

# L.A. ARCHITECT

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## December Program

# LA/AIA Honors Lunden

Samuel Eugene Lunden, FAIA, designer of the Pacific Coast Stock Exchange, St. Vincent de Paul Church, USC's Doheny Memorial Library, City Hall South and dozens of other Los Angeles-area buildings, will be honored on Tuesday, December 20 at the LA Chapter's annual recognition dinner and holiday party.

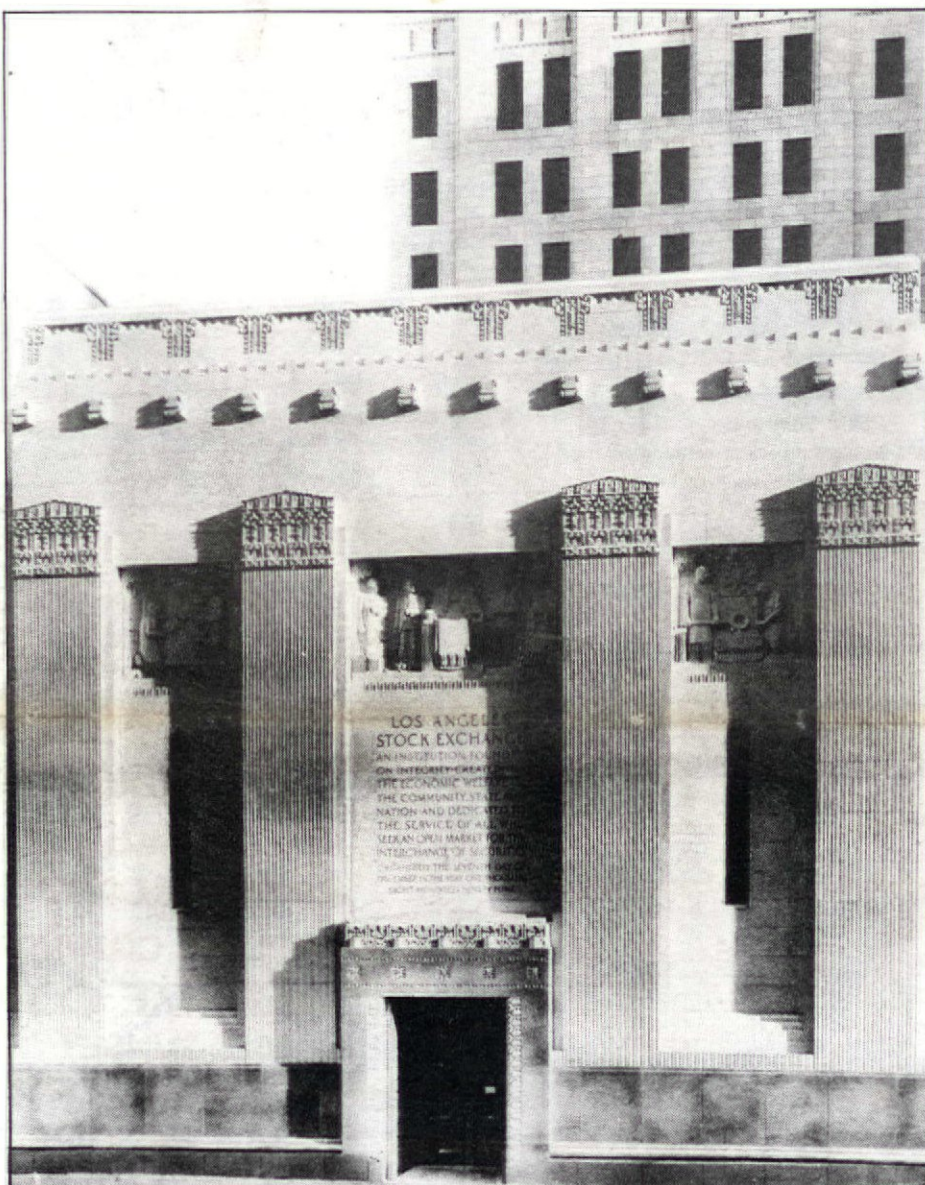
The dinner party will be held at the Town and Gown on the USC campus. A no-host reception will start at 6 p.m., followed by dinner at 7 and the program at 8. Cost for the dinner party is \$24 per person by pre-paid reservation only. Deadline for reservations is Thursday, December 15, in the LA Chapter office.

Lunden, who at 86 is still a practicing architect, began his distinguished career in 1915 as an architectural draftsman for Reginald D. Johnson of Pasadena. He remained with Johnson until 1917 and then spent the following year at California Institute of Technology in Pasadena. From there he went to Massachusetts Institute of Technology where he earned a BS degree in architecture in 1921. From 1921 to 1927, Lunden practiced in Boston as a project architect for Cram and Ferguson. In 1928, he returned to Los Angeles and established his own firm, Samuel E. Lunden, Architect.

In 1949, he added two partners, and the firm became Lunden, Hayward & O'Conner. This lasted until 1957, when he again became a sole proprietor. In 1960, he went into partnership with Joseph L. Johnson, AIA, and in 1976, he "retired" to do consulting work. From 1978 to 1983, Lunden was consulting architect to Lyons Associates Inc., Los Angeles. This year he again established his own consulting architectural firm.

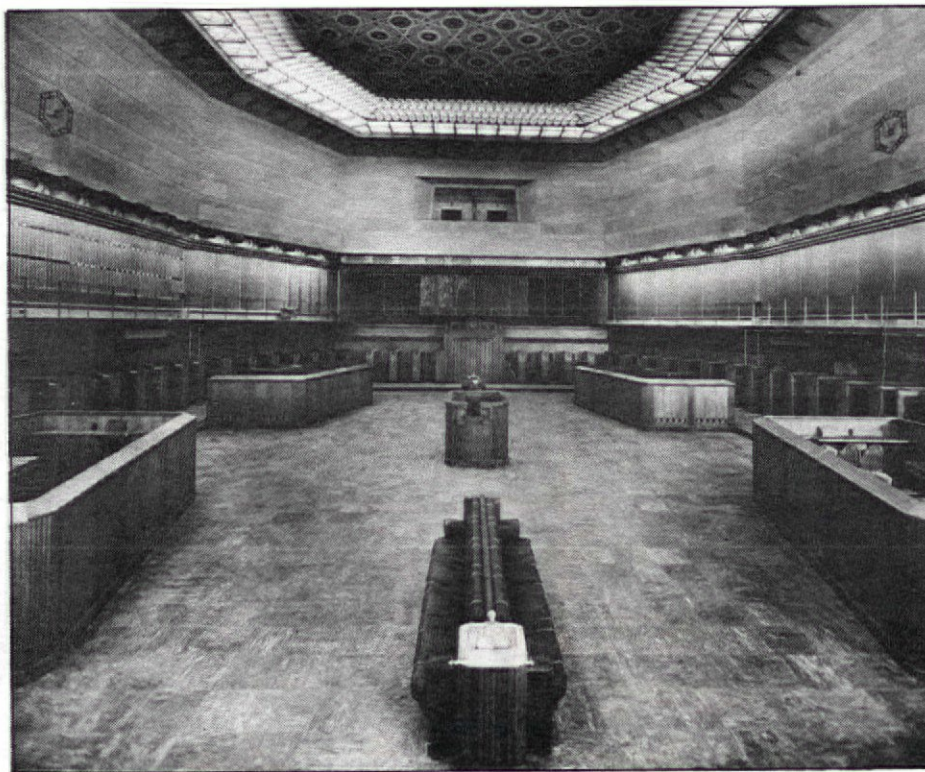
In addition to his architectural practice, Lunden was the planning commissioner of Manhattan Beach from 1942 to 1943, a member of the Southern California Planning Congress during these same years, secretary to the South Bay Beach

*High Altar, Church of St. Vincent de Paul, Los Angeles, Cram and Ferguson, architects, Samuel E. Lunden, associated architect.*



*Pacific Stock Exchange, Samuel E. Lunden, architect*

*Pacific Stock Exchange, trading floor, Samuel E. Lunden, architect*



and Highway Association from 1943 to 1945, and an arbitrator for the American Arbitration Association in 1953.

Lunden was appointed by Mayor Norris Poulson and County Supervisor John Anson Ford to serve as vice-chairman of the Citizens Traffic and Transportation Committee from 1954 to 1956, and he served as a member of the Citizens Advisory Council on Public Transportation from 1966 to 1968. From 1956 to 1965, Lunden was a consultant to Stephens-Adamson Manufacturing Co. and the Goodyear Tire & Rubber Company on the "Carveyor System Proposed for the Los Angeles Area."

During his career, Lunden held memberships in numerous Los Angeles organizations. Included are the LA Chapter and the National AIA (since 1929), Los Angeles Area Chamber of Commerce (1930), Town Hall of California (1943), MIT Club of Southern California (1965), Republican Associates of Los Angeles County (1958), and the USC Architectural Guild, Associates, and Oceanographic Society.

Lunden served as treasurer of the LA Chapter (then the Southern California Chapter) in 1936 and 1937, vice president in 1938, director in 1939 and 1941 and resident in 1942 and 1943. He was also national vice-president of the AIA from 1945 to 1947 and director of the California Council in 1965 and 1966. He was elected to the College of Fellows of the AIA in 1945.

Among his many honors are the Edward X. Kemper Award from the AIA for significant contributions to the institute and architectural profession; Bronze Beaver Alumni Award from MIT; the Distinguished Corporate Leadership Award and the Marshall B. Dalton Award from the MIT Corporate Development Committee; the Cornerstone Award from the Los Angeles Area Chamber of Commerce for renovation of the Western Federal Building; the Town Hall Award for 35 years of active service.

From the Southern California Chapter of the AIA (now the LA Chapter), Lunden received Certificates of Merit for the interiors of the Church of St. Vincent de Paul in Los Angeles (co-architect), the Pacific Coast Stock Exchange in Los Angeles, and the Edward L. Doheny Jr. Memorial Library at USC (co-architect), all in 1933.

Lunden is the inventor of a conductive pad and system for discharging static charges, for use in hospital operating rooms, and he developed conductive ceramic tile floors for hospitals in 1963.

His major projects include the Pacific Coast Stock Exchange, Los Angeles, 1929; the interiors of the Church of St. Vincent de Paul, Los Angeles, 1931; and Alan Hancock Biological Research Foundation Building, USC, 1940, and 1967; Edward L. Doheny Memorial Library and Alumni Park, USC, 1932, and addition, 1967; City Hall South, Los Angeles Civic Center, 1954; Los Angeles County Road Administration building, Los Angeles, 1959; Los Angeles County Veterans Memorial Park, Sylmar, 1976; University Center Building for Students, Cal State Fullerton, 1975; Las Palmas (Kirby Center) School for Girls, Probation Department, County of Los Angeles, 1959; Western Federal Building modernization, Los Angeles.

The Town and Gown is located on the USC campus in Los Angeles. Paid parking for the dinner party will be available in Lot E (Figueroa Street entrance).



## Editor's Note

## Changes

LA Architect readers have probably noticed a dramatic difference in our format over the last six months. The newspaper has changed from glossy paper to newsprint; it has more pages, a new banner, and a different style of type. There are several reasons for the new look.

Initially, we at LA Architect changed our format from glossy paper to newsprint in response to the need for economies. With the restricted budget available to the paper and the increasing cost of producing it, we found it necessary to change our method of printing. At the same time, we changed from a five-column format to a four-column format, another money-saving design decision.

Last summer, the LA/AIA Associates decided to join forces with LA Architect and incorporate SCAN, their newsletter, into the Chapter paper. Now, LA Architect incorporates news and events from both organizations. The Associates have generously contributed to the LA Architect budget and to our workforce; in return, we now have a far richer and larger newspaper.

With all the changes taking place, the LA

Architect editorial board concluded that it was time for a complete redesign. A committee was formed, and, with the help of a graphic designer, LA Architect redesigned its type, layout and banner. With the movement of the banner from the side of the paper to the top, the transformation was complete.

However, in the process of making the transformation, many of our readers have complained. Some dislike the newsprint, which we cannot change, and others dislike the banner, which we can. Since there has been so much controversy over the banner, we have decided to announce a competition for its redesign. Full details will be in our January issue, but the general requirements will be that the banner be readable when the newspaper is folded, that it be easy to reproduce, and that it accommodate all the information it presently includes. A registration fee of \$10 will be required with each entry. Watch this space for details.

**Barbara Goldstein**  
Editor

## LA Architect

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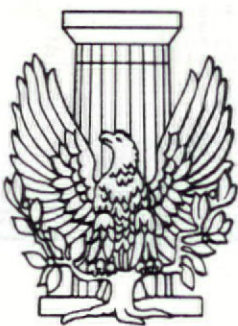
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## Educators Meet at USC

## Timelessness and Change

On October 27, the USC School of Architecture, in cooperation with schools at UCLA, Cal Poly, Pomona, and SCI-ARC, hosted the 1983 meeting of the Western Region of the Association of Collegiate Schools of Architecture (ACSA). Faculty from the 22 professional architecture programs in the western US and Canada attended this year's conference, which focussed on the topic of "Timelessness and Change." Papers and a lively panel discussion explored various aspects of the conference theme. On this page are excerpts from the keynote address by Joseph Esherick, FAIA, as well as other highlights from a fascinating and occasionally boisterous session.

## Highlights

Shortly after the ACSA conference began, it became evident that to many of the faculty present, the title of "Timelessness and Change" referred, in the first case, to those aspects of architecture which should still be inculcated into the profession, and, in the second case, to the fact that these values and concerns are currently given short shrift.

Both the opening address by Bertram Berenson (Cal Poly Pomona) and a later paper by Ena Dubnoff (USC) spoke at length, and longingly, for a renewed attention to issues of community and society. Together with the keynote address by Joseph Esherick (UC Berkeley), they declared that the future of the profession is not to be discovered by focusing on ourselves, by preoccupation with style or form, but by being receptive to others outside of our own world, and by attempting to understand where our society is headed and why.

Most of those attending the conference seemed to share the feeling that there are sets of larger issues, in the social, economic, environmental and technical realities that surround us which need somehow to be communicated to students, to be understood as shaping our work as architects, and to which we respond in seeking to change the world. Once this ambience has been established at the meeting, discussion following other presentations tended to make the connection back to the moral and ethical issues raised by Berenson.

The conference theme was also addressed from other perspectives. Papers included "Boomtowns in Western Canada," "Structure in Traditional Japanese Houses," "Designing New Buildings for the Renaissance Splendor of Venice," and "Computers for Post-Industrial Architectural Practice."

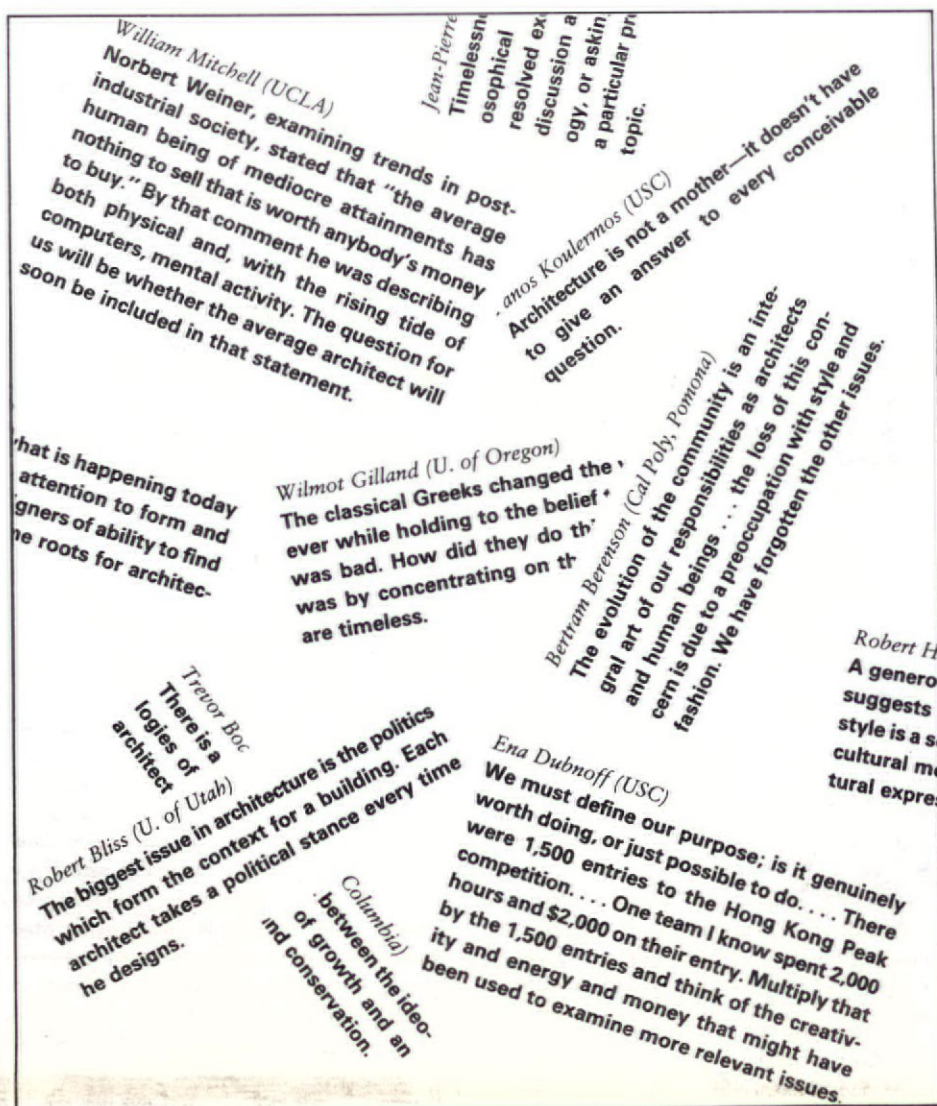
The author of that last address, William Mitchell (UCLA), presented a scenario for the 1990s in which computer software, consisting of programs expert in various aspects of architectural practice, would force a split in the profession. On the one hand, there would exist a set of "architects" whose clients would be other architects, and whose work was producing the programs for the computerized office. On the other hand, those architects dealing directly with the public, the users of these programs, would not need to be trained in the full range of skills now considered essential to architect's education.

By the end of the session there was again agreement on the importance of keying architecture to problems in society as a whole. And, in the true spirit of architectural educators, it was agreed that a definition of architecture in a single phrase or sentence was impossible, but rather that architecture is defined in all the ways we do architecture—a process of enriching experience.

## Jeff Chusid

Mr. Chusid is a visiting assistant professor of architecture at USC

The Association of Collegiate Schools of Architecture shares the AIA headquarters building in Washington, D.C. If there can be said to be a single voice for architectural education in the United States and Canada, ACSA is it. Members include the more than 100 degree-granting professional schools and their faculty.



## Excerpts from Keynote Address by Joseph Esherick

First, timelessness: For a very long time, probably since the beginnings of architecture as a separate and specialized activity, there has existed a division between the architecture of power and what I call ordinary architecture—the integrated work of thousands of people building mostly for themselves or for those they know. There has also existed a timelessness among architects of internalizing architectural problems, of seeing the world in architectural terms, and there has been a persistence in the stability and conservatism of architectural education, particularly in its adherence to the sometimes narrow views of the profession and those who have a sufficient monopoly on power to be able to build, rather than to the more numerous and varied views of the larger world.

Architecture and architectural education exist in a dichotomous environment. On the one hand, the recognized, official environment is a world of large power-intensive organizations—elite, consolidated and monolithic. On the other hand, there exists a diffused, individuated world—people-intensive, pluralistic, fragmented and diverse. The former is organized, understandable and manageable; the latter is chaotic, confusing and often unmanageable. It is no small wonder that the schools and profession have addressed themselves almost exclusively to the first of these two worlds; it is curious that no real struggle exists between the two possible tendencies.

Now change. Change in architecture in recent years has been mostly a matter of degree. Complexity of processes of planning, designing and building, have certainly increased. Accountability was always there, but the consumer and environmental movement and the courts have made it a more potent and demanding issue. Perhaps the two greatest changes have been the expansion of corporate practice and the rise of the media as arbiter.

Architectural education has responded to these professional changes in various ways; at least the course labels and descriptions have changed. But, if we take a long view and consider what Vitruvius thought necessary for the education of an architect, we observe that his curriculum was

broader and more complex than most of today's. Change is indeed minimal, but we can be thankful that in distinction to Vitruvius' agenda, we are no longer in charge of military hardware.

In architectural education, there is a remarkable stability. There is even a timelessness about change and the way change occurs. My experience is that there is a virtually continuous drive for change, almost always characterized by total focus on the improvement paired with an equally total ignorance of what is changed.

The result is that we know relatively little about the successes or failures of what has gone before; we really need to know the effects of programs, not just on students while in school but on the future of the real world.

To do this, we would need to clarify the intent of the programs in detail, and to do that, we would require some measures of effectiveness. What might they be? Salaries? Design awards? Publication? Higher levels of health and safety? More enjoyable and beautiful habitats and work places? General enhancement of social and cultural values? Unquestionably, such a study is difficult and complex and the cause/effect relationships thoroughly contaminated. But the point is to look outward to the real world, rather than inward to our own private professional world.

In some unfortunate instances, architecture is seen as a monolithic thing, independent of the rest of the world, rather than as a diffuse, integrated array of activities embedded in the world. Where these tendencies toward internalization exist, I see the need for real change. Architecture must be seen as action thoroughly integrated into the real world; not just into the world of power and wealth, where it gets the most publicity, but into the world of people everywhere, especially the world of those who are disenfranchised.

If there is anything timeless, it is change. Much of the change we encounter is beyond our control, but we should make a more conscious effort both to guess about future change and to plan our own changes to accommodate different futures. It is

not easy; Casey Stengel said it best: "Prediction is difficult, especially when it involves the future."

We need to construct an array of scenarios of the future and to consider which changes will accommodate what futures. In doing this, we should be flexible and build in some redundancy, it is doubtful that our foresight will be perfect.

More specifically, what do we need to tend? In this country, we need to worry a great deal about transforming the profligate ways of building and development to a more conservative approach by weaving into everything we do a concern for natural and human resources. And when we do propose some action—a building or a plan—we need to concentrate on understanding, in the most comprehensive sense, the impacts of our actions.

Despite long neglect, energy concerns are as timeless as any we face. We should, however, avoid the temptation to make energy issues—indeed all building science issues—technical issues only, devoid of a powerful human connection. The pure technical fix is the more dangerous, the more technology biased it becomes not just because the technics and hardware change so rapidly, but also because it is so easy—as Sam Goldwyn would have put it—"to include people out."

Beginning at the beginning is a good idea, and the teaching of history is a case in point, but the pace should be such that there is time to see how it all came out. The current history of building and development is, because of the extraordinary complexity of the forces involved, essential for the understanding of the often wide-ranging impacts of construction.

Although Pruitt Igoe is often used as a bludgeon in current arguments about design, it is both inaccurate and misleading to make the case a design issue. Similarly, claiming that Manhattan-type high-rises, wherever built, are International Style is to completely misunderstand that movement. The forces involved in building and development are complex, but they are not unorganized nor are they inexplicable.

Our students and others outside the school need to have an understanding of the far-reaching impacts of modern, aggressive development. If they are going to be co-opted by the media and the media arm of the developers, they ought to know what they are getting into and hopefully be able to make the best of it. Current history courses dealing with contemporary development should produce, on the one hand, an understanding of entrepreneurship, and on the other hand, a sense of objectives, of possible moral and ethical frames.

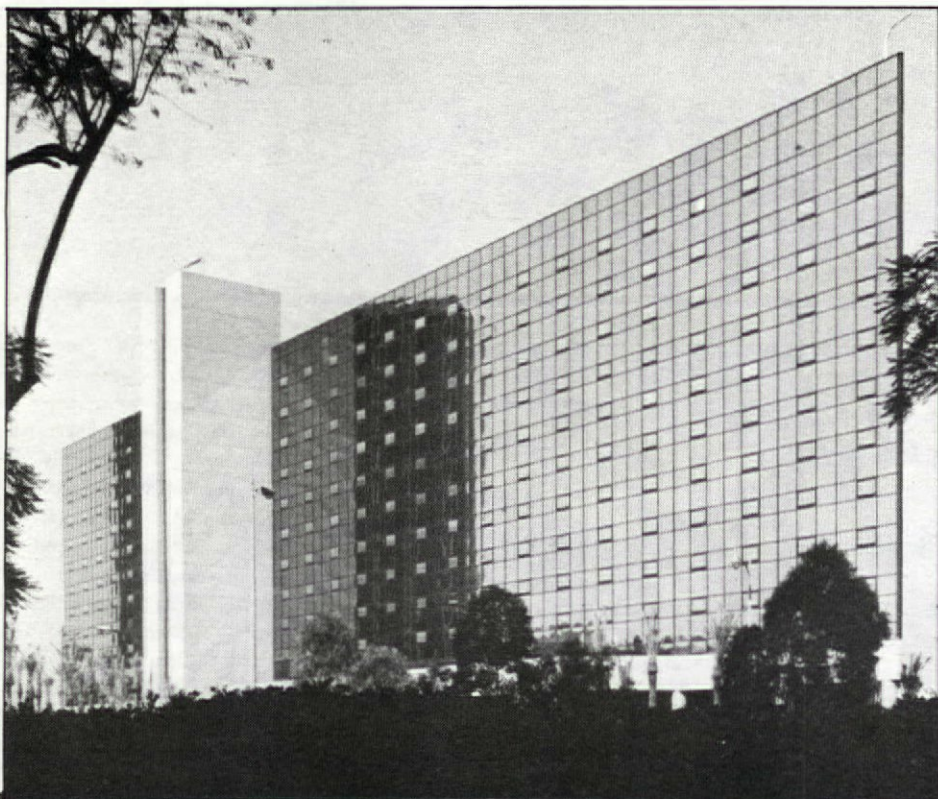
Architectural students I have known, over a period of 50 years have nearly all maintained an abiding human concern and a genuine desire to engage life and living. One change we don't need is the transformation of the architectural student into a detached, dispassionate, professional technician, however bright.

We also do not need to change the diversity of our institutions. It is not only not necessary, but not desirable, that everyone do the same thing—the Moscow Architectural Institute and NCARB notwithstanding. The healthy regional differences we now have should only be changed by making the differences clearer. Schools that have developed particular lines of expertise should be encouraged to continue doing so.

I'm not sure about the timelessness of modesty in our claims, but it should be there. We need to maintain a sense of humor, not just in case we are wrong, but to help us understand and deal with differences. In more specific terms, we need not just a sense of place but a sense of humanity. The timelessness of architects' concern for the aesthetic environment, for beauty, can be enhanced by a strengthened commitment to the humanitarian foundations of architecture.

While I believe we need to avoid the temptation of technical or entrepreneurial co-option, we should not be apprehensive about change nor should we force it. Change, as I see it, need only be a shift in direction toward a greater and broader emphasis on human concerns.





The Sheraton Grande hotel, as seen from the freeway...

The Bird of Paradise is the city flower of Los Angeles. It is a hearty coastal plant whose ordinary superstructure looks like thousands of others, and it is appreciated exclusively for the exquisitely shaped and vibrantly colored long-stemmed blossoms. This plant has been selected by the international hoteliers Sheraton Corporation as the symbol of the new Sheraton Grande Hotel, designed by Maxwell Starkman and Associates and located at 333 South Figueroa.

The Grande, one of ten corporate and franchise Sheraton Hotels in Los Angeles, is a prototype representing Sheraton's foray into the market of small to mid-size luxury hotels (470 suites), catering to the needs of the individual, transient traveler. This is the first hotel of its kind downtown and has the same type of market as the L'Ermitage and the Beverly Wilshire hotels in Beverly Hills.

Like the Bird of Paradise, the Sheraton Grande's superstructure suffers from uninspired detail including reflective glass, stucco that tries to be concrete, neo-zappy angles, and a squat and flat facade that overpowers even the neighboring freeway. Short on architectural distinction, its

amenities are exotic blossoms to be joyously plucked by downtown visitors.

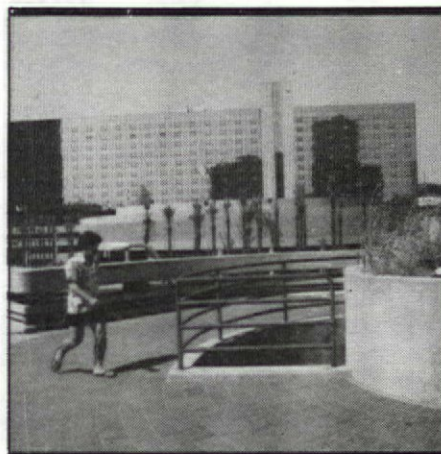
The first and most public blossom is the landscaping. Boasting 120 palm trees, the Sheraton Grande is the most extensively landscaped hotel downtown. In an exterior dining and swimming court adjacent to the main lobby, guests will see a veritable flock of Bird of Paradise hovering on the surrounding bank, while a grid of king palms standing in the courtyard extends in plan the structure of the building. The courtyard will have a festive sense of place and provide a pleasant visual buffer to the nearby Harbor Freeway.

Planners of downtown are determined that the pedways will work, and the Sheraton obliges. A bridge crossing Figueroa will connect the hotel to the World Trade Center, where hotel guests have free use of the Los Angeles Racquet Club; commercial lease space is available on the hotel side near bridge level.

Four cinemas (about 200 seats each) anchor the south end of the hotel. These shall daily be auditorium meeting rooms, until 4 P.M. when they shall begin showing first-run and art films. Planners

## Additions and Deletions

# Not So Grande Hotel



... from the pedway...



... and from the interior

rejoice: reason to stay downtown after work!

Hotel guests have available to them suites varying in size from 400 square feet to approximately 2500 square feet, whose high points are very comfortable furnishings. Architecturally, the most interesting suite is the Grande (there are two at \$450 per day) occupying the southern angular wedge of the building and featuring a two-story living space, spiral staircase, lavish custom furnishings, and a spectacular view of downtown.

The Sheraton Grande is reportedly successful, having a consistent 80% occupancy rate. It also succeeds in the revitalization of downtown Los Angeles, providing night-blooming activities which support attempts to make downtown a 24-hour environment. It makes a gesture to the pedway system, but unfortunately this system is still too new and incomplete to prove its success. Perhaps years of infill will change this; in the meantime, the Sheraton Grande provides such a dullness at street level (except for the landscaping) even your car may die from boredom.

The dense, urban, overexposed location of this site called for an architecture responsive to the

viewer both on the freeway and the street. The amenities provided, welcome as they are, are merely a Bird of Paradise in the hand. The owner and architect should have attacked the bush.

M. Stan Sharp, AIA



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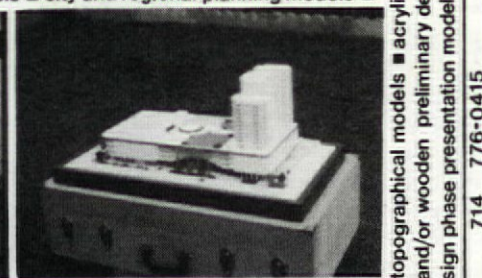
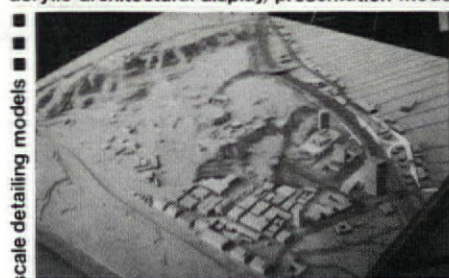
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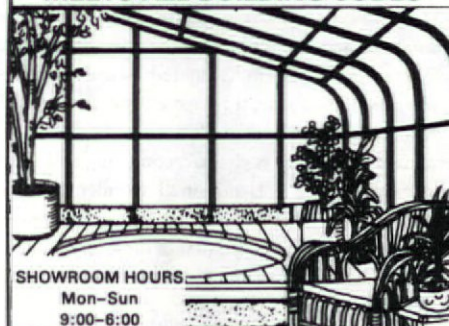
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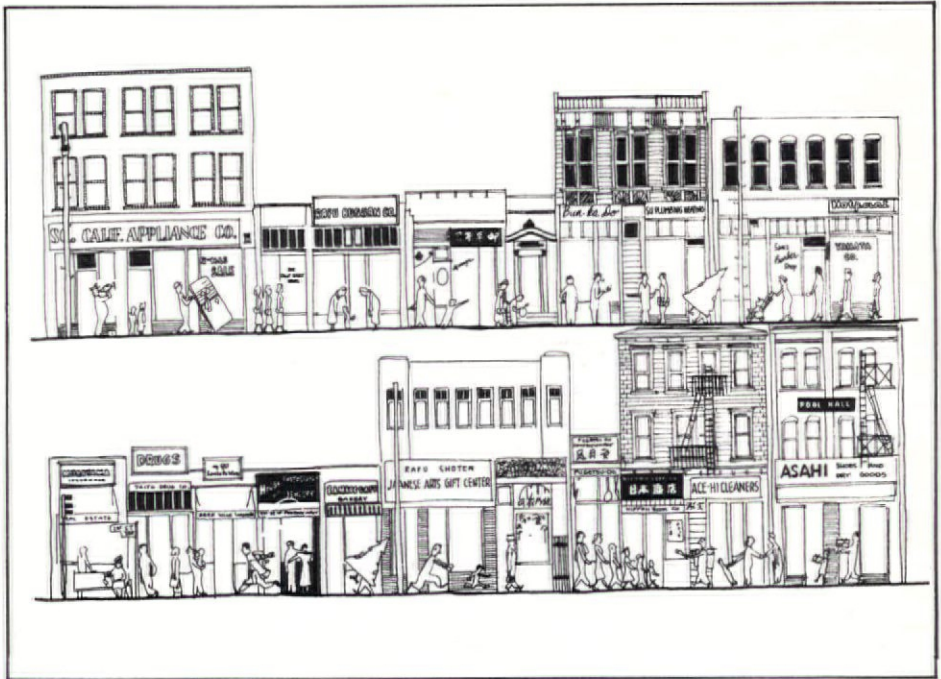


**SCI-ARC**

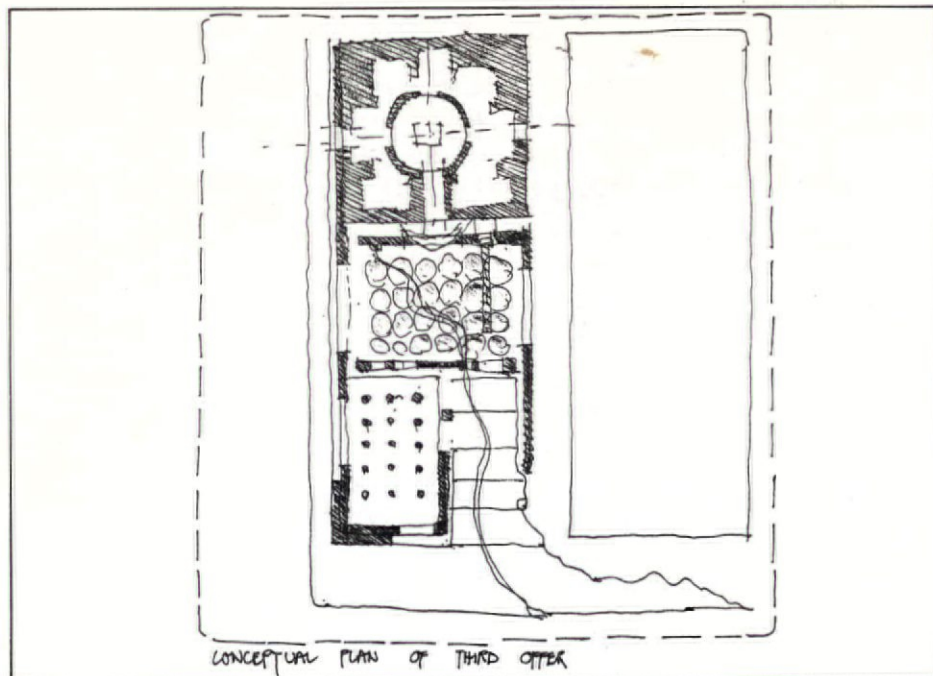
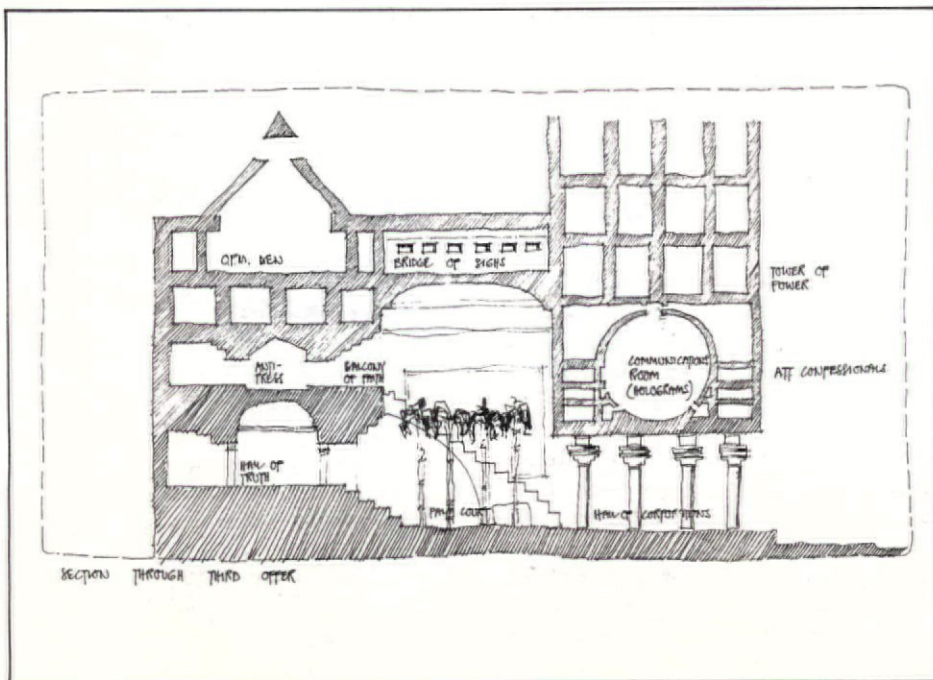
# Downtown Charrette

In 1982, SCI-ARC opened the downtown studio. Each semester, 15 students study architecture and urban design through various downtown projects which vary in size, scale and complexity. In 1983, SCI-ARC and the LA/AIA sponsored a lecture series called "Downtown Los Angeles: The Urban Revival." This series featured downtown architects, planners and community leaders, and consisted of seven lectures and panel discussions.

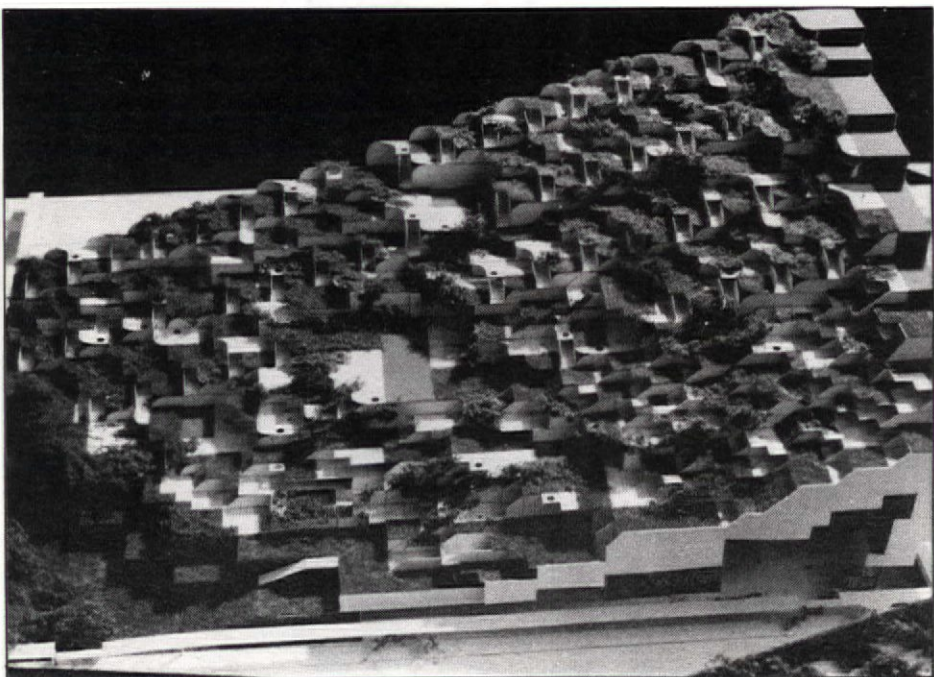
One topic which was consistently addressed was the idea that something should be done to assist the city with future planning and development of downtown. It was decided that a "downtown charrette" workshop should be held to address some of the problems. Various sites were selected throughout downtown and invitations were sent to each school of architecture in Los Angeles. The result was a three-day charrette involving 80 students and faculty members from USC and SCI-ARC.



*Sketches of Little Tokyo by S. Doherty, G. Inouye*



Turf Town



Hope/Central Library Team  
**The House of Deals**

The fundamental *raison d'être* for the western metropolis is business. The surrounding natural landscape has drawn the cultural activities out of the city into the hills. Left in the flat lands are the deal-makers who ritualize the process of buying and selling the wealth of the West. But the ritual is not performed in a public agora or exchange; it is performed behind the veiled curtains of glass, steel and rose granite.

On the corner of Sixth and Hope streets is a 17,000-square-foot site which represents the geometric center of the financial district. The site is two blocks from Pershing Square, a major public space of downtown Los Angeles. On this site a project has been proposed to commemorate the ritual of buying and selling our environment.

The scheme is meant to explore in three dimensions the stage in which the "actors" perform their daily ceremonies. The place is called the "House of Deals". In the House of Deals the process of deal-making has been analyzed and each function given an architectonic interpretation. This visualization of process afforded a rich iconography within a public realm. These include, among others, The Plaza of Hope, The Bridge of Sighs, The City Window, The Big Board, and The Levels of Affordability.

Externalizing the process of dealing brings to the city the vitality, the myths, the staging of human interaction and rituals in what is now the sterile heart of our financial center. The House of Deals is a link between the past and the future. As deals are made and the surrounding skyline changes, the house will remain a memorial to mark the passage of time.

*Faculty Team Leaders:* Bill Morrish, Werner Ruegger

*Student Team Participants:* Phillip Bloom, Steven Gruz, David Glover, Monica Pearson

South Park Housing Team  
**Turf Town**

Turf Town is composed of urban-park solar mountains, providing terraced living units, at a 30° slope, and one continuous park running both horizontally and on the housing slope. Altogether, the town provides 80 dwellings, 60,000 square feet of commercial space, and parking for 300 cars.

The 30° building angle allows the sun to reach all surfaces of the town without casting severe shadows on adjacent properties. The design also includes an overlay of gardens, recycled water pools, rain collecting pools, and solar collectors on the outside.

Commercial developments along all the sidewalks provide intermittent views to the parks. In contrast to the existing downtown pedways, Turf Town's walkways are an integrated part of the city's orthogonal grid, and immediately comprehensible. They also double storefront access by providing multi-level shopping, an accepted practice in shopping centers.

Turf Town's mountains have two sides, the terraced, park side and the urban, street side. The street side creates urban plazas at the south corner of most buildings. The interiors of the solar mountains receive light from the vertical sides and skylight shafts from the sloping wall. An intense southerly exposure on the south corner can be tapped for light. The interior spaces have various functions including a recreation center and swimming pool to the north, a hotel to the east, a market to the west, and commercial space to the south. The entrance to parking is at street level, and there is a series of subterranean parking levels under buildings and parks, skylit on the south side and under the park areas.

The Olympic park site was selected for its lack of character and unimportant building context. Turf Town demonstrates an economical and ecological alternative to existing development. It is meant to be a planning suggestion rather than a finite design solution, thus providing zoning suggestions for high-density areas.

*Faculty Team Leader:* Glen Small

*Student Team Participants:* Ron Barban, Debra Brotsky, Wai-Ming Chow, Fabian Sum, Harry Heard, Tim Jacinto, Ng Keong, Charlie Kertschmann, Nazila Shabestari, Jim Wilson



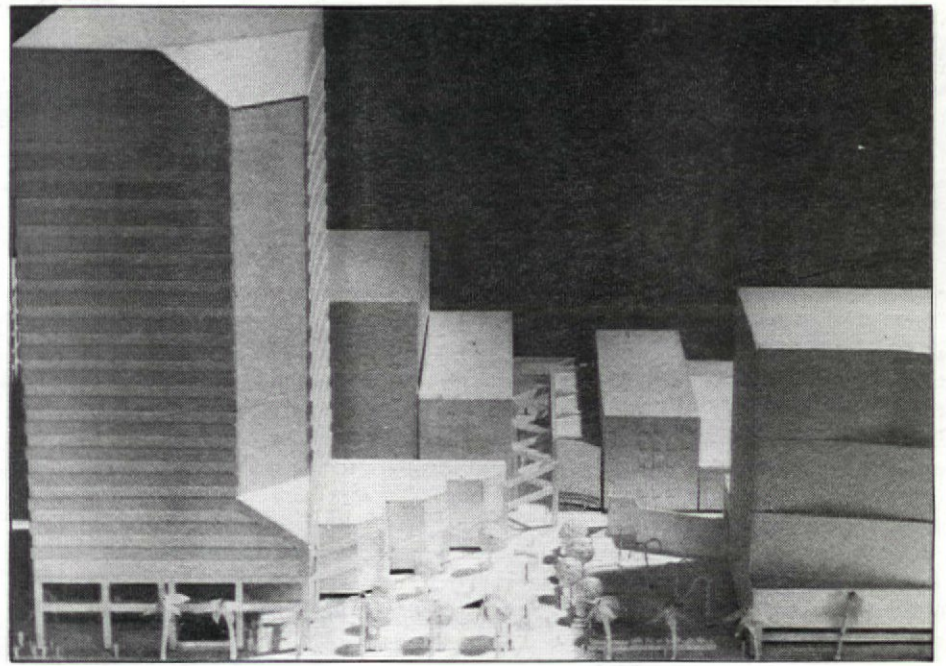
## SCI-ARC

# Downtown Charrette

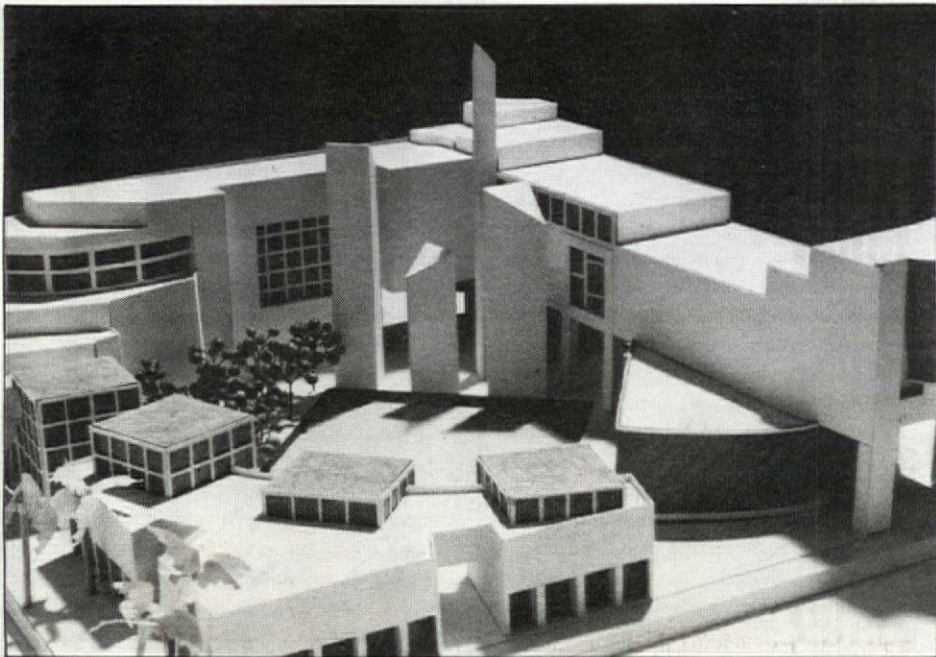
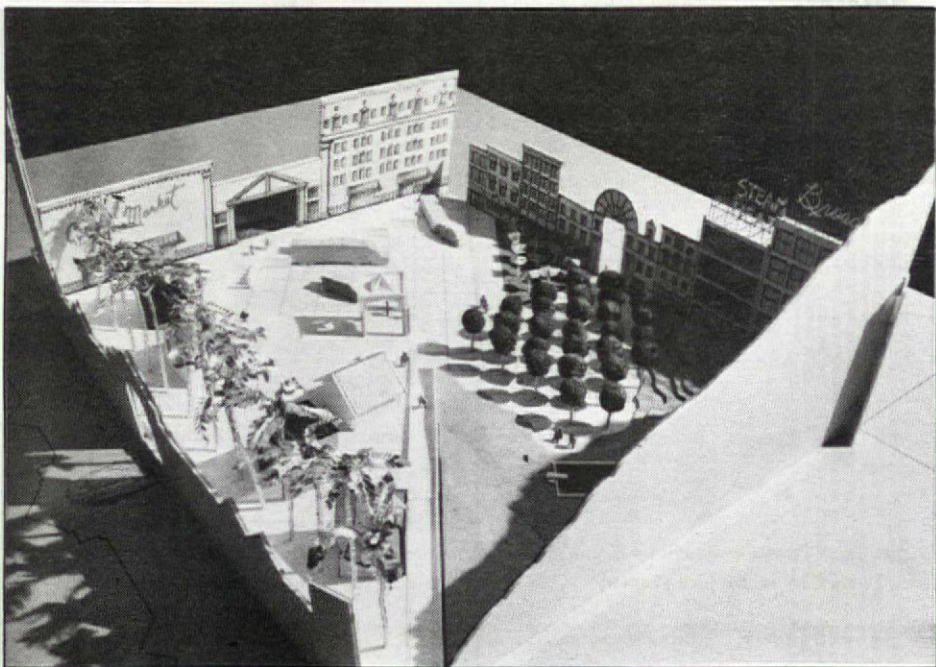
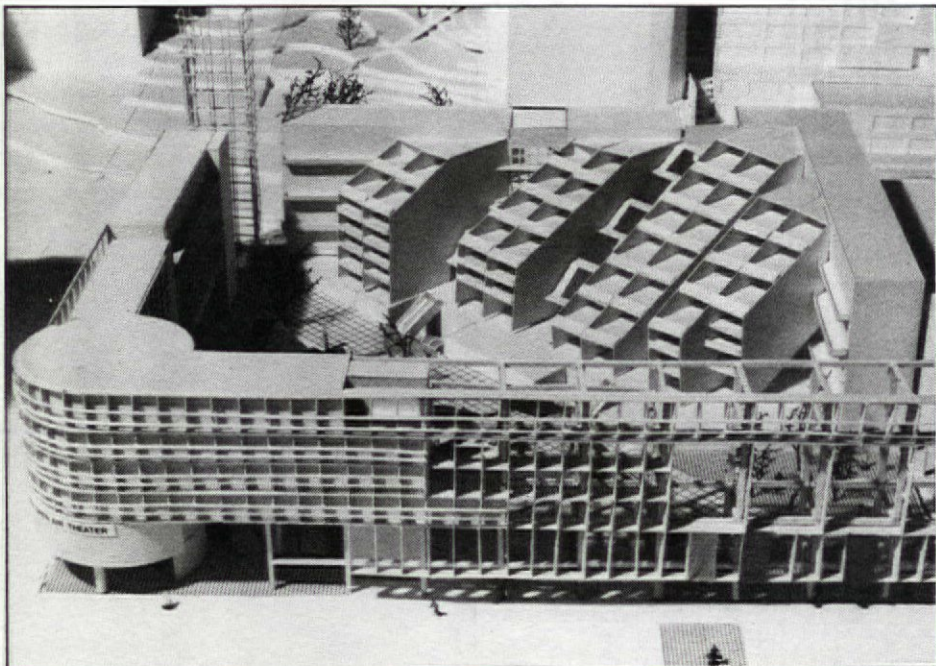
The results of the charrette will be published in a book for which SCI-ARC is seeking funding. This will be distributed to Los Angeles city officials, architects, planners and other interested downtown groups.

**Arnold Stalk**

Urban designer Arnold Stalk teaches at SCI-ARC



Metro Plaza

*Tropical Romance*

*Urban Allegory*

*Humanistic Environment*

**Broadway/Hill Team One  
Tropical Romance**

On an island, situated between the abstractions of Bunker Hill and the vivacity of Broadway, sits a third realm, Plaza de las Americas. Here the Latin flavor of the theater district melds with the financial towers of California Plaza in a complex of institutions and facilities intended to serve both.

At the heart of the plaza is a festival space, a place for amateur and professional performance, for fiesta and celebration, used by residents of Angelus Plaza, the surrounding neighborhoods. It opens off the corner of Broadway and 4th, off Hill and the Metro station, off Angel's Flight and the Grand Central Market.

Marking the southeast wall of the plaza is a series of towers, memories of Barragan and Crocker Plaza, which form a backdrop for performances in the space, provide small dressing rooms and electronic control booths, and help to deflect incoming foot traffic from the corner.

The festival space is embraced on the northwest by consulates, trade and cultural missions of the Latin American countries. A series of pavilions form a village of nations, with both administrative and cultural facilities which serve the financial institutions of Los Angeles, the visitors to California Plaza and the Music Center, and the large, local Hispanic community.

Along Broadway, the city wall is maintained by an office building, containing street retail, and the offices of commercial facilities, such as banks and import/export firms with business connections to the missions.

Along 4th, a 250-room hotel provides the meeting facilities, restaurants and housing for the people who come to trade at the complex. With a Latin flair, the hotel brings night life to the area, serving as the next step in entertainment from the theaters on Broadway.

A mid-block passage connects the Angel's Flight on Hill with a planned mini-park on Broadway. It also provides spill-over space for street vendors and food stands. This passage connects the Grand Central Market to the eating area adjacent to the Festival Space. The consulate complex is penetrated to allow further access from the passage into the festival space.

Faculty Team Leader: Jeff Chusid

Students: Cynthia Mazza, David Manty, Michael Mathews, Brooks Slocum, Johanna Gullick

**Broadway/Hill Team Two  
Urban Allegory**

Los Angeles is very much in a period of transition; the development of Bunker Hill and the acquisition of the Metro Rail system will affect major changes in the physical quality and functional aspects of the city.

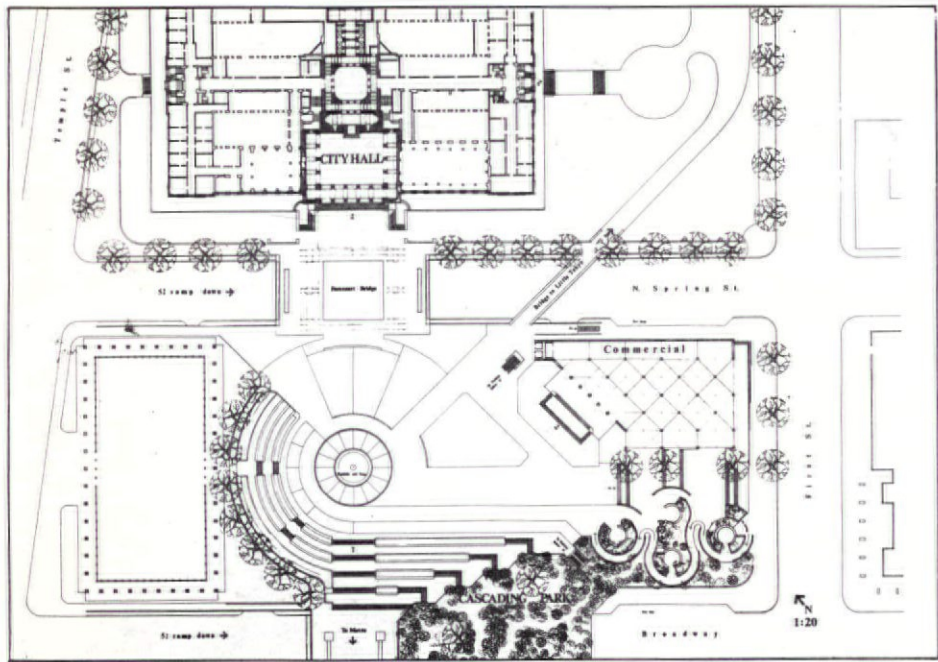
The site bounded by 4th, Hill and Broadway is a paradigm of the urban site in transition. It is or will be a turning point of the city, as high rise meets low rise, as commercial merges with retail, and as new meets old.

We present the site as an allegory of Los Angeles: its history, its culture and its forms. The adjacent topography, elderly housing, Broadway historic district, the presence of Grand Central Market, and the future development of California Plaza and the Metro Rail station all provide a rich and varied context. By exploring the encapsulated urban issues of the site we have hypothesized the ultimate quality and forms of Los Angeles.

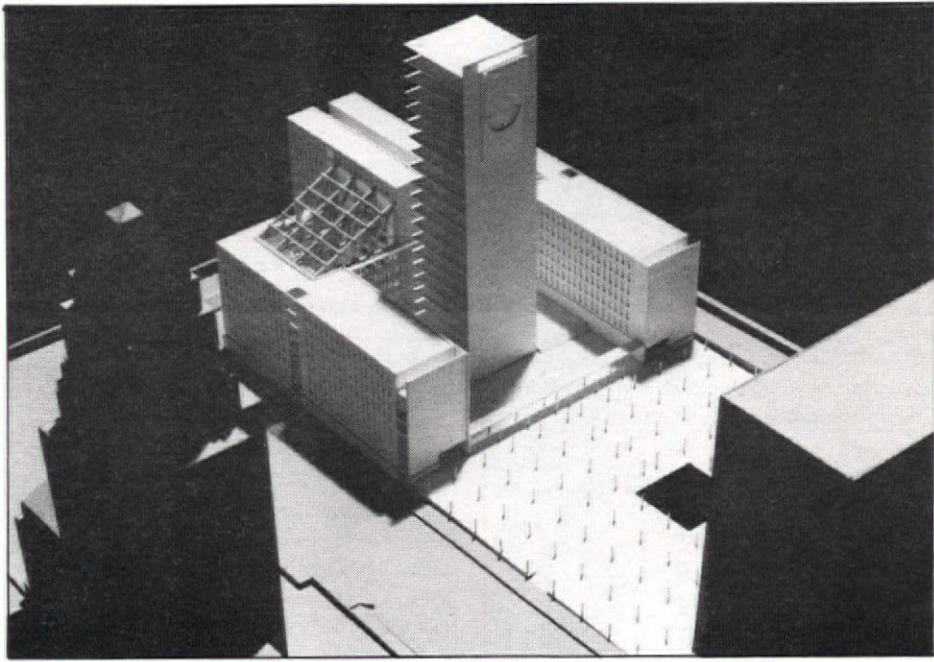
Faculty Team Leader: Phoebe Wall

Student Team Participants: Nancy Harper, Norman Hilario, Steve Turkel, George Wittman, Barbara Wolf





Urban Park



Municipal Building and Park

**Broadway Center Team**  
**Humanistic Environment**

**Concept**  
To create a place for people to live, work and shop in a festive, humanistic environment. This center will make the transition from Bunker Hill to the Broadway district and the east side of downtown.

**Components**  
*Broadway theater:* This theater will be located on the corner of 4th and Broadway. It will be the gateway into the project and will serve as a landmark and focal point for both downtown and Broadway. The theater will accommodate approximately 300 people.

*Street vendor retail:* This concept will house the street retailer who can sell anything from food to electronics. It will also continue the existing street commercial.

*Central plaza:* This plaza runs the project diagonal from Broadway directly into the proposed Metro Rail station stop. The plaza will have outdoor amenities which include restaurant seating, public restrooms, shade-bearing trees and many retail stalls.

*Concrete grid infill wall:* The grid has been designed to filter sunlight to the housing units that would otherwise be shaded in the winter. It will be infilled with additional office units which will be carefully placed not to shade housing units.

*Metro Rail Station Stop/Angel's Flight Access:* An emphasis on the Metro Rail entry into the project has been carefully sited and the Angel's Flight tram will have direct visual access from this point.

*Live-work housing:* This concept will allow working people, both single and with families, to live and work within the same environment. One of the major links missing in downtown are residents and this concept will make living and working more affordable.

*Hostel housing:* This housing will be occupied by tourists and students who are looking for temporary, affordable housing downtown.

*Environmental concerns:* Along with the infill wall which will filter sunlight to the housing units, the masses have been sighted to allow controlled sunlight, the use of solar power for water heating and an orientation of spaces to allow increased heat in the winter and cooler temperatures to the units in the summer.

**Connections**  
The project is open to its important east/west neighbors. To the east is the Broadway mini-park, the state office building parking structure and the new state office building. To the west is Angel's Flight, California Center, MOCA, and Crocker Center. Each project has easy access from the Broadway Center.

*Faculty Team Leaders:* Raymond Kappe, Arnold Stalk

*Student Team Participants:* Jim Hill, Jim Lecron, Mike Radis, Lisa Niles, Harma Magahakian, Rene Gochez, Carlos Rocha

**Fifth/Hill/Broadway Team**  
**Metro Plaza**

**Intent**  
To design an office tower, a public plaza, and a major Metro Rail station entry stop. An emphasis on people, places and public spaces will help humanize this project.

**Components**  
*Office Tower:* This tower will be the second phase of the Jewelry Mart. Unlike the first phase Jewelry Mart, this building has been designed to touch the ground with an open plaza as a lobby which will contain the Metro Rail entry and 24-hour retail uses.

*Public Plaza:* This plaza will make a mid-block connection from a demolished Broadway building. This will enable pedestrians to go through the plaza from Broadway and have easy access to the Metro station. Additionally, retail uses such as a newstand, shoe-shine stand, a smokeshop, a 24-hour coffee shop, a restaurant with outdoor eating and a well landscaped plaza with fountains and seating will help make this plaza successful.

*Metro Rail station entry:* This station stop has been designed to bring people out of the ground into a lively and vital public plaza.

*Faculty Team Leader:* Arnold Stalk

*Student Team Participants:* Larry Brisley, Morgan Conally, Gustavo Groisman, Abe Tchorbadjian, Michael Anderson

**Civic Center Team**  
**Urban Park**

We see this project as unique opportunity to develop Civic Center Urban Park which, with Hill Street Metro stop can generate strong pedestrian linkage system connecting distinct neighborhoods of Little Tokyo, Broadway corridor, CBD, Bunker Hill, and El Pueblo State Park, while fulfilling innate social and biological need for open space within urban environment.

The project site acts as the ceremonial, formal forecourt to the City Hall and gathering space for small and large groups of people. The system of ramps, stairs, and amphitheatre-like seating acts as main connector to Metro stop while it defines plaza south edge.

The pedestrian flow from Broadway and First Streets is led up to the plaza on left along ramps and landscaped rest zones within cascading park, and on the right through gradual, multilevel stepping up commercial block which on the First Street side formally responds to LA Times building while on plaza level responds to City Hall's formal context by opening up with the arcade.

By grading down and bridging over Spring, Broadway, Hill, Grand, and Hope streets, leasable commercial space is generated which, besides providing financial revenues, allows for the park and plaza to be securely used during day and night.

As you ascend up through the park between the court buildings, we propose to gently push aside to the right and against Hall of Records, the memorial to the past, so that we can experience to our left through the laughter of the children playing in the playground and child care center, memorial to the future.

Ascending sequence of the park is finalized at Hope Street bridge-plateau. On the left is the Landmark Public Library, in front the view of Griffith Park and Hollywood sign, while on the right the view of the proposed Fort Moore Park with mountains behind it remind us of the origin of Los Angeles and the spirit of its place.

We strongly feel that it is crucial for state, county, and city agencies, which under fiscal stress are considering leasing public land to private developers, to develop general physical plan for the Civic Center which will respond to the growth of Los Angeles as regional urban center on the global scale and which justifies the evolution of the urban core into a cohesive whole, while celebrating the uniqueness of its natural setting.

*Instructors:* Milica Dedijer, Elsa Leviser

*Students:* Ching Chung Tan-Danny, Phillip Dube, Debra Jackson, Kamkar Saeed, Miriam Negri, Chris Ogata, Mirjana Terzic

*Assisted by:* Malinda Lang Troy

**Civic Center Team**  
**Municipal Building and Park**

Against the articulate sentence formed by the letter footprints of Spring and Broadway street corridors, the Bunker Hill superblocks appear as rude, isolated cyphers, mute in plan and elevation alike. No longer configuring a public realm, which is the corridor street, they take their massing cues from the private realm of individual units seen in the exacerbated, stepped profile of the 3rd Street apartment development. The inability to create this public realm, which is the built manifestation of a real community, cannot be cloaked by sleek images proclaiming corporate well-being.

The proposed solution is simple. It takes an E shape (Biltmore Hotel) which attempts to stabilize the eroding Broadway/Spring sentence by terminating its planning strategy on the monumental civic mall. It is hoped that this site, not subject to market demands, will establish the closure of the sentence and, along with careful infill, preserve the example of an articulate street against the big and dumb and mute development of the corporate slab and superblock.

As an urban artifact, the auto-park (parking lot, elevated garage, subterranean parking structure, etc.) is the clearest manifestation of the conjunction/disjunction between the private and public realm—the street and the square. An "indifferent object" or "unintentional monument" with little architectural significance, its presence in the urban landscape denotes cultures predominance over nature. As a typological form, the auto-park is a locus—a labyrinth of meanings which marks the transition between the private and public domain, the opposition of nature and culture.

The proposed solution for an urban park attempts to reconcile urban typology with programmatic content by developing the appropriate punctuation for the Broadway/Spring corridor and civic mall axis. Rather than imitating or recreating an image of "nature" through the design of lost arcadias or urban utopias, the project endeavors to confront the reality of urban culture and the present-tense through the thoughtful questioning of physiognomy and morphology, as well as the social, political and cultural variables which collectively constitute this milieu we call Los Angeles.

*Faculty Team Leaders:* Gary Paige, Albert Pope

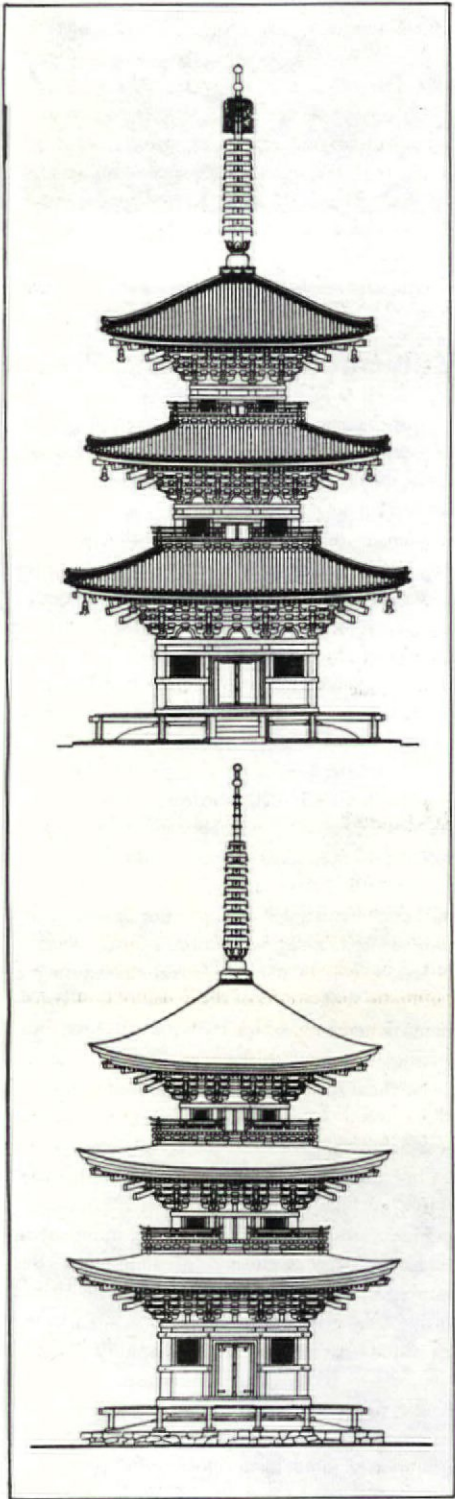
*Student Team Participants:* Jay Vanos, Greg Galant, Rick Gooding, Matt Pickner, Garbriel Morner, Annie Chu



## Books

# Stocking Stuffers

Medieval Japanese pagodas, Ichijōji-type above, Saimyōji-type below, from *The Roof in Japanese Buddhist Architecture*



## The Roof in Japanese Architecture

by Mary Neighbor Parent. John Weatherhill, 348 pages, \$19.95 paperback.

The most attractive, compelling, and impressive element of Japanese architecture is the roof. Its elegant proportions and subtle curves create a gently sloping link between heaven and earth: firmly set upon beams, pillars, and foundation stones securely anchored in the ground, the Japanese roof seems, paradoxically, to hover gracefully in midair.

There is a tendency to observe only the exterior of Japanese buildings. The shape of the roof in any historical period is not created arbitrarily on the basis of modeled form alone, but depends on the intricate structural system that supports the roof. It is for this reason the author, Ms. Parent, devotes so much of her book not only to changes in roof shape but to providing an understanding of its supporting structure.

The book presents a faithful investigation of the development of the form and structure of the roof in Japanese Buddhist architecture. The major developments in roof construction appeared between the seventh and fifteenth centuries. It

happens that the greatest number of existing buildings are from that period.

The author assists our understanding of the complicated and intricate support systems of the roof and its historical development by providing many detailed drawings, photographs, maps and tabulated data on buildings referred to in this book. The lack of color photographs (except for the cover) was a disappointment, especially when studying the temples of the Heian period where color helped to express the structural system.

The *Roof in Japanese Buddhist Architecture* is valuable reading for one who is not content with a superficial appreciation of its shape and unique character, but wishes to learn about the technical developments that made them possible.

Lisa Landworth

Architectural Guild Traveling Fellow in Japan.

## Adobes in the Sun

Photographs by Morley Baer, text by August Fink. Chronicle Books, 144 pages, \$8.95 paperback.

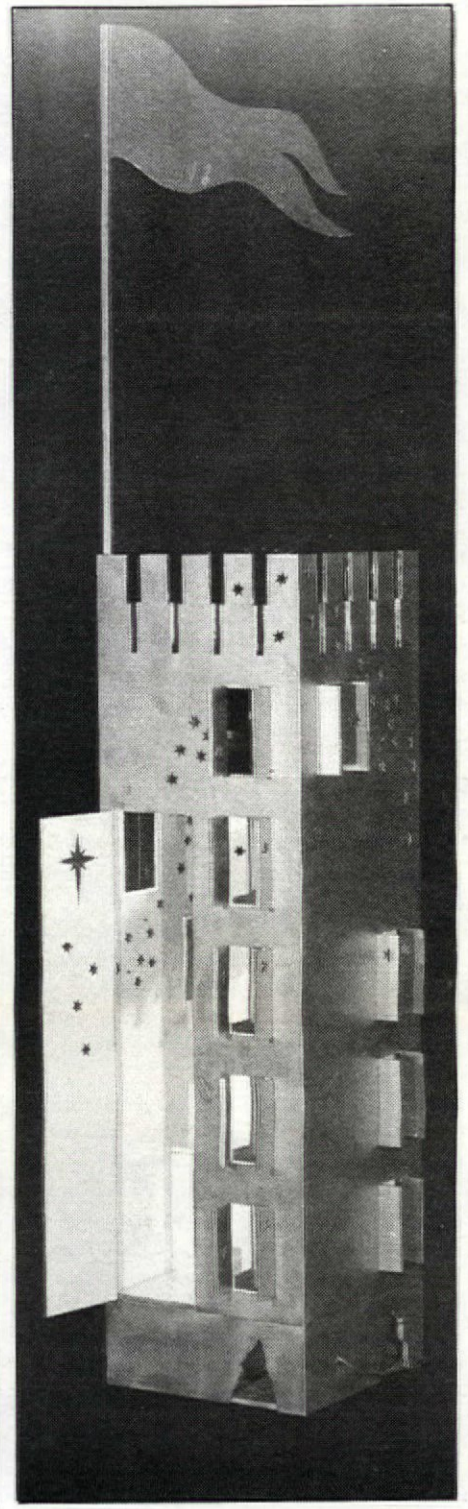
Chronicle of San Francisco is a publisher of guides and books on Californiana and popular culture. Among the new releases is *Adobes in the Sun*, which could have been another guidebook but is instead a collection of black and white photographs of Monterey adobes photographed over a period of several years by Morley Baer.

The adobes, often white-washed, appear pure white in this collection of high-contrast photographs. The effect is haunting, not only because the sky graduates to black but also because the buildings are starkly simple and the shadows are

hard-edged. These surreal qualities are reinforced by the absence of figures—although belongings might be left in, for these buildings are still used.

The text for each set of photographs is anecdotal; author Augusta Fink describes each building in terms of the original owners' histories. For instance, Fink relates the Casa Soberanes was built in 1841 by José Estrada, who was a grandson of the Vallejos and step-brother to Governor Alvarado. Seven of his children were born in the adobe,

*The Tower*, by Michael Gold and Paul Wellard, from *Dolls' Houses*



*Casa Soberanes, Monterey 1841, from Adobes in the Sun*



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Discussion w/film makers & Jim Brown, KNBC-T.V. Wine reception. 4 tickets to members; "Slapstick" w/Jerry Lewis & Marty Feldman S.A.S.E. to: Ray Engel, 7557 Hampton, L.A. 90046  
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and one daughter, Bersabe, later married Tom Slate, who owned the hot springs now known as Esalen. . . . The photographs may lack figures, but the texts are fun and well populated.

## Dolls' Houses: An Architectural Design Profile

Edited by Andreas Papadakis. St. Martin's Press, 136 pages, \$19.95 paperback.

*Dolls' Houses* is a report on the competition first announced by *Architectural Design* in 1981. 260 entries from all over the world were received in the first stage; judges invited 50 entrants, plus invited designers, to submit completed models of their projects, based on the initial entry. *Dolls' Houses* reviews these select designs.

The houses are very diverse and run the gamut from Hans Jan Dure's abstract, De Stijl-like diagram and Jean Nouvel's toll box with "windows," which opens to hold the bits and pieces of childhood memories in its compartments ("Le Nostalgie n'est plus ce qu'elle était."), to the witty, miniature steeped building by Thomas Nugent.

A particularly eloquent tower was designed by Michael Gold and Paul Welard. It is large enough for a child to enter but not big enough for adults. The dolls' rooms are inside the tower along one side with a spiral staircase connecting the different levels. The project won the first prize and is on nearly all the judges' lists for commendation—even the children's list included it.

The book is delightful and beautifully designed, with many color photographs reproduced on heavy coated paper. Although it is interesting to note the adult judges' selections for winners, it is the children's choices which should be studied.

## The Plan of St. Gall in Brief

by Lorna Price, based on the work by Walter Horn and Ernest Born. Originally published by University of California Press, now available through Exedra Books, 100 pages, \$27.50 paperback.

The plan of St. Gall, copied from a lost original in the 9th century, was to be a guidebook for the ideal, Benedictine monastic community. This Carolingian manuscript not only described the ordering of the community's physical environment but also its social, economic and religious structure. This abridged copy of the original 3-volume study by Professors Horn and Born proposes to provide the essence of the longer work in an outline format.

The church, cloister, kitchen, gardens, etc. are shown in plan in the original manuscript. Because of the authors' scholarship, proposed sections and elevations of the various buildings in the community are shown. The proposed constructions are believable whether one is an expert or not because they reflect the order of the plan.

Although *The Plan of St. Gall in Brief* is a very serious work it is delightful. The original book has been described as an "exemplar of the book-maker's craft" and this shorter version conveys the excitement of the original.

The book is printed on heavy paper with typography and page design by Ernest Born. The printing is in color, with colored illustrations as well as black and white drawings. Excerpts from the Carolingian manuscript are reproduced along with contemporary drawings based on the scholarship of Ernest Born and Walter Horn.

Charles Wheatley

# Briefly Noted

## National News

David Olan Meeker Jr., FAIA, executive vice-president of the American Institute of Architects since April 1978, has announced that he will submit his resignation to the AIA Board of Directors at its December meeting. Meeker, whose resignation becomes effective December 31, explained that he has met the goals he set for himself and the institute over the past five and a half years.

## Capistrano Coup

The City Council of San Juan Capistrano has selected Moore Ruble Yudell of Santa Monica to be the architect of the city's new civic center.

In choosing Moore Ruble Yudell over 18 other submitting firms, the council was particularly influenced by the winning firm's open process of design, which will allow for input by the citizens. The council was also impressed by Moore's personal interest in as well as his firm's past consulting work for the city.

## Schools

Samuel Aroni, professor since 1970 at UCLA's Graduate School of Architecture and Urban Planning (GSAUP), has been named acting dean of the school. Dr. Aroni is an engineer and researcher of international reputation.

Aroni previously served as acting dean of GSAUP in 1974-75, while he was acting chairman of the board at Urban Innovations Group, the practice arm of the school. Aroni received his MA and PhD in structural engineering and mechanics from UC Berkeley.

The National Institute for Architectural Education (NIAE) has announced that Michael Riley, a student of architecture at Cal Poly Pomona, has been awarded first place in the 70th annual design competition for the Paris Prize. The NAIE award of the Warren Fellowship provides Mr. Riley with \$12,000 for a year of study and travel abroad.

At Cal Poly, other students of architecture receiving awards include Tai-Ping Cheng (Van Alen Fellowship), Kevin Crawford (NAIE Honorable Mention Award), Sally Young (first place, National Architectural Student Design Competition), and Dirk Friend (First Place, National Reynolds Aluminum Student Design Competition).

## Subway Selections

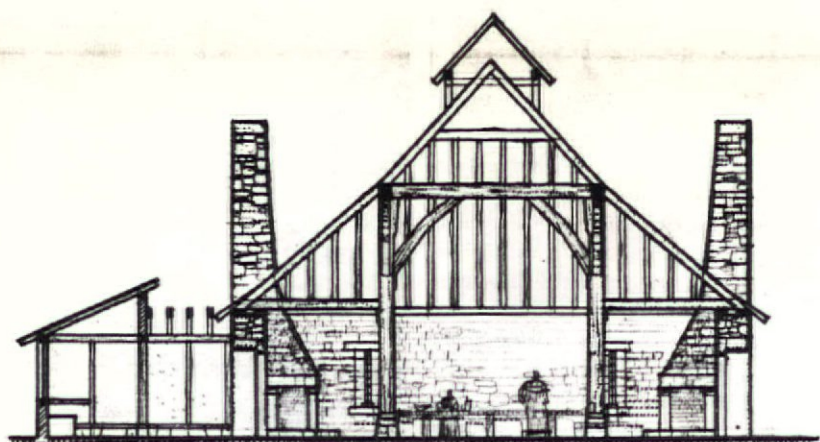
On September 12, the RTD Board of Directors completed their selection of A/E firms to perform continuing design work on the Metro Rail, with the selection of teams for the Crenshaw and Hollywood Bowl stations. Continuing design on the station at Wilshire and Crenshaw will be by Turner/Chang, joint venture; the joint venture of Gehry/Warnecke and Edwards and Kelsey will be responsible for the Hollywood Bowl station.

As was the case with the earlier selections, final negotiations will be held to determine the value of each contract. The selection of these two teams follows action by the board in April and June of this year, in which 14 other teams were chosen to bring station and tunnel design to between 50 and 85-percent completion.

## Request

The General Services Department of the city of Santa Monica requests architects to begin forming an urban design scheme for Wilshire Boulevard. The scheme should incorporate the programmatic suggestions of the Wilshire Boulevard Design Workshop, which took place in June, but need not be limited to those suggestions.

The recommendations of the workshop should not be seen as a formal request for proposal, but rather as an indication of the direction the request will take. For further information, contact Rusty Flinton at (213) 393-9975.



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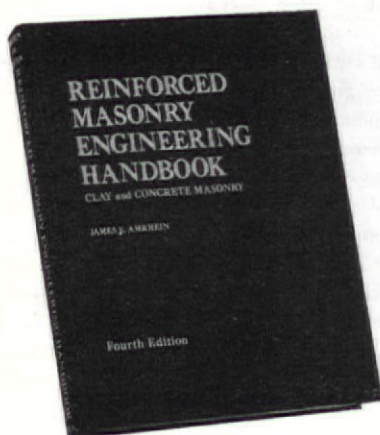
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**PRESIDENT:** The UCLA School of Architecture and Urban Planning has an opening for the position of President of the Urban Innovations Group, the practice arm of the school. Candidates must have an academic background in architecture or urban planning, preferably both, as well as professional experience including direction and management of design and research projects in architecture/urban design or planning. Must be knowledgeable about business development in public and private sectors including government research organizations. Administrative duties include organization and direction of the firm and business development. Teaching responsibilities include one class per quarter as well as a clinical teaching role. Candidates should apply to Acting Dean Samuel Aroni, Graduate School of Architecture and Urban Planning, UCLA, Los Angeles, CA 90024. Applicants are asked to submit letters of inquiry, including curriculum vitae and the names and addresses of at least three references, by January 31, 1984. UCLA IS AN EQUAL OPPORTUNITY/AFFIRMATIVE ACTION EMPLOYER.



## LA/AIA

## News &amp; Notes

## Evaluating Chapter Dues &amp; Programs

This past year, the Finance Committee was given a difficult task to assess the services provided to the membership and the existing dues structure. Our method involved three major tasks. First, we set out to evaluate, line by line, the proposed 1984 Chapter budget. A considerable effort was made to eliminate any avoidable expenses and to encourage creative fund development. Second, a comparison was made between the basic and supplemental dues of our Chapter and other neighboring Chapters. Another comparison was made between our Chapter and the New York Chapter, the closest in approximate membership. This comparison included an analysis of dues income, rent, staff positions and services rendered to the membership. Third, we attempted to assess the impact of a carry-over deficit of approximately 48,000, a less-than-100% membership renewal and assistance from the Chapter reserve fund. Our goal was to maintain reasonable membership services and yet develop a balanced budget strategy.

Finally, the Committee was faced with the simple choice of increased dues or reduced services. We recognize the fact that our Chapter has objected to raising State and National dues, and is now facing the prospect of seeming to be contradictory. However, if we consider the intent of the *Directions 80s* document, the emphasis placed upon local Chapter activities results in increased operating expenses. After much discussion and considerable debate, the Chapter Board of Directors voted that the basic dues for AIA members and Professional Affiliates be increased by \$10, Associates, \$5. We recognize that this is a difficult choice, but it is a choice that has been made to ensure service for our membership.

## Housing Committee Report

The School of Architecture at USC and the Faculty Innovative Research Fund Program sponsored, in part, a research trip to Vienna. The goal of the research was to gather data on housing programs and projects executed in the period between 1918 and 1934.

There are believed to be many analogies between our present situation and that particular period in the past—the pressing need for good housing to accommodate a growing urban population; the search for an understandable and meaningful formal language that would express the new social and political order; and, finally, the potential opportunities to redistribute a very influential voting population within the city.

If any Chapter member is interested in this topic he is cordially invited to participate now in the exploratory discussions or in a more structured series of meetings at a later date. In any event, they should express their interest to the Chapter office, or directly to me.

It is our intention at this time to organize a series of seminars in cooperation with the School of Architecture at USC. These seminars are intended to be structured around the following topics:

- Alternatives to intensifying present single-family housing districts.
- Compatible-use overlap.
- Alternate distribution of amenities and other support facilities.
- Technological impact on the present housing prototypes.
- Socio-economic trends and their physical design consequences.

**Frank Dimster, AIA**  
Chairman, Housing Committee

## LA/AIA

Board of Directors Meeting 2210, Pacific Design Center, 4 October 1983.

• **Treasurer's Report:** The Finance Committee is preparing the budget for next year. This year we seem to be running into a deficit. Most of it is due to our dues collections; at the moment we have 90.6% of the dues collected. **Axon** stated that her estimate was that the Chapter will receive only 1% more in 1983 dues.

In response to a question posed by **Alex Miller** regarding the procedure for reinstating members who have dropped in past years, **Axon** stated they must fill out a new application and get two new AIA sponsors; pay \$20 to National for reinstatement and full year's dues for the current year to National, Chapter and State. **Axon** added that it is expected that National will increase the \$20 reinstatement fee to \$50 next year.

• **Executive Director's Report:** **Axon** reported that she had received a special announcement from the Office of State Architect. There is an emergency change to the disabled access provisions. Within the coming month they will have a new regulations booklet out.

**Axon** reported that the Chapter staff secretary, **Ethel Cummings**, had resigned and the Chapter now has new secretary, **Diane Webb**.

• **Up-Date on the Olympic Arch Contest:** In answer to a question, **Axon** responded that the Olympic Gateway competition was **Cyril Chern's** idea. She continued that they are trying to arrange for a donation of the construction of the first place entry. The contractors and material suppliers would receive world-wide publicity. The Associates have offered to do the working drawings. The Arch will be 15' x 30', of material that is light weight and will withstand the weather. There is the possibility that the 2nd place winner could be constructed at the PDC during the West Week next March.

• **Associates Report:** **Todd Miller** reported for **Yankey**. They are in the process of completing their nominations of officers for next year. They have had a request from **Donna Brown**, the Associates Social Chairman, for participants for informal journal readings. Brown is asking that anyone who keeps journals to contact her.

• **Membership Recruitment:** Chairman **Richard Sol** reported that he had conducted a survey with licensed architects of the Los Angeles area who were not members of the AIA to determine what their reasons were for not being members. He had prepared a short questionnaire for them; some 65 responses were received.

Some of the myths they discovered were: if they were members of the AIA before and dropped, they would be penalized by having to pay double dues; total membership fees would increase every year for the rest of their membership; regarding supplemental dues, everybody had to pay them. The second reason for not joining the AIA was lack of initiative. The third reason was that some objected to AIA policies.

**Sol's** suggestions were: that the Recruiting Committee receive a budget; to start contacting students and make the AIA name a more recognizable acronym; to conduct something a lot more aggressive than a party for newly licensed architects; to use a computer print-out and get it updated so that it contains telephone numbers.

**Sol** was asked to prepare for the Board specific requests as to his needs: how much money, how much support, etc. **Tyler** asked that **Sol** submit a specific money amount for the next Finance Committee meeting.

• **Education Committee:** **Daniel Chudnofsky**, Chairman distributed a report and reviewed it with the Board. He discussed the committee's structure and the programs both planned and in progress.

One of the things they hope to establish is a student exhibit that will take place every year. Other cities in the country are doing this quite

successfully and they bring recognition to the schools as well as the students. Another area they are pursuing is fellowships. The idea was that the architectural schools are not alone in the area of research. It is contemplated that each year they would solicit proposals from members who have an idea they wanted to pursue. One project would be picked each year and the student would do the work along with more experienced people.

**Tim Thomas** reported on the Student Design Competition. It will be held in the middle of January. He stated that he had a meeting with **Scott Johnson** of Pereira's office. At this point in time they do not have a specific project, only proposals.

• **Guest:** **Sherman Rattner**, Prudential-Bache Securities stated that his company deals in a wide variety of investments. He discussed the LA/AIA's concerns with money and advised that his program should be of assistance in that regard.

Prudential-Bache has a very comprehensive employee benefits program for all of the members. Most of the architects are small organizations and **Rattner** stated that there was no minimum number required to participate. Employee benefits fall into three different sections: insurance, investments and administration of the program.

In terms of money, this program presently could generate 14 to 15 million dollars a year. Based on the number of people, 35 to 50 thousand dollars could be generated to the Chapter in providing a service at no cost to the Chapter. Mr. **Rattner** distributes packages to each member of the Board for their review. After much discussion it was decided that **Mark Hall**, **Welton Becket** and **Don Axon** would review the material and report back to the Board with their findings.

• **Unfinished Business:** Advertising and other listings by AIA members in the Yellow Pages, **Janice Axon** stated that she had contacted **Richard Hunter**, AIA, Chairman of the Professional Practice Sub-Committee in charge of these matters. He could not be at this meeting but had written a comprehensive report in which he stated, in part, that it was his suggestion that the Chapter consider writing the Director of Administration for the Yellow Pages in order to clarify our regulations regarding ads under the architect listing.

**Moved Axon/Second Widom**, the following: that **Richard Hunter** be authorized to send letters, per his report, to the Telephone Company, Bureau of Consumer Affairs and other agencies, on the issues involved. **Carried.**

• **Chapter Re-Structure Interim Report:** **Hall** reported that the committee had met and discussed many options. One suggestion was that the Chapter programs be scheduled in a different geographical location each month. Additionally, each member of the committee will do some homework in regard to contacting other professional groups and find out how they get participation. A second meeting is scheduled in October.

## November Membership News

**New Members AIA:** **Elaine V. Carbrey**, Gruen Associates; **Roberto L. Caragay**, Maxwell Starkman Associates; **Neil Breen**, Neil Breen, Architect, AIA; **Richard Yarbrough**, Johns-Yarbrough Architects, Inc.; **Robert T. Haley**, Vitro Architects; **Carlos E. Chavez**, RCCB Architects; **Jack Sevilla**, Jack Sevilla, AIA & Associates; **Carey McLeod**, The Landau Partnership; **Barton Choy**, Eugene Kinn Choy/Barton Choy/Associates; **Lise Mathews**, Architectural Design; **Donald Yamami**, Smith & Williams.

**Associates AIA:** **Timothy E. Petersen**, Coy Howard & Company; **Janet A. H. Cooper**, Daniel Dworsky, FAIA & Associates; **Timothy W. Westerdahl**, The Elliot Group, Inc.; **Bernard J. Hunt**, Skidmore, Owings & Merrill; **Michael V. Henderson**, City of Los Angeles; **Bruce M. Mauner**, Associated Architectural Design Group.

## December Membership News

**New Members AIA:** **James S. Scheidel**, Vito Cetta & Associates; **Oswaldo Lopez**, Edward C. Barker & Associates; **John Nakahama**, Al Whittle Associates, Inc.; **Stephen Lyle Wiley**, H. Wendell Mounce, AIA & Associates; **Carolyn L. Krall**, Widom/Wein & Partners, Inc.; **Denis Franklyn Boltwood**, Hugh Gibbs & Donald Gibbs, Architects, FAIA; **Zbigniew Joseph Swider**, Z. J. Swider, AIA Architect; **Ricardo Juaner Sabella, Jr.**, Allebas Design Group; **Milan Lojdl**, Kamnitzer & Cotton, Architects; **David M. Shatz**, Security Pacific National Bank; **Gloria A. Cohen**, Ehrlich Architects; **Behrouze Ehdade**, Herbert Nadel AIA & Partners, Architects.

**New Associates:** **Luis Cimarelli**, Rodney Stutman Architect, AIA; **Deborah Teltscher**, Choate Associates Architects; **Dean E. Hanselman**, C-D Investment Company;

**Professional Affiliates:** **Brett Lee MacDonald**, G. A. MacDonald Construction Co.; **Gilbert L. Escobedo**, Transamerica Title Insurance Company; **Joshua Norris Fletcher**, Joshua Fletcher Design.

## Associates

Associate member **Ron Takaki** is organizing an Intern Development Program (IDP) in the Los Angeles area, and he will be proposing the program to the corporate board in the near future. All interested Chapter members are invited to contact **Ron** at (213) 257-0574, in the evenings.

An orientation session for next year's Architectural Registration Examination will be held February 29 at the Pacific Design Center. Members of the Board of Architectural Examiners will be present. Watch this column for more information.

The AIA Associates will sponsor a workshop on moonlighting early in the new year. Watch for more information.

## Architecture and Ornament

Join the Associates and residents of Angelus Plaza to trim their lobby Christmas Tree with "Architectural Ornaments" Thursday, December 15, 1983 from 6:30 pm till 10:00 pm. Greg Serrao AIA, Daniel Dworsky, Associates' Architect for Angelus Plaza will conduct a tour describing the design and construction at 7:00 pm following Hellos, hors d'oeuvres and libations. Materials for making ornaments will be provided—and of course, prizes for interesting designs will be presented by Mr. Phil (aka Phil Debolske).

## Educational Entertainment

The Los Angeles Children's Museum's latest publication, *Color Your Way Through LA* is an active and informative, 56-page book, which offers a list of Los Angeles' most popular, unusual, or interesting sites—one for each letter of the alphabet—complete with fascinating and detailed illustrations by artist **Marv Rubin** and visitor information in three languages.

It's quite a list: from Venice Beach to the Anza-Borrego Desert, from the elevator in the Bradbury Building to the Watts Towers, from Los Angeles International Airport to the Zoo, there's ample opportunity for children of all ages to complete and enhance the drawings rather than simply color them in.

*Color Your Way Through LA* is available in bookstores throughout Los Angeles, and at the Los Angeles Children's Museum, 310 N. Main Street. For further information, contact the museum at (213) 687-8226.



## Calendar

## December

## Chapter Events

- **December 7: Associates Meeting** featuring installation of new officers. 7 p.m. Call Phillip Yankey at 487-1787 or Mark Mikolavich at 388-7076.
- **December 15: Architectural Ornaments**, Tree-trimming party and tour at Angelus Plaza, sponsored by Associates. Party from 6:30 p.m. to 10 p.m., tour at 7. Call Donna Brown at 665-8788 after 7 p.m.
- **December 20: LA/AIA** holiday party and recognition dinner honoring Sam Lunden. Reception at 6 p.m., dinner at 7 and program at 8, Town and Gown, USC. Fee: \$24 prepaid. RSVP at 659-2282.

## Exhibitions

- **Through December 10: Hearst Castle: Architectural Fantasy and Vernacular Castle**, curated by Holo, Fantozzi and Beach-Harrel, part of Home Sweet Home series. Tuesday-Sat-

urday from 12-5 p.m., University of Art Galleries, USC. Call 743-2799.

- **Through December 11: The Common American Bungalow**, curated by Robert Winter, and **Tile, Stucco, Walls and Arches: The Spanish Tradition in the Popular American House**, curated by David Gebhard, part of Home Sweet Home series. Monday-Sunday from 12-5 p.m., Baxter Art Gallery, Caltech. Call 356-4371.
- **Through December 23: Cabin/Temple/Trailer**, curated by Charles Moore, part of 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.
- **Through December 31: Plank-House Architecture of the Northwest-Coast Indians**, curated by Robert Easton, part of Home Sweet Home series. Monday-Friday from 9:30 a.m.-5 p.m., ARCO Center for Visual Art. Call 488-0038.
- **Through January 1: Shadows on the Land: Dwelling in American Indian Life**, curated by

Peter Welsh, part of Home Sweet Home series. Tuesday-Saturday from 11 a.m.-5 p.m., Sundays from 1-5 p.m., Southwest Museum. Call 221-2164.

- **Through January 4: Urban Sculpture: Architectural Concerns**, work by 14 LA artists responding to Security Pacific Plaza site, curated by Tressa Ruslander-Miller. Daily from 10 a.m.-4:30 p.m., Gallery at the Plaza, 333 S. Hope.
- **Through January 8: Rough Housing**, curated by James Volkert, part of Home Sweet Home series. Tuesday-Saturday from 10 a.m.-5 p.m., Sundays from 12-5 p.m., Junior Arts Center Gallery, Barnsdall Park. Call 485-4474.
- **Through January 8: The Front Porch**, curated by Davida Rochlin, part of Home Sweet Home series. Tuesday-Sunday from 11 a.m.-5 p.m., Craft and Folk Art Museum. Call 937-5544.
- **Through February 26: Plywood Furniture**, including designs by Aalto, Eames, Mathsson, Rohde, Schindler and Wright. Saturdays from

11 a.m.-4 p.m., Sundays from 1-4 p.m., Schindler House. Entrance, \$1.50 for students, \$3 others. Call 651-1510.

## Other Events

- **December 8: Does Supply Make a Difference?** Some theoretical and empirical reflections on housing costs and prices, by Richard Applebaum of UC Santa Barbara. 5:30 p.m. in Architecture 1102, UCLA. Call 825-8957.
- **December 4: Christmas Faire**, 13th annual holiday event at Heritage Square, sponsored by LA City Cultural Heritage Board and Cultural Heritage Foundation. 10 a.m. to 5 p.m. at 3800 Homer St. Donation, \$1 for adults, senior citizens 50¢, children free. Call 485-2433.
- **December 10 and 11: Christmas in Angelino Heights**, street fair and walking tour sponsored by Angelino Heights Community Organization. 10 a.m. to 4 p.m. Fee, \$3 for children, others \$5. Call 413-8756.

Season's Greetings

O'LEARY  
TERASAWA  
TAKAHASHI  
& DE CHELLIS  
AIA Architects

Holiday Greetings to all the Members  
From the Board of Directors of  
The Los Angeles Chapter  
American Institute of Architects

HAPPY  
1984!

Architectural License Seminars

A Heartfelt Wish

for Your Happy Holidays

And a Sincere Thanks for Your Support

Donald C. Axon, AIA, Incorporated



Ghost Town (Keeler, Ca.)  
Shinderman, watercolor, 24 in × 18 in.

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Holiday Greetings

From Robert Tyler, FAIA



MAY THE LIGHT OF CHRISTMAS  
SHINE UPON YOU  
AND BRIGHTEN YOUR NEW YEAR  
R. DUELL & ASSOCIATES

aa  
ae

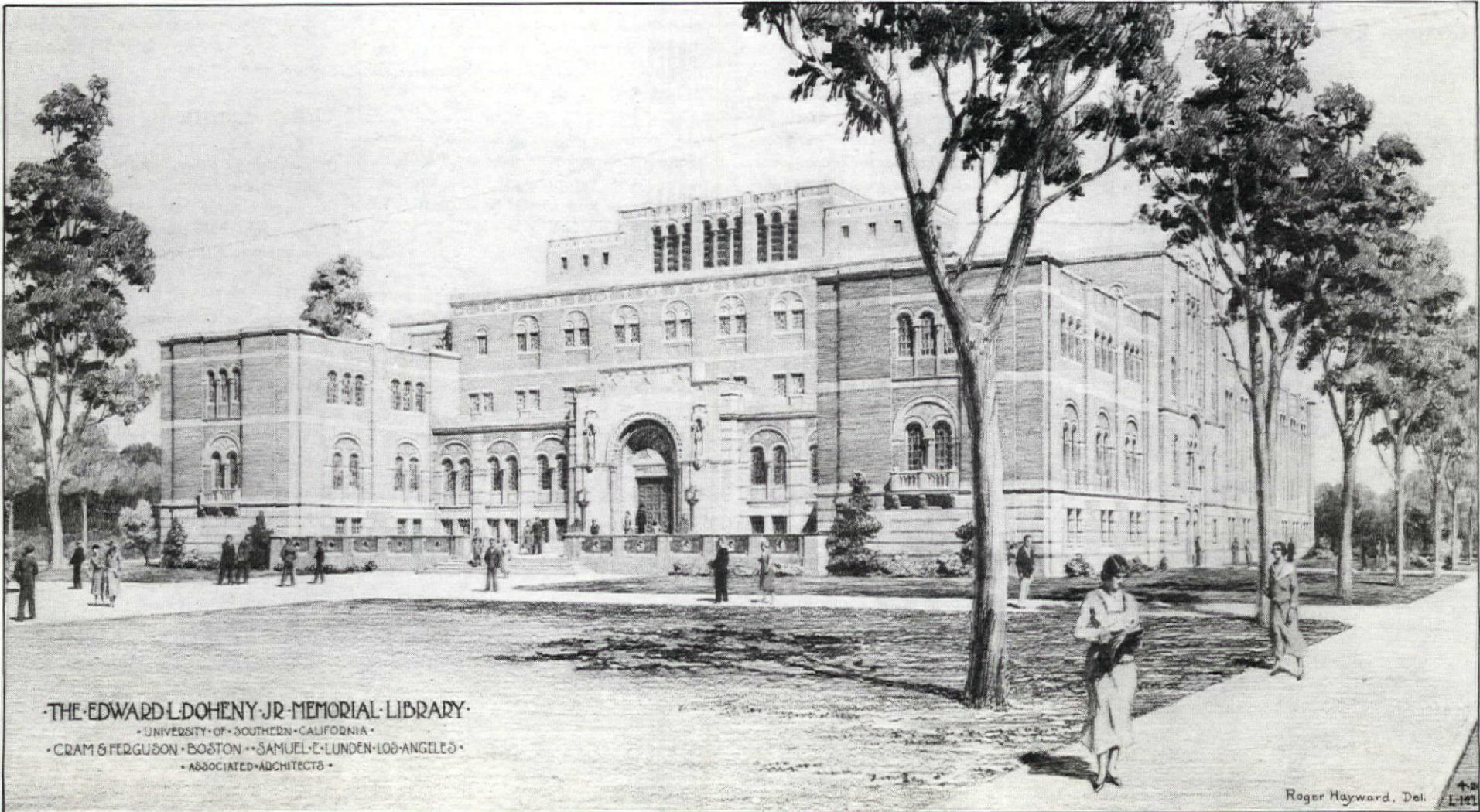
Asian-American Architects/Engineers  
250 East First Street, Suite 700 Los Angeles, Calif. 90012  
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Calendar

December



Rendering, Doheny Library, Cram and Ferguson, architects, Samuel E. Lunden, associated architect

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1 Urban Sculpture Continues at Security Pacific Plaza	2	3
4 Christmas Faire 10 a.m. to 5 p.m. Heritage Square	5	6	7 Associates Meeting at 7 p.m.	8 Applebaum Lecture 5:30 p.m. at UCLA	9	10 Street Fair 10 a.m. to 4 p.m. Angelino Heights
11 Street Fair Continues in Angelino Heights	12	13	14	15 Associates Architectural Ornaments 7 p.m. at Angelus Plaza	16	17
18	19	20 LA/AIA Recognition Dinner 6 p.m. at Town and Gown	21	22	23 Cabin/Temple/Trailer Continues at Los Angeles Institute of Contemporary Art Continues at LAICA	24
25 Plywood Furniture Continues at Schindler House	26	27	28	29	30	31