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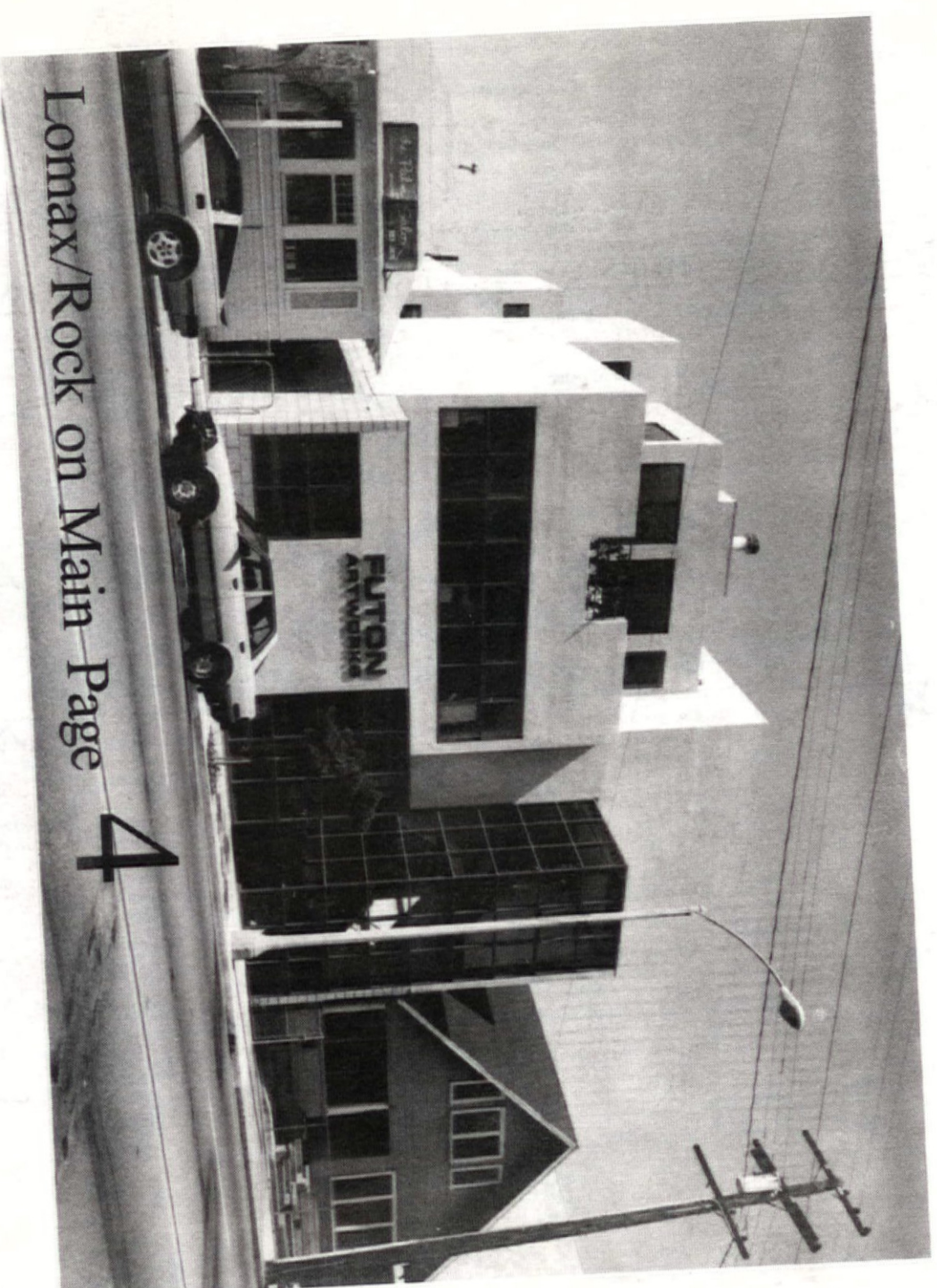
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ARCHITECT

May 1986

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Lomax/Rock on Main Page

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Architect's Calendar

May 1986

MONDAY 5

Post-Primitivism
Lecture by Steven Ehrlich, A.I.A. at Cal Poly Pomona, 7:30 p.m., Environmental Design Main Gallery.

TUESDAY 6

Redesigning the American Dream. The future of Housing, Work, and Family Life.
Lecture by Dolores Hayden, first lecture being presented by the Architectural Foundation of Santa Barbara and the A.I.A. University Center Pavilion, UCSB, 8 p.m. Call (805) 963-9322.
ARE Associates Exam Seminar
Seminar on Architectural History. USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.
LA/AIA Board Meeting
Chapter Board Room, Pacific Design Center. 4 p.m.

WEDNESDAY 7

THURSDAY 1

San Fernando Valley Section/AIA Tour.
6:30 p.m., Call (818) 709-1296
Sameness in American Cities
Lecture by J.B. Jackson, Room 1102, UCLA Architecture Building, 8 p.m. Call (213) 825-3791.
ARE Associates Exam Seminar
Seminar on Building Design. USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.

FRIDAY 2

The Poetics of the Garden: Drawings by William Turnbull
Exhibition through May 9, Gallery 1220 UCLA Architecture Building. Call (213) 825-3791.

WEEKEND

Sunday May 4, California Plaza
A special preview by the Architectural Foundation of Los Angeles, 3 p.m. to 5 p.m.
Sunday, May 4, A Tour of the Fabulous Wilshire Theater
Tour sponsored by the Los Angeles Conservancy, 2 p.m. to 4 p.m., \$6 members, \$8 others. Call (213) 623-CITY.

MONDAY 12

TUESDAY 13

ARE Associates Exam Seminar
Seminar on Acoustical Engineering. USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.
21 Japanese Architects
Exhibition through June 6, Gallery 1220 UCLA Architecture Building. Call (213) 825-3791.
Long Range Planning Committee
Chapter Board Room, Pacific Design Center. 7:30 a.m.

WEDNESDAY 14

Associates Board Meeting
Chapter Board Room, Pacific Design Center. 6:30 p.m.
Architectural Foundation
Archiplan Office. 5:30 p.m.

THURSDAY 15

ARE Associates Exam Seminar
Seminar on Construction Documents. USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others.
Architecture Differentiating the World
Lecture by Robert Campbell, Room 1102, UCLA Architecture Building, 8 p.m.
The Frank Lloyd Wright Archives
Lecture by Bruce Brooks Pfeiffer, Gallery Theatre Barnsdall Park, 7:30 p.m., \$3. (213) 485-4580.
LA/AIA Ex-Com Meeting
5:30 p.m.
CCAIA Delegates Caucus
Chapter Board Room, Pacific Design Center. 4 p.m.

FRIDAY 16

WEEKEND

Saturday, May 17, WAL/Julius Shulman Photography Critique.
Room 259, Pacific Design Center. 1 p.m.
Saturday, May 17, Architectural License Seminars
Design seminar, Viscount Hotel, LAX, 9 a.m. to 4:30 p.m. Call (213) 208-7112.
Saturday, May 17, Contemporary Prints Symposium
Artist David Hockney will be the keynote speaker at a day-long symposium at the Los Angeles County Museum, \$35 members, \$45 others. Call (213) 857-6075.

MONDAY 19

TUESDAY 20

ARE Associates Exam Seminar
Seminar on Construction Documents. USC, Harris 101, 7 p.m., \$5 AIA members, \$10 others. Call (213) 659-2282.
Interiors Committee
Call (213) 659-2282

WEDNESDAY 21

THURSDAY 22

Pro-Practice Committee
Room 259, Pacific Design Center. 5 p.m.
CCAIA Board Meeting
San Francisco.

FRIDAY 23

EVERY SATURDAY

Walking tours offered by the LA Conservancy.
Call 623-CITY for more information.

MONDAY 26

TUESDAY 27

WEDNESDAY 28

The Arts and Crafts and Greene and Greene
Multi-image presentation Showings are at 2 p.m. and 8 p.m. at Ambassador Auditorium in Pasadena. Admission is free but by ticket only. Call the Gamble House. (818) 793-3334.

THURSDAY 29

Workshop: "Liability: Prevention and Protection."
Workshop sponsored by the AIA, Los Angeles. Call Brenda Henderson, (202) 626-7353.
Forum: "Response to Homelessness."
Sponsored by the Society of Architectural Administrators. USC, Harris Hall, Room 101, 6:30 p.m. Contact Irene Frankel 552-3100.
The Fall from Olympus
Lecture by Reyner Banham, Room 1102, UCLA Architecture Building, 8 p.m. Call (213) 825-3791.
SAA General Meeting
Room 259, Pacific Design Center. 7 p.m.

FRIDAY 30

WEEKEND

Saturday May 31, ARE Associates Exam Seminar
Mock exam at USC. Call (213) 659-2282.
Saturday, May 31, The Los Angeles Conservancy's Annual Meeting
The meeting will take place at the Dominguez Ranch, 1 p.m. Call (213) 623-CITY.

CONTINUING EVENTS

Architectural Photographs of Joshua Freiwald
Exhibition of more than 30 images through 5/18 at UCLA. Wright Art Gallery, Tuesday to Friday, 11 a.m. to 5 p.m., Saturday and Sunday, 1 p.m. to 5 p.m. Call (213) 825-3256.



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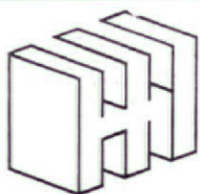
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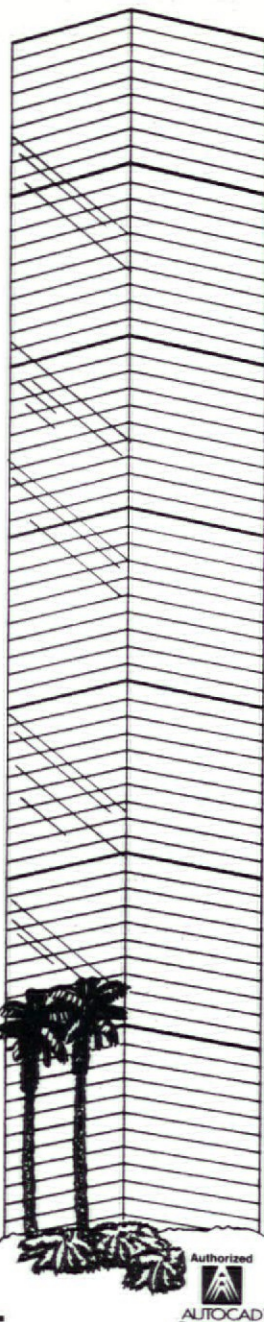
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Song of the Southwest

Books

John Gaw Meem Southwestern Architect

Text by Bainbridge Bunting, foreword by Paul Horgan, University of New Mexico Press, Albuquerque, 1983, 173 pages, illustrated, \$29.95 hardcover.

Pueblo Deco, The Art Deco Architecture of the Southwest
Marcus Whiffen and Carla Breeze, Photographs by Carla Breeze, University of New Mexico Press, Albuquerque, New Mexico 1984, 123 pages, hardcover, \$19.95.

John Gaw Meem Southwestern Architect is an unpretentious book about an unpretentious architect. Meem was the Southwest's leading proponent of Pueblo and Spanish Colonial architecture during the first half of the twentieth century. The book presents an overview of his prolific fifty-year career, including both built and unbuilt residences, banks, schools, churches, and public buildings.

The author of the book is the late architectural historian, Bainbridge Bunting, noted professor of art at the University of New Mexico, which was, in fact, substantially planned and designed by Meem himself. Bainbridge makes clear the definite sensibility and eloquence of Meem's architecture.

It is informative to note Meem's architectural evolution. The direction of his early work displayed an obvious inspiration from regional indigenous Indian architecture and Spanish Mission architecture tempered with his Beaux Arts training. This beginning is severely contrasted by his mature work which clearly shows an affinity for the International Style, albeit tempered with his own brand of regionalism. This latter influence is exemplified in his seminal Colorado Fine Arts Center (1936), which is perhaps his most engaging public building. The project was designed over a five-year period and responded to both a complex program and site with ingenuity and architectonic clarity. Meem comments on his design intentions concerning the project: "The fact that Indian collections will be exhibited in the building and that the building itself is located in the Southwest suggested at first a Spanish-Pueblo type of architecture. This, however, seemed out of place in a modern town like Colorado Springs. It was decided, therefore, the building must be modern in its design but its masses and simplicity should suggest the regional architecture. The result we felt should be a truly American type of building."

Unfortunately, the text is overly pedantic and concentrates unnecessarily on non-architectural tangents. The black and white graphics are correctly generic yet awkward in their layout. The projects are not presented chronologically, making a critical analysis of Meem's work difficult for the uninitiated.

Meem's work is certainly obscure if not entirely unknown to most Californians, yet those interested in cultivating an "American Architecture" as well as participating in the current debate between critical regionalism, postmodernism and International Style will find this book of interest.

Eric A. Kahn

Mr. Kahn is an Associate member of the AIA.

I was enchanted by the book *Pueblo Deco*. It seemed appropriate to open the book in the glow of the huge fireplace at "El Tovar," the pueblo deco lodge at the rim of the Grand Canyon. In comfort, I began by looking at the color photographs that include 27 art deco buildings. This book is a selective guide to the finest example of pueblo deco in New Mexico, Arizona and West Texas.

The Southwest has a rich and unique past influenced by the pueblo architectural tradition. The first European settlers, the Spanish, brought with them an adobe building tradition. Further, there was a strong influence of the Navajo and Hopi Indians which overlaid the adobe forms. The decoration of pottery, rugs, and paintings strongly expressed themselves on the deco buildings.

The author does an excellent job of introducing the reader to American art deco. Further, his description of the birth of the movement and its roots in Europe is fascinating and informative. With this background under my belt I decided to look at and experience some of the buildings the author describes. I drove from the Grand Canyon to Phoenix stopping along the way to see ancient Indian domiciles at Montezuma's Castle and the timeless structures of Arcosanti.

Arriving in Phoenix I followed the author's recommendation and drove to the downtown area. The major examples of art deco can be viewed from Patriots Square.

There are great similarities between the art deco buildings in Phoenix and many of the structures of the period in Los Angeles. One reason is a couple of the buildings seen from Patriots Square were designed by the Los Angeles firm of Morgan, Walls and Clements. Another 12 story building, Luhrs Tower, on the south side of the square bears a strong resemblance to the Eastern Columbia Building.

After returning to Los Angeles, I had time to consider my reactions to this book. My only negative comment is that the book has the title, *Pueblo Deco*, but many of the examples are pure art deco. My general response is very positive and the book is a welcome addition to my library.

William Landworth, AIA

Mr. Landworth is the principal of Landworth Associates, Inc.

Students. Ensieh Tasdighi, Charles I. Wee, Julian W. K. Yip, George Yu, Amy Alper, Mark Stephen Lucero, Katherine A. Austin, Susan C. Henderson, *UCLA*; Brooks Kendall Slocum, Carolyn B. Reed, George Chow, Gail Bragg, *USC*; Wendy Alkire, Ramon Klein, Mark Slagter, Alex H. Meconi, *SCI-ARC*; Eric Miller, Elizabeth Nevandro, Terry McLean, Kimberly S. Nuechterlein, Troy Aday, Michael R. Nepomuceno, Derek K. Kitabayashi, Jin Koyama, Wendy M. Sullock, Louis A. Hernandez, Mike Gill, Susan Katz, Stefanie Wagstaff, Toni C. Stermohe, Richard Dean Williams, John M. Lefner, Neil Peoples, Chester Kano, Victor A. Garcia, *Cal Poly, Pomona*.

Did You Know

The LA/AIA Fellowship Committee is soliciting nominee suggestions for advancement to Fellow of the Institute. Candidates must have been Chapter members for a minimum of ten years and have notably exhibited outstanding accomplishments in one or more of the following areas: design, science of construction, literature, education service to the profession, public service, historic preservation, research, urban design, government or industry, architectural practice. Suggested names should be accompanied by a brief outline of the nominee's eligibility in the above areas. Mail to: Henry Silvestri, FAIA, Chair, Fellowship Committee, Johnson & Silvestri, 1746½ Westwood Blvd., L.A. 90024, to be received no later than May 20, 1986.

Congratulations to Lawrence Chaffin, AIA, of O'Leary, Terasawa, et al, on his appointment by Governor Deukmajian to the California Board of Architectural Examiners (CBAE). Larry is an active member of our Chapter, currently serving on its Long Range Planning Committee and on the Board of the Architectural Foundation of Los Angeles.

And we have just learned that the newly-appointed CBAE public member, Dorinda Henderson, is the sister of LA/AIA member, Robert Reyes, AIA.

June will be the only month this year that firms will be able to enroll in the CCAIA group life and health insurance program *without health evidence*. As many of you know, the CCAIA program is featured by a 48-hour claims service, service organization office hours from 6 a.m. to 5:30 p.m., and personal identification cards that "guarantee" hospital benefits. For further information, call collect to Frankie Hatfield or Laura Gonzales at AA&C, (714) 833-0673.

The Chapter's annual directory has finally been completed and is in the mail, after weeks of compilation, research, proofing, reproving and re-proofing! Apologies in advance for any typographical errors; as for any incorrect addresses or day-time telephone numbers, that's *your* department—were we notified? A new page has been added with telephone numbers for local and state agencies, allied organizations and local schools of architecture. And please support our advertisers—their participation goes far to minimize the cost in your dues monies for this publication.

The City of Baltimore, Md., has sent out a call for entries to architects and landscape architects,

licensed in any state, for its Cold Springs-Clyburn, Open Design Competition, a large-scale residential project. Entry fee is \$50, and the first prize winner will be awarded \$20,000. Letters of interest should be sent to John W. Hall, FAIA, P.O. Box 23935, Baltimore, Md. 21203, upon receipt of which details of the competition will be forwarded. Deadline for receipt of Letters of Interest: May 30.

And on the subject of "What is the AIA doing for me?":

Two Congressional subcommittees were urged last month to tackle conditions that contribute to the rising cost and frequent unavailability of liability insurance for architects:

Des Taylor, Hon. AIA, executive vice-president, Texas Society of Architects, testified before the House Ways and Means Subcommittee on Oversight on the urgent need to reform the nation's civil justice system—a factor contributing to the liability crisis.

Burton Thomas, AIA, chair of the Institute's Liability Task Group, called on the House Energy and Commerce Subcommittee on Commerce to support legislation addressing the problem caused by insurance firms that exclude asbestos-abatement work from coverage across the board.

The CCAIA Professional Liability Task Force, headed by LA/AIA member Joseph Vaccaro, AIA, has presented the first reading of its report, recommending three areas of programmatic direction: government affairs, education/professional development, and professional practice. A full report and budget will be presented at the May CCAIA Board meeting for adoption.

The Chapter has established a Risk Management Committee, headed by Fred Gans, AIA, to address strategies and tactics that assist architects to minimize exposure to risks on projects, with emphasis on office practice aids.

Meanwhile, your Executive Director is maintaining a close watch and follow-up on City Council actions on issues affecting the profession, relaying the information to our Board and respective Committee Chairs.

Reminder: time is running out for registration and reservations for the AIA Convention in San Antonio, June 8–11. Featuring an unprecedented program of professional learning opportunities, guest speakers and a vast exhibit of new products and technology, the convention promises to be an exciting event. The opportunity to visit the lovely city of San Antonio, with its River Walk and historic significance, should not be missed. Incidentally, if you plan to attend the convention and wish to volunteer your services as a Chapter Delegate, please notify the Chapter Office a.s.a.p.

As a further deterrent to the unlicensed practice of architecture, architects may soon be required to place a seal, as well as their signature, on final documents submitted for permit. CCAIA is working toward making this requirement as simple as possible, e.g., the seal (and signature) on the first sheet only, with only the signature required on the balance of the drawings.

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News and Notes

LA Chapter Minutes

The following text is a summary of the March Board of Directors meeting. Full minutes are available through the Chapter office.

Real Problems Exhibit Update: Guest Donna Brown discussed the exhibition budget. Essentially, she is requesting that the Board purchase three slide projectors, which will be the property of the Chapter and can be reused for other exhibits.

After discussion it was **Moved** **Widom/Second McDonnell, the following:** that the Board authorize the purchase of three projectors, plus spare bulbs, and lend them to the Associates during the four or five months of the exhibit; and that the Associates be authorized to proceed with the Real Problems Exhibit. After further discussion, **Carried.** The exhibit is tentatively scheduled to open on May 9, 1986. Don Axon reminded Donna that she could not obligate the Chapter for any additional funds without first coming back to the Board for approval.

Alvar Aalto and Beyond Symposium: Guest Ernest Marjoram introduced Patrick Ela of the Crafts and Folk Art Museum who discussed the Alvar Aalto Furniture and Glass exhibit organized by the Museum of Modern Art in New York, which is presently on tour. The people in charge have agreed to let them have the exhibit in Los Angeles provided they can come up with the proper funding. Along with the exhibit, Ela's group is planning a symposium presently scheduled for October 10th through 12th, 1986.

Moved Widom/Second Chern, the following: that the Los Angeles Chapter of the AIA support the Alvar Aalto exhibit and Symposium and that it be referred to the Ex-Com with the recommendation that we participate. **Carried.**

President's Report: Don Axon reported that, of the twelve letters he sent out requesting funds for the Chapter's audio-visual project, he had received four rejections and, so far, no acceptances. He requested Board assistance in this matter, as we are committed to the project.

Executive Director's Report: Janice Axon reported that of the eight nominations and two endorsements for Fellowship from the LA Chapter, four persons were advanced: Robert Kennard, Sidney Eisenshtat, Ki Suh Park, and Peyton Kirven. She added that the Board should really look into getting someone on the Jury from Southern California. President Axon stated that we should encourage someone from the Los Angeles area to volunteer in that regard. Norma Sklarek stated that it should be someone that has the time, as it could take four days out of their week. Chern suggested Harry Harmon. He also felt that there should be a review of the LA Chapter Fellowship procedures.

Moved Chern/Second Widom, the following: that the Ex-Com study the

idea of having a task force review procedures to look into the restructuring of the Fellowship Committee and come up with suggestions.

Carried.

WAL: Janice Axon for WAL reported that they had a meeting and they do have a Vice-President this year, Glenous Absmeier. They are going to limit their scholarships so that the money they now have may continue to provide for a few students. They will continue to have monthly meetings and the Newly-Licensed Architects party. They are one of the last WAL groups in this state that is still active and no-one wants them to just "fade-out."

Women in Architecture: Norma Sklarek reported that AWA has been in existence since 1922. Kate Diamond, current President of AWA would like to work together with the AIA. She would like, this year, to make a survey of the status of women in architecture in Los Angeles. The results of this survey could be published in *LA Architect* and could also be used for the basis of a panel discussion. Sklarek distributed copies of the proposal and requested that the Chapter co-sponsor this survey. The information to be gathered relates to the kinds of positions, salaries, etc. and how they compare with their male counterparts.

Moved Phelps/Second Chern, the following: that the Chapter support the AWA survey. **Carried.** President Axon stated that Kate Diamond has taken on the Chairmanship of a project that the Chapter is sponsoring to contact all the recent women graduates; all who are not yet architects; and, all architects who are not yet members of the **Minority Architects:** Fernando Juarez reported that there were not enough minority architects participating in the AIA. Don Axon suggested that, along with trying to have committee meetings in other offices, they could try to have meetings in East Los Angeles or in South Central Los Angeles. After further discussion it was agreed that the issue would be put on the agenda for the next Board meeting.

Restructuring of the Associates: President Axon asked R.D. McDonnell to comment on National's proposal to restructure the Associate's category and the Associates' resolution for a voting representative on the National Board. R.D. McDonnell stated that he had mixed emotions on the issue. The Associates felt very strongly about having a Director on the National Board, however, the proposal for a Senior Associate category needed to be determined before their resolution was put forth.

President's Message

We had great success at city hall last month! Ted Wu, AIA, Wally Benton, AIA, and Bob Barnett, AIA all set the stage for some big changes in the proposed sign ordinance being considered by Councilman Finn and his committee. Ted notified me on the date of the hearing that someone needed to speak for the AIA and prompted me on what to say. After waiting for three hours, I was asked to speak on the ordinance and recited what Ted had told me, including a request that they consider requiring a small lighted number sign on all commercial buildings in LA. The next week Councilman Finn and his group came back with the final draft and almost all of our recommendations were there, including the lighted number sign concept. Ted and his group are to be commended for their fine work in gaining an acceptable sign ordinance.

The National Board has approved a final draft of the proposed Code of Ethics and Professional Conduct to be voted upon in the June AIA convention. Our own Harry Harmon has been chairing this committee for two years and is at last able to present revised and tightened language for membership approval. Please make yourself aware of this important document and let the AIA office know how you feel about it so our delegates can vote for you and our concerns.

The Citizens for a Livable Los Angeles, chaired by Councilmen Braude and Yaroslavsky have begun to circulate petitions for a ballot initiative to reduce commercial building density by half for all properties, city wide, located in Height District No. 1. On the face of it, this may be a desirable move to reduce the traffic congestion and "overdevelopment" in the parts of the city not suited for large scale development, however, the stated objective is to move any development into "central Hollywood, the downtown district, and the Wilshire Corridor." None except the downtown area is served by our only reliable means of public transportation in this city, the freeway. It seems a little odd to me, in light of the fact that neither Braude or Yaroslavsky represent those areas, although Mike Woo is supporting the petition and *does*.

The Los Angeles basin is going to be thrust into the next century as a leader in the Pacific Rim business development. Growth will come whether this ballot is successful or not. Ill thought-out planning guides can only be considered retrogressive and unworkable in the long run. After all, Los Angeles is only a part of the region, what happens in the country areas or in Orange or other neighboring regions?

Two major issues arise; one is obviously self-serving for the profession and that is that the petition, if successful, would limit our work as architects in these districts. This complaint is not very strong nor completely objective. The other issue that concerns me is that if the election process is used to determine our land use policies, any petition's success or failure will depend by the side with the "biggest bucks." The overall effectiveness of rational planning would then be reduced further

by this process. It will undoubtedly create an environment where large businesses with deep pockets may shape public opinion and in fact public policy. Public planning departments with limited resources could not compete, and, in any case, the ballot process must be underwritten by the taxpayer.

It's time that the City Council got of its collective duff and got on with the implementation of all those general plans that were completed by our good citizens many years ago. With the development of the concept of 52 "nodes," 12 regional and 40 community centers, we should have already been able to cope with this problem.

Determining the face and appearance of the city by ballot-driven initiatives seems anarchistic to me. This issue should be the concern of all of the people in the city, but an initiative may not be satisfactory.

The Los Angeles chapter will sponsor a public forum to air these issues, so look for the date soon.

Donald Axon, AIA

Obituary

The Chapter regrets to announce the sudden death of Gene Moffatt, AIA, 68, on March 25, 1986. A partner in the firm of Nielsen & Moffatt, Inc. for 38 years, he was the principal planner and designer for the firm.

Licensed to practice architecture in 1948, Moffatt joined the AIA in 1951. He specialized in health care facilities and was involved in more than 134 hospital projects, including the Martin Luther King Hospital in Watts.

Our sincere sympathy to his wife, Edith, and his three daughters and five grandchildren.

New Members

AIA. Richard D. Coleman, *Choate Associates-Architect*; Steve Masazumi Izuhara, *Albert C. Martin & Associates*; Stephen P. Hanover, *Pereira Associates*; Shih-Yuan Wu, *Parkin Architects*; Henry A. McDonald, *H. McDonald Development, Inc.*; Nikko Shabtai, *Nikko Shabtai Architect & Associates*.

Associates. Harry E. Otto, *Ross/Wou International. Architecture*; Shoji An, *Rochlin & Baran, Assoc. Inc.*; Farzin Torbati, *The Lamb Associates, Architects*; Elizabeth Sharon Daugherty, *Greg Spies, AIA*; Gayla D. Bechtol, *Albert & Wurzbarger, Architects, AIA*; Alan Siegal, *Arthur L. Pereira, AIA*; Tracy Leigh Walton, *Meier-Schumacher and Associates*; Suzan Feller-Otto, *The Tanzman Associates. Associate Transfers to Los Angeles.* Liza M. Sawyer, *Siegel Sklarek Diamond AIA Architects*, from Northern Virginia.

Professional Affiliates. Paul Nobert, *Component Systems, Inc.*; Eliot P. Graham, *National TeleConsultants, Inc.*; Dennis A. Conrad, *Irvine Consulting Corp.*; Gilbert Glenn Dunlap, *Southern California Gas Company*; Michael S. Hecht, *Hecht Custom Photo/Graphic*; Ellen Terry Cohn, *Herbert Nadel AIA and Partners, Architects*; Leo H. Cullum, *UCLA School of Architecture and Urban Planning*.

Halprin Given Neutra Award

Briefly Noted

Lawrence Halprin, environmental designer, town planner, landscape architect and author, was announced this year's recipient of the Richard Neutra Award for professional excellence by the School of Environmental Design at California State Polytechnic University, Pomona. The Neutra Award, awarded annually, is presented for an outstanding career in education and the environmental design professions. Mr. Halprin is the seventh recipient of the award.

Halprin's projects include the Sea Ranch, Ghirardelli Square, Niccollet Mall in Minneapolis, plazas at Portland, Manhattan Square Park, with a park design serving in-city functions; Seattle Freeway Park and Franklin Delano Roosevelt Memorial in Washington, DC, commissioned by the U.S. Congress.

San Fernando Valley Awards

Six firms were cited by San Fernando Valley/AIA for design excellence at the annual awards banquet and installation.

Three awards of excellence went to Kalban Architects: the Wells Fargo Building in Pasadena, the interior remodel of the Mayersohn residence in Encino, and the deck addition to the Rainman residence in Mount Washington were each honored.

Lane Architectural Group was also honored with three awards: the Flight Simulator Building in El Toro for the Department of the Navy, and the faculty office building at Cal State Northridge were cited for architectural excellence. The LA Unified School District Business Education Building in Woodland Hills was cited for architectural merit.

Both awards of excellence for new residential work were awarded to Kenneth David Lee, Architect, for the Demontigny residence in Studio City and for the architect's own residence located in Sherman Oaks.

Ebbie Videriksen was recognized with two awards of excellence: one for the First American Bank Building in Rosemead, and the second for furniture design for Tavola International of Sherman Oaks.

The firm of Robbins and Bown also received two awards: for architectural excellence—the new sanctuary building for Temple Etzchaim in Thousand Oaks, for Architectural Merit and the American Beauty Condominiums in Canyon Country.

The firm of O'Leary, Terasawa, Takahashi and De Chellis was honored with an award of excellence for the California First Bank Office building located in Little Tokyo.

Two awards of merit were given to Joe Jordon. The Cusumano Office Building in Burbank and the

Latco Office and Warehouse in Burbank were recognized.

Gary Larson's community center for the Salvation Army in Van Nuys, Yair Koshet's remodel of the Furst residence in Beverly Hills, Bouje Bernkopf's remodel of the Goldstein residence in Woodland Hills, Alex Miller's commercial remodel of the Guny Building in Van Nuys, and Samuel Wacht Associates UCLA faculty housing project all received awards of merit.

The jury included Henry Wright FAIA, Fernando Juarez AIA, and Wayne Rowe, architectural photographer.

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Correction

We made an error in the name of the Gensler and Associates designer of the Steelcase Showroom in our April article, "Southern California Interiors." The designer is not D.S. Orlando, but Orlando Diaz-Azcuy.

Neil Peoples, a student at Cal Poly Pomona and an honorable mention winner in the Pereira Prize competition, was inadvertently omitted from the award announcement. We apologize to Mr. Peoples.

Request for Submittals

The Housing Committee of the LA/AIA is surveying innovative approaches to affordable housing. Special emphasis is being placed on unique concepts for planning, construction and implementation strategies in the areas of low and moderate income, senior, infill and re-hab.

The survey will be presented in September at the LA/AIA conference, as well as in a special issue of the *LA Architect*. To this end, we are seeking help from the Southern California architectural community. All architects, designers and students who have done, or are doing work in this field, are requested to submit

slides of projects, built or proposed, for possible inclusion.

Each submittal should consist of a maximum of five 35mm slides (preferably in an 8"x10" plastic file) each identified with the project's name and architect. In addition, please include a short written description listing the following: Project name, construction cost, location, number of units, designer, size and type of units, developer, contractor, any special features that make it innovative.

All submittals should be sent to: Richard M. Luke, AIA, c/o LA/AIA, 8687 Melrose Avenue, Suite M-72, Los Angeles, CA 90069.

Please send your submittals in by July 1, and include a stamped self-addressed envelope.

Questionnaire

The LA/AIA Historic Preservation Committee is presently seeking to prepare a resource guide aimed at providing a source of information for

members engaged in the field of historic preservation. A brief questionnaire to all members is included in this issue of *LA Architect*. Please take a few moments to respond to the questionnaire. By doing so you will greatly assist the committee in preparation of a data base for the resource guide. The questionnaire is a self-mailer.

Future plans include the publication of a pamphlet aimed at the general public. The pamphlet will attempt to educate and inform interested parties as to the values of historic preservation while emphasizing the role of the architect as team leader for any preservation project.

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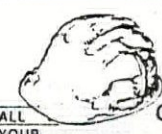
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12 Los Angeles City College
855 N. Vermont Avenue, Los Angeles,
CA 90029, (213) 669-4000 x 409.

Hours: M-Th: 8 a.m.-8 p.m., F: 8 a.m.-2 p.m.

Parking: Visitors must receive a parking assignment from security.
Borrowing Privileges: Faculty and students only may borrow books. Visitors may use library, but with no borrowing privileges.

Collection: General architectural books and limited periodicals are among the collection.

13 Pierce Community College
6201 Winnetka Avenue, Woodland Hills, CA 91371, (818) 347-0551.

Hours: M-Th: 8 a.m.-8 p.m., F: 8 a.m.-2 p.m.

Parking: Visitor parking is by permit only, but enter off Winnetka Avenue.
Borrowing Privileges: Anyone may use the library, but only those who are enrolled with a one-unit minimum may check out materials.

Collection: A very general collection, some technical reference books. Periodicals such as *Architectural Digest*; *Architectural Record*; *Arts & Architecture* are available.

14 L A Trade Technical College
400 W. Washington Blvd., Los Angeles, CA, (213) 746-0800 x494.

Hours: M-Th: 7 a.m.-8 p.m., F: 7 a.m.-1 p.m.

Parking: A public lot at the corner of 21st and Grand is available at \$1.50 for a full day.

Borrowing Privileges: Special arrangements allow professionals borrowing privileges.

Collection: Architectural drafting and computer science are special resources. Some periodicals and standard reference books are also available.

15 Southern California Institute of Architecture
SCI-ARC Library
1800 Berkeley, Santa Monica, CA 90404, (213) 829-3482.

Hours: M-T-Th: 9 a.m.-9 p.m., W-F: 9 a.m.-6 p.m., Sa: 1 p.m.-5 p.m.

Parking: Free Parking

Borrowing Privileges: Students, faculty and alumni have borrowing privileges, but the library is open to anyone.

Collection: Consisting of 6,000 books and 12,000 magazine issues, the core of collection consists of the Victor Gruen Center, including his papers and books. Also, planning and urban design materials expanding to include government pamphlets and documents, and select student case studies.

Slide Library

Hours: M-F: 8 a.m.-4:30 p.m., Appointments must be made in advance.

Borrowing Privileges: A non-circulating extensive slide collection; anyone may use this library. Slide projectors and VCRs are available. Videos consist of all SCI-ARC lectures.

16 Museum of Contemporary Art (MOCA)
Los Angeles, CA, (213) 621-2766.

Hours: A special appointment is needed for access.

Parking: Public lots are nearby.

Borrowing Privileges: Non-circulating collection; special arrangements are required for use.

Collection: Covering all disciplines related to the arts, MOCA includes approximately 10,000 volumes, periodicals, artist files.

17 Norton Simon Museum of Art
Colorado & Orange Grove Boulevards, Pasadena, CA, (818) 449-3730
Offices: (818) 449-6840 or 6841.

Hours:

Parking: Off Colorado Boulevard

Borrowing Privileges: A non-circulating collection.

Collection: Restricted collection is directly related to gallery works and displays and is only for personnel.

18 Construction Industry Research Board
2509 Empire Avenue, Burbank, CA 91504, (800) 252-8109, (818) 841-8210.

Hours: M-F 8:30 a.m.-5 p.m.

Parking: Street parking is available.

Borrowing Privileges: The library is mainly a reference library; however, special borrowing privileges may be arranged.

Collection: Consisting of construction, planning, land use, transportation, design, statistical and economic resources, there are also 400 periodical subscriptions, some prints, and drawings to complete the collection.

19 Getty Center for the History of Art and the Humanities
401 Wilshire Boulevard, Santa Monica, CA 90401, (213) 458-9811.

Hours: M-F 9 a.m.-5:30 p.m.

Parking: Parking is available both in the building (expensive) and the City of Santa Monica parking lots on 2nd and 4th Streets.

Borrowing Privileges: The foundation's center is for scholars and staff of the Getty Trust. There is limited public access by appointment with no borrowing.

Collection: The library comprises approximately 400,000 books for advanced research in the history of art and architecture. A comprehensive periodicals section is being developed to include current publications, in addition to historical periodicals.

The Photo Archives contains visual documentation of art history and archaeology in photographs and microforms.

The Archives of the History of Art collects documentation on all aspects of the design of art and architecture. In its first year it has collected approximately 2000 architectural drawings, mostly for 18th and 19th century English and French buildings.

The Conservation Institute, a separate Getty Trust Program, has its own technical library of conservation and scientific literature and is housed in the Institute at Marina del Rey.

20 City of Los Angeles Public Library
Central Building, 630 West Fifth Street, Los Angeles, CA, (213) 612-3229.

Hours: M-Th: 10 a.m.-8 p.m., F-Sa: 10 a.m.-5:30 p.m.

Parking: Metered spaces on 5th Street to the north of the library or parking lots and garages in the 9th and Flower or 8th and Figueroa area provide parking space. The employees' lot off 5th Street is available to patrons after 5 p.m. M-Th, and all day Saturday.

Borrowing Privileges: City residents and business located within the city of Los Angeles.

Collection: The Arts and Music Departments (2nd floor) feature architectural books, domestic and international architectural journals. Of special note is a clipping file begun in the 1930's for Southern California. Also, mounted photos of building styles and periods (available in the A/V Department). Engineering and building construction materials are available in the science and technology department.

Bookstores

21 Architectural Preservation
1314 West 25th Street, Los Angeles, CA (213) 734-3938, Jim Dunham.

2000 titles: preservation books; real estate rehabilitation; architectural styles; and information manuals.

22 Art & Architecture of the 20th Century
8375 Melrose Avenue, Los Angeles, CA, (213) 655-5348

Books and magazines; architectural design.

23 Building News, Inc.
3055 Overland Avenue, Los Angeles, CA 90034, (213) 202-7775

Technical books emphasizing building trades and construction.

24 California Book Supply
12221 South Hawthorne Blvd., Hawthorne, CA, (213) 675-7191.

Caters mainly to servicing large corporate architectural firms' libraries; emphasizes engineering books.

25 CSI Construction Specifications Institute
700 North Virgil Ave., Los Angeles, CA, (213) 660-2191.

Should Contact: CSI 601 Madison St., Alexandria, VA, (703) 684-0300.

26 Daniels, H.G. Co.
2534 West 6th Street, Los Angeles, CA, (213) 387-1211.

10,000 Titles: 50% architecture/50% art; specializes in graphic arts; some furniture design; magazines and monographs.

27 Hennessey & Ingalls, Inc.
1254 Santa Monica Mall, Santa Monica, CA, (213) 458-9074.

Specializes in art and architectural design books and magazines; some technical and landscaping sections.

28 Dutton's
5146 Laurel Canyon Blvd., North Hollywood, CA, (818) 769-3866

1,000-2,000 Titles; caters to the educated layman, specializing in out-of-print, old & unique books.

29 Kinokuniya Bookstore
(at the Otani Hotel,) 110 South Los Angeles Street, Los Angeles, CA, (213) 687-4447.

Japanese arts and crafts with some architecture; imports the GA series.

30 Off Campus Bookstore
(across from LA City College,) 854 North Vermont, Los Angeles, CA, (213) 664-0124.

Small architectural section; construction and energy topics.

31 Opamp Technical Books
1033 North Sycamore Avenue, Los Angeles, CA 90038, (213) 464-4322.

Specializes in construction topics, building codes, estimating, construction management and drawing.

32 Oriental Bookstore
630 East Colorado Blvd., Pasadena, CA, (818) 577-2413.

Special hours—3:30 th 5:30 weekdays. Largest collection in the US specializing in new and used Japanese/Chinese books; some technical material.

33 Pasadena Sci-Tech Books
1388 East Washington Blvd., Pasadena, CA, (818) 444-3102.

Special orders; just opened and would like to know what he should carry to satisfy architectural clientele.

34 Rizzoli International Bookstore
South Coast Plaza, 3333 Bristol Street, Costa Mesa, CA 92626, (714) 957-3331.

Large publisher of art and architectural design books.

35 Rudolf Steiner Bookshop and Library
10315 Woodley Avenue, #105, Granada Hills, CA, (818) 368-8199.

(The Goetheanum,) reference, rental library and shop specializing in the metaphysical architecture of Rudolf Steiner.

36 The Technical Book Co.
2056 Westwood Blvd., West Los Angeles, CA, (213) 879-9411.

Construction and building codes.

Libraries

**1 American Institute of Architects
Los Angeles Chapter**
8687 Melrose, Suite M-72, Los Angeles, CA 90069, (213) 659-2282.

Hours: M-F: 9 a.m.-5 p.m.
Parking: Paid parking is available behind the PDC; metered parking is on the street.
Borrowing Privileges: AIA publications are available for review and purchase. There is no library to borrow from.
Collection: AIA resources and reference materials.

**2 American Institute of Architects
Pasadena Foothill Chapter**
4 Westmoreland Place, Pasadena, CA 91103, (818) 796-7601.

Hours: M-F: 9 a.m.-5 p.m.
Parking: Parking is at the Gamble House parking lot. (The library is located in the Carriage House.)
Borrowing Privileges: AIA Members may borrow library books by special arrangement. AIA publications are available for review and purchase.
Collection: The collection is not set up as a practicing library. It contains many special European art and design books. There is no catalogue, so one must browse.

American Institute of Architects
1735 New York Avenue, NW, Washington, D.C. 20006-5292, (202) 626-7493 Loan Service and Reference, (202) 656-7495 Audio Visual.

Hours: M-F 8:30 a.m.-5 a.m.
Borrowing Privileges: Institute members may borrow for two weeks up to six books, excluding those marked reference. Audio-visuals may be borrowed for three days (slides for two weeks.)
Collection: With over 400 topics, the AIA Library consists of loan books, periodicals, reference books, and audio-visual material (16mm films, slide shows, video tapes and cassette tapes.)

The user is responsible for return postage and insurance for the value of borrowed materials.

Published six times a year, an AIA accessions list of recent acquisitions is available to members free of charge or by a \$10 annual subscription.

**3 California Institute of Technology
Robert A. Milliken Library**
Hill and California Boulevard, Pasadena, CA 91125, (818) 356-6401.

Hours: M-F 8 a.m.-5 p.m.
Parking: Street parking is located off California Boulevard.
Borrowing Privileges: Students, affiliates, members of the Industrial Associates, USC and UCLA graduate students and faculty may use the library on a non-circulating basis.
Collection: Emphasizing the earthquake engineering research lab/library and including MIT, Cal tech and Stanford's thesis reports on earthquake studies, the collection also focuses on environmental design (natural resources, toxic wastes, etc.)
Note: Computer research available for a fee.

**4 California State Polytechnic
University, Pomona**
3801 W. Temple, Pomona, CA 91768,

Main Campus Library
(714) 869-3090

Hours: M-Th: 7:30 a.m.-10 p.m., F: 7:30 a.m.-6 p.m., Sa: 9 a.m.-5 p.m., Su: 12 p.m.-8 p.m., School Vacations: M-F 8 a.m.-5 p.m.
Parking: A \$1 parking permit must be obtained from the visitors information booth, where guests are directed to an appropriate parking lot (usually Lot C.)
Borrowing Privileges: Please inquire at the library for details on special borrowers fees for public borrowing.
Collection: Comprising biographies, architectural history and accounts of major architectural movements from the nineteenth century to the present, the collection also includes sections on urban and regional planning, building methods and materials, and landscape architecture.

**Resource Center/School of
Environmental Design**
(714) 869-2665

Hours: M-Th: 7:30 a.m.-8 p.m., F: 7:30 a.m.-5 p.m.
Parking: A \$1 parking permit must be obtained from the Visitors Information Booth. Parking is located at Lot J and H.
Borrowing Privileges: Anyone may use the collection within the Resource Center. Only Cal-Poly students may check out materials.
Collection: Featuring five divisions, the collection consists of: general references—technical reports and publications; the slide library—55,000 slides; construction and contract documents (resources provided by CSI, including IBM PC with software); archives: Craig Elwood Papers, and Richard Neutra sketches; and public relations for design firms (3,000 firm brochures).

**5 University of Southern California
Architecture and Fine Arts Library;**
Watt Hall, Los Angeles, CA 90089-0292, (213) 743-2798.

Hours: M-Th: 8:30 a.m.-10 p.m., F: 8:30 a.m.-5 p.m., Sa: 12 noon-5 p.m., Su: 1 p.m.-8 p.m.
Parking: Gate No. 1 (entry at Exposition Boulevard) provides ½ hour free parking or \$3.50 per day.
Borrowing Privileges: Available only for students, alumni and faculty. AIA members may contact the Dean's office for special consideration.

Collection: Consisting of architecture and art history books with particular reference to the regional architecture of Southern California, the collection also includes general art history, monographs on architects, landscape architecture, 16,000 slides (use by appointment), and US and foreign periodicals (Avery index.)

**6 California State University at
Northridge**
18111 Nordhoff Street, Northridge, CA 91330, (818) 885-1200.

Hours: M-Th: 8 a.m.-10 p.m., F: 8 a.m.-5 p.m., Sa: 9 a.m.-5 p.m., Su: 1 p.m.-5 p.m.

Parking: Campus parking lots are west and north of the university.
Borrowing Privileges: Public borrowing privileges are available by purchasing a corporate membership for \$150 or bibliographic society membership for \$30, both annual fees.
Collection: The university has an extensive collection which includes resources for architecture, engineering and urban planning. There are two libraries, the Oviatt and South Library, call numbers determine which to use.

**7 California State University at
Long Beach**
1250 Bellflower Boulevard, Long Beach, CA 90840, (213) 498-5518.

Hours: Call (213) 498-4012 for a recorded message of current hours.
Parking: Public pay parking lot (\$2.00 a day) is located off of 7th Street.
Borrowing Privileges: Public borrowing privileges are available by purchasing a Library Associate card for \$25.00 a year.
Collection: Books, periodicals, and reference materials on architecture are contained in the general library collection.

**8 California State University,
Los Angeles**
5151 State Drive, Los Angeles, CA 90032, (213) 224-2253.

Hours: M-Th: 7:30 a.m.-12:00 a.m., F: 7:30 a.m.-5:00 p.m., Sa: 9:00 a.m.-5:00 p.m., Su: 12:00 p.m.-9:00 p.m.
Parking: The information kiosk on Rancho Castillo Drive will direct you to the nearest parking lot where you will find metered parking.
Borrowing Privileges: Public borrowing privileges are available by purchasing a library associates card for \$25.00 a year.
Collection: Books, periodicals, and reference materials on architecture are contained in the general collection. Sue Huddleson (224-2232) is the architectural specialist.

**9 Art Center College of Design
James Lemont Fogg Memorial
Library**
1700 Lida Street, Pasadena, CA 91103, (818) 584-5012.

Hours: M-Th: 8:30 a.m.-10 p.m., F: 8:30 a.m.-5 p.m., Sa: 8:30 a.m.-4 p.m., Closed Sundays, holidays and term breaks.
Parking: Underground parking below the building features a guest parking lot.
Borrowing Privileges: Art Center students, faculty, staff and alumni have borrowing privileges. Visitors may use the facilities by appointment.
Collection: The library consists of 400 periodicals subscriptions, 24,000 books, 30,000 slides and a small video and film collection, specializing in art, architecture, design, and environmental design.

**10 University of California, Los
Angeles University Research Library**
(213) 825-1323.

Hours: M-Th: 8 a.m.-11 p.m., F: 8 a.m.-6 p.m., Sa: 9 a.m.-5 p.m., Su: 1 p.m.-10 p.m.
Parking: There are a few 15 minute parking meters located to the west of the Research Library. Visitors are advised to go to the information booth on Hilgard Ave. for garage parking at \$3.00 a visit.
Borrowing Privileges: A library card can be purchased in order to borrow materials.
Collection: The Research Library houses the main card catalog for all the libraries on campus, as well as the library's online information system, ORION. The Research Library contains the majority of the books and periodicals in the social sciences and humanities.

**Architecture & Urban Planning
Library**
1302 Architecture Building, (213) 825-2747.

Hours: M-Th: 8:30 a.m.-9 p.m., F: 8:30 a.m.-5 p.m., Sa: 1 p.m.-5 p.m., Su: 1 p.m.-5 p.m.
Parking: Garage parking for \$3.00 a visit is available at the information booth on Circle Drive.
Borrowing Privileges: UCLA faculty and students only.
Collection: The Library contains more than 20,000 volumes and subscriptions to more than 300 periodicals, as well as reference materials relevant to architecture and urban planning.

Art Library
2nd floor, Dickson Art Center, (213) 825-3817.

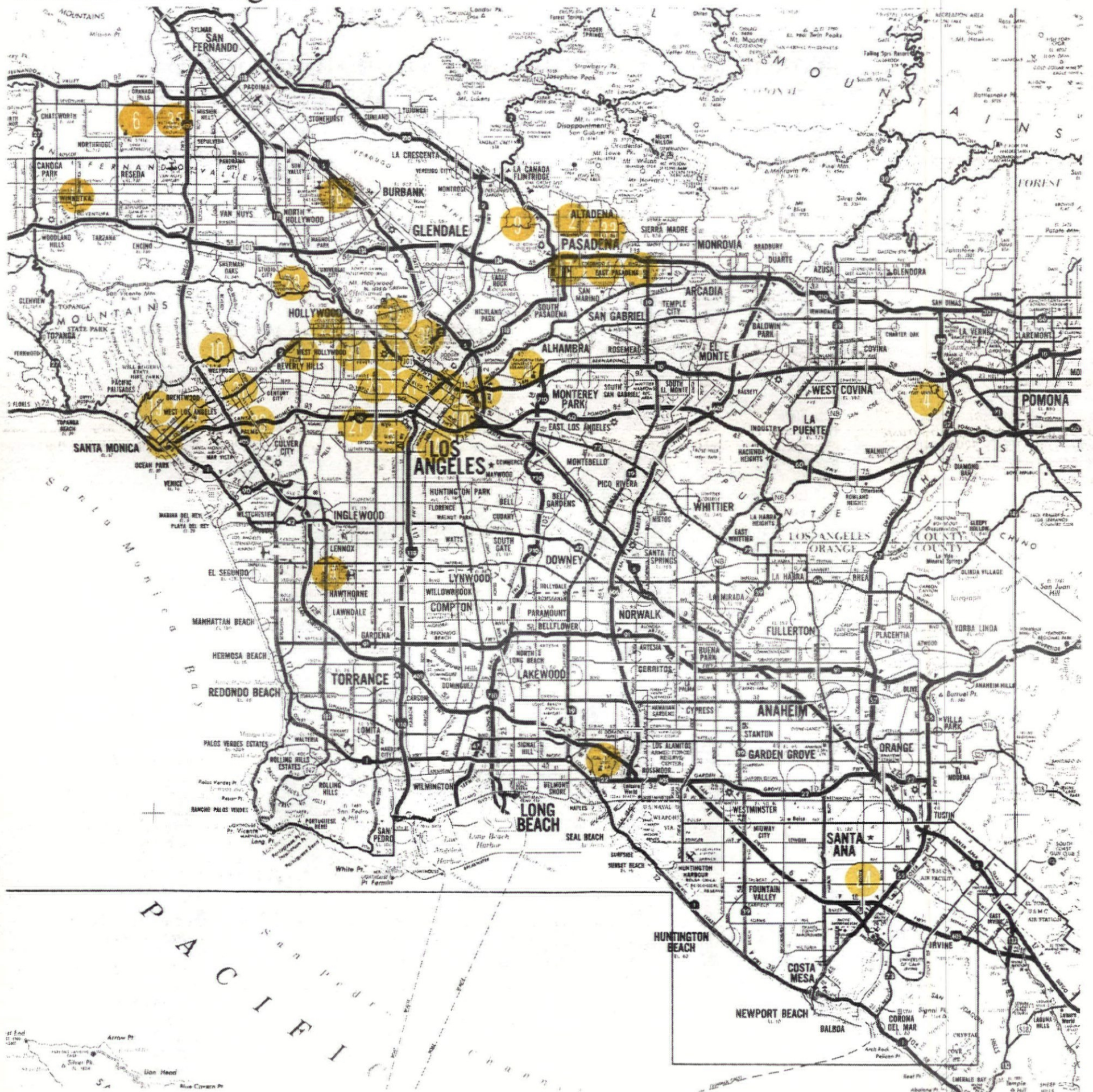
Hours: M-Th: 8 a.m.-10 p.m., F: 8 a.m.-5 p.m., Sa: 9 a.m.-5 p.m., Su: 1 p.m.-9 p.m.
Borrowing Privileges: Only faculty and students in the School of Architecture and Urban Planning may borrow materials, but visitors may use materials in the library.
Collection: The Art Library houses a limited-circulating collection of materials in the fields of art history, architectural history, landscape architecture, industrial design, and related areas. The Elmer Belt Library of Vinciana (a special collection of materials on the Renaissance, with emphasis on Leonardo da Vinci) is found in the Art Library.

11 Woodbury University
1027 Wilshire Boulevard, Los Angeles, CA 90017, (213) 482-8491.

Hours: M-Th: 7:30 a.m.-10 p.m., F: 7 a.m.-6 p.m., Sa: 7 a.m.-1 p.m.
Parking: The parking lot is adjacent to the library and additional parking is on St. Paul Place.
Borrowing Privileges: Public and LA/AIA members may borrow by special arrangement.
Collection: With architecture, interior design, graphics, and fine arts as part of the University's general collection, related periodicals and references are also available.

Architectural Library and Bookstore Guide

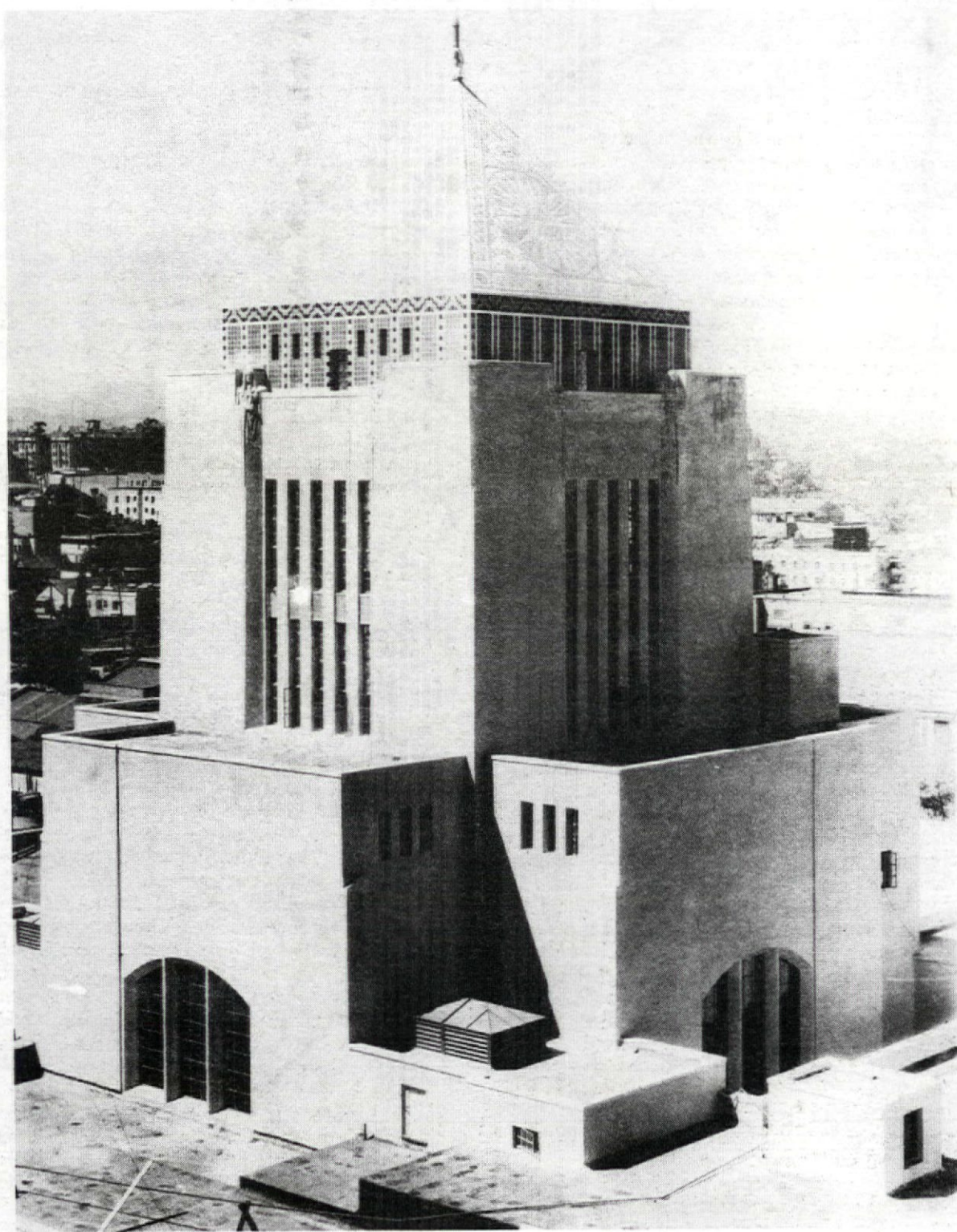
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Los Angeles Chapter American Institute of Architects

Architectural Library and Bookstore Guide



The Library Committee of the Los Angeles Chapter of the AIA has developed a select guide to local architectural libraries and bookstores for Chapter members and friends. It is a first step by the committee in developing informational resources for the Chapter.

Pro-Practice

Continued from front page

the architect who has only designed single family residences. If you have designed school buildings, you would be more likely to be selected by a client to design a school building than an architect who has designed apartment buildings.

In marketing professional services for his firm, whether large or small, the architect must also think in long range objectives:

- **Goals:** What do you hope to achieve in the marketing program?
- **Strategy:** How do you intend to go about reaching those goals? Identify markets and methods.
- **Image:** How do you come across to those interested in buying your services?
- **Public Relations:** What is the best way to place your name favorably before the client and the public?

Goals: The goal of some architects could be to improve the quality of their commissions. Most offices want to assure themselves of a constant source of work to overcome the cyclical nature of the business. Many architects are excited with the thought of having a large office and want more business to enable the company to grow. Some architects may want to change the nature of their practice from residential work to commercial. Others may wish to simply obtain any kind of work so as to support their practice. Whatever the objectives, it is well to define the purpose of your marketing program at the same time you evaluate your resources. The best way to determine where you are going is by looking back to where you have been and where you are coming from. The evaluation of your resources includes the types of projects you have completed and the personnel of your firm and their professional qualifications. If the architect has designed office buildings in the past, it is more likely he will continue to design office buildings instead of medical buildings. The size of the office is important in setting your goals and targeting your market. A five-person firm would not be considered for a 30-story high rise. In targeting your markets you must be realistic and set immediate goals that are within your reach with longer range goals that are more idealistic. Identify a projected achievement toward which your efforts are to be directed.

Strategy: This is the most significant part of your program and the part with which we as architects have the most difficulty. Just how do you develop a business method in marketing your services so as to reach the goals you have established? We have already discussed identifying those markets which you may target. Let us take a hypothetical case of an architect who wishes to

design bank facilities. The obvious action to take is to contact the larger banks first to inquire about their building program. As the various banks are contacted it may be possible to identify a similar job completed by the firm which is being contemplated by one of the banks. If the firm has not done a bank facility before, perhaps a similar job, such as a loan office or a savings and loan or even a small office building may have similarities to the bank project.

What makes strategy difficult is that many times it is not easy to identify or find the client. It may take a considerable amount of constant inquiry to find out who is planning to build what, and the person or persons responsible for selecting the architect. The timing has to be appropriate. The selection may have been made long ago or the selection may be closed or it may not be made for many months.

Part of the architect's strategy should include identifying his clients. The best source of work for architects comes from tax-funded projects. Government agencies by their very nature are obligated to share the available work so as to spread the work around to many architects. The federal government employs more architects than any other agency. It has many jobs in every state and all over the world. The federal government advertises their jobs in the *Commerce Business Daily*, identifying 10 to 20 jobs every day all over the US, many here in Southern California. There are many federal agencies and each has its own peculiarities.

The State of California also employs architects. The CCAIA publishes a newsletter with state jobs for architects. However, there is not just a single source for state jobs as there is for federal jobs, so the architect must pursue many state agencies individually, such as the state hospital, prisons, universities, colleges, National Guard, state parks, school districts and several others. There are county agencies, cities and regional agencies that hire architects. Los Angeles County in the past had very large commissions for architects. Recently county work is down to a trickle. The City of Los Angeles in its various departments hires many architects, each individually contacted. It takes time to know whom to contact in these government agencies for tax funded projects and to learn the procedures for applying for an architectural commission. There are forms to fill out and considerable information concerning your architectural firm. Information requested includes names of the principals of the firm, years in business, details about completed projects, names of clients, personnel on staff and many other bits of information the agency deems appropriate.

The government agencies are so

numerous that you may not want to contact them all, but just a few where you can concentrate on getting your foot in the door to demonstrate your capabilities. Most government agencies have architectural selection boards with rigid requirements that must be followed to qualify for the projects. There are many architects that apply for government jobs, sometimes as many as 70 or 80 firms. These 80 applicants are reduced to 3 or 5, which is called the short list. The firms on the short list are then interviewed by the selection board and the firm judged to be the best qualified for the project is selected. This can be a long process.

Non-government work can best be described as single-family residences of various cost categories, multi-family residential projects, condominiums, apartments, low-rise and high-rise, commercial projects, from neighborhood convenience shopping to department stores and shopping malls. Industrial projects from a small shop to high-tech warehouses, hospitals, medical buildings, office buildings and numerous other categories that make up the bulk of construction work privately financed in our cities.

Privately-financed work is more difficult to ferret out in this large complex metropolis. The significant portion of this work is initially obtained through established family and social connections. The fact that many architects are able to maintain themselves in business year after year is evidence that there is successful marketing at work. The selection of an architect for private work falls under the jurisdiction of a relatively few people of wealth and power.

Buildings are very costly. Only the rich can build buildings and afford the services of architects. The client can be an individual, a partnership, a corporation, a church, a doctor, a lawyer or any combination of these. The architect's approach is always the same. The architects must seek out the organization or person that intends to build. Once the person is identified, the architects must present their qualifications through the means of a brochure or descriptive literature in order to merit their selection for the short list.

People who intend to build have the means to undertake an investigation of their own. They seek out architects who have done similar buildings or seek architects that are highly recommended by their friends or business acquaintances. These architects who are recommended for having designed a similar building or have gained recognition for their skills are in a much more advantageous position to make the short list than those who find the client through less favorable circumstances.

There are many good sources for finding potential clients. Good sources for leads are the architect's own clients who hear of others that

want similar types of buildings. Consultant engineers, real estate consultants, publications, newspapers, meetings, conventions and trade journals are also good sources for leads. The architect must also keep in touch with people in the field of his selected interest. Many leads have to be followed on potential future projects to find if they are real. The architect must then do some research to learn as much about the project and the client as he can. The architect should learn what the potential client is looking for and what the architect has done that is of interest to the client. The architect can then show the client a similar project, ask questions and discuss the particulars of the project in more detail. The architect should develop rapport with the client as soon as possible. The chemistry between the client and the architect can be an important factor in the selection process after having made the short list.

An architect will be selected by the selection board depending on how well he or she comes across and conveys to the board the understanding of the project. The architect must market his know-how, expertise, talent and professionalism. The architect must not only market himself but his people, staff and organization.

Many experts say that the basis for selecting an architect is first developing a good personal relationship. Second could be either experience or fee, depending on the client. On nearly every project any of the last three firms who make up the short list is well qualified to do the job. The selection then comes to be dependent on how well you communicate and how your services will respond to the client's needs.

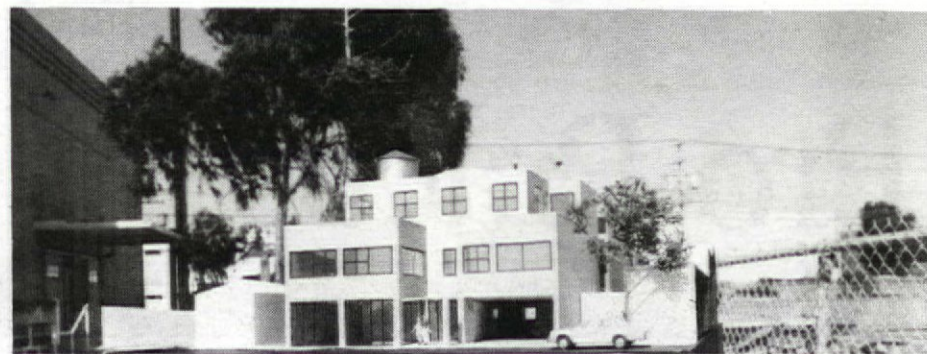
If you are selected to design the project or if you are not selected, in either case you should always try to obtain a debriefing from a potential client. A debriefing is important because if you lose you can learn from what the selection board saw as your weaknesses. If you win, you will know the strengths and weaknesses of your competition. There is always an advantage in obtaining good information from a debriefing. Candid information about the selection process can be very valuable.

Continued

Fernando Juarez, AIA
Mr. Juarez is an LA/AIA Director and a member of the Professional Practice Committee.



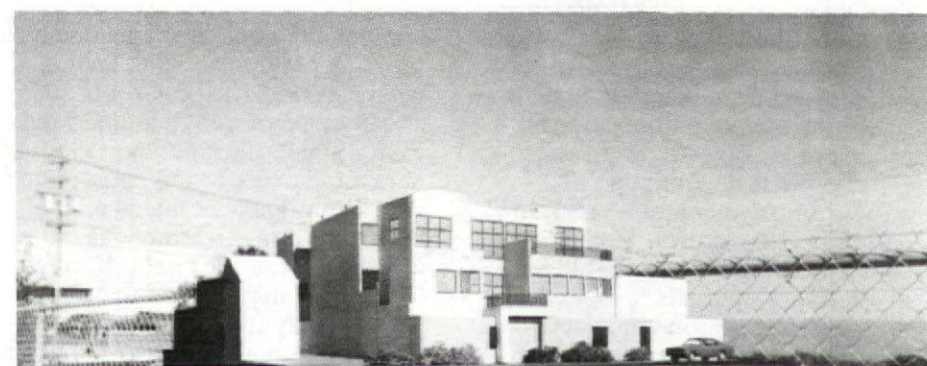
Building Two, 2218 Main Street, front view.



Building Three, 2110 Main Street, model, front view.



Building Two, 2218 Main Street, rear view.



Building Three, 2110 Main Street, model, rear view.

Buildings Two and Three are both in the three story zone and are 130 feet and 50 feet long respectively. These longer and higher configurations must respond to light and ventilation requirements, thus the somewhat regular five foot indentations along the side elevations. This enabled the architect to relieve the sides without a significant loss of gross floor area and the buildings nearly fill out their prescribed envelopes.

Moving north along Main Street is Building Two. This building interlocks two materials as well; stucco and concrete block. However, the fenestration becomes objectified in a glazed entry tower/pavilion on Main Street. The use of large grids of glass in building two give an illusion of peeling away the outer skin. Again, the concept of an eroding box breaking apart and then being put back together shows through clearly, and the boldness of this glass tower is particularly compelling.

While Building One's shallow depth and wide face lend it an almost stage set appearance, the opposite is true of Buildings Two and Three. The length and height allowed the architect to set a base and create a smaller, yet firm set of pavilions on top. This is particularly true in Building Three. The driveway/entry structure and retail structure make up the first two floors at the front on Main Street. The primary box sits back and projects above, at the third floor. The overall effect is a clear interlocking of parts. There is a pronounced horizontal shearing, lending movement to the entire building.

The side indentations are symmetrical in Building Three, and unlike its predecessors, it uses block as the outside layer (block is cer-

tainly an economical perimeter material). Building Three incorporates curved forms in a break from the other strictly rectilinear buildings.

Given the increasing civic and economic restraints in commercial development, Mr. Rock has still achieved what he set out to accomplish: to enhance the pedestrian streetscape within an eclectic, urban environment.

Richard Katkov

Data

Project: 2434 Main Street, 2218 Main Street & 2110 Main Street; three mixed use buildings in Santa Monica.

Architect: John Rock, Lomax/Rock Architects

Client: 2434 and 2110 Main Street, Bernard Perloff and Roger Webster. 2218 Main Street, Philip Coombs.

Site: Three sites on Main Street, Santa Monica. (See addresses above.)

Program: 2434 Main: retail, 2083 square feet, office 5667 square feet, total 7750 square feet.

2218 Main: retail 300 square feet, office, 3900, and two residential units. 600 and 1400 square feet.

2110 Main: retail 1900 square feet, office 10,100 square feet and residential two units, 1100 and 1300 square feet.

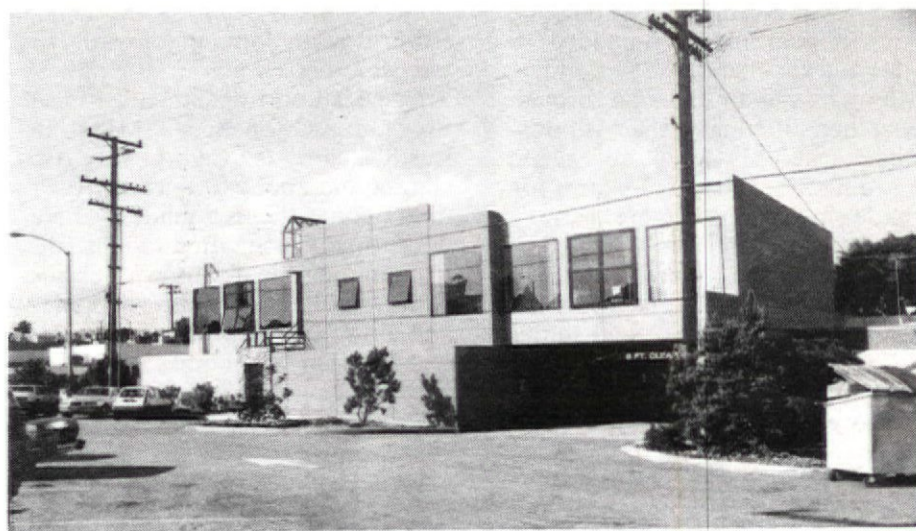
Major Consultants: Eli Silon, Mechanical for all three projects. Sarvasy & Assoc., Electrical for all three projects. Erdelyi & Mezey & Assoc., Structural for 2434 and 2218 Main. Norman Epstein, Structural for 2110 Main.

Lomax/Rock on Main

Additions and Deletions



Building One, 2434 Main Street, front view.



Building One, 2434 Main Street, back view.

Architect John Rock, of Lomax/Rock Architects in Venice, California, has been exploiting an unusual and rare opportunity. Amid an atmosphere of flux and development in the City of Santa Monica's Department of Planning and Zoning, Mr. Rock has designed three mixed use buildings on Main Street within four blocks of each other.

Through a cooperative rapport with the Planning and Zoning Department, Mr. Rock's buildings adhere to the City's contextual attitude of massing constraint as well as forming a personal statement. While the buildings each maintain a separate character, there is a clear progressive connection between them. The architect established a set of principles and then spent four years exploring and challenging these principles.

The first building (Building One) was built for Perloff-Webster, a very active Santa Monica/Venice developer. It is approximately 7,700 square feet and is located at 2434 Main Street (the west side).

The second building (Building Two), at 2218 Main Street (west side) is approximately 6,500 square feet and the client was Philip Coombs.

The third building (Building Three) is not yet built; it is in the bidding stage. The client was again, Perloff-Webster. It will be located at 2110 Main Street (west side) and will be approximately 15,000 square feet.

In all cases, due to the programmatic constraints, the architect's design premise was quite simple; a box. He then eroded and deformed the box. In the end, each building has a logic and a balance. However, the process of arranging the various elements, says Mr. Rock, does not necessarily follow a predictable massing procedure. All three

buildings juxtapose interlocking systems of material and form. Concrete block can be seen as a datum shared by all three buildings.

Architects of commercial projects are forever faced with the dilemma of mediating between the developer's requirement that a project maximize the building envelope and the regulating agency's mandate for scale and context. What sets these three buildings apart from other similar projects, aside from their proximity to one another, is that Mr. Rock pleased the clients and the city and also designed a set-piece of three interesting buildings.

Building One is significantly different than the latter two buildings because it is wider than it is deep. Buildings Two and Three run street to street from Main Street to the east to Neilson on the west. Building One is backed up by municipal parking half way to Neilson, and has the widest Main Street frontage of the three buildings.

This first project has fewer elements than its successors. Basically, it is formed by two interlocking systems: the concrete block base and the stucco skin. The large square windows flatten the elevations, lending a slightly two-dimensional quality to the building. The rear entry progression in this building is very clear. The broken Malibu tile portal leads to the steel stair and finally to the actual entry. The entry pavilion itself is a positive mass. The screeded green stucco appears and disappears as one moves around the building.

All three buildings adhere to the retail requirement of the city. In the case of Building One, the retail is located at the first floor only, with the commercial space above. This building is limited to two stories.

Citywatch

The TIMPO of the Traffic

walls. We lower ourselves as directed by our shaman into deep-padded leather bucket chairs. We sense the soothing hiss of air exhaling through the leather stitching of the cushions as they sensuously accept our weight. All is quiet for a moment except for a gentle shuffling of a figure or two in front of us in the dimly-lighted display end of the room. As the heavy doors had closed us into silence our shaman's voice had shifted from words to music, a short romantic symphony. Now, an expectant first movement has drawn to a close and, as the soft andante of the second floats into our consciousness, a sharp beam of light from a hidden flush light above, an MR-16 perhaps, grows slowly more intense. Straining at his dimmer bridle this Pegasus shaft of light explodes into brilliant shadow and relief to construct the exquisite doll house of our dreams. Devouring detail after detail our eyes pass possessively over its body again and again. A ghostly hand reaches momentarily into the intense light and gently, almost surgically, removes the roof. We cannot resist a shudder. Our clients' eyes, pupils distended, suddenly seem to squint in pain. But morbid curiosity pulls us forward in our chairs to peer down into the shadowy depths of this creature's giant cells. Here we are held enthralled, timelessly, through the final synthesized bars of the second movement.

The lights come up, the third movement crashes Cuisinart-like into our consciousness and as we are ushered out and down the hall to the limousine which will deliver us to our first martini, our client, now startlingly awake, remarks, "I love it! I don't care what it looks like from the street, you know, but (his voice trails off dreamily) it'll be smashing from my helicopter!"

Epilogue: Bits of conversation overheard here and there in the crowd exiting the docent-conducted tour of Arata Isozaki's nearly completed Bunker Hill Museum of Contemporary Art: "You know, it's really a terrific building, isn't it? Remember those photos of the models in the newspaper a few months ago? Well I certainly never expected to like this building after seeing them!"

Paul Sterling Hoag, FAIA

Traffic in LA is a worldwide cliché, so I was really looking forward to the March 6 seminar on the new Transportation Impact Mitigation Procedural Ordinance (TIMPO). It was hosted by the Central City Association and about 100 people (I didn't count them) attended. There were, by my estimation, about 50 from among the downtown business community, about 10 press people, and about 20 members of the various governmental bodies associated with the new measures.

Four or five hours later I walked out of the room clear that I knew less about transportation planning in downtown than I had walking in. It took days for this rookie to accept that nothing had been said, and that I was staring into the depths of several Pandoras boxes, each bearing the name of a governmental agency or department, or other elected or appointed political position.

What I got out of this meeting was the following: That TIMPO is not an ordinance, but a *framework* for an ordinance. That it will require any new development in an "impact zone" to assess the traffic which it will generate and implement, management measures such as ridesharing, transit subsidies, capital improvements, street widenings, preferential parking, and peripheral parking, the purpose of which is to mitigate traffic. That building permits may be issued only upon determination by the Department of Transportation that the project can mitigate its transportation impact. That, as originally proposed, a covenant must be signed by the owners, agreeing to pay an unspecified fee into a city transportation funded for public infrastructure, transit and traffic improvements. That tenants

are expected to sign covenants agreeing to abide by the requirements in the transportation management plan.

Most of the time that morning was spent on conjecture about the as-yet-nonexistent procedures and undetermined interdepartmental controls and schedules. No one seemed to know what fees were involved, what agency reviews were expected, and in general what was to happen next. It clearly appeared that the developers building downtown were expected to hand the city a blank check, and that the present permit process, which takes two years for a good sized project, would be lengthened to three.

As the long and complicated name of this proposed ordinance shows, the solution to traffic problems in this town is not a simple one. The Department of Planning has long had a vision of a multi-centered city, composed of a number of urban centers with no real hierarchy. Downtown LA, in this scenario, was just another urban center. With the entrance of the CRA as a creating force in the urban arena, downtown LA once more began to grow, and with it the need to solve transportation problems. The traditional attitude was one of widening streets and increasing parking requirements on new projects. Obviously, this was going to result in the total choking of downtown, and was contradictory to the CRA's vision of a dense, urban area. In line with their vision, the new Maguire-Thomas project has transportation mitigating measures of its own in the shape of jitney busses to shuttle people to parking facilities off-site.

Meanwhile, the City Council has been increasingly pressured by constituents angered by the traffic generated by new commercial growth

abutting residential neighborhoods. The Council's assumption is that future development will exceed the capacity of existing and planned transportation infrastructure. The purpose of the ordinance is to link land use and transportation in an effort to balance development in certain areas of the city with commensurate improvements to the transportation network. There is another proposed measure, this one from the Braude-Yaroslavsky camp which is heralded as a sweeping land-use reform initiative that will cut commercial building density in half in most parts of the city. This initiative is backed by city planning commission president Dan Garcia, former Tarzana Property Owners Association president Irma Dobbyn, and Mark Hall, immediate past president of LA/AIA.

So, people seem to be concerned with the traffic situation in Los Angeles and it has turned into a political affair. But hey, do you remember the Olympics when a lot more traffic was moving on our highway system and the congestion was a lot less? And how about the astonishing fact that more traffic flows through the Harbor Freeway at three in the afternoon than at rush hour—yet it's never jammed at three? The Automobile Club of Southern California is soon to come up with a study of its own concerning traffic in LA. I can't wait till that one comes out. Until then I'm sure I'll have recurring flashes from that pleasant spring day when I listened to over a dozen mature and educated persons say nothing for four hours.

Nir Buras

Mr Buras is a principal in T.N.T. Architecture International.

Response to Homelessness

On May 29, the Society of Architectural Administrators will present a forum entitled Response to Homelessness at the University of Southern California. Four speakers will analyze the role the planning and architectural community has played in the issue in Los Angeles County. Completed and current homeless housing and shelter projects will be discussed, as will the legislative and financing forces behind them.

Arnold Stalk founded the LA Family Housing Corporation in 1982. This organization has developed and built several infill housing projects and emergency shelters for low-income families, among them Casa Familia, Casa Familia 3, the Valley Interfaith Shelter and the Jewish Family Service Emergency Shelter. Stalk will discuss these and other infill projects presently under construction. He is a professor of architecture at SCI-ARC and teaches

city planning at Cal State Northridge.

Ruth Schwartz is executive director of the Shelter Partnership, Los Angeles. This agency's future goal is to prepare a model guide for the development of shelters for the homeless. It provides assistance in writing proposals and grant applications, and guidance through the government permit process required for shelters. In 1984, Schwartz wrote the Governor's Report on homelessness in California.

Rex Lotery, FAIA and Robert Torres will examine the rehabilitation of downtown hotels for the homeless. Lotery is president of the Urban Innovations Group, Los Angeles. He has been retained by the Single Room Occupancy Housing Corporation to direct the rehabilitation of several skid row hotels in Los Angeles. Robert Torres is a project planner with the Single Room Occupancy Housing Corporation. A

lawyer, an architect, and a city planner, he is involved in the purchase, design and construction of these hotels. Torres also has worked for the Regional Planning department of the City of Los Angeles where he was responsible for developing revitalization policies.

Response to Homelessness will begin at 6:30 p.m. on May 29, 1986. It will be held in room 101 of Harris Hall at USC. Refreshments will be provided. The \$4.00 admission fee will benefit further SAA programs and the homeless. For more information, contact Irene Frankel, Forum Coordinator, at (213) 552-3100

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

Shamans and Architects

The Listener

A friend recently reproved us for our school boy definition of a shaman as a wild-eyed, smelly, savage seen by the light of a dying fire hovering over some deathly sick person, stroking him with some indescribably revolting, over-ripe object called a fetish. Not so, she said (with impeccable credentials,) a shaman is an unusually respected individual in a primitive community, a healer, but, unlike the local priest, one who does not also pretend to reveal the certain path to heaven. Thus, the shaman's cachet being somewhat inferior to that of the priest, his fellow tribesmen are disinclined to support him in priestly idleness so that he must ordinarily work shoulder to shoulder with his common fellows in field and forest when not busy healing. This difference matters little to him, however, knowing as he does that he is the uncommon common man here and is free to bask from time to time in the fits of adulation accompanying his healings as have his predecessors down the millennia since mistiest times.

We recalled all this on a recent evening and by a curious turn of the mind gave thought to the shaman-like role of architects today. Like a shaman an architect has two jobs, not one: he toils by day at working drawings and specifications, tangible tools needed by workmen for building buildings and thus he is viewed by the tribe as one worthy of pay. Again, like the shaman's healing episodes, an architect from time to time steals from his "working" hours magic moments of creativity during which he is frequently able to heal the feverish yearnings of those he calls clients. In further similarity his creative work is not considered of the transcendental kind produced by "true" artists such as painters, sculptors and poets. But, laying no claim to public support as they do, our architect is still able to bask from time to time in the even brief fits of adulation accompanying the dedication of a building he has created.

These are nothing, however, compared to the real highs he experiences during the session with his client he terms a presentation. The client, of course, has, only a short time before, been ever so certain of what he wanted and how to get it without an architect (self-doctoring.) But, falling far short of carrying it off alone, he has tottered into our shaman's lodge, submitted himself to a strange rite called programming, been overwhelmed with visions of bewildering fetishes called schematics and, days later, with a still smoldering fever, his brow has been stroked with the ultimate healing fetish, the presentation drawing. His fever miraculously subsides, his head clears, his eyes focus and, voila! There is a real image of his building, the building of his dreams, healthy as a bouncing baby! Whereupon our shaman withdraws gracefully from center stage to the dim wings, to his

daily job of cranking out working drawings and specifications.

An overheated comparison? Perhaps. But bear with us now while we speak of fetishes. For it is clear that without his fetishes our architect could not have gifted our client with the vision of health embodied in his dream building.

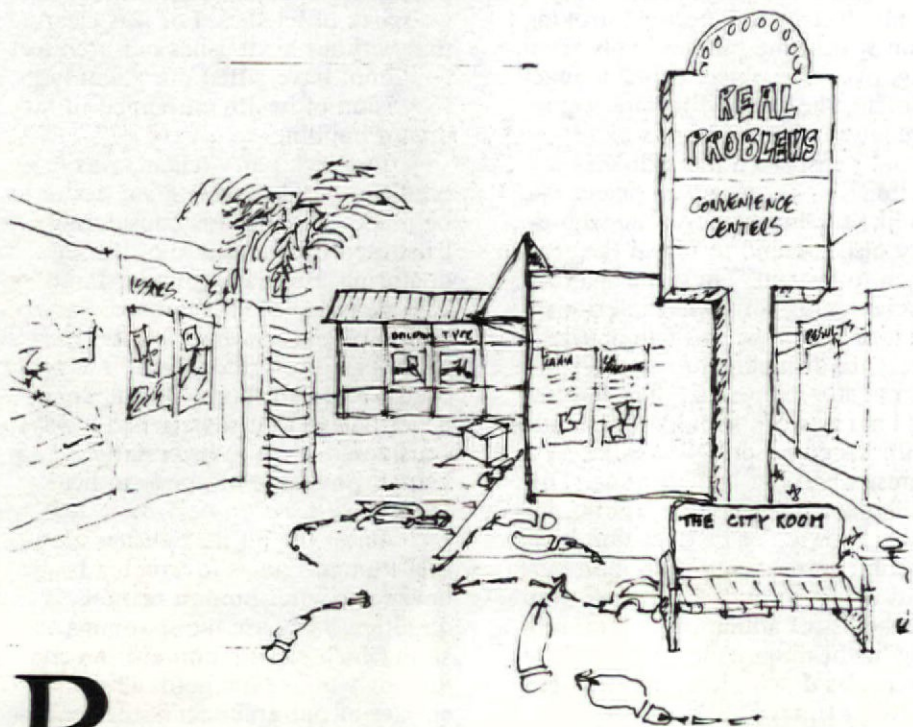
Our sick party (client) was in a predicament; he had a great desire to be made well and was considerably frustrated by the failure of his self-doctoring. But he was understandably skeptical of all shamans, having all too often seen their failures buried after a short and stormy life or, even worse, still-born. But he knew, nevertheless, that society had always considered them to be ecstatic beings, possessed of power to heal the sick.

Enter the fetish. Fetishes are non-human bodies to which a believer attributes human mental qualities. They are the shaman's stilts which elevate him ever so convincingly above the herd. The rapid strokes of our architect's soft pencil or felt pen on soft thick paper or thin yellow transparent paper suddenly materialize into recognizable, appealing figures of a building and, *certainement, por Dieu*, the client's building materializes. Here is where he will enter, there is the window just right for the view. Ah, and there another window around the building's corner neatly suggesting the voluptuous corner office of his dreams. The lines on the paper glow, and sparkle, and smile at him. Human qualities? What else? Even the floor plan—a dazzling maze with Golden Fleece in every room. It is the lines that are alive this instant—the building can wait.

In other presentation rooms, somehow cooler, there are no pens or pencils or lines upon paper. Instead, all that can be heard is the gentle clicking of the shaman's computer keys miraculously transformed into ghostly green lines on a slaty glass screen. Jumping and nervous from time to time, disappearing now and reappearing engagingly modified in the wink of an eye, the images seem like bottled genies struggling to escape and throw themselves upon the floor to lick our client's feet. But not quite making it. Vaguely unsettling. Do these green lines partake of the same transfigured mental qualities as the lines on paper or do those quiet clicking keys denote a preoccupation with a non-human world—the computer's private own? Vaguely unsettling.

Next let us slip quietly and unseen behind our by-now intoxicated client into the hushed air and soothing soft light of another presentation room. The heavy, ceiling-high oak doors have swung ponderously closed behind us so that in this magic chapel even the chatter of secretaries in the office street outside is lost in the 50 decibel STC of our chapel's thick-napped fabric-covered

L.A. ARCHITECT



Real Problems Exhibition Opens

Real Problems, the LA/AIA Associates' exhibition, opens in the City Room of the California Museum of Science and Industry on Friday evening, May 9. Ribbon-cutting will begin at 6:30 pm in the West Gallery on the main floor of the museum. Light refreshments will be served.

The exhibit explores the convenience center and includes the results of the Associates' first architectural competition for young designers. The exhibit uses bold graphics and layman's language to illustrate the social, economic and political issues of the mini-mall invasion in our urban landscape. Three slide projections, contributed by the LA/AIA chapter board, will flash images

of past and present alternatives to corner commercial development. The architect's design process is briefly examined through sketches, and a full set of working drawings lent by William Landworth, AIA. Displays wrap around an L-shaped mini-minimall, constructed with the help of Alpha Rho Chi and SCI-ARC students. Overall graphics and exhibition design were produced by Philip Debolske, Donna Jean Brown and Dan Nicklassen.

The exhibit is designed to be fun and informative for any visitor. Real Problems will be in the City Room through October. Don't wait till the last weekend, come join our festivities opening night.

Architectural Foundation at California Plaza May 4

A special preview of the Arthur Erickson's new California Plaza by the Architectural Foundation of Los Angeles will take place Sunday, May 4 at 300 S. Grand Ave., adjacent to the Museum of Contemporary Art in downtown Los Angeles. The preview, which includes a wine and cheese reception, will be held from 3 to 5 p.m. with a program at 4.

Advance reservations are required prior to April 28 from the AF/LA, 8687 Melrose Ave., M-72, Los Angeles 90069. Attendance is free to AF/LA members and one guest. Others may attend if they become members of AF/LA.

Included in the special preview is a tour of the California Plaza tower and spiral court, an overview

of current happenings in downtown redevelopment, a talk with the California Plaza partners and architectural design team, a view of a scale model of the future of downtown, and a celebration of the inauguration of the AF/LA.

AF/LA is a non-profit organization whose members are interested in experiencing and appreciating Los Angeles architecture, understanding the city's infrastructure and how it affects the public. It sponsors activities to stimulate public awareness of the city's architectural past, experience its architectural present, and influence choices for its architectural futures.

Pro Practice Services: Part One

This is the first half of a two-part article on marketing. The second half will appear in next month's issue.

Marketing, in its broadest sense is one of the oldest professions in the world. Marketing architectural services, however, is a very recent development that is fast becoming a necessity in every architect's office. The larger architectural offices have found it easy to allocate resources and expand their management personnel to include a marketing staff. The medium size architectural office is not as readily able to meet all the demands of a full-time marketing staff but trains management personnel in dual roles that enable them to function in the marketing field. The smaller architectural office is not able to allocate the personnel, or the financial resources to a marketing program, thus it is limited in its ability to obtain important commissions.

The marketing of architectural services has become a significant body of knowledge that has developed techniques and methods found successful through trial, error and experimentation. The concept of marketing architectural services was not taught in architectural schools and it becomes important when the young architect begins to undertake the transition from being employed by an architectural firm to that of establishing his own firm and finding his own clients. There are countless stories of young architects who have left their employers to establish their own office by taking one or two of their employer's clients. This is perhaps a very bold marketing technique not promoted by marketing experts.

Many new architectural firms are established by architects moonlighting, or taking on small jobs while still employed by another architectural firm. During the time of his employment the young architect develops friendships with clients, client representatives, contractors, subcontractors, inspectors, material suppliers, salesmen and many other people engaged in the construction industry. These friendships as well as family contacts may lead to recommending the young architect for a residential room addition on which he works in the evenings. These room additions could later become small commercial projects and when a significantly larger project comes along, the young architect launches forth into the competitive world of architectural practice. A new architectural firm is born. Immediately after the architectural practice is established as a going concern, the

need for a continuity of commissions becomes of major importance. Since this matter of seeking architectural commissions was not covered in the architectural curriculum, nor was it brought up in the State Licensing Examination and there have been few classes available with instruction as to where to find commissions, most architects resort to contact referrals obtained from family, friends, relatives, social groups, churches, clubs and others. With these initial contacts the architect immerses himself in the marketing of architectural service.

Many architects soon discover that they have neither the training nor the temperament to successfully market their services. In a partnership of one or more architects, one of the partners will assume the "job getting" responsibility (marketing) while another partner takes over design and another production.

Marketing has now been recognized by the larger firms as a competitive management tool. As a consequence, most recently there have been thousands of people who have chosen the marketing of architectural/engineering services as their full time profession. In the smaller firms, however, it is still left up to the principal.

There have been many valuable books written that cover the many facets of marketing architectural service. The Society for Marketing Professional Services (SMPS) has established a solid recognized authoritative source for marketing information. The society membership is dedicated to promoting marketing of professional services as a separate profession. It holds monthly meetings and it advertises for positions in the marketing field. This is a very good source of information for architects.

Most architects with their own businesses have already been successful at some type of marketing technique. Architects starting their own offices have also recognized the need for a good way to obtain jobs and maintain their place in the competitive business world. A conscientious effort to market architectural services begins with an evaluation of your firm's capabilities.

What is it that you and your firm can do best? It may not be necessarily the type of work you have been doing, but what it is that you can do best. Unfortunately for most architects, clients seem to hire those architects who have done similar projects in the past. If you have done a city hall, you are more likely to qualify for the next city hall than

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