



Joseph Giovannini

Giovannini is perhaps best on the big items. The column on the Beverly Center (5/3/82) put the project in the proper context; his discussion of real estate development as it meshes with city bureaucracy received equal space with the meager success and larger failure of the cosmetic result. His piece on the expansion of the L.A. County Museum of Art (5/28/82) duly gave credit, and then challenged the client and architect with a list of "significant problems in design that need rectification." One might not agree with his position on various items, but to this reader they all seemed legitimate and demanded a clear response. A column on the proposed Museum of Contemporary Art (7/26/82) contributed attention to the process of architecture. In view of the fragility of the painfully evolved design, Giovannini pointed out the danger in decreasing Isozaki's involvement in the building after design development, and stated, "This is not a building that will stand up to approximate detailing. . . ."

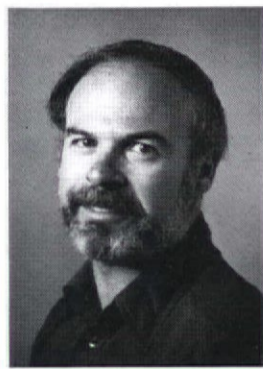
On smaller items Giovannini sometimes displays the understandable desire to move the public in support of a design or designer and to neatly package the ideas in the column. We all like to find order amid disorder; however the attempt sometimes chafes: a two-part series on Frank Gehry's Spiller house in Venice promised much, and instead sugar-coated the anomalies between the expression of construction materials, the construction process itself, and client expectations.

The *Los Angeles Times* presents a large target, both in size and pretension. It sees itself as a newspaper of national stature and has the staff size, readership and advertising revenue to support that view. This writer, having arrived in Los Angeles during the real estate boom and having lived in meager circumstances, developed an early disgust for the *Times* Real Estate Section by overexposure to feature stories on unsavory characters who were made obscenely wealthy through property speculation, who were invariably depicted not as lucky cretins but as "wise investors." Another noticeable feature was the "Tips to Homeowners" column written by the executive vice-president of the American Building Contractors Association, who answered every question with an endorsement for the friendly local contractor.

Coincidentally with the real estate bust, the section seems to have cleaned up its act. A comparison with other major dailies finds it above average. It is the largest in the country, though the inside pages are predominantly ads and press releases, the latter often with laughable headlines. The feature stories and weekly columns meet decent journalistic standards and the underlying current of boosterism is understandable.

Home Magazine has moved in the opposite direction. While it has achieved probably the highest production values of any supplement in the country, its editorial quality has declined. As with all such sections, the title is applied loosely. However, in contrast to the *New York Times* homes section, where one might find an article on computer-aided design, *Home* is unabashedly consumer-oriented. A survey of seven recent issues (6/27 to 8/8) found a total of nine pages on architectural or landscape design. No floor plans were shown, and the text did not explain what,

beyond the furnishings, distinguished the places. The only cover story on a house described it as "a Cape-Cod-inspired structure with lots of California-style windows and French doors. . . ." In the past, published projects were more deserving of serious attention, more numerous, and better presented. The recent content of the magazine indicates an editorial staff with no semblance of judgment regarding architectural design.



Sam Hall Kaplan

As befits its size, the *Times* has several writers covering urban design and architecture. Ray Hebert is sometimes described as "Times Urban Affairs Writer;" he does straight reporting. Sam Hall Kaplan, the former holder of that title, is now "Urban Affairs Critic." Although Kaplan's pieces are all examples of solid journalism they seldom take the strong point of view expected from a critic. Recent articles on downtown Glendale, on the new plans for Washington, D.C., and on the plight of Los Angeles pedestrians relied heavily on interviews and official studies; his overt analysis was brief and unambitious. Kaplan has an extensive background which he should use to express his views and to fit his topic into the wider context of urban design and planning.

If the *Times* is a sizeable target, its "Architecture and Design Critic," John Dreyfuss, looms so large on the horizon that to fire seems unfair. It is a testament to the unfriendly divorce of the *Times* from its previous design critic, John Pastier, that the paper chose as successor a man with few qualifications, who would therefore not rock the boat. In contrast to Kaplan, Giovannini and Pastier, who came to their jobs with training or experience in their fields, Dreyfuss' resume shows no design education and his previous jobs are listed as high school math and science teacher, reporter and photographer, advertising salesman, and "staff writer specializing in higher education and the environment." These are surely honorable occupations, but hardly preparation for architectural critic of the largest newspaper west of the Mississippi.



John Dreyfuss

One would like to say that Dreyfuss is getting better with experience. Perhaps he is, but it is not apparent to this writer. The one-sentence paragraphs of the reporter are still there, testifying to the lack of analysis. A memorable column of last year on the proposed LACMA addition slathered on about architect Norman Pfeiffer's personal appearance: his bearing, color of eyes, texture of hair, and style of shirt cuffs. The most recent article (7/2/82) on the subject takes the reader through the design, mentions a concern or two, and concludes that "there are problems, but Pfeiffer and his firm are experienced at designing museum additions and master plans, and accustomed to solving architectural problems." Such coyness is unseemly. His review of the MOCA design (7/23/82) is mostly reporting, with a concluding judgement that we finally have "a potentially excellent design concept." To his credit, he does take a point of view on the exterior of the Beverly Center (7/30/82), though we are also assured that "time and a coat of paint" will make it better. And this, in its entirety, was his analysis of the shopping area itself: "A pleasant atrium with stores on its perimeter interrupts the corridors about halfway along their length."

In all, public awareness of design is served in an average way by the mass media of Los Angeles. There are two commentators on the radio who need expanded formats, one critic who needs a bigger paper, one who does not live up to his promise, one who made an error in judgement by accepting the job, and no one on television. TV probably has the greatest potential, partly because of its inherent communication abilities, but also because it reaches a large section of the population. As the situation stands, the average client/user has little basis on which to make an intelligent choices concerning the environment—to truly participate in the design process. It is in the best interest of all who care about the built world to agitate for improved public awareness of design issues.

David Weaver

David Weaver is a registered architect, a member of LA ARCHITECT's editorial board and Assistant Professor at Cal Poly Pomona.

Specifications Dictionary Available

The District of Columbia Metropolitan Chapter, CSI, announces publication of *A Glossary of Construction Specification Terminology*. The book contains over 6000 terms, arranged in the CSI 16-division format, and is appropriate for all

responsible for the preparation of specifications and contracts. Copies are available for \$40 (including postage) from the District of Columbia Metropolitan Chapter, CSI, c/o Every Water Guard, 567 Southlawn, Rockville, MD 20850.

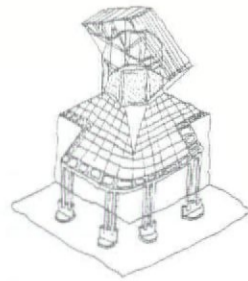
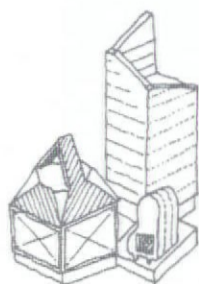
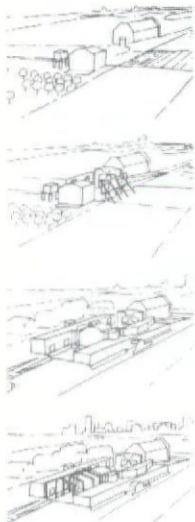
Design Forum: Fall 1982

Southern California Institute of Architecture announces its Fall '82 public lecture series which will explore a connection between art and architecture on an ideological level, perhaps even a political level, as opposed to the more common connections that tend to focus on perceptual phenomenon and formal invention.

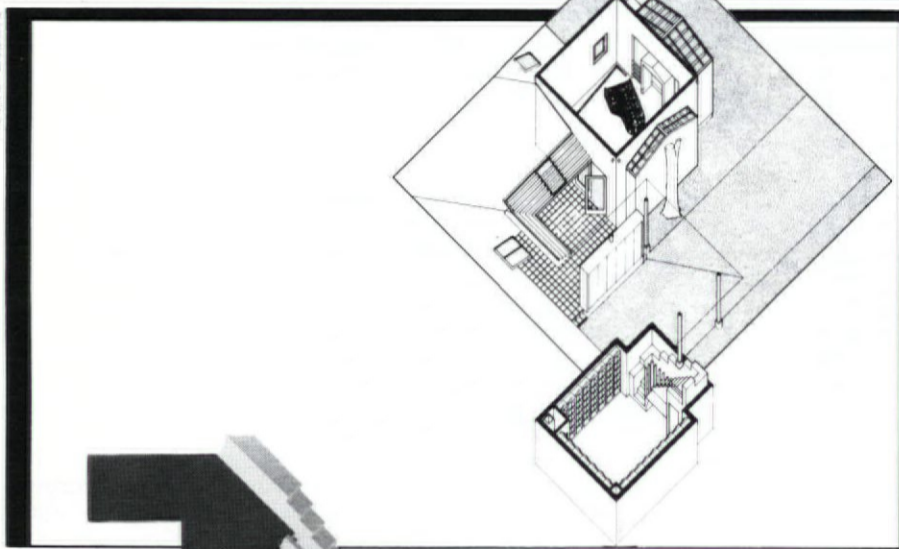
The series, organized by the SCI-ARC student body, will open on Wednesday, October 6 with a presentation by Bernard Tschumi, well-known author and presently visiting professor at Cooper Union in New York.

All lectures will take place in the SCI-ARC Studio/Auditorium at 1800 Berkeley Street in Santa Monica at 8 p.m. There is no charge for the series to which the public is invited and free parking is available.

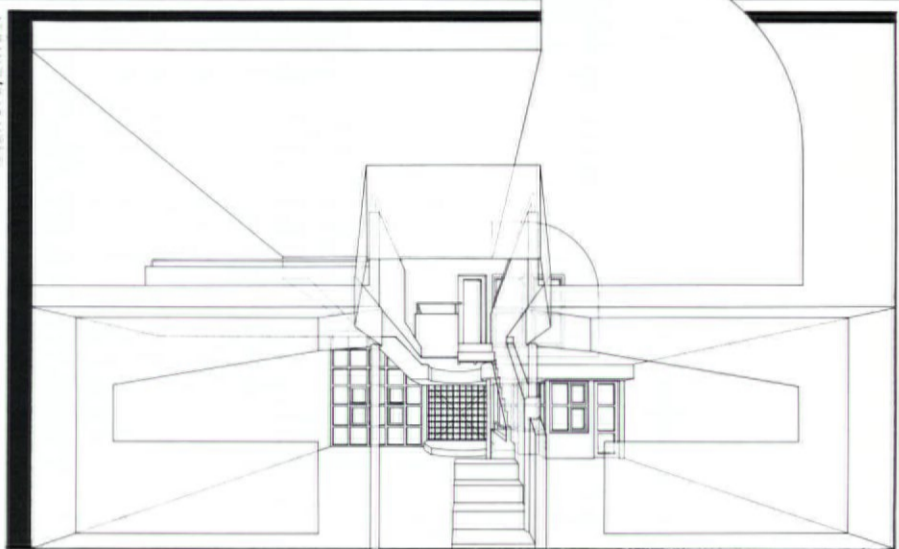
For further information call SCI-ARC, 829-3482.



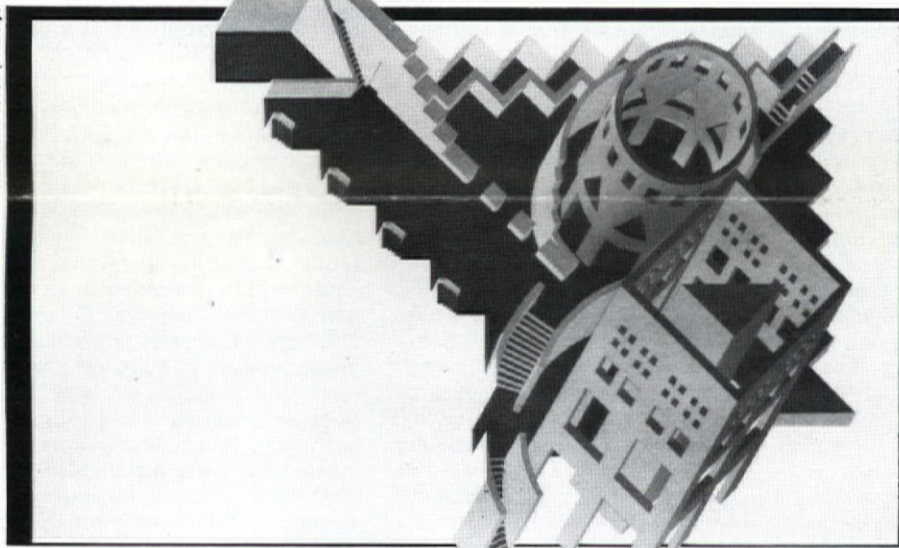
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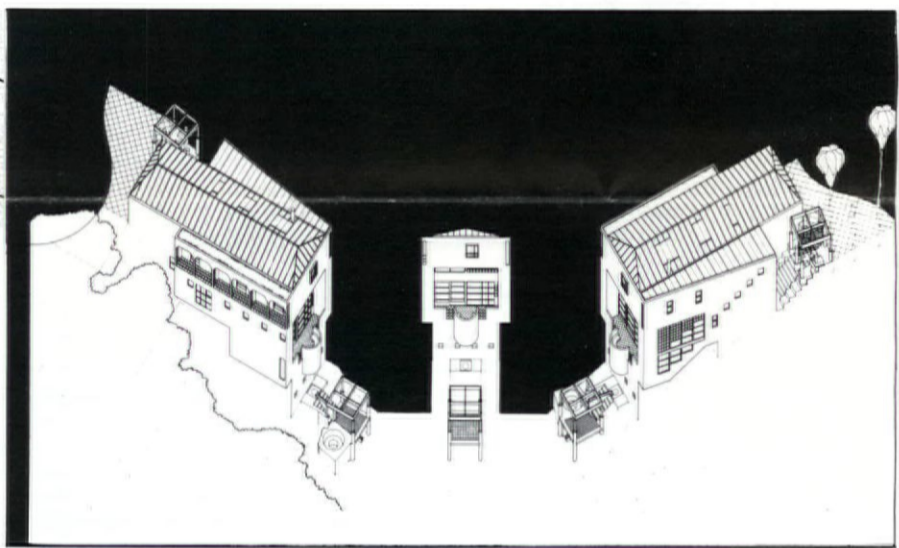
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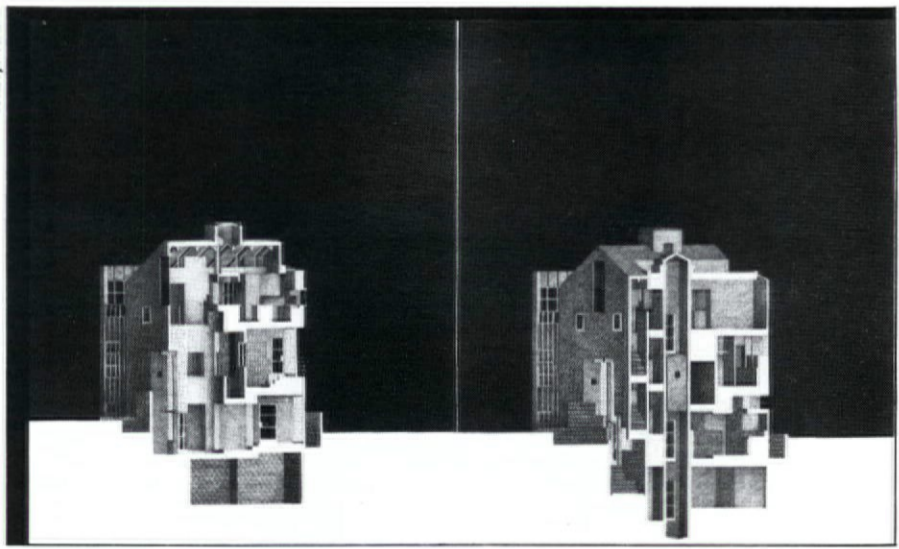
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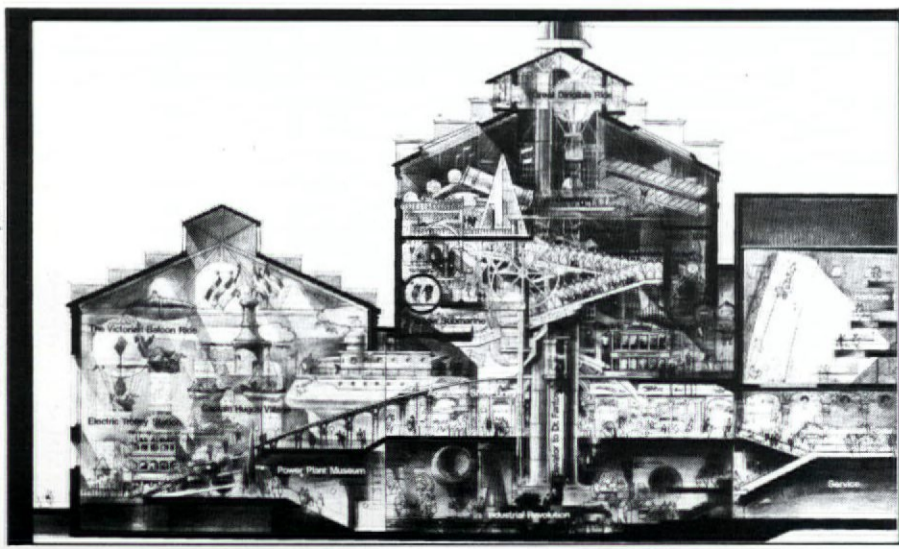
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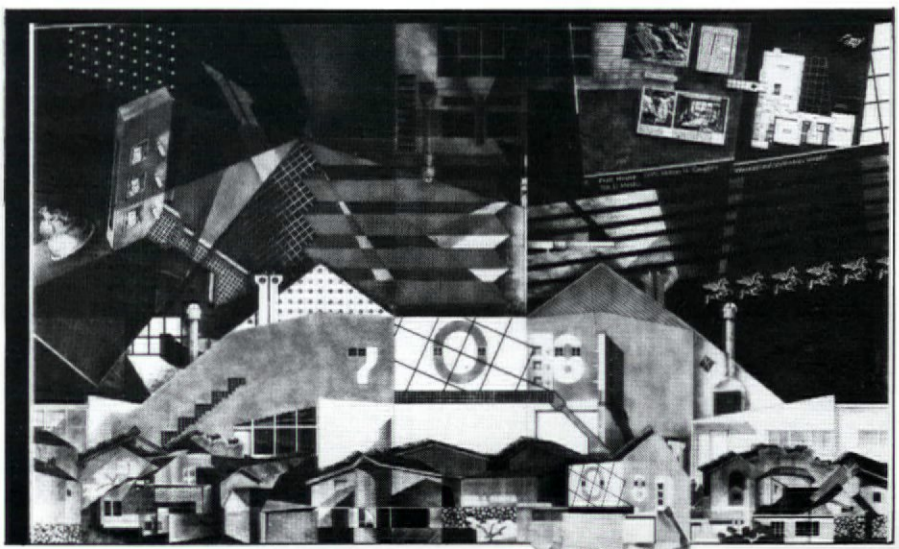
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Jerde Partnership/John E. De Cuir, Jr.



Eric Owen Moss



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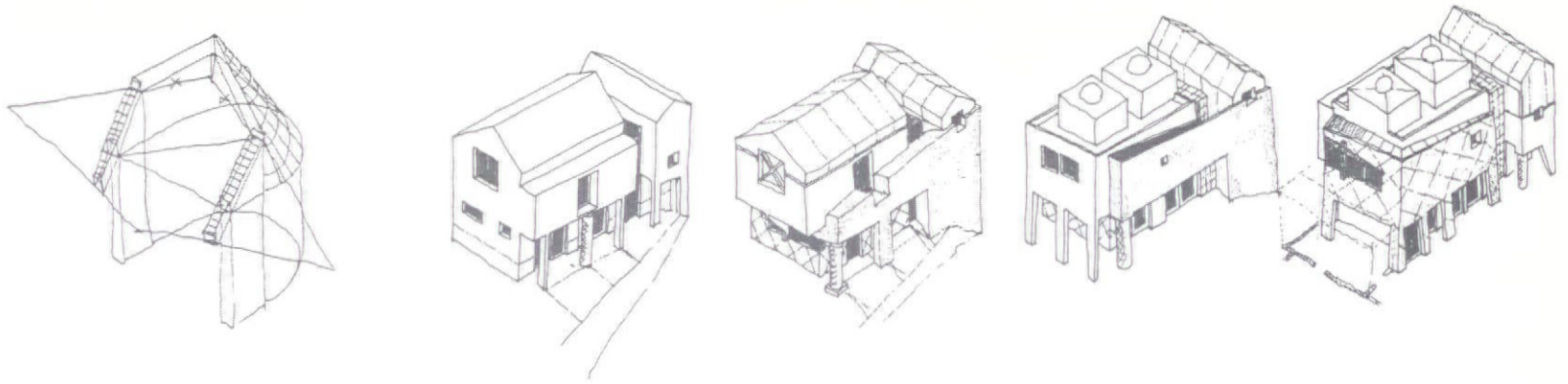
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ing is an essential part of the process. While words establish a framework for models simulate the finished object, drawing is a medium for exploring theoretical problems and formal intentions. The interaction that occurs when the hand meets mind and paper is unique. One drawing leads to the next; the image produced "plays back" the impetus for subsequent ideas and this symbiotic relationship includes the sketching, but until recently there was a distrust of drawing. It was widely believed that a building could emerge more scientifically, through the use of extensive programming and analysis. Theoretical problems were predetermined and issues rarely discussed. This attitude changed in the last ten years to a new belief. It is quite evident now that we are in a new age; this situation is manifested by the conflict between the established modern style, and the assorted reactions that travel under the umbrella of postmodernism. In any one contemporary building, a variety of competing ideas, styles, and forms can be expressed and synthesized by architectural drawing.

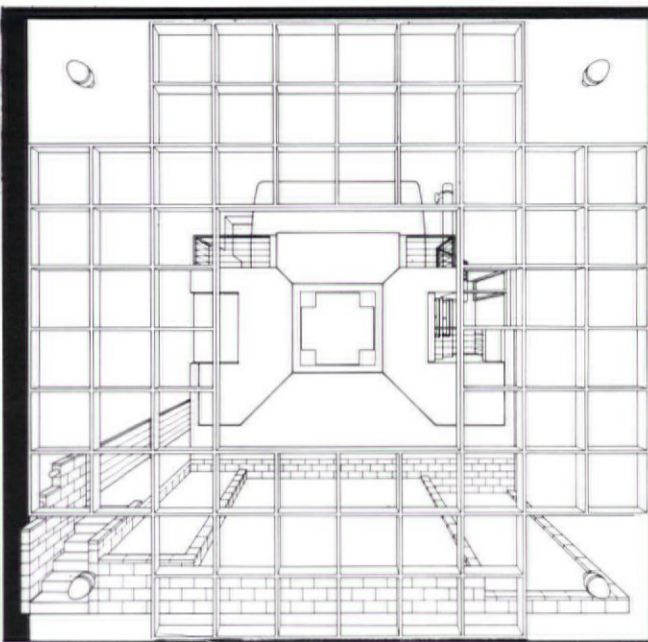
In addition to the confusion in architectural drawing, the depressed economy has given drawing a new significance. In the absence of building commissions, the architect often turns to paper for experiment and invention. It then becomes not only a design tool, but a means of creating cultural artifacts in their own right. The question that arises is whether the practitioner leans more in favor of drawings or drawings in favor of models. The two forms of expression are not mutually exclusive.

Two basic types of architectural drawing can be categorized: conceptual and perceptual drawings, which include plans, sections, and axonometrics, are used by the architect to represent an idealized building showing many aspects of the building to the client. In contrast, perceptual drawing such as perspective drawings represent the real experience of the building. They are usually more partial and episodic. They are usually used to give the client's understanding of the finished building but can also be used to express the architect's particular ideas and intentions.

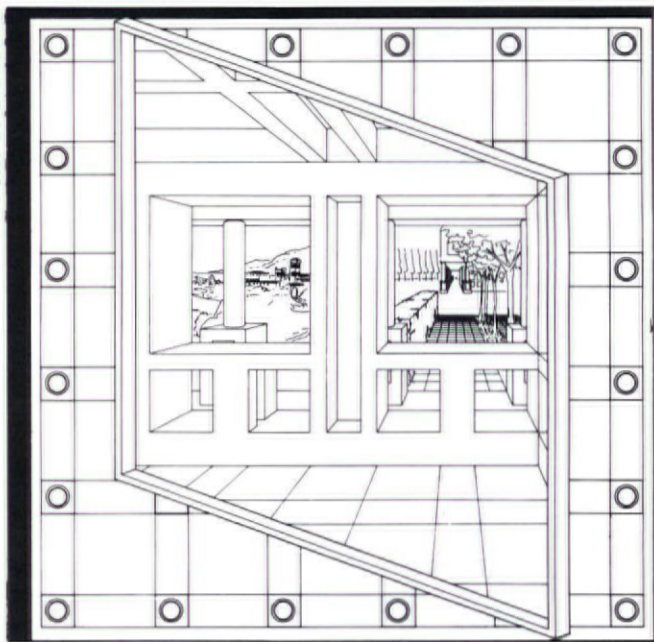
These drawing types are represented in the works depicted specific projects, but they are also used for speculation. With the exception of the drawings, all were done "after the fact" of the building. They express the architect's ideas about the building and demonstrate the method, the craft, and the quality of drawings by architects.

ArchiTedi
ArchiTedi is a member of the LA ARCHITECTEdi firm and a principal of the Morphosis firm.

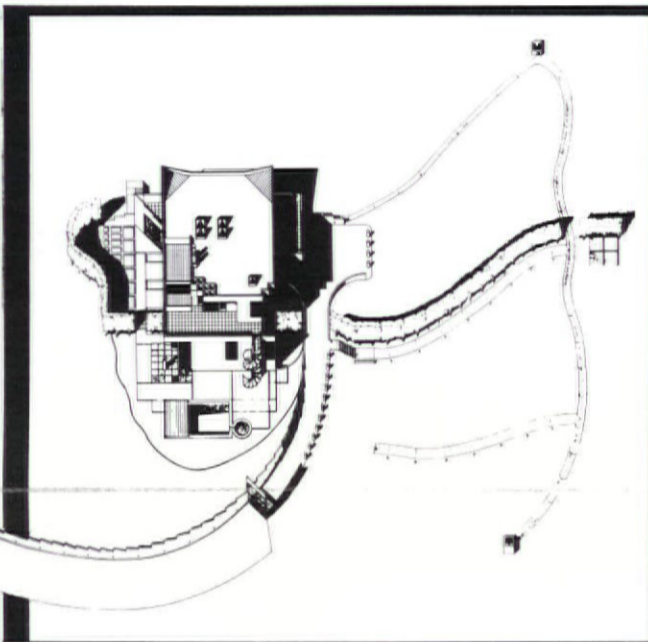
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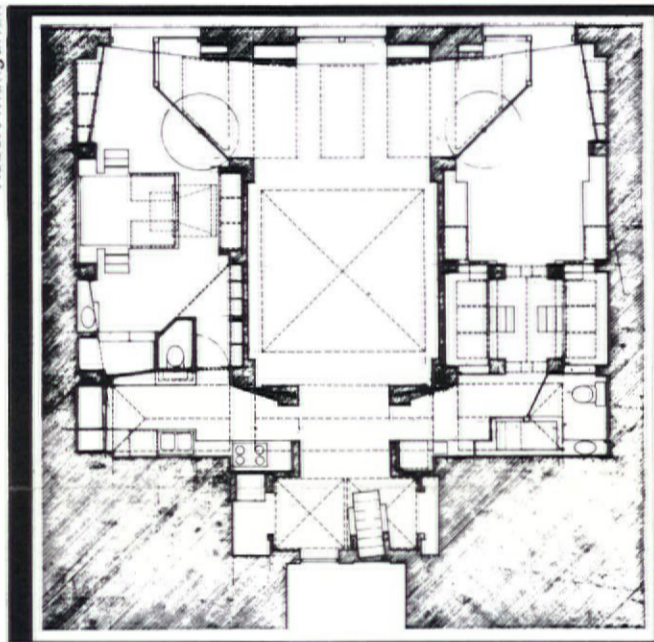
Peter de Breteville



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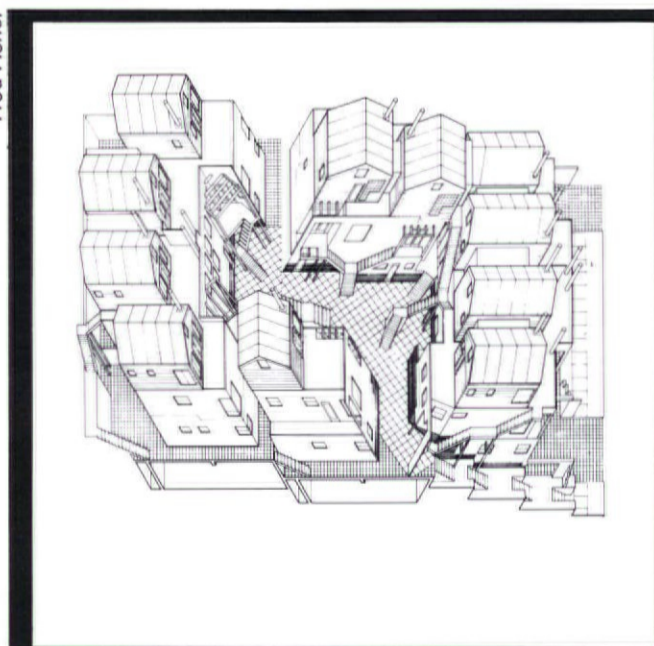
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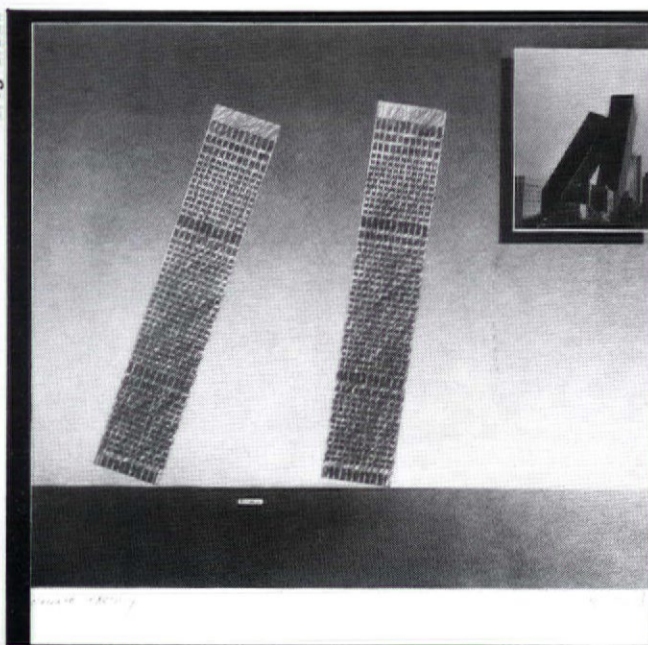
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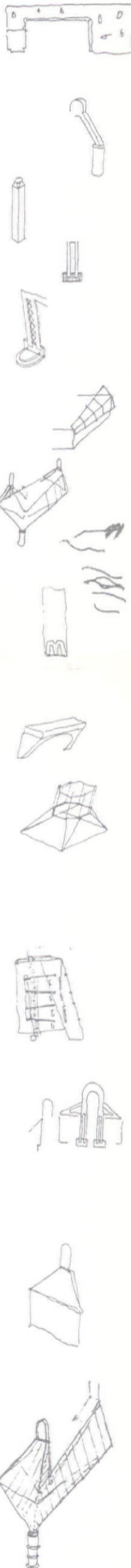
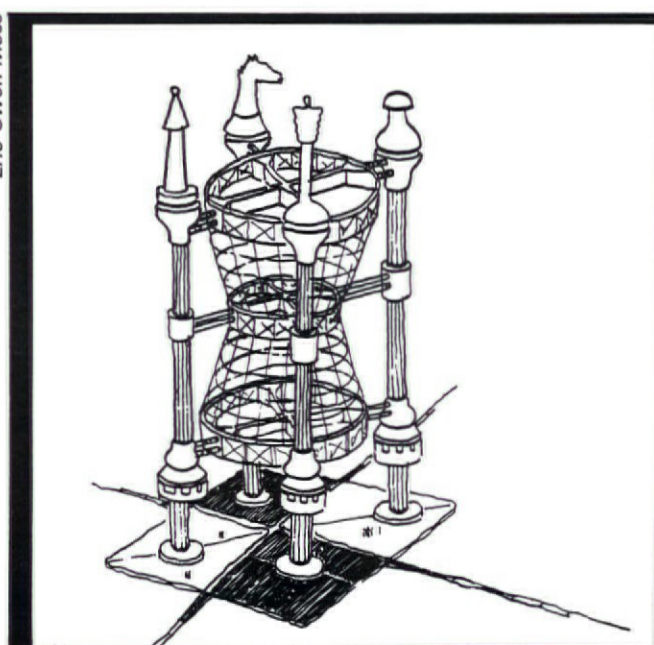
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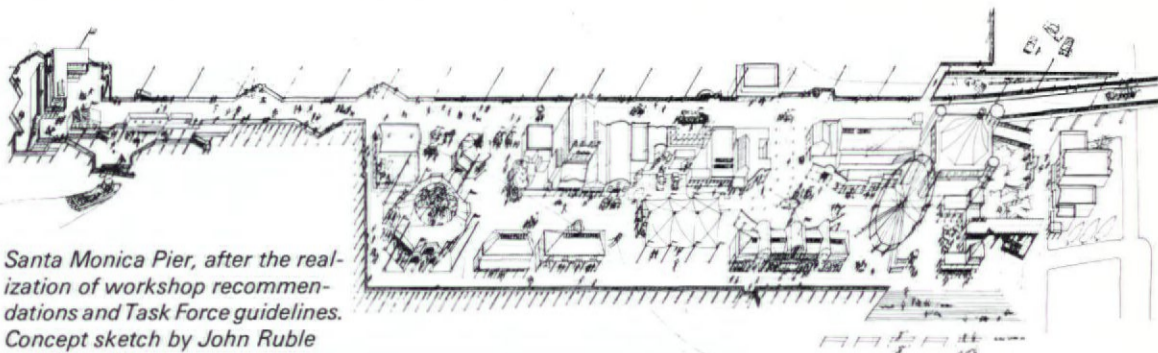
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Saved Again: The Santa Monica Pier



Santa Monica Pier, after the realization of workshop recommendations and Task Force guidelines. Concept sketch by John Ruble and Peter Zingg.

The time is a few years from now, and you're taking the family for a Friday evening to Santa Monica Pier. As you approach on Ocean Avenue, someone says, "Look at that! There's a Ferris wheel going. No cars on the Pier like the last time we were here. What's that illuminated structure at the end of old Newcomb Pier? Looks like a ferry coming in! Let's go to Sinbad's Theater!"

All these changes and more can take place by the time you make that visit. They will be based on a unique process of user participation that has produced a set of guidelines for the future of the Pier that will be followed by anyone with a project for that historic structure, and monitored to insure compliance by the City of Santa Monica and a Citizens' Task Force.

The history of the Pier in the last decade has been stormy. Following a couple of extravagant proposals for high-cost "offshore island" developments in 1967 and 1973, the Santa Monica City Council ordered the demolition of Municipal Pier and adjacent Newcomb Pier (the old pleasure pier). It was as though a tremor measuring 1,000 on the Richter scale had hit the community! The next month, the Council hurriedly rescinded its order and appointed a citizen's committee to investigate how to proceed. A total of six studies emerged in the next two years. The only visible action was taken as a result of proposals by Frank Gehry and included a number of good but

minor changes in lighting, stairs to the beach, and boardwalk improvements.

The Pier continued its gradual deterioration until last summer, when the new City Council began discussions with the State Coastal Conservancy aimed at utilizing the agency's experience and expertise in urban waterfront restoration. The result has been funding by the Conservancy for the development of a set of guidelines to restore the Pier. Monitored by a Council-appointed Citizens' Task Force and City staff, together with staff from the Conservancy, Santa Monica in April 1982 began a series of user-participation planning workshops designed to evolve the guidelines from grassroots resources: the people who use and love the old Pier. The process has been successfully sponsored by the Conservancy in the communities of Coronado, Seal Beach, and Oceanside.

The three user workshops were evolutionary, beginning in April to experience and understand the Pier's problems and potentials, and make proposed plans based on those perceptions; then proceeding in May to study alternatives and make choices for physical planning recommendations. By the third workshop in July, economic and implementation information based on people's recommendations had been prepared by the economics consultant, Kotin, Regan & Mouchly; these were combined with the physical recommendations into a table

game which let people, aided by game conductors, test out plans and economic scenarios to arrive at proposals for the Pier and implementation recommendations. The final set of guidelines which went to the Santa Monica City Council on September 28 represents the mandate and hard work of a large "team" composed of the Pier Task Force, City and Conservancy staff, process and economics consultants, and the 250 user-participants from all over Los Angeles. (The team was bolstered frequently by graphics and model assistance from Arnold Stalk's SCI-ARC class in humanistic design.) The guidelines will now proceed to the Coastal Conservancy board and Coastal Commission for acceptance. The Pier Task Force will remain in force to work with the City and architects, planners and others who will begin to make actual physical changes to the Pier over time, following the guidelines.

Writing to the City Council back in 1973, first-grade teacher Mrs. Thomas Rowan described a marvelous visit of her class to the Pier, concluding: "Doesn't our world need more places where we can reach out and touch each other so easily?" This year, with the combined energies, creativity and commitment of hundreds of friends, Santa Monica can be assured that its Pier will remain one of those magical places.

Jim Burns

Jim Burns was planning consultant for the Santa Monica Pier Task Force.

Books in Review: About Drawing, Continued

The Palladians

John Harris, Rizzoli, \$25.00.

The Great Perspectivists

Gavin Stamp, Rizzoli, \$25.00.

Sammlung Architektonischer Entwürfe

(Collection of Architectural Designs)
Karl Friedrich Schinkel, Exedra, \$65.00.

In his introduction to **The Palladians**, John Harris describes how Inigo Jones obtained the design drawings of Palladio from Vincenzo Scamozzi in 1615, and how Lord Burlington later acquired the Italian architect's studies of Roman antiquity. A complete set of Palladio's drawings was then in England, and in 1894 it became part of the RIBA Collection, largest in the world with over a quarter million architectural drawings. Both the Harris book and **The Great Perspectivists** by Gavin Stamp are part of Rizzoli's *RIBA Drawing Series*, compiled from the vast archive.

The two books are comprehensive and informative, and each author provides an historical overview of the work included. Although Harris gossips a bit about the sex lives of several major figures, his survey does give some order to the many illustrations. The subject of Gavin Stamp's book is English architectural rendering, and he includes work prepared by or for a number of famous architects: John Nash, Sir John Soane, Charles Barry and Charles Rennie MacIntosh, to name a few. The time frames of the books overlap and to some extent *Palladians* provides historical background for *Great Perspectivists*. It is certainly interesting to compare changes in drawing style with transformations in architecture, and to speculate how one affected the other.

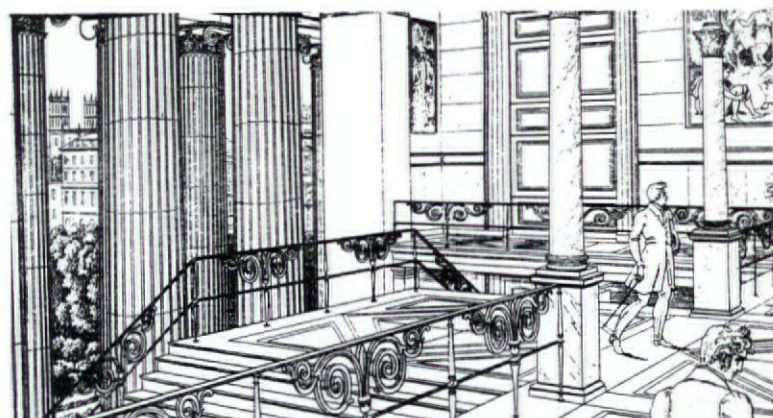
In 1981, on the occasion of the 200th anniversary of the birth of Karl Friedrich Schinkel, Exedra Books (as a publisher of fine

architectural works, the company's Greek name is a double pun) produced a full-size facsimile folio of Schinkel's **Sammlung Architektonischer Entwürfe**. The \$450 price limited the number of potential customers, but a new and smaller version (9"x12") has just been published at a more reasonable price. Although the format is reduced the reproductions are clear; the volume is printed on heavy paper, hardbound with a sewn spine, and boxed in a slip case. The original publication of the work in the 19th century was supervised by Schinkel and included his descriptions of the projects. The German text of Schinkel's commentary is included in the Exedra edition along with the English text.

Schinkel was appointed Prussian state architect by King Friedrich Wilhem III when the country was recovering from the humiliation and devastation of wars with Napoleon, and before the prosperity accompanying the rapid industrialization at mid-century. King Wilhem is said to have told Schinkel not to forget that he was building for a poor land owner, not a wealthy monarch, and many of Schinkel's best known projects were designed and constructed under severe economic constraints. Schinkel studied

vernacular buildings; he admired the English factories of brick and iron, but found the lack of esthetic concern inexcusable. The engineer had done an admirable job in solving technical problems, but the architect had failed to collaborate and raise these buildings to a higher plane. According to Schinkel, the role of the architect is greater than just building. "In principle," he says, "an architect is a professional whose work ennobles all human conditions of life. An architect must be able to know and practice all brands of the fine arts within the context of his creativity. Sculpture, painting, and the art of architectural space combine and fuse into a 'total art': architecture." It is in the context of this statement that Schinkel's work as an architect can be considered "relevant" and worthy of study. With the publication of this volume an opportunity to re-examine his work is provided. In reading Schinkel's project descriptions we learn of his programmatic concerns and of his researches into developing technology. (The wooden beams of the New Museum in Berlin were fireproofed.) In studying the designs we are reminded of his warning, "Indifference to the fine arts comes close to barbarism."

Charles Wheatley



Interior perspective of New Museum, Schinkel, Sammlung Architektonischer Entwürfe.

New Title 24 Energy Standards: Specific Compliance Approaches

This is the first in a series of two articles.

Since July 13 of this year, California has in effect a new set of "Title 24" residential energy standards. These govern measures which must be taken by architects and builders to insure energy conservation in new homes, apartments, and condominiums of less than four stories. While better in several ways than the previous set of Title 24 regulations, the new rules are also stricter in their allowed annual energy budgets, and contain a few substantial pitfalls for designers used to working with the earlier standards. The new regulations may, at first glance, also appear more intricate, if not maze-like, in the number of energy conservation options available to the designer. In practice, however, it is possible to develop a quick decision path through the small forest of these alternatives, and to rapidly arrive at the most reasonable energy compliance approach for a given residential energy design.

Due to recent legislation (AB 1843, Greene) all residential projects "approved by an advisory agency or other appropriate local agency on or before June 15, 1982" are considered to be under the older Title 24 standards. This is provided that building permit applications are submitted or filed on or before June 15, 1983 for single-family residences, and on or before December 31, 1983 for all other residential building types. Likewise, residential buildings which were designed prior to June 15, 1981 may be eligible for an exemption to the new Title 24 standards. These exemptions are granted directly by the California Energy Commission in Sacramento, with applications available from the Building and Appliance Standards Office of the Commission. All new residential buildings which do not fall into the above two exemption categories, however, must conform to the new standards in order to be granted a building permit.

The structure of the older Title 24 standards was quite simple: a designer either followed the prescriptive regulations ("thou shalt do such-and-such") to the letter to achieve energy compliance, or didn't, in which case an alternate design was prepared. The latter could take advantage of any number of energy exemptions, credits, and calculation methods to achieve a lower annual energy use than the prescriptive design.

Santa Monica Historic Survey

The City of Santa Monica is sponsoring a survey of historic buildings and neighborhoods, and needs volunteers to help describe, research and photograph the architectural and historical features of the city. Volunteers will be offered a free six-session training course on Santa Monica architecture and history, and will be asked to com-

Chamber Music in Historic Sites

A moveable musical feast, Chamber Music in Historic Sites, announces its third series of concerts celebrating our architectural heritage with the best in chamber music. During the 1982-83 season, seven Sunday events will offer rare access to some of the Los Angeles area's most exquisite buildings, together with the opportunity to hear internationally-noted ensembles. The series is sponsored by the Da Camera Society of Mount St. Mary's College, in association with the Los Angeles Conservancy.

Volunteers Needed for Hollyhock House

The Friends of Hollyhock House would like to provide tours for foreign visitors of the famous residence. They therefore invite bilingual individuals to become guides and Friends of Hollyhock House. Volunteers are especially needed who speak Japanese, Spanish, French and German, or who can communicate in sign language with deaf visitors.

The alternative design process was thus analogous to doing one's taxes, and the methodology was simple enough to anyone familiar to an IRS Form 1040. In further similarity to tax accounting, there were also quite a few tricks of the trade, some of which were fairly creative. A major aim of the new Title 24 standards is to reduce the tax-accounting and energy-calculation skills required for energy compliance of most buildings, while at the same time offering greater design flexibility for architects, builders, and owner-builders who choose the prescriptive compliance approach. It is this provision for increased flexibility which has made the new regulations, on the surface, seem more complex than those they replaced.

The new Title 24 standards require that all new residential buildings incorporate a set of mandatory features and devices for energy conservation-weatherstripping, duct and pipe insulation, night-setback thermostats, efficient lighting, and minimum insulation levels-which are basic energy-conscious design items, and which make sense regardless of the energy compliance path chosen, or in which of our many state climates a structure is located. Beyond the mandatory features list are the specific compliance approaches, three of which fall into the prescriptive category, with the remaining two being performance approaches. Prescriptive package "A" is a passive solar option, with requirements for south-facing glass and added thermal mass. Package "B" is more of a "thermos bottle" approach, with limited glazing and higher required levels of insulation, but no solar energy requirement. Package "C" is an active solar option, with solar domestic water heating required, and with insulation levels somewhat less than package "B." Package "B" corresponds most closely to the prescriptive requirements of the older Title 24 standards, with a tighter energy budget. All three prescriptive packages have further requirements for glass-shading coefficients, glazing U-values, and HVAC system types.

Beyond the three prescriptive packages, in increasing order of calculations required and resulting design flexibility, come the performance approaches: the "point" system, the computer method, and full alternate-energy design. The point system most closely replaces the

plete a survey project during the fall and winter.

The sessions will meet in the Santa Monica City Council Chambers on Saturday mornings beginning October 2. Volunteer positions are limited. To apply, call Leslie Heumann at 271-9551 between 9 a.m. and 5 p.m. on weekdays.

Between October and May, six concerts will travel from Sierra Madre and Pasadena to Hollywood, downtown Los Angeles and Malibu. In June, Chamber Music in Historic Sites will take a post-season cruise to Santa Catalina Island for a final concert at the Wrigley Summer House.

The audience is invited following each concert to an artists' reception. For further information, phone Dr. MaryAnn Bonino of the Da Camera Society at (213) 476-2237, extension 266.

Guides will undergo extensive preparation, and are expected to work approximately eight hours per month. The next training session will begin this month, and prospective volunteers are invited to attend an orientation meeting at 7 p.m., October 5 at Hollyhock House. For additional information contact Virginia Kazor at 660-2200.

older alternative design approach, and allows components and features of a house to be balanced against each other to achieve compliance. Each component or other energy-related feature has a point value (plus or minus) attached to it, and compliance is demonstrated with a net score above zero for the whole building. With specific point values attached to each energy aspect of a building, most of the vagueness and need for outside expertise inherent in the previous alternative design method is gone, and there is greater flexibility to trade building-component energy deficits against improved HVAC systems and other energy-related improvements.

The computer design approach is just what its name implies, with Title 24 compliance being demonstrated through the use of state-approved computer programs: CALPAS-1, CALPAS-3, f-chart 4.0, and perhaps other programs as they are certified. These programs may be used for a fee at various locations, and some may be purchased directly from the Energy Commission. At least one firm is also developing Apple II-compatible software for CALPAS-1. Flexibility of design with the computer design method is enhanced beyond that of the point system, but an experience-based understanding of energy design is desirable in order to minimize computer time spent on unworkable design solutions.

The last option, full alternate-energy design, is more of an exception built into the regulations themselves, rather than a specific method put forward by the Energy Commission. Most simply, the Title 24 residential energy standards are there to conserve conventional sources of energy; a 100% alternate-energy house, using no conventional energy to begin with, is exempt from all requirements. Demonstration of full energy independence by calculation would be required. A possible permutation of a full alternate-energy design would be a house which uses no outside energy for heating or cooling, but does use electricity from the grid. Such a dwelling might well be exempt from all except lighting-efficiency standards. See your local Building Department for a ruling and get it in writing.

Douglas Taber
Taber is an architect and a principal of Group De Ville, an energy-conscious design and consulting firm in Santa Monica.

Bottle Village Update

Only days before one of California's folk art landmarks, Bottle Village in Simi Valley, faced the threat of bulldozers, a temporary reprieve was agreed upon. The Preserve Bottle Village Committee announced that the Option to Buy Agreement with owner Phillips Enterprises was due to expire on August 9, but both sides agreed to extend the deadline to August 23.

Representing the preservation group, attorney Mark Adams stated: "The Committee has determined that the present asking price of \$97,500 is exorbitant and unacceptable since it is nearly double the \$47,500 paid by Phillips Enterprises one year ago." The Committee entered into an Option to Buy Agreement with Phillips Enterprises one year ago and since then has paid \$23,750 towards the purchase price of \$97,500, with the assistance of Jim Wilson, Publisher of "Glass Studio" magazine.

If renegotiations fail between Phillips Enterprises and the Preserve Bottle Village Committee, then a legal defense fund will be formed to protect Bottle Village, and challenge any attempt to destroy it.

Bottle Village was built single-handedly by Grandma Prisbrey over a 30-year period, and is considered a folk art landmark comparable to Simon Rodia's Watts Towers. The Village consists of 13 bottle houses, built on one-third acre of land from tens-of-thousands of bottles.

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What Makes Jerry Run?

For many years architects have been politically inexperienced and uninvolved. The tide is turning, though, and now members of the AIA have combined to react against off-shore drilling, the arms race, the sale of open lands, and the generally poor state of the economy. Architects are still more naive than savvy, but they are facing the issues and becoming involved.

Politics should not be a strange land to architects; after all, Thomas Jefferson was a politician. Fundamentally, both politics and architecture are concerned with issues of the community and environment. But for a variety of reasons, architects have not been involved. Politics is a demanding activity, and architects are usually wholly devoted to their practice. They also have a tendency to stand above dirty processes, like politics. The public, while appreciating the products of architecture, have little understanding of the profession.

The greening of architectural politics will not arrive until practitioners seek and are elected to local, state and federal offices. This is not an unusual activity for lawyers, educators, doctors and, of course, entertainers, but it is still newsworthy when an architect seeks public office.

Jerry Zerg, a member of LA/AIA, is the Republican candidate for Congress from California's 24th

district. He believes that every individual has the responsibility to be active in the community, if not to lead. His specialty is involvement; and for over 30 years he has participated in a number of community and professional groups.

What makes Jerry run? He says it is enlightened self-interest. He has learned, in his words, that "the quality of life and the quality of government are enhanced not by those who say they care, but by those who lend a hand." He is motivated to represent and lead, and feels that his experience can serve the 24th district.

Zerg admits that he will have to learn the difference between running a good campaign and being an effective legislator. So that he can represent all the people of the district, he hopes to be elected with as few strings as possible. He says, "A good representative avoids the initial trap of having any single group have too much influence." Zerg would like the support of architects, but asserts he "will be beholden to architecture, not architects."

The Chapter should be proud of Zerg. He is involved, and has stepped forward to announce that he is an architect. If Jerry Zerg is elected, the community will learn how architects can lead.

Ken Newman

Cornerstones

LA/AIA Membership, September, 1982.
New Members, AIA: **William Brintnall**, Lee Saylor, Inc.; **Edward R. Burian**, Edward R. Burian, Architect; **Jeff Goeckner**, Environtecis International; **James Heaton III**, James Heaton III, Architect; **Mehrdad Iman**, Escudero-Fribourg & Associates; **Brian A. Kite**, Arechederra/Hong/Treiman, Architects.
New Professional Affiliates: **Douglas Bickle**, Douglas Bickle; **Martin Black**, H.M.K. Fine Arts; **Carol Boyajian**, Forbes, Monselle; **G. Robert Carr**, Jack Lenor Larsen; **Arthur Kaplan**, Lee Saylor; **Edy Rose**, Edy Rose Studio.

Daniel Leonard Dworsky, AIA, will receive the American Jewish Committee's Civic Achievement Award on October 7 for his continuous involvement and service to the city.

David Jay Flood, AIA, President of Flood, Meyer, Sutton & Associates, was appointed Swimming Commissioner by Peter Ueberroth, President of the Los Angeles Olympic Organizing Committee for the 1984 Games. Flood is a former championship water polo player.

Bruce C. Juell and **Thomas C. Wolff, Jr.** have been named to the Executive Committee of the Dean's Council in UCLA's Graduate School of Architecture and Urban Planning. The Dean's Council is a private support group for the School and a liaison to the professions and the community. Juell is President of First City Properties; Wolff is Executive Vice President of Summa Corporation.

On September 1, **Marvin Malecha, AIA**, Chairman of the Department of Architecture at Cal Poly Pomona, was promoted to Dean of the School of Environmental Design at Cal Poly. Malecha is now Chairman of the LA/AIA 1982 Design Awards Program.

Chapter News and Notes

LA/AIA Board of Directors meeting 2196, Los Angeles Chapter of the American Institute of Architects, July 6, 1982.

President's Report: **Lyman** referred to the letter he had received from the L.A. County Contract Services Advisory Committee, asking for a member of the AIA to be on the committee. Lyman said Bob Bolling had agreed to take on that task.

Two AIA architects were appointed to Santa Monica City Commissions: Barbara Coffman, Building & Safety; Barton Phelps, Landmarks Commission.

Discussed the Metro Rail project of the RTD. Lyman said that he had gone to one of the meetings held in June, 1982, and suggested that this should be investigated.

Discussed the nominee for CCAIA Vice-President/President Elect: **Harry Jacobs**. There are three nominees for National Director: **Rick Conklin**, **George Hasslein** and **Bill Patnaud**. There was one nomination for Secretary: **Cyril Chern**. Nominee for Vice-President Public Awareness is **Warren Thompson**. For Associate Directors, **Ron Takaki** was one of two nominated from Southern California.

Treasurer's Report: **Landworth** reported these figures: bank balance, \$20,000; certificates of deposit, \$61,000. About 79% of dues have been collected.

Chapter Executive's Report: **Axon** announced that **SB 165**, in regard to the composition of the Board of Architectural Examiners, was vetoed by the Governor after passing both the House and Senate.

Southern California Edison is conducting a series of free seminars on Passive Solar Design, and the Naval Facilities Engineering Command has announced an Award Program for architects. Information on both can be obtained at the Chapter Office.

Axon read a memorandum from National President Robert Lawrence, regarding Presidential Citations for the 125th Anniversary year. It was unanimously agreed that **A. Quincy Jones** would be nominated.

The CCAIA is requesting nominations for a Public Service Award and unanimous support for **A. C. Martin** was given. **Newman** suggested a special National Presidential citation be applied for the Associates.

Moved Wertheimer/Second Tanzmann: that a special letter nominating the Associates for a Special Award be submitted to National and that it be indicated that it was a unanimous vote. **Carried.**

WAL Report: The WAL Home Tour is scheduled for October 3, 1982.

Associates Report: At the Convention there was a position announced for an Associate Liaison person to National. Takaki requested that the Board recommend **Brian Sehnert** for that position.

Moved Widom/Second Tanzmann: that this Board submit a recommendation that Brian Sehnert be given the position of Associate Liaison Person. **Carried.**

Lyman introduced guest **Barry Bernstein, AIA**, an architect specializing in residential architecture for the past 11 years. Mr. Bernstein announced that a few months ago an ordinance limiting the height of housing was passed by the City. At the end of July, the City Planning Commission will be presenting another restrictive ordinance. He would like the AIA to fight this ordinance and perhaps submit an alternative. Lyman asked if the Board wanted to take a stand on issue of limiting the height of housing.

Moved Chern/Second Wertheimer: that LA/AIA oppose the height restriction being proposed by the City Planning Commission and that, the day before the vote a committee talk to the City Planning Commission members. **Rosen** said that the Code and Legislative Committee should act on this. **Carried as amended.**

Convention Report: **Tyler** reported that with the exception of "Directions '80," California had initiated all the business before the Convention. Liaison with NCARB, a statement on nuclear disarmament and the Associates' Task Force, which was accepted by the Delegates, were three key issues discussed.

Directions '80 was initiated in California by a resolution which sought a method to evaluate programs being carried on by National and to determine whether they could more appropriately be carried on by the local or state levels of AIA. It was resolved that the delegates of the 1982 AIA Convention adopt the purposes, goals and responsibilities of the American Institute of Architects as presented in the Directions '80 report; that the AIA Board of Directors implement the goals and responsibilities presented in the Directions '80 report and provide a progress report to the members attending the 1983 Grassroots and 1983 Convention.

In relation to the current differences between the California State Board of Architectural Examiners and the National Council of Architectural Registration Boards (NCARB), the CCAIA initiated the resolution adopted by the Convention, as follows: Resolved, that the AIA shall assign a representative from an appropriate commission of AIA to review the issues of education, training requirements, intern-

ship, examinations and reciprocal registration facing the profession, NCARB and its member boards, and to report its activities to the AIA Board of Directors with recommendations for appropriate action by the Institute.

The resolution viewed to be the most controversial, which had unanimous support, was Resolution W-1, titled Nuclear Disarmament. The wording was as follows: Resolved, that the American Institute of Architects urges the United States Government to take a leadership role in achieving total nuclear disarmament.

In the elections, **George Notter, Jr., FAIA**, was elected Vice President/President Elect, and the other vice presidents elected were **Leroy E. Bean, AIA**, **R. Bruce Patty, FAIA** and **John A. Busby, Jr., FAIA**. California's own **Harry Harmon, FAIA**, was elected to second term as secretary.

LA/AIA Officers

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

LA Architect

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