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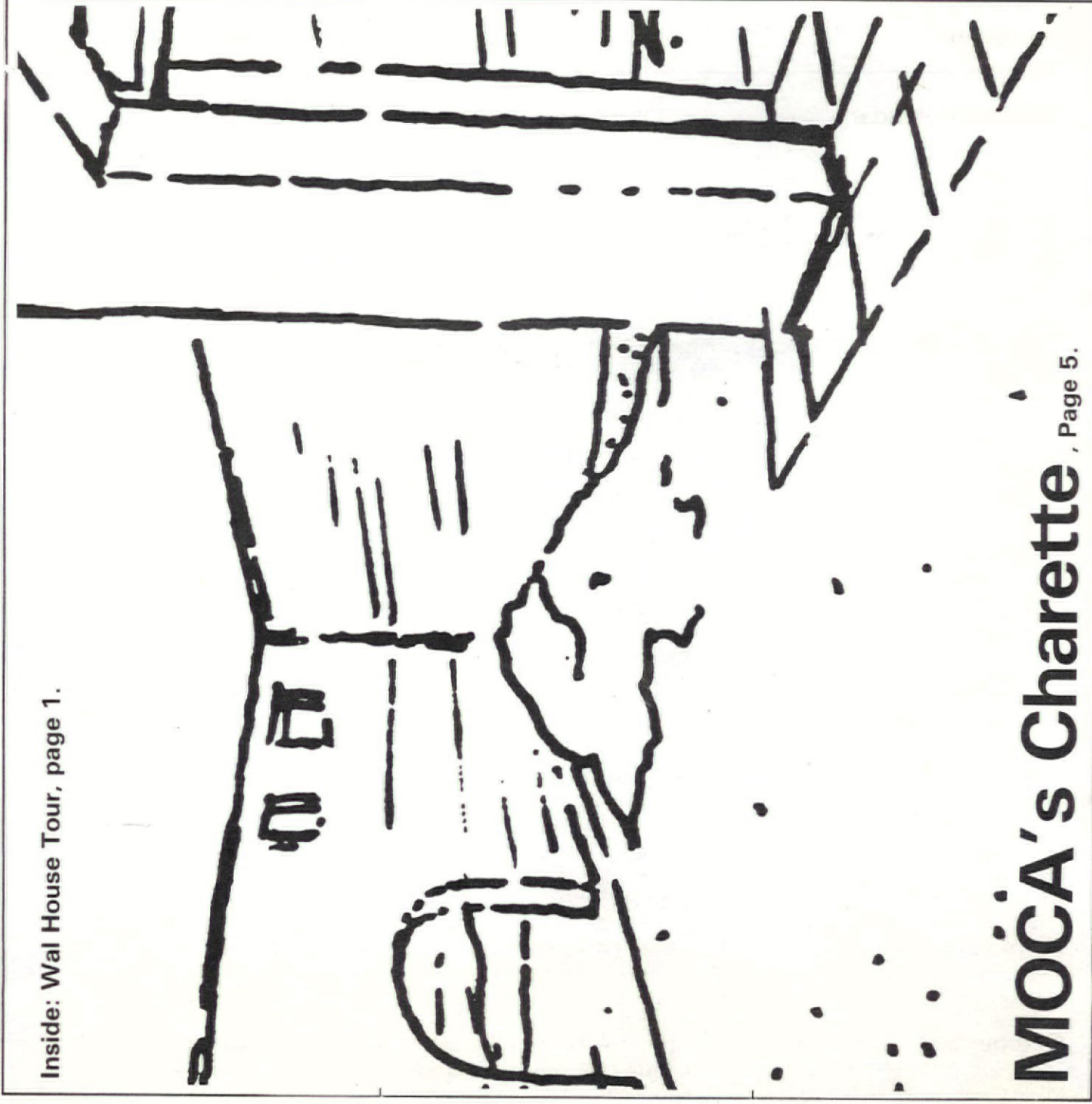
October 1984

TWO DOLLARS

L.A. ARCHITECT

PUBLISHED BY THE LOS ANGELES CHAPTER, AIA, INCORPORATING SCAN

Inside: Wal House Tour, page 1.



MOCA's Charette, Page 5.

October Calendar

LA Architect

October 1

Rome Summer Studies Drawings

Exhibition continues at Helen Lindhurst Gallery, Watt Hall, USC, Monday to Friday, 9 a.m. to 6 p.m., Saturday, 12 p.m. to 5 p.m., call 743-2723.

Frances Halsband

Exhibition of New York City architect Frances Halsband's work, through October 18, School of Architecture and Urban Planning, UCLA, Monday to Friday from 8 a.m. to 5 p.m., call 825-6335.

October 2

Plug into the Information Age

Course sponsored by the American Planning Association and SCI-ARC. Through October 30, \$100, call 829-3482.

LA/AIA Board Meeting

Chapter Board Room, Suite M-62, call 659-2282.

October 3

Mario Campi

Lecture given by Swiss architect, October 3, 8 p.m., SCI-ARC studio/auditorium, call 459-2643.

Works of Myron Hunt

Exhibition of such southern California landmarks as the Rose Bowl, Huntington Library and Ambassador Hotel, through December 9, Caltech's Baxter Art Gallery, Monday to Sunday from 12 p.m. to 5 p.m., call (818) 356-4371.

Office Buildings

Seminar series sponsored by LA/AIA, October 3, 7 p.m., Pacific Design Center, Suite M-62, call 659-2282.

October 4

Frances Halsband

Frances Halsband, of the New York City firm Klimant & Halsband, will discuss four of her projects, School of Architecture and Urban Planning, UCLA, Architecture 1102, 8 p.m., call 825-2585.

October 8

Context: The Work of Moshe Safdie

Exhibition of Safdie's work, through October 20, Helen Lindhurst Gallery, Watt Hall, USC, Monday through Friday, 9:00 a.m. to 6:00 p.m., Saturday, 12:00 p.m. to 5:00 p.m., call 743-2723.

October 9

Photographs by Grant Mudford

Exhibition of Australian photographer based in LA, through October 26, School of Architecture and Urban Planning, UCLA, Monday to Friday from 8 a.m. to 5 p.m., call 825-6335.

LA/AIA Design Awards Program

Program at the Temporary Contemporary Museum, 6:30 p.m., call 659-2282.

October 10

Architecture in the Third World

Efrain Recinos will speak of his many personal and sculptural designs in Guatemala, 8 p.m., SCI-ARC studio/auditorium, call 459-2643.

October 11

Context: The Work of Moshe Safdie

Lecture by Moshe Safdie, Hedco Auditorium, Seeley G. Mudd Hall, USC, 8 p.m., call 743-2723.

Frederick Fisher

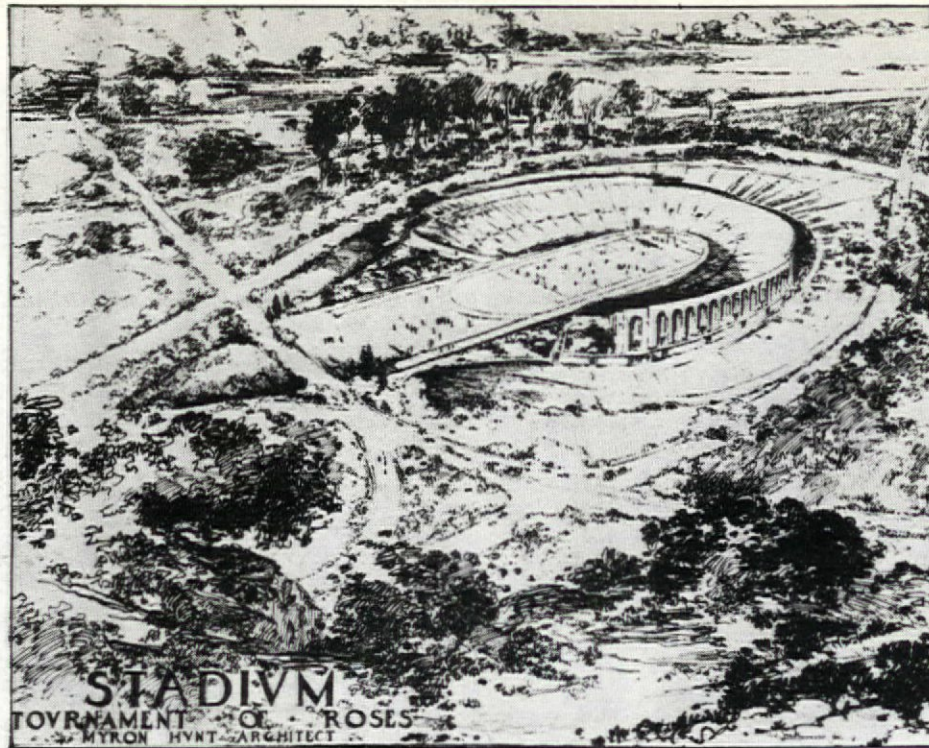
Exhibition of photos of Frederick Fisher's work, through October 25, UCLA Graduate School of Architecture and Urban Planning, Monday to Friday from 8 a.m. to 5 p.m., call 825-6335.

CCAIA Convention

October 11-14, CCAIA Board Meeting, Long Beach, October 11, call (916) 448-9082.

LA/AIA Committee on Architecture for Health

Meeting at the Pacific Design Center, Suite M-62, 3:30 p.m., call 659-2282.



Myron Hunt, proposed stadium for the Tournament of Roses, 1921

LA/AIA Professional Practice Subcommittee

Meeting at the Pacific Design Center, Suite 259, 5:15 p.m., call 659-2282.

Beyond '84

Function sponsored by the Cabrillo Chapter, dinner buffet, live music and tour of the Spruce Goose, Long Beach, 7 p.m. to 11 p.m., \$30, call 432-9817.

October 14

Mystical Night at Hollyhock House

Greek dinner, mime, palm-reader and magician are part of fundraising event sponsored by Friends of Hollyhock House, 6:00 p.m., \$25 per person, call Terry Bible, 839-4523, or Hollyhock House, 485-4580.

October 17

Architecture in the Third World

Jerry Lax, a solar engineer/designer will speak on energy-conscious housing in Cuba, 8 p.m., SCI-ARC studio/auditorium, call 459-2643.

Utopia in Redwood and Granite

Gary Brechin will speak on Berkeley at the turn of the century. Architects Bernard Maybeck, Julia Morgan, Ernest Coxhead, A.C. Schweinfurth, Willis Polk and John Galen Howard will be covered, 7:30 p.m., Parson's Auditorium, \$2, call Gamble House, 793-3334.

October 18

Frederick Fisher

Santa Monica architect, will discuss several of his projects, UCLA Graduate School of Architecture and Urban Planning, Architecture 1102, 8 p.m., call 825-2585.

LA/AIA Seminars

Programming/planning meeting at the Pacific Design Center, Suite M-62, 7 p.m., call 659-2282.

October 19

Seismic Safety Fix

Symposium on retrofit requirements for pre-1933 buildings, 9 a.m.-12 p.m., Hall of Records, Room 150, call Regional Planning Commission, 974-6278.

October 21

WAL Home Tour

Architects represented are Dick Lowry, Mark W. Hall, Garry McMurtrey, Chong H.

October 25

LA/AIA Seminars

Programming-planning meeting at the Pacific Design Center, Suite M-62, 7 p.m., call 659-2282.

LA/AIA Pro-Practice Subcommittee

Meeting at the Pacific Design Center, Suite 259, 5:15 p.m., call 659-2282.

Right to Know**About Environmental Hazards**

Ruth Heifetz of UC San Diego School of Medicine will lecture, UCLA Graduate School of Architecture and Urban Planning, Architectural Building, Room 1102, 5:30 p.m., call 825-2585.

October 26

Land Development Partnerships:**The Public and Private Sector Roles**

One-day seminar sponsored by UC San Diego Extension, 7:30 a.m. to 5:00 p.m., \$135, Westgate Hotel, San Diego, Call Lynne Kennedy-Matallana, (714) 529-7888.

William Turnbull

Exhibition of photos of William Turnbull's work, through November 8, UCLA Graduate School of Architecture and Urban Planning, Monday to Friday from 8 a.m. to 5 p.m., call 825-6335.

October 27

LA/AIA Design Awards Winners

Dinner at the Bel Air Bay Club, 7 p.m., call 659-2282.

October 28

Celebrating the Miracle Mile

The Los Angeles Conservancy, in association with the Miracle Mile Residential Association and the Los Angeles City Historical Society, presents a street festival and tour on Wilshire Boulevard's Miracle Mile, 10 a.m. to 6 p.m., 5410 Wilshire, call 623-CITY.

October 30

Beaux Arts Ball

Ball co-sponsored by the Women's Caucus for Art and LA/AIA, at Dillon's in Westwood, call 659-2282.

October 31

Architecture in the Third World

Katherine Blair, an architectural designer and research writer, will speak on housing in Nepal since 1972, 8 p.m., SCI-ARC studio/auditorium, call 459-2643.

November 1

William Turnbull

San Francisco architect, will discuss his most distinguished projects, UCLA Graduate School of Architecture and Urban Planning, Architecture 1102, 8 p.m., call 825-2585.

Historic American Buildings Survey

50th Anniversary Traveling Exhibition, the most comprehensive photo collection of historic American architecture under single ownership. Through November 26, UCLA Graduate School of Architecture and Urban Planning, Monday to Friday from 8 a.m. to 5 p.m., call 825-6335.

November 4

West Adams Historic Homes Tour, Craftsman-style houses, 10 a.m. to 4 p.m., \$5, at Salisbury House, 2273 West 20th St., sponsored by West Adams Heritage Association.

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machines, vacuum frames, and
parts/Deionized water, aqua and
anhydrous ammonias.

LA Chapter

News and Notes

ates' seminar series. They are planning on videotaping their programs and intend to distribute them to other chapters around the country. However, they do not have the personnel to accept telephone calls or take care of correspondence etc. Miller asked if the budget would allow funds to help the Associates with this work. **Bill Landworth** said that he thought the request should be turned over to the Budget Committee to take up at their next meeting.

PAL Report. De Anne Morgan reported that the art auction did not get the response they had hoped for. There were 181 pieces of art of which 12 pieces were sold. They received \$383 and the cost was \$414. Morgan apologized for the conflict with the events, and states that they are planning one more event but will coordinate it ahead of time to avoid conflicting dates. Morgan gave the PAL budget to **Cyril Chern** for reimbursement by the Chapter from its budgeted allocation.

New Business. Gelber stated that at the beginning of the year he had distributed a form regarding committee budgeting. It is incumbent on the directors in charge of each committee to get their committee budget established before October when the Chapter's 1985 budget is brought for approval, so that the programs can be funded.

Milestones

New Members, AIA. Alwyn M. Trigg-Smith, *Cannel-Heuman & Associates*; Kenneth A. Rogerson, *Leo A. Daly*; Richard Allen Checel, *Kaiser Foundation Health Plan, Inc.*; Bijan Armandpour, *Bijan & Associates*; Nir Buras, *TNT Architects*; Manuel G. Gonzalez IV, *Manuel G. Gonzalez, Architect, AIA*.

AIA Reinstate. Donald R. Fullenwider, *Fullenwider Consulting Group*.

AIA Transfer in. Phoebe Wall, *from San Francisco*.

AIA Transfer out. Jeffrey S. Bleaman *to Inland California Chapter*; David B. Powysynski *to San Diego Chapter*.

Associates. Lloyd Jay Fogelhut, *Northwestern Showcase & Fixture Co.*; Jeffrey T. Sessions, *Northwestern Showcase & Fixture Co.*; Adora Lorraine Ludy, *Facility Program-matics, Inc.*; Joan Elizabeth Gooley, *Ziegler, Kirven, Parrish Architects*.

Professional Affiliates. Anosh Ishak, *ICC Ltd., General Building Contractor*; Robert Jerry Vorlick, *R.J. Consultants International, Inc.*; Ivan Sanchez, *Ivan Sanchez, General Building Contractor*.

Students. Florence Blecher, Ernest C.O. Hum, Raleigh A. Lieben, *SCI-ARC*; Gregory M. Cosey, *Los Angeles Trade Technical College*.

Height Limits

After months of meetings, **Bill Krisel**, member of the Legislation/Codes Committee, reports satisfaction with the revised height limits about to be finalized by the LA City Council. In the A1, A2, RA, RE, RS, R1, R2 and RW2 zones, and in those portions of the RD and R3 zones which are also in height district no. 1, building height shall not exceed 45 feet. In the RW1 zone, building height shall not exceed 30 feet. In the CR

zones and those portions of the RD and R3 zones which are also in height districts nos. 2, 3 or 4, building height shall not exceed six stories or 75 feet.

Exceptions in overall height are allowed within specific limits for elevator overrun, stair shafts, signs, fans etc. The number of stories is not restricted in the 30-foot and 45-foot height limits. Eliminated is the ability to raise planters around a building to raise grade and the starting point for the height. Krisel was commended by members of the City Council for his efforts in meeting with planning representatives, citizen committees etc. to reconcile opposing viewpoints and negotiate a successful conclusion to the revised definitions.

City and County

Bernard Judge, AIA, has been re-appointed by Mayor Bradley to the Los Angeles Cultural Heritage Board. **Harold Levitoff, AIA**, is serving as LA/AIA representative on the Los Angeles County Capital Projects Appeal Board. **Rodney Garner, AIA**, is continuing his service on the Los Angeles County Architectural Evaluation Board. **Robert B. Burke**, Professional Affiliate member of the Los Angeles Chapter, has been appointed by Mayor Bradley to the Housing Advisory and Appeals Commission. A special note of thanks to **Toshikazu Terasawa, AIA** (Building & Safety Commission) and **Carl Matson, FAIA** (Planning Commission) for their many years of dedicated service, from which they are now taking a well-earned respite.

Art Ball

The LA Chapter joins the Southern California Women's Caucus for Art in presenting "Le Beaux Arts Bal" at Dillons Westwood, 1081 Galey Av., Los Angeles, on Halloween Eve, Tuesday, October 30, at 8 p.m. Le Beaux Arts Bal will include dancing, a disc jockey, no-host bar, and surprise guest. This major fund-raising event is for the National Women's Caucus for Art conference in February, 1985. Carol Neiman, president of SC/WCA, is a professional affiliate member of LA/AIA. Tickets are \$10 at the door or \$9 prepaid. Look for your invitation in the mail.

Position Open

Architect-hospital experience. Stock/bonus benefits. \$40-50K. Frank Benito, AIA. (619) 489-1788.

Space Available

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

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 text typed double-space, along with a check made payable to *LA Architect*, to 8687 Melrose Av., Suite M-72, Los Angeles, Ca. 90069. Ads which are received after the deadline for the desired month will be run in the following month's issue.

LA Chapter

News and Notes

At a recent bimonthly meeting of the LA/AIA Professional Practice Subcommittee, 12 women at various stages of their architectural careers gave a presentation of the difficulties encountered by women architects. Although changes have occurred and some progress has been made, especially in the percentage of women architectural students, it is very slow. Women feel that they are frequently the object of discrimination because of old habits, assumptions, stereotypes and misconceptions as to the role of women in our society. The thought was expressed that women do not want to be placed in a single slot but accepted in all positions.

A woman architect pointed out that there are few architectural firms in Los Angeles that have women partners; that, in fact, there are very few women in high positions within architectural firms. Women have a difficult time moving up the ranks in an architectural office and, as a consequence, are forced to open their own practices.

There is a double standard in architectural offices; the same rules and policies are not applied for women and men on such matters as office hours, attendance, major responsibilities. Women have to work twice as hard as men to compete; they have to give more free time to be accepted. The ability of women to deal with clients or contractors is constantly questioned.

A seasoned, experienced and knowledgeable minority woman architect said that no one ever expected her to be treated the same way as a man at any time during her life; that discrimination does not slack off even after many years of experience. "We women can never pretend that we have an equal shot; we would do ourselves a great disservice if we did. It is better for us to recognize and admit that men have a very difficult problem dealing with women that have authority, or even with giving positions of responsibility to women."

The incoming president of Women in Architecture stated that the worst discrimination she has found is in academia. She has taught in four universities and has found it very difficult to be accepted in academic circles. There is also a wide pay discrepancy; the latest AIA survey (1983) shows women earn 68¢ to every dollar earned by men in the same positions.

The men present recognized that women have a legitimate cause for dissatisfaction and that they do have a difficult role in the architectural profession. Women need to help each other by acting as role models and organizing to make their male counterparts aware of their feelings. Some commented that women already do make an unusual effort to work with men; others suggested they join AIA committees. It was also noted that women have shown great ability for leadership by their service on the AIA boards of directors, locally as well as at the state and national levels.

Fernando Juarez

Chair, Professional Practice Subcommittee

Building Fund

At its meeting on May 1, the LA/AIA Board of Directors agreed that it would be in the best interests of the Chapter to establish a

building fund. This fund would be specifically for the purpose of raising sufficient money to allow the Chapter to either acquire or build its own headquarters. The project would take approximately five years to complete.

The advantages of having our own Chapter headquarters are numerous. As one example, the money now spent on rent is of no real benefit to the Chapter in the long run, yet money expended on debt service and related expenses for our own building would engender capital appreciation and could ultimately result in an overall dues reduction.

To accomplish this end, the Board agreed to authorize, subject to the approval of the membership on the November election ballot, an annual assessment of \$25 per AIA member and \$5 per associate member over the next four years. This sum will be in addition to the regular Chapter, State and National dues. The money thus raised will be placed in a special building fund account and accumulated for Chapter use in either the acquisition of an appropriate building or for land purchase and supplement to construction loan funds. Upon receipt of the initial assessment funds, efforts will begin to focus upon the actual project and to make the transition to our own headquarters a Chapter event.

Our Chapter was founded in 1894 and in these 90 years has become one of the largest and most influential in the country. It's now time to "settle down" and establish our own identity in Los Angeles.

Cyril Chern, AIA
LA/AIA Treasurer

In Memoriam

Charles G. Gable, AIA, vice-president of Gin Wong Associates, died on August 12 after a long illness. He was 69. Gable, associated with the Wong firm since its establishment in 1974, served as executive architect for some of southern California's most notable buildings including the Automobile Club's huge processing center in Costa Mesa, the Doubletree Hotel in Orange, the Newport Meriden Hotel in Newport Beach, and the expansion of CBS' Television City in Los Angeles, among many others. A graduate of the Carnegie Institute of Technology, Gable was a member of the Urban Planning & Design Committee of the American Institute of Architects. Before joining the Wong firm he was a principal of Welton Becket Associates, Charles Luckman Associates and William L. Pereira Associates. He is survived by his wife, Betsy.

Voyage 3-D

The third in a continuing series of original design events, Voyage 3-D explores design from a unique viewpoint. These Voyage conferences are the result of the combined efforts of a small core of Associates in the southern California chapters. This year's Voyage promises to be an interesting trip, and features such speakers as **Rob Wellington Quigley, AIA**, discussing design from the southern California viewpoint. Also featured will be Lou Naidorf, FAIA, from

Welton Becket Associates, Michael Folonis, AIA, of A Design Group, and Ronald Goldman, AIA, all discussing their development experiences and how development influences the final product.

Voyage 3-D will explore the three D's of design from the southern California viewpoint, development and its intimate relationship to the practice, and departure from the ordinary with a special program which takes off into areas usually ignored at other design events. Mark your calendars now and make it a point to Voyage aboard the Queen Mary in Long Beach on Saturday, November 17. Contact the Cabrillo Chapter office at (213) 432-9817 for further information, or talk with your local chapter's Associate Director.

LA/AIA

Los Angeles Chapter, American Institute of Architects, Board of Directors Meeting #2220, August 7, 1984.

Unfinished Business. President Gelber referred to the suggestions for appointment of Chapter liaison to national AIA Affirmative Action Committee. Gelber stated that **Morris Verger, FAIA** had accepted the appointment.

President's Report. President Gelber read a letter from **Sam Tolkin** thanking the Board for its support for the 84/84 exhibit. A letter of appreciation has also been received from the Central Library Committee thanking the Board for its participation and interest in the Central Library. The letter stated that the recommendations received from the Board would be given careful consideration.

We have received a letter from the **Architecture and Design Support Group** thanking the Board for its support of the Tokyo competition. The Board contributed \$500 toward this joint-venture program.

The Board also received a letter from **State Senator David Bertz** in response to its letter regarding the elimination of positions in the Office of Historical Preservation for the state. The letter indicated that the state did not intend to eliminate the office altogether and only four positions have been eliminated.

A letter was received from Carol Neiman, President of the Women's Caucus for Art. They are planning a Beaux-Arts Ball and invite the Chapter to co-sponsor the event. **Moved Axon/Second Tyler the following:** that the Chapter co-sponsor the Beaux-Arts Ball along with the Women's Caucus. **Carried.**

Gelber reported that he had spoken to **Ken Francis**, co-chairman of the Historic Preservation Committee regarding the Farmer's Market. The developers have been saying that they would have something for us and have kept putting it off for two weeks at a time. The committee also suggests that, unless the Board objects, that there will be somebody from the Los Angeles Conservancy who will observe when the exact date for the meeting is set.

Gelber reported that he had received a letter from **Dion Neutra** who wants to thank the Board for its support for the Neutra exhibit. President Gelber stated that it was actually an excellent show and was very well received.

Dion Neutra has returned to the Chapter the hammered copper bust of Richard Neutra, previously donated, that he used for his exhibit. **Moved Chern/Second Tyler, the following:** that the work should be given to UCLA in order to obtain maximum exposure. **Carried.**

Gelber reported on a recommendation for a commemorative stamp of Neutra. National mentioned that this would have to go before a committee for approval and that if the Chapter wants to pursue it we should ap-

point a committee who will be responsible for promoting it. We can delegate someone to chair this committee for the LA/AIA. Guest **Bernard Zimmerman** stated that he would volunteer for the committee.

Treasurer's Report. According to **Cyril Chern**, the estimated deficit for December, 1984, is now \$15,721. He stated that if there were any questions regarding the reports, he would be happy to answer them before he got into the next item in his report. **Moved Tyler/Second Landworth, the following:** that the Treasurer's Report be accepted. **Carried.**

Cyril Chern referred to a letter from attorney **Richard Gordon** regarding monies owed to **Michael Pearce** for expenses incurred in regard to the 84/84 exhibit. After review of the letter, Chern stated that the Board had approved \$6,500 toward expenses the committee would be incurring. Subsequently, we learned that the expenses far exceeded the \$6,500. At a special Ex-Com meeting on this subject, **Bernard Zimmerman** had stated that it was the Chapter's responsibility to raise the additional funds.

Discussion. **Mark Hall** stated that it was his personal feeling that this is not the Chapter's responsibility. He said that some time ago a request was made of the Board to authorize \$6,500 as an advance for the display. His understanding was that the amount actually spent was somewhere around \$15,000 which was expended without authorization from this Board. The Chapter bylaws state, in part, "... but no committee or any chairperson or member thereof shall obligate the Chapter financially or otherwise without prior approval of the Board." There was no prior approval and, therefore, the Chapter has no responsibility. The request of Mr. Pearce should be referred to Bernard Zimmerman, chair of the 84/84 Committee.

Hall stated further that he thought that this should be officially noted and that perhaps a letter should go to Pearce setting forth our position. This matter represents the potential for a legal suit against the Chapter. **Moved Hall/Second Axon, the following:** that the Board send a letter to the effect that the deficit for the 84/84 exhibit is not the responsibility of the Chapter and any further requests should be sent to Bernard Zimmerman.

After further discussion, **Margot Siegel** requested that the motion be amended to name Bernard Zimmerman as chairman of the committee and also name all of the other committee members. Zimmerman said that the Committee has agreed to raise the funds.

Motion restated by Hall: The letter of July 15, 1984 to the Board of Directors should be referred to Bernard Zimmerman as chairman of the 84/84 Committee and to the other committee members as a responsibility of the 84/84 Committee and not the responsibility of the LA/AIA. As restated and amended the motion carried.

Executive Director's Report. **Janice Axon** stated that we have received a supportive response from **Bob Odermatt, FAIA**, National director from California, regarding the Chapter's request to have the 1984 AIA Convention in Los Angeles. In regard to the National AIA public membership mailing, **Martin Gelber** had re-polled the Board, reversing its original decision, and had called **George Notter** with permission to go ahead with the mailing.

Associates' Report. **Todd Miller** reported that the Chapter's annual sand castle event was a great success. There were about 14 sand castles built and there was TV coverage of the event. However, none of the Board members were present.

Miller stated that last month he had requested Board participation in the Associ-

Little Tokyo Competition

By Design

Continued from page 5

ning and Research (EPR) analyzed the site as a struggle between the Civic Center and Little Tokyo. Choosing the centrally located museum as an "activity generator," EPR integrated the site into the larger urban context by aligning their office towers on the axis of the Civic Center mall. Similarly, they reinforced a Little Tokyo axis by creating a commercial mall on Central Avenue that stretched a block south of the site. The jurors whooped over EPR's proposal to narrow rather than widen First Street.

EPR also chose to gut the warehouse on First and Alameda, but they envisioned parking rather than apartments within the shell. A thin residential slab parallels First Street, although it is withdrawn far enough to avoid a conflict in scale. A "major green space" mediates between the housing slab and the First Street buildings.

"The idea we rallied around was protected housing in an urban area," said Gerhard Kammer of the **Pamela Edwards Kammer** group. The team opened First Street to the Japanese Village Plaza by removing a building from the corner of First and San Pedro. A dramatic entry court from the west opened San Pedro to a 15-story block of housing. Juror Dolores Hayden noted how the entry court provides an unusually dramatic setting for the handsome old Union Church. The 15-story apartment building adjusts the scale between the low height of First Street and twin cylindrical office towers that complement the scale of Civic Center.

The jury liked the resolution of the scale problems while finding little to admire in the underdeveloped shapes of the larger buildings. "I don't find the central building convincing as housing," said Gehry. Likewise, the cylindrical towers left the jury cold.

The entry of **Kanner Morland Niles Tolkin** was the most systematic and unified of all entries but drew the least enthusiasm from the jury. The design team razed the warehouses and the museum in favor of an L-shaped monolith that combines offices, "low-scale, type-five housing" and an elaborate system of above-grade parking. A semi-circular high-rise office tower fills the north-west corner of the site; at center, an anonymous circular plaza opens onto San Pedro.

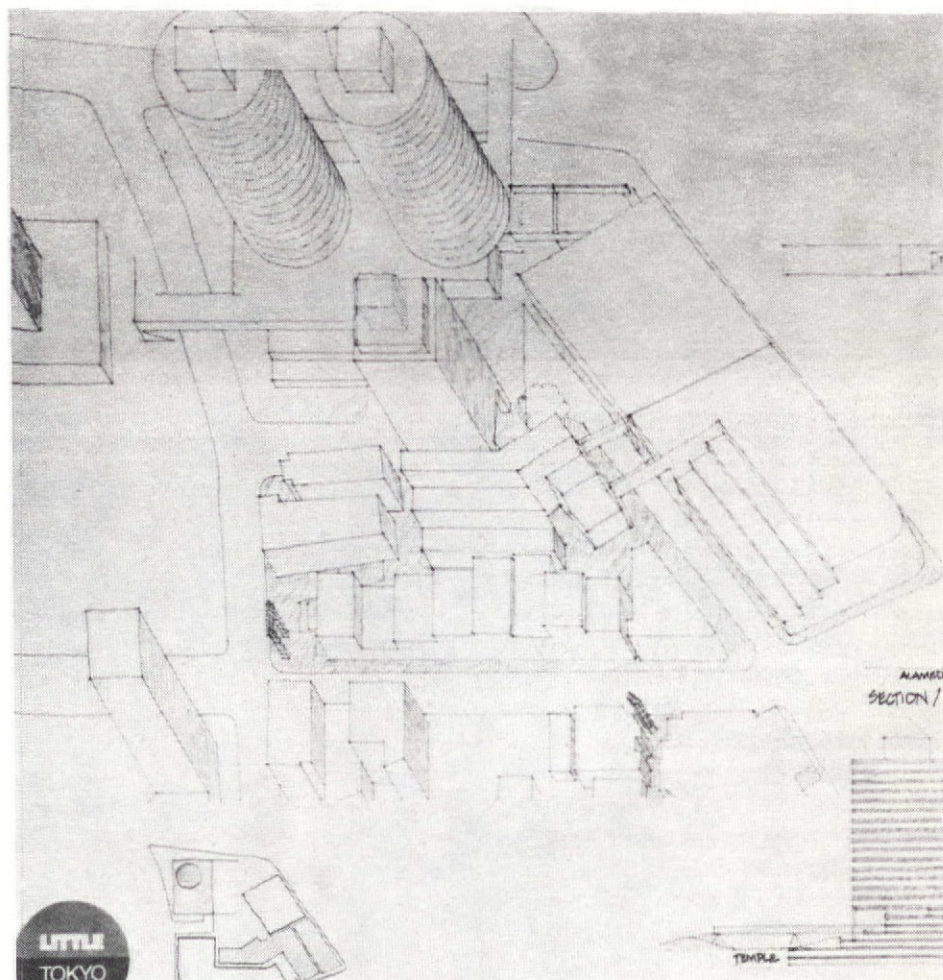
Gehry pointedly criticized the proposal, "I feel this scheme is an outdated planning idea that somehow manages to be insensitive to a lot of things that are going on in this community." Ed Niles countered, "I was surprised you didn't suggest that 600,000 square feet of offices is totally untenable as a gesture to any community. So the real issue might be... that when one writes a program it have criteria that are sensitive to all these people."

IN THE WAKE OF THE COMPETITION, THE question lingers, if the winner was not awarded a contract for the work, what good was the competition? How much influence can it exert? According to Cooke Sunoo of the Community Redevelopment Agency, who was on the steering committee for the competition, the results of the competition may inform future CRA recommendations for the site. Sunoo said that the suggestion to re-route Temple Street, offered independently by three groups, is a tenable solution to the traffic problem from the First Street bridge, although he expressed concern about "carving up property" in the execution. He admired the proposal for a community center behind First Street, but doubted that a gymnasium could give the city much financial return. He liked the idea that the block provide a "northern anchor" for Little Tokyo.

MOCA counts the competition as a success, and is pleased that it took a catalytic role in the life and future of the community. "We felt that this is the way the museum can involve itself in actually accomplishing something in the community," said MOCA's Sherry Geldin, "rather than just having exhibitions and mock-ups of architecture."

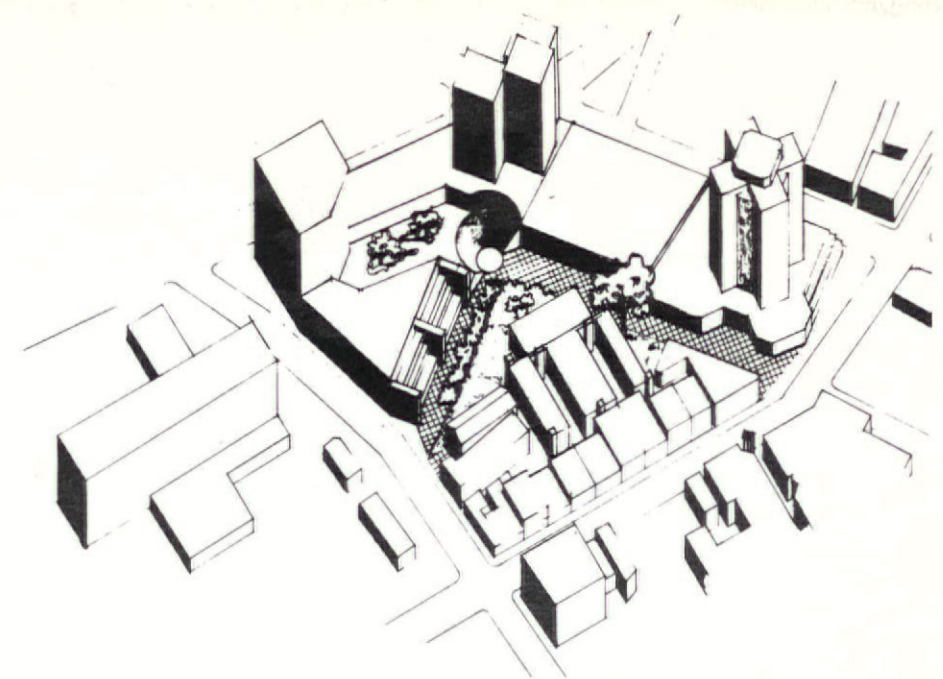
Little Tokyo stands to profit from the competition if they will use the designs as plausible counter-proposals to the city's destructive development plan. The community should recognize that the Temporary Contemporary is an ace up their sleeve and that the museum could be a linchpin for a new commercial center that is based on preservation. Little Tokyo has discovered that it can fight City Hall. Hopefully they'll add the results of the charrette to their arsenal.

THE TEN-MEMBER JURY WAS COMPOSED of design professionals, civic, community and corporate leaders: Kazumi Adachi, architect; William H. Fain, Jr., AIA, director of urban design, William Pereira Associates; Frank O. Gehry, FAIA, principal, Frank O. Gehry Associates, Inc.; Dolores Hayden, professor of planning, Graduate School of Architecture and Urban Planning, University of California, Los Angeles; Ed Helfeld, administrator, Community Redevelopment Agency of the City of Los Angeles; Bruce Kaji, president, Merit Savings Bank; Richard Koshalek, director, Museum of Contemporary Art, Los Angeles; Robert F. Maguire III, co-managing partner, Maguire/Thomas Partners; Tosh Terasawa, AIA, O'Leary, Terasawa, Takahashi & De Chellis, Architects; Gerald D. Yoshitomi, executive director, Japanese American Cultural and Community Center. An exhibition of the presentation drawings is planned at the North Gallery of the Japanese American Cultural and Community Center.

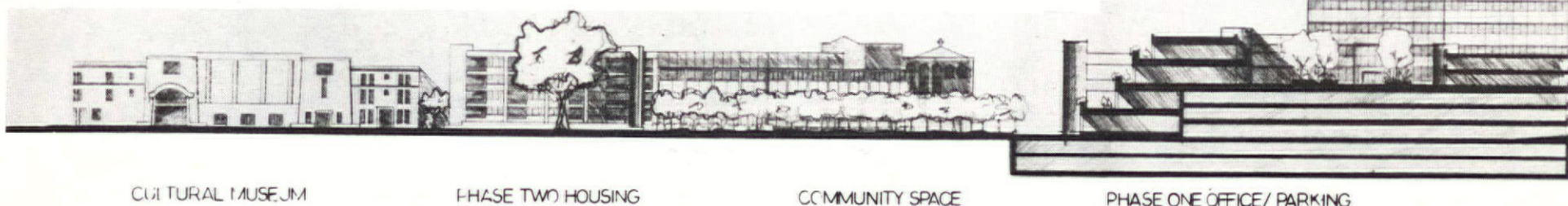


Pamela Edwards Kammer Architects' scheme back the existing buildings on First Street with a second layer of retail; introduces retail terraces above a parking structure south of the Temporary Contemporary, a 15-story apartment block and two high-rise towers matching the scale of the Civic Center.

In the wake of the competition the question lingers, if the winner was not awarded a contract for the work, what good was the competition? How much influence can it exert?



Wong Gulmezian Thomas Tanida won third prize for this scheme proposing a community center behind First Street, a housing tower, a courtyard and amphitheater acting as a northern terminus to Little Tokyo, and office towers with retail at their base. Above, site plan; below section through Central Av. looking west.



CULTURAL MUSEUM

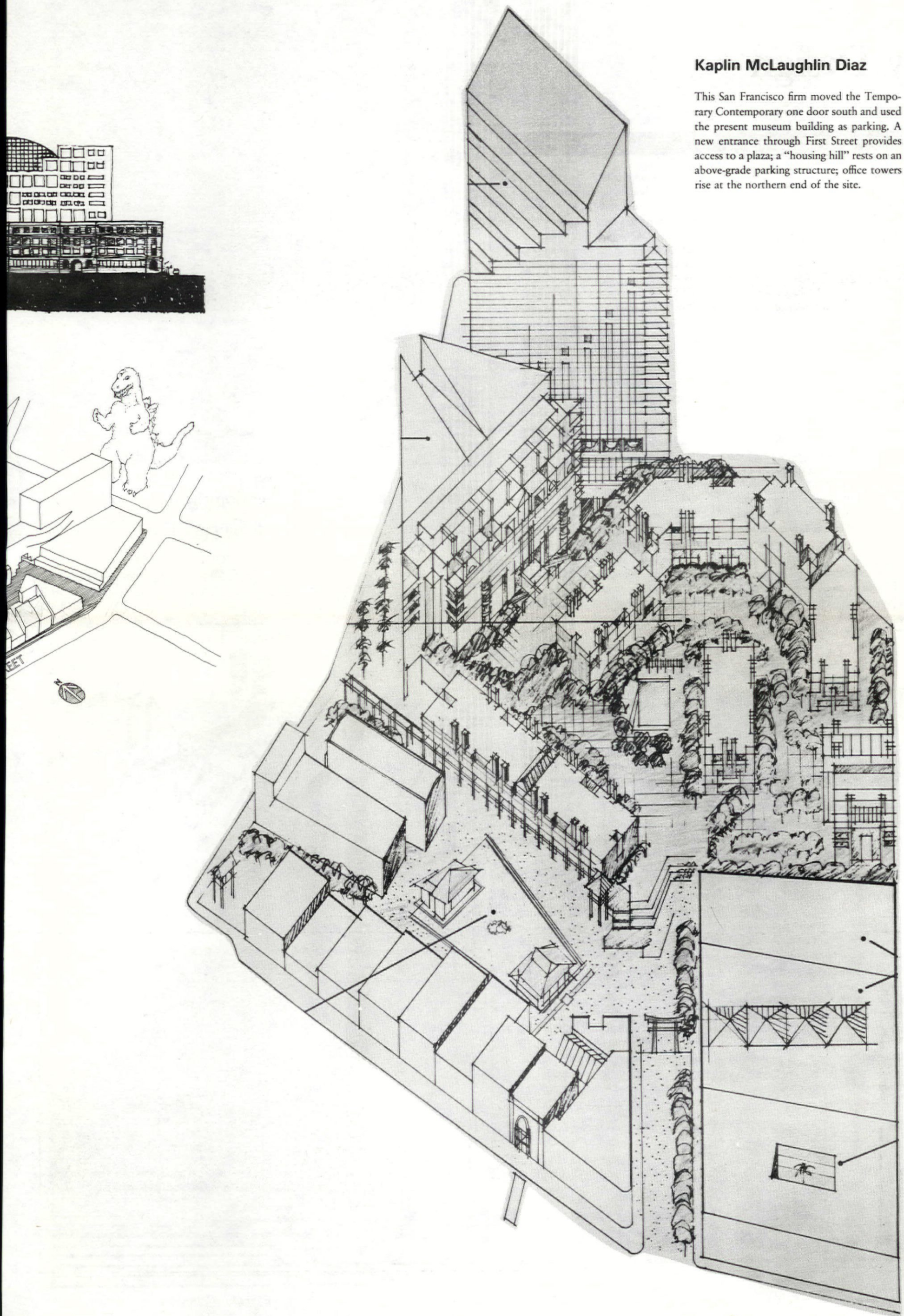
PHASE TWO HOUSING

COMMUNITY SPACE

PHASE ONE OFFICE/PARKING

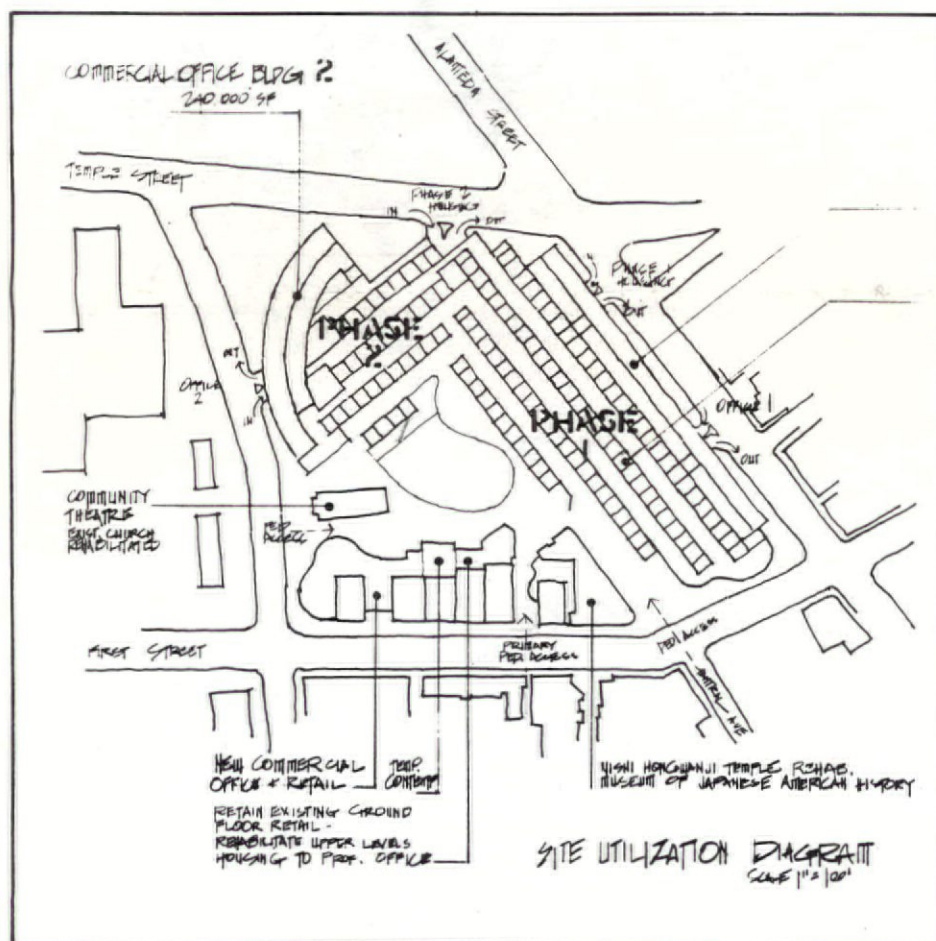
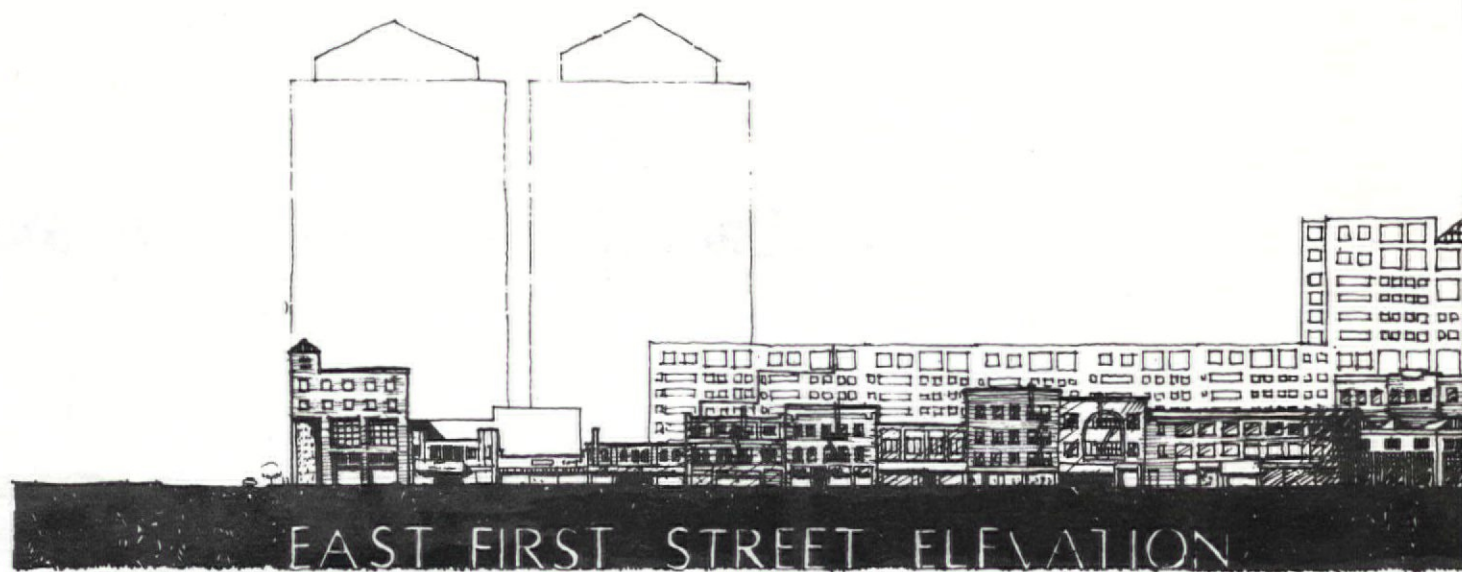
Kaplin McLaughlin Diaz

This San Francisco firm moved the Temporary Contemporary one door south and used the present museum building as parking. A new entrance through First Street provides access to a plaza; a "housing hill" rests on an above-grade parking structure; office towers rise at the northern end of the site.



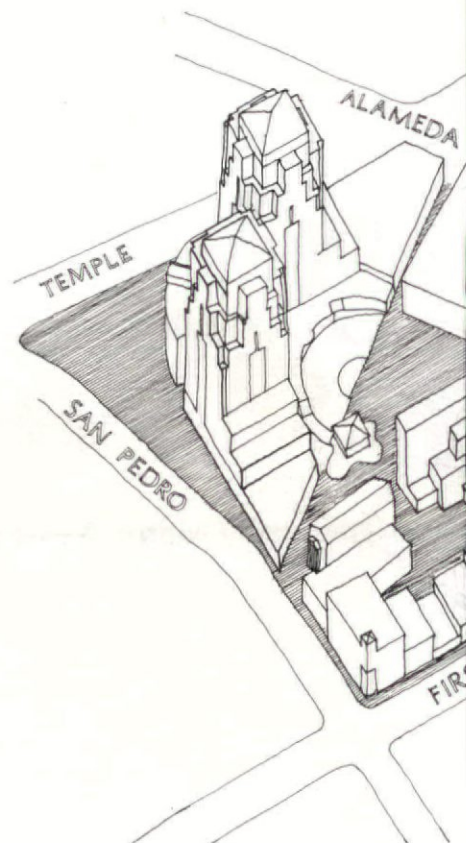
Environmental Planning and Research

This group narrowed First Street, creating a one-way thoroughfare, and envisioned a mall of Central Avenue continuing a block south of the site. A residential tower spans the block and opens at grade to allow foot traffic into the plaza; twin office towers align with the Civic Center axis. Above, First St. elevation; below, axonometric.



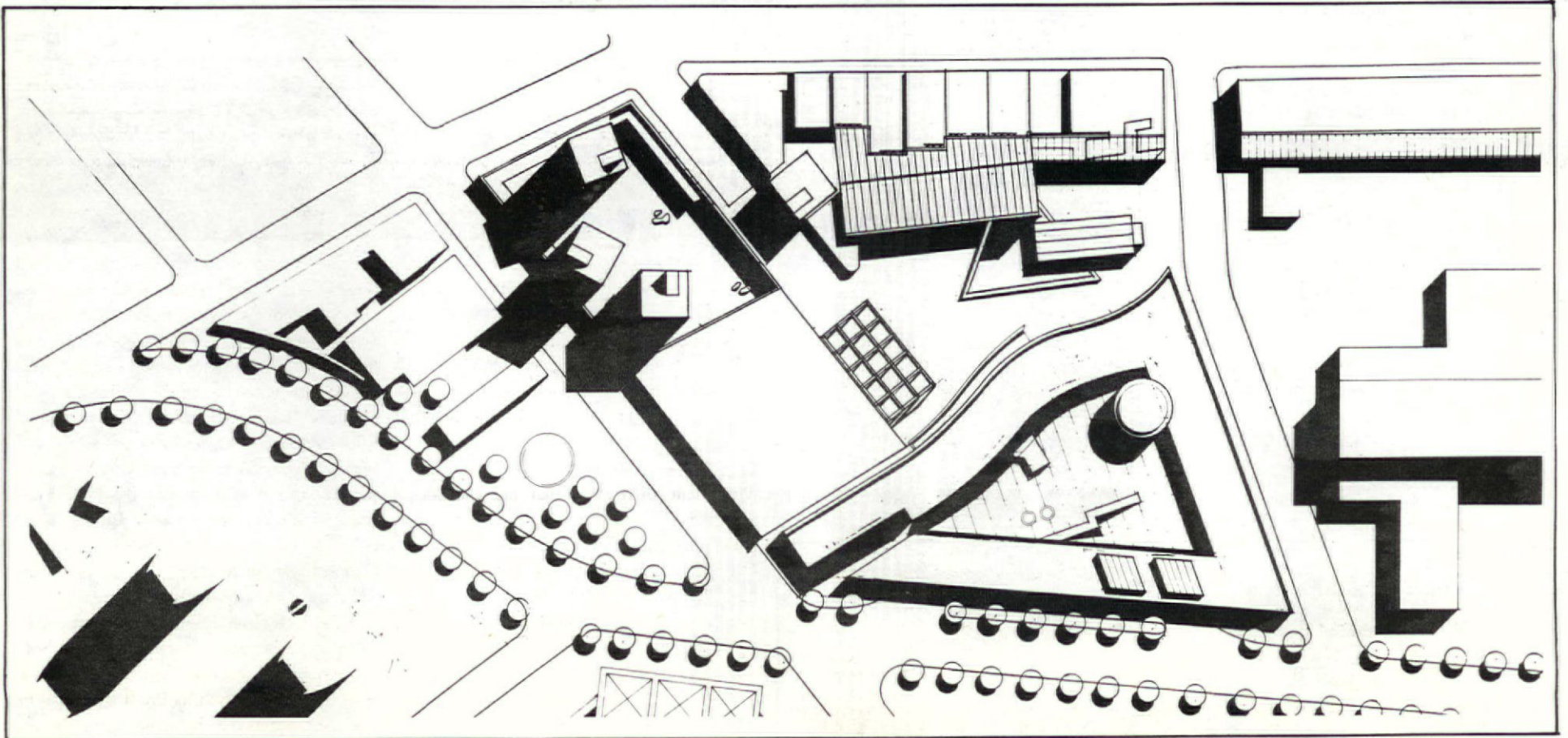
Kanner Morland Niles Tolkin

This group obliterated the Temporary Contemporary and adjoining warehouses. A "cage structure" behind First St. creates another commercial strip; an L-shaped building acts like a megastructure, combining retail, parking, offices and housing around a circular plaza. The crescent-shape office building is scheduled for the second phase of construction. Above, site plan; below, First St. perspective.



Little Tokyo Competition

Future by Design



Report by Morris Newman

IT WOULD BE HARD TO IMAGINE MORE urban planning problems crammed onto one site. The block north of First Street between Alameda and San Pedro is the scene of a tug-of-war between the concerns of a preservationist community and the city's desire to build profitably. It is also the site of MOCA's Temporary Contemporary Museum.

The city, which owns up to 90% of the land, plans to build 600,000 square feet of office space, 300 residential units, and 1,000 parking spaces. The city also wants to widen First Street to accommodate the highway traffic flowing from the First Street bridge on the Los Angeles River, but this spells demolition for a row of humble storefronts and markets on the north side of the street which the Japanese community regards as indispensable. First Street is one of the last surviving remnants of old Little Tokyo, where many people of this community returned from war-time internment camps. For these people and their children, the old buildings on First Street are a symbol of neighborhood, and they have called for their preservation.

According to William Fain, chairman of the Architecture and Design Support Group's steering committee, the conflict between the city and Little Tokyo made the competition timely. He said that the competition served as a think tank, to see if it is possible to accommodate the city's staggering program without savaging the neighborhood. Fain also views the competition as a means of helping the community decide and consolidate its own design priorities for First Street, so it is important that representatives of the neighborhood participated in devising the program for the competition as well as served on the final jury.

The site's potential for development interested the steering committee in a charrette. "As architects and designers, we saw the de-

velopment opportunity of the block," said Fain. "With civic center to the north, Little Tokyo to the south, and the artist community to the east, it's beginning to be a 'hinge' block. . . . It's really ripe for something." The six finalists, narrowed from a group of 20 design teams, worked in the Temporary Contemporary's upstairs galleries during the weekend charrette, fielding questions from community members and in some cases incorporating suggestions. The judging took place on Sunday evening.

THE FIRST-PRIZE-WINNING ENTRY OF Craig Hodgetts and Ming Fung draws upon Japanese images without quoting specific building types. Behind the First Street shops, they created a new commercial strip that they called their "Ginza," resplendent with neon and flashy storefronts. The ginza would be a "transparent" commercial space,

visible from First Street above the roofs of the existing buildings. Hodgetts and Fung preserved the outer walls of the warehouse on the corner of First and Alameda while gutting the interior; within the old walls, three new residential towers would enjoy a "secret garden" within the hollow shell.

A low-rise office building shaped like a triangular donut was the most controversial part of their scheme. Hodgetts said the image was suggested by Japanese fortresses. "We thought of Kurosawa and we thought of the *Shadow Warrior*." Hoping to avoid high-rise buildings that would disrupt the scale, Hodgetts opted for a broad, low-rise structure that confronts the museum with a curved wall of cyclopean masonry.

The jurors were wary of fortress imagery, but applauded the richness of metaphor found in the scheme. The scrupulous preser-

vation of all warehouses and shops on the block was equally appreciated. "I think one of the nicest things you can do to First Street is to leave it alone," said MOCA Director Richard Koshalek. "It's got so many pluses and I think people are enjoying it." Juror Frank Gehry praised the idea of the ginza, as well as its visibility. "When you're on First Street, you'll see the activity of the ginza above, a stepped experience that would layer and accrue to First Street in a spectacular manner," said Gehry.

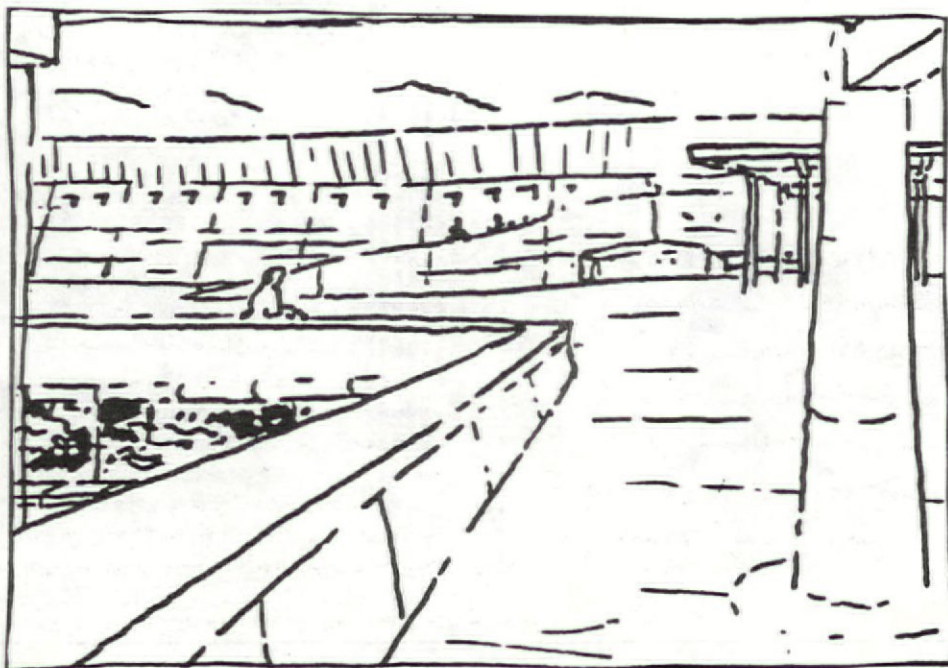
Second prize fell to **Kaplan McLaughlin Diaz** of San Francisco for a scheme that promises a great plaza "where you can fly a kite." Again, preservation held sway. "I can't overemphasize enough the fact of [First Street's] importance as artifacts and symbols," McLaughlin said.

A terraced housing scheme that McLaughlin called "the hill" attracted the most attention. The designers terminated Central Avenue in a semicircle of terraced housing that sits on an above-grade parking structure. Jurors cited the high degree of resolution in the scheme, although the parking structure would offer an unfriendly wall of concrete to Temple Street. Two triangular office towers almost seem an afterthought.

Community jurors particularly responded to the plan by **Wong, Gulmezian, Thomas, Tanida**. The group proposed a community center behind First Street that would form a "glue" binding Central Avenue to Little Tokyo; an amphitheater marks a new northern boundary for Little Tokyo. However, despite the team's avowal to respect transitions among buildings and spaces, their high-rise housing on First Street conflicts in scale with the shopfronts, and tall office towers sprouting beside the museum bode an even greater incongruity in scale.

The team from **Environmental Plan-**

Hodgetts and Fung Design Associates' first-prize-winning entry creates a ginza commercial strip behind First Street, new apartment towers in the shell of an old warehouse, and a triangular low-rise office building inspired by the image of the Japanese fortress. Above, site plan; below, view from ginza toward "fortress."



Continued on page 8

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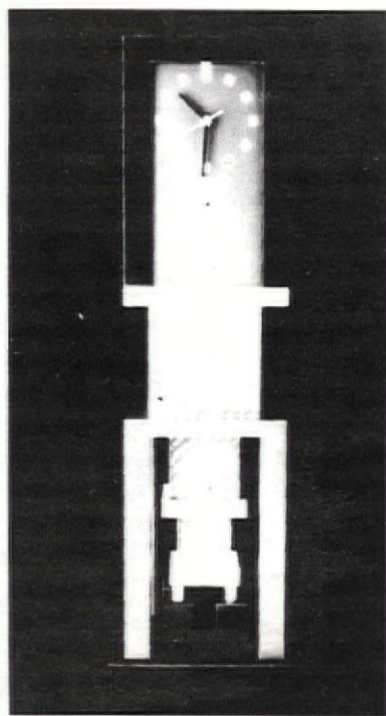
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Books

Promoting the Fit

Housing Interiors for the Disabled and Elderly

by Bettyann Boetticher Raschko. Van Nostrand Reinhold, 360 pages, \$34.50.

AN EDUCATOR/WRITER AND DESIGNER of furniture and interiors, Bettyann Boetticher Raschko states the goal of her book as to "promote some insight and understanding into the 'why' and 'how' of meeting the users' needs, and the role of the designer in facilitating the development of human potential." The users are individuals who do not fit into the "average" range of height, strength, mobility, etc. This group represents an ever-expanding segment of our population, estimated to reach 10% of the total by 2,000. The "ultimate goal" that Raschko identifies for society is "to develop an environment for the user that 'fits' and does not intrude." To this end, Raschko provides both a conceptual framework for designers' use as they approach the task of producing living environments that fit the user and reams of specific design suggestions geared to address the needs of particular groups of users.

"In the design of any residential interior, the first consideration should be the physical characteristics of the user population." This statement is important to the approach Raschko suggests. To assess the implications for design of various physical characteristics, a designer must be familiar with a variety of disabling conditions and with assistive devices available to negate any handicaps and have knowledge of the anthropometrics necessary to design environments which will not prove handicapping to the user. Disabilities are classified by characteristics, needs and the number of individuals estimated to have the disability. There is a brief and somewhat outdated survey of available assistive devices.

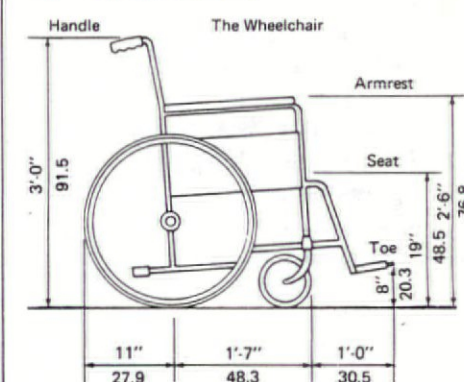
The author includes an extensive discussion of anthropometrics, focusing particularly on dimensions for wheelchair accessibility. She makes the useful distinction between comfort and accessibility, realizing that not all space can be comfortably used or even made accessible for all individuals. Emphasis is again placed on the need to design for the specific characteristics of the user. A number of applied research studies are included, the bulk of which were conducted in Europe.

The remainder of the book is devoted to issues involved with designing particular areas and systems of a residence. Chapters focus on entry and interior doors, the living room, kitchen, dining room, bathroom, bedroom, storage and mechanical systems. Raschko has obviously done her homework; sensitive consideration is given to many seemingly minor details. A few examples: in designing a living room for a wheelchair user, not only should there be maneuvering space for the wheelchair, but also this maneuvering space must not include the tops of occupants' feet who may be seated in the area; chairs with arms are essential for persons with limited strength and may need to be fastened to the floor to prevent tipping and other movement; wheelchair users tend to use their footrests to open doors, necessitating a protective plate where the footrest touches the door. The relevant issues are

comprehensively covered and detailed specifications are included.

Raschko has managed to assemble a massive amount of information into a coherent and usable form. To accomplish this she approaches the problem methodically; her manner is straightforward and she generally avoids any patronization. There are several inferences made in regard to the need for increased attention by designers to the living room and bedroom, "because the disabled and elderly, owing to decreased mobility and the corresponding increase in sedentary activities, spend a large amount of their time in their immediate living environment." This unfortunately reinforces the notion that disability and advanced age correlate with sickness and inability to move. As was stated, the goal is to provide an environment that fits, so people with disabilities can function in all areas of the home and society. Fortunately, the overall thrust of the book represents a forward step in reaching this goal and any sentiment in contradiction is rare.

This book should fill a space on the shelf of every architect who wants to fulfill both the intent and spirit of regulations such as Title 24. Hopefully, this book will soon be joined by others which continue to elaborate on ways to promote the "fit" between the environment and all users. Raschko has chosen a narrow focus for her book when considered in the context of the overall goal, to bring our culture within the reach of disabled people. *Housing Interiors for the Disabled and Elderly* will be useful to those in the position to construct a new residence or to make substantial revisions to an existing one; this group is not in the majority. Although the focus of the book is residential, much of the information could be applied to other buildings as well.

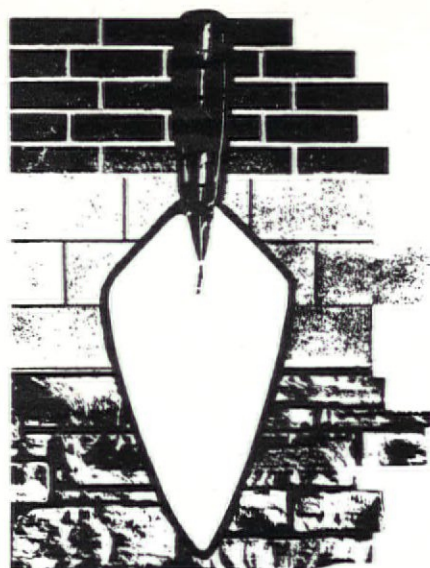


While Raschko's work is important, it seems to be isolated. There remains a need for a comprehensive plan to achieve the aforementioned fit. Yet to be addressed on a large scale by the architectural community are such issues as the improvement of assistive devices to tide over until the new accessible structures are in the majority, e.g. designing a wheelchair that can negotiate curbs; the establishment of industry-wide standards which insure accessibility in all new housing, so disabled people will not have to wait indefinitely for the few totally accessible residences to become available; commercial interiors, i.e. stores, restaurants, offices, designed as sensitively as the residences Raschko describes.

J. Galen Buckwalter

Mr. Buckwalter is a doctoral candidate in clinical psychology and a wheelchair user.

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Review by Shelley Kappe

The Architecture of Frank Lloyd Wright

LAST FALL, PAUL GOLDBERGER IN THE *New York Times* suggested that Frank Lloyd Wright be named Man of the Year. This was in response to all the activity in Manhattan relating to Wright's work. The Cooper-Hewitt Museum of the Smithsonian had a show of Wright's furniture and interior design; the Max Protech Gallery was selling original drawings from the Taliesin Archive; and the Metropolitan Museum of Art had reconstructed the original living room of Wright's Francis Little summer residence in the new American Wing. It began to look as though Mr. Wright was having a renaissance.

That December in London, another Frank Lloyd Wright project was brought to fruition by Murray Grigor, the architectural filmmaker known for his award-winning film on Wright's contemporary, Charles Rennie Mackintosh. In 1976, Grigor was awarded a US/UK Bicentennial Fellowship in the Arts which allowed him to pursue a year's research based in Los Angeles, where he was encouraged in his desire to make a definitive film on Frank Lloyd Wright by his son Lloyd Wright and his grandson Eric Lloyd Wright. Grigor completed his research, which included a 14,000-mile car trip visiting Wright buildings and writing the script in 1978.

The next four years were spent in an unsuccessful attempt to obtain funding for his production, as all of the PBS stations, granting foundations and even the National Endowment for the Arts turned him down. Funding ultimately came from the Arts Council of Great Britain, and the premiere screening was jointly sponsored by the Arts Council and the American Embassy at the British Film Academy in London. The West Coast premiere of the film was held last June, on the 115th anniversary of Wright's birth, at the Samuel Goldwyn Theatre in Beverly Hills. The proceeds benefited the preservation and restoration of the Ennis-Brown House of 1924.

The film entitled *The Architecture of Frank Lloyd Wright* deals with Wright's life and the many phases of his practice. Since he was almost 92 when he died in 1959 and had produced architecture for some 66 years, and since his personal life was complex and stormy, the integration by the film of the two threads of his life was quite an achievement. With sensitive narration by Anne Baxter, Wright's granddaughter, the film traces the evolution of the Prairie house from the Winslow residence in 1893 to the Robie residence in 1909—the First Golden Age, as Grant Manson, Wright's biographer, called it. It tells of his going to Europe for the Wasmuth Portfolio, the first publication of his work, and the accompanying exhibit, both of which greatly influenced European architects.

The second phase takes the viewer to Taliesin, the Midway Gardens (described by Mr. Wright as "a good-time place for the people of Chicago"), the Imperial Hotel in Tokyo, and Los Angeles where he designed Hollyhock House and the four concrete block houses. In 1932, after some lean depression years, he founded the Taliesin Fellowship. The 1930s marked another strong comeback for Wright as he produced Fallingwater in 1936, the ultimate organic house and a powerful answer to the impressive European

work of the 20s. This was followed by the Johnson's Wax building, Taliesin West, Florida Southern College, the Usonian Houses (which he considered originally American), the Guggenheim, and his more decorative last works culminating with the Marin County Courthouse.

The cinematography is handled with great sensitivity, and the buildings and their surroundings are beautifully photographed. A "home movie" made by Mr. Wright of the Larkin building is artfully interspersed with still photos. Construction shots of the Guggenheim are sequenced in a round format; when the camera invites you to step inside to experience the interiors, it moves slowly and deliberately, making you feel as though you were walking through the space. As the Winslow House is discussed, the door opens and you are led inside the living room to the hearth, always a focal point in a Wright composition. Even in buildings where one has been, the opportunity to see more detail is afforded through the sensitive lens of the camera. Breathtaking aerial shots of buildings such as Johnson's Wax, Wingspread and Taliesin punctuate the film.

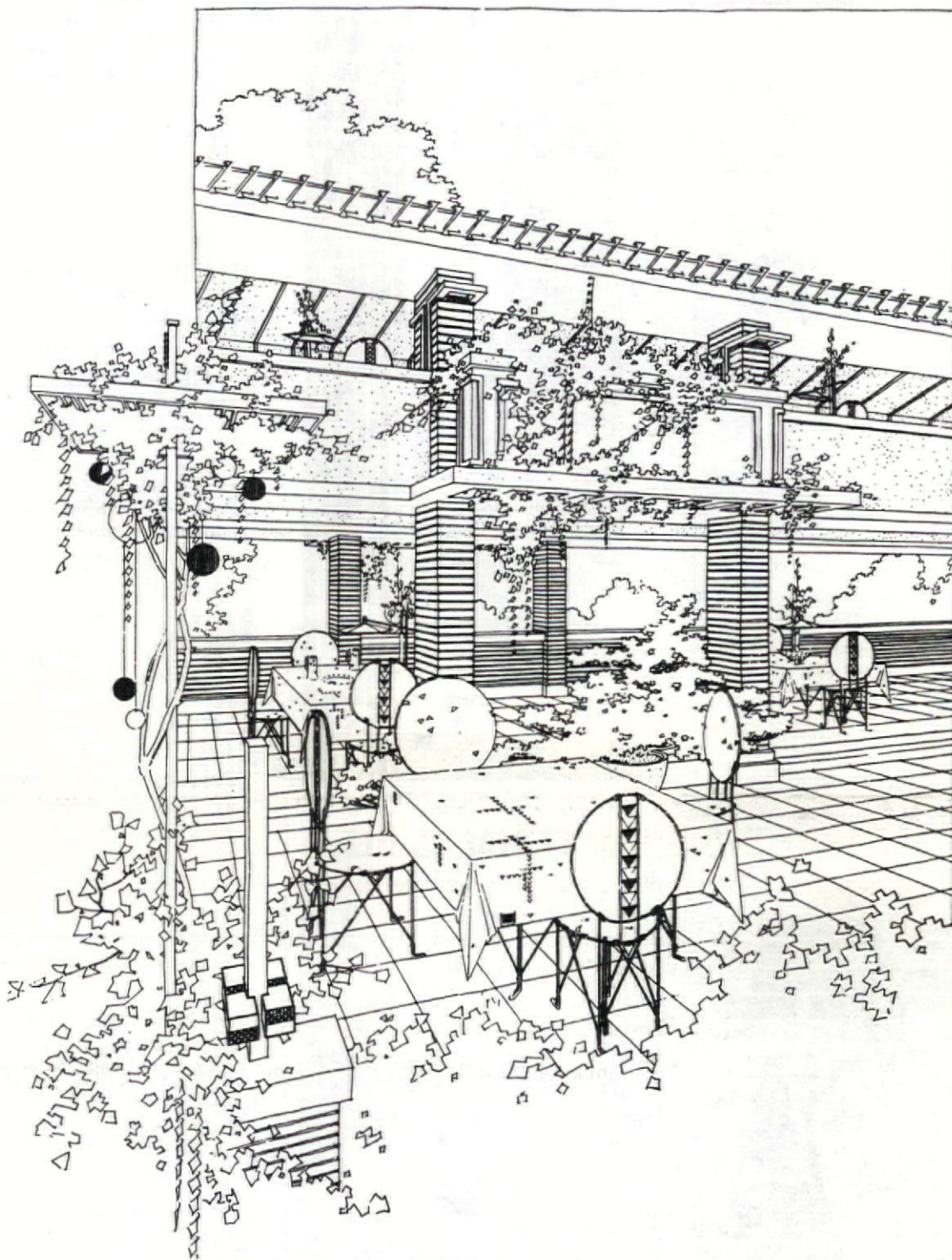
To show Wright's sources of inspiration, his relationship with Louis Sullivan is explored as well as his reaction to the Japanese, Mayan and Turkish pavilions at the Chicago World's Fair of 1893. The most fascinating source presented was the Froebel blocks, balls and strings, a set of creative "gifts," as Wright called them, given to him by his mother when he was a small child. The camera moves from a Froebel composition to buildings like Larkin and Unity Temple, and a strong relationship is established.

Mr. Wright's voice is heard throughout the film commenting on architecture, his clients, or some philosophical point of view. The comments are taken from recordings in the Taliesin Archive and are skillfully interwoven with Anne Baxter's narration. In one of the most famous, Wright states that "Early in my career, I had to choose between honest arrogance and hypocritical humility. I chose honest arrogance and have never been sorry." In another, Miss Baxter quotes Louis Sullivan's comment on the neo-classical Chicago World's Fair of 1893: "An appalling calamity—damage wrought by this will last for half a century." Wright says, almost in

response, "We really have no past except for the older countries, and if we could only get rid of their past, we'd have a future. And until we do rid ourselves of that past, I can't see that our future is going to be any more than a repetition, with a new face, new clothes, of a very old, old thing."

Murray Grigor set out to reveal Wright's inspiration; bring Wright's own voice and image into the film's structure; explore the architectural interiors with the eye of an informed visitor; and to photograph his work through the changes of the seasons. This was especially dramatic during the footage of Fallingwater in the snow. He accomplished all this and more; with a special score written by composer Frank Spedding, he has produced a beautiful film presentation of Frank Lloyd Wright. What he did not include is a critical evaluation of the work, the man and his influence on the world. The important thing now is that the film be released for distribution so that it may be seen.

Ms. Kappe is an honorary AIA member and a recent addition to the LA Architect Editorial Board.



Drawing of interior, Midway Gardens, Chicago, 1914

LA ARCHITECT

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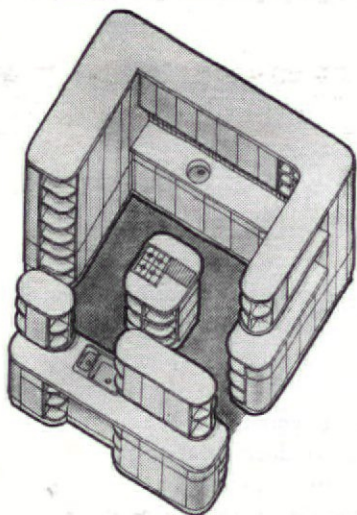
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Briefly Noted

CCAIA Convention

THE CALIFORNIA COUNCIL, THE AMERICAN Institute of Architects, (CCAIA) will hold its 39th annual convention October 11 through 14 at the Hyatt Regency Hotel and Convention Center, Long Beach. Keynote speaker **F.M. Esfandiary**, author, university lecturer and long-range planner, will present his vision of the architectural environment of the next two decades, focusing on changes in society, economy and education.

Other keynotes include Donlyn Lyndon, FAIA, a practicing architect and professor of architecture, UC Berkeley; Joseph Esherick, FAIA, and William J. Mitchell, head of the faculty of Architecture and Urban Design at UCLA. George J. Hasslein, FAIA, the founding dean of the School of Architecture and Environmental Design at California State Polytechnic University, San Luis Obispo, will lecture on the education of educators.

The organization will also present an award for excellence in education, and will announce the recipients of the CCAIA special awards for excellence in media, technology, allied arts and government. During the luncheon, Henry N. Cobb, FAIA, a partner with I.M. Pei & Partners in New York, will deliver a speech on "Graduate Schools: Do We Really Need Them?" Displays by more than 200 building product and service suppliers will be open to the public during the course of the convention. For additional information, contact CCAIA, 1414 K St., Suite 320, Sacramento, Ca. 95814, (916) 448-9082.

Competitions

Light in the 21st Century. Ziggurat lighting and furniture is sponsoring an international competition recognizing lighting design proposals not yet in production. The purpose of the competition is to make artists and designers aware of light as a major force in the environment. Any issue of architecture, industrial design, graphics, painting, sculpture or performance art may be addressed. Two first prizes of \$1000 are being offered, one in a professional category and one for students. For information, contact Ziggurat, Box 2654, La Jolla, Ca. 92038, (619) 299-1686.

Concrete Block Pavers. The National Concrete Masonry Association (NCMA) is accepting entries to its second annual Concrete Block Paver Design Competition. The competition will honor designers for outstanding applications of concrete block pavers. Entries must be postmarked no later than November 1; the winning entries will be chosen in December.

Entries will be judged in three categories: governmental/institutional, commercial/industrial, and residential. The pavers must have been supplied by an NCMA-member company, and the installation completed prior to the postmark on the entry form. For forms and complete information about the competition, call or write Mr. Richard Branham, National Concrete Masonry Association, Box 781, 2302 Horse Pen Rd., Herndon, Va. 22070, (703) 435-4900.

Creative Ceilings. Designer's Saturday, October 11-13, marks the kick-off date for "The Creative Ceiling Awards," two com-

petitions sponsored by Conwed Corporation. The first contest, "Creative Ceiling Concepts," calls for entrants to design a ceiling using Conwed products. A separate category for students has been incorporated into this segment of the contest. There will be a total of 12 cash prizes, with the three, first-place professionals receiving \$4,000 each. The second contest, "Creative Ceiling Constructions," which is open to professional architects and designers only, includes the judging of actual projects completed with the same Conwed products as the "Concepts" competition. First, second and third-place cash awards will be given in two categories: space in a commercial office and space in a non-commercial facility. The two, first-place winners will each be awarded \$6,000. Kits containing entry forms, rules and other details may be obtained by calling Conwed toll-free at (800) 328-9497 or by contacting Conwed's Public Relations Department, Box 64237, St. Paul, Mn. 55164, (612) 221-1102.

Paris Prize

The Paris Prize has been awarded to **Kimmo Sahakangas**, a 1984 graduate of the Department of Architecture at Cal Poly Pomona. This is the second time a Cal Poly Pomona student has won the coveted honor. The prize money of \$12,500 is for a year of travel studying architecture. Sahakangas plans to travel throughout Europe and especially Finland, his parents' homeland, after completing a master's degree in architecture.

Emergency Plan

A plan to ensure public safety after a major emergency has been announced by CCAIA. The plan calls for a two-step process: an immediate inspection tour of the damaged area by a special team of architects and, if needed, a second team of volunteer architects to help the community start planning to rebuild.

CCAIA also formed a steering committee to coordinate the council's emergency program. The six-member group held its first meeting on June 18 at the CCAIA headquarters in Sacramento. Members of the steering committee include Warren Thompson, AIA, Fresno; Chris Arnold, AIA, San Mateo; Paul Neel, FAIA, San Luis Obispo; Bob Hensch, AIA, Newport Beach; Don Axon, AIA, Los Angeles; Paul Welch, Jr., CCAIA executive vice-president, Sacramento.

In 1983, CCAIA sent a team of architects to Coalinga following a devastating earthquake to inspect the damage and later sponsored an emergency design assistance team. Five of the six steering committee members served on the Coalinga team.

According to Thompson, the extent of CCAIA involvement will vary. The steering committee will determine what response is required and appropriate on a case-by-case basis.

Beaux Arts Ball

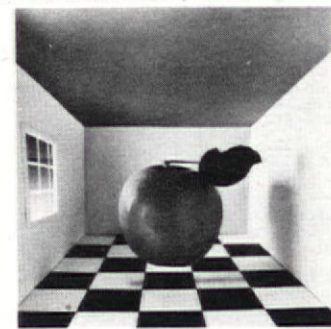
The American Institute of Architects, San Francisco Chapter (AIA/SF), and the San Francisco Museum of Modern Art are inviting contributions and attendance at the second annual Beaux Arts Ball, a benefit gala to be held in the rotunda of City Hall on October 27. AIA/SF and the museum hope to raise \$50,000 from the ball to benefit the museum's new Department of Architecture and Design, a showcase for West Coast architecture, interiors, design and fashion.

The ball, a recreation of a Parisian tradition of a century ago, is expected to draw 2,000 costumed participants. The event will feature a pre-ball black-tie dinner for major contributors at the Veteran's Building, followed by the ball at City Hall, with continuous entertainment, food and refreshments. Charles Moore will serve as honorary chairman of the event.

AIA/SF is soliciting benefactors, sponsors and patrons for the ball, in the amounts of \$5,000, \$3,000 and \$2,000, respectively, which also entitle contributors to a table of 10 at the pre-ball dinner. Individual tickets to the dinner and ball are priced at \$200; tickets to the ball are \$50 per person. Ticket information and registration forms for the ball will be mailed in August. Information on sponsorship and black-tie dinner reservations are available from AIA/SF, 790 Market Street, San Francisco, Ca. 94102, (415) 362-7397.

39th Annual CCAIA Convention

ARCHITECTURE / EDUCATION



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L.A. ARCHITECT

WAL

Delight of Discovery

ARCHITECTS OFTEN DEPRIVE THEMSELVES of the delight of discovering new talent and fresh design concepts exploding every day around them. They simply allow this overload of architectural ideas to leave them numb and blasé. Not so for the aficionados of the annual WAL—AIA home tour. Nine years ago these lay enthusiasts invaded the Silverlake area and “discovered” such gems as Neutra’s houses and Lautner’s Silvertop. This year, they are returning to Silverlake because the WAL has uncovered a new crop of talent for the annual tour. Because the discovery raised some eyebrows about an area widely considered to have passed its shining hour, the phrase “Renaissance in Silverlake” presented itself as a theme for the tour.

The widespread neglect by the profession of this sense of discovery, and the neglect to recognize techniques and possibilities for stimulating the interest of the lay public is, to say the least, amusing. It is amusing because the profession has an ongoing, growing preoccupation with its public image, as evidenced year after year in the earnest deliberations at conventions, seminars and workshops. Thousands of dollars are spent annually on advertising experts who are believed to be best equipped to find the key to public awareness of architecture. “Media-madness” has aggravated a tunnel vision that blindly accepts the media’s strict limitations on communicating architecture through the world of words and images. These leave out precisely the essence of architecture, to experience it as a three-dimensional reality. To enter buildings, savor them, empathize with their occupants is worth a thousand words. Tours do precisely this.

This year, after weeks of search, five good houses have been found and committed to the tour by their owners. Flyers are being printed for a mass mailing, and publicity will appear in the newspapers. The bulk of the work, however, still remains. Architects can buy tickets, and can sell them to friends and co-workers. They can volunteer for two and a half hours of duty at a tour home as host-monitor. They can talk about the tour and they can even enjoy it. By 1985, they can have some tours of their own organized! The following houses will be on the tour which takes place, Sunday, October 21, noon till 5 p.m.

A New house by Mark W. Hall. The forms were barrel vaults to the Romans of 2000 years ago, but in a modern catalog they were simply called prefab silo walls. This architect’s insight saw the potential of the forms for roofs and walls creating extraordinary interiors and sculptural exteriors. Basilica and apse have stood the test of time and reappeared here in domesticated form.

Remodeled house by Chong H. Kim.

Orient and occident dance a grave and graceful minuet in this house by a young Korean architect. A full wall of Confucian calligraphy brings 5th century B.C. serenity into a tall, white, contemporary, living room. Light floods in through an arched window reminiscent of Palladian architecture.

New House by Dick E. Lowry. The trees grew here, and it seems this house has grown in a similar fashion. Wood within and woods without are handled with obvious sensitivity to the warmest of all natural materials. There is an almost audible dialogue between this architect and his home.

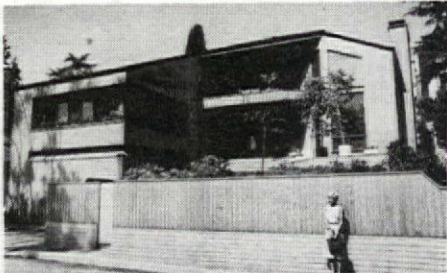
Remodeled House by Garry McMurtrey. The impact of Noel Coward’s piano and the stunning contemporary paintings and sculpture might have overshadowed this architecture but they don’t. They inhabit



Garry McMurtrey's remodeled home

it like their remarkable owner who has given them a life of their own. They all dwell together like the best of friends.

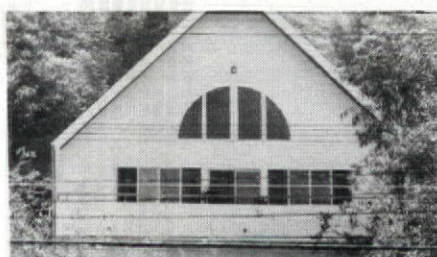
New Home by Gilbert A. Stayner. Art and children mix well here; and there are sunlit spaces and a high view of Silverlake, too. Look for the energy-saving “solar room” which heats the whole house in winter and ventilates it in summer. This young



Gilbert A. Stayner's solar house

architect honed some new formulas to produce a happy marriage of high technology and a humane “living garment” for his family.

The WAL House tour costs \$10 and takes place Sunday Oct. 21 from 12 pm to 5 pm.



Remodeled house by Chong H. Kim



Dick E. Lowry's house



House by Mark W. Hall uses prefabricated silo walls for its structural system.

Two Programs Honor Winners in October

Design Awards

TWO DESIGN AWARDS PROGRAMS, ONE to announce the winners and the other to honor the clients, highlight this month's LA Chapter activities. On Tuesday, October 9, the LA Chapter Design Awards winners for 1984 will be announced at a special meeting at the Temporary Contemporary in downtown Los Angeles. The meeting will begin at 7 p.m. with a no-host reception and light buffet, followed by the awards program and announcement of Design Awards winners starting at 8 p.m.

More than 200 entries are expected. Photographs and drawings of all entries will be on display during the reception, and the program will include a slide presentation of all entries. The three judges—Richard Koshalek, director of the Museum of Contemporary Art, Los Angeles; Ricardo Legorreta, principal, Ricardo Legoretta Architects, Mexico City; and Cathy Simon, AIA, principal, Marquis Associates, San Francisco—will be available for comments following the announcement of all winners.

On Saturday, October 27, a dinner honoring the 1984 Design Awards winners and their clients will be held at the Bel Air Bay Club in Pacific Palisades. The reception starts at 6:30 p.m., dinner at 7:30 p.m. Richard Koshalek and Martin Gelber, AIA, LA Chapter president, will present award certificates to both the architects and their clients. All winning entries will be prominently displayed at the club and will be shown at a later date in various parts of the city. Cost of the dinner, which is open to the public, is \$30. Reservations must be received in the LA Chapter office by Friday, October 19.

The Bel Air Bay Club, a Spanish Colonial-revival building that overlooks the ocean, is located at 16801 Pacific Coast Hwy. in Pacific Palisades. It was founded in 1927 by Alphonzo Bell, a congressman whose family founded Bel Air. Of great architectural interest, the building has a gracious ambience.

Photographs, descriptions and jury comments on all award winners will be published in the November issue of *LA Architect*.