

# LA ARCHITECT

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

OCTOBER 1983

TWO DOLLARS

## LA/AIA Announces Olympic Arch Winners

"Stars in Motion," "Nations Meeting Together," and a variation on Discobolis were the prize-winners of the LA Chapter's international competition to design a gateway arch for the 1984 Summer Olympic Games in Los Angeles. The winners included Robert Jamieson of Los Angeles, first prize (\$1,000); JM Associates of Las Vegas, second prize (\$500); Fritz Mascher/Irmfried Windbichler of Graz, Austria, third prize (\$250).

Honorable mentions went to Charles Balber/Michael Derry of Los Angeles; Maria Clara Bossi/Luigia Puppo/Nicoa Malatesta of Milan, Italy; Kyle Edwards/Chris Gluesing of Greendale, Wisconsin; Iraj Yamin Esfandiari/Mohammad Borghei/Mahmoud Gharachedaghi of Los Angeles; Ellen Lanet/Brett Shaw of Los Angeles; Erik Lerner, AIA/Steve Diskin of Los Angeles; Dan Paun of Anaheim.

Although eliminated for nonconformance with the program, two entries received recognition for their creativity. These were submitted by Mario Fonda-Bonardi of Santa Monica and Anne Runow/Stan Andrulis of Grosse Pointe Park, Michigan.

The first-prize-winning design will be constructed of a lightweight material and prominently displayed, along with the other winning submissions, during the Olympic Games. A site has not yet been selected.

The judges were sculptor Claire Falkenstein and



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**Honorable Mention**  
Ellen Lanet, Brett Shaw  
Los Angeles, California

three architects, Frank O. Gehry, FAIA, Raymond Kappe, FAIA, and John Lautner, FAIA. William Krisel, AIA, coordinated the competition.

According to the judges, the presentations were better than the concepts. Most entries, with the exception of the winners, followed current fads and trends; a minimum exhibited really creative thinking.

The seven honorable mentions represented excellent ideas, variety and accomplishment. In addition to the three winners and honorable mentions, 17 other entries also were selected by the judges for future exhibition.

More than 1120 entries were received by the LA Chapter from around the world. There were 355 actual submissions, and preselection by four

judges narrowed this number to 55. The jury comments indicate that three jurors made the final selections.

The Olympic Arch Competition was originally the idea of Cyril Chern, AIA. Janice Axon, Executive Director of the LA Chapter, organized and administered it.

*Continued on page 6*

### Islands in the Stream

## Associates Launch Voyage

Conceptualizing the built environment is fundamental to the work of architects and the source of our success. Of course, ideas are founded on our particular attitudes about the world; it is imperative that we as responsible designers continue to ask whether those attitudes are based on a limited or comprehensive world view.

The attempt to answer this question has lately become a persistent source of discontent among architects and observers of architecture. This causes us to question the validity of the products of our profession and the profession itself. Are we preoccupied with issues too particular in nature, that produce an architecture whose only quality is idiosyncrasy? Or are we indeed pursuing ideas that are the concern of a larger community, and that reflect collective and universal aspirations?

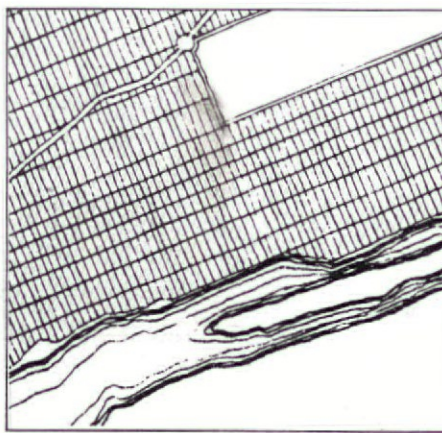
A day-long "Voyage," the Southern California festival of design organized by Associate members of the AIA, will attempt to answer these questions while presenting current, thought-provoking architectural images and ideas in related fields.

This festival of ideas, whose theme, *Islands in the Stream*, wonders at architects' increasing isolation, will also ask what it is that makes some parts of the built environment significant in the stream of our daily lives.

Voyage will take place on board the Queen Mary, on Saturday, October 29. Architects, developers, visual artists, and an author of science fiction have been invited to speak on their respective work. These are people whose grand designs and schemes affect our image of the world actively by changing the built environment or indirectly by evoking a future world, through suggestive architectural forms or imagery in films, graphics or provocative prose.

Larry Niven, author of the *Ringworld* series, will open the festival with a description of Ringworld's immense scale and possible construction. David Lawrence Gray, AIA, will also speak that morning on the architect as developer.

A post-luncheon panel entitled "Cycles, Styles and Images" will feature architectural critics and



educators observing what aspects of design persevere in the creation of the built environment. The festival's thematic presentation, "Expressions in the Stream," then poses this question: if your office's work were to become the example to designers in all fields, what would the world be like in 20 years? "Tributaries" will bring the

day to a close with a presentation of art works closely allied to architecture—neon, stained glass and flags by Anders Holmquist.

The tradition of a design festival sponsored entirely by Associates began in 1982, with the first Voyage festival, a successful program entitled "Towards A New Horizon." The goal was to bring together people whose projects and ideas were of interest to designers in an affordable and relaxed setting. This year's Voyage promises to renew these goals.

This year's festival will cost \$35 for the general public; \$25 for Associates, students and part-time employed. For reservations or further information you may contact any of the following: Guy Jimenez of the Cabrillo Chapter at (213) 437-0476, Ron Nestor of the Orange County Chapter at (714) 549-2207, or Robin Swindall of the Los Angeles Chapter at (213) 245-1044.

**Robin Swindall and Mark Mikolavich**  
Associate, AIA



## Awards Banquet

Winners of the LA Chapter's 1983 Design Awards Competition will be announced at a special banquet, on Saturday, October 15, at the original Perino's restaurant. Perino's is located at 4101 Wilshire Boulevard, near Crenshaw.

The event will start at 6:30 p.m., with a no-host reception. Dinner will follow at 7:30 and the awards program at 9. Admission is \$26 per person. Prepaid reservations must be received at the Chapter office by Monday, October 10.

More than 220 entries, from members of the LA Chapter and other AIA members who have designed projects in Los Angeles, were submitted to the competition for judging this year.

Judges included Rafe Affleck, sculptor, North Hollywood; Todd Bennett of POD, Los Angeles; Francis Dean of Eckbo-Dean, South Laguna; Robert Frasca, FAIA, of Zimmer-Gunsul-Frasca Partnership, Portland, Oregon; Doree Freidenrich, art consultant, Newport Beach; Robert Marquis, FAIA, of Marquis Associates, San Francisco; Dr. Julian Nava, former Ambassador to Mexico, Northridge; Rob Quigley, AIA, Rob Quigley & Associates, San Diego; Walter Richardson, FAIA, of Richardson-Nagy-Martin, Newport Beach.

Chairman of the 1983 Design Awards Committee is Robert J. Clark, AIA, of Los Angeles.

Photographs and drawings of all 220 entries will be on display during the reception from 6:30 to 7:30 p.m. The awards program will include a slide presentation of all entries, followed by an announcement of the awards. Additional slides will be shown of the award winners, and the jurors will be available for comments.



## San Diego Convention

"Interface: Architects and Politics" is the theme of this year's CCAIA convention, to be held October 20-23 in San Diego. Shirley R. Chilton, Secretary of the State and Consumer Services Agency, will be the keynote speaker. A member of Governor Deukmejian's cabinet, Chilton is responsible for the operation of the state's conglomerate agency which supervises the Building Standards Commission, the Department of Fair Employment and Housing, the Department of Consumer Services and the Board of Architectural Examiners.

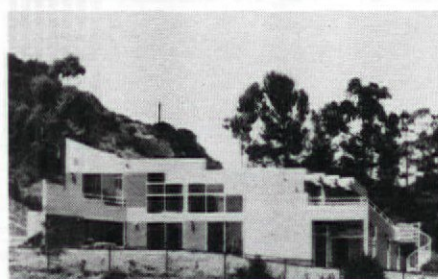
The convention's political luncheon on Friday, October 21, will feature former Presidential Political Affairs Assistant, Lyn Nofziger. Nofziger's political career includes several years as a political consultant, press secretary for President Reagan, and Congressional Relations Deputy Assistant for the White House.

The program on Saturday, October 22, will include a panel discussion entitled "How Much is Politics a Part of Architecture?" Rush Hill, AIA, Convention Program Chair, will moderate the discussion by Whitson Cox, FAIA, California State Architect; Homer T. Delawie, FAIA; Assemblyman Mike Roos; Barna Szabo, Senior Vice-President, Wrather Properties Development; Wayne D. Wedin, President, Wedin Enterprises.

The physical and psychological damages experienced by the community of Coalinga during the earthquake will be the focus of an in-depth discussion by members of the California Emergency Design Assistance Team, Paul R. Neel, AIA, and Warren D. Thompson, AIA.

Professional development workshops will include sessions on sound business practices, marketing, negotiations and personnel. Also offered will be workshops on architectural photography, on how to get published, developing an office brochure and joint ventures with landscape architects.

## Tour Reminder



House by Frank Dimster, AIA

The 1983 WAL House Tour will take place on Sunday, October 16, from 12 to 5 p.m. In addition to the houses described in the September *LA Architect*, a new house by Frank Dimster, AIA, will be included. The house is carefully sited to take advantage of ocean views and to conserve energy. Its interiors are economical and elegantly simple: hardwood floors and white plaster walls are foils for bright rugs and graphics. Each bedroom has a private balcony with a stairway to the swimming pool. The triangular breakfast area leads to a patio with ocean views and all areas of the house flow into each other gracefully.

Other houses on the tour are A. Quincy Jones' "Barn," a remodeled photographer's studio, Ruth and Reuven Meghiddo's remodeled bungalow, Margot Siegel's Spanish-style Bel Air house, and Eric Moss's "Petal House."

Advance reservations are required for the tour and can be made through WAL, % American Institute of Architects, 8687 Melrose, Los Angeles 90069. Tax-deductible tickets are \$10, and the proceeds benefit scholarships to deserving students at nine California campuses. Those going on the tour are requested not to bring children under 12 or cameras, not to smoke and not to wear shoes with sharp heels. For further information, call 659-3603.

## Architecture In the Media

In a previous article ("Architecture in the Media," *LA Architect*, 10/82), this publication examined existing architectural coverage in the local media. Since then, the three critics specifically mentioned have left or lost their positions, which have not been filled. *LA Architect* called radio station KUSC, the *Los Angeles Herald-Examiner* and *Los Angeles Times* to find out what is being planned to remedy the situation.

KUSC discontinued John Pastier's "Architecture and Urban Design Commentary" reportedly due to an increasingly tight budget. Station manager Ann Worth said that there are no immediate plans to have any local criticism (Paul Spreiregen's "Designing America" is produced in Washington, DC), despite public response to the absence of Pastier's commentary and the station's wish to "reinstitute architectural criticism, possibly with a different angle."

The *Examiner* is between critics. Joseph Giovannini the former architectural critic, who is now with the *New York Times*, will be replaced by Leon Whiteson of Toronto, who is due to arrive in a matter of months. Sheena Paterson of the *Examiner* did not explain the long transition, but she said that Whiteson is experienced (he was architecture critic for the *Toronto Star*), and that she is confident he will match Giovannini's accomplished style.

The *Times* has no plans to replace former architectural critic John Dreyfuss, who is now a staff writer. Jean Sharley Taylor of the *Times* said that Sam Hall Kaplan will cover architecture with his new title of Urban Design Critic. Ms. Taylor explained that Kaplan is capable of covering both urban design and architecture without depriving either.

Bruce Bibby

Mr. Bibby is an editorial assistant for *LA Architect*.

### FACULTY POSITION: FALL 1984 UNIVERSITY OF CALIFORNIA, LOS ANGELES GRADUATE SCHOOL OF ARCHITECTURE AND URBAN PLANNING

The Architecture/Urban Design Program at the Graduate School of Architecture and Urban Planning, UCLA, invites applications for a full-time ladder position in the field of architectural history. It is likely that the appointment will be made at the Assistant Professor level, but exceptionally well qualified candidates at a more senior level will also be given consideration. UCLA is an equal-opportunity, affirmative-action employer, and the Architecture/Urban Design Program especially encourages applications from women and members of minority groups. Address applications, by November 7, 1983, to: Professor William J. Mitchell, Head, Architecture/Urban Design Program, Graduate School of Architecture and Urban Planning, UCLA, Los Angeles, California 90024.

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## Architects Chosen for Metro Rail Stations



Metro Rail: route alignment and station locations

The RTD Board of Directors selected 14 architectural and engineering firms to do advance tunnel-design work on the Metro Rail project. There will be 18 stations in all. The following firms were selected for their experience on other major public-transit projects across the nation.

- Delon Hampton and Associates, Rockville, MD, for engineering of the tunnel segment between Union Station and the subway station at Seventh and Flower Streets, including the Civic Center station near First and Hill Streets and the station at Fifth and Hill Streets.
- Gannett Fleming/Dworsky, joint venture, for continuing design on the Seventh and Flower Streets station.
- Sverdrup and Parcel and Associates, San Francisco, for advanced design of the tunnel segment between the Seventh and Flower Streets station and the station at Wilshire Boulevard and Vermont Avenue. Work will also include engineering on the station at Wilshire and Alvarado Street.
- Charles Kober Associates/C. E. Maguire, joint venture, chosen for the station at Wilshire and Vermont.
- Joint venture of Tudor Engineering, San Francisco, and William L. Pereira Associates, for the tunnel segment between Wilshire and Vermont and Wilshire and La Brea, and design work on stations at Wilshire and Western and Wilshire and Normandie.
- STV Engineers for station and line design of Wilshire and La Brea stations, including center pocket track east of the station.
- Bechtel Civil & Mineral, San Francisco, for tunnel segment between Wilshire and La Brea and Beverly/Fairfax stations, and advance design of the Wilshire/Fairfax station.
- Wilshire Design Associates, joint venture of Maxwell Starkman Associates; Post, Buckley, Schuh & Jernigan, Columbia, SC, and Gibbs & Hill/Electrowatt of New York, NY, for design of Beverly/Fairfax station.
- Carter Engineers for tunnel segment between Beverly/Fairfax station and the Hollywood/

Cahuenga station, and advance design of the Fairfax/Santa Monica and Sunset/La Brea stations and a crossover structure.

- Stull Associates, Boston, MA, for Hollywood/Cahuenga station and 1,257 feet of tunnel north from the station.
- Transit and Tunnel Consultants, Buffalo, NY, for tunnel segment starting south of the Hollywood Freeway and extending through the mountains to the Universal City station.
- Joint venture of PAE International, William Hirsch, AIA Architects, and Stevens & Wilkinson, Atlanta, GA, for tunnel segment between Universal City station and North Hollywood station, including double crossover track south of the North Hollywood station.
- Luckman Partnership for the Universal City station.
- Hugh and Donald Gibbs, Architect, FAIA, for North Hollywood station and track design north of the station.

The firms were selected after extensive interviews; the criteria by which they were chosen focused on their engineering-staff qualifications, experience, minority and women business commitments, and management plans. The firms are expected to subcontract their work to local firms.

Harry Weese and Associates, already under contract to RTD for station design during preliminary engineering, will conduct continued preliminary engineering design on Union Station, and Daniel, Mann, Johnson & Mendenhall/Parsons Brinckerhoff Quade and Douglas is under contract for preliminary engineering for the ways and structures and will work on the central yard and shops, as well as the tracks leading to Union Station.

RTD Metro Rail is a rail rapid transit system similar to those operating in Washington, DC, and Atlanta. Metro Rail passengers will discover convenient access to the central business district, Wilshire corridor, Fairfax district, Hollywood and the San Fernando Valley when service begins in 1990.

## Inside the Neutra Mystic

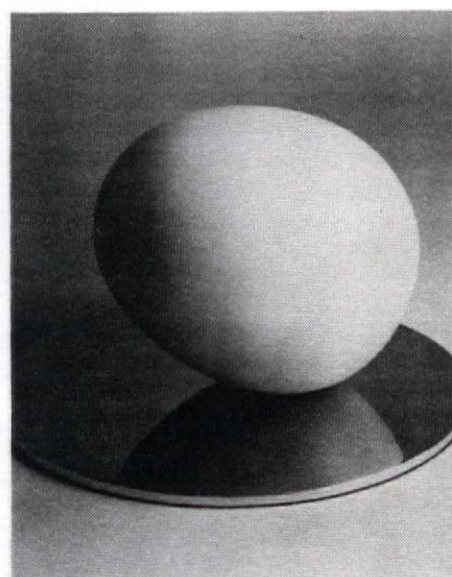
An exhibition-lecture event entitled "The Architecture of Richard and Dion Neutra—the View from the Inside" will be mounted at the Pacific Design Center in March 1984. The event is conceived as a personal view from inside the Neutra practice by Dion Neutra, the surviving partner of the firm. The exhibition and lecture series is intended to supplement the traveling Neutra show mounted by the Museum of Modern Art of New York which will be showing at UCLA in late March 1984.

Besides providing an overview of the Neutra work in Southern California, this supplement will explore new ways to communicate architecture to both professional and lay public. Sponsored by the PDC and various schools of art, graphics and architecture, the show must raise \$75,000 to cover costs. Donations are solicited immediately in any and all amounts with appropriate credit given at the show and in publications. A book is planned as well as a number of other publication and media events. Opening ceremonies will be coordinated with WestWeek 1984 at the PDC.

The show will include elements to illustrate the following principles and concepts:

- Restoring man to his historic relationship with nature and its elements.
- User-oriented design.
- Architecture is an applied art: architecture must be judged in the context of the forces which shape and surround it.
- Neutra architecture takes time to mature.
- Conservation of the owner's capital.
- A kinetic experience of Neutra: to be moved by architecture, you must move through it.

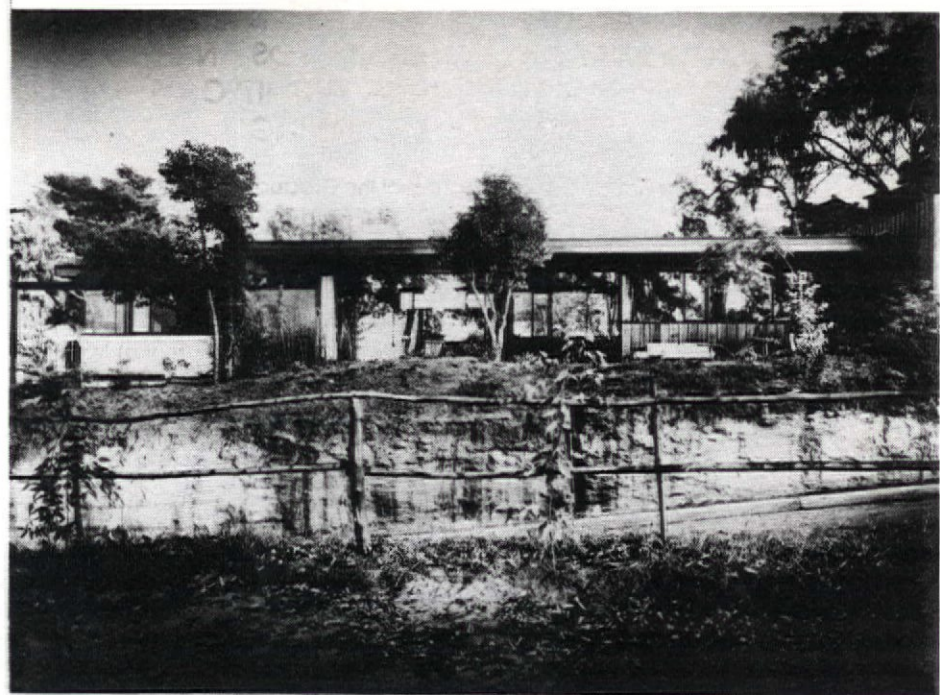
An unusual fundraiser will be an exclusive tour of the Neutra Houses in Silverlake-Pasadena personally conducted by Dion Neutra, limited to 100 participants. For about two-thirds of the tour participants, the tour will end with an especially catered lunch in an unusual setting. The finale for one lucky participant will be a prize of a limited-edition sculpture valued at \$600 crafted by ceramic artist Harrison McIntosh, whose par-



Harrison McIntosh will present the sculpture to a participant in the Neutra home tour.

ents' home will be on the tour. The sculpture will be personally presented by the artist at one of the opening functions of the show.

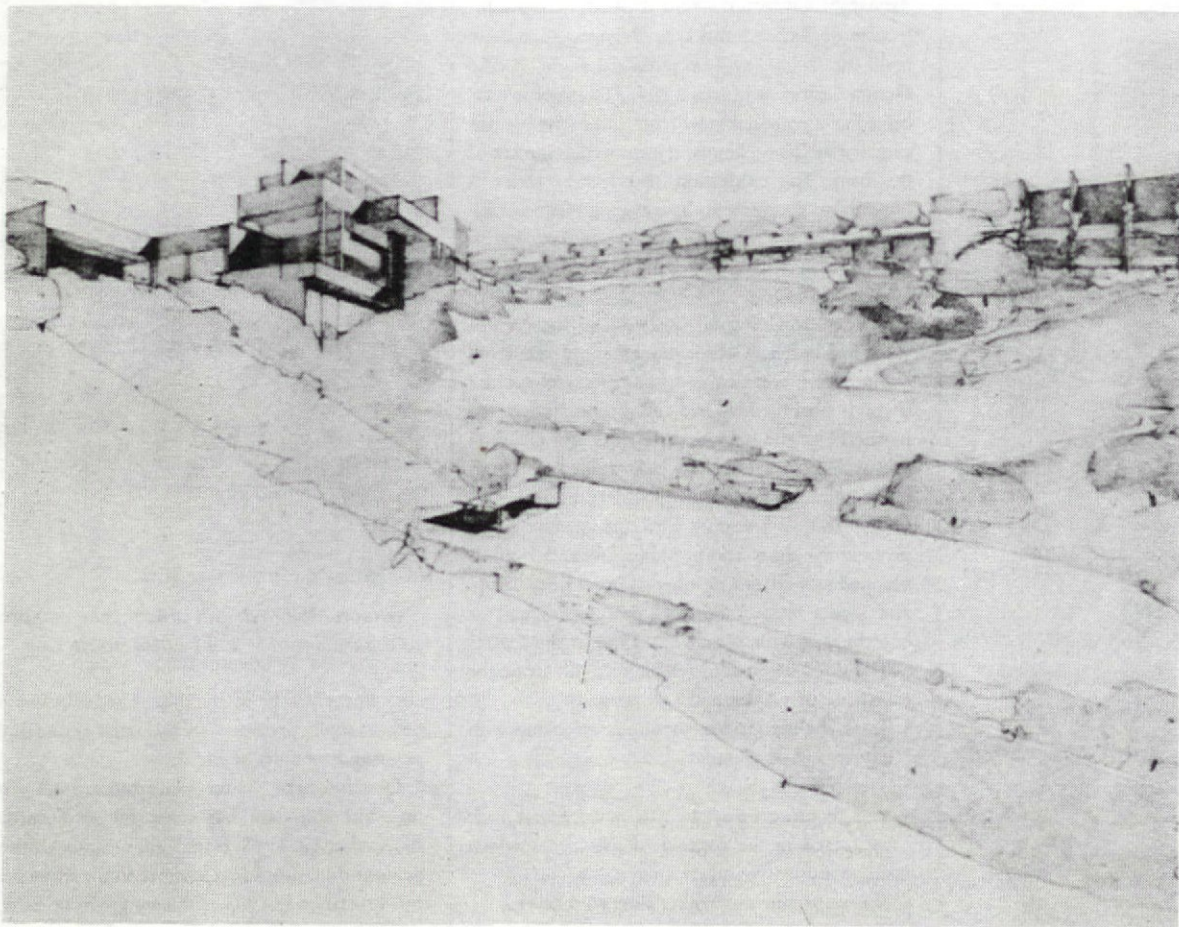
Details for the Neutra home tour are still pending; but the date has been set as Saturday, November 12, 1983, from 9:00 to 3:00. Of those persons donating \$100 or more to the show prior to November 1, 1983, a drawing will be held to select those who will join the tour. Like the Olympic pre-sales, the funds must first be in hand before eligibility is set. It is hoped that professionals as well as the lay public will respond generously and early to ensure that sufficient money can be raised for the exhibition and lecture series. Checks should be made out to: Institute for Survival thru Design, 2300 Silverlake Blvd., Los Angeles, CA 90039. Donations are tax deductible. Volunteers are also needed and welcome. Details are available through Dion Neutra, 2379 Glendale Blvd., Los Angeles, CA 90039, (213) 666-1806.



The two photographs were taken 30 years apart, from the same location. Which view expresses better the spirit of architecture?



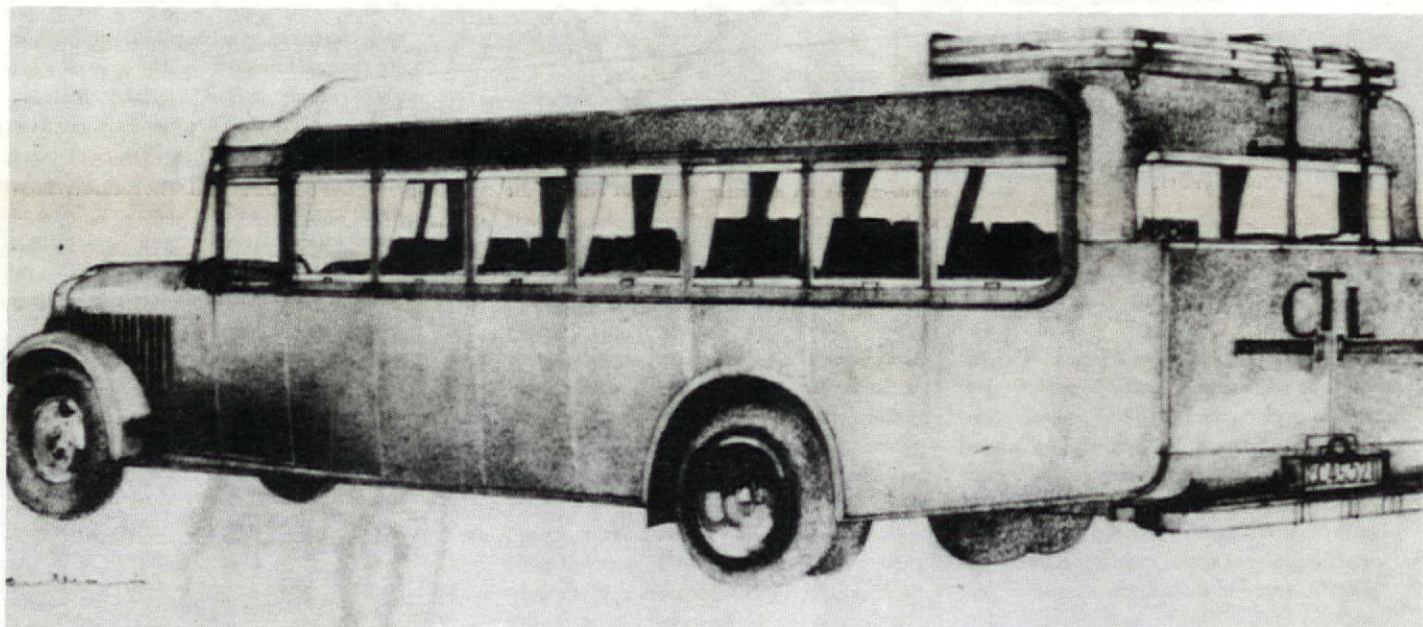
# At Long Last Lovell



▲ Neutra, early design for Lovell house, Los Angeles, 1927

▲▲ Cover of Time, August 15, 1949

► Neutra, bus design, 1931



**Richard Neutra and the Search for Modern Architecture: A Biography and History**  
By Thomas S. Hines. Oxford University Press, 356 pages, 360 illustrations, \$29.95 paperback.

No one can deny Richard Neutra's presence in the architecture of Southern California. He and Rudolph Schindler created sophisticated modern design in Los Angeles during the 1920s and '30s, unparalleled in the United States. However, by the 1960s and '70s, Neutra was considered old-fashioned, too strict a follower of the International Style, and was rejected by young architects for the new pluralist philosophies of design which came forward in those turbulent decades. Thomas Hines' *Richard Neutra and the Search for Modern Architecture* is both a biography and an analysis of his work.

Born in 1892 into a middle-class, Viennese, Jewish family, Richard Neutra grew up in the over-ripe Belle Epoque, and by the time he was a teenager the western world had entered the modern era in the arts in Paris. During his years at the Technische Hochschule in Vienna, he was a student of Adolf Loos, who firmly set him on the track of clean, clear design without decoration. Neutra's friend, Rudolph Schindler, left for America in January of 1914, and Neutra hoped to follow in a year, as soon as his architectural education was over. However, the First World War intervened and Neutra spent the next three years in the Austrian army.

In 1921, Neutra went to Berlin to work for Erich Mendelsohn. As Hines points out, Neutra was wary of Mendelsohn's architecture, but he

stayed with Mendelsohn until 1923, when he struck out with his wife, Dione, for the United States. On his way west, he put in some time with Holabird and Roche in Chicago and Frank Lloyd Wright in Taliesin East. Thus, by the time Neutra arrived in Los Angeles in 1925 he had had the best architectural education that Europe and America could offer.

Hines stresses that Neutra and Schindler found that their temperaments were not conducive to a partnership, even though they worked at it for several years. By 1927, Neutra was essentially on his own, and his first major building was the Jardinette Apartments in Hollywood, which earned him high praise from Henry Russell Hitchcock. In the same year his *Wie Baut Amerika?* was published in Germany, quickly establishing him as an authority in modern architecture. Neutra as self-publicist was launched both in Europe and the United States.

By 1929, Neutra gained the commission that made his career, in the hills of Hollywood, he had created the first steel-frame house in America. In the Lovell Health House, he clearly stated the direction his architecture would take: taut, thin planes; horizontal, banded windows; an elegant interplay of transparent and opaque planes which subtly fused the interior with nature. His Lovell house was included in the epochal, 1932 exhibition by the Museum of Modern Art, "Modern Architecture," thus firmly placing him in the pantheon of avant garde architects.

In the mid-30s Neutra began to get commissions from the film industry and undoubtedly his country house for Josef von Sternberg, mentor of

Marlene Dietrich, was the most dramatic. In roughly the same years he also translated his modern repertory into apartment houses, including the Landfair, Strathmore and Kelton apartments in Westwood.

In 1946, Neutra's Kaufmann house was completed in Palm Springs; it embodied the quintessential post-war image of Neutra. The interior sweeps outward through the Japanesque garden, the swimming pool and onward to the arid mountains through sliding walls of glass. A machined structure almost too ethereal to support the roof is played off against vertical planes of stone which have been tamed. His post-war houses exhibit this ambiguous stance through the juxtaposition of materials: machined against natural.

Neutra's decision to join with Robert Alexander in a partnership began with high hopes, as Hines points out; together the firm would gain the large commissions that had eluded Neutra. Sadly, few of the joint efforts came up to Neutra's standards. The partnership fizzled with hard feelings on both sides and Neutra's son, Dion, caught in the middle.

By the late 1950s Neutra worked full time in his metier, private housing, but his health was failing. He continued working until 1970; on April 16 of that year, while he was inspecting his just-completed Kemper house, Neutra collapsed and died with a massive coronary attack.

While Hines deems Neutra the leading modernist designer of housing between 1929 and 1949, his later architecture, including the houses, disappoint and irritate him. Hines longs for the good old days of the Lovell and Von Sternberg houses,

when everything in Neutra's work seemed very clear-cut and within the International Style. The ambiguity of the later houses, with their schizophrenic tension between International-Style tenets and a yearning for a heightened sense of natural materials, unnerves the author. Hines largely ignores Neutra's experiments with space and structure which brought him closer to the essence of Japanese domestic architecture than either Frank Lloyd Wright or the Greene brothers. Neutra's unblushingly Japanesque views and house-garden relationships raise the question of his romanticism.

Similarly, Neutra's games of illusionism are momentarily fretted over by Hines, then ignored. Neutra was fascinated by reflective surfaces that fool the eye, that distort spatial and architectural boundaries. His use of mirrors and reflecting pools confirm Neutra as a visual gamester. Also, Henry Russell Hitchcock's criticism of Neutra for the proliferation of elements and redundancy of parts is passed over lightly. The point where structure becomes decoration is of course the emperor's clothes of the International Style.

Ultimately, Hines leaves us to decide where Neutra fits into the Pantheon of twentieth-century masterbuilders. Maybe it is too early to fully assess Neutra's contribution; but in his attempt to give us an objective portrait of the master, warts and all, Hines comes to few conclusions.

**Robert Coombs**

Mr. Coombs is a free-lance writer on architecture.



# Exporting California

During the last couple of years, "avant-garde" California architecture has been exhaustively reviewed in a number of public exhibitions. Spurred, perhaps, by Thom Mayne's enterprising lecture and exhibition series at SCI-ARC in 1980-81, there have been a number of small gallery exhibitions mounted around Los Angeles. But far more interesting than the local shows is the examination of California architects by observers from outside the state.

Last fall, Stanley Tigerman and Susan Grant Lewin initiated the examination with "The California Condition: A Pregnant Architecture," mounted at the La Jolla Museum of Contemporary Art (see *LA Architect*, 12/82). In April and May of this year, Peter Cook and I organized a more casual survey, "Los Angeles Now," at the Architectural Association (AA) in London.

The most ambitious and coherent of the California shows, however, was "California Counterpoint," sponsored by the venerable Institute for Architecture and Urban Studies (IAUS) in New York and mounted at the National Academy of Design from June to September. Curated by Lindsay Shapiro and Helene Fried, under the

## California Counterpoint Institute for Architecture And Urban Studies

Batey & Mack  
Frederick Fisher  
Frank O. Gehry  
Coy Howard  
Morphosis  
Stanley Saitowitz  
Studio Works

## The California Condition La Jolla Museum of Contemporary Art

Frank O. Gehry  
Frank Israel  
Moore Ruble Yudell  
Morphosis  
Eric Owen Moss  
Rob Wellington Quigley  
Tom Grondona  
Ted Smith  
Tony Lumsden  
Daniel Solomon  
Barbara Stauffacher Solomon  
Thomas Gordon Smith  
Michael Franklin Ross  
MLTW

watchful eye of Peter Eisenman, the show will receive another viewing at the San Francisco Museum of Modern Art from November 2 through January 15.

Each of the exhibitions attempted to develop a particular attitude about California architecture. Tigerman and Lewin's show proposed a kind of Noah's ark approach: taking a couple of examples from every possible California *ism* while carefully avoiding most participants from the IAUS show, the exhibition celebrated the sheer variety of new architecture in California. Essays by both Lewin and Tigerman explained the categories of this architecture and their origins, but they failed to provide much insight into the attitudes which spawned them.

The show at the Architectural Association was a bit more curious. Selected by an erudite English architect and an aspiring Angeleno editor, the exhibition focused on Los Angeles alone. It was

an attempt to identify the most influential practitioners of a new architecture and the trickle down effect of their work. The installation itself bore the signature of P. Cook: the show was mounted in a series of rooms replete with pastel-colored, angled partitions and cut-out palm trees. In a pithy but modest catalogue, the essays examined the social and cultural phenomena which shaped the work without dwelling on specific examples.

While the work exhibited in both the London and La Jolla shows varied wildly in quality and style, the New York show focused on a more narrow range of ideas. Initiated almost four years ago, the IAUS show examined firms whose work is rooted in pure aesthetic investigation, influenced either by artistic movements or the examination of architecture as a formal exercise. The exhibition included the work of Frank Gehry, Coy Howard, Fred Fisher, Studio Works and Morphosis from Los Angeles, and Stanley Saitowitz and Batey and Mack from Northern California.

Anticipating the critical scrutiny of the East Coast establishment, the architects in the IAUS show outdid each other in presentation techniques. Ranging from Coy Howard's seductive, mixed-media draws (hilariously misnamed "drools" in P. Cook's catalogue essay) to Robert Mangurian's pristine, polychrome, plaster models and Stanley Saitowitz's exquisite watercolors, the work presented sheer sensory overload.

But aside from its finesse in presentation, the IAUS exhibition was far more challenging than the others in both its method of selection and accompanying catalogue. Except for its conscious omission of "pop architecture," the exhibition was the most thoughtful. With the addition of work by Eric Moss and Charles Moore, the exhibition would have represented not only the cutting edge of Californian aesthetic preoccupations, but a comprehensive picture as well. The curators claim that if the show were to be planned now, they

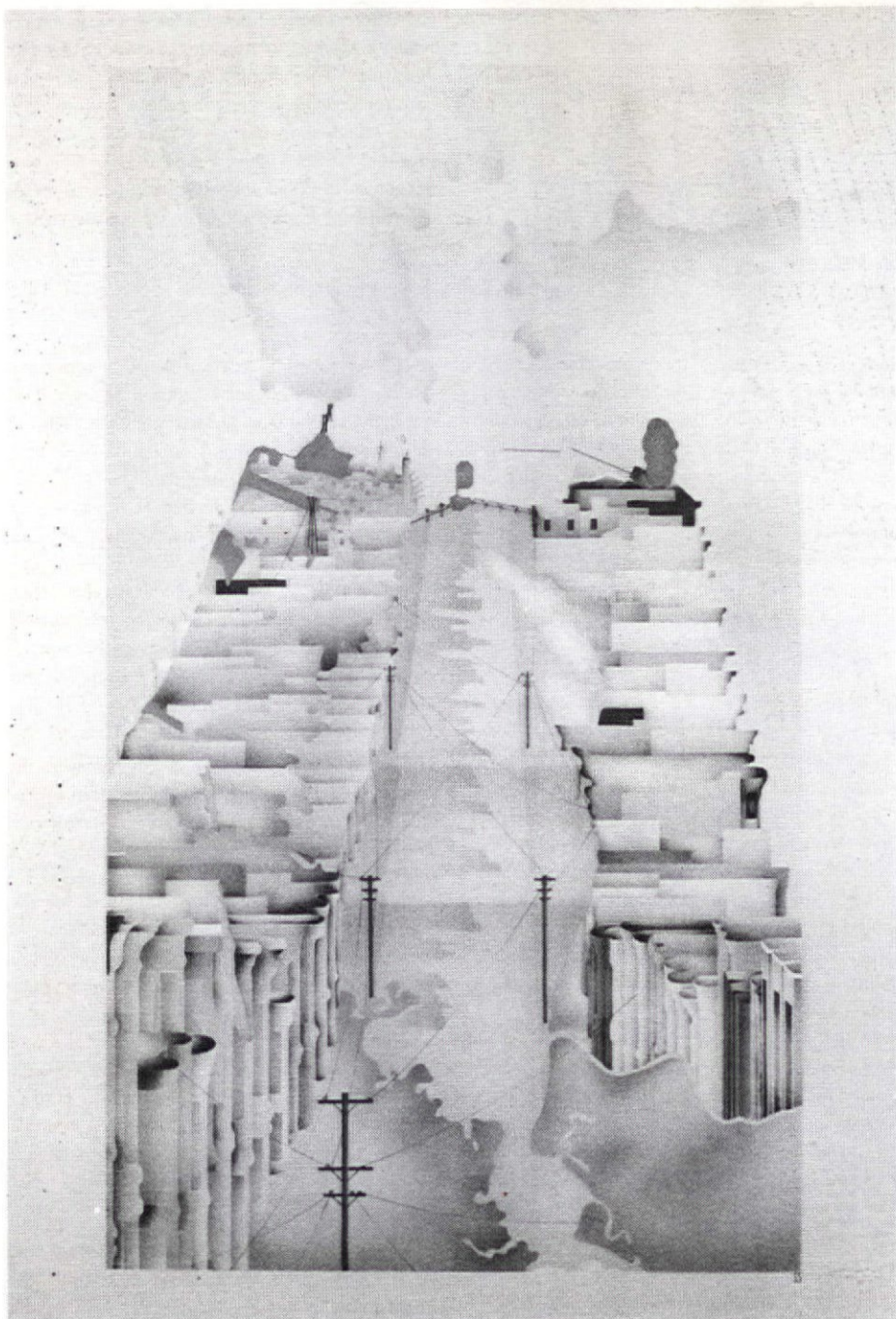
## Los Angeles Now Architectural Association

Carde/Killefer  
Diane Caughey  
John Chase  
A Design Group  
De Bretteville/  
Polyzoides  
Harriet Hatch  
Chris Dawson  
Frederick Fisher  
Frank O. Gehry  
Frank Israel  
Coy Howard  
Brian Murphy  
Ray Kappe  
Eugene Kupper  
Charles Moore/UG  
Morphosis  
Projects  
Eric Owen Moss  
Stafford/Binder

would have included more work.

The most poignant comments on all of this architecture were reiterated in essays in both the IAUS and AA catalogues: *avant-garde* architecture in California is borne out of isolation and alienation, and, while serious and original, it has very little effect on its immediate environs. While it is exactly this isolation which has allowed architects the time and space to invent, it has prevented them from receiving recognition in the most rewarding form—major commissions. Their work, while influential, is largely unrealized.

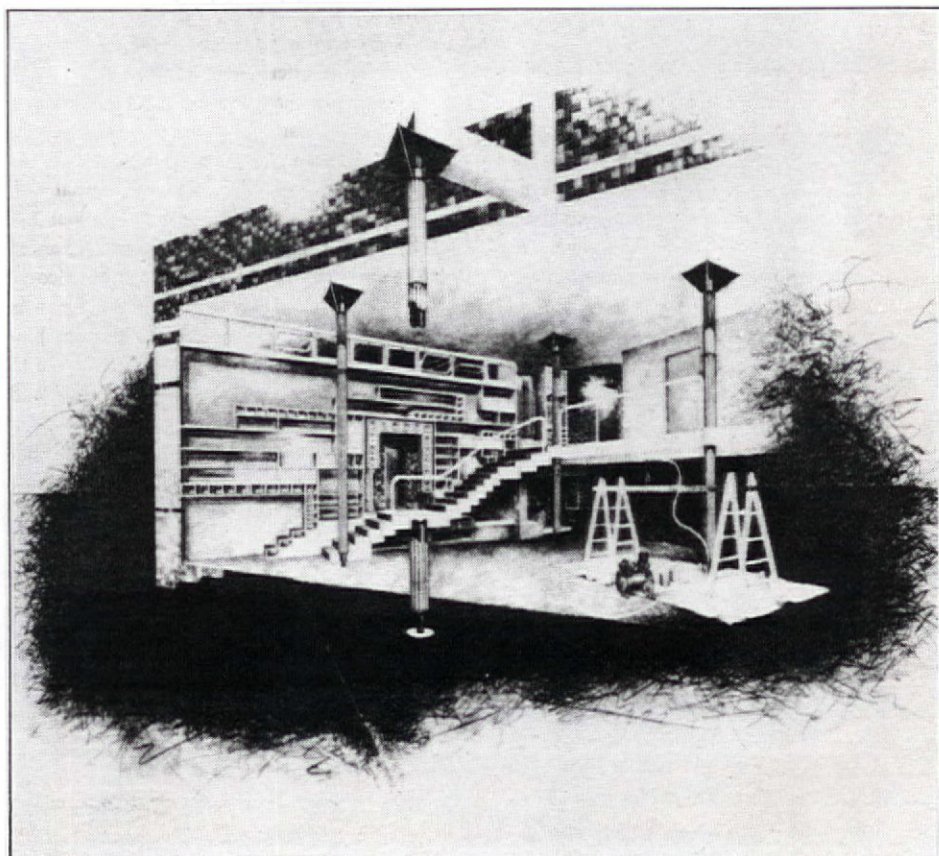
Barbara Goldstein



Installation of the exhibition, "Los Angeles Now," at the Architectural Association in London

Stanley Saitowitz, watercolor of San Francisco from "California Counterpoint"

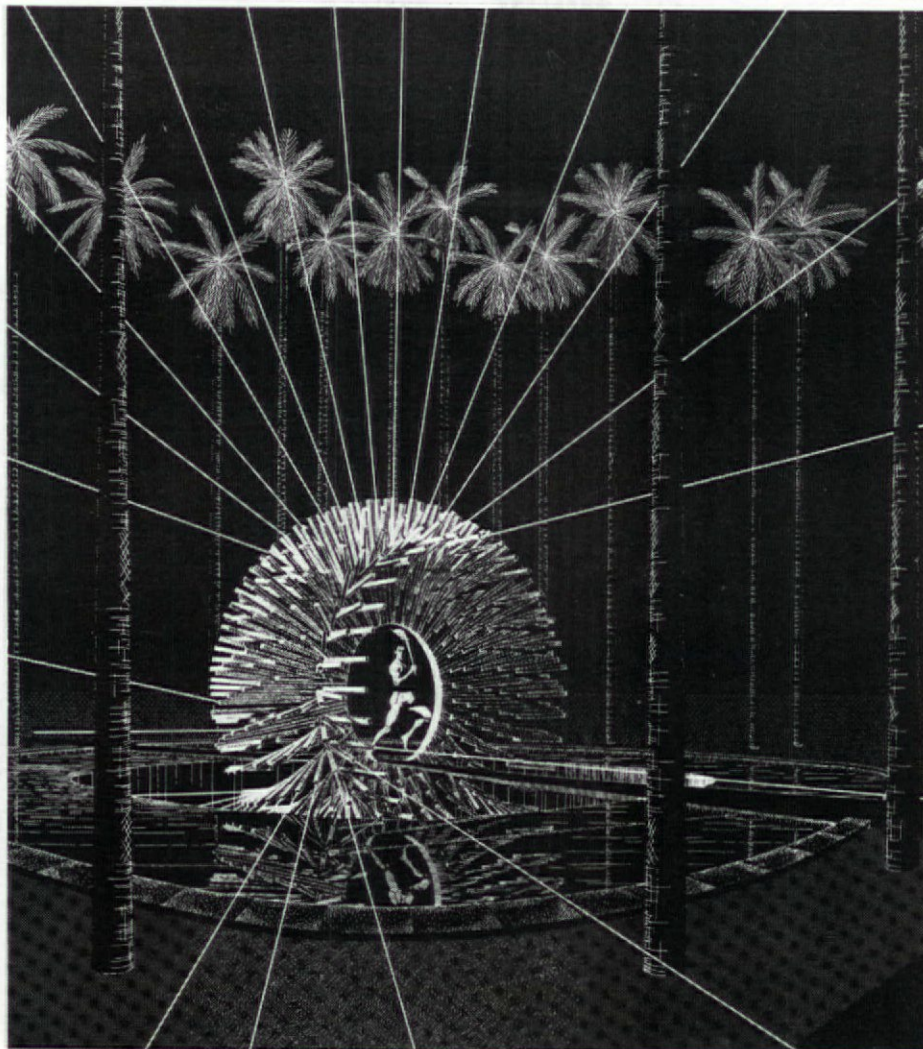
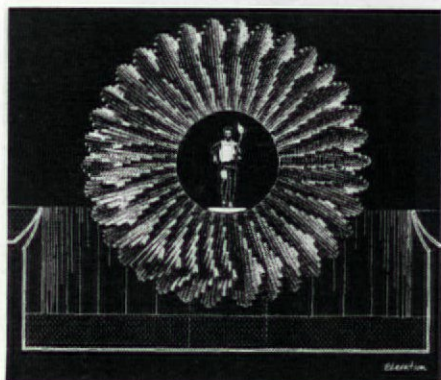
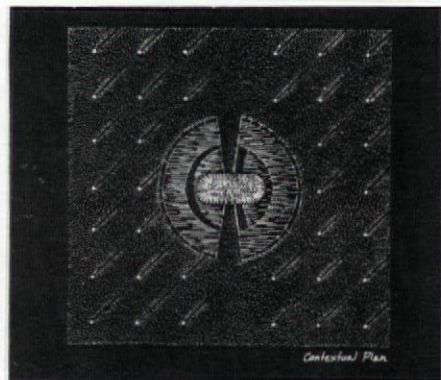
Coy Howard, perspective of Boudov residence, from "California Counterpoint"





# Prize Winners

Continued from front page



## First Prize

Robert Jamieson  
Los Angeles, California

### Jury Comments:

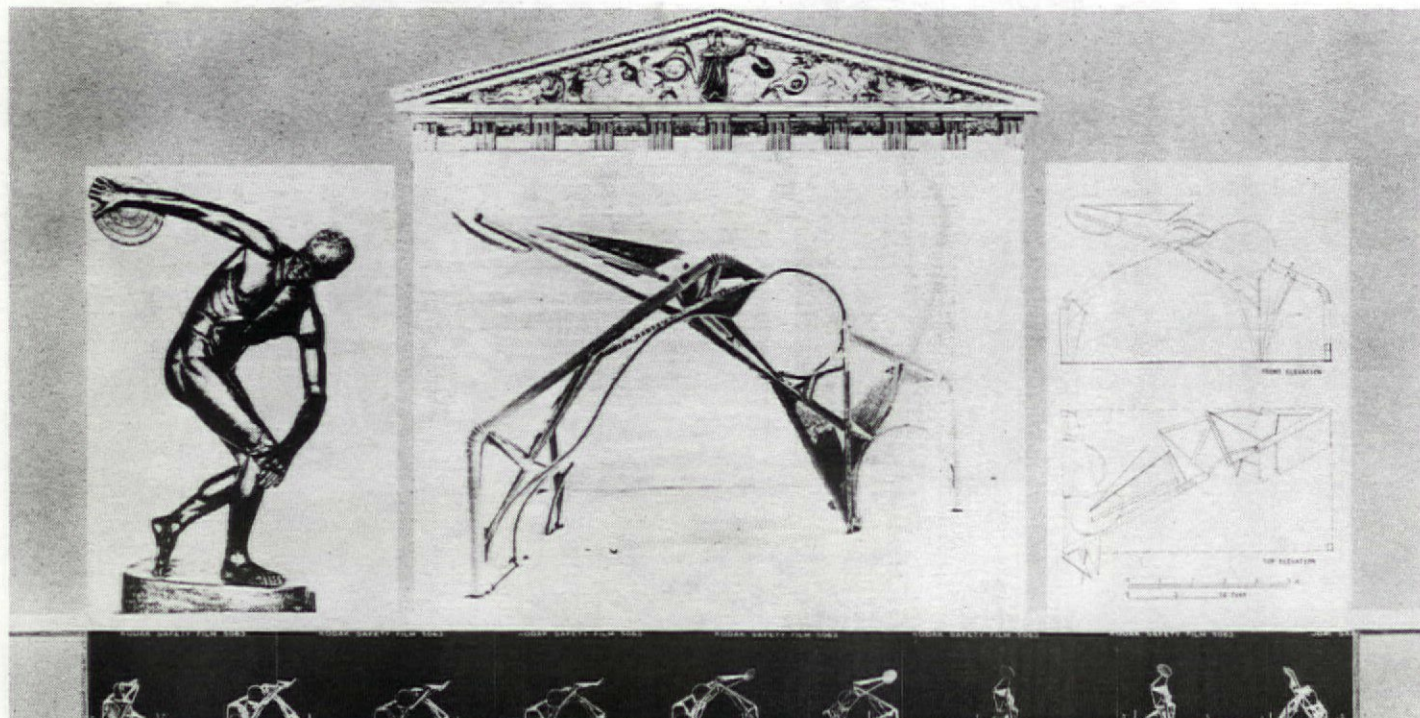
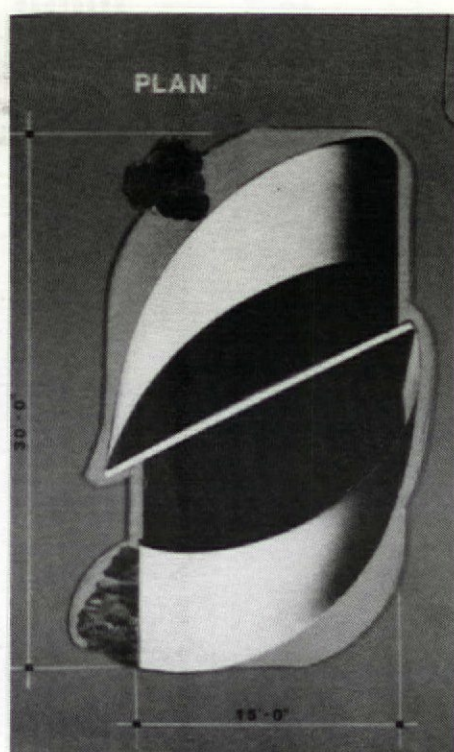
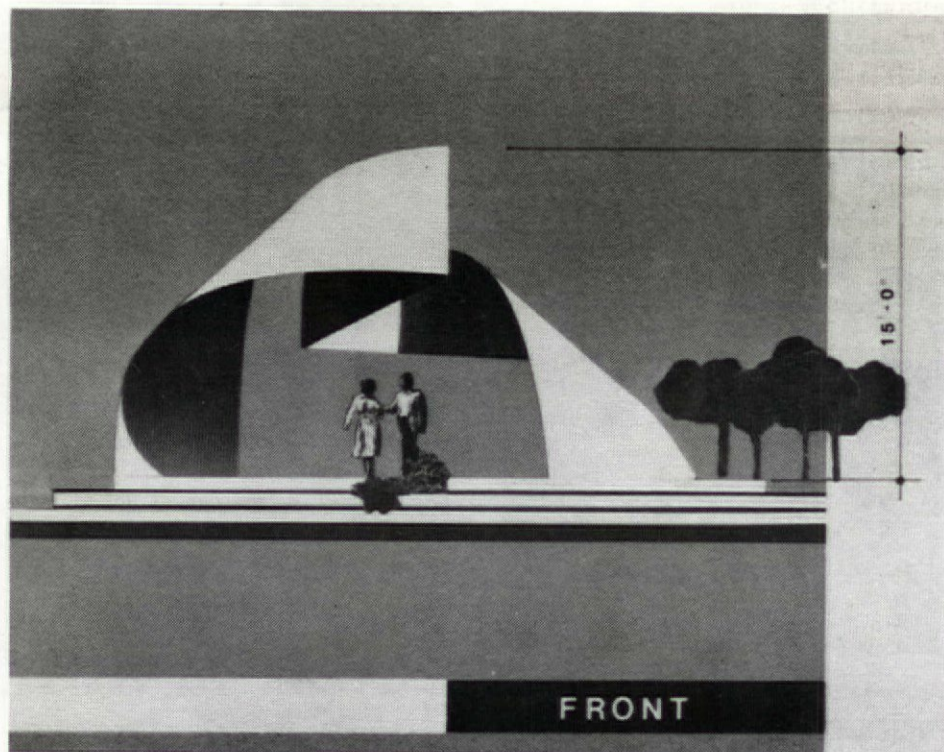
This scheme relates to nature as in the structure of a palm tree. It also relates to the Olympian circles. The arch will be visible by day and night, due to the possibilities for illumination. It's an update of the klieg light; it creates a sense of floating, an uplifting experience.

## Second Prize

JM Associates, Architects  
Las Vegas, Nevada

### Jury Comments:

This scheme represents contemporary mathematics, where interiors become exteriors. It represents an abstract interlocking, a coming-together of nations. The scheme is embracing, simple and handsome. It creates a continuous architectural space which is inviting and interesting to walk through, without being a typical arch. The jury felt that a ramp should be substituted for steps, to create more continuity in feeling and better access for the handicapped.



## Third Prize

Firtz Mascher/Irmfried Windbichler  
Graz, Austria

### Jury Comments:

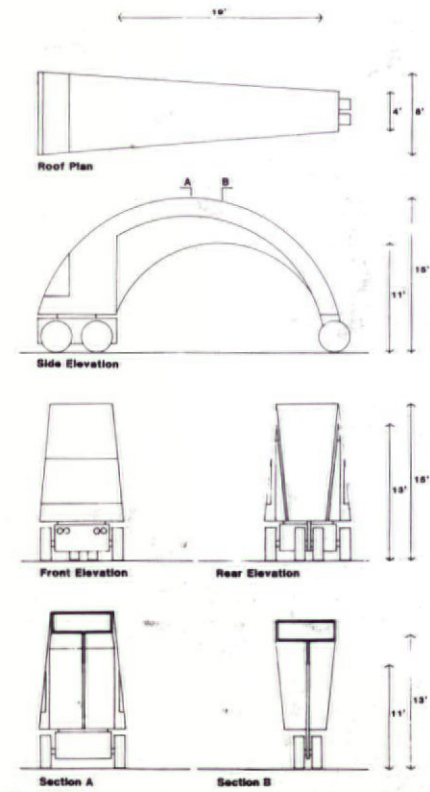
This scheme relates to the discus thrower, the original Grecian games, and the modern Olympics. It is an object in itself, an open structure. The arch is a truss and therefore strong. As a translation from a discus thrower to an abstract form, the scheme is good history.

In addition to the arches pictures, two entries were recognized for creativity. These were proposals by Mario Fonda-Bonardi of Santa Monica and Anne Runow and Stan Andrulis, both of Grosse Pointe Park, Michigan.



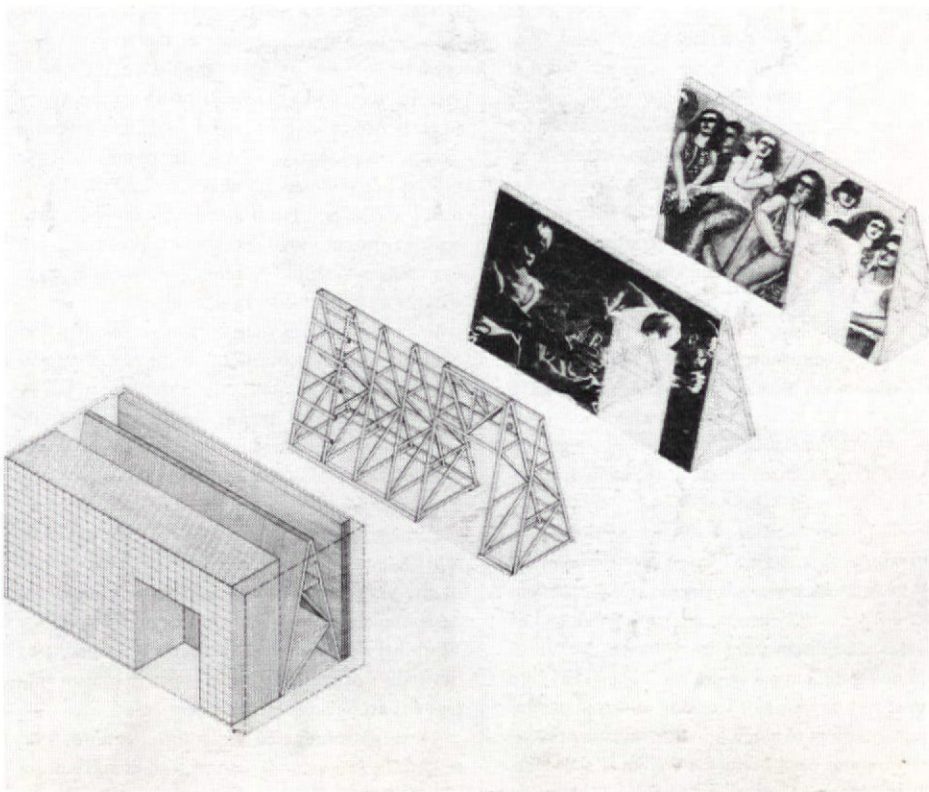
Honorable Mentions

The jury for the LA/AIA's 1984 Olympic Arch Competition met on September 9, 1983. The jurors were sculptor Claire Falkenstein and architects Frank Gehry, Ray Kappe and John Lautner. The jury commended the three prizewinners for their entries as original in concept and execution, deriving from their own philosophies, and displaying the universality of the Olympic Games. All three were commended for the high caliber of their accomplishment.



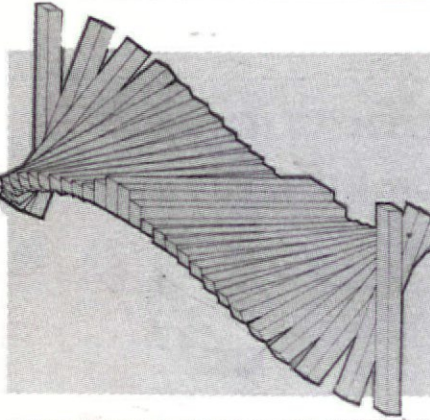
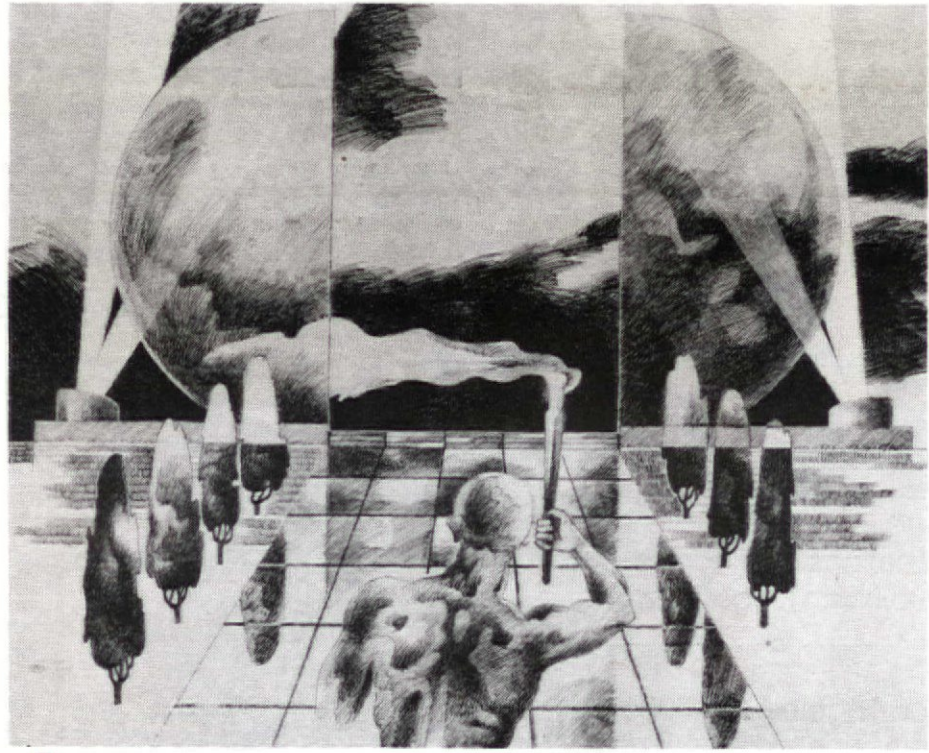
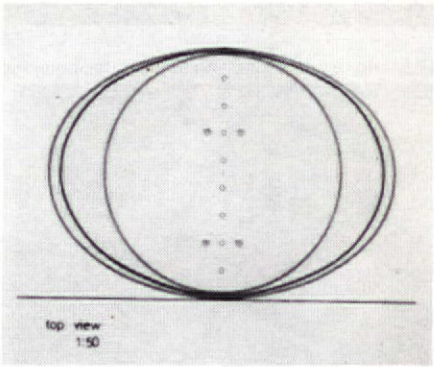
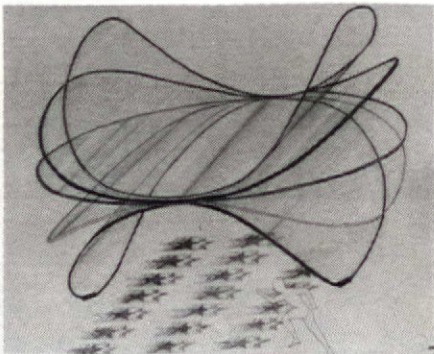
**Honorable Mention**  
Erik Lerner, AIA/Steve Diskin  
Los Angeles, California

**Honorable Mention**  
Charles Balber/Michael Derry  
Los Angeles, California



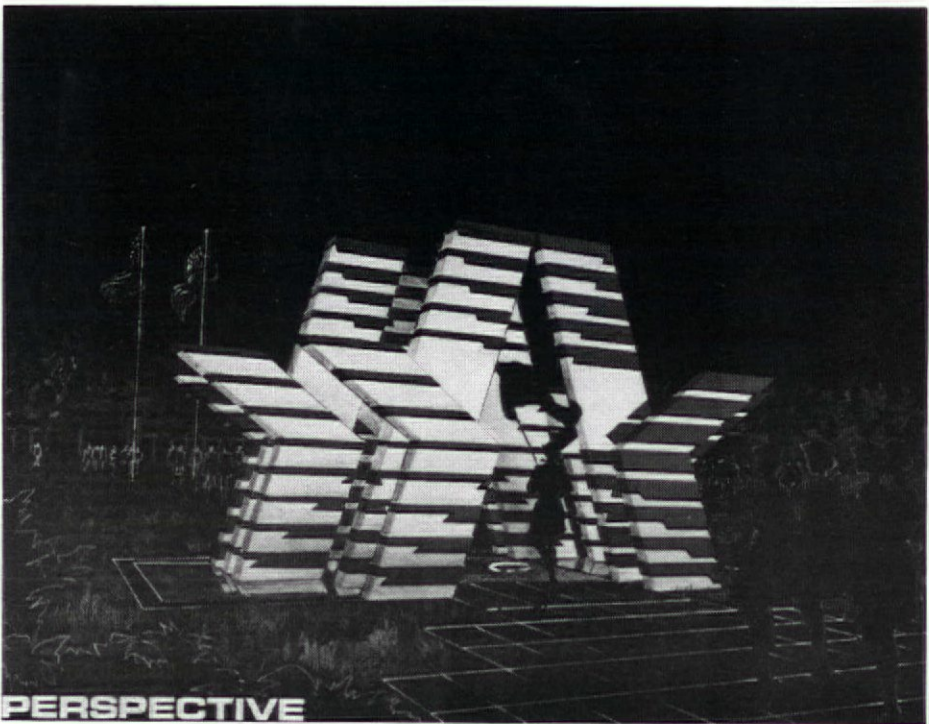
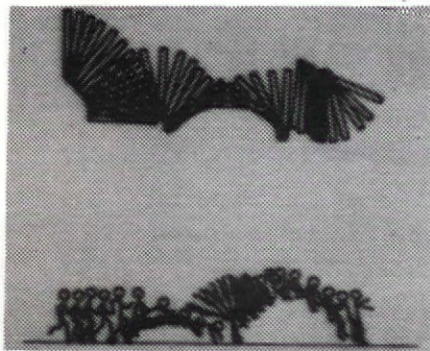
**Honorable Mention**  
Dan Paun  
Anaheim, California

**Honorable Mention**  
Maria Clara Bossi/Luigia Puppo/  
Nicola Malatesta  
Milan, Italy



**Honorable Mention**  
Kyle Edwards/Chris Gluesing  
Greendale, Wisconsin

**Honorable Mention**  
Iraj Yamin Esfandiari/Mohammad Borghei/  
Mahmoud Gharachedaghi  
Los Angeles, California





# The First Generation

## With Heritage So Rich

Introduction by Charles Hosmer, Jr. National Trust for Historic Preservation, Landmark Reprint Series. 232 pages, 100 photographs. \$18.95 paperbound.

It used to be quite convenient for architects to pigeonhole preservation, making remarks about "blue-haired ladies in tennis shoes" and "un-American violations of property rights." But that was at the same time that it was quite acceptable to design the same building for Caracas as for Cambridge, and a chapel indistinguishable from an office building. Well, we've come a long way, baby, and now all the architects are rushing and falling over one another to be "contextual" and "post-modern." Preservation can come out of the closet.

In Los Angeles today, the preservationists are a "second generation." This is a tough-minded and businesslike group, thin on the blue-haired ladies, rife with architects, and well-versed in the laws of property rights. They speak a foreign language of tax certification, facade easement, adaptive use, and return-on-investment.

In our sunny land of *ersatz*, where the faking of historical styles has reached a high (or low) art, preservationists staunchly defend the faith, identifying what is truly generic and important to Los Angeles, and discovering an unknown wealth of genuine architectural wonders. They have to compress their years of learning about preservation in an effort to catch up with what the rest of the nation has been doing for well over a decade.

*With Heritage So Rich* is a book about the first generation. Now a paperback re-issued by the National Trust for Historic Preservation, it initially was the final report of the U.S. Conference of Mayors to the Congress, that led to the passage of the National Historic Preservation Act of 1966. In a collection of essays, exceptional photographs

and verse, its authors drew attention to the destruction of a beautiful and undervalued national architecture and provided the specific groundwork for the protection of landmarks that we have today. The "second generation" has been able to move into a new area because of the groundwork provided by these writers.

This volume is a reminder of what we so quickly forget—that there is poetry at the root of preservation, a deep caring for the design and meaning of places, and a deep patriotism for the legacy of early Americans. The essay by Sidney Hyman, "Empire for Liberty," is a strong reminder of the origins of the American character and the American achievement. From Independence Hall, to the balloon-frame wood house, to the westward expansion, to the skyscraper extension, Hyman weaves a succinct history of the nation.

In "The Right of Cities to be Beautiful," Walter Muir Whitehill recounts the results of the 1954 Supreme Court decision ruling that a city has as much a right to be beautiful as it has to be safe and clean, sanctioning historic districts and architectural controls. New life came to Cape May, Charleston, Brooklyn Heights and Beacon Street.

Perhaps the most telling passage in this volume is in Christopher Tunnard's essay. Tunnard is one of the very few writers who can communicate design by constructing cogent images from words. While his essay wanders, he seems to be giving us the "why" of preservation in a way that must ring true for architects and designers.

Tunnard argues that we find the very foundation of the American freedoms, values and culture reflected in the physical patterns of our settlements and in the artifacts left by daily life. Only by intelligently understanding these can we plan and design for a viable future. Landmarks, he tells us, provide people with an essential geographic and cultural orientation. Some are true art, deserving our veneration; all deserve our atten-

tion. Tunnard writes:

*Truly, the character of an area has its effect on people, and those who tamper with it against the wishes of the public are not blameless in the whole matter of the city's decline.*

*As the New York Times put it so wisely and so sorrowfully, "Any city gets what it deserves. Even when we had Penn Station we couldn't afford to keep it clean. We want and deserve tin-can architecture in a tin-horn culture. And we will probably be judged not by the monuments we build but by those we have destroyed."*

While that may sound like so much sentimentality at first, it is undeniable that architects are today rediscovering these basic lessons that have been lost in the era of modernism. Only out of a true understanding of context—physical, psychological, archetypal—comes good design. Where the moderns failed us was in their blind faith in universality which sacrificed context, humanity, scale, surprise, awe, wonder, foibles and memories—the touch of man.

This is where *With Heritage So Rich* shines. We are treated to an evocative photo-essay showing the treasure of American architecture, and a compendium of legislation from Europe to be admired. Example after example is given to indulge the preservationists' favorite pastime—telling war stories about buildings lost by fire, overuse, neglect, urban renewal, ignorance, mining for "olde" materials, and more and more fires. The success stories abound also: the strongminded Civil War ladies saving Mount Vernon, the philanthropy of Rockefeller at Williamsburg, the urban pioneers of Vieux Carré, the persistent ladies of San Antonio, the ingenious Reverend of Charleston.

Out of it may come a lesson that the most pigeonholed of preservationists sometimes forgets: that understanding and caring for landmarks is understanding and caring about design. Now we've supposedly thrown off the shackles

that placed individualism, ego and "newness" above architectural knowledge, depth and psychological grounding. Now preservation can quietly merge into the mainstream of quality design—right where it belongs.

*With Heritage So Rich* is not a "how-to" book. There are no discussions of pro formas, district ordinances, EIR's, or retrofitted windows. There are no photographs of Faneuil Hall, Harborplace, or the Oakland Theater. Perhaps the second generation of preservationists will find it too dated. But many architects might enjoy learning about preservation through its history. Good design could use some roots.

## Fran Offenhauser

Fran Offenhauser does not have blue hair yet, is President of Hollywood Heritage, Inc., and is an architect at Gruen Associates.

The current issue of *Design Quarterly*, #122, "Site: The Meaning of Place in Arts and Architecture," discusses the topic of public art. The issue is based upon a conference held at Cooper Union and the participants included Vito Acconci, Siah Armanjani, Peter Eisenman, Dolores Hayden, Daniel Libeskind, Kurt Forster and Michael Pittas, among others. Their points of view are varied and often divergent but the discussions are thought-provoking and always thoughtful. In this time of "plop" art (a term Mildred Friedman uses to describe art which is arbitrarily placed next to buildings as decoration) *DQ* 122 provides an intelligent discussion of this question. *Design Quarterly* is published by MIT Press for the Walker Art Center in Minneapolis. Mildred Friedman is the editor.

Charles Wheatley

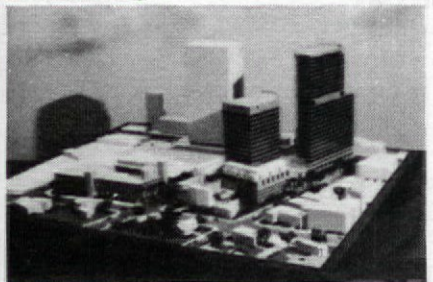
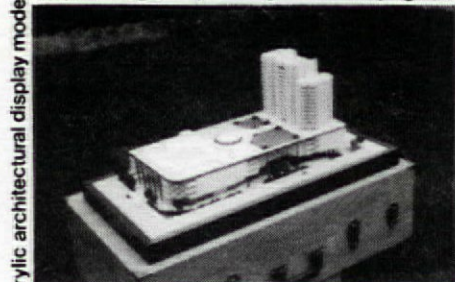
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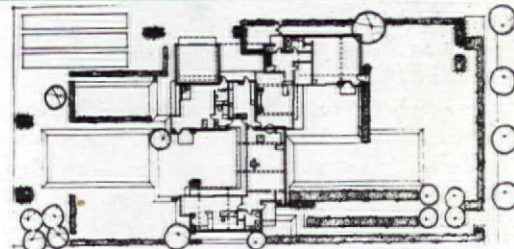
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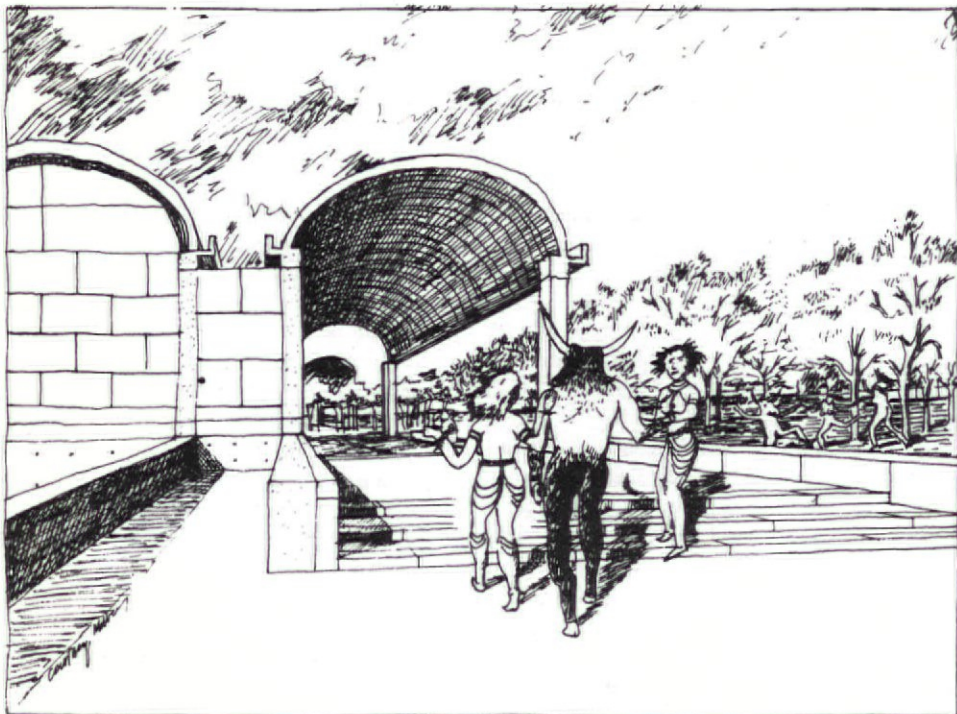
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# Briefly Noted

## Ideal City by Courtney Miller



Mr. Miller has left Los Angeles to work in Fort Worth. This will be the final installment in the series.

## Frozen Music

Chamber Music in Historic Sites announces its fourth season of Sunday afternoon concerts joining music with architecture. The series will travel to nine different sites with programs ranging from the medieval to the contemporary. Chamber Music in Historic Sites is sponsored by the Da Camera Society of Mount St. Mary's College in association with the Los Angeles Conservancy, and is funded in part by grants from Citicorp and the Atlantic Richfield Foundation.

The unique diversity of Los Angeles architecture will be celebrated with music in juxtapositions now historical, now fanciful:

- A "jazz moderne" afternoon of Milhaud, Martinu and Ravel set in the geometrically energized forms of a private home built by the Oscar-statuettes designer, Cedric Gibbons.
- Dramatic music of 12-13th century French courtiers and clerics, performed in the 1920s romanesque-revival lobby of a landmark downtown office building.
- The cutting edge of visual and aural design as represented by contemporary music by Reich, Cage and Subotnik and the fluorescent art work of Dan Flavin.
- A walk through a Mayan portal and an elevator ride to a dramatic structure housing a major collection of Native American art for a performance of music for string quartet.
- The characteristic Greene and Greene integration of landscape and architecture, complemented by indoor-outdoor music for woodwind quintet performed in a privately owned Craftsman masterpiece of burnished wood and Tiffany glass.

Quality performances to match these special environments will be provided by a variety of musical ensembles. For further information, contact Dr. MaryAnn Bonino, the Da Camera Society, (213) 476-2237.

## Spring Ahead

The Los Angeles Conservancy and the Spring Street Association will present "The Palaces of Finance," a walking tour of the Spring Street Historic District beginning on Saturday, October 29, at 10 a.m. and continuous on Saturday mornings thereafter. The grand buildings lining Spring Street are among LA's finest commercial buildings; the integrity of the entire streetscape led to its listing as a Historic District on the National Register of Historic Places in 1979.

Spring Street is now undergoing a revitalization that has brought a resurgence of business and culture to the area. Pioneering advances in the

renovation and recycling of historic structures include the Design Center, formerly Title Insurance and Trust, now a showcase of interior design; the Van Nuys Building, now senior citizen housing; California Canadian Bank Building and E.F. Hutton Building, now under construction as middle-income condominiums; Irwin's, a restaurant located in the ground floor of a parking garage; L.A. Actors Theater, located in the former President Trading Company; the Hellman Building, now headquarters for Banco Popular and the L.A. Community Redevelopment Agency.

Tours depart from the lobby of the Subway Terminal Building at 4th and Hill. The \$5 cost includes a tour guide and brochure and is a tax-deductible donation to the Los Angeles Conservancy. Advance reservation is required; call 623-CITY.

## Expedition

The University of California Research Expeditions Program (UREP) is currently recruiting members to explore and document the vanishing architecture of major ethnic groups in West Africa. Under the guidance of Professor Jean-Paul Bourdier, teams will work at representative homesteads in Mauritania, Mali, Upper Volta, Northern Togo and Benin, drawing plans of dwellings and mapping kinship relationships. Four sessions of the expedition, each three weeks long, are slated for 1984, beginning in mid-January.

As in all UREP projects, participants need no previous experience to join the expeditions, although a background in architecture or mechanical drawing will be helpful. Participants become working members of the field team and help cover the cost of the research by making a tax-deductible contribution, which also covers their own expenses for food and lodging. Those interested in obtaining more information about UREP should contact the University Research Expeditions Program, University of California—Duke TAIA, Berkeley, CA 94720.

## Artful Arteries

Spearheaded by two LA/AIA members, a group of architects have formed a committee to identify by special graphics the entrances to the main traffic arteries of Beverly Hills. The committee is seeking to enlist any architect interested in being involved in creative thinking along these lines. Contact Bob Barnett at (213) 273-0201, or Marvin Beck, (213) 275-8898.

## Competition

The Minneapolis College of Art and Design and NEA are sponsoring a national architectural-design competition, A New American House. The purpose of the competition is to design housing for the significant and increasing percentage of people in the United States who now live as members of non-traditional households. Single-parent families, persons living alone, and households without children are examples, as are artists and other professionals who use their home as a workplace.

The program is for the design of infill housing on a site located in the Whittier Neighborhood of Minneapolis. The housing should address the need for small, energy-efficient and cost-saving units. The central design criteria is to create and integrate a studio into each housing unit as the place of work for the residents.

The competition is open to architects, landscape architects, graphic and product designers, artists, and students with a sponsoring faculty member. Registration material will be available on November 1 and the registration deadline is January 25, 1984. For information, write Harvey Sherman, Minneapolis College of Art and Design, 133 East 25th Street, Minneapolis, MN 55404.

## First Time

The San Francisco Museum of Modern Art is establishing a department of architecture and design. The department will collect, exhibit, and educate in all the aspects of the two disciplines. It will be the first such department in a West Coast museum.

## Associating

Representatives of four major LA firms have formed the Association for Computers in Design, a nonprofit organization dedicated to advancing the use of computers in design firms. The founders are Allen Lungo of Bobrow/Thomas and Associates; Don Fullenwider of Welton Becket Associates; Franc Caggiano of Medical Planning Associates, and Jeff Hamer of the Computer-Aided Design Group.

The association was founded in recognition of the need for a code of ethics and standards in the use of computers by design professionals. It will guide the computer industry toward greater standardization, compatibility and coordination.

The association plans to support university-level, computer-related design curricula. Memberships will be open to individuals, firms, and students in the field.

## Home at Last



Burroughs house, Hale County, Alabama

This month, the Craft and Folk Art Museum presents the first part of "Home Sweet Home," a series of 15 exhibitions throughout the Los Angeles area, a national symposium in mid-November and a major publication. Home Sweet Home investigates the history, development and influences of American domestic indigenous architecture; it celebrates a sense of place and how that sense has been achieved in the special qualities of little-known American homes.

Conceived in 1979 by designer and CAFAM trustee Gere Kavanaugh and architect Charles Moore, Home Sweet Home will examine this country's vernacular building styles such as log cabins, bungalows, Spanish-colonial houses, Creole and American Indian dwellings, adobe structures and ranch houses.

## Appointment

California State Polytechnic University, Pomona, has appointed Patrick M. Sullivan, AIA, to the position of Chair of the Department of Architecture. Mr. Sullivan is a graduate of the University of Minnesota and Harvard; he is head of Patrick Sullivan Associates in San Luis Obispo, and president-elect of the Central Coast Chapter.

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# Energy Standards

The California Energy Commission (CEC) and its 40-person Professional Advisory Group (PAG) have just concluded an 18-month development process to arrive at reasonable nonresidential building energy standards. One critical issue throughout the process was the high level of cooperation needed among building professionals to achieve effective, energy-efficient buildings.

John R. Schade, Technical Program Director of the Building and Appliance Standards Office in the California Energy Commission, was part of this process. In a recent article of *Architecture California*, Schade states that the standards represent a reasoned consensus between the CEC's technical and economic analysis and the practical constraints and perspectives of the construction industry, as represented by PAG.

Two methods were developed for compliance with the proposed standards: prescriptive and performance. Annual energy budgets, in BTUs per square foot per year, will be established on the basis of the CEC's analyses for each building-occupancy category and climate zone, reflecting variations in building size and HVAC characteristics.

Schade explains that the process used to develop the budget and prescriptive packages (Package A for conventional construction; Package B which encourages the use of natural daylighting; Package C which encourages the use of interior mass) was directed towards four major objectives: energy savings, cost savings, simplification of regulations and new design/compliance tools.

- **Energy Savings:** The nonresidential standards are expected to reduce building-energy used by 40 to 50 percent, compared to current Title 24 requirements. Lighting, in particular, is an important area of opportunity. While maintaining desirable illumination levels, as much as 60 to 70 percent of lighting energy can be saved through the use of cost-effective, efficient lighting equipment, or through the use of daylight and other lighting controls. The energy benefits of efficient lighting also extend to reduced needs for air-conditioning. Other critical issues of importance are amount and orientation of glazing in combination with sun control devices.

Schade states that, for low-rise office buildings, the CEC's analyses demonstrate that economizer cycles are cost effective and energy efficient for all areas in the state.

- **Cost Savings:** The new standards will save dollars in two ways. First, initial costs for building will be reduced, due to reduced equipment requirements resulting from more energy-efficient lighting systems and smaller HVAC sizes. Second, life-cycle costs for energy will diminish drastically, due to increased building efficiency.
- **Simplified Compliance Procedures:** Building contractors and design professionals will find the new standards streamlined in comparison with the current Title-24 requirements. In addition to simplified requirements for documentation at the building-permit stage, the new standards also provide for a simple, cost-effective set of energy conservation measures that can be applied prescriptively or through the simplified performance approach.
- **Simplified Design and Analysis Tools:** One significant factor preventing more energy-efficient design is the lack of simple, low-cost and readily available analysis tools that provide reliable, useful information on the energy performance of various design measures. The new standards will be accompanied by a range of methods, each suited to application for particular buildings and situations.
- These new standards are by no means hard-and-fast rules. If you would like additional information or have comments concerning the new standards, contact the Building and Appliance Standards Office, California Energy Commission, 1516 9th St., Sacramento, CA 95814, (916) 324-3000.

**Ron Emanuele, AIA**  
Chairman, LA/AIA Energy Committee

# Chapter News And Notes

## Apathetic Architects

Architects are apathetic toward their profession and the AIA; the public is ignorant about architects and architecture. The combination of these attitudes makes it very clear that the future of the profession is bleak.

Everyone is getting into our act: decorators, designers, contractors and construction managers. If we don't do something quickly, the title of "architect" will go the way of "wheelwright."

How do architects remedy this situation? It cannot be achieved by a lone architect; we have to join together to fight this plague.

I believe the only way to break this apathy is to have a mandatory "time-giving of one's self"; how about one hour per month or 12 hours per year, plus your financial dues? You love the "AIA" printed after your name (it may be the only reason you are a member); well, the price for that designation cannot be bought for money alone.

It is time the architect paid back something to the profession. I am sure, if you had to do it all over again, you would still choose to be one.

**William Krisel, AIA**  
Director, LA/AIA

## Did You Know?

- The Chapter has received a gift of vintage Russian magazines dealing with residential architecture in Czarist times to the early 1900s, courtesy of the Society of International Relations, USA/Russia.
- Health insurance is something that we all need, yet many architects either don't have or can't make the time to adequately review and understand their coverage until they find themselves using it. Questions concerning the CCAIA Life/Health Plan can be directed to AA & C, (714) 833-0673, collect.
- Members transferring out of one Chapter to another, take note: you must be a member-in-good-standing (i.e., current dues paid in full) of your present Chapter before you can transfer to another.

- Indemnity and hold-harmless clauses in the contract are as important for the architect as for the owner. We reprint here an excerpt from *AExposure*, a liability/loss-prevention publication for architects and engineers.

*Indemnity and hold-harmless clauses demanded or requested by project owners and design professionals should shift legal responsibility only for certain actions. For example:*

*If the owner demands an indemnity and hold-harmless clause in a contract with A/E, the design professional should defend, fully indemnify and save harmless the owner only from claims arising from his own negligent acts, errors or omissions.*

*The architect or engineer is not responsible for any and all claims arising out of his performance, as many clauses proposed by owners have insisted.*

*Because of anti-indemnification statutes in California and other states, most indemnity clauses architects and engineers may try to incorporate in contracts with owners and sub-consultants should also declare that the design professional will be responsible for his own negligent acts, errors or omissions, in case a court may interpret an indemnity clause otherwise. An attorney, however, should advise on its proper use.*

*Indemnity and hold-harmless clauses are sometimes absolutely necessary to protect architects against unwarranted potential risks. For example, when an owner insists on assuming ownership of plans and specifications, including the rights to their re-use.*

*Such ownership is contrary to the provisions of the American Institute of Architects (AIA) Documents B141 and C141. Here is an indemnity clause to protect the A/E if the transfer of ownership is necessary:*

*"The owner agrees to hold harmless, indem-*

*nify and defend the design professional against all damages, claims and losses, including defense costs, arising out of any re-use of the plans and specifications without the written authorization of the design professional."*

More in the next issue of *LA Architect* on indemnity clauses pertaining to construction review.

- The Chapter office maintains a bulletin board for architectural offices seeking to augment their technical staff. Specific requirements are typed on a 3x5 card, and we have many applicants coming daily to the office. Additionally, the Chapter maintains a resume file available for review by prospective employers.
- Kamstra, Dickerson and Associates of Reston, Virginia, have formed a clearing house for software sales from architects to architects, by architects. They will sell it for you, formatted on the buyer's disk, or list your application and distribute it to other architects. A unique architectural application, no matter how simple, may be invaluable to others. Contact B. W. Dickerson, AIA, or Dana K. Smith, AIA, at the Architects Software Network, 1610 Washington Plaza, Reston, VA 22090.

- One way to strengthen any organization is by participation. If an organization is worth joining, then it deserves your personal, active and continuing support. Things aren't being done the way you think they should? Then strive to improve them. You'll have little right to grumble if you're not involved.
- For those of our members who wish to replace their lost or "old" Chapter Certificates of Membership, send your check for \$10.00 (which includes tax and postage) to the Chapter Office and allow six weeks for delivery.

**Janice Axon**  
Executive Director

## Membership News

### New Members, AIA

Vincent Wai-Shing Yen, Albert C. Martin & Associates; William Dencys Purcell, Rochlin & Baran Associates, Inc.; Daniel Haggerty, The Los Angeles Bonaventure Company; Richard Clemenson, Facilities Systems Engineering Corporation; George Thomas Snead, Architectics; Stewart N. Mayer, State of California, Century Freeway Housing Program; Elsa Sui-Li-Lin Wong, Skidmore, Owings & Merrill; Douglas Gordon Smith, Douglas Gordon Smith, Architect, AIA; Hiroshi Yoneyama, Citipark, Inc.; Roland A. Wiley, Jr., Gruen Associates; Mark Meryash, Mark Meryash Enterprises, Inc.; Thomas Andrew Blair, Northrop Corporation.

### AIA Transfers into LA/AIA

Gil Snyder, Gil Snyder Architect, AIA; Edward J. Gaul, Schmidt, Garden & Erikson.

### New Associates

Michael Nikaido, Marvin Berman, Architect AIA; Michael Poss; Abraham Allayee.

### New Professional Affiliates

Robert Tschombor, 5 Star Manufacturing Co., Inc.; T. Wayne Hunt, Wayne Hunt Design, Inc.; Kenneth Mark Arnopole, Fred Schmid Associates.

## LA/AIA

Board of Directors Meeting 2208, Pacific Design Center, 2 August 1983

- **President's Report:** Tyler reminded the Board that there has been a request that Los Angeles be considered for the National Convention in 1985. He reported that he had received a letter from Bruce Patty, FAIA, in this regard. The

letter stated that the City of San Francisco had been selected as the site for the 1985 National Convention.

Tyler stated that the Chapter has established a tradition of a Recognition Dinner in December. He requested the Board members to submit to him any names they would like to have considered for this purpose.

- **Treasurer's Report:** Axon reported for Chern. The report which had been placed in front of the Board members was reviewed. The projected deficit goes down every month by about five or six hundred dollars. The Finance Committee, at its last meeting, decided that there would be no change at all in the budget as presently allocated.

Malecha added that the Finance Committee had discussed the problems of the *LA Architect*. Axon stated that the *LA Architect* Board Members had met and they are coming up with ideas for reducing the deficit this year. Moved Malecha/Second Lyman, the following: that there be a vote of support for the *LA Architect*. Carried.

- **Executive Director's Report:** Axon discussed the Public Policy Update and the amount of money that has been raised for the Metro Rail. An environmental impact statement must be approved before construction funds can be released. Construction could start sometime during the summer.

The following structures have been approved as California Historical Monuments: Edwards House; Lincoln Heights Branch Library; Residence at 12700 Eagle Street; Villa Raphael; Vermont Square Branch Library; the building at 4th and Lorena Streets; the Collins Residence.

- **Associates Report:** Yankey reported that the Associates will meet in San Diego on August 20 and 21. They will be going over issues in order to make recommendations at the CCAIA Board Meeting. The "Voyage" Design Conference scheduled for October 29 is progressing nicely.

- **Guest:** Tyler introduced Richard Rosen to the Board. Rosen distributed "A Proposal for AIA-Sponsored Pictorial Maps of Los Angeles." He also distributed copies of maps from other cities to illustrate the type of maps he has in mind for this project. Moved Moiler/Second Siegel, the following: that the Board support, in concept, the idea of a map of Los Angeles for use during the Olympics, and that we encourage Richard Rosen to find ways to make it work. Carried.

- **Guest:** Tyler introduced Carl Maston, FAIA, Chairman of the Chapter Fellowship Committee, who stated that the new date for submittals of Fellowship nominations brochures is October 1. The Committee had a meeting to make their decisions on the nominees. Jim Pulliam, FAIA, and Kurt Meyer, FAIA, substituted for Dan Dworsky, FAIA, and Ray Kappe, FAIA. The results of their deliberations were to nominate Charles Kober, Richard Chylinski, John Cotton and Albert A. Dorman. Others who will automatically be considered because they were nominated previously are Lester Wertheimer, Alan Rosen, Bernard Judge, Samuel M. Tolkin, Frederick P. Lyman, Toshikazu Terasawa and Michael J. O'Sullivan. Moved Wisdom/Second Gelber, the following: that the nominations of the Fellowship Committee be accepted. Carried.

- **Analysis of ASID Bill #530:** Bonar read a letter dated August 1 from Johannes Von Tilburg, whose recommendation is that both the Los Angeles Chapter and CCAIA bring all available pressure to bear to defeat this measure. The bill in its present form is unacceptable. Moved Bonar/Second Widom, the following: that the Board go on record as opposing the passage of the bill and give our opinion to CCAIA for their consideration in Sacramento. Second, that we communicate with them on strategy regarding how to pursue our objections to this law. Moved Malecha/Second Gelber, the following: that the motion be tabled. Carried.

- **LA Architect:** Axon reported for Don Axon, who is in Houston at a meeting, but prepared a report on a meeting with some of the members of the *LA Architect* Editorial Board. Pre-



sent were John Mutlow, Chairman; Lester Wertheimer, Treasurer; Barbara Goldstein, Editor; Don and Janice Axon. The *LA Architect* is \$2500 in deficit at this time. This does not include the \$2,000 support funds which were withdrawn earlier this year. Steps are being taken to reduce this deficit. Any remaining deficit will be carried over into next year as part of their request for assistance.

- **Old Business:** Miller discussed a letter he had been asked to draft to Cal Trans regarding the Freeway Walls. Moved Hall/Second Lyman, the following: that the letter regarding the freeway walls be sent to Cal Trans. Carried.
- **New Business:** Hall reported that the City Council had passed a motion to study the report on the Olympic Express.

#### Professional Practice Subcommittee

Arthur F. O'Leary, Chairman of the LA/AIA Professional Practice Committee, addressed the July 28 meeting on the use of AIA forms. Mr. O'Leary counseled that if membership in the AIA gave us only access to the Standard Documents it publishes, the fees we pay would be worth every dime.

The Standard Documents have been developed over a long period of time by architects, attorneys, contractors, owners and other interested parties. The documents are revised and updated on a continuous basis to be fair, impartial and to favor neither the architect, contractor nor the owner. The AIA documents have been tested in the courts in numerous cases; they are being used extensively and today they serve as the underlying principle for contractual agreements in the construction industry.

Mr. O'Leary explained that the AIA documents, in establishing the general principles in the industry, are fully integrated so as to create no conflict between them. The AIA has copyrighted all its documents primarily to control distribution

through the chapters and prevent their commercialization by printing establishments. AIA members who substitute these AIA agreements with a less threatening self-initiated letter/agreement could incorporate all the terms and conditions of the AIA agreement, but it is always much better to use the AIA documents themselves in all business contracts and delete or add to them as necessary.

Mr. O'Leary advised the members that they should have in their office one copy of each and every document bound in the three volumes sold by the Chapter. It would be well to have these volumes up to date for continued reference and use. The total cost of the documents is \$31.50 not including the hard loose leaf covers.

#### Interiors Committee

The LA/AIA Interiors Committee has re-organized under the direction of chairman Johannes Van Tilburg, AIA. Members are Steve Ehrlich, AIA, Margo Hebbald-Heyman, AIA, Sander Abrams, AIA, of Gensler and Associates, and Norm Torello, AIA, also of Gensler.

Committee meetings are open to all LA/AIA members and are held on the third Monday of each month. The next is scheduled for October 17, at 5:30 p.m. in the offices of Gensler and Associates. For more information, call Cindy at Johannes Van Tilburg and Partners, (213) 394-0273.

Over the coming year, three events are planned for presentation to LA/AIA members and the public. The first will be on November 1, from 7 to 9:30 p.m. in Suite 259 of the Pacific Design Center, and will be called "The Process of Interiors: A Marketing, Design and Implementation Workshop."

The program will begin with an introduction by Johannes Van Tilburg. A discussion will follow, moderated by Norman Torello and including the following topics and speakers: "Imple-

mentation," James Williams of Cannon Contractors and Jerry Slater of Coordinated Resources; "Marketing," Edward Friedrichs of Gensler; "Design," Charles Colosimo of Environmental Planning and Research.

Attendance for AIA members is \$5 by advance registration, \$10 at the door; students, \$2 advance, \$5 door; others, \$5 advance, \$8 door. Please make checks payable to LA/AIA.

#### In Memoriam

The Chapter regrets to announce the passing of the following members: Peter Ficker, AIA-E, of

Pomona; Thor Gulbrand, AIA-E, of Tarzana; Claude H. Coyne, AIA, of Los Angeles.

#### LAC/SAA

On July 26 at the Knoll Showroom in the Pacific Design Center, Bo Troop, Knoll representative, gave an informative presentation of Knoll's history and design philosophy. Troop's knowledge of Mies van der Rohe and Richard Meyers was captivating for those who attended. The LAC/SAA was treated to hors d'oeuvres and wine and a tour of the Knoll Showroom.

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#### LA Architect

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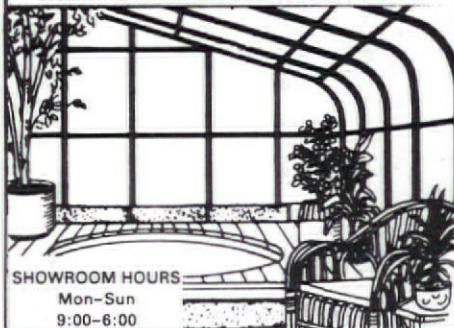
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## October

## Chapter Events

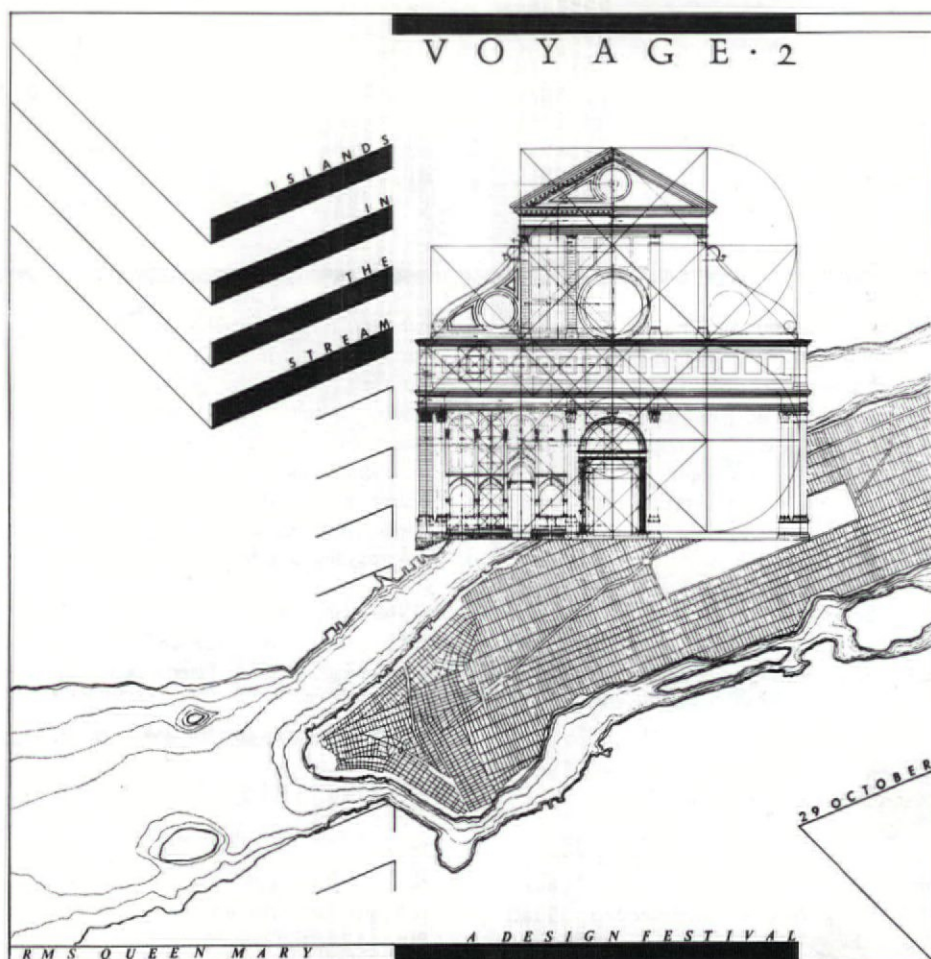
- **October 6, 11, 13: Office Space Planning: Project Approach and Analysis**, LA/AIA seminar with Edward Friedrichs of Gensler and Associates, 7-9 p.m. in Suite M-62, Pacific Design Center. Fee, \$25 for AIA Architect, \$35 other architect, \$15 AIA Associate. Call Chapter at 659-2282.
- **October 15: Banquet for LA/AIA's Design Awards Competition**, reception at 6:30 p.m., dinner at 8:30, presentation of awards at 9, Perino's, Los Angeles. Admission, \$26. Call Chapter office at 659-2282.
- **October 16: Home Tour** sponsored by WAL, 12-5 p.m. at various locations in West Los Angeles. Donation, \$10. Call 659-3603.
- **October 18, 25, 27: Office Practice: Principles of Small Office Management**, LA/AIA seminar with William Krisel, 7-9 p.m. in Suite M-62, Pacific Design Center. Fee, \$25 for AIA Architect, \$35 other architect, \$15 AIA Associate. Call Chapter at 659-2282.
- **October 19: Journal readings** sponsored by Associates, 7 p.m. in home of Elaine Sewell-Jones, Los Angeles. Call Donna Brown at 665-8788 after 7 p.m.
- **October 22: Building on Success: Focusing Your Leadership Skills**, workshops at CCAIA Convention with Timothy Mulvenon, Marci Miskinnis, Ardis Williams and Sally Phillips, sponsored by LA and Northern California chapters of SAA, Convention Center, San Diego. Cost, \$50 for SAA members, \$85 others. Call Catherine Schoen at 760-8300.
- **October 29: Voyage design festival** on theme of "Islands in the Stream," sponsored by Southern California Associates, Queen Mary, Long Beach. Admission: \$25 for Associates and students, \$35 others. Call Robin Swindall at 245-1044.
- **November 1: The Process of Interiors: A Marketing Design and Implementation Workshop** sponsored by LA/AIA Interiors Committee, 7-9:30 p.m. in Space 259, Pacific Design Center. Fee, \$10 for AIA Members, \$5 students, \$8 others. Call Van Tilburg and Partners at 394-0273.

## Meetings

- **October 20-23: CCAIA Convention** on theme of "Interface: Architects and Politics," Convention Center and Westage Hotel, San Diego.
- **October 26: Cabrillo Chapter** with program on construction products by speaker from Manufacturers Council, Del Conte's restaurant, Torrance. Call Chapter at 432-9817.
- **October 28-29: Association of Collegiate Schools of Architecture**, western regional meeting on theme of "Timelessness and Change," School of Architecture, USC. Call 743-2723.
- **October 4-5: Which Way Is the Future?** Symposium on restaurant and hotel design, sponsored by UCLA Extension and *Restaurant and Hotel Design*, Sheraton Grande, Los Angeles. Fee includes meals, \$175. Call Extension at 825-9061.

## Classes

- **October 1-29: Building Reborn: A Study Tour of Adaptive Re-Use in Los Angeles**, Saturdays at various locations. Fee, \$145. Call UCLA Extension at 825-9061.
- **October 1-December 10: An Introduction to Historical Preservation**, Saturdays at UCLA. Fee, \$185. Call UCLA Extension at 825-9061.
- **October 7: Low-Cost CADD for Architects and Engineers**, with Daniel Raker of Design and Systems Research, sponsored by A/E Systems Report, Los Angeles. Fee, \$245. Call Carol Gosselin at (203) 666-9487.
- **October 11-12: Revised Residential Energy Standards**, seminar and workshops sponsored by CCAIA and California Building Industry



- Association, Anaheim. Fee, \$60 for seminar, \$40 each workshop. To be repeated November 3-4 in San Diego. Call Eley Associates at (415) 957-1977.
- **October 21: Ownership Transition** with consultant Anthony Dannible, sponsored by *Professional Services Management Journal*. Call Susan Johnson at (617) 731-1912.
- **November 4: Housing Demands in the 1980s and 90s: Facts and Surprises Facing Housing Suppliers**. Fee includes lunch, \$95 before October 21. Call UCLA Extension at 825-7885.
- **November 5: Metro Rail: Impacts on our Architectural Heritage**, workshop sponsored by LA Conservancy, 10 a.m.-12 p.m. at Los Angeles Design Center. Call Conservancy at 623-CITY.

## Lectures

- **October 4: Planning in the Utilities Industry** by Shirazu Kaderali of Pacific Gas and Electric, reception at 5:30 p.m., lecture at 6, Annenberg 205, USC. Call 743-2264.
- **October 8: The Great Indoors**, examination by historian John Miller of architecture in National Parks, Forests and Monuments, sponsored by LA Conservancy, 3 p.m. at Woodbury University. Tickets, \$2 for Conservancy members, \$3 others. Call Conservancy at 623-CITY.
- **October 12: Frederick Fisher** on his recent work, sponsored by Alpha Rho Chi and USC School of Architecture, 5:30 p.m. in Harris 101, USC. Call School of Architecture at 745-8050.
- **October 13: Transnational Capital and Disenfranchised Labor: Marx for the Twentieth Century** by John Walton of UC Davis, 5:30 p.m. in Architecture 1102, UCLA. Call 825-8957.
- **October 20: Eric Moss** on his work, 8 p.m. in Architecture 1102, UCLA. Call 825-8597.
- **October 25: From Urban Design to Corporate Business Planning** by Raymond Watson of Walt Disney Productions, reception at 5:30 p.m., lecture at 6, Annenberg 205, USC. Call 743-2264.
- **October 27: After the Battle is Won: Political Contradictions in Santa Monica** by Allan Heskin of UCLA, 5:30 p.m. in Architecture 1102, UCLA. Call 825-8957.
- **November 1: Views of Color: Color on Canvas/Color in Interiors**, panel with Frank Gehry, Charles Moore and Sam Francis, sponsored by A&DSG, reception at 7 p.m., program following, Galleria, Pacific Design Center. Call Judi Skalsky at 854-6307.

## Shows

- **October 17-November 11: LA/AIA Olympic Gateway Competition**, daily from 10 a.m.-6 p.m., Harris 125, USC. Call School of Architecture at 743-2723.

- **October 18-November 13: Added-On: Ornament**, curated by Jane Bledsoe, part of "Home Sweet Home Series," Monday-Friday from 12-4 p.m., Monday-Thursday from 5-8 p.m., Sundays from 1-5 p.m., University Art Museum, California State University, Long Beach. Call 498-5761.
- **October 19-January 8: The Front Porch**, curated by Davida Rochlin, part of "Home Sweet Home" series, Tuesday-Sunday from 11 a.m.-5 p.m., Gallery I, Craft and Folk Art Museum. Call 937-5544.
- **October 28-December 7: The House That Art Built**, curated by Destra Frankel, part of "Home Sweet Home" series, Monday-Friday from 12-4 p.m., Sundays from 1-4 p.m., Art Gallery, California State University, Fullerton. Call (714) 773-2262.
- **October 31-November 30: Building by the Little Folks: Early Architectural Construction Toys**, curated by Arlan and Barbara Coffman, part of "Home Sweet Home" series, Monday-Saturday from 9 a.m.-5 p.m., Pacific Design Center. Call 657-0800.
- **November 1-January 1: Shadows on the Land: Dwellings in American Indian Life**, curated by Peter Welsh, part of "Home Sweet Home" series, Tuesday-Saturday 11 a.m.-5 p.m., Sundays from 1-5 p.m., Southwest Museum, Los Angeles. Call 221-2164.
- **November 5-December 23: Cabin/Temple/Trailer**, curated by Charles Moore, part of the "Home Sweet Home" series, Tuesday-Friday from 12-6 p.m., Saturdays from 12-5 p.m., Los Angeles Institute of Contemporary Art. Call 559-5033.

## Other Events

- **October 2-October 16: Tours of Duncan-Irwin house** including introductory film and exhibition of Craftsman designs, daily from 11 a.m.-6 p.m., 240 N. Grand, Pasadena. Tickets, \$6. Call Gamble House at 681-6427.
- **October 6: Memorial for Dean Harvey Perloff**, who died July 30, 5 p.m. in courtyard of Architecture Building, UCLA. Call Marsha Brown at 825-8957.
- **October 23: Chambers Music in Historic Sites**, music of Vivaldi and Telemann, performed by Musica Antiqua Koln, 2:30 p.m. in Georgian room, Huntington-Sheraton Hotel, Pasadena. Tickets, \$22, \$20 and \$17. Call Da Camera Society at 746-0450.

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.

## Classified Ads

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## Wanted

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## 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*, LA/AIA, 8687 Melrose, Suite M-72, Los Angeles 90069.

