

LA ARCHITECT

Inside: Farmer's Market, Page 2. Central Library, Page 5. Helmut Jahn, Page 6. Plus News, Books and Calendar.

LA/AIA Design Awards

Competition Winners to Be Announced Oct. 9 at TC

Winners of the LA Chapter's 1984 Design Awards Competition, selected from among more than 200 entries, will be announced on Tuesday, October 9, at the Temporary Contemporary museum in Little Tokyo. The awards committee intends to make a downtown event of the design awards program and wishes to encourage the entire community to participate.

The annual event will begin at 6:30 p.m. with a cocktail/buffet reception, followed by the awards program at 8. Admission is \$15 per person for LA Chapter members and \$7 for students; this will include admission to the museum exhibit. Prepaid reservations must be received by the Chapter office before noon on Friday, October 3. More than 200 entries are expected from LA Chapter members and from other AIA members who have designed projects in Los Angeles.

Photographs and drawings of all entries will be on display during the reception from 7 to 8 p.m.

The awards program will include a slide presentation of all entries, followed by an announcement of the winners by jury member Ricardo Legorretta. Additional slides will be shown of the award winners, and the jurors will be available for comments. This year's jury includes three notable individuals long involved in architecture and the arts: Richard Koshalek, Ricardo Legorretta, and Cathy Simon.

Richard Koshalek, director of the Museum of Contemporary Art, Los Angeles, received his MA degree in architecture and art history from the University of Minnesota. He has been curator of the Walker Art Center in Minneapolis and director of the Fort Worth Art Museum and the Hudson River Museum in New York.



Richard Koshalek

Ricardo Legorretta, principal of Ricardo Legorretta Architects, Mexico City is known internationally for his attempts to create a truly Mexican architecture, and has his own practice in Mexico City. After graduation from the National University of Mex-

ico, he served as chief of design in the office of Jose Villagran, the "father of modern Mexican architecture."



Ricardo Legorretta

Cathy Simon, AIA, principal at Marquis Associates, San Francisco received an MA degree in architecture from Harvard Graduate School of Design, and has been principal-in-charge of art and music centers, museums, zoo facilities and schools for Marquis Associates. She has been an NEA fellow at the Aspen International Design Conference; a professor for the Department of Architecture at UC Berkeley.



Cathy Simon

Chairman of the 1984 Design Awards Committee is Raymond Kappe, FAIA, of Santa Monica. Committee members include Melvin Bernstein, AIA, Frederick Bertram, FAIA, Mark Fuote, AIA, Scott Johnson, AIA, James McNett, AIA, Joseph Mada, AIA, Ernest Marjoram, AIA, James Nakaoka, AIA, Gary Russell, AIA, and Garth Sheriff, AIA.

In addition to the October 9 program, a second awards program will take place Saturday, October 27, at the Bel Air Bay Club, during which certificates will be presented to the October 9 award winners and their clients. All Chapter members are invited; detailed information on this program will appear in the October edition of LA ARCHITECT.

Who's for Us?

Topic of Tuesday, Sept. 18 LA/AIA Meeting

"Who's For Us: Democrats/Republicans," a panel discussion focusing on specific legislative issues involving architecture and construction, will take place Tuesday, September 18, at the Pacific Design Center. This is the regular September meeting of the LA Chapter. A cocktail/buffet reception will start at 6:30 p.m. in the PDC Conference Center, Room 259. The panel discussion will follow at 8. Cost of the reception is \$6 for LA Chapter members. Advance registration is required at the Chapter office prior to noon on Friday, September 14. Those who want only to attend the panel discussion, which is free, are welcome; doors will open at 8 p.m.

Participants in the program will include **Harry Jacobs**, AIA, president of CCAIA; **Leslee Temple**, ASLA, president of the Southern California Chapter of the American Society of Landscape Architects and principal with Cardoza, Dilallo & Harrington; **Charles Loggins**, AICP, professor of urban planning, School of Environmental Design, Cal Poly Pomona; **Jerry Zerg**, AIA,

Republican candidate for Congress in the 24th District and president, United Design Associates Inc. and **Howard Finn**, LA City Councilmember for the First District. The panel discussion will be moderated by **Marvin Malecha**, AIA, dean of the School of Environmental Design, Cal Poly Pomona. Following comments by each participant, the floor will be open for questions and answers.

The 6:30 p.m. reception will honor LA Chapter nominees for CCAIA Honors Awards program. These include, for Distinguished Service Award, **Arthur O'Leary**, FAIA; Excellence in Education Award, **Doreen G. Nelson**; Special Award in Media, **Esther McCoy**; Special Award in Technology, **Southern California Edison** and **E. Nadar Khalili**, AIA; Special Award in the Allied Arts, **John Jerde**, AIA and **David Meckel**, AIA, The Jerde Partnership, Architects, and **Deborah Sussman** and **Paul Prejza**, Sussman/Prejza & Co.; Award in Government, **Edward N. Helfeld**, Administrator of CRA.

Chapter Nominations

THE FOLLOWING NOMINEES HAVE BEEN accredited for 1985 Chapter officers and directors and Chapter delegates to California Council (CCAIA).

- **Vice-President/President-Elect** (one-year term): Joseph Amestoy, AIA; Donald C. Axon, AIA.
- **Treasurer** (two-year term): Bruce Becket, AIA; Robert S. Harris, AIA.
- **Directors** (two-year term; *four positions open*): Katherine Diamond, AIA; Tom Holzbog, AIA; Fernando Juarez, AIA; Barton Phelps, AIA; Robert Reed, AIA; Norma Sklarek, FAIA; Lorenzo Tedesco, AIA; Chester Widom, AIA; Bernard Zimmerman, FAIA.
- **CCAIA Delegate** (two-year term; *three positions open*): Ronald Altoon, AIA; Donald C. Axon, AIA; Robert Kennard, AIA; Marvin Malecha, AIA; Chester Widom, AIA.

In accordance with Chapter bylaws, election to the position of vice-president/president-elect or treasurer also constitutes election as chapter delegate to the California Council for a two-year term.

Following this publication of nominees to date, Chapter Members-in-good-standing have the opportunity to submit additional nominations, in accordance with the nomination procedure stated in the announcement included with the July issue of LA ARCHITECT, to be received at the Chapter office no later than Friday, **September 21, 1984**. Nominations will then be closed and election ballots prepared for mailing. Ballots will be tallied and the results announced at the regular Chapter meeting scheduled for Tuesday, November 20.

PROJECT ARCHITECT (California Licensed)

Because of our continued growth, Kaiser Permanente has additional career opportunities for Project Architects in our Facilities Design And Construction Department. We manage one of the largest design and construction programs in California, specializing in health care facilities.

Candidates should have 7 years Project Management experience with 1-3 years experience in Hospital Design and Project Management, a BS in Architecture or equivalent, a California license and excellent communication skills.

You will be working with top level management to develop construction programs in our medical facilities in Southern California's Southland and San Diego areas. All positions will work out of our Los Angeles Regional Offices.

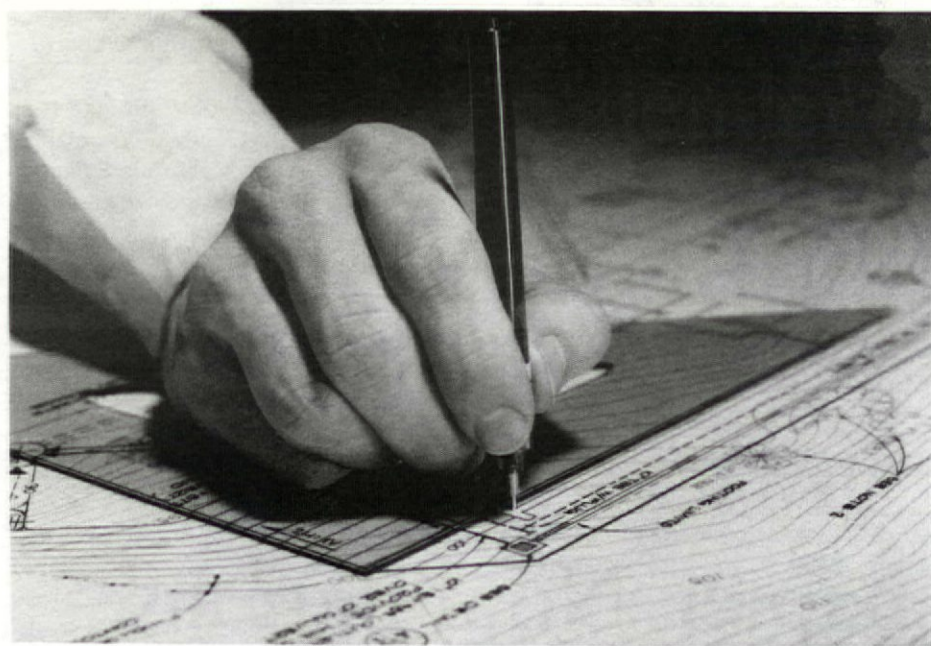
We offer an outstanding employer paid benefits package and a competitive salary. For consideration, please submit resume with work experience and salary history to: **Sye Malins.**

KAISER PERMANENTE
Dept. 5196
Regional Personnel Office
4725 Sunset Blvd.
Los Angeles, CA 90027



KAISER PERMANENTE

Equal Opportunity Employer



Liability Insurance designed the way you design projects carefully.

- Loss prevention assistance for the design professional.
- Liability coverage specifically designed for your practice.
- Appropriate coverage at competitive premiums.
- Comprehensive pre-claim and post-claim support.
- Contract review for risk avoidance/insurability.
- All types of insurance for the A/E practice.

R.D. Crowell Insurance Agency

"The Leader in A/E Professional Liability insurance"

Dick Crowell, President/3151 Airway, B-3/Costa Mesa, CA 92626/(213) 620-1775

Update

Farmer's Market



AS TENNESSEE ERNIE FORD ONCE sang, "If the right one don't get you, the left one will." Admirers of Farmer's Market, the famous open-air emporium of produce stands and fast food, must be reeling from a similar one-two punch. On the one hand, CBS and A.F. Gilmore have asserted their right as property owners to tear down Farmer's Market, should they choose. On the other, a proposed Metro Rail station on the same site could have even more disastrous effects on the life of the neighborhood as well as the market.

The controversy surrounding the proposed redevelopment of Farmer's Market is a refreshing change from the overly familiar tales of demolition in a city satirized for having "nothing old still standing." "Plan Could Erase Prime Tourist Spot" was the headline of the *LA Times* article that broke the story in late March. "We would hate to lose those buildings," said Gilmore president **Henry Hilty**. "But we won't stand in the way of the best plan for the property." The plan they envisioned was an entertainment complex occupying a maximum of four million square feet. The contemplated project would be twice the size of Universal Studios.

The LA Planning Department was enraged. Quoted in the same *Times* article, **Peter Broy** said, "It's been clear to me that there is a serious threat that Farmer's Market as we know it today could be demolished."

The Planning Department hoped to minimize the damage with a building ordinance ready by July. At present, only the second draft of the ordinance has been prepared, but it shows the city's intent to set the limits to uncontrolled growth on the corner of 3rd and Fairfax. In the current draft, the city requires that the open-air portion of Farmer's Market be preserved, and the area for development was cut in half.

For its part, the AIA flexed some political muscle. In April, at the recommendation of the Cultural Heritage Committee, the Los Angeles Chapter Board passed a motion that the market be preserved. LA/AIA President **Martin Gelber** sent letters to both CBS and Gilmore informing them of the vote.

John Gostovich of Gilmore, stung by the bad publicity, sent a letter in reply to Gelber, inviting the AIA to hold a session with the developers. Gostovich, for his part, thinks the whole furor was a misunderstanding, based on a misleading newspaper story.

"That damn article!" said Gostovich in a recent interview. "We never intended to tear down Farmer's Market. It attracts six million visitors a year! Why would we want to take it down?" He added, "We'll tear down Farmer's Market when the Dodgers go back to Brooklyn, and when the *Times* stops publishing."

Broy, however, thinks that Gostovich et al have changed their tune. "During the hearings of the Citizenry Advisory Committee for the Metro Rail Specific Plan, [the men from Gilmore] said, 'We want the right, we demand the right to do as we see fit.'"

Both sides now agree that the *Times* story was exaggerated, and the furor that followed it may have been out of proportion to the actual threat. However, the situation demonstrated the power of a new triumvirate combining the AIA, the LA Conservancy, and the

Planning Department, to make developers sit down and talk. At the time of this writing, CBS and Gilmore were planning to develop only 20 acres of the 55-acre lot, and the AIA had been invited to play an advisory role.

But the Market is still not safe. The second blow of the one-two punch, the proposed Metro Rail station, could introduce heavy traffic and noise to a well-established residential neighborhood. "The possible effect of the Metro Rail station on Jews, ethnics and the neighborhood at large is of great concern to us," said Broy. It should be of great concern to the AIA, as well.

Morris Newman

Errata

On page one of the July issue of *LA ARCHITECT*, a group of condominiums was incorrectly credited to Michael Pearce. The correct credit is **Pearce Fitzgibbons Architects**. On page 5, we regret that **T.W. Laymen Associates** and a group including **Ted Wu, Eileen Avery, Paul Hershfield, Sharrie Lee, Louis Quirarte and David Wickland** were omitted from the list of Olympic venue architects. Laymen and Associates designed the rowing and canoeing venues; Ted Wu et al, the Main Press Center which occupies the LA Convention Center.

LA ARCHITECT

Editorial Board. John Mutlow, AIA, *Chairman*; Carlos R. Alonso, *Associates*; Don Axon, AIA, *LA/AIA Board*; Janice Axon; Peggy Cochrane, AIA *Secretary*; Shelly Kappe; Richard Katkov, *Additions and Deletions*; William Krisel, AIA; Morris Newman; Barton Phelps, AIA; David Weaver; Lester Wertheimer, AIA, *Treasurer*; Charles H. Wheatley, *Books*.

Editorial Board Emeritus. Thomas S. Hines; Frederic P. Lyman, AIA; Michael F. Ross, AIA; Thomas R. Vreeland, FAIA.

Managing Editor. Barbara Goldstein.

Contributors. Donna Brown; John Chase;

Lisa Landworth, *Calendar*; Jeffrey Skorneck, AIA; M. Stan Sharp, AIA.

LA/AIA Officers: Martin Gelber, AIA, *President*; Mark Hall, AIA, *Vice-President*; Cyril Chern, AIA, *Treasurer*; William Landworth, AIA, *Secretary*.

LA Architect is published monthly except for August by the LA Chapter of the American Institute of Architects, 8687 Melrose Av., Ste. M-72, Los Angeles, Ca. 90069.

Subscriptions. \$18 domestic, \$28 foreign.

Editorial submissions should be addressed to the Editor, *LA ARCHITECT*, 8687 Melrose Av., Ste. M-72, Los Angeles, Ca. 90069. *LA ARCHITECT* does not assume responsibility for unsolicited material.

Postmaster. Send address changes to above address.

Disclaimer. Except where noted, the opinions stated are those of the authors only and do not reflect the position of either the AIA or the Los Angeles Chapter. The appearance of names and pictures of products and services, in either editorial or advertising, does not constitute an endorsement by the AIA or the Los Angeles Chapter.

Addition by M. Stan Sharp

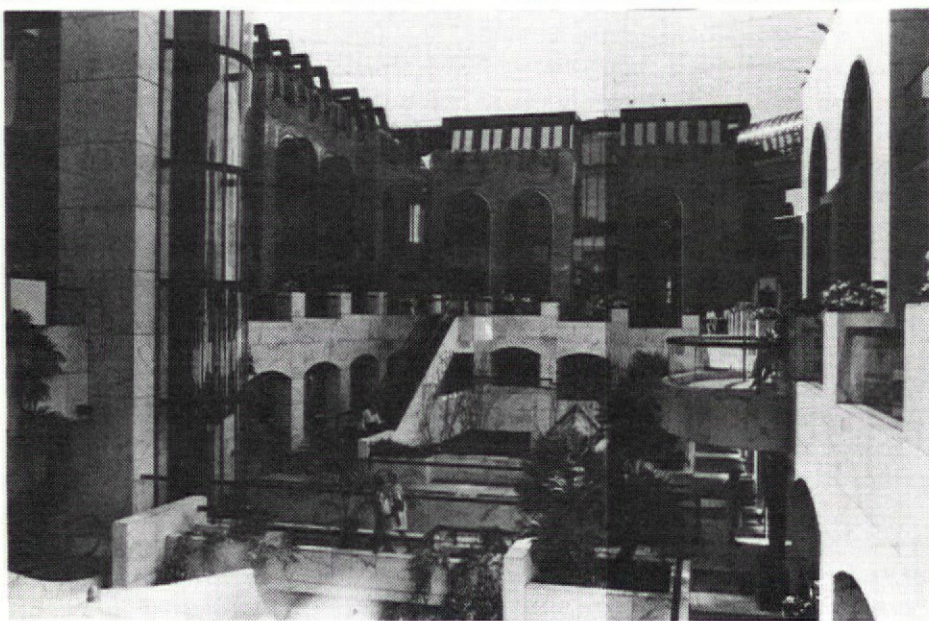
The Play's the Thing

'ALL THEORIES OF WHAT A GOOD PLAY is, or how a good play should be written, are futile. A good play is a play which when acted upon the boards makes an audience interested and pleased. A play that fails in this is a bad play."—**Maurice Baring, *Have You Anything to Declare?***

The drama of shopping with the Beautiful People has been skillfully directed by Le Sopha Group in their design of the Rodeo Collection, a sumptuous microcosm at 421 North Rodeo Drive in Beverly Hills. This mall on the mall, a lively multi-level courtyard hidden behind a sedate neo-classical facade, is a set where the local gentry and professional shoppers (i.e. travelers) can strut upon a stage of the international market with Fendi, Ungaro, Vuitton, and others. The planning principles of this project, accommodating the automobile, following sound marketing rules, and making the design humanistic, form a neat three-act play.

Any shopping mall must deal with the arrival by automobile, storage of the automobile, and movement from the parking garage to the shopping mall. Two very different experiences can be had at Century City Shopping Center and the Beverly Center. At the former, one parks in a dank cave and "escalators" up a tunnel to the radiant, cleansing light of the outdoor mall. In the latter, one parks in front of a cityscape and a view of the Santa Monica Mountains and is sucked by elevators into the hermetic, fluorescent hull which is the mall.

At the Rodeo Collection, the shopper drives to the end of the entrance ramp and arrives stage center, at the bottom of a four-level, stepped-terrace courtyard from where he has a view to all of the shops he will visit. In turn, the audience of shoppers subtly scrutinize as he descends from his Rolls Royce.



Rodeo Collection

His arrival well noted, he has a choice among elevator, escalator and stairs to ascend to orchestra (street-level shopping), mezzanine or upper balcony. The automobile is whisked away by the valet and carefully stored below with the other 466 luxury cars.

The Rodeo Collection has 75,000 square feet of expensive leasable space and tenants who pay these prices rightly demand the most important requirement of retail marketing: to be seen. The stepped-terrace courtyard accommodates this requirement;

everyone, from the largest shops of 2000 square feet (on the Rodeo Drive street side) to the smallest of 500 square feet (on the courtyard side), enjoys visibility from the courtyard stage.

The Rodeo Collection works best as a lively urban space which may be enjoyed by people. A conglomeration of activities such as parking, dining, shopping, and street performing is unusual in Los Angeles, and the use of a stage set concept in which people are the focus of attention and in which their lively interaction is unavoidable is seductive.

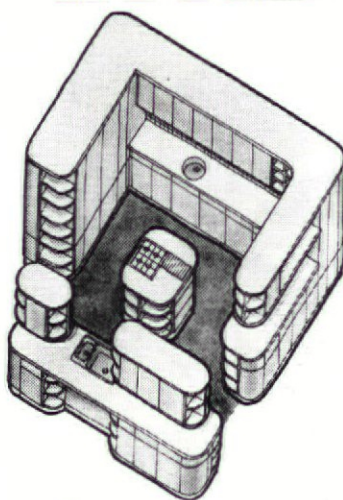
If the three planning principles are the skillful structure of a play, than imagery and detail are the dialogue. The Rodeo Collection has a lot to say. There is a distinct and correct difference between the sedate east facade, soundly soliloquizing to Rodeo Drive, and the agitated interior courtyard. Unfortunately, arched storefront windows create the illusion of a three-story arcade looming over the Rodeo Drive pedestrian, casting this east elevation out of scale with the rest of the neighborhood.

The borrowed classicism both inside and out (arches and arcades) seems an appropriate choice for a grand-monde marketplace of mostly European labels and names, and yet the break from symmetry in plan and elevation creates a disturbing randomness which belies the classical formalism. A slight change in street and floor elevations from north end to south results in horizontal marble joints that step down with the street instead of aligning with one another, giving the effect of a giant puzzle slightly jumbled. And at each corner of the project a diagonal bridge at an upper level is a lintel for the angled entrances. This misplaced angle is a curious detail, a reminder of the more conventional shopping centers found in the provinces. The randomness of the courtyard suggests that

the classicism is merely a veneer rather than an integral form giver, brittle smart talk rather than confounding truisms, Noel Coward rather than Tennessee Williams.

The wonderful irony is that all of this extravagance is free. The designers and owners intend for you to spend from an overdose of enthusiasm; indulge! The truly best things in life always carry a heavy price tag, but you will be interested and pleased because, despite a few problems with dialogue, this is a good play.

THE ULTIMATE LIVING ROOM.



allmilmö kitchens. Internationally acclaimed for style and function. Let your imagination soar.

allmilmö total living environments

KITCHEN DESIGN STUDIO
408 North Robertson Blvd., Los Angeles, CA 90048
(213) 854-6322

STAFF INC.

The Design Professionals Source Center for Employers and Employees

Long-term or Temporary staff employed and insured by STAFF - or employed by YOU

Call Harlan Hogue, AIA or William Simonian 829.5447

ALLEN JACOBY ROOFING CONSULTANT INC.

ALLEN JACOBY, CSI
PRESIDENT

MEMBER - ROOF CONSULTANTS INSTITUTE

- PRE-DESIGN CONSULTATION
- INSPECTION SERVICE
- EVALUATION OF ROOFING SYSTEM
- FAILURE ANALYSIS
- EXPERT WITNESS TESTIMONY

18075 Ventura Blvd.
Encino, CA 91316
PHONE: (818) 345-6824

Notice of Position

The Graduate School of Architecture and Urban Planning at UCLA invites applications for a full-time, tenure-track position in the Architecture/Urban Design Program, beginning academic year 1985/86. The successful applicant will be expected to teach design studios and to make a contribution to at least one other area of the teaching program, and to actively pursue practice and/or research and scholarly activities. It is anticipated that the position will be filled at a senior level. UCLA is an Equal Opportunity/Affirmative Action employer and the Architecture/Urban Design Program especially encourages applications from women and members of minority groups. Applicants are asked to submit letters of inquiry, including curriculum vitae and the names and addresses of at least three referees by January 1, 1985 to Professor William J. Mitchell, Head, Architecture/Urban Design Program, Graduate School of Architecture and Urban Planning, UCLA, Los Angeles, California 90024.

Look to this symbol



for all your drawing and diazo printing needs.

Repro-Graphic Supply
2737 San Fernando Rd.,
Los Angeles 90065
(213) 223-1511

MANUFACTURERS

Blu Ray/Borco/Charvoz/
Clearprint/Designmate/Diazit/
Dietzen/Gradco/Hamilton/
K + E/Kroy/Luxo/Mayline/Mutoh/
Neolt/Planhold/Rayven/Register-
mate/Repro Technology/
Teledyne Post/Teledyne Rotolite/
Vemco

REPRO SERVICES

Printing title blocks/Machine
maintenance/Pin bar punching/
Consultation/Sales/Installation/
Delivery

EQUIPMENT & SUPPLIES

Drafting and lettering machines,
vinyl board covering, leads and
sundries/Chairs, lamps, drawing
and light tables/Paper and film
for diazo printing and drawing/
Pin bars and punches/Diazo
machines, vacuum frames, and
parts/Deionized water, aqua and
anhydrous ammonias.


BERNARD'S

(818) 990-0113

OFFICE FURNITURE

Kimball. All-Steel. Hiebert. Etc.

professional discounts

tesco
ENGINEERING SUPPORT SERVICES

 COMPUTERIZED COMMERCIAL & RESIDENTIAL TITLE 24 COMPLIANCE REPORTS
 AVERAGE RESIDENTIAL TITLE 24 COMPLIANCE REPORT: \$140.00
 EXPRESS COURIER SERVICE AVAILABLE
 1 DAY SERVICE

ENGINEERING: HVAC, ELECTRICAL, PLUMBING, STRUCTURAL, CIVIL

(714) 626-6571

2246 N. EDINBORO AVENUE, CLAREMONT, CA 91711

CompuCAD

SYSTEMS, INC.

The new Computer Aided Drafting Center in Tarzana.

- Complete CAD Systems for IBM and IBM Compatibles, APPLE and Hewlett Packard 200 Series.
- Business and Personal Computer Systems.
- Portable Computer Systems:
the new Sharp PC-5000
and the NEC PC-8201A
plus the new Hewlett Packard portable.
- Computer Supplies and a Complete Line of Computer Furniture.
- CAD classes available.

Come and See Us for a Demonstration.

19447 Ventura Blvd., Tarzana, CA 91356

(818) 881-2824

LUMBER ASSOCIATION OF SOUTHERN CALIFORNIA

We have available to you:

 Design information
 Technical assistance
 Literature including

 Timber Construction Manual
 Grading rule books
 Western Wood Use Book
 National Design Specifications
 Span tables

WOOD — The only renewable natural resource

If we can be of help to you, call or come by

 1915 Beverly Blvd. Ste. 202 Los Angeles, Ca. 90057
 213-483-6450

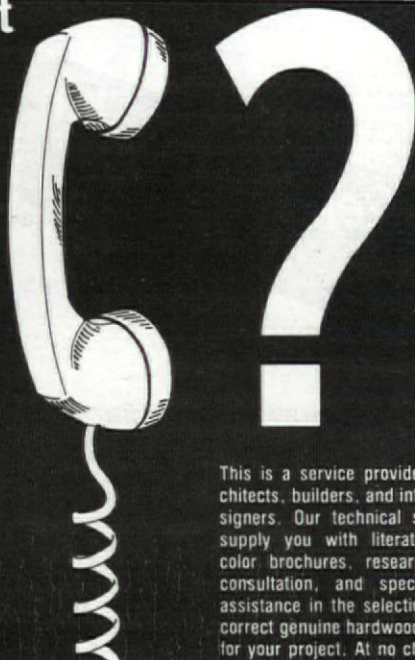
Questions about
Hardwood
Flooring?
Call us.
We're As
Close as
Your Telephone.

**Hardwood Flooring
Information Bureau**

just call us...

(213) 357-2224

there's never a charge.



This is a service provided to architects, builders, and interior designers. Our technical staff can supply you with literature, full color brochures, research data, consultation, and specifications assistance in the selection of the correct genuine hardwood flooring for your project. At no charge.

Briefly Noted

HHPA Gains Valley Commission

THE SAN FERNANDO VALLEY CULTURAL Foundation, an organization devoted to raising funds for cultural facilities in the San Fernando Valley, has announced the hiring of Hardy Holzman Pfeiffer Associates to create a concept-design and master plan for Valley Cultural Center-Warner Park. The park is envisioned as a multi-purpose cultural and arts facility, set on a 20-acre site and containing two major theater facilities. One theater, with approximately 500 seats, will host theater companies and music recitals. The other theater, at 1200 seats, will house performances of Broadway musical productions, symphonic concerts and jazz festivals.

Norman Pfeiffer commented, "Traditionally, architects have been thought of as implementers of someone else's pre-conceived programs. In the case of Valley Cultural Center-Warner Park, we will be working in concert with the Foundation, defining the groundrules and determining the design and various usages of the facilities from the beginning. Valley Cultural Center-Warner Park is on a perfectly flat site, which means it will be visible on all four sides, from every possible vantage point. Every aspect of the facilities will become important."

A completed model of Valley Cultural Center-Warner Park and design plans from Hardy Holzman Pfeiffer are anticipated by November or December of this year. The projected time table for completion is 1986-87.

Building and Safety

The LA Department of Building and Safety is going to look different in 1984. This is the result of management-level personnel retirements in the department, including the general manager. **Frank Kroeger's** appointment as the new general manager was effective May 29. On June 4, **Warren V. O'Brien**, a 23-year veteran of the department, was appointed to the position of executive officer, which is the number two position in the department. Deputy general manager promotions to manage specific bureaus within the department included **K. Robert Ayers** as chief of the Building Bureau, **Robert J. Picott** as chief of the Mechanical Bureau, and **Timothy Taylor** as manager of the Van Nuys District Office.

Other changes which contribute to the new look can be attributed to statewide legislation which requires the adoption of the uniform codes in the area of housing. The department took this requirement as an opportunity to strengthen public service and safety by creation of a new bureau known as the Resource Management Bureau. This new bureau, which became effective on June 4, brought together several of the department's service-oriented functions, such as code preparation, legislation, research, material control, the Deputy Inspector Program, the Training and Investigation Divisions and the Administrative Services functions. Deputy General Manager **Earl Schwartz** has been reassigned to manage this new bureau.

Competitions

Miami. A competition for the design of a mall for the Southeast Overtown/Park West Redevelopment Project was announced re-

cently by Raul Rodriguez, chairman of the design competition committee. The competition will be sponsored by the Florida South Chapter/American Institute of Architects and the city of Miami.

Now underway, the Southeast Overtown/Park West Redevelopment Program is 200 plus acres of land adjacent to downtown Miami. The area consists of obsolete manufacturing and warehouse facilities as well as deteriorating housing. The mall will run through the center of the project, from Biscayne Bay to the newly opened rapid transit station. The redevelopment program calls for the construction of over 9,000 new housing units and over a million square feet of commercial space during the next 15 years.

Deadline for receipt of the \$25 entry fee is September 28. Details for the competition can be obtained by contacting the **FSC/AIA** office at 1150 S.W. 22nd St., Miami, FL 33129, (305) 854-4790.

Lighting. The General Electric Company is accepting entries for the second annual **Edison Award** lighting design competition to recognize outstanding and innovative projects using General Electric's precision beam 12-volt "Precise" lamps. The Edison Award's first prize is a Steuben crystal creation personalized with the winner's name. A duplicate award will be presented to the owner of the installation. Certificates of excellence also will be awarded to entries reaching the final judging.

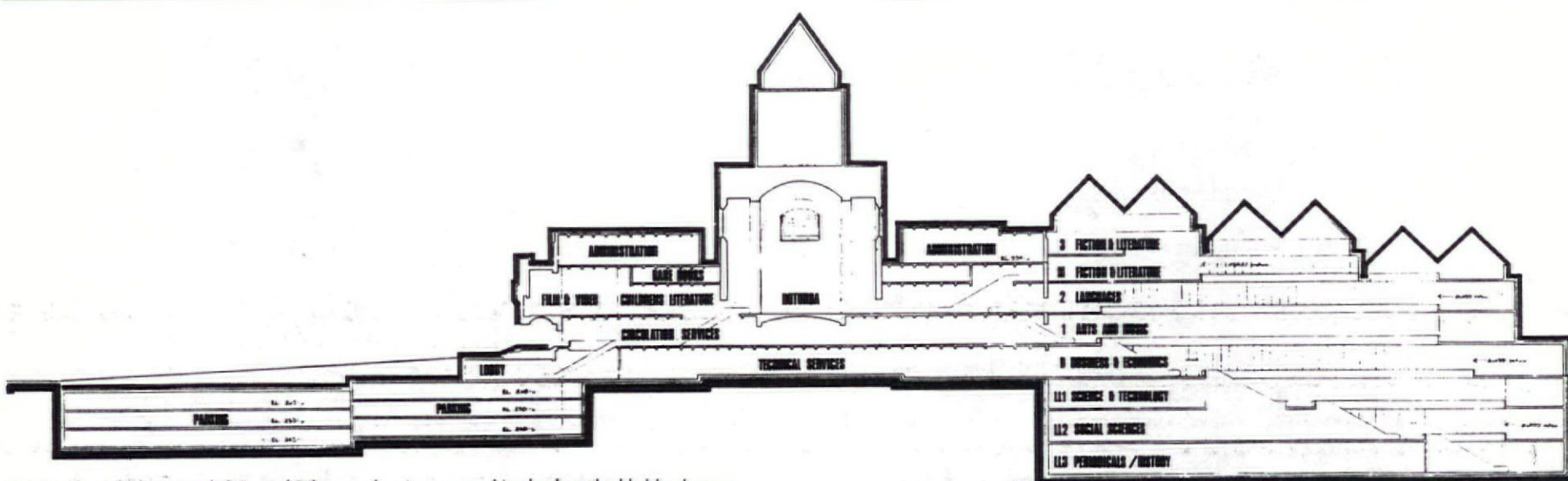
General Electric's Edison Award lighting design competition is open to all professional designers, architects, engineers and consultants (except GE employees) who have used GE Precise lamps in a completed project between September 1, 1983 and October 1, 1984. There is no charge for entries. They must be received no later than midnight, October 15. Entry forms and additional information about the competition can be obtained by writing to the **General Electric Company**, Department #3422, Nela Park, Cleveland, Ohio 44112.

Play Golf

The Cabrillo Chapter/AIA is attempting to organize an AIA golf tournament to be held in conjunction with the 1984 CCAIA Convention in Long Beach. The proposed date would be Thursday, October 11, the day before the convention officially opens. The purpose of this notice is to establish the amount of interest that might be shown by members. The chapter is planning an individual format for both handicapped and calloway, and a team event for the state title, all with appropriate trophies and prizes. For information, contact **Thomas Menser**, care of the Cabrillo Chapter at (213) 432-9817.

People

Two UCLA faculty members, **Dolores Hayden** and **Thomas Hines**, have been appointed to the board of advisors of the newly formed Temple Hoyne Buell Center for the Study of American Architecture, Columbia University. The Buell Center was established last year with the purpose of forming a community of scholars and architects.



Section through the expanded Central Library, showing new parking levels and added book storage.

Update by Barton Phelps AIA

The Central Library

LAST JUNE, IN A HIGHLY SIGNIFICANT move, the LA/AIA gave its support to plans for a \$130 million expansion and renovation of the Los Angeles Central Library. In its carefully worded letter of approval, a specially appointed task force praised the Community Redevelopment Agency for "its creative leadership in resolving the impasse between the Library's need to expand and improve its resources and the



public need to preserve a significant architectural resource." Plans put forward by the consultants, Hardy Holzman Pfeiffer Associates (HHPA), would preserve Goodhue's 1926 library and increase its usable area from 160,000 to 361,000 square feet. The task force acknowledged the "remarkable work" of the consultants, calling their research and design "thorough, insightful, and generally very sensitive to all contesting issues."

In its functional layout, the HHPA schematic plans respond to a recently developed (and extremely complex) program prepared jointly by the city librarian and the CRA's programming consultant. But, in terms of its formal arrangement, the building envisioned relies heavily on specific recommendations contained in *Guidelines for Preservation, Restoration and Alterations to the Central Library of Los Angeles*, published by the SCC/AIA Library Study Team in 1978.

In the HHPA proposal, the existing building is taken as the main point of entry. Clustered around its major central spaces are reading rooms for its most popular collections as well as most of the technical and administrative service areas. Escalators installed in the four corridors serving the rotunda attempt to resolve the problem of access to the magnificent central space, probably brought about, the consultants persuasively suggest, by an unsympathetic city council, which viewed Goodhue's early proposal of a pedestrian bridge across Fifth from upper Hope as a needless expenditure.

The new wing, served by a bank of elevators descending into a glass-roofed hall along the east-west axis of the old building, accommodates more specialized collections and their attendant reading rooms. Occupying the entire east lawn at its lowest level, three stories below Grand, the wing steps back in

plan along its north side as it rises to meet the four-story elevation of the Goodhue structure. Organized with certain clarity and its own conviction, the plan's incompatibility with Goodhue's small-scale children's wing is sadly, quite clear. Under the present plan, parking for 600 cars will be accommodated in a 3-story, below-ground structure on the west side of the library site.

Responding to a number of controversial topics, the LA/AIA task force reluctantly accepted the proposed demolition of the existing children's wing and courtyard as a "necessary compromise," along with the assurance that all in situ art works from it will be relocated to the enlarged library. But, in qualifying its support for the project, the task force suggested specific modifications to the overall plan, including reduction of the massing at the upper levels, a setback along the Grand Avenue side, and the development of usable roof spaces. In what may turn out to be its most controversial stipulation, the task force reiterated the recommendation of the 1978 Library Study Team that the west lawn be restored to "remain in perpetuity, as originally intended; i.e. open, uninterrupted landscaped space."

This last condition of support is especially significant in light of the unique mixture of public and private funding with which CRA hopes to finance the project in its present scope. Project administrators have outlined a funding program made up of the sale of unused development rights from the library site, with a 25% bonus in allowable floor

area ratio for historic preservation; tax increment funding, perhaps in conjunction with the sale of bonds; a sale-leaseback arrangement which would allow a private developer, as owner of the library building, to take advantage of tax incentives not available to public agencies. CRA officials are confident that 90% of the required funding can be acquired by these means.

Less certain is the appropriate means of generating the \$12 million shortfall. A "facade easement" has been suggested by the LA Conservancy, but CRA seems disinclined to increase the complexity of the financial picture through a charitable donation of a building portion to the Conservancy. Other sources may include reducing the scope of the project or opening development options to the owner/developer.

Pivotal to CRA plans for the library is a series of proposals put forward by the Santa Monica development firm, Maguire/Thomas Partners, which is currently working with I.M. Pei and Associates on the design of a 1.3-million-square-foot office tower on upper Hope Street across Fifth Street from the library. Maguire has also proposed the construction of another one million square feet on the northeast corner of Grand Avenue and Fifth Street.

The most likely partner of the CRA in the library venture, Maguire/Thomas Partners is known as an innovative and sensitive initiator of urban development. In connection with its Hope Street project, the firm has proposed a grandly-scaled stairway designed

by Lawrence Halprin and Associates, that would link "Maguire I" with the sidewalk at Fifth Street across from the north entrance of the library. And, in what strikes historic preservationists as an especially daring stroke, Maguire has engaged the firm of Moore Ruble Yudell to prepare schematic proposals for the western portion of the library property.

Included in these proposals is a public plaza ringed with galleries and retail spaces, all carefully aligned to reinforce the axial approach to the library's finely sculpted west portal. This proposal is certain to encounter criticism in the light of LA/AIA's traditional opposition to development on the former west lawn. However, Maguire/Thomas Partners and their consultants are hopeful that their designs will persuasively suggest a public place which, in light of recent changes in the scale of construction on the blocks surrounding the library site, will prove richer and more appropriate than Goodhue's original lawn.

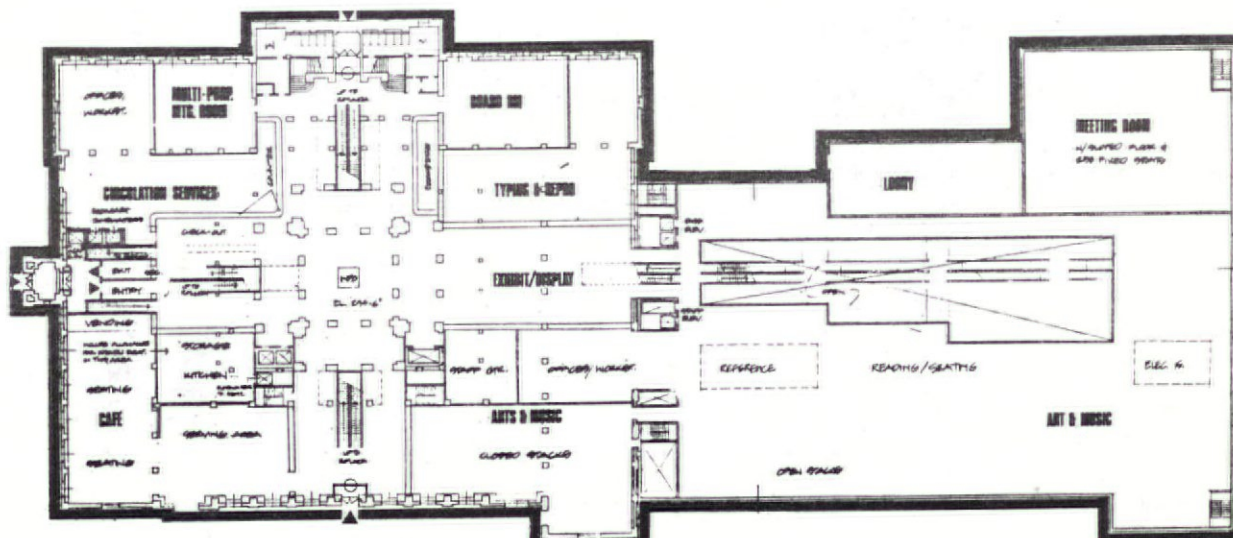
In its responses to the CRA/HHPA library proposal, LA/AIA's task force went beyond the particular architectural issues raised by the HHPA plan and urged CRA to exercise special care in coordinating the development of all the current projects on and around the Library site. Having created the extraordinary alliance which will at last make possible a new library for the city, CRA has before it another brilliant possibility for the coordinated development of a most significant piece of the downtown Los Angeles fabric.

Barton Phelps

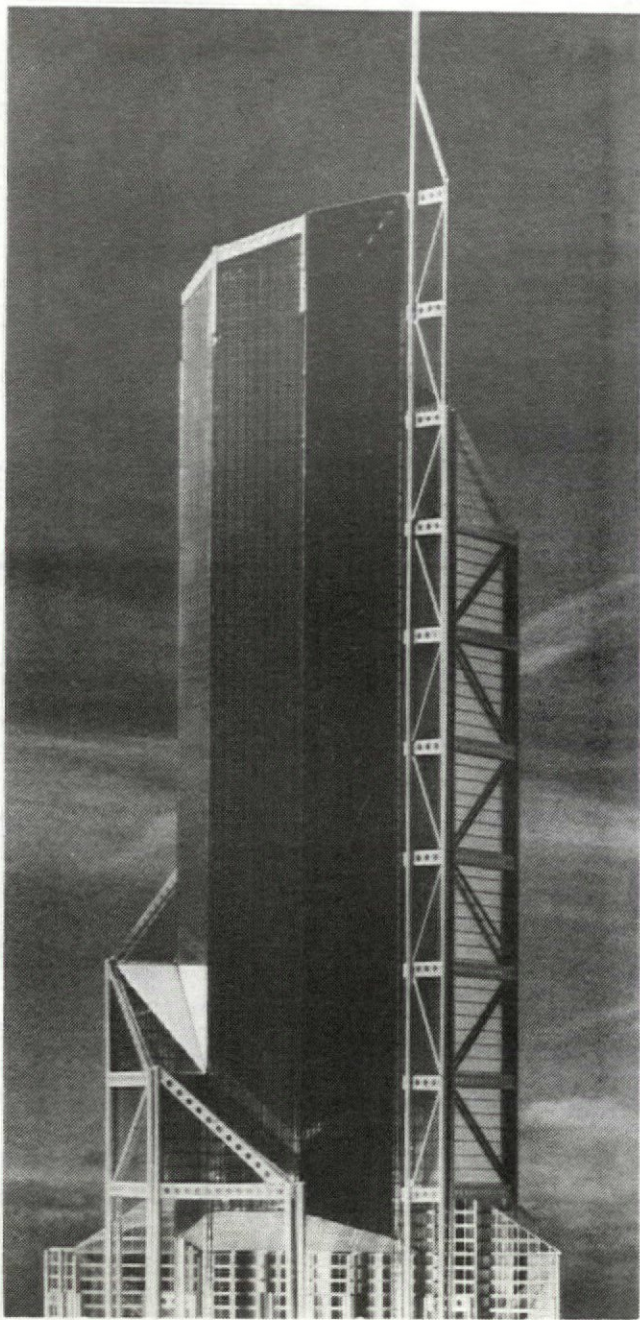
Historic Preservation Committee

Members of LA/AIA Task Force on Central Library Schematic Design.

Scott Carde, AIA, Chair, Joe Amestoy, AIA, Ken Francis, AIA, Martin Gelber, AIA, Ray Girvagian, FAIA, Mark Hall, AIA, Robert Harris, AIA, Fred Lyman, AIA, Barton Phelps, AIA, James Pulliam, FAIA, Greg Walsh, AIA, Robert Winter.



Second level of Central Library, showing HHPA's proposed addition.



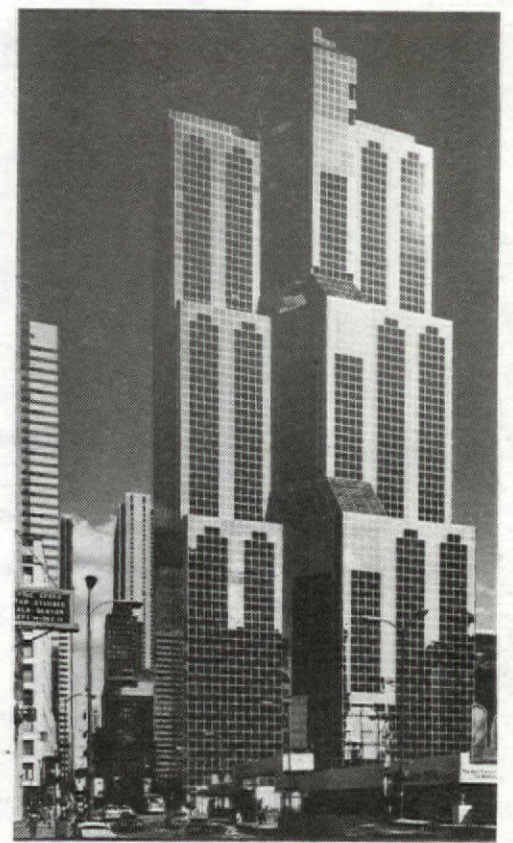
Humana Competition Entry, Louisville.

Profile by John Mutlow, AIA

Helmut Jahn, president and director of design for Murphy/Jahn, Chicago, recently presented his design philosophy through a series of projects at the County Museum of Art, in a lecture sponsored by the USC Architectural Guild, the support group of the USC School of Architecture, and the museum. The work is both exhilarating and disappointing; it is exhilarating to see that a large office with corporate clients is able to design work of the quality of the State of Illinois Center, One South Wacker Drive and Humana Competition entry, but disappointing that the more recent work, particularly the Wilshire/Midvale office building, does not live up to the clarity, directness and strength of the earlier "mat" buildings.

The design philosophy of Helmut Jahn is a theory of architecture as practical art, produced within current constraints and methods. The fundamental language is rooted in the idea of making a building along the often divergent determinants of reality and concept, a process directed towards architecture which conforms to the reality of the present and maintains respect for relevant history. Pastiche historicism of the revivalist kind is avoided; the truth of our contemporary condition is expressed through a new architectural order that builds for a future but honors its past. This basic design philosophy is explored in two typologies, the "mat" building and the "tall" building. The mat building is influenced by internal forces, its function and technology; the tall building by external forces, its urban relationship, its boundaries, its figurative form and its facades. The mat buildings which chronologically preceded the tall buildings are a preconception of the form as a box and the modular order of the skin as a basic composition. Circulation and movement were the form-giving, organizing and ordering elements. But in long-span, column-free spaces, structure became the form-giving element and the expression of structure became the architecture. In either case, function was the basis for a building's total order.

The State of Illinois Center, Chicago

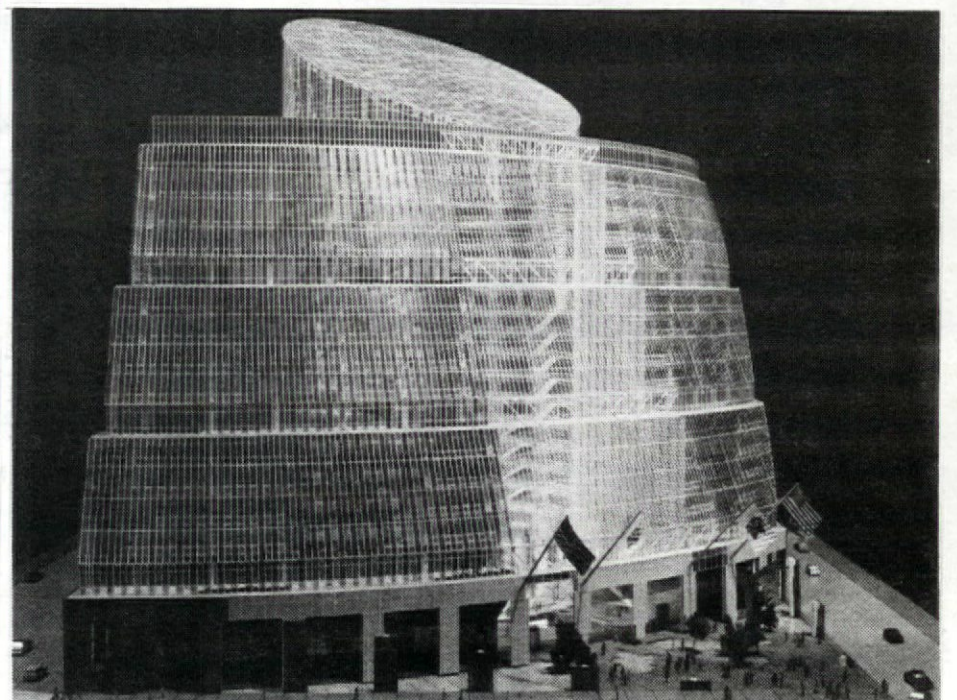


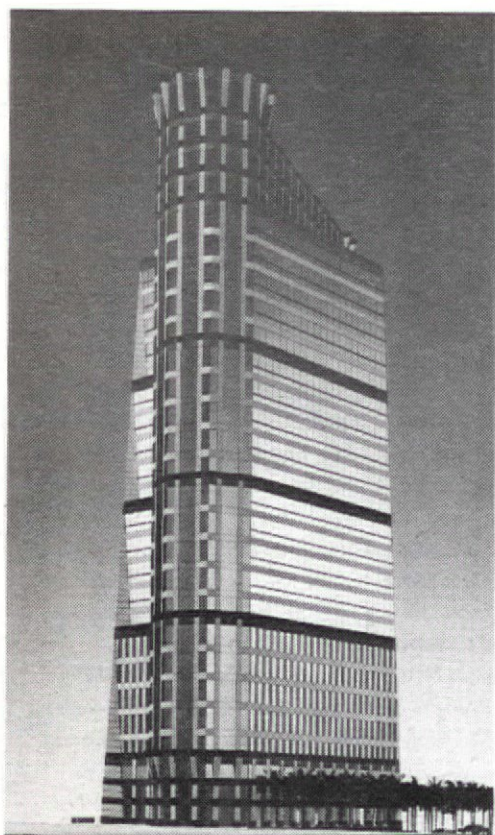
One South Wacker building, Chicago

Helmut Jahn

The early high-tech tall buildings were designed as formal and technical inventions. This design philosophy is an extension of the Modern movement's pursuit towards structure and services, and explores the formal and ornamental qualities of the manipulation of technology, form and space. The aesthetic appearance is industrial, but the generators are programmatic fit and technical performance as symbolic and pragmatic representations of the possibilities of our time. The recent tall buildings are image-oriented and represent an evolution from a functional and technological approach towards a synthesis of function and form. In synthesizing the two, Jahn draws on aspects of architecture that are formal (geometry, surface treatment, ornament), intellectual (meaning, metaphor, symbol), and social (resource consciousness, context in time and place, people's use and perception of buildings).

The mat building's strategy is to first solve functional problems and abstract imagery second. In the Kemper Auditorium in Kansas City and St. Mary's College Athletic Facility in Notre Dame, structural expression was the primary parti, with circulation and the modular order of the skin completing the basic, meticulously detailed composition. Industrial materials with a high-tech aesthetic was typical of the sleek, functional, machine-made appearance of the earlier forms. Later the augmented elements become tentative and literal as a post office recalls mailboxes and trucks, and a utility company headquarters conveys an industrial im-



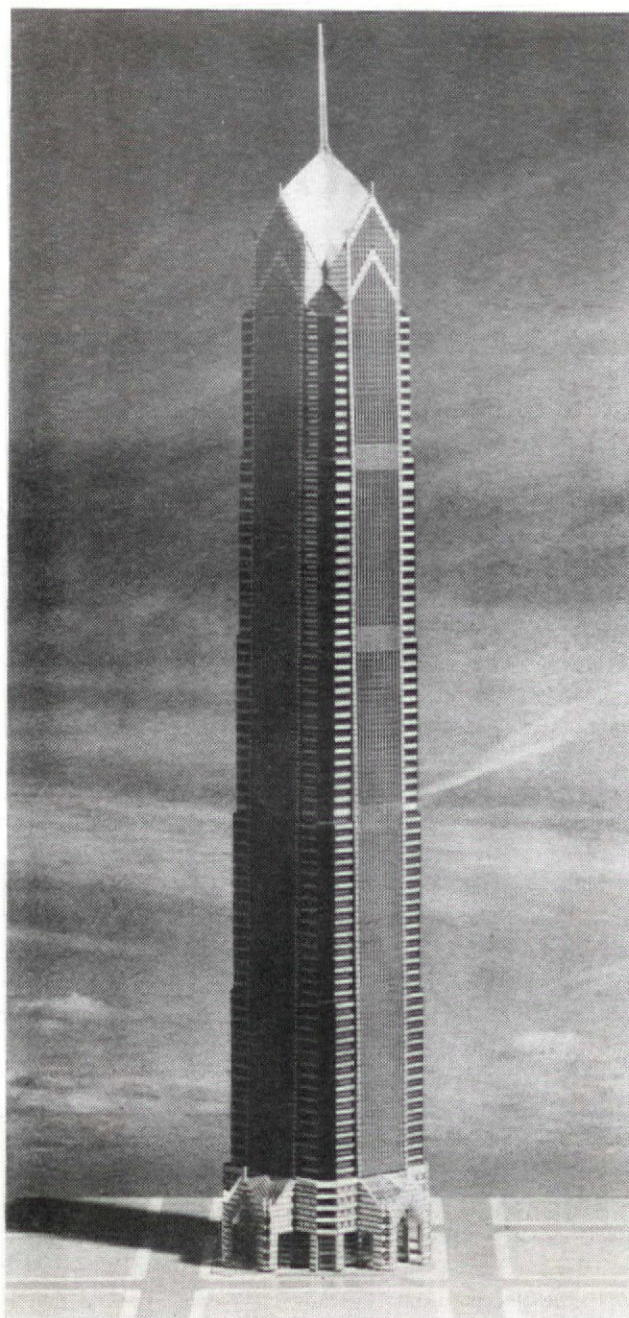


Midvale office building, Westwood

Change of Art

age logo. Commerce and corporatism is given a veneer of culture; the pure and exposed technology becomes clothed in the trappings of culture, dressed in fashionable forms of minimal art (mat buildings) or neo-deco (tall buildings). In the Humana competition for Louisville, Ky., perhaps the most successfully resolved tall building, the image and parti appear to revert back to those of the earlier mat buildings, expressing technology, function, structure and skin. The entry recalls Tatlin's *Monument to the First International* and shares with the Russian constructivist movement of the 1920s an affection for structural expression and precise, machine-made skin.

In the South West Center, Houston, the slender, rotated mass has been willfully shaped into a 1,395-foot-high obelisk with a gabled top of four pointed dormers. This gabled motif recurs at the base in horizontally striped, variously colored granite. The sheer vertical ascent of the narrowly spaced curtain wall of reflective glass is composed against horizontal bands of flush granite and tiers of recessed strip windows, an effect that evokes William Van Alen's Chrysler Building of 1930; monumentality is achieved. Jahn states that the South West Center represents an effort to create a "historical continuum," juxtaposing the spirit and richness of past forms with present-day techniques and materials. The often-used typology of the Lever House, a tower sitting on a base as two distinct parts, or the shaft typology, where the tower directly transfers its structural forces and

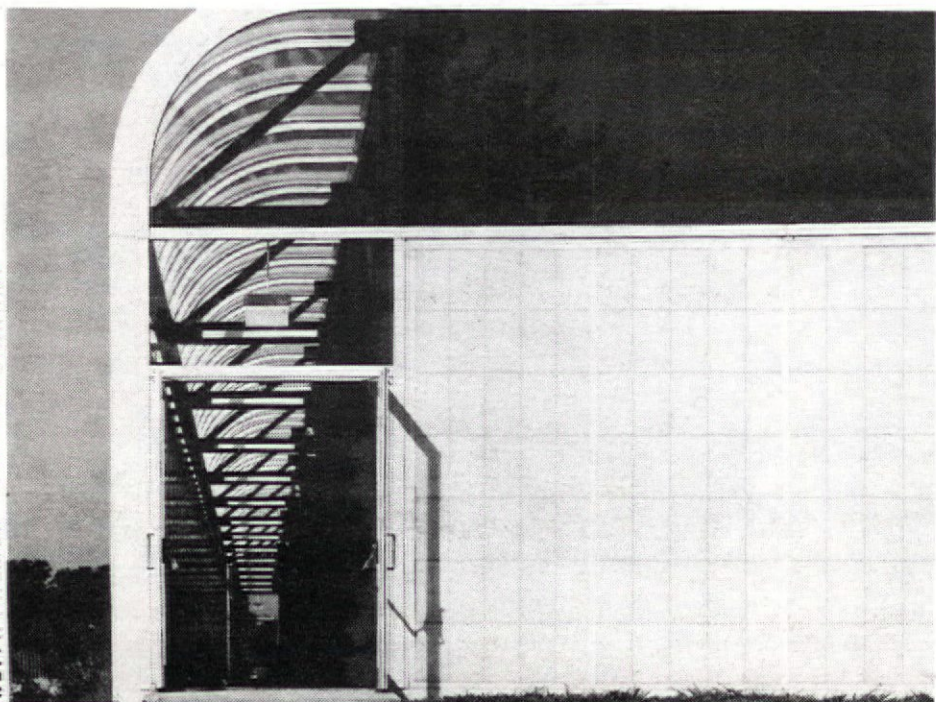


South West Center Building, Houston

aesthetic power to the ground, has in the South West Center been transformed, as in many post-modern towers, to a shaft that is sitting on an integral base differentiated with changes of material, scale and over-elaborate detailing.

The current design direction of Murphy/Jahn shows the inability to handle the mix of the Modern movements's visually light curtain wall with the historically relevant, visually solid stone base. This weakness is also the downfall of the Wilshire Westwood office building. The attempt to "set a new standard of excellence and style for Los Angeles" (Jahn) is commendable; the precedent for the design is again image. The idea is to collage the fragments extracted from the Wilshire corridor—the horizontal layering of the office floors, the verticality of the columns, or the structural bays made up of columns and beams—into a new, distinct and recognizable form of rectangular slabs with two octagonal towers which read as giant columns. The homage is to the older zigzag moderne buildings along Wilshire Boulevard, although the tapered column capitals appear more art deco, and the sensitivity of detailing of the terra-cotta Wilshire building has not been achieved. The relationship in the mass of slab to column, and of granite to glass in the curtain wall skin has not produced the same sensitive balance of structure to skin that appears in the earlier mat buildings.

The new direction of Murphy/Jahn towards form and image in the tall buildings has yet to achieve the excellence, clarity and directness of the earlier mat buildings, qualities that clearly deserved the following they inspired in the '60s and '70s. This new architecture is merely styling, fabricated and serviced from universal components and systems, and overlaid with decoration and symbol as sources of meaning and enjoyment. The earlier design direction has been reversed in importance; forms, instead of being functional, technical and mechanistic, are now geometric, abstract or referential, and the generating idea of structure and cladding is now a supporting idea of cut-to-fit wrapping.



St. Mary's Athletic Facility, South Bend

LA/AIA

News and Notes

Executive Elected to Board

At its Annual Meeting in July, the Council of Architectural Component Executives (CACE) elected Janice Axon, LA/AIA Executive Director, to serve as a director on the 1985 CACE board. Among those participating in the intensive, three-day workshop conference were George Notter, FAIA, AIA president; Bruce Patty, FAIA, AIA president-elect; and Louis Marines, newly-appointed AIA executive vice-president.

CACE is comprised of the executive directors of some 111 components (AIA chapters and state organizations) throughout the United States and including a chapter in Puerto Rico. Its basic purpose is to assist component executives in maintaining a high level of professional management skills; to share ideas, experiences and information; to develop organized activities and programs that cannot be accomplished by components acting alone; and to share with the Institute opinions and information based on component executives' personal knowledge and unique relationships with the grassroots members. CACE members serve on AIA task forces and commissions and also serve as an informational resource to the officers of unstaffed components. Additionally, the CACE chair sits as an ex-officio member of the AIA board of directors.

Also elected to office for 1985 were Brent Davis, Southern Arizona Chapter, vice-president/president-elect; Barbara Rodriguez, New York State Society of Architects, secretary; Betty Lou Custer, St. Louis Chapter, treasurer; Directors Darryl Callahan, Kentucky Society of Architects, and Eric Englund, Wisconsin Society of Architects. CACE chair for 1985 is George Allen, CAE, Florida Association, succeeding Sandra Stickney of California's East Bay Chapter.

New Source for System

The AIA's Computerized Financial Management System (CFMS) is now available from the San Francisco office of Harper and Shuman. CFMS, the leading job cost and accounting system in the design profession, is presently giving a competitive edge to over 400 A&E firms, including numerous local AIA members. The system was originally designed for AIA by Arthur Andersen and Company, and Harper and Shuman has been under contract with AIA to administer and improve CFMS since 1973.

CFMS is available through time-sharing and service bureau methods and in "stand alone" versions using various mini- and microcomputers. The timesharing, service bureau, and minicomputer alternatives provide sophisticated and comprehensive management reports and options for A&E firms of any size.

MICRO/CFMS, the newest addition to the CFMS family, is specifically designed for firms of up to 35 employees. It is extremely easy to learn and use, and it runs on personal computers. It offers a simple and inexpensive system for the smaller architectural firm.

For more information on CFMS or MICRO/CFMS, call **Greg Luecke** or **Debra Schustak** of Harper and Shuman at (415) 543-5886, or write them at 625 Third Street, Suite 200, San Francisco, Ca. 94107.

AIA Scholarships

The American Institute of Architects and the AIA Foundation have awarded scholarships totaling \$117,400 to 175 students at 68 accredited US and Canadian schools of architecture and to two intern architects for 1984-85. The 177 recipients were selected by the AIA Scholarship Committee.

Eleven of the recipients attended local schools of architecture. At UCLA, the recipients were Kathleen Hallahan, Satoshi Koishikawa and Yutaka Masuda; at Cal Poly Pomona, they were Kenneth McLeod, David Pultz, Jacqueline Karsevar and Christina McNeil; at USC, they were Andrew Labov and Kathryn Enfield; at SCI-ARC, they were Orlando Fernandez and Kim Walsh.

The AIA and the Foundation provide the annual awards to assist promising students in accredited first-professional-degree programs in the United States and Canada. This year's awards, ranging from \$500 to \$2,500, are based on the committee's evaluation of each student applicant's academic record, financial need, statement of purpose and recommendations by deans or department heads. Scholarships are awarded to professionals for study or research beyond the first professional degree and are based on the committee's evaluation of an applicant's proposed study or research. For more information, contact **Amy Garfinkel**, AIA membership services, at (202) 626-7356.

Did You Know ?

A booklet entitled, *Real Estate as Art: New Architecture in Venice, California*, is available for purchase at the Chapter office. With text by Joseph Giovannini, photography by Daniel Martinez and design by John Van Hammersveld, the publication features the work of Venice architects, designers, artists and sculptors. The price is \$9.95 plus tax; mail orders are accepted.

The Chapter's "Four Seminars for Architects" professional development series commences on September 6. At the bargain price of \$30 for AIA architects and \$20 for Associates per three-session topic, you can't afford to miss this opportunity to add to your professional expertise.

Design Award entrants, please note: the deadline for your submittal packages in the 1984 LA/AIA Design Awards Program is 2 p.m., Friday, September 28, at the Chapter office.

Newly-licensed architects get a good break from the AIA. If you have been licensed within the past year, a 50% reduction on National, State and Chapter dues is yours for the asking. For those who have procrastinated beyond one year, all is not lost. Send in your application by October and you will be entitled to a 15-month membership for the price of 12! This 15-month membership is also available for Associate, Student and Professional Affiliate memberships. Call the Chapter office, (213) 659-2282, for your application today.

What to do with your "spare time,"—even if you don't have any? Get the most out of your professional organization; be involved! Join one of our 23 committees, meet your colleagues, and reap the benefits that come with participation. Choose your spe-

cial interest from the list of committees in your LA/AIA roster, or call the Chapter office for information.

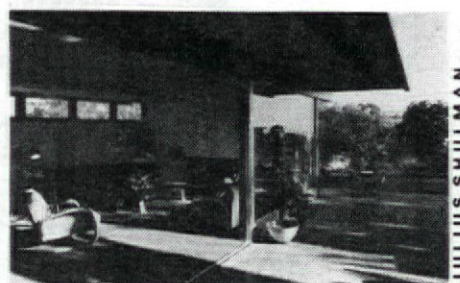
The Chapter office carries a complete inventory of AIA documents and the *Handbook for Architectural Practice*. Why reinvent the wheel in your contractual agreements when it's all been done for you by experts? Price lists are available upon request, members receive a 25% discount on all items.

In corresponding with the Chapter office, it would be appreciated if you would identify yourself. We would like to respond personally to your request (or complaint), but we can't with anonymous letters!

Janice Axon

Executive Director

Lectures



Baily residence, Richard Neutra

LA in the '50s. Continuing an exploration of this city's leadership in modern architecture, design and technology, the LA Conservancy presents a new lecture series, "LA in the '50s: Architecture and Design." The focus is on the post-war environment with special attention given to the decade of the 1950s. A distinguished group of lecturers will present the following program: on September 6, **Reyner Banham** will speak on the Case Study Houses; on September 13, **Edward Frank** on furniture and related industrial design; on September 20, **Alan Hess** on coffee shops; on September 27 **Esther McCoy** on the second generation of modernists.

These lectures will take place at 7:30 p.m. in the Gallery Theater, Barnsdall Park, 4804 Hollywood Bd. Admission donation is \$20 for the series, non-members; \$15 for the series, members of the Conservancy. Individual lectures are \$6 and \$5 respectively. Advance reservations are recommended; send check to LA Conservancy, 849 S. Broadway #M22, Los Angeles, Ca. 90014. This program is co-sponsored by LA/AIA

New Members

AIA. Shinji Ishibashi, *Nichiren Shoshu of America*; Gwynne Pugh, *Gwynne Pugh, Architect/Engineer*; Hagop Azantian, *Pulliam, Matthews & Associates*; Barbara Krensky Kaplan, *Harry Weese & Associates*; Mark Cigolle, *Cigolle & Coleman*; John P. Thomas, *John P. Thomas, Architect, AIA*; G. Michael Gehring, *Daniel L. Dworsky, FAIA Architect & Associates*; W. Gary Mangham, *Irvin & Associates, Inc.*; Daniel H. Clinger, *Archisystems International*; R. William Sloane, *Reeves Associates Architects*; Richard Bryan Harrell, *Creative Structures*; Aleks Istanbulu, *Skidmore, Owings & Merrill*; Howard Jeffrey Singer, *Holmes & Narver, Inc.*; Robert B. Mathews, *WZMH Group Inc.*; Richard Ramer, *Richard Ramer, Architect, AIA*; Louie L. Batongmalague, *Verge & Clatworthy Architects & Associates, AIA*; Richard Michael Luke, *Kammitzer & Cotton*; Gregory Bloomfield, *Gregory Bloomfield, Architect*; Malkiat Singh Sidhu, *Malkiat Sidhu, Architect, AIA*; Daniel Herren, *Architect, SFITZ, SIA, AIA, Bern, Switzerland*; Ignatius Chau, *Sienta, Park Candreva, Architects.*

AIA Reinstate. Damian Gerard Curran, *Damian Gerard Curran Associates*; Darryl O. Dickey, *Frank Annino & Sons.*

Associate Upgrade to AIA. Vincent Hanna Petito, *Rochlin & Baran Associates*; Craig L. Mount, *Ken Butts, AIA*; Joyce Zaitlin, *Joyce Zaitlin, Architect, AIA.*

AIA Resignation. William Wong.

AIA Deceased. D. Michael McKee.

Associates. Michael A. Kemp, *Bruckman & Brown Architects*; Bruce E. Campbell, Jr., *Gensler & Associates, Architects*; Oscar E. Corea, Jr., *Widom/Wein & Partners, Inc.*

Professional Affiliates. Lynne E. Capouya, *Landscape Architect*; Lars Holmquist, *American Institute of Steel Construction*; Henry Calvin Lee, *Electrical Engineer, Storms & Lowe, Consulting Engineers*; Weigang Wayne Yau, *Mechanical Engineer, Storms & Lowe, Consulting Engineers*; Delvin Walker, *Civil Engineer, Construction Project Management, Inc.*

Students. Yolanda G. McCausland, Norman H. D. Phung, Loren K. Aiton, *Cal Poly Pomona*; Scott Holland, *Pierce College*; Michael Luino, *SCI-ARC*; Melinda Wood, *USC.*

WAL

On Wednesday, September 19, at noon, WAL is giving its 33rd annual luncheon to honor its past presidents. The lunch will take place at the home of Mrs. Ragnar Qvale, 56 Fremont Place, Los Angeles. The entertainment will be provided by Teresa and David Doolittle. "A Musical Tour of Latin America" features David on the classical guitar performing authentic folk music; Teresa will give a demonstration of primitive instruments. For more information and reservations call **Heidi Moore** at (213) 661-2786.

LA/AIA

Los Angeles Chapter, American Institute of Architects Board of Directors meeting #2218 Tuesday, June 5, 1984.

Report, Task Force on the relationship of LA Architect Board to LA/AIA Board. Don Axon referred to his preliminary policy statement report which was presented to the Board at the June 5 meeting. At that time, he requested that comments be sent to him to prepare for discussion, final review and approval by the board at this meeting. Comments were received from the two other members of the task force: **Joe Jordan** and **Morris Verger**. The preliminary report was also reviewed and discussed by the *LA Architect Board*. Axon further stated that, in concept, the preliminary report was well received and items 2, 4 and 5 were the only items that occasioned further discussion.

Don Axon stated that the matter before the board was the establishment of a relationship between the two boards; he recommended 1 that items 1, 2, 3, 5, 6 & 7 be adopted as proposed in the preliminary report, and 2 that the proposals addressed in item 4 of Attachment 'B' be incorporated into item 4 of the preliminary report.

Moved Bonar/Second Harris, the following: that the Board adopt the policy statement as submitted on June 5 and amend item 4 of the policy statement to incorporate item 4 of attachment 'B'. The motion was carried, with Joe Jordan as the one dissenting vote.

Treasurer's Report. Cyril Chern stated that the budget is in "fine fettle." There is \$25,000 in reserve and an anticipated \$5,000 end-of-the-year deficit, which is just fine for the mid-year report.

President's Report. President Gelber reported that the Hollyhock House event on May 23 was very successful. Friends of the Hollyhock House and other guests attended but only three directors were present. **Gelber** stated that he would again urge the Board members to attend these events.

The Architects & Designers Support Group symposium on competitions was excellent. A steering committee was appointed to help develop the criteria for the downtown competition. **Donald Brackenbush, AIA** will head the committee.

Executive Director's Report. Axon stated that she thought it would be interesting to those who did not attend the AIA convention in Phoenix to learn about some of the resolutions that were passed.

A resolution was passed for the AIA to develop a model code of professional responsibility and to establish an effective mechanism for enforcing it. A resolution was passed to place a high priority on the economic status of the architectural profession; establishing a fair rate on architects' services and establishing fair compensation for employees. The delegation passed a resolution to implore Congress and the administration to reduce the national debt. The architect's practices are in jeopardy because interest rates are so high that many clients cannot afford their services.

A proposed AIA by-law amendment was tabled which would increase Public Board members from one to two. Our new National Executive Vice-President, Louis Marines, was introduced. Our candidate for first Vice-President, Harry Harmon, did not win, which was very disappointing.

Associates Report. The Associates are now devoting their efforts to developing a whole new set of seminars. The Voyage Design Conference will take place on November 17. They hope to have a larger turnout from the other Associate groups, including the Pasadena and Foothill Chapters.

Unfinished Business. Landworth reopened the issue, tabled at the last meeting, of whether or not the Associates should debate and vote on the Chapter's annual budget. National's by-laws prohibit the Associates from voting on dues. **Janice Axon** added that, since the Associates are not represented on the National Board, there was no provision for their debate or vote on the budget. After some discussion, **moved Landworth/Second Axon**, the following: that it be the policy of the LA/AIA Board that the Associate Director on the Board may enter into the discussion and debate the issues on budget and dues, but may not have a vote. After further discussion, the motion was **Carried**.

Downtown Library Issue. President **Gelber** stated that an issue was brought to his attention on May 31 in reference to the downtown library, and he had asked the Historic Preservation Committee to attend the Board meeting and present an update.

Barton Phelps reported that since the last time the Board discussed this issue events have occurred of which the Board was not aware. He proceeded to review the history of the efforts to preserve the Central Library. He then stated that nothing had been done for some time, but due to the efforts of this Board and citizens groups, funds were raised for another study. The results of that study were that the Central Library building remain as is but be made into a branch library and not enlarged. Further, that another building be built that would not necessarily be in the center of the City to act as a central library. The Historic Preservation Committee rallied around that proposal. However, that was when an impasse was reached.

There were many meetings held and the report they have prepared had to do with a two-part procedure in which they considered it was very important that the city have a very clear program as to what is going to happen at the library site. There was further discussion and **Jeff Skorneck**, CRA planner, stated that any evidence of faltering could bring the whole program down. The consultants that CRA retained are Hardy

Holzman Pfeiffer, and CRA is very pleased with their input and progress. He stated further that the AIA report was used as a cornerstone for their design. What the CRA needs from this Board, after it has reviewed the schematic, is an unqualified letter of support for the efforts that have taken place.

President Gelber stated that he would recommend that a task force be appointed from the members of the Historic Preservation Committee, and others, to review the schematic.

Moved Axon/Second Hall, the following: that a task force made up of members of the Historic Preservation Committee, and others, be appointed to review the schematic and make a recommendation. The motion was amended to provide that the task force that examines the schematic make its report to **President Gelber** who will write a letter in a timely fashion. As amended, the motion **carried**.

Update on 84/84 Exhibit. Sam Tolkin reported that the exhibit is set to open on Friday, June 15. It will be a three-part exhibit: Olympic Gateway Competition results, 84/84 and Technology. The museum is considering giving the AIA a permanent space in that building. In order to do a good professional job with the display, they are going to need some additional funds from the AIA. The people at the museum will be looking at the exhibits and the way we present ourselves in considering their decision to give us a permanent space.

Moved Chern/Second Siegel, the following: that the Board endeavor to support the museum exhibits and that the Board authorize the Treasurer to allocate \$6,500 for that purpose and that the Chapter add this as additional dues in next year's budget.

There followed a discussion on methods of raising funds and **Chern** stated that, if the money cannot be raised, it will have to come from the dues. **Zimmerman** stated that they had gotten about \$2,000, but they are about \$3,000 in debt already. **Jim Bonar** stated that he thought the committee had done a very valuable job. He would ask further that Cyril Chern also monitor the expenditures and see that the Board gets a detailed report. **Janice Axon** stated that, if the motion passed, she would need direction as to where in our budget these funds would come from. **Harris** stated that this is a continuing opportunity for exhibits at the museum and carries a lot of responsibility including a heavy financial responsibility. Some kind of program of activities should be developed so that we have some kind of clear understanding as to what we might be getting into. There was a call for the question and the motion **carried, by a majority**.

New Business. Mark Hall stated that he had spoken to other members regarding the opportunity that has been presented to the Chapter by the Mayor's De-Commissioning Program. There are 23 commissions and boards and we have representatives on three of the 23 commissions. Mark Hall stated that **Kurt Meyer** has agreed to serve as a focal point for putting together letters to get a higher percentage of architects on these commissions.

Mark Hall read from the list of commissions and boards on which it would be helpful to have an architect. They were Dept. of Building and Safety, Dept. of Airports, Convention and Exhibition Center Authority, Dept. of Cultural Affairs, Dept. of Harbor, Housing Authority, Library Department, Community ReDevelopment Agency, Los Angeles Municipal Auditorium Department, Commission on the Status of Women, City Planning Department, Dept. of Transportation, Dept. of Public Works, Dept. of Recreation and Parks, and Los Angeles Memorial Sports Arena.

Associates/SCAN

AIPDP Begins

IN ASSOCIATION WITH THE PROFESSIONAL Development Subcommittee, the LA/AIA Associates announce the beginning of a program vitally important to all AIA members, the Associates/Intern Professional Development Program (AIPDP). Its goal is simple—to provide members with Chapter resources assisting in personal and professional development. Although the target group is the Associate member and non-member intern, the success of the program requires the active participation of all AIA members. The components of AIPDP are as follows.

Guidelines. These have been developed by the Intern Development Program (IDP) and are a good method of gauging the Associate/intern's progress. Fourteen training areas have been established in four categories: design and construction documents, construction administration, office management, and related special activities.

Under the category of design and construction documents, these areas include programming/client contact, site analysis, schematic design, cost analysis, code research, design development, construction documents, specifications and materials research, and checking and coordinating documents; under the category of construction administration—bidding procedures, construction phase/office, and construction

to AIPDP participants. Please refer to the AIPDP flyer for specific information.

The reader may recognize several elements of AIPDP as similar to IDP. AIPDP is in fact modeled after IDP, and those who wish to participate in one may also participate in the other. However, AIPDP differs from IDP by being completely voluntary; participants may be active in any program of AIPDP.

AIPDP is for all members. For the principal and employer of Associates/interns, AIPDP increases the value of employees to the firm, by helping them develop their skills and knowledge. For the AIA member, AIPDP provides a forum in which experienced architects can share both good and bad experiences, and relate the benefits and shortcomings of practice.

If you fall into any of the above categories and are interested in the issues discussed, you are invited to attend the AIPDP orientation program on Wednesday, September 12, at 7:30 p.m., in Room 259 of the Pacific Design Center. There will be no charge.

Todd Miller

Associate President, AIPDP Program Coordinator

Ronald Takaki, AIA

Professional Development Subcommittee, AIPDP Program Coordinator



Snapshot of sandcastle activities at the LA/AIA July beach party.

phase/observation; under the category of office management—office procedures and professional activities. Candidates preparing for the oral licensing examinations should note that the California Board of Architectural Examiners uses the IDP's 14 training areas as a guide for the oral appraisal interviews.

Advice. This is necessary for the development of the individual during internship. AIPDP seeks to join the more experienced member of the Chapter with the less experienced Associate/intern.

Experience opportunities. Through advertised programs, AIPDP will make available to participants special opportunities to gain exposure to topics in the 14 training areas.

Workshops/seminars. Beginning in September, a series of workshops and seminars will be offered, highlighting the 14 training areas. These programs will be available to any interested person and will not be limited

Miller Nomination

Todd A. Miller has announced his nomination for the 1985 CCAIA position for Associate Director/South. Elections will be held during the October CCAIA Board meeting, prior to the commencement of the CCAIA convention in Long Beach.

New Logo

On July 12, the Associates Board unanimously approved a new identity logo, conceived by **Wayne Hunt Design** of Pasadena. Hunt focused on the emergence of the Associates within the Los Angeles Chapter.

After several months of planning and numerous design discussions, a new unified logo campaign has been founded for stationary, membership cards, a membership brochure and a new membership "survival guide."

MANAGEMENT & ACCOUNTING
MBA consultant specializes in architectural accounting systems, computerization, contracts, marketing and general management. 11-year record of increasing financial returns and ease of operations.

LOU ZAHARPOULOS
(213) 463-5868

Group DeVille

Passive and Active Solar Design
Energy Consulting
'Title 24' Code Compliance
(213) 829-2738

Subscribe to LA Architect!

Name _____

Street _____

City _____

State, ZIP _____

Send check or money order for \$18,
payable to LA Architect, to LA Architect,
LA/AIA, 8687 Melrose, Ste. M-72,
Los Angeles CA 90069.

Space Available

Architect's office. \$150 to \$500, Ocean Ave./SM, Ajit Dighe, (213) 458-2723.

Artist's dream. Country-like setting Los Feliz Oaks. Craftsman redwood house w/2-sty high living rm. North light. 4 bedroom, 3 bath and much more. \$385,000. Owner (213) 463-7777

Downtown loft. Prime location, live-in/office. 2300 feet, \$800. 628-8806.

Studio/architect's office, 500 s.f. Bright, airy Spanish-style building. Melrose near Fairfax. Bath, kitchen, security. 876-2980.

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

Classified Information

The rate for classified ads is \$1 per word per month with a \$10 minimum. 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.

Space Available

4000 s.f. bow string trussed former industrial bldg. (Roof at 12'-18") divided into two open-plan grey-carpeted studios, two private offices, conference rm., plus extra 325 s.f. carpeted loft reached by cast spiral stair; enclosed work room, plus storage loft reached by second spiral stair; charcoal tile gallery and four toilets; out door rear area w/80' Calif. Sycamore. Culver City, 3 min. from Robertson Blvd. Off-ramp S.M. Fwy. Richard Schoen, FAIA; RSA Architects, Inc. 818/702-9654.

COMPUTER AID FOR ARCHITECTS AND ENGINEERS

ENERGY ANALYSIS
CEDM STANDARD DESIGN
RESIDENTIAL COMMERCIAL
JOB COST CONTROL

math/tec

118 SOUTH CATALINA / REDONDO BEACH, CA 90277 (213) 374-8959

GLASSFIBER REINFORCED CONCRETE
Engineers and Manufacturers

Architectural Building Panels
Specialty Items



GLAS-CON INDUSTRIES, INC.

633 Van Buren
Placentia, CA 92670 (714) 528-1900



TECTRAN

TITLE-24 SPECIALISTS

Why do Building Departments, Architects and Contractors consult with our Title-24 Specialists?

- ✓ It could be that the Title-24 Building Energy Standards have increased in complexity.
- ✓ Maybe it's our commitment to keep up with the latest changes in the regulations and to take time to discuss design alternatives.
- ✓ Or possibly the maximum design flexibility we offer using our State approved computer simulation programs.
- ✓ But we think it's because we take pride in getting your plans through — *First Time!*

**For your next submittal
Let Tectran reflect your professionalism.**

P.O. Box 505, Duarte, CA 91010, U.S.A. Tel: (213) 303-4345

Books

The Pleasure of Their Company

The Second Generation

by Esther McCoy. Peregrine Smith, 191 pages, illustrated, \$27.50.

ESTHER MCCOY'S LATEST WORK, *THE Second Generation*, is enthralling. In it, she paints intimate pictures of Julius R. Davidson, Harwell Hamilton Harris, Gregory Ain and Raphael Soriano, as well as their contributions to modern architecture.

Through her intense research, Esther McCoy presents to the reader the key to each of her subjects. J.R. Davidson was strongly influenced by his education in Germany, followed by his apprenticeship in London and Paris. As a young designer before World War I, he worked for an architectural firm in London which designed modern interiors for ocean liners. The experience was invaluable for learning space economy and coordination. Davidson designed wonderful homes. His adage was, "for a house I want to achieve serenity and cheerfulness, serenity is achieved through order."

McCoy presents threads of continuity between all four architects. One thread that she weaves is in relationship to the postwar years of 1945-50 and how they established modern architecture in Los Angeles. One factor leading to the eclipse of eclectic styles was the Case Study House program of *Arts and Architecture* magazine. John Entenza, publisher and editor, initiated the program to build, furnish, and landscape a series of houses which he hoped would be of practical assistance to the average American in search of an affordable house. One of the first eight architects selected was Davidson. The house he designed, states Ms. McCoy, is "perhaps the neatest plan ever devised for a small house."

In contrast to Davidson, Harwell Hamilton Harris was pure Californian, born in Redlands, on a plain surrounded by mountains and dotted with hot springs. His father was an architect and a farmer.

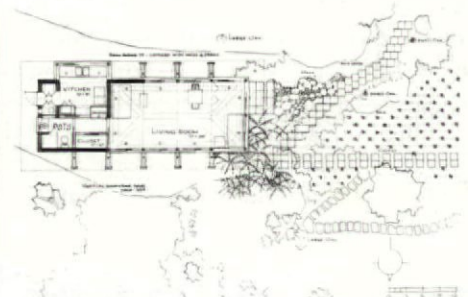
In 1928, while a sculpture student at Otis Art Institute, Harris was enraptured with the Hollyhock House by Frank Lloyd Wright. Shortly thereafter, he discovered the work of Schindler and Neutra. When he visited their office on Kings Road, he was intoxicated by the interrelationship of the house and architect. This visit led Harris to become a draftsman for Neutra and to study engineering at night school. Harris' first house, the 1934 Lowe house, received an honorable mention in the annual *House Beautiful* competition.

Esther McCoy focuses our attention on Harris' small Fellowship Park house, which caught the imagination of a generation of architects. The site for the 12x24-foot pavilion was a long, narrow shelf. Harwell owned this lot and wanted to build a pavilion where he could simply go and sit. The character of the post-and-beam structure is Japanese, with the building floating above the landscaping. The rush matting on the floor, woven in squares, suggested the modular base of the scheme. Through a series of unusual circumstances, high-quality architectural photography and publication in *Architectural Forum*, Harris received national attention for this design.

McCoy tells us that Gregory Ain made his greatest contribution in the field of social housing. Gregory Ain's buildings came out of

an attitude toward housing that was intensified by the Depression of the 1930's. He inherited his political philosophy from his socialist father, and, like the other architects in this book, was also influenced by R.M. Schindler. Ain's greatest contributions were in the design considerations of the Community Homes Cooperative on Victory Boulevard in Reseda, the Avenal Cooperative of 1948, and the Mar Vista tract with its good planning and excellent landscaping. McCoy describes his struggles to explore modern architecture as a means toward social ends.

One of the most colorful portraits McCoy paints is of Raphael Soriano. Born on the Greek island of Rhodes, Soriano is a linguist, musician and architect, blessed with a colorful personality. McCoy describes his childhood and his dream of living in Los Angeles; his early struggles; how he obtained his architectural education through the formal curriculum at the University of Southern California; his apprenticeship with Schindler and Neutra. A product of the Depression, he thrived and dreamed. This was the period when he learned about low-cost construction while working on WPA projects with the Los Angeles County Engineers Office.



Fellowship Park house plan, Harwell Harris.

Soriano had a love for steel, and you can almost share his enthusiasm as he visualizes steel columns and open web joists forming his structures.

World War II spawned prefabricated elements. The war had put to use Joseph Paxton's 1851 application of prefabricated elements and Eli Whitney's principal of interchangeable parts. Each of Soriano's buildings were unique, colorful and romantic. McCoy describes his Case Study House, the George and Ida Katz Memorial Jewish Community Center, and the Adolph's office building and plant.

Esther McCoy has known each of these men personally. Through her book, readers will come to know them and be enriched by the pleasure of their company.

William Landworth, AIA
LA/AIA Secretary

Harmony

The Visual and Spatial Structure of Landscapes by Tadahiko Higuchi. MIT Press, 218 pages, illustrated.

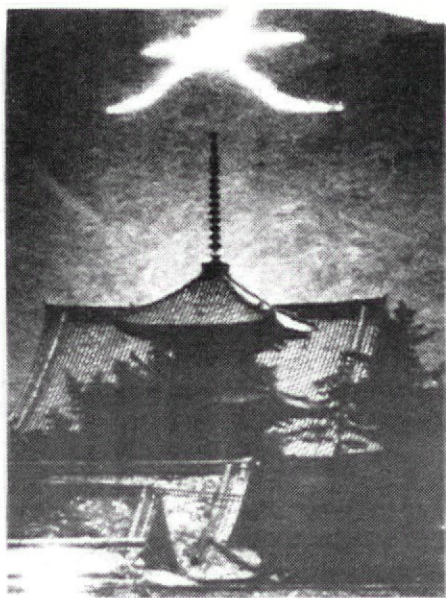
Tadahiko Higuchi is associate professor of environmental engineering at Yamanashi University. His book, *The Visual and Spatial Structure of Landscapes* evolved from his doctoral dissertation in 1975, but it was not until 1983 that the translated version by Charles Terry appeared. Higuchi attempts to clarify the visual structure and order of the landscape of Japan.

Throughout this book he expresses that all designers, architects, landscape architects, and urban planners who are in charge of physical installation in the environment have a basic and essential need to grasp the nature of a setting and to understand its spatial structure. Designers must learn to consider the composite spirit of the natural landscape, the cultural environment, and man-made elements as an integrated whole or harmony between man and the natural setting.

Higuchi organizes his book into two distinct sections. "The Visual and Spiritual Structure of Landscapes" begins by discussing the aspects of visual structure and how man views the natural terrain. Within this section, he describes seven classic types of Japanese landscape. These landscapes are abstracted to describe their composition and spatial structure.

Higuchi's methodology is similar to that developed by Kevin Lynch for the urban setting. However, he has taken this methodology one step further and applied these concepts to the Eastern culture and the landscape of Japan. This first portion of the book is based primarily on the exact measurements of significant details of Japan's natural and cultural settings. Although the writing is dry and analytical, it becomes essential to the reader's development and understanding of the second portion of his book.

The Visual and Spatial Structure of Landscapes subsequently focuses on the spatial composition of the terrain and its significance in the lives of the people. He examines the landscape as spaces composed of topographical features, describing the type of spaces that exist, the character and significance of each type of space and what constitutes spatial structure. These descriptions become the real joy of his book. He provides us with a detailed look at the terrain of Japan



Burning character on Mount Diamonji.

and at how this culture has evolved with a great respect for the spatial composition of the environment.

Experience has shown that it is difficult to describe spaces such as ancient shrines, temples, farming villages, and old imperial capitals without reference to the natural landscape. Higuchi's aim is to discover just how the natural topographical features function as part of the spatial environment and as a cultural determinant. The reader is introduced to a new way of thinking and a new order in which man and nature can co-exist.

We must make a conscious effort to discover the proper relationship between ourselves and nature. . . . Mankind is by nature foolish but we must force ourselves to believe that there will come a time when we cherish the beauties of nature and consider them part of ourselves. . . . To discover the personality

hidden in a given landscape and then build in such a way as to emphasize this personality is the way not only to make the most of the setting but also to achieve harmony between it and the life that goes on within it.

Western designers should learn from the Eastern philosophies, how to live with nature, not how to control nature. Higuchi illustrates these Eastern beliefs articulately throughout his book, and he demonstrates them through his strange descriptions of the culture and the landscape of Japan.

But as man lost his religious feeling toward nature, as he acquired the power to change the natural features around him, he gradually ceased to take deep consideration of the terrain. In his cities, houses were crowded together, super human structures were raised, and the environment was mechanized; the natural lay of the land was to all intents and purposes forgotten. Insensitivity toward nature led to the deformation of nature.

This book is relatively short, but the insight into the Eastern culture and the observation of the Japanese landscape will interest designers, environmentalists, and anyone who seeks to understand the harmony between man and nature. As a landscape architect, I understand Higuchi's urgency when he states, "We must learn to live with the natural environment instead of seeking to control it." Professor Higuchi has written an excellent book that warrants your attention.

Charles Pearson

Mr. Pearson has a master's degree in landscape architecture from Harvard and is now working in Santa Monica.

Special prepublication offer

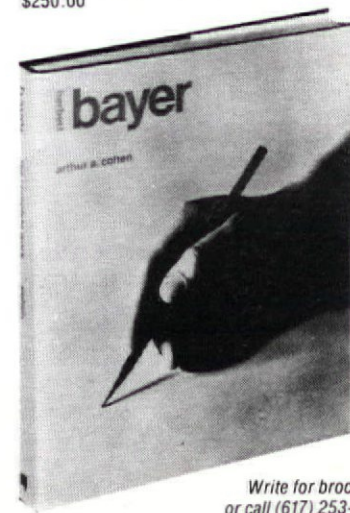
herbert **bayer**
the complete work

arthur a. cohen

This elegantly produced book surveys the work of one of the last surviving teaching masters of the Bauhaus, and one of the major design and advertising consultants to American industry. It discusses and illustrates the full range of Bayer's pioneering work in all of the fine and applied arts.

"... it is a beautiful book which is certain to spark a new appreciation of the impressive work of Bayer." —Richard Meier

9 1/2 x 11 1/2 448 pp. 386 illus., 45 in color
\$50.00 prepublication price through December 31, 1984, \$65.00 thereafter
Limited slipcase edition with signed and numbered photographic print by Herbert Bayer \$250.00



Write for brochure,
or call (617) 253-2884
to order. Mastercard
and VISA accepted.

The MIT Press

28 Carleton Street, Cambridge, MA 02142

September

Calendar

Chapter Programs

September 12

AIPDP Orientation

Introduction to professional development program sponsored by Associates. 7:30 p.m. in room 259, Pacific Design Center.

September 18

Who's for Us?

Democrats/Republicans?

LA/AIA meeting with panel discussion moderated by Marvin Malecha, AIA, and including Harry Jacobs, AIA, Leslee Temple, ASLA, Charles Loggins, AICP and Jerry Zerg, AIA. Reception at 6:30 p.m. honors nominees for CCAIA Honors Awards, discussion at 8 p.m., in room 259, Pacific Design Center. Cost of reception: \$6.

September 19

WAL President's Luncheon

Thirty-third annual to honor past presidents. 12 p.m. at Qvale residence. Call Heidi Moore at 661-2786.

September 28

LA/AIA Design Awards

Deadline for submittal packages, 2 p.m. in Chapter office.

October 9

LA/AIA Design Awards

Announcement of winners. Reception at 6:30 p.m., program at 8, in the Temporary Contemporary. Admission includes museum exhibitions: \$15 for AIA members, \$7 students.

Lectures

September 6

LA in the '50s:

Case Study Houses

By Reyner Banham, series sponsored by LA Conservancy and LA/AIA. 7:30 p.m. in Gallery Theater, Barnsdall Park. Donation: \$5 LA Conservancy members, \$6 non-members. Call Conservancy at 623-2489.

September 13

LA in the '50s:

Furniture and Industrial Design

By Edward Frank. 7:30 p.m. in Gallery Theater, Barnsdall Park.

September 20

LA in the '50s:

Coffee Shops

By Alan Hess. 7:30 p.m. in Gallery Theater, Barnsdall Park.

September 27

LA in the '50s:

The Second Generation

By Esther McCoy. 7:30 p.m. in Gallery Theater, Barnsdall Park.

ater, Barnsdall Park.

October 3

Mario Campi

Swiss architect. His recent work reflects a concern for vernacular building types, filtered through a Swiss modernist formal sensitivity. 8 p.m. at SCI-ARC. Call 829-3482.

Courses

Note: The following courses are sponsored by UCLA Extension. For further information, call (213) 825-9061. October 1 to December 10, **Introduction to Interior Design as a Business**, \$135; October 1 to November 19, **History of Los Angeles Architecture**, \$150; October 3 to December 12, **Designing the Corporate Office**, \$225; October 3 to December 12, **Large-Scale Space Planning for Commercial Interiors**, \$225. October 4 to December 13, **Portfolio Presentation and Career Preparation**, \$250; October 4 to November 1, **Inside Los Angeles Architecture**, on-site study tour, \$135; October 6 to December 15, **An Introduction to Historic Preservation**, \$250; October 8 to 12, **The Aesthetic Movement: 1869-1890**, \$135; October 15 to 19, **The Emergence of Modernism: Art and Function in the 20th Century**, \$250

Design Opportunities

Taco Bell, a dynamic division of PepsiCo Corporation, seeks the following professionals:

Interior Designer

You will be responsible for the interior design of new restaurants and conversions already in progress. Position requires an Interior Design degree from a design or trade school and 3+ years of experience in the food service industry. Effective communication skills are essential, and the ability to illustrate would be helpful.

Architectural Designer

You will design Taco Bell restaurants, including in-line stores, mall locations and special projects. This includes designing sketches, making presentations, creating new interior designs, assisting with zoning hearings, investigating new material and sources, and more. You should possess a BS in Architecture and 3 years experience in the restaurant business. Effective communication skills are essential.

Site Designer

Successful candidate will possess 3 years advanced study in civil or architectural engineering. Thorough understanding of site development plans, including drainage, hydrology, landscaping and utility locations, as well as variation in local codes is desired. Surveying or subdivision and grading plans experience a definite plus.

Taco Bell offers a highly competitive salary and a comprehensive benefits package. For immediate consideration, please send your resume to:

TACO BELL
Dept. KJAR-DO
16808 Armstrong Avenue
Irvine, CA 92714

Equal Opportunity Employer

TACO BELL

CALENDAR

September

Unbuilt Project #2

This house by Smith and Yanagawa has a greater presence than the 3000-square-foot program would indicate, due to the manipulation of form and language. The architects have stretched the mass of the building parallel to the street, not only to take advantage of the sunny southern exposure and the view of Los Angeles, but also to make the house appear larger.

The arrangement of rooms creates an axial organization, the center of which is a stately formal living room with a pyramidal skylight. Visually connected to the living room on either side are nearly identical, vaulted spaces; the other rooms of the house continue on this axis. A second axis is created between the living room and a garden grotto.

Gene R. Smith, AIA is vice-president of Kamnitzer + Cotton; he holds a master's degree in architecture and a master's degree in urban design from Harvard. **Ralph I. Yanagawa** is a designer/planner at Charles Kober Associates; he received his bachelor's degree in architecture from USC and is licensed in California.



Right, view from south.

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
						I
2	3	4	5	6 Case Study Houses Lecture by Reyner Banham	7	8
9	10	11	12 AIPDP Orientation LA/AIA program	13 Furniture in the '50s Lecture by Edward Frank	14	15
16	17	18 Who's for Us? LA/AIA Chapter program	19 Presidents' Luncheon WAL program	20 Coffee Shops Lecture by Alan Hess	21	22
23	24	25	26	27 The Second Generation Lecture by Esther McCoy	28 Design Awards LA/AIA submittal deadline	29
30						