

L.A. ARCHITECT

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84/84 Exhibition at Museum of Science and Industry

OLYMPIC ARCHITECTS, 84/84," a three-part exhibit on contemporary design and technology, opened Friday, June 15, for a four-week run at the California Museum of Science and Industry at Exposition Park in Los Angeles. Sponsored by the Los Angeles Chapter, the exhibit includes the following.

- A photographic display of the "Olympic Architects, 84/84," a group of Los Angeles-area architects who have significantly contributed to excellence in design and planning. Each of the architects shows one or more projects—commercial, residential, industrial, institutional or specialized—completed within the last decade.

- A display of scale models and drawings of the winners and finalists in the international Olympic Arch Competition. The top three winners were from Los Angeles, Austria and Las Vegas.

- Numerous components that relate to the technology of architecture: Space frames, geodesic domes, solar panels, computer graphics hardware and software, wall sections, engineering systems and much more.

The exhibit runs through July 15. The California Museum of Science and Industry is located at 700 State Drive, just south of the Rose Garden in Exposition Park. Museum hours are 10 a.m. to 5 p.m., seven days a week. Admission is free.

LA 2036 Is Theme of July 17 Chapter Meeting

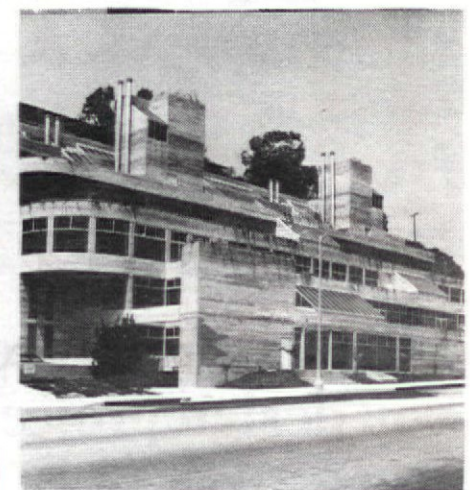
"LA 2036: The Year of the Next Olympics," a vision of Los Angeles architecture 52 years from now, will be presented by a panel of six of the "84/84" architects at the Tuesday, July 17 meeting of the LA Chapter. The meeting, which will also include a tribute to another visionary, the late Buckminster Fuller, will take place in the Conference Center, room 259, of the Pacific Design Center. A wine and cheese reception will be held starting at 6:30 p.m., followed by the panel discussion at 8 p.m.

Thomas Vreeland Jr., FAIA, will moderate the discussion. Panelists will include **Daniel Dworsky, FAIA**, **Raymond Kappe, FAIA**, **Anthony Lumdsen, FAIA**, **Eric Moss, AIA**, and **Glen Small, AIA**. Each architect will show original sketches and renderings of his vision of Los Angeles 52 years in the future; the year 2036 was chosen because the last Los Angeles Olympics were 52 years ago. Discussion will touch not only on architecture, but on urban planning, transportation, parking, energy, the environment and the quality of life.

In addition, slides illustrating the designs of the 84/84 architects will be shown during the evening. These are the same projects which are on display at the California Museum of Science and Industry.



The 84/84 exhibition includes work by David Cooper (single family residence shown left), Thom Mayne and Michael Rotondi (2-4-6-8 House shown top, right), and Michael Pearce (commercial development shown bottom right).



Cost of the program is \$6 per person; this includes the reception. Advance reservations are required. Please call the LA Chapter office at (213) 659-2282, before Friday, July 13.

Chapter Party on July 15 at Dockweiler Beach

A Design Challenge! The LA Chapter is issuing a formal invitation to all architectural firms to send their very best designers to compete in the third annual Sand Casting Contest on Sunday, July 15, at Dockweiler Beach in Playa del Rey.

All LA Chapter members, associates and affiliates, plus members of the Society of Architectural Administrators and ADPSR/Ar-

chitecture for Peace are invited to attend the party along with their families. It will start at noon and last until 7 p.m.

This year, for the first time, the Associates are hosting and organizing the party and competition. According to program chairwoman Donna Brown, the sand casting contest will begin promptly at noon with judging and awarding of prizes taking place later in the day. Books and toys will be awarded to the most clever, creative and architecturally authentic sand building. Past AIA honor award winners will act as judges. A "structural engineer" will show competitors the proper mix of sand and water needed to make their creations stand firm. Only masonry trowels and buckets are needed; sand and water are provided.

Other beach activities will include organized games, such as water balloon tosses, tugs-of-war and three-legged races, plus volleyball and other sports for both adults and children. And, everyone will have a chance to make a peace baton. Admission to the party is free. Everyone attending is asked to bring their own food and beverages and something to share with others.

Dockweiler Beach is located just north of LAX. To reach the beach from the San Diego Freeway, take Manchester Avenue to Pershing Drive, turn south to Sandpiper Street, then west to Vista del Mar. Or take Imperial Highway from the freeway to Vista del Mar and turn north. The party will be held at the north end of Dockweiler and identified by colorful banners and flags.

PROJECT ARCHITECT

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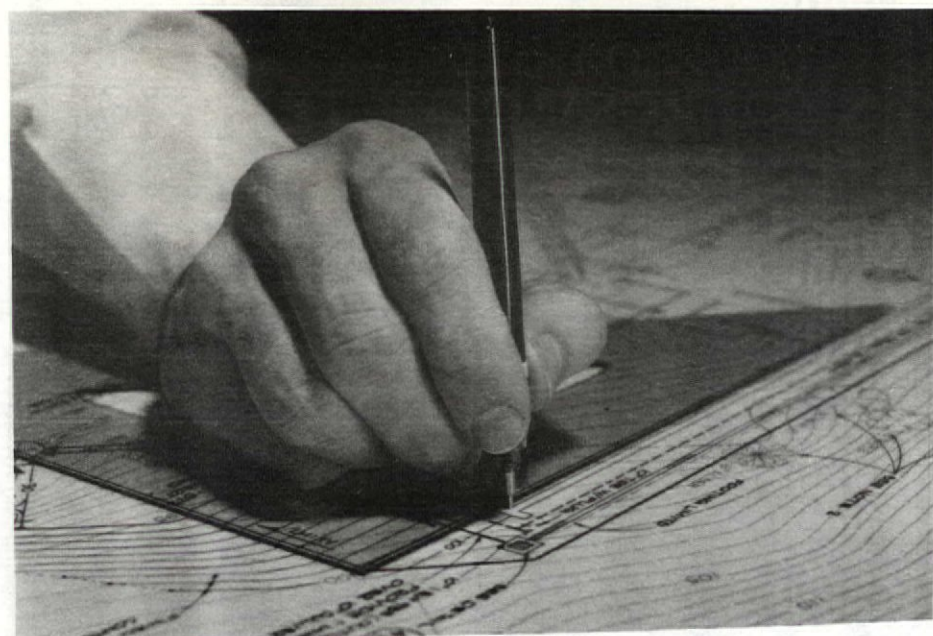
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In Memoriam by Esther McCoy

John Entenza

HIS GOALS WERE MODEST BUT FEW people affected Los Angeles more. A laissez-faire moralist, he gave the city a new and more urbane image of itself. He was too civilized to impose a program on others but nevertheless started the most successful architectural program in America: Case Study Houses. He was never regional or provincial; the first thing he did when he bought *Arts & Architecture* in 1938 was to remove the name, California, from the title. He also eliminated most of the descriptions of buildings, except the program, materials and site solution, to accompany the plan and photographs.

Just as the magazine, after being redesigned by Herbert Matter, fit into no standard-size envelope, the contents, after being revised by Entenza with Charles and Ray Eames to include furniture, industrial design, fabrics, etc., fitted no ready-made audience. As thin as a tortilla and as sleek as a Bugatti, it created a new audience from among the visually and intellectually initiated. *A&A* was perhaps the only magazine whose appeal was almost entirely linear.

Between the sparse advertisements in the front and back pages were the regular columns. Longest were Peter Yates's music pieces, aimed at readers who listened to Bartok and Ives at the "Roof" concerts held in the small concert hall R.M. Schindler had built on top of the Yates house in Silver Lake.

With its one paid editorial assistant and unpaid photographers and contributors, the magazine favored bright young architects over the middle-aged, established ones. It could not compete with the eastern architectural journals. Instead, it was a discoverer of talent; young architects considered it a mark of great distinction to have been published in *A&A*.

But the magazine was also a breeder of talent. As a rallying point for all the arts, it created the climate in which good work flourished. Students from Art Center went to Entenza's office with an idea for a cover and he listened. He listened to everyone, to young architects who didn't know how they were going to keep their offices open, to students from Japan or Argentina or Scotland.

He could be caustic. A draftsman came one day to confide that he was the real designer of a house that Entenza had published, and asked for the credits to be corrected. I will do this, John said, when you bring me a house I can publish from your own office. But I don't have the money to open my own office, said the draftsman. You are lucky, John said, you get to design a house while your employer is hustling work to pay your salary.

The Case Study House program was so successful that cottage industries sprang up to produce appropriate accessories. The houses were unique because they incorporated the amenities of high-cost houses while their floor plans reflected the demise of the live-in servant, even the daily cleaning woman. The influx of women into war plants had forever dried up the source; gardens as well as houses were planned for low maintenance.

By 1962, when Entenza could not carry on his work as editor while heading the Graham Foundation in Chicago, he sold *A&A* to David Travers. The dream had faded that the

aircraft industry would turn after the war to the production of prefabricated housing elements, the frame and walls ordered for a three or six-room house as needed. But Entenza had made his point—good design was



John Entenza

a stable commodity. The postwar hit-and-run builders lost because of the standards Entenza had set for the small house.

By 1962, *Arts & Architecture* had fixed Los Angeles indelibly on the design-elite map. One indication of the high esteem in which England held *A&A* was that bibliographers listed San Francisco as the home base of the magazine, an error rooted in the conviction that originality flowers in close proximity to centers of established culture; in the presidios not the pueblos.

John Entenza, editor and publisher of *Arts and Architecture* magazine from 1939-1962 and director of the Graham Foundation from 1960-1971, died on April 27. He was 78 years old.

LA ARCHITECT

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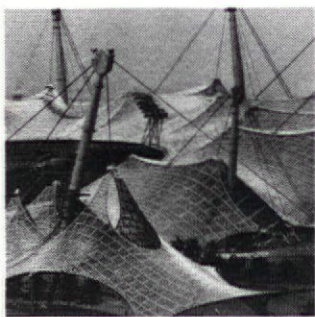
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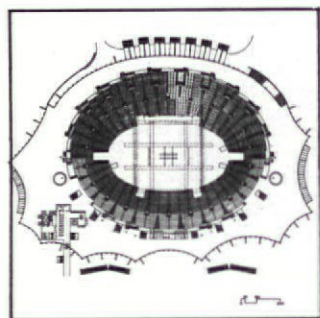
Olympic Stadium, Frei Otto and Gunther Behnisch, Munich, 1972.

Exhibition

Olympic Architecture



Palazzetto dello Sport, P. Luigi Nervi, Rome, 1960.



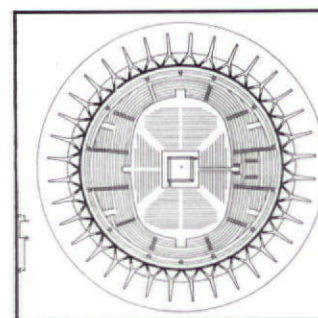
Otto and Behnisch, Olympic Stadium, Munich, 1972.

THE EXHIBITION, "ARCHITECTURE OF the Modern Olympiad: 1896 to Present" will mark the opening of the new Helen Lindhurst Architecture Gallery in Watt Hall at the USC School of Architecture on Sunday, July 15. Included in this exhibition of drawings, photography, and slides are preservation drawings and documents prepared for the Los Angeles Coliseum. Drawings, photography of the period and slides will be utilized to exhibit 40 buildings from 1896 to the present.

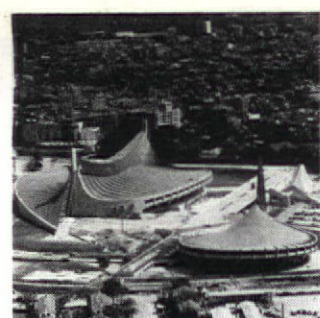
With the help of senior students in USC's School of Architecture, Professor Ed Niles has researched not only the architecture but also the history, technology, planning and socio-economic implications of the modern Olympic movement. The exhibition represents more than two years of study and documentation beginning with the Panathenean Stadium built in Athens in 1896 for the first Olympiad, including the Lenin Stadium in Moscow for the 1980 Games, and ending with the stadiums of the 1984 Games in Los Angeles.

The exhibition focuses on similar building types so that the viewer can compare architectural ideas in stadiums built in different cities and in different eras. For example, a comparative analysis is made between the stadiums built for Hitler's Games (Berlin, 1936) and for the 1968 Games hosted by Mexico City. Highlighted in the exhibition are the preservation documents and original drawings prepared by John Parkinson of the Los Angeles Coliseum for the 1936 Olympics. Other major architects represented in the Olympic exhibition are Werner March and Albert Speer (Berlin, 1936), Nervi and Vitellozzi (Rome, 1954), Kenzo Tange (Japan, 1964), Gunter Behnisch and Frei Otto (Munich, 1972) and Roger Taillibert (Montreal, 1976).

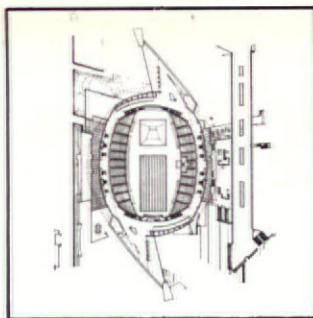
"Architecture of the Modern Olympiad: 1896 to the Present" will be on view from July 16, to August 31, 1984 in the Helen Lindhurst Architecture Gallery. Gallery hours are from 10 a.m. to 4 p.m., Monday through Friday. The gallery is located in the School of Architecture, Watt Hall, USC.



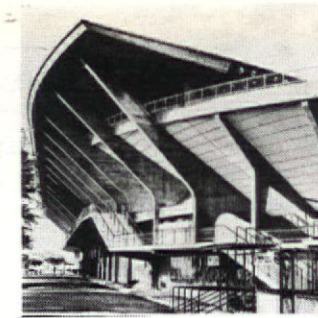
Palazzetto, Nervi, Rome, 1960.



Swim and Basketball arenas, Kenzo Tange, Tokyo, 1964.



Swim Arena, Tange, Tokyo, 1964.



Flaminio Stadium, P. Luigi Nervi, Rome, 1960.

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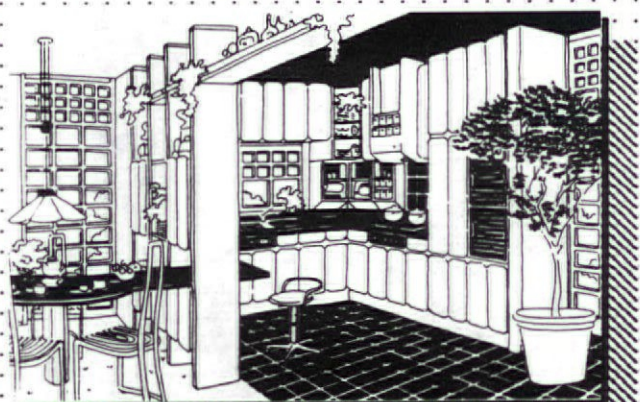
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parts/Deionized water, aqua and
anhydrous ammonias.

Olympic Design by David Weaver

An Invasion of Butterflies

FIFTY YEARS HAVE PASSED SINCE THE Olympics were last held in Los Angeles. The 1932 games were hailed as the most elaborate and best organized to that date. At a cost of \$3 million plus, the organizers provided brand-new facilities for most of the events. Some of the construction was temporary, such as the wooden cycling track that was inserted into the Rose Bowl and the prefabricated Olympic Village that was built in the Baldwin Hills. Others survived as a legacy, the most evident being the Memorial Coliseum and the thousands of palm trees that were planted along city streets to commemorate the games.

During the intervening half century, the Olympic movement and its accompanying physical baggage have taken off. Adolf Hitler and his architects first put on a grand show for their own purposes in Munich. Then, the postwar boom in economic wealth and technological know-how encouraged architects to push the design envelope to its limit. This ushered in the golden age of Olympic architecture, both for beauty and utility as well as for the recipients of professional fees and labor/material payments. International acclaim was also justly received by Pier Luigi Nervi for the Palazzo dello Sport, Rome, 1960; Kenzo Tange for the National Gymnasium, Tokyo, 1964; and Frei Otto along with Behnisch and Partners for the Olympic Stadium and Pool, Munich, 1972. This era was brought to a close at the Montreal Olympics in 1976 when a confluence of foolhardy ambition (by the French architect Roger Taillibert), political corruption, and greedy builders pushed the envelope too far. The city is left with many useful structures, some with the most amazing compound curves, but it is also saddled with a \$1 billion debt and a \$600 million unfinished stadium.

In 1977, with those events fresh in mind, the city of Los Angeles balked at signing the standard Olympic/host city contract. After a year of negotiations, it was agreed for the first time in history that a private organizing

committee would bear the responsibility for financing and staging the games. With a promise of no public bail out, the organizers were faced with the task of severely restraining costs to match the anticipated revenues from ticket sales, television rights, and merchandising spin-offs. (The Soviets have dubbed this the "first capitalist Olympics.") In effect, this meant staging the entire Games for a cost less than that of the Montreal Olympic Stadium. There would be no new stadium for Los Angeles in 1984. The Spartan Olympics were born.

Architects were not overwhelmed by this idea. Detractors complained of the "cheap-skate" Olympics, observers began to worry that without centralized facilities there would be no real Olympics, only 23 sports events contested at borrowed or makeshift facilities scattered across southern California. In addition, the Los Angeles Olympic Organizing Committee did not prove to be an ideal client for the designers who began work on the graphic symbols, print materials and signage for the big event. The committee structure was by necessity fluid and ad hoc. There were no previous games that could be seen as a model for this unique enterprise, and there was no single person in the organization with the authority to impose a unified design vision. Several of the top graphic designers in town revolved in and out of the process. (For a detailed view of this turmoil see "Designing the L.A. Olympics" by Larry Klein in *Communication Arts*, January/February, 1984.)

JON JERDE OF THE JERDE PARTNERSHIP IS credited by most accounts with leading the way out of the impasse. Hired to design the modifications that would turn the UCLA and USC campuses into the Olympic Villages, Jerde worked with graphic designers Deborah Sussman and Paul Prejza of Sussman/Prejza and Co. Their village designs were a hit with the committee, Jerde's influence grew as others' waned and, to make a long story short, the Jerde team finally emerged

on top, credited with the overall coordination of environmental design.

The Olympic look developed by the Jerde team has been variously described as an invasion of butterflies, a kit of parts or, with less elegance, a '62 Nova with stuff from Pep Boys. The hardworking Nova is construction scaffolding, first proposed by architect John Aleksich for a warm-up pavilion at the weightlifting venue and later adopted as the primary means of creating unique structures at all of the sites. For repetitive structures, such as those for refreshments and information, the frames of standard garden party tents will be altered with custom additions.

Since the designs are to be lightweight, ephemeral, and meant as much for two-dimensional viewing (TV and print) as for 3-D experience, they are aptly called the look. Besides being cheap by Olympic standards (\$50-100 million) the structures and surface embellishments appear to grow from several design ideas appropriate to Los Angeles. The region has many well developed sports facilities in place, there is little need for new permanent construction as there is no chance of rain, facilities can be open-air or covered with fabric alone; perhaps most appropriately, millions of ticket holders will attend the games, but over a billion viewers will experience the events via TV. For better or worse, Los Angeles is the world center for electronic imagery, and the sale of television rights are the games' single largest source of income. Why not use set-design techniques? In this regard, great attention has been paid to the backdrops and hidden fill lights for the 270 camera angles that ABC will employ.

This emphasis on TV does not mean, according to the designers, that on-the-scene participants will feel cheated. David Meckel, Jerde's projects manager, maintains that the imaginable qualities of an event—those aspects that are memorable to spectators as well as television viewers—account for only 5% of the cost of a typical structure. As an example, he points to a picture of a filled-to-capacity grandstand taken during last summer's pre-Olympic events. You cannot tell whether the structure is cheap scaffolding or costly concrete; you do notice the people and the colorful banners. Though this point is obvious at the once-removed level of a photograph, it waits to be tested by participants.

This observation undoubtedly holds more truth for the primary audience, the public, than for architects. The Olympic designers are therefore cast as willing or unwilling apologists for the realities of the electronic age and, by extension, for the implied devaluation of architecture as a communicative form. Architecture was once the most expressive symbol of power and wealth. Only an on-the-spot eyewitness could experience that message and relay it through the spoken or written word. With the growing sophistication of instant visual communication the in-the-flesh viewer has become less important than the many-times-larger, at-home audience. This audience sees mainly planar images. Spatial-sophistication, elegant detailing, and Vitruvian "firmness" have no importance in this context. This fact may be a source of pride and relief for some architects, but it also means that architecture, along with the other traditional arts, has diminished in influence and is therefore less a candidate for patronage. There might be somewhere a statue of Lee Iacocca but TV made him a household name.

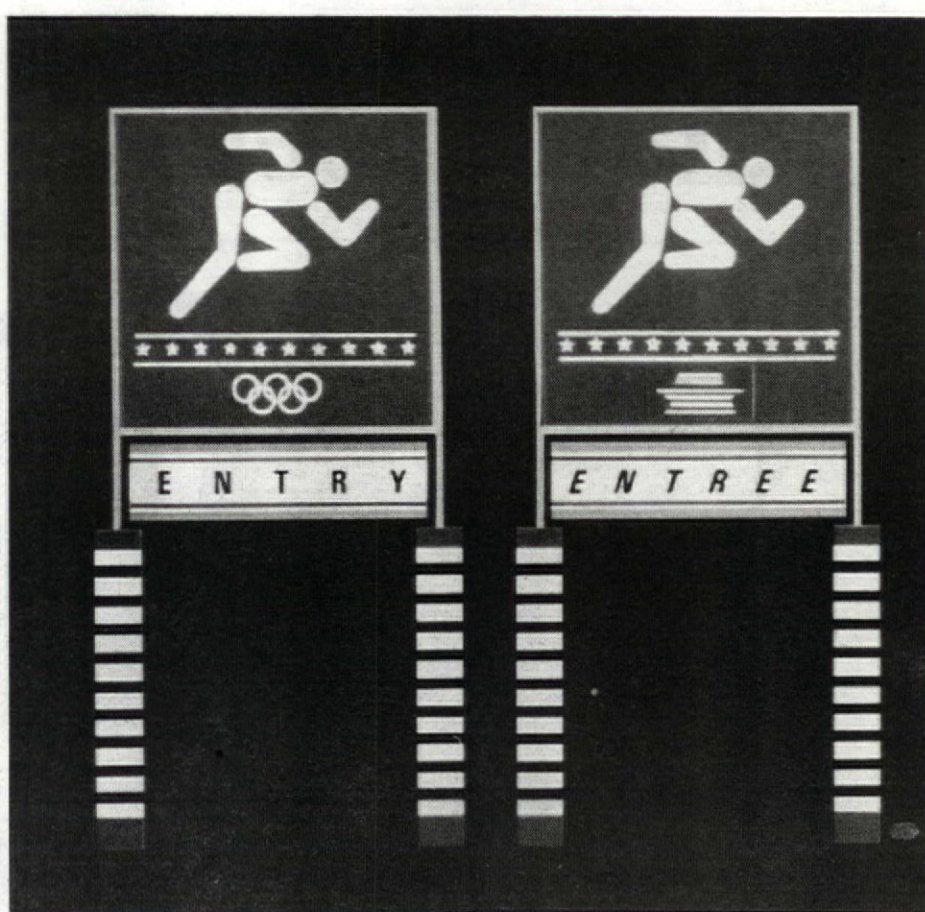
Indeed, one of the primary design goals for this Olympics is to use color, banners, and other surface treatments to make the visual connection between the various far-flung venues, in effect to de-emphasize the specific architecture, whether it be the Rose Bowl (soccer) or the Fabulous Forum (basketball), in favor of the general celebration. Sparks should fly when the look, called "Festive Federalism" by its creators, encounters such strange ducks as the Anaheim Convention Center (wrestling).

One senses that many participating architects would have been happy if the scaffold-



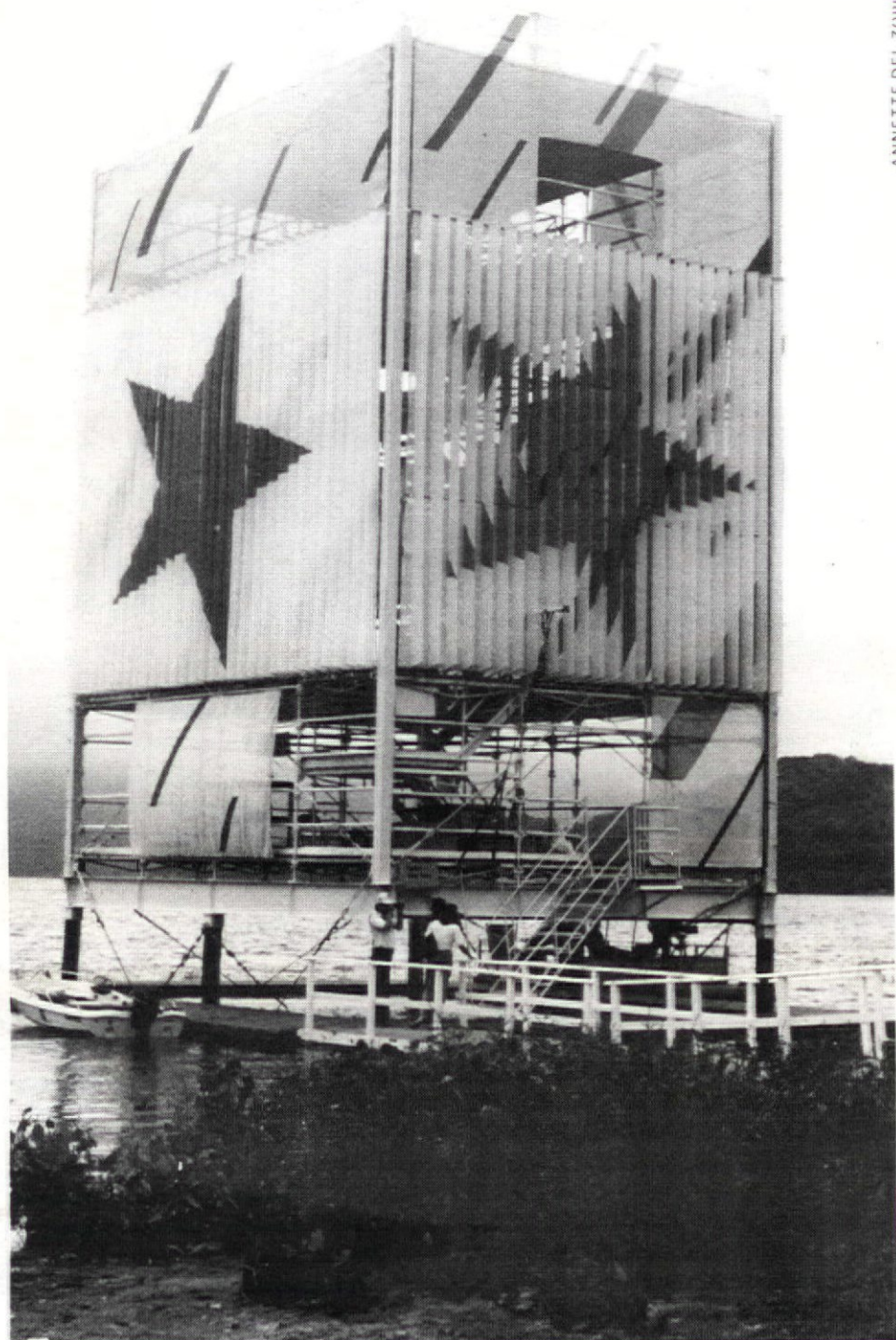
Decorated sonotubes form kiosks and colonnades.

ANNETTE DEL ZOPPO



Pictograms and zebra-stripe columns mark venue entries.

The Olympic look has been variously described as an invasion of butterflies, a kit of parts or, with less elegance, a '62 Nova with stuff from Pep Boys.



A judges tower appeared at a pre-Olympic rowing event.

ANNETTE DEL ZOPPO

ing had simply been painted white and some primary color tops had been placed on the tents, but instead Sussman/Prejza let loose the butterflies. Stripes, stars, and confetti in such colors as magenta, vermillion, aqua, and chrome yellow will slide and vibrate across the metal structures in the form of high-gloss paint and miles of nylon fabric. The combinations of stars and stripes will also alight on roadways, rooftops, security fences, and signage. The hot and bright colors were specifically chosen to "represent the southern California spirit." The colors of the American team—red, white, and blue—are not prominent, the rationale is that Los Angeles is hosting *all* nations. The traditional colors of the Olympics are less in evidence; we can thank Sussman/Prejza for not inflicting upon us that gruesome palette of blue, yellow, black, green and red.

THE ORGANIZERS OF THIS YEAR'S Olympics have emphasized the need to engage all parts of the community. This is evident in the diverse murals to be seen along area freeways, the composition of the Olympic Arts Festival, and the rules for selecting firms to merchandise Olympic items. A similar pattern was followed for the Olympic design tasks. This is somewhat surprising given the strong need to tie the diverse sites together into one unified experience. More than 15 architectural firms were involved in the design of 30 sites, from tiny firms to large ones such as DMJM and A.C. Martin, but the components in the kit of parts are so well defined, and the graphic and color components in particular are so strong, that it will be surprising if the signature of any particular firm reads.

Where to see the look? In two dimensions it will be everywhere. Only Olympic participants will experience two of the grander architectural installations, the Olympic Villages at USC and UCLA. As part of the UCLA Village, a temporary "Main Street" of fun and services is being built along the top of Drake Stadium. USC will have similar fa-

cilities arrayed around an "Olympic Plaza." Among other features, each village has a zany discotheque designed by Peter Shire. The best place for the public to try on the new architecture is Exposition Park. The Coliseum and the swim stadium will be in full dress. A delightfully gaudy theme tower will greet visitors. Both off-the-rack and custom-designed concession structures will be in great supply. In model form, it all looks suitably festive—a cross between *State Fair* and Super Bowl Sunday. It will be interesting to see how it works at full size and in person.

David Weaver is a member of the LA Architect Editorial Board.

Credits

Design Program Director/ Environmental

Jon Jerde, AIA, The Jerde Partnership, Architects

Design Program Manager/ Environmental

David Meckel, The Jerde Partnership, Architects

Creative Director/Environmental

Deborah Sussman, Paul Prejza, Sussman/Prejza & Co.

Venue Architects

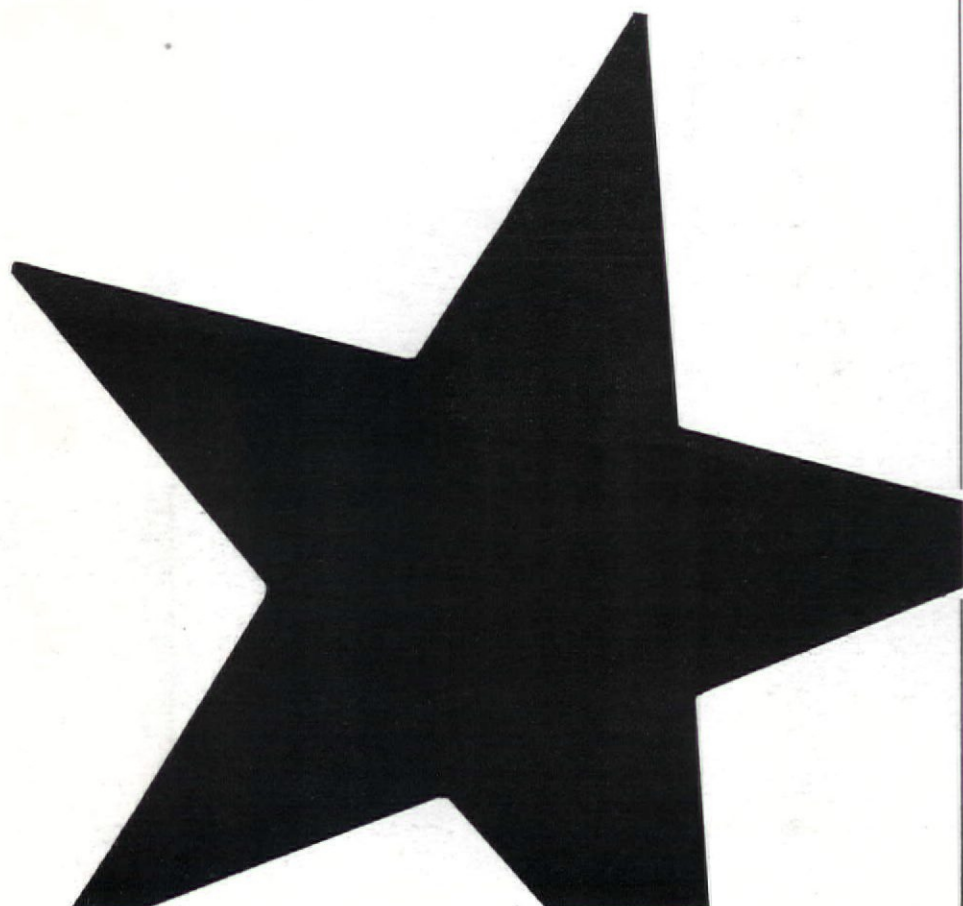
Archisystem, Peridian Group, Design Works, Rachlin/Roberts Architects AIA, Inc., Ware & Malcome Architects, Inc., John Aleksich and Associates, EDAW, Vito Cetta and Associates, Glenwood L. Garvey & Associates, DMJM, SOM, Albert C. Martin & Associates, The Jerde Partnership Inc., Feola/Deenihan, Howard H. Morgridge FAIA & Associates

Designers and Artists

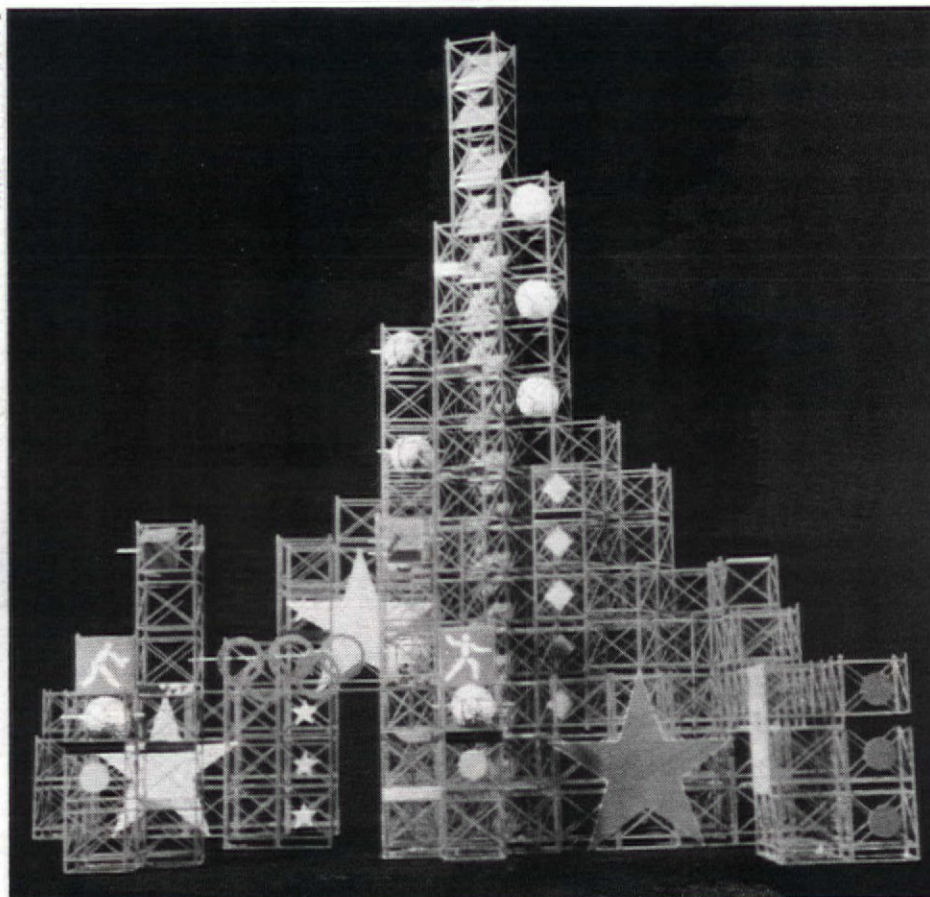
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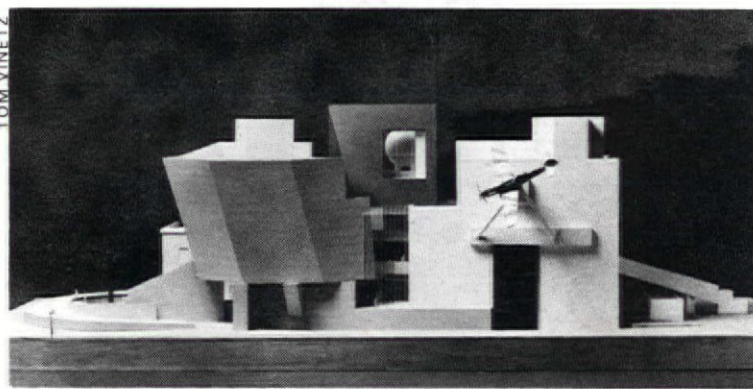
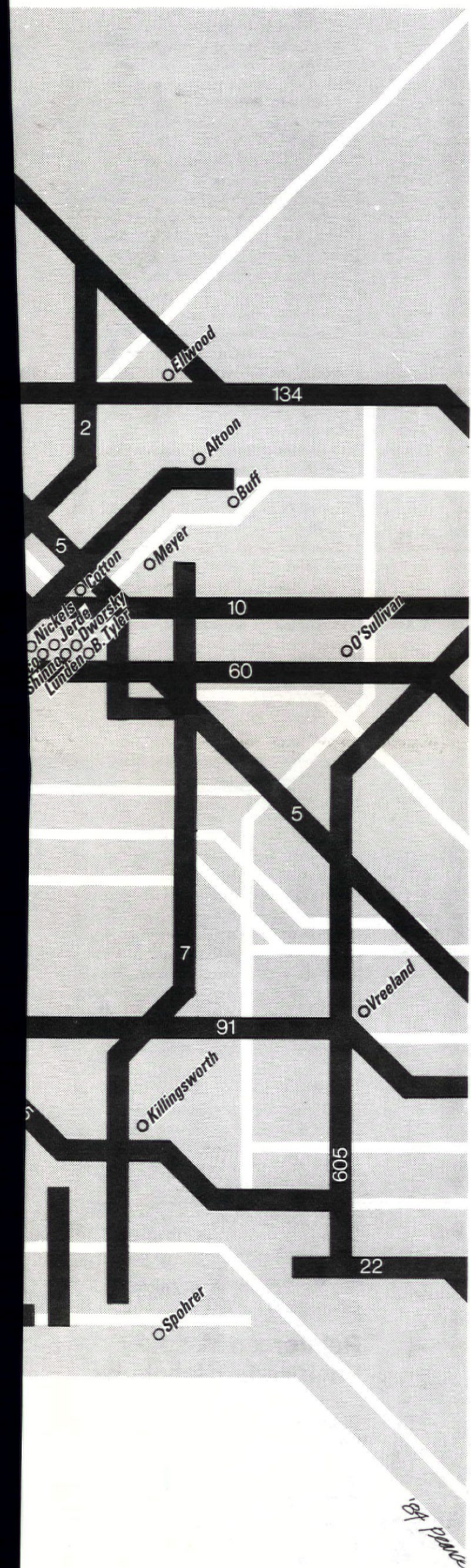
ANNETTE DEL ZOPPO



A scaffold tower at the volleyball venue demonstrates the kit of parts.



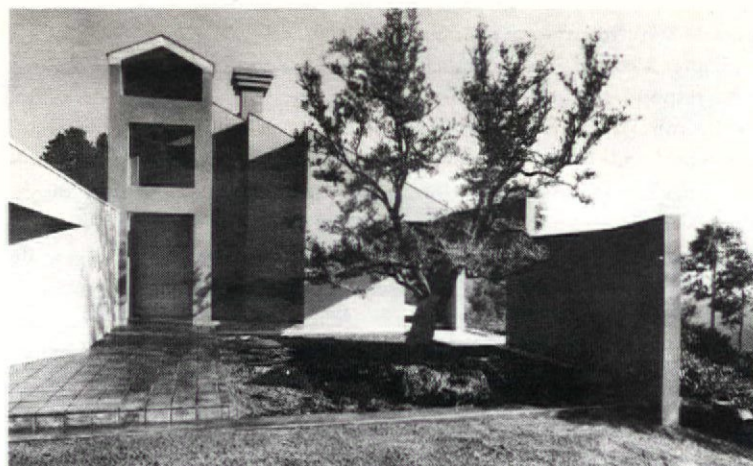
84
 OLYMPIC ARCHITECTS
84



Frank Gehry, California Aerospace Museum

Since the early part of this century, Los Angeles has been an oasis for outstanding architects. Men like Neutra, Schindler, Wright, Gill, and the Greene brothers have given this Olympic city many significant buildings which have influenced designers throughout the world. In 1984, Los Angeles architects continue to break new ground, creating buildings which are influencing not only the design professions, but are making a strong statement in the music, theatre, video and film industries.

Los Angeles in 1984 is hosting not only the celebration of the Olympic Games but also one of architecture. It is fitting that the California Museum of Science and Industry will exhibit "Olympic Architects 84/84," until July 15 in the main exhibit hall. The museum is located in Exposition Park adjacent to the principal



Eugene Kupper, Nilsson House

Olympic venue, the Memorial Coliseum. The exhibit will feature outstanding young architects like David Van Hoy, Bill Adams, Michael Pearce, and Sam Tolkin, along with the more familiar Frank Gehry, Charles Moore, Cesar Pelli, and John Lautner and the ever-popular Eric Moss, Eugene Kupper, Ron Goldman and, or course, Bernard Zimmerman.

The following committee was responsible for selection of the 84/84 Olympic architects: Daniel L. Dworsky, FAIA, Raymond L. Kappe, FAIA, Thomas R. Vreeland Jr., FAIA, Bernard Zimmerman, FAIA, and Michael Franklin Ross, AIA. The following is the steering committee responsible for putting together the exhibit, the map and the graphics for the 84/84 Olympic architects: Sam Tolkin, AIA, Michael Pearce, Bernard Zimmerman, FAIA, Milica Dedijer, AIA, Ed Niles, FAIA, Ricki Binder, AIA, Ed Gabor, Becky Johnson, Jerry Wilhelm, and Bob Levine.



Eric Moss, Culbertson house

LA Chapter/News and Notes

Gold Nugget Winners

SIX FIRMS FROM THE LA/AIA WERE honored with 1984 Gold Nugget Awards. Charles Moore's Sweetwater Country Club in Sugarland Texas was granted grand award for best recreational facility, Herb Nadel's Pasadena Executive Plaza received a merit award for best commercial building. Flood, Meyer, Sutton & Associates were merit award winners for best renovated, restored, or remodeled residential project for the Piru Mansion. In the best industrial project category, Millard Archuleta Associates received a merit award for the San Diego Tech Center. Johannes Van Tilburg & Partners received a merit award for the Le Parc condominiums as best apartment project: grand award for Corona Elderly Housing, and merit awards for Barnard Park Villas.

Did You Know?

LA/AIA's Professional Development Series, so successfully received last year, will encore this September. Watch your mail for the brochure; deadline for registration is August 29.

The Chapter is forming a welcoming committee to respond to the letters and telephone calls from architects and architectural societies world-wide who are planning to visit Los Angeles. The main questions received are what to see, information on the buildings, how to get there, and scheduling. Also requested is the opportunity to meet with LA architects to discuss divergent technologies. If you are interested in serving on this committee, please contact the Chapter office.

Reminders: The LA ARCHITECT does not publish in August; the next issue will be received in September. Be sure to catch the three-part architectural exhibit, sponsored by LA/AIA, at the Museum of Science and Industry; the exhibit closes July 15.

A Day with Shulman

WAL is planning a photographic field trip with photographer Julius Shulman. On Sunday, July 8, at 10 a.m., meet on Bunker Hill in front of the Calder sculpture at the Security Pacific National Bank, 333 South Hope St. After studying some of the archi-

ture in the downtown area, lunch will be eaten at noon at Restaurant Sunjuk, 123 South Weller St., behind the New Otani Hotel. Bring a camera that takes 35 mm. slides, an assortment of lenses, and lots of film.

Field trip participants will meet on Saturday, July 21, at 1 p.m. for a critique session at Pacific Design Center, 8687 Melrose Av., Conference Center, Space 259. Bring a maximum of 10 slides from the field trip—masterpieces and disasters—and Mr. Shulman will discuss their merits and improvements. The donation is \$25, which will go toward a Julius Shulman photographic scholarship for architectural students. Reservations are limited to the first 25 checks received. Make checks payable to WAL and mail to Ruth Bown, 12734 Jimeno Av., Granada Hills, CA 91344.

Research and Design '85

The AIA, with support from Otis Elevator, is convening a conference entitled "Research & Design 85: Architectural Applications of Design and Technology Research" in Los Angeles March 14-18, 1985. The Architectural Research Council, assisted by appropriate AIA committees and cooperating organizations, will select approximately 100 speakers and up to 50 research and technology related exhibits for display at the conference. Subjects are: energy, life safety and codes, building redesign, design of specialized facilities, and environmental trends. Emphasis will be placed on the application of new design and management tools, especially computers, to these topics.

Titles of proposed papers, along with 300-word abstracts indicating how the papers respond to the selection criteria, should be postmarked by July 23. Speakers selected to present papers at the conference will be notified by September 15.

Exhibits selected to appear will be given 10 ft x 10 ft complimentary space. A description of the proposed exhibit and a 300 word statement indicating how the exhibit responds to the selection criteria must be postmarked by July 23. Exhibitors will be notified by September 15.

Send abstracts and exhibit statements together with a brief resume to: Research & Design 85, American Institute of Architects,

1735 New York Ave. NW, Washington, DC 20006.

New Members

AIA. Paul Robich, *RMCA Architects, Inc.*; Diane Therese Schwartz, *The Elliott Group*; Julio Jesus Palomino, Jr., *Julio Palomino, Architect Associates*; Syed A. Parvez, *Yokeno & Parvez, Architects*; Elsa Leviser, *Leviser Architects*.

AIA Reinstate. Lee Brian Wangerin, *Healthwest Construction*.

Associate Upgrade to AIA. Joseph C. Peterson, *Gensler & Associates, Architects*.

AIA Transfers in. T. Foster Boone, Jr., *Jones Brothers Construction Corporation* (from Houston); Billy Jo Caskey, *Skidmore, Owings & Merrill* (from Denver).

AIA Transfers out. Douglas B. Hatch (to Potomac Valley Chapter, AIA).

Associates. David Alexander Ferguson, *Kamnitzer & Cotton, Architects & Planners*; Patrick K. McIlhenney, *TOLD Corporation*; Peter Joseph Collins, *H. Wendell Mounce, AIA & Associates*; Francene Amari, *Raymond Hanson Associates*.

Students. Rick K. Eng, *UCLA*; Angie D. Anderson, *Pierce College*; Carlos J. Rocha, *Sci-Arc*.

LA/AIA

Los Angeles Chapter, American Institute of Architects, Board of Directors meeting 2217, May 1, 1984.

Fundraising Dinner. William Krisel stated that, if the Board wants to proceed with his proposal for a fund-raising dinner, they must first have a committee to design the trophy or award; another committee will go through the names of possible honorees; then a dinner committee would be needed.

Margot Siegel suggested that it would be better to have one committee with subcommittees. **Mark Hall** stated that he knew of an organization that abandoned its annual ball, as it cost more than it could generate, even with a reasonable turn-out. Krisel stated that "The key is in who you select to honor." **Janice Axon** stated that usually the check is tax-deductible, which is not possible in this instance because LA/AIA is not a tax-exempt organization. **President Gelber** stated that if we had a foundation it might be different.

There will be a meeting on May 3 and perhaps one of the things that can be discussed at that time is the vehicle to make the fund-raiser tax-deductible. **Moved Landworth/Second Chern, the following:** that the discussion be tabled until after the meeting. **Carried.**

Task Force, Definitions. Bill Landworth reported that he had been doing some research on the definition of an archi-

tect and architecture. He had considered the definition contained in the Business & Professions Code and the definition that the BAE is going to propose. He stated that he had also read the definition that **Hans Schiller** of the BAE is proposing and that the definition is basically the same as he had investigated. **Moved Landworth/Second Chern, the following:** that the Task Force be phased out. **Carried.**

Associate Budget Voting. Bill Landworth stated that he had been asked to ascertain National's position in respect to the Associates voting on budget issues. He reported that there are no Associates on the National Board so the question is moot. National's by-laws, however, do state that Associates may not vote on dues. Landworth added that the Ex-Com was discussing this last month and suggested that the Board might consider that the Associates participate in discussions on the budget to obtain their input, although they would have no vote. **Moved Chern/Second Landworth, the following:** that the discussion on the Associate budget-voting privilege be tabled until the next Board meeting. **Carried.**

President's Report. President Gelber reported that **Heidi Moore** sponsored a rap session at Pierce College which was very successful. Twenty-five students turned out and they had an excellent discussion which lasted about 1½ hours. Gelber thanked Moore for this effort.

The April 24 Chapter meeting was very successful. Gelber stated that he would appreciate it if the Board members would make an effort to attend these meetings.

On April 28, **Janice Axon** attended a seminar at USC on building codes sponsored by the LA/AIA Legislation/Codes Committee. The attendance was excellent. On that same date, Gelber attended the Artists Studio Tour to which LA/AIA had contributed funds. He stated that our name was on the tour map and also on the poster.

Gelber reported on the progress of the California State Museum of Science and Industry exhibit space for the "84/84" exhibit. Martin Gelber said that he had written a letter to the director of exhibitions stating that the LA Board members would like to meet with him and discuss mutual needs as to the Olympic exhibit, future exhibits reflecting architectural technology, and also the possibility of an ongoing exhibit space sponsored by the American Institute of Architects, the construction industry, and building science. Martin Gelber said that in response to his letter he had spoken with **Carden's** assistant and was advised that they are considering allowing space as requested for building displays and exhibits.

Resolution on Farmer's Market. Gelber distributed copies of the resolution, approved at the last Board meeting, which

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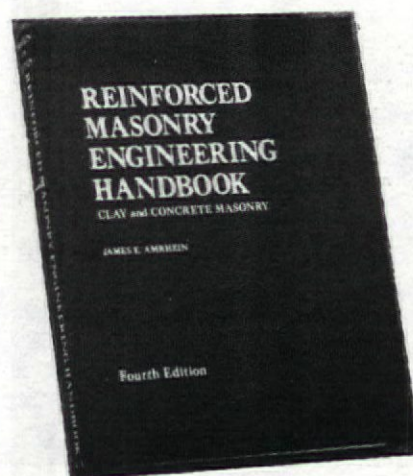
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contained some modifications. He stated that it had been sent to the president of CBS and to the Gilmore Company, and that he had received a response from CBS through **Donald Graham**, senior vice-president of entertainment, who referred the matter to **Mr. Novak**. Gelber said that he informed Mr. Novak about our concerns and he stated that he would be happy to meet with us.

The Task Force (Historic Preservation Committee) also met with the president of Gilmore. The Committee was told that, while nothing is actually finalized, the developers have had plans drawn and a model built. Gelber added that, according to **Ken Francis**, the cochairman of the Historic Preservation Committee, the president of Gilmore stated that the feasibility study is being prepared by HOK. The final plans should be accepted in approximately 6 weeks. As to the effect of the project on the Farmer's Market and the adobe, the information given to the architects was that they are looking into incorporating the Farmer's Market and the Gilmore Adobe into the plans. Gilmore apparently has told HOK to save the Farmer's Market and to preserve the adobe. Gelber added that in spite of all this, he has instructed **Tony Cifarelli** to publish the resolution.

Treasurer's Report. **Cyril Chern** said that the Finance Committee felt that the budget was in acceptable shape. Items over-budget will now be included in the monthly report and the Finance Committee will analyze any deficits later on in the year. **Moved Axon/Second Landworth, the following:** that the Treasurer's Report be accepted. **Carried.**

Chern stated that the main thing he wanted to discuss is having our own building. The Finance Committee's recommendation is that, starting next year, membership have a set assessment which will go toward the fund for obtaining our own building. We are planning on setting up a task force to get the thing going. We have been talking about it for too many years and not doing anything about it. **Moved Hall/Second Axon, the following:** that the Board proceed with plans for a Chapter building.

Axon stated that we need approval of two-thirds of the membership for the assessment. **Mark Hall** amended the motion to include: that the Board determine what the amount of the assessment shall be. Axon seconded the amendment. As amended, the motion was **carried**.

Chern reported that the Finance Committee is looking into whether the Chapter should have an annual competition of some sort to raise money for the Chapter. He stated that this will be discussed at a later meeting when there is more information on it.

Executive Director's Report. **Janice Axon** discussed a letter from CCAIA regard-

ing long-range planning and stated that she would appreciate it if any input the Board members may have in response to that letter be sent to her as soon as possible.

Axon reported that in the LA ARCHITECT there is an insert asking all members to review and make sure that they are licensed. The BAE has sent the Chapter a list of licensed architects and licensed building designers. Janice stated her review of the list indicated that many LA/AIA architects have let their licenses lapse. The insert included a description of what one has to do in order to get the license reinstated. Axon stated that our 1984 Membership Rosters should have been received by all. It is perfect-bound this year, which had not been done before and it did not cost any more to do so.

Associates' Report. **Todd Miller** reported that they have changed the date for the 1984 Voyage to November 17. This was done because they had an opportunity to get a much better room for their program. One half of the program will be for speakers, then there will be a break for lunch. The second half of the day will be devoted to workshops and small group meetings.

The Associates attended a brief introductory meeting for AIPDP last Wednesday. This was advertised in only one small article and about 10 people showed up. Todd Miller stated that he felt that this will get off to a good start because it was a very interested group.

WAL Report. **Heidi Moore** reported that she has been at a meeting with the Alvarado Terrace Homeowners Association regarding the WAL Home Tour.

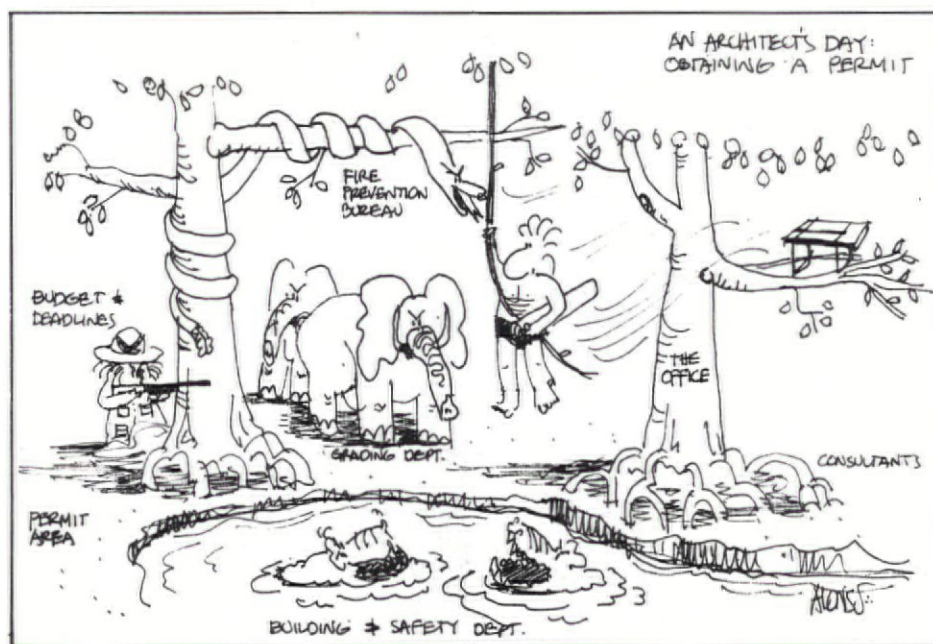
CCAIA Report. **Cyril Chern** reported that the CCAIA Board Meeting was very short. There was some discussion on restudying the issue of whether there should be a mandatory ethics code. Other than that, most of the things happening involve legislation. The AIA is getting more concerned with state legislation. Not just involving licensing, but other things having to do with building development, real estate and other matters. At the last meeting there was a report on long-range planning. The next CCAIA meeting will be devoted almost entirely to long-range planning.

SB2251. **Margot Siegel** stated that she had received a copy of SB2251. This has to do with an amendment to the State Code which would enable the BAE to issue citations for violations. She said she thought the Chapter might like to take a position on that. **Cyril Chern** stated that the CCAIA is following that very closely. They are waiting to see what the actual format is going to be. It was decided that as long as CCAIA is considering this there is nothing for the Chapter to do right now.

84/84. **President Gelber** reported that he is having a reception at his home on May 19 in honor of the 84/84 exhibit.

Associates/SCAN

AIPDP Begins September



1. Are you wondering what the AIA is doing for you in the area of professional development?
2. Trying to get an idea of what awaits you after licensing?
3. Wondering how you as an employer are going to further develop Associate/intern employees so that they may be of increased value to the firm?
4. Contemplating what you're going to do, now that the exams are over, with all that free time?
5. Wondering how other interns are preparing for the oral exams?
6. Interested in helping Associate/intern members in better preparing them for life as an architect?
7. Needing assistance in preparing your council record?
8. Needing to "leverage" your experience?
9. Preparing to open your own practice, and need some information and advice from local practitioners?
10. Willing to advise Associate/interns on the skills and knowledge required to practice in the areas of office management, project management, construction, and others as you've experienced them?
11. Seeking "low cost" continuing education opportunities which could increase your basic architectural skills and knowledge?
12. A student in search of sources for professional education and information?

13. Interested in gaining additional "out-of-office" educational experiences which can "round-out" your internship training?
14. Wondering what makes an Associate/intern professional development program revolutionary?

IF YOU'VE ANSWERED "YES" OR EVEN "maybe," to any one of the above questions, then you are a likely candidate to experience the new AIPDP (Associate/Intern Professional Development Program). Co-sponsored by the LA/AIA Professional Development Subcommittee and the LA/AIA Associates, AIPDP seeks to initiate and integrate the highly successful English "mentor program" with a series of seminars and workshops. These seminars center on "training areas"—basic skills and knowledge required for entry-level architects.

Whether you are a principal of your own firm, a student, a newly licensed architect, or Associate/intern, AIPDP will be beneficial to you, your firm, and your profession. To find out more of what AIPDP can do for you, plan to attend the AIPDP presentation and orientation event at the Pacific Design Center, Room 259, on Wednesday, September 12, beginning at 7:30 p.m. Watch for further updates and the announcement in future issues of the LA ARCHITECT.

Todd Miller and Ronald C. Takaki, AIA
AIPDP Coordinators

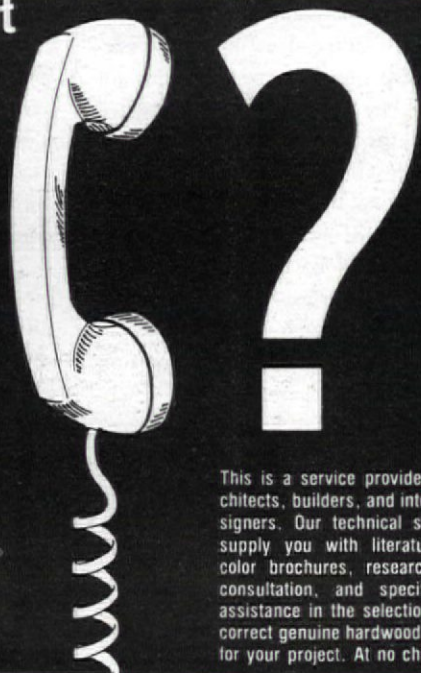
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Books

Traveler's Aids

WITH THE ARRIVAL OF MANY VISITORS, LA ARCHITECT thought that it was an appropriate time to look at the many architectural guidebooks to our city. The *Official Olympic Guidebook to Los Angeles* is the focal point of this section, but others are included. All are paperback and illustrated. One of the major criteria for the usefulness of a guidebook is availability; our copy of the *Official Olympic Guidebook* was purchased at a supermarket, and the other books have been purchased recently in Los Angeles-area bookstores. If your favorite has been passed over, it is probably because the book is popular with everyone and is sold out of your local bookstore.

Charles Wheatley.

Official Olympic Guide to Los Angeles
 Edited by Geoff Miller. ABC Publishing, 280 pages, \$5.95.

LA Magazine has produced the Official Olympic Guide to Los Angeles, modestly noted on the bottom as a "collector's edition" even though our sources tell us the first printing was over a million copies. This book differs from most serious guide books in that it is filled with ads. These ads are for stores, wine, insurance and electronic equipment and tend to reduce the credibility of the rest of the book. The book has a generous feel; the photographs are quite good, both those about athletics as well as on views around the city. Although this supposedly is a city guide, there is extensive information about the Olympics. The writing in the *LA Magazine* tradition is witty and clear. The Olympic restaurant guide is so slim that perhaps it is just trying to suggest that you buy their special restaurant guide separately. I believe magazines are less intimidating to read than the average guidebook, but it's unfortunate that there couldn't be better maps that locate in a more orderly fashion all the disparate subjects covered.

Richard Saul Wurman

Los Angeles Times Olympics Guide to Los Angeles and Southern California
 by the editors of the Los Angeles Times. Signet, 277 pages, \$3.95.

This paperback is inexpensive and it flaunts this characteristic. It's printed on absorbent paper which results in photographs that are more useful as Rorschach tests than as representatives of the scenery. The *Los Angeles Times* and the Times Mirror Corporation publish this book as the sponsors of the Olympic Arts Festival and include a chapter on it, although nowhere in the theatre section or anywhere else do they show a theatre plan or anything that would help familiarize the reader with the specific locations of these events. The descriptions of restaurants also leave much to be desired; for instance, Tony Roma's is described in the following way: "Other locations in Encino, Santa Monica, Newport Beach, Palm Springs." The headings in the "Where To Stay" section are such as Unusual, Moderate Suburban, Expensive but Intimate—titles which I believe do not immediately help the reader in making a choice. This corporation has the collective ability to produce better written and organized guides. Visually (maps, photographs, illustrations) it is hard to identify this

product with the group that produced the Art Festival book, owns Harry Abrams and publishes the *Los Angeles Times*.

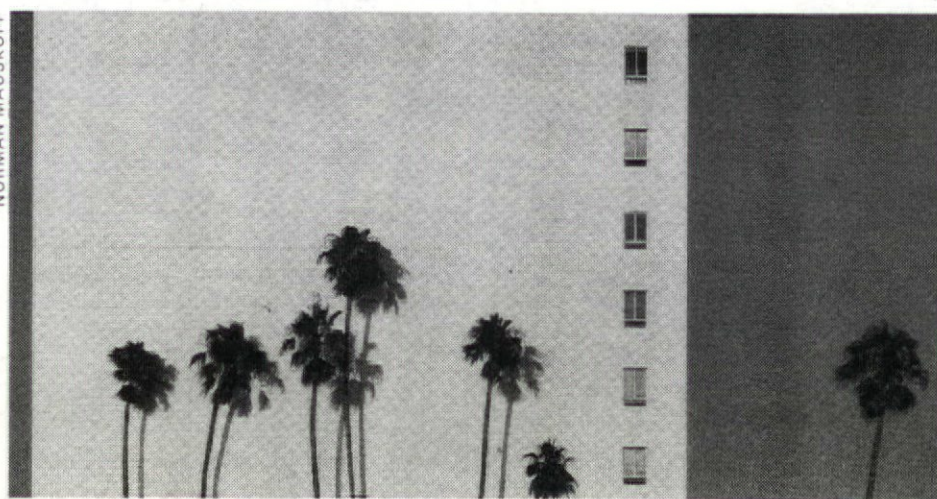
RSW

Fodor's Los Angeles

by Eugene Fodor. Fodor's Travel Guides, 501 pages, \$9.95.

The Fodor books in general, including this new edition of their Los Angeles book, have shown little movement to improvement during the many years that they have been issued and re-issued. The introductory map of Los

NORMAN MAUSKOPF



From the Official Olympic Guide to Los Angeles, page 171.

Angeles and surrounding Southern California is simple and contains so little information that it would be of small value to the stranger or resident. The illustrations which are used sparingly throughout the book give no information; and the few maps are of inferior quality. Although this volume appears to be one of the thickest of the guides to Los Angeles, the writing lacks personality and the depth that a page count might lead you to expect. The book contains a small section on yellow paper which is called the Summer Olympic Supplement which describes the location of the different venues.

RSW

LA in the Thirties

by David Gebhard and Harriette von Breton. Peregrine Smith, 164 pages, \$17.95.

Although the format of this book is similar to *LA/Access* and to Gebhard's *Guide to Architecture in Los Angeles and Southern California*, this is not a guidebook, but a survey of architectural monuments in LA from 1931-1941. The book was developed from a 1975 exhibit at the University of California, Santa Barbara, and, in fact, reads like a catalogue. *LA in the Thirties* is divided into sections according to building type, with the unifying theme of "Imagery and Its Uses." Two essays introduce the book by setting the scene of Los Angeles in the Thirties. Each section is illustrated with a large number of photographs and drawings.

Undoubtedly the most interesting sections deal with the "Lost LA"—the diversity of the now-extinct drive-in restaurants celebrating the mobility of the car—and in seeing vintage photographs of familiar buildings in their stark desert environment. The over-produced landscape settings came with time and with the introduction of irrigation. There are, however, no addresses given for the buildings or cross references to other guidebooks. A Bekins storage building is

identified only with its date (of construction?) and city (Los Angeles, Hollywood or Beverly Hills?). Although the book cannot be faulted for what it is not, it would have been good to have more information about each building so it could become more than a historical survey.

CW

I Love Los Angeles Guide

by Marilyn J. Appleberg. Collier Books, 224 pages, \$7.95.

Once again Marilyn J. Appleberg has produced a guide in the tradition of London's famous Nicholson Guides, although larger in format. It lists by category 4,000 entries including accommodations, sightseeing, historic LA, museums, galleries, kids LA, nightlife, restaurants etc. The writing tends to be clear and factual if a bit dry. Architects are noted and all entries keyed into a number of bold and well produced maps. They have gotten absolutely the most out of using black and a single color and Albert Pfeiffer's drawings, as they were in the New York City

which it is known above every other characteristic."

CW

Flashmaps Instant Guide to Los Angeles

by Toy Lasker. Flashmaps Publications, 88 pages, \$3.95.

This is still another in the highly successful Flashmaps series, which came out of a weekly page or two in *New York* magazine many years ago. This was a venture in which the quality of the cartography never matched the original idea. The maps in this publication as well as the others leave much to be desired in terms of quality, comprehensibility and printing excellence. The book is inexpensive and is basically geared to somebody who already knows LA. For \$3.95, the already informed resident can get a reference guide which will help them locate key places within the city. Restaurants as well as hotels and special things to see are simply listed so the newcomer must look elsewhere for information that might motivate or clarify a choice. The implication is that, if it's listed as opposed to not, it might have some value. In this case, the title of *Special Olympics Edition* alludes to a seven-page addendum in the back which shows the Olympic sites, although they are put on so generalized a map that actually finding the locale by substreet or boulevard is impossible.

RSW

LA Inside Out

by Ronni Schwartz. Apco Publications, 141 pages, \$4.95.

LA Inside Out: The Practical Guide to Los Angeles, A Comprehensive Source Book to Los Angeles with over 1,300 Listings, is as its title suggests a page-by-page listing broken down by area and then category within each area. As is the case with all the books which are basically just listings, the ease of scanning a page and finding what you want, picking the pertinent information, topography and spacing become the critical issue. The writing is adequate, the graphics are terrible, and the book is not as extensive as Appleberg's book, which at least according to the cover included 4,000 entries. The maps are few and far between and are noteworthy only for the lack of information they communicate. For instance, there is a map to tell you that the distance from an unlabeled red dot somewhere south of Beverly Hills to Disneyland is 39 miles, yet this inefficiently shows distance from a non-location.

RSW

LA/Access

by Richard Saul Wurman. Access Press, Ltd., 144 pages, \$19.95.

LA/Access bills itself as the official Los Angeles guidebook, and the current edition is "completely revised" with 200 new listings. The format of the guide is narrow and vertical so it will fit into a glove compartment, and is colorfully printed with maps, drawings, seating diagrams of sports arenas and theaters, and building plans. The text colors are coded so that blue text anywhere in the book refers to architectural monuments, red to eating places, etc. The largest division of the guide describes the highlights of the 21 individual areas into which LA has been divided, the center being downtown and the others spiraling outward to Catalina and the desert. Although the major attractions of each area are described along with a few restaurants, the guide is not comprehensive. The serious architectural visitor or gourmet would do better if an additional guidebook was taken along featuring his special interest.

CW

Summer

Calendar

Chapter Programs

Through July 15

Olympic Architects, 84/84

A three-part exhibit sponsored by LA/AIA including displays of work by 84/84 architects, winning entries in Olympic arch competition, and components relating to architectural technology. Daily from 10 a.m. to 5 p.m. at Museum of Science and Industry. See front-page article.

July 8 and 21

Shulman Programs

Photographic field trip and critique, both sponsored by WAL. Field trip meets at 10 a.m. on July 8 in front of Security Pacific, 333 S. Hope. Critique meets at 1 p.m. on July 21 in Space 259, Pacific Design Center. Donation: \$25. Reservations limited; mail check to Ruth Brown, 12734 Jimeno, Granada Hills 91344.

July 15

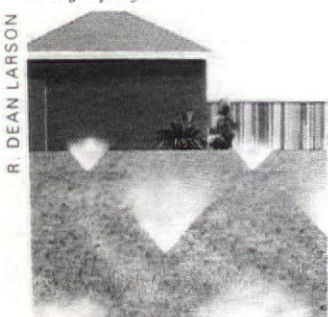
A Day at the Beach

Annual party including sand castle competition, hosted by Associates. 12 p.m. to 7 p.m. at Dockweiler Beach, Playa del Rey. See front-page article.

July 17

LA 2036:**The Year of the Next Olympics**

Six of the 84/84 architects present their visions of LA architecture 52 years hence. Panel sponsored by LA/AIA, moderated by Thomas Vreeland, FAIA, including Daniel Dworsky, FAIA, Raymond Kappe, FAIA, Anthony Lumsden, FAIA, Eric Moss, AIA, and Glen Small, AIA. Reception at 6:30 p.m., panel discussion at 8 in Room 259, Pacific Design Center. Cost: \$6. Reservations required; call Chapter office at 659-2282 before July 13.



David Hockney, A Lawn Being Sprinkled, from the exhibition, "Los Angeles and the Palm Tree."

Exhibitions

Through July 11

Architecture Switzerland: 1970-1980

Features the work of 12 Swiss architects including Mario Botta, Fritz Haller and Atelier 5 Architects. Tuesday to Friday from 5 to 7 p.m., Saturday and Sunday from 1 to 5 p.m. at Architecture Gallery, SCI-ARC, 3021 Olympic, Santa Monica.

Through July 15

Temporary Space:**The Contemporary Tent**

Will feature 75-100 of the finest and most durable tents currently in use around the world. In the chain-link covered street, The Temporary Contemporary, First and Central St. Call 385-5271.

July 15 to September 1

Olympic Architecture Since 1896

In the Helen Lindhurst Architecture Gallery, Watt Hall, at the University of Southern California. Monday to Friday from 10 a.m. to 4 p.m. Call 743-2723.

July 31-September 22

Los Angeles and the Palm Tree: Image of a City

Exhibit at the Arco Center. Call 488-0038.

Courses

The following courses are sponsored by UCLA Extension. For further information, call 825-9061. July 7-September 1, **Tony Duquette**, \$185; July 3-September 18, **The History of Los Angeles Architecture**, \$185; July 2-July 25, **Large Scale Graphic Design for Interior and Exterior Application**, \$125; July 2-July 25, **Corporate Logos, Letterheads and Packaging**, \$125; July 3-August 14, **On-Site Study of Residential Interior Design**, \$115; July 3-September 18, **On-Site Photography for Designers**, \$185; July 5-August 30, **Inside Los Angeles Architecture**, \$110; August 15-September 19, **On-Site Study Tour of Decorative Arts**, \$110; August 18, **Julius Shulman: Master Workshop in Architectural Photography**, \$25; August 21-September 18, **On-Site Study of Corporate Interior Design**, \$115; August 23-September 30, **Buildings Reborn: A Study Tour of Adaptive Re-Use in Los Angeles**, \$145; August 14-September 20, **CAD/CAM for Graphic, Product and Industrial Design**; August 13-September 24, **A Hands-On Tutorial in CAD/CAM**; August 31-September 23, **Art, Architecture, and Interior Design of Spain and France**, a 24-day Study Tour; August 18-September 29, **Olympic Art Tour II**, \$105.

Other Events

July 12

Starting Your Own Business

Three successful businesswomen, contractor Sally Sherman, environmental designer Cleo Baldon and architect Patricia Oliver, will discuss their experiences starting and maintaining their own businesses. Sponsored by the Association for Women in Architecture. 7:30 p.m. at the Pasadena YMCA, 78 Marengo Avenue (designed by Julia Morgan and presently in danger of being demolished). Call 625-1734.

August 1

Olympics Reception for Visiting Planners

The reception will feature exhibits of planning activities in the Southern California region and will bring together urban professionals from across the country and around the world. Observation Tower, City Hall, L.A. Call Robert A. Lata at 725-1200, Ext. 363.

Note. All Calendar information is subject to change, so please call listed number to verify. To submit material, send two copies of a typewritten announcement to Lisa Landworth, LA ARCHITECT, 8687 Melrose Av., Suite M-72, Los Angeles, Ca. 90069.

Classifieds

Space Available

Architect's office to share. Near Park La Brea. (213) 933-5721.

Space in Schindler House for rent to architect or nonprofit organization. 288 or 528 square feet. 651-1510.

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For Sale

Neutra home. 2 bedrooms, 1 bath, pool. North Hollywood. \$124,500. 762-2782.

Information

The rate for classified ads is \$1 per word per month with a \$10 minimum charge. The deadline is the first of the month before the month of publication. To place an ad, send message typed double-space, with check payable to LA ARCHITECT, to LA ARCHITECT, 8687 Melrose Av., Suite M-72, Los Angeles, Ca. 90069.

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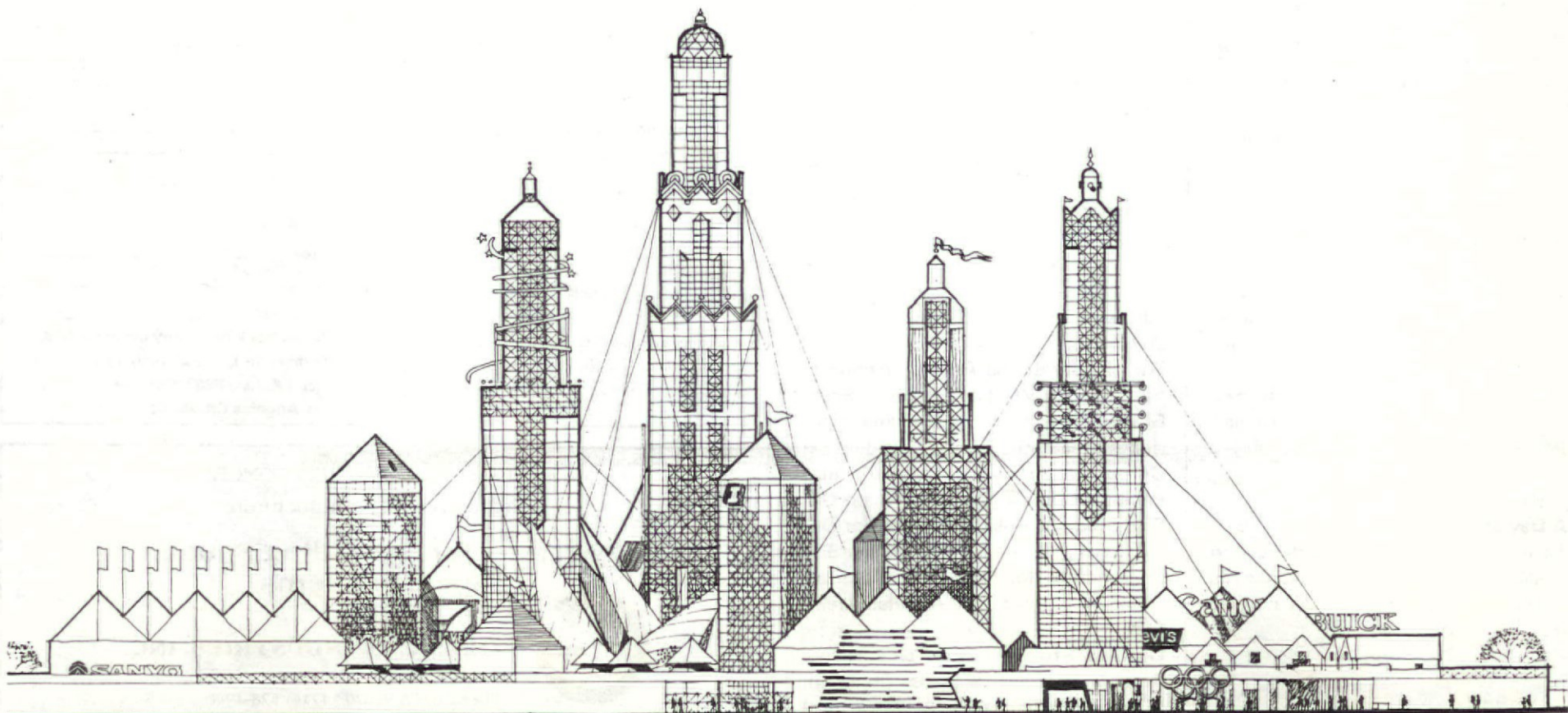
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Unbuilt project. Sponsors' Pavilion, 1984 Olympics, John Aleksich Associates. This is the first in a series organized by contributor Lisa Landworth.

July

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
I	2 Corporate Logos Course starts	3 Residential Interior Design History of LA Architecture Courses start	4 Contemporary Tent Exhibition continues	5 Inside LA Architecture Course starts	6	7 Tony Duquette Course starts
8 Shulman Field Trip WAL program	9	10	11	12 Starting Your Business AWA program	13	14
15 A Day at the Beach LA/AIA program Olympic Architecture Exhibition begins	16	17 LA 2036 LA/AIA program	18	19	20	21 Shulman Critique Wal program
22	23	24	25	26	27	28
29	30	31 LA and the Palm Tree Exhibition				