

L.A. ARCHITECT

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Ambulatory Design

The design of health care facilities has for a long time been a specialized field in architecture. Architects who conceptualize and design hospitals and related structures tend to devote most of their practice to the field. The demand to stay current with technological changes and the protocol of modern health care requires continuous involvement in the field; to do otherwise would be a disservice to clients whose existence depends on being competitive. Health care architecture also depends on an up-to-date knowledge of changing codes and regulations; it is not unusual to have more than 20 different agency reviews from the outset of design to the project's completion.

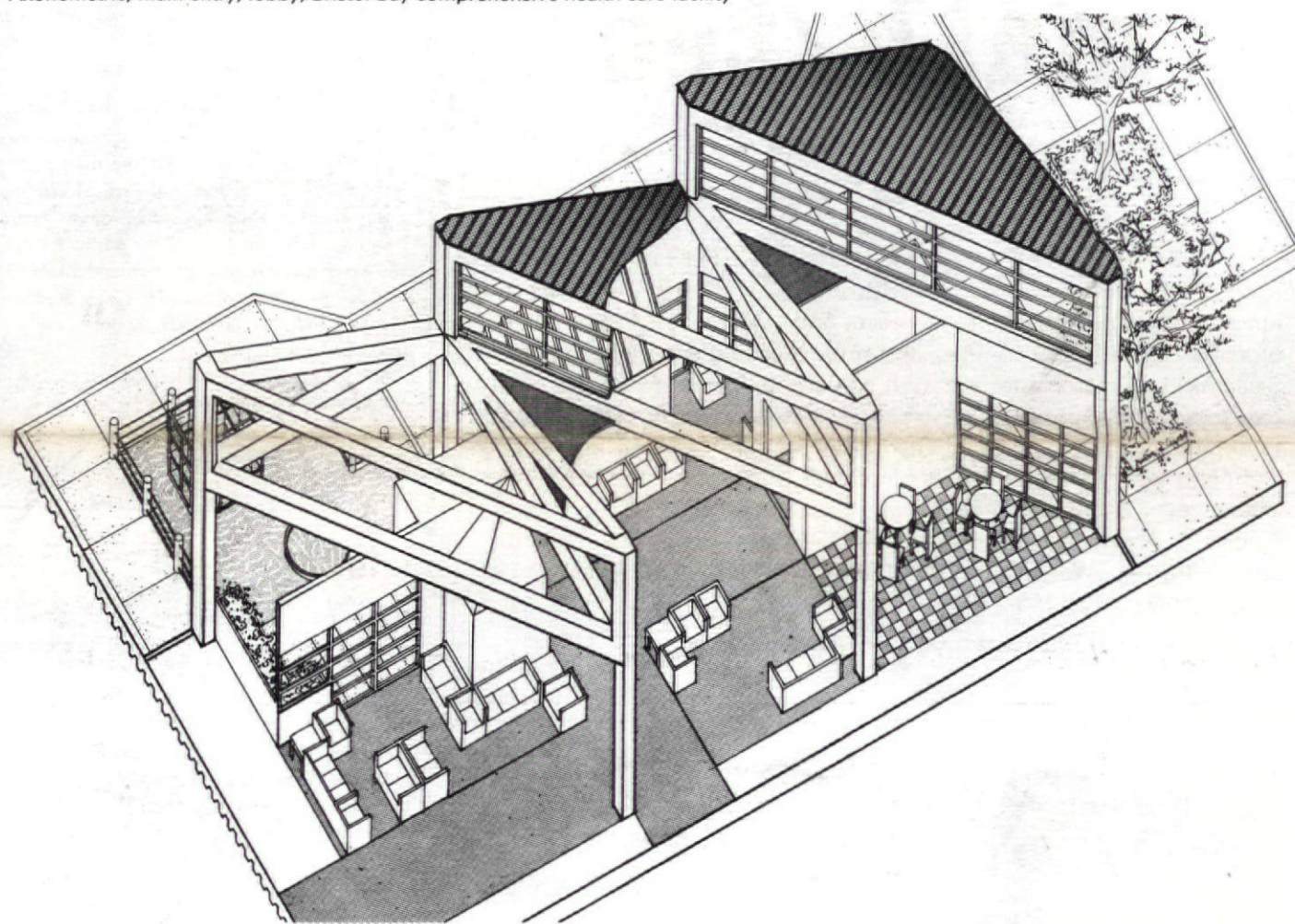
Recent changes in the plan review process, patient reimbursement practices, and the effort to move primary care closer to the user have inspired new approaches to "outpatient care." To stay economically competitive and lure a more sophisticated and prudent buyer, hospitals and other health care institutions have begun "uncoupling" or "unbundling" certain services. This process frees services from the cost of sharing more expensive facilities, by creating separate, affordable "ambulatory" health care centers, ensuring that the fees charged will be competitive and profitable. A new group of sub-specialists in ambulatory care architecture has developed to cope with this area of fast-changing health care practice.

The design of ambulatory centers begins with a statement of institutional goals agreed upon by the owners, operators and architects of the center. From a study of the organizational diagram, work load forecasts, and protocol statements, staffing can be developed for each programmatic component. Typically, the pre-design process involves studying the operational and functional concepts governing every aspect of the facility. Based on this information, space programs are developed to deal with criteria such as room size, number of occupants, tasks to be performed, fixed and moveable equipment, and special furnishings. These must be established and agreed upon by all parties in the design team.

This document forms an integral part of the tools needed to evaluate the progress from conceptual drawings, through contract documents, to post-occupancy audits of the space. Included in this "room data" resource is careful documentation of utility requirements, finishes, and environmental criteria. At this point, affinity or proximity diagrams can be drawn to help the designer understand the important relationships of spaces and the flow of staff, patients, visitors and materials. After a detailed code analysis, conceptual design can proceed.

Several kinds of ambulatory care facilities in different settings are examined here. Not all of them are separate cost centers, but they include urgent care centers, "emergencies," clinics, group health practice, and health maintenance organizations. It is assumed that each of these facilities utilized some form of the pre-design process described above, and each of them reflects the forces placed upon it, whether organizational, environmental or cultural.

Axonometric, main entry, lobby, Bristol Bay comprehensive health care facility



Kaplan Crits Criticism

Sam Hall Kaplan, urban design critic for the *Los Angeles Times*, will speak on "Critiquing Criticism" at the Tuesday, February 21, LA Chapter meeting at the Pacific Design Center. Prior to his presentation, a no-host reception with Kaplan and the Chapter president, Martin Gelber, AIA, will be held at 6 p.m. at Trumps restaurant, 8764 Melrose Ave., near Robertson Blvd. The program, starting at 8 p.m., will take place in the Conference Center, Room 259, at the Pacific Design Center.

Kaplan was named urban design critic by the *Los Angeles Times* in August, 1983. From 1978 to 1983, he was a staff writer/critic for the *Times*' View Section, specializing in urban affairs and life styles.

Educated at Cornell University, Kaplan received a BS degree in 1957. He also attended Princeton

University's Research Center for Urban and Environmental Planning as an associate in 1967 and received a travel and study grant in community development from the Ford Foundation in 1976.

Honored for his writings on urban design, Kaplan was the recipient of the *New York Times* Publisher Award in 1959 and 1964; the New York City Parks Council Media Award in 1965 and the Los Angeles Conservancy Award for articles on preservation in 1982. He has written two books, *The Dream Deferred: People, Politics and Planning in Suburbia* and *The New York City Handbook* (co-authored with Gilbert Tauber), and articles for *Harper's*, *New York*, *Washington Monthly*, *Architectural Forum*, *Progressive Architecture*, *Historic Preservation* and *Village Voice*.

Kaplan began his writing career at the *New*

York Times, where he was an urban affairs reporter from 1958 to 1966. After seven years with the New York paper, he turned to urban development and held governmental posts in New Haven, New Jersey and New York City.

In 1977, Kaplan joined the *New York Post* as chief editorial writer; he served as managing editor of the *Post* from 1977 to 1978. Kaplan took a position as special assistant at the U.S. Controller of Currency in Washington, DC in 1977, then joined the *Los Angeles Times* that same year.

Kaplan also spent seven years as an adjunct professor at the School of Architecture and Environmental Studies of the City College of New York; in addition, he has taught urban history and design at Yale, Pratt Institute, USC and Occidental College.

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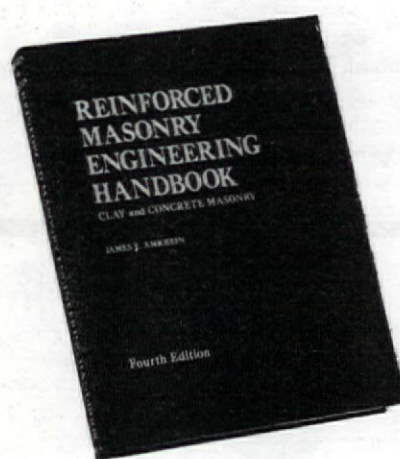
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Editor's Notes

New Banner



LA Architect invites architects, students and designers to submit proposals for a new banner.

- It should be 10" wide, and be read horizontally at the top of the folded newspaper.
- It incorporates the date, price and publication information presently included with the banner.
- It is easily reproducible in black and white.

The prizes for the competition are the following: first prize, \$100 and the chance to see your banner used in *LA Architect*; second and third prizes, \$25 book certificates and a one-year subscription to *LA Architect*. The judges will be editorial board chairman John Mutlow, editor Barbara Goldstein, past-president Robert Tyler, and *LA Architect* design committee member Lester Wertheimer. The judges reserve the right not to use any of the banners proposed.

Submissions must be made by March 15, 1984. Winners will be announced in the May issue of *LA Architect*. For complete information and registration, send \$10 to Banner Competition, LA/AIA, 8687 Melrose Ave., Los Angeles, CA 90069. Checks should be made payable to *LA Architect*.

Criticism

The role of an architectural publication, whether published independently or by the AIA, should be to encourage informed public discussion about architecture. *LA Architect* has assumed this role by publishing descriptions and critiques of current architectural projects. Last month, when we published the planned PDC expansion, we were faulted for debating the merits of a work of architecture before its plans were finalized. Our editorial board discussed this matter and reached the conclusion that it is exactly when a project is announced, before it has been finalized, that architectural criticism can be most effective.

Architects produce objects which are public and which serve both esthetic and social functions. Unlike fine artists, whose work is largely a private matter, architects produce work which is shared by many and cannot be ignored. It is therefore imperative that architects look at each other's efforts and discuss their merits and faults. The profession is judged by its own work therefore cannot afford to be self-congratulatory or complacent.

The need for strong architectural debate in Los Angeles has never been more apparent. At present, the city does not have even one full-time newspaper critic whose only job it is to discuss architecture. We have regressed from having architecture critics at the *Times*, the *Herald Examiner* and *KUSC*, to having one urban design critic at the *Times*, whose job includes architectural criticism but ranges over a much broader group of issues. Architecture is seldom discussed in the *Sunday Times Calendar* section; and articles pertaining to important environmental issues are often relegated to the Real Estate section where they are buried among the ads for second homes in Rancho Mirage.

This month, Sam Hall Kaplan, urban design critic for the *Los Angeles Times* will be speaking to LA/AIA on the topic of "Criticizing Criticism." Given the current lack of such criticism locally, the lecture seems apt. Traditionally, when critics

have spoken to LA/AIA, the audience has not been very large. This year, given the importance of stimulating more debate, it behooves AIA members to attend this meeting and let their views about the state of architecture and criticism be heard. We owe it to Los Angeles and to ourselves.

Barbara Goldstein

Errata

Two photographs were published without credits in the January issue of *LA Architect*. The photograph of Eames plywood chairs, on page 12, should have been attributed to Eames, and the photograph of Michael Hayden's neon sculpture, on page 3, should have been attributed to Kristina Lucas. We apologize to the photographers for these omissions.

LA ARCHITECT

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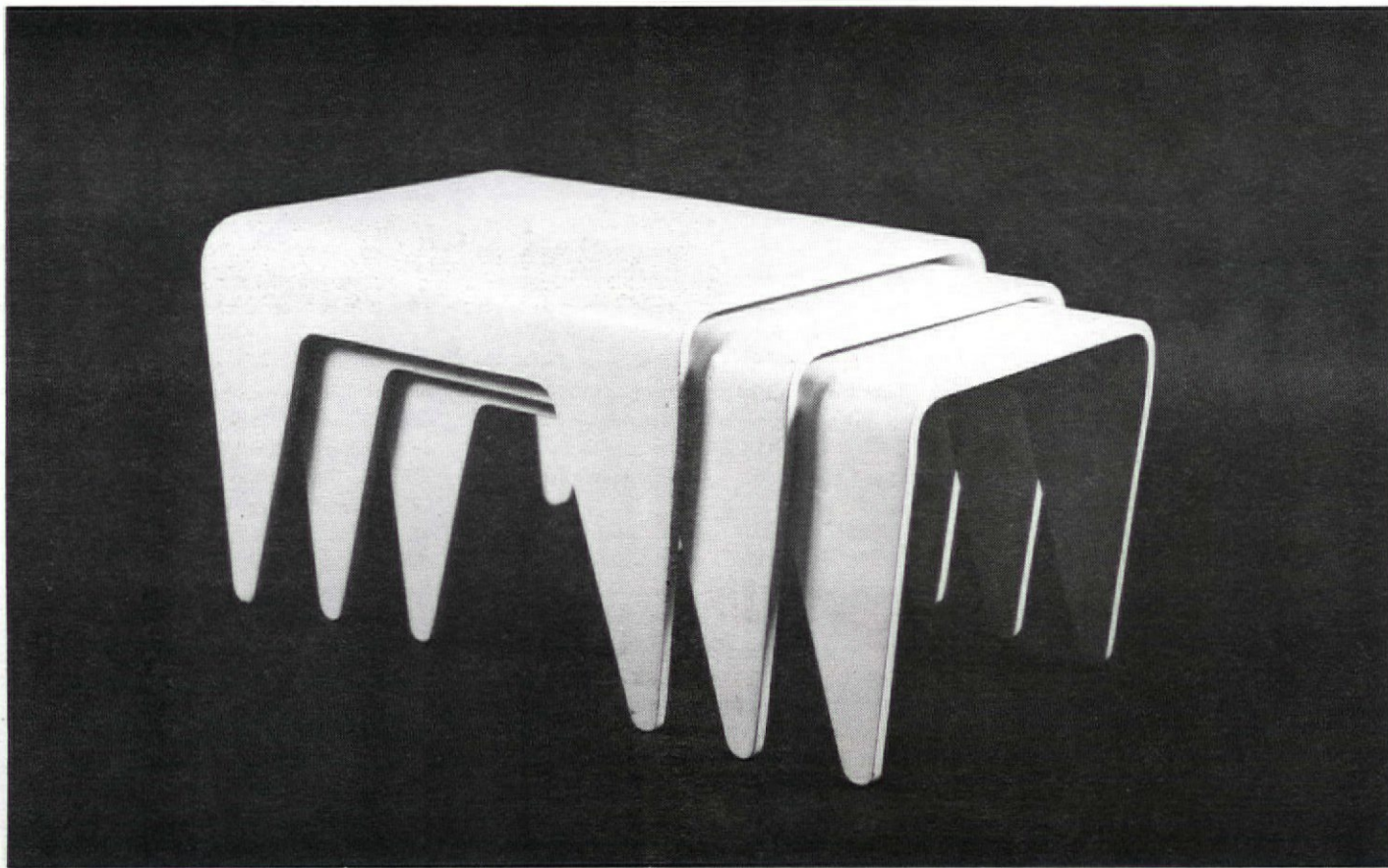
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Exhibition

Furniture for an Industrial Age

Nesting tables, Marcel Breuer, for Isokon Furniture, 1936.



Cantilever chair 31, Alvar Aalto, 1933. This chair was created for the library at Viipuri



The evolutionary processes of technology and design are traditional subjects for exhibitions, and the "Plywood Furniture" show, now on display at the Schindler House through February 26, is no different on the surface. It is, however, an exception to the bland historical perspective in that, through the use of a small number of chairs and tables (20) augmented with drawings and photographs, the show subtly demonstrates just how strongly linked, in this medium, are the Modern movement and the period before WW II.

The Schindler House is an appropriate location for the exhibit, as plywood was a favorite material of Schindler

The exhibition is sponsored by the Friends of the Schindler House with the aid of a grant from the National Endowment for the Arts, and it is the seventh in a continuing series of architecture and design shows to be mounted in the house since 1981. "Plywood Furniture" is curated by William Ezelle Jones, former curator of decorative arts at the Los Angeles County Museum of Art, who is currently consulting and writing on decorative arts and architecture.

For an architectural show, this topic is not esoteric. "Plywood is a distinct product of the industrial age," states Jones. "Though laminated wood veneers were used in the construction of furniture in the 18th century and can be seen in the splats of chairs by Thomas Chippendale, the technology of the 19th and 20th centuries has made plywood a useful and practical tool for the designer." It is lightweight and has great tensile strength, with none of the disadvantages of comparable natural wood (no splitting, warping or twisting).

The pieces are organized into three groups—historical, Schindler and his contemporaries, and postwar. Each shows distinctly differing design approaches. The exhibition begins with the mid-19th-century technological innovations of John Henry Belter, a cabinetmaker who patented techniques for laminating and bending wood. Old favorites include designs from Frank Lloyd Wright, Breuer, Schindler, Aalto and Eames, but there are also models from George Gardner, J. and J. Kohn, Donald Deskey and Peter Danko.

The Schindler House is an appropriate location for the exhibit, as plywood was a favorite material of R. M. Schindler, in both architectural and furniture contexts. And the mostly residential models seem to fit comfortably. Since the show is small, it allows full use of the house, providing plenty of room to walk around and study each chair or table.

The only drawback is that there are no textual panels to explain the essence of the organization or the significance of the objects displayed. This was a conscious decision, however, since the house provides a non-traditional museum experience, and docents will lead small tours. There is no exhibition catalog per se, but reprints will be available of an extensive article by Jones in *Designer's West*.

All in all, the exhibition is well worth seeing. The show maximizes the quintessential approach—displaying the original, the best and the most important designs of plywood furniture.

Janet Nairn

Ms. Nairn is a free-lance journalist specializing in architecture and design.



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Briefly Noted

Desert Harmony

The work of William Bruder first became familiar to me in the pages of the Arizona quarterly, *Art-space*. There was something about it which seemed to combine the romance of Bruce Goff with the straighter side of Frank Gehry. An early essay by the 37-year-old architect describes his approach.

"The artist architect," he argues, "must use the wonders of the desert wisely. The texture of the natural landscape is one of many scales both micro and macro, and it is the texture of nature that scales the oasis that man creates. While the heat of the desert sun demands respect in the form that the home takes, its light gives the home a quality as important as boards and bricks. In addition, the sun's solar potential could make the desert home independent of the energy crisis which surrounds it. Harmony with the natural environment is a prime goal of architecture. The magic and beauty of a desert house in harmony with nature is endless."

Bruder's work is highly influenced by that of Wright. The adaption to site by means of orientation and the response to the plant landscape are characteristic of both. Bruder takes advantage of the desert climate; all his buildings use some type of solar strategy in the design process. Like Wright, Bruder uses geometry to generate his form. The fluidity of the floor plan and the magic of interior space come from the sensuous application of curvilinear outlines and a contrast with exposed technology. This contrast acts visually as a counterpoint and creates an energy and tension which is enhanced by a contrast of finishes and which speaks of the desert's harshness.

William Bruder will speak at 8 p.m. on February 8 at SCI-ARC. There will be an exhibition of Bruder's work, "Desert Harmony," next door at the Architecture Gallery, which will run February 8—28. SCI-ARC is located at 1800 Berkeley St. in Santa Monica.

Eric Chavkin

Follies

An exhibition entitled "Follies: Architecture for the Late Twentieth Century Landscape" is being presented at the James Corcoran Gallery, 8223 Santa Monica Blvd., through February 25. Organized by B. J. Archer, editor of the book which accompanies the exhibition, "Follies" includes drawings, models and photographs of 19 original projects by architects in the U.S. and abroad.

The traditional folly is here interpreted freely and with great diversity; the program was purposefully vague, not legislating form, site or budget. That the folly proves to be a vehicle for commenting on evolving ideas about architecture and urbanism, for advancing strongly held beliefs about building, for incorporating narrative and fantasy, irony and wit, is secondary to its originality.

Projects and architects include "Prison" by Frank Gehry, a symbolic building in the form of a serpent and fish; "Man is an Island" by Emilio Ambasz, which attempts to wed collective and personal memories of shaping fire and water; "CUBER(T)" by Christian Hubert, a series of computer-generated images; "Temple House" by Ricardo Bofill, a classicizing bungalow; "FIN D'OUT HOU S" by Peter Eisenman and Jacqueline Robertson, an experiment in decomposition.

Castles and the Air

The Bradbury Building and the California Club, each designated historical monuments by the LA Cultural Heritage Board, and the Embassy Hotel Auditorium, eligible for a listing on the National Register, have each sold a portion of their air rights to Mitsui Fudosan. The now-completed purchases of air rights enable Mitsui, one of the largest property owners in downtown Los Angeles,

to build a \$200-million, 45-story office tower with nearly 900,000 square feet of space, located on the west side of Figueroa Street between Sixth Street and Wilshire Boulevard, across from the Hilton Hotel and the Jonathan Club. In most cases, the funds from the purchases will be used to update the historically significant edifices.

According to CRA's Central District Redevelopment Plan, the number of square feet of building allowed in the downtown area is limited to six times the square feet of the lot. The developer can surpass the six-to-one ratio, going as high as 13 to one, by buying or transferring development or air rights from properties that have not been developed to their full potential. Air rights transfers fall under the jurisdiction of the City Planning Commission and CRA.

These three transfers were approved by the City Planning Commission in accordance with the Central District Redevelopment Plan and CRA. The proposed Mitsui building, known as the Wilshire-Figueroa Tower, designed by Albert C. Martin Associates, is projected to be under construction by Summer 1984, with occupancy slated for early 1986.

CCAIA

CCAIA announces its 1984 officers, who were confirmed at its 38th annual convention. Harry Jacobs, AIA, an Oakland architect and this year's CCAIA first vice-president, will automatically become the council's president as of January 1, taking over the post held this year by Paul R. Neel, AIA. Virgil R. Carter, AIA, was elected to serve as CCAIA's 1984 first vice-president. In 1985, Carter, who is a principal in the Palo Alto firm of Carter/Cody Associates, will assume the position of CCAIA president.

Elected to two-year terms on CCAIA's Executive Committee were: Harry B. Haimovitch, AIA, treasurer (Berkeley); Ralph H. Bradshaw, Jr., AIA vice-president for governmental relations (San Diego); William C. McCulloch, AIA, vice-president for education/professional development (Newport Beach). Serving the second year of their terms will be Cyril Chern, AIA, secretary (Sherman Oaks); Warren D. Thompson, AIA, vice-president for communications/public awareness (Fresno).

McDonald's Monument

In a tribute to fast-food eating habits that have revolutionized American culture, the state Historical Resources Commission has nominated a McDonald's restaurant in a suburban Los Angeles shopping mall to the National Register of Historic Places. "There really wasn't any debate," said commission chairman Bruce Judd. "This is the last surviving hamburger stand of original McDonald's design."

But the owners of the shopping mall in Downey, where the 30-year-old McDonald's is located, have filed an objection to the nomination, claiming that the landmark status will stop them from ever altering or tearing down the restaurant. "I don't see any cultural value to it," said Scott Rosen, a vice-president of Pep Boys Properties, the owner of the site. "There is another McDonald's just like it less than a mile away."

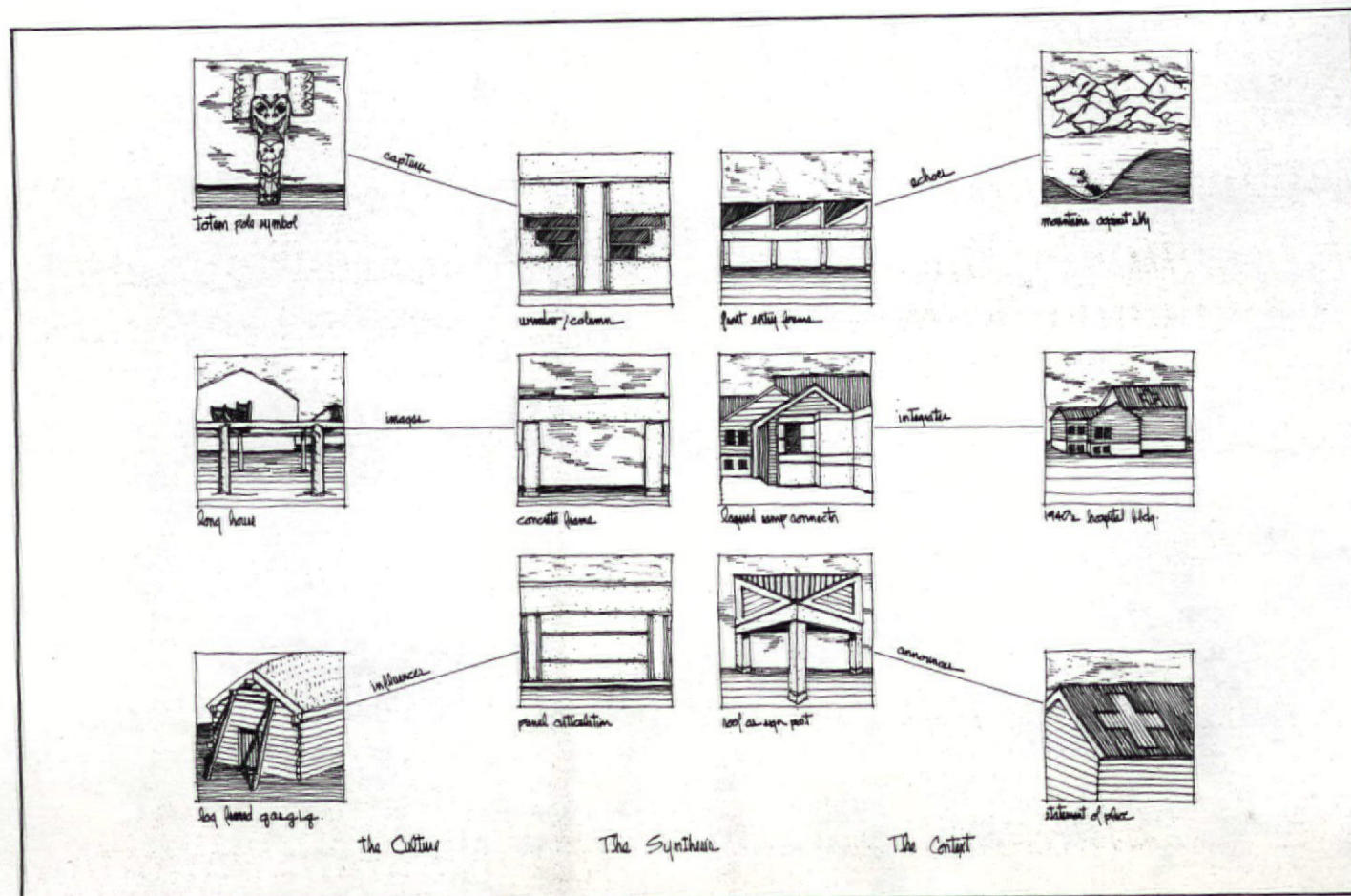
Alan Hess, an architectural writer from San Anselmo who proposed the nomination, said he hopes the property owners will reconsider their objection. "It isn't just the lives of presidents, statesmen and generals that should be commemorated," said Hess. "The lives of ordinary people should be considered, too. This is where ordinary people congregated. It's cheap, mundane architecture in a positive sense." (Excerpted from an article in the *San Francisco Chronicle*.)

Continued on page 9

Design

Ambulatory Care

Continued from front page



Sketches, Bristol Bay comprehensive health care facility

Bristol Bay Facility

Widom/Wein & Partners

The Bristol Bay Comprehensive Health Care Facility is a new primary care/outpatient facility serving a predominately native population that resides in a remote area of over 30,000 square miles. The new hospital will replace the obsolete and overcrowded existing facility housed in a 1940s school building. The facility will provide basic health services.

The design draws upon the cultural heritage of the Athapaskan Indians and Yupik Eskimos, who will use the facility, as well as the context of the existing buildings. Precast concrete articulation expresses the column and beam frame of the long house. The infill panel is banded to organize window and door placement and to provide a horizontal emphasis as seen in the log-frame houses of the area. A layering of separate elements, expressed alternately in metal and concrete, defines the transition from the older building to the new. A ramp is used to connect the new structure to the main level of the existing building.

The major architectonic elements are the tall concrete frames with sloped triangular roofs which echo the red gabled roof of the older building, provide passive solar heat gain through south-facing clerestories, and announce the main entry and emergency entry to approaching visitors.

The Bristol Bay facility provides emergency treatment, family planning, obstetrics/gynecology, ophthalmology, radiology, laboratory, specialist clinics, inpatient acute care, and community health services.

Bristol Bay Comprehensive Health Care Facility

Location: Kanakanak, Alaska

Owner: ROFEC, Department of Health and Human Services

Architect: Widom/Wein and Partners, Santa Monica, and Carroll Martell, Architect, AIA, Spokane, Washington

Project designer: Carolyn Krall, AIA

Area: 39,000 square feet

Cost: \$13.5 million

Brega New Town Clinics

MMM Design Group and Holmes & Narver

Located at the chief hospital/referral center for the health care delivery system of Brega new town, the specialty polyclinic will be home base for most of the specialists in the medical community. Although these specialists will make visits to the community and district polyclinics from time to time, their base will be adjacent to the main hospital, for access to the most sophisticated diagnostic and therapeutic equipment and staff.

These specialists will support the physicians in the outlying clinics by taking referral patients at the first point of patient-physician contact. The specialist is able to test the patient at the polyclinic, and, if additional work-ups are indicated, he may send the patient to the main hospital for full testing and treatment. The polyclinic is divided into five basic areas: administration; shared services, including medical records, registration, pharmacy, laboratory and x-ray; immunization and public health; medical modules; and staff facilities.

In addition to the polyclinic, there are prototype community clinics located in community centers for every 7,500 persons. There are four centers currently under construction with two more to be built shortly and six more to be constructed by the year 2000. The planning of these clinics reflects the great need for the separation of males and females. The community clinic is the source of primary health care for the residents of Brega. Pediatrics, obstetrics/gynecology, and internal medicine are the three medical disciplines represented, supported by dentistry, a 24-hour pharmacy, public health and a nurse nutritionist.

Brega Specialty Polyclinic

Location: Brega New Town, Libya

Owner: Socialist People's Libyan Arab Jamahiriya Secretariat of Heavy Industry

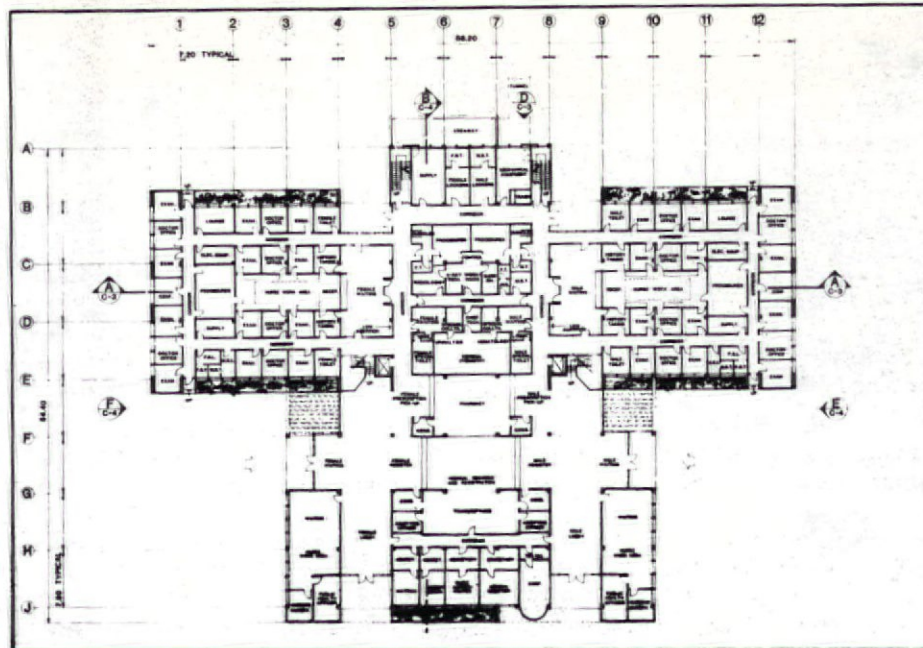
Architect: MMM Design Group and Holmes & Narver, a joint venture

Project designer: Douglas Purvis

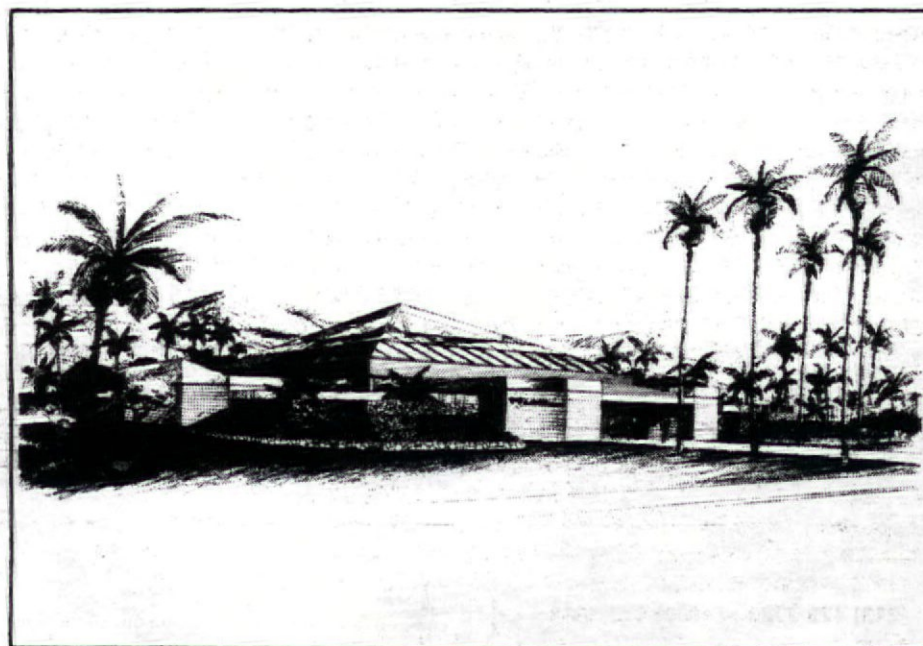
Medical consultant: Donald C. Axon, AIA

Year of construction: 1986

Area: 72,000 sq. ft.



Plan, Brega specialty polyclinic



Axonometric, St. Francis immediate medical care center

St. Francis Medical Care Center

Rochlin & Baran Associates Inc.

The St. Francis Comprehensive Surgery and Ambulatory Care Center is the first in a series to be designed by Rochlin & Baran in Hawaii. This center will be the anchor facility for the St. Francis Medical Center currently planned for the west side of Oahu, on a site overlooking Pearl Harbor and Diamond Head. The new 25,000-square-foot anchor facility will contain an urgent care module, emergency and trauma services, an imaging and laboratory department including a CT scanner, a dialysis station, home health services offices, out-patient surgery, and public and administrative areas.

The comprehensive care center will form the nucleus of a network of "micro" urgent care facilities called the St. Francis Immediate Medical Care Centers. Each will contain approximately 8000-square-feet and include an immediate care clinic, radiology department, laboratory, pharmacy, and public and administrative spaces.

Both the anchor and satellite facilities are planned as square, one-story structures focused on a central open atrium. The facilities are designed so that each department can expand independently of other departments. Each satellite is planned on a 24-foot module; the anchor on a 32-foot module. The lushly landscaped atrium will be crowned by a distinctive open umbrella roof which will aid in natural ventilation. Corners of the building are also planned as open landscaped courtyards. These areas will be used for potential expansion, employee lounges, and an extension of the central public waiting areas. A series of skylights define circulation paths and bring diffuse natural light to medical care areas.

St. Francis Immediate Medical Care Center

Owner: St. Francis Hospital, Oahu, Hawaii

Architect: Rochlin and Baran Associates, Los Angeles

Local consultant: George Nekota, AIA, Oahu

Project designer: Joe Balbona, assisted by Philo Jacobsen

Cost: \$4 million



Interior view, Rancho medical center

Rancho Medical Center

Kaplan/McLaughlin/Diaz

Rancho Medical Center contains a series of primary and specialized medical clinics, laboratory, x-ray, pharmacy and an outpatient surgery suite, as well as a birthing facility next to the obstetrics clinic. It is open 24 hours a day, in response to Las Vegas work patterns.

Patients travel through a linear atrium to reach their individual destinations. A common waiting area is available, but there is also a waiting room at each reception area. Furniture, wall coverings and graphics are contemporary, except in the birthing suite which is folksy and uses such traditional furniture as a Thonet bentwood rocker.

The medical center is located in a suburban center characterized by minimal landscaping and a western motif consisting of shingled roofs, walkways, and light brown concrete block walls and colonnades. Because more shops were anticipated, the new building had to fit within the parking pattern and have the same profile as the shopping center. Consequently the first floor windows coincide with the walkways and second floor windows are below the roof and set back from the lower windows. At the ends of the building, the enclosed space ends along a diagonal with the structural frame and fire stairs creating entrance colonnades that have been softened by ground cover and other plantings.

Rancho Medical Center

Location: Las Vegas, Nevada

Owner: Southwest Heart Associates

Architect: Leo F. Borns, AIA, Las Vegas

Consulting designers and medical planners: Kaplan/McLaughlin/Diaz, San Francisco, Herbert McLaughlin, James Davis

Interior designer: Judith Green Interiors, San Francisco, Los Angeles

Year of construction: 1982

Area: 60,000 square feet

Cost: \$3 million

Kaiser Module Care

Stone, Maraccini and Patterson

To meet urgent facility needs at different sites, Kaiser Foundation Health elected to use a modular structure capable of modification to meet diverse interior requirements. The resulting 100-by-100-foot prototype uses a minimum number of interior columns, and all lateral bracing is taken in the exterior columns. This solution permitted construction to start before planning of interior spaces had been completed.

The basic unit, with modifications, was used at five sites in California, and consists of 17 doctors' offices and 34 examination rooms, supported by three nurses' stations and reception areas. In practice, each of the five projects has adapted the standard plan to suit the needs of physicians and staff at that location.

A major feature of all the modules is the extensive use of natural light, provided by a clerestory around three sides of a central 30-by-30-foot roof well. This feature, which houses the roof top mechanical system, provides considerable energy savings and a more pleasant interior. Extensive use of natural finishes and landscaping has given the pavilions a friendly, hospitable appearance.

The Santa Teresa Kaiser campus consists of a cluster of four independent pavilions, connected by weather-protected walkways and a landscaped courtyard. Each of the 10,000-square-foot pavilions is allocated to a primary health care specialty: obstetrics/gynecology, outpatient surgery, pediatrics, and general medicine.

The development of the interior design solution centered upon the desire to enhance the environment of each pavilion in a manner that would relate distinctively to the patients served.

Kaiser Ambulatory Care Modules

Location: Santa Teresa

Owner: Kaiser Permanente Health Plan

Architect: Stone, Maraccini and Patterson

Project designer: Chuck Wiley

Interior designer: Bill Wedemyer

Year of construction: 1980

Area: 40,000 square feet

Cost: \$3.5 million



Kaiser ambulatory care modules, Santa Teresa



Soldman community rehabilitation center

Soldman Center

Kaplan/McLaughlin/Diaz

The Soldman Community Rehabilitation Center provides ambulatory services for outpatients in both psychiatry and physical rehabilitation. It has 30 inpatient beds in psychiatry, 30 inpatient beds in physical rehabilitation, and physical therapy for hospital inpatients who are transported from the connected hospital.

The psychiatric unit has two organizing spaces: an exterior courtyard with a colonnade, patterned after a cloister with a simple fountain providing background noise to allow private conversations or outdoor therapy sessions; and the large central interior space with smaller conversation and lounge areas and access to outdoor activity areas, all patient activity areas and bedroom corridors. The closed unit has a different ambience and a smaller outdoor activity space.

The building embodies many concepts refined through post-occupancy evaluations of other kinds of projects. The physical rehabilitation building is a radical departure from its forerunners as it reflects the results of the architects' work sessions with patients who had recently undergone treatment at other facilities. The major physical therapy areas are situated so that they are accessible both by hospital patients and by outpatients arriving at the reception area.

The heart of the unit is a large open space which is sub-divided into many activity sections, such as exercise areas, automobile repair training, arts, crafts, cooking, dining and patient relaxation. The only enclosed activities are those which create noise or dust, or which require privacy, such as speech therapy.

Soldman Community Rehabilitation Center

Location: La Mesa

Owner: Grossmont District Hospital

Architect: Kaplan/McLaughlin/Diaz, San Francisco

Project designer: Herbert McLaughlin and John Boerger

Interior designer: Edith M. Toery, Corte Madera

Year of construction: 1977

Area: 60,000 square feet

Cost: \$3.8 million



Treatment area, Oxnard children's dental group

Oxnard Children's Dental Group

Margot Hebal-Heymann, AIA & Associates

A concept embracing "outer space" was employed in this dental clinic as a means of reducing the anxiety normally associated with a trip to the dentist. Designed for efficiency as well as novelty, this facility serves both children and adults.

After registering for their "space adventure" at the "pre-flight" check-in counter, children entertain themselves in a gleaming 21st century outer lobby. Here they may view films on a giant TV screen, amuse themselves at a spaceship control panel, or engage in playing free video games. At treatment time, an automatic door slides open admitting the child to a shiny, metallic "time warp tunnel" through which they must pass to reach the main treatment area. Once inside, they settle into a "flight chair" complete with overhead TV monitor, stereo headphones and personal remote controls.

After business hours the waiting area becomes a mini-theater where programs of community interest can be seen on closed circuit television.

Oxnard Children's Dental Group

Location: Oxnard

Owner: Mark Lisagor, DDS, Barry Cantor, DDS

Architect/interior designer: Margot Hebal-Heymann, AIA & Associates

Year of construction: 1982

Area: 2900 square feet



Check-in area, Oxnard children's dental group

El Camino Dialysis Center

Stone, Maraccini and Patterson

The El Camino Hospital Dialysis Center, the largest artificial kidney center in Santa Clara County serving nearly 100 outpatients a week, was relocated in 1981 from its previous, crowded quarters into this new, separate building adjacent to the hospital. Because of the frequency and regularity of patient visits, the patients and technicians identify themselves as a small, unique "community."

The ground floor accommodates 22 patient care stations (14 hemodialysis, 4 peritoneal dialysis, and 4 home training), surrounding a central nurses' station for optimum visibility and staff efficiency. On the basement floor are storage and a technical area for equipment repair. Future hospital administrative offices will occupy the second floor.

This building, first in a master plan for several paramedical facilities, was positioned north of the hospital for convenient medical and logistic support (including extension of primary mechanical and electrical services through a subgrade corridor), but left adequately separated to allow the building its own identity. The siting created a separate, landscaped parking area readily accessible to the hospital's approach roads.

The central, two-story patient lounge/atrium separates treatment services on the north from support services on the south, and the service entrance on the west from the main entrance on the east. As the central hub, it forms a colorful, interior, day-lighted "community" plaza for patients, visitors, and staff.

The exterior relates to the light and cheerful character of the interior. It is less institutional in feeling than the hospital, yet visually it integrates with the campus.

El Camino Artificial Kidney Unit Center

Location: Mountain View

Owner: El Camino Hospital

Architect: Stone, Maraccini and Patterson

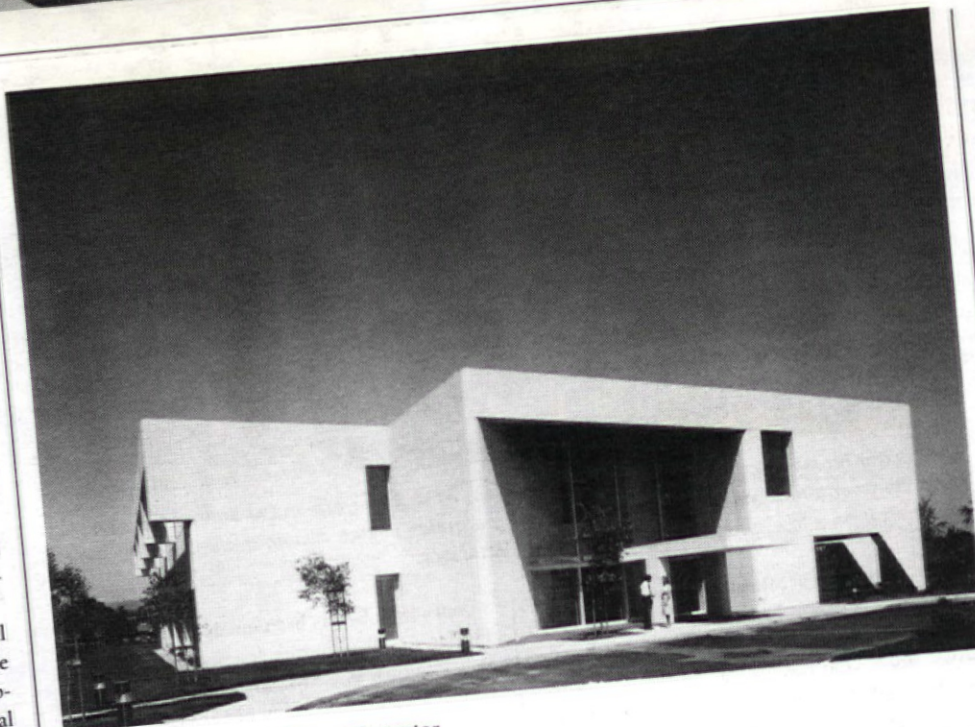
Project designer: Clark Davis, FAIA

Interior designer: Mary Lowell

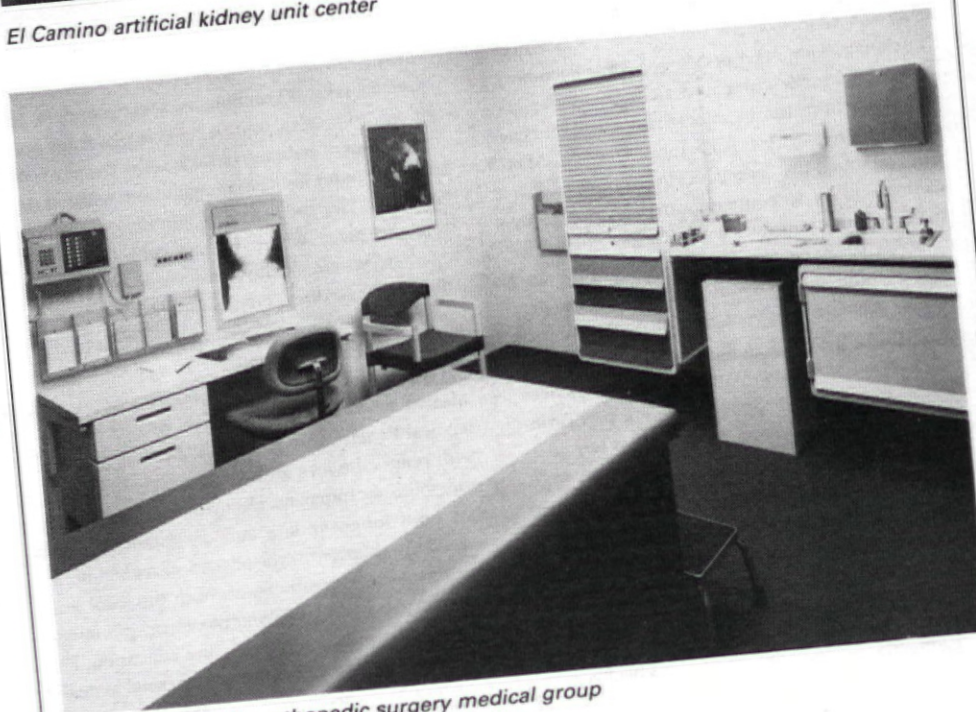
Year of construction: 1981

Area: 45,500 square feet

Cost: \$4.3 million



El Camino artificial kidney unit center



Examination room, orthopedic surgery medical group

Orthopedic Surgery Medical Group

Margot Hebal-Heymann, AIA & Associates

Every inch of this 7,000-square-foot medical facility was used to maximum advantage. The open office concept and contemporary design, combined with warm colors and efficient lighting, render the suite a functional, pleasant environment for doctors, staff and patients.

All cast and treatment rooms are uniform yet flexible. Materials are stored in modules with drawers that are color-coded to facilitate location. These modules may be removed or added as demand dictates.

The nature of the orthopedic patients incapacity was given serious consideration when this project was designed. Therefore, the lobby, examination rooms, x-ray and physical therapy areas were designed to afford the patient ample mobility and maximum privacy. Additional considerations such as smoking and non-smoking areas, noise-reducing and energy-saving lighting further humanize the surroundings and alleviate the institutional feeling.

Orthopedic Surgery Medical Group

Location: Los Angeles

Owner: Orthopedic Surgery Medical Group

Architect/interior designer: Margot Hebal-Heymann, AIA & Associates, Margot Hebal-Heymann, principal in charge; Steve Lissik, assistant

Year constructed: 1981

Area: 7,000 square feet

Cost: \$550,000

Donald Axon

Donald C. Axon, AIA, principal in DCA/AIA, Health Care Facilities Architect and Consultant, has been a specialist in this field for over 25 years. He is a former chairman of the LA/AIA Health Facilities Committee, and has held similar positions in both the state and national committees on architecture for health.

Profile

It seems entirely appropriate that in this Los Angeles Olympic year, our Chapter is led by an architect who knows, appreciates, and has affection for this often-misunderstood city.

Martin Gelber, AIA



The Ronda is a 20-unit Spanish courtyard building designed in 1927. After a major fire in 1976, Gelber remodeled and modernized the building, copying historic details to capture the authenticity of the original.



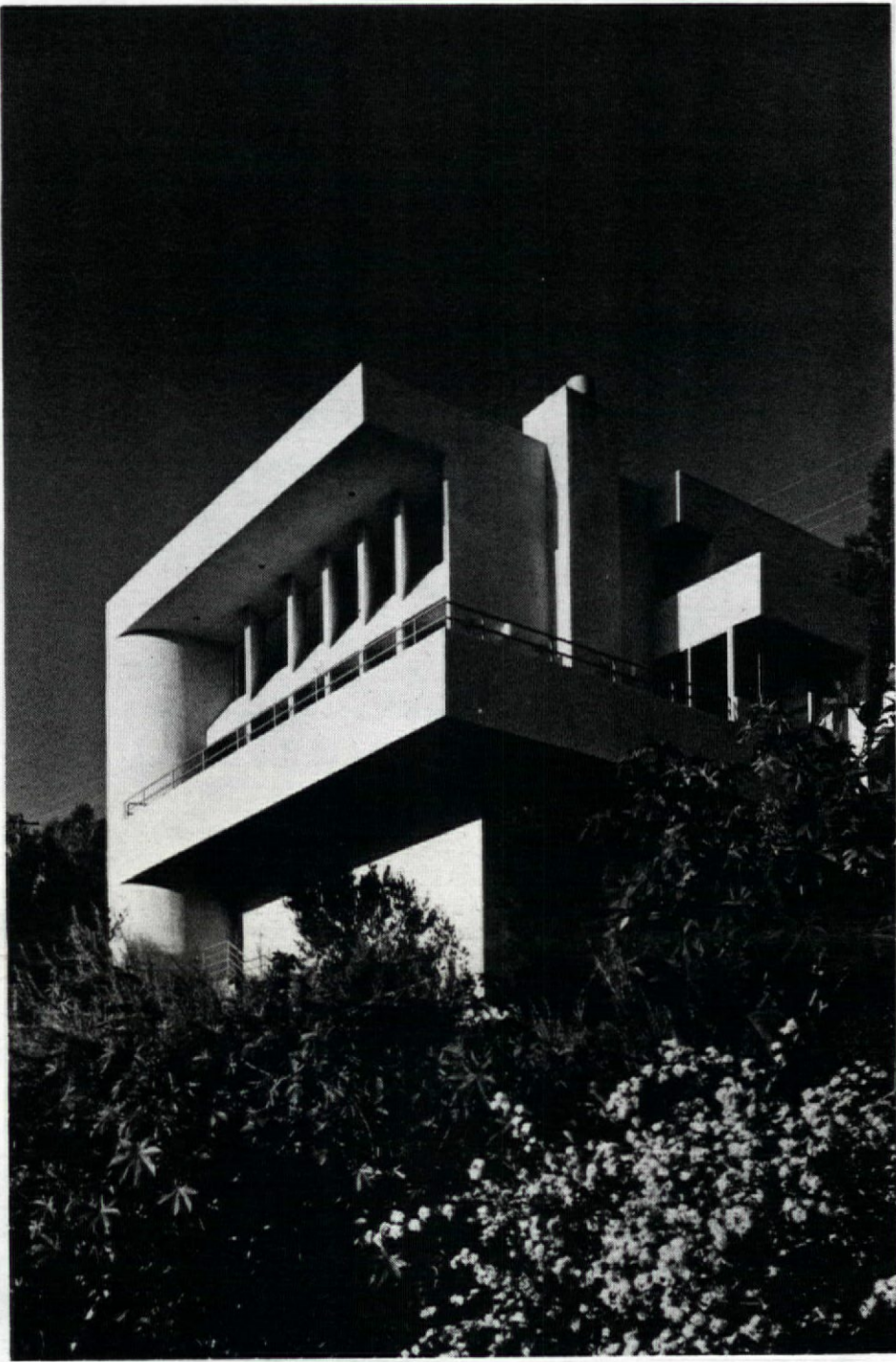
The branch Bank of America, located on a busy site in Studio City, is set back from the street, creating a landscaped entry plaza separated from adjacent buildings by a high wall incorporating the bank's sign.



The Mica corporate offices and administration building involved Gelber in both architectural design and interior space planning.

Martin Gelber, the new president of the Los Angeles Chapter/AIA, has the uncommon distinction of being a genuine LA product. He was born in Los Angeles, raised in the San Fernando Valley, educated at the USC School of Architecture, and initially influenced by early California architects such as Schindler, Neutra, and the Greene brothers. It seems entirely appropriate, therefore, that in this Los Angeles Olympic year, our Chapter is led by an architect who knows, appreciates, and has great affection for this often-misunderstood city. The architectural journey that began over 40 years ago in a blighted neighborhood has culminated in a rich life, centered in a self-designed modern house in the Brentwood Hills. Along the way, Martin Gelber has become a respected architect in private practice, a professor of architecture at Pierce Community College, and an energetic member of LA/AIA. In all these pursuits, he has been guided by his good sense, quiet humor, and commitment to progress.

About his background, Gelber says, "Our neighborhood bordered a barrio and was modest in the extreme—deteriorating houses, dirt streets, and few amenities. I knew very early that getting out was necessary for survival, but that was only the beginning. I was driven to change the world around me, to create a better place in order to create a better life. There is no doubt that my early experiences were instrumental in my deci-



The Gelber house is located on an extremely steep, west-facing site in the Santa Monica mountains. Its orientation made passive solar cooling a major design consideration. Gelber bid the job, built it on a low budget, and designed the interiors.

sion to become an architect."

Gelber's education began at Los Angeles City College (LACC), where he majored in fine art. At LACC and later at USC he was inspired by caring faculty members, men such as Cal Straub, Emmet Wemple, and Maynard Lyndon. As a young professional, Gelber worked in various local offices (Luckman, Kamnitzer & Marks) while becoming imbued with the color and richness of the LA modern architectural scene. He observed that the work of Gregory Ain, A.Q. Jones and Carl Minton continued the earlier local tradition, and the example of these contemporaries helped define the direction of his own work. Gelber opened his office in 1967, having determined from the start that it would always remain small enough to permit an intimate involvement with each aspect of every project.

He says, "My deepest concern has always been design and its application to solving real problems. Architecture allows us to express our creativity while enhancing the environment. And, if we are particularly good, we may touch the human spirit, as well. As highly visible artists, we have a unique opportunity to make our visions tangible, but we have an obligation, too, and that is to produce forms that are clear and true and appropriate."

Gelber has always felt that progress begins with education, and since the beginning of his profes-

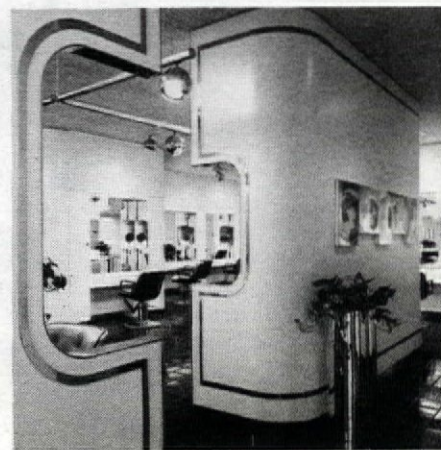
sional career he has been involved with teaching. He has served as visiting design critic at USC, Cal Poly Pomona, SCI-ARC, and for the past 15 years he has been a faculty member at Pierce Community College. He is currently a professor of architecture at Pierce, where he was voted Best Professor in 1980.

Gelber says, "Teaching is a commitment to explore, to inspire, and to remain free from preconceptions. I believe that school is the place to probe the outer limits of imagination, while at the same time face the reality of worldly constraints. It is the place where fantasy and facts come together, where dreams and truth coexist. My students have often taught me the best lessons, and I only hope I have been as important to their professional development."

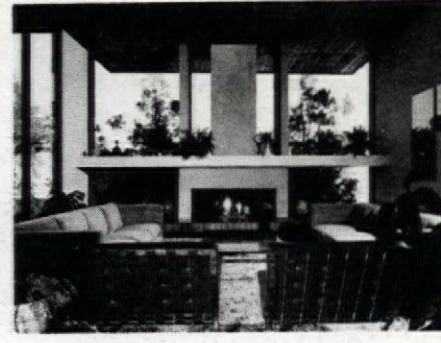
Gelber's interest in public service began as a student when he became active with the Architectural Panel. Subsequently, he became involved with political issues and worked actively on several political campaigns. His involvement with AIA has been long-standing and consistent. He has served the chapter for the past 15 years in a number of different positions, on both the local and state levels, including committees on planning, finance, historic preservation, and education. He sees the Chapter organization as essential in dealing with specific local issues such as housing, codes, preservation, professional development, and



Interior, Gelber residence.



Cassandre 2000, a beauty salon in Tarzana, was designed for three young stylists who wanted a stimulating and functional working environment. Gelber designed a salon with an air of "the present as well the future."



The Shapiro residence, a house for a doctor and his family, is divided into pavilions to provide privacy and open space.

minority involvement.

About public service, he says, "We take from the profession for most of our working lives; the Institute is out there every day fighting our battles. At some point it's time to give back, to settle the account. I feel the AIA has served me well, and now I'm prepared to repay the debt. I look forward to working closely with the board and with our membership. Of course, it's a serious obligation of time and energy, but the reward is the satisfaction of knowing that together we might just make a difference."

As a professional, Martin Gelber has demonstrated his complete commitment to architecture. He says, "It is my way of life." But in truth, his life includes many other involvements: art, literature, old friends, and certainly a major commitment to his wife Michela, who is a staff psychiatrist at USC/County Hospital. When referring to his way of life, he says, "The greatest danger is complacency and indifference. We must continue to explore, experiment, and never be discouraged by the limitations of those who cannot dream of a better world." Martin Gelber does dream of a better world, and despite the obstacles that inhibit us all, he intends to pursue that dream and reach that goal.

Lester Wertheimer, AIA

LA/AIA

News and Notes

LA/AIA

Board of Directors meeting 2211, Pacific Design Center, 6 December 1983.

President's Report. Bob Tyler reported that the Chapter received a nice letter from the Friends of Junior Arts Center, thanking us for the endorsement of the childrens' rough housing program.

Both he and Martin Gelber have been involved in the Olympic Arch competition, trying to find a location for the winning design. One possibility is a private piece of property which has been offered to the Chapter. Also, Gelber has been working with the possibility of having the sculpture constructed on the UCLA Campus. There has also been some discussion of having a display of the Boards at the new International Terminal of LAX.

Treasurer's Report. Cyril Chern reported that we will end this year with a \$3,500 deficit.

Executive Director's Report. Janice Axon stated that we have to start planning the Roster for next year; and it is supported solely by advertisements. Last year we did not get all the advertisements we needed. A minimum of 14 ads are needed. For the Professional Affiliates only, a 1/4- or 1/2-page ad will be offered.

Axon reminded the Board that the Chapter submitted the name of Ray Kappe for a National Award in Education. She stated that National has requested more information, which means he has a chance of winning.

This year we are reinstituting the Student Affiliate membership; three students have already sent in their applications and we have received calls from others who are interested. Membership is \$20/year, for which they receive the *LA Architect*; *Architecture California*; all Chapter and State mailings and a membership card.

Associates Report. Phillip Yankey announced that the next president of the Associates will be Todd Miller, and the new vice-president will be Bruce Boehner. Todd Miller stated that the Associates would like to make the commitment to this Board to do everything they can to work together. The new Board members can call on any of the Associates' active members at any time.

WAL. Ruth Bown reported that incoming vice-president, Heidi Moore, will be the new WAL Representative to the LA/AIA Board in 1984. Ruth Bown is the 1984 WAL president.

William Krisel, AIA, Re: BAE. Krisel reported that he had received a call from Raphael Soriano, an architect appointed to BAE by Jerry Brown. Soriano said he considers himself a minority on the Board, and this upsets him because he feels it is important that the architectural profession have a majority on the board that governs the rules under which architects practice.

Krisel stated that he had talked to Bob Tyler about an ad-hoc committee to investigate what can be done to improve the image of architects in California, and has come to this meeting to ask approval from the Board. Chet Widom stated that CCAIA has done a tremendous amount of work toward getting a majority of architects on the Board of Architectural Examiners, and there are Council members who agree with Krisel. Krisel would like the Los Angeles Chapter to spearhead the concept of a coalition of all the chapters.

After further discussion Tyler appointed Krisel as chairman of such a task force. Krisel said he would be happy to receive the names of anyone who wanted to work on that committee with him. Chet Widom and Margot Siegel volunteered.

Ron Takaki, Associate, Re: IDP. Takaki presented a report on the Intern Development Pro-

gram. He reviewed the objectives of the program; who the participants would be; the exposure; intern benefits; and CCAIA structure in relation to the program. He concluded his report with a recommendation that it be approved.

Moved Lyman/Second Yankey, the following: that we institute the recommendation made by Takaki and that a Committee be appointed to implement it. Chet Widom stated that he wanted to speak against the IDP program. He is most interested in training and his office has a specific program set up for this purpose. But, although the IDP program sounds good, most offices will not participate because of the tremendous amount of paper work required. This matter has been discussed before at both the Chapter and Council level, and we already provide the services that are outlined in the program. Marvin Malecha stated that the Orange County Chapter is not adopting the IDP program as such, but they are working with the San Francisco Chapter who is also providing its own program. He suggested that the Los Angeles Chapter study the program along with Orange County and San Francisco. Don Axon stated that he was basically in favor of the concept of IDP but was opposed to making it a mandatory requirement and was also opposed to having someone else tell him that he has to do this with every employee coming into his firm. Bob Harris stated that he thought it was too hasty to approve something of the magnitude of the IDP without having more information and recommended putting it over for more research and further discussion. **Moved Siegel/Second Axon, the following:** that the motion to approve the IDP be tabled. **Carried.** Tyler appointed Axon Chairman of the task force to review the program. Yankey, Widom and Takaki will be members of the task force.

Professional Affiliates, Re: Art Auction. DeAnne Morgan read her report and stated that her group was considering sponsoring an art auction. She reported that, with the Board's approval, they are sending out flyers and advertising in the *LA Architect* to find out how many people want to donate items to the auction. They are planning on having the auction in April and to include all AIA members and all people involved in PDC. **Moved Axon/Second Yankey, the following:** that the Board support the Professional Affiliates art auction. **Carried.**

SAA. Marci Miskinnis requested the support of the LA/AIA Board to assist in increasing membership. Janice Axon added that if the Board members had secretaries or administrators who were not members of SAA, they should be encouraged to join.

Guest Robert Snyder discussed a documentary film about Buckminster Fuller, covering his life, work, and vision. As a result of that film, a book has been published. The book has three chapters covering various aspects of Fuller's work. There has been a great deal of interest in the film and in the books, especially since Fuller has passed away. Snyder requested the Board's support in getting the film and the books put on the agenda for the next National AIA Convention in Phoenix. Bob Harris advised Snyder that the schools of architecture are having their annual meeting in Charleston and requested Snyder to call him in this regard.

Don Axon, Re: Prudential Bache. Axon stated that he felt that we needed someone who has financial expertise to look into this. It appears to be a good second choice over the CCAIA program which is limited to insurance. Jim Bonar asked if the program had portability for the employees if they moved from firm "A" to firm "B." Axon stated that he believed it was portable. It was decided that the program offered by Prudential needed more study. Bob Tyler said that he would

try to have a report by the next meeting. He added that if anyone has any questions as to how it applies to a small firm they should let him know.

Janice Axon, Re: Mandated Construction Observation Report. The meeting was held for the purpose of taking testimony. Five or six architects were present, plus many lawyers, contractors, etc. CCAIA was represented but it decided to send in its testimony in written form. The LA/AIA Board discussed the fact that it was important that the word "observation" not be construed as "supervision." There should be no attempt to replace "on site inspections." Further, this proposed legislation pertains to buildings which require an architect or engineer. There is another BAE meeting scheduled for December 15. Axon added that she will attend that meeting.

Another item on the agenda was proposed legislation permitting registered building designers to take oral examinations. If they pass the orals, they would become registered architects. The BAE will be instituting this proposed legislation.

Other Business: Todd Miller reported that the Associates are planning to expand their activities in regard to public awareness. Part of what they have been doing was their involvement in the rough housing project. Another part will be their Christmas party at the Angeles Plaza for senior citizens.

Membership News

New Members, AIA. David Charles Weisberg, Welton Becket Associates; **David Rochlin,** Rochlin & Baran.

New Associates. Gary Popenoe, Woodford & Bernard Architects; **Marie McNeil,** Woodford & Bernard Architects; **Lauren Stara,** WED Enterprises.

Students. Cynthia Mazz, USC; **Richard Gage,** USC; **Stephen Hunt,** Cal Poly Pomona.

Briefly Noted

Continued from page 4

Competitions

Women in Design International proudly announces their third annual competition. Registration forms, fees, and slides must be postmarked by March 31. Selected designers will be awarded publication in the *Women in Design International Compendium*, an illustrated review and source book of competition winners.

The competition is open to professionals and students worldwide. Slides of a designer's work may be entered in the following categories: architecture, ceramics, computer graphics, costume design, fashion design, fibre art, film animation, glass art, graphic design, illustration, industrial design, interior design, jewelry, landscape architecture, painting, paper art/printmaking, photography, sculpture, set design, textile design, and wearable art. You may obtain your entry forms through: WIDI, Box 1803, Ross, Ca 94957, (415) 457-8596.

Schools

Landscape architecture seniors at Cal Poly Pomona were recently invited to prepare developmental design plans for Exposition Park. A presentation was made in December of a variety of master plans selected from three participating classes of senior students. Interested parties are the State of Cali-

Professional Affiliates. Joan Julien Grant, sculptor; **John William Crandell,** Jere Hazlett & Associates; **Helen Padua,** R.D. Crowell Insurance Agency; **Walter R. Gates,** Rockwin Corporation; **Ara Shabanian,** L.M. Scofield Company.

Attention Associates!

The 1984 NCARB *Architect Registration Examination Handbook* will be available for purchase at the Chapter Office after February 25, 1984. Because candidates for registration are now permitted to take the exam either wholly or in parts, the handbook is offered as a three-volume publication, organized to cover the exam's subject areas. Prices, not including tax, are as follows.

Three volume set: \$60
Volume one, only: \$40
Volume two, only: \$20
Volume three, only: \$20

Sorry, no mail or phone orders will be accepted.

Obituary

Andre Gineste, born 1931 in France, died December 14, 1983. He was educated at the University of Pennsylvania (B. Arch) and associated since 1959 with a variety of offices, notably Vincent G. Kling, Mitchell/Giurgola and Louis Kahn, Philadelphia; John MacAllister, La Jolla; William L. Pereira, Charles Kober Associates and UIG, Los Angeles; and latterly Foster Associates, Hong Kong. Academic associations included brief teaching assignments at both Cal Poly and Arts Center. Significant projects to which Andre contributed as senior designer/project architect include the Salk Institute, San Diego, Beverly Hills Civic Center, and the new Bank of Hong Kong. Andre will be sadly missed in his professional circle.

fornia, who owns most of the land; the City of Los Angeles, owner of some of the land; the Coliseum Commission, controlling the area around the Coliseum; the California Museum of Science and Industry; which wants an appropriate setting for a much-expanded museum; neighborhood groups desiring recreational space, especially for children; the Los Angeles Olympic Organizing Committee, which wants a more attractive setting for the Olympics.

The long-term purpose of the project is to design a development plan for realization over a number of years to meet the needs of all the diverse groups with interests in the 125-acre site; the short-term goal is to create a better visual impression for the 1984 Olympics. Problems such as circulation, transportation, parking, security, and preservation of open space, as well as defining the area's role in the broad context of Los Angeles' urban environment, are involved.

Approximately 50 senior students each developed preliminary concept designs during a three-week period after receiving the request. These were reviewed by faculty of the department of landscape architecture at Cal Poly Pomona for those to be selected for presentation at the California Museum of Science and Industry. Two or three plans were to be chosen for further development, and one design ultimately selected for development in detail.

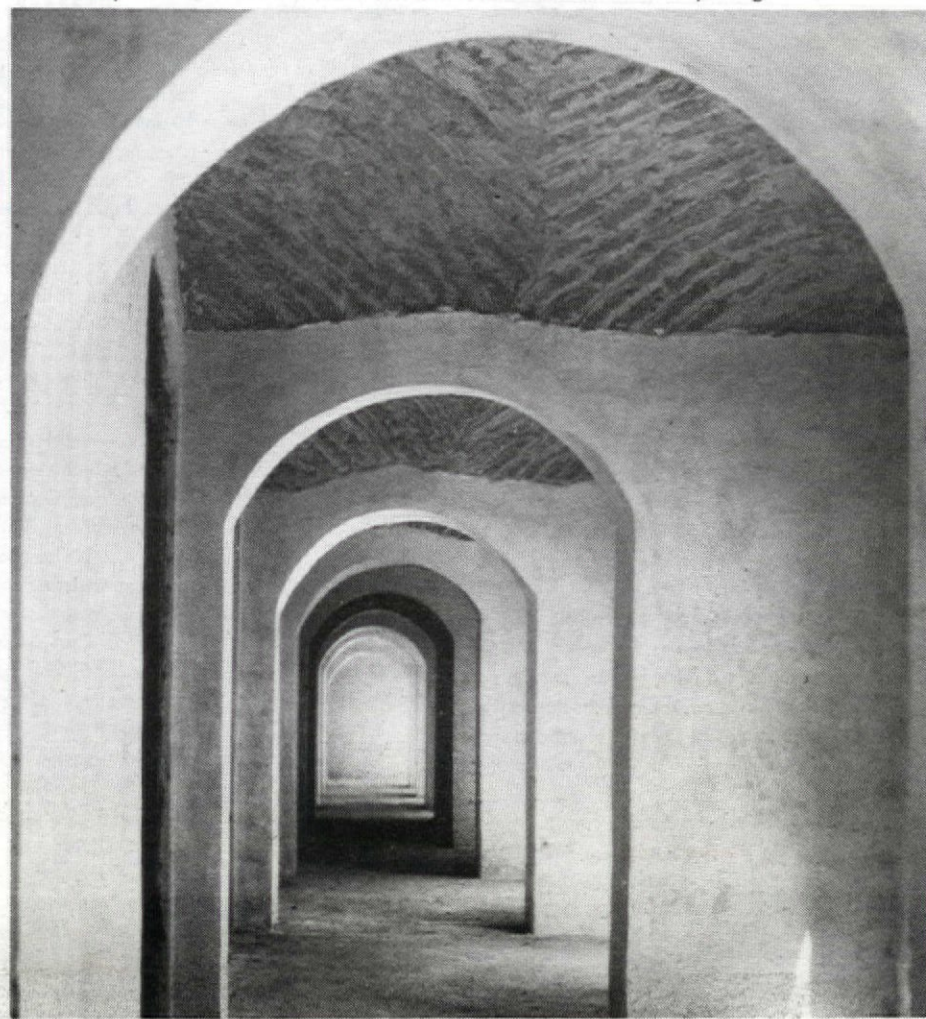
Books

A Vision of Earth and Fire

Elementary school, Javadabad, Iran. Construction of vaulted roof without form.



Elementary school, Javadabad, Iran. Interior of arcade, seen after clay firing.



Racing Alone: A Visionary Architect's Quest for Houses Made with Earth and Fire.

By Nader Khalili. Harper and Rowe. 241 pages, \$14.95.

Racing Alone tells the story of architect Nader Khalili's five-year odyssey in Iran. Criss-crossing the desert on his motorcycle, Khalili's travels begin after the revolution. But this account of his journeys is much more than a sketch-pad narrative; *Racing Alone* is a rare, inside look at what makes an architect dedicate himself to a greater purpose than material gain. Khalili's words aptly describe his point of view.

Midway through my life I stopped racing with others. I picked up my dreams and started a gentle walk. My dreams were of a simple house, built with human hands out of simple materials of this world—the elements earth, water, air and fire. To build a house out of the earth, then fire and bake it in place, fuse it like a giant hollow rock. The house becoming a kiln, or the kiln becoming a house. Then to glaze this house with fire to the beauty of a ceramic glazed vessel. I touched my dreams with reality by racing and competing with no one but myself.

While traveling, Khalili was confronted with the realities of village life in the Third World. In each town he saw the same situation; every time it rained heavily or snow fell, many of the adobe buildings collapsed, killing families or leaving them homeless. The situation was too vivid for merely a detached observation, and Khalili committed himself to solving the problem of desert housing.

Khalili's solution was found within the tradition of Iranian architecture. By chance—luck seems to follow the trained eye—he noticed the old ceramic kilns dotting the landscape. Although older than the rest of a village, the kilns remained standing long after softer, clay buildings had been destroyed by rain or earthquake. This observation led him to the idea of baking a structure from the inside, like a kiln bakes pottery, to fuse clay into a solid form. "This clay," Khalili announces, moving his palm across the table as if it were

earth, "this rich earth so abundant all over the world, holds a beautiful dream in it." He named this process *geltaftan* and its story is the distance Khalili has raced alone.

Geltaftan is coined from two Persian words—"gel," meaning clay-mud, and "taftan," meaning to fire or bake. The *geltaftan* process increases the environmental resistance of clay buildings by firing the structure on site. An oil burner is lit from the inside, the building is sealed, and the fire bakes the clay into a permanent ceramic shell. A crude homemade glaze, made from sand and crushed Pepsi Cola bottles, is sprayed on the interior surface, using bicycle pumps hooked up to recycled insecticide drums. When fired, the glaze glows red from the heat and flame; it retains the look of fire long after it has cooled.

Khalili believes there are great opportunities for the West to learn from and actively participate in the development process of the Third World; there is also a tremendous struggle in the Third World to catch up with the West. While the West has discarded many of its formative values, the Third World is indiscriminately importing whatever is Western, including discarded values. In the process of hasty modernization, not only does the Third World not catch up, but it also loses a value system based on its own proven traditions.

An example of this process was the introduction of prefabricated dwelling units meant to replace adobe structures as part of Iran's housing program. The villagers rejected this experimental

housing, which they considered to be fit only for animals. The *geltaftan* method is a more reasonable solution. The participation of the villagers and their accompanying pride is revealed in all phases of construction; during the glazing, the villagers wrote their names or prayers to God on the newly fused vaults.

The *geltaftan* method implies a return to tradition via appropriate technology and honesty in materials. The technology is low-cost, accessible, and relatively energy efficient and weather resistant. The materials, clay and homemade glaze, are natural, and the construction, except for the use of refined oil, is not dependant on imported technology. Khalili is the proponent of an organic architecture whose tenets mirror those of Frank Lloyd Wright—clarity of structure, adaptation to the site, and an emphasis on the holistic unity of man and nature. This unity is what Khalili refers to as total design.

To date, Khalili has used *geltaftan* on two modest projects. The first was the rehabilitation of 12 houses in the small village of Ghalen Mofid; the second was a 5000-square-foot new school in the nearby village of Javadabad. Both settlements are in Iran. Currently, Khalili is on the faculty of SCI-ARC, where he is further developing the method.

Stylistically, *Racing Alone* is a cross between diary and melodrama, with a bit of parable thrown in for effect. Khalili is the protagonist, traveling across Iran by motorcycle, a lone figure against the backdrop of the revolution. He is a modern

Prometheus, bringing *geltaftan* fire to cure old buildings of an age-old nemesis—melting rain and devastating earthquake. He also represents a new futurism, one that describes man in alliance with nature. Man's destiny is not to destroy himself.

Within the story, dramatic conflict exists. There is the drama of political tension—the Iranian revolution with its severance of cultural and economic ties with the United States—and of Khalili's own struggle to find an appropriate way in which to build. Facing the twin obstacles of governmental bureaucracy and self-doubt, *Racing Alone* is as much a story of physical success as of the search for meaning. From each new crisis comes a new awareness which evolves, appropriately, into a political esthetic—no material shall be imported from the West, and the village will be built by the villagers.

At first glance, this esthetic has an air of reaction, a sort of architectural self-denial, because *geltaftan* implies a change in the way architecture is built, a change which parallels the revolutionary political aims of ending Iran's colonial and technological relationship with the West.

By rejecting Western technology and by using indigenous materials and a traditional vocabulary, Khalili has laid the foundation for a revival of Iran's architectural tradition. He has resurrected doctrine as a discourse of design and has pre-empted Modernism's visual esthetic. Politically and esthetically, the technological uniqueness inherent in avant-garde and Modernist works are undermined by an architectural system governed by rule-of-thumb construction.

Khalili's insights on human nature overflow with subtle allusion and reflective curiosity. It is as if he sees everything with new eyes. His poetry is full of heroic allusions and we ourselves are seduced by Khalili, the heroic character of the book. *Racing Alone* shares with such works as Gaston Bachelard's *The Poetics of Space* and Adrian Stokes' *The Stones of Rimini* the magic of poetic verse and the explicit desire to experience esthetic wonder. I welcome the return of the poet.

Eric Chavkin
Mr. Chavkin is an instructor at SCI-ARC

Racing Alone is as much a story of physical success as of the search for meaning. From each new crisis comes a new awareness which evolves, appropriately, into a political esthetic.

February

Calendar

LA/AIA Programs

February 14

Associates Board Meeting

6:30 p.m. in second floor conference room, Pacific Design Center. Call Todd Miller at 476-8815.

February 21

Criticizing CriticismLA/AIA program with Sam Kaplan, urban design critic for *LA Times*. Reception at 6 p.m., Trumps restaurant, program at 8, PDC conference center.

Courses

February 4–March 3

Historic Sites of Southern California

With Martin Weil, AIA. Saturdays from 9 a.m. to 5 p.m. at various locations. Fee, \$185. Call 743-4343.

February 22–24

Project Management and The Personal Computer

With consultant Henry Fahrlander. 9 a.m. to 4:30 p.m. at Davidson Conference Center, USC. Fee: \$595. Call 743-4343.

February 25

Private Places:**New Directions in Garden Design**

With Robert Fletcher, landscape designer. 9 a.m. to 5 p.m. in Haines 118, UCLA. Fee: \$55. Call 825-9414.

Lectures

February 1

Doug Michels

Program includes performance piece. 8 p.m. at SCI-ARC. Call 829-3482.

February 1

Conversations Between the Grand Canyon and the Grid

By William Morrish. 5:30 p.m. in Harris 101, USC. Call 743-2723.

February 6

Eric Mendelsohn

By Frederick Koeper of Cal Poly Pomona. 7 p.m. in Main Gallery, Environmental Design, Cal Poly. Call (714) 598-4182.

February 8

Rob Quigley

6:30 p.m. in Harris 101, USC. Call 743-2723.

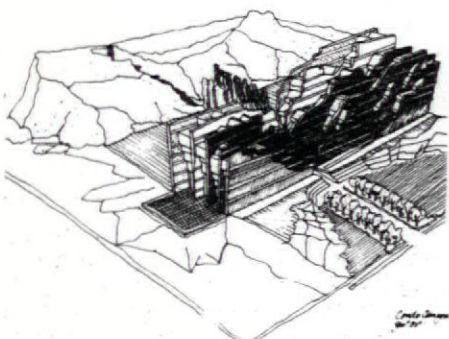
February 8

William Bruder

Arizona architect of solar residences. 8 p.m. at SCI-ARC. Call 829-3482.

The Early Work of Richard Neutra

By Dion Neutra. 7 p.m. in Main Gallery, Environmental Design, Cal Poly. Call (714) 598-4182.



"Condo Canyons," William Morrish

February 15

Peter Calthorpe

Author and architect. 8 p.m. at SCI-ARC. Call 829-3482.

February 22

Skidmore, Owings and Merrill

By Maris Peika. 8 p.m. in Mudd 123, USC. Call 743-2723.

February 22

Is Modern Architecture an Eclectic Style?

Panel with Paul Hemle, Bertram Berenson, David Weaver, Frederick Koeper and Spyros Amourgis. 7 p.m. in Main Gallery, Environmental Design, Cal Poly. Call (714) 598-4182.

February 22

Dolores HaydenPlanner and author of *Seven American Utopias*. 8 p.m. at SCI-ARC. Call 829-3482.

February 27

The Work of Richard and Dion Neutra

By Dion Neutra. 7 p.m. in Main Gallery, Environmental Design, Cal Poly. Call (714) 598-4182.

February 29

Joe D'Urso

Interior designer. 8 p.m. at SCI-ARC. Call 829-3482.

Exhibitions



Karber Residence, William Bruder, 1977

Through February 25

Follies: Architecture for the Late 20th Century Landscape

Drawings, models and photos of 19 original projects. Corcoran Gallery, 8223 Santa Monica Bl. Call 656-0662.

Through February 26

Plywood Furniture

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

February 8–28

Desert Harmony

Work by William Bruder, Arizona architect. Tuesday to Friday from 4–7 p.m., Saturday and Sunday from 1–6 p.m. in Architecture Gallery, SCI-ARC. Call 829-3482.

February 21–March 3

Skidmore, Owings and Merrill

Monday to Friday from 10 a.m. to 6 p.m., Saturdays from 11 a.m. to 3 p.m. in Harris 125, USC. Call 743-2723.

Other Programs

February 4

Designing the Future:**Today's Practice, Tomorrow's World**

Meeting sponsored by AWA. All day at Art Center, Pasadena. Fees, \$65 for members, \$75 non-members. Call 625-1734.

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Two Knoll Wassily lounge chairs. Tan leather. Perfect condition. \$500 each. 614-8170 days.

Positions Open

California Solariums, a local dealer for nationally distributed Four Seasons Greenhouses, needs service representatives. Must be good closers with construction knowledge, willing to start immediately in a commission position. For more information contact (213) 479-7733.

Position Wanted

Experienced, licensed architect, with degree in computer information systems, seeks position with architectural firm planning to implement CAD and office automation systems. (213) 663-3407.

Miscellaneous

Preview Film Society. Discussion with film makers. Art gallery reception. \$1.66. (213) 850-5411.

Back issues of *LA Architect* for record set. 1976: January, March, April, May, November, December. 1977: March, July, October. 1978: September. 1980: November. 1981: February, March. Call 651-2258.

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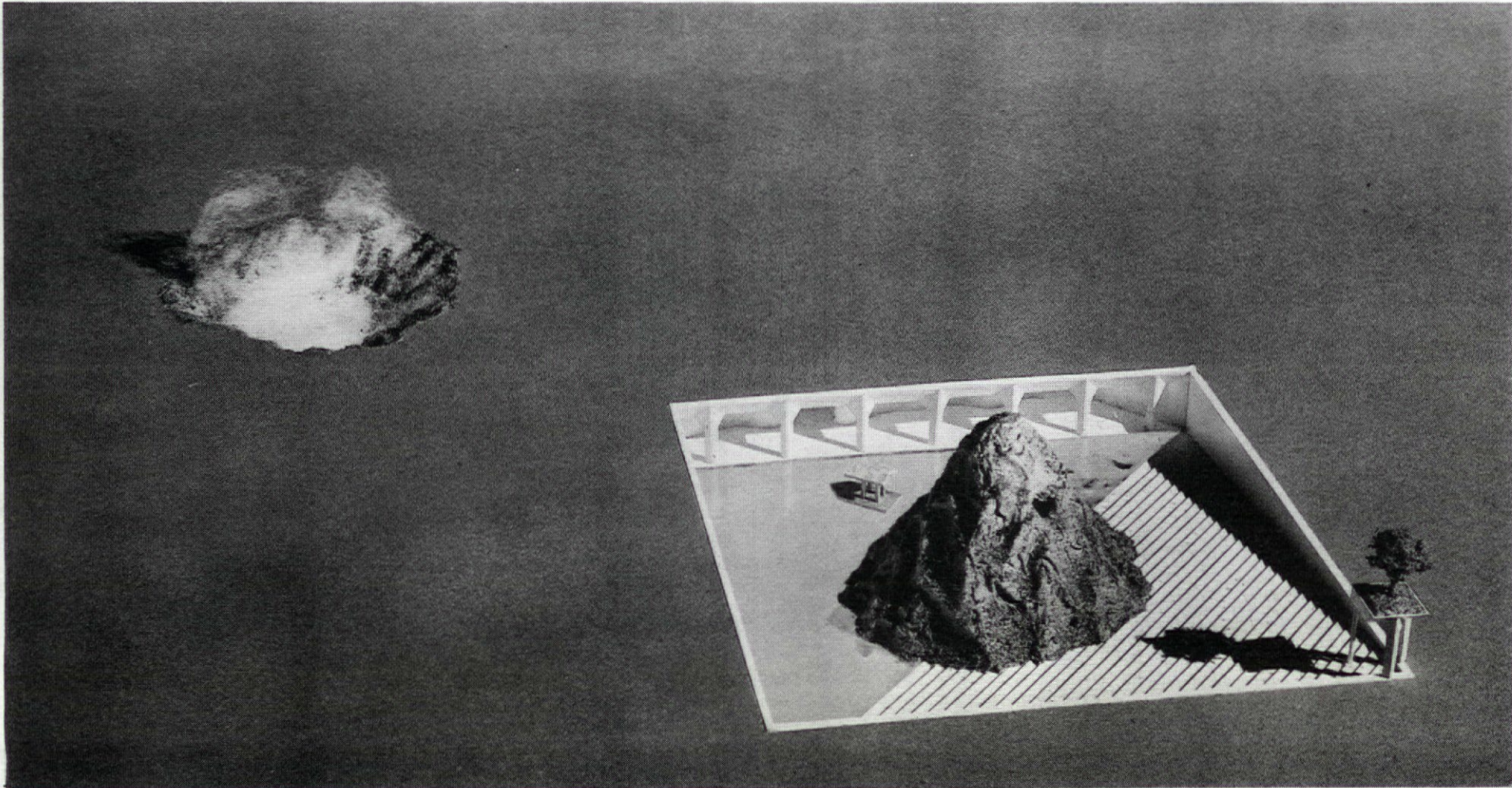
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Calendar

February



"Man is an Island," Emilio Ambasz, from "Follies: Architecture for the Late Twentieth Century Landscape," exhibition on view through February 25 at the Corcoran Gallery.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
			1 William Morrish Lecture at 5:30 p.m. USC Architecture	2	3 Plywood Furniture Exhibition continues Schindler House	4 Designing the Future AWA meeting Art Center
5	6 Eric Mendelsohn Lecture at 7 p.m. Cal Poly	7	8 William Bruder Lecture at 8 p.m. SCI-ARC	9 Follies Exhibition continues Corcoran Gallery	10	11
12	13 Neutra's Early Work Lecture at 7 p.m. Cal Poly	14 Associates Board Meeting at 6:30 p.m. Pacific Design Center	15 Peter Calthorpe Lecture at 8 p.m. SCI-ARC	16	17	18 Desert Harmony Exhibition continues SCI-ARC
19	20	21 Criticizing Criticism LA/AIA program at 8 p.m. Pacific Design Center	22 SOM Lecture at 8 p.m. USC Architecture	23	24	25 Private Places Course starts UCLA Extension
26	27 The Work of the Neutras Lecture at 7 p.m. Cal Poly	28	29 Joe D'Urso Lecture at 8 p.m. SCI-ARC			