

Competition

1983 Design Awards Program

The Los Angeles Chapter/AIA announces the requirements and schedule for the 1983 Design Awards Program, which will culminate in the awards presentation and public exhibition of the winning entries in October, 1983.

Eligibility

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

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

All constructed entries must have been completed since January 1, 1978 and cannot have previously received an LA/AIA award.

Entry Categories

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

Educational and religious facilities, residential facilities, governmental, public and medical facilities, recreational facilities, office and commercial facilities, urban design, research.

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

Design excellence, refinement and development, experimentation, historic restoration,

renovation, environmental development, solar development. A category will be considered for architectural drawings and fantasies.

Submittal Requirements

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

Slide of site plan, slide of floor plan or plans, slide of at least one section, slides of each exposed side of the building or improvement, slide showing the immediate environs of the building or improvement, slide of the interior, slide or slides of descriptive data. For remodeling and restoration work involving exterior alterations, slide of the same side before the alteration (unless evidence is submitted as to its unavailability). There also must be at least two 8 x 10 black and white photographs for possible press releases.

For submittals in the architectural drawings and fantasies category, the entrant may submit either slides or 8 x 10 prints. Winners will be required to submit original work for exhibition purposes at a later date.

Entry Form Closing Date and Fees

A registration fee of \$55.00 for each submittal of constructed work, and \$20.00 for each

architectural drawing submittal must be paid at the time entry forms are mailed. The entry forms (enclosed with this issue) and fee must be postmarked no later than Friday, August 19, 1983. Checks of money orders should be made payable to LA/AIA.

Descriptive Data and Concealed Identification

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

Submittal Closing Date

Submittal packages must be in the Chapter Office, Pacific Design Center, 8687 Melrose Avenue, Suite M-72, Los Angeles, CA 90069 no later than 2:00 p.m., Friday, October 7, 1983. No entry fees will be refunded for entries which do not materialize.

Robert J. Clark, AIA

Chairman, Design Awards Committee

Foreign Study

SCI-ARC to Open European School

The Southern California Institute of Architecture (SCI-ARC) will officially open its school for European Studies this summer on July 4. The new school is located in a 100-year-old Italian villa, which has now been completely restored, in the small medieval town of Vico Morcote, overlooking Lake Lugano in Switzerland.

The faculty will include both SCI-ARC and European architects. Since the villa is located in the Ticino canton, which is noted for its excellent architecture, visiting professors will include Mario Botta, Mario Campi (who is teaching the Summer Design Studio), Luigi Snozzi, Reinhart and Reichlin, as well as Giovanni Brino, architect in charge of the restoration of the master color plan of Torino, various European scholars and historians, and members of the Milano design community.

Martin Wagner of Basel and Corona, Switzerland, whose work has been published both here and abroad, and Daniel Herren, Director of design at Helfer Architects in Berne, are the Co-Heads of SCI-ARC's European Studies program. Both have previously taught in the Graduate program at SCI-ARC.

Since the program will operate on a year-round basis and since the villa will accommodate 20 students plus faculty, European architecture students, as well as students from other American schools of architecture, are being invited to participate. The ten-week curriculum will consist of design studio, special seminars, and lectures, and field trips. An additional five weeks will be devoted to travel and study. The program will be open to students who have completed three years of undergraduate or



Lake Lugano as seen from SCI-ARC's European campus.

two years of graduate architectural studies. Tuition will be \$2,100 per fifteen-week trimester. Room and board costs will be \$1,050 for the ten-week period at the villa.

The inaugural class consists of 20 SCI-ARC students who are presently touring Italy with Ray Kappe, Director of the school.

The week-long opening festivities will be attended by members of the European archi-

tectural and design community as well as members of the SCI-ARC community, and will include a SCI-ARC faculty exhibit and reception, lectures, seminars and panel discussions in which distinguished visitors will participate.

Members of the Los Angeles Chapter and design community who will be traveling abroad this summer are cordially invited to attend the opening festivities.

LA/AIA Program

Dinner Dance and Cabaret Show

Back by popular demand...

After last year's spectacular smash debut... In their only Los Angeles appearance of the season... For one time only...

The Los Angeles Chapter presents the nonpareil LA/AIA Players. The Players will showcase their unusual and often surprising talents at the second annual Dinner Dance and Cabaret Show on Tuesday, June 14, at the Riviera Country Club in Pacific Palisades.

Featured in the Los Angeles Chapter's

annual social will be lively dances, raucous and tender songs, plus comedy high and low. The program will start at 6:30 p.m. with a no-host cocktail party followed by a full-course dinner at 7:30 and the action-filled show at 8:30.

The LA/AIA Players, fifteen strong, include local AIA architects and those in professions related to architecture. Last year's premiere performance uncovered previously untapped resources of talent which prompted many to say that the performers should quit architec-

ture for show business careers.

Admissions at \$22.50 per person is by pre-paid reservation only. Reservations must be received at the Los Angeles Chapter office by Thursday, June 9.

The Riviera Country Club is located at 1250 Capri Drive in Pacific Palisades. To get there, take Sunset Boulevard west from the San Diego Freeway to Capri Drive and turn left. Or, take Pacific Coast Highway north to Chautauqua and turn right to Sunset.

The Revival of Rigor

The Brutalist aesthetic has been revived rather handsomely for the design of the "nation's largest municipal facility," Los Angeles's Piper Technical Center (555 Ramirez Street) which opened in January. This three-story complex is located east of Union Station and can be seen from the Hollywood Freeway. Dr. C. Erwin Piper, a city administrator, planned the Center as the first ever to consolidate services for five different city departments in one location.

The firm of L. W. Davidson and Associates designed the utilitarian warehouses, workshops and repair services for the departments of General Services, Police, Transportation, Public Works and City Clerk. Within this complex, city furniture is repaired, police cars are outfitted with mobile units, traffic signals and parking meters are repaired, records and city archives are stored. In addition, all city printing and election ballot counting take place here. Styling is applied to this physical plant designed for the expedient production of goods and services. The facade immediately imparts a rational character with its reinforced concrete frame and pink brick infill. Yet, on the second level, structure becomes ornament, where one set of offices become pop-out boxes. Somewhat contrived is the Kahn-like



Main entrance to south.

"servant" stair/elevator tower at the entrance.

The tenor of the building complex changes almost entirely at the main trucking entrance to the east, where three-story walls of concrete and brick are unrelieved by any push-and-pull of surfaces and volumes. The scale of this entrance is reminiscent of what one might expect at the NASA Space Center and, already, the austerity of the area has made it an appropriate set for a prison film. The drama of industrial simplicity and massiveness is evoked, as well, at the rear of the complex where huge ramps provide access to all three levels for 18-wheel trucks, and by the design



Truck entrance to east.

of the heliport on the flat expanse of the roof.

In a courtyard inside the complex, the scale is more humane and the design is pleasantly efficient: Medium-scale concrete louvers facing this interior court provide light and air to the upper warehouse floors; deep-set concrete waffle ceilings create honest and familiar coffering patterns throughout the warehouse interiors; the exposed ductwork and the metal railings that snap on or off their fittings as needs require are genuinely serviceable and unpretentious.

The interiors of the offices also impart the

same character with their moveable walls and drop-ceiling paneling of the standard kit-of-parts—provisions for lighting, air-conditioning and acoustics. Throughout the complex, the attempt to be of the latest state-of-the-art remains commonplace. At this point, it becomes more obvious that the initial idea of combining services for five departments into one is singularly brilliant and makes the building important for that fact alone.

For its utilitarian purpose, as a municipal-government facility, the Brutalist styling of the Piper Technical Center creates an attractive addition to the city. The choice of style participates in imagery appropriate to the display of practicality and strength for the rugged and varied functions of the Center. The over-complexities of the design of the main facade and the austerity of the trucking entrance and ramp areas do not negate that this is an unstrained and comfortable design.

Elizabeth McMillian

Elizabeth McMillian is a former president of the local chapter of the Society of Architectural Historians. She will receive her Ph.D. in modern architectural history, from USC in August.

Briefly Noted

Credit Correction

In the March 1983 issue of *LA Architect*, the interior of the Valencia Bank was incorrectly credited. The designer for the project was Bruce Wade, AIA, and the firm was Robert Morris & Associates, Inc.

Aspen Article

LA Architect is looking for someone to review the 1983 Aspen Design Conference. If you are planning to attend and wish to report, please call the Editor at (213) 651-2258.

Santa Barbara Museum

Five teams of finalists were selected from 256 entries, in a nationwide competition to design a new museum of art at UC Santa Barbara. The winning teams, selected by a jury of architecture, museum and art professionals including architects Tim Vreeland and Hugh Hardy, and Harold Williams, President of Getty Trust, competed late last month in a design charrette to select the architect for the \$5.3 million museum.

Finalists and their firms were Michael Dennis and Jeff Clark, Newton Massachusetts; Vladimir Arsene and Anthony Zottu Panu, A/L Design, New York, with James Lambros, Abby Suckle and David Hu; Mark Cigolle and Katharine Coleman, Architects, Inglewood, California, associated with Gregory Lombardi and Boo-Woong Kim; Benjamin Bernardo, Anthony Unruh and David Seeley, Los Angeles; and William Palmore, principal architect, and Gavin Bromell, New York, with W.E. Kuykendall, El Paso, Texas.

Price Collection

Los Angeles may be the home of a new Bruce Goff building if plans for its construction are approved by the County and the LACMA Museum Board. In April, the museum was given the Shinen'kan Collection, the largest gift of Far Eastern art ever received in the institution's history.

Mr. and Mrs. Joe D. Price of Oklahoma donated their vast collection of Japanese paintings to the museum, and have agreed to donate funds to construct a pavilion for Far Eastern art to house oriental art, including their collection. A fanciful, tentlike building has already been designed for the Shinen'kan Collection by Bruce Goff and was displayed last year in an exhibition at the Whitney Museum.

When questioned about the museum's intention to use this design, a spokesman replied that it was under consideration for the northeast corner of the sculpture garden.

Guggenheim Award

Professor Peter Marris of UCLA's Graduate School of Architecture and Urban Planning was named a 1983 Guggenheim winner, bringing to six the number of GSAUP faculty members who have won Guggenheims since 1976.

MOCA Support Group

Gary Gilbar, AIA, has been elected to head the 1983-84 Executive Committee of the Architecture and Design Support Group, an organization formed in 1980 to ensure that the Museum of Contemporary Art will incorporate architecture and design into its programs. Architect David Martin will move from A & DSG president to chairman of the board of directors.

In 1980, the group of involved professional and interested individuals launched a drive for the Architecture and Design Endowment Fund, which will supplement and enhance the museum's regular program and will give the curatorial staff additional resources for selecting and developing design programs in architecture, industrial design, graphics, interior design and other design disciplines. The A&DSG has also presented a number of educational programs in contemporary design, including exhibition of work by architect Michael Graves, a lecture by architect Arata Isozaki, "The Elusive Muse" symposium, an exploration of the role an architecture and design department should play at MOCA, a private viewing of Mr. James Oviatt's 1928 Art Deco penthouse, and an architecture and design film festival, "Film Makers' Visions of the Future."

Wood Awards

The American Wood Council's second national design award program for non-residential

wood buildings will be conducted in 1983. A national Wood Design Award will be selected from those projects receiving first honor awards in the Western, Southern, North Central and Eastern regions. Judging will take place in October 1983.

Awards will be given biennially to recently constructed new buildings and multiple building complexes in three categories: commercial, institutional and industrial. A first honor award, award of merit and citation will be presented to selected projects. Project designers, owners and building contractors will receive awards for their winning entries.

Entry forms and award program information are available from the American Wood Council, Suite 500, 1619 Massachusetts Avenue, NW, Washington, DC, 20036. Telephone (202) 256-7766. The deadline for entry form submission is September 1, 1983; project submission deadline is September 15, 1983.

Library Request

The SCI-ARC library is currently extending its periodical binding program to insure complete runs of the library's numerous magazines. The library is particularly seeking copies of the following periodicals: *Architectural Design* for the years 1970-1983; *Architectural Forum* for all issues; *Architectural Record* excluding the years 1974-1981; *Arts & Architecture* excluding the years 1957 and 1960-1967; *Progressive Architecture* excluding the years 1974-1982. Your tax-deductible donation will be wel-

come reading at SCI-ARC library, which serves students, faculty, and members of the community. For more details, please contact Rose Marie Rabin at SCI-ARC library, telephone (213) 820-5288.

Summer Workshop

"Exploration of Architecture" is the title of a week-long workshop being offered this summer for the first time by the USC School of Architecture. The workshop, which begins on June 19 and continues through June 25, will provide high school students with a direct experience with architecture: what it is like to study; to practice; what it is and can be. Students will be housed on campus during the workshop and will visit architecture firms and tour buildings and projects in the Los Angeles area. Students interested in applying are asked to submit a letter of recommendation from a teacher, a high school principal, an architect, or other person able to comment on the applicant's interests and abilities.

Landscape at USC

The School of Architecture at USC has received a grant of \$20,000 from the University Provost to study the addition of a professional program in Landscape Architecture. The study will be directed by Emmet Wemple and preliminary findings are expected by December 1983.

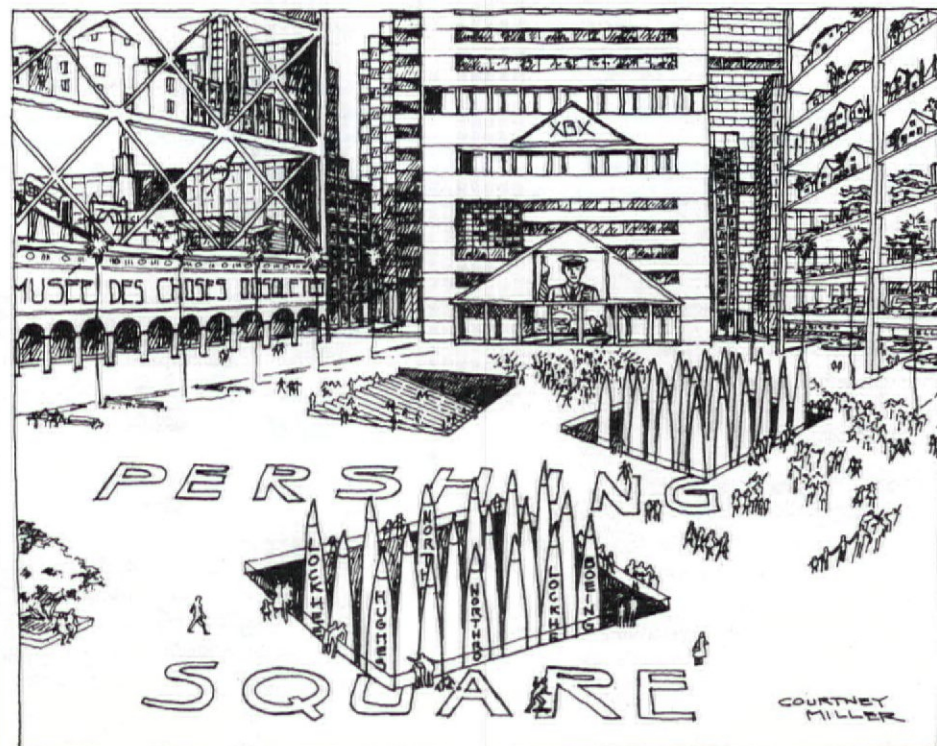
According to Robert S. Harris, Dean of the School of Architecture, three principal options include expanding content in existing architecture and planning programs to add landscape architecture content; re-instituting an urban design program with natural systems and open space design emphasis; or creating a new undergraduate and graduate landscape architecture degree programs. A strong urban setting emphasis is anticipated as a complement to the School's existing graduate program that focuses on architecture in the urban landscape.

Society Scholarship

The Southern California Chapter of the Society of Architectural Historians announces a scholarship competition for college students in southern California. Winners will be announced in October of this year, and the three winning papers will be published in the *SAH/SCC Review*. The first prize will be \$200; second prize, \$50; third prize, \$25.

Interested students should submit a paper of not more than 5,000 words on an aspect of architecture, history, urban planning or landscape architecture in southern California. Include appropriate photographs and, in a sealed envelope, a biographical note. Send all material to the following address: SAH/SCC Scholarship Competition, The Gamble House, 4 Westmoreland Place, Pasadena, CA 91103. The deadline is September 1, 1983.

Ideal City



Place-Making in the Sun

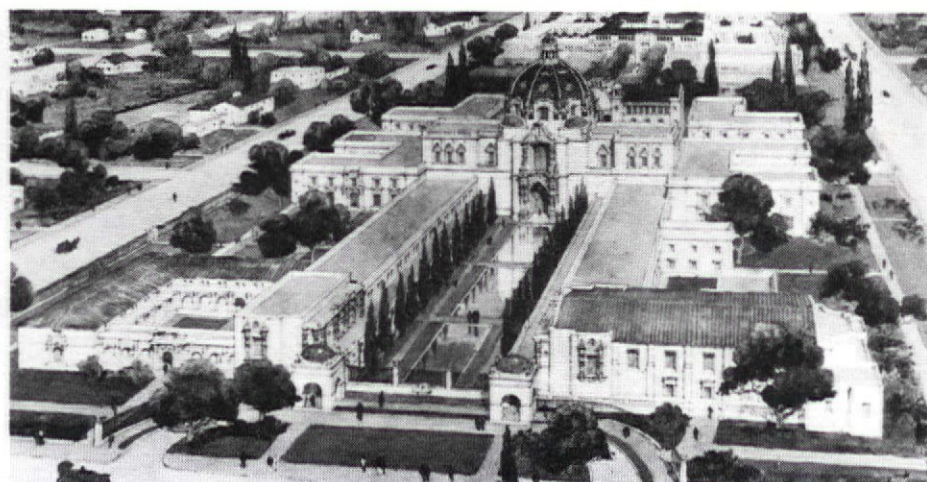
Studies of urbanism in southern California have been few and far between. Equally rare have been studies of architecture with non-modernist aspects. Both subjects have been somewhat neglected because the area of architectural history that has traditionally been deemed fit for local study is high-art modernism, a modernism that has been far more successful at producing isolated masterpieces than it has at creating urban complexes.

The places in southern California which do possess a lively urbanism, where conventions are shared from building to building or from block to block, have usually been the product of either period revival references, such as Venice or the Beaux-Arts buildings of downtown Los Angeles, or some variant of the vernacular, such as the bungalow districts of central Los Angeles or the stucco-box districts of Baldwin Hills or West Hollywood.

Thus, the show currently on exhibit at Caltech's Baxter Gallery, curated by Stefanos Polyzoides and Peter de Bretteville, on the planning and architecture of that university's campus from 1910 to 1950 is doubly valuable, because it takes on both the subject of period-revival references, and of place-making. The show and its accompanying catalog examine the relationships between client and architect, their differing views of Caltech's spiritual identity, and the campus as the suitable physical embodiment of that identity.

Three major southern California architects, Myron Hunt, Elmer Grey and Gordon Kaufmann, and one architect of national prominence, Bertram Goodhue, were involved in the design of the campus. Their involvement with the school allows the show to explore one segment of their careers (principally Goodhue's) in great depth.

The exhibition has been limited to the period



Bertram Goodhue, second aerial perspective of the proposed Caltech campus, 1923.

from the initial development of the campus in 1910 up until 1950, the date that Caltech set to work sabotaging its earlier campus plan. This campaign of construction resulted in, among other horrors, the Millikan Library and the Beckman Auditorium.

The phenomenon of campus suicide in southern California is so widespread (UCLA and USC, for example), and the inability to come up with either serviceable new campuses (Pepperdine or UC Irvine) so universal that it is a subject deserving of serious inquiry. However, such a discussion was prevented by the necessity to draw a discrete veil of silence over the past 30 years at Caltech in a show that the school itself sponsored.

Perhaps one clue to Caltech's penchant for self-mutilation could be found in the location of the gallery, buried in the basement of one of the least interesting post-1950 structures on campus, the Baxter Humanities building. The show might have been more gracefully

mounted in a more generous space, as more material than the gallery will hold has been crowded onto its walls, in a patchwork of new and historic photos, working drawings and renderings. The attachment of this material directly to the walls without the stiffening and dignifying aid of mounting is regrettable, because, in combination with the diversity of presentation materials, it detracts from the show's appearance.

The handsomely produced catalog includes among its essays short articles on Bertram Goodhue by Richard Oliver, on Caltech and southern California architecture by Alson Clark, and on the Caltech campus in the twentieth century by Stefanos Polyzoides and Peter de Bretteville. Oliver's essay is relatively straightforward relating the history of Goodhue's involvement with Caltech and the underlying intentions in his design. The other essays are more polemic. Clark outlines the development of a sophisticated eclecticism based on Medi-

terranean sources as a legitimate, and indeed pervasive, regional architecture in California. Positing Gordon Kaufmann's masterful Athenaeum of 1930 as an example of this regional architecture, he argues persuasively that it is far more successful at fitting into its suburban surroundings than is the grand axis leading to nothing created by Goodhue at Caltech.

Polyzoides and de Bretteville adopt the position that what is admirable and worthy of emulation about Goodhue's buildings, and those completed by his firm following his death in 1924, are their identity as matched sets of abstracted typological elements—the arcade, the tripartite buildings divided into base, mid-section and top, and the simple repetitive volumes and detailing. Sad to say it was this kind of repetition and simplicity that often led to blandness at Caltech, as well in other campus architecture of the period by Ralph Adams Cram, Allison & Allison and others.

In a sense Polyzoides and De Bretteville's essay could be construed as de facto revisionism, an attempt to claim the pre-1950 Caltech campus as a proto-rationalist precedent, perhaps at the expense of those elements of genuine eccentricity and overtly decorative character which it does possess, in buildings such as the Goodhue firm's 1927 Gates laboratory.

Caltech 1910-1950: An Urban Architecture for Southern California is on view at the Baxter Art Gallery through June 30. The gallery is open from noon to 5 p.m., seven days a week. Admission is free, and a self-guided walking tour of the Caltech campus is available at the exhibition.

John Chase

John Chase is a member of the LA Architect Editorial Board.

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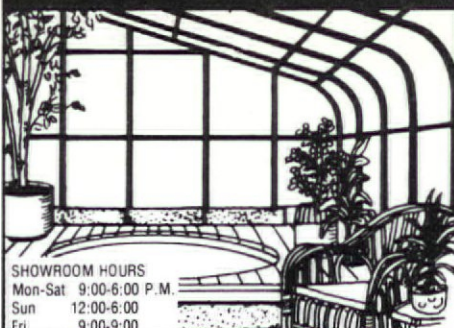
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Position Available

CADD operator/programmer to participate in system management. Fortran knowledge required. Medical Planning Associates, (213) 456-2084.

Position of Director of Architecture, Urban Innovations Group, UCLA Graduate School of Architecture and Urban Planning, Fall 1983. The UCLA Graduate School of Architecture and Urban Planning is looking for an individual to fill the position of Director of Architecture at the Urban Innovations Group (UIG), the practice arm of the School, beginning academic year 1983-84. Candidates should have at least five years experience in architectural practice, including experience in project design and project management. The successful candidate will be expected to work with other faculty members in directing students' work on architectural projects, to be responsible for the overall management and organization of all architectural and urban design projects, and to teach two or three courses each year in the Architecture/Urban Design Program. It is anticipated that the position will be filled at the Adjunct Assistant Professor level, but exceptionally well-qualified applicants at more senior levels will also be given consideration. UCLA is an equal-opportunity, affirmative-action employer, and applications from women and members of minority groups are especially encouraged. Applicants are asked to submit letters of inquiry, including curriculum vitae and the names and addresses of at least three referees, by June 30, 1983, to: Professor William J. Mitchell, Head, Architecture/Urban Design Program, Graduate School of Architecture and Urban Planning, UCLA, Los Angeles, California 90024.

Position Wanted

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Personal skylit garden workspace available within established architectural group for individual practitioner or related discipline. West Los Angeles; \$175/month; 110 sq. ft.; some services included. Call Mal for details, 478-0431.

Classified Information

Monthly rate: 50¢ per word, \$5 minimum. Abbreviations count as one word each. Deadline: Seventh of month before month of publication. Placing ad: Print copy or type double-spaced; count words; calculate charge; make check or money order payable to LA Architect, c/o Los Angeles/AIA, 8687 Melrose, Suite M-72, Los Angeles, CA 90069. Classified ads must be prepaid and will not receive invoice or tear sheet.

CHAIR, DEPARTMENT OF ARCHITECTURE, CAL POLY UNIVERSITY, POMONA

Appointee will be a Senior faculty member with a half-time teaching load in design or related areas and will serve as Chair to direct and coordinate the affairs of the Department of Architecture beginning September, 1983. Minimum requirements are a professional architecture degree, and Calif. Architect's license. Salary \$23,976-\$36,540 depending on qualifications. Request application forms from Chair Search Committee, Department of Architecture, Cal Poly, Pomona, CA 91768. Deadline: June 30 for inquiries and July 14 for receipt of required material.

California State Polytechnic University, Pomona, is an equal opportunity/affirmative action, Title IX, 504 employer. Women, minorities, disabled persons, and Vietnam-era veterans are encouraged to apply.

On Storefronts

Once an exterior building type, storefronts have now become predominantly a matter of interior decoration. Climate controlled shopping malls have replaced the village street as the location of most shops today. Have storefronts and the designers of these facades made the transition from exterior to interior?

Historically, streets in cities and villages were lined with shops. The older shops tended to be small with narrow fronts, creating a lively and varied streetscape. The narrow facades could accommodate a door and one or two shop windows for displaying merchandise. One of the main purposes of these facades, was to keep out the weather.

Open markets were also a traditional way of selling goods to the public. Often a covered or semi-covered street became a marketplace with vendors openly displaying their goods on the street or in rooms off the street. Bazaars and food markets are two examples, and they generally involve no storefronts at all. However, security and climate can be problems in an open market.

Arcades provide a third historical precedent for storefronts. Arcade covered sidewalks protect shoppers from the weather in cities such as Bern and Bologna. Also, the nineteenth century covered malls or arcades are the predecessors of today's shopping malls. Some of these early malls were completely enclosed. Others were roofed but open to the outdoors at their ends as at the Galleria in Milan. The storefronts in these malls tended to be more closely related in design to the exterior storefronts on a city street.

What form are storefronts in shopping malls taking today? A surprisingly large number of shops have two dimensional, flat facades. Some of these are completely enclosed with a door and display windows which seal the store off from the mall as though protecting itself from the weather. Others such as the Pottery Barn in Santa Monica Place offer a screen facade. Here, glass panels and metal studs provide the visual impression of a facade without completely covering the front of the store. Advantage is taken of being indoors and not having to design for the weather. And yet security and a visual separation from the mall is still provided with a screen facade.

Another type of storefront is the three dimensional facade. 3-D facades can be closed, or partially open screen walls. A good example is By Design in the Beverly Center. The glass line recedes behind a row of columns at the lease line and the entry door recedes even further into the store. This allows for corner display windows and draws people and movement into the facade itself. Other three dimensional storefronts project out into the mall with display windows that offer views to shoppers further down the mall. Both the recessed and projecting storefronts offer more variety to the pattern of the shopping mall and vary the path of travel of the shoppers. Other three dimensional storefronts are neither recessed nor projecting, but offer an articulation of forms and materials in depth, giving the facade a lively and often exciting visual experience.

The third type of storefront has no facade at all. These fronts can be closed or open. Cavalli at the Beverly Center is an example of a



Cavalli, Beverly Center

closed no facade storefront. Visually the eye goes directly to the inside of the store because of the floor to ceiling glass, but physically the glass door and windows close the store off from the mall. An open no-facade store is exactly that—there is no physical barrier between the mall and the inside of the store. A change in floor and wall materials is the only indication of the extent of the store and nighttime security is usually provided by rolling grilles or sliding glass panels. No-facade storefronts most closely resemble the older markets where the merchandise was displayed on the street or mall.

The criteria used by architects and designers in creating storefronts are important to understanding the results. These criteria, according to Ron Altoon, Design Director of Gale, Kober Associates, are identity, security and weather. Stores require an identity or image, that is, something to distinguish each store from its competitor and to attract customers. Identity can be created by the use of symbols. Some storefronts themselves can become a recognizable symbol. Also, some store owners are concerned that their shops look like a store or a preconceived notion of what a store should be. These store owners tend toward historical precedents to make their facades more recognizable.

Security also shapes the design of facades. Nighttime security is important—in other words, to be able to lock the store off from intruders. Daytime control of shoplifting is a design factor as well. An open, no facade storefront does the least to aid the control of shoplifting and may be one reason for the more traditional storefront with a single door and shop windows.

Weather is probably one of the more interesting design criteria. Mainly, because it is a vestigial requirement on shopping mall storefronts. It has been carried over from the exterior, sometimes quite literally. Exterior siding materials, mansard roofs, and awnings are all elements originally used to repel the weather, but still used on interior storefronts. Perhaps they are part of the preconception of what a storefront should look like, or symbolic gestures to make the shopper feel secure through historical references.

Other factors also influence the design of storefronts. These are the mall owners, mall architects and store designers. The owners set the theme or character and decide what kind

of stores go in the mall. If they want to encourage "Mom and Pop" stores, one-of-a-kind shops with local owners, as at Santa Monica Place, the mall will have more of an individual identity. "Mom and Pop" store owners tend to be more creative and open minded in the design of their stores and give their mall a regional flavor. However, if the owner allows the mall to be dominated by national chain stores, it will develop a different character. National chain stores generally use the same shop from store to store, contributing to the "If you've seen one mall, you've seen them all" syndrome common across America.

A very important design influence on storefronts is the leasing brochure. This document usually is a collaborative effort of the mall owner and the mall architect. It provides a series of design guidelines which every tenant must respect in designing his storefront. Requirements for items such as lighting, signage, materials, and dimensions are included, with specific do's and don'ts for each. Sign bands are specified as well as the neutral strip and demising partition between stores. All of these requirements are verified by the mall owner and architect on the drawings submitted by the store owners. This review process continues through construction to insure that each store owner adheres to the brochure, and that the mall achieves a coordinated architectural appearance.

Finally, the individual store designers are responsible for the architecture of the storefronts. The majority of the store designers are architects, but some are interior designers, store planners, or even owners that design their own shops. In general, the designers of the stores are a creative force. But the creativity of the designers is not always a sure sign of a successful facade. The requirements and taste of the store owner, the leasing brochure and the quality of construction will also influence the design.

One of the problems encountered in designing store facades is implementing the lease brochure. Donna Vanremortel, formerly a supervising architect for the Rouse Company and later a store designer, feels that the review process of the store drawings is difficult to control due to the lack of details and the sketchy quality of many of the submittals. Much of the detail coordination for the store facade and the interface between the facade and the mall neutral strips ends up occurring

during construction, where control is difficult.

The lease brochures are basically preventive measures. They create guidelines for design that try to prevent the worst from happening but usually do not stimulate the best or most creative results. The top quality storefront designs tend to be the ones that bend the rules. Their designers have been able to think beyond and around the guidelines. But this is not really the fault of the brochure's authors. Greg Walsh, partner in Frank O. Gehry and Associates, Inc., feels that the mall architect is basically an "editor" of storefront designs. He sets up a framework of basics in which to design and then edits the results. The creativity for the design of store facades must come from elsewhere, the store architect or owner, for example.

A second problem with storefront designs is the national chain store. Their facades are cloned from mall to mall, often without even redrawing their submittals for approval. One reason for this is that the national stores don't want to change their facades—their storefront is a recognizable symbol or sign to the customers. Also, it is expensive for the stores to keep changing and redrawing their facades, an expense that they feel is unwarranted.

Department store facades are perhaps the biggest failures in terms of storefront design quality. They tend to have long, monotonous elevations facing mall interiors, with no windows and usually one large entrance, like a gaping mouth on a very blank face. Department stores shy away from store windows because of the cost of window dressers and constantly changing displays. What a loss, since store windows are such a lively contribution in older urban areas, especially at holiday seasons.

Another problem which was touched upon earlier is the lack of transition in storefront design from exterior to interior situations. Most storefronts still look as though they should be placed outdoors rather than inside an enclosed, climate controlled environment. An indoor shopping mall presents a unique design situation. A designer is asked to create a frontal facade, a point of entry, and an attractive symbol *inside* another building, competing with dozens of other facades. And yet the few screen facades and open facades are the only ones that would not be appropriate in an exterior environment. The only transition most storefronts have made from outside to inside is in downgrading the quality of the detailing in a weatherless environment.

Finally, what happens to store facades at night? Many shopping centers are successfully becoming multi-use centers with theaters, restaurants and offices which extend the use of the building beyond a store's shopping hours. And yet, the storefronts are often dark or covered by forbidding rolling shutters or grilles. After hours window shopping is still a vital urban pastime as witnessed in places like Rodeo Drive and Fifth Avenue. Should not designers address this and the other issues presented here in order to help make shopping centers more lively urban experiences?

James G. Matson, AIA

James Matson is an architect with Kamnitzer and Cotton and an avid shopper.



Pottery Barn, Santa Monica Place



By Design, Beverly Center

Making It Big

Any panel discussion featuring the chiefs of four renowned architectural firms is likely to generate considerable interest. However, when the announced theme of the discussion is "making it big"—in a period when making it all is a challenge—one has the makings of a potentially deadly how-to course in building a large, successful firm, attended by all those who haven't. Fortunately, the March 15 LA/AIA program provided a rare opportunity to meet four engaging and distinctly different men who happen to be in positions of influence in the profession: Albert Dorman of DMJM, William L. Pereira, Albert C. Martin, and John Lautner.

According to moderator Robert Fitzpatrick, the "making it big" theme was intentionally selected for its ambiguity and to raise issues about project importance and ego satisfaction. One might wonder where Lautner fit into the framework, since he alone on the panel has guided a successful career without hundreds of employees, multidisciplinary expertise, and other trappings of large firms. In the course of the discussion, however, the panel appeared to be nothing like three apples and an orange. Each of the three large firms represented on the panel is unique; Lautner represented merely a smaller practice but no less seminal a viewpoint.

Albert Dorman

DMJM is a multinational firm with 36 offices, 1,700 employees, and an emphasis on creating infrastructure as well as on architecture. A corporate image prevails, and no one personality emerges as a figurehead. President Dorman, who apparently left his American Express card home, asked "How many of you could name the president of DMJM?" According to Dorman, this submergence within the corporate structure need not sap one's ego.

Dorman: The advantage of being big is that it enables one to practice that part of architecture one most enjoys doing. I have seldom found an individual who equally enjoyed design, materials, research, spec writing, cost estimating, client contact, bookkeeping, and bill collecting—all the things involved in an architectural practice. It gives one the opportunity to work on the largest projects in the world and to be part of a team that has shaped significant portions of it.

You can't run a large company and not have overwhelming self-confidence. You make mistakes every day. You must have strength of character. It's the kind of satisfaction that true teachers gather . . . from the products of their students. The satisfaction comes from the achievement of the organization as a whole, the pride in our awards, the accomplishments of our people.

I will not leave my personal mark on the world but rather I will have, through an organizational framework, caused something to happen that I'm proud of.

William Pereira

William L. Pereira Associates is also a large firm, but with hundreds, rather than thousands, of employees and four, rather than dozens, of offices. Also unlike DMJM, the Pereira firm has a definite figurehead who remains, after more than 50 years, clearly at the helm.

Pereira: In school, we looked at architecture through the star system. Some of us have been able to do towns and large projects . . . but we also do smaller ones. We sometimes regret it when someone says, "We like your work, but this is too small for you." That's one of the most unfortunate things you ever hear. I'd love to do a church like Philip Johnson did in Indiana; I never had a chance to do a church and no one will ever ask me to do one.

Al Dorman has been able to achieve a sense of satisfaction in providing leadership in a large organization and getting the satisfaction he says teachers get out of developing students. I'm sorry to say that I consider that a different business. I do not consider this a professional look; it's a business look at what we do. It may very well be, in this mess we're in worldwide, that the answer is what DMJM is able

to provide and not what I'm able to provide.

The world's in a mess. The country's in a mess. It doesn't know where it's going; it doesn't know what to do with itself. We don't know either, but I do say that it's up to us to find a way. It may be how DMJM does it.

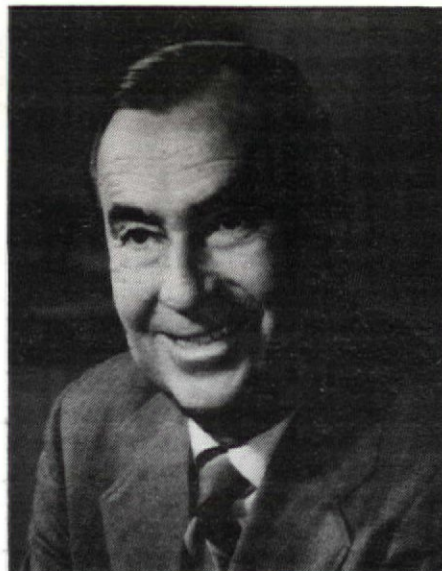
Maybe all of us have to forget our ego, or change it, because we're here to serve.

Albert Martin

Albert C. Martin and Associates differs from DMJM and Pereira in having a pervasively local orientation. The firm has been run continuously since its inception in the 1920s by one family, and so, in spite of its size, it gives both the image and substance of personal family attention. Martin took a middle ground on the subject of management, verbalizing his support of Albert Dorman's "collective of special-



Albert Dorman, AIA



Albert Martin, FAIA

ists" philosophy but betraying a clear admiration for architects who have left their personal stamp.

Martin: Bigness of an organization doesn't really interest me at all. What interests me is the ability to do what Al Dorman does well. That is to gather around talented people, to attack the many problems that are inherent in designing a building in today's strange market.

Our story is quite different. I'm the son of an architect. My father went to the University of Illinois in 1902. He was acclaimed as being one of the most brilliant students ever to come out of the university. My father designed one of the first thin-shell domes at the Christian Science Church, on Adams. We really invented tilt-up construction, and some of the first post-tensioned work came from the inspiration of architects and engineers. My father was an architect and an engineer. That's where I come from.

If we have strength in the firm of Albert C. Martin, it's because we have this tremendous pride . . . in obtaining some of the finest design credentials. The motivation of doing a thorough [job], including the total design of the engineering disciplines and the planning connected therewith, is probably the force that keeps us going.

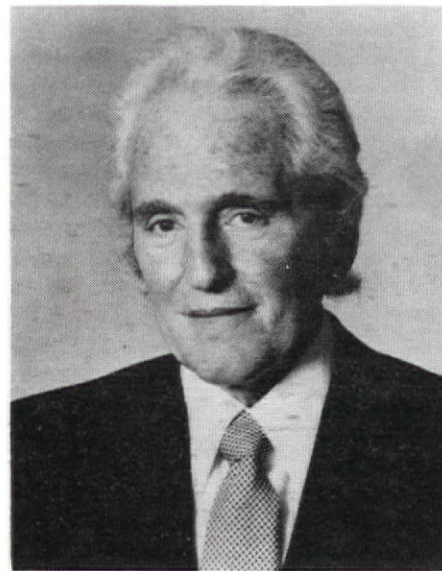
I have a great deal of community contact

that has been helpful in our practice. I can talk to a lot of people, open any door and find a friend. We're not the Al Dorman . . . or Bill Pereira with this great talent. We're someplace in between. We collaborate with a lot of people because they know more than we do and they can teach us.

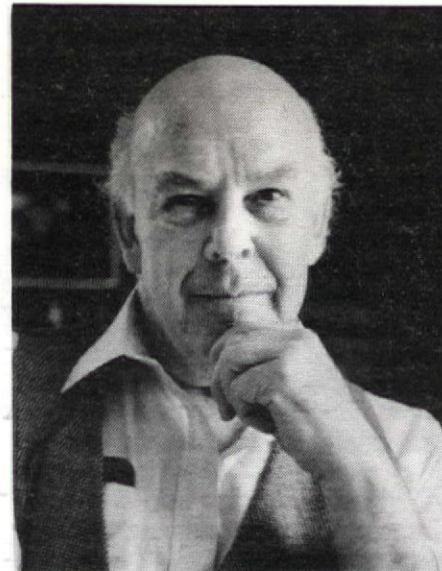
John Lautner

John Lautner has no tolerance for politics or "all that junk" that accompanies scale projects, and he concedes that, as a consequence, he'll probably never do any. Nevertheless, he can claim his work to be large in the context of the environment, his clients' lives, and the profession.

Lautner: The business of big or small? I agree with everyone here. I don't think it's too



William Pereira, AIA



John Lautner, FAIA

important as far as achieving architecture—if you're really concerned with architecture. Unfortunately, business and politics and other forces are so involved with projects.

With a real concern for human welfare, architecture is extremely important. It is the man-made environment that should create beauty, joy, and space that contributes to your work and life. Every building should derive from some real idea that's contributing to life.

I gradually built up a practice from people seeing what I did; they came and wanted something. One of the reasons I went into architecture was so I wouldn't get into any kind of specialty, any sort of rut, any kind of groove, any kind of repetition. A successful business has to have some type of groove, repetition, so forth. I don't fit at all.

I don't think that the typical businessman understands that a small firm can sometimes put together . . . a better combination of specialists than a large firm that has them in the back room. They all think it has to be so-and-so who does [a certain kind of project]. They say, how many of those have you done? If you haven't done a lot, you're not going to get one of those. So, I just kept working with people who came and wanted some architecture.

The logical follow-up to what motivates one's work, its pleasures and its frustrations is what

one will leave behind. Each of the panelists offered some thought.

Lautner: Almost everything I've done has contributed to the situation. I've done more and more with concrete, which I love, and I get a kick out of it in residential. If I say it's going to cost too much to tear this down because it's made of concrete, it's real. I don't believe in "temporary." I think "real" is architecture. What gets me right now is all this "inside facade, outside facade" and all this trick and style and fad. None of it is architecture.

Pereira: I think that my judgment as to what's left behind is how people continue to use a place, whether it's a town or a building. I like those things that most people have forgotten I've done. But they like them and they use them.

We can't perpetuate ideas in design so much as we can perpetuate places to use. As John Lautner points out, you can live in his houses, which I love. There isn't style involved. There's an objective that John was able to realize. Most of the time he knew what he was after.

Martin: In our experience, the building I like best is the Department of Water & Power. It was to be built right next to the "Parthenon" on the hill; it was to be a big building. How do you design a building to be next to a Parthenon and not destroy it? If we built a box, we would absolutely destroy the view of the classical structures of the performing-arts center. We decided we could do an absolutely translucent building and it would be pure and horizontal.

Am I a great designer? The answer is no. But why have I been able to accomplish what I have accomplished? I think it has to do with judgment, the judgment of what is the right answer.

Dorman: My enjoyment derives from the accomplishment of the organization. Most of us know that the freeway system in California was the largest single thing that shaped our landscape after World War II; right now, we think mass transit will be one of the great city-shapers throughout this country. Our firm is deeply involved in mass transit in many cities around the world.

But the particular, personal satisfactions come from [other] things. They come from going to Korea, a country that did not have a sewer system. Then going to Seoul and seeing people with their eyes bulging from their faces, bathing in a river where raw sewage was being dumped. Then we did the first sewage plant in the city, and I went back to Seoul last year and saw the kind of miracle that has happened.

What has taken so much of my time is the management and direction of creativity. That is something that isn't being taught in the architectural schools. How many people are trained to lead creative groups? How do you manage an opera company? A research lab? Bell Labs, with hundreds of brilliant scientists?

Moderator Fitzpatrick summed up this most elucidating panel by underscoring the real issue under discussion, which is, not "making it big," but creating the sort of environment in which others can be creative.

Dorman: This is one aspect of the profession that has not been highlighted enough, certainly not in the schools, probably not even in terms of a desirable career goal. What we're talking about is valid, an increasingly important part of the architectural profession: the ability to manage, not to the exclusion of the kind of practice and the kind of interest that John Lautner has talked about, but in order to tackle a project like a sewer system for a city or a country. The combination of skills requires management for those skills to be used effectively. This has to come from within the architectural profession, not from something that is ground down from the outside.

A. Jeffrey Skorneck

Mr. Skorneck is a member of the LA Architect Editorial Board.

President's Message

Regular chapter meetings this year have been most interesting and informative. In February, members had the opportunity to view work by the student design competition winners, as well as have a rap session with their Board of Directors. Those who were present participated with enthusiasm, however the turnout was very small. In March those who did not hear John E. Lautner, FAIA, Albert C. Martin, FAIA, William Pereira, FAIA and Albert Dorfman, AIA, of DMJM, missed a very special and entertaining evening.

San Francisco's Robert Marquis, FAIA, was featured at our April meeting. His views on architecture and humanism, accompanied by slides, made for an exceptional presentation. May found us at the Craft and Folk Art Museum, with a fascinating exhibit and lecture on Nepalese architecture.

Our Program Committee has made an effort to provide us with a series of varied and worthwhile meetings. It will be to everyone's benefit to support them.

Robert Tyler, FAIA

Did You Know?

- LA/AIA will have a booth at the 1983 Design Trade Show, June 24 & 25 at the California Mart. Members will have the privilege of free admission to the exhibit if tickets are requested in advance. See insert enclosed with this issue.

- The Chapter's Fellowship Committee is soliciting suggestions for persons to be submitted as Chapter nominees for Fellowships. Names should be accompanied by a brief description of qualifications. Nominees must have completed 10 years of AIA Membership prior to November 1983.

Fellowships are granted for exceptional achievement in design, science of construction, literature, education, service to the profession, public service, research, urban design, architectural practice, government or industry. Send suggestions, prior to July 5, to Carl Maston, FAIA, 6624 Melrose Avenue, Los Angeles, CA 90038.

- LA/AIA firms with 6 or more employees will be able to enroll in the CCAIA Group Insurance Program, without health evidence, if application is received by June 30, 1983. (Firms with less than 6 eligible employees will need only to submit health evidence for the long-term-disability portion of the Basic Life/Health Insurance Plan). There will not be another opportunity to enroll until late 1984 or early 1985. For further information, call Kathy Pihl or Frankie Hatfield at (714) 833-0673.

- Submissions for the LA/AIA Olympic Gateway Competition are due on July 5, 1983. If you have not yet requested your Entry Form, send your check for \$25, payable to LA/AIA, to the Chapter Office.

Janice Axon
Executive Director

New Members

AIA: Barbara Flammang, Carde/Killefer Corporation; James C. N. Yen, Harry Weese & Associates; Stephen Ah Mon, Robert Clements & Associates; Raymond A. Keller, Raymond A. Keller Associates; Kamran Khavarani, Kamran Khavarani & Associates, Inc.; Philip L. Hawkins, Zimmerman Architects & Planners; Wayne Moore, Vitto Cetta & Associates; Marko Lukowsky, Herbert Nadel AIA & Partners, Architects; Dante G. Aguilos,

Jacobs Architects; Leslie A. Nathan, Kaiser Permanente; Regula F. Campbell, Campbell & Campbell; Timothy P. Arbenz, Kamnitzer & Cotton.

Associates: Steven P. Dahl, Langdon & Wilson, Architects; Robin Swindall, H. Wendell Mounce & Associates; Barry Kelly, DMJM; Thomas E. Graul; Roger O. Wolf, Rachlin & Roberts Architects; Erin O'Keefe, Thompson Crenshaw Architecture; Marilyn J. Frangie, TRW, Inc.

Professional Affiliates: Marlene Fields, William L. Pereira Associates; Todd Bennett, POD, Inc.; Barbara Frost, Barbara Frost, Interior Design; Robert Burke, Attorney-at-Law.

LA/AIA

Los Angeles Chapter of the American Institute of Architects, Board of Directors Meeting 2204, April 5, 1983.

- Treasurer's Report:** Chern reported that there was approximately \$109,000 in the bank. However, it is anticipated that expenses will be greater than income and another source of income will have to be found or we will be short by the end of the year. Axon added that there is \$13,700 in the reserve account.

- Executive Director's Report:** Axon asked if anyone on the Board was able to obtain any advertisements for the roster. They presently have five plus one possible, but need eleven. There will be a \$5,000 deficit if we cannot get the eleven advertisements.

Axon reported that she had received a notice from the Board of Architectural Examiners that they will be convening a group of experienced examiners to review and critique the new NCARB exam. They need a list of qualified architects to serve on this Board.

Architects who would like to be considered for the design phase of a project for building a fire station in the city of Brea should contact the chapter office.

Axon reported that she had received a letter from the Engineers Federal Credit Union stating that they have hit a snag in obtaining Board Approval for architect participation. There is no way at present to provide for payroll deductions.

Axon read a letter from George Harlin to Don Canty. The letter was sent to the Chapter in order that the Board could be aware of his opinion regarding the Awards Jury. He wanted someone to know that there was at least one strong objector to Michael Graves's Portland Building being the recipient of an award.

- Associates Report:** Yankey reported that the Associates are in the middle of the examination seminars. There has been a very good response. The Associates will be having another Voyage in Long Beach on the Queen Mary. This will be held on the 29th of October. The theme will be "Island in the Stream."

- Grassroots Report:** Gelber reported that he found Grassroots rather overwhelming. He read from the agenda of workshops and said that he attended some of the workshops and Tyler and Axon attended others.

John Dreyfuss was one of the speakers. He said he felt that it was important that architects get to know legislators, local reporters and critics. Architects have to get more involved in subject matters of public interest.

William Holt, AIA, spoke on the same topic. He said that architects have to have better media coverage about things the communi-

ties are doing as far as architecture is concerned. One example is the Student Competition for Pershing Square. The Central Business Committee has requested the use of the projects as a display to help raise \$100,000 for a group of people to do a study on Pershing Square.

- Corps of Architects Report:** Hall reported on the establishment of a series of boulevards in the city for the 1984 Olympics. One idea that came out of this was using Exposition Boulevard to connect UCLA to USC, both of which will be Olympic Villages. The Los Angeles Times is also interested in this and they are setting up a meeting with the Southern Pacific Railroad to discuss transportation to Olympic events. There is talk regarding redevelopment of Grand Avenue in the Bunker Hill area which could be extended southward to USC.

- Election Discussion:** Lyman discussed the fact that this Chapter has made a kind of alliance with the New York, Chicago and Texas Chapters which helped a lot last year in getting someone elected that we feel is sympathetic to our needs. He said he thought it was important that this year we take a stand on who we are going to elect. There are three candidates running for President; Bruce Paddy, David Pew, and John Bushy.

- Discussion on Double Taxation:** Axon spoke on the double taxation by the city of Los Angeles, and said that last month she asked Reiner Nielsen to come up with a proposal for the Board to endorse. She read a letter from Nielsen & Moffat, Inc., copies of which were sent to members of the City Council. After much discussion Tyler said that he thought the letter could be written to include the Chapter as a group to indicate that we are fighting the basis on which the Business Tax is being figured. Axon will call Arthur O'Leary and get back to the Board next month.

- New Business:** Hall said that he had received a telephone call requesting that the Board support the State Office Building in the central city, specifically on the site that was designated for it.

Moved Hall/Second Harris, the following: that the Board support the Central City State Office Building. **Carried.** Hall read a letter regarding a lecture series on architects of LA, in which it was suggested that LA/AIA co-sponsor the series with the LA Conservancy.

Moved Widom/Second Don Axon, the following: that the LA Chapter co-sponsor the lecture series. **Carried.**

- Supplemental Dues:** There was a discussion on supplemental dues. Miller said he felt it was not fair to assess supplemental dues in the case of sole proprietors who are not getting enough business. Widom responded that the Chapter can make no exceptions since this has been voted on by the Chapter members and incorporated into the by-laws.

- Professional Development Management Committee:** Widom was appointed by CCAIA for the Professional Development Management Committee, which has the purpose of reviewing professional development programs in California. He discussed the possibility of the larger chapters putting on seminars for the smaller chapters and asked if the LA Chapter would be willing to accept the responsibility of putting on a series of seminars for other chapters if authorized to do so by CCAIA, and reimbursed for costs. No decision was made in regard to this.

Professional Practice Subcommittee

At a recent meeting of the Subcommittee, guest-speaker and attorney Toni Shiffman spoke on third-party liability due to negligent or defective design. Architects provide a service that results in a product. If the architect is found to have been negligent in the design of a building, he may be successfully sued for negligence. Third-party liability exists when a client employs an architect to design a structure meant for speculation; then the buyer is the third party.

Condominium buyers pose a special problem with regards to third-party liability, since they were not the client. It is easy for buyers in a condominium building to pool their resources, hire an attorney to institute legal proceedings against the developer, and name the architect in the suit. Mr. Shiffman stressed the importance of advising the client in writing of any design drawbacks, to insulate the architect against liability charges.

Associates

Recently elected as Vice-President for Professional Awareness, Donna Jean Brown is working on developing future Associate programs. The following is a list of events being planned.

- Architectural Bake-Off:** Architectural cake competition to be held with the LA/AIA Beach Party. Scheduled for July.

- Musical Charette:** Does music affect one's drawings style? This evening of quick sketching to various kinds of sound attempts to answer that question. Scheduled for August.

- All Our Journals:** Groups of 15 will meet in homes to read from journals and share sketches. Volunteers needed for locations.

- Name That Building:** The first architectural game show will be part of the Voyage program. Contestants and questions are needed.

- With the Children:** A day at the Children's Museum in Downtown LA during the exhibition on shelter.

- The Problem of Being New:** Slides and panel discussion focus on the difficulties of new projects and practices.

- Remodelling Tales:** A lighthearted investigation including awards, film, and a review of successful projects.

- Tree-Trimming:** A Yuletide event to take place at Angelus Plaza and include the elderly and Skid Row children.

Ms. Brown would like to know the reactions of the reader, and these can be mailed to her at the following address: 1857 Fanning St., Los Angeles, CA 90026.

ASA

During the month of June, the Los Angeles Chapter of the Architectural Secretaries Association will tour one of the area's prime examples of the architectural style of Greene and Greene, the Gamble House.

The LAC/ASA has arranged for a special evening tour of the home on Tuesday, June 28 at 6:30 p.m. Docents will walk the group through the home while explaining such details as the home's Japanese influence.

The home is located at 4 Westmoreland Place in Pasadena. Parking is available on the street at no charge. A no-host dinner is immediately following at a local eatery (optional). The program is open to all who would like to attend at a cost of \$5 per person. Reservations must be made in advance by contacting Charmaine Kenzer, Program Chairperson at Jacobs Architects, (213) 681-4561 ext. 2714.

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The Shopping Center in History

Arcades, The History of a Building Type
By Johann Friedrich Geist. MIT Press, 596 pages. \$50.00

Johann Friedrich Geist, a German architect, conceived of *Arcades* when he was attempting to design a modern one in Berlin. He met with heavy resistance from the private and public sectors, and was inspired to document this building type. The resulting work is a comprehensive history of the arcade which describes its social, economic and architectural development, gives a thorough analysis of its physical details and the characteristics which distinguish it, and catalogues nearly every arcade, whether extant or not. *Arcades* is a *catalogue raisonné* of a building type.

The history is complete, not only because of the author's exhaustive research, but also because the building type is so completely framed by the 19th century. It is a type, the author writes, that developed in response to specific economic and cultural needs: "the need for public space protected from traffic and weather and the search for a new means of marketing the products of a blossoming luxury goods industry." By the end of the 19th century, however, the gigantic Friedrichstrasse Arcade in Berlin failed within ten years after it opened.

The arcade is a pedestrian thoroughfare between two streets; the earliest arcades were simply partially covered alleys with open stalls for selling goods to passersby. Although the idea of the arcade is mostly associated with the luxurious Vittorio Emanuele II in Milan, the earliest arcades were not so glamorous. Zola describes the Passage du Pont-Neuf (1823) in Paris, in the novel *Thérèse Raquin*.

On fine summer days, when the streets are baking in the oppressive heat, a whitish light does fall through the dingy glass roofing and hang dismally about the arcade, but on nasty winter ones, on foggy mornings, the panes send down nothing but gloom on to the greasy pavement below. . . .

The upper levels of the arcade contained apartments, and one can imagine that they were not the best addresses. Not only were the two parallel buildings making up the arcade closely spaced, but once it became covered it was as badly ventilated as it was lighted.



Passage de l'Opera, from a wood engraving by Gustav Dore.

With the collapse of the Napoleonic Empire, wealthy speculators became interested in investing again, and the arcade developed further. J.F. Delannoy, winner of the Prix de Rome, designed the highly decorative Galerie Vivienne (1825); Durand was the architect of the Galerie Bordelaise, Bordeaux (1831-34); in London the Lothar Arcade was part of the Strand improvements designed by John Nash. In the United States, John Haviland, who had worked in London, built arcades in Philadelphia and in New York. The Wybosset Arcade, in Providence, Rhode Island (1827-29), was designed by Russell Warren and is still standing. Most notably, the arcade developed the continuous skylight during this period of growth.

As the arcade developed from its primitive and somewhat illegitimate beginnings and became larger and more luxurious, it also moved into the public sector and became a symbol of national pride. The Galerie St. Hubert in Brussels, although initially a private development, was seen as a symbol for the newly won independence from the Netherlands. It became so large that it was finished only with the help of government funding.

Galerie St. Hubert was the link between the early Parisian arcades and the monumental Galleria Vittorio Emanuele II in Milan, which was a publicly funded project and conceived as a monument to the newly unified Italian state. Vittorio Emanuele II became famous and was seen throughout the world in photomagazines and on picture postcards. It spread the arcade as a building type to Adelaide, Indianapolis, Singapore, and other non-European locations.



Passage de l'Opera, photographed before demolition in 1924.

Early influences on the arcade always seem to bring the Oriental bazaar to mind, and in fact these market places were often covered. But Geist is convincing in arguing that the influence of the Oriental bazaar on the European model was largely literary; the architectural surveys were published after the arcade had established its form.

The 18th and 19th centuries saw a great interest in the Orient, but Geist points out that at the early developmental stages of the arcade, the interest was manifested by artistic and literary sources. In 1784 Lady Montagu published her letters from the Orient. She wrote the following, describing the Istanbul bazaars.

The bazaars are superb buildings, filled with beautiful covered passages, most of which rest on pillars. . . . Each business has its own hall. . . . The bedastan or jewelers' hall displays so many treasures and such an abundance of diamonds and precious stones that one is practically blinded. . . .

The direct architectural influences were most likely European: the early markets in medieval Germany and the exchanges in London. Samuel Ware, the architect for the Burlington Arcade in London, refers directly to the Exeter Exchange as his major influence.

The book includes a thorough analysis of the arcade as a building type. The author analyzes the elements which distinguish the building and systematizes these with the zeal of 19th-century encyclopediast. But Mr. Geist realizes that his historical analysis or typological study is only a partial description of the arcade.

The author often quotes from literature to complete his analytical descriptions, and it is in this realm that *Arcades* becomes a special study. Mr. Geist is not afraid that his scientific study will be discredited by appealing to artistic or literary sources. He knows, rather, that the study will be brought to life. Louis Aragon, the Dadaist, not only describes the Passage l'Opera in Paris at its most poetic, but also a nascent surrealism, in a long description quoted by Mr. Geist.

Toward the end of 1919, Andre Breton and I decided that henceforth our group would congregate here (Passage de l'Opera), out of repugnance for Montparnasse and Montmartre but equally out of looking for the promiscuity of the passage. . . . Here the Dada movement assembled, either to plot one of those derisive, legendary demonstrations . . . or else to loiter in the grip of boredom, lassitude and unemployment, or again to argue in the heat of some violent crisis . . . when the charge of moderation was preferred against one of its members. I cannot speak of it except in a tone of wavering sentimentality. . . .

A delightful place withall, in which soft light, calm, and peace prevail behind the large windows extending down to the floor. . . .

And nurtured by this enviable peace, day dreams blossom untended. Here surrealism comes into its own. With the glass inkwell and the champagne cork they provide, you're launched. Images rain down like confetti. Images, images everywhere: on the ceiling, in the straw of armchairs, in the straws of drinks, in the sign above the public telephone. . . .

The organization of the book contributes to the development of the text and the understanding of the contents. The author defines the arcade, looks at ancient examples of the marketplace, and traces the development of the arcade—its influences and buildings which it influenced. He then analyzes the characteristics which describe the building typology.

The work is a definitive study. But Mr. Geist goes a step further and reconstructs the fragments of his analysis. The arcade as an economic, social and cultural phenomenon is brought to life and is more fully understood. Mr. Geist has written an outstanding book.

Charles H. Wheatley
Mr. Wheatley is a member of the LA Architect Editorial Board.

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Chapter Events

- **June 9:** Professional Practice Subcommittee meeting, 5:15 p.m. in Chapter office, Pacific Design Center. Call Victoria Granof at 385-8046.
- **June 14:** LA/AIA Dinner Dance and Cabaret, cocktails at 6:30 p.m., dinner 7:30, Cabaret 8:30, Riviera Country Club, Pacific Palisades. Admission: \$22.50.
- **June 23:** Professional Practice Subcommittee meeting, 5:15 p.m. in Chapter office, Pacific Design Center. Call Victoria Granof at 385-8046.
- **June 28:** ASA tour of Gamble House, 6:30 p.m. in Pasadena. Admission: \$5. Call Charmaine Kenzer at 681-4561.

Courses

- **June 19-25:** Exploration of Architecture, summer workshop for high-school students, School of Architecture, USC. Call 743-2723.
- **June 21-July 26:** Construction Technology, with James Roberts of Wagner, Hohns, Inglis, Tuesdays from 6-9 p.m., Saturdays from 8 a.m.-12 p.m., Room 211, Downtown Center. Fee: \$200. Call UCLA Extension at 825-4100.

Exhibitions

- **Through June 30:** Caltech 1910-1950: An Urban Architecture for Southern California, drawings and photographs of work by campus architects, daily from 12-5 p.m., Baxter Art Gallery, Caltech. Call 356-4371.



Exhibition: through June 30.

- **Through July 31:** Schindler: Modern Architecture as Local Culture, new drawings and models documenting 30 houses, Saturdays from 11 a.m.-4 p.m., Sundays from 1-4 p.m., Schindler House, Los Angeles. Admission: \$1.50 students, \$3 others. Call 651-1510.
- **July 1-August 31:** L.A. Architecture: Restoration, Renovation and Re-Use, curated by Joanne Jackson, Mondays-Saturdays from 9 a.m.-5:30 p.m., The Art Store, Los Angeles. Call 933-9284.

Lectures

- **June 8:** The Image of the Manufactured Home: Marketing and the Buyers Perspective, by Gary Pomeroy of Golden West Homes, 7 p.m. in Kinsey 247, UCLA. Fees: \$25 students, \$35 others. Call UCLA Extension

at 825-9414.

- **June 9:** Planning in Cuba: A Socialist Perspective, student presentation, 5:30 p.m. in Architecture 1102, UCLA. Call 825-8957.
- **June 15:** How the Manufactured Home Development Team Works, by Dennis Morris of G.W. Communities, 7 p.m. in Kinsey 247, UCLA. Fees: \$25 students, \$35 others. Call UCLA Extension at 824-9414.
- **June 22:** Opportunities for Innovation: Getting the Manufactured Home into the 1980s, by Richard Schoen, AIA, 7 p.m. in Kinsey 247, UCLA. Fees: \$25 students, \$35 others. Call UCLA Extension at 825-9414.

Tours

- **June 11:** Malibu, sponsored by Victorian Tours, 9 a.m.-4 p.m. Fee: \$25. Call 708-0744.
- **June 18:** Brand Park Neighborhood, sponsored by Glendale Historical Society, 11 a.m.-4 p.m. Fee: \$5 in advance; \$6 at tour. Call 242-7447.
- **June 19:** Evening with Will Rogers, visit to Rogers State Park sponsored by Victorian Tours. Fee: \$15. Call 708-0744.

Other Events

- **June 4:** Annual Meeting, Society of Architectural Historians, Southern California Chapter, dinner at 7 p.m., lecture at 8:30, meeting following, Getty Museum, Malibu. Call Society at 681-6427.
- **June 5:** Music by Debussy, Poulenc, Satie, Milhaud and Stravinsky, performed by Da Camera Players, last in "Chamber Music in Historic Sites" series, 2:30 p.m. in Wrigley Summer House, Catalina. Ticket: \$20. Call Da Camera Society at 476-2237.

- **June 21:** Camera Day for amateur photographers, 2 p.m.-6 p.m., Hollyhock House, Los Angeles. Admission: \$1.50. Call 660-2200.
- **June 24-25:** Design Review '83, sponsored by Industry Foundation, June 24 from 11 a.m.-9 p.m., June 25 from 11 a.m.-6 p.m., California Mart, Los Angeles. Call Ed Postal at (714) 240-8232.

Deadlines

- **July 5:** AIA Fellowship, nominations. Write Carl Maston at 6624 Melrose, Los Angeles 90038.
- **July 5:** Olympic Gateway Competition, submissions. Write Chapter Office at 8687 Melrose, Suite M72, Los Angeles 90069.
- **June 30:** CCAIA Group Insurance, applications. Call Kathy Piho at (714) 833-0673.

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Note: Calendar listings are tentative and subject to change. The reader should confirm all information by calling in advance.

Submissions are encouraged and should be received by the deadline of the seventh of the month before the month of publication, at the following address: *LA Architect*, 8687 Melrose, Suite M-72, Los Angeles, CA 90069.

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