

NOVEMBER 1984

TWO DOLLARS

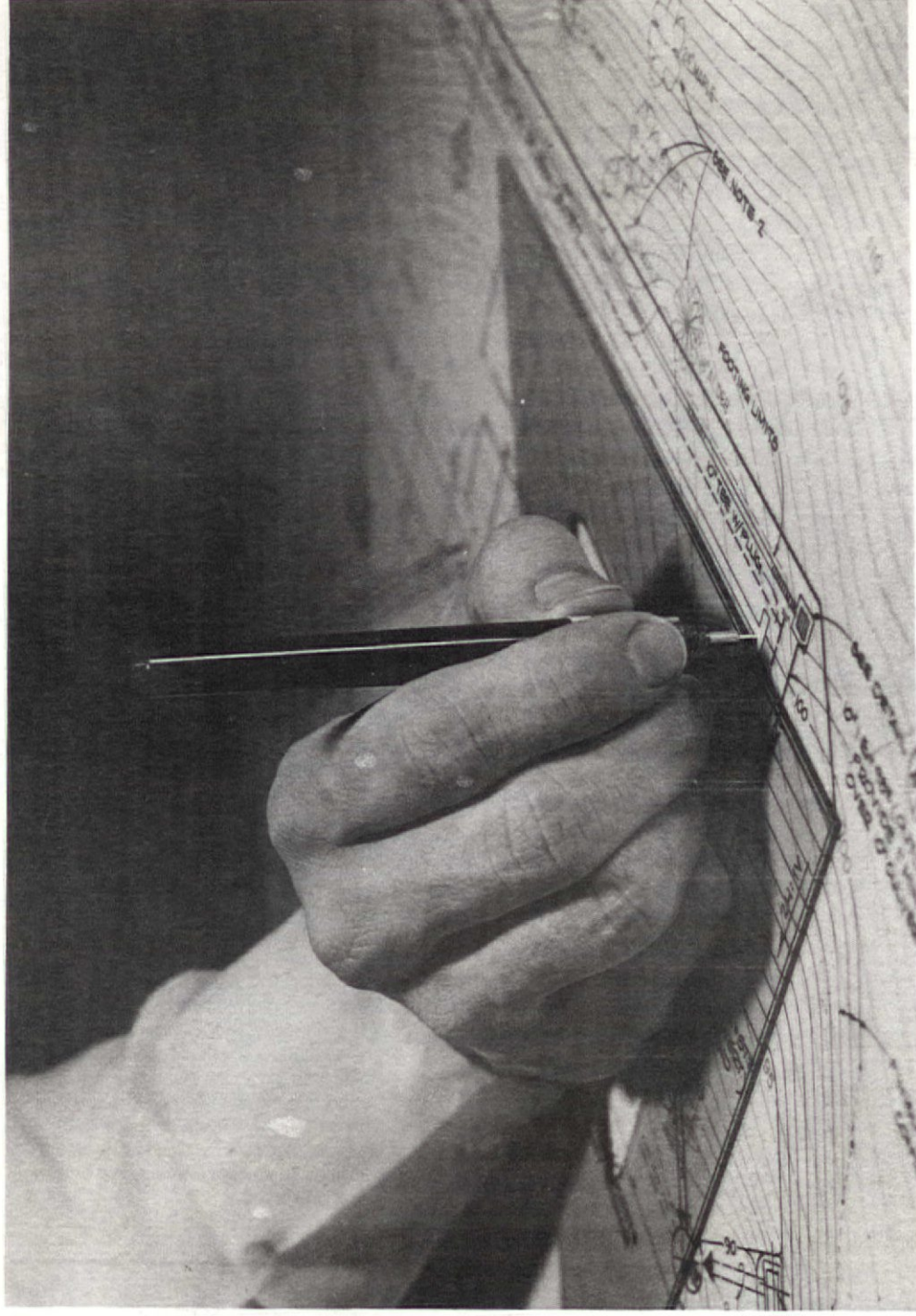
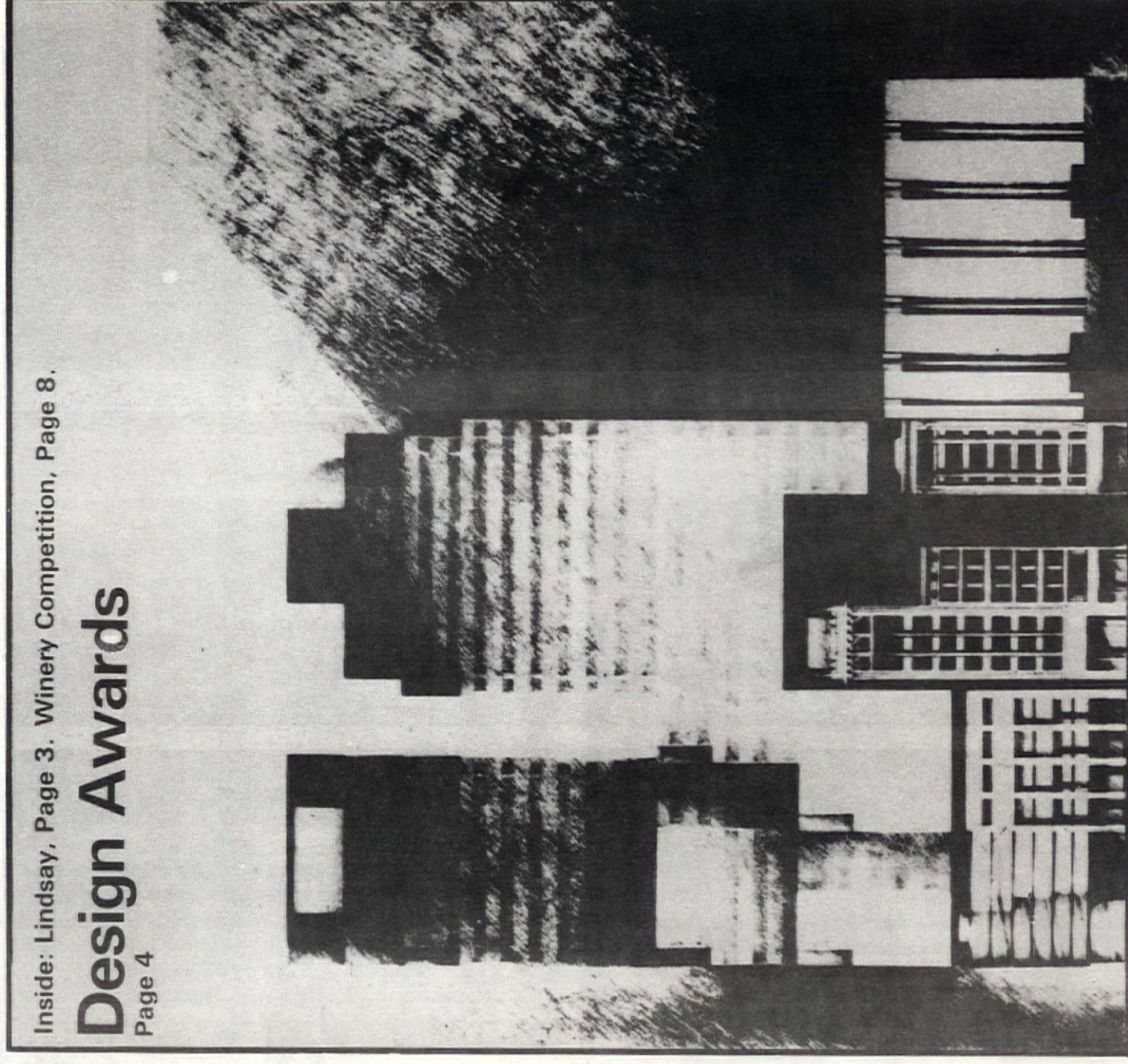
L·A·A·R·C·H·I·T·E·C·T

PUBLISHED BY THE LOS ANGELES CHAPTER, AIA, INCORPORATING SCAN

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Design Awards

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November Calendar

LA Architect

November 1

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.

Historic Buildings in National Parks

50th anniversary travelling exhibit of 26 photos, sponsored by the Historic American Building Survey. 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.

William Turnbull

Exhibition of photos of 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.

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.

LA/AIA Seminar

Office Space Planning, Chapter Board Room, Suite M-62, Pacific Design Center, 7:00 p.m.

November 2

Angelo Donghia and Lou Cataffo

The third annual Hotel and Restaurant Design Symposium presenting an update on hospitality industry design and management will be held Friday and Saturday, Holiday Inn Crowne Plaza near the LA International Airport, \$175, call UCLA Extension, 825-9061.

November 4

West Adams Historic Homes Tour

Craftsman-style houses as well as Victorian will be shown. 10 a.m. to 4 p.m. \$5, at Salisbury House, 2273 West 20th St., sponsored by West Adams Heritage Association.

November 5

Charles Rennie Mackintosh: Furniture Design

Roger Billcliffe will deliver a talk on Mackintosh, the Scottish Art Nouveau/Arts and Crafts architect-designer. 7:30 p.m., Parson's Auditorium, \$3, call Gamble House, 793-3334.

Beverly Hills Water Works

Exhibition of Robert Jay Chattel's "Beverly Hills Water Works: An Adaptive Use Design and Development," through November 23, UCLA Graduate School of Architecture and Urban Planning, Monday to Friday from 8 a.m. to 5 p.m., call 825-6335.

November 6

LA/AIA Board Meeting

Chapter Board Room, Suite M-62, Pacific Design Center, 5:15 p.m.

November 7

Designing the Olympics

Lecture by Jon Jerde, Harris Hall Room 101, School of Architecture, USC, 5:30 p.m., call 743-2723.

LA/AIA Seminar

Office Space Planning, Chapter Board Room, Suite M-62, Pacific Design Center, 7:00 p.m.

November 8

Architecture for Health

Committee meeting, Chapter Board Room, Suite M-62, Pacific Design Center, 3:30 p.m.

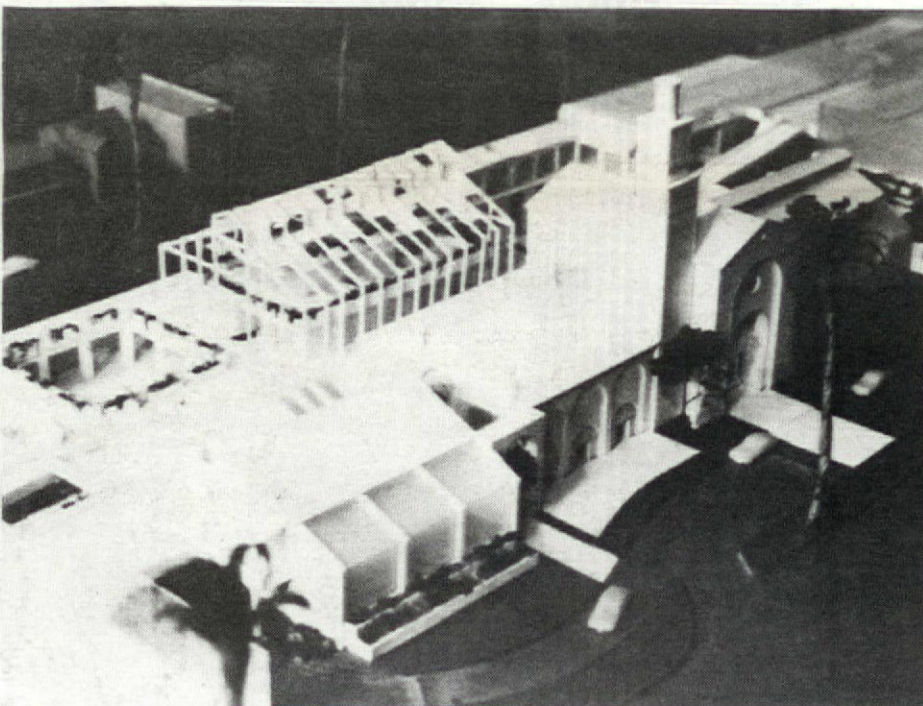
Pro-Practice Committee

PDC Conference Room, Suite 259, Pacific Design Center, 5:00 p.m.

November 9

Rob Quigley

Exhibition of photos of Quigley's most re-



Beverly Hills Waterworks: Chattel's project is on view at UCLA through November 23.

cent projects, through November 22, UCLA Graduate School of Architecture and Urban Planning, Monday to Friday from 8 a.m. to 5 p.m., call 825-6335.

Indoor Pollution:**The Architect's Response**

Learn how to prevent, recognize and solve indoor pollution problems in a symposium co-sponsored by the AIA. Friday and Saturday at the Sheraton-Palace Hotel in San Francisco. Call (916) 448-9082.

High Tech/High Touch: Planning Tools in an Information Society

All-day symposium from 9:00 a.m. to 4:30 p.m., at the New Otani Hotel, call SCI-ARC, 829-3482.

November 10

Recalling the Art Deco style

A symposium recalling the art style, with historians David Gebhard, Reyner P. Banham and Ruthann Lehrer, architect S. Charles Lee, and Assistant Professor Diane Favro, 9:30 a.m.-5 p.m., UCLA, call 825-6335.

November 12

Basic Space Planning

Course offered by UCLA Extension, November 12-December 10, 6 p.m. to 10 p.m.

Three Viennese Architects

Exhibition consisting of 61 photos of the works of Wilhelm Holzbauer, Gustav Peichl and Roland Rainer, through November 30, School of Architecture and Urban Planning, UCLA, Monday to Friday from 8 a.m. to 5 p.m., call 825-6335.

November 13

Quick Sketch

Course offered by UCLA Extension, November 13-December 11, 6 p.m. to 10 p.m. at the Westwood United Methodist Church, call 825-9061.

November 15

Rob Quigley

San Diego architect will discuss his award-winning works in residential, multi-family and institutional architecture, UCLA Graduate School of Architecture and Urban Planning, Architecture 1102, 8 p.m., call 825-2585.

Adamson Mansion

The mansion and museum on the Malibu Lagoon will be opened to a limited number of WAL members and friends on Thursday, at 10:30 a.m. and luncheon following. Reservations call Heidi Moore, 661-2786.

November 19

Ray Kappe

Kappe discusses his recent works, Harris Hall Room 101, School of Architecture, USC, 5:30 p.m., call 743-2723.

November 25

The Doo Dah Parade

The Pasadena Doo Dah Parade, a parade with no theme, conceived seven years ago as a parody of the Rose Parade. Come watch LA/AIA Associates, family and friends, 12-2 p.m., Colorado and Fair Oaks, Pasadena, Call Lisa Landworth, (818) 788-6700.

November 27

LA/AIA ExCom Meeting

Chapter Board Room, Suite M-62, Pacific Design Center, 5:30 p.m.

November 29

Reroofing and Energy Conservation

The National Roofing Contractors Association will be conducting its one-day conference, at the Biltmore Hotel, \$160, includes breakfast and lunch, call (312) 693-0700.

November 30

Subdivision Map Act Law

This one-day seminar will provide an update on the provisions of California law that govern the subdividing of land and the responsibilities and power of local governments under the Subdivision Map Act, 9 a.m.-4 p.m., at the Westgate Hotel, San Diego, \$135, call UCSD Extension, (619) 452-3424.

December 2

Quatuor Via Nova

Performing works by Mozart, Fauré and Beethoven at the landmark former estate of Harold Lloyd, 2:30 p.m., Greenacres Estate, Beverly Hills, \$25, call Rozanne Cazian at 746-0450 Ext. 2211/12.

December 3

Towards a Critical Regionalism

Lecture by Kenneth Frampton, Harris Hall Room 101, School of Architecture, USC, 5:30 p.m., call 743-2723.

Position Available.

Orange County architectural firm is seeking project designers with commercial and mid-rise office experience. Experienced illustrator and/or model maker also needed. Contact Jim Kelly at Leason Pomeroy Associates, 44 Plaza Square, Orange, CA 92666. (714) 639-5541.

Services

Perspectives/Illustration, blockouts to finished art, John McKiernan, (213) 204-4617.

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.

Renzo Piano: Pezzo Per Pezzo

Exhibition through December 8, 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.

November 17

Basic Design Drawing Techniques: A Two-Day Workshop

course offered by UCLA Extension, November 17, and 18, 10 a.m. to 4 p.m., at the Extension Design Center, call 825-9061.

Voyage 3-D

Queen Mary, Long Beach, This year's program, organized by the AIA Associates, includes speakers Rob Quigley, Lou Naidorf, and Michael Folonis. Details call Cabrillo Chapter office at (213) 432-9817.

November 19

USC Architecture Lecture

Lecture by Sam Hurst, Harris Hall Room 101, School of Architecture, USC, 5:30 p.m., call 743-2723.

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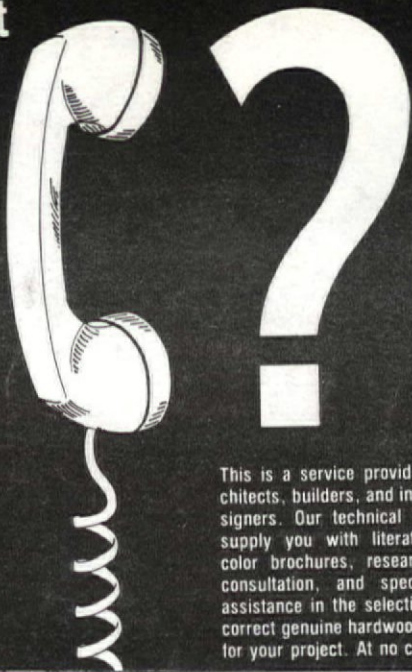
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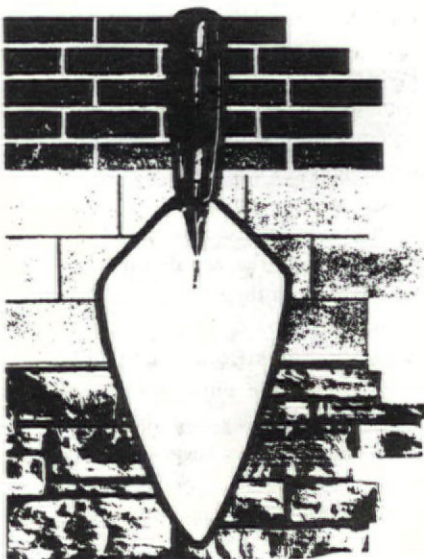
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Letter to New York**AIA Design Conference**

Continued from page 1

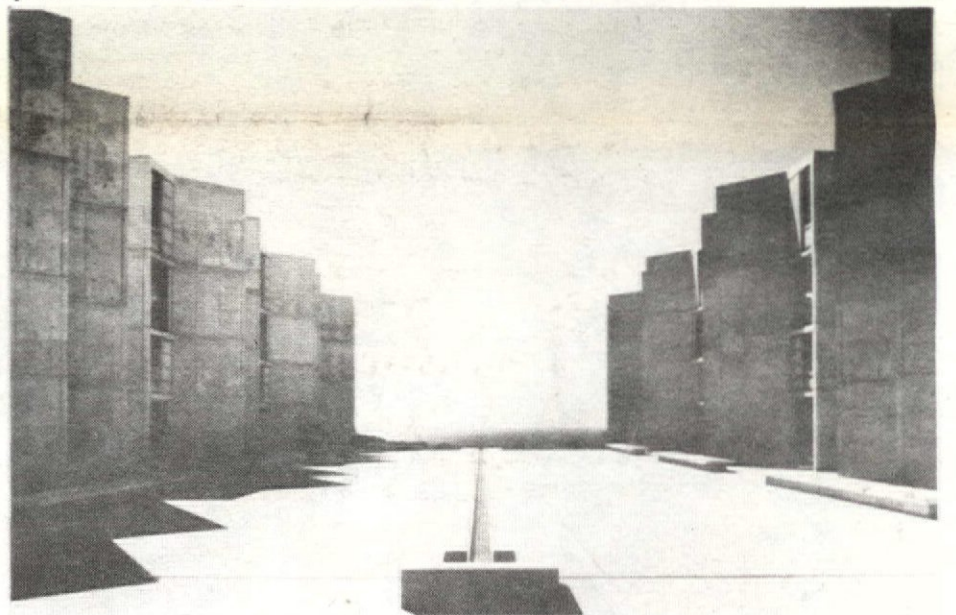
out onto those serene Gill arcades and the gardens beyond. Taking that as an invitation, I (and many others I noticed) traced and retraced that indoors-to-out sequence—and found ourselves able to notice the tiniest variations in temperature, light, breeze, and smell. And we noticed, too, just as Lyndon said we would, the many places for standing or sitting that those plain arches made for us with their so-subtle spacing and thickness. Gill the sensualist. Who'd have thought it?

Just as striking as Graves the sensualist, the manipulator of shadow and breeze and shape to provide delightful places to be with a book. Graves, in the courtyard of his library, told us of his hope that the place would have those qualities. And again, taking up the implied invitation, we found to our delight that it did.

If we had thought of Gill as the reductivist and Graves as the colorist, we had thought of the Goodhue of Balboa Park as the theatrical historicist. But Dick Oliver showed us (and again the buildings confirmed) that Goodhue, too, was after physical delight—the pleasure of near and far vistas (that wonder-

The Salk Center was reaching for those eternal verities that "always have been and always will be." We all felt it, that reach for the eternal, but Charles Moore brought us up short when he asked, "But what are we to do about it?" How are we to use what has been done here, in our practices and in our lives? A really lively discussion ensued, in which several members of the audience said, in effect, "Go for it!" Let's go back and do likewise. But Moore kept asking, "How? In precisely what manner can you use the insights you gained from the Salk Center to design a better house or office building?" We never came to an answer. My own feeling was the lesson of the Salk Center is not a lesson about form but a lesson about "the eternal" and our uneasiness with the notion of truly eternal verities. Name for me the human value you honestly and fully believe "has been and always will be, in all places and times." And if you can, then tell me how you would embody that value in a building.

No, the Salk Center made me realize that we don't have a ready way to speak in the eternal tense. But everything else in San Diego gave me—and others I talked to—the feeling that we had found a way of thinking



ful tower and dome seen across the bridge to Balboa Park), the expansive feeling of passing out of a low arcade into an open courtyard. The pleasures of contemplating the actual.

The "actual" was pointed out most graphically by the two geographers who spoke to us. Larry Ford described the "built geography" of San Diego, the kinds of buildings and landscapes erected there in this century. And Pierce Lewis did the same for America as a whole. He told us that Americans had evolved six successful environments (successful in the almost ecological sense of good fit to the ways we live)—the small town, the downtown, the single-family house, the freeway, the shopping center, and the commercial strip. Confronted with the undeniable "success" of all these environments, Lewis' characterization made us confront the question of why some of them give us such pleasure and others so sap our spirits.

Again the contemplation of the actual. Which made it even more of a shock to cross the threshold of the Salk Center and walk out onto that mystic travertine courtyard. For all of its sensual delights of shape and shadow and color, you could not escape the realization that this place was after something more than the physical and the actual.

in the present and the past tenses. I've made much of the delight I and others felt in the buildings. What now strikes me is the way in which we were looking at all the buildings, old and new, for qualities we could use in our own designs. We were, quite literally, looking at the past and the present with the same eyes. Almost nobody seemed afflicted by either of those two ideas that up until recently separated us from history—the notion that history has to be denied and the later notion that we can never equal what history has produced. These people seemed quite at ease with the idea that, in the act of design, they were *enacting history into place*.

And that, dear B., is a big development. Dare I say that it came about by not paying too much attention to the conceptual and attending instead to our own feelings? Can I even go so far as to say that the problem of history might be, as we say here in California, "Hey, no problem!"

William Hubbard

Mr. Hubbard, Director of Architecture at the Urban Innovations Group, was one of the speakers and panelists at the San Diego Design Conference.

LA Chapter

News and Notes

Associates go Doo Dah

The Pasadena Doo Dah parade was conceived spontaneously seven years ago as a parody of the Rose Parade. The Doo Dah has no theme, no judging, no prizes, no order of march and no motorized vehicles. Some of the annual favorite groups that have participated were "The Synchronized Briefcase Drill Team" and "The Cone Head Nuke Queens". Last year the most exciting entry was "The Dancing L.A. Cityscape" by the AIA Associates, featuring their famous earthquake routine.

LA/AIA Associates are sponsoring a group again this year. We encourage everyone, family and friends to participate. The parade date is Sunday, November 25, 1984, Noon-2 p.m., rain or shine. Call Lisa Landworth (818) 788-6700, by November 9, for this year's theme and sign up.

Milestones

New Members, AIA Raymond T. Cayse, Ziegler, Kirvin, Parrish Architects; L. Jean Creswell, Solberg & Lowe, Architects.

Associates. William Firschein, *Grand American Services*; Yusuf Ozkarakoc Cunningham, *Y.O. Cunningham & Associates*; J. Wade Sutton, *Computervision Corporation*; Debra Mitz, *Mitz Arbenz Associates*.

Professional Affiliates. Rodney B. Spears, *Rodney B. Spears, Structural Engineer*; Martha S. Schnieders, *Interior Designer, American National Design*.

Students. Maria Chandravilokul, Masis Mesropian, Robert Chandler, Lisa Van Valkenburgh, all of above: Pierce College.

LA Chapter

Los Angeles Chapter
American Institute of Architects
Board of Directors Meeting #2221,
September 4, 1984

Chapter Foundation Committee Report: Guest **Tom Holzbog**, AIA discussed the fact that as one of the largest chapters in the country the LA Chapter does not have a Foundation when most other chapters do have one. There are definite advantages in having a Foundation. He was appointed this year by **Martin Gelber** to chair the Foundation Committee. Also on the committee are **Janice** and **Don Axon**, **Jim Bonar**, **Cyril Chern**, **Mark Hall** and **Tef Kutay**. Holzbog stated that the committee had an outside consultant come in to give them a basic idea on the set-up. Janice sent out a questionnaire to 15 other chapters and the majority of responses received suggest that LA/AIA would benefit by a Foundation. Holzbog stated that a Foundation really constitutes an official non-profit charitable trust, and provides a vehicle to obtain monies that you cannot otherwise get. It is the responsibility of the Foundation to expend, administer and monitor these monies through philanthropic programs, scholarships and other activities that will enhance the environment. The Foundation activities will assist, but will not conflict with existing chapter activities.

Mark Hall stated that the committee has

several recommendations to bring to the Board for approval at this meeting.

Moved Hall/Second Axon, the following: that the Chapter: establish an LA/AIA Foundation, including filing as a 501.c.3 organization; identify objectives of the LA/AIA Foundation based upon objectives of foundations established by other LA/AIA components; provide "seed funding" from LA/AIA annual budget in the amount of \$2,500 to be reimbursed by the LA/AIA Foundation within two years; establish an annual budget for the Foundation; establish one part-time paid staff position, to begin approximately mid-1985, to be housed within LA/AIA offices; with resources for support funded by the Foundation budget; establish an initial Board of Directors for the Foundation, appointed by incoming President for a one year term beginning in January 1985, with recommendations from the Nominations Committee. This new Board of Directors will be responsible for the follow-

President and might even be the people who served on the committee. Then the by-laws would be established and there could be annual or bi-annual elections in which members of the Foundation would elect the directors. **Bob Harris** felt that there should be some clarity as to the relationship between the two Boards; that the Foundation By-Laws should be approved by the Chapter Board. **Cyril Chern** stated that at the State level the Ex-Com serves on both boards so they maintain some control, and National is similar in that some of the same people are on both Boards.

Axon suggested that the motion be amended to continue the Task Force for the remainder of the year, at which time the committee will have come up with the By-Laws etc. for review by the Board. **Harris** stated that the \$2,500 "seed money" should be included in next year's budget.

Moved Hall/Second Axon, the following: that all items in the initial motion be tabled until the November Board meeting pending receipt of additional information; and, that the \$2,500 "seed functioning" be brought to the attention of the Finance Committee for consideration in the 1985 budget. **Carried.**

President's Report: **Gelber** reported that **Bill Krisel** brought to his attention a full page advertisement by ASID in a Beverly Hills paper on July 25, 1984 listing such professions as CLU, CPA, DDS, MD and stating that "the last profession (ASID) is the one you need to know about." Krisel sug-

gested suggestions be sent to Bradshaw.

Gelber announced that he had received a letter from the Director of Exhibits at the Museum of Science and Industry who said that the 84-84 Exhibit was one of the museum's most prominent displays at the present time, thanked the LA/AIA for their commitment to the Museum, and hoped an arrangement for a permanent exhibit space could be worked out as soon as possible. **Harris** stated that this was a good opportunity to obtain funding from other sources, and we are in a position to take the leadership role. Harris offered assistance in this regard.

Chern stated that at the last Board meeting **Bernard Zimmerman** had commented, for the record, that he "did not like the way I, as Treasurer was handling the funds and that checks were being signed about which I knew nothing." Chern stated that he wished it to be recorded that he had written a letter to Zimmerman informing him that he, Chern, had reviewed all of the accounts and had not found any checks that he was not aware of or had not signed. He asked Zimmerman to provide specific details in this regard. The letter was mailed last week and Chern said that he had not as yet received any response from Zimmerman.

Executive Director's Report: **Janice Axon** reported on the Chapter's seminar series, which is already over-sold with a waiting list. Janice thanked the four seminar leaders who again have donated their time to do this for the Chapter.

Janice informed the Board that it is now time to be thinking about ads for the Chapter Roster. Janice will send ad rate sheets and Rosters to all of the Board members. **Jim Bonar** said that the Roster ads should be sold to people who service architects, and suggested we obtain a list of such companies and the names of key individuals to contact. **Siegel** said that it would be a good idea to appoint a committee. Gelber appointed **Margot Siegel**, **Richard Appel**, **Jim Bonar** and **Joe Jordan** to spearhead the ad drive.

Axon reported that she had received a letter from the Association of Student Chapters/AIA inviting her to attend its National Forum in Michigan.

A letter from **Bob Odermatt**, National Director from California, has been received. Odermatt indicated that there was a possibility that LA/AIA would be considered for the 1990 National AIA Convention. If and when the committee comes, we will need a lot of enthusiasm from the younger members and those Associates who will be AIA in 1990.

Axon reported on a call from the Community Action Agency, which is appointed by the Board of Supervisors and is responsible for the allocation of Grant Funds to the underprivileged. The Agency is seeking Candidates (organizations) to serve on its Board. Janice placed the Chapter as a candidate and we will hear from the Agency in October. At that time, if accepted, the Chapter can appoint a representative to serve on the Board. Term of office is 10 years.

Associates' Report: The Associates in conjunction with **Ron Takaki** are putting together an Associates Intern Professional Development Program. They are developing an agenda for the implementation of the program in Los Angeles. He stated further that he would hope that the Board members who have interns in their firms would participate in this program.

New Business: **Bonar** said that he was reminded that the Finance Committee will meet this Thursday and that last year the Board accepted his suggestion that the review of the personnel performance be separated from the budgetary process.



Associates and friends frolic during last year's Doo Dah parade.

ing activities of the Foundation: develop By-Laws; provide initial direction of the Foundation; identify potential funding resources and anticipated proceeds; and, conduct an initial fund raising effort.

Initial functions/purposes of the foundation are to include: active involvement of the Foundation in civic environmental design issues in the LA area; funding and conduct of programs of general public interest establishment and maintenance of an exhibit fund/program; participation in, or establishment of an architectural library, and establishment and maintenance of a capital fund (building).

Foundation activities are not to compete with activities of existing established organizations in Southern California (WAL, LAC, etc.)

There was discussion on the kinds of programs and activities for which the Foundation funds would be used. **Joe Jordan** asked if the general operation of the Foundation would be totally independent from the Chapter. Hall responded that it would be associated with the Chapter but would be a separate incorporated entity; the initial Board would be appointed by the incoming

gested that the Chapter register a complaint with the District Attorney; that the ad was misleading in that it equated ASID with other professions listed all of whom are licensed by the State. Gelber added that he had contacted **Robert B. Burke**, an attorney and a Professional Affiliate member of the Chapter. Burke responded that, while the ad seems to run afoul of professional standards, it does not come within the category of false or misleading information. He suggested that Gelber contact ASID, which Gelber attempted to do, with no response to his three telephone calls.

Gelber reported that several of the Board met for lunch on the 29th of August with **George Notter**, FAIA. The Forum of Architecture and other issues were discussed. Notter explained the Forum for Architecture in detail and they discussed the Task Force on Economics for Architects and also discussed professional conduct.

Gelber reported that he had received a letter from **Ralph Bradshaw** of CCAIA requesting recommendations for a public member appointment to the California Board of Architectural Examiners. He re-

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Sharon Rose, Press Member, ASID

Museum Announces Winners in Design Competition

Graves' Gift Horse

THE ARCHITECT/ARTIST TEAM OF Michael Graves and Edward Schmidt has won the design competition of the San Francisco Museum of Modern Art (SF MOMA) for the Domaine Clos Pegase Winery. As the winners, Graves and Schmidt have entered into a contract to execute their design for a winery, sculpture garden, and residence planned on a hilltop site in Napa Valley.

The competition, announced in May 1984, required that teams be composed of an architect and artist working in collaboration. Ten semifinalist teams were chosen for interview from among 90 entries. Five finalist teams, selected in July 1984, were asked to submit conceptual plans, drawings, and a model for the project. The Graves/Schmidt design was selected from among designs proposed by Andrew Batey and Mark Mack with Peter Saari; Robert Mangurian with James Turrell; Stanley Saitowitz, Toby Levy, and Pat O'Brien with Elyn Zimmerman; and Dan Solomon, Ricardo Bofill and Patrick Dillon, and Barbara Stauffacher Solomon with Ed Carpenter.

The winning concept was selected by a jury that included Mary Livingstone Beebe, director of the Stuart Collection, a sculpture park at the University of California, San Diego; Craig Hodgetts, a Los Angeles designer; SF MOMA Director Henry T. Hopkins; Robert Mondavi, arts patron and chairman of the board of Mondavi Vineyards; and landscape architect Hideo Sasaki, founder of Sasaki Associates and Sasaki Walker Associates.

The jury felt the Graves/Schmidt scheme was most responsive to the stated design requirements: to integrate the diverse components of the program within the site and landscape while clearly delineating public and private functions and areas. The design incorporates classical forms and themes from European and California wine-making cultures within a site plan distinguished by its intricate pattern of circulation among the buildings and gardens. The team states that their design "is based on the rustic images of archetypal winery and farm buildings and on the regional vernacular architecture of the Napa Valley . . ." Buildings will be of timber post and lintel construction, with stucco walls and red tile roofs.

Situated at the base of a knoll, the winery is divided into public and production areas by an axis of water which descends from a hillside grotto source to a combination aqueduct and footbridge. A sculpture of Pegasus above the doorway marks the formal entrance.

Visitors enter a forecourt flanked by the tasting and production rooms. On the far side, a trellis-covered courtyard opens onto a symbolic "Mountain of Pegasus," an open rotunda, whose three exterior terraces are planted with poplars. A classically-inspired frieze on the inside walls of this structure depicts the myth of Pegasus and the wine-making cycle.

Beyond the mountain, a formal sculpture court with a retaining wall against the hillside leads to a pavilion and sculpture meadow. At the far end of the meadow a garden amphitheater is built into the slope. A tree-lined scissor path ascends the hill, offering views of the vineyards and surrounding landscape,

ending at the water-filled "Grotto of Pegasus." The path descends along a water stair to a raised covered walkway that also serves as an aqueduct, re-entering the mountain along its uppermost tier.

The residence plan echoes the winery on a smaller scale. Set among formal and informal gardens and terraces at the top of the hill, the house is composed of a series of pavilions organized around a central atrium, and includes a pottery studio, Japanese bath and octagonal winter garden.

In Mangurian and Turrell's plan, a central axis forms a processional pathway ascending from the winery to the residence at the top of the hill. The masonry buildings are colored with natural red, green and yellow pigments drawn from volcanic rock on the site. Both the winery and the house are built around courtyards with ceremonial and business functions.

Throughout the site, the natural landscape and light are used as sources for metaphysical experiences. According to the team, the knoll is marked by seven elements for discovery in "A Garden of Seven Mysteries." Tunnels in the hillside channel light during the spring and fall equinoxes to special rooms in the residence.

The Batey and Mack/Saari buildings are simple geometric forms of pale wood, reflect-

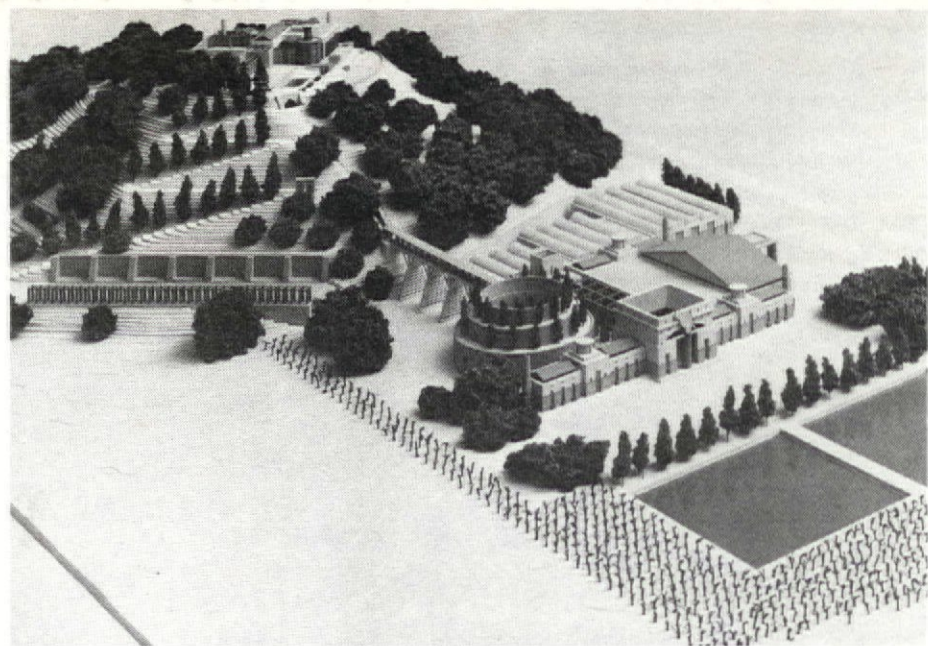
The low, rectangular winery, with colonnade wings on each side and a rooftop sculpture garden, appears to be part of the landscape, emerging directly from the aerating ponds and reflected therein. The house is a classical villa with French doors opening onto terraces. Leaded glass is an integral element of the house and winery. A leaded skylight of gently evolving geometric forms runs the length of the winery, marking its internal two-level pedestrian and vehicular street.

In the Saitowitz/Levy/O'Brien/Zimmerman scheme, the hill and buildings are reciprocal: the shape of the hill and its position on the land determined the structures. The plan is developed around a circular form with a wedge removed. Building components are united through landscaping and combine with the knoll itself to create a single sculptural unit.

A skirt of trees and a granite water sculpture hugging the knoll's circumference delineate the unique qualities of this site. The sculpture garden follows a path among the trees at the base of the knoll. The winery building against the hill completes the circle of trees on the south side. At the top of the hill is a circular, copper-roofed residence whose wedge-shaped courtyard faces south, aligning with a diagonal row of poplars ascending the slope on each side. The winter garden and pottery studio are set in wooded areas on opposite sides of the hill.

Domaine Clos Pegase will be located in Calistoga on land adjacent to Sterling Vineyards. Its owners, Jan and Mitsuko Shrem, are art collectors who established a home in San Francisco several years ago.

The exhibition "Art + Architecture + Landscape," showcasing the work of the five finalist teams, is scheduled at SF MOMA for June, 1985, to coincide with the national convention of the American Institute of Architects.



Model for Domaine Clos Pegase, prize-winning project by Michael Graves with Edward Schmidt

ing austerity and economy of design. In their plan, the prominent switchback ascending the knoll acts as a signpost for the estate. Turns in the path are marked by follies such as a sculpture pavilion, grotto, and wine-tasting tents. Set at the base of the hill, the winery consists of two long, low buildings connected by an elevated walkway. The entrance is through an open rotunda in the first building. On the hill facing south, the two wings of the house embrace a central courtyard which is bordered by interior galleries for the display of art. The roof is crowned by a geometrical trellis tower.

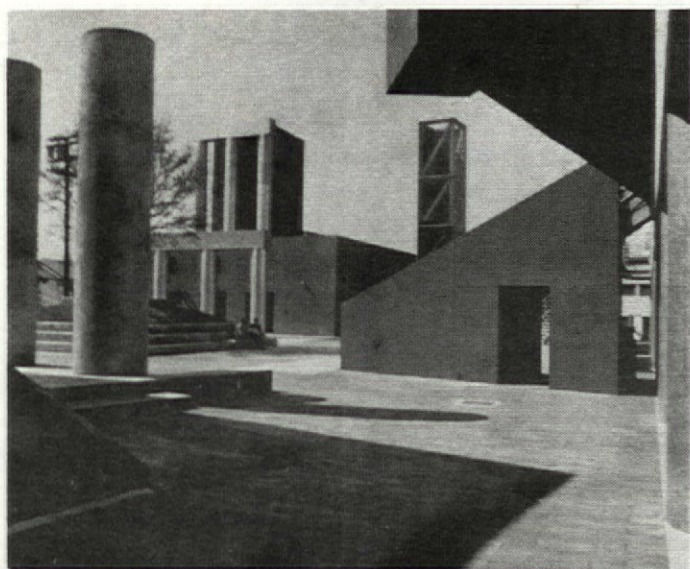
The Solomon/Bofill and Dillon/Stauffacher Solomon/Carpenter scheme emphasizes order and simplicity. A red channel of water originating in the central courtyard of the house connects the residence and winery, which is placed away from the knoll among vineyards. This plan was unique among the entries in its distinct separation of winery from residence.

Winning Design Team

Michael Graves, project architect; Edward Schmidt, project artist; Juliet Richardson-Smith, designer; Terence Smith, designer; Susan Butcher, assistant; Alexey Grigorieff, assistant.

Presentation Team

Raymond Beeler, Ronald Berlin, Theodore Brown, Patrick Burke, Jesse Casteneda, Albert Chini, David Coleman, Michael Crackel, David Dymecki, Cheryl Ginethal, Nicholas Gonser, Thomas Hanrahan, Lynda Kilburn, Michael Kuhling, Gary Lapera, Robert Marino, Leslie Mason, Victoria Meyers, Peter Neilson, James Pricco, Eric Regh, Anita Roskam, Thomas Rowe, Keat Tan, Peter Twombly, Lesley Wellman, Karen Wheeler.



MICHAEL MORAN

Loyola Law School

Category: Educational and Religious
 Architect: Frank O. Gehry & Associates
 Consultant: Brooks/Collier
 Owner: Loyola Marymount University
 Structural engineer: Erkel, Greenfield & Associates
 Mechanical engineer: Donald F. Dickerson, Associates
 Electrical engineer: Athans Enterprises
 Contractor: Collins, McPherson & Chapman

The most successful aspect of this project is the inner space which is created by both the existing buildings and the new pavilions. Although the jury liked very much the architect's approach and the creativity of the solution, it had some hesitations about the scale of the smaller buildings juxtaposed to the large ones.



Beachfront Home

Category: Residential but awarded in Interiors
 Architect, owner and contractor: Ron Goldman, AIA
 Structural engineer: Art Levin
 Landscape architect: Galder/Baldon

Even though this project was entered in a different category, the jury awarded it a citation for interiors. The spaces are beautiful, particularly with respect to natural light, flow of space and ocean views.



DENNIS FREPPEL

Veltman Addition

Category: Residential
 Architect: Michael W. Folonis, AIA, A Design Group
 Owner and contractor: Mr. and Mrs. Jim Veltman
 Structural engineer: Reiss and Brown

See below, "McCafferty Residence," for jury combined comments.



DAVID ZANZINGER

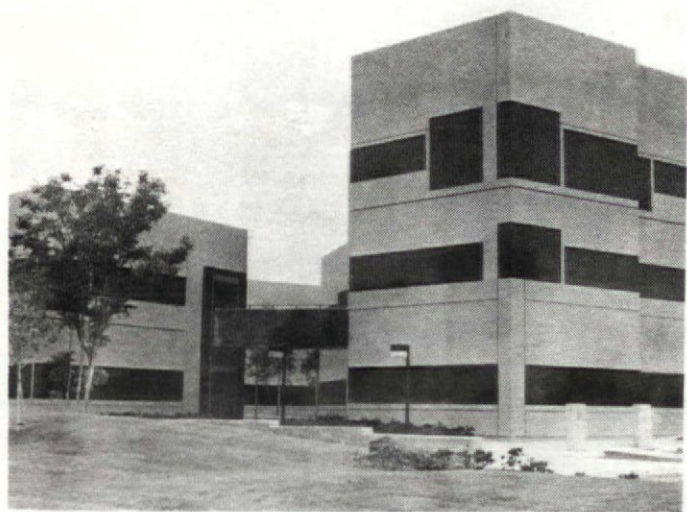
McCafferty Residence

Category: Residential
 Architect and Contractor: Carde/Killefer Corporation
 Owner: Joel McCafferty

The jury found both of these modest additions to relatively small houses bold, energetic and thoughtful. They demonstrate that even in very small projects, the energy and commitment of the designers can create charming new spaces.

LA Chapter

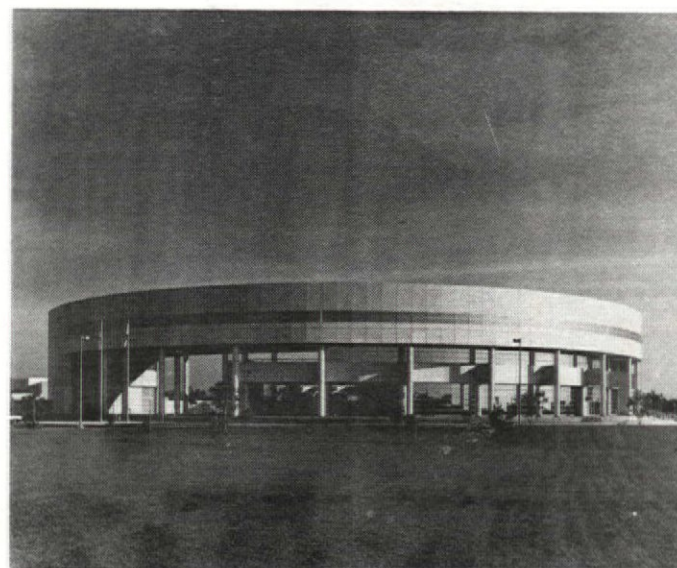
1984 Design Awards Program: The Citations



Valencia Executive Center

Category: Office and Commercial
 Architect: John Aleksich Associates
 Owner: B & W Development Company
 Structural engineer: Robert Englekirk, Inc.
 Mechanical engineer: Maroko & Associates
 Electrical engineer: John Snyder & Associates
 Contractor: Bernards Brothers, Inc.

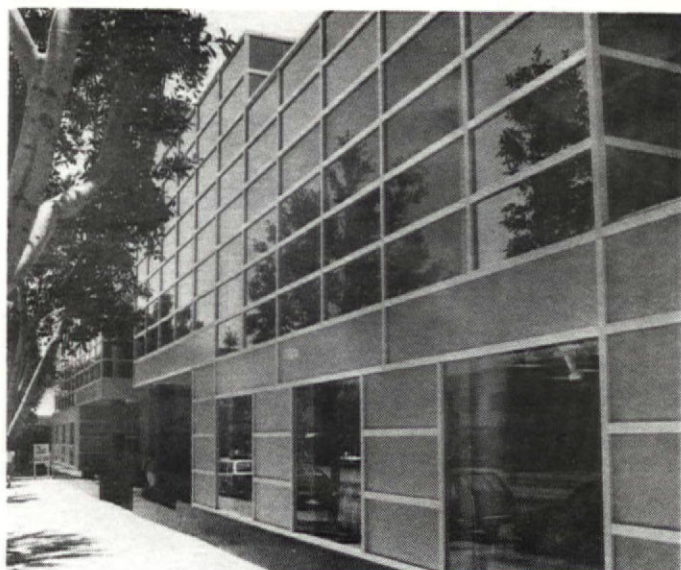
This spectacular office is distinctive in its massing and fenestration. It is a high-quality statement for this often ordinary building type.



Fred L. Hartley Research Center

Category: Office and Commercial
 Architect: William L. Pereira Associates
 Owner: Union Oil Company
 Structural engineer: Steinbrugge, Thomas & Bloom
 Mechanical engineer: F.T. Andrews
 Electrical engineer: Pascoe Engineering, Inc.
 Landscape architect: Robert Herrick Carter & Associates
 Contractor: Pozzo Construction Company

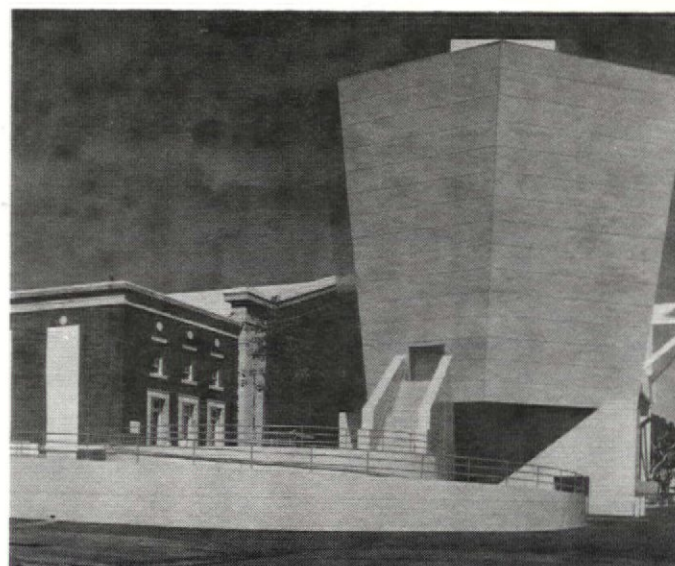
This group of buildings provides an anchor for the research complex of which it is a part. It gives the site a sense of space and identity by its siting, shape, materials and landscaping.



Gene Burton

Category: Office and Commercial
 Architect: Appleton & Associates, Inc.
 Owner: Gene Burton, Inc.
 Structural engineer: E. Brad Graves
 Electrical engineer: Arnett Electrical
 Landscape architect: Land Images
 Contractor: The O.K. Earl Corporation

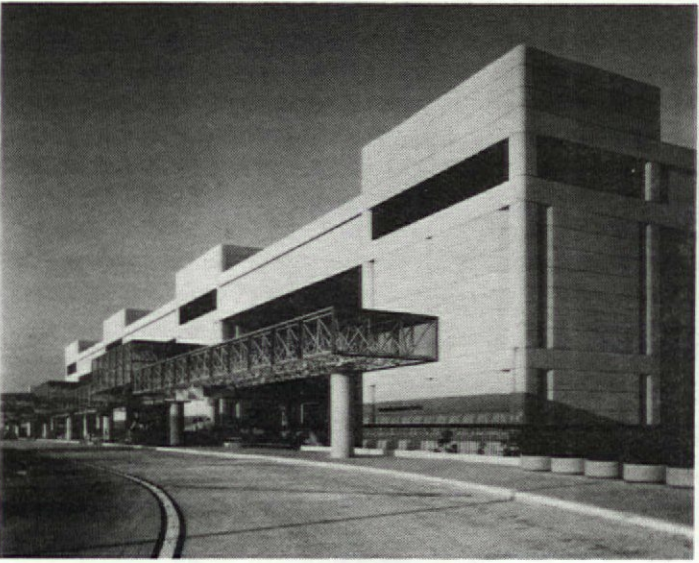
This storefront is a simple, well-ordered and restrained addition to the front of an old commercial space. It is generous to, and animates the street frontage which it abuts. Sensitive use of "ordinary" materials.



California Aerospace Museum

Category: Governmental Structures
 Architect: Frank O. Gehry & Associates
 Owner: State of California
 Structural engineer: Kurily & Szymanski
 Mechanical engineer: Store, Matakovich & Worfborg
 Electrical engineer: Athans Enterprises
 Contractor: Chartered Construction Company

This aerospace museum is a very bold, lively and playful piece of architecture. Of special drama are the sphere on the roof and the airplane hanging off the side of the building.

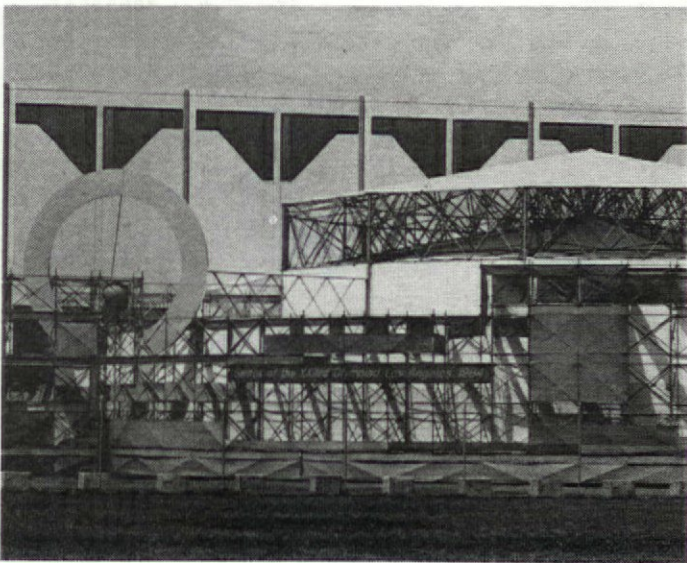


RONALD MOORE

Tom Bradley International Terminal

Category: Public and Medical
Architect: Pereira, Dworsky, Sinclair, Williams
Owner: Los Angeles Department of Airports
Structural engineer: Brandow & Johnson
Mechanical and electrical engineer: Syska & Hennessy
Landscape architect: Robert Herrick Carter & Associates
Contractor: Tutor/Saliba-Perini

Well-organized project, good sense, generous space to accommodate literally millions of visitors. Very intelligible and easy to understand for the traveller.



TIM STREET PORTER

Olympic Weightlifting Structure

Category: Recreational
Architect: John Aleksich Associates
Owner: Los Angeles Olympic Organizing Committee
Structural engineer: Robert Englekirk, Inc. and Henry Chow
Mechanical engineer: Western Allied
Electrical engineer: Expo Tech
Landscape architect: Land Images
Contractor: Mike Brown Grandstands, Inc., and Canvas Specialty

See below, "Olympic Venue, Exposition Park," for combined jury comments.



DAVID FERGUSON

Vista Montoya Condominiums

Category: Residential
Architect: Kamnitzer & Cotton
Joint Venture Architect: David Hyun Associates, Inc.
Owner: Pico Union Housing Corporation
Structural engineer: Brian Cochran & Associates
Electrical engineer: Vorgias & Associates
Landscape architect: Takahashi & Takahashi

The jury was very impressed with the high quality of this solution to the difficult universal problem of inner city, multi-family housing. The project is commendable in its clean organization, small scale and places for people.



JOHN SPOHRER

Olympic Venue Exposition Park

Category: Recreational
Architect: Archisystems
Owner: Los Angeles Olympic Organizing Committee
Structural engineer: Gary Myers & Associates
Mechanical and electrical engineer: Dickerson & Associates
Landscape architect: Peridian Group
Contractor: Jones Brothers

Both these colorful projects show great understanding of the spirit of the Olympics. Excellent examples of the best of temporary buildings, both projects provide lively visual symbols for entry points, eating spaces and sporting events.

LA Chapter

1984 Design Awards Program: The Honors



TIM STREET PORTER

Double Rainbow Gourmet Ice Cream

Category: Interiors

Architect: Ellen Christophe and Associates

Owner: John Kaltenbach

Contractor: Construction Resource, Lawrence Garcia

Very creative solution to the somewhat mundane function of selling ice cream. The architect creates a delightful atmosphere which represents the quality of the product sold.



R.H. ROSS

Royce Hall Renovation/ Addition

Category: Educational and Religious

Architect: John Carl Warnecke & Associates

Owner: Regents of the University of California

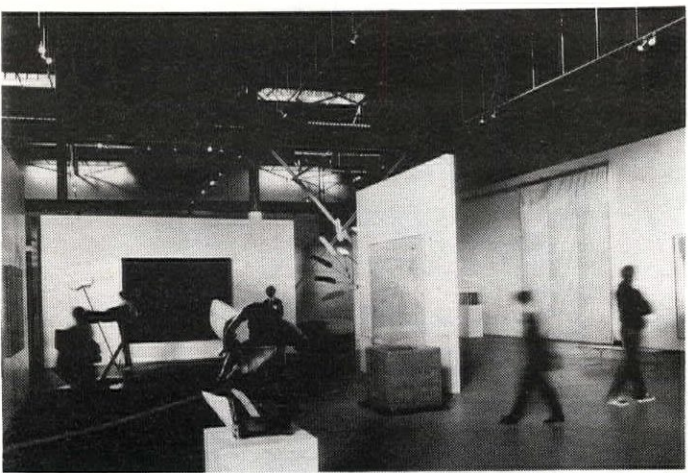
Structural engineer: John A. Martin & Associates

Mechanical and electrical engineer: Syska and Hennessy

Acoustical consultants: Bolt, Beranek and Newman

Contractor: Coastate Builders

Fine contextural addition to Royce Hall, the first building on the UCLA campus. Materials treated with great sensitivity in highlighting both beautiful old spaces and in creating new "people places," such as the large terrace.



TIM STREET PORTER

Temporary Contemporary

Category: Public and Medical

Architect: Frank O. Gehry & Associates

Owner: Museum of Contemporary Art

Structural engineer: Kurily & Szymanski

Mechanical engineer: Sullivan & Associates

Electrical engineer: Athans Enterprises

Contractor: HCB Contractors

Lively and appropriate. Creating a museum and gallery space within an existing industrial shell. The use of prefabricated components and flexible lighting made it highly economical. Very successful as a museum space.

A TOTAL OF 16 PROJECTS IN THE LOS ANGELES metropolitan area were recognized for design excellence last month by the LA Chapter at the 1984 Design Awards Program at the Museum of Contemporary Art's Temporary Contemporary.

Eight honor awards and eight citations were presented to architects in eight different categories: Honor Awards were given for public and medical, recreational, educational and religious, interiors, residential and architectural drawings and fantasies. Citations were awarded for categories: office and commercial, residential, governmental structures, and educational and religious.

Judges included Richard Koshalek, director of the Museum of Contemporary Art, Los Angeles; Ricardo Legorretta, principal, Ricardo Legorretta Architects, Mexico City; and Cathy Simon, AIA, principal, Marquis Associates, San Francisco. Coordinating the judging was Raymond Kappe, FAIA, chairman of the awards committee, and Earnest Marjoram, AIA.

On the cover:

Indianapolis Circle Center

Category: Architectural Drawings/Fantasies

Architect: Charles Kober Assocs./LA

Very ambitious plan. The best "presentation" of the submittals.

Among his professional peers, Jeffrey Lindsay stood apart as a unique persona, a singular inheritor of the renaissance tradition of the master builder. His classic profile and his erect stance recalled the noble bearing of Donatello's statues. His attitude toward the creative act, his commitment to invention and to persistent and elegant research, his striving for harmony between structure, form and poetry were truly in the tradition of the distant past, when architecture and engineering were a single discipline, when design and building were a single art, when search for perfection prevailed over fashion and facility.

Edgardo Contini, FASCE, AIA, APA

Jeffrey was a genius against himself. His disillusionment with the ambiguity of a role which was never sufficiently acknowledged forced him into isolation on his last major opus, *Atmosphere*. It was a promethean task and, as with all design, without an end to its perfection. Like abandoned sea shells, rough on the outside and of opalescent sheen within, his designs were too perfect to be lived in with all our clutter. But as a meditation on light and space—an idyll of habitation—they were inspired.

Arthur Erickson, AIA

While he eschewed the institutional trappings of professionalism, memberships and associations, Jeffrey Lindsay was truly professional to an uncommon degree.

He was clear in his professed beliefs. Ideology, analysis and poetic execution gave meaning, grace and beauty to the most simple objects and structures.

He commanded a unique body of knowledge and experience. Respect for nature as source and science as method made him value education while nurturing experience, being intolerant of the mundane.

He valued innovation yet he sought solutions in the nature of the problem rather than imposing them from his own ego or formal fantasies.

His creativity grew out of the disciplines of math and physics. In kites, roofs and mirrored buildings we see him applying geometry, mechanics and the phenomena of bending light. He acknowledged his debt to Fuller.

He honored service above reward and responsibility above success. Social opportunity for him meant delivering the best to the most and that goal consumed his energy to the end of his life.

Sam T. Hurst, FAIA

Jeff was not an architect, but he invented, designed and built at a level of beauty and intellect that I have rarely experienced in architecture. I first met him when I was a freshman in college, at a time when I was looking for direction, for inspiration. Although he disliked the role of mentor, he put up with me and opened his soul as well as his heart.

Later, when I worked for him, I admired the way in which he had designed his life to fit his passion for creative work. For me, every day was an exciting occasion to go to work. For him, there was no "going to work," only being, and being meant using his creative energy, trying to find answers to age-old problems, like economic housing. His studio, also his home, was a jumble of models, experiments and drawings, on the walls, the floors and even on the ceilings. Here was a man who, as engineer, calculated the weight of his structures to the thousandth of a pound, and tested their parts to destruction, but who was also the poet who told me

In Memoriam

Jeffrey Lindsay



Jeffrey Lindsay, a celebrated designer of space frame structures, died last January at the age of 59. Canadian by birth, he moved to Los Angeles in the 1950s, where his firm designed, researched and fabricated numerous structures including park shelters, exhibition halls, meeting spaces and the Children's Pavilion at the San Diego Zoo. His collaborations with architects include work with Arthur Erickson on Simon Fraser University, Expo '67 and the Osaka World's Fair. He is remembered here by friends and colleagues.

that "faith and blind hope" in discovering some of the riddles of nature were what kept his spirit going.

Bernard Judge, AIA

Although I had professional associations with Jeffrey for almost 30 years, there was sometimes a closeness but at the same time always a separation. He was a private man. He was one of those rare individuals who was able to adhere to his own principles. His work had a concern for structure and technology, for solving problems, and for enclosing space. In most of his work he was a consultant to architects, but his piece of the project was major.

The shock of Jeffrey's passing was that he left a work that had involved most of his time during recent years. It was a concerned effort to solve repetitive modular housing, and he recognized the fact that timing, marketing, leasing, servicing, and control of the manufacturing process were as important as the design of the modular parts. Jeffrey was waiting for the right time to present his project. The time never seemed to be right. And now, unfortunately for all of us and Jeffrey, his time has run out.

Ray Kappe, FAIA

Jeffrey Lindsay's concept of structural efficiency and drama of structure had the most significant influence on his contribution to architecture. Efficiency of structure was measured by minimization of structural weight, repetitive fabrication techniques, matching the complexity of assembly to available construction skills, and use of complex struc-

tural analysis to fit structural members to the probability of loading.

Drama in structural framing was achieved by non-conventional configuration of structural members or by incorporation of materials not conventionally used for structural elements into the structural system. The structural analysis included preliminary structural designs for many alternative systems as part of the decision-making process.

The architectural form of Jeffrey Lindsay's works was the structure. The selection of the structural form was not based on a single concept, but was developed by extensive and detailed analysis.

John Kariotis, structural engineer

Jeffrey Lindsay was an advanced thinker, but not a revolutionary. He had a deep sense of commitment to his family and to his friends. He lived amid rather traditional surroundings, albeit with superfluities removed and replaced by the most advanced pieces of furniture, to let you know that he knew where the cutting edge was. Indeed he did. That is where he shall be remembered, whether as a fighter pilot, a kite flyer or a designer of enormous structural blossoms, hovering above us like frozen fireworks. He was in that group of a half-dozen or so pure structural thinkers—Buckminster Fuller, Frei Otto, Pier Luigi Nervi, Felix Candela and perhaps one or two others. Of their works, Lindsay's seem to me to be the most highly refined.

Frederic P. Lyman, AIA

Real breakthroughs in architecture are always linked to the process of the making; an

old material is used in a new way; a new material applied to architecture in an invention yields the moment which in time becomes yet another chapter in the evolution of style.

Jeffrey Lindsay embraced architecture through the intimate knowledge and love of its making. With a command of the materials and the processes, with the inventiveness of bringing them together in yet untried ways, he created a new realm of form and space.

Unlike many who today search the past for inspiration, Jeffrey Lindsay lived the present and explored the future in the search of that which has not yet been made. This search around which his life was centered, was not an isolated technological exercise. It was an exploration for the comprehensive knowledge of society which it was to serve.

Moshe Safdie, architect

Jeffrey's attitude toward life was interwoven with his work. Compromise was not his companion. His intolerance for less than the best drove him to painfully explore every aspect of himself and his projects. He was not intimidated by the scope of any problem requiring a solution, and in his determined, patient and meticulous manner he never feared time or discard in his quest. He rigorously pursued quality, whether it was in the attention brought to something as seemingly trivial as the making of an *hors-d'oeuvre* or the subtle fine-tuning of the arc curvature in one of his factory-made homes. There was no difference for him—*hors-d'oeuvres*, form, details, structure, life—it was all about the art of making something right, logical and beautiful. Jeffrey's work was a cross section of the man: orderly, incisive, witty, passionate and loving.

John F. Kelsey, architect

I think of Jeffrey as a natural futurist although he never described himself so to me. Neither heavy-handed nor pompous, as are most of us who work in the arts, there was, nonetheless, something exigent and even severe about his expectations. One stayed alert if one was jousting with Jeffrey.

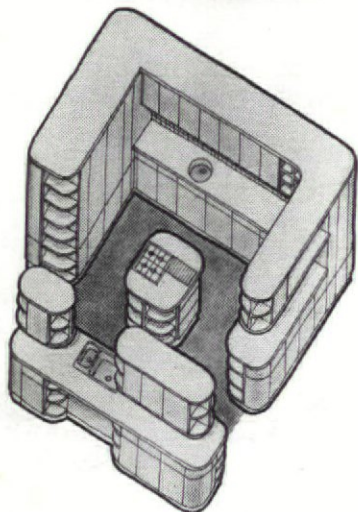
I used to tease him about looking like some spaceman of the future, that elegant blend of silvered black to white. And I accused him of combining ancient wisdom with even more ancient mischief. He liked that image and accepted it at once. In truth he was never nearer to laughter than when he was making his most telling and serious contributions. This mercurial brilliance remains with me and all of his friends, both as presence and as model.

June Wayne, artist

Jeffrey Lindsay was known as a brilliant, innovative designer of space frames, modular structures and architectural projects of great elegance and scale. He devoted the last decade of his life to the development of a futuristic, factory-built spherical housing unit called the Lindsay Atmosphere. His dream was of a beautifully fashioned, affordable, prefabricated home available for owner installation anywhere in the world. In contrast to most advocates of prefab techniques, Jeffrey pursued the high technology and precision methods of the aerospace industry. In his customary thoroughness, he designed and demonstrated the tooling and fabrication of the system. His studies, models, full-scale drawings, patents and writings constitute the most advanced inquiry made to date in this field. Jeffrey's work and thoughts are for the future. His loss is felt by all of us now.

Tom Van Sant, artist

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LA ARCHITECT is published monthly except for August by the Los Angeles Chapter of the American Institute of Architects, 8687 Melrose Av., Suite M-72, Los Angeles, Ca. 90069. Subscriptions are \$18 domestic and \$28 foreign. Editorial submissions should be addressed to the Editor and sent to the publisher's address, above. LA ARCHITECT does not assume responsibility for unsolicited material. Address changes should be sent to LA ARCHITECT at the publisher's address, above. 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 appearances of names and pictures of products and services, in either editorial or advertising, does not constitute an endorsement by either the AIA or the Los Angeles Chapter.

Op/Ed

Summer Recap



WHAT STAYS, WHO GOES—THE *TIMES* reports new "Grey Matter" highrise growing downtown; recently Ships closed forever in Westwood; and Olympians passed through town, leaving trails of pink scaffolding... Meanwhile, owner Leonard Leum stayed on the corner of Echo Park and Sunset Bl. at Pioneer Market, open 24 hours since the 1950s, stocking shelves at night.

With the help of LA's Community Development Department, HUD's Community Planning and Development Department, Cathay Bank, a UDAG and Maxwell Starkman, AIA, Leonard Leum flipfopped his building this year. It came and went at the same time.

change that hadn't occurred in 40 years). To Mr. Leum, et al, growth is good. Why is my architect friend so distressed? "We're losing our corners—the streetscape is eroding away into parking lots!" I personally miss the neon signage with progressively blinking cars moving towards "open 24 hours" notice. "Look at the bright side," I said, offering condolences, "those parking lots could be covered with grass and made into mini parks when we grow out of cars..."

Donna Jean Brown

Ms. Brown, an LA/AIA Associate, lives in Silverlake and frequents the Pioneer market.



What had been a solid urban cornerstone became the prototypical suburban supermarket. "They're taking our edges!" lamented an architect friend. Unreinforced masonry corner groups are disappearing all over Los Angeles. Earthquake hazards of the '20s and '30s are the prime commercial development sites of the '80s convenience centers—more urban flipfopping of space.

Leonard Leum was thinking of his urban neighborhood when remodeling the Pioneer. To meet market demands, the original store had expanded in 1952 from 6,500 sq. ft. to 14,000 sq. ft., cutting open adjoining walls of a bank and apartment lobby. The current rebuilding has multiplied over 300% to 45,000 sq. ft., creating 65 new jobs for the area. The shoppers have a clean, modern facility. The politicians have a successful application of the Urban Development Action Grant Program, (\$840,000 of the \$4,443,000 project cost was the leverage for

Kaplan Karp

Into the gaping breach, left by the departures of John Pastier and John Dreyfuss, the *LA Times* has tossed one Sam Hall Kaplan. Kaplan's method of architectural criticism is pure tinseltown—the glib one liner; the hot-flash insult; the critic as a cheerleader, not the critic as a thinker. A great friend of the pseudo-virtues, Kaplan's likes are friendly streets, clean air, an egalitarian city.

Kaplan's approach is to attack and slander, not to explain and understand. Good guys and bad guys; adolescent vice and virtue; never complex and carefully considered discussion. Los Angeles has a large and important community of architects and designers producing work which is articulately evaluated in New York, London, Tokyo and Milan but not in the *Times*.

Eric Moss, AIA

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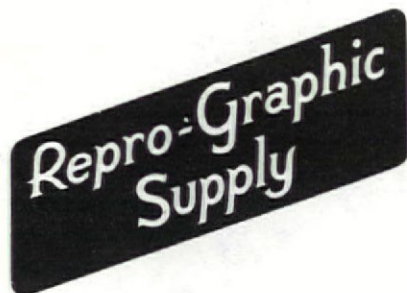


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L.A. ARCHITECT

November 20 Election Meeting

Cesar Pelli to Speak

CESAR PELLI, FAIA, WHOSE MOST RECENT commissions include the expansion of The Museum of Modern Art and the 7-million square foot World Financial Center in New York City, will speak on "Buildings and Thoughts" at the Tuesday, November 20 Election Meeting of the LA Chapter at the Pacific Design Center in West Hollywood. Pelli will discuss his current work and will emphasize the thought processes that led to the creation of that work—the relationship between thinking and doing.

In addition, the Chapter will announce the results of the voting for the 1985 Chapter officers and directors. Completed ballots must be received at the Chapter Office no later than 3:30 p.m. on November 20th, to be valid. Ballots will be tallied and results be made public during the evening's program.

The program will start at 6:30 p.m. with a light buffet reception in the fifth floor Gallery at PDC, followed by Pelli's presentation. Admission to the reception/lecture is by pre-paid reservation only, at \$8.00 per person (Students: \$4.00). Reservation and prepayment must be received at the L.A. Chapter Office by Thursday, November 15th.

Pelli's current work includes the design of the gallery expansion and renovation for the Museum of Modern Art in New York City and the 54-story Museum Tower in the air-rights above, both completed this year. Other institutional projects include a Graduate School of Administration for Rice University in Houston; a new master plan and clinic for the Cleveland Clinic Foundation; a residential complex for students at the University of Hartford; and a landmark tower and state museum for White River Park in Indianapolis.

Commercial and office building projects are currently underway in cities throughout

the country, including Houston, New Orleans, New York and Kansas City. Recently completed are Four-Leaf Towers, two luxury condominium towers in Houston; Four Oaks, three offices and a headquarters building in Houston; and 900 Third Avenue, a 32-story commercial office building in New York City.

Pelli was born in Tucuman, Argentina, where he earned a diploma arquitecto from the Universidad Nacional. In 1952, he came to the United States with a scholarship from the Institute of International Education to attend the University of Illinois where he earned a master of science in architecture.

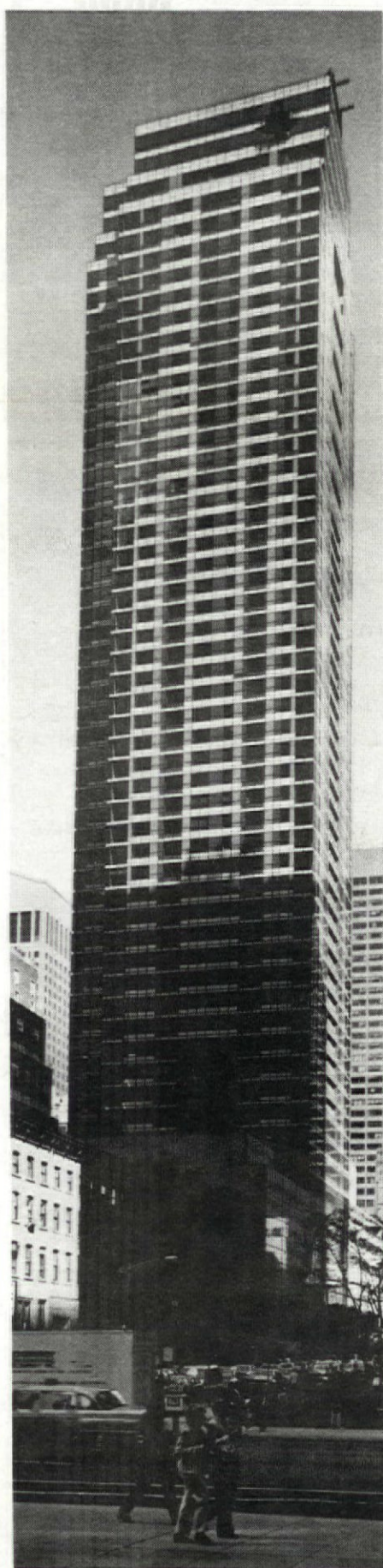
For the next 10 years, he worked in the office of Eero Saarinen and Associates in Bloomfield, Michigan, and New Haven, Conn. He was project designer for the TWA Terminal Building at John F. Kennedy International Airport in New York and the Vivian Beaumont Theater at Lincoln Center for the Performing Arts in New York City.

From 1964 to 1968, Pelli was director of design at Daniel, Mann, Johnson and Mendenhall in Los Angeles. He designed an urban nucleus project in the Santa Monica Mountains and completed the COMSAT Laboratories in Clarksburg, Maryland; Worldway Postal Center in Los Angeles; and General Telephone Headquarters Building in Santa Monica.

From 1968 to 1977, Pelli was partner for design at Gruen Associates in Los Angeles, where he and a team of designers won first prize in an international competition for a United Nations Organization Headquarters and Conference Center in Vienna. Other buildings completed under his direction include Pacific Centre in Vancouver; San Bernardino City Hall; the Commons and Courthouse Center in Columbus, Indiana; Oakland City Center; Pacific Design Center in Los Angeles; U.S. Embassy in Tokyo; and the Rainbow Center Mall and Winter Garden in Niagara Falls, New York.

In 1977, Pelli assumed the duties of dean at the Yale School of Architecture and he opened his own architectural firm in New Haven.

Pelli is the recipient of the Arnold M. Brunner Memorial Prize (1978); a Fellow of the American Institute of Architects; and a member of the American Academy and Institute of Arts & Letters. Recent exhibits include the Lingotto Proposal for Fiat in Turin, Italy in 1983; the "New American Art Museums" at the Whitney Museum in 1980; the "Centennial-Art and Architecture" and the Castelli "Houses for Sale," both in New York City in 1980; and the Chicago Tribune Late Entries Exhibit in Chicago in 1980.



Cesar Pelli, Museum of Modern Art, residential tower, New York

Letter to New York

Design Conference

Dear B.,

IT IS INDEED TOO BAD THAT YOU COULDN'T get out to San Diego for the AIA Design Conference. You missed one of the good ones. We spent most of the three days looking at buildings—Graves' library in San Juan Capistrano, the Salk Institute, the Goodhue buildings in Balboa Park, and a whole series of buildings by Gill. What a pleasure to walk through buildings and talk about them with architects! We do make the best tourists. I know the conference title scared you off some—"Five Buildings in Four Tenses"—you for whom even spelling holds the terror of a mine field, but this was not one of those heavy conceptual gatherings that you seem to favor there in New York. The idea of the tenses was really just a suggestion, gently offered by Gerald Allen, of one more way to learn from buildings. More thought-provoking than headache-making. He suggested that it is possible to look in four different ways at buildings (or at anything, for that matter): we can look at what has been done in the past and out of that fabricate a way of designing in the present; we can look at what is going on right now and out of that choose for ourselves a way of designing; we can try to find those things that have always existed (and presumably always will) and design using those things; we can, finally, turn our backs on all that has existed and imagine a wholly new way of designing. Past, present progressive, present eternal, and future. Not so very difficult, no?

Which, come to think of it, is precisely to the point: the images and thoughts that people seemed to find most satisfying in San Diego were indeed the "not so very difficult ones," the ones they could imagine incorporating into their own thinking (with one big exception—which I'll come to). May I tell you about some of those thoughts?

We all felt, first and foremost, the simple fact of buildings addressing our physical senses. Sometime during the second day, the realization hit that we were spending most of our time in un-airconditioned places. (The Hotel del Coronado, where many of us were staying, is still cooled by ocean breezes blowing through louvers and transoms.) With that realization came an awareness of the act (now rare in our lives) of passing from indoors to out with no great change in temperature. Don Lyndon pointed out this aspect of Gill's La Jolla Women's Club. He showed us how the main assembly room not only top-ventilated itself, but also how the open sides that admitted the breezes opened

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Cesar Pelli, Museum of Modern Art, glass escalator hall, New York