

PUBLISHED BY THE LA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS
INCORPORATING SOUTHERN CALIFORNIA ASSOCIATES NEWS

L.A.

ARCHITECT

September 1985

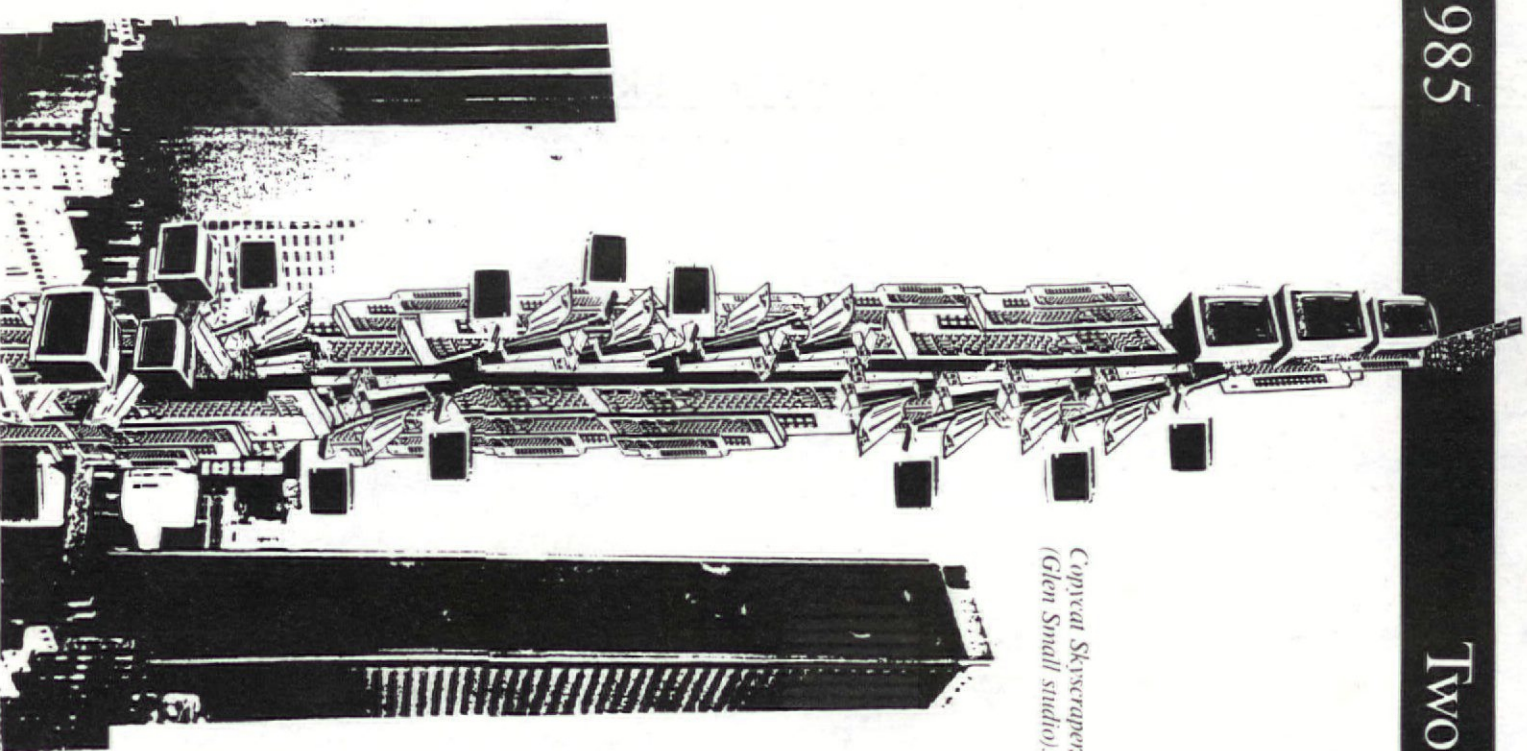
Two Dollars

Wosk
House

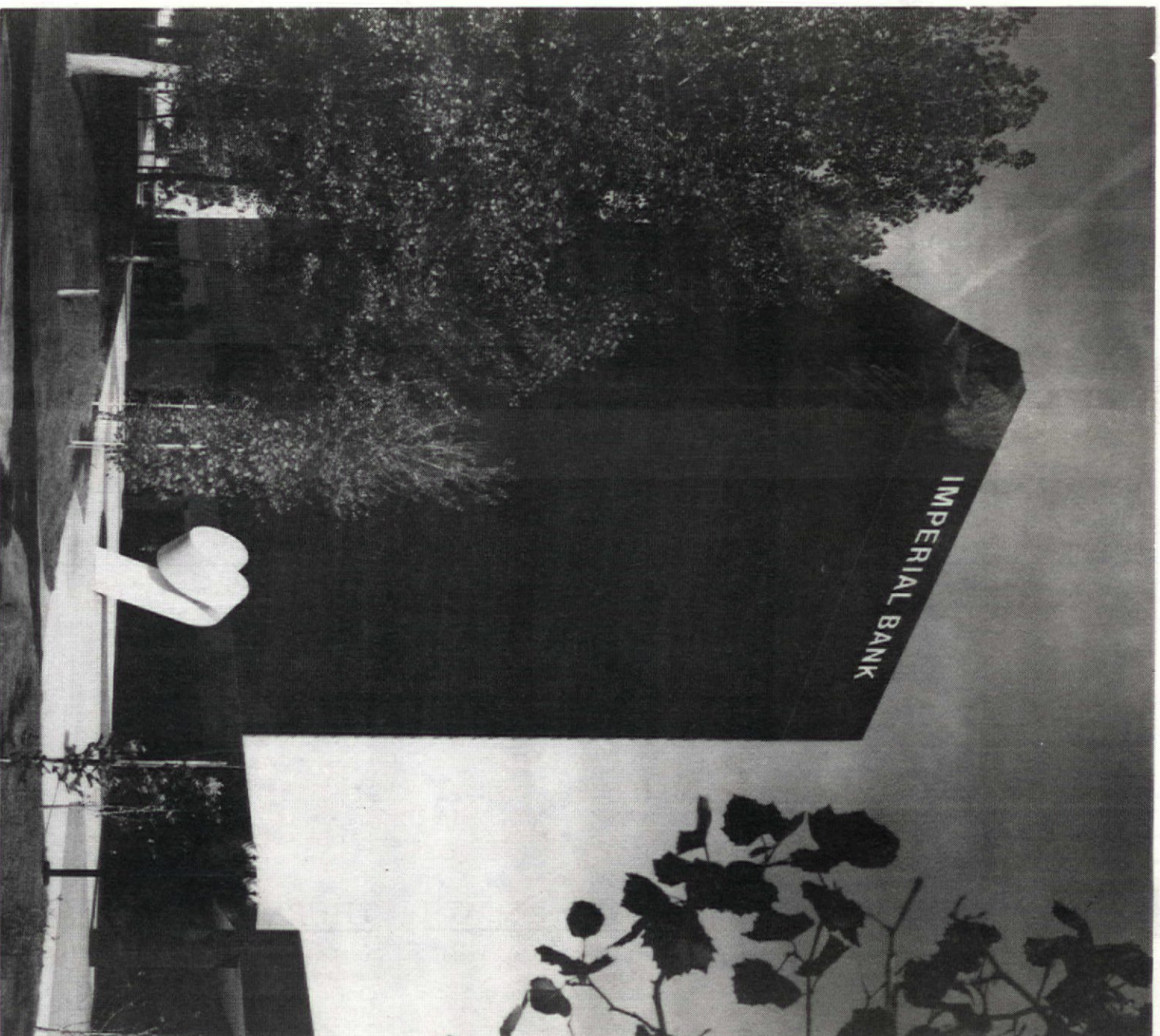
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Grading
the
Schools

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*Copycat Skyscraper, John Wood, Sci-Arc
(Glen Small studio).*



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Architect's Calendar

September

MONDAY 2

Exhibit, LA/AIA Design Awards Submissions
Exhibition through September 28, in the "City Room" at the Museum of Science and Industry. Daily 9 a.m. to 5 p.m.

TUESDAY 3

LA/AIA Board of Directors
Chapter boardroom, Suite M-62, Pacific Design Center. 5:15 p.m.
Collaborations: The creative approach to artistic environments.
The third panel discussion in a series of four examining the issues of aesthetics and business. The Design Center of Los Angeles. 6 p.m. \$20 AIA members, others \$35. Call (213) 659-2282.

WEDNESDAY 4**THURSDAY 5**

1985 Association for Preservation Technology Conference
To be held through September 7, the year's conference theme "Technology of Systems and the Conservation of Materials." San Francisco. Sheraton-Palace Hotel. Call (415) 421-1680.
Caucus, Chapter Delegates to CCAIA
Chapter boardroom, Suite M-62, Pacific Design Center. 4:30 p.m.

FRIDAY 6**WEEKEND**

September 21 and September 22, Fifties House Tour in the Hollywood Hills
Tourgoers will visit five choice residences, including examples by such renowned architects as Lautner, Neutra and Soriano. Reservations are required. \$35. Call the Los Angeles Conservancy (213) 623-CITY.

MONDAY 9

Giovanni Battista Piranesi Exhibition and Sale
Through October 19 at the San Juan Capistrano Public Library. Monday to Saturday, 11 a.m. to 4 p.m. Call (714) 493-5911.

TUESDAY 10

The Cranbrook Vision: 1925-1950
Exhibition through October 20 at California State University, Long Beach Art Museum. Tuesday to Thursday, 11 a.m. to 8 p.m., Friday and Saturday, 11 a.m. to 5 p.m., Sunday 1 p.m. to 5 p.m. \$1.00. Call (213) 498-5761.

WEDNESDAY 11

LA/AIA Associates Board Meeting
Chapter boardroom, Suite M-62, Pacific Design Center. 6:30 p.m.

THURSDAY 12

Architecture for Health Committee
Chapter boardroom, Suite M-62, Pacific Design Center. 3:30 p.m.
Pro-Practice Committee
Pacific Design Center, Suite #259. 5:00 p.m.

FRIDAY 13

CCAIA Board Meeting
Meets in Los Angeles. 9:30 a.m.

WEEKEND

September 21 and 22, AIA Architecture for Education Committee
Meeting on school systems design review and technology application, held in conjunction with the Council of Educational Facility Planners Conference. San Jose, California. Call Robert Meden (202) 626-7359.

MONDAY 16

Architects in Industry
Chapter boardroom, Suite M-62, Pacific Design Center. 5:30 p.m.

TUESDAY 17**WEDNESDAY 18**

Julius Shulman Remembers the Fifties
Lecture by Julius Shulman, an award-winning photographer who documented Los Angeles architecture for more than five decades. Transamerica Building Auditorium. \$7. Call the Los Angeles Conservancy (213) 623-CITY.
Codes and Planning Committee Meeting
Welton Becket Offices, 2501 Colorado Bl., Santa Monica. 5:00 p.m.

THURSDAY 19**FRIDAY 20**

AIA Time/Management Seminar
Meets in Los Angeles. Further information (202) 626-7353.

WEEKEND

September 28, Cal Poly Pomona
Fall Session of Architecture External Degree Program begins. Call Professor Richard Chylinski. (714) 598-4175 or Office of Continuing Education (714) 598-4391.

MONDAY 23**TUESDAY 24**

A Serious Chair
Exhibition through November 3, shows the entire production of the innovative "Equa Chair" from initial concept to final product. UCLA, Wright Art Gallery. Tuesday to Friday, 11 a.m. to 5 p.m., Saturday and Sunday, 1 p.m. to 5 p.m. Call (213) 825-3264.
LA/AIA Executive Committee
Meets at 5:30 p.m.

WEDNESDAY 25**THURSDAY 26**

Pro-Practice Committee
Pacific Design Center, Suite #259. 5:00 p.m.
Science in the Service of the Performing Arts
Lecture by Paul S. Veneklasen. Los Angeles Chapter/Acoustical Society of America. Veteran's Administration Hospital, Westwood, Room 6400 7:00 p.m.

FRIDAY 27

Central Library Exhibit Opening
Exhibition through October 31 at the Fine Arts Building. Daily 9 a.m. to 5 p.m.

WEEKEND

September 28, LA/AIA Design Awards Reception
Reception at the museum of Science and Industry, City Room. 6:30 p.m.

MONDAY 30**CONTINUING
EXHIBITS**

White City: International Style Architecture in Israel
Exhibitions through October 2. Featuring works by noted architectural photographer Judith Turner. Judah L. Magnes Museum, Berkeley. Sunday to Friday, 10 a.m. to 4 p.m. Call (415) 849-2710.
John Lautner: Nine Concrete Houses
Exhibit through September 29, at the Schindler House. Saturday and Sunday, 1 p.m. to 4 p.m. Call (213) 651-1510.

WEEKEND

September 29, Chamber Music in Historic Sites
(continues through May, 1986) 1st concert. Bach organ works performed by Joseph Payne. Sunday, September 29 2:30 p.m. St. Matthew's Episcopal Church, Pacific Palisades.

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CITY OF PASADENA

The City of Pasadena is seeking a qualified firm to provide Pre-Design Architectural Programming Services in order to establish a programmatic framework prior to the initiation of a design competition for the design of the new Public Safety Building and Jail, Water and Power Office Building and an appurtenant parking structure.

In order to obtain a copy of the Request For Qualifications (RFQ), please contact Rod Olguin, (818) 405-4228, 100 North Garfield Avenue, Room 111, Pasadena, CA 91109. All respondents shall submit their responses to the RFQ by 2:00 p.m., Thursday, September 12, 1985 to:

Office of the City Clerk
100 North Garfield Avenue, Room 236
Pasadena, California 91109-7215
Attention: Pamela Swift, City Clerk

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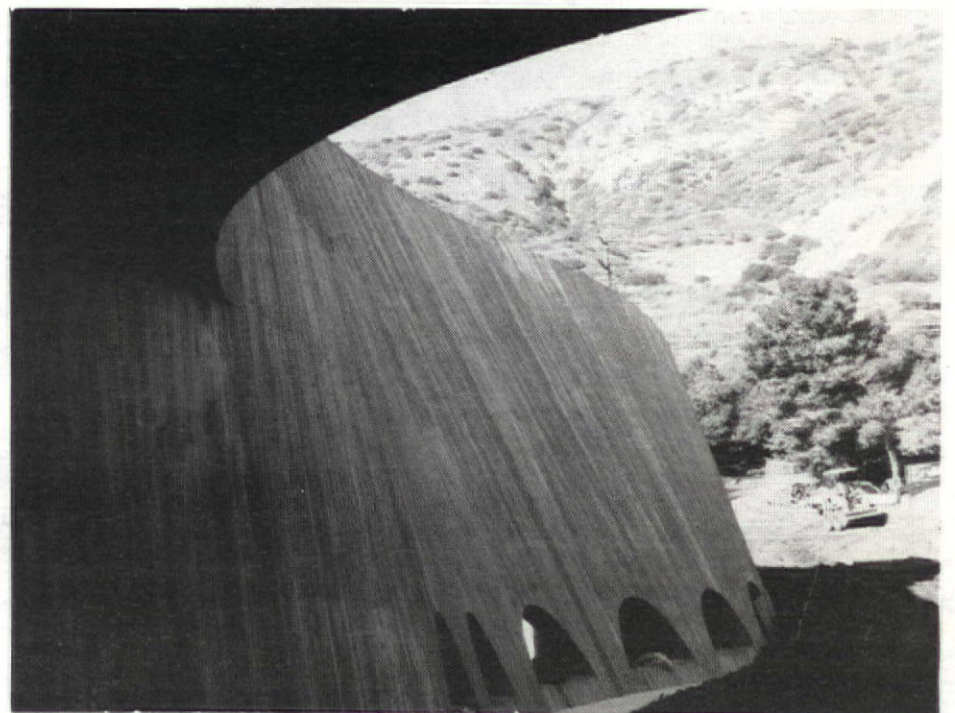
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John Lautner

Review



John Lautner, current house project in the Southwest.

A visit to the Schindler House to view the current exhibit, of John Lautner—Nine Concrete Houses, will give one an opportunity to study the work that chronicles the architect's use of concrete structural systems in residential projects. The exhibit, co-curated by John Mason Caldwell and Robert L. Sweeney, features plans, models and large format color photographs. The projects featured begin with Silvertop, completed in 1963, and then date continuously until the present with the ongoing construction of a "contemporary castle" which is, as requested by the client, a whole new world—self contained. This project has load bearing concrete walls that curve, slope, vary in height and thickness, and support a concrete roof, all simultaneously. It has been under construction for four years.

Each of the projects in the exhibit reveals John Lautner as an architect who orchestrates all of the elements consistently into an overall statement of real-enduring-joy giving spaces. These are created by whole-free ideas, such as dramatically sweeping the roof over the living areas to create a feeling of protection, but, at the same time, allowing an emotional release outward to embrace a commanding view. The roofs-ceilings have a sense of floating above you and glass enclosures are used repeatedly to emphasize that. In most projects there are large operable glass walls that "disappear" to create a direct, open air relationship between the building and its surroundings. Such spaces are reflective of man's aspirations to be free in his own environment, creating spaces that contribute to his whole psyche. In most cases architects are striving to attain such goals, in this case, John Lautner has arrived.

Architecture, in its truest sense, may not be academically defined. If it is, it becomes a dead, non-growing entity of style or cliché. I see it as a

continuous search for total basic human needs in shelter; emotional, psychological, etc., as well as mere physical; then it becomes a valid enduring Art. (In the business of building, when people become commodities or merchandise, we have facilities to house or shelter but not architecture.)

John Lautner, FAIA, March 1976.

As expressed in John Lautner's own words, there is more to architecture than just the "business of building." The devotion required to stand by enduring values is not reflected in today's styles or clichés. In John Lautner's architecture you will see the product of such devotion. Nine Concrete Houses, however, does not completely reflect the overall capacities or accomplishments of his career to date. He has headed his own firm in Los Angeles since 1946. In the span of almost forty years he has strived continuously in all of his projects for innovation in structural and spatial dynamics. He was made a Fellow in the American Institute of Architects in 1970 for excellence in design. Currently, at seventy four years of age, John Lautner continues to serve as an example of what he believes.

The Schindler House is located at 835 North Kings Road, Los Angeles, California, 90069. For information about the exhibit or the house call 213-651-1510. The house, built by Schindler for his own use, is itself a significant landmark concrete structure in the history of modern architecture. It belongs to the Friends of the Schindler House and is currently under ongoing restoration and development for use as a focal point for exhibits relating to architecture and design.

Larry Wayne Grantham
Mr. Grantham is a registered architect in independent practice in Los Angeles.

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Kasperowicz, *Recreational Entertainment Commercial Association*; Michael Rotondi, *Morphosis*; Dennis T. DiBiase, *Inslee, Senefeld & Puchlik, AIA*; Carl E. Volante, *Volante Architect*; Joseph Averette Collins, *Arthur Erickson Architects*; **AIA Transfer in to LA/AIA.** Robert Keenah, *from Washington D.C.* **AIA Resignations.** M.E. Gooch; Leron Hester; Edward Simonian; David Kase; D. Bruce Kelman; Edward Simonian.

AIA Deceased. Donald Ayres, AIA-E; Frank H. Baden, AIA-E. **New Members Emeritus.** William A. Kelly; William F. Braswell; Carl W. Englebrecht; Leon Glucksman; Samuel E. Hart; David M. Marsh; Claude L. Senefeld; Tetsuya Sugano; James W. Rice.

AIA Reinstates. Carl M. Kinsey, *Carl M. Kinsey & Associates*; Joseph F. Puchalski, *Tishman Construction Corporation of California*; Kenneth J. Reizes, *Cushman & Wakefield, Inc.*; Stephen "Tex" Oppenheim, *Stephen Oppenheim & Associates*; Robert G. Bundy Jr., *Robert G. Bundy Jr. Architect*; Ted T. Tanaka, *Ted Tokio Tanaka, Architect, AIA*.

Upgrade from Associate to AIA. Darrell S. Rockefeller, *Rockefeller/Hricak*.

Associates. Reno Avanesyan, *Maxwell Starkman Associates, AIA*; Al Medina, *Development Concepts Corporation*; Douglas W. Johnson, *PRIME Computer, Inc.*

Associate Resignations. Guy Cass; Carol Martin; Gregory Sheehy. **Professional Affiliates.** Lotte A. Cherin, *Architectural Sculpture*; Karina E. Wilson, *Commercial Graphics*; Freya Ivener, *LA Designworks, Inc.*; Ronald S. Davis, *ON-SITE, Artist Agent*.

Students. Kent A. Strother, *Rio Hondo College*; Judy Peng, Frank Hsu, Gerard Gastelum, Vinceena J. Kelly.

Terminations

The Chapter regrets to announce that it has received notification of Termination of Membership in the Institute for the following persons:

Architects: Steve Andre, Lawrence Bernstein, William Block, Gregory Bloomfield, David I. Brindle, Gloria A. Cohen, Roy I. Dyer, John Friedman, George Hammond, John Heglin, John Hipkind, Harry L. Holmes, Emil Hovsepian, Carlo Ippolito, Robert Jackson, James Kinville, Roger E. Layman, Miloyko Lazovich, George Levinthal, Johnny C. Li, Lucy Lichtblau, Arthur M. Love, Michael J. Mekeel, Douglas M. Moreland, Mary Nastronero, Joel Nemoy, Armen Oganessian, A.J. Piazza, Jr., Robert Pigati, Jerry Polak, William Prendergast, John Pritchard, Leopold Ray, Conrado Robles, Stephen Rose, Malkiat Sidhu, Douglas G. Smith, George Snead, Gil Snyder, Zbigniew Swider, Robert Szebert, Paul Talmage, Jon Thogmartin, John Wallis, James Weeks, Boris Ying, Hiroshi Yoneyama.

Associates: Lila Andersen, Otis Blackman, Jr., Nien-Ting Chang, Analee Cole, John Frias, Jr., Curtis Hacker, Atalesh Mamtara, Amor Manligas, Joel Marias, Michael McLafferty, Kathleen O'Shaughnessy, Stan Pao, Albert Sawano, Hany Talya, Belinda S.C. Yeow.

In accordance with Institute by-laws, these persons have forfeited

"all rights and privileges granted by the Institute or any of its components, including the right to print or otherwise use the seal or insignia of the Institute or any abbreviation thereof or the initials AIA or any title which the Institute has granted. Readmission procedures can be obtained through your local Chapter Office."

(Note: The status of the above was confirmed by our National Office as of July 2, 1985.)



Skidmore Owings & Merrill, *Most Architectural Grand Prize.*

Sandcastles

On Saturday, July 20, the LA/AIA held its fourth annual Sandcastle Competition. Teams from local architectural firms competed for a prize in one of the many categories.

A group of USC Alumni sculpted Philip Johnson proudly holding his AT&T Building for Most Creative. Widom/Wein came prepared with a conservation theme and built a whale with its own spout taking the Best Office Effort. The Smith Family took the Best Family Effort with Star Wars in search of Godzilla. The Grand Prize and Most Architectural went to Skidmore, Owings & Merrill, whose Egyptian/Aztec theme guarded by a Sphinx was beautifully constructed by a team of 24.

LA/AIA

The following text is a summary of the proceeds of the June and July board of directors meeting. Full minutes of these meetings are available through the Chapter office.

June Board Meeting

Guest Bouje Bernkopf, AIA, distributed copies of the LA Prize Committee's prospectus for the competition, which was discussed at length.

CCAIA delegate from Alton AIA, summarized the actions of the board: CCAIA has joined with the Engineers Association on the issue of torts. It is believed that the two groups together will have substantially more clout in their lobbying to protect architects and engineers from becoming involved in unnecessary law suits.

Two of the architects on the CBAE have not been attending the meetings, and action is being taken to have them replaced.

CCAIA plans to sponsor (with the Missouri Society/AIA) a resolution for consideration at the 1985 AIA Convention for National to prioritize the issue of professional liability insurance for architects, which has escalated as much as 250% in the past two years. One solution would be to limit liability to that which was contracted for, i.e., liability should be proportionate to the benefit derived from the project.

A fourth issue discussed was an

will take effect on January 1, 1986.

July Board Meeting

Arthur F. O'Leary, AIA has formed an ad-hoc committee to discuss the immediate concerns regarding professional liability. Anyone who is interested in being a part of that committee should call him. Fred Lyman called and said that, in speaking with some people, he realized that the Chapter has to do more than just write a letter if they want the Convention in Los Angeles in 1994. He believes that a Committee should be formed to put together a list of all of the wonderful things people can do in this city during a convention.

Tom Jeffries and Howard Cuneo reported that the Public Relations Committee is in the process of developing an overall policy. What they are doing now is focusing on two areas they would like to achieve during this year: to establish a superior speakers bureau for the Chapter; and, to develop a workshop that would concentrate on Public Relations items.

There was further discussion on the Ennis-Brown house by guests Scott Carde, John Mutlow, Gus Brown, Eric Wright Bernard Judge and others. The neighbors of the house are upset by the parking problems caused by events and tours taking place in the house.

After much discussion, Scott Carde suggested that the Chapter's historic preservation committee call a meeting that would involve the board of the house and the neighbors to try to reach some kind of agreement.

Bill Landworth reported on the June 28, 1985 CCAIA Board Meeting: San Fernando Valley's application for Chapter status was tabled until guidelines are established by National as to what is required for Chapter status. The Licensing Law Task Force has been looking into the relationship of NCARB, AIA and the California concerns.

Henry Wright, FAIA, the only LA/AIA member to ever serve as President of National AIA will be honored at the annual Recognition Dinner. Hall stated that it had been suggested by Carl Maston that Emeritus members be given the opportunity to pay full Chapter dues and that the funds above the current \$40. Chapter fee for Emeritus members be allocated to the Chapter Foundation. A motion was made and carried.

Barton Phelps showed slides of the latest plan for the Central Library West Lawn.

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News and Notes

LA Chapter LA Prize

The "LA Prize" is a new program of the LA/AIA. The intent is to promote the creation of new ideas on architectural concerns of international interest; to become a forum for the exchange of ideas; and to create a spirit of unity, fellowship and cooperation among the architects and related professionals of the world.

This year's theme, "Visions of Architecture in the year 2010" is an attempt to focus on our responsibility for the future; to preview our visions and possibilities, and to expand our perception of ourselves as species.

The call for entries for the competition/exhibition will be announced through the media in the latter part of this year and will invite all poets of vision to share with the world their ideas, dreams and hopes for the architecture of the future.

The competition/exhibition will take place in the first part of 1986 in Los Angeles.

The Industrial Revolution provided extensions to human hands, and created new freedoms for the mind; the result was a new civilization. The birth of artificial intelligence provides extensions to the human mind for unprecedented expansion of the creative process. Throughout history, when the creative process flourished, great civilizations were born.

Now we are facing new challenges and responsibilities. In this century our world of independent events was transformed into an interdependent, expanding global community. Fifteen years from now, 80% of our planet's population will live in urban centers. We are witnessing disintegration of cultural traditions as we know them, and disruption of the planet's ecological balance, with significant economic and political implications.

Physical interaction is being replaced by audio-video contact and computer communications.

In our future physical environment prefabrication will be commonplace; we will be using new, stronger, lighter and cheaper materials, and we will find new uses for our existing materials and systems. New sources of energy will be abundant and inexpensive. Robotics will take over physical production and humans will have more leisure time. Industrialization and colonization of space, both in zero and low gravity is not only a necessity, but also an economic reality.

Very soon we will live in a new world. Who will shape our physical environment? What will it look like 25 years from now?

We would like to express our gratitude to the firms of Daniel, Mann, Johnson and Mendenhall, Joe Jordan, AIA, Gary Larson, AIA,

Mark Appleton, AIA and Mr. Tim Walton, photographer, for their sponsorship and support of our program. Firms and individuals interested in participation, as sponsors, or as members of our committee, please contact Bouje Bernkopf at (818) 347-1371.

Bouje Bernkopf, AIA
Chairman, Design Competitions Committee

City Room

The City Room, a 4000-square-foot exhibition space designed as a public showcase for state-of-the-art architectural design, has opened at the California Museum of Science and Industry at Exposition Park in Los Angeles.

Sharing responsibility for the City Room will be the Museum and the Los Angeles Chapter of the American Institute of Architects. The joint announcement of the opening was made by Don Muchmore, Museum director, and Mark Hall, AIA, LA/AIA president.

The City Room will be the only public exhibition space in Southern California devoted solely to architectural design, construction, transportation and urban/regional/city planning. The inaugural exhibit, entitled "American Architecture: Innovation and Tradition," will run through August 1985. Then, from Sept. 7 to Oct. 6, the City Room will display the 1985 LA/AIA Design Award entries, more than 200 separate exhibits of state-of-the-art architecture.

Located on the lower level of the California Museum of Science and Industry, the City Room is approximately 4000 square feet in area. The LA/AIA and the museum will share responsibility for its operation, with the museum underwriting costs related to the exhibit space itself as well as docents, security and insurance, and LA/AIA primarily responsible for establishing the character and content of the exhibit space, and the exhibit costs, including preparation, rental and shipping.

Baldwin Hills Task Force

An architectural task force to assist victims of the recent Baldwin Hills fire has been established by the LA/AIA. From four to six architects have been made available to answer questions that homeowners affected by the fire might have about rebuilding, fire-resistant construction, building codes, etc. The Chapter office will help homeowners get in touch with the original architect for their homes, or it will act as a refer-

ral service if the homeowner wants to use a new architect.

In addition, the task force will provide homeowners with technical assistance. Many of the destroyed homes were constructed prior to current building code standards, and new requirements must now be met. The task force will help the homeowners to understand the new codes so they can rebuild their homes as quickly as possible.

For additional information, Baldwin Hills homeowners who were affected by the fire can call the Chapter office at (213) 659-2282.

Obituary

Donald Port Ayres, AIA-Emeritus, senior partner of Ayres & Fiege, AIA Architects died on June 25. He was 80. Born in Cedar County, Iowa, Mr. Ayres received a BS degree from the University of Illinois in 1928 and a M.S. degree in 1931; he was certified by the Beaux Arts Institute of Design in 1930. Mr. Ayres was the 17th Francis Plym Fellow in Architecture at the University of Illinois, 1930-32; attended the Ecole des Beaux Arts in Paris, 1930-32; and was a Harvard University Carnegie Scholar, 1935-36.

From 1929 to 1930, Mr. Ayres was on the faculty at the University of Illinois, and from 1932 to 1937 he taught architecture at Iowa State University. In Los Angeles, he was in the art department at Metro-Goldwyn-Mayer Studios from 1937 to 1944. He formed his own private architectural practice in 1944 in North Hollywood.

Did You Know

California architectural license renewal fees were due by August 31st. If you did not receive your renewal notice, contact the CBAE immediately (916) 445-3393. (Note: by law, the licensee is responsible for notification to the CBAE of any change of address, etc.) This is the last year for which there was a common renewal date for all licensees; future biennial renewals will become due on the last day of the licensee's birth month, every odd-numbered year beginning in January, 1987. Therefore, this year's renewal fee reflected pro-rated amounts based on your birth month.

The Society of American Military Engineers' Western Regional Conference will be held Sept. 19, 20, 21, 1985 at the Irvine Marriott Hotel. Events will include military construction programs, mock interviews on the process for successfully winning new contracts, defense and aerospace systems programs, exhibits and a Military Ball. For further information, contact Howard Singer, AIA (714) 567-2601.

Congratulations to Chapter Member, David Kaplan, AIA, who was awarded Third Prize in recent National AIA Photography Competition. The awarded was presented at the AIA Convention last June.

Prospective Members Alert—Get 15 months of membership in the Institute for the price of 12! Applications for AIA or Associate membership received at the Chapter Office by October 15th will have the required current annual dues checks applied to National, State and Chapter dues through December, 1986.

Chapter Professional Affiliate and Student Affiliate applicants will be accorded the same privilege.

Contact Juan Ricci, LA/AIA Membership Director, (213) 659-2282.

Janice Axon
Executive Director

Affiliates

As a Professional Affiliate of the LA/AIA, you have an opportunity that very few organizations offer: the chance to become personally involved with those with whom you do business. Not only can you get to know architects and their needs, but you also have the opportunity to build a strong relationship of friendship and fellowship which comes from working together to achieve common goals.

What are the common goals of the AIA member and the Professional Affiliate? A primary goal must be good business. Both strive to provide quality craftsmanship, whatever their specialty may be, and both have a strong desire to fulfill the needs of their clients. Another goal is urban improvement. Not satisfied with just leaving things as the status quo, both the AIA member and the Professional Affiliate are achievers striving for improvement in energy, transportation, recreation, and government relations. Finally, active AIA members and Professional Affiliates are concerned with community service. "Let someone else do it" is not a philosophy held by members as they work together towards advancing education, historic preservation, and activities designed to bring the local communities together in a spirit of fun and camaraderie.

Later this month, a questionnaire will be mailed to all Professional Affiliates, giving you the opportunity to sign up to assist on various committees as well as giving you the chance to state your views and ideas concerning the growth, participation, and direction of the Professional Affiliates. "Why did you join the LA/AIA as a Professional Affiliate?" "What goals would you like to see the Professional Affiliates accomplish?" These are just a couple of the questions the survey will attempt to answer.

So get involved. Take advantage of your membership in a dynamic, concerned organization. Let your feelings and ideas be known. When you receive your questionnaire, complete and return it as soon as possible. Become an active part of your future.

Members

AIA. Kenneth A. Payson, *Payson-Denney Associates*; Dennis Raymond Cramer, *Hellmuth, Obata & Kassabaum, Inc.*; Janek Bielski, *Janek Bielski, Architect*; Peter Ruppel, *Reeves Associates Architects*; Samuel Cho, *Sun Jin Development Company*; Alix W. O'Brien, *Daniel Dworsky FAIA & Associates*; Ivan D. Goplen, *Blue Cross of California*; Jon J. Jannotta, *Jon J. Jannotta & Associates*; Hector M. Baylon, *Hector M. Baylon, Architect, AIA*; Donald A. Nevins, *The Austin Company*; John

Pro-Practice

Topic Survival 85

Sci-Arc

Thesis project, Rick Gooding; instructors Eric Moss, Robert Mangurian.



Thirteen years ago, architect Ray Kappe ended a tangle with Cal Poly Pomona and founded Southern California Institute of Architecture, known as Sci-Arc. While still at Pomona, serving as department chairman, Kappe had initiated a new program that provided students with a more diverse set of educational options. But the administration placed restrictions upon the new program. "At the time they were more concerned with their duties and memos than with improving the school," says Kappe today. Unable to achieve his goals under a "repressive" and "unsympathetic" administration, he left, taking with him seven of the faculty and seventy of the students.

The year of that exodus was 1972; in the summer of that year, Kappe and followers leased and renovated a three-story, 20,000 square foot industrial building at the corners of Nebraska Avenue and Berkeley Street in Santa Monica. Then they debated and decided upon a curriculum, and school opened the same year, with Kappe as Dean. Offered was a highly flexible program that stressed the individual, requiring that each student, self-motivated, explore an array of alternatives. By involving himself/herself with a variety of instructors with a variety of approaches to architecture (Sci-Arc isn't a university; it's exclusively an institute of architecture), each individual could choose his/her own destiny, defining a unique and personal manner and method of design. But the freedom of the founding program proved too confusing and anarchical for most of the student body, and left them wanting a stronger guiding hand. So the agenda was revised.

Today, Sci-Arc's curriculum is much closer to the standard school of architecture found at any university. It emphasizes the studio as the central place to learn design (where students defend their inventions and instructors crit them) supported by lecture and workshop courses such as structures, history of architecture, controls, etc. Sci-Arc offers a four-year Bachelor of Arts in architecture, a five-year Bachelor of Architecture

degree, and the Masters in Architecture. The last two degrees are accredited. The undergraduate and graduate programs are closely aligned (and even encouraged to blend in the "vertical studio") though the graduate students, seeking the Masters, must display a more comprehensive mastery in abilities related to design.

However, Sci-Arc hasn't forgotten its beginnings. Resolute *not* to become static, monolithic, and unyielding, the school has in place a program offering visionary options through the Future Studies Institute. Depending on the degree possessed by the applicant, for one, two, or three and one-half years according to the school's catalogue, the student may pursue "holistic issues concerned with human factors, third world development, world resources, ocean and space habitation. . . ."

Due to its earnest attempts to honor the individual by remaining diverse, the school defies definition; any attempt to pin Sci-Arc down is silly, like painting a chameleon. The faculty of 42 instructors hold widely differing opinions on what architecture is and ought to be. "We are a potpourri," says Thom Mayne, an instructor presiding over the graduate program who has been with the school since its founding. And the students, 400 of them last academic year, seem to respond with respect, perceiving Sci-Arc to be their own. "The students, in many ways, run the school and determine what happens there," explains Kazu Aria, a recent graduate.

A school is, in fact, a small society supporting a larger one. That is to say it is an *institution*, organized to achieve a goal: to elevate people a notch or two above students towards becoming professionals, effective in their fields. But, as Ray Kappe knows, institutions can sometimes miss the mark; the tree planted to bear fruit *can* become a choking vine. It seems unlikely that this will happen at 1800 Berkeley Street.

Greg Kindy

Mr. Kindy is an independent designer, currently working under John Lautner, FAIA, in Los Angeles.

Approximately 160 enthusiastic attendees came to hear what the experts had to say about survival for architects in the coming year.

LA/AIA President Mark Hall laid out the scope of the problem by noting that architects are expanding their services and spoke briefly about current action being taken on the local, state and national scenes on liability issues. This included the resolution recently passed at the National AIA Convention in San Francisco urging quick response to this concern by the National AIA Board.

Committee Chair and Moderator Fernando Juarez, aside from "laying them in the aisles" with his usual concise wit, told us that "in regard to the liability issues, we need to work together to resolve this sticky mess."

Bill Feathers, LA's "marketing mavin" discussed upcoming trends in the marketing of architectural services. Included in his discussion were: more mixed use facilities, more renovation, including regional shopping centers, and continued historic preservation. (Quickly write your congressperson to continue tax credits for historic preservation.) Feathers also pointed out that more and more financial institutions are taking ownership positions and that there is an increasing use of consultants on simple as well as complex projects. Finally, he noted an increased demand for quality.

Feathers outlined the best markets for architectural services. They are: the entertainment industry, high-tech, aerospace, bio-medical and electronics industries, hospitals and the health care industry, and hotels.

A series of suggestions for updating marketing plans was presented. First, look at last years fees and profits and the sources of both. Then list really good clients. Next review new markets and services, establish goals for your firm and search for new clients in both old and new markets. Past clients should also be reviewed for additional work. Finally, don't leave your brand-new marketing plan on the shelf; use it.

Peter Hawes confronted the question of liability coverage. According to Hawes the problem in the liability business is not the cost, but how to pass the cost on to the client. The number of companies offering liability insurance has been drastically reduced from 13 a few years ago to only two or three today. The coverage offered is poor, ranging from 1.5% to about 4% of fees. No liability coverage is available for exposure to toxic substances. Among the options presented by Hawes were the following: pass on costs of liability insurance; join with a group to form your own insurance-risk management company; consult with an

expert in the liability business; try to find non-litigation solutions to liability claims.

Mike Cathcart then served up his specialty on "how to get along 1. with your attorney; 2. without your attorney." Subtitled "how to stem litigation expenses and how to stop working for your attorney." Among his suggestions were: select clients carefully, establish operational ground rules during negotiations, monitor the project thoroughly, and watch for early client change orders as a sign of trouble. Cathcart also suggested alternatives to the normal litigation process. They are: the American Association of Arbitrators, mediation services, rent-a-judge, and private arbitration with city attorneys, engineers, architects.

Ed Martin introduced the concept of a "litigation budget." He opened by describing the advent and development of the "deep pocket" theory and government's recent move into the consumer protection arena. Most legal issues, says Martin, can be divided into the following areas: conflicts of opinion; errors; omissions; improper use of materials; and code conflicts. His firm, A.C. Martin, bases its services on "standards of care." Careful attention should be paid to clear definitions of estimates or statements of probable cost, to drawings as an instrument of service and to reliability of data on which drawings are based. Martin suggested budgeting for errors and omissions. Important procedures are: informing the client in writing to retain 3-5% for change orders, early identification of defects and early examination and coordination of documents, and discussion and documentation of progress, schedules and submittals at all project meetings. Martin ended with an admonition to watch carefully for the following: illegal reuse of documents, standards of care, limitations on liability coverage and clear definitions of terminology.

Donald C. Axon, AIA
Vice President-President Elect

Correction

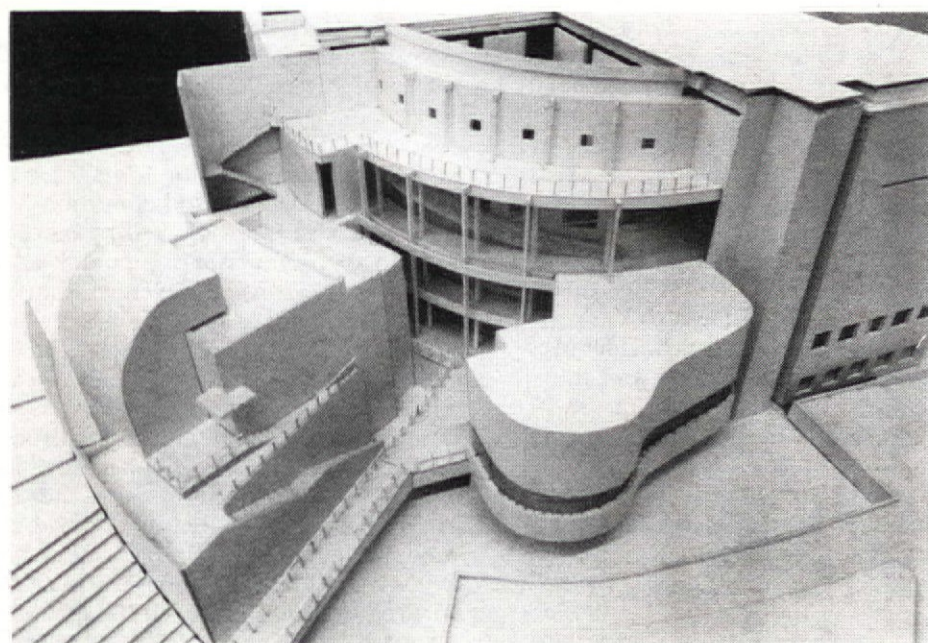
In our July issue, the article on Metro Rail Stations entitled "Late Additions" inadvertently neglected to mention that Escudero-Fribourg Associates Architecture and Planning were associated consulting architects to Gensler and Associates for both construction documents and design of the Wilshire/Alvarado station. That article gave Pamela Burton full credit for designing a bosque and paving pattern for the plaza. Ms. Burton points out that the idea for the bosque was developed jointly.

Grading the Schools

Associates

There are eight schools of architecture in the state of California. This year, the Associates have examined each of the schools, and report on their findings in LA ARCHITECT. The following article is the first in a three-part series.

New School of Architecture



Third year design studio, museum project, Grant Evans. (Photo: Ron Lauson.)

In June of 1984 the first graduating class emerged from the New School of Architecture in San Diego. These students entered the school at its inception, as it opened its doors for the first time in 1981. They represent the efforts of founder and president Richard P. Welsh and 23 faculty members to provide a unique and dynamic architectural education.

The New School of Architecture grants the Bachelor of Architecture degree through a curriculum which emphasizes both the practical and theoretical aspects of the field. First-year and second-year students take courses in drawing, surveying, design and construction. Additionally they are exposed to courses in local building codes and construction estimating. Other required courses in natural, social and behavioural sciences are taken at other colleges in the area. In the third year students integrate courses in structures and environmental controls into their design efforts. During this year they also complete work in architectural history. The fourth year provides students with in-depth instruction in structures and environmental controls, as well as architectural theory, criticism and design methodologies. During the final year, students are required to complete coursework and to prepare their thesis program, a series of design problems including small scale and urban design projects. The primary objective of the fifth year studio is to address those issues of building typology and morphology inherent in the application of architecture in the contemporary city.

Throughout the five-year program students are exposed to the diverse collection of individuals that comprise the faculty of the New School of Architecture. Faculty and students are proud of the variety of approaches to architecture offered by

their school. Faculty member Stephen Wallet points out that the student is encouraged to explore his or her own design ideas, rather than espouse a particular style or approach to design. The practical aspects of architecture are emphasized along with the theoretical, according to faculty member Joseph Martinez. Students have presented their work for review at local architectural firms, introducing them to practical criteria as well as theoretical.

The New School of Architecture offers an openness and freedom which an older institution might find difficult to provide. Alejandro Garcia, Vicki Piazza, and Andres Zapata, in their final year of studies, described the impact which students have on the direction of the school. Due to the high faculty/student ratio, students have the opportunity of extended dialogue with faculty members. Support for new activities, such as the recently started newsletter, is offered readily. All three students noted a gradual change in the direction of school, as a need for increased emphasis on design theory was observed. They felt that more courses were now being offered which addressed design theory issues, and that an excellent balance between practical and theoretical concerns had been achieved.

As years pass and graduating classes continue to emerge from the New School of Architecture its influence on the architectural community will be felt beyond San Diego. By virtue of its vital approach to the study of architecture, it will continue to provide a lively and comprehensive architectural education.

Erin Hoffer

Ms. Hoffer is an associate working at Skidmore, Owings and Merrill.

Woodbury University

Woodbury University began its Bachelor of Architecture program in October of 1984, following a year of research by Program Director Don Conway, AIA, University President Wayne Miller, PhD, and a committee of advisors including Louis M. Naidorf, FAIA, senior vice president and director of design at Welton Beckett Associates; Arthur F. O'Leary, FAIA, of O'Leary, Terasawa, Takahashi & De Chellis; and Peter H. Martin, manager of marketing computer resources with Albert C. Martin & Associates.

Asked to pinpoint the weaker areas of Southern California architecture programs, the committee said that the students could use more background in design, in the concrete business of architecture and in computer applications to the field.

Hence, the Woodbury architecture program focuses on the design as well as people aspects of architecture through user-responsive design, includes a requirement of 13 units in computer-aided design and drafting, and requires a business minor.

According to Conway, "the program derives its position from a humanistic point of view. It promotes the belief that combining social, behavioral and engineering sciences with human reasoning leads to strong solutions to the problems of human environment. In this approach, the relationship of the fine arts is seen as being peripheral to the main purpose of architecture—building to help facilitate whatever the user wants to accomplish."

As an illustration, Conway cited recent research findings that show a strong relationship between office design, worker satisfaction and increased productivity.

Barbara Coffman, AIA, an instructor at Woodbury, considers the downtown location of the school important. "The location is intriguing. Woodbury is right there and that's a real advantage. The school should become very involved in the redevelopment of downtown," Coffman said. "The school is brand new and that is a problem. As time goes on, people will recognize it for its humanism and hands-on approach."



Structure by Woodbury University architecture students at Poly-Royal in San Luis Obispo.

The emphasis on computers is good and I like the business minor."

Fourth-year architecture student Chris Lee sees the program's business minor as a major asset. "It will help us start our own businesses." In addition, he considers the computer classes essential. "We are in the computer age now. The computer is the future tool of our profession. We are training to be the leaders in our profession," Lee said. Regarding campus life, "Woodbury is not that big of a school. The faculty and students have a family relationship and we work together as a family."

Second-year student Neil McLean also commented on the intimacy of the school, "Faculty and staff are more personal and you can get to know the professors."

For its 90 architecture students, the school maintains two full time instructors and about 10 part time faculty members most of whom are licensed architects. In addition, specialized instruction is offered from organizations such as CSI.

Woodbury is a private, non-profit institution located in downtown Los Angeles. It is fully accredited by the Western Association of Schools and Colleges. The year-old architecture program currently is working toward accreditation from the National Architectural Accrediting Board.

The school offers bachelor's degree programs in business (accounting, business administration, marketing, management, international business, finance) and professional design including fashion design, graphic design and interior design. In addition, they offer a master's in business administration degree in the areas of accounting, international business, marketing and management.

John Sanchez-Chew

Mr. Sanchez-Chew is a third year student at Woodbury University and a student director representing that school in the LA/AIA.

In the News

Briefly Noted

or an era observed. Nor does it mean that an appreciation of the individual is necessarily diminished by the recognition of the collective outline of culture.

Morality and Architecture was first published in 1977, but it evolved from a lecture first given to undergraduates in 1968. During these years Charles Jencks published *Modern Movements in Architecture* (1973) which formalized a pluralistic history of modern architecture; prior to this *Complexity and Contradiction in Architecture* (1966) and Peter Collins' *Changing Ideals in Modern Architecture* (1965) criticized and examined the monolith of the Modern Movement. It seems that Watkin is very much a part of this intellectual movement. Following the admonition of *Morality and Architecture* we will not look at it as an expression of the postmodern age but it is certainly part of its intellectual fabric.

If there is a danger to what Watkin writes in his arguments for an awareness of artistic tradition and an appreciation of the creative genius, and I am not so sure that architectural criticism and theory can be dangerous, it is that the emphasis on the individual and on historicism for its own sake can lead to a lack of context. The connections to the society and the age in which it was created is potentially lost and the art becomes meaningless. Criticism and theory become impossible because anything goes, everything is valid, the lack of criticism, the lack of philosophy is dangerous.

David Watkin's *Morality and Architecture* is described by a critic on its back jacket as a provocative and ornery book. It serves as a reminder of the need for tradition in the arts and literature, in fact the inescapability of tradition. We may smile at the quaint notions of LeCorbusier about bathing, dressing and sleeping which Professor Watkin quotes and Pevsner's belief that tea was the drink of the new age. "In this tea-room [Mackintosh's Cranston tea-room] incidentally the first monument of this new tea-room movement" which, in its opposition to the stodgy atmosphere of the public house, is another expression of the universal revival of health and lightness... It does not diminish the variety or importance of the work of either LeCorbusier or Pevsner. Although we might basically agree with the conclusions which David Watkin makes in *Morality and Architecture*, in comparison to the ideas criticized, this book seems a little pale.

Charles H. Wheatley

People

Walter Frederick Wagner Jr., FAIA, longtime editor in chief of *Architectural Record*, died on July 6. A graduate of MIT, he joined *Architectural Record* in 1965 after serving as editor of Time-Life's *House and Home* magazine.

A scholarship for high school students entering undergraduate architecture programs has been established in his name. For information write: Jonathan Wagner, Director, The Walter Wagner Architectural Fund, 11 Cartbridge Road, Weston, Connecticut 06853.

Dworsky and Associates received a special judges' grand award for specific design innovation for their Angelus Plaza Housing for the Elderly at Bunker Hill. The project is the second largest federally subsidized housing development in the nation and uses a factory-produced prefabricated housing unit system. Other Grand Award prizes went to **Ron Goldman, AIA**, for best custom home, Malibu Cove Residence; Park Wellington in West Hollywood won the grand award for best renovated, restored or remodeled residential project, by **William L. Pereira Associates**. **Dworsky and Associates** also won a grand award for the Northrop Electronics Division Headquarters in Hawthorne, best commercial office building over 100,000 sq.ft.

Awards of Merit went to **Douglas A. Lowe, AIA, Solberg & Lowe Architects, AIA, Ron Goldman, AIA, Johannes Van Tilburg & Partners, AIA, Kamnitzer & Cotton, Robbins, Bown & Hollander, and Kamnitzer & Cotton and David Hyun**.

Charles Luckman, FAIA has been named to receive the Illinois Medal in Architecture, the highest honor the University of Illinois School of Architecture bestows upon its alumni.

Trained as an architect, Luckman spent many years as a corporate leader before forming the Luckman Partnership in Los Angeles in 1950.

Richard S. Weinstein, New York architect, urban designer, and planner, has been named dean of the UCLA Graduate School of Architecture and Urban Planning. During the past decade, as head of his own design and consulting firm, Weinstein created the legislative, financial, and design concept for the Museum of Modern Art's expansion and then directed the project through the approval process required for its implementation. He established a not-for-profit corporation to assist cultural and educational institutions in the development of their unutilized real estate assets and offered these consulting services on a nationwide basis.

Outside New York, Weinstein consulted with the Los Angeles Music Center on its expansion plans and his recent projects include the design of a new museum of contemporary

art in San Diego, and the restoration of the original campus of Brigham Young University in Provo, Utah.

Michael John Pittas, AICP, Dean of the Otis Art Institute Parsons School of Design, has been named the recipient of the Urban Scholars Fellowship Award by the New School for Social Research, New York. The year long Fellowship provides full support to Pittas to pursue independent research and urban studies of his own choosing. In order to take full advantage of the Fellowship, Pittas has resigned his current post as Dean of Otis Art Institute Parsons School of Design.

Professor Erich Schneider-Wessling is this year's recipient of the Richard Neutra Award from the School of Environmental Design at Cal Poly Pomona. The Neutra Award is awarded annually for an outstanding career in education and the environmental design professions. Schneider-Wessling is the sixth recipient of the Neutra Award.

Schneider-Wessling has an architecture office in Cologne, West Germany. He is a member of the Bund deutscher Architekten, which is Germany's version of the American Institute of Architects. He is the founder of "Urban Living," a group representing citizens interested in living in the old part of town. Presently, Schneider-Wessling is a professor of architecture at the Kunst Academy, West Germany.

Ghodsieh Ghaffari of Anaheim, a fifth year student in the architecture program at the School of Environmental Design, California State Polytechnic University, Pomona, received an honorable mention award and a prize of \$200.00 in the 1985 William Van Alen Architect Memorial Fellowship. Fourteenth Annual International Competition. This year's topic was a research center for the history of the Third Reich and a park in Berlin.

Buildings

The **Eastern-Columbia Building**, located at Broadway and 9th in downtown Los Angeles, has been designated as a historic-cultural monument. The 13-story building, designed by Claud Beelman in 1930, is one of the finest examples of art deco architecture in Los Angeles. It has an exterior decor of glossy aqua terra-cotta trimmed with terra-cotta of deep blue and gold. The terra-cotta is highlighted with a wealth of motifs including sunburst patterns, geometric shapes, zigzags, chevrons and stylized animal and plant forms. Rising 264-feet above street level, a tower houses an operational, four-faced clock which chimes every quarter hour and plays musical selections.

The structure was originally designed for Adolph Sieroty and his

son, Julian Sieroty, as a retail center for the Eastern and Columbia stores' home furnishings and apparel business, which were later consolidated into the Eastern-Columbia Department Store.

The **Garfield Building**, a downtown landmark, has been given a 1985 Los Angeles Conservancy Award. Designed by Charles Kober Associates/Los Angeles, the restoration of the 1929 building to its original Art Deco-period condition included demolition of existing office partitions and new space planning for floors two through seven; restoration of the main ground floor lobby including the bas relief gold leaf ceiling and Gothic chandeliers; elevator renovation including new etched stainless steel doors with nickel-silver plating; a private third-floor patio; repair of exterior windows; and the installation of a new entrance canopy.

Grand Central Public Market on Broadway has been purchased by a limited partnership of Los Angeles residents headed by Beverly Hills attorney Ira E. Yellin. The group plans to renovate the market but Grand Central's retail character will not be changed.

After seven years of restoration, the **Watts Towers** officially re-opened July 27, 10 a.m., at the 9th Annual Simon Rodia Watts Towers Music & Arts Festival.

The Towers had been closed to the public and surrounded by scaffolding since March 1978. The restoration, paid for by the state, cost \$1.2 million.

Gateway Tower. Plans for the 865 South Figueroa Building, a 36-story tower designed to form the "gateway into the emerging South Park financial district of downtown Los Angeles," have been announced.

Designed by Albert C. Martin and Associates, the 865 South Figueroa Street building will occupy most of the block on the northwest corner of 9th and South Figueroa Streets. The tower, tripartite in design, will comprise some 700,000 square feet of rentable space, including a 25,000 square foot plaza. The office building will feature an 850-car, seven-level parking structure on site. Construction is expected to be underway in Spring, 1986.

Competition

The American Wood Council invites entries in the 1985 **Wood Design Award Program**. Projects must demonstrate structural uses of wood and have a dominant wood character. Buildings must have been completed by 1980 to be eligible.

The deadline for submissions is October 15. Information and entry materials may be obtained from the American Wood Council, 1619 Massachusetts Ave., N.W., Washington, 20036.

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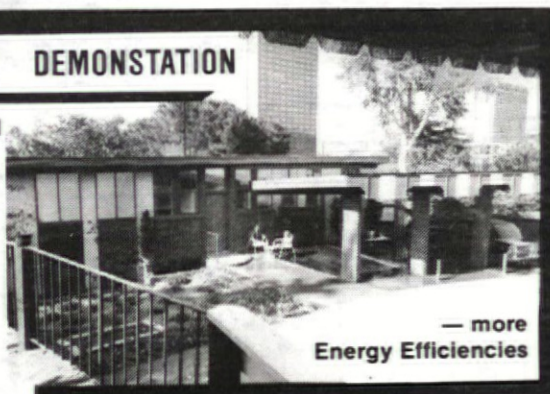
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Morality and Architecture

Books

Morality and Architecture

By David Watkin
The University of Chicago Press
126 pages \$6.95 paperback.

The intention of David Watkin's book is to examine the similarities in the underlying ideas of 19th and 20th century architectural criticism. As his starting point he compares Pugin's *Contrasts* of 1836 with Pevsner's *Pioneers of the Modern Movement* of 1936. In spite of the specific differences of these writers, Watkin concludes that each argued for a style as well as a rational way of building in response to society; "to question (society's) forms is certainly anti-social and probably immoral."

Pugin championed the Gothic as the rational manifestation of the medieval Christian world; Pevsner preached International Style to a non-converted English audience. Professor Watkin traces the same line of thinking through such writers as Viollet-le-Duc, Lethaby, LeCorbusier and Gideon as well as Pevsner. He disposes with the argument of each and finally concludes that such thinking denies architecture its traditions as well as "undermining . . . our appreciation of the imaginative genius of the individual . . ."

For both Pugin and Viollet-le-Duc architecture was the anonymous expression of an era; the individual was secondary to the great forces of civilization from which the works spring. For Pugin it was "true Christianity" and for Viollet-le-Duc it was his rationalist egalitarian society. Modern scholarship, Watkin argues, shows that Medieval architecture was not anonymous and in fact was the product of style-conscious and tasteful individuals.

The notion that architecture evolves from the ideals of an era, as the will of an epoch, is particularly menacing to Professor Watkin. It is this idea which he attacks in the writings of Pevsner. Ironically, Watkin begins this section of *Morality and Architecture* by paying tribute to the variety and richness of Pevsner's work in the same way that acknowledges the narrowness of his description of Viollet-le-Duc at the conclusion of that section. "Yet it would be wrong to suggest that we have painted a full or balanced portrait of Viollet-le-Duc, or indeed that we have painted a portrait of him at all," he writes.

From the beginning of his career, Pevsner was guided by theory rather than documentation. Watkin argues after examining his early writings about Michaelangelo. Although these ideas are very much in the tradition of German art history studies, Watkin finds this approach especially unconvincing when dealing with the genius of Michaelangelo. Many of Pevsner's early arguments reappear in *The Architecture of Mannerism* published in

1946. Watkin acknowledges that this work "contains many sensitive and illuminating accounts of individual buildings," but the underlying assumption that these buildings were the products of the "spirit of the age," and the art historian's role in articulating these ideas is to be criticized.

When Pevsner becomes the spokesman for the Modern Movement his ideas are similar but now removed from the analytical framework of the art historian looking at a distant age. Watkin writes that, for Pevsner, "The new architecture was to be integral, not to contemporary society with its untidy individualism, but rather to the 'idea' of a socialist industrialism, that had yet to be realized." The new art was to be honest, healthful, true and anonymous with its faith in industrial technology and the "spirit of youth."

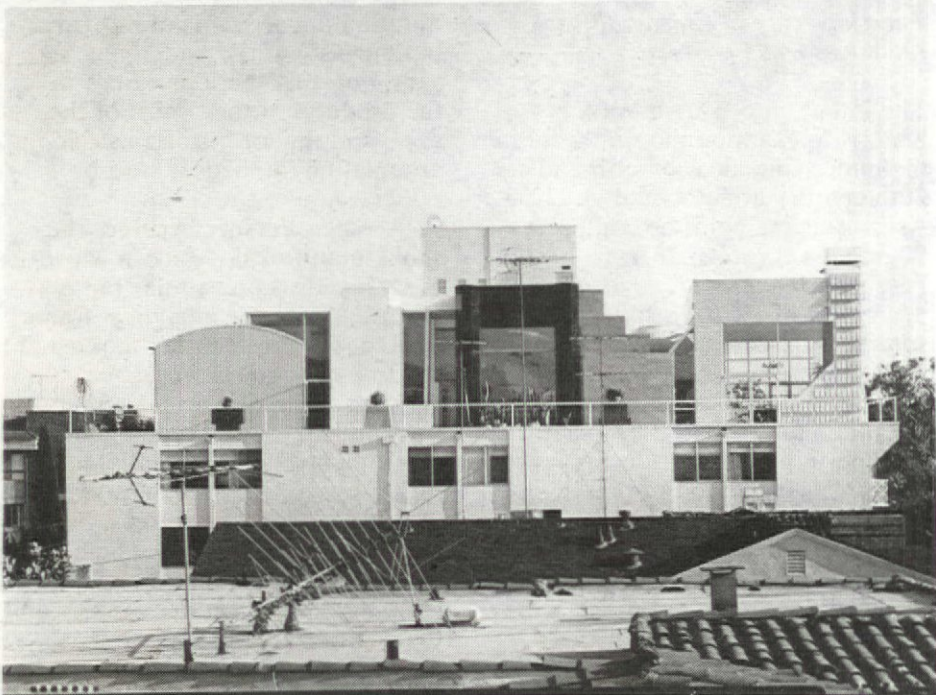
The collectivist nature of the new architecture, the idea that it is an expression of a new age, seems to be especially problematic for Watkin. He quotes Mies, "We reject all esthetic speculation, all doctrine, all formalism. Architecture is the will of an epoch translated into space . . . Greek temples, Roman basilicas and medieval cathedrals are significant to us as creations of a whole epoch rather than as works of individual architects . . . they are pure expressions of their time. Their true meaning is that they are symbols of their epoch . . ." This is a view which Watkin describes as "a menacing vision of the depersonalized, secular, mechanistic future." When Pevsner is quoted writing about the Halles des Machines at the Paris exposition of 1889, "[the designer of Halles des Machines] is hardly known to historians of architecture. The healthy anonymity, a matter of course in medieval building, is preserved here while it was lost in architecture, owing first to the Renaissance and then to the romantic conception of the artist and his individual genius."

Watkin responds by writing that the suppression of the individual in favor of the collective society was a characteristic of the socialistic radicalism of the Weimar Republic of which Pevsner was a part as a young man. Later the same ideas, Watkin notes, were expressed by the National Socialists and he quotes Goebbels in a footnote to further explain his point. This is not criticism of Pevsner's ideas, but it is name-calling-by-juxtaposition.

Certainly one of the notions which Watkin argues strongly for, and one of his major objections to the writers discussed in *Morality and Architecture* relates to the major role the individual plays in the creative impulse. It can be argued that the communal intellectual baggage of an era is an important influence on the individual artist and that the recognition of these collective characteristics of creativity is one of the reasons a culture can be defined

The Wosk House

Additions and Deletions



The side elevation of the Wosk house reveals a varied collection of forms.



The skylit interior of the Wosk House encourages views from one area to the next.

In 1981, Miriam Wosk, a painter and designer, asked architect Frank Gehry to remodel the third and fourth floors of a four-story 1960s Beverly Hills apartment building. The program called for a single-family residence with an adjoining guest suite and a studio. The result was an unusual collaboration expressing the esthetics of both architect and client.

The lower two floors and half of the third floor of the apartment building designed by Lester Wertheimer, AIA, were retained and the overall relationship with the street was undisturbed. While the original building is slightly larger than its neighbors, the new project reinstates a domestic streetscape with a series of architectural volumes on its new penthouse floor. The lower three floors can be seen as a base block on which the new set piece rests aloft. The appearance of the new structure was partly determined by a zoning requirement which held the fourth floor addition back on all sides from the original building perimeter.

The project represents a collaboration between the architect and the artist/client. The overall architec-

ture was designed by Gehry and the interior finishes were conceived of by Wosk. While the primary image of the project is a result of Gehry's ideas, once inside, the architecture cannot be separated from the lushly tiled patterns which begin in the lobby and continue throughout the building. Even the elevator, reused from the original core, is profusely tiled. Additionally Wosk enlisted other artists to undertake special pieces particularly for the building. Marlo Bartell is responsible for ceramic furniture in the lobby and on the upper deck, and Peter Shire designed a cabinet for the living room. But Wosk's tile designs, made for this project according to her specifications by Malibu Ceramics, are the major artistic component. The kitchen, the most ornate space in the house, is a tableau of California tile.

The building is a series of discrete pavilions, or objects, each a different shape, material and scale. There is a primary relationship between the major architectural volumes, and a secondary relationship between these forms and a series of smaller, more intricate interior forms such as the fireplaces and

staircase. Another layer of perceptual interaction occurs at the glazed transition joints between the pavilions. The glazing, which articulates the separate pavilions, defines the building parti on the exterior and creates views of the separate parts from the interior. And, while the building clearly reads as a set of disparate parts on the exterior, the interior space seems like a large, continuous volume.

The variety of forms comprising the roof scape can be experienced on the surrounding deck. The collision of objects includes a blue plaster dome, a ziggurat, made of seamless gold auto metal, a grey plaster vault, a box of emerald pearl black granite, and, facing the street, the glass box living room. Because the new penthouse is almost at tree-top level, from a distance it looks like a small city floating above Los Angeles.

Gehry's strongest work, exemplified by his own residence in Santa Monica, is architecture which carries on a dialogue about the art and craft of building. It does so through a process of descriptive dismantling. Herein lies the tension in his work; making something which is torn apart, unfinished.

In his Santa Monica house, and other similar projects, his architectural vocabulary is primarily abstracted geometry, and it is highly evocative in a primal sense. The Gehry house blatantly challenges the viewer's perceptions. Looking out of the house from the inside is, in many ways, more exciting than looking at the massing from the street. The primal quality of the house has a psychological effect upon one's conscious and subconscious.

This subliminal connection is activated in the Wosk House as well. It is one of a series of Gehry projects

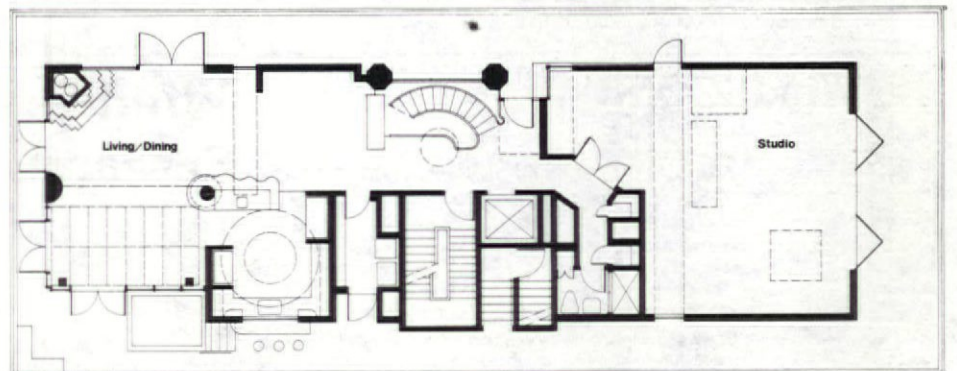
in which the architect took his design process a step further and in a slightly different direction. While it is quieter and more refined, it confronts similar kinds of issues. The forms are defined; vault, dome, ziggurat, cube. However, it is still a project of pieces, and like the Santa Monica House, the views out are highly descriptive. Once one discovers some part of the building, one looks back at it through another part. But the views are never complete; portions are revealed in small doses, but never the whole. Even on the deck, the different textural qualities of the separate pieces and materials reinforces the discontinuity and tension.

The building offers no reference points, and at first this is disconcerting. But slowly, this autonomous quality is what makes the Wosk house so captivating.

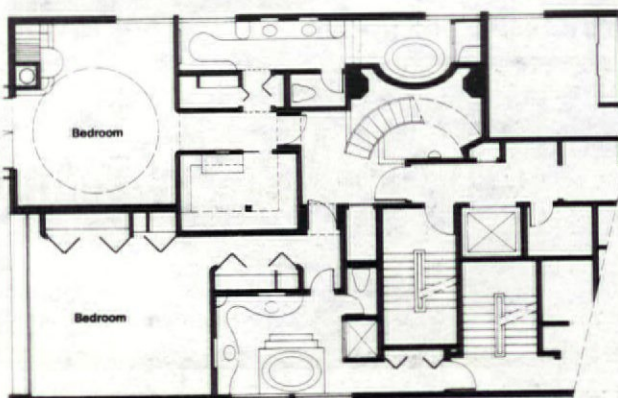
Richard Katkov

Data

Project: Wosk Residence
Architects: Frank O. Gehry & Associates
Client: Miriam Wosk
Site: 440 South Roxbury, Beverly Hills, California
Program: Remodel third and fourth floors of a four-story 1960's apartment building in order to create a single family residence with adjoining studio and guest suite. Interiors designed by Miriam Wosk.
Major Consultants: Kurily & Szymanski, Structural Engineer; Sullivan & Associates, Mechanical Engineer, Athans Associates.



Upper level plan.



Lower Level plan.

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Kaplan Phobia

The Listener

It is such a relief to just sit down with a paper and pencil, mentally breathless from a frantic, multi-month search for a defense of Sam Hall Kaplan of the *LA Times*. Kaplan, frequently treated by LA architects as the "invisible" architecture critic. Kaplan, by-lined by his paper as urban design critic. Could it have been that simple all along: a call of mistaken identity? No, surely not. Too much anguish. Fire somewhere behind that smoke, for sure.

Well, what about the pot-shots he takes at architects? Big ones especially: "socially acceptable architects such as Philip Johnson and I. M. Pei." And Kaplan's very similar treatment of the AIA: "4000 architects at the annual AIA convention converged to congratulate each other, celebrate their craft and call attention to themselves."

We checked our *Roget's Thesaurus* when we felt the need to let off some steam and found: choleric, dour, irascible, testy, petulant and irritable. In short, he does not endear himself—even when we might agree with him! Unfair? We think not. Perhaps without a mandate from his employer or even any personal compulsion to critique buildings (remember, he is the urban design critic) he just can't resist unloading his pique on architects. Perhaps he is simply an architect critic? Still, why the pique?

We have been listening pretty carefully to Kaplan for several months—we have sixteen of his *LA Times* pieces stacked in front of us—and we offer the following explanation:

Kaplan sees architects as having let him down by burying their heads in their clients' pocketbooks and myopically seeing little beyond their drafting boards. Positioned in society where they could exert great leverage for the good in Kaplan's urban design world (to say nothing of their own) he sees them abdicating their power, every day. This is a black and white issue for him. He cares very deeply about urban design. He feels very alone in a crusade—on June 23rd he expressed immense relief over the possibility of New York's Richard Weinstein being chosen new dean of UCLA's architecture and planning school, "a hard-headed, action-oriented urban designer." As if Weinstein could be the sole reinforcement he might expect to help him resist being overrun by the heretics.

Yes, he clearly cares deeply about urban design and puts a clear distance between his own convictions and, as he says, "the cup of tea sipped by the ethereal polemicists protected by tenure and dabbling in design at UCLA."

No, not endearing. But we architects *do* care about urban design, don't we? Listen with us to Kaplan: "One of the many wonderful things about landscaping (along free-

ways) is that it has the potential of mitigating the visual pollution of an encroaching man-made world of concrete and steel." Then follows a hard-hitting attack on and expose of the billboard lobby. Again, "We hope the City Room will be used to explore such pressing local issues as the future of Library and Pershing Squares. Metro-Rail alternatives, the erosion of residential neighborhoods, improving pedestrian life and the need for affordable housing."

And not only just such pleasantly pious hopes: On the threat to open space embodied in the planning proposals for Library Square Kaplan fills eleven column inches with a brilliant, descriptive attack on the city's transportation department for "nibbling away" at the project's promised pedestrian ambiance with street widenings for left turn lanes.

Space does not permit quoting equally powerful critiques such as the attempts to ban signs on tower rooftops downtown; a warm plea for a social solution to the Pershing Square problem rather than a continuing series of attempts at physical design solutions; a strongly supportive piece for Dolores Hayden's "Power Of Place" organization at UCLA. And more: 16 column inches of slashing attack on City Council's "blatantly political handling" of the attempted rape of Hollywood's Highland-Camrose cultural heritage landmark—brilliant, investigative journalism (nothing but the facts, Ma'am) spiced with colorfully worded, condemnatory opinion. Only the last six words bothered us. The last line reads, "At stake is the Council's integrity, or what there is left of it." Those six words carried us back to some distant point in the past when the Council first began to lose its integrity. So now it is irretrievable? The Council can't regain its integrity by reversing yesterday's action? Not very forgiving, Kaplan. Might even tend to drive them into the hands of the enemy!

But before leaving our more than competent but sometimes grim urban design critic we quote, for the lighter touch, Kaplan, on Philip Johnson, "elegant, winsome Johnson, the profession's superstar turning out, not surprisingly elegant, winsome structures." And finally hasten to mention that there have been some more than decent critiques of buildings. We especially remember the San Bernardino County government center and the Santa Monica bus terminal.

Just go a little easier on us architects, Sam. Such a bright guy as you might even look for ways to motivate us to join you in your truly estimable causes. Meantime, we'll try to keep listening.

Paul Sterling Hoag, FAIA

L.A. ARCHITECT

LA/AIA Design Awards

This year, the format of the LA Chapter's 10th annual Architectural Design Awards Competition has been altered to feature a public display of all entries. The exhibit opens September 7 in the newly dedicated City Room at the California State Museum of Science and Industry, 700 State Drive, Exposition Park, and will be open free of charge from 10 am to 5 pm daily until October 6.

The Design Award winners will be announced during a special program to be held in Parsons Plaza at the Museum, September 28. Admission to the event, payable to the LA/AIA at the Chapter office, is \$15 in advance and \$20 at the door. The evening will begin at 6:30 with a wine and cheese reception followed at 8:00 by a discussion of the projects selected by the 1985 jury: Audrey Emmons, FAIA, Joseph Giovannini, Bruce Graham, FAIA, and Robert Stern, FAIA.

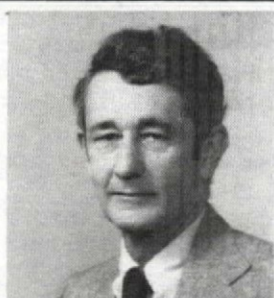


Audrey Emmons

Audrey Emmons, FAIA, principal of her own San Francisco office, received her BS in architecture from Kansas State University. Emmons has received design awards from the AIA, *Architectural Record*, *Sunset* and *House and Home* magazines for highly articulated residential projects completed while a partner of Hooper, Olmstead and Emmons. In her opinion, "a professional image is necessary even in this age of individuality."

Joseph Giovannini, is an emerging figure in architectural criticism, currently serving as an architectural writer for the *New York Times*. The youngest member of the jury, Giovannini is perhaps the most familiar with Los Angeles, as his credits include the recent publication *Real Estate as Art: New Architecture in Venice, California* and service as architectural critic for the Los Angeles *Herald Examiner*.

Bruce Graham, FAIA, partner in charge of design for Skidmore, Owings and Merrill, Chicago, qualifies as a consummate corporate architect. A graduate of the University of Pennsylvania, Graham is currently a registered architect in 17 states, in Canada and in the United Kingdom. Architect of the world's



Bruce Graham

tallest building, Chicago's Sears Tower, Graham has written that "our buildings must be clear, free of fashion and simple statements of the truth."



Robert Stern

Robert Stern, FAIA, author, educator and practitioner, received a BA from Columbia and a M Arch from Yale. He is the recipient of design awards from the AIA and *House and Home* as well as first place in the Roosevelt Island Housing Competition. Among the first contemporary architects to employ historical reference in work, Stern believes that "architectural form is related to symbolic intention and not technological expression."

Chairman of the 1985 Chapter Awards Committee is Ernie Marjoram, AIA, assisted by committee members Bouje Bernkopf AIA, Mel Bernstein AIA, Joel Breitbart AIA, Nir Buras AIA, John Cotton AIA, Mark Fuote AIA, Lonny Gans PAL, Carl Hunter AIA, Charles Lagreco AIA, Jonathan Mansour AIA, Seth Sakamoto AIA Associate, Julius Shulman LA/AIA Honorary Member, Michael Wester AIA and Bernard Zimmerman FAIA.

A banquet in honor of the awards recipients and their clients is planned for October 19 at the Dorothy Chandler Pavilion. All chapter members are invited; detailed information on this program will appear in the October *LA Architect*.

Chapter Nominations

The following nominees have been accredited for 1986 Chapter officers and directors:

Vice-president/president-elect: Cyril Chern, AIA

Secretary (two-year term): Richard Appel, AIA

Directors (two-year term; two positions open): Daniel Chudnovsky, AIA, Fernando Juarez, AIA, John Mutlow, AIA, Alan Rosen, FAIA.

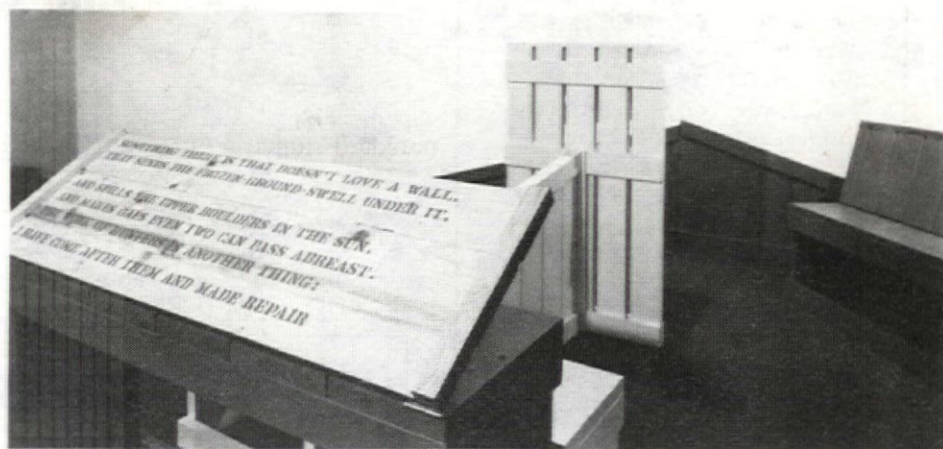
In accordance with Chapter By-Laws, election to the office of vice president/president-elect or secretary

also constitutes elections as a Chapter delegate to the California Council (CCAIA) for a 2-year term. Currently, the Chapter is allocated seven delegates, five of whom will be completing the second year of their term of office in 1986; the remaining two positions will be filled as described above.

Following this publication of nominees to date, Chapter architect members-in-good-standing have the opportunity to submit additional nominations, in accordance with the nomination procedure stated in the July issue of *LA ARCHITECT*, to be received at the Chapter Office no later than 2:00 p.m., Friday, September 27, 1985.

Nominations will then be closed and election ballots prepared for marking. Ballots will be tallied and the results announced at the regular Chapter meeting scheduled for Tuesday, November 19, 1985.

Collaborations Program September 17



Siah Armajani, A Poetry Lounge, Detail of installation at Baxter Art Gallery.

Collaborations, the third program in the Architecture/Art: An Urban Renaissance series sponsored by the LA Chapter, will be held Tuesday, September 17 at the Design Center in downtown Los Angeles.

The program, which takes the place of the Chapter's regular September meeting, will touch on collaborations between architects, artists, developers and owners in the development of monumental art for public spaces. Moderated by Marcy Goodwin, a Los Angeles architectural coordinator/consultant, the program will explain the importance of working with the artists from the conception of a building project in order to avoid aesthetic, structural and other engineering headaches.

In addition to her role as moderator, Goodwin will serve as keynote speaker for the program. The panel will consist of L.C. Pei, facilities for the arts and media technology associate, I.M. Pei Partners; Richard A. Kahan, former chairman, Battery Park City Authority, New York City, and managing direc-

tor, Continental Development Group; and Siah Armajani and Elyn Zimmerman, site specific artists.

The final program in the series, Fantasy and Function, will take place Nov. 11 on the "Cats" set at the Shubert Theater in Century City. Moderated by Robert Fitzpatrick, president, California Institute of the Arts, and organizer of the Olympic Arts Festival, the panel will include Jon Jerde, AIA, principal, The Jerde Partnership; a representative from Arquiteconica; and artists Larry Bell, David Hockney and Peter Shire.

The program will be held from 6:30 to 9 p.m. in the Design Center Auditorium (sixth floor) at 433 S. Spring St. A wine and cheese reception will precede the meeting.

Cost of the program is \$20 at the door for AIA members; \$25 for non-members; and \$5 for students. Advance reservations are not required.

Stern Words September 26

Robert Stern, FAIA, jury member and host of the "Pride of Place: Building the American Dream," a PBS television documentary to be aired in 1986, will speak September 26 at 8:00 pm in UCLA's Dickson Auditorium as part of the 1985 LA/AIA Design Awards Program. The lecture will be preceded by a reception at 6:30 in Stern's honor.

There will be an attendance fee of \$7 general admission and \$3.50 for students; on-campus parking is available in structure 3 near Hilgard and Sunset Boulevard at a cost of \$3. As seating is limited, admission will be by phone reservation with the LA/AIA Chapter Office (213) 659-2282 before September 20th. Guaranteed seating requires prepayment of the attendance fee, payable to the LA/AIA at the Chapter Office.