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L.A.

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INCORPORATING SOUTHERN CALIFORNIA ASSOCIATES NEWS

ARCHITECT

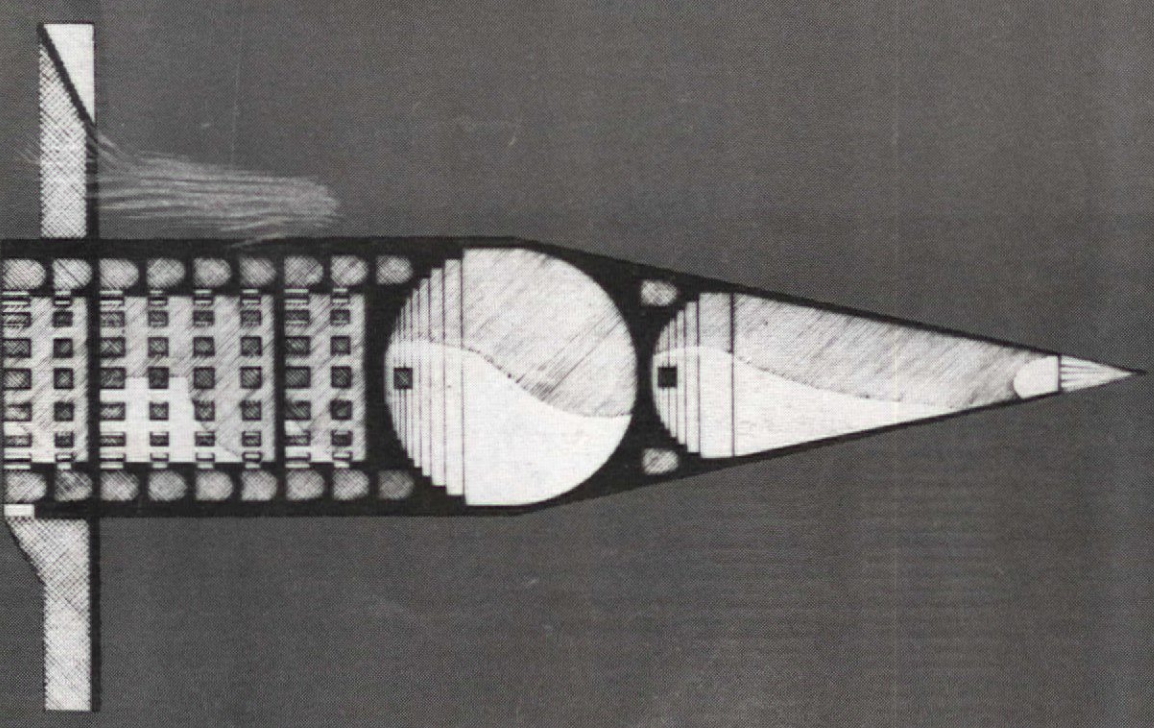
February 1985

Two Dollars

Mingling
the Elements

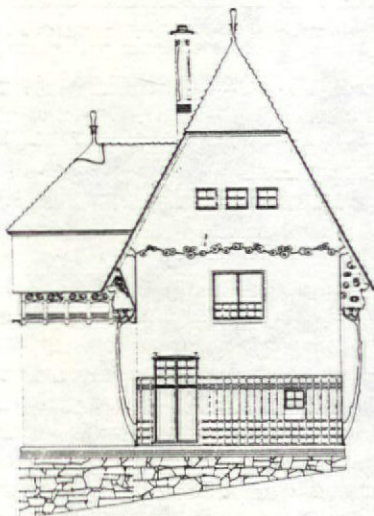
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LAAIA Calendar

February



Joseph Olbrich, *Villa Bahr, Vienna, 1900*. See February 2, "German Arts and Crafts."

Sunday3

Sunday10

Sunday17

Sunday24

Monday4

Monday11

Monday18

Monday25

Tuesday5

Tuesday12

Tuesday19

Tuesday26

Wednesday6

Wednesday13

Wednesday20

Wednesday27

Thursday7

Thursday14

Thursday21

Thursday28

Friday1

Friday8

Friday15

Friday22

Friday29

Saturday2

Saturday9

Saturday16

Saturday23

Saturday30

USC Thesis Projects
Exhibition through 2/15 at USC, Helen Lindhurst Architectural Gallery, Watt Hall, Monday to Friday, 10 a.m. to 6 p.m., Saturday, 12 to 5 p.m.

The Architecture of Culture
Five-lecture series by Arthur Rosenblatt begins, through 2/15 at UCLA, Extension G-22 West, 1-4 p.m., \$150. Call (213) 825-9061.

LA/AIA Board Meeting
Chapter boardroom, suite M-62, Pacific Design Center, 5:15 p.m.

German Arts and Crafts of the St. Louis World's Fair
Lecture by Christopher Wilk, the Gamble House, Pasadena

Broadway Study: USC/CRA
Exhibit through 3/1 at USC, Helen Lindhurst Architectural Gallery, Watt Hall, Monday to Friday, 10 a.m. to 6 p.m., Saturday, 12 to 5 p.m.

Dynamics of Financial Planning
LA/AIA seminar, conference center, Pacific Design Center, 5:30 p.m.

The Geography of High Technology
Lecture by Peter Hall at USC, Annenberg 205, 6 p.m., Call (213) 743-2264.

The High and Other Museums
Lecture by Richard Meier at LACMA, Leo S. Bing Theater, 8 p.m.

CCAIA Board Meeting
Monterey, through 2/21.

Meeting of CCAIA Delegates
Chapter boardroom, suite M-62, Pacific Design Center, 9 a.m.

Post-Revolution Planning in Nicaragua
Lecture by USC Professor Sam Hurst at UCLA, Architecture 1102, 5:30 p.m. Call (213) 825-8957.

CADD Seminars
Two days on computer-aided design and facilities management, through 2/22 in Anaheim, \$245 and \$445. Call (215) 384-7262.

Changing Urban Values
Lecture by Tom Hayden at UCLA, Architecture 1102, 5:30 p.m. Call (213) 825-8957.

Chamber Music in Historic Sites
Sponsored by DaCamera Society of Mt. St. Mary's College, Music From Marlborough ensemble performs works by Beethoven, Mendelssohn and Shostakovich in the Doheny Mansion, 8 p.m., \$25. Call (213) 756-0450.

Monterey Design Conference
Asilomar, through 2/24 (see page 1).

ARE Filing Deadline
The 1985 ARE will be held June 17-20. Obtain application packages by calling (916) 445-3393.

LA/AIA Committee Retreat
Chapter boardroom, suite M-62, Pacific Design Center, 9 a.m.

The Metropolitan Museum: Its Architecture and Interior Design
Lecture by Arthur Rosenblatt at UCLA, Dickson 2160E, 1-4 p.m.

Issues in Water Conservation
UCLA Extension presents an update on current developments. UCLA, Architecture 1102, 9:00 a.m. to 1:30 p.m. \$55. Call (213) 825-1735.

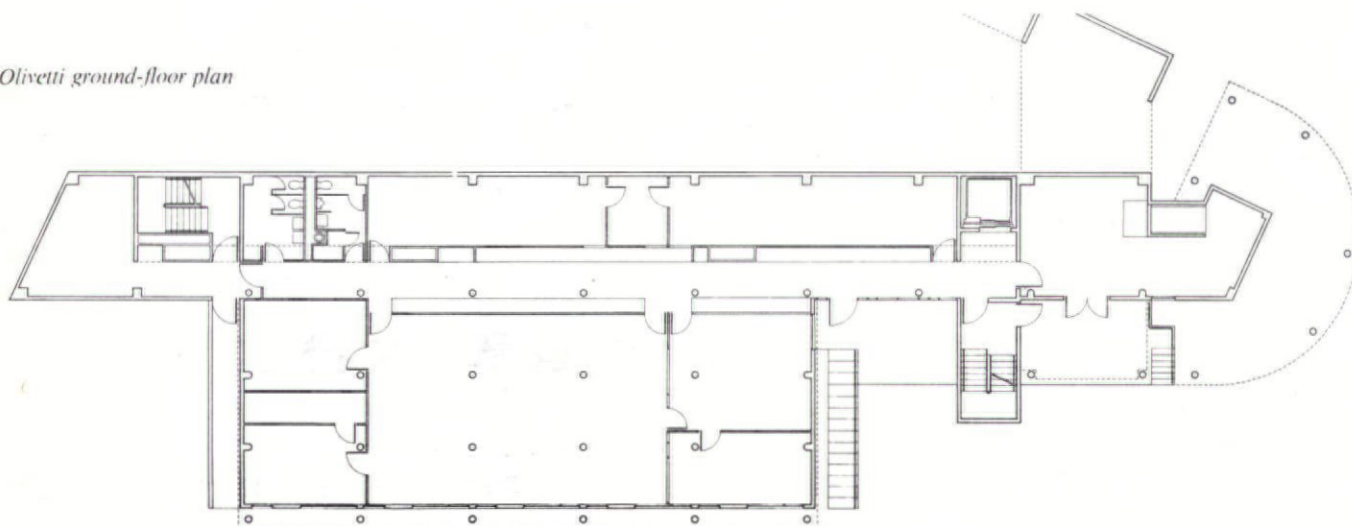
Rudolph Steiner
Exhibition of Steiner's architecture, through 2/28, Pacific Design Center, fifth-floor Galleria, 9 a.m. to 5 p.m. Call (213) 657-0800.

Mackintosh and the Pursuit of Perfection
Seminar by Anthony Jones at USC, Harris 101, 9 a.m. to 4 p.m., \$35.

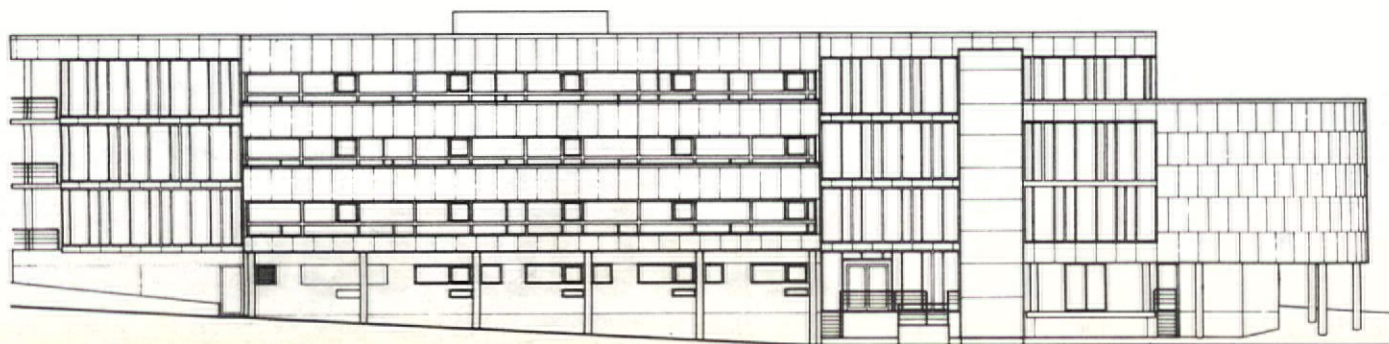
The View from the Top

Books

Olivetti ground-floor plan



Olivetti south elevation



Richard Meier: Architect

Compiled by Richard Meier
Introduction by Joseph Rykwert.
Rizzoli, New York, 1984. 416 pages,
illustrated. \$50 cloth, \$35 paper.

Richard Meier has turned 50. Commemorating this occasion, Rizzoli has issued a beautiful book designed by Massimo Vignelli, surveying Meier's work to date. Although Meier in his brief preface and Joseph Rykwert in his introduction both refer to this anniversary (Rykwert writes, "An architect can only get going seriously, so Le Corbusier used to say, after he has passed 50."), it is the current zenith of Meier's career which makes the publication especially timely.

Because of Meier's being awarded the Getty museum commission, the interest in his work is especially keen in Los Angeles. But it is not sure whether possible designs for this new commission can be gleaned from his past work—the High Museum in Atlanta, the Hartford Seminary, or the early primitive houses overlooking Long Island Sound.

Richard Meier: Architect should stand on its own because of its completeness and design. From the elegant cover (the title is printed in reversed colors from the 1976 edition of Meier's work) to the carefully designed pages containing the individual projects, the book is truly a feast for the eyes.

Projects are presented according to type: private houses and public buildings. Each is shown with a programmatic description, drawings, and photographs of the models or completed buildings.

Several projects are illustrated with color drawings which have a painterly style quite unlike the familiar black and white line drawings. Although too few study drawings have been included to provide any real insight, these drawings do provide glances at the initial ideas which are developed in the completed designs.

Much of the beauty of Meier's drawings lies in their abstract quality. The headquarters building for Olivetti in Fairfax, Virginia, is presented through a series of drawings and black and white photographs of the model. The plan is elegant in its straightforwardness; the rhythms of the elevation are almost musical. But the beauty of the drawings nearly obscures the architecture.

Unfortunately, the photographs of the completed buildings are often equally abstract. The many color images of the completed Athenaeum in New Harmony, Indiana, are beautiful: fragmented architectural elements and the play of light and shadow are composed within the frame of the camera. But to some extent there is an unreal quality to the buildings as a result of these photographs. In a series of night shots, the lighted interiors of the Athenaeum are set against the silhouetted exterior forms and dark background. Only a diagonal line provided by a lighted handrail projects toward the margin of the page. In addition, the buildings are always photographed empty; the architecture deserves to be peopled.

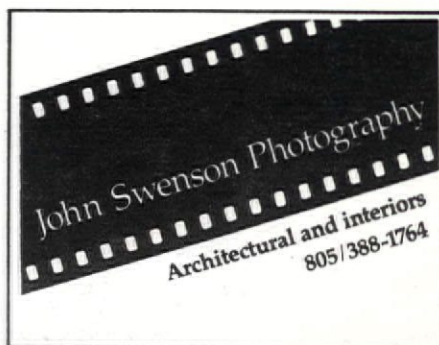
This photographic flaw does not detract from the completeness of the book or its beauty. Each project is presented concisely but com-

pletely. Joseph Rykwert's introductory essay is more descriptive rather than critical but helps to define the developing path of Meier's work. Massimo Vignelli's design has a visual quality which is in keeping with the aesthetics of Meier's work. A photographic chronology/catalogue and a selected bibliography complete the book. This Rizzoli production is an excellent tribute to the 20 years of Meier's career. The development of his work as presented by this book should reassure the Getty Museum and the city of Los Angeles about the project Meier is about to begin.

Charles Wheatley

Book Notes

Peggy Cochrane, AIA, a long-time member of the LA Architect Editorial Board, has an avocation of the serious study of folk medicine. Her long research and extended travels have resulted in two books about holistic healing, folk medicine and folk healers, released this past year. Published by Woodbridge Press, Santa Barbara, *The Witchdoctor's Manual* is a survey of remedies and traditional healing throughout the world. The companion book, *Witchdoctor's Cookbook*, provides healthful recipes with suggested menus to counteract specific ills. Some recipes are familiar with a little twist but many are unusual and appear appetizing. The cookbook is published by Sherman Press.



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LA Chapter

discussed a specific 14-day cruise that stops in France, Italy, Greece and Yugoslavia. He stated that if the members go as a group of 50, which would be 25 cabins, the cruise would cost about \$3450.00 per person which could be paid in three installments. All money would be refundable up to two months before departure. If there were 100 people the Chapter could make \$10,000.00. The minimum would be \$5,000 and it could be as much as \$20,000.

PAL Report. Ann Morgan reported that their membership support dwindled during 1984 and they have not been able to put together a Board for 1985. PAL is presently planning on joining forces with the Associates and hopefully they will be able to work things out. In response to a question from Bob Harris, Morgan stated that she did not believe the LA/AIA Board could be of help at this time and she thanked the Board for their support during the past year.

President's Report. President Gelber stated that the Farmers' Market letter has been sent to the appropriate people, since the Chapter Office had not received any comments to the contrary from the Board.

Moved Axon/Second Landworth, the following: that the Board adopt the Task Force Report on the Farmers Market as policy. **Carried.**

Sandy Turner was here last month on the Pueblo Reconstruction Project. The Historic Preservation Committee wrote a letter on November 20th and sent it off to the appropriate people.

Gelber reported that he had received a Memorandum from CCAIA regarding the allocation of directors for each chapter for 1985. The report indicated that the Los Angeles Chapter has 1578 members. Janice Axon stated that the figure includes only Associate and Corporate members as of August, 1984.

A letter is forthcoming from the California Museum of Science and Industry regarding permanent exhibit space. Vince Carden called and stated that he would like to keep the 84/84 exhibit at the Museum. Bob Harris said that he had talked with Carden and they will try to take care of it through USC. Harris said that he considered it to be a very weak interim plan. Janice Axon stated that she had received many telephone calls from people who heard that "84/84" was going on tour and they wanted to either up-date their material or have it returned if it was not going on tour. She asked what she should tell these people. Gelber said that she tell them that they would like to keep the exhibit intact at the California Museum of Science and Industry. Harris stated that the Board needed to do some planning regarding the exhibit. We have a museum that is beginning to rival the Smithsonian in some of their exhibits and it is not a good idea to have a volunteer group casually organize things. We need to consider how to

use that space in an imaginative way that will generate some enthusiasm. In terms of people wanting their material back, that is something that we really want to clear up. There may be other exhibits that may be topical that we might want to consider using in the space provided. Hall asked what the next step should be. Harris replied that the first step is to clean up "84/84" and the next step is to have something to put into that space. We need a group of some kind to help develop a program. Hall requested that Harris continue with his efforts. Harris said that it was important to have an Exhibits Committee set up; the opportunity is too great to do it in a haphazard way. There was no resolution on this issue, which will be discussed further at a future date.

Executive Director's Report. The office received a tour brochure for India from another AIA group. The tour leaves from New York and costs \$2800 which does not include air fare. Janice Axon requested the Directors to please notify their Committee Chairs that all invoices for out of pocket expenses incurred in 1984 be in the Chapter Office by the 12th of December if they wish them to be paid.

Associates Report. Todd Miller reviewed the activities of the Associates during the past year. He stated that they also participated in the Pasadena Doo Dah parade this year for the second time, and have received an offer from *Vanity Fair* magazine to do an article on it.

The Associates have put together a series of seminars which will start in January. The theme is "So You Want to be an Architect." These seminars are for students, but their nature is such that even practicing architects might be interested in attending. **WAL.** Heidi Moore thanked everyone for their efforts on the Home Tour and said that they hoped for the same next year, and thanked the Board very much for their support during the past year.

Restructuring the Chapter. Jim Bonar re-opened the discussion on restructuring the Chapter. He distributed his proposal to support Sectional Associations within the Los Angeles Chapter of the AIA. Bonar said that such a plan should include a provision that any section formed would be under the direction of the LA Chapter Board of Directors who would approve the main criteria etc. After discussion on the points suggested by Bonar's proposal, Joe Jordan said that the San Fernando Valley Section, by and large, wants to do what the Los Angeles Chapter does without having to do it under the direction of the Los Angeles Chapter Board.

Mark Hall stated that the Chapter By-Laws contain the mechanics for Sections. After a great deal of discussion regarding the merits, drawbacks and mechanics of sectioning, it was agreed that the issue will be made a part of long range planning.

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News and Notes

Did You Know

Yes, Virginia, there is a Santa Claus—at least for the Chapter Office—epitomized by the firm of Herbert Nadel, AIA & Partners, who responded to this column's request for a small office refrigerator by donating same and hand-delivering it to us for Christmas! Many, many thanks for your generosity and consideration; it's just what we needed.

Copies of that excellent *Parking Design Manual* are still available at the Chapter Office. Send us your check for \$4.00 together with your name and address and it will be forwarded to you, UPS. This \$20 value is yours for just the cost of postage and handling.

Due to an increase in our cost from National, the Chapter has issued a revised document price list, a copy of which is enclosed for AIA members in this issue of the *LA Architect*. Additional copies are available at the Chapter Office. Members will continue to receive a 25% discount on the list price of all documents and handbooks, exclusive of mailing and handling charges.

Committee chairpersons and their liaison Directors on the LA/AIA Board will be meeting on Saturday, February 9th for the Chapter's annual committee retreat. Geared toward an in-depth review and discussion of committee goals and objectives, the workshop will commence at 9:00 a.m. and is anticipated to conclude at 3:00 p.m.

Reminder: March 31st is the deadline for payment of 1985 Chapter, State and National dues. Failure to remit by that date can result in termination of your membership in the Institute. Call the Chapter Office if you need any assistance in completing the required information on your invoices.

Janice Axon
Executive Director

IDP: Why Participate

If you are a highly motivated intern, you have the most to gain through participation in the LA/AIA Intern-Architect Development Program (LA/AIA IDP). Here's why:

IDP interns receive a comprehensive orientation to architectural practice. They obtain increased opportunities for gaining experience in a range of office activities.

IDP interns acquire expertise and confidence as responsibilities are increased. The more they give to the firm, the greater will be their opportunities and value.

IDP interns can document their activities through a nationally recognized recordkeeping system—an NCARB Council Record (optional).

This documentation helps the employer assess the quality of the intern's experience and reduces the paperwork involved in applying for the registration examination.

IDP interns participate in professional development activities sponsored by the Associates and the Chapter. Programs include financial planning and business management, pre-design and programming, real estate development, and others. The intern can eliminate gaps in experience through a wide range of educational opportunities.

IDP interns are eligible for full deferments of the NDSL and GSL educational loan, if enrolled through NCARB.

IDP interns perform significantly better on the registration examination than candidates lacking a well-rounded internship.

WAL

The Women's Architectural League's February meeting will be an educational program. Julius Shulman will be our guide and teacher at the Crystal Cathedral, 12141 Lewis Street, Garden Grove, Saturday, February 2, 1985 from 9 a.m. to 11:45 a.m. Come, bring a 35 millimeter camera, film and whatever lens is required, and together we can observe and learn how to use a camera for design evaluation. A follow up evaluation session will be held February 12th. The fee is \$25.00 and the money will go for scholarships. For information call Beverly Bolin, Program Chairwoman, 213-482-8274.

SCAN: 1985 Board

Let me introduce you to our new officers:

Carlos R. Alonso—President/SCAN Editor (*LA Architect* Liaison)
R. D. McDonnell—Vice-president/CCAIA Associates' Liaison
Lisa Landworth—Secretary/SCAN-*LA Architect* Calendar Editor
David Stokes—Treasurer
Donna Brown—Director of Public Awareness
Jan Muntz—Director of Professional Development
Ted Maslin—Director of Membership
Todd Miller—IDP Coordinator/Past President

With the support of past Associate members of the Board and membership participation, this year we will be continuing our programs expanding the Licensing Seminars, LA/AIA Sandcastle Competition, Voyage, sponsored by four Southern California Associates organizations, the Doo-Dah Parade in Pasadena, and Christmas Party.

Generated by the 1984 Associates' Board and the LA/AIA Chapter Board, we will be starting a new program: The Intern-Development Program (IDP), prepared for the intern-architect and open to everyone.

The main goals for the Associates are public awareness and to expand our relationship with the main Chapter Board. Other events being planned are a summer party for after the State Board Exams, a Halloween party, and a convenience shopping center design competition.

The Associates will also start generating programs and events with other groups and organizations in order to expand and grow in our relationships with others by joint participation. The Professional Affiliates Board members, with their President De Ann Morgan, will be joining and participating in Associates' Board Meetings.

Milestones.

New Members. Cary H. Okumura, *Cary H. Okumura, Architect, Inc.*; Terry M. Tabaldo, *Torino Industries, Inc.*; Peter Schechter, *Vito Cetta, AIA & Associates*; Anton Ungureanu, *Sun Cal Properties, Inc.*; Kerry Jay Smyth, *Calcomp, A Sanders Graphics Company*; James Clark Garrett, *Langdon Wilson Mumper Architects*; Bruce W. Halferty, *WZMH Group California, Inc.*; Wen Lee, *UCLA Campus Architects & Engineers*; William Washington Ellinger III, *Ellinger Architects & Associates*; Elliot S. Zorensky, *REA Development*; Kenneth E. Kurose, *Daniel Dworsky, FAIA & Associates*.

Associates. William K. Lippens, *Jaime Gesundheit, Architect, AIA*; Wilfred W. Hsu, *Leason Pomeroy Associates, Inc.*; Connie Y. F. Wong, *Thompson Crenshaw*; Marc K. Mowery, *United Business Interiors*; Fernando A. De La Torre, *Centinela Hospital Medical Center*; Leticia Avalos, *Tsai & Associates, Architects*; Miguel Angel Baltierra, *Pulliam Matthews & Associates*; Elizabeth Walker, *Fremer/Savel Architects*; and Sven Kristian Govaars, Louis A. Kaufman, Dana L. Taylor, Heidi Hefferlin, Michael Craig Colclasure, Charles Hewitt Wheatley, Paul J. Engels, Louis M. Washington, Diana Pollard, Benjamin Levin, Christian K. Haga, *Skidmore Owings & Merrill*.

Professional Affiliates. Jerry Pierce Schneider, *Cunningham Associates, Inc.*; M. Harvey Powell, *M.H. Powell & Co., Inc. Architectural & Construction Products*; Natalie Krol, *Sculptress*.

Students. Eddy Robey, *Pierce College*, and Miriam Negri, Eric Dunne, Jonathan Evans, *SCI-ARC*.

LA Chapter

Board of Directors Meeting #2224
Tuesday, December 4, 1984

New Board Members. President Gelber introduced the newly elected Board Members who were present and requested that each one give a brief presentation regarding their background.

Unfinished Business. President Gelber stated that the Board had charged the Ex-Com to meet and select some names for nominations for the Annual Awards. He stated that two lists were prepared—one for Honorary Chapter Membership and one for Chapter Commendation. Landworth distributed the two lists to the Board Members and discussed the fact that Honorary Chapter Membership is a very important Award. To date, only 21 persons have been so honored.

Moved Axon/Second Bonar, the following: that the nominations be closed. **Carried.**

Janice Axon counted the ballots and Landworth announced that the Honorable Tom Bradley had received the required votes for Honorary Chapter Membership, and Rob Maguire and Sam Hall Kaplan would be the recipients of Chapter Commendations.

Report on the Associates Relationship with LA/AIA Board. Mark Hall stated that his suggestion would be that the issues discussed relating to the relationship between the Associates and the Board be handled in terms of the long-range planning process. He stated that there is about a three-month time frame within which to come up with some solid recommendations. He added that many of the things discussed were more of an "attitude" rather than specific problems.

Moved Jordan/Second Landworth, the following: that the relationship between the Associates and the LA/AIA Board be part of the long-range planning process. **Carried.**

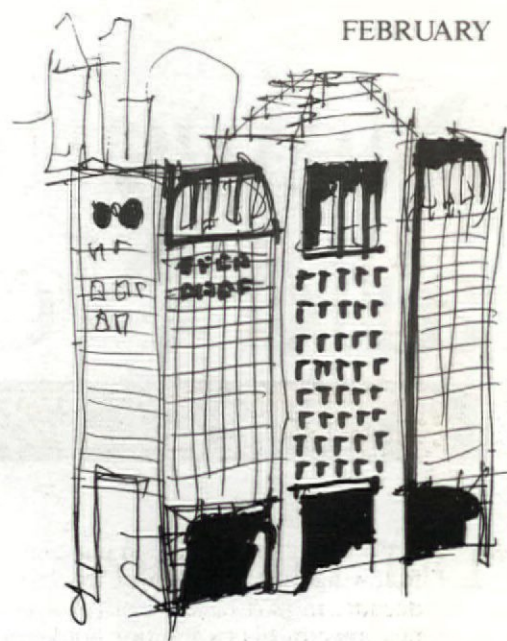
1985 Roster Up-Date. Gelber inquired on the status of ads for the Roster. Janice Axon stated that Richard Appel had brought in four prospects and that Don Axon had two possible ads in the offing, but no commitment as yet. Harris stated that perhaps there should have been an earlier deadline since the staff is not big enough to be able to follow through on all of them. Hall stated that next year there will be a different procedure for the Roster. However, for this year, he would make a personal plea that each of the Board Members make an effort to get at least two ads.

Fund-Raiser for Chapter. Guest Frank Bernard, AIA, stated that there are many ways to raise funds from both the social and the educational aspects; that he had come up with this idea because he belonged to a Masonic group and they put on a cruise every year and are subsidized for the entire year out of the money raised from the one cruise. Bernard

The Architecture of Aldo Rossi

The lost paradises are the only true ones not because, in retrospect, the past seems more beautiful than it really was, but because remembrance alone provides the joy without the anxiety over its passing and thus gives it an otherwise impossible duration. Time loses its power when remembrance redeems the past.
— Herbert Marcuse, *Eros and Civilization*.

Rossi, Edificio Techint, Buenos Aires, 1984



Mingling the Elements

Aldo Rossi has gained an enormous following in America over the last decade, in part because of the appearance of his two major books in English, *The Architecture of the City* and *Scientific Autobiography*, but also because of the publication of his buildings and drawings in numerous English-language periodicals. The imagery of his buildings, in particular the Gallarate housing and the Modena Cemetery, seems to have struck a responsive chord as has that of almost no other architect in recent years.

It may come as a surprise, then, to learn that his work is less popular among Italian architects. Cesare de' Seta's recent survey of 20th-century Italian architecture lavishly illustrates the designs of Gino Valle, Carlo Aymonino and modest talents such as Gae Aulenti, but Aldo Rossi barely rates a passing reference and not one illustration. Bruno Zevi launched an attack of unparalleled viciousness against Rossi's project for the Carlo Felice Theater in Genoa, 1984, even while Claudio D'Amato and Vittorio Savi lauded Rossi's work. Controversy surrounds virtually every Rossi project in Italy, from the Teatro del Mondo at the 1980 Venice Biennale to the Modena Cemetery. To be sure, Rossi's work is not without its detractors in the US, even as his popularity soars in the Far East and South America.

What accounts for all the controversy? Professional jealousy goes a long way toward explaining the furor in Italy, a country known for its intensely personal and partisan debates. But this is not the case in America, where many find his architecture sterile, silent and empty; one often hears that his buildings represent an attempt to render architecture "autonomous." Italians have the same criticisms; Manfredo

Tafuri and Francesco Dal Co characterize his architecture as "aloof . . . [with a] hermetic silence," and Dal Co also referred to it as a "cystallization of signs signifying immobility and silence."

On the other hand, an Italian builder-contractor who specializes in restorations told me that, when he saw Rossi's project for the Modena Cemetery several years ago, he immediately decided to bid on it. His subsequent visits to the cemetery through each building phase have confirmed his original impression of the project. "Here," he told me, "was an architecture of unassuming power." The notion of death as something alien and frightening, embodied next door in the older and dreary baroque cemetery, had been transformed, in his view, to something powerful and even "joyous," and he struggled to explain how this sense of joy could coexist with an underlying melancholy.

Rossi's architecture is both silent and powerful, but the silence must not be measured by comparison with the noisy chatter of the complex and contradictory postmodernism, but by Rossi's own intentions and the actual experience of the buildings. Rossi's views are the exact opposite of the attitude implied in many current architectural magazines which celebrate buildings before they are even built. "Architecture was made possible," Rossi remarked, "by the confrontation of a precise form with time and the elements . . ." Even in his early, purist phase, Rossi was drawn to "contaminations" and "repetitions," by which he meant the evidence of life and the passage of time in buildings. He has recently asserted that architecture's power springs not from the realization of ideas but from the contamination of reality. Since the architect can only barely begin to

foresee some things which might occur (as in his example of the Lombard fog which drifts through and transforms Sant'Andrea in Mantua), it is architecture's task to be the "instrument which permits the unfolding of a thing," a "vehicle for events." A telling image of the school at Fagnano Olona in these terms is the window painting done by the children during their classes; they have transformed the building as surely as the Lombard fog does the Galleria in Milan.

In his recent works, Rossi tries to "stop the event just before it occurs." As the fixed scene against which events take place, his architecture is infused with the events of reality over time. His buildings are no more empty than the interiors of Lucchino Visconti's first film, *Obsession*. For Rossi, the scenes in this film are inseparable from the world of the Po Valley in which the story unfolds: the shiny black silk underwear of Clara Calamai, the thin veil of perspiration from Ferrara's summer heat, the lamps, coffee pots, soup and wine all comprise the film's interior, which Rossi characterizes as "an architecture of desire." For the same reason, Rossi is attracted to the scenes of Edward Hopper's paintings. They share that sense of an architecture stripped of inessentials and serving as vehicles for events.

Hopper's paintings, in common with Rossi's architecture, also "offer a disconcerting sense of something already seen." While Rossi relies on the power of simple forms for his designs, he draws equally from intensely personal memories of places and things, an intimate poetry which also enriches his *Scientific Autobiography*. His acute powers of observation filtered through memory have rendered a catalogue of objects "somewhere between imagination and memory," a state particularly

evident in his drawings. A telling anecdote concerns his excited planning for a major party he envisioned hosting at Lago Maggiore, a lake he has visited regularly since he was a child. He took great delight in imagining a three-day party in the autumn, when the lake would be subject to sudden and dramatic *tempesti*, or storms, until his son interrupted to remind him that that was not the season for them at the lake. Rossi's face fell: imagination had powerfully transformed memory in a fashion analogous to what happens when he designs.

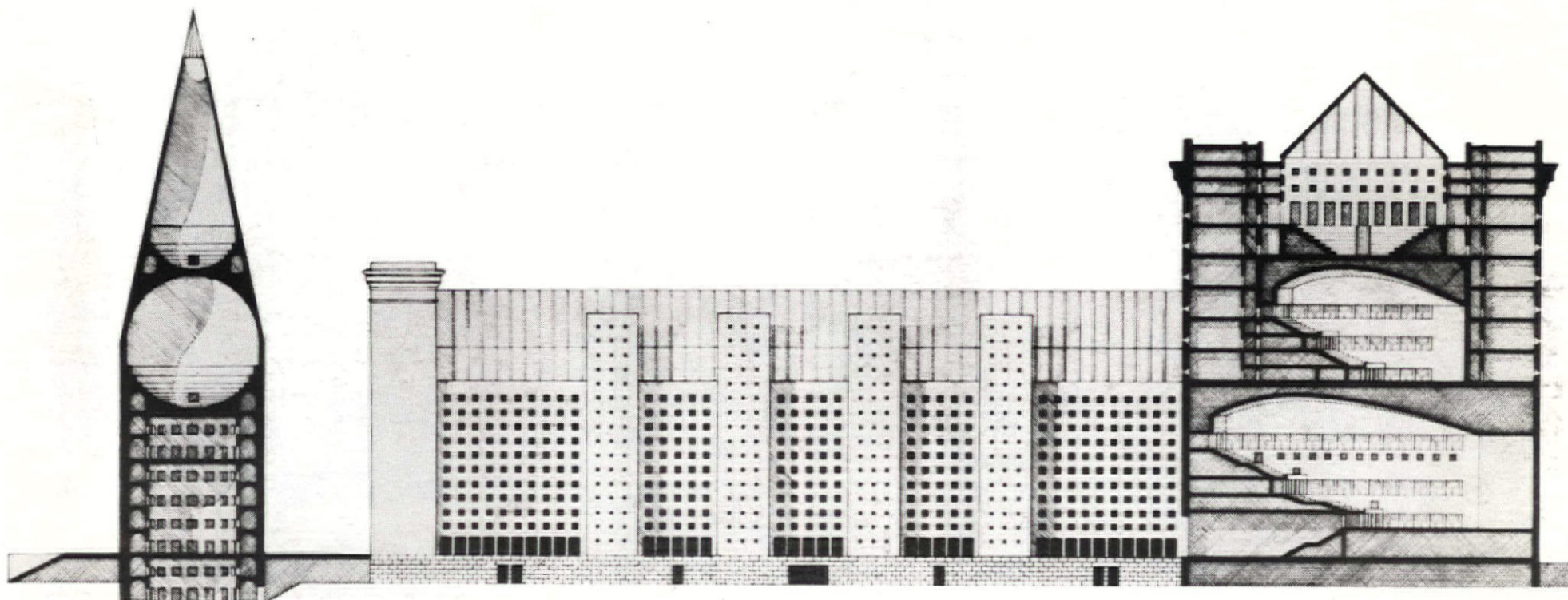
The fusion of these three elements—imagination, memory, elemental forms—in part unraveled in *Scientific Autobiography*, belie the charges of emptiness. The school at Fagnano Olona, alive with the drama of light and shadow, with the mingling of the three elements, is also alive with children and the community's changes over time. In the Modena Cemetery, although as a house of the dead it is the quintessential house of memory, the repetition of flowers and red lights glowing on each vault is analogous to the repetition of the slab columns outside as well as to the community's recollections of each person buried within. Rossi himself expressed it most clearly when he wrote the following.

The houses of the dead and those of childhood, the theater or the house of representation—all these projects and buildings seem to me to embrace the seasons and ages of life. Yet they no more represent themes than functions; rather they are the forms in which life, and therefore death, are manifest.

Diane Y. Ghirardo

Ms. Ghirardo is an assistant professor at USC. Mr. Rossi lectured at the university on January 22.

Rossi, Palazzo dei Congressi, Milano, 1982



inson, noted for his work in Los Angeles on such structures as the L.A. Coliseum, the original California Club, the L.A. City Hall (in collaboration), and Bullock's Wilshire.

Originally built and named for the Title Guarantee and Trust Company, the tower is designed in the zig-zag moderne style with gothic and art-deco detailing. Clad in terra-cotta, Title Guarantee contains six noteworthy lobby murals by Hugo Ballin, recounting the history and growth of Los Angeles. The lobby is richly appointed with a tile and marble-terrazzo floor, brass elevator doors, a tile ceiling and walls of marble and tile.

The renovation construction team includes Reeves Associates Architects and Turelk, Inc., contractor. The Title Guarantee Building is the cornerstone of Pershing Square Centre, which will eventually include a 540-room hotel and a 45-story office tower, to be developed by Houk.

Mentor Program

Seeking to expand upon proven success, the LA Mentor Program matches achievement-oriented Black teenagers with members of the professional/business community. The program enables academically successful 11th and 12th graders to make effective career choices and often helps them to establish higher educational goals.

As George J. McKenna III, principal of George Washington Preparatory High School, notes, the program "will afford an opportunity for our young future leaders to be exposed at an early age to the 'real world' beyond high school and to receive the benefits of experience, wisdom and professional acumen of a trusted member of the community."

Mentors and students are matched for one school year according to fields of interest. Meeting for approximately eight hours per month, the partners engage in activities suggested by the LAMP newsletter or plan their own course of training. On their own, the students attend workshops which develop personal skills and offer an overview of community history.

To become a part of the program the Black student must have demonstrated leadership skills, have a good academic record, and an interest in post-secondary education. The Mentors must have an interest in teenagers, display good communications skills and leadership



Greater LA: This photo of the Broadway Bridge over the LA River, shot by Trant Rusk in 1982, is one of many striking images which are contained in a postcard collection organized by Margaret Bach, former editor of LA Architect. Printed in black and white on heavy stock, the collection is available at Hennessey & Ingalls and the bookstores of the LA County Art Museum and Municipal Art Gallery.

qualities as well as their record of professional success.

Anyone interested in becoming a Mentor can apply for the program—which includes an orientation meeting—by contacting Mrs. Dorothy Carter, Recruitment Chairperson of the LA Mentor Program, 10860 Denker Ave., Los Angeles, CA 90047, (213) 757-9281.

Electronic Office

On March 7 and 8, 1985, the Chicago Chapter, American Institute of Architects, Illinois Chapter, American Society of Interior Designers, and several other local design groups will host a second conference on design solutions for enhanced efficiency in the electronic office.

Keynote speaker Michael Brill, president of the Buffalo Organization for Social and Technological Innovation, Inc. (BOSTI) leads the list of distinguished speakers. Mr. Brill is the author of the BOSTI Report, the result of research documenting the beneficial economic relationship between the well-designed office environment and organizational

work behavior, job satisfaction and overall performance.

In addition to discussing the changing workplace, human response to these changes, and the role of design, the conference will also highlight the growing importance of communications technology. This second phenomenon is not only affecting design decisions, but it is also expanding the range of professional services that clients require. Other topics of special interest will include demonstrations of furniture systems designed specifically for the electronic office and a review of computer-aided design techniques that help professionals design.

The conference will be held at the Holiday Inn Mart Center and the Merchandise Mart. The Conference is made possible by a major grant by Haworth, Inc. For registration information, contact the Chicago Chapter, AIA at 312/663-4111.

Letters

This letter is prompted by recent correspondence on the subject of Sam Hall Kaplan. I myself have

been irritated enough by Mr. Kaplan to write a letter or two in protest to the Times, although they were not of course published.

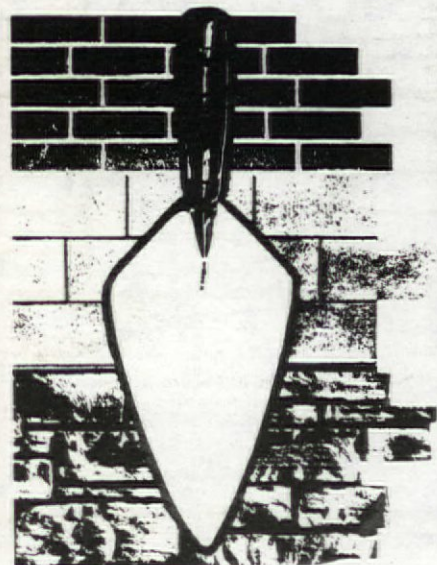
I do not think that the effective way to deal with Mr. Kaplan and the lack of a proper architectural critic on the Times is to write letters, at least as far as an aggrieved architect is concerned. Much better would be a letter from your organization in the form of a formal protest, addressed to the powers that be. This strategy was suggested by Pilar Viladas, an editor at *Progressive Architecture*, in conversation recently.

The situation is intolerable: Mr. Kaplan hates Gehry, Moss and other similar architects, and their architecture. This is something which borders on unseemly vendetta. As a result, these architects are getting no support or even respect from the dominant local newspaper, which is ludicrous. I hope you do not mind me suggesting something like this, but it seemed more positive than just writing a letter to the paper again!

Tim Street Porter

Mr. Street Porter is an architecture photographer in Los Angeles.

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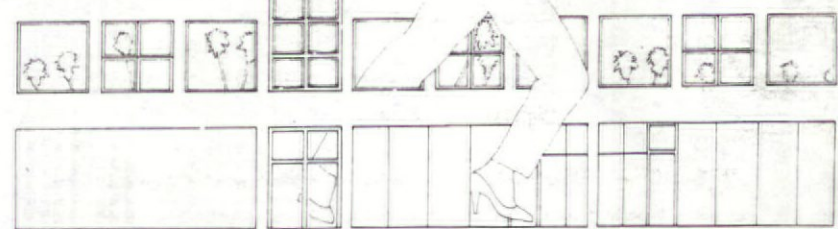
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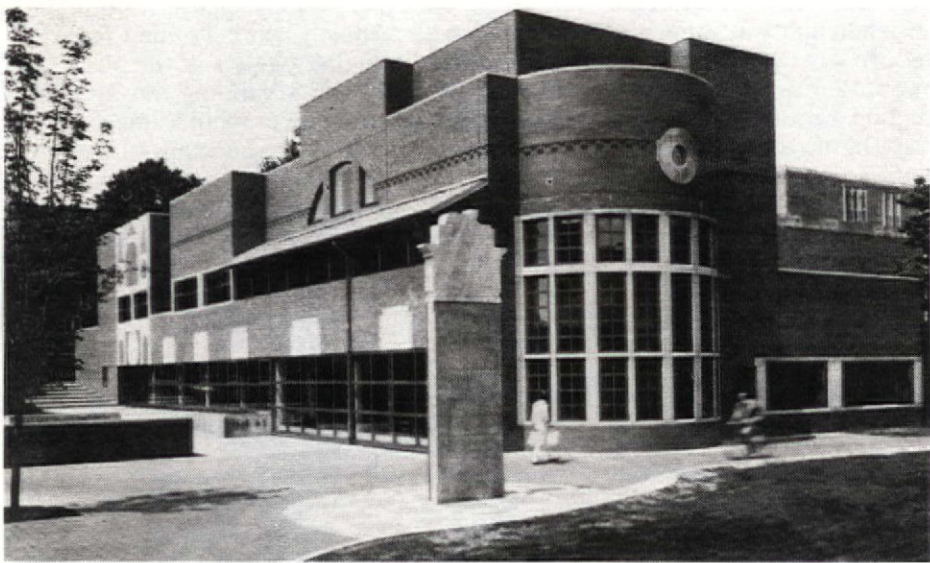
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Briefly Noted



Venturi Rauch and Scott Brown, Gordon Wu Hall, Princeton University

Firm Award

The firm of Venturi, Rauch and Scott Brown of Philadelphia has been selected to receive AIA's 1985 Architectural Firm Award. The award recognizes a firm that has produced "distinguished architecture" for at least 10 years. It will be presented at the 1985 AIA national convention in San Francisco, June 9-12.

Venturi, Rauch and Scott Brown was chosen because of its "collaborative practice, which has so profoundly influenced the direction of modern architecture," said the AIA jury. "In its design of buildings, rooms and furniture, parks and urban districts, the firm has probed deeply into the theoretical and practical issues of our times. Its constructions are demonstrations of its thoughts—built examples that teach us all about architecture."

Although Robert Venturi, FAIA, the firm's artistic and design leader, has been called the "spiritual father of Post-Modernism," there is no one "Venturi style"; the firm's projects are "not easily labeled—Post-Modern or otherwise." Venturi, Rauch and Scott Brown's current projects demonstrate this eclecticism: university buildings; city planning projects; a primate center and a chil-

dren's tree house exhibit at the Philadelphia Zoo; a \$55 million mixed-use building in Baghdad and a new line of furniture, tea services and china. Other projects include the Guild House, a home for the elderly in Philadelphia; the Allen Art Museum addition at Oberlin College, Ohio, and extensive work on four residential colleges at Princeton University. Founded in 1964 by Robert Venturi, FAIA, and John Rauch, FAIA, and later joined by Denise Scott Brown, the jury noted that the 40-person firm has "an outstanding record of design excellence," by having won three AIA Honor Awards and more than 50 local and national design awards.

School Expands

The USC School of Architecture is adding for Fall 1985 new graduate programs in landscape architecture and in building science. Each of the School's programs has a strong urban emphasis with a focus on the design of humane and supportive urban places.

The master of landscape architecture program is designed to significantly augment the professional capabilities of students who already possess a first degree in ar-

chitecture or landscape architecture. The typical length of the program is two years. Its urban bias provides the special character of the program.

The master of building science program is also designed for students who possess a first degree in architecture or engineering. The typical length of the program is two years centered on each student's thesis and supported by core and research seminars as well as electives drawn from architecture, engineering, business and other related fields.

Applications for admission to the new programs are now being accepted. Priority for admission and for financial aid will be given to applications completed by February 1, 1985. Interested persons should contact the Graduate Secretary, School of Architecture, University of Southern California, Los Angeles, CA 90089.

Competitions

Confronted with escalating numbers of people living in the streets of New York City, Storefront gallery announces an open international exhibition to raise the significance of home in the public consciousness. Entitled "The Homeless at Home," the exhibition invites any architect, artist, or designer to participate in renovating society through their esthetic vision. Each entrant will design a fragment of the home to manifest the essential human needs embodied and to provide a shelter for street people. These hybrid structures will then be proposed for any triangular public site in New York. While there will be no cash prizes, selected entries will be published and all will be exhibited. Registration is \$30 and begins February 28. For more information, contact Storefront at 51 Prince St., New York, NY 10012, (212) 431-5795.

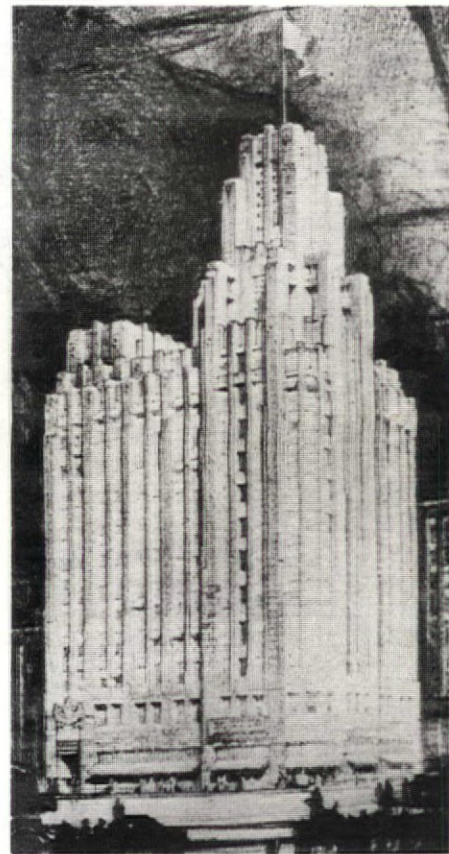
National Photo. AIA members are invited to enter an architectural photo contest co-sponsored by the American Institute of Architects and its St. Louis Chapter. Entries must feature architectural exteriors, interiors or details, and are due at the St. Louis Chapter office by March 1, 1985. The contest is open to all members, associates, student members and professional affiliates; professional photographers are not eligible. Each entrant may submit up to five 35mm. color slides, accompanied by a non-refundable \$10 entry fee.

A three-member panel—Balthazar Korab of Balthazar Korab Ltd. Photography; Charles Reay, HOK's head of graphic design; and Sean Callahan, editor of *American Photographer*—will judge the entries.

Cash prizes of \$1000 for first prize, \$700 for second prize and \$300 for third prize will be awarded, as well as numerous honorable mentions. Winning entries will be exhibited and awards presented at the 1985 AIA convention in San Francisco next June, and will be made into a traveling exhibit. For entry forms and more information, send a stamped self-addressed envelope to AIA Photo Contest, c/o St. Louis Chapter, AIA, 919 Olive St., St. Louis, MO 63101.

Title Guarantee Renovation

Downtown L.A. can soon celebrate a newly restored landmark, the Title Guarantee Building. In February 1984, Houk Development Company purchased this 12-story office building, which they listed in the National Register of Historic Places; Houk will now spend \$3.5 million to restore it. During the restoration the building will essentially be gutted and the mechanical system rebuilt, including the addition of air-conditioning and heating. The



Parkinson and Parkinson, Title Guarantee building

ground-floor facade will be restored and the lobby will be returned to its 1930's look.

Overlooking Pershing Square on the northwest corner of Fifth and Hill streets, this 1931 building was designed by architect John Park-

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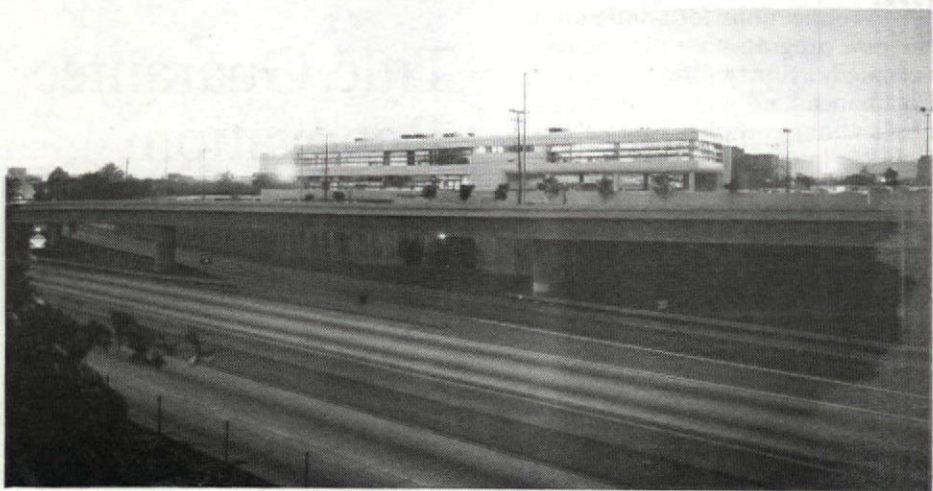
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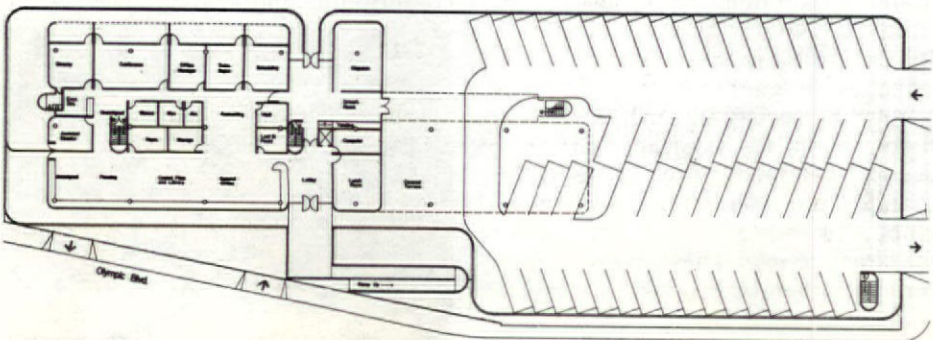
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Santa Monica's Streamline Jewel

Addition and Deletions



Kappe Lotery Boccato, Bus Administration Facility, Santa Monica



First-floor plan

Santa Monica's new bus administration building resurrects an old civic metaphor, the streamline moderne, and dresses it in a clear assemblage of energy-saving parts. Kappe Lotery Boccato, now Raymond Kappe, FAIA, and Lotery and Boccato, have responded to the city's political aims with a new civic symbol. Their solution demonstrates the axiom of "good government can make good design."

This is the first building that the city of Santa Monica has built under the rent-control coalition elected in 1980. Then-mayor Ruth Yanatta Goldway promised that Santa Monica "would not be for the profit of the few." These politics have led the city to propose some interesting if controversial ordinances aimed ultimately at the preservation of Santa Monica's social mix and scale. An example of this is the city's model system developed for energy use, which stresses solar and alternative energy systems, all of which Kappe, Lotery, and Boccato are fond of using.

The high-tech solution of the bus building and its solar-mandated program appear visually innovative, in their futuristic thrust. However, the fusion of streamlined technology and utopianism originated in an era that climaxed with the 1939 New York World's Fair. The fair's centerpiece was the perisphere, containing the utopian "democracy of the future," and it featured a futuristic mass-transit system with a "city of lights" community that was energy self-sufficient. Kappe's sci-fi prop overlooking the Santa Monica Freeway recalls this future-in-the-past and retells its story as if it were an omen.

Kappe's work, mostly residences, began in the 1950's. His concerns have tended towards experimental solutions for housing and environmental response. "It was hoped that the energy crisis would

impact architectural formal vocabulary by establishing new forms," reflects Kappe. "Instead, energy response usually becomes another design factor integrated into existing forms." The hope for a new vocabulary structured by energy use is the source of his newest forms.

The bus building is a synopsis of Kappe's solar tactics. As an alternative to air conditioning, his firm initially proposed the wind scoop, a passive cooling system designed to take advantage of the prevailing offshore breeze. The form derives from the Middle Eastern vernacular wind catcher and the updated version, a large curved wall, directs the ocean breeze into a series of plenums, trapping the cool air and then diffusing it as a natural form of indoor cooling. Like a lung, the plenum breathes cool air, some of which can also be stored at night for the next day's use. In winter, warm air trapped in a solar galleria is used for nighttime space heating, fans circulate the air or blow it outside, and there are solar collectors for back-up heating. Unfortunately, the client and engineers declined to use the wind scoop and instead chose to employ conventional package-units.

Part of the building's streamline character derives from the horizontal sun screens which echo the blue stripes of the bus. They function as shade shelves and reflectors bouncing light up onto the ceiling. Ambient lighting, along with task lamps, should make the office spaces work well and the thin-section strategy has everyone close to a window. A continuous glass strip lights an interior corridor from above.

The elevations are a response to the solar envelope. A nighttime recreation area is placed on the east side of the building to block the early morning glare. The main offices face south behind the

horizontal fins; on the north are the executive offices separated by perpendicular walls that shield from western sun. Solar collectors above an outdoor deck double as a trellis, shading a rooftop terrace overlooking the Santa Monica and Malibu panorama.

The building has a distinctive image and is easily recognized from the freeway. Dressed in graphic blue and white panels, it reads somewhat like the buses themselves. Adjacent to the site is a city-preserved mobile home park; the building's shape is a contextual response to the airstream character of the nearby trailers. The mostly metal structure of the building rests on a concrete plinth used for parking. The heavy base and lightweight top counter each other precariously, yet they merge in silhouette against the freeway. The concrete mimics the freeway material, reinforcing the building's theme of transportation. Kappe sees all this as a solution for freeway-site building, but the metaphor is no more than contextual camouflage, borrowing material from the immediate surroundings.

The collision of efficiency and form finds its prototype in the streamline fantasies of Norman Bel Geddes. His work and that of Frank Lloyd Wright at the Johnsons Wax complex emphasized shape as the signifier for efficiency. Both of these early adherents to streamlined futurism expressed their symbolism dramatically; today it manifests itself in subtler ways. Access to the varied communication networks available is fundamental to this concept.

Kappe's work specifically focuses on the means of energy access and, compared with the

architecture of corporate giants, the work is a minor blend of technology with a mostly symbolic fluid form. The visual semantics of the bus administration building end up as a hybrid of two competing images. One is the solar/spaceship (future-oriented, it is nirvana/cosmos) and the other is the appliance (use-oriented, it is a heaven on earth). The complete package is highly seductive in an all-questions-answered style.

Eric Chavkin

Data

Project. Santa Monica Bus Administration Facility.

Architect. Kappe Lotery Boccato, Architects/Planners; Ray Kappe, Rex Lotery and Dean Nota, design team.

Client. City of Santa Monica.

Site. 70,000 sq. ft. adjacent to Santa Monica Freeway.

Program. To house administrative functions of Santa Monica Transportation Department including executive and support staff offices and public lobby; bus driver's facility including dispatch area and rooms for lockers, recreation and classes/meetings; parking for 150 cars.

Square feet. Building, 18,000 sq. ft.; parking, 52,000 sq. ft.

Major Consultants. De Leuw Cather & Co., engineers; Virginia Tanzman Assocs. and Lotery & Boccato, interiors.

Major Materials. Steel frame and concrete structure; glass; aluminum panels with polyester finish.



Tenant Shuffle

300 Hamilton



300 Hamilton before renovation

Building renovation is an option more developers are exercising. The reasons range from the derived tax benefits, to the advantage of an existing building which may be built above the present height limits, to not having to provide the parking currently required by code. However, when Menlo Park developers Charles Keenan and Mark Gates chose to renovate the building at 300 Hamilton, none of the above were operating.

The developers had not planned on renovating a building, since they were tearing down another

at 400 Hamilton. They had no intention either of losing a valued tenant, Wells Fargo, which was occupying space in the soon-to-be-demolished structure. Keenan and Gates therefore began looking for compatible space where the bank could operate while waiting for its new office to be built.

As they say, necessity is the mother of invention. In this case, necessity took the developers to a five-story structure at 300 Hamilton. They discovered that it was available, bought the property, and retained as architects the Landau Partnership. Their charge was to make the space competitive in the Palo Alto market and to create the look of a new building instead of one renovated.

What began as a five-story 1960s-style building, with a gold sun screen, blue tile walls and butterfly roof, was transformed into a postmodern design with a Mediterranean flavor. Fashionable colors were expressed in pink plaster and green glass. The architects designed the

building to both contrast and reflect the architectural spirit of the buildings in the area, especially the nearby Stanford campus.

Building space was increased 20% by cantilevering from the existing floor edge, from the original 35,000 to the renovated 42,000 sq. ft. The roof was kept but the wings removed to create a clean edge. The development cost was approximately \$1,120,000.

Building around the tenants created some problems. For example, the city required the architects to create what amounted to a roof on every floor so that the building would be water tight; the tenants moved into the first floor after demolition had occurred but before new construction had begun. Wells Fargo operated throughout the renovation and moved into its new quarters at 400 Hamilton last December. At that time, Great Western Savings, which occupied the building at 300 Hamilton, moved back into the space vacated by Wells Fargo, completing the tenant shuffle.

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300 Hamilton building. The Landau Partnership, Palo Alto

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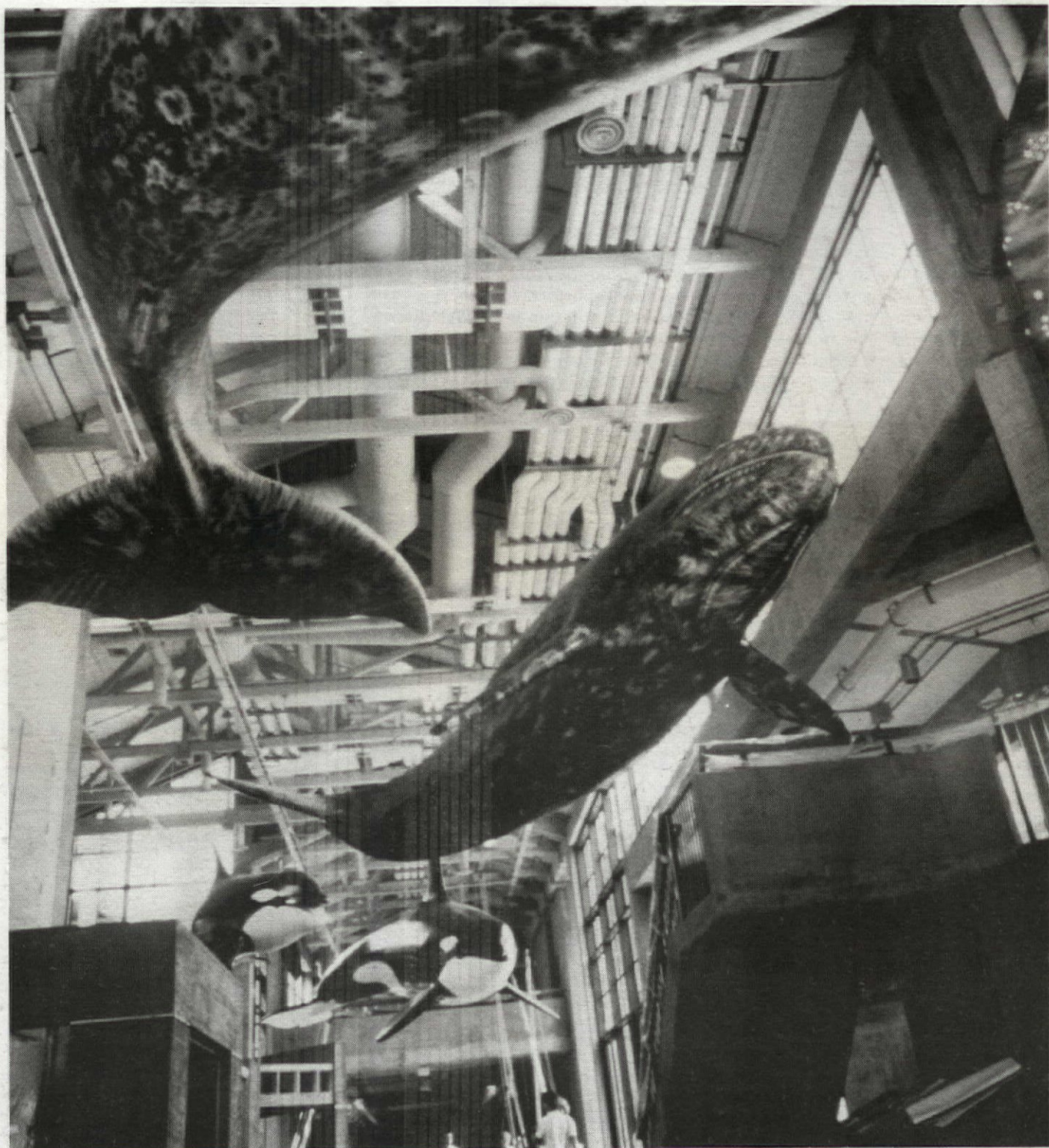
What inspires architects? To find out, hundreds of West Coast architects will attend the 1985 Monterey Design Conference, "Sources: The Origins of Inspiration," sponsored by CCAIA. The conference will be held in Pacific Grove, February 22-24.

This year's "sources" theme is a departure from past conferences which primarily served as forums for comparison and were focused on defining design and the design process. "Since action begins with thought, we'll be trying to get inside the designer's head and learn how their ideas are conceived," said Conference Chairman, Doug Austin, AIA, of San Diego.

The program features noted architects Charles Moore, FAIA, Paul Rudolph, FAIA, and Tony Lumsden, FAIA. Architecture historian and critic James Marston Fitch and Peter Blake, FAIA, will join in the discussion. A keynote speech, "Inspiration and the Mind," will be delivered by Professor James Adams, chairman of the Stanford University values, technology, science and society program.

Among the highlights of the program is a tour of the new Monterey Bay Aquarium, led by project architect Charles Davis, AIA, presentation of the 1985 CCAIA Honor Awards for Design Excellence, moderated by *San Francisco Chronicle* Architecture Critic Allan Temko, and four team presentations showcasing California architecture. In addition, two 1984 California design competitions will be reviewed. The Domaine Clos Pegase winery, residence and sculpture garden competition will be described by Helen Fried, planning coordinator for the Museum of Modern Art in San Francisco. Michael Graves, FAIA, and Edward Schmidt won the winery competition which required teams composed of an architect and artist working in collaboration. Professional Advisor William H. Liskamm, FAIA, will analyze and comment on the Escondido Civic Center competition.

For the first time, the Asilomar Conference grounds will serve as headquarters in 1985. The site was selected for its rustic retreat atmosphere and natural beauty. Because of this change in location, the registration deadline has been set earlier than in years past.



View of the Monterey Bay Aquarium by Esherrick Homsey Dodge Davis

Dynamics of Financial Planning

Tax time is nearing and help could be closer than you think. The LA/AIA Education/Professional Development (EPD) Subcommittee announces "Dynamics of Financial Planning," an important workshop planned for February 26, 1985, in the PDC second floor conference center, at 5:30 pm.

Dayton M. Taylor, of FM Fi-

nancial, and Steven Cutler, with Executive Planning Corporation, will provide financial guidance which could make the dollars your business earns go farther. In a two-part workshop, Mr. Taylor will highlight "Pension/Profit Sharing Plans... Who Really Should Benefit," and Mr. Cutler will speak on "Financial Planning for Individuals." These two financial planning experts will cover topics including: pension/profit sharing plans, IRS viewpoints, coping with new tax laws, personal and business tax planning, profit utilization, investment, retirement and estate planning, and insurance.

If solutions for anxieties arising in your personal and business life are

what you seek, then attendance at this workshop will be a good investment for 1985. Registration fees are \$10.00 for AIA Members; \$20.00 for non-members.

To register, complete the registration form attached in the program flyer included in your January *LA Architect* or send your name, firm name and address with the proper fees made payable to: Financial Planning Workshop, Los Angeles Chapter/AIA, Pacific Design Center, M-72, 8687 Melrose Avenue, Los Angeles, California 90069.

The registration deadline is February 19, 1985. Seating is limited to first-come, first-served registrations received at the Chapter Office.