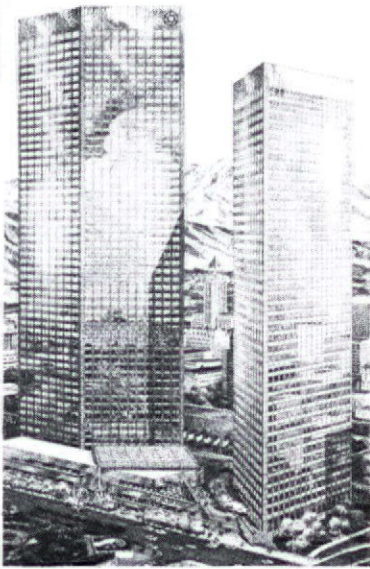


November Program Will Include Chapter Election Results

Crocker Center Tour

Carlos Diniz



On Tuesday, November 16, Marc Goldstein, FAIA, of Skidmore, Owings & Merrill will speak on **Designing Crocker Center**. The program will take place downtown in the recently occupied Crocker Center North Tower. The evening will combine a tour of one of the major new buildings in Los Angeles with an opportunity to meet some of its creators.

Starting at 6 p.m. there will be a wine and cheese reception in the lobby of the North Tower. Guides from the architect's office will lead groups through the lobby and public spaces, through some of the tenant offices on the upper floors, and up to the roof and helipad. At 8 p.m. Marc Goldstein will give a presentation on the design of Crocker Center, the history of the project, key design and planning decisions that were made, and attitudes toward highrise buildings in the context of downtown Los

Angeles.

Crocker Center is located downtown between Third and Fourth Streets and between Hope Street and Grand Avenue. To get to the North Tower, enter the parking garage from Hope Street or lower Grand Avenue and take the elevators to the lobby. The charge for the program is \$4.50. For further information, contact the Chapter office at (213) 659-2282.

The Speaker

Marc Goldstein, FAIA, is a General Partner of Skidmore, Owings & Merrill (S.O.M.) in San Francisco. In addition to being the project designer for Crocker Center, Goldstein has played a leading role in the design of many notable S.O.M. projects, including the Mauna Kea Beach Hotel in Hawaii, Bank of America World Headquarters in San Francisco, and the Stanford Research Institute International Building in Menlo Park. He has also done significant work on planning projects including the California Tomorrow Plan, The Capital Mall Master Plan for Washington, D.C., The San Antonio River Corridor Study, and the Universal City Master Plan.

He recently co-curated the ongoing centennial exhibition of the San Francisco/AIA at the San Francisco Museum of Modern Art.

The Project

Crocker Center is a high-rise office and retail complex at the business and financial center of Los Angeles. It is located within a few blocks of key cultural, civic, residential and commercial centers including the Music Center, City Hall, Atlantic Richfield Plaza, and Bonaventure Hotel. It is sited

across Grand Avenue from the future California Center, a mixed-use development which will include the Museum of Contemporary Art.

Crocker Center is a joint venture of Maguire Partners of Los Angeles and Crocker National Bank. Maguire Partners retained Skidmore, Owings & Merrill as architects with the aim of tapping the full creative potential of their assembled team. With Marc Goldstein as Design Partner, the result is two towers sheathed in polished granite, each with three sides following the pattern of the street grid, and the fourth slicing an angle echoing the 45-degree sides of the neighboring Security Pacific Tower.

The Towers

The two pentagonal towers of Crocker Center rise 54 and 44 stories respectively. Each floor provides about 25,000 square feet of column-free interior space. A 16-foot structural bay and modular window spacings allow for a convenient grid of integrated ceilings and efficient space planning.

Views from the towers, especially from their "points," are dramatic. On the ground level, the buildings are sited to relate to multiple pedestrian and transit networks; on the skyline, they leave views open through the project from freeways and other downtown areas.

All of the materials for the towers were carefully selected, from the rose-color granite from Finland, to bronze double-glazing, to light-green window mullions. The main lobby features Italian marble walls, curved at the elevator banks, luminous ceilings, polished bronze elevator doors, and flame-finished granite flooring.



Crocker Court

The "center" of Crocker Center is Crocker Court, a three-level retail and restaurant pavilion containing a glass-covered atrium. A 55-foot high space-frame supports the atrium ceiling and yields daytime views of the surrounding sky and granite towers. At night, the ceiling becomes a geometric pattern of mirrors.

The main attraction of Crocker Court will be an interior garden of full-size trees, streams, fountains, sculpture and seating areas. Working with the architects, landscape architect Lawrence Halprin created this space beneath the 19,000 square foot glass canopy. The garden will serve as a setting for a sculpture collection to be assembled by the developer with the help of Dr. Earl Powell, director of the Los Angeles County Museum of Art, and Stephanie Barron, the Museum's curator of modern art.

Lucy Lichtblau, AIA

Lichtblau is an architect with Skidmore, Owings & Merrill in Los Angeles, and a member of the Program Committee of LA/AIA.

Seminar on Law Features Six Speakers; Nov. 13 at USC

Lawyers Day for Architects, a half-day program devoted to legal issues within the architectural profession, will be held Saturday, November 13 at the University of Southern California. Scheduled for Harris Hall, Room 101, on the USC campus, the program will start at 8:30 a.m. and continue past noon. It is sponsored by the LA/AIA Professional Practice Sub-Committee.

Cost of the program is \$15 for AIA members, \$20 for non-members, and \$5 for students. Reservation checks should be sent to the Chapter office at 8687 Melrose Ave., Suite M-72, Los Angeles, CA 90069.

Included on the program are Darryl Dickey, architect and attorney, speaking on "Design Decisions;" James Negele, engineer and attorney, Acret & Perrochet, "Professional Standards of Care;" Jeffrey Roehl, attorney, Thelen, Marrin, Johnson & Bridges, "AIA Architectural Services Agreement;" Cyril Chern, architect and attorney, "Errors and Omissions Insurance;" Joseph De Briyn, attorney, Musick, Peeler and Garrett, "If Bonds and Insurance Are Specified, Will Everything Be OK?;" and Robert Flaig, attorney, Thelen, Marrin, Johnson & Bridges, "Protective Documentation—What to Write and What Not." Arthur O'Leary, FAIA, of O'Leary Terasawa Takahashi & De Chellis will make introductions.

The speakers will sit together on a platform for the duration of the program. Each will talk for 15-20 minutes and then field questions for another short period.

Chapter Programs:

November 13: **Professional Practice Subcommittee** program, "Lawyers Day for Architects," 8:30 a.m. in Harris 101, USC. Fee: \$15 for AIA members, \$20 non-members, \$5 students. Call Chapter office at 659-2282.

November 16: **LA/AIA** program, "Designing Crocker Center," reception and tour at 6:30 p.m., presentation by Marc Goldstein, FAIA, at 8, Crocker Center, Los Angeles. Fee: \$4.50. Call Chapter office at 659-2282.

November 16: **ASA** program, "Employment: Everything You Need to Know but Never Thought to Ask," 6:30 p.m. at Kober Associates, Los Angeles. Call Beverly Bolin at 843-6050.

November 17: **WAL** luncheon and program, Downtown Design Center, Los Angeles.

November 18: **San Fernando Section** meeting with presentation by Norman Murdoch, Director of Regional Planning for LA County, 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 by November 16.

Lectures:

November 1: **Design of Reinforced Concrete Structures in California: Innovations**, by Robert Schneider, 7 p.m. in Main Gallery, School of Environmental Design, Cal Poly. Call (714) 598-4182.

November 4: Lecture by **Raimund Abraham** of Cooper Union, 8 p.m. in Architecture 1102, UCLA. Call 825-5752.

November 8: **The Architecture of Illusion**, by muralist Richard Haas, 8 p.m. in Edison Auditorium, USC. Call 743-2723.

November 9: **Bernard Maybeck**, by Ken Cardwell, 8 p.m. in Parsons Building auditorium, Pasadena. Call 793-3334.

November 10: Lecture by video artist **Dara Birnbaum**, 8 p.m. in Studio/Auditorium, SCI-ARC. Call 829-3482.

November 11: **Building Ecological Communities**, by Sim Van Der Ryn of UC Berkeley, 5:30 p.m. in Architecture 1102, UCLA.

November 17: Lecture by landscape architect **Lawrence Halprin**, 8 p.m. in Studio/Auditorium, SCI-ARC. Call 829-3482.

November 18: Lecture by **Stanley Saidowitz**, 8 p.m. in Architecture, 1102, UCLA. Call 825-5752.

November 23: **Bertram Goodhue and Gordon Kaufman**, by Stefanos Polyzoides, 8 p.m. in Parsons Building auditorium, Pasadena. Call 793-3334.

Courses:

November 27: Seminar covering December 1982 **Professional Examination**, sponsored by Architectural License Seminars at AMFAC Hotel L.A. Airport, Los Angeles. Call 208-7112.

December 2-4: **Marketing Your Architectural Services**, six workshops sponsored by AIA Professional Development Programs, Le Parc Hotel, Los Angeles. Fee per workshop: \$95 for AIA members, \$125 non-members. Contact AIA at 1735 New York Ave. NW, Washington, DC 20006, (202) 626-7355.

Exhibitions:

Through November 10: **Daniel Libeskind: Drawings**, Architecture Gallery, SCI-ARC. Call 829-3482.

Through November 14: **Work of Panos Koulermos**, Municipal Art Gallery, Los Angeles. Call 660-2200.

Through November 19: **Transformed Houses—From Sites**, Architecture Building, UCLA. Call 825-5752.

Through January 23: **MOCA Builds**, drawings and models of Isozaki proposals, Schindler House, Los Angeles. Call 651-1510.

November 1-12: **Roman Lessons**, student work, Harris 125, USC. Call 743-2723.

November 10-December 10: **Rome and Tokyo—Spring Study Abroad**, student work, Architecture Building, UCLA. Call 825-5752.

November 13-January 2: **The California Condition**, drawings and models by 13 architects, Museum of Contemporary Art, La Jolla. Call (714) 454-3541.

November 15-December 10: **Peter Cook—Student Themes from the Architectural Association**, Architecture Building, UCLA. Call 825-5752.

November 17-December 10: **Lawrence Halprin: Drawings/Film**, Architecture Gallery, SCI-ARC. Call 829-3482.

November 22-December 10: **Skid Row LA—A View from the Street**, Architecture Building, UCLA. Call 825-5752.

Other Events:

November 4-7: **Connections**, CCAIA convention at Hyatt Regency, San Francisco. Call CCAIA at (916) 448-9082.

November 8: **Palladio: The Architect and His Influence in America**, movie, 7 p.m. in Main Gallery, School of Environmental Design, Cal Poly. Call (714) 598-4182.

November 13: **A Special Event**, with presentations by Reyner Banham, David Nixon and Peter Cook, cosponsored by UCLA School of Architecture and *Arts and Architecture* magazine, 2 p.m. to 6 p.m. in Kinsey 51, UCLA. Admission: \$3 for students, \$5 others. Call School of Architecture at 825-5752.

November 28: Concert by **Kronos String Quartet**, part of "Chamber Music in Historic Sites" series, 2:30 p.m. at Hollyhock House, Hollywood. Tickets: \$20. Call Da Camera Society at 476-2237, ext. 266.

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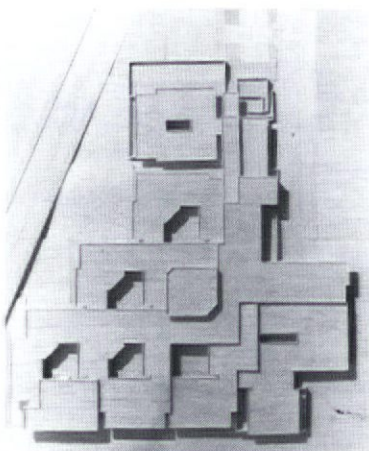
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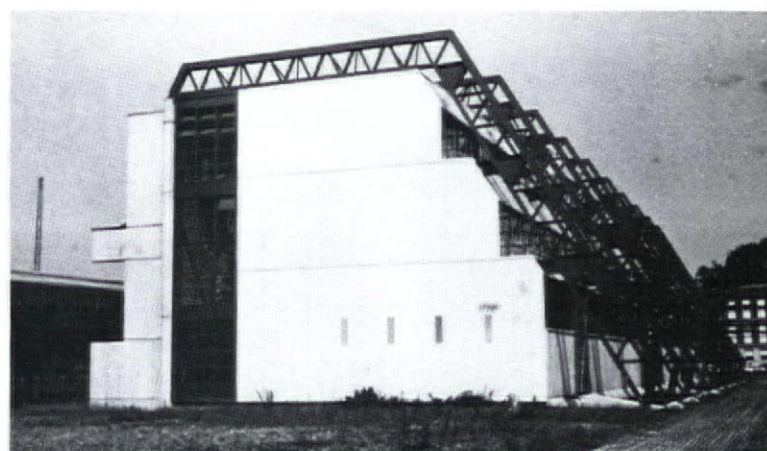
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Koulermos Projects at Barnsdall Park

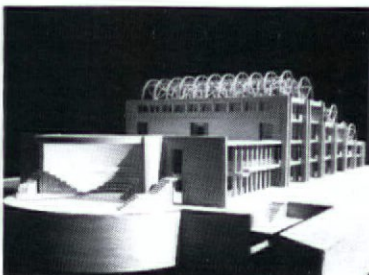
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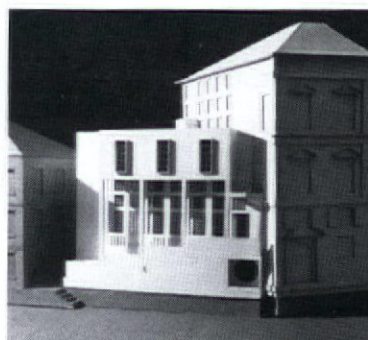
Villa Scalabrini—Retirement Center,
Sun Valley, Los Angeles.



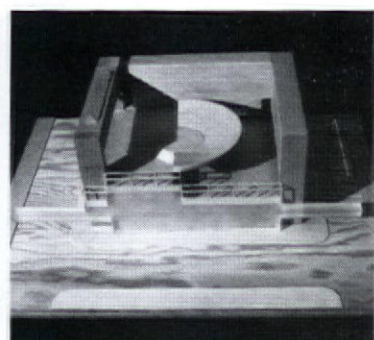
Trade School at Tradate, Lombardy, Italy.



Community Recreation Center,
Venice, Italy.



Masieri Foundation Hostel, Venice,
Italy.



Art Center, Santa Monica,
California.

The following text is extracted from
a catalogue essay by Kenneth
Frampton for an exhibition of archi-
tectural drawings and projects by
Panos Koulermos, architect and
Professor of Architecture at USC.
The exhibition continues through
November 14 at the Los Angeles
Municipal Art Gallery, Barnsdall
Park, 4804 Hollywood Boulevard,
Los Angeles.

In so many different ways, Koulermos's career has at times been suspended between two cultures, and what he has produced since Villa Scalabrini (designed in association with G. T. Kirkpatrick) underlines to a certain extent this dichotomy in his work. On the one hand, there is the empirical tradition of Anglo-Saxon Brutalism, manifest, surprisingly enough, in one of the largest works which he has realized in Italy, namely the Trade School, completed at Tradate in 1981 and designed in collaboration with Empio Malara and Gianni Drago; on the other, there is the tradition of Italian Rationalism to which he has remained faithful since his student years, despite having had little enough opportunity to realize the rigors of its form. His latest work (1979-82), in the main restricted to projects of a hypothetical nature carried out in Italy and Los Angeles, has seen him keeping firmly within Rationalist fold, although the genre of the Rationalism involved is perhaps closer to that anthology assembled by the Belgium Archives d'Architecture Moderne in 1978, rather than the pre-war Rationalism celebrated by Alberto Sartoris.

A more structurally expressive manner possibly accounts for the varied antecedents cited by Koulermos as the basis for his project for a Community Recreation Center (May 1980) adjacent to the Church of San Francesco della Vigna in Venice. Here, the acknowledged references range from the Rialto Bridge to Venetian salt warehouses or from Louis Kahn in general to Palladio's Basilica in Vicenza. What we have here is a Rationalist *tour de force* in response to an invented program and yet what is of most interest, aside from the extraordinary lucidity and lyrical articulation of the barrel-vaulted structure, is the implicit, hybrid-type form which, while a utilitarian building devoted to indoor sport, remains in part, at least, a monument with an open air amphitheater on axis, facing out over the canal. For all its rationality, this project has a decided Venetian flavor for the simple reason that the structure of the vaults reminds one of shipbuilding.

Venice has, in fact, been the prime source of inspiration for most of Koulermos's recent (hypothetical) projects; above all, of course,

for his Masieri Foundation Hostel, predicated on the configuration and attributes of an irregular and unique site, is even more contextually Venetian than the Recreation Center. Based on a free interpretation of the program adopted by Frank Lloyd Wright in his unrealized proposal for the same site in 1954, Koulermos was to take a rather unusual approach to the design of a palazzo as he himself has made clear in his description of the project: "The proposal reverses the Venetian residential typology; the pedestrian entrance is located at the front and along the canal rather than the rear, and the access from the canal does not relate directly to the building but to the alley. This resolution was considered more appropriate than the existing plan types, given the fact that the palazzi on the canals are no longer used as initially intended." This deceptively simple design makes a very ingenious use of an awkward triangular site, and in many ways this is one of the most brilliant of Koulermos's entire career. Apart from the simplicity of the plan organization and the rich spatial effects created through the shifted angle of the principal stair, the brilliance of the work resides in the extraordinarily subtle and sensitive manipulation of the main and secondary facades; above all, the tripartite loggia and stepped access from the canal which reinterprets the Venetian prototype with extraordinary vitality and deftness. While this is still a Rationalist work, the square-gridded fenestration and revetment takes one back to Hoffmann and forward perhaps to such contemporary avant-garde architects as Fujii.

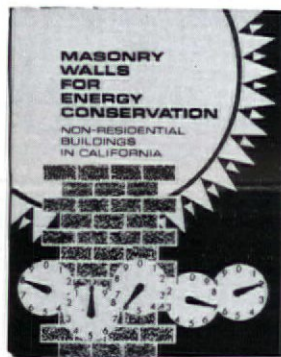
The last of Koulermos's designs to date—the Art Center in Santa Monica—is another hypothetical proposal which once again serves as a didactic device. The point is not only to address and involve Koulermos's immediate student collaborators and colleagues, but also to appeal to the society at large; to point out what vestiges of our urban fabric may still be sustained if only we are able as a collective body to recognize their extant virtues and to build urban monuments whose prime purpose is to strengthen these values. The most poetic element in this particular design is the public forum and amphitheater which the author elevates forty to sixty feet into the air in order to afford spectacular views over the ocean. As Koulermos puts it in his laconic description, "the Piazza can be used by the public during the day—a space that can bring some of the urban feeling of the Piazza di Spagna in Rome," but in many respects the panorama here promises to be more ecstatic

than the commanding view from the Spanish Steps. The intent here is closer to the exuberant vision incorporated into Le Corbusier's early works, for this is a marine vista across the boundless sea. One is reminded of the prospect of the Alps from the rooftop restaurant of Le Corbusier's Palais des Meditations or of the panorama des Nations-ranean from the Corniche of Algiers, or even in more immediate and concrete terms, of the prospect of the Pacific from Paul Getty's Malibu replica of the Villa Dei Papiri. It is no accident that the prime element in this elevated "space of public appearance" is a Greek amphitheater; in fact, the very same form that affords the terminal prospect over the canal in Koulermos's Venetian Recreation Center. For clearly this element has become the symbolic nexus of Koulermos's thought, the still center to which we will have to return, in some form or other, if we are ever to recover our lost urban culture.

In the meantime, the enclosing orthogonal body of this form is a four square Rationalist *palazzo*, which returns us in the syncopation of its trabeation and stone revetment to Lingeri's Trade Union building in Como of 1943 or to Luigi Moretti's Fencing Academy in Rome of 1938. The style of the drawing takes us at once back to the Golden Age, for we do sense here something of the same pathos in the rendering that we are aware of in the perspectives of Terragni's unrealized Danteum projected for Rome in 1938.

Koulermos now finds himself in the ranks of those distinguished architects who, for want of intelligent patronage, are frequently reduced to projecting hypothetical projects. Certainly his approach is not the gratuitous, swinging style of our time, for he remains far too European and too committed an internationalist to indulge in what is rapidly becoming the entrenched reactionary reflexes of our era, not only in architecture, but also in the field of culture as a whole. There are those among the *Nouveaux Philosophes* who would claim that such stoic rigor in the world of built form is no longer needed or even desired, but the fact remains that the architectonic density of the work, the logic of its structure and mythopoetic integration of its fabric into the site, confirms the presence of a master architect who, one still hopes, will soon be given further opportunities to contribute to the rational line of modern architectural tradition.

Kenneth Frampton
Kenneth Frampton is Professor of
Architecture at Columbia University.



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Additions and Deletions: School Building

In the book, *Supermannerism*, C. Ray Smith describes how the new design of the 1960s attempted to incorporate into architecture the complexity and ambiguity of the modern world. One method of creating this ambiguity was the superimposition of design elements, such as space, use, pattern and scale. It was the simultaneous expression of different scales, specifically the megalopolitan and the individual, which Smith found to be most significant about the new design.

A building has recently been completed in Los Angeles which demonstrates this ambiguous superimposition of scales: the new classroom building of Evans Community Adult School. Located at the intersection of Figueroa and Sunset, it was designed by A. C. Martin for the L.A. Unified School District.

The concrete structure has white-painted exterior bearing walls, punctuated by windows of blue-green reflecting glass set in red mullions. It is an urbane building, strongly oriented to its corner site, and providing embracing views of downtown Los Angeles, which it faces across the Hollywood Freeway.



Three out of the four elevations are dominated by enormous glazed areas which rise two stories and correspond to double-height interior spaces. These openings are divided into oversized square panes and are located in relation to the entire facade, as well as to other openings. At the speed and scale of the freeway, the building reads strongly, and appears to be an enormous one-room schoolhouse.

On closer inspection, smaller openings and the presence at the

base of pedestrians and planting indicate a more individual scale. But the ambiguity persists, aided and abetted in the concrete by a sweeping grid of joints and brilliant white color, and by the impervious mirror finish of the glass. The result is intriguing; in its abstract and rigorous qualities, the building presents to its grimy surroundings a contrast that is, ambiguously, both remote and demanding.

Bruno Giberti

Correction

Jerry L. Pollak, AIA, is chairman of the Corps of Architects (Urban Design Committee) which is working to preserve and restore the Garden Court in Hollywood. His name was inadvertently omitted from the September issue's news item.

The committee, meeting at Pollak's office in West Los Angeles, has drafted a response to the Environmental Impact Report which seeks to demolish the historic landmark. Members of the committee anticipate that City officials will be influenced by their input, and that future problem situations may be resolved by guidelines which take into consideration not only profit sheets but also community cultural values.

International Competition to Design Gateway Arch for 1984 Summer Olympics Announced by LA/AIA

An international competition to design a Gateway Arch for the 1984 Summer Olympics in Los Angeles has been announced by LA/AIA. First prize is \$1,000, Second Prize is \$500 and Third Prize is \$250.

Winning entries will be exhibited during the Olympics in a prominent location and will receive international publicity. The First Place design will be constructed of lightweight materials. Entry fee is \$25, and participants from all over the world are invited. The Chapter needs 100 entries in order to proceed with the competition.

For an entry form and detailed information on competition rules, program, drawing size requirements and entry dates, send a \$25 check or money order to LA/AIA, 8687 Melrose Ave., Los Angeles, CA 90069. Indicate "Olympic Gateway Competition" on the check.

The competition will begin upon receipt of the first 100 entries and will close on July 4, 1983. Judging will take place July 5 through September 15, 1983, by a panel of distinguished architects selected by the LA/AIA Board of Directors. Winners will be announced in November 1983.

SCI-ARC Opens Halprin Show

An exhibit of the drawings of Lawrence Halprin, who will be speaking at SCI-ARC on Wednesday, November 17 at 8 p.m. in the main Studio/Auditorium, will open after the lecture with a reception in The Architecture Gallery at 3021 Olympic Blvd., adjacent to the school.

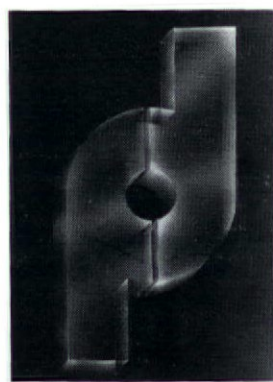
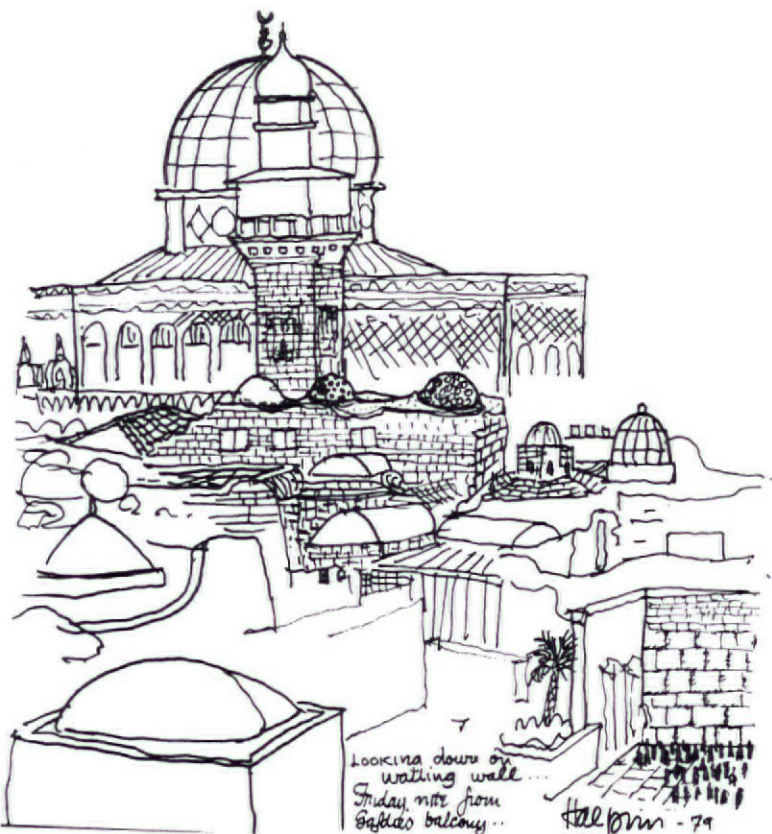
Lawrence Halprin's work is clearly the most celebrated of any practicing landscape architect today; not only is it distinguished for quality, but it ranks in the very avant garde. He is the author of seven books, published by leading publishers. He has made two films, one on Salvador Dali, which won the Special Jury Award at the San Francisco Film Festival in 1976, and another about dance and theater in the environment, made collaboratively with his wife Anna Halprin; a third on Gaudi, the great Spanish architect, is nearing completion. The honors his work has received are many; among them is the Gold Medal for Distinguished Achievement awarded by the AIA. He is a Fellow of both the American Society of Landscape Architects and the American Institute of Interior Design, and was cited as one of the "Leaders of Tomorrow" by *Time* Magazine. Mr. Halprin was a member of the National Endowment for the Arts and has served as an advisor to the Endowment since its founding in 1970. He is a member of the Advisory Committee for the Planning of Jerusalem and has served on that prestigious committee by appointment of the Mayor of Jerusalem since 1969. He has received Presidential appointments to serve on the National Council on the Arts and the Advisory Commission on Historical Preservation.

There are few design projects that Mr. Halprin has not touched with great sensitivity. They range from designs for rapid transit systems to university campuses, from new cities to civic redevelopment, and from large-scale land develop-

ments to inner-city parks. His practice of landscape architecture comprises a catalog of the finest environmental designs in the nation. Among them are Sea Ranch, which represented the application of town planning principles to an exquisite rural landscape designed with extraordinary sensitivity to the natural environment; San Francisco's Ghirardelli Square, which involved restoring old buildings for new uses; Nicollet Mall in Minneapolis, where a tired downtown was redesigned into a fanciful pedestrian zone; the plazas of Portland, which actually involve people in the landscape rather than as observers; Manhattan Square Park, with a park design serving in-city functions; the Seattle Free-

way Park, a sensitive re-making of a freeway into recreational space; and the Franklin Delano Roosevelt Memorial in Washington, D.C., recently given the go-ahead.

The Halprin drawings will have a special duality in their presentation, consisting of the environmental implications in the project drawings as well as the artful quality of the sketches. During the exhibit, which will run until December 10, Mr. Halprin's film on Salvador Dali will also be shown in the Gallery. There is no charge for the lecture and free parking is available. Gallery general admission is \$2, student admission is \$1. For further information, call SCI-ARC at 829-3482.



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● The Beverly Hills Civic Center competition has been the most important architectural competition to take place in Los Angeles since the Bunker Hill competition in 1980. Last July, the City of Beverly Hills announced its selection of architects who would compete in the development of a concept plan which would include new police headquarters, a new fire station, a community cultural resources center, and parking to serve these functions. The emphasis of the competition was on the complete site and the relationships within it rather than individual buildings or specific space allocations.

The architects selected represented some of the best known firms in the United States and Canada: Eisenman Robertson Architects of New York; Arthur Erickson Architects of Los Angeles, Toronto and Vancouver; Frank Gehry and Associates of Los Angeles; Gwathmey Siegel and Associates of New York; Charles Moore of Los Angeles; and Moshe Safdie and Associates of Boston. The competition was organized using guidelines established by the National Endowment for the Arts and the American Institute of Architects.

The competition site is an area bounded on the north by Santa Monica Boulevard, on the south by "Little" Santa Monica Boulevard and Burton Way, on the east by Alpine Drive, and on the west by Crescent Drive. It is bisected by Rexford Drive. The focus of the site is the blue-green domed tower of City Hall, a Spanish Baroque confession designed in 1932 by architect William Gage.

From the outset, the city demonstrated a desire to produce a scheme of the highest quality. Before the selection of architects was made, a report on planning and space requirements was prepared by Prima Associates of Santa Monica, and architect Don Statsny of Portland, Oregon was selected as professional advisor. The list of jurors was as impressive as the architects, consisting of a group of people with varied backgrounds in architecture, planning, landscape design and criticism. The jurors were urban designer and landscape architect F. Paul Friedberg, writer and critic Esther McCoy, architects Daniel Solomon, Anthony J. Lumsden, and Richard Saul Wurman. Wurman, on the Board of the National Endowment for the Arts, also chronicled the process.

Strong efforts were made throughout the competition to involve the public in the process. They were invited to view the presentations of individual architects on July 19, and the six models were anonymously displayed in the gallery of the city's Bedford Drive parking structure from September 28 through October 23. The presentations, jury report and public meetings were all broadcast on Beverly Hills' closed circuit television station. Visitors to the gallery were encouraged to fill in cards stating their preferred scheme.

When the architectural jury announced its decision on October 12, they were resoundingly unanimous. Praising Charles Moore/UiG's scheme for its unique urbanistic and architectural response to the existing context, they recommended overwhelmingly that the city proceed to build the scheme with alacrity.

However, the architectural jury does not have the last word, the City Council does. Their decision is, in theory, based on the reports of the architectural jury, the department heads, financial reports and public opinion. In reality, the Council has the right to overturn the architectural jury's decision based on their own opinions, political lobbies, and the pressure of public opinion. At the time LA ARCHITECT goes to press, the final decision is uncertain.

On these pages we present photographs of all the architects' models together with slightly edited versions of the jury reports. The reports devoted more space to the winning scheme, and therefore we, too, have expanded this presentation to include perspective sketches.



Beverly Hills:

Concept V: Frank Gehry

Concept V divides the space into four parts, split by Rexford Drive in the middle, and with City Hall occupying the whole of the north-west quadrant . . .

Straddling Rexford is a cultural facility with curved balconies on two levels around the two staggered buildings. The cultural facility continues into the northeast quadrant as a sweep of steps leading to a platform with two miniature echoes of City Hall dome. At the base of the grandiose steps is a plaza, and in an L-shape around the northeast corner is the police department. Two small buildings of different shapes are at the edges. Thus the grand space is for the most part the diagonal steps, provocative in their allusion to the Spanish Steps in Rome, but the latter also functions as a passage between lower and upper street.

The southwest quadrant is dominated by the fire department, which occupies the original space, but the building and the yards are much expanded. The old facade of the building has been retained but screened with a glass front.

There are small gardens around the southeast corner, a fanciful children's garden.

Concept V responds to the functional requirements specified in the Prima Report, solving nearly all the needs of the library, police and fire departments, and showing a clear understanding of parking and circulation requirements as they relate to the surrounding street system. The scheme also shows an awareness of cost.

Although the jurors appreciated how its formal inventiveness constituted an original approach to urban design, most felt that the scheme fell short of establishing a strong civic presence through either an ensemble of buildings or a set of spaces created by the buildings.



The major criticism of this concept was that it created a large space that was not grand, and that the tribute to the Spanish Steps did not make up for the loss by allusion. The small buildings scattered over the site may give the project an approachable scale, but somewhat antagonistic to the monumentality and authority of City Hall. The elevated plaza and the small structures flanking City Hall tended to choke off the building . . . There was doubt about creating small spaces in front and back of City Hall when larger spatial gestures seemed more appropriate as symbols for the city.

The traffic patterns through the various parking facilities conflict with major traffic flows on Crescent and Rexford . . .

While one juror recognized the ordinary and droll characteristics of the scheme as a device to make public buildings approachable, at the same time all felt that the imagery negated the architectural language of City Hall, turning the complex into a polemical project distant from the civic aspirations of Beverly Hills.

The spirit of the buildings have a counterpart in many of the art collections in the City, in the great variety of residential design in Beverly Hills, and in the unexpected nature of Los Angeles in general. However, most jurors felt that small images were out of place in an urban civic center.

Concept I: Gwathmey Siegel

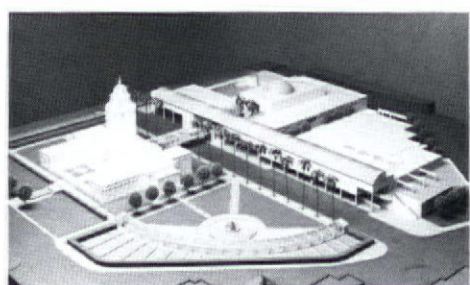
Design Concept I is unique among the submitted designs in that it places all of the new facilities east of Rexford.

The overriding intent of this concept is to minimize any competition between the new facilities and the beautiful existing City Hall. The existing sight lines to the building from passing automobiles and pedestrians are retained on north Santa Monica and Crescent. On Rexford and south Santa Monica the sight lines are improved by the removal of the fire station building and its relocation at the northeast corner of the site. The architecture of the new facilities is reserved in character, handsomely illustrated with its neutral presence ordered by the long three-story building placed along Rexford acting as a back-drop to the existing City Hall.

Public spaces other than the major garden are limited in this scheme. The outdoor court-amphitheatre space on axis with City Hall and the new auditorium is too sparse and unenjoyable as is the new outdoor area created on south Santa Monica. The minimal geometry of the garden makes the expanded park empty, arid and vacuous. The garden is located where it would be least experienced by the users of the City Hall complex.

Some of the jurors felt the sparseness in the character of the buildings was not as sympathetic to the existing City Hall as some of the other schemes.

The concept generally satisfied the requirements of the Prima Report. There was some concern about the police department functions being wrapped around the auditorium. Also, there was concern about the potential psychological problem of jail/auditorium proximity. Placing the fire department at the north portion of the site next to Santa Monica will create exiting difficulties for the fire vehicles during peak traffic periods.



Rexford is retained, avoiding any change in the existing traffic patterns. It also avoids a change at the Santa Monica/Rexford intersection and a substantial widening of Alpine. Alpine becomes a separate service-oriented street.

The concept allows the new fire department facility to be built while the existing fire department continues in operation. However, because the police facility is wrapped around the cultural facility they would have to be built together. This scheme suggests the police department, cultural facility, fire department and underground parking be built at one time. It is not as easy to phase as other concepts.

The components of the scheme are well related functionally and visually and enhance City Hall. The architectural program established in the Prima Report is basically adhered to. Although the placement of all the physical structures except City Hall east of Rexford has the advantage of maximizing the dominance of the existing City Hall, the new facilities are cramped. Little opportunity was taken to develop enjoyable public spaces internally or externally.

Concept II: Eisenman/Robertson

Concept II minimizes the competitive presence of new facilities with City Hall. The visual relationships of the various components of the plan are good. A simple large colonnade paralleling Rexford neutralizes and screens a variety of program elements and presents a dignified facade complementing City Hall. Rexford becomes a ceremonial street for automobiles and pedestrians. The concept minimizes the impact of the fire department on Crescent Drive side by locating a park above the drill yard.

This is the only concept that proposes an alternate use for the existing library. The police department is located in the existing library building near the courthouse. A new library is adjacent to the cultural facility, both sharing an outdoor court on axis with City Hall. A monumental stair would act as amphitheatre seating; this and the courtyard would allow City Hall to be a focal background to any event. The grouping of these cultural/public service elements on the site is excellent.

The plans follow the Prima requirements as to area and adjacencies. However, the proposed police facility firing range location is unsatisfactory, being positioned on upper floor where noise would be a problem. Also, the underground jail would either have a daylight deficiency or, because of skylights have security problems. The jury questions the appropriateness of memorializing these underground jail cells along Burton Way.

The fire yard, roofed to make a garden south of City Hall, restricts fire drill and other operations and would be noisy and unsatisfactorily vented. The opening at roof park level is a security hazard. Palm trees immediately in front of the fire station, necessary for the ceremonial character of the street, would restrict turning patterns. The plan of the library in general is less than strong and the two level stacks are unsatisfactory.



Vehicular access from Rexford and Alpine to the parking structure and the drop off on Rexford is very good, but the columns along Rexford between the curb drop and the street would be hazardous.

Rexford is retained, which avoids any change in the existing traffic pattern. It also keeps the Santa Monica-Rexford intersection and avoids a substantial widening of Alpine. Access to the garage below the fire department facility from Crescent is contorted for traffic movement and scars the face of City Hall.

Remodeling the library as a police facility would be difficult to phase. The location of the multilevel staff garage would require temporary relocation of the fire station. The jury found little merit, formally or programmatically, in the rotated cube serving as the cultural center.

Design Concept II is a strong simple scheme in which the plan components support one another visually and enhance City Hall. The benefits of reordering the site into functional areas do not outweigh the problems in phasing the complex. The plan's best feature is a dignified composition of public open space.

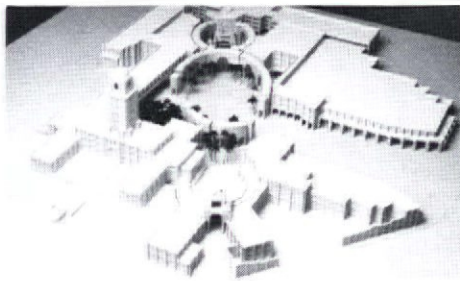
The Jury Speaks

Concept VI: Charles Moore

With resounding unanimity the jury announces its selection of Design VI as the winner of this most notable competition. We make this selection with great spirit because we have been confronted with a brilliant and beautiful design which thoroughly addresses the specific issues at hand, and also assimilates what is best and most positive in urbanism and urban theory throughout the world today and advances its cause. With the construction of this great complex, Beverly Hills will solve numerous and pressing practical problems and will also make cogent for many people elsewhere the special contribution of California life to urban culture.

Public space in Concept VI is organized around three arcaded elliptical courts along a diagonal axis moving from the corner of Crescent and south Santa Monica north east through the site. Rexford Drive remains open to traffic, passing through the central and grandest of the three courts, which serves also as the vehicular entrance to public parking. The new police facility spans over Rexford Drive at the north of the site forming a monumental urban gate. At the south end of the site, buildings flanking Rexford splay to frame a most handsome view of the central court and bridge beyond. The automobile, here so central to the life of the town, has been made to engage the architecture romantically and joyously and in a way that will be experienced by thousands of people each day.

The elements of the program are arranged around the three courts with their arcades serving as the pedestrian linkages among functions. The axis through the courts connects with the main flow of pedestrians to the civic center from the business district. The edges of the site are composed with great care to the north, west and south, while the eastern view along Alpine is devoted mainly to a parking structure. To the jury, this decision with respect to Alpine seemed necessary and acceptable.



The real virtuosity in this design is its resolution of conflicting geometries—the strength and coherence of its edges, the clean figure of the courts, the interiors which are both faithful to the program and inventive.

Unlike some other submissions, this design does not treat the existing City Hall as an isolated and mummified object from some remote other culture, but considers it as part of a larger, still living, still vital organism. The scheme proposes a language of construction that will permit newly made buildings to reside directly proximate to the old one and for City Hall to assume a new role as the dominant vertical element in far more significant complex.

Traffic layout is salutary in Design VI with benefit derived from the provision of separate parking structures for each major category of user. Retention of Rexford for through traffic and visitor parking and location of employee parking access on Alpine segregates peak hour through traffic from peak hour traffic generated by the civic center.

Design VI is also carefully considered with respect to phasing and permits the City to serve its immediate needs for police and fire facilities, separately or concurrently, without undertaking major utility relocations, street closures or the funding of the cultural and public elements of the civic center.

Concept III: Moshe Safdie

Concept III, which eliminates Rexford Drive, treats the north half of the site as a whole, using the City Hall as a focus for a long reflection pool, tiered garden area and cultural facility at the north east edge. This scheme depends upon a long perspective for its romance and glamour. The elements do not lend themselves easily to modification.

The library, at the south east edge, fronts on a view of the pool, certainly the most felicitous site. The fire department faces the west side of the library, is on the original site, and retains the old tower as a symbolic gesture. The placement results in insufficient yard space for turing and repairs; it also may result in noise pollution for the library. The police department, a five-sided building following the edge of Crescent Drive and south Santa Monica, is set at an angle to the fire station . . .

The appeal of the north half of the site may justify the cost of relocating the storm sewers, and a less than legible circulation pattern.

One member of the jury felt that Scheme III excelled in the development of an architecture of meeting. The fine relationship between the axially located reflecting pool and the tiered walkways, which allowed the visitor arriving by car to see sunlight, sense the fresh air, and be instantly oriented, created a place that the citizens of Beverly Hills could feel was their own—a place to meet others. Ultimately, there were other factors concerned with the specific performance of parking, architectural detail, location of utility lines, etc., that mitigated against this scheme. However, it captured the imagination of the jury.

There was general agreement that Scheme III is significant urbanism and that it creates a fine public space. There are, however, cer-



tain deficiencies, some growing out of the closure of Rexford Drive and the burden this places on the north-south perimeter streets. With the cultural facility close to the eastern edge of the site, it would be difficult to place a service road on the site and also widen Alpine Drive, which the closure of Rexford Drive might require.

Such alternatives as moving the cultural facility somewhat to the west, and shortening the pool would weaken the scheme, for central to the scheme are the grandiose proportions of the space . . . It seems appropriate to Beverly Hills, a city of large estates, that City Hall appear as a great house above the pool.

In several ways the scheme did not seem accommodative. Although City Hall is integrated into the pedestrian traffic pattern, the exclusion of traffic from the heart of civic center creates major conflicts of ingress and egress . . .

There were reservations about such dominating features as the pool and garden structures not being exploited by activities around them. Nor do the terrace paths respond to activities. There were further reservations about the material and detailing of the garden structures . . . Some jurors found in the great central space too strong a flavor of a shopping center, unsuitable to civic architecture.

Flaws

Scheme VI is not flawless, but resolution of its few difficulties can strengthen rather than mitigate its initial concept. The same is not true of other submissions that also have compelling features.

Functionally, the weakest aspect of Scheme VI is pedestrian circulation within the parking structures. These routes are neither conceptually clear nor strongly integrated with the architecture.

The rotunda at the heart of the design is a majestic idea, but . . . the jury would favor devoting more or all of the space of the rotunda to drop-off, and automobile entry, with appropriately ceremonial paving, lighting and detail . . .

Clearly, the elevation along Alpine is a cause for concern as is the difficult and crucial detail where the new police building joins the existing City Hall.

All of the jury felt that at both ends of the diagonal axis the design is a bit diagrammatic and needs development of program. A training room for firemen was omitted at the southwest end and a community room has no real designated use . . . The jury all responded favorably to memorializing the impressive physical fitness programs of the police and fire departments in a civic employees fitness center at this end of the site . . .

At the other end of this axis, the forms of the grotto space are splendid, with the public parking opening onto the grotto. However, the surrounding spaces are programatically thin. Exits from parking, cafes and entries to the cultural facility should be further developed so that the grotto is a true center of activity day and night.

Concept IV: Arthur Erickson

Design Concept IV closes Rexford Drive and creates a vast complex of public gardens east of City Hall, terracing up the roof tops of facilities to house the various elements of the program. The scale of idea is bold and appropriate, but the rigid geometries of its great gesture creates a series of unresolved and probably unresolvable conflicts with elements of the program and circulation. The dominant formal idea is a horseshoe shaped ring of terraces with a diagonal cut from the terraces to the former Rexford right of way. The existing fire station is replaced with a new cultural facility connected to the library on this diagonal axis. This configuration allows City Hall to form the edge of public gardens with a new monumental axis centered on its tower stretching east. The setting created for City Hall is one of the positive aspects of the scheme.

The rooftop terraces which edge the main garden ascend in half level intervals and contain a series of small formal gardens. The jury felt that these spaces would be agreeable, if a little surreal, but that they are so remote from workaday circulation that they would be little used . . . As shown, the gardens also lack shade and places to sit.

Underneath the grand geometries of the public gardens, parking, the library, and the police and fire facilities are fit with considerable awkwardness and irresolution. There are difficulties with the movement of fire trucks, with surveillance and control in the library, and with daylighting and security in the jail. Clarity of circulation within the buildings and from the parking has been sacrificed for the sake of the overall form.

Though elements collide in strange ways, the character of the architecture and of the gardens show much polish and sophistica-

Recommendations

The ultimate success of Design VI as architecture and as urbanism depends upon certain aspects of its execution. In some respects it is a fragile design in the sense that coarse execution could prevent it from fulfilling its great promise. As urbanism the design works because it makes the City Hall a part of new spaces of great richness. It is able to engage the City Hall without demeaning it by inventing a language on construction compatible with old building. This language must be executed finely and in enduring materials for the whole concept to be realized . . . Compared to other submissions, Design VI is economical in very important respects . . . As the design develops, pressures will mount to make further economies. The central rotunda must not be eliminated or much reduced in scale or quality. Without it, the design has no heart . . .

The craft and elegance of the drawings and model which portray this design communicate the aspiration and ability of the architect to make a new civic architecture and a new civic urbanism that stands correctly beside the best that is here and the best that is elsewhere. If the extraordinary communal-ity that has carried the competition to this point persists through the construction of these buildings, it is our belief that his aspiration will be realized.



tion. Many parts of the design are extremely handsome—the elevations along Alpine, the view north on Rexford into the site, and mini-gardens on the roof. It seems, however, inconsistent that an architecture based upon a monumental expression of structure according to modernist doctrine would have no spatial reality that corresponds to the geometry of the structure.

Traffic considerations are problematic in Scheme IV. Parking entrances as shown are concentrated in ways that would overload intersections and cause unacceptable delay. The closing of Rexford and the configuring of Alpine as shown would divert all north/south through traffic in Beverly Hills to Beverly Drive. This would not only be a major disruption of existing patterns, it would divert all cross town traffic away from the civic center and make the center remote from the life of the town.

Concept IV is somewhat inflexible with respect to phasing . . . (although) the design does carefully avoid relocation of the 8' storm sewer beneath Rexford Drive and would require no temporary housing of any of the facilities including fire.

In summary, Design IV is a grand, perhaps grandiose scheme distinguished in many of its parts, but based on a powerful conceptual idea which simply does not accommodate the complexity of the program.

New Title 24 Energy Standards: Design Evaluation

This is the last in a series of two articles. Because of California's widely diverse climates, the state is divided into 16 climate zones, with each zone having its own specific requirements for insulation, glazing, and other building components. This was done because the energy standards require that the annual energy budget for a dwelling anywhere in the state be approximately equal to that of another dwelling elsewhere in the state. As a result, California's milder climates will require less stringent energy conservation measures than will the state's more rigorous climates. Los Angeles County's own diversity gives it five climate zones within its borders—more than any other California county. Full details on the requirements of each zone are available in the design manuals published by the Energy Commission.

Given the existence of five climate zones in the county and five or six energy compliance approaches, it can be readily seen that an architect or builder needs a quick way through the thicket of potential design options. The accompanying diagram outlines a quick testing process which can be applied to a tentative building design in order to assess which Title 24 compliance method, if any, is most appropriate. It is assumed that a copy of the California Energy Commission's residential energy design manual for the appropriate climate zone is available in the evaluation process.

While the evaluation path diagram itself is relatively straightforward, there are a few problem areas which will cause most of the rejections among residential building designs. Glazing percentage of floor area heads the list, for both prescriptive packages "B" and "C." Likewise, the lack of a "legal" south facade (within 22-1/2 degrees of true South) frequently derails the use of prescriptive package "A." This is especially true of the western side of Los Angeles, where most streets run at approximately 45 degrees off the cardinal compass points. Under the point system, excess glazing and lack of a "legal" south facade can, by themselves, render an otherwise passable design impossible to comply with Title 24. If a test of a given building design's energy compliance is taken as far as the point system, and the sum is slightly negative, adjustments may be made to HVAC and other design assumptions to bring the design into compliance. If the sum is highly negative, however, something is seriously wrong, and the next jump to a computer analysis should not be taken until the design has been altered to improve its score.

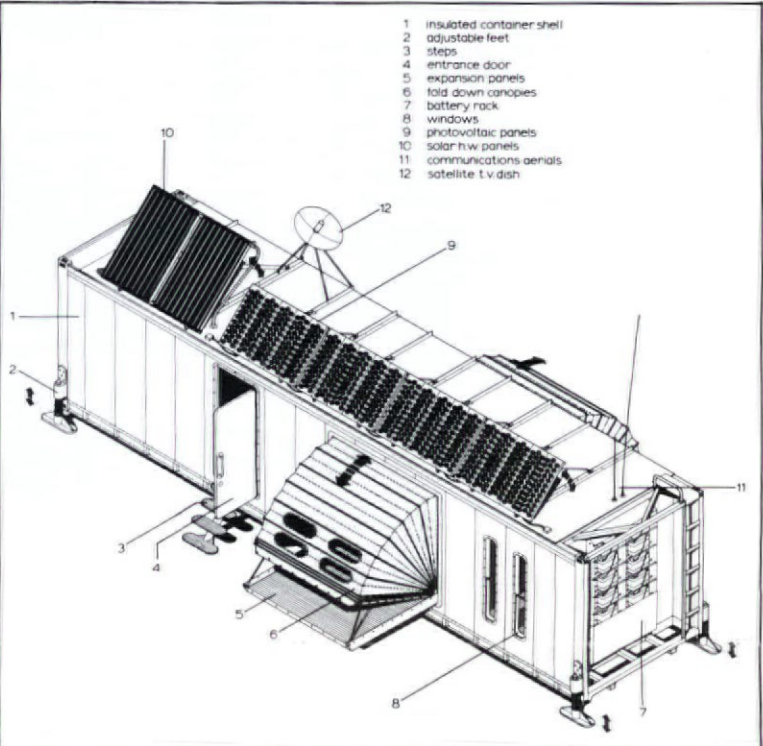
The final choice of method for Title 24 compliance will depend not only on the architect, but also the client. He may express a preference for a passive solar house, for example, and the design will head in that direction. Likewise, given several methods to comply with energy regulations, a choice may be based on the relative costs of building construction. Similarly, building components may be actively traded against each other for lowest cost of construction under the point system and computer design approach, and this may result in construction cost savings far outweighing the time put into their evaluation.

Optimal energy performance and minimal grief with the Title 24 compliance process is most assured by considering the energy impacts of design decisions from the inception of schematic design. Building shape, size, siting, and internal room or apartment layouts are among the earliest design decisions made, and also the most critical components of energy performance. Lot setbacks and other external limitations may constrain some of these decisions, though variances and trade-offs may be viewed more favorably by regulatory authorities if they are sought for solar or energy conservation purposes. Too frequently, however, energy performance and Title 24 code compliance will be thought of at the end of the design process, and compliance will be merely a matter of placing band-aids upon a non-complying design. This approach has worked in the past, but will not do as well under the present standards. The overall stringency of the three prescriptive packages and point system numerical values, particularly the negative point values assigned to variables such as excess glazing, will work strongly against the use of such band-aids.

Douglas Taber
Taber is an architect and a co-founder of Group De Ville, an energy-conscious design and consulting firm.

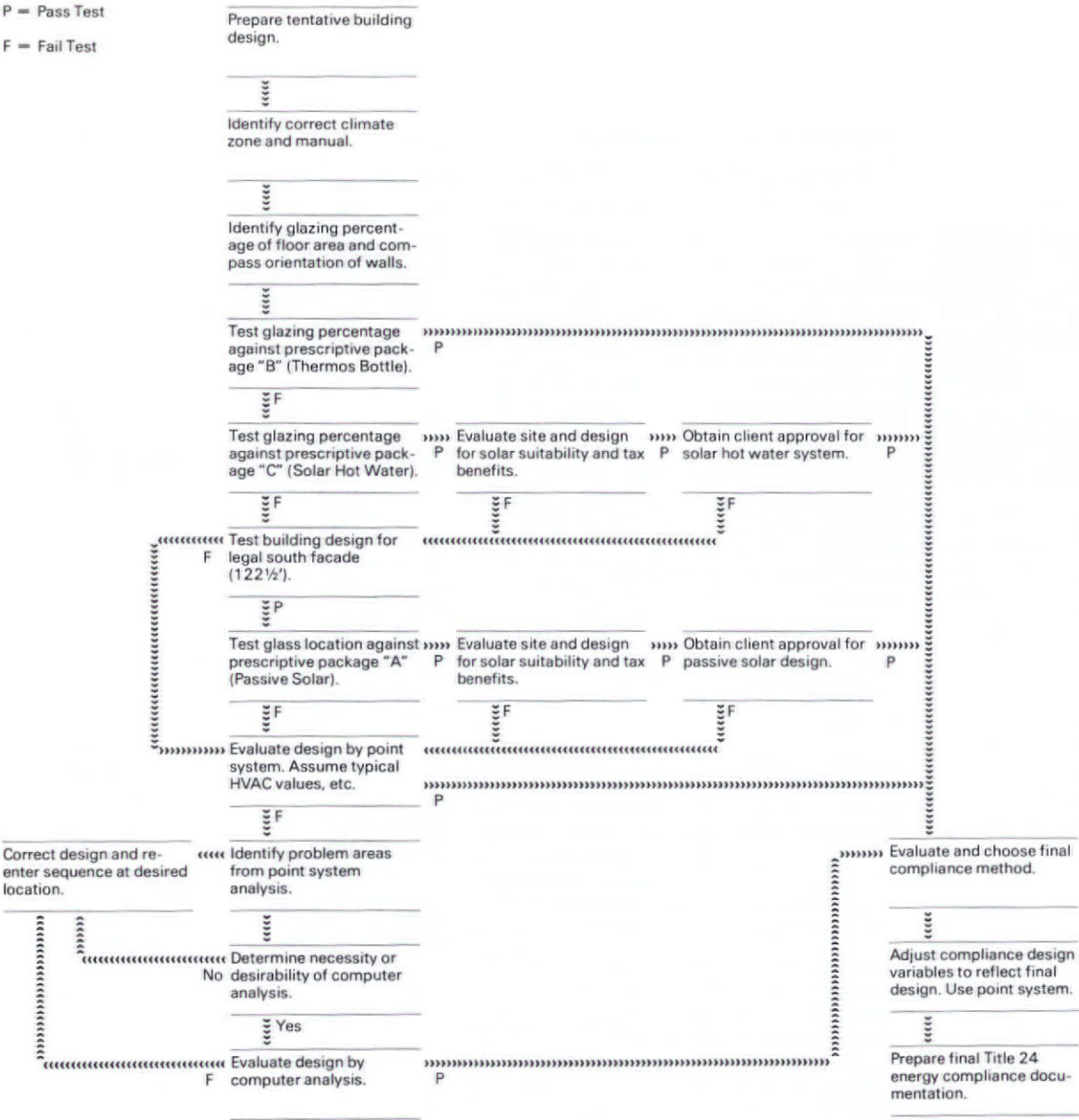


SCI-ARC Students Building Research Station



Isometric of ERU project

Design Evaluation Path



In 1977 SCI-ARC purchased 120 acres of undeveloped land in the Santa Monica Mountains. These have been used intermittently by students to explore problems of structure, ecology, and energy use.

To better integrate the estate into the life of the school, it was decided to create for the site a flexible enclosure in which a limited number of students could live and work. The problem of developing this enclosure, known as the Experimental Resource Unit (ERU), has been explored by two classes of first-year SCI-ARC students, under the direction of instructors Ahde Lahti and David Nixon.

Research began in September of 1981, and determined that the choice of a standard shipping container as the ERU shell would best satisfy the constraints of time, cost and construction. The design requires that the container be converted into studio space for 8 and living space for 3. It will also be equipped with systems for water recycling, solar water heating, toilet waste disposal, and the creation of electricity with solar batteries.

The project began physically in February of 1982 when the container was purchased. All modifications will be carried out by students; so far these include cleaning and painting the shell, and cutting and framing door and window openings.

Before the unit can be transferred to its mountain site, further modifications are scheduled to be made. The container will be fitted with adjustable legs to adapt to canopies in terrain, drop panels and canopies installed to provide extra daily space, and water, waste and electrical systems completed. All these changes must wait for further funding and renewed student interest.



Students installing photovoltaic panels.

The importance of the ERU project is in several areas. It has provided students with practical experience in the problems of engineering and construction. It will provide, when completed and installed on the site, a facility for testing new technologies confronting the growing scarcities of water and power.

ERU will also demonstrate an alternative to traditional construction, plagued as it is with rising cost and deteriorating quality. "Transfer" technology, borrowed from other fields such as transport, marine and aerospace, is applicable in the solution of architectural problems. ERU is using methods and method materials from these industries, and when complete will be an elegant demonstration of such transfer technology.

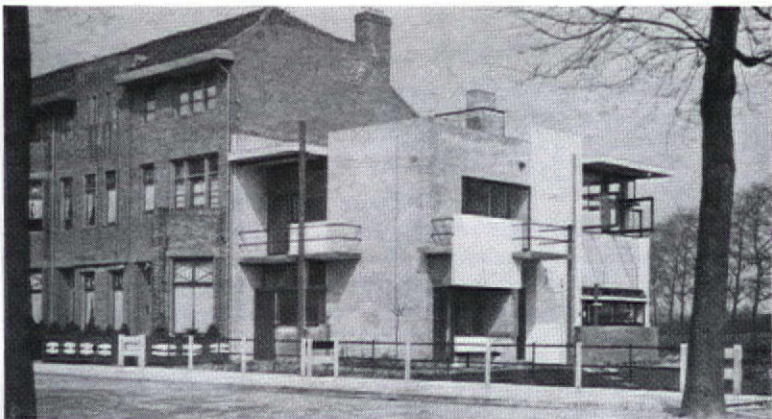
Bruno Giberti
David Nixon will participate in a Special Event at UCLA. See Front Page, Calendar, Other Events.

Book Review: Dutch Treat

DeStijl 1917-1931: Visions of Utopia
Mildred Friedman, editor, Abbeville Press/Walker Art Center, \$24.95, paperback.

DeStijl 1917-1931: Visions of Utopia is the title of an exhibition which was organized by the Walker Art Center in Minneapolis. After being shown at the Hirshorn Museum in Washington, D.C., the show traveled to the Netherlands where it is now being exhibited. This presentation is the most comprehensive *DeStijl* exhibition since the 1952 show at the Museum of Modern Art in New York, and so the occasion is considered a momentous one. The accompanying catalogue, with the same name as the exhibition, is a work which stands on its own. It is not simply a documentation of the exhibited works, but also includes historical and critical essays which place the *DeStijl* movement in the development of twentieth century abstract art, as well as examine individual facets of *DeStijl* design, such as typography; documentation of three *DeStijl* architectural monuments: the Paris atelier of Mondrian, the Rietveld/Schröder house, and the Cafe Aubette in Strasbourg; bibliographies and biographies of the major figures. The book is well illustrated, including many rarely seen works of *DeStijl* design. Mildred Friedman, who is the curator of design at the Walker Art Center, was the editor and contributes the "Forward."

Of particular interest in the catalogue is the documentation of the Rietveld/Schröder house on the outskirts of Utrecht. Gerrit Rietveld in collaboration with Truus Schröder-Schräder designed the house and built it in the years 1923-1924. Rietveld developed the overall design and Schröder-Schräder conceived the colors and the open plan of the second floor. Elevation and plan drawings, photographs of study models, and contemporary and vintage photographs are used to document the project. The interior of this house is aglow with light and color and has the most wonderful scale. The exterior colors contrast brilliantly with the grey Dutch winter. Truus Schröder-Schräder still lives in the house and has obviously maintained it with much loving care. Not surprisingly the house is filled with furniture designed by Rietveld.



"Without bothering to adapt the house to some extent to the traditional houses on the Prins Hendriklaan, we simply attached it to the adjacent house. It was the best thing we could do—to make it stand out in contrast as much as possible. Understandably, it was very hard to square this with the local building code. That's why, on the ground floor, the house presents a rather traditional layout . . . with fixed walls; but the level upstairs we simply dubbed an attic, and there we realized the house we intended to make."—Gerrit Rietveld, 1963

In 1924 J. J. P. Oud designed the Cafe Unie in Rotterdam after breaking with the *DeStijl* group; Gerrit Rietveld designed the red-blue armchair, which has become one of the quintessential examples of *DeStijl* design, before he had become associated with anyone in the *DeStijl* circle; Mondrian kept a white vase with an artificial tulip painted white, because green was banished from his studio. These are examples of the intensity of belief and resulting tensions which abounded within the "group" of artists associated with *DeStijl*. The essay "DeStijl: A Reintroduction," by Robert P. Welsh, suggests this intensity and the fragile unity of this group of artists. *DeStijl* was to interlink the visual arts to all of society, but from 1917, when the magazine *DeStijl* was first published, until the death of van Doesburg in 1931, the unity of the group was precarious.

Early in World War I, Theo van Doesburg was advocating for a group of avant garde Dutch artists who would be truly modern collaborators in the arts. He wrote in 1919, "Although we differ individually, we all live for the same endeavors." Welsh, more than the other essayists, suggests the intensity of this man, his ideas, and his uncompromising crusade for his beliefs. This alienated some; when van Doesburg introduced the diagonal, Mondrian severed his relations with him. Mondrian wrote van Doesburg in 1925, "After your arbitrary correction of Neo Plasti-

cism (Mondrian's name for *DeStijl* principles) any collaboration . . . has become impossible for me. I regret that I cannot prevent publication of my photos and articles in the current numbers of *DeStijl*. Beyond that, no hard feelings."

If the unified collective which van Doesburg had hoped for did not ever really exist, the idea certainly did. As Welsh concludes his essay, "Thus, while definitions and analyses of the movement are bound to vary, *DeStijl* will surely be remembered for the combination of single minded purpose and diverse realization that it embodies." The catalogue provides a wealth of illustrations and documentation, especially of rarely seen typography designs and lesser known architectural monuments; the essays are provocative and informative. Each of these attributes highly recommends the book, but it would have been better if some of the energy and urgency of the *DeStijl* artists had also been communicated.

The ends of square-sectioned members in the wooden frame of Rietveld's red-blue armchair are painted yellow, suggesting that the pieces have been cut from longer ones; in Mondrian's paintings there is the same suggestion, that the painting is a fragment of a larger space and could extend unseen beyond the edges of the canvas. This book should have implied the same sort of extension in the ideas of the *DeStijl* movement.

Charles Wheatley

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

One year mail subscriptions: \$15. Students \$12. Overseas \$25. Advertising rates, including inserts, are available from Chapter office.

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Cornerstones

Donald Axon, AIA, DCA/AIA, Inc., **Robert Omens, AIA**, Pacific Health Resources, and **Mitchell Robinson, AIA**, Robinson/Takahashi/Katz, have been appointed by the Building Safety Board to serve on the State Ad-Hoc Committee for the implementation of Senate Bill 961 (Pre-emption of Local Building Jurisdiction). They will assist in the development of recommendations regarding OSHPD operational policies, regulations and the establishment of appropriate fee schedules.

LA/AIA member **Franklin Howell** died on August 30, 1982 at the age of 64. He is survived by his wife, Ruth, and their two children, John and Melinda. During his career he worked for Smith, Powell and Morgridge and later for E. C. Zimmerman; he was associated with Carleton Winslow and was in private practice during the last five years. An outdoorsman, he loved hiking.

Sam T. Hurst, USC Professor of Architecture, has been appointed by Governor Brown to the California SOLARCAL Council, which was created to promote interest in solar energy. Hurst has taught at USC for 20 years, was Dean of Architecture and Fine Arts from 1961 to 1973, and is active in private practice.

LA/AIA Membership, September, 1982
New Members, AIA: **Howard A. Parker**, The Aerospace Corporation; **Stephen A. Woolley**, Tyler & Woolley, Architects; **James L. Tyler**, Tyler & Woolley, Architects;


Tito Penny, Herbert Nadel, AIA & Partners; **Mitchell E. Sawasy**, The Rothenberg Sawasy Partnership; **Ralph Duane Arnold, Jr.**, Kaiser Foundation Health Plan, Inc.; **Patricia Sprotte Horbochuk**, Jones Brothers Construction Co.; **A. Franklin Jackson**, Norman Engineering Co.; **Joseph Alexander Cohen**, Joseph Alexander Cohen, Architect, AIA; **Richard Maness**, ERI Incorporated; **Laurence Allen**, Allen & Sheriff, Architects/Interiors; **Sander Abrams**, Gensler & Associates; **Jan Szupinski**, Skidmore, Owings & Merrill; **Ronald R. Goetz**, The Jerde Partnership; **Roger Chikhani**, The Luckman Partnership; **Emil Hovsepian**, Emil Hovsepian, Architect, AIA; **Kunio Inoue**, Skidmore Owings & Merrill; **Robert R. Lowe**, Chaix & Johnson Architects; **Carlos A. Cadiz**, Chaix & Johnson Architects; **Harold Zellman**, Zellman/Herst Architects; **Michael T. H. Chen**, Samuel K. Y. Chen, AIA, Architect, Inc.; **Steven M. Kroh**, Steven M. Kroh, Architect, AIA; **Terry S. Sakatani**, The Elliot Group, Inc. New Associates, AIA: **Carol Barkin**, Zellman/Herst Architects; **Francisco A. Behr**, Kurt Meyer & Associates; **Curtis N. Ginther**, Cannell & Chaffin. Professional Affiliates: **De Ann Morgan**, United States Postal Service; **Scott David Dordick**, Dordick Construction; **David Reed Van Volkinburg**, KPFF Consulting Engineers; **Robert Marks**, Robert Marks & Associates.

Small Minority Architects Data Sought

In cooperation with the Southern California Regional Purchasing Association, LA/AIA is requesting data from minority architects wishing to be considered for projects contracted by the Purchasing Council, a group of majority firms interested in increasing purchasing from minority firms.

Interested architects are requested to send to the Chapter office the following information: Name of firm, address, and telephone number; ethnic group and proportion of male or female employees; person to contact within the firm and his capacity; type of work completed and cost range; state architectural registration number. These data sheets will be incorporated into a master list forwarded to the Purchasing Council, which will supply this list to their members, for consideration of architectural firms when contracts are being considered. This list will also be supplied to the National Organization of Minority Architects for the same purpose.

For additional information, please contact Paul J. McCarty, AIA, Architects in Government Committee, 485-5821.



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Chapter News and Notes

LA/AIA Board of Directors meeting 2198, Los Angeles Chapter of the American Institute of Architects, September 7, 1982.

●President's Report: President **Lyman** reported on his meeting in Washington. Only four people attended the meeting, but those four did form a "box" of the U.S. They drafted a list of recommendations to submit to the National Board of Directors:

1. The AIA should take steps toward establishing a computer network.
2. Expand the AIA Yellow Pages.
3. Package Professional Development Programs on Video-Tapes and Disks.
4. Establish a Component Association Committee.
5. Publish a separate page for large component information.
6. Establish standardized component accounting systems.
7. Hold Grass Roots meetings in Washington, D.C. each year.
8. The contents of the AIA Journal should focus more on architecture and less on photographs and art.
9. Large Chapters should be encouraged to share their resources with other Chapters.
10. There should be three funded meetings per year at which chapter representatives can meet and discuss their problems.

Axon said that in regard to proposal #6, National has adopted an accounting process like CCAIA. A lot of the chapters will be adopting this system in the near future.

Forrest asked what will come out of that meeting and **Lyman** indicated that the items discussed were sent to the National Component Board and hopefully the recommendations will be accepted and acted on.

There has been some discussion about this year's annual Recognition dinner and it would seem to be appropriate to honor Welton Becket and Associates since it will be their 50th Anniversary.

Moved Chern/Second Tanzmann, the following: that Welton Becket and Associates be honored at the annual Recognition Dinner. **Carried.**

Lyman discussed a brochure he had received from a company which he thought could be misleading since on the bottom it contained wording that indicated the company was a Professional Affiliate of the AIA and they are not architects. It was decided to turn the brochure over to **Art O'Leary** who is chairman of the Ethics Committee.

Ted Wu called **Lyman** to tell him that there is a new Bill pending—HR6211—which in essence returns the Highway Beautification program to the States. Section 121A of that bill relates to communication through outdoor medium, meaning that billboards will be permitted back on national highways. **Lyman** indicated that he hoped that the Board members would think this was a shocking thing and in the event they did he had a letter drafted to be sent to the various Congressmen, Senators, the President and others. He read from the letter which indicated, in part, that the Board vehemently opposed the passing of HR6211 and specifically Section 121A of that bill.

Moved Widom/Second Chern, the following: that the Board endorse **Lyman's** letter opposing the passing of HR6211. **Carried.**

Rick Conklin, AIA, wanted to know if the Board had any comments or opinions regarding the proposed By-Laws of CCAIA. Conklin indicated that one item he would like addressed was one that provided for the appointment of a non-voting Associate Director to the CCAIA Ex-Comm Committee. Mr. Conklin said that the general attitude of this Board on that issue is going to be important to the Council. The other item Conklin wanted to draw attention to was the one dealing with maximum dues which puts a restriction on the

amount to which dues can be increased.

●Treasurer's Report: **Landworth** went over the financial report which was handed out to Board members. The balance in the bank as of August 26, 1982 was \$63,530.00. Income to date is \$230,831. The budgeted expenses through December 31, 1982 is \$80,354.00. The projected deficit for 1982 is \$10,860.00. However, we have a fund-raiser in the works which will hopefully take care of this.

Chern reported on the two fund-raisers that are being planned. 1. Design Competition for an Olympic Arch. This will be advertised throughout the country and the world. The entrance fee will be \$25.00. 2. A joint seminar with the BIA and CSI.

●Chapter Executive's Report: **Axon** said that before she gave her report she wanted to introduce two guests from Orange County, **Tom Ryan** of Ryan Marketing & Development and **Sherry Twamley** of News-makers. They gave a presentation publishing *The Executive Magazine* supplement, devoted to the design industry. They are doing one for Orange County and suggested that they do a similar article for the Los Angeles *Executive* magazine. The cost is nominal considering the exposure. Mr. Ryan and Ms. Twamley indicated that there was no financial commitment on the Board to this as they were going to do it any way.

Moved Widom/Second Wertheimer, the following: that the Board officially endorse the program proposed by Tom Ryan and Sherry Twamley and that the Board members make an effort to submit an article from this chapter. **Carried—with two opposing.**

Two months ago we proposed **A. Quincy Jones** for a National AIA Award. We called and asked if the award could be given posthumously and were advised that it could. Subsequently we were informed that it could *not* be a posthumous award. **Axon** immediately called **Ray Kappe** and he indicated that he was honored to even be considered. We did not win in any event. However, **Axon** received a letter apologizing for the confusion, which she read to the Board.

Newman asked about the letter he wrote requesting that an award be given to the Associates. **Axon** said that she was advised that the Award to the Associates could not be given at this time, but would be considered by National for a later date.

●Awards Committee Report: **Widom** read from his report. **Carl Maston** and **Kurt Meyer** have agreed to chair two committees, Maston: Fellowship; Meyer: National & CCAIA Awards. **Widom** will chair the LA/AIA Awards Committee himself. He said that **Lyman** had suggested that we nominate **Bucky Fuller** as an honorary member of the L.A. Chapter.

Moved Widom/Second Hall, the following: that the Los Angeles Board nominate **Bucky Fuller** as an honorary member of the Los Angeles Chapter. **Carried.**

Widom said that a General Achievement Award Committee would be established with **Bob Bolling** as chairman. The purpose of this award is to honor architects in other areas besides design.

Gelber will chair the Student Award Committee, and **Art O'Leary** will chair the Student General Achievement Award Committee.

Axon indicated that last year we submitted the name of **Ayn Rand** for an award. The submission was returned to us with the request that we resubmit it this year. It will be sent to **Kurt Meyer**.

Widom read a letter of recommendation for **Fellowship: Sam Tolken, Fred Lyman, Toshikazu Terasawa, Michael J. O'Sullivan.**

Professional Members who were previously nominated and who will be automatically considered are: **Richard Schoen, Lester**

Wertheimer, Alan Rosen, Ron Goldman, Martin Gelber, Bernard Judge.

Moved Hall/Second Tanzmann, the following: that the names be submitted. **Carried.**

●Associate's Report: **Brian Sehnert** reported that the Associates have established a Task Force for the National Steering Committee that is to be formed and the Associates are requesting that the Board monitor their activities.

Moved Widom/Second Landworth, the following: that the Los Angeles/AIA Board initiate a parallel committee to monitor the activities of the Associates' National Steering Committee. **Carried.**

●Building Committee Report: **Tanzmann** said the Committee has requested information from the Board as to preference of area and requirements and also ownership vs. rental. There was much discussion on the pros and cons of moving and costs involved in making any kind of move. **Landworth** said he thought we should establish a budget for rental structure so that the Committee can come up with something realistic.

Moved Landworth/Second Ross, the following: that our rental budget should be \$30,000 per year. **Carried.**

●Chapter Brochure: **Ross** stated that if the Board wants to go ahead with it, the Chapter Brochure will

be ready to print by the end of this year.

●Amendment to the By-Laws: **Chern** said that the bottom line of the amendment we are proposing to the By-Laws is that if you are on our Board you are automatically a member of the CCAIA Board. This conforms with the By-Laws of other Chapters. After much discussion it was moved as follows:

Moved Chern/Second Rosen, the following: that the By-Laws Amendment be approved as drafted.

Amendment to the Motion Hall, as follows: that the By-Laws Resolution be approved as drafted with any correction or wording, which will allow for participation by the Associates.

Seconded by Rosen. Motion Carried as Amended.

Second Amendment to the Motion Hall/Second Landworth, the following: that B-2 of the Motion be deleted and it shall be added that "The remaining Council Directors and Alternate Directors positions shall be elected at large from the membership."

Carried.

●Student Competition Report: **Gelber** gave a report on the LA/AIA Student Competition for the Pereira Prize. The subject is Pershing Square. The entry fee is \$10.00 and \$2,500.00 will be awarded.

ASA Even if you are not among the statistics quoted almost daily on the unemployed, there is useful information to be gained by attending the November program of the Los Angeles Chapter/Architectural Secretaries Association, "Employment: Everything You Need to Know but Never Thought to Ask."

The Directors and Board members have racked their brains to bring all attendees meaningful information concerning this vital and timely topic. Whether you're actively looking for a position, considering a change, or happy at work, the program will offer information of value applicable both now and in the future.

Please join members of the ASA on November 16 at 6:30 p.m. in the offices of Charles Kober Associates at 2706 Wilshire Blvd. (corner of Lafayette Park Place), Los Angeles, second floor. Additional information and reservations can be obtained through Beverly Bolin, Program Chairperson, at Leidenfrost/Horowitz, AIA, (213) 843-6050.

WAL On Wednesday, November 17, a luncheon program will be held at the Downtown Design Center. Invitations will be sent to WAL members.



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