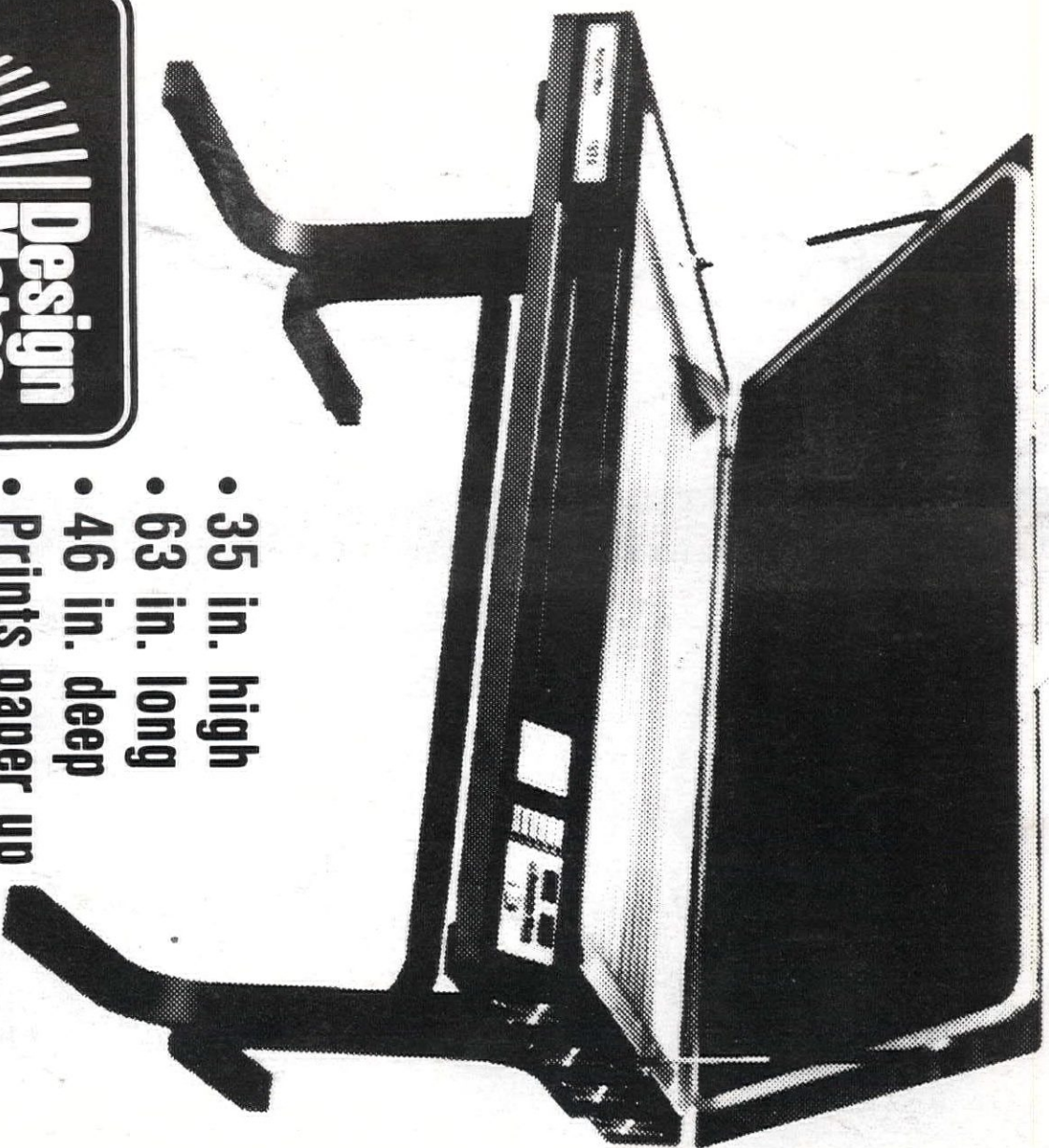


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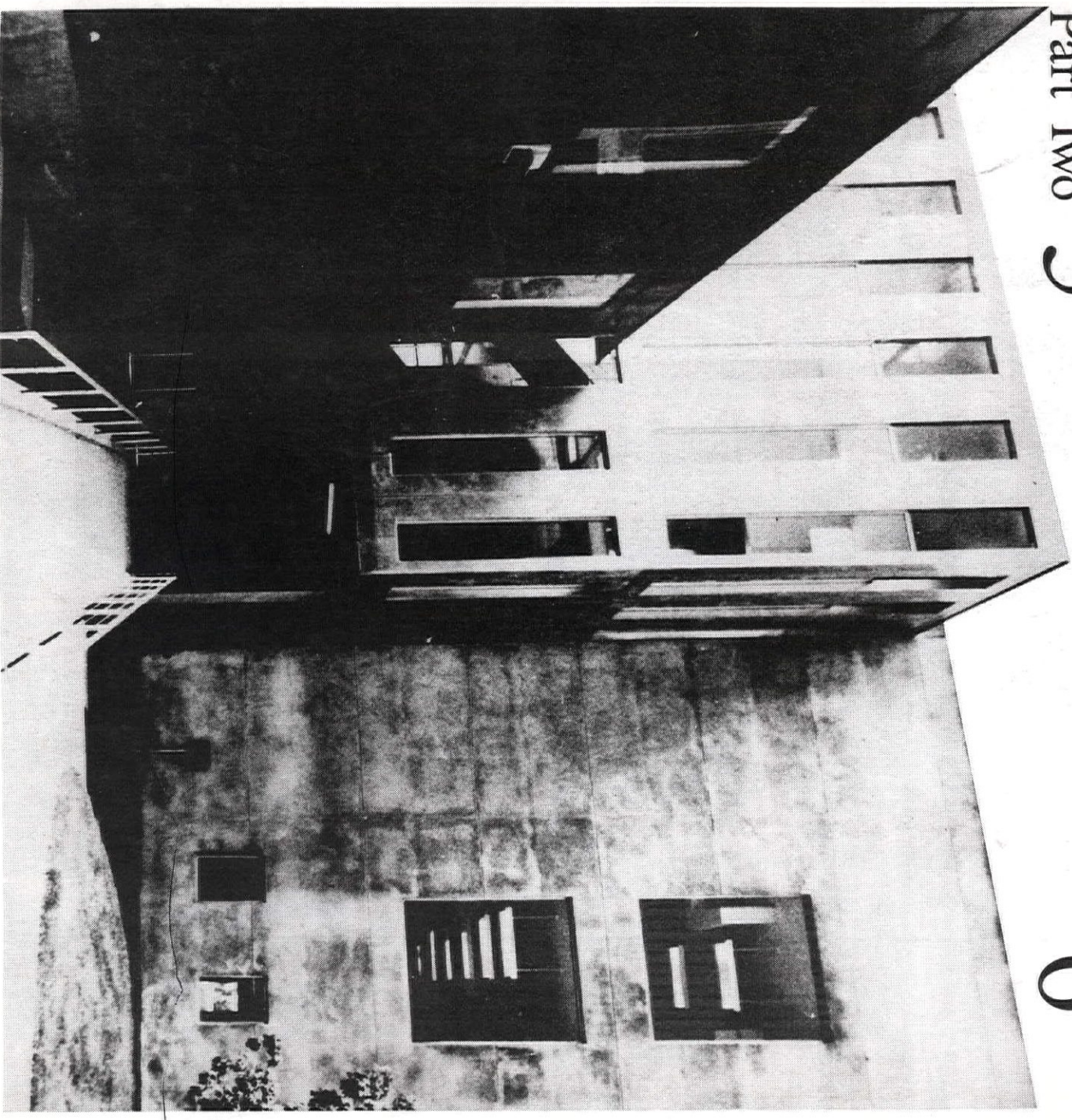
PUBLISHED BY THE LA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS
INCORPORATING SOUTHERN CALIFORNIA ASSOCIATES NEWS

ARCHITECT

June 1986

Two Dollars

Marketing: **5** Orange County Architecture **6**
Part Two



Architect's Calendar

June 1986

MONDAY 2

TUESDAY 3

LA/AIA Board Meeting
Chapter Board Room, 4 p.m.
Workman and Temple Homestead
Tours of homes built by the Workman and Temple families, including an 1870s Victorian and a 1923 Spanish colonial residence. Every Tuesday to Friday 1 p.m. to 4 p.m.; Saturday and Sunday, 10 a.m. to 4 p.m., City of Industry. Call (818) 968-8492.

WEDNESDAY 4

Los Angeles Historical Tour
Every first and third Wednesdays of each month, 9:45 a.m.. Free bus tours of historic Los Angeles, including St. Vibiana's Cathedral, Bradbury Building and Carroll Avenue Victorians. Call (213) 628-1274 or 628-0605 for reservations.

THURSDAY 5

Chapter Delegates to National AIA Convention
Chapter Board Room, 4 p.m.

FRIDAY 6

WEEKEND

Tours of Hollyhock House
Every Saturday and first, second and third Sunday, noon to 3 p.m. Call (213) 662-7272.
National AIA Convention
San Antonio, Texas
Sunday, June 8
Gatsby Picnic
Wattles Mansion, 1824 N. Curson, 11 a.m., \$5.00, \$3.50 Senior Citizens. Further info: Frank Cooper (213) 662-3279, Joyce Colton (818) 368-4139.

MONDAY 9

National AIA Convention
San Antonio, Texas

TUESDAY 10

National AIA Convention
San Antonio, Texas

WEDNESDAY 11

Los Encinos State Historical Park
Museum in adobe house on part of original Encino grant. Every Wednesday to Sunday, 8 a.m. to 5 p.m. Call (818) 784-4849
National AIA Convention
San Antonio, Texas

THURSDAY 12

National AIA Convention
San Antonio, Texas
Architecture for Health Committee
Chapter Board Room, 3:30 p.m.
Pro-Practice Committee
PDC, Room 259, 5:30 p.m.

FRIDAY 13

WEEKEND

Sunday, June 15
Aspen Design Conference

MONDAY 16

Architectural Registration Exam

TUESDAY 17

Architectural Registration Exam
LA/AIA Ex-Com
Chapter Board Room, 5:30 p.m.

WEDNESDAY 18

Architectural Registration Exam
ADPSR Program
Controlling Nuclear Arms, Tom Van Sant, Rosemarie Rabin, AIA Chapter Office, Suite M-72, PDC, 7:30 p.m.

THURSDAY 19

Architectural Registration Exam
Personal Best: Frank Lloyd Wright's Three Homes
Lecture by Donald Kasec, Director of Research and Restoration at the Frank Lloyd Wright Home and Studio, Gallery Theatre, Barnsdall Art Park, 7:30 p.m., \$3. Call (213) 662-7272.

FRIDAY 20

WEEKEND

Saturday, June 21
LA Architect Annual Retreat
Sunday, June 22
WAL "Newly Licensed" Party
Fine Arts Building

MONDAY 23

A/E/C Systems '86
The computer and management show for the design and construction industry, June 23, 27, McCormick Place, Chicago, Illinois. Call (800) 237-3900.

TUESDAY 24

Japanese Landscape Architecture
Course offered by UCLA Extension, June 24-July 29, 7 p.m. to 10 p.m., \$150. Call (213) 825-9414.

WEDNESDAY 25

Planting Design
Course offered by UCLA Extension, June 25-September 10, 7p.m. to 10 p.m., \$250. Call (213) 825-9414.
Housing in the Netherlands: An Historical Perspective
Arie Van Tilburg, PDC Conference Center, Room 259, 7:30 p.m.

THURSDAY 26

Architectural Programming Committee
Chapter Board Room, 3:30 p.m.
Pro-Practice Committee
PDC, Room 259, 5:30 p.m.
SAA Dinner/Ceremony
Castaways Restaurant, Burbank, 6:30 p.m. Information/reservations: Debra Martin (213) 277-7405, Kathryn Ridgeley (818) 799-8000

FRIDAY 27

WEEKEND

Sunday, June 29
A Sunday afternoon at Hollyhock House
The second annual Hollyhock House Croquet Classic, from 1:30 to 6 p.m. Light refreshments will be available, \$10. Call (213) 662-7272.
Every Sunday
Tours of the Gamble House, designed by architects Greene & Greene, 10 a.m. to 3 p.m. Call (818) 793-3334.

MONDAY 30

TUESDAY, JULY 1

LA/AIA Board Meeting
Chapter Board Room, 4:00 p.m.

WEEKEND

Every Saturday and Sunday
Tours of architect R.M. Schindler home and studio,
now a center for study of 20th-Century architecture and design, 1 p.m. to 4 p.m. Call (213) 651-1510.
Every Saturday
Walking tours offered by the LA Conservancy.
Call 623-CITY for more information.

CONTINUING EVENTS

Real Problems, Convenience Centers
Exhibit at the Science and Industry Museum, City Room, through September.

ARCHITECTURE

REAL ESTATE BROKERAGE

Irving Gill Raymond House (1918) Long Beach

The lush setting and crisp forms of this monument are perfect foils for its **ocean / harbor view**. Grand foyer & entertainment rms. + solarium, bfst., updated kit., 3 BR + mds., chauffeurs. Huge yard.

\$650,000



213-662-0300

ARCHITECTURE

REAL ESTATE BROKERAGE

R. M. Schindler Rodriguez House (1941) Glendale Woodlands

Beautifully sited in a forest-edged glen on a double lot, this opus in stone, timber & stucco is one of Schindler's richest designs. Clerestories & glass walls capture verdant views. 3 BR + mds., 4 ba., 2 fireplaces.

\$359,000



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Forgotten Glory

Books



Moissac: Cloister Elevation

Songs of Glory, The Romanesque Facades of Aquitaine

By Linda Seidel, The University of Chicago Press, 220 pages, \$

Songs of Glory is a carefully researched study of the neglected provincial churches in Aquitaine, in the Bordeaux region of western France. Although there are hundreds of these churches, and many in excellent condition these examples of medieval religious architecture are rarely studied. In a time when most church architecture is most often associated with the centralized authority of a monastic order, the churches of Aquitaine attest to the popular diffusion of church architecture.

In the early 12th Century seven churches are known to have been built in Parthenay, a town west of Poitiers, and five of these still survive. A walk through Parthenay to these monuments traces the steps of those of a millenium ago. There was no cathedral or monastery there, and although the region was growing, the liturgical needs of this community do not solely account for the number of churches. The situation in Parthenay is typical for the region. "Even more striking," Linda Seidel writes, "than the number is the fact that the churches throughout the Aquitaine countryside are remarkably homogeneous in appearance."

But this characteristic seems to be one of the reasons for its scholarly neglect: lost churches such as at Cluny are more widely studied; the stylistically individual churches such as the ones at Autun, Moissac and Vézelay have attracted much scholarly attention. *Songs of Glory* attempts to correct this and Professor Seidel shows none of the defensive apology for the religious architecture of the region which previous scholars have shown. Emile Male, for example, although he admired the work, wrote "The round arch above the door is empty and opens into darkness . . . so the artists of western France could not make their churches express all that other churches did."

This neglect is also due to the pioneering medieval scholarship of the 19th Century which promoted the taste for the slender columnar

figures of the High Gothic (the portal figures at St. Denis or Chartres which are so familiar to everyone). Earlier works were looked at for their obvious relationships to these popular Gothic models and work which did not fit into this visual framework tended to be neglected. Linda Seidel wants us to look at these Romanesque monuments in their own context. *Songs of Glory* explores and suggests possible antecedents, models and precedents for the churches of Aquitaine. She also suggests reasons for the proliferation of these churches throughout the countryside.

Professor Seidel's scholarship is broad and her research includes literary, historical and sociological resources as well as the expected artistic ones. She also writes understandably about architecture and discusses the sculptural decoration of these buildings in relation to their architectural framework. Placing the churches and their facades in their artistic, historical and regional tradition is a goal of the book.

The author writes in readable style, and *Songs of Glory* is a serious scholarly study which will appeal both to medieval scholars and students of medieval art and amateurs of the Romanesque. The book is not intended as a guidebook or survey of Aquitaine churches, but the interested traveler would add to his understanding of these Romanesque monuments by reading *Songs of Glory*. The book might even suggest an itinerary through the Bordeaux countryside which would enhance a visit to the many churches of the region.

Songs of Glory is carefully annotated and an extensive bibliography is included. Although a general familiarity with the sources certainly contributes to the understanding of the ideas of the author, a general knowledge of the Romanesque era and careful reading of the notes provides enough background to benefit from Professor Seidel's extensive scholarship. Many photographs illustrate the text and contribute to the ideas put forth by the author.

Charles Wheatley

documents to be reviewed will consist of various residential, industrial, subterranean apartment and office buildings.

The architects and structural engineers performing the review will not review any projects with which they are directly involved. A report will be prepared upon completion of the plan check review program.

SAA Dinner

Los Angeles Chapter/Society of Architectural Administrators is holding their 1986/87 Installation Dinner/Ceremony on Thursday, June 26, 1986 at The Castaways Restaurant, 1250 Harvard Road, Burbank. Social Hour will be from 6:30 p.m. and Dinner/Program will begin at 7:00 p.m. To RSVP and for further information, contact Debra Martin at 213/277-7405 or Kathryn Ridgley at 818/799-0800.

Chapter Minutes

The following text is a summary of the April 1 Board of Directors meeting. The full text is available through the Chapter office.

Discussion on Fictitious Names: President Axon introduced guest William Krisel, AIA who discussed the illegality of the use of fictitious names for an architectural firm, if the firm is, in fact called an architectural firm. He stated that in many cases the people using the fictitious name are unaware that it is unlawful. Krisel requested that the Chapter do something to publicize this fact. If this situation is allowed to go on, many unlicensed people will be using the words "Architects & Associates" after some fictitious name. The law states that you have to use your full name and not some anonymous, fictitious title.

Bob Harris stated that the BAE has a staff person that is supposed to address this concern. If a firm is in violation of the law it should be brought to the attention of the BAE.

After further discussion it was: **Moved Harris/Second Sklarek, the following:** that there be a resolution that we first request assistance from the BAE to notify all architects and to bring to their attention the law as it relates to the proper use of firm names.

Janice Axon stated that she would contact the BAE.

LA/AIA Energy Committee Report: Guest Richard Schoen, FAIA, presented the recommendations of the Energy Committee to the Board of Directors along with a Policy Statement and the Goals and Objectives for the 1986 program.

Schoen stated that the Energy Committee was recommending: (1) That the Chapter adopt the policy statement attached to the recommendations; (2) that the Board create in the Chapter's name, a special commendation to the Southern California Edison Company and its Chairman of the Board and Chief Operating Officer, Howard P. Allen. This commendation can be a plaque or certificate, and; (3) that the Board consider naming the Chapter and its energy committee as publishers—and the energy committee's chair as editor—of the General Proceedings of the Second Annual International

Daylighting Conference, to be held in Long Beach in October 1986.

The committee suggests that the commemorative plaque be presented either at the three-day LA/AIA Conference in September or at next year's inaugural dinner. The committee would prefer it to be at the LA/AIA Conference.

Moved Mutlow/Second Juarez, the following: that the Board adopt #2 of the Recommendation to create a plaque or certificate in the Chapter's name. Axon suggested that items 1 and 3 be tabled for the next meeting. **Motion carried,** with one dissent.

Axon requested Schoen to come back on May 6th with further information regarding the budget for Item #3, and, if possible, submit the budget two weeks before that date so that it would be included in the packet that is sent to the Board members for their review prior to the meeting. Schoen agreed.

Aalto Exhibit at CAFAM: Janice Axon reported the Ex-Com's recommendation on the Aalto Exhibit: that the Chapter consider sponsoring one of the speakers for the Aalto Exhibit as our contribution. This would depend on where that speaker is coming from; the right of the Board to make a selection from the list of proposed speakers; and, that the speaker be an architect. The Ex-Com suggested maximum of \$1,000. **Moved Hall/Second Mutlow, the following:** that the Board accept the recommendations of the Ex-Com. **Carried.**

Fellowship Committee Procedures: Janice Axon reported that one of the suggestions made at the Ex-Com meeting was that the entire Fellowship Committee be restructured.

Janice stated that she felt this should be discussed with the Fellowship Committee and that the concept of the entire Committee preparing the portfolios, as opposed to each individual person that is nominated preparing their own, be considered.

Norma Sklarek stated that she had spoken to the members of the Fellowship Committee and they felt that one of the major problems is that no-one from the Los Angeles area is on the National Committee. Don Axon stated that he had been trying to contact Harry Harmon to see if he would volunteer to serve on the National Fellowship Committee, but he had not been able to speak to him as yet.

Janice Axon stated that another suggestion made was that the submissions be reviewed by the entire Committee. All of the Board members endorsed that suggestion.

Juarez suggested that, if possible, one of the portfolios that was prepared for a winner be obtained and used as an example for others. The Board members agreed that that was a good suggestion also.

There was discussion on the fact that the percentage of success for the San Francisco Chapter seemed quite good and President Axon asked that someone contact the San Francisco fellowship Committee for its procedures. Janice Axon said that she would call Marie Farrell, Executive Director of the San Francisco Chapter.

Minority Architects Participation in Chapter: Fernando Juarez reported that he had spoken to Congressman Roybal, who has agreed to a meeting at his office in the Federal Building. Roybal will send out a letter to all Hispanic architects in the area inviting them to attend. The object is to bring the Hispanic architects more

into the mainstream of what is happening in the field of architecture. They are starting with Hispanic architects and, if successful, will do the same thing with architects of other minority groups.

Mark Hall suggested that the Chapter President should write the letter which could then be co-signed. He felt that the letter would not only be more effective, but would bring out more people. Juarez will coordinate this with Roybal's office.

President's Report: President Axon reported that after he had sent all the letters to our Congressmen stating that we are going to make them members of National's Forum for Architecture; National decided to drop the Forum idea. However, he suggests we consider making them members of the Chapter's Foundation, through which they will receive a subscription to *Architecture*.

Moved Reed/Second Hall, the following: that the Board request the Architectural Foundation of LA to enroll the five Congressmen as members of the Foundation. **Carried.**

Larry Chaffin, AIA has been confirmed as a member of the BAE, so we now have a friend-in-court.

Janice Axon stated that Bill Krisel has also applied for a position on the BAE and has requested a letter of recommendation from the Chapter.

Moved Reed/Second Hall, the following: that the Board write a letter of support to the BAE for Bill Krisel. **Carried.**

Axon briefly reported on a letter received from Fred Lyman, re-opening the issue of the SFV Section becoming a Chapter and tying it to his proposal to form a Los Angeles "Council of Chapters," to include the Pasadena/Foothill and Cabrillo (Long Beach) Chapters, with the "Council" offices to be located downtown in the City Hall area of Los Angeles. This would, in effect, bring the P/F and Cabrillo Chapters back under the aegis of the Los Angeles Chapter, something Lyman had always wanted, but toward which the presidents of those Chapters have indicated very little enthusiasm. Lyman will appear before the May 6 Chapter Board Meeting on these issues, which he intends to bring before the National AIA Board to mandate in June. As the LA Chapter was not consulted in this matter, Axon requested that the Board review the material and be equipped to discuss it at our May meeting.

Larry Robbins stated that he would like to make a few comments. Some of the architects in the Valley wish to form a separate chapter; one

of the reasons is that it is difficult to attend a lot of the Chapter functions. This situation seems to be creating a lot of animosity.

Executive Director's Report: AIA is sponsoring a Design Charette at the AIA Convention in June. Guests will have an opportunity to participate in the design. This includes students as well as professionals.

Janice read the list of qualifications and Mark Hall suggested that it be given to the Urban Design Committee.

Arthur O'Leary recommended the Chapter to a gentleman whose name is David Kwan. He is a structural engineer in LA who wants the Chapter to become a sister to a group of architects in China in the town of Shenyong, Liaoning, China. He has sent the name of the Director of the Association of Architects in that area. Janice suggested that the Director be put on *LA Architect* mailing list so that he can keep informed of our activities.

Moved Hall/Second Reed, the following: that the Executive Director write a letter offering to become a Sister Chapter to the architects of Shenyong and that they be put on the mailing list of *LA Architect*. **Carried.**

Associates Report: Alan York reported that Don Axon attended the meeting at which the Associates discussed the National resolution on the proposed Senior Associate and Senior Associate Emeritis categories, which the Chapter Ex-Com does not support. The Associates agree with this position, and have written a letter to National.

"Voyage" will again take place this year at Universal Studios, and will be in conjunction with the LA Chapter Conference in September. **Speakers Bureau:** John Mutlow reported that the Public Relations Committee has put together a Speakers Bureau. A list of the topics and volunteer speakers will be presented shortly for the Board's review and comments.

OSHPD: Axon reported that at a meeting of the State Building & Safety Board, which he is an appointed member, he learned that there was a proposed plan to shut down the Los Angeles OSHPD Office. This office processes more than 40% of the plans for health facilities in the State. Axon spearheaded a letter-writing protest campaign, which resulted in the proposal being withdrawn, a reorganization of the Los Angeles office and the addition of more personnel to expedite the processing procedures in Los Angeles.

ANNOUNCEMENT

The Department of Transportation of the State of California (Caltrans) is soliciting expressions of interest from licensed architectural firms that will lead to proposals for the preparation of plans, specifications and estimates (PS&E) for design, development, construction documents, and construction support of a new public school facility with the building envelope to be designed for earth integrated construction. The project is located in the unincorporated area of Lennox, County of Los Angeles.

The basis for selection of the successful firm shall include the professional excellence, demonstrated competence and specialized experience of the firm, the education and experience of key personnel, the staff capability, workload, and ability to meet schedules, principals to be assigned, the nature and quality of completed work, reliability and continuity of the firm, its location, professional awards and present level of minority utilization of the firm, in addition to an active and acceptable affirmative action plan aimed at eliminating discrimination based on race, color, religion, sex or national origin, and demonstrated compliance with affirmative action plans on previous projects.

Any contract to be awarded as a result of this solicitation will be awarded without discrimination based on race, color, religion, sex or national origin.

Expressions of interest for this project will be received until 5:00 p.m., Wednesday, June 26, 1986, and should be directed to: Department of Transportation, Bids and Contracts, 120 South Spring Street, Los Angeles, CA 90012, Tel: (213) 620-3850.

All interested architectural firms will be provided with a written Request for Qualifications setting forth the particulars of the requirements.

News and Notes

President's Message

We have more great successes in shepherding the citywide sign ordinance through the various agencies. What is coming up is what appears to be a terrific document (CPC 86-234). The Planning and Environment Committee heard the final draft in May and from here it goes to City Council for voting. If it hasn't been voted upon by the time you read this article, please take the time to call or write to your favorite Councilman or Councilwoman and urge their passage of this ordinance, including the cantilevered sign prohibition! Again, thanks a million to Ted Wu for his spectacular work.

The Braude-Yaroslavsky initiative has gained its 70,000 signatures and will undoubtedly be on the November ballot if it's not obliterated by City Council action prior to that date. Besides the contention that this initiative is not good for developers and therefore not good for architects, it must be finally judged on whether it is good for Los Angeles. It happens to be a very simplistic solution to a very complicated problem. It may be an excellent vehicle for the citizens to express their discontent with the current planning process to City Council and to the Planning Commission, but it still opens the Pandora's box of creating city planning by the lobbyist-controlled ballot box process and takes planning out of the hands of the professionals where it belongs. The authors of the initiative cannot abrogate their responsibilities at City Council.

Each member of the LA/AIA should share in the responsibility to gain as much factual information as possible on the subject and to share that information with non-architects and planners to help them understand the ramifications of such a bill. The LA/AIA will be sponsoring a forum in June or July to bring out the facts for ourselves and the public. After all, even Sam Hall Kaplan is waiting for our Chapter's decision on which side to support. Watch for upcoming events and keep yourselves educated on this most important subject.

TIMPO (Transportation Impact Mitigation Procedural Ordinance) is still alive and kicking. I hope that you all read Nir Buras' article on this subject in the May issue of *LA Architect*. It highlighted some of the frustrations with the lack of current city leadership and policy. Please keep up to speed on this issue too!

One big item is the new AIA Code of Ethics and Professional conduct. Authored by Harry Harmon and his ethics task force, this document fills a much needed void, felt since 1979 when we lost our previous document in a misunderstanding with our government. We now will have a code by which we can evaluate our actions and our professional conduct as well as those of our colleagues.

Essentially, the code is arranged in three tiers of statements: canons, ethical standards and rules of conduct. The canons are broad principles of conduct. The ethical standards are more specific goals toward which the members should aspire in professional performance and behavior. The rules of conduct are mandatory, the violation of which is grounds for disciplinary action by the institute. The rules of conduct in some instances apply to more than one canon or ethical standard. I trust that each of you will make yourselves aware of this document and will express your opinions to myself, your officers or to the office prior to the convention.

Several other issues are also important to the membership and they include: The reorganization of the Associate category into Associate and Senior Associates (With Senior Associate Emeritus), renaming Member to Professional Member, the creation of a national Professional Affiliate category, a new statement of policy concerning the licensing of other design professionals, creation of a new position on the National Board for an Associate (from which new category?), changes in graduated supplemental dues for new firms as well as a name change from supplemental to firm dues, issues on liability, and more. If you don't have the proper information, call the LA/AIA office and we'll respond to your request as best we can so that you can inform your voting delegates. We need your input!

Donald Axon, AIA

New Members

AIA. Tarmo Thomas Pellon, *Parkin Architects*; Stephen H. Kanner, *Charles G. Kanner, FAIA, Architect, Inc.*; Hossein Amanat, *ARC Designs, International*; Glenn Dale Hickman, *Skidmore, Owings & Merrill*; Robert L. Barnes, *Daniel, Mann, Johnson & Mendenhall*; Dirck J. Kim, *Herbert Nadel AIA & Partners*; Thomas E. Gaul, *Daniel, Mann, Johnson & Mendallhall*; Michael Andrew Kemp, *Buckman Design Group*; Edward Foster Maslin, *Nissan Motor Corporation in USA*; Carl F. Meyer, *Charles Kober Associates*; David Waldon Pickard, III, *The Koll Company*.

AIA Reinstatement. James R. Carty, *Jacobs Engineering Group Inc.*; Ormar G. Siller, *Centenella Hospital Medical Center*; Richard W. S. Lee, *Leidenfrost/Horowitz & Associates, Associates*; Paul Siemborski, *Skidmore Owings & Merrill*; Lea Glitman, *Johannes Van Tilburg, AIA, Partners*; Eric A. Kahn, *Skidmore Owings & Merrill*; Mitra A. Farokhpay, *Milcare-Herman Miller*; John Ethan Kaliski, *Skidmore, Owings & Merrill*; Joanna Wykes,

Takenaka International (USA) Ltd.; Jose Iujvidin, *Argenta*; Milton Ewell, *Bobrow/Thomas Associates*; Leonard Chalvowicz, *Argenta*; Carl Wayne Lollia, *Hollywood Presbyterian Medical Center*.

Professional Affiliates. Daniel Patrick Medina, *SunCrest Roofline*; Barbara Anne Ostroff, *Swimmer Cole Martinez & Curtis*; Octavia Regende, *Hirsch-Bender & Associates*; Stephanie E. Koenig, *Gensler and Associates*.

Student. Patricia Maruya, *Todd Conversao, SCI-ARC*; Robert E. Leach, *USC*.

Did You Know

Two Los Angeles Chapter firms were among the 14 recipients of AIA Honor Awards this year, the Institute's highest recognition for design excellence: in the Commercial/Institutional Category: Frank O. Gehry & Associates, for the Loyola Law School, Los Angeles; in the Residential Category: Michael Rondoni, AIA and Thom Mayne of Morphosis for an addition to the Bergren Residence in Venice, CA.

Our congratulations to both firms. The awards will be presented at the 1986 AIA Convention in San Antonio, June 8-11.

The Chapter's 1983 set of *Sweet's Catalogue* will be given to the first person to call and pick it up. We now have the 1985 edition for our Reference Library, courtesy of Chapter President, Don Axon.

Time has run out for members who have not yet paid 1986 National dues. Those who are not on a deferred payment status will now have to pay a \$25 reinstatement fee in addition to regular basic and supplemental dues. Incidentally, National permits the privilege of paying dues by Mastercard, Visa or American Express. The number to call for this: (202) 626-7594.

Additionally, those who have paid National but are in arrears with Chapter and State will have already received letters from CCAIA by the time you read this column.

To avoid termination of membership in your professional organization, get your dues in the mail today. And remember to include supplemental dues to both Chapter and National, if applicable. Failure to remit your supplemental dues obligation is also cause for loss of membership in the Institute.

We're holding our breath—but, so far, only a very few errors in our 1986 Directory have been reported! And, while it's really no excuse, almost all of them were typo mistakes made by the printing house that we just didn't catch in our final, final, final review. Not too shabby for a listing of more than 2,000 names, addresses and telephone numbers!

In any event, our apologies to Terry G. Hoffman & Associates, whose correct telephone number is (213) 467-0502, and correct Zip is 90028. Apologies, also, to Toshikazu Terasawa, FAIA, arbitrarily reduced in rank by a typo error, and whose firm, O'Leary, Terasawa, et al, was inadvertently omitted. Ditto, to Dennis Tanida, AIA—you're right, we do not have an Institute title of SIS!

The Chapter was visited recently by an architect representing the VFA in West Germany. VFA is the West German equivalent of AIA and is located in Bonn. They are interested in establishing commu-

nication with firms in our area that might wish to associate with West German architectural firms on international projects and/or projects in West Germany, and to also establish reciprocal associations on major projects in California and the United States. Contact: Massoud Habibi, Dipl. Ing. Freier Arkitekt VFA, Kurt-Schumacherstr. 26 A, 6750 Kaiserlauten, West Germany, telephone: 0631-23350.

The Institute has approved a new policy permitting use of the term "Member of the American Institute of Architects" after a firm's name if a majority of the financial ownership of the firm is vested in AIA members and if all the architect principals in the firm are members of the Institute in good standing. Public listings include telephone book listings, project signs, company letterhead and advertisements.

A flyer is included in this issue of *LA Architect* announcing an exciting Chapter program scheduled for next month, on Tuesday, July 15th: "LA/AIA Night at the Movies." We've taken over the entire Nuart Theatre in West Los Angeles for the Los Angeles premier of a film on the works of Antonio Gaudi, the celebrated Barcelona architect. This looks like a sell-out event, so get your reservations in early!

Janice Axon
Executive Director

Newly Licensed Party

You earned it—now flaunt it!

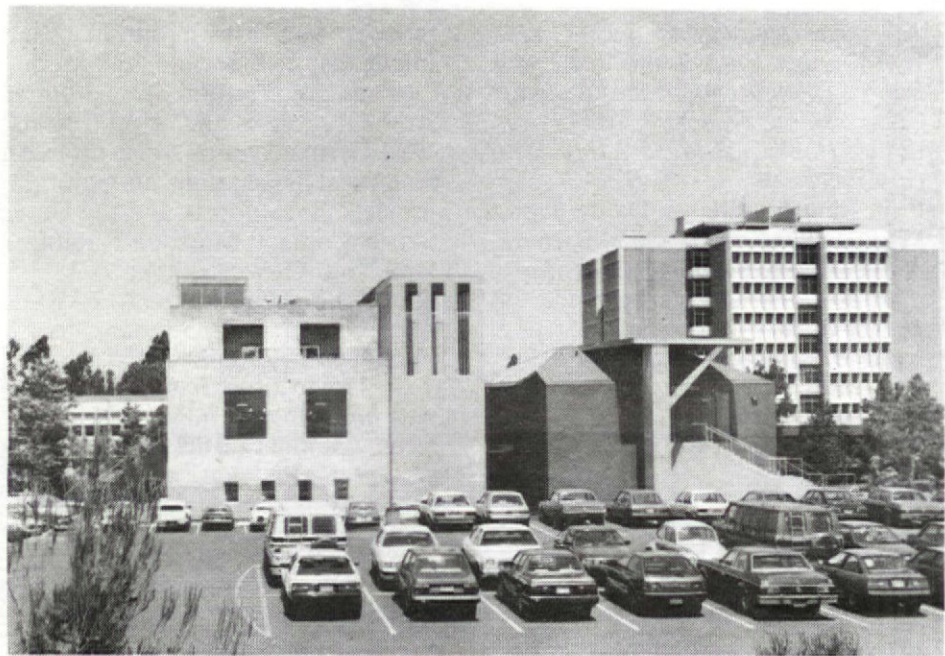
The Women's Architectural League of the LA/AIA is throwing a party especially for you. Bask in the once-in-a-lifetime attention of the old-timers and if they go on too long about what it was like "then" you are free at this party to interrupt and steer the conversation toward "tomorrow." And don't be surprised to find most old-timers are pretty interested in tomorrow, too!

Eat and drink and chatter with fellow professionals at the Albert C. Martin offices on Sunday, June 22, 3 to 5 p.m. 811 West 7th St., L.A. 90017. Tickets: Newly licensed and guest \$3.00 each, old-timers, \$10.00.

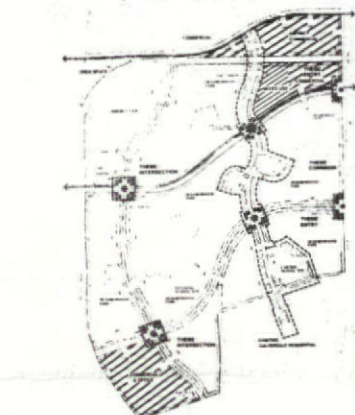
For reservations, mail check to Mrs. Kay Tyler, 19344 Rosita Street, Tarzana, CA 91356 or call Heidi Moore at 213/661-2786.

Comprehensive Plan Check

Donald Axon, President of the Los Angeles Chapter of the American Institute of Architects announced that in conjunction with the Structural Engineers Association of Southern California and the City of Los Angeles, a joint program will soon be initiated to provide a Comprehensive Plan Check Review. The intent of the program is to obtain a more thorough plan check review in order to reduce potential litigation and building code violations. The LA/AIA and the SEAOSC will review the construction documents after completion and issuance of a permit by the Department of Building and Safety. The construction



Frank Gehry's ICS/Engineering Research Facility, viewed over the parking lot. A gray stucco box for labs, its walls punctured by beautifully-shaped windows. A mint-green box for lectures, with a stud-work canopy hovering inside. A "house" and an open-air stairwell, both sheathed in metal, one dark blue and the other natural galvanized. All entered through an astounding portico.



Sketch of one of the courtyards at a crossing of paseos in Westpark Village.

The Westpark Village plan, showing theme elements.

(though perhaps they could have been so in other ways). What would not be true to the concept would be for the buildings on the radiating spokes to be all the same. Their architecture should reflect the diversity of their separate pursuits. But just what is the character of, for example, social science?

According to Neuman, one of the primary goals of UCI planning in recent years has been "the discovery of character." Through a variety of means—conversation, observation, experiments with small building projects, educated guesses—an identifiable character is being evolved for each spoke, each area of learning, of the UCI plan. The people of health sciences, at the far end of the biology spoke, feel most comfortable with buildings that bespeak their efficiency and cleanliness, as the recent and projected medical buildings by Bobrow Thomas and McCue Boone Tomsick do with high-tech certainty. Engineering has a fascination with the ways things are put together, and so Frank Gehry was a natural choice for their Engineering Research Facility. And social sciences thought they would feel most at home in buildings that talked about history, the actions and thoughts of people of other times. Charles Moore was thus chosen to design the University Extension building, and Robert Venturi the building for professional programs in psychology.

The design program is ongoing, and the results cannot yet really be



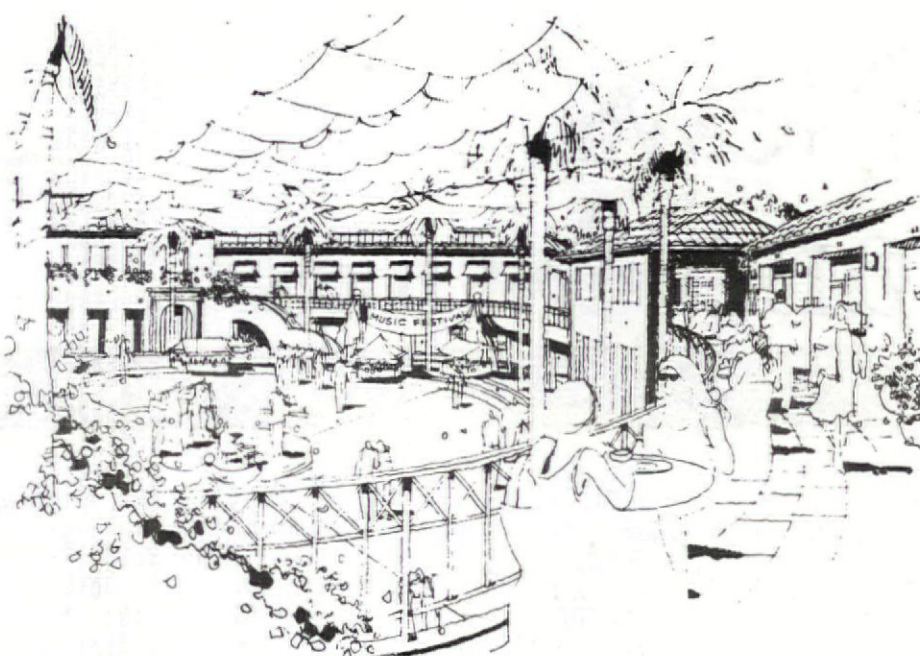
The three-level Atrium Court at Fashion Island. The edges of the boutique floors go concave and convex, in the manner of San Carlo alla Quattro Fontane. The cafe court, below, gets by though with a single fountain.

seen of felt, only imagined. Will the people of these places come to feel affection for the special character they have been given? Will they feel that they "own" them, and will that ownership have sufficient basis in fact?

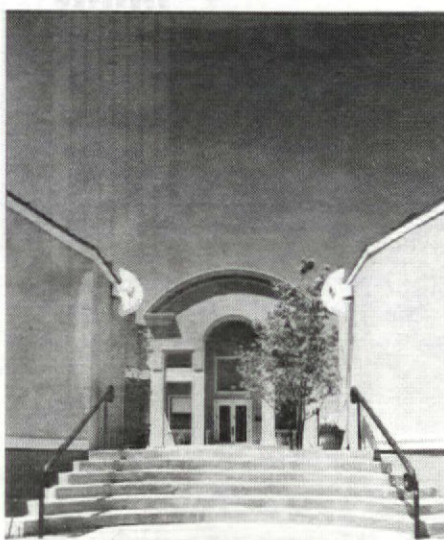
And just as important for us as architects—what about the authenticity of such stylistic choices? They are not quite capricious, but is it tenable (philosophically, culturally) merely to choose a style?

I can answer neither question fully, only offer observations, the first in the form of an anecdote concerning the University Extension building. When Charles Moore and the Urban Innovations Group designed the complex, they endowed it with the character of a piazza in some town of Italo-Spanish-Californian imagination, a plaza bounded by three Baroque church fronts, a ranch-house verandah, and a native sycamore tree. To Moore, it was the kind of town square into which Zorro might ride some dark night and scratch his "Z" in the dust.

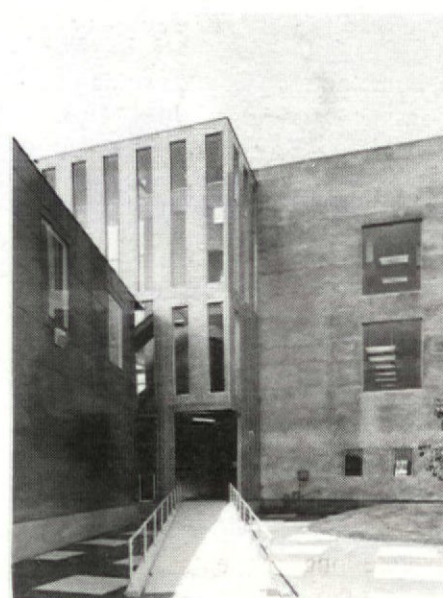
Shortly after completion, the usual dedication ceremonies were held on the steps beneath the Baroque facades. The speeches were going on (as they fittingly must) when suddenly out of the shadows sprang a man dressed all in black, with a cape, a mask, a pencilled moustache, and a sword. The astonished crowd stared in puzzlement, then in recognition, then in delight as the mysterious figure presented a plaque, bowed deeply, gave the air three quick slashes and vanished.



Renovated courtyard at Fashion Island.



The three facades of the University Extension building, lifted from a similar trio of chapels on the Celian Hill in Rome. The colors there are aged ochres. Here the colors are a warm mauve and a rusty pink, mixed on the spot during an Irvine sunset.



Within the Engineering Research Facility, a courtyard bounded by the three boxes of the complex, all disposed at subtle angles. A ramp leads to the stairwell over an asphalt plaza with a pattern of squares in white parking-lot paint.

We may chuckle at the stunt (and maybe ask what it has to do with the place's inherent qualities), but there is no denying that it was heartfelt gesture, conceived by a devoted staff to honor and amuse their Dean. But it is also more than that. It is by such acts that a group takes possession of a place, draws upon its special character to stage ceremonies (and thereby create memories) that resonate with that character. In this way a memory ceases to float in the mind and attaches itself to a place and makes affection grow.

It is acts performed in fitting places, and our memory of them, that transformed the ancient settlement into a civitas. Is there any real reason why a bean field cannot also be so transformed?

As to the second matter, that of authenticity, I would point to thoughts first broached by Kenneth Frampton and later amplified by Robert Campbell at last year's AIA convention. They point out that because of the rationalization of building technique we can now know, for any given locality, what the most cost-effective way to enclose space will be. If we were to accede fully to that knowledge, the world would be everywhere the same, for rationalized building processes are (or soon will be) invariably cheaper than those of local tradition. Because we know (or can know) the most cost-effective building, to build in any other way is a deliberate choice (even if we are not aware of having made that choice). Thus, as

Campbell has pointed out, the only alternatives are a uniform world in which we accede everywhere to rationalized building, or a differentiated world in which we artificially maintain local variation.

Seen in this light, any style is a deliberate choice not to build to the bottom line. No style can claim to be organic, inherent, necessary. Every style is artificial, none more intrinsically authentic than any other. By this argument, whenever we choose a style for what it says to us—be it the Mediterranean of Westpark or Atrium Court, or the ranch style of Tustin, or the trademark looks of Venturi, Moore, or Gehry—whenever we choose a style, we are asserting our determination to have something that is over and against rationalized building. In a world that runs on the leveling principle of rationalization, we assert diversity by an act of will. That being so, the matter becomes not architectural but cultural: Does our chosen diversity enrich our lives, open our minds, increase human possibility? And political: Who chooses the character of our diversity? These are questions people might ask themselves as they assert diversity—civitas—within the rationalized terrain of Orange County.



The ring of majestic fan palms recently installed—at full height—on Newport Center Drive, the loop road around Fashion Island. A kinetic driving experience, brought to us by the SVA Partnership.

Newport Center

It is as if William Periera had this problem in mind when in the Sixties he laid out Newport Center. True to his architect nature, he gave the place a highly-imageable geometric order: a shopping mall ringed by a great oval loop road, and beyond that an answering ring (a "crown") of towers. To heighten that image still more, he placed his crown of towers on a hill, visible from the surrounding land and from the sea. If you approach Newport Center from Jamboree Road, you round a curve in the road and the Center swings into view like a vision of Oz, a ring of white towers hovering over the trees somewhere (How far? How big?) in the distance. Periera and his patrons had this image in mind from the first. It was intended as a provision, a guarantee, of the new city they would build on the vast Irvine Ranch.

The holdings of the Irvine Company are indeed vast. If you imagine a ragged rectangle whose short side is the nine-mile coastline between Newport Beach and Laguna, and whose long sides extend 22 miles inland past Orange to Anaheim, you have some idea how vast. To read the history of the Ranch is to call up images from "Dallas" or "Falcon Crest." Penniless Irishman James Irvine coming steered to California, making a pile off the Gold Rush, snapping up lands from impoverished *dons* at scandalous prices, buying out his partners one by one, and never seeing his land until the last year of his life. And his flamboyant son "J.I.," completing the buy-up, sponsoring mad schemes on his property for Glenn Martin to test his aeroplanes and for Robert Michelson to measure the speed of light with a mile-long tube. All the way down to 1960 with the decision to donate a thousand acres to the State of California for a new university.

In that year the Irvine Company (which had now passed out of family control) began planning a new town to adjoin the new university. From that initial spot on the map of Irvine Ranch, the planning and development effort spread, first south toward Newport, then east, and finally north toward Orange. There is the inescapable image of a land-use planning map, initially entirely the green of agriculture, gradually acquiring, parcel by parcel, the multi-colored hues of urban land-use categories.

The biggest red commercial spot on that map was Fashion Island, which opened in 1967 with a party at which 19,000 danced to the sounds of Stan Kenton and Les Brown. Fashion Island was conceived as an open-air mall, in the manner of the Century City shopping center. The ring of towers soon began to fill in, but by the early Eighties the Company, and especially its new president Donald Bren, began to feel that something was lacking.



Fashion Island, entrance with Corby canopy and the world's largest wind chime (a plaque says so).

Enter Roger Seitz, now vice-president for urban planning and design:

"I came to California, and my department was formed, because of Donald Bren's intense interest in design quality and planning quality. Our charge became, really, to develop a vision of a regional architecture. Coming from Chicago, I was at first in a dilemma as to how you deal with such a suburban—really exurban—environment, how you give it structure and identity."

"I would say that our department's first project, a large residential village called Westpark, will have a very strong architectural theme, much stronger than anything done here before."

An example of what was done before is Woodbridge, the residential village immediately east of Westpark. An extraordinarily pleasant place with winding streets, lush plantings, and a well-used parkway system. Woodbridge nevertheless looks as if it could exist anywhere in California. The vegetation is that "landscape salad" of palms, eucalyptus, and jungle varieties; the houses are variously stucco and tile or boards and shakes.

The sales brochure for Westpark, on the other hand, promises a consistent "California-Mediterranean" look—in the architecture, which we can readily imagine, but more importantly in the treatment of the land. We will enter the village at "theme intersections," identifying gateways formed by, say, four quadrants of palm trees. The parkway system promises not just paths through rainbirded greenward but a "paseo" system, paved walkways intersecting in walled courtyards floored in tile and marked on the skyline by a surrounding ring of tall palms.

Does the Irvine Company envision different styles for other parts of the county? "In Tustin," Seitz says, "we've developed an architectural and landscape style that is different from Irvine, one that relates to the historic character of the place. Where in Irvine we've used a Mediterranean style, there we've chosen to think of the old-fashioned ranches as a theme. And so the landscape will be looser, not quite as tailored. And we'll use more wood materials in the buildings."

Newport Center presents us with two styles: the ring of towers, all light in color and modernist in look (a fortuitous similarity at first, then recognized as desirable, and now mandated by plan), and Fashion Island which has that unique California amalgam of styles that so many Sixties shopping centers display—a bit of Brasilia, a pinch of Yamasaki, some thinned-down Brutalism, all half-hidden by ranch-house landscaping blown up to monumental scale.

But Fashion Island will soon undergo a major remodeling. Its buildings will be resurfaced and its spaces reconfigured in a Mediterranean mode. The promotional

brochure shows spaces ringed by ranges of deep arcades punctuated by pavilions, all capped with tiled roofs, accented by palm trees, and softened by bougainvillea and tubs of trailing flowers. Some of the courts will be open to the sky, some covered by roman shades, but all open to the air.

The prototype for the renovation is Fashion Island's new Atrium Court, two levels of prestige shops looking down through a great skylit well to a ground floor entirely given over to the pleasures of food. The usual mind-boggling variety of cafes ring the central eating area under the skylight, but behind the cafes, forming an "outer ring," is the wonderland of the Irvine Ranch Market, "a museum of produce," one local calls it. All of this in sumptuous materials—rosy stone columns three stories high, massive stone moldings around the entry portals, glistening pavings, chrome and glass—Santa Barbara as John Portman might have done it.

"Atrium Court," says Seitz, "was an experiment that taught us that the city is ready to receive something that is friendly, open-air, festive. Our strategy there and in the whole of Fashion Island is to capitalize on the uniqueness of our center, so that we make ourselves more unique—different, not better or worse, but different. And so people who are inclined to love sunshine will come here when there is sun and maybe go to South Coast Plaza on other days. I don't see the situation as one of 'struggle to the death' in which one withers and one survives. The real question is: Do they each develop their own character?"

Again, the lesson of South Coast Plaza, only here on a city-wide basis: different kinds of places for different kinds (and moods and intentions) of people. What kinds of people go to Atrium Court? Roger Seitz for one:

"The Atrium Court now is a community phenomenon. People go there to have coffee in the morning. It serves the function of an old town square. I myself live close by, and it's really great to have a place to go where, if you can't decide what you want for dinner or don't want to bother, you can just go and find something you like. And usually you will run into somebody you know. It's like a real town center. It talks about the culture of a place."

"I think there is a unique quality about the whole of Newport Center that is different from most regional shopping centers. To a large extent this serves as a community center. It is where they start the 10K runs, where they have the big Christmas tree lighting, where they have the Great Pumpkin Festival. Those functions are more important, in many ways, than the shopping function."

Sounds almost like *civitas* being created, like people coming together and feeling affection for a place. Almost, but not quite. For in neither South Coast Plaza nor in Fashion Island do the affectionate users have any real say in determining the shape of the place. That shape is, and will be, determined for them. That shaping may be heartfelt and accepting, as at the Carousel Court. But it can just as easily turn exclusive, telling certain groups, by signals we all know well, that they are not welcome. Uniformed guards are merely the strongest term in a language of deterrence whose softer phrases are polished granite on the floor and Vivaldi in the air. No, the system is paternalistic, and its val-

ues, in even the most generous of hands, are and must be the values of the marketplace. If in such places we see a special character and sense there a feeling of *civitas*, it is truly only because our dollars have justified it to the owners.

University of California Irvine

We all hold the fond hope that values other than those of the marketplace govern the shape of a university, and UC Irvine is taking steps to see that this might be the case.

Masterplanning for the new university began in 1960, and the first buildings opened their doors for the 1964 school year. As is well known, William Periera was the master planner for the university and architect for most of its initial buildings. Also well known is the famous circular plan in which a campus park is ringed by a circle of mid-rise buildings, the whole bounded by an oval loop road. What is less well known is the intellectual content of the plan which, like Thomas Jefferson's plan for the University of Virginia, is a statement about the conduct of education and about learning's relationship to the world.

Campus Architect David Neuman explains the concept this way: The buildings immediately on the park are actually six clusters of buildings, each devoted to a different field of education—social sciences, engineering, physical sciences, biological sciences, humanities, and the central library. From each of these clusters extends a mall, outward like a spoke from the central hub. The initial conception was that undergraduate education would take place among the buildings on the park, so that undergrads could freely choose from a diversity of learning experiences—no experience given a favored position—within a short walking radius. Immediately behind the central buildings, outward on the malls, were to be the centers of graduate education in the five areas of learning. The radiating plan thus acknowledges and accommodates the specialization of graduate education, with fewer students traversing between disciplines. By their position, the graduate centers look both inward and outward, inward toward the undergraduates who will learn the knowledge they produce, outward toward the world that will use it. And so the final elements in the plan, at the ends of the spokes where they meet the world, are the institutes and facilities through which learning goes out into the world. Thus humanities begins at the park, moves out into a fine arts area, and culminates in a theater complex. Biological sciences moves from a classroom and lab building, through specialized laboratories, and into medical treatment and research. And social sciences moves out from classrooms, to labs for psychology, to the University's Extension program, where that accumulated knowledge about people and their needs is put to use.

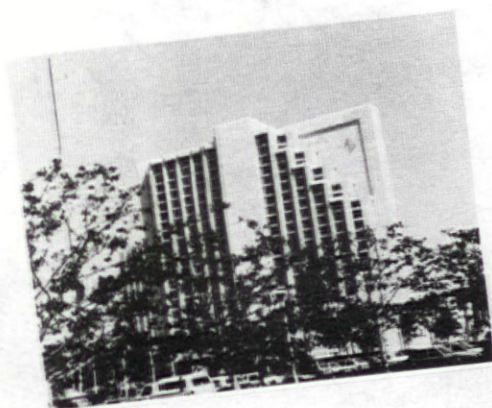
Under such a scheme the sameness, the interchangeability of Periera's buildings on the park becomes a reflection of his concept. They are *meant* to be equivalent



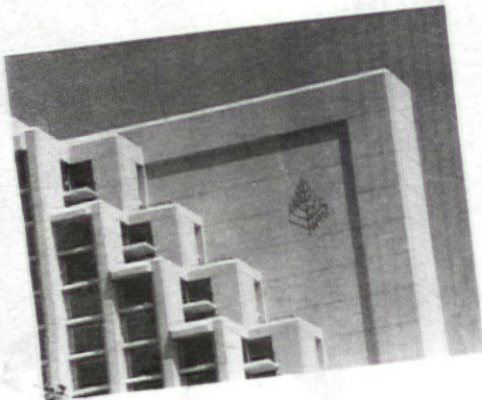
Center Tower, across from South Coast Plaza, sheathed in polished red granite and solar black glass. Architects are CRS Serrine of Houston and The Blurock Partnership of Newport Beach. Be certain to see the tower from the nearby 405 freeway, where perspective flattens the quarter-circle into a gentle and quite beautiful curve.



The curved entrance facade of the Mitsubishi Electric Sales Facility, on Plaza Drive off Katella in Cypress. A strong metal base supports a blue-mirror band that would disappear into the sky were it not for the bright red stripes slit through the glass. Architects are the DeRevere Partnership of Newport Beach.

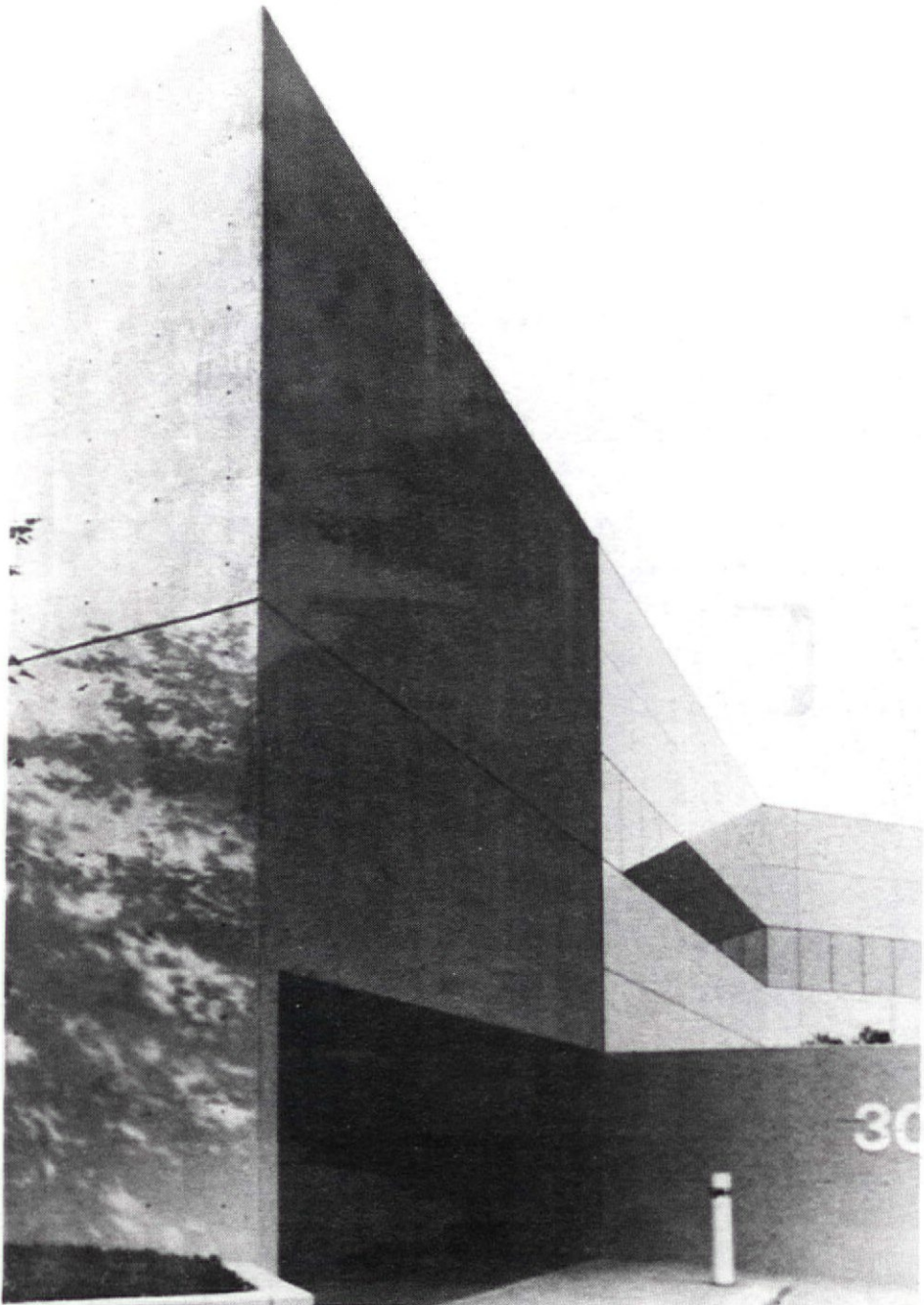


Rising above Newport Center Drive is the about-to-be-opened Four Seasons Hotel. Massed up boldly and then deeply etched, it is a white beach building for the invariant sun to cast shadows on. Wimberley Whisenand Allison Tong and Goo were the architects of this, and of the Ritz-Carlton Hotel, in Laguna Niguel down the coast.

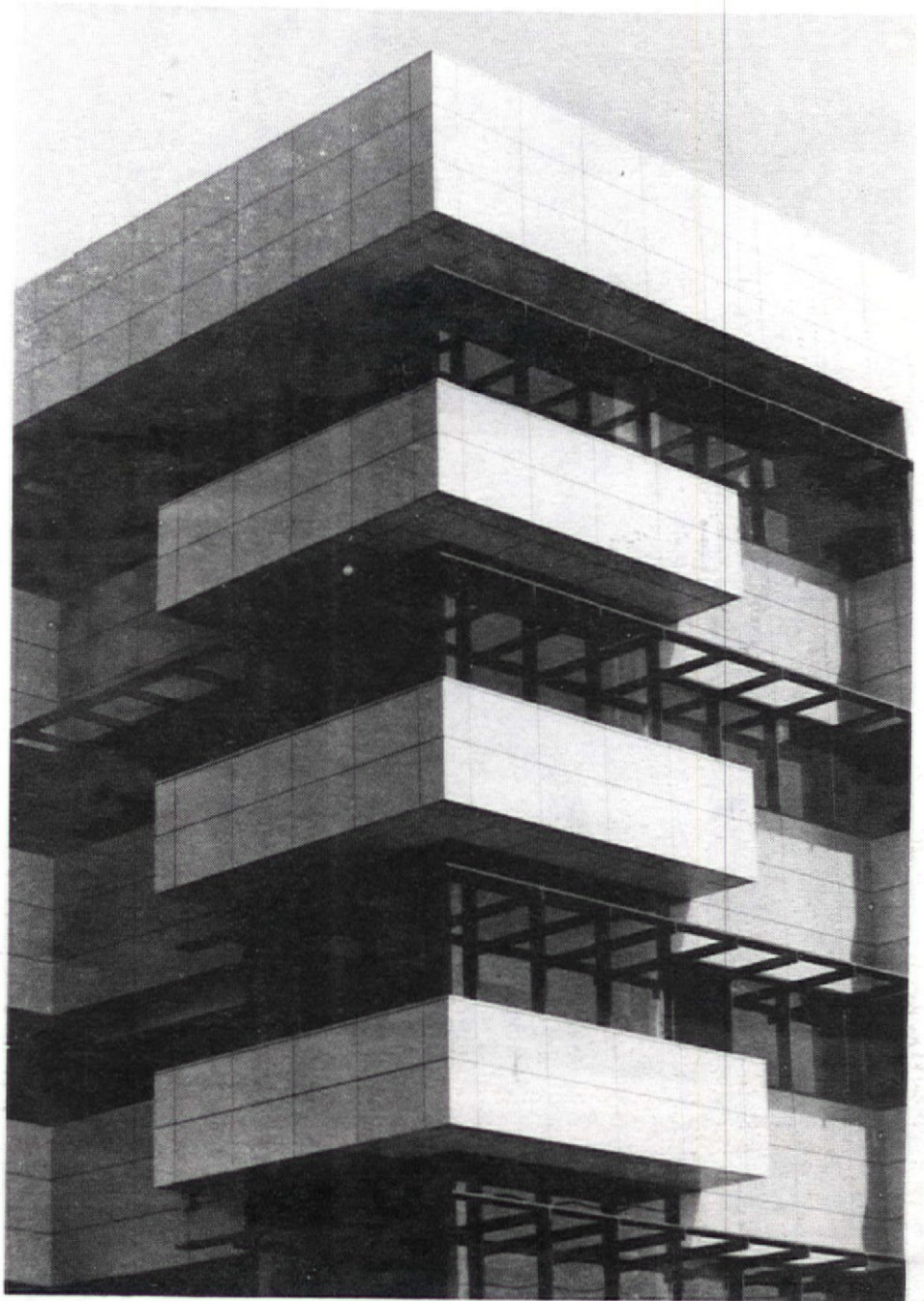


Located where Fifth Street, one of the main streets of Santa Ana's Hispanic community, crosses Harbor Boulevard is Pacific Plaza. Here the architect, Minoru Chen, has tried to endow the mini-mall with both rigor and largeness of scale, all done with materials that are as modest as they are tough.

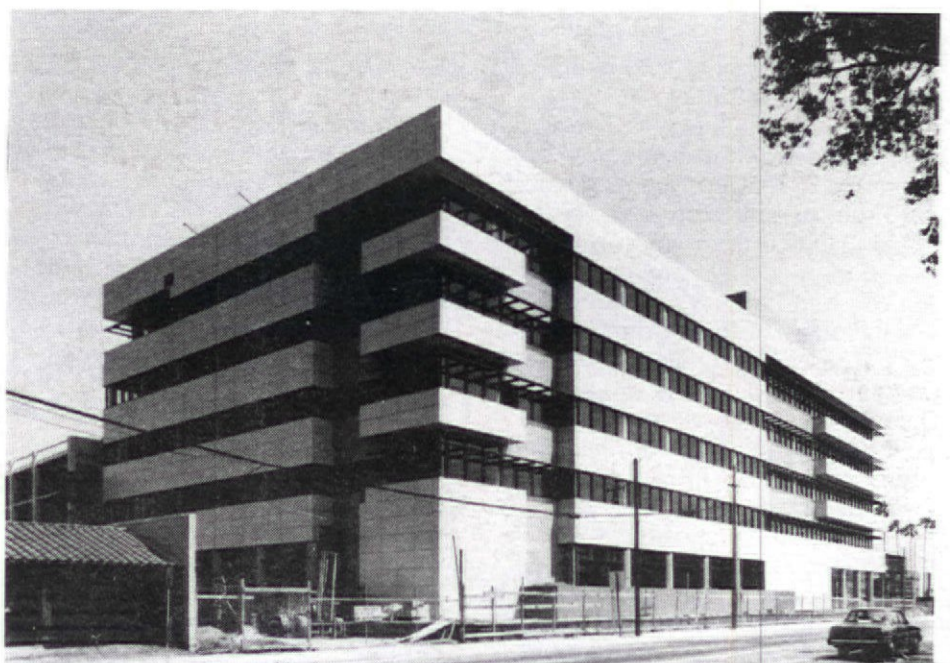
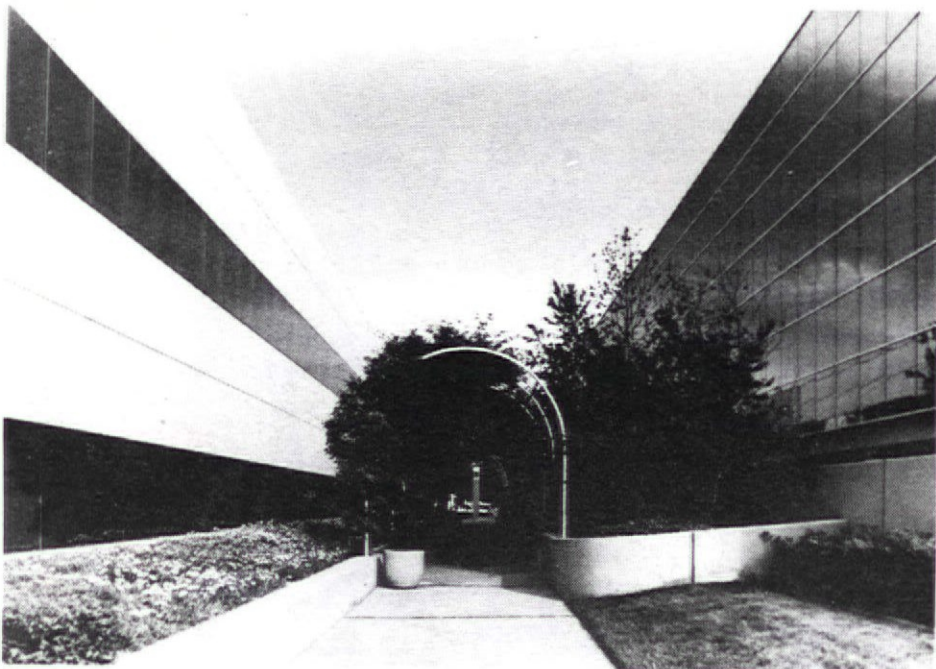


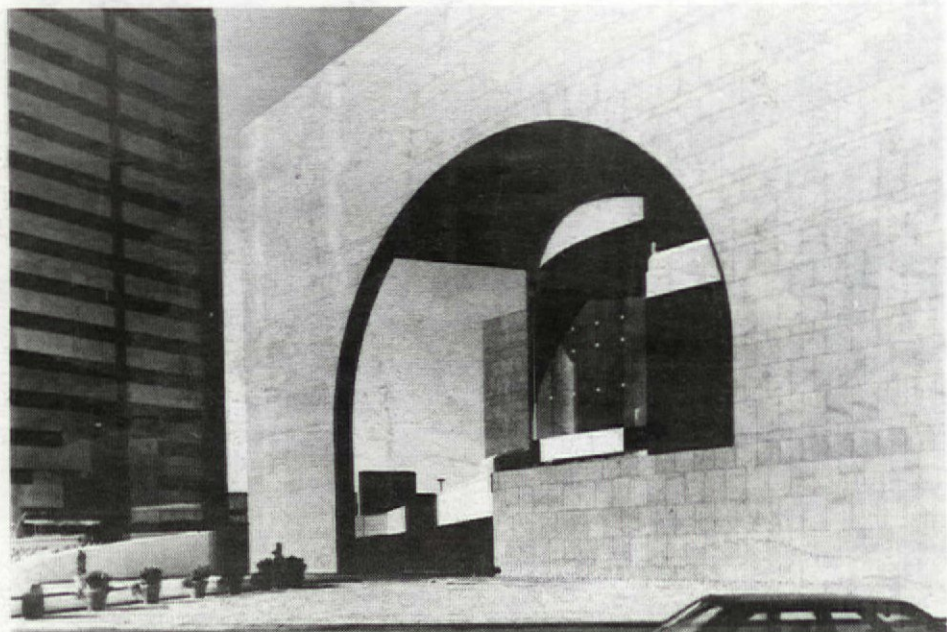


Hard by the 405 freeway, just across from the John Wayne Airport, Executive Park is about skin and modularity, both handled with resolute precision. Even the concrete is brought into the system, asking us to consider its nature as skin as well as mass. An arched pergola carries the eye the length of the complex. Architects are Leason Pomeroy Associates.



The Orange County Register is building a major office addition to its plant on Grand Avenue in Santa Ana. Strock Architects have produced a building of advancing and receding masses, along which a series of lines race, sometimes in the face of the mass, sometimes breaking free of it. The metal panels are a warm ochre, the outrigged stripes a deep red.





The Great Portal of the Orange County Performing Arts Center, with the Center Tower visible at the left. The vertical stripe in the tower's skin aligns with the back face of the Portal. Architects are CRS Sirrine and the Blurock Partnership.

But even more important to the Plaza's continuing success has been the family's close attunement to their market. When South Coast Plaza opened in the Sixties, the area around it was still largely agricultural, and so the family chose Sears and the May Company as their anchor stores. As the area grew and changed, the Plaza changed to match that changing population. If you were to imagine a "yuppie scale of one to ten," Ross says, "the original center would be about a five, just right then for the county. As the county grew, became more sophisticated, more people, we added Phase Two, the Bullocks wing. That's more upscale, about seven-and-a-half. With the addition in 1975 of Phase Three—Saks, Magnin, and Nordstrom—that's getting up there into the nines. So a different audience, a different county. But if you aren't interested in that upscale merchandise, you can still shop in the old Phase One and feel right at home."

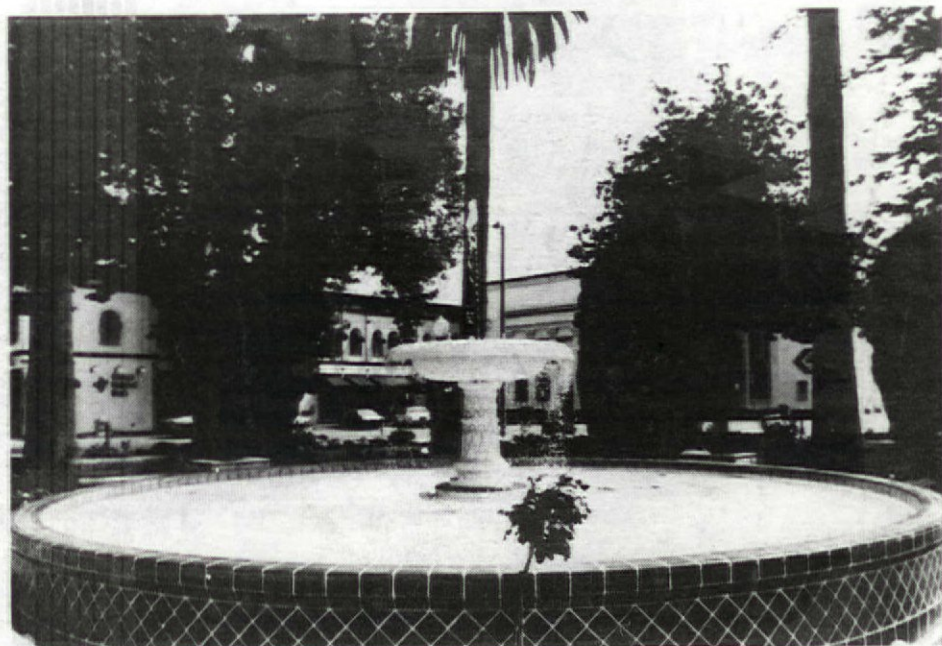
And many do. On any given day you can find families of modest means, many of them immigrants, in the Carousel Court, heart of the original Plaza. The kids will be gleefully riding the merry-go-round, their parents and older brothers and sisters carrying burritos or burgers from the nearby Del Taco and Carls Jr. Moving up the corridor, you will see professionals dressed-for-success and Madonna-ed young people eating pasta salads at the sidewalk cafes hard by Polo and Banana Republic. Turning the corner at Rizzoli (where the dress turns momentarily to Rooster ties on plaid shirts), you enter the hushed elegance of Cartier and Courreges, where the make-up and jewelry quotient increases dramatically.

Each zone has its own feel. The materials change—from terrazzo and plaster, to glazed tile and fountains, to polished stone and chrome. The qualities of sound and light change.

And you can even enter each realm through its own set of entrances. But the boundaries of the realms are not hard-and-fast, and the continuous flow of space clearly invites us to meander down passageways, enticed by what might be around the corner.

South Coast Plaza thus reproduces at least one aspect of the traditional shopping district, which also had distinct realms, each with its own character. The old downtown held out to us a series of identifiable districts, each distinctive enough that you could identify the feel of the place. With that knowledge you could go to where you would feel most at home, or deliberately try out unfamiliar places—what used to be called hob-nobbing or slumming. South Coast Plaza offers these social distinctions without self-consciousness (no critique of capitalist society here) but does so in a way that really favors none of them. Far from feeling down at the heels, Carousel Court, immaculately maintained, feels not lesser, only different. One even suspects that Ruth Segerstrom (whom one imagines in fantasy as toting her dustmop from a stretch limo) has a special fondness for the Carousel Court and the striving families taking their ease there.

But the Segerstroms also knew that however much each of these groups might feel at home in South Coast Plaza, they could easily come to feel at home someplace else—the City at Orange, for example, or Fashion Island in Newport Beach. And so they set about to make South Coast Plaza more, in the minds of Orange County, than just a shopping mall, to make it (in their marketing phrase) South Coast Metro. The effort began in 1978 when they broke ground on Town Center, the complex of office towers and restaurants across Bristol Street from the Plaza. At about the same time, Henry Segerstrom entered into conversations with the Orange



The fountain in the center of Plaza Square in the City of Orange. The town was laid out as a real estate venture in 1871 by two lawyers, A. B. Chapman and Andrew Glassell, who named the streets that cross at the square after themselves.

County arts community—which resulted in his commitment of five acres of Town Center land, five million dollars in seed money, and leadership in raising the 75 million dollars to build the Performing Arts Center that will open in September.

But just as in the Plaza, the governing principle in Town Center is "different realms for different types of people." Here the distinctions are made with movie theaters and restaurants, each placed among the towers so as to create a zone of identifiable space around itself. The distinctions here run a narrower gamut than at the Plaza (from French fast-food at Cafe Casino to haute Spanish at Copa de Oro), but as at the Plaza all are made to look equally desirable by lush landscaping and scrupulous maintenance. One imagines that the facilities that will ring the Performing Arts Center will have a similar diversity. A Hard Rock Cafe for the after-rock-concert crowd?

All this is possible because of the planning principle visible in both the Plaza and Town Center: Build in the middle of open land so you can expand outward, and build loosely and open-ended so that you can infill with facilities that fine-tune the character in response to changes.

The Segerstroms' efforts have shown us that this method can produce a vast development that yet gives us identifiable places to be in, even feel affection for. (Is it yet a civitas? Hold that thought.) What can be sacrificed under this method, though, is *imageability*. When in one of these places, it is difficult to imagine a mental map on which one can locate one's self. In traditional cities, the street pattern and the features of a continuous fabric gave us the elements of such a map, as Kevin Lynch has shown us. But in a discontinuous city like South Coast Metro, knowing where you are can be much more difficult.



The Carousel Court at South Coast Plaza.



The Segerstroms' original 1915 farmhouse. The family firm is still headquartered here, and in an adjacent building, on what is known locally as The Ranch. To this day The Ranch is a working farm, with 350 acres in lima beans, the big corporate cars parked within sight of the tractors.

Orange County

Introduction



One of the theme signs that surround The City at Orange development.



One of the entrances to South Coast Plaza. The trademark horses from the Carousel Court come out to greet you as you arrive.

by William Hubbard

Let me propose to you an idea. Not my idea, but one that might give a new way of seeing places like Orange County. The idea is this: We can think of every piece of the inhabited world as belonging to one of two realms, *terrain* or *civitas*.

Almost all of the world we inhabit is terrain. When land is converted from wilderness to productive use, it becomes terrain. Terrain's operative principle is maximum return on investment—investment of money or labor or resources. Agricultural land is clearly terrain in this sense, and so are industrial areas: land mechanized for the production of food or goods. Office parks and even high-rise office districts are, at a basic level, land mechanized for the processing of paper and information. And commercial areas—malls regional and mini, shopping strips, entertainment zones like Westwood or Melrose—are truly land put to the purposes of merchandising. Even the places where most of us live, the tracts or towers or courts, were built to put land to use. In all of these places the shape of development turned largely on somebody's conception of return on investment.

The shape of civitas turns, however, on other considerations. Civitas speaks not of production but of the ideals shared by a community. You go there not to transact something but to *feel* something. Churches are civitas. So are courthouses and capitols. Civitas comes into being in a stadium or in a civic plaza when we gather together to commemorate some great event about which we all feel the same emotions—the victory of the baseball team or the death of a public figure. In the best of cases, the very shape of such places tells us of our ideals (this is what churches and courthouses and capitols do), but

any place, even a place shaped to the values of production, can be made into a civitas by endowing it with our ideals. We find such places, enact in them certain ceremonies in our lives, and (if the magic "takes") come to feel an affection for them. If that affection holds, and if our will is strong enough, then that place, that *civitas trouvee*, will be shaped ever after not by the values of production but by the ideals of its community of users.

In Santa Monica, the Pier and the Third Street Mall illustrate the phenomenon. The Mall, built to endear itself as a civic place, has not become a civitas. The Pier, built to make money in the crassest way, has. The Pier, for a whole variety of reasons, inspired affection in the people who came there, and now it is "owned," in the broadest sense of that word, not by its builders but by its users. Not the market but the affection of those users, translated into political will, now directs the future shape of the Pier. It has become, by community assent, a civitas.

This article will look at three places in Orange County that give promise of each becoming such a civitas. None was purpose-built to inspire affection, but in each case the builders were astute enough to recognize affection when they saw it growing, and each has taken action to foster and channel it. And what is more, each in their own way has determined to shape future growth to accord with and increase that affection.

In its development after World War II, Orange County was perhaps the ultimate expression of the terrain sensibility broadcast across a vast landscape. Land that produced income from oranges and beans was converted into land that would produce income from the sales of goods and houses.

It was not always so. In 1871

the Town of Orange was planned with a civic square in its center, a designated civitas around which community affairs would be conducted and civic values demonstrated. That square remains today, and it remains the affectionate heart of the community. You can feel the spirit of Orange in a most pleasant way by taking breakfast at the sidewalk cafe that fronts the square. You will overhear the morning's business being planned, discussions of the surf conditions, and anticipation of purchases to be made when the shops open.

But expedience, not civic conscience, became the shaper of Orange County development after the war. Anaheim perhaps best exemplifies this tendency. As soon as Disneyland had established itself in the Fifties, Anaheim indulged itself in what looks to our eyes now like a paroxysm of accommodation and enticement. Private interests ringed the park with motels and restaurants, and government weighed in with a convention center and a stadium—all to convert farmland (or marginal residential districts) into a more productive visitor-processor. Anaheim built to accommodate the world, and the world came, in multitudes.

South Coast Plaza

G. C. Segerstrom also saw the world coming to Orange County, and he too determined to convert the land beneath his lima beans to more productive uses.

Segerstrom had come to Orange County early in the century, his parents having come from Norway. By 1915 the family had built a substantial house and farmstead where

Fairview Street now intersects the San Diego Freeway in Costa Mesa, and by the time of Pearl Harbor they had increased their farming operations substantially. But the war effort changed that: large tracts of land were appropriated for an Army base, and the remainder of the land also went to war, putting lima beans into numberless tins of C-rations.

With victory, the Segerstroms gradually reacquired their Army lands, but they determined that the best use now for that land would be not farming but development. In the mid-Fifties they opened their first commercial projects on Harbor Boulevard, and by 1963 they began planning for a shopping center on Bristol Avenue. They hired as their architect Victor Gruen, the premier planner (and virtual inventor) of shopping centers, and in 1967 South Coast Plaza opened to a flood of customers that has continued to this day. A few years later the Segerstroms brought out Malcolm Ross (now their Director of Planning and Design), and he recalls his first impression of South Coast Plaza as it stood at the edge of the just-completed San Diego Freeway. "I looked out at that center sitting in the middle of those bean fields and said to myself, 'These folks have got to be out of their minds!'"

But the Segerstroms knew what they were doing, as Ross soon began to appreciate. Why has South Coast Plaza been so successful?

Part of the reason is the Segerstroms' determination to hire the best planners, build well, and maintain beautifully. To this day, Ross says, "the ownership goes there every day. Ruth Segerstrom (the mother of Henry, the present president) for instance shows up every day to see that the floors are mopped to her liking." And indeed even the oldest parts of the Plaza look as fresh today as on the day they opened for business.

Pro-Practice

Marketing Architectural Services: Part Two

Image: Building the proper image for an architectural firm is a long term task. Most firms reflect their image in the type of projects they design. Others reflect their image through personal contact, the press and public relations.

Architects in setting their marketing goals and strategy should seek to define the improvement of their image as it relates to marketing. It is certain that all architects want to create a good impression, but only a few will be able to do it through the artistic effects of their buildings. But architecture is very broad; it affects more than the visual design or the aesthetic appeal of the building. There are many other facets of architectural practice that can be emphasized to promote a good image.

Membership in social, civic and professional organizations can enhance the architect's image in the community and help to bring the architect in contact with others who are influential. Civic organizations bring the architect in contact with the mayor, councilmen, supervisors, attorneys and others who are important in determining who is considered for architectural and engineering work for the city. Business contacts may also lead directly or indirectly to architectural commissions.

Participation in the activities of a professional organization often adds prestige to the image of the architect. Holding an office in a professional organization indicates to the general public that the person is held in rather high esteem by his fellow professionals and that they look to him for leadership. Professional organizations have local chapters, state and national chapters. If the market you wish to target is of state wide or national scope, activity in your state and national chapter would be of greater benefit.

Talks on subjects of interest to the profession or talks to social groups or clubs offer opportunities for the architect to brighten his image before the public in his own profession. Each speech reaches an immediate audience, but it could also be picked up through highlights in the press, which may develop into additional public appearances. The talk must be well-organized and informative and interesting to the audience. The ability of the architect to express himself adequately without the presence of stage fright is a big advantage in doing business and influencing others.

Another way for architects to market their services is by projecting a prestigious, progressive or artistic image through the physical appearance of their offices. The architects can use their offices as a marketing tool by projecting their interest and their feeling for a certain type of architectural effect, or to express their design ability. The general public as well as potential clients can

form an opinion as to the preferences of the architect by his surroundings. The shaping of an image through the design of their offices may take some architect years to develop. It becomes a powerful marketing technique, however. If architects are aware of this latent potential, they can work towards that goal. The location of the office can contribute to the success or failure of the business.

The most obvious projection of the architects' images that can be used as a marketing tool is the manner in which they dress. Volumes are continuously written about how dress affects the person. If architects are marketing their services to the corporate clients, they must dress accordingly in expensive business attire. If architects are marketing their services to a less sophisticated client, such as in house additions, they can dress more casually. Many times the imaginative and creative aspects of the profession are emphasized in the way some architects dress. This projects a pseudo-artistic image instead of the professional business attitude expected by the general public. Unaware, some architects might be projecting a image that may not be compatible with their marketing program.

Public Relations: Public relations for architects are the actions that we as professionals take in promoting good will between ourselves and the general public. To market professional services, these actions must be taken by individual firms in seeking out potential clients. Public relations is far more extensive and fulfills a broader function than the act of marketing. For purposes of this discussion it will be limited to its effect on the architect's marketing program. The architect can orient his public relations to focus on the particular field of interest he has selected to emphasize that the best source for public relations is a close cooperative relationship with the marketing function.

The architect must assume the responsibility for keeping the marketing function sensitive to the public pressures and trends that affect the particular field of interest and that are important to the business. It is normally not possible for the architect to take this added responsibility, so he must seek a public relations firm to take over this function. Large offices hire a public relations firm or employ their own public relations person. Small offices do without.

In reality there is a common bond between public relations and marketing in that both efforts are working towards the same objectives which are the eventual contracting of your architectural services with the clients and obtaining the maximum long-term profitability of the firm. Public relations as a complement to the marketing program is an effective support to your business develop-

ment. The public relations effort includes radio advertising, television programs, architectural magazines, trade journals, newspaper stories, architectural competitions, office brochures, project signs, open-office parties for clients and a variety of similar approaches. The architect must make a conscientious effort to bring his name before the public in a complimentary manner.

Most architects, as used to be the case with attorneys, frown on advertising. Today Jacoby and Myers are household names. It is unlikely that architects will ever reach that level of advertising since only a very small percentage of the public represent potential clients for the architect. Television advertising is generally of similar nature as radio. Television can be used as a public relations tool by our professional organizations for the promoting of architects in general but advertising in this medium will not be profitable for individual firms. A television program on architecture could help an individual firm. The most powerful public relations tools are architectural magazines that proliferate in every architect's office.

The trade journals have taken over a significant role in bringing the awareness of the public and the construction industry the most beautiful use of their materials from simulated stone, brick, to caulking, store fronts, and roofing tile. Every building material seen or unseen is being featured in a trade journal that is distributed to architects, builders, suppliers and owners. Many of these trade journals feature the buildings and architects who made good use of their material. These trade journals can provide an untapped source of public relations for marketing architectural services.

There are other magazines distributed by other industries that feature articles on architects and architecture. Most large airline companies publish their own magazines that include articles on interesting buildings. Large corporations also publish magazines that feature their buildings. Real estate developers and real estate sections in newspapers continuously publish articles about new buildings coming into the real estate market. The general public who reads these articles is not aware of the valuable talent of the architect that went into the planning of these buildings because architects are rarely mentioned. It is likely that the photographer who photographed the building will receive credit but not the architect. The national architectural magazines do feature architects and their outstanding achievements, but these are only a small percentage of the buildings built nationwide. Gifted architects with unusual design talent become well known in the profession and the object of magnetism by the students of architecture as well as

clients and may not have a need for marketing since they are sought after by clients.

Newspapers are interested in current events: what is happening now, project affecting the community, the environment and other issues that required crucial decisions by government officials. The architect may prepare a good article about these issues as related to his projects describing a proposed solution for this particular problem or the introduction of a new concept. Most newspapers are eager to have these articles.

In the past, architects have not advertised in newspapers because the AIA Code of Ethics. As a consequence newspapers do not feature architects because they are not paying customers. Occasionally they adopt the attitude that since architects do not advertise, the newspapers will not give them free advertising by printing the architect's name in the article or even the architect's name on the photographs or renderings. Most architectural rendering are featured as "artists renderings." The photographs of buildings are captioned with the name of the architect and the title "designer" with the word architect missing. This is a public relations problem for the profession nationwide. It is only mentioned here to make the architects aware of a potential obstacle.

There is no doubt that architects have come to recognize the need for public relations in the areas of marketing communications and deal with it in direct relationship to achieving success in the extremely competitive architectural profession. In doing so it becomes clearly evident to justify extensive public relations activities associated directly to new business development programs. Architects interested in public relations should hire specialized firms or individuals who are well acquainted with all facets of the architect's business development, the potential clients and other professional relations that develop program strategies and reflect the highest possible level of professional conduct.

In the consideration of a comprehensive marketing program, the role of public relations is a crucial ingredient. The architect must fit his planning, budgeting, timing and scheduling of activities and events so it will be well integrated into the total marketing program. The thoughts herein expressed are not intended to be a panacea for the architects marketing technique but rather the stimulation of ideas and a discussion about marketing architectural services that will lead to the improvements of the professional practice of the architect.

Fernando Juarez, AIA



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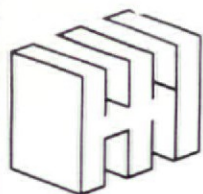
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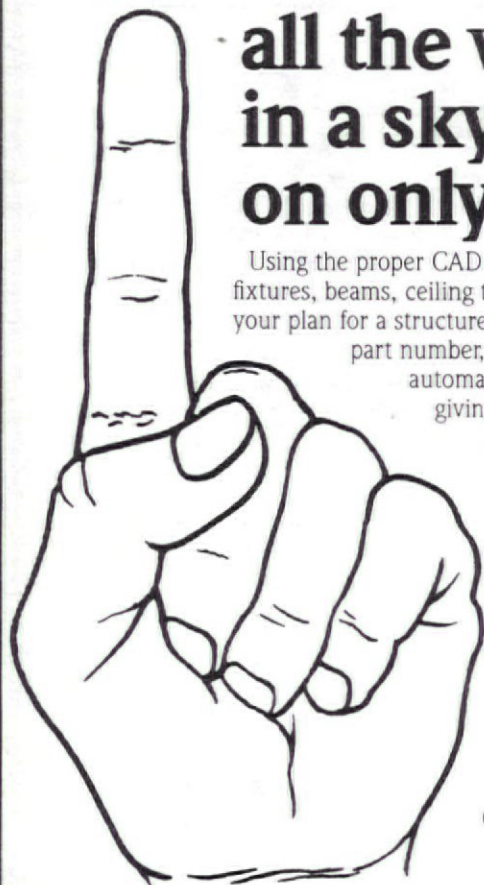
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Microspeed

Computers

The gap between mini and micro computers continues to diminish. Advances in silicon chip technology have resulted a radical decreases in the price of power computing. Technology finally seems to be turning microcomputers into machines capable of doing truly amazing things.

But as memory capabilities of microcomputers have grown, so have the appetites of users. Their unceasing demand for more powerful programs has opened up the field of CAD to the micro-mainstream. And by defying the simple law of KISS (Keep it simple, stupid) it's also created problems. The more powerful a program becomes, the more it requires the computer to think. Consequently, the more burden that's placed on the main processing chip, the slower the computer reacts.

You may already know a main disadvantage of micro-based CAD is its reduced "speed" compared to mainframes. This becomes most apparent when redrawing, viewing, or zooming in and out of a drawing.

When you ask your computer to view your drawing from another perspective, an unbelievable number of recalculations must take place. In a 3-D drawing there are many more points to re-plot to allow you to view your drawing from a different angle. For programs such as MegaCADD's *Design Board Professional* that also give you true perspective, the computer must take distance, subject and object viewing height and angle into consideration. This process is simply overwhelming for the standard 8088 main processing chip found on today's PC's and XT's. On the AT's, the more advanced 80286 processor chip speeds this process but a math chip installed on this machine still is necessary for all but the simplest of CAD drawings.

This is where the 8087 and 80287 series of numeric co-processor chips come in. The 8087 chips are made to fit in PC's and XT's while the 80287's are made specifically for the AT models. These little wonders take over the burdensome task of carrying out all the math functions of a CAD program. Generally, they increase the processing—and thus redrawing—of your creations by two to three times. In all likelihood, your computer came with an empty socket next to the main processing chip. Not everyone who buys a computer needs these specialized math chips, so they're usually not included when you buy your system.

Generally they're available by mail order or from a CAD software dealer. Price range is from \$125 up depending on their speed (measured in megahertz). Installation does not require a degree from Cal Tech.

There isn't a week that goes by when I don't see a new low in the advertised price of hard disks. These devices allow you to store dozens of times more information than you'd

be able to put on a single floppy disk. Since hard disks are sealed in their own containers, there's nothing to remove. You just transfer programs from your original floppies onto them. When you create your own files, they too are simply saved onto the hard disk. Nothing could be easier. Hard disks come in different capacities—usually 10, 20, 33, 40 and 70 megabytes for microcomputers. Twenty and 33 meg hard disks seem to be the standard for micros these days. When you fill them up, you can clear away additional space by backing up your files on floppies or on a tape backup device. Perhaps some day soon, laser disks will replace them but for now they are the de facto standard.

But beware! All hard disks are not created equal. The time it takes to access information off your hard disk is measured in milliseconds. At first this may seem trivial to those of us who deal in larger time increments. But when you are using a program that requires a good deal of writing and reading to and from the disk, the difference between an 80ms access speed and a 35ms speed becomes mighty apparent.

Hard disks are clearly the most sensitive of any of your computer peripherals. They are prone to "crashing." When that happens the inevitable result is lost time and (usually) irretrievable data. How can you minimize this nightmare?

Don't buy a hard drive solely on the basis of price. There are considerable variations in the price of a hard disk. While the "name brands"—Seagate, CMI, Rodime, Sysgen, I2, Tandon to name a few—are somewhat more expensive, their up-front cost is nothing compared to the cost incurred by lost data.

Move the read-write heads away from the disk surface before you relocate the drive. Use the 'Park' or 'Shipdisk' programs that came with your disk operating system (DOS) to move the heads away from the platter. This is comparable to moving a phonograph needle away from the surface of your record and locking it on its stand.

Back up your data. Establish a daily or weekly routine where new files you have created are saved on a tape backup or floppy disk and put in a safe place outside of your computer. Then even if your hard disk fails completely, the information can be rewritten back on once the drive is repaired or replaced.

Purchase a utility program such as Norton Utilities or Mace Utilities. These have "un-delete" programs which may help you recover data that has been accidentally erased or partially destroyed by a disk crash.

Gregory E. Menken, Ph.D.

Mr. Menken is President of SophSystems, a Los Angeles based microcomputer systems integration and consulting firm.

Considering LA

Associates

Consider this metropolis, pressed by the borders of the Pacific Ocean and a northern mountain range, four vast counties swollen with cities swollen with cars boasting sunroofs open to smoggy skies. Architecturally, what goes on here? Why do the buildings we place between our freeways and palm trees look like they do?

If you stand on the corner of any two intersecting streets anywhere in LA and look at the buildings, you are likely to see something stucco. Stucco is a favorite finish here; it's a material easily spread over wood studs, lath and paper. It gives our buildings a gossamer quality, leading people like William Faulkner and David Hockney to comment that in a strong wind or rain Los Angeles looks like it could blow or wash away. Consider Sunset Boulevard. There is no boulevard in our city more famous, and since fame means distinction, you wonder why. The street boasts no great architecture; it's a string of middling structures mostly coated in stucco and overshadowed by billboards, except for Brentwood and Bel Air where the largely stucco theme continues and the billboards are replaced with trees. So why the fame? Certainly not because of a built landscape that evokes delight and satisfies the aesthetic desires like the Champs Elysée or Grand Canal does. In Los Angeles, we delight in automobiles and sunshine. This is why Sunset Boulevard is celebrated so; its very name denotes our passions. The movement of cars, the sunshine: herein lies the charm of this thoroughfare ending in the west where the sun sets behind the liquid horizon of the Santa Monica Bay. So even though on the boulevard we find no real efforts to create captivating architecture, there is aesthetic satisfaction at the end of the road. The shoreline of the Pacific is *this* city's captivating setting; it's where Angelenos drive to be true Angelenos—the beach! It's where the cars are parked, the buildings end and terrycloth towels and umbrellas begin and our love for sunshine is required.

Sunset Boulevard is a place John Ruskin would probably have ignored; the street's too bland and innocuous to irk him. Can you imagine him sketching one of our stucco boxes and denouncing it rude and ugly like he did parts of a pulpit at St. Mark's in his famous book *The Seven Lamps of Architecture*? Perhaps he would have labeled Sunset thoughtless. But this is speculation since Ruskin didn't know about our benign climate, that in LA his seven lamps of architecture are eclipsed by the biggest lamp of all, el Sol. It's true about Los Angeles: the weather here is so delightful, the architecture needn't be.

Consider Disneyland. What does this place tell us about our ways of building? The Land of Enchantment was created by an

animator so adults could come and feel like children again, watching a whole land move like a carousel. There is a guaranteed magic about large toy horses bobbing, and circling around and around; everything at Disneyland has this magic; everything that normally wouldn't move *moves*. But besides fantasy, the place has humor. Just look at it: they've threaded a rollercoaster through a fake mountain! In fact, Disneyland is camp—camp defined as artificiality of manner or style appreciated for its humor. Several of the rides—taking a spin in a giant teacup or a boat trip into the mouth of a mock whale—are enjoyable as fantasies because they are silly escapades away from a serious world. So Mickey Mouse, a rodent that talks and wears buttoned shorts and exaggerated shoes is welcome here. So it follows that the Brown Derby was too. Or what about Tail 'O' The Pup? Until recently, you could buy a hot dog from someone standing in a hot dog. You can still buy donuts in Inglewood at a place with a plaster donut propped on its roof—a contrivance big enough so that a flock of crows could fly through its hole. What is this but a blend of fantasy and camp?

Sunset Boulevard and Disneyland are two of our landmarks, and while just two lionized spots in no way reveals an entire city, landmarks are wise places to start for revelation. After all, Half-Dome doesn't explain every weed in every crevice of Yosemite Valley, but it begins to expose Yosemite's basic feeling and essence. Landmarks do that.

By looking at Sunset Boulevard and Disneyland we begin to sense Los Angeles for what it is—and what it could be. Inherent in our fancy for fantasy and camp is an anti-academic stance that is quite healthy: we prefer the bold gesture, full of fun, imagination, and adventure to the sanction of conventions. This throws the doors open wide and gives immense freedom to designers practicing here. And in our fondness for sunshine is a sensuality that *could* be an inspiration. What if the sensual experience of sunbathing were translated into architectural experience? Or what would a building be like that responded to the Pacific's glory? What if we quit our lazy dependence on hospitable weather and instead celebrated it with an equally hospitable architecture—in effect exchanging our chains for wings? *This* is something to consider.

Greg Kindy

Mr. Kindy is an Associate working in the office of John Lautner, FAIA.

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Metaphor and Inspiration

The Listener

The deep art: the art in utter dark-
ness, far even from the twilight
zones; the art not just on wide ex-
panses of rock wall but doubly
hidden in tiny chambers, caves
within caves, secrets within secrets.
But why art at all 30,000 years ago,
after hundreds of milleniums of
years of artless hominids? And, fi-
nally, why hidden in caves? These
caves in France?

These paintings and their se-
crecy and darkness were the
metaphoric tools of the Cro-Mag-
nons. Then, as now, their tribal
leaders knew it took the drama of
metaphor more than calm reasoning
to sell their tribe a program. Further-
more, metaphor, with its powerful
links to the past, automatically in-
voked conservatism, a logical stance
for any leader in their extraor-
dinarily hazardous world.
Transcendental conservatism. Inno-
vation and inspiration was thus
anathema and fell on deaf ears in
Cro-Magnon society.

So began the eternal tug-of-
war: Metaphor versus Inspiration—
almost antithetical—as difficult to
reconcile now as then.

Recently, Cynthia Ozick has
warned us against inspiration in her
Harpers magazine article, "The
Moral Necessity of Metaphor." In-
spiration, she says, "is ad hoc and
has no history; metaphor relies on
what has been experienced before; it
transforms the strange into the fa-
miliar; without it we cannot imagine
the life of the Other. 'And a stranger
you shall not oppress,' says Exodus
23, 'for you know the heart of a
stranger, seeing you were strangers in
the land of Egypt.' Without meta-
phor one thing does not suggest
another thing; there is no means for
the grief of one heart to indicate
the understanding of a stranger's
heart. Too much of today's art is
inspiration committed to the ex-
quisitely self-contained and has long
since given up on that incandescent
dream we call criticism of life. The
airless art of self-scrutiny ends, pa-
radoxically, in the loss of the self." Oh,
Cynthia, that metaphor might al-
ways be used so nobly!

William Hubbard in "A Mean-
ing for Monuments" echoes Ozick in
his lament for the absence of icons
in recent monuments. Of the Ken-
nedy monument in Dallas, "There is
no offered metaphor by which we
are told the terrible feelings we all
shared on that day. This monument
is not about the assassination but
about the play of light on hard sur-
faces. Perhaps architecture got this
way by following the path blazed by
modern artists who wanted art works
that would speak not *about* things
but would themselves *be* things.
They would be irrelevant to human
experience so that we could be more
completely moved by the art experi-
ence." Is Hubbard's a bitter
judgement consigning our entire era
of abstract art and Bauhaus architec-

ture to a vacuum of insensitivity or
is this his personal failure of nerve to
project his experiences of our era
into what may be today's unfamiliar
icons?

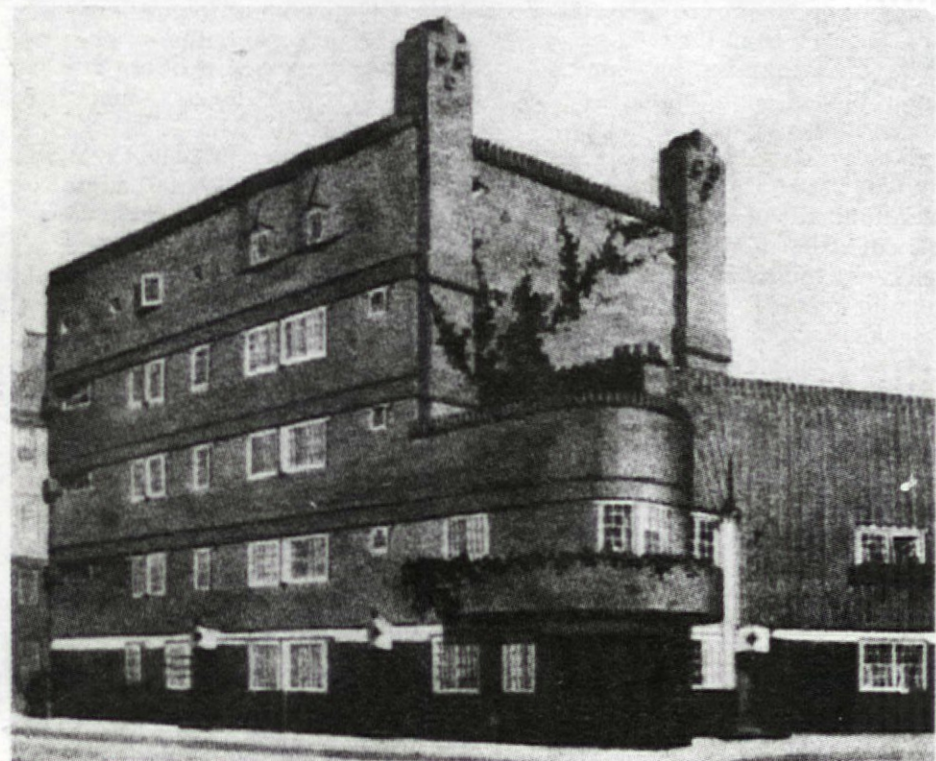
John Pfeiffer, in "The Creative
Explosion," writes, "Plato had no
place for poets and their metaphors
in his ideal society. He distrusted
poets and Homer, the most powerful,
in particular. He objected to 'the
unruly behavior of the Olympians
which appeals to the lust, anger and
all the painful states of the soul.
They ought to be controlled in order
that we may become better and hap-
pier.' Plato was speaking, of course,
puritanically, for the revolutionary
notion that things can be improved.
Homer belonged to prehistory, the
last days of Greece's oral tradition, a
tradition that arose in the dawn of
the Upper Paleolithic." But by Ho-
mer's time the emphasis had
changed: the myths of the Cro-Mag-
nons were of the wild animals
around them, most to be tracked
down and fought as prey, whereas
the Greeks simply harvested their
tame and waiting herds. In Homer
the wild animals are replaced by
quarrelsome Olympian gods. In the
end, the Greeks reaped the harvest
of the anti-Platonists as the Olym-
pians presided over the death of the
empire. We can only wonder how we
shall fare as we today mimic classic
forms in our architecture, harvest
our tame and waiting herds and, all
the while, glued to the tube, are
mesmerized by the unruly behavior
of our own Olympians, our Rambos.
Ah, Plato of the faint voice!

Martin Filler, writing in a re-
cent *House and Garden*, reports on
the 1986 Milan Triennale. He re-
joices that, "Italy, rather than
narcissistically dwelling on its
glorious patrimony of classical art
has here felt the imperative to create
a vital contemporary expression.
These Italians know full well the
importance of consigning history to
its proper place in our lives; it must
be a guide to, rather than a sub-
stitute for, our own experience.
Archetypes as well as prototypes,
both should be seen as part of a
continuum, not as a rejection of a
difficult present in favor of a
nostalgic yesteryear." Temperance,
Mr. Filler! Ah, if only all could live
their lives so temperately!

Intemperate protagonists battle
today for possession of the bodies of
two helpless icons: the masterful bio-
logical metaphor of the Guggenheim
and the abstract inspiration of the
Whitney. To overwhelm the Gug-
genheim with an abstract Miesian
cube or to drown the Whitney in
metaphorical whimsey—either would
be an act of vandalism.

Paul Sterling Hoag, FAIA

L.A. ARCHITECT



Michel de Klerk, housing in Amsterdam, 1914-16.

Housing in the Netherlands June 25

"Housing in the Netherlands: An Historical Overview" will be the topic of a special program sponsored by the LA/AIA Housing Committee on June 25. Arie Van Tilburg, Architect BNA, will lecture on Dutch housing beginning with the architecture of Berlage, proceeding through the Amsterdam School, de Stijl and

the International Style, and concluding with contemporary work.

Van Tilburg is a partner in the office of Hoogstad, Weber, Van Tilburg, a widely-published Dutch architecture firm which was awarded the Prix de Rome in 1983. He will be introduced by his twin brother, Johannes Van Tilburg of Johannes Van Tilburg & Partners, AIA, Santa Monica. Following the lecture will be a discussion led by Steven Ehrlich, AIA, Bernard Zimmerman, FAIA, and Johannes Van Tilburg, AIA.

The program will be held in the PDC Conference Center, Room 259, and will begin at 7:30. There will be a reception featuring California wine and Dutch cheeses.

Jury Chosen for First LA Prize

One of the most prestigious architectural juries ever assembled—including two Gold Medal and two Pritzker Prize winners—will judge the first Los Angeles Prize competition sponsored by the Los Angeles Chapter of the American Institute of Architects. First prize is \$10,000.

The jury will include author and futurist Ray Bradbury of Los Angeles; Arthur Erickson, FAIA, recipient of the 1986 AIA Gold Medal and 1984 Canadian and French Gold Medal awards; Richard Meier, FAIA, of New York City, 1984 Pritzker Prize recipient; Hans Hollein of Austria, Pritzker Prize recipient 1985; Richard Rogers, RIBA, of Great Britain, 1985 Royal Gold Medal recipient; and architectural visionary and creator of Arcosanti Paolo Soleri

of Tuscon, Arizona.

The biennial international competition for the Los Angeles Prize will seek out and award excellence in innovation by the review of works which deal with specific architectural concerns of worldwide importance. As a forum for the exchange of ideas in a spirit of unity and cooperation, the Los Angeles Prize program will bring to the public view new possibilities for the physical environment. "Visions of Architecture in the Year 2010" is the competition theme for 1986.

Bouje Bernkopf, AIA, chairman of the Prize committee, said: "The question of housing and urban planning has become a priority on a world-wide scale and is one of the aspects of the future physical environment addressed by the Los Angeles Prize competition. We are contemporaries to a historic migration to the urban centers. The number of urban poor and homeless is increasing in an accelerated rate, creating strains on the social, political and economic processes.

Library Update

Three weeks after the fire in LA's Central Library the building is still drying out. But, "damage caused by the fire is minimal," according to Robert Chattel, associate project planner for the CRA. "The stacks suffered the greatest damage and they were scheduled for removal." Chattel said that the California collection and the majority of the photo collection was undamaged. However, he said, "a lot of analysis is needed to determine the extent of the damage to the library and the degree to which it can be repaired."

The Dean Cornwell murals in the Rotunda depicting the history of California were seriously affected and a portion of the stenciled ceiling in the patents room on the mezzanine was completely lost. Several other ceilings are covered with soot. Art conservator Myrna Sacks, who has been doing preliminary work for the library rehabilitation for a year, is providing immediate treatment for some of the murals and painted ceilings. She has been authorized to spend up to \$300,000 on these measures.

Concerns that plans for the rehabilitation and expansion of the library might be affected by the fire were laid to rest by Jeff Skorneck, AIA, CRA project planner. "Macguire Thomas Partners is proceeding with its plans for Library Square," he said. "Existing buildings on the

site are being demolished and tower construction will start later this summer." Working drawings for the rehabilitation of the library and the construction of the 240,000 square foot expansion are being prepared by Hardy Holzman, Pfeiffer, and should take a year to complete. Construction on the eight-story library expansion and the rehabilitation of the Goodhue building are still planned for 1987. The only change in scheduling of the project, said Skorneck, is that relocation of the library is being moved up. Several sites are being considered and the city should announce its final choice very soon.

One of the major worries about the fire was that it would endanger the historic certification of the library rehabilitation. This certification is essential for tax purposes. An important part of the project is the sale-lease-back of the library to investors interested in the tax benefits. But reassurances about the certification were forthcoming almost immediately from Howard Chapman, Regional Director of the Western Region of the National Park Service who said in a letter to Mayor Bradley, "We would like to take this opportunity to praise your commitment to rebuild the library and to reassure you that your preliminary certification of the proposed rehabilitation work for the library remains in effect."

Ruthann Leher of the LA Conservancy summed up the feelings of the entire community when she said, "We were all extremely upset about the fire, and are now pleased that the building has done as well as it has and that plans for renovation and expansion can go ahead."

future of the human habitat, new materials and systems, as well as new uses for existing materials and systems.

LA/AIA has invited all architects, related design and science professionals, and students to share with the world their visions and designs. Submitted work, in slide form, will be reviewed by the jury. To date, citizens of 11 countries, including the Eastern Bloc, have applied for entry.

Winner of the Los Angeles Prize will receive an award of \$10,000, together with a bronze trophy designed by Los Angeles sculptor David DeMars. A number of runner-up cash awards also are anticipated. All winning projects will be published and exhibited.

The entry fee is \$30, to be sent to the Los Angeles Chapter/AIA, 8687 Melrose Ave., Suite M-72, Los Angeles, Calif. 90069. Upon receipt of the entry fee, each entrant will be sent a brochure describing the submission requirements and final date for receipt of submission. Judging will take place in October 1986.

"The rapid urbanization is inflaming the problems of crime, basic services, water availability, clean air and waste disposal, to name a few," he continued. "Affordable housing and a sense of community are basic human needs, which are becoming increasingly more difficult to obtain. Governing agencies are forced to impose moratoriums and restrictions to catch up with planning issues. The use of conventional and obsolete urban models compounds the problem.

Innovative design and planning may not create the jobs, or food, that do not exist, but is essential if we are to improve the quality of life in our cities," he added. "Many such past efforts did not materialize. A common feature has been the lack of pragmatic integration with the economic and political processes, and lack of pragmatic understanding of the human condition in an environment of everchanging characteristics."

The Los Angeles Prize competition aims to stimulate the creative process by addressing the