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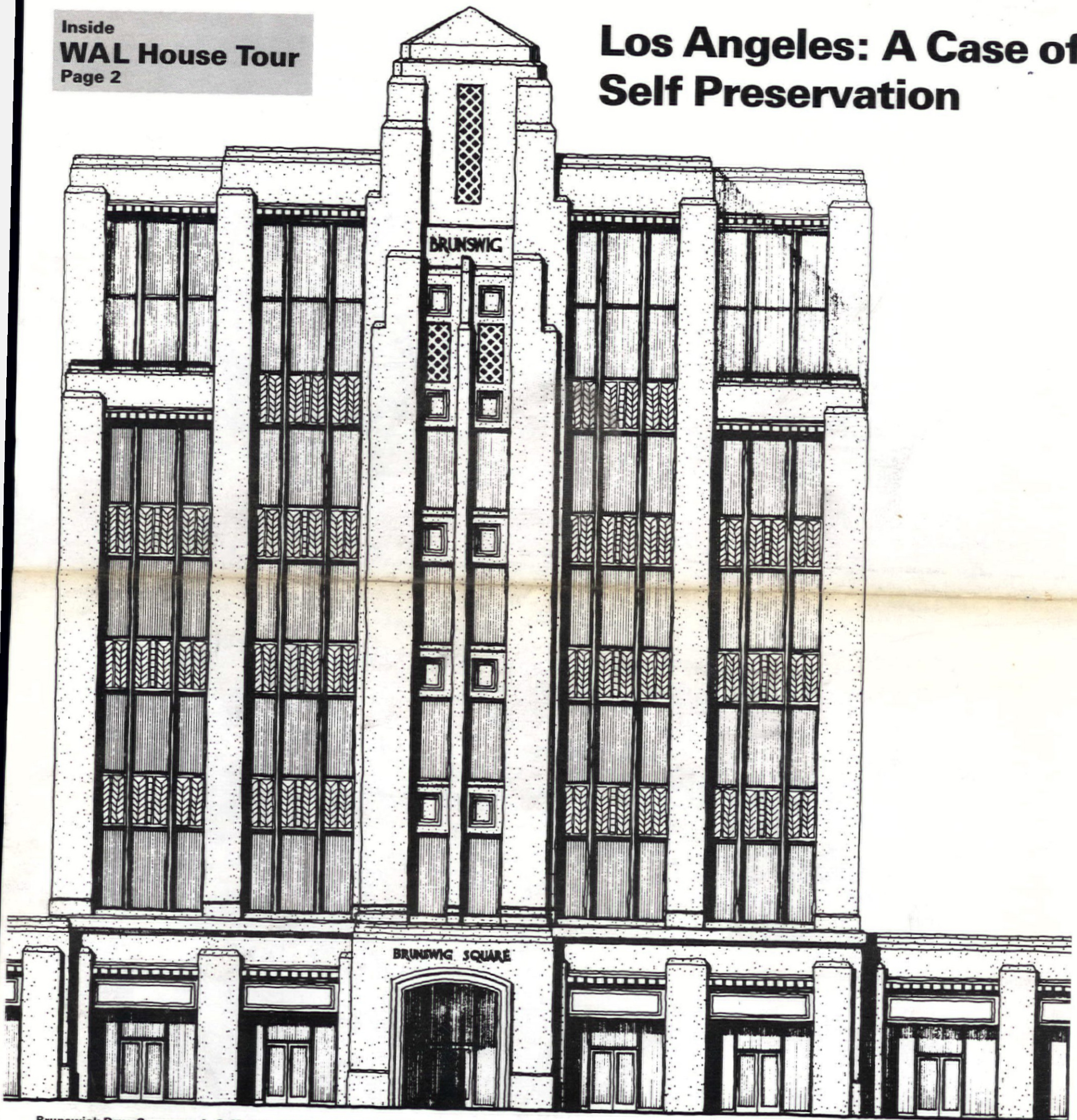
A Publication of the Los Angeles Chapter of the American Institute of Architects. Incorporating the Los Angeles Associates Newsletter.

SEPTEMBER 1983

TWO DOLLARS

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Los Angeles: A Case of Self Preservation



Brunswick Drug Company, A. C. Martin, 360 East Second, 1930

In the futuristic thriller, *Blade Runner*, director Ridley Scott constructs a grimly provocative vision of Los Angeles in the year 2019. Approached from the blackened skies, the city presents a vast mechanistic landscape dominated by mountain-size pyramids of twinkling lights, which, we learn, envelop the well-tempered world of the corporate elite. The view is strangely reassuring; it's the same chilly one we have been promised since the sci-fi films of the 1950s encouraged us to talk excitedly about the wonders of the future.

Down at street level, however, we are forced to encounter a world uncomfortably similar to our own. Through dense crowds and drizzling

acid rain we can just make out, under thick layers of accumulated grime, exuberantly ornamental facades like those of the Broadway movie palaces. Even the Bradbury Building makes an astonishing appearance, its splendid skylight leaking badly and its high-ceiling rooms serving as condos for a decidedly unsavory lot who appear to have fallen from corporate grace.

The film proceeds to tell a story of violence and despair, set against a city which appears to attach little meaning to its past and which is unwilling to imagine a course for its growth beyond colossal construction projects and the casual, continuous downgrading of the old city form. That one can find this image partly believable adds

to its vividness. Subliminally posed on film are the questions: How should cities renew themselves? Who will make the decision?

Scott means to frighten us, of course, and the recent experience of the local audience helps him to do a fine job of it. Bulldozing and starting from scratch remain the accepted tradition for development in Los Angeles, and the last 30 years have witnessed the disappearance of some of the most significant developments in this city's very long history. Gone, leaving few traces, are the vast network of the Pacific Electric trolleys, the amusement piers and romantic beachfront pavilions of Venice and Ocean Park,

Continued on page 4

By Barton Phelps, AIA

WAL

1983 Home Tour

This year, the Women's Architectural League Home Tour offers many surprises in residential design. The public can view six exceptional houses from 12 to 5 p.m., on Sunday, October 16, but must purchase tickets in advance from WAL % American Institute of Architects, 8687 Melrose, Suite M-69, Los Angeles, CA 90069. Sale of the tax-deductible, \$10 tickets benefits architectural scholarships at nine California campuses. Of the homes, all in the West LA and Brentwood areas, three are new and three are remodeled.

In 1965 the late A. Quincy Jones, FAIA, converted a photographer's studio into a dramatic home and work space for himself and his wife. He maintained the integrity of the original structure, built tight on a 45' x 125' lot in 1950. Using extruded brick flooring and "Ventwood" wall treatment, Jones designed a number of cozy hideaways, several areas for meeting or dining, a long, galley-like kitchen, and a 30' x 40' x 32' high main space.

A totally different feeling is expressed in the combination home and studio for architects Ruth and Reuven Meghiddo. Using an ordinary 1930s bungalow as a starting point, the architects added a two-story addition housing the studio and part of the living room. The lavish use of wood creates a warm atmosphere inside and out, and ample windows and skylights visually extend the interior space and give the new areas of the house an open feeling.

Color is one of the many surprises in the home remodeled by Eric Moss, AIA, for his clients Maritza and Brad Culbertson. Moss calls it the Petal House: the roof opens up like a flower. Many new formal elements have been introduced in the house, including a symmetrical domed entry, a marble hearth and "rose windows" of glass brick. Several colors of fiberglass shingles recall former functions of the original house among the wide variety

of textured surfaces.

The traditional Spanish style of the Bel Air home by Margot Siegel, AIA, conveys a sense of timelessness. At the entry is a free-standing, bronzed, circular staircase under a 12-foot stained glass dome, leading through arches to the dining room, living room and on through a galleria to a 950-sq.-ft. family entertainment room on the west. Crafted wood panels figure extensively throughout the first floor. Upstairs a study contains convex bookshelves on the outer curve of the staircase. The master suite occupies the entire north wing of the second story.

Fitting a 2600-sq.-ft. home on a trapezoid-shape, 57'-wide lot was the challenge to Johannes Van Tilburg, AIA. His solution is based in part on imaginative use of skylights and clerestory windows, and in part upon canny geometry: few of the rooms are rectangular. The house appears from the street to be two stories, but in fact it is all on one level. Trees seen through the high windows belong to the neighbors. The play of dark against light is repeated in the design of the house. Wall planes inside and out vary from almost white to shades of pink, while periwinkle blue, mauve and slate gray provide contrasting elements. A swimming pool, spa and redwood deck have been slipped into the backyard with little space to spare. The fountain splashing down into the pool pays homage to Mexican architect Luis Barragan. The single, southward-sloping roof element houses two solar collectors for the heating and cooling system.

From traditional to post-modern architecture, a variety of good ideas for residential design will be on view on the October 16 tour. Please reserve your tickets in advance. Those going on the tour are requested not to bring cameras, children under 12 years, not to smoke, and not to wear shoes with sharp heels. For further information, please phone (213) 659-3603.



Architect's residence, A. Quincy Jones

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Additions and Deletions

Face Lifts

Restoration, notwithstanding Ernest Borgnine and his lovely wife, is not the only alternative for spiffing up a crusty old shell. The face-lift is now permitted and everyone is doing it. In fact, we're practically encouraged by the architectural *paparazzi* and the glamorous stars of "Drama of Post-Modernism" to reinterpret existing buildings through addition and take back.

Of course, the scope and success of the lift will depend upon the physical condition and/or inherent beauty of the patient/building and the skill of the surgeon/architect wielding the scalpel. Here are five new surgeries seen about town, some more scarred than others, but all worthy.

Arthur Erickson Architects

125 North Robertson Boulevard

By Arthur Erickson Architects



Arthur Erickson Architects

Betty Ford would be proud of the major surgery performed on the office of Arthur Erickson Architects because, like herself, it is an unpretentious class-act with an integrity derived from attention to detail. A new skin of dark glass has been stretched tightly over the one-story front facade of a commercial building, producing a refreshing, more youthful look. The new facade doubles as a garden wall which admits light and blocks view into the studio. Visible through the glass is a layer of heavily veined stucco which gives depth and character to the smooth skin. Together, the two create a new material which may change the complexion of the building industry.

Beyond the former driveway, in the manicured courtyard, an existing aged-brick garden wall is carefully integrated into the slick new tile work. Old and new landscaping, always important in Erickson's work, has been artfully fluffed and brushed into a stunning composition visible from all the adjacent studios and offices. Sleek pipe columns at the entry doors are painted nail-polish red and set a high-gloss image, which is carried consistently throughout the interiors.

Branch Office, Unity Savings

7700 La Brea Avenue

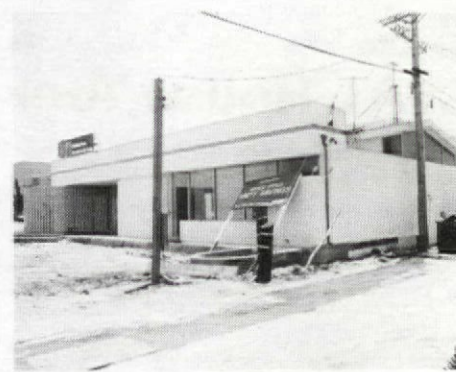
By Kirk Shimazu Architect



Unity Savings

This is the Phyllis Diller of architectural face-lifts, because it has undergone a radical transformation from a plain, utilitarian service station to a slick, modern savings bank. Whoever thought that out of that ugly veneer could step such a lovely and chic creature?

This building has a second career in store; the old, sloping eave was straightened with a new, grafted stucco fascia, and the rest is simply careful, consistent International Style massage. The

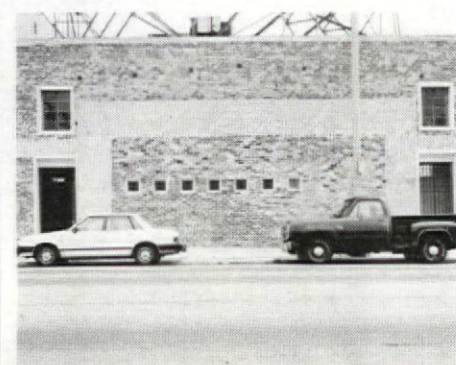


fun comes from the glass block cage implanted at the corner to further endow the building's shape and to provide a focal point. Unfortunately, disaster struck the opposite corner where hideous scars mark the line between old and new.

Commercial Building

732 North Highland

By Werts Studio Inc.



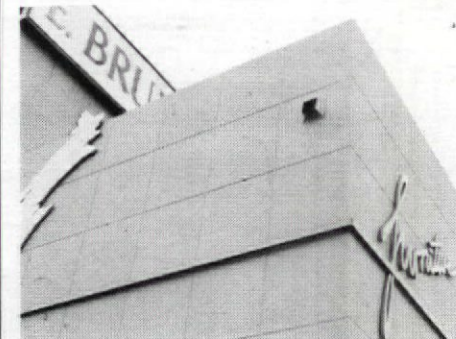
732 North Highland

This patient, designed by its owner, photographer Bill Werts, is appealing for its unselfconscious charm deriving from a compatible combination of old and new elements. The design process first involved a skin-peel: stucco was removed to reveal brick walls with a concrete bond beam wrapping around the building. A glass storefront, framed by a concrete post and lintel, was then excised and the opening filled with used brick. New, smaller openings for square glass block were cut in and the entire face was distressed with a hammer. The result is an interesting and whimsical graphic composition in which the new contemporary details do not overpower the character of the existing.

E. Brunner Interiors

11900 West Olympic Boulevard

By Costelloe Architectural Graphics



E. Brunner Interiors

Remember the night Linda Bird Johnson went to the Academy Awards program with George Hamilton? She was transformed into a swan at the hands of make-up artist George Masters and America was enchanted by a little rouge and powder. The same has happened to E. Brunner Interiors. With absolutely no surgery (the bones are basically good) and a minimum of effort, the rather ordinary-looking warehouse front has been transformed into a chic, eye-catching billboard. It's all done with elegant graphics and wonderfully trendy colors on a gray pancake base.

M. Stan Sharp, AIA

Mr. Sharp is a contributor to LA Architect.

Exhibition

A Good Introduction

The exhibition, "Los Angeles Architecture: Restoration, Renovation and Re-Use," curated by Joanne Jackson, immodestly proclaims that "Los Angeles, city of the future, is now rediscovering its past." Citing the approximately 10 million square feet of new construction in the downtown area, the authors then acknowledge the widespread interest of "people who have been motivated to undertake recycling projects," and note that the purpose of the exhibit is to introduce and highlight some of their experiences.

A brief history is given, focusing on the discovering role of "pioneering artists," who, needing large and inexpensive spaces, moved into the downtown area, and the Artists in Residence Ordinance, a singularly important resolution allowing for mixed living and work space, is rightfully underscored as a landmark decision.

Eleven projects are presented, ranging in scope from a small residence/studio to a large Galleria/market complex. The exhibits are professionally presented, including both black-and-white and color photography, plans, renderings and some models. Placed in a quiet corner on stark, white walls, the overall impression is one of rather elegant simplicity, and it is only after some very detailed reading of the presentation boards that one begins to question the basis for the exhibit.

Specifically, seven of the eleven projects appear to have had little connection with either pioneering artists or artists as a generic grouping, excluding, of course, the work of the present design firm. These buildings include: the work of Brenda Levin and her associates Alison Wright and Maureen Sullivan, variously involved in the renovation of the Oviatt Building, the Pellissier Building (Wilshire Market) and the Fine Arts Building (Global Marine); the WESGROUP renovations of the Hollywood and Pasadena Security Pacific Banks; Maxwell Starkman and Walker and Associates'

renovation/adaptive reuse of the former Pacific Telephone Building at 740 South Olive.

Each of the above projects is well executed, especially from a for-profit or development standpoint. There is nothing inherently wrong in this, since the survival of the preservation movement is dependent to a large degree upon the goodwill and financial support of the business community. The points at issue here are whether the pioneering artist played as much of a role as one might expect from the exhibits' introduction, and whether the buildings portrayed are truly representative of what is happening in downtown Los Angeles, as three of the seven projects are not there.

The four remaining buildings are within the downtown area, and several have utilized the Artists in Residence Ordinance. Jim De Frances' Residence/Studio, Jean Milant's Cirrus Gallery, Kent's Residence/Studio, and 420 Boyd Street Place are each developments associated with this ordinance. These projects are both stimulating and well executed; they are almost stunning in their conceptual purity.

In summary, the exhibit purports to present a cross-section of preservation projects in downtown Los Angeles. The principal theme, both geographically and philosophically, is somewhat less well focused, and one suspects that this may be a product of the curator's personal and/or professional contact with the contributors rather than a detailed research program designed to ferret out specific artist-related or downtown projects.

Roger Hatheway is a landmarks consultant with a firm specializing in architectural surveys and certified rehabilitation.

"Los Angeles Architecture: Restoration, Renovation and Re-Use" continues through September at the Art Store, 7200 W. Beverly Blvd., Los Angeles.

Obituary

R. Buckminster Fuller

R. Buckminster Fuller, writer, inventor and futurist, died on July 1. The following eulogy was delivered by Ray Bradbury at an event sponsored by the Architecture of Peace.

Fuller and I met only once, a year ago, and that not long enough for us to lecture to one another. For I feel that is the sort of person he was and I am: born gabbers, lecturers, teachers. We couldn't help it. Strike us and like tuning forks we vibrated for hours. Well, now, that great tuning fork, that great vibration, Buckminster Fuller, has ceased, and we are left fulfilled, thank God, instead of empty. He left behind enough ideas to keep us occupied to the end of the century and beyond.

Best of all he was non-political. He knew what the wisest of us discovered years ago, the great revolutions are not political, but technological, and they affect us all and give us the tools to survive beyond 1984, beyond 2001. He was no optimist, for that is a pejorative term. He was a man who behaved in optimal behavior, as do I, in order to guarantee optimal results. Simplicity itself. Do something; something might get done.

We miss Buckminster Fuller, but we are not sad. He was so full of energy that even now we are energized. He gave us jobs to do; let's do them. I don't think we could live with his memory if we failed. I don't think we could live with ourselves.

All pessimists stand aside, all doomsters go away. Bucky Fuller said this. I merely repeat his words. A great century lies ahead. Full; Fuller; fullest. And of those three words, I suppose Fuller describes our Future best.

Harvey Perloff

Harvey S. Perloff, Dean of the UCLA Graduate School of Architecture and Urban Planning since 1968, died on June 30. He was responsible for guiding the school through its initial development

to its present position as a highly recognized graduate program. Last May, his contributions to the school were recognized in a three-day "Lustrum."

Before beginning his career as Dean, Perloff taught architecture and urban planning at the University of Chicago, was Director of Resources for Future, Inc. in Washington, DC, and was a member of President Kennedy's Committee of Nine for the Alliance for Progress. He was a consultant to both federal and civic agencies and in 1981 was named Chairman of the Committee on National Urban Policy.

Perloff was the author of 17 books on urban planning, his best known being *Education for Planning: City, State and Regional*. His family has requested that contributions in his memory be sent to the UCLA Graduate School of Architecture and Urban Planning to establish the Harvey S. Perloff Scholarship Fund.


William Caudill

William W. Caudill, FAIA, founder of CRS Group Inc., died June 25, 1983. An internationally respected architect, author and educator, Caudill served on the board of directors of CRS, the Houston-based architecture, engineering, project management and construction firm.

Author of 12 books and hundreds of articles and research reports, Caudill's first book was written at the age of 26. His books include *Space for Teaching*, *Toward Better School Design*, *Architecture by Team*, *Architecture and You*, *A Bucket of Oil*, *From Infancy to Infinity*, *Memos from Russia* and *Memos from Egypt*.

His significant contributions to architectural design, research, practice and education were recognized when he was named a fellow of the American Institute of Architects (FAIA). From 1979 to 1982 he also served on the AIA Board of Directors.

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Preservation: Continued from page 1

splendid public gardens like the west lawn of the Central Library, and all too many true architectural monuments like the Atlantic Richfield Building, the Dodge House and, most recently, the fine metropolitan churches, Saint Paul's, Trinity Methodist, and First United Methodist.

Lately, however, revised thinking about modernism and its accompanying economics along with new developments on the local architectural scene indicate that LA's future may not turn out as bleak as *Blade Runner* and our record of past losses would predict.

The watchful Los Angeles Conservancy, founded five years ago by a small group of citizens concerned with the future of the Central Library and with other recently demolished buildings, now counts almost 1600 members and supports a full-time staff which works closely with architects, business people, city agencies and private citizens in providing information on historic preservation and suggesting practical alternatives to demolition.

The conservancy's neighboring counterpart, Pasadena Heritage, can boast 2000 members, and there exist numerous groups around town which promote and support particular neighborhoods or individual buildings—Friends of the Schindler House, Highland Historic Trust (Highland Park), Hollywood Heritage, North University Park Community Association.

Signs of new interest in old LA appear with increasing frequency. In July, the opening of "Los Angeles Architecture: Restoration, Renovation and Re-Use," an exhibit of architectural drawings prepared for an adaptive re-use project, drew an evening crowd of over 400. Tours of old houses and chamber-music concerts in historic settings attract sell-out crowds to neighborhoods never before penetrated by the participants.

But in a turnaround development likely to have the most important impact on preservation in Los Angeles, real estate developers, representatives of the business community and city officials (especially in the energetic Community Redevelopment Agency) have begun to ally themselves with the ranks of those same preservation-minded citizens who have traditionally objected to inappropriate development projects and who have pressed for rehabilitation and adaptive re-use of older buildings in lieu of their total replacement. To more than a few in the business world, it has become clear that the economics of preservation warrant a fresh look in the present context of high construction costs.

Workshops, like "Issues and Opportunities in Preservation," sponsored by UCLA's Graduate School of Architecture and Urban Planning two years ago at the Wilshire Theater, and last year's "Preservation Tax Incentives," sponsored by the National Trust for Historic Preservation and the Los Angeles Conservancy, play to large audiences for whom the tax advantages described in the Federal Economic Recovery Tax Act of 1981 have real importance to the way they run their businesses or counsel their clients. The act allows tax credits for up to 25% for renovation expenditures and accelerated depreciation rates for buildings listed on the National Register of Historic Places.

Another development likely to have an important effect on local preservation efforts is the State Historic Building Code. First proposed by Raymond Girvigan, FAIA, in 1973, its regulations were subsequently drafted by Girvigan and others between 1976 and 1979, when it formally went into effect. The code allows local building departments to accept alternatives to standard requirements in buildings of officially designated historic/cultural significance in cases where important architectural features would be altered by strict adherence to standard health/safety criteria. Unfortunately, the state code is viewed by the City of Los Angeles as "permissive but not mandatory" and has yet to be adopted formally by the City Council. At present, its carefully developed provisions for equivalent measures are referred to only on an optional basis by the City's Department of Building and Safety, but the code is now undergoing extensive review by a committee of the City Council.

The current optimism about the economics and technique of historic preservation appears to coincide meaningfully with a noticeable trend in the popular perception of architecture and architects. Expressed dissatisfaction with modernist environments of the last few decades seems at least partly responsible for revived fascination with ornament and old-fashioned clutter. More significantly, perhaps, growing popular concern for familiar landmarks and fine old buildings has encouraged architects and their clients to think

harder about chances for combining, in rich urban concoctions of the sort American tourists have long admired in European cities, old and new conceptions of architecture and city planning.

The projects illustrated here and on pages four and five, attempt to suggest the breadth of preservation-related architectural work currently underway in and around Los Angeles. Ranging from modest interior renovations to the designation of entire neighborhoods as landmarks, they involve both continued original use and adaptive re-use. The approaches of their designers are described in terms which are given precise meanings in preservationist circles and which include *restoration, renovation and relocation*.

True restoration, even of comparatively recent structures, demands careful research and design accompanied by technical expertise. Determining the most important period in the history of a much-altered building, documenting its appearance and use in that period, and working assuredly with historically relevant materials and technologies are specialized tasks with which most architects have had little experience or training.

Renovation refers to the upgrading of materials and support systems and introduces tricky determinations of which elements of a building's composition can change and which must not. The balance struck, often in terms of major versus minor spaces, exterior versus interior, or through identification of a building's most significant traits, sets the historically communicative value of a project and triggers our awareness and understanding of new alterations. Relocation raises the critical issue of context and asks for a thorough evaluation of how, for better or worse, the significance of a building is subject to change when implanted in new surroundings.

Beyond the technical issues and the delights and caveats of designing in and around old buildings, current local activity in historic preservation raises larger questions of politics, especially regarding designation of buildings and, in the case of improving neighborhoods, gentrification. But for most architects and designers doing work involving existing buildings around Los Angeles, the issues of official designation and large-scale social impact are not nearly as commonly raised as are issues of architecture. Sadly, National Register buildings are few and far between, and the overwhelming share of renovation and alternative re-use projects involve marginal cases, buildings whose documentable historic/cultural significance is not all that astounding and whose designers, skillful and spirited as they may have been, were neither particularly original nor famous.

Our local inheritance is not the buildings of the 19th century; they are mostly gone. Rather, it is that vast stock of structures, not always fine but often carefully made, which supported the evolution of Los Angeles into a major American city in the years between 1920 and 1960. It is a well-balanced collection, one which neatly chronicles, in a southern sort of way, the simultaneous development and ultimate confrontation of the romantic and modernist modes that continued through the first half of this century.

As modern practitioners, approached by trusting clients with small budgets and high hopes for old buildings, we are implicitly asked to be impartial and even learned; to sympathize or (still worse) be fully conversant with Mediterranean Revival and cubistic compositions alike; to enjoy the streamline moderne as much as the ranch house. In the end, there falls to architects the critical responsibility of deciding what to tear down and what to leave or, more accurately, what case to plead to our clients.

Beyond this responsibility, must come the difficult and delicate task of being what historian George Kubler has termed "the second man"—the one who chooses precisely where to continue what was started before and where to break with the past. Often afforded in the process are special chances for explicit contextual gesture and rich collage. Being the "second man," though, asks for sensitivity of a sort that goes beyond ourselves and even beyond that of our professional predecessors. Finally, we are asked to be catholic in our thinking as well as knowing, civil as well as original, and, most importantly, honest about the relative richness of our own contributions.

Barton Phelps, A.I.A.

Barton Phelps, a member of the LA Architect Editorial Board, is Director of Architecture at the Urban Innovations Group and Assistant Dean of the Graduate School of Architecture and Urban Planning at UCLA. He presently serves as chairman of the Cultural Heritage Committee of the LA/AIA.

Preservation: A Digest



Circa 1930
South Carthay

A neighborhood bounded by Pico, La Cienega, Olympic and Crescent Heights

Annexed by the city in 1922, South Carthay represents a typical middle-class tract of the 1930s, in its strong sense of enclosure and ordered streetscapes. Presently under consideration for historic preservation overlay zoning, the neighborhood's collection of contractor-designed Spanish Revival houses is among the finest in the city.

Education and Information Resources

Resources For Students

- Prior to 1960, on-the-job training was the primary means of acquiring preservation expertise. Now, degree programs in historic preservation are offered in 15 departments of architecture and in a score of other academic disciplines including planning, landscape architecture and American civilization. Unfortunately, almost all of these programs are located east of the Rockies.

Students in the Los Angeles area have a limited number of choices, since the schools of architecture each offer only a few courses in this field. The history department at UC Riverside does have a graduate program entitled "Historic Resources Management;" the emphasis is administrative rather than architectural. For more information, telephone (714) 787-5401.

Resources for Professionals

- Extension programs: Both USC and UCLA offer several introductory courses on preservation topics, taught by professionals who are active in Los Angeles. For further information, telephone the Visual Arts Program at USC Extension, (213) 743-4560, and the Design Program at UCLA Extension, (213) 825-9061.

- Government agencies: The State Office of Historic Preservation in Sacramento can provide publications and other assistance on a wide range of preservation topics. Call (916) 445-8006.

- AIA Committees: The AIA has committees concerned with preservation issues on the local, state and national levels. Those interested in the Los Angeles Chapter's Cultural Heritage Committee should phone chairman Barton Phelps at (213) 208-8200.

- Other Organizations: There are hundreds if not thousands of organizations in the US and scores in this area that are involved in some aspect of preservation. The major clearinghouse for information on the national level is the National Trust for Historic Preservation. The Trust's monthly newspaper and magazine give up-to-date information on preservation projects across the country. For information, call the regional office in San Francisco, (415) 974-8420.

The two major organizations on the local scene that offer newsletters, tours, seminars and advice are the Los Angeles Conservancy, (213) 623-2489, and Pasadena Heritage, (213) 793-0617.

David Weaver



1926
Central Library

Bertram Goodhue and Carleton Winslow
Fifth and Hope

When completed, this building was an ambitious expression of local optimism and civic pride. Now it is considered an antique fire-trap by one of its greatest detractors, the Los Angeles Public Library, and a desirable relief to downtown congestion by one of its greatest defenders, the Community Redevelopment Agency. Hardy Holzman Pfeiffer of New York is currently studying its future use.

The Los Angeles Conservancy

The Los Angeles Conservancy was established five years ago to provide a unified voice for people concerned about the loss of the city's architectural heritage. Several serious recent losses—the Dodge House and the Childs Mansion—plus threats to important historic sites such as the Central Library, Pan Pacific Auditorium and the Watts Towers, led to the formation of the Conservancy in June 1978.

The policy arm of the Conservancy is the Issues Committee, which actively participates in the protection of endangered historic sites. The Conservancy's posture is to be responsible, reasonable, and long-range; last-minute rallies and cries of outrage are futile. As learned in the battle over the demolition of the First United Methodist Church, successful preservation advocacy requires the following.

- Early identification and official landmark designation of important historic buildings.
- Looking two years ahead at development and land-use trends.
- Building a broad-based constituency and working with the business community when possible.

Preservation issues last for years; the Conservancy is still involved with the Central Library and the Pan Pacific, and peripherally with the Watts Towers. Other major concerns of the Conservancy are:

- Metro Rail: The impact of this project on the city's historic resources, not only at station locations, but also within redevelopment projects accompanying the system.
- Seismic code: The impact of city requirements for structural reinforcement of masonry buildings on our landmarks and historic districts.
- El Pueblo: The preservation, reuse and restoration of this historic park's unique resources.
- Historic districts: The designation of historic districts in areas that qualify, such as the Wil-



shire Miracle Mile, and in neighborhoods concerned with preservation of their housing stock.

- Strengthening the city's cultural heritage ordinance and influencing city policy towards the conservation of our heritage.
- Protection of endangered landmarks, such as the Loyola Theater, Lugo Adobe and Garden Court Apartments. LA/AIA and the Conservancy have filed suit against the city's Building and Safety Department over the certification of an environmental impact report for demolition of the Garden Court Apartments in Hollywood. For more information about the Conservancy, call 623-CITY.

Ruthann Lehrer

Structural Considerations in Preservation and Adaptive Reuse

The State Historical Building Code (SHBC) provides general guidance to facilitate the preservation of qualified historical buildings and to provide a reasonable level of structural safety for the building occupants and the public. SHBC describes procedures for application of the alternative structural regulations; the description states, "Broad judgment may be exercised regarding the strength and performance of materials not recognized by prevailing code requirements."

Decisions made by design professionals as to the need for structural alteration of historic buildings should include an assessment of the risk posed by earthquakes, wind storms and unchecked deterioration. These decisions must balance preservation of historic qualities by a no-action policy with the risk of future damage to those historic elements by natural hazards. The reduction of hazards to life-safety should not be paramount in decision making. Risk to life and limb is caused by many man-caused and natural hazards; risks to life-safety associated with natural hazards such as earthquakes comprise an extremely small portion of the total risk we accept on a daily basis.

Acceptance of the responsibility by design professionals for utilizing the broad judgment allowed by SHBC has not been general. Historically, codes and ordinances have required compliance with minimum standards; SHBC provides an exception to these present regulations to promote preservation of our historical buildings. The design professions associated with historic preservation must grasp this opportunity and exercise their judgment, or the opportunities of SHBC will be lost.

John Kariotis

Historic Designation & Gentrification

Official landmark designation and its impact on private property is a basic issue. In this country, property of highest significance—architectural, historic, or both—may be eligible for listing in the National Register. Once listed, a property must be maintained according to guidelines published by the Department of the Interior, in order to sustain its official status, specifically discouraged are changes to the exterior of a building or its major interior spaces. In California, applications for this highest designation first must be approved by the State historic preservation Office and then the State Historic Resources Commission prior to submission to the Keeper of the National Register for final approval.

At the local level, many municipal governments in Southern California have instituted landmark-designation procedures of their own. In Los Angeles, landmark status is determined through application to the Cultural Heritage Board, a panel of five volunteers, with a full-time staff of two, which makes formal recommendations for approval by the Recreation, Library and Cultural Affairs Committee of the LA City Council.

First proposed by members of the SCC/AIA, the Cultural Heritage Board was established by city ordinance in 1962, after two years of deliberation, placing it among the first such local review panels in the country. Originally concerned with the designation of private houses and public buildings (something it was empowered to do unilaterally until a charter amendment was introduced in 1980), the Board now reviews more complex applications involving large structures occupying commercially valuable property as well as extensive Historic Preservation Overlay Zones. Currently it is evaluating the impact of the Metro Rail System on significant buildings along its proposed route.

Frustrated by the limitations of its original charter and subsequent amendment, the Board has formed an ad-hoc committee now in the process of rewriting the ordinance under which it operates. At the center of concern is the Board's relationship with the City Council. Under the present arrangement, the Board can delay the demolition of an official Historic-Cultural Monument for up to 360 days, but since the passage of the 1980 amendment all designations have been subject to approval by the full City council.

In one recent example of the politicizing of cultural-heritage activity, the City Council rejected the Board's designation of one of downtown's last and finest churches, First United Methodist. The grand church's auditorium and landmark tower on Hope Street were subsequently demolished to make way for the expanded offices of the Southern California Gas Company, despite last-minute attempts by the Community Redevelopment Agency to explore alternatives for reuse of that irreplaceable structure.

Even more worrisome to preservationists is the threat posed by the City Council's deliberation last year over the possible "de-designation" of the landmark Garden Court Apartments in Hollywood. This move is forestalled temporarily by the Board's request for a full environmental impact report based on the owner/developer's proposed project.

Except in cases of severe accidental damage to a Historic-Cultural Monument, dedesignation is considered by preservationists to be ludicrously contrary to the purpose for which the Cultural Heritage Board exists—to preserve in perpetuity, and free from political manipulation, the most significant cultural artifacts and places of this city.

Important recommendations of the ad-hoc committee's report will probably include expanding the board to seven or nine persons (at least some of whom will be appointed for reason of their specific expertise in law, real estate, architecture or architectural history), granting the board the status of an independent commission under the direction of the Planning Department, and developing procedures for delaying demolition for periods in excess of the present 360-day limit. If adopted, these measures would bring LA's historic preservation ordinance in line with newer ordinances around the country. Members of the Los Angeles City Council will have an opportunity to clarify their individual commitments to historic preservation when a draft of the Board's proposals comes before them this fall.

Another politically controversial issue is the social effect of preservation/restoration efforts at the neighborhood level. Private renewal of blighted historic districts around the country has usually resulted in rising property values and higher rents, sometimes accompanied by a major displacement of low-income residents and small businesses.



1887

Sepulveda House

Costerisan and Merithew
El Pueblo de Los Angeles

The Sepulveda House, originally built for Eloisa Martinez de Sepulveda, is part of El Pueblo de Los Angeles State Historical Park, a 44-acre district which includes Olvera Street and 17 buildings on the National Register. The park is under consideration for a historic preservation overlay zoning. The house is being restored by Long-Hoeft Architects of Denver and will be home to a visitor's center and offices for the park, stores, and exhibits illustrating life in 1887.

In Los Angeles, minor localized instances of "gentrification" have been observed in at least two areas: the Carroll Avenue section of Angelino Heights and North University Park near USC. Both neighborhoods have witnessed the return of middle-class whites as houses dating from the turn of the century have been lovingly restored by their preservation-minded, new owners. Thus far, observers have found it difficult to determine the overall effects of local neighborhood-renewal efforts in terms of population shifts.

For the most part, neighborhood renewal has occurred extremely slowly in Los Angeles. The result has been an increasing diversity in the economic and ethnic make-up of neighborhoods rather than the clear racial transformations recently witnessed in sections of Washington, DC, Baltimore, New York and Savannah. Nor have there been initiated in Los Angeles large-scale neighborhood support programs similar to those instituted in eastern cities to assist in the stabilization of resident populations in districts undergoing restoration and revitalization. But officials of the Los Angeles Planning Department are enough concerned about the increasing possibility of harmful gentrification that its evaluation is an important element in their review of applications for Historic Preservation Overlay Zone designation.

Barton Phelps

Historic District Planning

A challenging prospect for a growing number of Los Angeles citizens is the establishment of locally designated historic districts under a 1980 city ordinance providing for "Historic Preservation Overlay Zones" (HPOZ). As defined by the ordinance, HPOZ status does not alter existing zoning but does require design review of renovation and new construction projects within the designated district. Application for HPOZ designation can be initiated by any resident of the proposed district, by the city's Cultural Heritage Board or Planning Commission, or by the City Council.

To be eligible for designation, a district must meet at least one of nine criteria demonstrating its significance to the architectural, social, or cultural history of Los Angeles. To be successful, an application must proceed through an approval and boundary-determination process by the Cultural Heritage Board, and it must earn approval by the Planning Commission and, finally, the City Council.

The rationale behind the HPOZ—to preserve meaningful representations of early Los Angeles neighborhoods—seems laudible enough, but, to the disappointment of preservationists, the actual process of creating an HPOZ has been very slow. Three important districts—Angelino Heights, El Pueblo and South Carthay—have seemed mired in the designation process. Cultural Heritage



1910

Britt Mansion

A. F. Rosenheim
2141 West Adams

At the beginning of this century, West Adams Boulevard was the residential street of Los Angeles, and the Britt mansion was one of many great houses which lined it. The house is now being restored and renovated as a sports museum, the Helms Hall of Fame, by Melvyn Green and Associates of El Segundo.

Board approval has been quick in coming, but nominations have stalled in the Planning Department/Planning Commission review, where concerns of social impacts and boundary definition have surfaced.

While the Angelino Heights designation is scheduled to come before full City Council this month, it is the first such application to do so, and no HPOZ currently exists in Los Angeles. This is despite the fact that, in the late seventies, four LA neighborhoods were designated as Historic Districts and placed on the National Register of Historic Places. But even national recognition of the Broadway Theater and Commercial District, Carroll Avenue, Spring Street and Wilton Place cannot alter underlying zoning or guarantee design review of new development within a designated district.

Less well known than El Pueblo or Angelino Heights, the neighborhood of South Carthay demonstrates the expressed need for HPOZ planning in Los Angeles. Annexed by the city in 1922, South Carthay represents a typical Los Angeles middle-class tract development of the 1930s. Composed of blocks of short, single-family-zoned streets bordered by small multi-family and commercial buildings, it is buffeted by the large thoroughfares of Pico, Olympic, La Cienega and Crescent Heights. The neighborhood evokes a strong sense of enclosure and displays the ordered streetscapes of that era in a remarkably unaltered form. Its intact collection of Spanish-Colonial-revival houses is among the finest in the city, and it also contains a sprinkling of the then-popular Norman-chateau, Tudor and colonial-revival styles.

Today, a strongly supported neighborhood association has petitioned South Carthay residents to discover that 85% are in favor of designation of their neighborhood as a city historic district. Beyond its significance for historic preservation, they see the HPOZ as a welcome means of exercising more control over the future of their community. Their concern, like that of many preservationists, is with fine collections of ordinary buildings as well as with outstanding individual ones. Both groups argue that designation of historic neighborhoods will add significantly to community stability and pride in ownership in a city whose thoughtfully established neighborhoods have too often been sacrificed to banal development.

Barton Phelps and Bill Hoffman

David Weaver is a member of the LA Architect Editorial Board. Ruthann Lehrer is the Executive Director of the Los Angeles Conservancy. John Kariotis is a principal of Kariotis and Associates, Structural Engineers. Bill Hoffman is an urban planner who has taught at UCLA.

Chapter News And Notes

Nominations

The following nominees have been accredited for 1984 Chapter Officers and Directors.

- Vice-President/President-Elect (one-year term): Mark Hall, AIA; Chet Widom, AIA.
- Secretary (two-year term): William Landworth, AIA.
- Director (two-year term; two positions open): Richard Appel, AIA; Richard Ciceri, AIA; Marvin Malecha, AIA; Robert Reed, AIA.

Mr. Malecha served on the 1983 Board to complete Lynne Paxton's unexpired term of office. As permitted by Chapter bylaws, he is eligible for nomination for a two-year term as Director.

- In accordance with Chapter bylaws, election to the position of Vice-President/President-Elect or Secretary also constitutes election as Chapter Delegate to the California Council (CCAIA) for a two-year term.

- Following this publication of nominees to date, Chapter Members-in-good-standing have the opportunity to submit additional nominations, in accordance with the nominating procedure stated in the July issue of *LA Architect*, to be received at the Chapter office no later than Friday, September 23, 1983.

- Nominations will then be closed and election ballots prepared for mailing. The election ballots will also contain an amendment to Chapter bylaws in regard to Professional Affiliate membership, required in order to conform our bylaws with those of the Institute.

Ballots will be tallied at the regular Chapter meeting scheduled for Tuesday, November 15, 1983, at which time the results will be announced.

Did You Know?

- The Chapter is selling an excellent manual, *The Architect's Responsibilities in the Project Delivery Process*, by H. L. Murvin. The cost is \$24.95 including tax and first-class postage.
- By now, AIA and Associate members should

have received the Chapter's Professional Development Seminars brochure. As an added reminder, a flyer is enclosed with this issue of *LA Architect*. Make your reservations early;

Janice Axon
Executive Director

Cake Contest

Silver balls, color-splashed sugar cubes, striped plastic straws, red licorice strings, fluorescent-colored frosting and angel food cake were designed into architectural forms at the AIA beach party last month.

Ten master cakes were created and winners were chosen in three categories: "Postmodern," Ruth Meyer's group for "Rainbow Cake"; "Historical," the Smith family group for their "architectural hall of fame," complete with covered walkways and gardens; "Abstract," Gary Bardovi's "untitled" with straws used as decoration and structural elements.

Membership

• New Members, AIA:

Ralph Miller, Heery Program Management, Inc.; **Paul Sonski**, Fredric Hope & Associates; **Aspet Davidian**, KDG, Kennard Design Group, Architectural Planning; **James Cary Wolf**, Jones Brothers Construction Corporation; **Maria Magdalena Campeanu**, Hutner & Appel Architects, Inc.; **Mark Smith**, John B. Ferguson & Associates; **Brian Ashley Sehnert**, Gin Wong Associates; **Kaaren G. Khoudikian**, Kajima International; **Fereidoun Kermani**, Urbanite Group; **Douglas B. Hatch**, Gruen Associates; **Taehee Lee**, Herbert Nadel, AIA & Partners, Architects; **Milica Dedijer**, Milica Dedijer Architect; **Michael T. Allen**, Langdon & Wilson Architects; **Robert Anderson**, Parts, Anderson, Coffee; **Melchor P. Villanueva, Jr.**, Carnation Co.; **Ralph H. Dickson**, Kurt Meyer Partners; **David J. Mesa**, Kurt Meyer Partners; **Kenneth P. Lee**, IBM Corporation; **Robert O.**

Clements, Jr., Robert Clements & Associates; **Ray Van Den Broeck**, P. S. Veneklasen Associates; **Katherine Diamond**, Benton/Park/Candrea; **Arden L. Larsen**, Lyon Associates; **Charles Grant Lewis**, Charles Grant Lewis, Architect, AIA; **Michael W. Folonis**, Michael Folonis Architect; **Eric O. Pempus**, Skidmore, Owings & Merrill; **Ellice C. Lee Mak**, Armet, Davis, Newlove; **Linda Tasker Tighe**, CADAM, Inc.; **John S. Kunz**, Murdock Development Company; **Gary Keith Dempster**, Gale, Kober, Associates; **Elias Yassi Gabbay**, Le Sopha Group, Inc.; **Eugene M. Gleason**, Eugene M. Gleason, Architect, AIA; **Harold H. Fremer**, Maxwell Starkman & Associates; **Nelson K. Kakita**, Hancock-Kakita Partnership; **Glen Howard Small**, Glen Small, Architect; **Shrahram Etaat**, Salvador E. Arellano, Miralles Associates, Inc.; **David R. Case**, Walker Associates.

• New Associates:

Daniel M. Tsutsumida, Environmental Planning & Research Inc.; **Edward John Caruana**, Gensler & Associates; **Lindsey John Goodman**, Bertram Berensen, Architect; **David Randall Hertz**, Synthesis Studio; **Navy Banvard**, Inslee, Senefeld, Puchlik & Associates.

• New Professional Affiliates:

Carmi Shulamit, Interior Architect; **Henry Wright**, Mallcraft, Inc.; **Allen Terry Hunter III**, Hunter Design; **Iskandar (Alex) Khan**, Ertec Western, Inc.; **Robert Andrew Kaspar**, R. A. Kaspar, General Contractors; **Marcella Lou Miskinnis**, Howard Needles Tammen Bergendoff; **Karen F. Goschen**, City National Bank; **Jeffrey M. Stern**, Superior Graphic Systems and Superior Electrical Advertising.

• Member Emeritus:

Edmund Arbas, AIA, E.

LA/AIA

Board of Directors Meeting, Number 2206, 7 June 1983

- **Treasurer's Report:** Chern referred the Board to the report which had been distributed. He added that the cashflow deficit is decreasing.

- **Executive's Report:** Axon discussed the latest *Public Policy Update*. She reported only on the Metro Rail issue. She stated that the first stage in obtaining funding was taken. \$110,000,000 was earmarked for Los Angeles for this project. It is estimated that the subcommittee report will

be accepted. However, on the House floor a very strong fight is expected.

- **National Convention:** Gelber reported on the National Convention which was held in New Orleans. There were 20 delegates from Southern California.

On the resolutions, Gelber stated that there was a lot of debate on the resolution regarding the size of the current National Board. It was thought the size of the National Board was too large. However, it was generally felt that if it was cut down there would not be proper representation and the resolution did not pass.

There was a resolution on minority members and an affirmative-action committee was proposed by Bill Patnaud. After this resolution was passed, it passed.

There was a resolution regarding the Grassroots meetings which was submitted by the New York State AIA that was passed. The basic intent of that resolution was that Grassroots be held in Washington, DC at National Headquarters.

Another resolution relating to Women in Architecture was passed with no debate; there was a resolution on a redefinition of Direction 80s and that was passed.

- **Guest:** Tyler introduced Murray Feldman, Manager of the Pacific Design Center. Feldman discussed the proposed expansion of PDC and produced a chart and a rendering showing the proposed expansion.

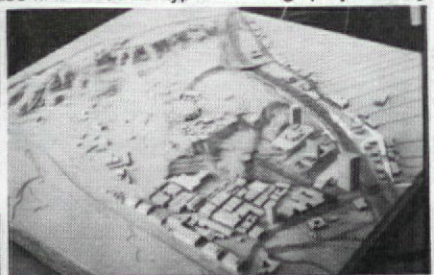
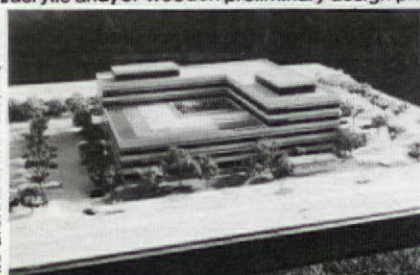
Moved Chern/Second Hall, the following: that the Board support the expansion of the PDC, disclaiming any endorsement pertaining to the design.

- **Design Awards:** Bob Clark, Design Awards Chairman, passed around the list of LA/AIA 1983 Design Awards and proposed jurors. Clark requested approval of the prospective jurors and stated that it was the feeling of the committee to have two separate groups of categories and jurors, residential and commercial, so that more time could be spent on the individual projects. He went over the list of jurors and their qualifications.

Board of Directors Meeting, Number 2207, 5 July 1983

- **President's Report:** Tyler reported that he, Lyman, Gelber and Axon met with Bruce Patty, FAIA, National Vice-President, and Frank Brown, National Staff, who were here surveying Los Angeles as a possible site for the 1985

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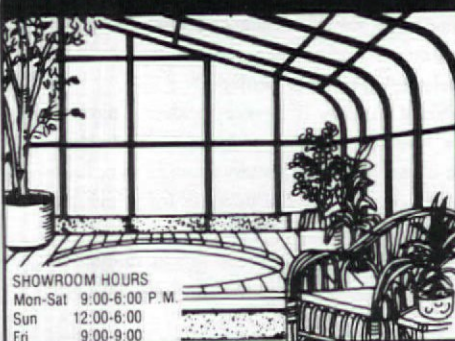
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National Convention. He stated that in order to have the convention in Los Angeles considered, it is necessary that it be approved by the Los Angeles/AIA Board. **Moved Axon/Second Chern, the following:** that we recommend Los Angeles as the site for the 1985 National Convention. **Carried.**

Tyler reminded the Board that we had been asked by **R. Nielson** to support in concept that there be no LA City double taxation for architect. **Moved Siegel/Second Gelber, the following:** that the Board write a letter of support for **Nielson** in his efforts to eliminate double taxation in LA City. **Carried.**

• **Unfinished Business: Axon** reported on the Design Awards program. After the last meeting there was some discussion among the Board members, and it was felt that perhaps they had been too precipitous in approving the jury. After the Board was polled, some changes were made; two categories were added: Interior Architecture and a Special Presidential Award. There are still two separate groups of jurors, plus a two-person jury for the Presidential Award. There are two architects, a landscape architect, and a person from the arts on each jury. Four architects have been asked and have accepted: **Robert Frasca, FAIA, Bob Marquis, FAIA, Rob Quigley, AIA, and Walter Richardson, FAIA.** The landscape architects are: **Todd Bennett and Francis Dean.** Persons from the arts are **Ray Alfleck and Doreen Friedenrick.** The jury for the Presidential Award is **Tyler and Julian Narva.**

• **Old Business: Lyman** stated that there was going to be a special meeting of the CCAIA delegates to determine whom the Board wanted to support, in order that the Board could send a letter of endorsement to those people. **Axon** stated that it was not possible to schedule a special meeting, so the members were polled by mail. There was no unanimous support except for **Lyman.** **Moved Gelber/Second Widom, the following:** that the LA/AIA Board send a letter out to the CCAIA Board supporting **Lyman** as a candidate for Vice-President. **Carried** with one abstention.

• **New Business: Zimmerman** stated that he was at the meeting representing Architects for Peace and ADPSR. His group is developing some way that they can tell the general public that architects are concerned about peace. **Zimmerman** discussed handing out peace batons containing messages. He requested the support of the Board for this project and stated that they

are not asking for any financial support. **Moved Lyman/Second Gelber, the following:** that this Board support the concept of the "Architects for Peace" program. **Carried.**

Associates

• **SCAN, the LA/AIA Associates Monthly Newsletter,** will no longer appear separately from *LA Architect*. Beginning with this issue, **SCAN** will be incorporated directly into *LA ARCHITECT*, and a footnote to the banner will reflect the new relationship.

• The Associates are therefore looking for a stable of writers, or would-be writers. All members interested in contributing articles or helping to coordinate the Associates' involvement in *LA Architect* are invited to a potluck writer's retreat from noon to 4 p.m., on September 25, at the home of Mark Mikolavich, 209 S. Manhattan Pl., Los Angeles. Call Mr. Mikolavich for more information at (213) 388-7076, evenings.

• Two Wednesday evenings of journal reading have been scheduled at Elaine Jones' Barn, on September 21 and October 19, from 7:00 to 9:30 p.m. Journals of guests and other local architects of Los Angeles fame will be open on tables for viewing. Each evening, an opening piece will be read to all, then those attending will read selections from their own journals in small groups.

These two evenings will be an experiment in ideas and translation. If the response is inspiring, future meetings will be scheduled. If you are interested in sharing your writing and drawings, please contact Donna Jean Brown at (213) 665-8788, evenings. She is looking for associates interested in filming this event for use in a documentary on architecture.

ASA Takes a New Name

As President of the Los Angeles Chapter of the Society of Architectural Administrators (SAA), I am proud to announce the adoption of our new name at our 14th annual convention in New Orleans, May 21-25. The name represents a turning point for the Society of Architectural Administrators, formerly the Architectural Secretaries Association, for it will attract a wider variety of the talented men and women that comprise this unique resource to the architectural community.

Marci Miskinnis

Olympic Express Update

The first demonstration project of the LA/AIA Corps of Architects, a proposal for crosstown rail transportation between the UCLA and USC Olympic Games sites, has garnered considerable attention and is nearing a detailed feasibility study. The "Olympic Express," a 10.3-mile-long rail line, utilizing existing right-of-way and tracks primarily along Exposition and Sepulveda boulevards, is the brainchild of Mark Hall, AIA, principal of Archiplan in Los Angeles. A committee of nine AIA members and associates participated in the planning and design of the system under the auspices of the Corps of Architects, the LA/AIA community outreach program and the LA/AIA Transportation Committee.

According to Hall, *Los Angeles Times* reporter Evelyn DeWolf served as an essential catalyst to the project in its early stages. DeWolf and Hall met as a result of an awards program in which Hall was presented a commendation for his work with the Corps of Architects. The two discussed the possibility of rail corridors in Los Angeles, and the concept of a rail line on Exposition Boulevard, currently used only a few times a week by the Southern Pacific Railroad, was proposed. DeWolf initiated discussions with Southern Pacific executives. Following the meeting with railroad and agency officials, the need for a concise proposal, rather than general ideas, became apparent to Hall. He organized a Saturday morning charrette at the Archiplan office June 18, during which a nine-member committee planned the specific route alignment, designed prototypical stations, generated rough cost and revenue projections, and drafted a press release. The press package served as the centerpiece of second-level discussions with railroad and public agency representatives.

The next step, according to Hall, is to engage a consulting firm to conduct a quick but thorough appraisal of project feasibility, taking into account detailed developmental and operational considerations. Since the Olympic Express is contemplated primarily as a temporary system designed to serve Olympic events, public agencies cannot underwrite any system costs, pursuant to the agreement under which local agencies agreed to host the Olympic Games. Given these conditions,

Hall believes that the best approach is to view the Olympic Express as a temporary system whose long-term service would be as a demonstration that urban rail service and underutilized infrastructure can be put to effective use.

An effective demonstration already enacted is the ability of the LA/AIA to gain tremendous exposure in the course of providing public service. The Olympic Express has been the subject of numerous exclusive articles in the *Los Angeles Times* and other newspapers and videotaped interviews on numerous television news programs. Most recently, industries eager to participate in the Olympic Express project have used the AIA as their major conduit for information and referral.

While comments on the ultimate outcome of the Olympic Express may be premature, the project has already energized the business community, captured the attention of the Olympic event organizers, and focused tremendous attention on LA/AIA and the role of architects in the community. With characteristic modesty, Hall summed up the demonstration value of the project: "Architects help people visualize (an idea), taking it from a few words to a built project. We really are facilitators."

A. Jeffrey Skorneck

Mr. Skorneck is a member of the LA Architect editorial board.

Correspondence

Edifice Complex

To John Pastier, re his "Perceptive: Pritzker Prize," *LA Architect*, 7/83: As you point out, architecture gets no respect as the mother of the arts. If the Pritzker Prize committee agrees with you, to honor only seminal figures in the future, will this make architecture the Father of the Arts?

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John Blanton, AIA

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Calendar

Chapter Events

- **September 7:** Associates Board meeting, 7 p.m. in Gardens of Security Pacific Bank, downtown Los Angeles. Call Yankey at 625-1734.
- **September 7, 13, 15:** Office Buildings, LA/AIA seminar with Maxwell Starkman, 7-9 p.m. in Space M-62, Pacific Design Center. Fee: \$25 Members, \$15 Associates, \$35 non-members.
- **September 14:** San Sylmar Tower of Beauty, WAL tour, 7 p.m. in Sylmar. For reservations, call Moore at 661-2768 by September 4.
- **September 14:** Computer seminar sponsored by Associates, 6:30 p.m. in Space 259, Pacific Design Center. Fee: \$3. Call Patchin at 688-5493.
- **September 21:** Journal Readings sponsored by Associates, 7 p.m. in home of Elaine Sewell-Jones, Los Angeles. Call Brown at 665-8788 after 7 p.m.
- **September 22, 27, 29:** Programming and Planning, LA/AIA seminar with Donald Axon, 7-9 p.m. in Space M-62, Pacific Design Center. Fees: \$25 Members, \$15 Associates, \$35 non-members.
- **September 25:** Writer's Retreat for Associates interested in working on LA Architect, 12 p.m. in home of Mark Mikolavich, Los Angeles. Call 388-7086, evenings.
- **October 6, 11, 13:** Office Space Planning, LA/AIA seminar with Edward Friedrichs of Gensler and Associates, 7-9 p.m. in Suite M-62, Pacific Design Center. Fees: \$25 members, \$15 Associates, \$35 non-members.

Courses

- **September 26 - December 5:** Residential Remodeling with Randy Washington, Mondays from 7-10 p.m., Room 5252, Boelter Hall,

UCLA. Fee: \$185. Call UCLA Extension at 825-9061.

- **September 26 - December 12:** Computer Aided Design/Graphics for Designers with D. Michael Fuller, Mondays from 7-10 p.m., Room B-126, Architecture Building, UCLA. Other sections start September 28, 29. Fee: \$500. Call UCLA Extension at 825-9061. September 27 - December 6:
- **Castles, Palaces, and Villas: The Evolution of Italian Habitats** with Dr. Maria Lucini, Tuesdays from 9 a.m. - 12 p.m., Extension Design Center, Santa Monica. Fee: \$185. Call UCLA Extension at 825-9061. September 27 - December 6:
- **Designing the Open Office** with Fernando de Morales, Tuesdays from 7-10 p.m., Room 2527, Franz Hall, UCLA. Fee: \$185. Call UCLA Extension at 825-9061. September 28 - December 7:
- **Design and Execution of Small Commercial Spaces** with Douglas A. Lowe, Wednesdays from 7-10 p.m., Room 3343B, Graduate School of Management, UCLA. Fee: \$185. Call UCLA Extension at 825-9061. October 7:
- **Low-Cost CAD for Architects and Engineers** with Daniel Raker of Design and Systems Research, sponsored by A/E Systems Report, Los Angeles. Fee: \$245. Contact Carol Gosselin at Box 11316, Newington, CT 06111.

Other Events

- **September 25:** Experience the Energy of Architecture Archifaire 1983, sponsored by OCC/AIA, Irvine Bowl, Laguna Beach. Call Hartog at 557-2272 or Daughterty at 497-6628.
- **September 29-30:** New California Residential Energy Standards seminar sponsored by CCAIA, Los Angeles. Fee: \$60; discount avail-

able for members registering in advance. Call Eley Associates at (415) 957-1977.

- **October 2 - October 16:** Tours of Duncan-Irwin House in Pasadena by Charles and Henry Greene, daily from 11 a.m. - 6 p.m. Admission: 46. Call 793-3334.

Deadlines

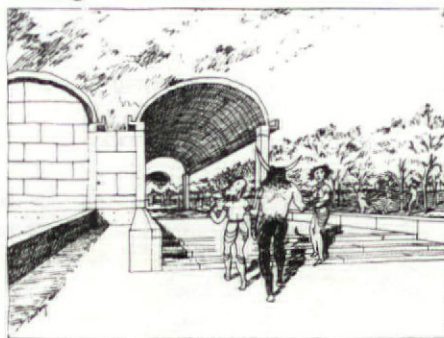
- **October 1:** Election for LA/AIA Associates Board candidate's statement of goals.

Deadlines

- **September 15:** American Wood Council's National Design Awards Program project submissions. Contact Council at 1619 Massachusetts Ave. N, Suite 500, Washington, DC 20036.
- **September 15:** Interiors Magazine Awards Program submissions. Call (212) 764-7300

Note: Because calendar listings are subject to change, the reader should confirm all information by calling the listed number.

Calendar submissions must be received by the seventh of the month before the month of publication, at the following address: LA Architect Calendar, LA/AIA, 8687 Melrose, Suite M-72, Los Angeles, CA 90069.



Classified Ads

For Sale:

Bruning PD80 blueprinter (non-ammonia). \$880 or best offer. (213) 479-3966.

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Wanted:

Back issues of LA Architect for record set. 1976: January, March, April, May, November, December. 1977: March, July, October. 1978: September. 1980: November. 1981: February, March.

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Space:

Architect's office for lease (Los Angeles). La Brea at Beverly. 1200 feet, \$1500/month. Peter Wurzbarger, 935-5002.

Information: Monthly rate: 50¢ per word with a \$5 minimum. Deadline: copy must be received in the Chapter Office by the seventh of the month before the month of publication. In case the deadline falls on a weekend, copy must be received by the last working day before the seventh. Placing ads: Type copy double-spaced; count words; calculate charge; make check payable to LA Architect; send check and copy to: LA Architect Classifieds, LA/AIA, 8687 Melrose, Suite M-72, Los Angeles, CA 90069.

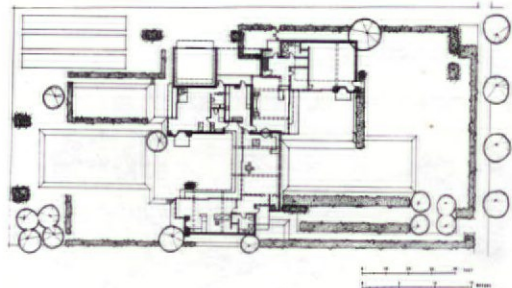
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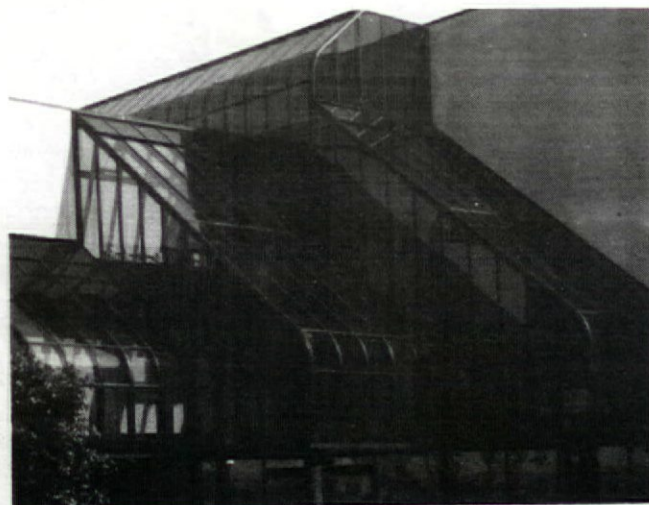
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