

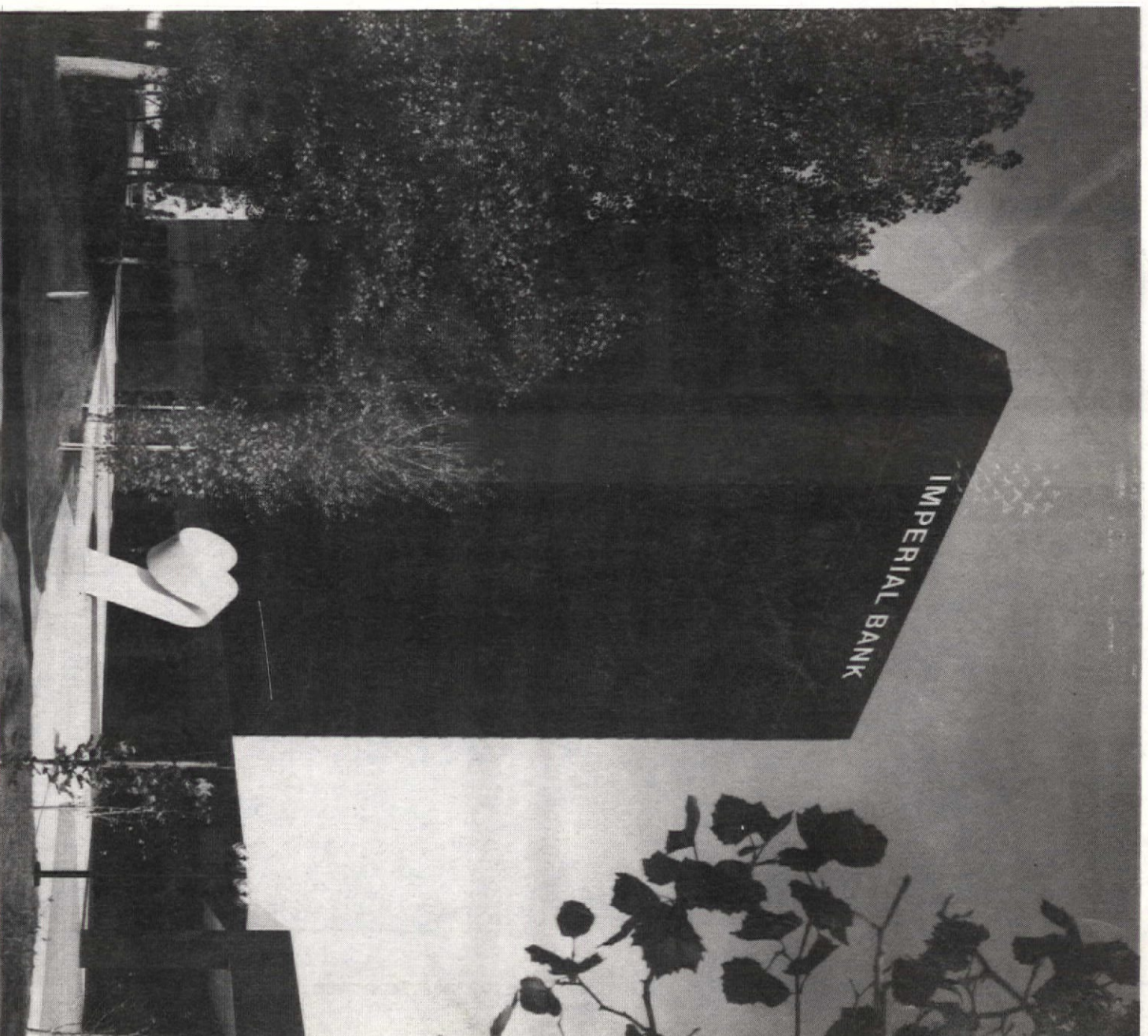
PUBLISHED BY THE L.A. CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS
INCORPORATING SOUTHERN CALIFORNIA ASSOCIATES NEWS

L.A.

ARCHITECT

November 1985

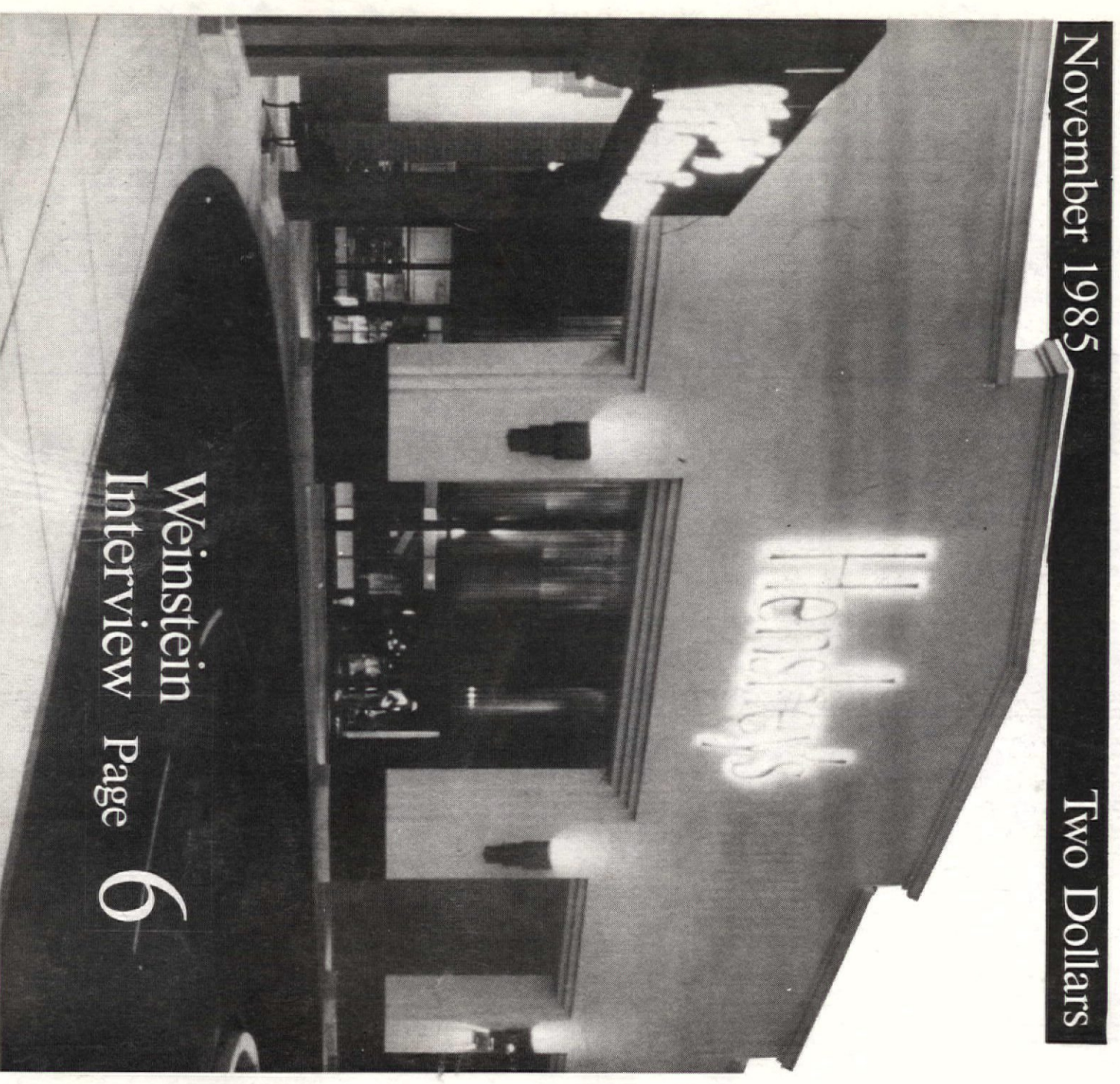
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Weinstein
Interview Page 6

Architect's Calendar

November

FRIDAY 1

November 1-2, CCAIA
Convention,
Lake Tahoe

WEEKEND

November 2. Exhibition
Tadao Ando: Intercepting Light
USC, Helen Lindhurst Architec-
ture Gallery, Watt Hall through
November 30. For information:
(213) 743-2723.

November 2
through end of year, History of
Lake Enchanto Exhibit, Peter
Strauss Ranch, 30000 Mulhol-
land Hwy. Agoura (818)
706-8380.

MONDAY 4

Sam Hall Kaplan
Monday Night Lecture Series
Cal Poly Pomona 7:30 p.m. Kel-
logg West Auditorium. Call (714)
598-0302, for information.

TUESDAY 5

LA/AIA Board Meeting
Chapter boardroom, M-62, Pa-
cific Design Center, 4 p.m.

WEDNESDAY 6

LA/AIA Computer Committee,
A/E firm Open House, Skid-
more, Owings and Merrill, 725
South Figueroa Street,
6:30-8:00. Call Terry Poindex-
ter, (213) 488-9700 for
information.

THURSDAY 7

FRIDAY 8

WEEKEND

November 9,
Associates
Voyage, Universal Studios.

November 9,
UCLA/LA/AIA Energy
Conference
UCLA Graduate School of Ar-
chitecture and Urban Design
9:30 a.m. to 3:30 p.m.

MONDAY 11

Fantasy and Function
Los Angeles Theater Center
(changed from Shubert Theater).
Reception 6:30 p.m., program
7:30 p.m. Call (213) 659-2282
for information.

TUESDAY 12

WEDNESDAY 13

LA/AIA Associates Board
Meeting.
Chapter boardroom, Suite M-62,
Pacific Design Center, 6:30 p.m.
Call 659-2282

Rodney Friedman: The Work of
Fisher Friedman Associates,
USC, Harris Hall 101, 6:30 p.m.
Wayne Ratkovich
speaks on "Making Cities Work
for People" SCI-ARC, 1800
Berkeley, 8:00 p.m.

THURSDAY 14

Architecture for Health Committee
Chapter boardroom, M-62, Pa-
cific Design Center, 3:30 p.m.
(213) 659-2282.

Pro-Practice Committee
Pacific Design Center, Room
259, 5 p.m. (213) 659-2282.
UCLA Urban Planning Lecture
Professor Leonie Sandercock
speaks on "Beyond the Rust
Belt: The Jobless Growth Soci-
ety?" Graduate School of
Architecture and Urban Plan-
ning 5:30 p.m.

FRIDAY 15

WEEKEND

November 16,
LA/AIA Committee Retreat,
Pacific Design Center, Suite 259,
9:00 a.m. (213) 659-2282.

November 16,
Association for Women in Archi-
tecture, Marketing Design
workshop, Woodbury University
Auditorium, 8:30 a.m. to 12:30
p.m. (213) 450-5053.

November 16
L.A. Conservancy/El Pueblo
Park Association, Tour and Sym-
posium, Pico House, El Pueblo
State Park, 1 p.m. to 4 p.m. Call
623-CITY or 621-7755.

MONDAY 18

Architects in Industry Committee
Chapter boardroom, 5:30 p.m.
(213) 659-2282.

TUESDAY 19

LA/AIA Election Meeting,
Pacific Design Center, Suite 259,
6:00 p.m. (213) 659-2282.

WEDNESDAY 20

Government Relations Committee,
Chapter boardroom, 5:15 p.m.

Codes/Planning Committee,
Becket Associates, 5:00 p.m.

LA/AIA Executive Committee,
5:30 p.m.

USC Architecture Lecture
Peter Waldman: Recent Work,
101 Harris Hall, 6:00 p.m.

UCLA Extension Design Program
Annual Student Exhibition,
Jerry Solomon Enterprises, Inc.
960 LaBrea, 10 a.m. to 5 p.m.

SCI-ARC Panel Discussion, "Mak-
ing Cities Work for People,"
8 p.m.

THURSDAY 21

UCLA Architecture Lecture
Diana Agrest and Mario Gan-
delsonas, "The Three Texts of
Architecture." Room 1102 Ar-
chitecture Building. Reception
7:00 p.m., lecture 8:00 p.m.

FRIDAY 22

WEEKEND

MONDAY 25

USC Architectural Guild Lecture
Peter Eisenman: Projects and
Ideas, USC, Bovard Auditorium,
8:00 p.m.

TUESDAY 26

SAA Board Meeting
Chapter boardroom, 6:30 p.m.
(213) 659-2282.

WEDNESDAY 27

THURSDAY 28

Thanksgiving

FRIDAY 29

WEEKEND

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NOTICE OF POSITION

The Graduate School of Architecture and Urban Planning at UCLA invites applications for a full-time, tenure-track position in the Architecture/Urban Design Program, beginning academic year 1986/87. The successful applicant will be expected to teach design studios and to make a contribution to at least one other area of the teaching program, and to actively pursue practice and/or research and scholarly activities. It is anticipated that the position will be filled at a senior level. UCLA is an Equal Opportunity/Affirmative Action employer and the Architecture/Urban Design Program especially encourages applications from women and members of minority groups. Applicants are asked to submit letters of inquiry, including curriculum vitae and the names and addresses of at least three references by January 15, 1986 to Professor William J. Mitchell, Head, Architecture/Urban Design Program, Graduate School of Architecture and Urban Planning, UCLA, Los Angeles, California 90024.

POSITION OF DIRECTOR OF ARCHITECTURE, URBAN INNOVATIONS GROUP, UCLA GRADUATE SCHOOL OF ARCHITECTURE AND URBAN PLANNING

The UCLA Graduate School of Architecture and Urban Planning is looking for an individual to fill the position of Director of Architecture at the Urban Innovations Group (UIG), the practice arm of the School, beginning academic year 1986-87. Candidates should have at least five years experience in architectural practice, including experience in project design and project management. The successful candidate will be expected to work with other faculty members in directing students' work on architectural projects, to be responsible for the overall management and organization of all architectural and urban design projects, and to teach two or three courses each year in the Architecture/Urban Design Program. It is anticipated that the position will be filled at the Adjunct Assistant Professor level, but exceptionally well-qualified applicants at more senior levels will also be given consideration. UCLA is an equal opportunity, affirmative action employer and applications from women and members of minority groups are especially encouraged. Applicants are asked to submit letters of inquiry, including curriculum vitae and the names and addresses of at least three referees, by January 15, 1986 to: Professor William J. Mitchell, Head, Architecture/Urban Design Program, Graduate School of Architecture and Urban Planning, UCLA, Los Angeles, California 90024.

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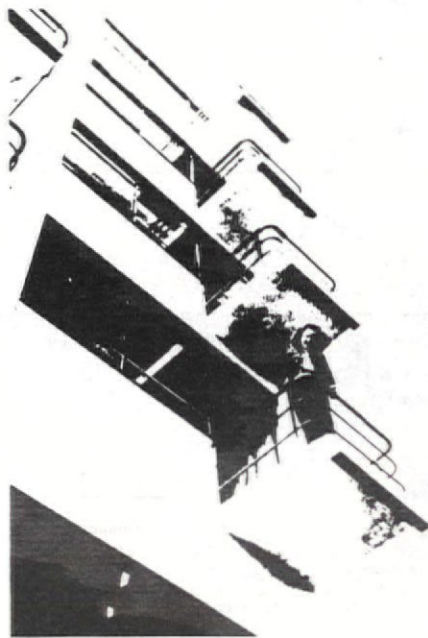
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Bauhaus Album

Books



Bauhaus Photography.
MIT press, 1985, 315 pages \$30.

Bauhaus Photography is an unusual collection of photographs and essays documenting photography at the Bauhaus. The intentions of the book are serious, but its overall impression is that of a photo album found in a stranger's attic; there is great attraction to the snapshots but one wants to know more about the photographs and the people taking them.

Eugene Prakapich provides an introductory essay which provides an overview of the history of photography at the Bauhaus (photography was not introduced into the curriculum until 1929) but as this is the only essay of this type its introductory nature becomes emphasized. The introduction is a special addition of the English edition of the book so its "album" quality undoubtedly was a part of the original German edition.

The table of contents reinforces the serious quality of the book with entries such as "Exhibition List," "Curriculum of the State Bauhaus in Dessau," essays by Walter Peterhans, Laslo Moholy-Nagy, Ernst Kallai and others as well as two sections of photographs: Bauhaus Photographs and Bauhaus Album. But a brief perusal of the book suggests that the table of contents is something of a facade. Credits for the catalogue designs are not given. The section titled curriculum includes the reduced reproduction of three pages from a Bauhaus catalogue of the course of study.

It is the photographs which are the interest and the value of the book. Although many of the photographs are intended to be appreciated for themselves it is their documentation of Bauhaus life which is most compelling. It was a very specialized environment and must have been a very exciting one in which to study and to live. These photographs communicate the ex-

citement. The subjects were as varied as the techniques. An empty lecture hall with rows of tubular steel furniture designed at the Bauhaus with its emphasis on light, a double exposed portrait juxtaposing the sitter against the repeated balconies of the Bauhaus building, a very serious Hannes Meyer in a drafting studio, a student jazz band, and students protesting the military policies of the National Socialists were subjects for these photographers. And each conveys something of the excitement of the times and of the life at the school. The documentary essays provide a context in which to place the photographs but it is to the photos that we return.

Unfortunately the book is not produced well; the inexpensive paper is too light causing the photographs to shadow through to the opposite side of the page. There is no editor or compiler credited in the book but the dust jacket informs us that Edgardo Marzona who is a publisher of books about the 20th century avant garde compiled the book. It appears to be a personal project, so it is especially unfortunate the book was not better produced so that the true quality of the photographs could be realized.

Charles H. Wheatley

Buildings

Construction of "The Glen," a community of 58 townhomes for UCLA faculty, is under way in Beverly Glen Canyon.

Scheduled for completion in 1986, the project is designed to help the University overcome problems in faculty recruitment and retention that result from the shortage of moderately-priced housing in the West Los Angeles area. The new homes will be located on an eight-acre site bordered by Beverly Glen Blvd. and Nicada Dr., south of Mulholland Dr.

The homes, which will sell for approximately \$157,000 to \$249,000, were designed by architects McGee Essick/AEP, a joint venture based in Los Angeles.

A group of developers have bought the Eastern Columbia Building on 9th and Broadway in downtown L.A. with the intention of creating a \$1,250,000 high-end design center. When completed in the summer of 1986, the Palace Square International Marketplace will encompass the square block of 8th and Hill, 9th and Broadway. The developers have also bought the May Company. Both buildings are of historic value. The preservation of the facades, said a spokeswoman from Palace Square, "is why we bought the buildings in the first place."

Earthquakes On-Line

Briefly Noted

Earthquake Design

A University of Southern California professor has designed an earthquake information system, called EQINFOS, to help estimate strong earthquake shaking at building sites and to estimate the effects on proposed structures.

"The computerized system functions as a library service that's accessible and affordable to small users," says EQINFOS designer Mihailo Trifunac, a professor of civil engineering at the USC School of Engineering. Users subscribe directly through USC's department of civil engineering.

"Using a modem and compute terminal, a user can call EQINFOS and ask a variety of questions about earthquakes that have occurred in the western United States," Trifunac says.

The system searches its databank and produces a file listing all earthquakes conforming to the user's specifications.

In addition, EQINFOS can predict how much a building of certain design specifications would vibrate during a quake of any specified intensity.

Using past seismic recordings and geological data, as well as statistical estimations, it's possible to predict the intensity of earthquake that might affect a particular building site.

"Builders of important structures need to know what kind of ground motion their structure should be designed to withstand," says Trifunac. "We can describe the possible shaking at a site, and we can construct mathematical models of the properties of buildings. In the computer, we can 'vibrate' the mathematical model and calculate how great the building displacement would be and how much force the shear walls and columns would experience."

"To improve its chances of withstanding an earthquake, a building should have uniform strength up and down," Trifunac explains. "You don't want a weak link such as an open first story full of columns and glass."

The earthquake information provided by EQINFOS is useful not only for planning buildings but also for constructing bridges.

Just how accurate are earthquake predictions today?

"We can describe with considerable confidence the range of possibilities," says Trifunac. "We don't know *when* they will strike, but we have a good idea where they're likely to occur and how strong they're likely to be."

Architectural Softball League

As the dust settles on the first official season of the loosely organized Los Angeles Architectural Softball League, the eight participating teams look back fondly on a full season of social, as well as athletic, fulfillment and fun.

Following are the standings at the end of the regular season while the top four teams prepare for the upcoming play-offs:

1. Johannes Van Tilburg & Partners
2. Don Barany/Architects
3. The Jerde Partnership, Inc.
4. The Landau Partnership, Inc.
5. Dworsky & Associates, Inc.
6. VCA/Randy Washington Group
7. Nadel Partners & Shapiro
8. WZMH Group, Inc.

The League is hoping to expand to a minimum of 20 teams by next March. According to the self-appointed Commissioner, Jeffrey Turner of The Landau Partnership, Inc., the League is open to all comers, regardless of skill, sex, or impending malpractice litigation. So ... for a great time next summer, interested team representatives should contact Commissioner Turner at (213) 394-7888.

Kent State Memorial

Kent State University announces a national one stage **open design competition** for a memorial to the events of May 4, 1970, on the campus of the university.

On that date, student demonstrations protesting the Vietnam War and the decision to engage U.S. forces in Cambodia, ended with the shooting deaths of four students and the wounding of nine others.

The memorial is to honor the memory of those students, transcending the actual tragedy and affirming the fundamental American values of the right of public assembly and the right to petition the government for the redress of grievances.

First prize is \$20,000 with the commitment to negotiate arrangements for realization. Second prize is \$10,000 and third prize is \$5,000. There will be up to ten \$500 honorable mentions.

Closing date for registration is November 30, 1985. Registration fee is \$20.00. For information and registration forms write: May 4 Memorial Design Competition, Kent State University, Kent, Ohio 44242.

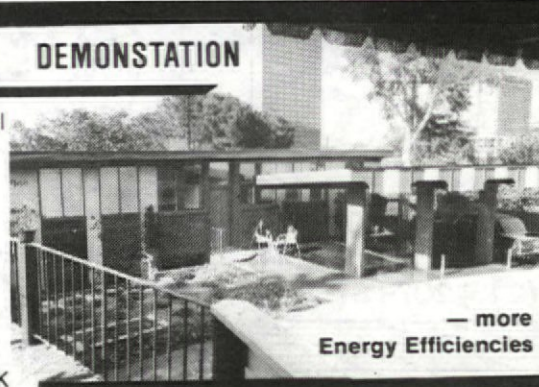
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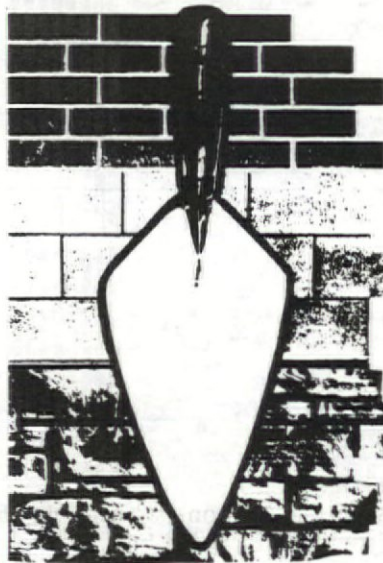
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News and Notes

LA Chapter

LA/AIA

The following text is a summary of the proceeds of the September board of directors meeting. Full minutes of this meeting are available through the Chapter office.

Report on City Room improvements. Martin Gelber reported that he had spoken to Jay Rounds and Don Muchmore and reminded them of the Museum's commitment to the Chapter for a permanent exhibit space. Both were very enthusiastic about the Chapter's program. Jay Rounds said that the "City Room" would be re-located to a different space in the southwest corner of the main floor in the Main Building of the California Museum of Science and Industry and the Chapter would have that space for at least one year without having to move again. President Hall asked if the Chapter should have a written agreement for the new space; we should also have an agreement with the Museum regarding security.

At Hall's request, Phelps and Gelber will meet with him within the next two weeks and draft a contract or letter agreement with the appropriate wording to cover security issues, etc. It was suggested that a chairperson be appointed to head up an Exhibit Committee. Appel suggested that the Board Members do some research as to who has had that responsibility in the past and come up with some names for consideration.

Sunsetting. William Landworth stated that in going through the Chapter's policies and resolutions he noticed that some of them were no longer viable and that perhaps they should be sunsetted. There was some discussion regarding deleting the policy statements and moving them to another book as a permanent record of what had been accomplished. It was agreed that if some action had been taken or if the statement was no longer viable that a date along with a three word notation be inserted alongside of the policy statement in order that anyone reading them would know what had taken place, ie: "law suit lapses." The policy/resolution statements were reviewed individually by the Board, and appropriate action taken.

Los Angeles Architect Selection Process. Chet Widom reported that he had met with Al M. Beurlein, a representative of the CAO. They are in the process of revamping the selection process in every agency in the City. A draft will be put together in the next two months. Widom stated that he was pushing for the Brooks Bill approach, to which, so far, they have been receptive. The second part will be the method by which they will accept applications for work. To date there has been good cooperation from the Mayor's office as well as the CAO.

Treasurer's Report. Robert Harris reviewed the Treasurer's Report distributed to the Board and stated that the Finance Committee is meeting on Sept. 10th to draft next year's budget as well as to review control on this year's expenses to avoid a deficit.

Janice Axon referred the Board to a letter from Program Chair Robert Anderson requesting an additional \$1500 to bring *Architectonica* to Los Angeles for the final Architecture/Art program.

Moved Widom/second Ciceri, the following: that the budget be increased to provide \$1500 as an honorarium for *Architectonica*. After some discussion the Motion was **Amended by Widom and Seconded by Ciceri to provide** that the sum be increased to \$6,000 in lieu of \$1500, to cover other expenses incurred by the Program Committee. As amended, the motion **carried**.

Executive Director's Report. Janice Axon reported that Fred Lyman had called to inquire what the Chapter is doing regarding the appointment of the new City Planning Director.

Hall stated that it was in the hands of the Personnel Director for the City of Los Angeles, who is considering what groups to contact to obtain input. There is an extensive job qualification already prepared and the selection will be a very thorough process. Hall requested suggestions from the Board on persons for this position, and stated that he would report back to the Board before taking any action on the suggestions.

Janice Axon stated that Morris Verger had called her regarding the Architects Professional Liability article in the *LA Times*, which he felt confirmed several issues he had previously brought before the Board. He reiterated his opinion that the BAE was helping to establish case law and felt that the BAE should be included in the proposed *Amicus Curiae* suit against the Consumer Affairs Department, because it is not doing what it was contracted to do.

The **Annual Installation** date has been confirmed for January 18, 1986. It will be held at the Wilshire Country Club.

Janice Axon on behalf of Carlos Alonso reported that the Associates' **Voyage program** has been moved to November 9, 1985; and that the Professional Affiliates are having a joint program with IDP on December 2nd.

Janice Axon reported that the **AIA Women in Architecture** committee is conducting a campaign to bring more women into the AIA. All newly licensed women architects will receive a special letter. A woman architect from each Component is being sought to act as coordinator. Norma Sklarek stated that she was already overextended, but might be able to find someone who would be available for that purpose.

Hall reported that he had been working on putting together some recommendations for the **Baldwin Hills Disaster Task Force** on rebuilding Baldwin Hills.

CCAIA Design Awards

The call for entries for the 1986 CCAIA Design Awards is now in the mail to all CCAIA members and firms. All members are encouraged to submit any project completed on or after January 1, 1979, from artists studios to airports, single family homes to public housing developments, intimate restaurants to soaring skyscrapers.

Judges for the 1986 Design Awards are Paul A. Kennon, FAIA, president and design principal for CRS Sirrine in Houston, Texas; Peter Papademetriou, AIA, professor of architecture at Rice University; and Tod Williams, AIA, principal of Tod Williams & Associates in New York.

All of the entries in the 1986 Design Awards program will be on exhibit at the Monterey Design Conference, February 28 to March 2, 1986, in order to show the broad range of designs considered by the judges. Winning entries will be exhibited throughout California, receive coverage in state and national publications, and will be featured in *Architecture California*.

Requests for entry forms are included in the call for entries brochure and must be returned to the CCAIA postmarked no later than November 15, 1985, along with an entry fee of \$90 per project. Final submittals will be due at the CCAIA offices on December 16.

For more information or to request an entry brochure, contact Brook Ostrom, CCAIA public relations coordinator, at (916) 448-9082.

Obituary

Arthur Froehlich, FAIA-E, designer of Hollywood Park in Inglewood and other horse racing tracks in New York State, Kentucky and throughout the world, died October 3. He was 76.

Froehlich, a former president of the LA/AIA was elevated to Fellowship in the AIA in 1964 and became a Member Emeritus of the LA Chapter in 1984. He also served as a Director of the CCAIA and a delegate to the National AIA convention. He was head of Froehlich & Kow in Beverly Hills, a firm he started in 1938. Mario Kow, AIA, became a partner in 1978.

Froehlich built his reputation by designing race tracks, starting with Hollywood Park in the early 1940s. He helped to design Aqueduct, Belmont Park and Roosevelt Raceway in New York State; Keeneland in Lexington, Ky.; Hipodromo Nacional in Caracas, Venezuela; and other race tracks in Canada, France, New Zealand, Panama, Trinidad and South Africa. His firm was working on a \$9 million expansion of Keeneland when he died.

Other horse racing tracks with which he was associated include Atlantic City, Bay Meadows, Garden State, Golden Gate Fields, The Meadowlands, Monmouth Park and Oaklawn Park.

In addition to horse race tracks, Froehlich also designed Reiss-Davis Clinic, UCLA parking structures, White Memorial Medical Center and buildings on the UC Riverside campus. Most recently, his firm had designed a medical arts center, now under construction in the Simi Valley.

Born in Los Angeles in 1909, Froehlich was the son of a cattle and dairy farmer. He studied architecture at UC Berkeley and Pasadena College of Engineering. One of his first jobs was as a draftsman for the structural engineering firm for Santa Anita Raceway when it was built in 1934. He formed his own firm four years later and became a member of the AIA in 1944.

New Members

AIA. Edmund Peter Stazicker, *Arthur Erickson Architects*; Charles A. Howard, *H. Wendell Mounce, AIA & Associates*; Donald Bruce Randall, *The Randall/Baylon Partnership*; Eric Helstrom, *Ebbe Videriksen, AIA Architect & Associates*; Neil Alan Buchalter, *Kamnitzer & Cotton Architects & Planners*. Rick Leslie Jr., *Rick Leslie Architect*. Robert W. Dinsmore, *Dinsmore Architects*.

AIA Reinstates. Janis Ripa, *Janis J. Ripa, Architect, AIA*; Douglas Gordon Smith, *Douglas Gordon Smith, AIA Architect*.

AIA Upgrade from Associate. Margaret R. Goglia, *UCLA Construction & Project Management*.

Associates. Bruce L. Rudman, *Rochlin & Baran Associates, Inc.*; Aviva B. Carmy; Gregory Thomas Zubick, *Thompson-Crenshaw Inc.*; Aviation Architecture & Planning; Antoinette S. Culpepper, *Margot Seigel Architects*.

Professional Affiliates William S. Driver Jr., *C. W. Driver*; Stephen C. Wexler, *WEXCO International*; Jack C. A. Czaykowski.

Given that, though, can architecture be ironic? I mean, architecture endures, and when the moment requiring irony has passed, the built irony still stands.

You can use architecture to make ironic comments. There are some disadvantages to that, one of which is that the comments are subsequently seen to have been made on May 14th, 1985 or whatever.

The real question, though, is whether the ironic mode is an appropriate expression of the process by which buildings are made. The process is so complex. It involves so many acts of consensus before anything can happen. I hold to the idea that each medium is appropriate for a certain kind of commentary on the culture. And our sense of appropriateness has to do with our understanding of what is involved in making a statement. A painter can buy ten dollars' worth of paint and in a short time can make a statement. With a building, which takes two years to design and two years to build, the moment is already gone, it's four years later.

This is a prejudice that, no doubt, I got from Kahn, who wanted his buildings to be timeless, who would judge a building by your *not* being able to fix it in time. I recognize that that notion seems less and less persuasive to me, but I'm still not persuaded of the opposite, of the ironic.

Looking, though, at Kahn's work, and at the time when he was active, one has to recall the feeling of belief in possibility that we all felt back then. The times seemed to be utterly clear-eyed, without apology or irony or any of those things that so beset us. Did we just feel that or was it real?

I wish I could read history more intelligently than I'm able, but it would seem to me that in the process of change, there are certain moments when we look at politics and intellectual thought, science and the arts, and there seems to be no apparent pattern. But then sometimes those things come into phase and reinforce each other and all of a sudden we realize that here is another perception of the world we're in the middle of. And that was such a moment. If I were a cultural historian, I would see whether at that moment you had a vertical alignment in varying professions, or would you find, really, that biology was here and physics was here, architecture here and music up here. I don't know how one would do that, but it would be interesting.

For Kahn, though, it was his way of thinking that sustained him. Leonardo da Vinci used to throw molten paraffin into jars of water, and as the shapes would randomly congeal, they would kick off an idea and suggest something to him and then he would be off and running. Kahn would get himself going from information he encountered. He

would have been particularly delighted with the kind of information that comes out of the work that Dolores Hayden does here at UCLA. He would have been delighted with the fact—that he would call the circumstance—that sixty percent of American couples both work. And he would have loved to use that social insight as an instrument of criticizing house designs in second year, and pointing out that there was an institutional reality that the student did not recognize. He was always trying to search for a pre-existing set of relationships that had nothing to do directly with shapes but which nevertheless bore some kind of direct relationship with what you ultimately ended up doing.

The search that led to the Salk Center—

Ah, but you see, Kahn's premise there was that he had finally seen into the timeless essence of the scientific endeavor, and he romanticized his perception of what it was, and that distorted his ability to understand what it really was. And he then created a timeless image of the wrong perception. Scientists love to be engaged with the mess of the apparatus through which they perceive the universe. They want the test tubes, wires and bubbling cauldrons. And amid that visual cacaphony, they put down a white pad and draw the huge equation that unifies all the forces of nature. But Kahn thought they would put the white pad down in a serene office next to the laboratory with a view of the ocean. That's the way Jonas Salk works, but it's not the way most scientists work.

It's a shame that Kahn couldn't have had your analogy of the paraffin in the water, and seen that it's the tubes and mechanisms that inspire scientists' minds to imagine their theories.

Well, the next time around he would have changed it. And he would have gotten just as enthusiastic about the romance of the man who creates the cube of peace around himself amid the confusion. And then he would have gone on about that until the tears would come to your eyes, and you would have been just as carried away with the thought that this is the only possible way to make a laboratory.

Until it actually got used . . .

Pro-Practice

Continued from page 5

and the client's expectations, a good part of the battle is won. Show the agreement to all team members and ensure they not only read but understand the documents fully. Explain any points of confusion. Every proj-

ect is a team effort and all team members should assume responsibility to provide services to the best of their abilities and reduce potential liabilities to the team and firm.

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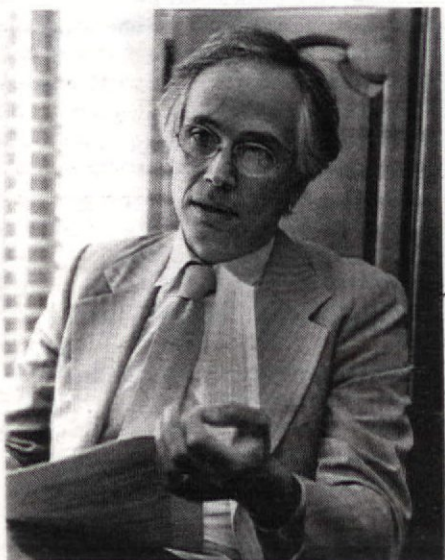
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Richard Weinstein

Interview



Richard Weinstein began his architectural education at Penn—and graduated late, after foregoing a planned summertime Grand Tour to redo his thesis project at the suggestion of Louis Kahn. During a subsequent summer, “when things were slow at Ed Barnes’ office,” he volunteered to work on John Lindsay’s first mayoral campaign. Lindsay needed an issue to persuade voters that he had something unique to offer, and Weinstein and Jonathan Barnett (another volunteer) in response worked up a White Paper on urban design and community planning. The rest, as they say, is history. A history that has led Richard Weinstein to the Deanship of UCLA’s Graduate School of Architecture and Urban Planning. At the beginning of this edited conversation with William Hubbard, Weinstein was wondering if there was such a thing as a postmodern sensibility, and what such a sensibility might imply for the conduct of architecture and the public life.

Is this a postmodern moment? Is there a sensibility that pervades all our cultural endeavors?

If I just had my files unpacked I could read you an article by Umberto Eco about postmodernism. It’s really to the point. It’s about a guy who is too embarrassed to tell his girlfriend that he loves her and so he writes her a letter in imitation sixteenth-century English prose, which permits him to say all the things he really cares about but in a distanced, ironic way—because that was the only way he could really say what he felt. It wasn’t that his feelings were compromised in any way; it was that the form of expression had to be indirect, because of the moment.

Because to do otherwise would have been too embarrassing. In the same way that we architects are too “embarrassed” to do our stylistic or referential architecture “straight”?

Yes, but I don’t think “embarrassed” is exactly the word. Venturi uses the word “irony” instead... But what would be a fruitful thing to worry about is whether there is an ironic use of the old in politics—

So that where we use old motifs in architecture—

—in politics you take a series of older slogans (I use the word “slogan” to suggest that there is some emptying of content), and you use them as your rationalization and justification for some particular course of action—the way Reagan relies on various old saws from the history of American politics to rationalize and justify what he is doing. And one could say that some of the same thing is done in second-rate postmodern architecture: that there are historical slogans that are patched together as a justification for doing a building in a certain way. So that there is, in this sort of degraded postmodern culture, a similarity between sloppy politics and sloppy architecture.

But isn’t part of the embarrassment—still the wrong word—that, at the present moment, we don’t feel easy with the notion of propounding any kind of high ideal without distancing ourselves from that ideal with irony?

Yes: not wishing to act as if we were certain of whatever it is we do or say. And the reflection, when you have yourself in such a state of mind and then look at your politics, is that you don’t get a liberal politics. You get a cautious politics. You get a politics which says, “Don’t trust government.” And you get a politics which has to rationalize its failure, its inability to believe in a future, on the grounds of some substitute basis of action. And that substitute basis is the marketplace, the unconstrained marketplace—the presumption of decency on the part of the individual to patrol the activities of the marketplace rather than assuming that government is required to make certain interventions to assure fairness.

But the basis, I think, for even Reagan’s kind of blockheaded approach to economics is some kind of faith in the “unseen hand,” the notion that the random operation of free individuals will result in the greatest good for all. And the analog in architecture is obviously “Let a thousand funny-top buildings bloom, and it will make the world better.” And if that corollary does hold, then there’s something about postmodernism that is of the moment, because the moment does seem to buy Reagan’s ideas about rampant entrepreneurship.

That’s right—and the values of urbanism which have to do with the sense of coherent purpose in this society are the ones that are followed last. Just as the problems of the socially disenfranchised are not uppermost on the public agenda.

Vincent Scully wrote an article for *The New York Times Magazine* recently (“Buildings Without Souls,” September 8, 1985) that embodies precisely all these complex issues we’re talking about. On the one hand, he says, Michael Graves’ Humana Building is wonderful because the clients *spent*: instead of going for

the most efficient floor area, gross to net, they let him carve in and push out whether he had an ideal office floor or not. Whereas the people Cesar Pelli works for at Battery Park City, they only cared about the most efficient net-to-gross floor ratio, and so their buildings are bloated, the skins taut, and so on. Now the inference you could draw from this is that rich people should spend money on the formal aspects of the building and be willing to give up a little efficiency in order to get the Empire State Building and the Chrysler Building—and the Humana Tower.

The question, though, is why didn’t the Humana Foundation save fifteen million dollars on the cost of construction and put it into programs for the poor who can’t get medical services in rural Appalachia. Now Scully knows this dilemma—he’s really such a sensitive person. At the end of the article he says, it almost makes you sick. The situation is so disastrous, how can we debate architectural form anyway. It almost makes you sick of art.

It’s really a higher form of seaminess—that if we really were concerned about the poor, we would be deeply offended by the kind of show Humana puts on—or even the kind of show Reagan puts on.

I would say that when one is in a world connected to events in Ethiopia and in South Africa and in our own country, and when one enjoys the kind of show of luxurious force that the detailing of that building suggests, it presents a moral question. I think it is unseemly.

It’s also got irony.

Well sure: Humana gets dressed in marble and Mrs. Reagan gets dressed in diamonds. And many derive an experience of comfort and security and satisfaction from all that. And that’s part of the moment too.

Is there any way—assuming this moment is not going to pass away and we get a piece of the city built by Leon Krier—is there any way that these rampant entrepreneurs can make city districts with their display? So that the display will enhance the public realm as well as the elevator lobby?

The answer is obviously yes. There are ways of treating the public realm that are full of pleasure for the public and which don’t involve a kind of overheated display of financial investment. I think most of us want our professional work to achieve that ideal: it’s neither super-luxury nor is it poverty-struck. It’s some middle course. But to think of groups of buildings as responding to some unitary vision of how they can work together—that’s a notion we have not been particularly good at, you know, since the University of Virginia campus. We don’t appear to have been particularly interested in that, as a culture. And at the moment, whatever basis we might have had for a consensus that could pro-

duce such things—an urbanism that works—is even further away because of this postmodern moment: further away because of the politics of the moment and because of the stylistic diversity that makes it even harder to bring large areas into some kind of coherent pattern.

Speaking of the University of Virginia, the Dean there, Jaque Robertson, was asked at a panel discussion if he still believed that democratic societies can produce great cities—whether it’s possible, in our kind of society, ever to have the kind of, well, humane cities that the despots seem to have given us. His answer was he didn’t know.

Well, those humane cities seem humane to us because our use of them is casual. We use them essentially as toys. We go to Rome or Paris, we’re visitors, and we say, “How Humane!” I don’t think we can take the measure of their humanity unless we understand the totality of the life which is lived in them. Krier tends, it seems to me, to play on a romantic sort of *Volksleben* image of what it must have been like to live in those cities. But as near as we can tell, most of the people who lived in those cities were pretty miserable.

Which brings us back to the issue of disparity of conditions—

If we were the top five percent of society we probably would have had a great time—

—and our toleration, as Americans, for such disparity. Maybe we never could produce such cities, if it’s required that you have that kind of disparity to produce—

—a city that looks like that. I would say that in this society, where the greatest good is shared by the greatest number, we get a city that looks like ours. The physical reality reflects the social reality to a very important degree. And it is an unhappy consequence of the success of this particular society in giving people more of what they apparently want that we get the environment we have. Many people find that environment intolerably ugly, but at least part of that feeling comes from comparing our cities to European cities, and our use of European cities is basically as toys.

(So we have a situation in which we profit from a politics we cannot endorse, we build buildings we cannot morally defend, and we purvey stylistic explorations whose urbanistic implications we do not choose to face. We permit the continuing operation of mechanisms we know will eventually collapse or destroy us, hoping we can bail out in time. Knowing all this, we avoid responsibility by using irony to distance ourselves from the doomed system. The conversation continues.)

There is a withholding of commitment that is in the postmodern mood. And the way intelligent people deal with that is with irony: you make a commitment but it is an ironic commitment.

Pro-Practice

Loss Prevention

curriculum. It is especially strong in vernacular architecture, modern architectural history, urban development, air and water quality, and transportation.

The school maintains a staffed workshop to assist students in the production of models and full-scale projects in a variety of materials. There are also complete photographic and audio-visual facilities, along with instructional seminars in the use of this equipment.

The urban planning program offers MA and PhD degrees. In addition, concurrent degree programs are offered for law and management students, as well as an articulated MA program for Latin American Studies.

The urban planning program offers students a choice of four areas of concentration: urban and regional development, social policy and public services, natural environment and resources, and the built environment. In addition, core classes on

methods, theory and context, and practice provide knowledge in subjects common to all areas of concentration. According to program head John Friedmann the program looks for students "who have had practical exposure with civic groups or government." Backgrounds in the social sciences or architecture are preferred. He believes that the strengths of the school are in providing students with "theoretical grounding and methods of analysis," which enable them to "absorb new information and order it," thus, giving them an "education for life."

The GSAUP provides it students with a broad, multi-disciplinary, theoretical basis. The school has excellent research facilities and technical resources. Coupled with the virtually limitless resources of UCLA and the UC system, the school is able to provide its students with great opportunities for educational development.

In the early days when a man injured a neighbor or stole his goods, the neighbor simply sought an "eye for an eye" restitution. Then our more civilized ancestors developed unfettered mediation through negotiations among tribal leaders. Now overcrowded courts, a more sophisticated and demanding populace and an over-abundance of eager lawyers have greatly complicated that once simple process of settling disputes.

Architectural and engineering design professionals (A/Es) must meet the challenge and become conservative as they find more radical ways to protect themselves upfront, during the negotiations, design and construction phases of a project. Recent skyrocketing insurance premiums and increasing claims have resulted in an outright attack on both the integrity of the professions and the A/Es' pocketbooks.

Today A/Es must be more selective in staffing projects, more cautious when incorporating new design techniques or elements and far more efficient in meeting or bettering all governing codes and regulations.

Loss prevention techniques must start with the business development efforts. Eliminate superlatives from marketing materials, presentations and cover letters. Promising "state of the art buildings" or the "most energy efficient", will be disastrous in court after the client alleges problems of major proportions with the building. The court will lean towards the "injured" owner. Business development should be built around the demonstrable past experience and abilities of the A/E. The A/E then must provide "best efforts" to provide services to meet the standards of the professions.

The AIA has a fine history of preparing and frequently amending many useful agreement and construction administration documents, always searching to better define the services of and protect the A/Es. Some A/Es prefer to utilize their own formats and in many instances, of late, owner/developers have been producing their own agreements, prepared by attorneys protecting only their clients' interests. These latter documents often seek to indemnify, protect and hold the owners harmless from anything and everything—in many instances to the unfair detriment of the A/Es. The

A/Es must learn to dig their heels in and negotiate out those stipulations contrary to their abilities to provide services and the standards of the profession or those conditions that levy untenable liabilities.

Some words to avoid—"warranty", "guarantee", "complete", "total", "insure the services of others . . .", "inspect". These and other similar words denote perfection. Professional services are provided to the best of the A/Es' design ability, acumen, knowledge and efforts. Services

are not a work product and thus cannot be guaranteed. On the other hand, construction work can be warranted by the contractor.

It should also be noted that services "guaranteed" in writing or verbally will *not*, in almost every instance, be covered by major errors and omissions insurance carriers. Read your policies carefully—they are most enlightening.

Whenever possible utilize another loss prevention technique.

A/Es should have a contract administrator and negotiator who is not the project director, architect or designer. The person chosen should be able to communicate well, maintain an up-to-date knowledge of current contractual and claims information, be aware of the client's status, needs and expectations and be able to shoulder the more negative aspects of negotiations, to protect the other project professionals and maintain their rapport with the client. This key individual should continue in touch with the progress of the projects, once commissioned, and act as advisor and conduit of information for loss prevention and efficient execution of the contracted services.

The courts are more and more inclined to saddle the A/Es with liabilities of the contractors and other disciplines. Consultants under contract to the A/Es should always maintain adequate insurance coverage of their own—with limits as high as their claims records and current awards demand. The A/Es must cease offering advice to other disciplines or the owners on services not covered by the A/Es' agreements. "Pride cometh before the fall" is an adage to be heeded by A/Es. It makes one feel good to be asked for advice, but in the design professions it spells greatly increased liabilities for others services.

It is not commonly known, but A/Es who design structures just to the limits of published codes are not protected by those efforts. An injury, for example, in a slip and fall on a stairway designed to code may still be judged the A/Es' fault if the court feels the A/E should have known that particular stair needed to be just a little better suited to the structure and use of the space. Whenever possible, better the code rather than meet it. Think of the structure's use and special features and above all consider safety first.

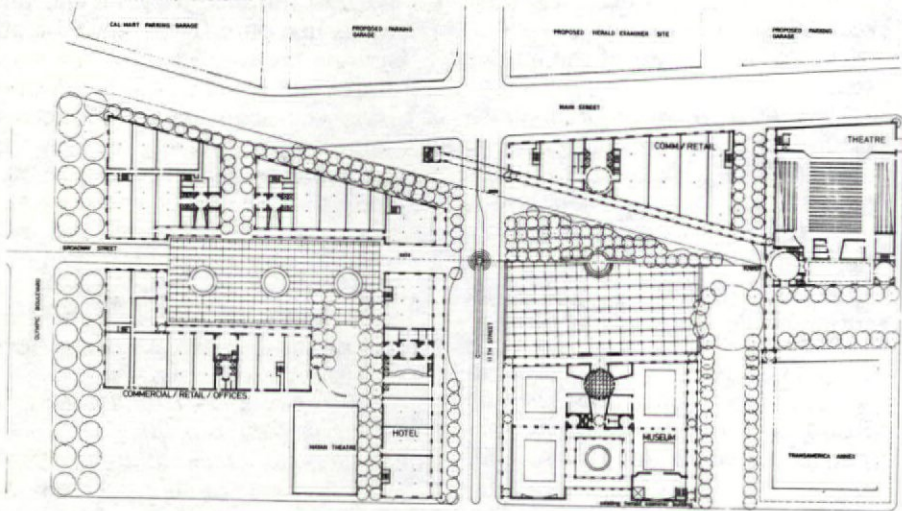
Avoid caustic, cost cutting changes requested by the client that might, unwittingly or otherwise, degenerate the project design integrity and increase the A/E's liabilities. The A/E, after all, is the professional and should be able to judge the effect of changes on the safety and performance of the building systems.

Knowledge is an excellent preventative measure. If the project team members all know what the project entails, the A/E's exact services, the limitations of the project

Continued on page 7



Detail of design for restoration and expansion of a religious center in Goa, India.
Arun Kumar Jain, UCLA.



Site plan for proposed plaza, redesign of downtown L.A.
Arun Kumar Jain/Kimmo Shakangas, UCLA.

Schools

The University of Southern California

Founded in 1919, USC is the oldest architecture school in Southern California.

In his 4th year as Dean, Bob Harris administers a school comprising 400 students and 20 full-time lecturers. With a further 20 part-time lecturers the student/staff ratio is 1:15.

Harris believes that the school can draw upon the expertise of related departments at SC, principally urban planning, engineering, business studies and the computer center. He is particularly conscious of the valuable reservoir of professional experience which exists in the architecture firms founded by SC alumni.

A first year undergraduate commences with a structured course aimed at introducing him to an array of communication skills. These include sketching, drawing, model making and an introduction to computer programming, emphasizing hands-on experience.

Allied to communications skills are courses in architectural history and structural technology, which continue through the undergraduate course.

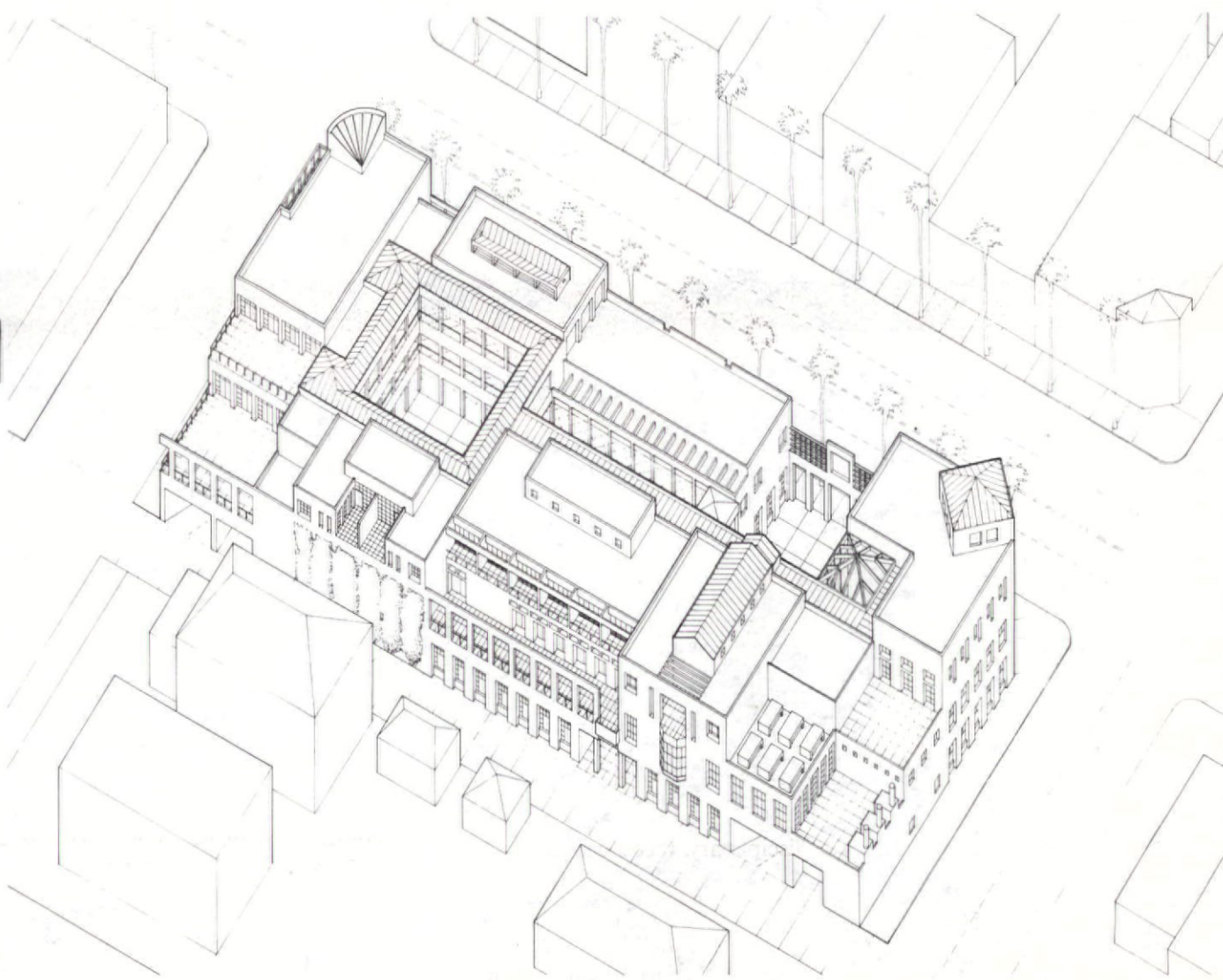
The advantage in providing a complex skills base to the entry level student is apparent to Graham Morland when teaching second and third year students. He finds students develop an increasing confidence by their third year which enables them to pursue their own interests in a series of topic studios.

Morland emphasizes the diversity of topic studio projects ranging from urban housing in downtown Los Angeles to the technology of the solar envelope, with Los Angeles providing a complex urban backdrop for the evolution of concepts.

The graduate program deals with a more developed student at entry level and there the students' personal choices are more apparent; however, an underlying theme unites both graduate and undergraduate schools in their basic pre-occupation with urbanism.

One facet of the continual cycle of change that typifies Los Angeles is the changing ethnic composition of the city.

Twenty percent of the student body come from abroad, with a large proportion of students from the Pacific rim. Gordon Siu, originally from Hong Kong, and a recent graduate, feels that the school should recognize the cultural diversity of its student body, especially when teaching architectural history, by offering studies in the history of Asian architecture.



Melrose Art Center
Gordon C.M. Siu, USC

The evolution of the school in the next decades will be affected by greater ethnic diversity and the introduction of new programs, two of which commence this fall. In conjunction with the Department of Urban Planning, a Masters in Landscape Architecture is being offered, in addition to a Masters in Building Science, which should provide further opportunities for the school's developing computer studies.

Kevin O'Shea

Mr. O'Shea is a graduate of the Architectural Association, London and an Associate of the LA/AIA.

UCLA

The Graduate School of Architecture and Urban Planning (GSAUP) at UCLA is an independent school with two programs and faculties: architecture/urban design and urban planning. It was established as a graduate program in 1968, during an era that placed great emphasis on the contributions of social science and the technical efficacy of the computer.

Currently, three master's programs are offered in architecture/urban design. M Arch I is a three-year first professional degree. The course of study is initially comprised of required core courses. Later, primary emphasis is shifted to elective coursework, which culminates in a written thesis or design project. M Arch II is a one-year second professional degree for students with a B Arch who desire to specialize in particular areas of study. Major areas of study are architectural design, urban design, policy, programming and evaluation, technology, design theory and methods, and the history, analysis and criticism of architecture. There is also a two-year MA which is academically oriented toward re-

search and teaching. In addition, in the Fall of 1983 a PhD. program was established. This is a two-and-a-half to five year academic program oriented toward advanced research and teaching.

Although the school is small, it emphasizes a multi-disciplinary approach to the study of architecture. "Students come from a broad spectrum of backgrounds," according to associate professor Jurg Lang, "architecture, social sciences, engineering, and others looking for a career change." Faculty members have backgrounds in diverse fields such as: psychology, public health, engineering, history, mathematics, operations research, and environmental design as well as architecture. This approach encourages thought and debate about the methods and direction of architecture. Laura Blake, a third year student, says "The focus is on the design studio. Support courses feed into that. There is not one design bent per se that dominates the school. There is quite a bit of diversity." In addition, the visiting faculty program exposes students to internationally distinguished architects as well as active local professionals.

The school has about 40 faculty members. Some of the research areas currently being investigated by them include: energy-conserving design, systems building, housing, computer-aided design, languages of architectural form, design optimization, mathematical modeling, future studies, programming and evaluation studies, and architectural history and criticism.

In addition to academic research, many faculty members are currently engaged in architectural practice or consulting. Some of this work occurs under the auspices of the Urban Innovations Group (UIG), a non-profit public service corporation, located just off the campus. The UIG consists of a full-time core of professionals who work with fac-

ulty and student teams. This allows students to experience "real" working situations that may arise in the practice of architecture. Some of the projects that the UIG has undertaken in the past have been the Beverly Hills civic center competition, the Piazza d' Italia in New Orleans and the Broxton Triangle competition.

Of special note are the extensive and sophisticated computer facilities that the GSAUP maintains. Program head William Mitchell is an expert in computer-aided design. According to Jennifer Weksler, a third year student, "One of the strong points of the school is mathematical modeling and computer facilities for CAD and computer graphics. The school has the strongest faculty in that aspect of design." Computer applications are well-funded and available equipment extends from IBM personal computers to terminals that tie into the main computer on the UCLA campus. Also available are high resolution color graphics systems, an electrostatic printer/plotter, and graphic input equipment. According to Lang, the school is especially strong in "computer applications [and] a leader in setting up change." Referring to the computer, he said that the school, "provides a broad education in using the tool, developing software, and integrating into the design process."

The GSAUP occupies a 36,000 square foot building on the UCLA campus. The top floor of this building is occupied by architecture studios, where most students have their own drawing tables and storage areas. On the first floor is the school's library, which is comprised of 18,000 volumes and an extensive collection of current and back journals. In addition, students have access to other libraries on the UCLA campus.

The slide library stocks about 40,000 slides which are closely coordinated with the teaching

Scenes of Everyday Life;

Additions and Deletions



8500 Melrose. Robert Murrin, AIA, A.C. Martin and Assoc.

The mini-shopping center is a building type that has entered everyday life in the American city—but not without ambivalence. Until very recently, the mini-shopping center has been the architectural equivalent of a non-person.

With some reason. Usually, the conversion of a parcel formerly occupied by a service station or a mom-and-pop grocer into a mini-shopping center has been a one-way ticket to urban blight. A developer builds a bottom-dollar piece of construction, leases the storefronts—and gets out.

But the repeated commercial success of such centers has made their appearance almost ubiquitous, and the presence of convenience centers has become so important in consumer expectations that the ugly little things have become lynchpins in real estate development. Some major regional shopping centers currently under development have gone so far as to include plans for convenience centers at a separate site.

The AIA Associates' design competition for mini-shopping centers will offer a welcome and long-needed public discussion of a building type that many people have preferred not to acknowledge.

Heightened competition in commercial real estate and the success of "signature" buildings has encouraged developers to shell out the bucks for an architectural premium—Jon Jerde's much-discussed Horton Plaza and Westside Pavilion are two cases in point—and the new emphasis on architecture as self-advertisement has begun to trickle down to the mini-shopping centers.

In anticipation of the Associates' competition, three recent neighborhood shopping centers can offer contest entrants some first thoughts into high- and middle-brow solutions for a building type that is still in search of a form.

The Ladera Center is a high-art solution for a hilly suburb that needed a good-looking shopping center to lure back shoppers from Fox Hills Mall. Designed by Barton Phelps and his student team at Urban Innovations Group, Ladera preaches the art of the possible. Phelps does not try to reinvent the wheel, or gloss over the frank relationship between the horseshoe of shops and the parking lot they surround.

The center shows the earmarks of enlightened urbanism: a pedestrian arcade, frequent benches and tasteful signage (an issue that provoked a running battle with tenants). Under the Ladera Center's signature object, a sort of pointed helmet, a seating area with small tables accomplishes the feat of providing a zone that seems private on the edge of a vast and well-trafficked parking lot.

At center, for the anchor department store, a false-front gable rises from the one-story level of the surrounding shops, negotiating the change in height with a pagoda-like triangle of stepped roofs. This careful height change lends unity to the center, instead of banal hierarchy with a big anchor store dominating small stores as if they were feudal vassals. In Phelps' scheme the anchor still holds sway while remaining part of a continuous fabric.

The relationship between the parking lot and the storefronts has been made explicit, even ceremonial, by dividing the black asphalt with a pedestrian path of white paint. At the same time an entrance portico to the center stretches out toward the parking lot, a move reminiscent of the back entrance at Bullocks Wilshire converting an otherwise covert and awkward entrance into a comfortable approach.

Elsewhere in town, the highly visible 8500 Melrose at the corner of La Cienega and Melrose boulevards,

attempts a different sort of retailing in a big-city setting. Designed by Robert Murrin of A. C. Martin's Irvine Office, the Melrose center strives to combine something of Melrose's funkiness with the more "upscale" flavor of Beverly Hills, appropriate for a center that will probably contain boutiques and high fashion goods.

However, the 45-foot height of the Melrose center is an affront to the highly sensitive corner that forms a symbolic elbow between the Beverly Center and the Melrose art-punk corridor, a street favored by shoppers

for its appropriateness to its surroundings, its wit and the quality of public space made available in a mini-shopping center where such spaces are rare.

While there is no predicting the outcome of the Associates' contest, it is certain that many entries will explore the possibilities of the mini-shopping center as a building with a social purpose that deserves to look like more than the product of a fast-and-dirty handshake over the latest available parcel.

Morris Newman



Sunset and Vine Plaza, Edward H. Fickett, FAIA.

because of its single-story scale. Somehow, the punk gesture doesn't ring true, especially the shiny zebra-stripping of the facade.

Along Melrose, the zebra wall opens up to display an elaborate spiral staircase whose lurid salmon color and fashionable metal piping seem dropped into the wrong neighborhood. At the second level the designer seems to have been at a loss for a way to top off the center pole of the stair: it terminates in a chamfered edge, like a Barnett Newman sculpture painted with pink nail-polish.

At the corner of Sunset and Vine, Ed Fickett shows a surer grasp of punk-funk, particularly in the light-hearted use of blue pyramidal roofs and bright red detailing. On closer inspection, construction details reveal that the designer intends a high-tech object: a stair-tower revives Gropius' Model Factory of 1914, while upstairs an arcade of black steel colonettes supports a canopy of corrugated steel.

The second level, which is devoted to professional offices, opens to the air offering good views of the Cinerama Dome to the south and the Hollywood Hills to the north. Downstairs in the food court, a street-wise clientele can eat Fat-burgers in the polyethylene blue haze of the pyramidal roofs.

Of these three projects, Sunset and Vine Plaza wins the most points

Correction

The article on Woodbury University in our September 1985 issue included a photo of the structure built by the students for "Poly Royal" at Cal Poly San Luis Obispo, but failed to mention the sponsors who made it possible. Those sponsors were Wayne Womack of Pervo Paint Company, Nir Buras, AIA and Taylor Van Horne of TNT Architecture.

In our October 1985 issue Nancy DeVries should have received credit for the photo of the house designed by Johannes Van Tilburg.

Our apologies.

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Care To Come Along?

The Listener

Browsing through Bartlett's Quotations one grey day last spring our conscience was pricked by Mr. Shakespeare whose Henry IV dourly said to us, "It is the disease of not listening, the malady of not marking, that I am troubled with." But, we asked, what is really worth listening to at all in our fetid jungle of architectural opinions? And just who should we listen to? Answers to these gloomy questions did not seem readily available at first pause but fortunately, a few pages later, we chanced on the irrepressible e.e. cummings who shouted, "Listen, there's a hell of a universe next door—let's go!" Encouraged by e.e.c. we set out the next sunny morning to produce *The Listener*, a response to Henry's lament.

Perhaps you have listened occasionally before or may enjoy coming along now to hear more of what has developed into an intriguingly bumpy experience. For we have both soared and suffered:

Paul Goldberger, momentarily lyricizing in the New York Times about Sir Edward Lutyens, carried us aloft very soon thereafter into a world where we too, along with Lutyens, could perceive historical styles not as models to be copied but rather as clay to be molded into something entirely our own—like nothing ever built before. We, too, could momentarily feel ourselves able to achieve a sense of "rightness" in our buildings while still making them unorthodox—but never off-putting, never disquieting. We, too, might become a new Renaissance man.

But then within hours we were jerked down into an ugly corner of the world, forced to listen to Goldberger being accused of having "no values to inform his thinking beyond the value of supporting that which he knew he must," namely, "the sinister and selfish values" of his employer, the *New York Times* (this in reference to the Times Square office towers controversy).

Surviving this we later soared again when a friend acquainted us with *Heavenly Mansions*, an essay by Sir John Summerson, eminent antiquarian and architect. Sir John took us by the hand and led us, deeply moved, down through the ages where, from mistiest times to present, man has never outgrown, even through sophistication, his love and need for the *aedicule*, the "little house." From rudimentary bent-bow shelters akin to our childhood "little house" under our family piano, through miniature temples in archaic India, to the protective pediments of Classical Greek and Roman shrines, to the aedicules surrounding the porches of Chartre and, by a giant leap, to the "little houses" on the roof of Graves' Portland Building, man's archaic memories (Carl Jung assures us) have kept this emotional need alive and fresh. How touching, how moving, to be at our end of

such a sweep of history, to be an architect, responding, however well or poorly, to our clients' need for help in satisfying this craving. And, mind you, trying to satisfy it not just physically but poetically—or, as Sir John says more eloquently, with a Heavenly Mansion.

But down again the roller coaster dove and we surfaced, spluttering indignation, at the recent symposium on Newport Harbor Art Museum's "Critical Edge" architectural show. Its sponsor, *Arts and Architecture*, had imported a stunning array of participants: Graves, Moore, Allen Temko and Donald Canty, with John Pastier moderating. Irresistible. They were here to critique the mass of critiques which were the heart of this show of widely known, controversial, contemporary buildings selected solely on the basis of the quantity of printed commentary provoked by the designs.

But did they critique the show? No. Instead the whole idea seemed nearly submerged by a conflict of personalities. The two front runner architects climbed into the ring with the two prominent journalists and the fracas quickly grew too immoderate even for notably moderate Pastier (further handicapped by a non-functioning microphone). So who won the key match of Graves vs. Temko? A referee, if there had been one, would have given the decision to Graves, early on. But lacking a referee they fought till the loser lay flat—with the winner barely breathing hard.

We had come to hear eminent professionals critique the critics but they had nearly lost this opportunity in the midst of so much blood. Welcome exceptions we recall were Graves explaining why the garage entrance of the Portland Building faces the choice prospect of the park (dictated to him by the bureaucrats) and what became of the "little temples" (aedicules!) shown on the roof in the original rendering (budget casualties, as we might have guessed).

So back to our question: who do we listen to? Why, no one in particular, we think. More important is the sweep of our antennas. We'll want more than one: a big dish to focus on the messages bounced to us from over the horizon, together with a restless radar scanning the foreground for what we may have otherwise missed. They don't talk, you say? Of course. We have to translate those images into words and, thence, from words into ideas. Come along. It's not all fun but the "highs" are terrific!

Paul Sterling Hoag, FAIA

L.A. ARCHITECT

LA/AIA Design Awards

Eleven projects in the Greater Los Angeles Metropolitan Area, including six single-family residences, were recognized for design excellence this year in the 1985 design awards program sponsored by the Los Angeles Chapter, American Institute of Architects. The design award winners were announced during a special program held in Parsons Plaza at the California State Museum of Science and Industry at Exposition Park in Los Angeles. All of the 137 entries were on display at the Museum during the month of September.

Three honor awards and eight awards of merit were presented to LA/AIA architects in five different categories: single-family residences (six); commercial/restaurants (two); commercial/offices (one); commercial/retail shops (one); and transportation/vehicle-related (one). Seven of the projects were either remodel/renovations or additions; six were in beach cities, including four in Venice.

Judges included Audrey Emons, FAIA, principal of her own San Francisco office; Joseph Giovannini, architectural writer for the *New York Times* and former architectural critic for the *Los Angeles Herald*; Bruce Graham, FAIA, partner in charge of design for Skidmore, Owings and Merrill, Chicago; and Robert Stern, FAIA, author, educator and principal of his own firm in New York City. Coordinating the judging for LA/AIA was Ernest Marjoram, AIA, chairman of the awards committee.

Honor award winners included: **Barton Phelps, AIA**, Los Angeles, for the **Arroyo House**, Los Angeles, in the single-family residence category. Client: Barton Phelps and Karen Simonson, Los Angeles.

Frank O. Gehry & Associates, Venice, for the **Norton Residence**, Venice, in the single-family residence-remodel/renovation category. Client: Lyn and Bill Norton, Venice.

William Adams Architects, Santa Monica, for the **Pytka Temporary Studio**, Venice, in the commercial/office-interior category. Client: Joe Pytka, Venice.

Award of merit winners included:

Appleton & Associates Inc., Los Angeles, for an addition/remodeling of an existing residence in the single-family residence-addition category. Client: anonymous.

Archiplan, Los Angeles, for a bus center, Los Angeles, in the transportation/vehicle-related category. Client: Southern California Rapid Transit District, Los Angeles.

Rebecca L. Binder, AIA, and **James G. Stafford**, Santa Monica, for **Eats restaurant**, El Segundo, in the commercial/restaurant-remodel/renovation category. Client: George Mkitarian and Diane Thomson, Venice.

Morphosis, Los Angeles, for the **Lawrence residence**, Hermosa Beach, in the single-family residence category. Client: Bill and Dorothy Lawrence.

Morphosis, Los Angeles, for **72 Market Street restaurant**, Venice, in the commercial/restaurant-remodel/renovation category. Client: Tony Bill, Venice.

Van Tilburg & Partners AIA, Santa Monica, for **Torie Steele Stores**, Beverly Hills, in the commercial/retail shops-remodel/renovation category. Client: Victoria Steele Wyly, Beverly Hills.

Morphosis, Los Angeles, for **Venice III**, Venice, in the single-family-addition category. Client: Ann Bergren, Venice.

Frank O. Gehry & Associates, Venice, for the **Wosk residence**, Beverly Hills, in the single-family residence-remodel/renovation category. Client: Miriam Wosk, Beverly Hills.

Other awards also were announced:

Community commendation/contribution by an individual to **Michael Pittas** in recognition for his role in establishing the Presidential Design Awards.

Community commendation/contribution by an organization to the **Los Angeles Conservancy (Margaret Bach and Ruth Leher)** in recognition of its involvement in the Central Library renovation and expansion plan recently approved by the Los Angeles City Council.

Honorary membership to **Barbara Goldstein**, editor of *LA Architect* and *Arts and Architecture*, in recognition of her commitment to architecture as evidenced by more than a decade of effort as an architectural journalist, writer, editor and publisher.

25-Year award to the **Shulman Residence**, Soriano, 1950, in recognition of distinguished architectural design after a period of time has elapsed in which the function, aesthetic statement and execution can be reassessed. The residence was a 1951 Southern California Chapter/AIA Design Award winner; it is still occupied by the original owner who has made no major renovations.

Distinguished achievement award/public service to **Carl Maston, FAIA**, Los Angeles, in recognition of 10 years of voluntary service to the public as a member of the Los Angeles Board of Zoning Appeals from 1974 to 1979 and of the Los Angeles Planning Commission from 1979 to 1984.

Distinguished achievement award/professional practice to **Arthur F. O'Leary, FAIA**, Los Angeles, in

recognition of his efforts to raise the quality of contract documents, standards of professional care, construction technology and inter-relationships of construction industry participants.

Distinguished achievement award/media to **John Mutlow, AIA**, Los Angeles, in recognition of his contribution to the content of the *LA Architect* as chairman of the editorial board from 1980 to 1985.

Distinguished achievement award/education to **Panos Koulermos, AIA**, Pacific Palisades, in recognition of his commitment to research and teaching as well as practice.

Distinguished achievement award/preservation to **Bernard Judge, AIA**, Los Angeles, in recognition of his role in preserving the Watts Towers, the Schindler House and the Ennis Residence plus his five-year membership on the Los Angeles Cultural Heritage Board.

A full presentation of the design awards will appear in the December *LA Architect*.

A full presentation of the design awards appears in a separate insert.

LA/AIA Elections

Results of the voting for the 1986 L.A. Chapter officers and directors will be announced at the annual Election Meeting on Tuesday, November 19, at the Hollyhock House, Barnsdall Park in Los Angeles.

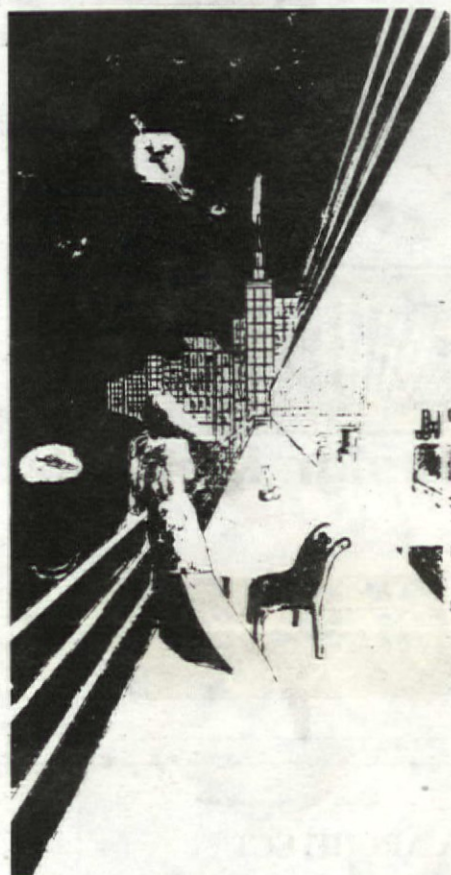
For members who wish to vote for 1986 officers and directors, ballots must be received at the L.A. Chapter office no later than 3:30 p.m. on November 19 to be valid. Ballots will be tallied and the results will be made public during the evening's meeting.

The entire Chapter membership is invited to the meeting which will start at 6:30 p.m. with a wine and cheese reception. There is no charge for this meeting.

In addition to the announcement of the election results, the Chapter will honor all directors, committee chairpersons and members who served in 1985. Mark Hall, AIA, Chapter president, will summarize the past year's events; Donald Axon, AIA, incoming Chapter president for 1986, will congratulate the newly elected officers and directors and briefly discuss plans for the upcoming year.

The Hollyhock House, designed by Frank Lloyd Wright, is located at 4808 Hollywood Blvd., just west of Vermont Ave. Ample parking is available.

Fantasy and Function



The Babylon Drawing by Laurinda Spear, Arquitectonica

"Fantasy and Function," the final program in the four-part "Architecture/Art: An Urban Renaissance" series sponsored by the LA Chapter, will take place Monday, November 11. The location of the program, originally scheduled for the Shubert Theater, has been changed to the Los Angeles Theater Center, 514 South Spring Street.

Gordon Davidson, artistic director of the Center Theatre Group/Mark Taper Forum will be the moderator and keynote speaker, replacing Robert Fitzpatrick, President of CalArts, who was forced to cancel.

Panelists will include Jon Jerde, AIA, President, The Jerde Partnership; Martin Wander, AIA, Principal, Arquitectonica; and artists Larry Bell and Peter Shire.

The moderator and panelists will present their individual ideas on "Fantasy and Function: New Models of Creative Design," debate among themselves, and answer questions from the audience.

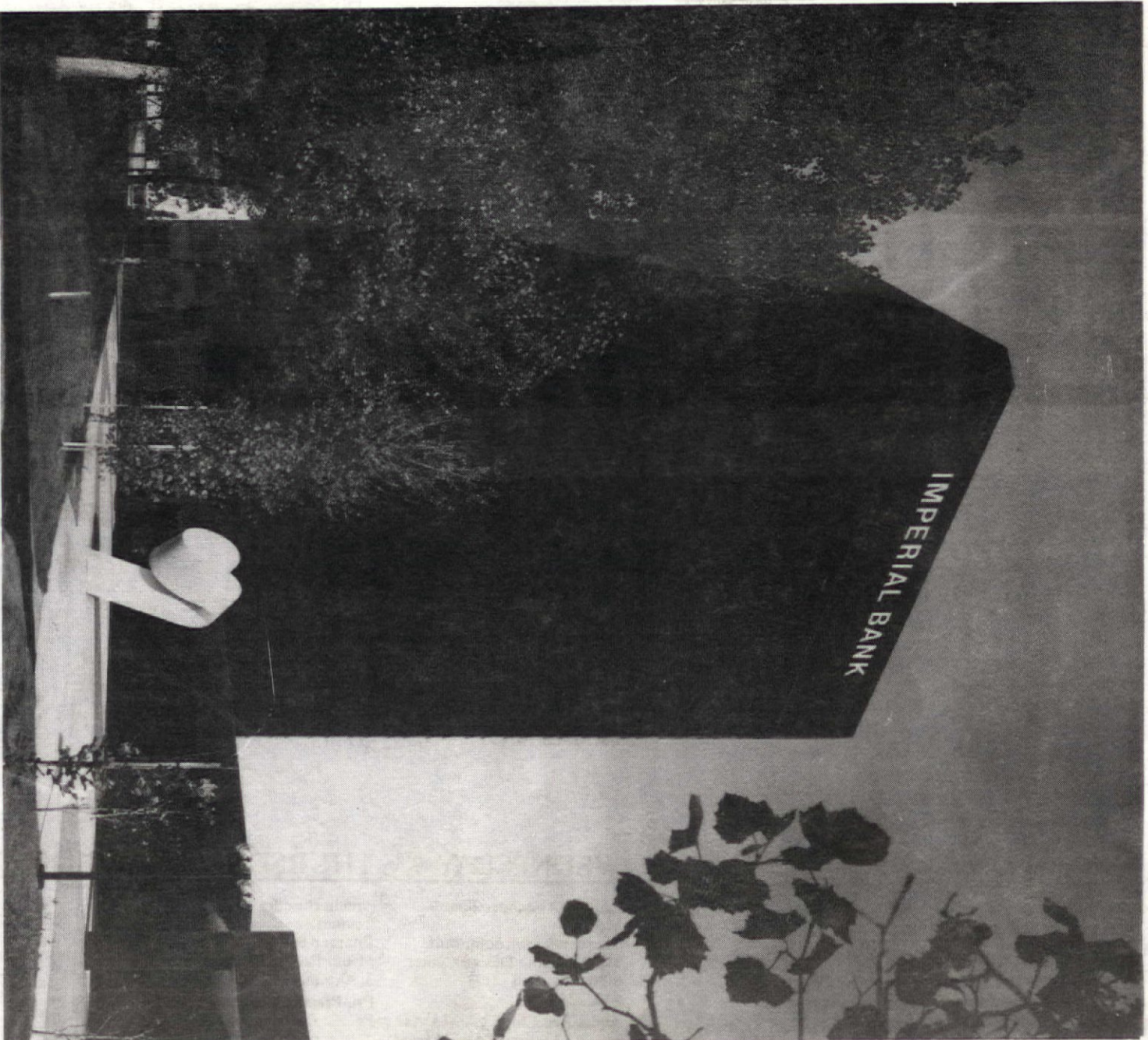
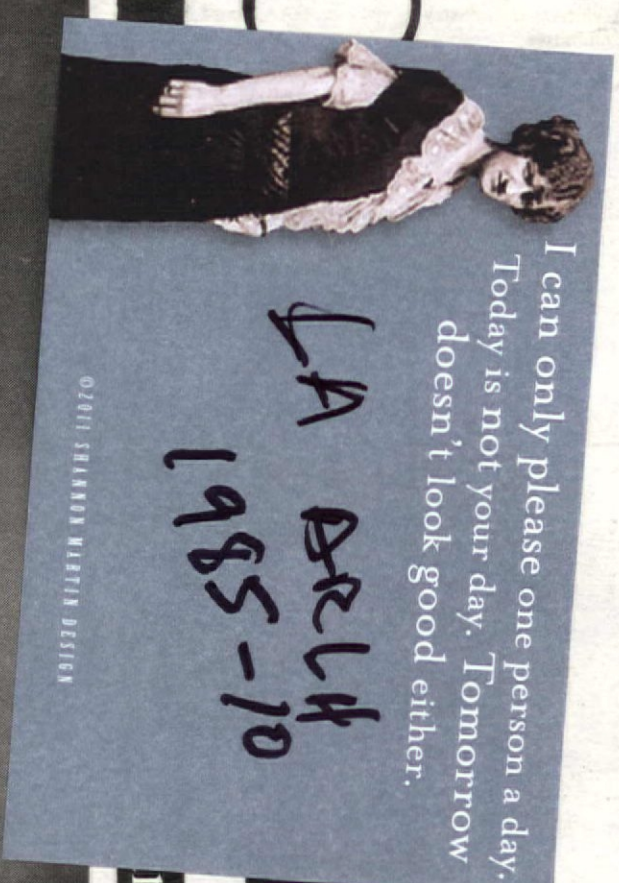
Cost of the program is \$15 for AIA members and the general public and \$5 for students at the door. No reservations are required.

A wine and cheese reception will be held from 6:30 to 7:30 pm, followed by the program from 7:30 to 9:00 pm.

For additional information, please call the Chapter office (213) 659-2282.

L.A. ARCO

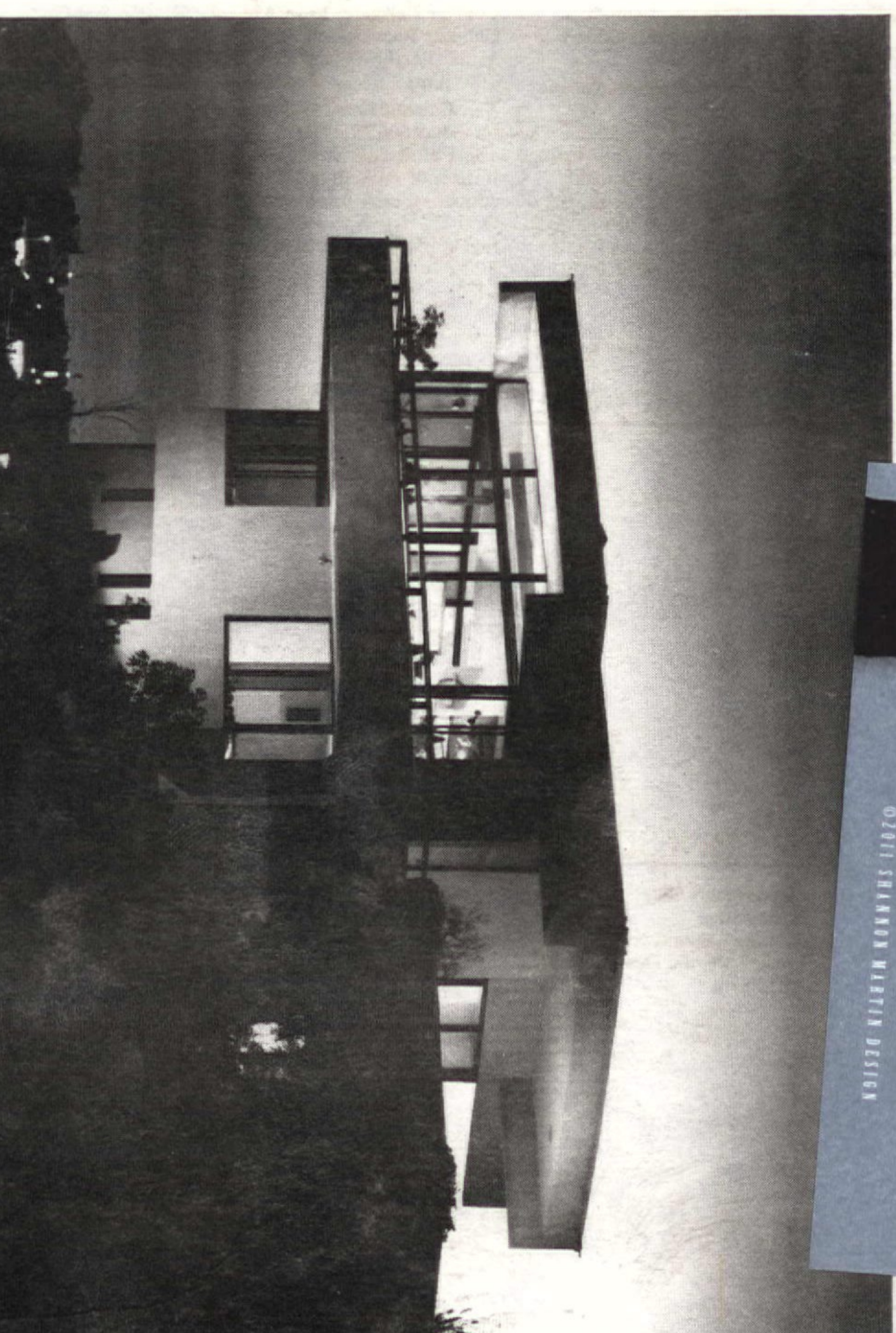
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**WAL Pershing
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Page 1 Page 5 Page 6

Douglas Rucker, Architect
This carefully proportioned two-story house provides a spectacular panorama of the coastline, yet maintains a sense of sheltered seclusion. A steep, narrow driveway gives private access to the home and oriental garden retreat.
Photo by Glen Allison

Architect's Calendar

October

TUESDAY 1

LA/AIA Board Meeting
Chapter boardroom, Suite
M-62, Pacific Design Center, 4
p.m.

WEDNESDAY 2

Opening presentation Otis Par-
sons MacArthur Park Public
Art Project
Park Plaza Hotel 7-9 p.m.
\$10. First in a series. Call
(213) 387-5288 for
information.
**Mac Arthur Park Public Art
Project**
George Herms' Clock Tower
MacArthur Park.

THURSDAY 3

FRIDAY 4

WEEKEND

MONDAY 7

Exhibit and sale of etchings by
18 century architect Giovanni
Battista Piranesi.
San Juan Capistrano Public
Library, 31495 El Camino
Real, San Juan Capistrano.
Through October 19. Call
(714) 493-5911 for
information.

TUESDAY 8

WEDNESDAY 9

LA/AIA Associates Board
Meeting
Chapter Boardroom, Suite
M-62, Pacific Design Center,
6:30 p.m. Call (213)
659-2282.
**Alpha Rho Chi & LA/AIA As-
sociates Lecture; Lucia Howard
& David Weingarten; The Work
of Ace Architects**
USC School of Architecture,
Harris Hall Room 101, 6:30
p.m.

THURSDAY 10

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 p.m.

FRIDAY 11

WEEKEND

October 12, Voyage
Workshop on Design for En-
tertainment and Recreation,
sponsored by the LA/AIA As-
sociates. Call (213) 659-2282.
October 12, SAA Seminar
Pacific Design Center, Suite
259. Call (213) 659-2282.

MONDAY 14

TUESDAY 15

LA/AIA Executive Committee
5:30 p.m.

WEDNESDAY 16

Codes/Planning Committee
Becket Associates, Offices, 5
p.m.
**Managing a Practice, Enhanc-
ing Profitability**
Program by the Pasadena
Foothill Chapter. The Verdugo
Club, 400 West Glenoaks
Blvd., Glendale, CA 91202.
No host bar at 6:30 pm. \$15
per person; students \$7.50.
Call 818/796-7601 for
information.

THURSDAY 17

Chapter Delegates to CCAIA
Chapter Boardroom, Suite
M-62, Pacific Design Center,
4:30 p.m.
**AIA Committee on Architecture
for Education Meeting**
Topic of discussion will be the
impact of the computer on the
education environment. Runs
Oct. 17-18 in San Jose. For
registration information call
202/626-7358.

FRIDAY 18

WEEKEND

**October 19, Construction
Claims Seminar**
Sheraton Grande Hotel, 9
a.m. to 5 p.m., Call (213)
659-2282.
October 19, LA/AIA Awards
Banquet, Pavilion Restaurant,
6 p.m. Call (213) 659-2282.
October 20, WAL Home Tour
Malibu, Pacific Palisades area.
Call (213) 659-2282.

MONDAY 21

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

TUESDAY 22

SAA Board Meeting
Chapter Board Room, Suite
M-62, Pacific Design Center,
6:30 p.m.

WEDNESDAY 23

THURSDAY 24

Pro-Practice Committee
Pacific Design Center, Suite
259, 5 p.m.

FRIDAY 25

WEEKEND

**October 27. Architectural pho-
tography workshop.**
First of two sessions. Photog-
raphy instruction Bruce
Boehner. Julius Shulman will
assist with November 6th cri-
tique session. \$25. Sponsored
by LA conservancy. Call Jean
Farnsworth 623-CITY.

MONDAY 28

TUESDAY 29

WEDNESDAY 30

**Government Relations
Committee**
Chapter Boardroom, Suite
M-62, Pacific Design Center,
5:15 p.m.

THURSDAY 31

CCAIA Board Meeting
Hyatt Incline Village, Lake
Tahoe

WEEKEND

**November 1 to 3, CCAIA
Convention**
Hyatt Incline Village, Lake
Tahoe. Call (916) 448-9082.

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LA Guides

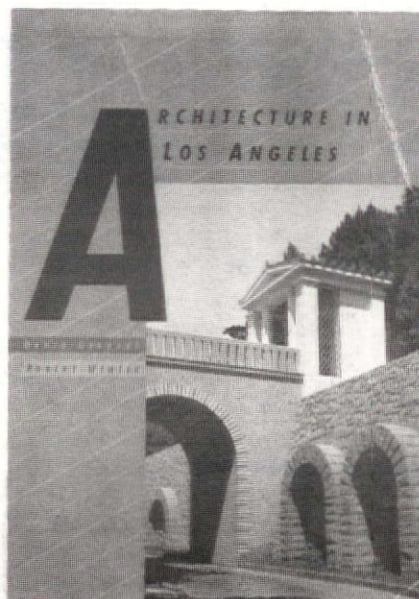
Books

The City Observed: Los Angeles. A Guide to Its Architecture and Landscapes

by Charles Moore, Peter Becker and
Regula Campbell. Photography by
Regula Campbell. Vintage Books.

413 pages \$7.95 paperback
**Architecture in Los Angeles,
A Compleat Guide**

by David Gebhard and Robert Win-
ter. Julius Shulman. Photographic
Consultant. Gibbs M. Smith, Per-
eigrine Smith Books.
526 pages \$14.95 paperback



Architecture in Los Angeles is the
third guide book David Gebhard &
Robert Winter have written about
Los Angeles; the last edition was in
1977. This edition widens the list of
buildings over the 1977 edition to fill
two volumes. The present volume
covers Los Angeles and Los Angeles
County; the second volume will
cover Orange and San Diego
Counties.

Initially, the significant change in
the guide is its format. The format is
now the more traditional 6"x8-1/2"
rather than the narrow rectangular
format of the previous editions. Al-
though this guide still fits in a glove
compartment, it also sits on your
book shelf a little more easily.

It is, as are the previous editions, a
straightforward guide to the architec-
ture of Los Angeles. Small maps at
the beginning of each area have
small numbers locating the monu-
ments listed. Each listing includes
address, designer, date of design and
a brief description of the work. Some
of the significant listings also have
photographs.

The City Observed, in contrast to
Architecture in Los Angeles, is much
more idiosyncratic; a more per-
sonal look at Los Angeles. The
number of entries is not as great, but
the choice is varied and includes
most major architectural monu-
ments.

Charles Moore and company see
Los Angeles as a series of events
viewed from long rides in an amuse-
ment park. In fact, Disneyland is the
second area in the book to be de-

scribed. Los Angeles is too vast to be
organized solely in neighborhoods or
communities; the road is also a
method of organizing the guidebook.
Route 66, Ventura Boulevard and
the Route of Padres become chap-
ters; so do downtown, Pasadena and
Hollywood, West Hollywood and
Silverlake.

Each chapter is amply illustrated
with maps and larger map inserts as
well as photographs of the "events"
to see. In addition, geographic and
climatic maps help in introducing
the Los Angeles basin and in giving
an overview of the entire area.

Guidebooks tend to include maps
that fall at the diagrammatic end of
the mapscale, but both guides rec-
ommend a more detailed map for
easier getting around and each spe-
cifically mentions the Thomas
Brothers maps.

If the entries in *The City Observed*
are limited in number compared to
Architecture in Los Angeles, each de-
scription in the former is longer, if
very personal. Gebhard and Winter's
brief description of the Lovell house
by Neutra acknowledges its place in
Southern California architectural
history, but Moore's lengthy tribute
comparing it to a famous beauty at
the end of her long life, "[even in
her] semi-derelect old age, the lady
demands respect," gives his guide-
book the kind of spark which
Architecture in Los Angeles lacks.

On the other hand, *Architecture in
Los Angeles* includes a large intro-
duction providing an overview of the
history of architecture in Los An-
geles, with many photos of Los
Angeles' razed monuments. This sec-
tion is followed, ironically perhaps,
by a description of the area's orga-
nized efforts at historic preservation
from the California Landmarks Club
founded by Charles Lummis in 1874
to the present day.

I found the particular method of
organizing monuments within a sec-
tion in both guides mysterious; but
perhaps with use the inner logic of
each guide book is revealed and the
task of locating specific monuments
becomes easier.

Although *Architecture in Los An-
geles* is more complete, I found
myself using both guides in reading
about Los Angeles or to guide out-
of-town visitors. The two guides
complement one another, and each
fits nicely next to the other on the
book shelf or on the seat of your car.

Charles Wheatley

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Los Angeles 90012

Housing Authority of the
City of Los Angeles
Attention: Faustin Gonzales
1533 Wilshire Blvd.
Los Angeles 90017

County of Los Angeles
(For Architects Only)
Architectural Evaluation Board
550 S. Vermont Ave.
Los Angeles 90020

County of Los Angeles (All Other
Consultants)
Facility Management Department
Project Management Division
550 S. Vermont Ave.
Los Angeles 90020

Tax Plan Alert

The Los Angeles Conservancy is spearheading a local drive to retain the 25% tax credit for historic rehab. The Administration's tax plan will eliminate this tax credit which has encouraged developers to invest in and restore historic buildings. Projects like the Wiltern Theater and the Central Library restoration will no longer be possible.

The Conservancy is urging all supporters of preservation to write their Congressman and Senator. Suggestions for points to make in your letter include: that tax credits stimulate private investment in cities far in excess of tax loss to the government and tax credits are vital in revitalizing decayed areas, in job creation and in increasing local tax bases.

For more information call the Conservancy at (213) 623-2489. The Conservancy would appreciate a copy of your letter. Send it to them at 849 South Broadway, Suite M22, Los Angeles, CA 90014.

Energy Seminar

LA/AIA's Energy Committee will host a one-day, practice-oriented seminar focusing on a whole-building approach to energy-conserving design for office buildings of 50,000 square feet or less. The seminar will be held at UCLA Graduate School of Architecture and Urban Planning on Saturday, November 9, from 9:30 to 3:30.

John K. Holton, co-author of *The Small Office Building Handbook*, and recipient of the 1985 PA Award for Applied Research will lead the

seminar which is based on the energy design guide that resulted from his study.

Cost of the seminar will be \$50 to AIA members (\$60 to non-members) who pre-register before October 15th (this includes the design handbook, normally \$40 retail). For parking reservations, include an additional \$3.00. Enrollment after October 15 will be available at the door, for \$60 and \$70 respectively. Book orders must be prepaid for shipment in time for the seminar. Please send checks with name and firm to The UCLA Graduate School of Architecture and Urban Planning, 405 Hilgard Avenue, Los Angeles, California 90024, care of Richard Schoen, FAIA, Chairperson, LA/AIA Energy Committee.

A six page paper by John Holton titled "Development of the Energy Design Guide, Small Office Building Handbook", presented by him last spring at the AIA's *First Annual Conference on Research and Design*, can be obtained by sending \$1.00 and a stamped, self-addressed envelope to Professor Schoen at UCLA.

Did You Know...

The Chapter has an addition to its reference library: a comprehensive analysis of construction costs on building types ranging from residential through commercial, industrial, etc., published by the Marshall Valuation Service. The company has agreed to keep the manual current by furnishing the Chapter with updates as they are issued.

Members might wish to take a second look at the Charrette Discount Catalogue that each of you received in the mail. Not only do you get a good break in prices, but the AIA gets a royalty on every order you place.

The Design Center of Los Angeles has announced the opening in November of an exhibit of interest to architects: an imported, competitively priced "adaptable" kitchen, designed to meet the needs of the elderly and/or physically impaired who prefer to live in their own home rather than a health facility. For information on dates and time of the exhibit, contact Molly Qvale or Dottie Newell at (213) 625-1100.

After several years of effort, we have finally achieved the elimination of the Registered Building Designers category from the California Architectural Practice Act. The Governor has signed a bill which "grand-fathers-in" the several hundred remaining registered building designers as licensed architects as of January 1, 1986, thus "retiring" the building designer category and serving to eliminate much of the confusion now existing on the licensed vs unlicensed practice of architecture. CCAIA is also working

toward "dovetailing" exemptions to the Architectural and the Engineering Practice Acts, to further reduce some of the ambiguity on unlicensed design work.

The Chapter has instituted its own, annual "Achievement Awards Program," similar to those awarded on the national and state levels. Presentation of certificates for these awards will take place at an awards banquet on October 19th, at which the winners of our annual design awards and their clients will also be honored. Information on reservations for this event can be found elsewhere in this issue of LA Architect.

Progressive Architecture magazine has notified the Chapter that a special subscription rate of \$18/year (\$10 less than the regular rate) has been made available to all LA/AIA architects who subscribe prior to December 31, 1985. Subscription order forms can be picked up at the Chapter office. This offer is also available to current LA/AIA architect subscribers who renew their subscriptions by the end of this year.

Janice Axon
Executive Director

Construction Industry Threatened

Construction claims and disputes have reached epidemic proportions in California and throughout the United States over the past decade.

Experience clearly demonstrates that the court system is not staffed and organized to handle complex multi-party construction claims. Lawyers under present procedures can do little to improve the situation. In short, the present system does not work, and the proof is that the cost to prosecute and defend these claims frequently equals or exceeds the amount ultimately recovered.

The design professional, contractor and owner/developer are now coming together as a group for perhaps the first time by co-sponsoring a seminar to deal with this crisis.

The Structural Engineers Association of Southern California (SEAOSC), and the Consulting Engineers Association of California (CEAC) are the sponsors of this seminar. "Alternatives For Managing and Controlling Design and Construction Claims and Disputes." Co-sponsors are the American Institute of Architects, Los Angeles, Cabrillo, Orange Country, and Pasadena and Foothill Chapters (AIA), Building Industry Association (BIA), Associated General Contractors of California (AGC), Building Owners and Managers Association (BOMA), American Arbitration Association, (AAA), American Society of Civil

Engineers (ASCE), Association of Soil and Foundation Engineers (ASFE), and Soil and Foundation Engineers Association (SAFEA). The seminar will address owners, contractors, architects and engineers on critical issues dealing with new alternatives for resolving construction claims and disputes; the current insurance "crisis", new developments in the law, upcoming legislation affecting design and construction.

The seminar will be held on Saturday, October 19, 1985 at 9:00 a.m. until 5:00 p.m., at the Sheraton Grande Hotel, downtown Los Angeles. For further information and/or ticket reservations, please write or call SEAOSC, 2550 Beverly Blvd., Los Angeles, Ca. 90057, (213) 385-4424.

Ed McDermott
Structural Engineers Association of Southern California

New Members

AIA. Michael L. Soutar, *Bowling, Gills, Allen, McDonald, Architects*; Hiroshi Kakimoto, *PAL International*; Philo J. Jacobson, *Rocjlin & Baran Architects, Inc.*; Yoshiro Isa, *HNTB*; Paul Hideo Enseki, *Reibsam, Nickels & Rex, Architects*; Eugene Y. Watanabe, *Gensler & Associates, Architects*; Y. A. Wang, *Woodford & Bernard Architects*; Matilda M. Douglas, *Woodford & Bernard Architects*.

AIA Resignation. Richard Ramer *Associates*. Anoop K. Garg, *Skidmore, Owings & Merrill*; Blase J. Canady, *Gin Wong Associates*; Rubik Kia-Makertichian, *Gensler & Associates, Architects*; Alan Bonn, *Choate Associates Architects*; Scott W. Allen, *Donald C. Picken, AIA*; Mahnam Zarrehparvar, *Woodford & Bernard Architects*; Simos Papadopoulos, *Skidmore, Owings & Merrill*.

Professional Affiliates. Audrey E. Alberts, *Audrey Alberts, Interior Design*; Roy V. Buckley, *Sheet metal & Air Conditioning Contractors National Association, Inc.*; Robert R. Richter *Associates, Fire Protection Engineer*; Barbara Rice Oviedo, *Pacific Bell, Property Development*; Rudy Bianchi, *Dibiten USA, Roofing Materials Manufacturer*.

Students John J. Armstrong, *SCI-ARC*.

Terminations

The names of the following architects were inadvertently omitted from National's Termination of Membership list published in last month's issue of LA Architect: Abelardo Caparros; Alfred Chaix; Robert Chase; Gregory Chazanas; David Duplanty; James Fairbrother, III; Mark Savel.

Information on reinstatement procedures is available at the Chapter Office, (213) 659-2282.

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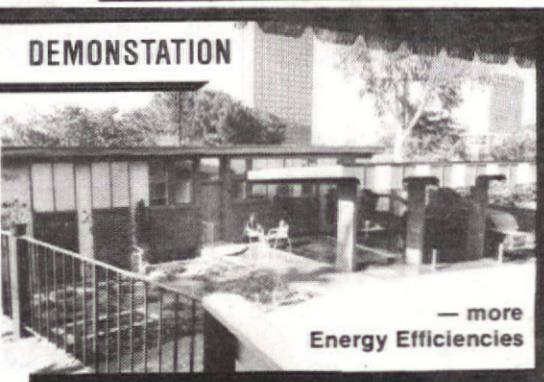
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News and Notes

LA Chapter

LA/AIA

The following text is a summary of the proceeds of the August board of directors meeting. Full minutes of this meeting are available through the Chapter office.

Guest William Krisel, AIA discussed the serious problem regarding **unlicensed people performing as licensed architects** but without the same responsibilities and liabilities.

According to existing case law, an unlicensed person can merely enter into a contract that specifically states that he/she is not a licensed architect. He stated that the BAE has been totally emasculated by case law; the result of which allows non-licensed people to practice architecture. Krisel's proposal was that the Architects file an amicus curiae brief against the Consumer Affairs Dept., the damages to be \$1.00.

Moved Axon/Second Widom, the following:

that Krisel be appointed to approach Ralph Bradshaw on the issue of the Professional Practice Act and the Law to look into whether the CCAIA has appropriate programs regarding that issue and whether there is any action the Board should take at the local level. **Carried.**

Guest Ernest Marjoram discussed the list of nominees for **State and National Awards**. He also presented estimates to improve the City Room which included demolishing the existing fountain. There was some discussion on the necessity of demolishing the fountain and whether there was any alternative by perhaps partitioning it off. The existing exhibit will be moved shortly and the space needs to be prepared for the 1985 Design Awards. Martin Gelber will speak to Don Muchmore to see if the Chapter can get some assistance in improving the space temporarily.

Update on the city's process for selecting architects. Widom reported that the issue has been turned over to a new group within the CAO's office which is looking at efficiency. They have been sent copies of 254's and 255's as well as some bulletins. They will study this material and we should be receiving a report within the next couple of months. Hall reported that our letter to the Planning Commission regarding the **Metro Rail Specific Plan** had little or no effect. He said that Dan Garcia indicated that it was going to be really tough on the developers in that area. Barton Phelps is the new **Chairman of the Editorial Board of the LA/Architect** and Don Axon is the LA/AIA Board Representative. Hall reported that he has been working with the various professional organizations, the APA, SLA, Society of Civil Engineers and the Los Angeles Conservancy, etc. for the appointment of an **Urban Design Task Force**. As a result of their efforts, the

Mayor's office is in the process of appointing a blue-ribbon committee. Janice Axon distributed a **Memo to our National Directors** from California from LA/AIA Ex-Com objecting to Landscape Architects being included with non-licensed disciplines in a recent AIA policy statement. We had not heard from the National Director as yet. The City has recently approved a series of cooperative agreements bringing the **Central Library plan** that much closer to completion. Construction is expected to begin early in 1986. The Los Angeles Building & Safety Committee is considering requiring a detecting device for methane gas to be included in buildings.

Janice attended the annual meeting of the Council of Architectural Component Executives (CACE) in Wisconsin. She has been re-elected to the CACE Board, this time as its Secretary.

Robert Reed reported on the results of the **Ennis-Brown House** controversy discussed at our last Board Meeting. Scott Carde met with the "contestants" and felt that now that they were actually talking to each other they might be able to handle the problem themselves. A meeting will be set; and the hearing at City Hall on this issue has been postponed until this can be accomplished. The **Skyline Policy** was distributed for the Board Members to review at their leisure. Bill Fain represented LA/AIA at the Hearing in supporting controls on roof-top signage, preferably Alternative C, which would prohibit it.

Requests for Qualifications

Firms interested in professional service contracts with Los Angeles city and county government agencies have been urged to supply current information about themselves to the public agencies.

Following are the agencies involved:

Sam Moore, AIA
Los Angeles Unified School District
P.O. Box 2298
Los Angeles 90051

Department of Recreation and Parks
Attention: Ron Fitzpatrick
200 N. Main St., Room 1290
Los Angeles 90012

Chief Harbor Engineer
Attention: Gerry Ruse, Project Management
425 S. Palms Verdes St.
San Pedro 90731

W.W. Shannon, Facility Planner/
Architect
Los Angeles Community College
District
617 W. 7th St.
Los Angeles 90017

City of Los Angeles
Department of Water and Power



Then we sat down with Building and Safety and they said 'Oh yeah, guess what? You don't build a building in LA without doors.' "

The addition was originally designed with a marquee across its top fascia. The marquee was cut for budgetary reasons. While it is true that opera houses do not have marquees with glittering lights, most theatres do. Unfortunately, there is little street excitement at LATC, a visitor driving by might wonder if this is a museum of a well funded school. It is hoped that the festive aspect of theatre will be achieved with banners on these commercial looking buildings.

The "grand lobby" has the largest interior skylight in the city of Los Angeles. The 60 feet wide by 100 feet long focal point of LATC is a challenging neo-classical space. The stained glass skylight, restored by Thomas Medlicott; the delicate white marble; the hint of the 20's glitter, and the overwhelming size remind one of the elegance of by-gone eras. "But that's all that was here when we got here," according to Fisher. "Everything else was raped including the wonderful old chandeliers that used to be here." The restoration of those elements remaining has been carefully achieved.

The planned use of the lobby according to Constance Harvey, LATC's press representative, "will be an open public space allowing free access to all of the theatre activities. Tickets will be collected at the door of each theatre, not at the street." The focus on public activity is augmented, surprisingly, by eliminating the back stage door. The actor's entrance is the public entrance. This occurred partly because of limited site space and partly because Bushnell really wants people to interact. Programmatically, LATC is one of the most successful buildings that I've encountered.

The lobby, conceived as a primary arts gathering space, has few hints of the modern theatres that lie beyond. The remnants of the room's elegance connote a detached, passive entertainment, not the rudely intrusive programs of award winning LATC. One wishes that the structural strength of the theatres had crept in as a contrasting presence. Instead, Fisher has given us non-intrusive elements. The monolithic, beige carpet (smoked oyster) emphasizes today's concept of comfort and does little for the inside/outside concept of the program. The interplay of repeating elements of the original banking room is missed. Today, with the rhythms of the chandeliers, floor and furniture elements gone, the lobby seems incomplete. It is only during theatre intermission that the space will be truly festive.

A grand staircase and balcony were added to the lobby. The initial

design sketches a structuralist bridge shorn of adornment that would have been an effective connection to the primary colored doors that pierce the marble walls and signal each theatre. The dominating size and the disquieting ramping of the balcony demand this elemental approach. Instead, smooth, textureless gypsum board and the paint-out (off-white) color weaken the space. This change in design should have been more complete. The grand stair descends into a small hole cut through the bank vault floor. The gypsum encased stair seems squeezed; one has the impression of backstage, not of the main entrance to the lower 322 seat theatre and two restaurants.

The former teller counter has been replaced with a forty foot bar. The future small table area at the rear, while functionally desirable, is likely to be a distracting clutter in the present lobby. The non-intrusive design approach will focus attention on people, but what will the space be like at nine in the morning? A museum image is currently evoked. One perceives walls, not a multitude of activities. The museum image is even evoked in the seismic reinforcement bars, placidly encased in gypsum as they connect marble column pairs. Going down the main stair, a view of the original bank vault wall is enshrined. What should have been whimsical intrudes as an artifact, a joke robbed of its punch line. The lack of competing elements gives too much weight to what should be fun.

Downstairs, the entrance to "The Restaurant" will whimsically be through the vault door. It is at this level, with fewer elements preserved, that architect Fisher and restaurant designer Jim Cooke, of Oasis Associates, are successful. In these areas and in the new addition—LATC is dynamic!

The strengths of the theatres stem from the experience of the principals. Bushnell was the managing director of San Francisco's ACT when they moved into their Geary Street Theatre. Fisher was the architect of that project. The strength of their working relationship is seen in the functional performance of the theatres. This quality has been augmented by theatre consultant George Thomas Howard & Associates. Bushnell states the theatre program as, "A very simple kind of functioning space. From a design perspective, these spaces mechanically are as simple as you can get. They tend to automatically force stage designers into making it simple. From an acting style, it forces the actor to play up and out. What I call the scratch and mumble school that's dominated the American theatre until the last five or six years. It won't work in this space . . . This tends to force a much more open classic style that I

find far more interesting."

LATC has built a 500 seat thrust stage theatre, a 322 seat amphitheatre, a 295 seat flexible proscenium theatre, and a 99 seat alterable space theatre. Emphasis is on performance and close seating distances. The fixed seat theatres all are stadium rake in a painted out black box.

The influences in the 500 seat theatre, according to Bushnell, "are really from the Roman theatre with a vomitory and a set of steps that tucks underneath the fore-stage. This pops out and lets actors simply disappear off the front end dropping them onto the green room and dressing room floor. On the other aisle is a hanamichi from the traditions of the Japanese theatre. We brought it into the twentieth century by making it mechanical. If you can imagine an aisle and then envision the top two steps as a tongue that shoots out and reaches the stage to form a bridge. Which means that I can make an exit straight off the stage—up and out, without having to go down a set of steps and then up a set of steps. It's very hard to make a quick graceful entrance or exit. It also means that we've got an off stage playing space if we want to bus the illusion."

Significant design problems were encountered with the narrow parking lot site. The big trick was getting enough width for large working stages. This was solved for the below grade amphitheatre by tunneling under the stage with an eight foot sewer pipe in order to provide access from stage right to stage left. The other alternative would have been to put in a full basement or to narrow the stage by three to four feet.

An interesting adjacency developed with the location of the production manager offices on the third floor. A side connecting door leads to the follow spot platform of the 500 seat theatre; from desk to performance is only forty feet.

Theater magic is strongly conveyed by the unconventional stage designs. The black box house and exposed ceiling catwalks emphasize the singular purpose of performance. The strength of their design lies in their purposiveness. There are no unnecessary distractions.

From a performance viewpoint, the LATC's theatres are at the forefront of theatre design. However, the strength of the initial programming concept of the building was not realized in the final design. The building remains a collection of spaces, not an integrated environment.

Steve Holt, AIA

Mr. Holt is an active member of the Historic Preservation Committee LA/AIA. He is Senior Programmer/Project Manager at Terry George Hoffman & Associates.

handicapped access. So you have a multitude of reasons why you start out with that concept. It ties together with an idea that said what we specifically wanted to be was street level. Because that's where we were coming from. We were street smart, and we were coming off the street and we didn't want to get that far away from it. We wanted a space that's open and accessible. The first designs had no doors, based on the Galleria in Milan; we said look, we won't put any doors, we'll let this just meld as a kind of urban space.

Cultural Cornerstone

Los Angeles Theatre Center

The Los Angeles Theatre Center's grand opening on September 19 unveiled four new theatres and the adaptive preservation of a magnificent lobby. Mayor Tom Bradley has called the LATC project "the cultural cornerstone of revitalization efforts." Impressive words for an organization that started ten years ago as free public theatre. Previously called the Los Angeles Actor's Theatre, the group has become known for its award winning productions of current and experimental drama. Their new facility, a \$16 million rehab conversion of the Security National Bank building on Spring Street, will change how we think about our derelict financial district.

LATC offers theatre, music, dance, intermedia performance and poetry with tickets priced from \$5.00 to \$20.00. In order to encourage attendance the ticket price includes free parking and free child care. The lobby bar will be augmented in the future with three restaurants and an after theatre cabaret in the formal "The Restaurant."

For their new center LATC is assembling a fulltime staff of 65 augmented by 200 part-time actors, dancers, directors and designers and 300 volunteers. The annual operating budget of \$5.4 million, according to Bill Bushnell, managing principal since 1978, will largely be supported by ticket sales. Currently there are more than 20,000 season subscribers.

"The parking lot was raised by a theatre," Bill Bushnell likes to joke. The space next door to the former Security National Bank building now houses one of the most progressive, functionally well designed theatre complexes in the world. And they did it with almost no space. Literally, how does one shoehorn three dramatic theatres into a narrow parking lot, get historic preservation credits for adapting a major banking room into a theatre lobby, and convert offices into theatre support space?

"We have four spaces that have an eclectic variety of art performing in it. Plus, you've got the dining spaces, and an art book store, and if I can find the right gallery owner, a variety of art. If this space really works, this place is open at 5:00 in the morning... and there are people playing chess and arguing about what they saw the night before or arguing about the art that sits inside this room. It was the one thing that I always felt that LA didn't have was any sort of place that people could come and just experience space, experience people, experience art at different levels in different ways. And not feel, 'My God, why am I not in my car.'" Bushnell is charismatic in his drive to create LATC. Frequently compared with Joesph Papp, his ability to ignore limitations is mag-

netic. LATC is needed by Los Angeles to provide creative drama and an enriched cultural atmosphere.

The project is best memorialized for its programming. Architect John Sergio Fisher, has been innovative despite working with tight economic and physical space constraints. There are efficient adjacencies that are rarely achieved. The "black box" theatre concepts focus all attention on the stage, not the house. The theatre designs are strong quick sketches that heighten one's anticipation of the coming performance.

The adaptive re-use lobby, however, falls flat. This is partly due to the architect's desire to not compete with the historic building and the client's financial focus on the stagehouse. The lobby is an alien presence in a modern building. It's as if the architect spent his time working out the complex programmatic and financial problems leaving little energy for the final execution, each area is functionally well planned with dramatic spatial concepts, yet, somehow, LATC is a collection of spaces, not a whole—the final integration of relationships is absent.

South Spring Street was intensely developed from 1900 to 1930 as Los Angeles' financial district. The area has been in decline since the early '70s with the majority of these institutions relocated closer to the Harbor Freeway. By 1975, buildings between 2nd and 9th streets were 60% vacant. However, the historic character of the street remained. In the words of Jack Smith in the Los Angeles Times (5/6/85, Part V), "The financial palaces of south Spring Street were a solid architectural achievement, and to this day the buildings that remain give the street beauty, strength, unity and dignity."

South Spring Street was registered as a Historic District in 1979. It is hoped that public attention, historic property tax codes, and actions by the Los Angeles Conservancy for Historic Preservation and the CRA will revitalize the district.

LATC had been working out of a converted bowling alley with two small theaters. In search of a new home they contacted the CRA. The former Security National Bank Building, a Greek Revival building designed in 1916 by John Parkinson, was then occupied by a stereo discount house. It was suggested that the main banking room might be adapted into a major lobby space. This location, the CRA believed, might be instrumental in a South Spring Street revitalization.

The downtown location is not in line with current entertainment

facility planning concepts. Successful new theatres are locating in dense residential areas and focusing on a "neighborhood" identity. To offset the downtown location, LATC has aggressively pursued the corporate business market and attractively packaged themselves for the suburban market, most notably with free parking and free baby sitting services, and in the future, a reasonably priced restaurant.

The Security Bank Building and the adjacent parking lot were purchased by the CRA for \$1.46 million, and relocation expenses of the previous tenant were \$400,000. The agency sold the bank building to LATC for one dollar and leased the land for 55 years at a rental of one dollar per year. This was followed with a \$2.4 million CRA low interest loan (HUD sponsored loan with payments and interest keyed to theatre occupancy rates), in addition to other CRA loans for \$1.65 million.

Certification of the Security National Bank building as an historic structure by the California Office of Historic Preservation and by the United States Department of the Interior was critical for LATC to qualify for their financial package.

"The overall concept was to let the old building stand out as the jewel that it is and contrast it with the simplicity, even crudeness if you will, of the new," stated the architect. "When I say contrast, I mean the texture and the finish of the material. The State and Federal guidelines for historic structures very specifically stated that what is old is old and what is new is new and never the twain shall meet. And so nowhere in this building did we try to make anything that is repaired look old. If it's repaired it will look new. I was not architecturally displeased with that. I liked that as a concept. You will always know what was the original building and what was added."

Fisher has interpreted this approach as non-intrusive design, a process that weakly links the various parts. One example is the Spring Street facade. The handsome Security National building has been cleaned and repaired giving the street a sense of prosperity. The addition provides a sign of commercial viability by its very newness, however it appears to be a separate neighbor. Fisher achieved compatible color (grey cement does not compete with the grey-white granite of the bank building) and height (the fascia line has been carried across). Missing is any sense of interplay between the two structures: the simple horizontal lines of the addition are rhythmically too minimal to effectively interact with the strong verticality and play with pattern of the classic Greek revival front. As a separate building, the addition, with its sidewalk cafe



LATC Facade



LATC Lobby

sheltered under the steeply raked seats of the 295 seat theatre, fulfills the CRA's Spring Street goals. What the addition doesn't do is communicate that a larger entity is behind the two facades.

"The reasons for the sidewalk cafe are several," according to Bushnell. "One—let's break up the massive front on Spring Street, two—how do you take the underneath side of theatre seating and put it to a utilitarian use, three—it opens up street life with a sidewalk cafe and four—it provides a gracious

Pershing Square

Transformation

With the metamorphosis of downtown Los Angeles into a major urban center, new attention has been directed to Pershing Square, downtown's central park. Noontime jazz concerts, colorful hotdog vendors and increased maintenance and security are among the short-term improvements that have brought the park to life this summer. A long-range plan calls for other significant changes in Pershing Square's development as an important gathering place for downtown.

The driving force behind the park's evolution is the not-for-profit Pershing Square Management Association, which grew from a Central City Association study to find ways to bring the square into the 1980s. The Pershing Square Management Association is funded by the Community Redevelopment Agency and works in close cooperation with the City Department of Recreation and Parks and the City Department of Cultural Affairs.

The association's charge is to develop an animated Pershing Square that reflects and stimulates interest in a revitalized downtown Los Angeles. The process: caring, responsible consideration of all elements necessary for a successful public park, including the cooperative participation of all segments of the community who have a stake in its future.

The long-range program for rejuvenating the square is expected to include major capital improvements, according to Wayne Ratkovitch of Ratkovitch, Bowers & Perez, Inc., founding and current chairman of the association's distinguished board of directors. The board has just elected Janet Marie Smith, former coordinator of architecture and design for Battery Park City in lower Manhattan, as president of the association.

Serving with her as newly-elected vice chairmen are David C. Martin of Albert C. Martin & Associates and Joseph Woodard of Westgroup, Inc. Mr. Martin chairs the planning and design committee and Mr. Woodard the fund-raising committee.

Working with the CRA and Department of Recreation and Parks, the association has established goals and objectives to govern comprehensive long-range planning for the park. The redevelopment process includes creating strategies to achieve the physical improvements and necessary management and financial mechanisms to assure success.

From the beginning, the association has stressed the importance of the process—the analytic and humanistic approach—to create a park worthy of the people who care about it. It also has stressed the necessity of goals and objectives agreed to by all relevant agencies. One of the main goals is to provide for efficient operation, management, maintenance and security. Without these, no improve-

ments will be permanent, no matter how grand the ultimate design of the park.

The association began its comprehensive approach to planning the park by commissioning an official inventory of downtown public places, which the Jerde Partnership has undertaken as the first stage in a three-part program to develop an urban design study and recommendations for the downtown area surrounding Pershing Square. The recommendations will include ways to link pedestrian areas and will form a package—a menu of possibilities—to establish parameters for the long-range revitalization of the area.

A critical part of developing a long-range plan was the Park Authors Symposium which brought together administrators of similar parks from cities around the United

States and one in Canada. Ms. Smith arranged for the workshop as a means to learn from the experience of other cities—from New York to Toronto and from Portland to San Diego—and to involve participants from all interested segments of the Los Angeles community. Topics centered on issues of management, maintenance, programming and implementation.

Because an ongoing priority of the association is involving the community in events at the park as well as the development of the long-range plan, the association has retained Sharon Browning, a government and community affairs consultant. She has interviewed more than 50 people who represent important Los Angeles constituencies, from art and design, to environmentalists, to social service organizations. Her

findings about how the park is perceived will be woven into the design recommendations prepared by the planning and design committee.

The information being gathered by the association will form the rudiments of a concept plan that includes recommendations for managing, financing, programming and making physical improvements. "The process for implementing the concept plan is of primary importance to us," said Mr. Martin. "From this process will come the writing of the architect's program. Then the association will explore a variety of ways to select a design team."

History, too, will play an important role in the formation of the final recommendations for the future of the park, which has always reflected what has gone on around it.

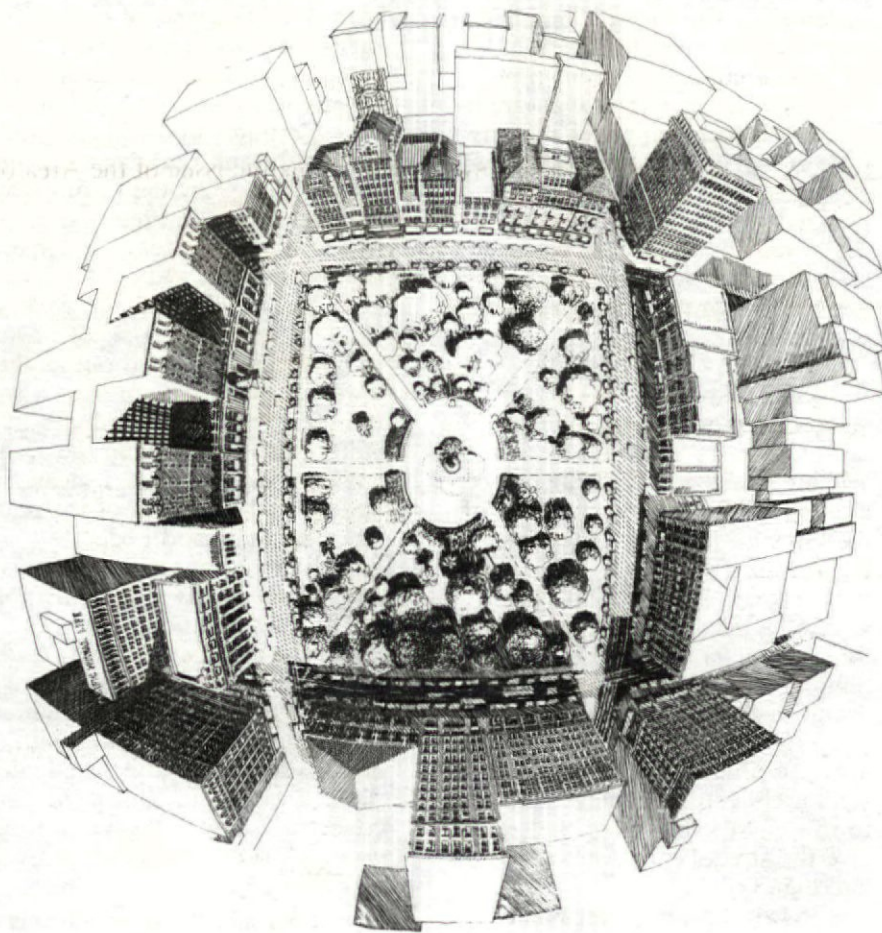
It was the city's first public park in the 1860s, surrounded by quaint single-family dwellings. It has evolved from an old-fashioned enclosure behind a white picket fence to keep out stray horses and cattle to a symbol of the soaring 1980s and the hopes and dreams of people who live and work and invest in one of the most exciting urban areas in the country—downtown Los Angeles.

Between these two extremes, the park has appeared as a lush green tropical enclave with rows of people on park benches reading books supplied by a special unit of the public library; as the last hope for a dying theater district that needed parking spaces in the 40s, and as the top level—almost the afterthought—of an underground parking structure that could double as an air-raid shelter should one be required in the '50s.

Through many of its years, the park served as a sympathetic setting for self-styled public orators of all persuasions, who needed nothing more than a soapbox, real or imagined, to air their opinions.

Now—in the 1980s—the park and downtown Los Angeles are coming of age together.

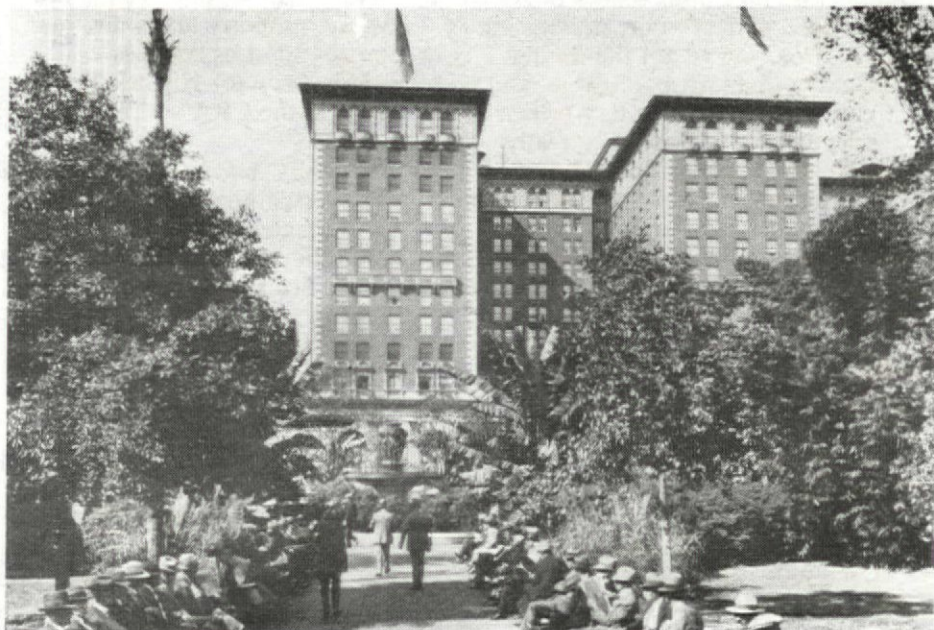
Toni Frank



Pershing Square c. 1930. Parkinsonian design with central fountain. (drawing by Rae Douglas)

Pershing Square with central fountain c. 1930.

Pershing Square c. 1900. Original bandstand in center of square. It was removed in 1912.



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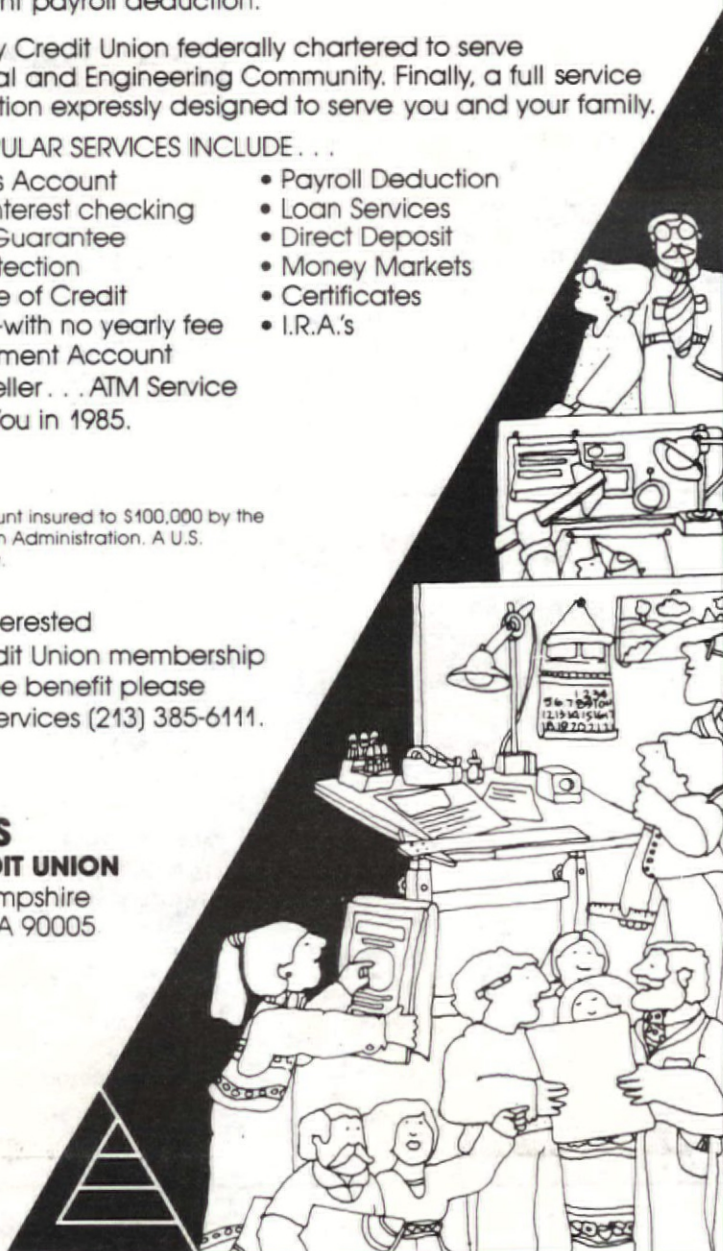
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Pro Practice

Code and Planning

The main goals and objectives of the Code and Planning committee are to create a knowledgeable and effective group for architects that can influence the writing of codes and planning ordinances, reduce conflicting and overlapping code and zoning requirements, and increase public respect for architects as an effective and reasonable voice in the code and planning community.

At the June committee meeting we had as guest speaker Frank J. Kroeger, General Manager, LA Department of Building and Safety. Mr. Kroeger was recently hired as the general manager. He has an architectural/engineering degree from Cal Poly San Luis Obispo. Mr. Kroeger was instrumental in changing the LA Code to conform to the 1982 Uniform Building Code (UBC). The department is now heavily involved with ICBO in helping formulate the future version of the UBC. He is concerned with helping the construction industry work effectively with his department.

The committee was helpful in addressing the issue of the Area of Refuge provision of Title 24. This provision has required a one-hour rated room of one percent of the floor area, or a minimum of 100 square feet in size as an area of refuge on all floors. Various local interpretations exist regarding this requirement. As of April 15, 1985, the State Building Standards Commission ruled that: all buildings constructed before November 19, 1984 are exempt and all buildings constructed after November 19, 1984 which are fully sprinklered are exempt.

The ruling assumes special arrangements by local officials such as pre-fire evacuation plans in lieu of the provision of a room. The final wording of the ruling by the Building Commission remains to be issued.

As most of you know, the 1985 UBC is now out. The State Fire Marshall is now reviewing the new code for adoption this year, so in the near future the LA Fire Department will throw out the old 1979 UBC. A major change in the code is that the area above which a minimum of two exits are required has been increased from areas with 30 occupants to areas with 100 occupants in fully sprinklered buildings. There is an informative new book on code use, called *Design Guide to the 1985 U.B.C.* by Alfred Goldberg.

As for the City of LA, the planning department is progressing actively on implementing the Metro-Rail transit specific plan with or without Metro-Rail. The plan will greatly reduce the size of buildings permitted within our major commercial districts.

The committee is opposed to a number of the provisions of the proposed Metro Rail transit corridor specific plan. As proposed this plan is not in the best interest of Los Angeles citizens. Necessary growth is

not encouraged contrary to the specific plan preamble, the 1983 center overview report, the Concept Los Angeles general plan, and the Wilshire district plan.

The plan is most destructive to the private sector. The proposed approval process for any development would create six to nine months of uncertainty. With this uncertainty fewer owners/investors would be willing to invest new money along the Wilshire Corridor. The implementation and success of Metro Rail depends on the cooperation between the specific plan itself and the private sector.

The committee feels alternative measures can be taken to insure that the growth of the Wilshire Corridor is beneficial for all and within the guidelines of the specific plan.

At the LA city-wide level, the Planning Department and the Transportation Department are proposing an ordinance and more costly studies. The intention is to reduce and control growth by controlling the level of traffic the transportation system can hold. It is the committee's opinion that we do not need a city-wide transportation element or a transportation specific plan. We have a number of community plans (some need updating) with good transportation elements that need to be implemented. We could add bonus incentives by providing a list of options for reducing traffic for new projects. Also, to distribute the cost of improving our transportation system we can form benefit assessment districts.

The committee plans to continue monitoring the new building codes and planning codes developed by the different City and State agencies. We look forward to any other architect's opinions and suggestions on committee activities. For those of you who would like to be more active and informed, you can join us at our meetings, which are held every third Wednesday of the month at 5:00 P.M. in the Conference Room of the Welton Becket Office, Colorado Place, 2501 Colorado Avenue, Santa Monica.

Gary L. Russell, AIA
Chairman, Code and Planning
Committee

Manual

The Denver chapter of the AIA is offering a **comprehensive office policy manual** that can be customized to each subscribing firm's own policies. The process is similar to editing a master specification using a service bureau approach; the Denver chapter acts as the service bureau. The cost is \$350 to AIA members and \$450 to others. For information write: AIA, Denver Chapter, 700 East Ninth Avenue, Denver, CO 80203, or call (303) 831-6185.

Critical Edge

The Listener

Critics of theater, painting, music and literature generally pull out all the stops and say exactly what they feel. Architectural critics, regrettably, rarely do so. Have you ever wondered why? And, more importantly, why it matters? For some potent answers listen to Martin Filler's essay in the book accompanying Newport Harbor Art Museum's recent show, "Critical Edge. Controversy In Recent American Architecture".

We found this show a blockbuster. It simply seethed with emotionally charged quotes from critics, pro and con, of today's 12 most heavily critiqued buildings, ranging from Johnson's AT&T to Gehry's home; from Perez and Moore's Piazza d'Italia to the Getty museum, and more. These critics had indeed pulled out the stops. Unfortunately we have grown accustomed to critics who are barely more than reporters, who cover the project rather than critique it; who evade evaluation; who too often celebrate a building rather than question it.

From a giant iceberg of architectural reportage there rises above a stale flat sea only a glittering tip: the real critiques of a Mumford, a Huxtable and the mere handful of others quoted in this show.

Why is this so? But first, why does it matter?

It matters because architecture is not only more permanent than its sister arts but also because it has a more powerful and pervasive impact on society. Simply stated, a superior built environment enhances human experience. But this can be achieved only when the public is sufficiently educated in matters of analysis, judgement and moral values to demand quality of architects and their clients.

Without such a coherent social imperative our architecture will surely bear an inferior stamp for our time. Furthermore, only such an imperative will enable those architects who seek the status of artists to achieve their goal. Quality for society and status for architects will go hand in hand.

If this matters so much then what has gone wrong?

Martin Filler speaks: the frontier mentality that is still alive and healthy today was appropriate only in our nation's formative, building period when anything that got built was 'good'. Civic pride stood in the way of design judgements. As a result there were no critics and no one would have listened if there had been. Consider the situation today: architecture is dependent upon patronage (clients) to a far greater degree than the sister arts. (If a painter is rejected he can still paint another canvas.) The critical stakes are thus higher. The critics' profession, thus pinched, developed slowly. Horatio Greenough was the only exception of note before the Civil War

and Montgomery Schuyler's 1880's identification of social issues was not even echoed until 1931 when the New Yorker magazine started that most exceptional run of Mumford's critiques that was to last until 1963. Unfortunately, over two decades later, they have not replaced him. Regular architectural criticism as an integral part of a newspaper's coverage of the arts is generally only dated back to Ada Louise Huxtable in the *NY Times* in 1963.

Unfortunately there are special problems in the exercise of critics' opinions in newspapers. Evaluative evasiveness characterizes their work because of reluctance to offend vested building interests. To do so would seem to endanger projects that produce jobs, community economic well being and a soothing sense of modernity. Critics have at times seemed muzzled and instances of firings are not unheard of.

The professional journals have their special problems: In their admiration for an architect's not inconsequential feat of overcoming the immense odds against getting a building built they have leaned heavily toward unqualified support. Also the frantic effort to be au courant had produced hasty evaluations at best and at worst an almost total absence of post-occupancy evaluations. A celebratory tone too often prevails.

The popular journals are even less committed to comment on social impact. They seem obsessive in reporting and thus encouraging high-style design trends. And uncaring about what this obsession exhibits about today's society.

Is there any light at the end of the tunnel? Yes, fortunately. Three trends in public awareness have magically appeared in recent years: the continuing, otherwise pernicious nostalgia binge has happily produced enthusiasm for historical preservation even though, amusingly, it seems linked to a suspicion that new work is largely inferior to the old. Less influential, unfortunately, is an understanding of the manner in which the mistakes and successes of the past can help pilot us through today's frightening waters.

Secondly, a concern for the quality of life has aroused public interest in zoning and planning. The *LA Times* thus feels compelled to have an urban design critic (though, more notably, not an architecture critic!).

Thirdly, we see the immense concern for the impact of building on the natural environment. The frontier mentality could never conceive of a California Coastal Commission!

These three concerns seem to relate so closely to a concern for quality in architecture that some magic mutation would seem imminent in our society. Unfortunately the coherence of our social order is so eroded that it is left up to indi-

viduals rather than our social institutions to re-evaluate, redefine and reintegrate the arts and the role they play in our culture.

The passivity of our institutions, the schools and the media constitutes sheer negligence. Architecture is the only one of the arts that is not systematically taught in our general education curriculum. And, as we have seen, the media is equally culpable. No, public concern for architecture will probably not mutate. Our media and our schools must take the initiative to inform, illuminate, evaluate and advocate. Then an educated public will demand more than mere information and, as Martin Filler closes, "rather, we need analysis, judgement, and

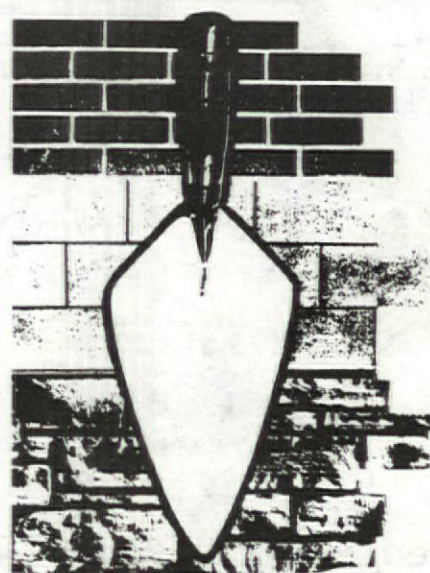
above all moral teaching in its least restrictive and most liberating sense."

Paul Sterling Hoag, FAIA

Correction

In our September issue announcement of Robert Stern's participation in the 1985 LA/AIA Design Awards program at UCLA we inadvertently omitted the names of UCLA and USC as co-sponsors of the reception held in Stern's honor. Our apologies.

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The Critical Edge

Controversy in Recent American Architecture

edited by Tod A. Marder

The Critical Edge identifies and presents case histories of the 12 most talked about buildings of our times. No other buildings of this era have so aroused the public, so divided the profession, and so stimulated the press as those that are discussed here. Introductory essays are by Tod A. Marder, Robert Bruegmann, and Martin Filler. Copublished with The Jane Voorhees Zimmerli Art Museum of Rutgers University. 9 x 12 200 pp. 140 illus..

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Money

rized below. These figures are almost two years old so inflation must be kept in mind in comparison to current levels.

Role	National Average Total Compensation	Region Four (West) Total Compensation
Principal	\$53,240	\$57,819
Supervisory	\$34,666	\$37,837
Technical I	\$26,049	\$28,062
Technical II	\$21,322	\$22,018
Technical III	\$15,047	\$15,977

My own survey, conducted last fall, had similar results. I asked AIA colleagues to fill out a form anonymously. The form recorded each firm's type, age, size, organization, number of registered architects and unregistered staff, work types, gross billings for the last 12 months, and total number of job applicants during the last year. It contained a career matrix which divided personnel by disciplines (administrative, marketing, design, production, planning, construction administration, other), career level (owner, senior, intermediate, entry), years to attain career level, and compensation (type, total dollar amount). The matrix recorded compensation and years of experience at each discipline and career level.

Throughout my research, I sensed a reluctance to reveal information about money. Today, sex may be widely discussed, but money is still a sensitive topic subject to understatement, overstatement, and silence. This reluctance may account for the sparse response to both the AIA and my own questionnaires, even though they were clearly confidential in nature. From the few brave souls who responded, I derived the following figures.

Role	Years Experience	Large Firm (20+) Total Compensation	Small Firm (<20) Total Compensation
Principal	10+	\$80-200,000	\$40-45,000
Senior	10-20	\$40-50,000	\$35-40,000
Intermediate	5-7	\$35-40,000	\$25-30,000
Entry	0-5	\$17-18,000	\$14-15,000

I found that the architect's discipline affects salary. Marketing people make more, on average, than designers, who in turn do better than production staff. Typical differences were 10-20% of base salary between categories. Owners and principals make the most money, but the difference is much less in small firms than in large corporate organizations where a few key people are substantially rewarded. Marketing and administrative people fare better than the staff in the back room doing production. The "finders" and the "minders" do much better financially in the long run than the "grinders." Direct contact with clients seems to increase rewards.

Most design professionals start out at similar salaries, regardless of firm characteristics. As time goes on, however, compensation packages be-

come more and more divergent. One's company role, and to a lesser degree, firm size and reputation, become dominant factors.

Comparisons with other occupations show architects at the low end of white collar compensation charts. In his book, *The Big Time*, author Glen Kaplan summarizes financial rewards in 14 top business careers. Except for journalism and publishing, most upper-middle managers in large American businesses make \$80-100,000 routinely. They may range as high as \$500,000. The superstars in such fields as real estate development, corporate administration, media, advertising, banking, and the law, can make well over \$500,000 and on into millions.

Closer to home, some interesting figures come from UCLA Graduate School of Management, which dutifully tracks alumni performance in the business world. A recent profile of the MBA graduating class of 1984 shows starting salaries ranging from \$25,500 in arts administration through \$43,290 in energy management, with an average of \$35,319.

Turning to the traditional five professions, doctors, dentists, lawyers and accountants, in that order, all make more money than architects on average, various national surveys record. At the top come doctors with an average 1984 pre-tax, post-ex-

penses income of \$106,000, according to figures supplied by the American Medical Association. Like architects, doctors in the West tend to make more than their peers elsewhere in the nation, and their specialties determine their financial potential. Anesthesiologists, radiologists, and surgeons make more than pediatricians and family practice physicians, for example.

Each of the four other professional groups is larger in number than architects. Lawyers are the most numerous with over five times as many attorneys as architects. Despite our relative rarity, we still lag behind the other groups in compensation, however.

Joseph Madda

Mr. Madda is the Vice-chairman of the Professional Practice Committee.

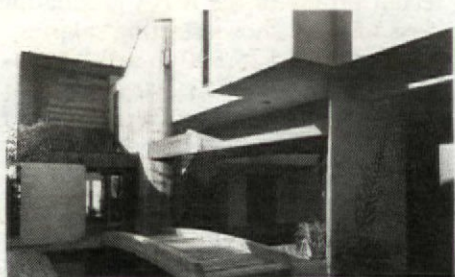
L.A. ARCHITECT

WAL Tour

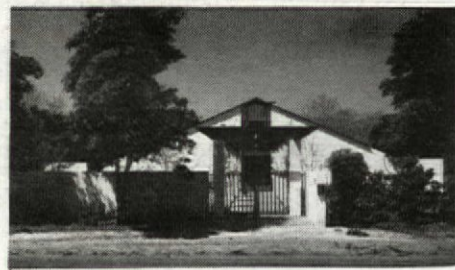
Six outstanding homes in the Malibu-Palisades area have been selected by the Women's Architectural League for their annual home tour on Sunday, October 20 from 12 noon to 5 pm. Malibu was chosen as this year's tour site because it offers a wonderful selection of new homes in magnificent settings. Architects whose works are represented in the tour are: Buff & Hensman, FAIA; Ron Goldman, AIA; Marshall Lewis, AIA; Carl Maston, FAIA; Douglas Rucker, Architect; and Johannes Van Tilburg, AIA. There is a possibility that one or two of the architects may be on hand to discuss their designs.



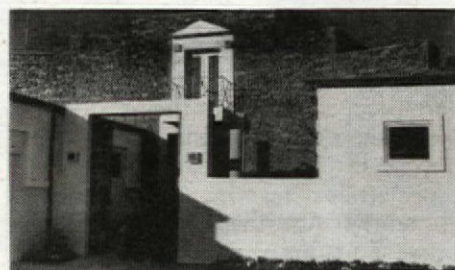
Ron Goldman, AIA
A modern white villa perched above Pacific Coast Highway combines dramatic sea views through geometric spaces with a continuous curved wall tying indoor to outdoor.



Marshall Lewis, AIA
From the sculpturally massed facade, an exquisite custom gate opens to a cobblestone-decked pool, bridged for entry to this beach front home. The multi-level design affords breathtaking ocean views and the geometric use of materials creates a stunning interior.



Carl Maston, FAIA
A home on an acre site chosen to allow the owners to exercise their passion for gardening. The concrete block walls and tile roof are in response to the persistent fire hazard of the area. Two second floor master bedroom suites are connected by a dramatic bridge overlooking the living room.



Johannes Van Tilburg, AIA
Historical reference in this stunning house features contemporary versions of California Mission details. The dramatic interior is dominated by a staircase, sunken living room and open vistas of the Santa Monica mountains.

Home tours are an effective means of fund raising and have become very popular in the Los Angeles area. Since the League was a pioneer of home tours, WAL director Sally Landworth says she constantly receives calls from organizations asking how to put on a tour. WAL has been able to raise as much as \$14,000 from a single tour.

Each year the tour proceeds are used to endow scholarships for architectural students in accredited

programs throughout Southern California. Awards vary from \$100 to \$500 with several scholarships awarded at each participating school. While the money is of course important, the honor is even more so to the students who must qualify under dual standards of academic excellence and need. The scholarships are provided with the hope that they will encourage architectural students. This encouragement may be especially effective at the two-year college level where the scholarship is awarded to students transferring to undergraduate architectural programs.

Schools with WAL scholarship funds include: UCLA, USC, Sci-Arc, Cal Poly Pomona and Cal Poly San Luis Obispo. Four two-year colleges also award WAL scholarships: East

Los Angeles College, Pierce College, Los Angeles City College and Santa Monica City College. In 1985 the total amount donated by the Women's Architectural League to their scholarship program was \$7,000.

Tickets for the tour at \$10 each are available at LA/WAL, c/o AIA, Pacific Design Center, 8687 Melrose Ave, Los Angeles, CA 90069. For further information call 659-3603 after October 7.

Fantasy and Function

"Fantasy and Function," the final program in the four-part "Architecture/Art: An Urban Renaissance" series sponsored by the LA Chapter, will take place Monday, Nov. 11, on the "Cats" set at the Shubert Theater in Century City.

Robert Fitzpatrick, president, California Institute of the Arts, and organizer of the Olympic Arts Festival, will serve as moderator and keynote speaker. Panelists will include Jon Jerde, AIA, president, The Jerde Partnership; a representative from Arquitectonica; and artists Larry Bell, David Hockney and Peter Shire.

Fitzpatrick and panelists will present their ideas on "Fantasy and Function," new models of creative design.

Cost of the program is \$25 for A.I.A. members and the general public and \$5 for students, at the door. No reservations are required.

A wine and cheese reception will be held from 6:30 to 7:30 p.m., followed by the program from 7:30 on. Parking is available in the underground parking structure.

1985 Awards Banquet

You are invited to attend the 1985 Awards Banquet in honor of this year's award winners to be held Saturday, October 19 in the Blue Ribbon Room on the fifth floor of the Dorothy Chandler Pavillion at the Music Center, 135 North Grand Avenue, Los Angeles.

The banquet will begin with a no-host reception at 6:00 with dinner served at 7:00 and followed by presentation of certificates to achievement award winners as well as design awards winners and their clients.

Winning entries in the design awards will be displayed at the banquet and photographs, descriptions and jury comments on all award winners will be published in the November issue of the LA Architect.

Cost of the banquet, which is open to the public, is \$50 with reservations through the LA Chapter office required by Friday, October 11. For information please call 659-2282.

Ernie Marjoram, AIA
Chair, Chapter Awards Committee

Architectural Compensation

Money! We all need it, often more than we care to admit to our peers in architecture. Regardless of our interest in design and the creation of beautiful spaces, the amount of money we make as a byproduct of the creative process is important.

So, how much can we make? What financial rewards can I or any other local architect expect today in Los Angeles? To satisfy this question, I recently did some research. I reviewed available figures and sought my own through a questionnaire I devised. This questionnaire was sent to 40 local architectural firms of all sizes, randomly selected from the 1984 AIA ProFile. I also talked with many local design professionals about architectural salaries and benefits. Since most architects work in the private sector, I excluded those in government, education, and industry from my study, as well as very small offices.

The best all-round source I found was the AIA 1983 Firm Survey; the most recent attempt by the AIA to document architectural compensation throughout its United States membership. From questionnaires sent to 6,624 randomly selected firms, the AIA received 643 useable responses. The survey results

charted compensation by firm size, region, organizational type, job category, and age. California was part of region four along with 12 other western states, one of four such divisions of the US.

Firm size was a dominant variable. The AIA survey showed that 77% of the respondents were very small businesses, with fewer than ten permanent employees. The average firm had two principals and six or seven permanent employees. Compensation levels closely correlated with firm size, increasing along with the number of personnel. Firms with fewer than 10 employees paid considerably less than larger companies.

The survey showed that architects in region four, the West, made more money on average than those in the East, South, and Central regions, in that order. Firm age also affected salary. The older the firm the better the wages. Of course, job category made the biggest difference. The survey defined five categories: Technical III (entry), Technical II and Technical I (intermediate), Supervisory (senior), and Principal (owner). Compensation increased with each succeeding level.

In general, the architects working in older established firms, almost always corporations, did best in base salary as well as total compensation packages including bonuses, overtime pay, profit sharing, and other benefits. The AIA survey is summarized

continued on p. 2