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January 1985

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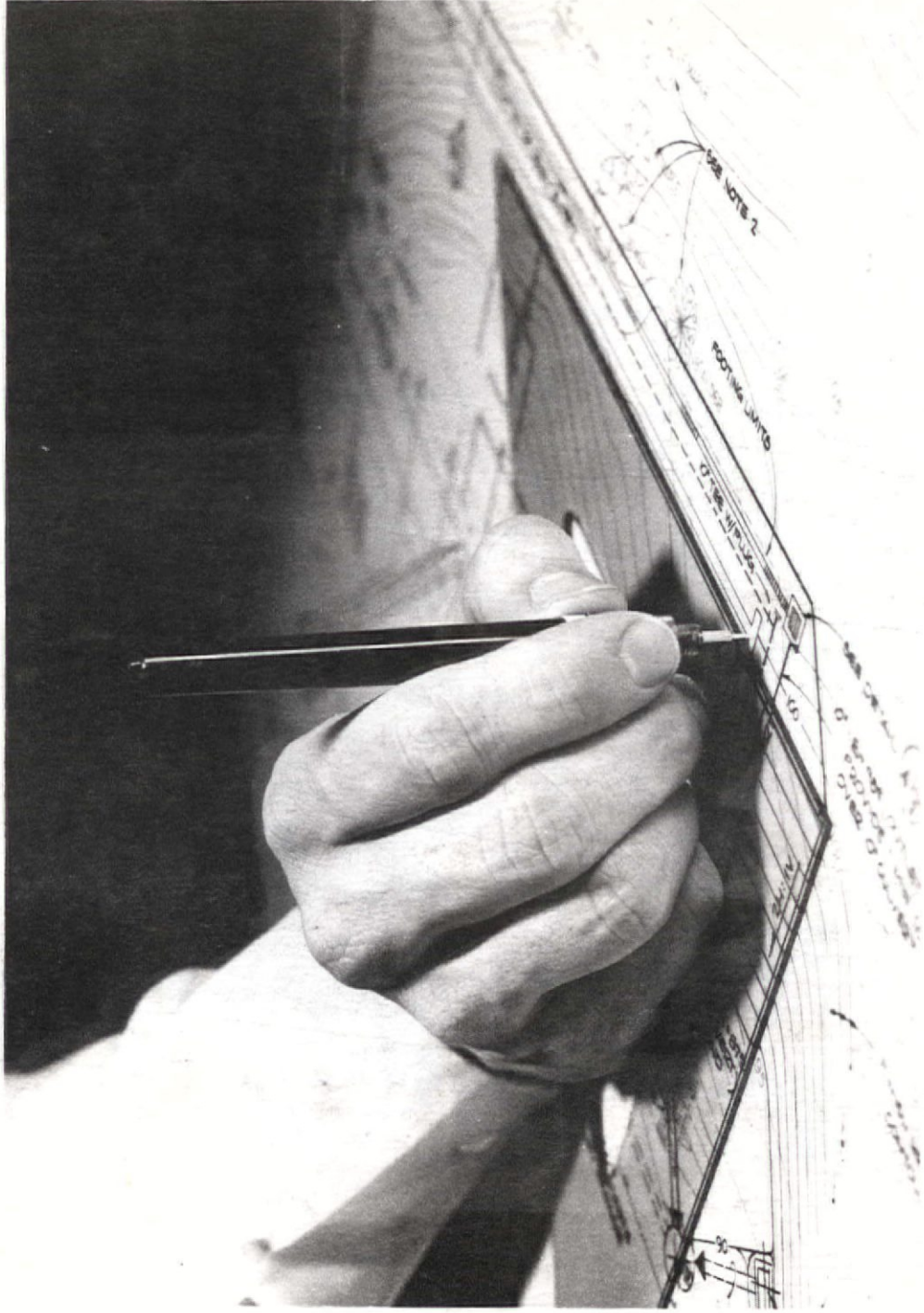
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Pages

1 57



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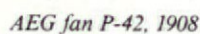
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# LA/AIA JANUARY CALENDAR



27

**Hollyhock Afternoon**  
This will be the first time  
photographs from the  
personal album of Aline  
Barnsdall will be shown to  
the public. Sponsored by the  
Hollyhock House Associates,  
1 p.m. to 5 p.m.

28

**Deborah Sussman**  
Exhibition through February  
1, UCLA Graduate School  
of Architecture and Urban  
Planning, Monday to Friday  
from 8 a.m. to 5 p.m. Call  
825-6335.

29

**Nuove Tendenze**  
Lecture by Aldo Rossi,  
Bovard Auditorium, USC, 8  
p.m., \$3. Call 743-2723.

**Women in Design**  
Memphis design update by  
Carolyn Watson at the  
Pacific Design Center, 7 p.m.

30

24

3

10

17

**Deborah Sussman**  
Lecture, UCLA Graduate  
School of Architecture  
Architecture 1102, 8 p.m.  
**Andy MacMillan**  
Lecture by director of the  
School of Architecture,  
Glasgow, Harris 101, USC.

25

**Beaux Arts Costume Ball**  
Sponsored by Los Angeles  
Visual Arts at the Museum  
of Contemporary Art. Call  
680-4097.

26

**LAVA Art Festival**  
Fourth annual weekend tour  
of LA art galleries and  
museums. Call Nancy Jo  
Wrather at 680-4097.

**Bathroom Design Symposium**  
One-day program, 9:30 a.m.  
to 4 p.m. in Dickson 2160  
E, UCLA, \$35. Call  
825-9061.



# Not (Just) For Profit

## Book Review

### Industriekultur:

*Peter Behrens and the AEG*  
by Tilmann Buddensieg with  
Henning Rogge.  
Translated by Ian Boyd White. The  
MIT Press, Cambridge, 1984. 520  
pages, illustrated, \$75.00 cloth.

Peter Behrens started to work for AEG in October 1907, and a short time later the Werkbund held its first meetings in Munich with Behrens among the founding members. Art and industry were to serve the German economy and state. Behrens continued as designer for AEG until 1914 and his far-reaching designs during this period are the subject of *Industriekultur*. The book includes critical essays about the work of Behrens and his contemporaries; Behrens' own writings about design and about the relationship of art and technology; contemporary reactions to this work, including essays by Walter Gropius and Le Corbusier, who had been assistants in Behrens' atelier; a catalogue of Behrens AEG designs; various appendices including published works about and by Behrens. It is worth noting that the catalogue includes photographs of all designs in addition to their descriptions, dates and materials of construction. In the case of architectural projects, modern photographs of the works are also included in addition to vintage photos, plans and elevation drawings.

Emile Rathenau founded the Allgemeine Elektrizitäts-Gesellschaft in 1883; his son Walter guided the huge manufacturing concern during its association with Behrens. Walter Rathenau's visionary goals provided the opportunity for Behrens to so thoroughly effect the AEG production during his tenure. In 1907 the AEG had a capital value exceeding 100 million marks and employed 70,000 people throughout Germany. Rathenau as head of this vast industry is described as having the "passionate conviction that spiritual content and form could be given to the inert and chaotic body of trade and industry."

A socially conscious art in the service of a large industry has the potential to bring about social reform: this utopian ideal was held by both Behrens and Rathenau. The design program of the AEG not only included graphics, product, and industrial buildings, but also housing estates for its employees. The earliest references to AEG plans for constructing workers' housing were in 1910; these plans were also mentioned in a report about German design by Charles Edouard Jeanneret (Le Corbusier). He wrote, "He [Behrens] is building extensive workers' colonies, in which the nation of 150,000 souls who win their bread from the AEG will find accommodation. Behrens is an energetic, unfathomable, earnest genius, with a profound desire to dominate, as if created for this task and his age..."

The theme of art and industry working together to bring about social reform unifies this monumental study of Behrens' work with AEG. Through the example of

the practical arts, the aesthetic pleasure of the individual in fine arts could be extended "into a cultural mission for mass education." The process, the authors point out, went much further than simply promoting good taste: beautiful and useful objects were to be mass-produced by contented workers who work in well designed industrial buildings, sold in beautifully designed shops etc. Although such ideas about the interrelationship of art, society and technology are not fashionable today, they were generally held in the optimistic era of growth before 1914 and the beginning of World War I. These ideas provided the basis for the AEG experiment, and Behrens often lectured on the importance of the interrelationship between art and technology.

In a published lecture he gave in 1910, Behrens said that we would undoubtedly have a difficult time without the comforts and "civilizing benefits" of the new technology, but he went on to say that we do not have a mature meaningful public culture because art and technology do not meet. This situation is especially disturbing in the field of architecture where one would expect their natural interdependence. The architect, he said, looks for "inspiraton" and aesthetic content solely in the treasure of the past centuries; in contrast, the engineer is satisfied with mere calculation to construct his steel buildings.

*Industriekultur* is complete and thoroughly documented. Although the AEG designs of Peter Behrens can be described as belonging to his age, the authors rightly argue that Behrens' designs have set standards and ideals that have outlived his creations. Each succeeding design was unavoidably either a statement of agreement or disagreement with the Behrens' prototype, his influence was so pervasive.

If one can learn from the designs themselves, then is it possible to learn from the ideals which provided the context in which the designs were developed? The answer is an unequivocal yes, and so this book is valuable for this reason as well. Perhaps AEG (which still exists although it is not as wealthy and big as it was prior to WW I) has had a history of dumping toxic wastes into the water of its workers' communities, but one doubts it.

Charles H. Wheatley

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# News and Notes

## LA Chapter

### Architecture of Rudolf Steiner

An exhibition of Rudolf Steiner's major buildings, along with examples of architecture from other countries following the architect's philosophy, will open at the Pacific Design Center on February 5 and run until February 28. Hours at the fifth-floor Galleria are Monday through Friday, 9 a.m. to 5 p.m.

Concurrently with the exhibit, two lectures will be given by Robert Benson, associate professor of architecture at the Lawrence Institute of Technology and architecture critic of the *Detroit News*. On Friday, February 8, 7:30 p.m. at the Pacific Design Center, Mr. Benson will give a slide presentation on "The Architecture of Rudolf Steiner: Turning Point in the 20th Century." On Saturday, February 9, 8 p.m., Mr. Benson's topic will be "The Architecture of Rudolf Steiner: Architecture and the Linguistic Analogy," sponsored by and given at the Goethe Institute, 8501 Wilshire Blvd., Suite 205, Beverly Hills. For additional information, contact Heidi Moore at (213) 661-2786 or Jean Brousseau at (818) 892-6965.

### Appointments

David Jay Flood, AIA, president of Flood Meyer Sutton in Santa Monica, has been named chairman of the board of Yosemite Institute, a non-profit resource and environmental educational organization. The institute serves over 10,000 participants a year at their Yosemite and Marin County campuses.

### Milestones

**New Members** John Cambianica, *Charles Walton Associates, AIA, Inc.*; Paul Y. Cho, *Woon Kim & Associates*; Ralph Mechur, *The Jerde Partnership*; Ronald Lee Mitnick, *Reeves Associates, Architects*; Roger Olin Wolf, *Johannes Van Tilburg & Partners*.

**Associates.** Angela Buickians, *Gin Wong Associates*; Raphael G. Urena, *Bertram Berenson, Architect*.

### WAL

**Executive Board, 1985.** President, Heidi Moore; corresponding secretary, Juanita Gulbrand; recording Secretary, Rosemary Houha; treasurer, Linda Hege; director, Kay Tyler; director, Ruth Bown; parliamentarian, Martha Bowerman.

**Committees.** Program, Beverly Bolin and Ethel Cummings; membership, Ruth Bown; public relations, Betty Gamble; scholarship, Sally Landworth; LA Beautiful, Adele Jordan; newly licensed, Val Griffiths; Girls' Week, Phyllis Laffin.

### LA Chapter

Board of Directors meeting #2223, Tuesday, November 6, 1984.

**Foundation Bylaws.** Tom Holzbog discussed the proposed Foundation bylaws. Holzbog stated that, based on his committee's research to date, they recommended the following actions by the LA/AIA Board of Directors: support the establishment of the Architect Foundation of Los Angeles to be set up under separate corporate status and filed as a 501.C.3 organization; adopt the proposed bylaws as presented and submit them to the Secretary of State for incorporation; establish an initial board of directors for the Foundation, appointed by the 1985

president for a one-year term, composed of seven members—two from the LA/AIA Board of Directors, two from the LA/AIA Chapter at large, and three from the community at large; allocate initial seed funding in the amount of \$2,500 to be reimbursed when the Foundation is self-sustaining.

Janice Axon stated that when the recommendation for the establishment of the Foundation was first made the Board did not want it limited to AIA members, and it was to be called the Architectural Foundation of Los Angeles.

**Moved Chern/Second Landworth, the following:** that the Chapter authorize the formation of the Architectural Foundation of Los Angeles and that Tom Holzbog chair the committee to do this; and, that the committee take whatever steps necessary to have the Foundation established. Further, that the Board allocate an initial seed funding in the amount of \$2500 which will be reimbursed when the Foundation is self-sustaining; and, that the Foundation be established according to the proposed bylaws. **Carried.**

**1985 Budget.** Martin Gelber stated that the evaluation of the executive director of the Chapter had taken place. Her salary increase is reflected in the proposed budget.

Chern asked whether we should have a budget line item for staff bonuses. Miller stated that any budget that generates so much income should include a provision for staff bonuses. Hall said that bonuses should be on a merit basis.

**Moved Axon/Second Appel, the following:** that the Finance Committee prepare a policy statement for the Board's consideration regarding a line item for bonuses. **Carried.** **Moved Tyler/Second Appel, the following:** that the 1985 budget be approved.

Guest Bernard Zimmerman asked what the budget provided for speaker programs. Hall responded that there was a total of \$5,000 for programs, of which \$3,000 will be allocated for staff time and \$2,000 for other expenses. Zimmerman stated that, if this Chapter is going to have a public image, it will cost much more money than is now allocated. Don Axon called for the question and the motion **carried**, with one dissenting vote from Jordan.

**Relationship between the Associates and the Chapter.** Hall reported that he had met with the past three presidents of the Associates, the incoming president, and some AIA members. The Associates have requested the following: space in the *LA Architect* for their monthly programs, for which they contribute \$300 per month; full vote on all issues at Board meetings, including the budget; increased support for Associate activities; equal listing with AIA members in roster rather than separate sections; instead of "committee" status with an AIA director as their liaison, that the Associate director be given equal status with AIA directors, responsible for all Associate committees corresponding to AIA committees; integration of Chapter programs with Associate programs; more staff time allocated to Associates, for which they will contribute 10% of their budget to defray the cost.

Axon suggested that Hall appoint a task force to come back to the Board with recommendations for re-

view. Hall said that recommendations would be available at the next meeting.

**President's Report.** Martin Gelber reported that Fred Lyman had written a letter to the Board thanking the members of the Chapter and the Board of Directors for their support during his recent campaign. Gelber stated that he wanted to thank those people who helped to move the 84/84 exhibit. David Cooper, AIA, took the responsibility, assisted by Phil Yankey, Associate.

The following are the names of the students from Cal Poly Pomona and Pierce College, who helped with the 84/84 exhibit: Scott Chernack, Dino Cinquemani, Derek Hendrix, Lisa Van Valkenburgh, Sorrin Speakman, Ray Galano, Max Williams, Jerry Topper, Mickey Ankhelyi, Louis Aranda Jr, Rex R. Ruskauff, Robert Taylor, Thelma Valdez, Peter Chu, Mike Douchette, Ronaldo Busante, Terri McLean, William Judge, Mark Graham, Steve Dangermond, Jim Devlin, Jim Farmer.

**Executive Director's Report.** Sometime ago, we had notification that the Schindler House was looking for tenants. The Ex-Com authorized Janice Axon to pursue this, and she met with Bob Sweeney, executive director of the Friends of the Schindler House. Mr. Sweeney met with the Ex-Com and discussed the conditions set forth by his board, who were favorably inclined. Janice stated that they required an expression of interest from us before November 27 so that their board could vote on it. Mark Hall said the lease would be from three to five years, and added that there is approximately 2,000 square feet at \$1.50 per square foot.

**Moved Chern/Second Hall, the following:** that we inform the Schindler House that we are unable to make a decision at this time. **Carried.**

**WAL Report.** Janice Axon reported for Heidi Moore that the home tour grossed \$7500. Heidi Moore wanted to thank everyone of the volunteers. After expenses there should be between \$5500 and \$5700 for the scholarship fund. Landworth stated that WAL is going to reach into its reserves and will add to that sum. **Committee on Architecture in Health Report.** Don Axon discussed the fact that people are writing codes in areas that they know nothing about. He stated that there are no members representing the AIA writing these codes. **Moved Axon/Second Bonar, the following:** that the president write a letter to National requesting that the AIA establish a policy in this regard.

There was discussion on the fact that National already has a policy statement to draft model codes but not local codes. The policy of the AIA needs to be reevaluated. The motion **carried**.

**SFV Section/Chapter Status.** Guest Fred Lyman said that he was sorry to learn that the San Fernando Valley (SFV) Section has applied for separate chapter status and that the California Council has approved their application. Lyman stated that there were two steps that he has been recommending for a long time, the first step is that the Chapter office should move downtown; the second is to reorganize the Chapter so that each director represents a specific area. **Moved Miller/unseconded, that the Board accept Fred Lyman's statement as policy.**

**Moved Landworth/Second Chern, the following:** that the discussion on the SFV Section's application for separate chapter status be tabled to another time. **Carried.**

Todd Miller said that he wanted to restate his motion: That this Board accept Fred's letter as policy for im-

plementation by 1986. Chern stated that he supported Fred's comments, but that to say that we should accept the entire thing and start moving on it is doing a disservice to the Chapter. Jordan suggested that the general membership be asked to react to these issues.

Jim Bonar stated that he would like to address the issue. He did not feel that the Board should accept all of Lyman's proposal because it doesn't really completely address the major issue of the secession movement into geographical areas. Ciceri stated that he also did not agree with the entire proposal. Margot Siegel said that there were actually three issues. Each one is an item in itself and should be addressed separately. Don Axon called for the question. **Motion not carried.**

**Moved Axon/Second Jordan, the following:** that Lyman's proposal be passed on to the Long Range Planning Committee to be broken down into the three issues and addressed separately, and that the committee submit their recommendations at the January Board meeting. **Carried.**

**Moved Miller/Second Hall, the following:** that the Board make every effort to encourage the SFV Section to remove its request to form a separate chapter. **Carried with one dissent from Jordan.**

**El Pueblo Plaza.** Guest Burnett Turner reported on plans for the development of El Pueblo Plaza which he felt would destroy the ambiance as well as the internal circulation of this historic area. The Chapter Historic Preservation Committee co-chair, Scott Carde, was present and agreed with the objections contained in Turner's report. Turner requested the board to take a stand.

**Moved Hall/Second Chern, the following:** that the Board take the recommendation of the Historic Preservation Committee and that they send a letter to the State Office of Historic Preservation. **Carried.** **Professional Development Subcommittee.** Professional development programs will commence in 1985 with the "Designing with Wood" seminar presented by the Western Wood Products Association on January 19. "Dynamics of Financial Planning" will feature presentations by two experts who will provide financial guidance to make the dollars your business earns go further. Topics will include tax planning, investment planning, insurance and employee benefits discussed in a workshop scheduled for February 26.

Computers have dramatically impacted business while increasing its influence on the architectural profession. Personal computers, computer-aided design/drafting, and the latest business software have decreased in cost to the point that it has become a valuable tool—even a necessity—for the small business practice. The Computer Fair, a virtual potpourri of state-of-the-arts equipment demonstrations, workshops and presentations by experts, vendors and users, is slated for April 19 and 20. This program will concentrate on the use of microcomputers accessible to design professionals, and will try to take some of the mystery and "byte" out of their purchase and usage.

All specific program information including location, times and registration will be announced in upcoming program flyers inserted into your *LA Architect* mailing.

This subcommittee is an opportunity for you to get your ideas and needs met for continuing education and professional development. Contact Ron Takaki at (213) 933-1200 to give your ideas.



# Associates Remember

## SCAN

Amazingly enough, the Associates in the LA/AIA started a pattern and tradition in 1974 with Howard J. Singer, AIA, of making a difference which has grown through the years into the strong force that the Associates are today. We, the Associates, owe our strong foundation to the pioneering past and present Associate members like Associates president Howard J. Singer, AIA, 1974/1975; Robert Reyes, AIA, 1976; Jeffrey Skorneck, AIA/Susan Peterson, AIA, 1977; Ken Newman, AIA, 1978; Frances Offenhauser, AIA, 1979; Lisa Pendleton, AIA/Lee Zechter, AIA, 1980; Charles Lewis, AIA/Norma Lopez-Cirlos, 1981; Gary Dempster, AIA/Ron Takaki, AIA, 1982; Philip Yankey, 1983; Todd Miller, 1984, and members of the Associates Board who are too numerous to mention in this article and are not forgotten.

### 1974/1975

Up to 1974, the Associates were on a low-key involvement with the AIA. When my term began, things started happening. Programs started focusing on prefabricated housing and energy conservation, issues which began to seriously be the concern of the world and architects. But the one major development of the Associates was the exam seminar, which started for the first time having a full speakers program covering individual topics of the exam by known architects and members of the state licensing board. To this date, the format of the exam seminars is still in use.

The other things that the Associates organized was a series of parties such as the "Sculpture Party" and the "Halloween Party" which make Associates a social as well as a professional organization.

### Howard Singer, AIA

### 1976

Our primary activities as Associates during 1976-77 were directed toward the licensing process, and most of our programs were geared toward topics which would assist our group in becoming licensed architects. I believe then, as I do now, that the Associates' group was extremely instrumental in facilitating licensing.

I remember an occasion when I put together a program of design jurors (12-16 Los Angeles architects) who were responsible for judging an AIA Associates' "mock design exam." We spent a day at a community college working on the mock exam, which was simulated using the actual exam topic for that year. That event was very successful as were the small study groups of six people or so which met once a week.

### Gail Babnew, AIA

### 1977

When Susan Peterson and I assumed the co-chairpersonship of the Southern California Chapter, AIA, Associates in early 1977, the practice of architecture was in transition as the nation emerged from the recession of the mid-1970's. Job-

hopping was a way of life for architectural graduates, with some Associates changing jobs several times a year, to no one's long-term benefit. Ms. Peterson and I believed that the Associates group had two missions: the traditional obligation to aid members in their preparation for the licensing exam, and a new role of providing both some continuity in tumultuous careers as well as exposure to a "bigger picture" that included allied professions. This latter mission led to the creation of a series of programs, often held at offices of planners, engineers, landscape architects and others, focusing on issues of common interest.

Other nascent achievements included a comprehensive package of license exam preparation courses; the monthly *Associates News* (predecessor to *SCAN*); a network of Associates chapters in the region for shared use of programs; and other accomplishments that, in retrospect, set the stage for many of today's sophisticated Associates programs.

### A. Jeffrey Skorneck, AIA

### 1977

The LA/AIA Associates of yesteryear were primarily considered a functioning body of non-licensed architects dedicated to the licensing process. In 1977, when I joined, we accepted the responsibility of expanding our role.

We sought to increase membership by refurbishing a stagnant image with new programs; a move to position ourselves more professionally in the architectural community. The creation of *SCAN* gave the Associates a new voice. It was a professional publication dedicated to the spirit of the Associates renewed "architectural" goals. Associates' Associates was established to encourage discussion with licensed professionals on significant issues. Actually, the program generated a new forum for creative participation and "association away from typical" board meetings. Importantly, the licensing process was re-analyzed and better preparatory agendas were initiated. As a result, mock exams, study groups, and intensified scholastic comradery became ongoing Associate amenities.

### Brent A. Wolfe, AIA

### 1978

Each person on my board, Michael Rachlin, John Poindexter, Jim MacDonald, Cheri Brantner, Greg Cloud, Brent Wolfe, Brian Sehnart and Rafael Fernandez had the latitude, support, and budget to make something of their dreams, ideas or goals.

It all came to pass. During our time the *Associates' Newsletter* matriculated to *SCAN*, an independent monthly that won financial and editorial support from the LA/AIA board; licensing programs became comprehensive and the mock exam became a tradition; the Associates budget exceeded \$10,000 and red ink was never seen again; representation at

CCAIA was doubled; Associates participation in national, regional and local committees and task forces was sought, then obtained, and new programs abounded—notably an Associates President's Program, the Associates' Associates, and a statewide Associates' Caucus.

### Ken Newman, AIA

### 1979

In my term as president, the Associates concentrated on the expansion of *SCAN*'s calendar trying to eliminate the long lead time required to put the *LA Architect* calendar together. This format was expanded by Cherri Brantner and Gregory Cloud. The purpose of the calendar was and is to unite the architectural community by publishing the most up-to-date events.

The Associates locked-in on the success of the exam seminars and mock exam, keeping Ken Newman's format. The Associates participated by getting involved when the AIA filed a suit on the EIR on Los Angeles Central Library preservation issue; assisting the Women in Architecture programs; and helping study the issue proposed by the state to eliminate the aspects of licensing architects.

### Frances Offenhauser, AIA

### 1981

During the time Norma Lopez-Cirlos and I shared the Associates-president position, the goals for the Board were to maintain and increase the relationship with the LA Chapter's Board; to continue publishing *SCAN* as the Associates' communication medium; to set the stage for national representation by Associates by sponsoring a resolution in Minneapolis giving direction for subsequent Associates administrators and national AIA directors to take positions; to increase Associates involvement with the CCAIA and National AIA platforms by bringing to their attention Associate's interests and concerns.

The Associates continued offering programs such as the licensing exam seminars and initiated a library of video tapes that could be played with monitors and players provided by future Associates; participated with WAL in the Home Tour program; continued from previous years the Architects as Developers program. In order to increase membership, the Associates had an annual Christmas party; a midyear membership party, and CCAIA delegation and convention planning in which the Associates participated because it was held in Los Angeles.

### Charles Grant Lewis

### 1982

As LA/AIA Associates co-director in 1982, a position I shared with Gary Dempster (now AIA), I experienced both successes and frustrations. I set out to further organize the Associates, because much time was spent duplicating efforts from year to year. The focus of this effort was the Associates Board Book, an effort which is continuing.

A personal effort for that year was the formulation of a National Associates Committee. An ad-hoc committee, spearheaded by Brian Sehnart, AIA, Philip Yankey, and myself, consisted of several active associates throughout the state. This committee managed to get a resolution sponsored by the CCAIA authored for the National AIA

convention; and with intensive lobbying by Gary Dempster, AIA, and Marty Fiorovich, AIA (of OCC/AIA), we were triumphant in getting the resolution passed. The direct result of this was the formation of the five-member National AIA Associates Task Force.

I was overjoyed to be a charter member of the development of "Voyage," a festival of design, now in its third year, held on the RMS Queen Mary in Long Beach Harbor. Voyage is a collaborative effort consisting of Associates members of the Cabrillo, Orange County, Los Angeles and Pasadena Chapters.

### Ronald C. Takaki, AIA

### 1983

1983. It was a year where Associate Members from three adjacent chapters bonded together for a second time to organize a low-cost festival of design for design professionals, students, and Associates alike, with a high-quality conference of speakers, and events. It was called "Voyage 2" and has recently sustained another successful year for the third consecutive time.

AIA as well as Associates are and continue to be a very important special interest group which provides a very necessary service to the profession and the community. In addition to licensing seminars for the Associate seeking licensure, money and Associate time were donated to help co-sponsor with Barnsdall Art Park an educational workshop for children called "Rough Housing." It was a very important donation indeed. Additionally, funds were provided to aid in the purchase of furniture for our very own Los Angeles Chapter office. 1983 was also the year that *SCAN*, i.e. *Southern California Associates Newsletter*, became part of our own *LA Architect*.

### Philip Yankey

### 1984

The LA/AIA Associates are one of a great many AIA Associate organizations nationally. Our membership, growth and success stems from the trust, freedom and guidance given to us by the LA/AIA Board of Directors and through their dedication to the young professionals. They realize that the future strength of architects, architecture and the AIA lies in the careful nurturing of its new members. We feel that our new graphic image best represents this, the belief that interns are an emerging group of individuals dedicated towards the profession.

To further this goal we have ambitious plans for the future. These include, first, to expand the Associates network in Southern California, providing many needed services and seminars beyond the Los Angeles Basin. Second, to encourage the Chapter, the California Council and National AIA to further develop and improve the programs which strengthen architects and architecture. This agenda should include a greater visibility and stronger influence in all areas of government. Third, to increase architects compensation while stemming the ever broadening scope of their liability, and to encourage the growth of the Architects Political Action Committee (ARC-PAC) through the participation of all people involved in the profession, not just architects.

### Todd Allen Miller

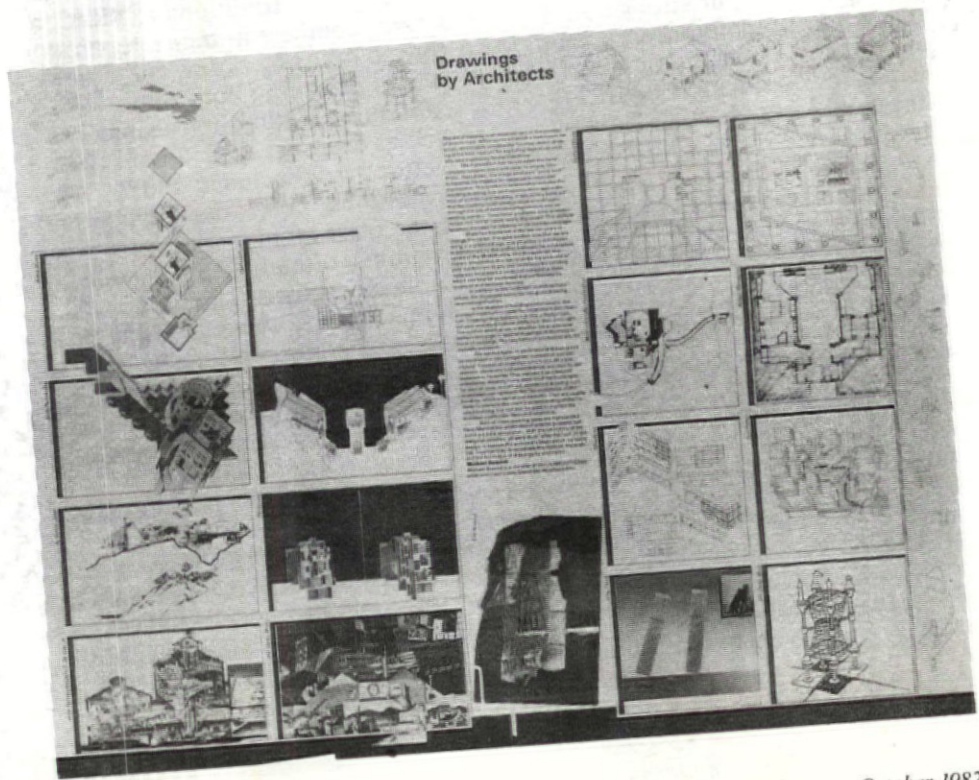




June 1977



October 1978



October 1982



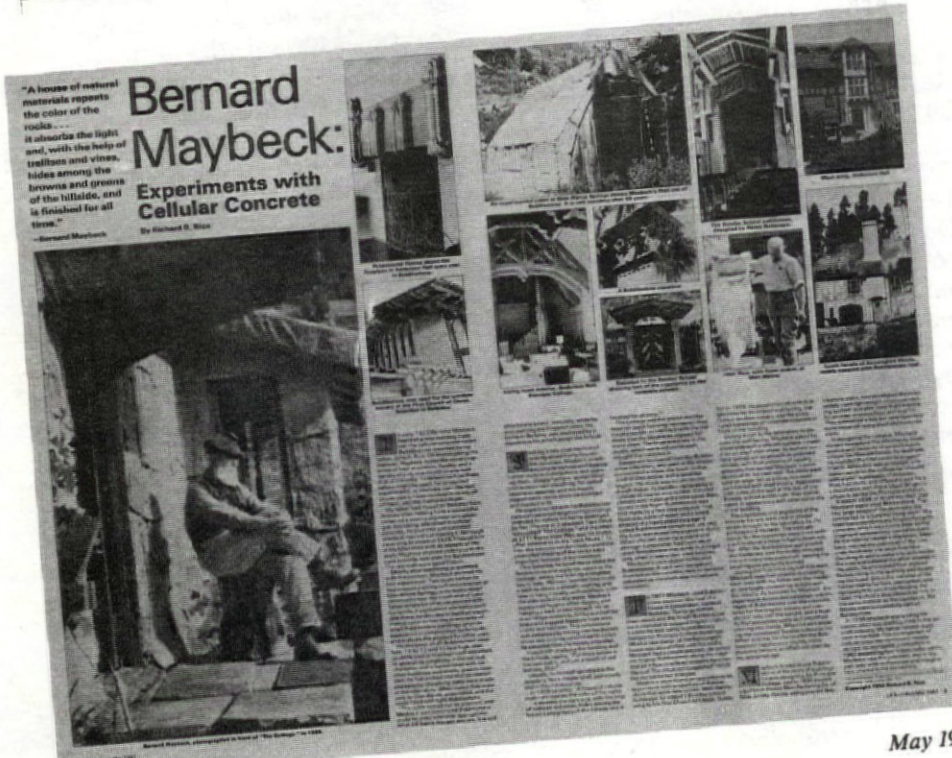
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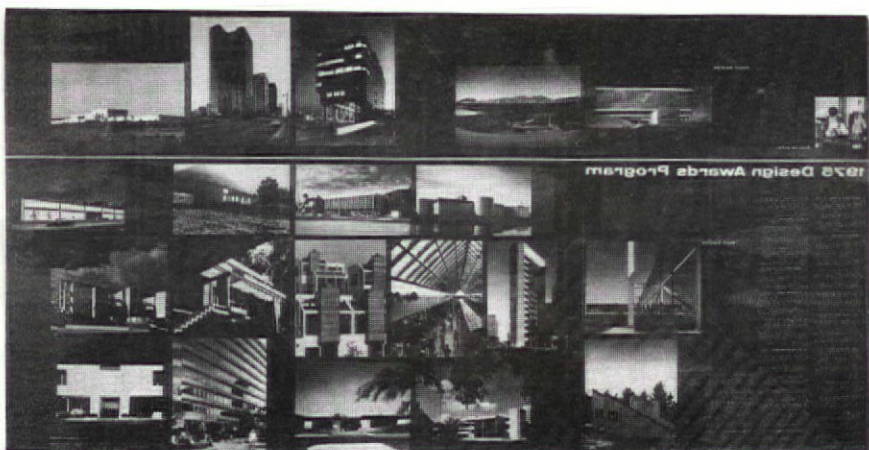
May 1981



March 1984



LA Architect spread, July 1975



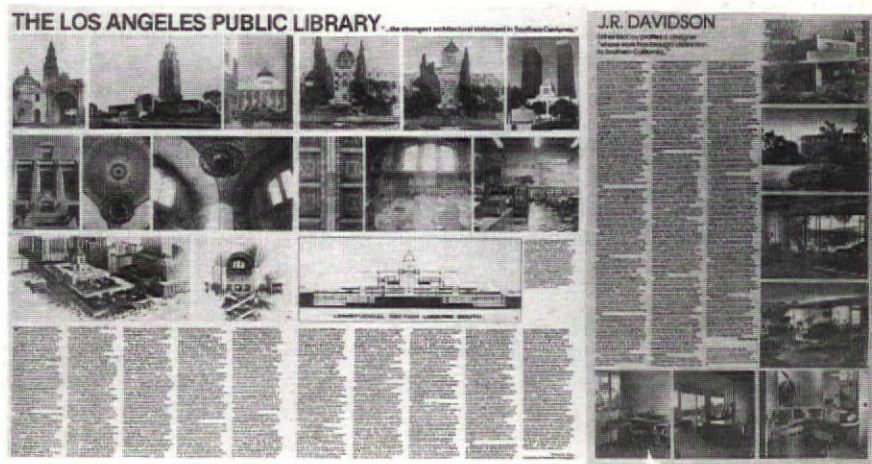
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quence not often associated with an editorial board composed of architects. 1981 was a bad year for inflation, employment, interest rates, and business in general. But it was a good year for historic preservation, energy consciousness, the new classicism, the LA/AIA, our incomparable Board of Directors and, finally, for me it remains a wonderful year of special memories.

**Lester Wertheimer, AIA**

#### 1982

Ten years ago, it seemed to me that for the architects of Los Angeles to be so organized that they might assume the responsibility of building here a great metropolis, it was necessary to take the following steps.

First, we had to publish a chapter paper under the direction of the architects themselves and devoted to the architecture of Los Angeles. At one late-night board meeting, President Howard Lane said, "Fred, you seem pretty enthusiastic about this. Why don't you start it?" I called all the members of the Chapter whom I thought would be interested in starting a paper. Many came to the first few meetings, but few stayed. Those who did were Morris Verger, incoming president; Tim Vreeland, who presented the idea of and wrote most of the centerfold spreads; Ken Dillon, our treasurer; and Lester Wertheimer, who designed the graphics. We were soon joined by Michael Ross and our first editor Jonathon Kirsch and so *LA Architect* began.

Second, we had to change our name from the Southern California Chapter, which had no political significance, to the Los Angeles Chapter, which had both county and city significance. We did.

Third, we had to realign the Chapter boundaries so that they coincided with the Los Angeles County boundaries, meaning let Bakersfield go and bring Pasadena and Long Beach back in. We did let Bakersfield go; but, although Howard Lane orga-

nized some very cordial meetings, we have not, as yet, reunited with Pasadena and Long Beach.

Fourth, in order for our Chapter and the other California chapters to have effective influence in the state government, we had to move the offices of the California Council, AIA, from San Francisco to the state capital at Sacramento. After a six-year debate, we did.

Fifth, we have to reorganize the Chapter on political terms, so that we can be effective at both county and city levels. At the county level it was and still is necessary to divide the Chapter into five sections coinciding with the five county supervisorial districts. At the city level it was and is necessary to assign architects as environmental ombudsmen to each of the Los Angeles City Council districts and to each of the 85 or so other cities of Los Angeles County and the various unincorporated areas.

Sixth, we have to develop a scheduling system in order to obtain appointments of architects to appropriate positions on the various county and city commissions. The Santa Monica Corps of Architects under the direction of Margo Hebal-Heyman managed to place two architects on Santa Monica commissions and some attempt was made by the Chapter board to obtain appointments in the city of Los Angeles.

We have had two serious setbacks. First, we made the incomprehensible error of moving the Chapter office from the Bradbury building, downtown. Second, since we no longer have any regular contract with either the Los Angeles County or City governments, the San Fernando Valley Section has submitted what will most likely be a successful application to form a new chapter.

**Frederic P. Lyman, AIA**

#### 1983

The office of president of the Los Angeles Chapter of the AIA is one of demanding responsibility. The membership is not only the largest but probably representative of a more diverse attitude toward architecture, politics, and our environment than any other chapter. There are members representing the smallest and the largest offices, the most conservative and the most progressive attitudes. To organize and respond to their diverse interests requires special sensitivity.

During my term of office I felt the need to somehow bring these groups together, feeling that there existed the potential for a real force politically and professionally. I felt that providing a forum for these viewpoints was important to maintaining membership activity. Providing this forum with a reasonable cost to its members was also important. To this end, I attempted to develop programs appealing to the membership and maintain a dues structure which not only encouraged new members, but made the whole membership feel comfortable.

I felt then and feel now that there should be three main goals of the AIA. The first is to provide a forum for the discussion and promotion of political and environmental issues relating to the architectural profession. The second is to provide fellowship and education for the members. Third and most important is to encourage excellence in the practice of architecture.

**Robert Tyler, FAIA**

#### 1984

It is both our burden and our salvation that the human mind remembers only the good and leaves behind the bad. Reflecting now on my term as President, while many of the all-too-predictable frustrations are still with me, they seem surprisingly small and unimportant when compared to the personal experience and growth gained from this year.

With a 10% increase in membership over the past year, our Chapter has become the second largest in the country. This increase in creative and economic presence has been exemplified both politically (as by the city council's declaration of Richard Neutra Day) and in the public sector, (our efforts with restoration and historical preservation in such areas as the Central Library, Farmer's Market, Gilmore Adobe, and the Coliseum becoming an historical state and national landmark). This exciting and new respect for the interest in our discipline was nowhere more evident than at the California Museum of Science and Industry during the Olympics this summer where our 84/84 Olympic Architects and Architectural Science Exhibition drew more than 20,000 visitors per day. It enabled us to establish the permanent exhibit space. To meet the need of this movement of re-discovery, we have increased considerably the number of educational seminars, formed the LA/AIA Foundation, reinstated the student affiliate membership, and endorsed and co-sponsored a number of innovative programs. Understandably, I am encouraged by this growth and will probably in the years to come only remember this. I trust that we will continue to present a unified front in meeting all of our new responsibilities.

**Martin B. Gelber, AIA**



# Chairmen Remember

## LA Architect: The First Ten Years

1975

1975 was a team year. It was a real challenge to head the talented team of Henry Silvestri, FAIA, vice-president; Margot Siegel, secretary; Charles McReynolds, FAIA, treasurer of the first half-term; and Robert Tyler, FAIA, treasurer of the last half-term. Completing the team were board members Robert Frapwell, Harry Harmon, FAIA, Robert Kennard, David Martin, Joseph Railla, Gerald Weisbach, FAIA, and Harry Wilson, FAIA (deceased).

The previous year, Fred Lyman and I designed a goal/activity/cost/participant matrix. The interdependencies of policy, procedures and budget that the matrix made visible helped the 1974 board plan the Chapter year.

During the year, we published the first issue of the *LA Architect*, designed the Chapter committee structure and made assignments to assure that the committees served the whole Chapter rather than single interests. We also instituted a goal-oriented spending plan as a basis for line-item budgeting and revised the Chapter's operational and staffing procedures to more effectively implement the Board's intents and Chapter policy.

1975 proved to be a productive year for the Chapter and a rewarding personal experience for all of us. The team produced more than a simple sum of our individual abilities and efforts. We gave a lot of ourselves, got more back than we gave and were additionally rewarded with warm personal relationships that have continued.

Morris D. Verger, FAIA

1976

When asked about my recollections as Chapter president eight long years ago, all that came to mind was a jumble of events without regard to priorities or sequences. To sort it all out, I spent some time in the files at the Chapter office reading past issues of the *LA Architect*.

The installation in January was held in the lobby and second floor balcony of the Bradbury Building where our Chapter office was located. We had important issues before us, such as the move of the CCAIA to Sacramento, the Coastal Act, energy legislation and the celebration of the second centennial. We also had some memorable Chapter meetings, and the one I remember most was the November meeting at the LA County Museum of Art with Ray and Charles Eames who showed their film, *The World of Franklin and Jefferson*, after which they along with Conrad Wachsmann, professor, USC College of Architecture, were bestowed with honorary associate membership in the Chapter.

One important lesson I learned during that year is that it takes a lot of work by a lot of people to get things done, such as the *LA Architect* and the accomplishment of all the committees necessary to meet the goals of the Chapter. I wish to express again my gratitude to the Board of Directors and all of the committee members who served with me in 1976, without whom little would have been accomplished.

Henry N. Silvestri, FAIA

*LA Architect* has changed since Fred Lyman, Ken Dillon and I started it—was it 10 years ago? Yes, there were others, but it was principally we three who really believed in the publication. Our early meetings were held in Fred's Malibu home and in Ken's Brentwood office. For several years we met regularly at Ships in Westwood for breakfast. Ken is now gone; Ships has gone; Fred and I remain but have nothing anymore to do with the monthly paper. I have left Lester Wertheimer out. Lester was certainly as important as the three of us. He did all the layouts. He was responsible for the smart look of our paper. He was our Massimo Vignelli. I was always very proud of how it looked—the glossy, hard paper; the sharply defined, although often postage-stamp-size photos (like the first version of *Complexity and Contradiction* before they blew it up); the smart logo; the black, clear type.

We sent free copies to each of the 90-odd schools of architecture throughout the country and to each of the national architectural reviews. Our goal was to publicize the very good work we thought was being done here in Southern California—let the rest of the country know our best work could rank with anything being built elsewhere. We set out to scoop the magazines and the local papers. I remember almost making an enemy of John Dreyfuss, the then-new architectural critic for the *Times*, by refusing to publish anything he had already covered in his weekly column—we had to be first! I did make an enemy of Dick Turpin (he still won't talk to me) because I stated it was the paper's goal to get our architects off the pages of the real-estate section and into the national architectural magazines.

Well, I believe we succeeded. Centerfold spreads of Ellwood's Arts Center, Pelli's Pacific Design Center, an interview with Frank Gehry, a poster-style gallery of Lumsden's work (prepared by Michael Ross) and the annual Chapter design awards feature regularly found their way to the desks of national editors such as John Dixon of *Progressive Architecture* and were frequently picked up and became the subject of major articles in those magazines. An illustrated appreciation of Charles Eames's 1949 house and studio in Santa Monica eventually led to its receiving an AIA Twenty-Five Year award. And Eugene Kupper's critical review of Richard Meier's book was reprinted in its entirety in *Progressive Architecture*. At this point, I must recall that so much of the good writing and professional "sound" of our paper was due to its first editor, Jonathan Kirsch.

Anyway, all this has gone now. There have been many changes not only of personnel but also of format. And all this is inevitable. Our situation has changed. The best work of our architects is well known and sought after for exhibit and publication all over the world. Southern California architecture is a known commodity. So it is inevitable that *LA Architect* had to change and adjust to this new situation with new

people. Barbara Goldstein and John Mutlow have met this challenging adjustment admirably. The quality of thoughtful, critical writing is certainly higher than in our day. Pieces on older buildings are much more frequent, which is a natural response to the renewed concern we have for our heritage. The topical reporting of things going on about town is better.

Fred, Ken, Lester, Jonathan, I am pleased with our progeny as it moves into its second decade. It was worth all the budget battles, standing up to outside criticisms, time stolen from practice, late hours and early mornings we gave it. *LA Architect* is a soundly established fact of life in our town which we regularly look forward to.

Tim Vreeland

1979

My term of office started quietly enough with the board voting at its first meeting to sue the city of Los Angeles over the proposed redesign of the Central Library. At issue was the preservation of the original library building and the open park space around the building.

After that dull start, things picked up a little as we dealt with such issues as changing the Chapter name (which I supported) and moving the Chapter office out of downtown (which I opposed). In our continuing effort to maintain a low profile, we also took a position in opposition to the downtown peoplemover.

I was fortunate during my term of office to have the assistance of a very able and conscientious board consisting of Stanley Smith, Richard Conklin, Harry Newman, Clyde Smith, Lester Wertheimer, Louis Naidorf, Bernard Zimmerman, David Crompton, Fran Offenhauser and Office Manager Helen Fluhrer. The Central Library Task Force also served with perseverance and distinction.

Although many members of the city council did not know at the outset of the lawsuit "Who in the hell the 'A One A' was," they proved, in the final analysis, to be no match for this tenacious board which, with generous assistance from our probona attorneys, Tuttle and Taylor, prevailed.

I can only hope that LA/AIA boards will see fit to support the efforts of this doughty group and will continue to involve themselves in issues affecting the Los Angeles environment.

James G. Pulliam, FAIA

1980

The year presented one of great variety to our Chapter. First of all, the name was changed from the Southern California to the Los Angeles Chapter. One of the major efforts for the year was the planning of the "LA by LA" exhibit which was prepared for the 1981 celebration of Los Angeles' 200th birthday. Richard Wurman capably organized this interesting exhibit which was later presented at Barnsdall Park.

As usual, there were a number of interesting programs presented for

the membership and friends. These were ably coordinated by Bernie Zimmerman. The meetings included addresses by Allan Temko, Craig Ellwood, Jon Jerde, Tony Lumsden, Julius Shulman and John Lautner. Perhaps the highlight of the Chapter programs occurred in September at a special meeting held in the Crystal Cathedral with the architects Phillip Johnson and John Burgee present, along with Reverend Robert Schuller, to receive awards bestowed by our Chapter. The attendance, which included architects, related professionals and para-professionals, reached a surprising total of 2900.

Stanley M. Smith, AIA

1981 to Present

The diversity of architecture today provides endless possibilities, opportunities and directions for the future. We are on the brink of the dawn of a new era. Architecturally, Los Angeles is again becoming internationally known, as architects of the highest stature are designing temples of culture and high finance. Qualities of space and place predominate as we attempt to re-evaluate and re-examine ourselves and our directions. The younger generation is enveloped in a spiral of outlandish and sometimes cynical ideas; knowledge abounds.

It has been a pleasure for the editorial board and myself to contribute to the profession during these tumultuous times. *LA Architect* is a source of and a vehicle for information. The intention of the editorial policy is to provide a balanced viewpoint and a critical review of recent directions and buildings, and to become an integral part of the profession. With the support of LA/AIA, we have hopefully been successful. The sound footing carefully nurtured by previous editorial boards under the guidance of Fred Lyman and Tim Vreeland will serve as a springboard that will enable us to catapult into the future. We welcome the profession to the next decade of *LA Architect*.

John V. Mutlow

1981

In 1981, the city of Los Angeles had its 200th birthday, the LA/AIA was nearly 90, and I—a good deal younger than both—became the Chapter's 68th president. In retrospect, there is much about 1981 that is worth remembering. A badly crippled LA Chapter, characterized by inefficiency, apathy, and near bankruptcy, was transformed during that critical year into a healthy and vital component. We hired Janice Axon as Chapter executive and soon had a smooth-running office, membership growth, and money in the bank. In 1981, we were host for the impressive "LA by LA" exhibit, the CCAIA state convention, and the William Pereira dinner, which honored his 50 years in architecture. It was a tough year for rationalists, a prosperous year for post-modernists, and a mediocre year for critics who couldn't quite figure out what was happening. The *LA Architect*, however, reported it all, under new editor Barbara Goldstein, and did it with an elo-



# L.A. SKYLINE

## Downtown Los Angeles



LA skyline, 1974



LA skyline, 1983

In 1973/74, two events occurred which had a substantial impact on the next decade and future of Los Angeles: Tom Bradley became mayor, and the architects made the far-reaching decision to establish a quality professional newsletter. History will record this decade as the Bradley years; future architectural historians will evaluate the era by reading *LA Architect*. Only a few new buildings had been built in downtown Los Angeles since the 1930s: the Statler Hilton, the Occidental Insurance Building, the United California Bank, ARCO Plaza, and the Security Pacific building. Indeed, in the early 1970s, the unleased-space inventory in office building market was substantial. Business had abandoned downtown to establish headquarters in other areas. The Union Bank and the Ahmanson Company chose mid-Wilshire; others chose Beverly Hills, Century City, or various suburban areas. Unrelated to the physical development of downtown Los Angeles, other changes took place. The Pacific Rim trade exploded across the Pacific and became an important aspect of American lives; Los Angeles became the port of entry for immigrants, for Asiatic company headquarters, trade institutions, financial institutions, and for developers.

In 1974, the Redevelopment Agency could not give away land in the Bunkerhill/downtown area. Some parcels were sold for as little as \$6 per sq. ft.; in 1984, \$600 per sq. ft. is not too unusual. It is the marketplace which has chosen downtown Los Angeles over suburban centers in the Los Angeles basin or even other cities on the west coast. It is the Community Redevelopment Agency that has channeled and guided this expansion in the central city. One has to go back 70 years to find a real-estate

boom in downtown that even comes close to the vitality of the current resurgence.

The skyline pictures of Los Angeles, taken from the top of the City Hall Towers, show other changes. While in the '60s a brave but unprofitable attempt was made to bring urban living into the central core area, the '70s saw an expansion of this effort to a point when in the near future that critical urban living environment will have been created to make downtown an attractive, comprehensive living center. In the '70s the Promenade condominiums were added to round out the Bunker Hill Towers of earlier years. Affordable apartments west of the Promenade are underway and, above all, the 1100-unit Angeles Plaza Development was completed between Hill Street and Olive offering a high quality environment for the elderly. This created a new edge of Bunker Hill between the old part on Hill Street and Broadway, including the Grand Central Market, and the upper part of the Hill which represents the new. The new Crocker Center all but dominates the new skyline, and the O'Melveny and Myers building takes advantage of its unique location.

The marketplace is clearly the driving force for this burst of energy. That the Community Redevelopment Agency succeeded to guide the development in a civilized fashion, where all aspects of life and culture are considered and given due attention, is unique. It is certainly a testimony to the leaders and developers of this city, but even more so, to the marvelous mix of cultures and the vitality of today's Angelenos.

### Kurt Meyer, FAIA

Mr. Meyer, a past chairman of CRA, has been in private practice since 1957.

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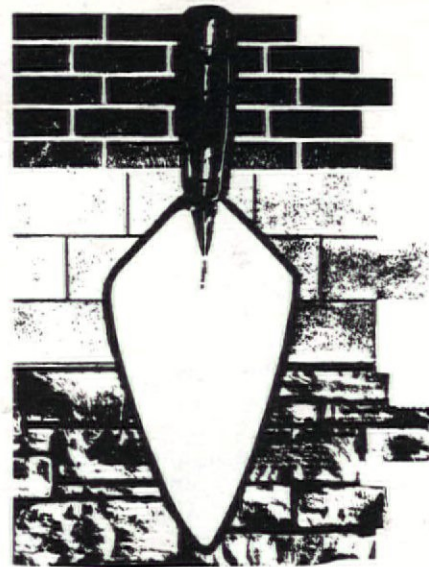
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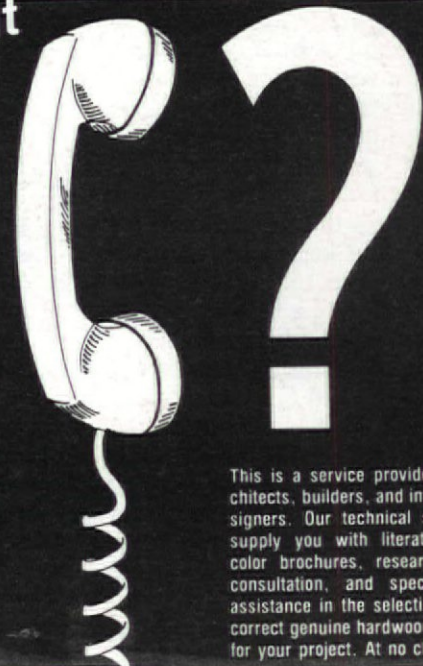
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# Timely Death of Pink and Grey

## UCLA's Hotel and Restaurant Design Symposium



L'Express restaurant bar, Johannes Van Tilburg & Partners

Continued from page one

20th centuries. Dining out in the early 1800's focused on hotel dining rooms such as the Astor House, Delmonico's, and St. Antoine's in New York, while the railroads and the famous service of the Harvey Girls made the Fred Harvey Company the first food service chain of that century.

The early 1900's saw the development of soda fountains and lunch wagons (the White Towers chain began as a truck-vending operation) and the introduction of market...ques based upon...sex appeal. After the 1940's lull in development, the US saw a

proliferation of garishly colorful franchise restaurants (1950's), theme restaurants (1960's), and the ubiquitous rooftop restaurant (1970's).

The most current trends in food service include the display and sale of food within a restaurant setting such as "DDL" in Beverly Hills, and the inclusion of up-scale fast food in shopping mall food courts. Penner also gave recognition to Van Tilburg's new L'Express restaurant in North Hollywood as state-of-the-art restaurant interior design and an example of a new generic type of restaurant where the interior itself becomes a nighttime display and attraction connected visually to the freeway.

The subject of what makes a winning restaurant became a panel discussion among Jerry Cooper of *Restaurant Business Magazine*, interior designer Miriam Brasalle, and restaurant owner Glenn Hammer. All agreed that the one most important ingredient in a successful restaurant is good food and service. After that, add generous portions of accessibility and preferably a pinch or two of street visibility. If this is all prepared lovingly in a beautifully designed container, so much the better, but don't expect an award-winning container to make people come back a second time.

Seventy percent of new restaurants fail in the first year and Glenn Hammer feels that the failure

is most often due to over-budgeting the initial interior package. He suggests adding interior elements as the restaurant gradually becomes successful.

I found the most interesting and fun workshop of the weekend to be that of color consultant Carlton Wagner and Margaret Walch who is director of the Color Association of the USA. They spoke on "Color, Psychology, and Fashion." Mr. Wagner is an ingratiatingly humorous fount of knowledge about the physical and psychological reactions of humans to color. These range from inherited, organic responses common among all people, to learned responses based upon socioeconomic background. Some tidbits: red causes people to eat more and willingly pay more for food; darker, saturated colors appeal to the higher socioeconomic groups; and humans cannot make a positive association between blue and food. (Hence the success of the smaller-portioned "blue plate special.")

Much is still unknown about color, but one thing is certain: popular taste in color is cyclical and will change. According to Margaret Walch, it all starts with the women's fashion industry which is closely monitored, along with other aspects of American culture, by the Color Association. Based upon their research, they make predictions and actually publish color charts, for as much as five years in advance, which

influence designers and manufacturers throughout all design fields of American industry and culture. This complicated "establishment" network of American users, intermediaries, designers, and manufacturers seems like the age-old problem of the chicken and the egg and one asks immediately, Where is the opportunity for originality and spontaneity in design? The answer of course is, That is why fashion changes constantly.

Ms. Walch has marked the '80's as "color-minded." Trends to look for through 1990 include the use of multi-colored, playful palettes and the end of "less is more." The muted hues popularized by the post-modernists will be replaced by "light, clean, unambiguous" colors; especially popular will be the "All-American" red, white, and blue. (Think of Nancy Reagan's passion for red suits and Ronald's new "stronger America.") Now, what could we make out of all those pink towels and gray sheets?

Unfortunately each of the "meat and potatoes" speakers had far too brief a time to deal in depth with his subject, and often one had to choose between two speakers in the same time slot. Don't go to this popular UCLA Extension course to pig-out. Do go and expect a simple well balanced meal.

M. Stan Sharp

# Sense of Loss

## The UCLA Art Deco Symposium

I wish someone would coin a word for what in college art-history classes was called "style." You remember the concept: in a given era there would be some resonant tie between what a culture thought and the look it gave its artifacts. The Gothic style, we were convinced by slides, was a reflection of the Gothic view of the world, as was the Mannerist style, the Baroque style, the Viennese Secessionist style and, in Europe, the Modernist style. When we said style in our exam bluebooks, we meant that all-encompassing cultural phenomenon. But somehow, outside of the classroom, style meant just a "look," a set of identifiable motifs or forms that had as little connection with our values as Paris fashions or Detroit auto designs. In the symposium on the art-deco style held at UCLA on November 10, I, for one, kept hoping that deco would have a little of that art-history profundity, but kept realizing during the presentations that it must have been, finally, only a look.

The nearest approach deco made to that art-history concept occurred in David Gebhard's careful analysis of the development of deco when he quoted designer and writer Paul Frankl's polemics about the streamline style expressing the early 20th century's love of speed. Reyner Banham, though, quickly countered with the assertion that the streamline

style was merely a way of making streamlining visually comprehensible to the public—that there was and is true, wind-tunnel streamlining but that shape is usually displeasing to us, and so stylists have had to tweak the wind-tunnel designs into something that looked and felt speedy to our eyes. Banham, in fact, saw 1950s auto styling as a latter-day version of this streamlining impulse, a modification of wind-tunnel notions to suit the visual expectations of that time. One wonders, in this connection, if the Lamborghinis and Thunderbirds of the 80s are not the true heirs of the deco streamline impulse, and not the jazzy but "retro" stripes and curves of Helmut Jahn or Philip Johnson.

Gebhard, though, pointed to other manifestations of the deco impulse, and showed how they reacted with an older classicism to produce the WPA Style—that stripped-but-sumptuous classicism of 1930's post offices, Federal Reserve banks, and our own *LA Times* building. One senses, in those buildings, some of Frankl's injunction to speed, but here the speed is less an image of the building moving through the air and more the rapidity with which the eye slides along the incisions in the slick surfaces.

But a style? Granted, one could almost hear Gershwin playing softly

under the slides of those deco office buildings, the reedy clarinets soaring up the incised pilasters. But did those buildings talk about the great changes in self-definition that this nation underwent in that era? The rise of a jazzy metropolitan culture is certainly there, but what about the doubts about the capitalist system, the rediscovery of our folklore, the solidarity of shared effort, the first celebrations of our pluralism? Of these more ambiguous concerns, deco had little to say.

But it was heady! And nowhere more so than in the movie palaces designed by men like S. Charles Lee. Lee presented a dazzling panoply of such palaces, from the downtown Los Angeles Theater, to a multitude of sumptuous Fox extravaganzas, to the exuberant Loyola on Sepulveda. In his presentation we in the audience saw that rare spectacle of a designer at one with his art: no analysis, no introspection, just sheer inventiveness and guts. A man who fully bought the aspirations of his patrons, ran with them, and glorified them. "For 35¢, anybody can step inside and feel important!" said Lee then and now; in his images we could see how that must indeed have happened. But the joy was not just for the paying customers: in Lee's theaters "The show begins on the sidewalk!" and so all of us could,

and still can, feel the Hollywood excitement just by passing by those pulsating neon marquees.

But what do these buildings say to us today? In Ruthann Lehrer's comprehensive and beautifully-organized presentation of the problems and opportunities in saving deco buildings, one sensed that the primary motivations for preservation are two: nostalgia for what once was, and a sure sense that any replacement would be inferior. We preserve deco not because it tells us what we once thought and were. We preserve Deco because we think it so pretty and what we build today seems mostly to be so ugly.

So for all the delicious images that played on the screens, one came away from the art-deco symposium with a sense of loss. The loss of patrons who would build with such clear-eyed confidence. The loss of men like Charles Lee who could design with such surety and verve. And the loss of a style that, even if it was only a "look," could give such real joy to so many.

William Hubbard, AIA

Mr. Hubbard is director of architecture at the Urban Innovations Group. His most recent article, "A Meaning for Monuments," appeared in the winter 1984 issue of *The Public Interest*.



# Editors Remember

## LA Architect: The First Ten Years

### 1975-1977

Ship's Westwood is gone now, but I cannot pass the corner of Wilshire and Weyburn without recalling with affection and nostalgia the earliest days of *LA Architect*. Starting in 1974, and continuing every other week for nearly four years, I would meet with the editorial board of the new publication to engage in friendly but often fierce creative combat over upcoming issues.

The toasters never worked properly, of course, but we certainly did. And if the toast wasn't always warm, our tempers often were; I still remember the morning when one outraged architect rose in anger from the table and stalked out of the restaurant, leaving some rather vivid epithets in his wake. I cannot remember the particular controversy that prompted his gesture of protest, but I have no doubt that it was some abstruse point of architectural honor which escaped me then as now.

Those first months and years were filled with experimentation, innovation and self-invention, lofty but earnest ambition, and a marvelous esprit and élan. My job was not to grind out some conventional house organ, nor was I to bowdlerize the work of our contributors. Rather, *LA Architect* was to be the work of the architects themselves—a showplace for excellence in design, a forum for debate and criticism, an expression of the highest standards of architectural journalism.

To the extent that the newsletter succeeded in fulfilling those goals, it was only because of the vision, taste, creativity and sheer exertion of the men and women who gathered faithfully at Ship's: Morrie Verger, Lester Wertheimer, Fred Lyman, Tim Vreeland, David Martin, the late Ken Dillon, Peggy Cochrane Bowman, Michael Franklin Ross, and Tom Hines. And I cherish the years I spent working with them and learning from them.

Before signing on to become the first editor of *LA Architect*, I was warned that architects tended to be inarticulate fellows who favored pipes because it gave them something to do besides speaking. In fact, Lester and Ken *did* light up their pipes after our breakfasts at Ship's. But no such stereotype applies to them or to the other pioneers of the newsletter. Each was a vivid personality and an eloquent voice; one and all, they were memorable in both word and deed. Thanks to them, *LA Architect* is one architect's pipe dream that became a durable reality.

### Jonathan L. Kirsch

Mr. Kirsch, the first editor of *LA Architect*, is now an attorney with the firm of Weissmann, Wolff, Bergman, Coleman & Schulman.

### 1977-1980

As I scan the nearly 30 issues of *LA Architect* published during my tenure as editor, from November 1977 through May 1980, several thoughts occur.

It was a time of activism for the profession and the Chapter, an activism that at once focused on the past as well as the future.

Important planning issues received careful and comprehensive scrutiny, as in the major features on the Santa Monica mountains, downtown Los Angeles, transportation planning in LA, and Ventura Boulevard. Los Angeles' architectural past, as embodied in such landmarks as the Central Library, Pan Pacific, Union Station, the Schindler House and Watts Towers, as well as such topics as courtyard housing of the 1920s and '30s and the classic houses of Quincy Jones, received extensive coverage on these pages, reflecting urgent preservation issues of the time as well as the beginnings of a more leisurely appreciation of our urban past. Less prominent, curiously, was current work of Los Angeles architects. A reflection of a slump in the building cycle? Or perhaps an indication of the difficulty of architects reviewing colleagues' work?

Finally, a word about the extraordinary level of dedication of *LA Architect's* editorial board, chaired by Tim Vreeland. Our biweekly breakfast meetings, at the late-lamented Ship's and elsewhere, plus the countless volunteer hours spent by individuals on writing, research and graphic design, produced a publication that was (and remains, increasingly so) full of interest, some controversy, personal vision and timeliness. The effort was the source of great personal and professional growth for me; I am proud to have been part of the team for two and one half of *LA Architect's* first ten years.

### Margaret Bach

Ms. Bach has recently produced a postcard series called "Greater Los Angeles."

### 1979

In late 1979 when then-Editor Margaret Bach and the editorial board asked me to take the job as temporary editor of *LA Architect*, I accepted the position in the tradition of a minor-league George Plimpton or less-daring Richard Halliburton. As a former photo-journalist/neophyte architect, I wanted to learn more about editing from the other side, and the AIA from the inside.

Writing now from the perspective of an architect/partner in a small firm, Campbell & Campbell, I realize my most valuable lesson was in collaboration. Each issue of the magazine is actually very similar to a multifaceted public design project evolved from a participatory workshop process in which a lot of diverse views are accommodated within a strong, solid framework. The editor and board work as facilitators; members of the architectural community act, on their own volition, as contributors. The major problem, as with the workshops, is getting people to participate. As editor, my greatest

challenge and, at times, success was in getting architects to write.

The structure is there. Both the editors I collaborated with, Margaret Bach and Barbara Goldstein, are first-rate professionals, but the quality and strength of this journal, as of any public space, are based on the quality and diversity of its constituency. I hope at least one third, or maybe even one half of this region's architects have, at least once in their careers, come upon an issue they would like to write about.

### Regula Campbell, AIA

### 1981-1984

*LA Architect* has undergone considerable transformation since 1981. It has grown from an average of four to six pages to 12 pages monthly; it has expanded to include a full calendar of architectural events, monthly book reviews, feature centerfolds, and regular reviews of new buildings, as well as substantial advertising. Its format has changed as well, from glossy paper to newsprint. In many ways, the paper has come of age.

In the last four years there has been a gradual evolution of the editorial board. Many of the founding members have retired from active participation to be replaced by a larger, and perhaps more diverse, editorial board. Today, the board includes representatives from four local schools of architecture, an Associates editor, a student, representatives from the AIA board and its committees, as well as several interested practitioners. Our meetings have moved from breakfast at Juniors to coffee and croissants around the LA/AIA board table—we have expanded beyond the size of a coffee-shop booth!

The paper has weathered a fair amount of criticism as it has grown. It has been accused of representing "Postmodernism with a capital P" by one irate member, of ignoring this or that constituency by others, of soft-pedalling critical urban or architectural issues, of being too elite, or not being slick enough. Through it all, the board has met, discussed ideas, and continued to produce lively and diverse monthly issues.

In the final analysis, *LA Architect* is the sum of its constituents' interests, and it represents an extraordinary effort by a group of unpaid volunteer journalists. The size and diversity of its board bespeaks an active delight in promoting communication. Its changing format and focus represents the constantly changing moods of the LA Chapter's members. There are still areas of thought where the paper is lacking—fearless probing into the issues of local development, frank discussion of problems in professional practice, and humor. There is a need to add spice into the stew. Perhaps, as we enter our second decade, we can look forward to further flowering.

### Barbara Goldstein

### LA ARCHITECT

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# L.A. ARCHITECT

## Installation of LA/AIA Officers, Directors Scheduled for Jan. 12

Installation ceremonies for the LA Chapter's new president, Mark Hall, AIA, and other new officers and directors for 1985 will take place Saturday, January 12, at the Embassy Hotel in downtown Los Angeles. In addition, Heidi Moore will be installed as president of the Women's Architectural League, Mayor Tom Bradley will be an honorary LA/AIA member and both Sam Hall Kaplan, *LA Times* architecture and urban design critic, and developer Robert McGuire will receive chapter awards.

The program will start at 7 p.m. with a no-host cocktail reception. Dinner will be served at 8 followed by the installation and award ceremonies at 9. Attire is black-tie-optional. Prepaid admission is \$37.50 per person; reservations must be received in the chapter office by Monday, January 7. For those wishing to attend only the installation and awards ceremonies, there will be no charge; doors will open at 9 p.m.

Mark Hall, who has more than 20 years of professional experience in master planning, urban design,

architectural and construction administration projects, is principal and co-founder of Archiplan Urban Design Collaborative. He has served the LA Chapter as vice-president and board director.

Hall received a bachelor of architecture degree from the University of Michigan and a master of city planning/urban design degree from Harvard University. Before forming Archiplan, Hall worked for Daniel, Mann, Johnson & Mendenhall and Gruen Associates, both in Los Angeles; Apel, Beckert & Becker, Architects, in Frankfurt; and Green & Savin Architects in Detroit. He also served an officer in the Navy Civil Engineer Corps.

Donald C. Axon, AIA, of Donald A. Axon, AIA, was elected vice-president and president-elect for 1985. Robert S. Harris, AIA, dean of the USC School of Architecture, will become treasurer. Barton Phelps, AIA, Robert A. Reed, AIA, of Welton Becket Associates, Norma M. Sklarek, FAIA, Welton Becket Associates, and Chester A. Widom, AIA, Widom/Wein & Partners, will all serve two years as directors. New delegates to CCAIA include Ronald A. Altoon, AIA, of Gale Kober Associates, Robert Kennard, AIA, The Kennard Design Group, and Widom.

LA/AIA Secretary William Landworth, AIA, of William Landworth Associates, Director Richard Appel, AIA, Hutner & Appel Architects, and Director Richard Ciceri, AIA, Skidmore, Owings & Merrill, will all be completing the second year of their terms in 1985. Immediate past-president Martin Gelber, AIA, of

Martin Gelber, AIA, and the newly elected 1985 president of the San Fernando Valley Section will serve as chapter directors in 1985. In accordance with the bylaws, the new vice-president/president-elect and the new treasurer will serve as delegates to CCAIA for two-year terms.

WAL officers for 1985 include Moore, president; Juanita Gulbrand, corresponding secretary; Rosemary Houha, recording secretary; Linda Hege, treasurer; Kay Tyler and Ruth Bown, directors; and Martha Bowerman, parliamentarian.

Virgil Carter, AIA, president of CCAIA, will act as the installing officer for LA. Gelber will serve as installing officer for WAL.

The Embassy Hotel is located at 851 S. Grand Ave. in downtown Los Angeles. Parking is available across the street.

*Design Magazine*. The setting of the newly opened airport hotel, Holiday Inn-Crowne Plaza, provided a sharp contrast to the plush image set last year at the downtown Sheraton Grande. This theme of austerity was carried out in small details such as self-service at the registration buffet, paper-bound information packets (as opposed to last year's vinyl), and the elimination of individual attendee name tags.

This fat-cutting on the eve of President Reagan's landslide reelection I took to be completely appropriate, if disappointing, and to fall within the "challenges" side of the program. The "opportunities" obviously was to be the chance to hobnob with the likes of superstar, bi-coastal interior designer and keynote speaker Angelo Donghia, and local luminaries such as architect Johannes Van Tilburg and interior designer Michael Bedner of Hirsch/Bedner Associates, and Lou Cataffo of Intra/Design. Since none of these ever spoke directly to the nebulous issue of "opportunities and challenges," I assume I was right.

If the fat was cut from this symposium, which was highly seasoned by the stylishness and charm of Donghia et al., then the real meat and potatoes was provided by several lesser-known speakers, each with a comprehensible thesis and a body of useful, easily digested information.

Richard Penner of Cornell University's School of Hotel Administration gave a retrospective of the American food service industry, always closely tied to transportation, during the 19th and

*Continued on page three*

## Timely Death of Pink and Grey: UCLA's Symposium

"Restaurant and Hotel Design: Opportunities and Challenges" was the program title of the third annual symposium presented November 2 and 3 by the Interior and Environmental Design Program of UCLA and *Restaurant and Hotel*



Seated, left to right: William Landworth, AIA, secretary; Donald Axon, AIA, vice-president/president-elect; Mark Hall, AIA, president; Robert Harris, AIA, treasurer. Second row, left to right: Norma Sklarek, FAIA, Chet Widom, AIA, Martin Gelber, AIA, immediate past-president, Richard Appel, AIA, all directors. Third row, left to right: Janice Axon, executive director; Richard Ciceri, AIA, Heidi Moore, WAL, Joe Jordan, AIA, SFV Section, Carlos Alonso, Associate, Robert Reed, AIA, all directors.