

L.A. ARCHITECT

October 1986

Two Dollars

Tokyo: Form and Spirit Page 3

Pershing Square Page 4



Savoy vase by Alvar Aalto is featured this month in an exhibition at the Craft and Folk Art Museum.

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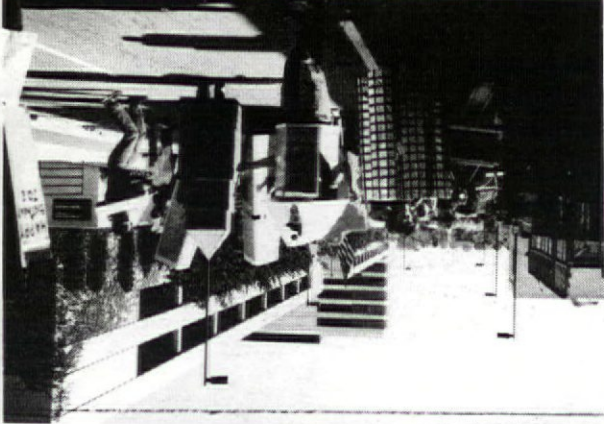
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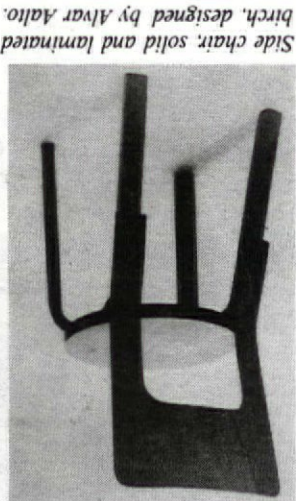
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Architect's Calendar

October 1986



Can'tilevered lounge chair, laminated wood, upholstered by Alvar Aalto.



Side chair, solid and laminated birch, designed by Alvar Aalto.

WEDNESDAY 1 Architectural Foundation of Los Angeles Chapter Board Room, M-62, PDC, 4:30 p.m. Call (213) 659-2282. Public Capital Financing for Public Officials 1 1/2 day conference on Public Facilities Financing, UCLA Faculty Center, \$165. (213) 825-7885. Alvar Aalto, Furniture and Glass Exhibition through November 9 at the Craft and Folk Art Museum. Call (213) 937-4455.	THURSDAY 2 Public Relations Committee Call (213) 659-2282.	WEDNESDAY 8 LA/ATA Associates' Board Meeting Chapter Board Room, M-62, PDC, 4:30 p.m. Call (213) 659-2282. The Creation of a Civic Acropolis PDC, 4:30 p.m. Call (213) 659-2282. Lecture by Professor David Gebhard, sponsored by the L.A. Pershing Square, USC, Harris Hall 101, 6 p.m. Call (213) 743-2723. Design Center Lecture Series Lecture by Dr. Earl Powell II on The Architectural Program at the L.A. County Museum of Art. Theatre on Six, Design Center, 2 p.m.-3:30 p.m. Call (213) 625-1100.	THURSDAY 9 Long Range Planning Committee Chapter Board Room, M-62, PDC, 7:30 a.m. Call (213) 659-2282. Architectural for Health Committee Chapter Board Room, M-62, PDC, 3:30 p.m. Call (213) 659-2282. Pro-Practice Committee PDC, Suite 259, Call (213) 659-2282.	FRIDAY 10 Saturday, October 10 and Sunday, October 11, SAA Symposium on Beyond Alvar Aalto and Beyond 11 organized by the Craft and Folk Art Museum to accompany their exhibition, PDC and UCLA, Call (213) 937-5544. Sign Awards Winners Banquet, Mulholland Tennis Club, 6:30 p.m. Call (213) 659-2282. Saturday 11, "Historic Districts: What's in it for you?" Workshop and Panel, sponsored by the L.A. Conservancy, Variety Arts Center, 2 p.m. to 4 p.m. Call (213) 623-2489. Sunday, October 12 to October 18, One Week Workshop by Jim Burns Call Poly Pomona, Call (714) 869-2664. Sunday, October 12, Bullocks Wilshire Tour, 2 p.m. and 3 p.m., 55, Call L.A. Conservancy (213) 623-CITY.	WEDNESDAY 15 Government Relations Committee Chapter Board Room, M-62, PDC, 5:30 p.m. Call (213) 659-2282. USC Lecture Series Lecture by Barton Myers on work in the Southwest, USC, Harris Hall 101, 6 p.m. Call (213) 743-2723. Frank Lloyd Wright: Towards a Maturity of Style Lecture by H. Allen Brooks at the Gallery Theater, Barnsdall Park, 7:30 p.m., 53, Call (213) 662-7272.	THURSDAY 16 USC Lecture Series Lecture by Bahram Shirdel, USC, Harris Hall 101, 6 p.m. Call (213) 743-2723. Chamber Music in Historic Sites Series Oxford String Quartet playing at the Doheny Mansion, 8 p.m., \$30. Call (213) 747-9085.	FRIDAY 17 Chamber Music in Historic Sites Series Oxford String Quartet playing at the Doheny Mansion, 8 p.m., \$30. Call (213) 747-9085. New California Energy Conservation Standards for Nonresidential Buildings Seminar co-sponsored by the CCA, IES, ASHRAE and the CEC, Anaheim Hyatt, Call (415) 957-1977.	WEDNESDAY 22 USC Lecture Series Lecture by William Fair, USC, Wait Hall 1, 6 p.m. Call (213) 743-2723. Wednesday Noon Films Beyond Utopia: Changing Attitudes in American Architecture. Crocker Center, 12:10 p.m., \$2.50. Los Angeles Prize Jurying Chapter Board Room Lecture by Deborah Robbins, USC, Wait Hall 1, 6 p.m. Call (213) 743-2723. UCLA Urban Planning Lecture Series Lecture by Professor John Friedman on Planning in Latin America, UCLA, Perloff Hall 1102, 5:30 p.m. Call (213) 825-8957.	THURSDAY 23 Wright building owners and administrators conference on October 24 through 26 will include sessions on the renovation and restoration of Wright buildings. Hollywood house; Call (213) 485-4580.	FRIDAY 24 Saturday, October 25, Los Angeles Prize Reception and Presentation, Museum of Science and Industry, 7 p.m. Call (213) 659-2282. Saturday, October 25, Halloween tour at the Hollywood Cemetery, sponsored by the Art Deco Society of L.A., 10 a.m. to 1 p.m. Call (818) 368-4139.	WEDNESDAY 29 LA Architect Editorial Board Chapter Board Room, M-62, PDC, 7:30 a.m. Call (213) 659-2282. Architectural Foundation of Los Angeles Tour of the Hughes Building Call (213) 659-2282.	THURSDAY 30 Chapter Delegates to CCAIA Chapter Board Room, M-62, PDC, 4:30 p.m. Call (213) 659-2282.	TUESDAY 28 Cal Poly Lecture Series Lecture by David Benett, Environmental Design, Main Gallery, 7:30 p.m. Call (714) 869-2664.	MONDAY 27 Cal Poly Lecture Series Lecture by Robert Herman on Elected Housing, Environmental Design, Main Gallery, 7:30 p.m. Call (714) 869-2664. Neutral Travel sketches Exhibition through November 7, Cal Poly Pomona Environmental Design Exhibit Gallery, Monday through Friday, 8 a.m. to 5 p.m.
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Did You Know

In our July column we solicited an expression of interest in a concept whereby outside architects and professional engineers might be subcontracted to provide plan checking and services for the LA Department of Building & Safety during heavy and increased construction activity. This effort was being coordinated through the SEAOSC. Only three architects and two structural engineers responded; therefore the SEAOSC has decided there is insufficient interest in the concept to warrant pursuing the matter further.

The AIA Press will be publishing the 200-page *Health Facilities Review* in October. The book will contain over 99 projects representing a wide range of outstanding health care facilities recently built in the U.S. and Canada. Member price is \$14. AIA Press, 1735 New York Avenue, NW, Washington, DC 20006.

The Chapter Office carries a large inventory of AIA Contract Documents and the 3-volume Handbook of Architectural Practice. Members are afforded a 25% discount on all orders; a price list is available on request, and you can save the handling and postage charges by picking up your orders at the Chapter Office.

Architects and Associate members will have recently received a brochure announcing the SEAOSC's forthcoming 3-session seminar (Oct. 8, 9 & 16) on a new methodology for the strengthening of unreinforced masonry bearing wall buildings. LA/AIA Chapter members will be admitted for the SEAOSC member fee of \$100 for all three sessions. For information, call (213) 385-4424.

Chapter Professional Affiliate, Robert B. Burke, has been elected Vice-President of the City of Los Angeles Building Advisory Appeal Board.

The American Institute of Architects Students (AIAS) has announced two competitions to be held this Fall: the 1986 McDonald's AIAS Student Design Competition; and the 1986 Ceramic Tile Distributor Association CTDA/AIAS Tile Competition. Submissions for both competitions are due in mid-November, 1986. For further information on registration fees, etc., contact AIAS, 1735 New York Avenue, NW, Washington, DC 20006.

The AIA scored a major legislative victory when the US Senate Environment and Public Works Committee approved a comprehensive package of reforms to the Highway Beautification Act during its consideration of highway-aid reauthorization legislation. Much of the credit for this victory belongs to those of you who responded so swiftly to the AIA Alert.

Thanks to President Don Axon, the Chapter Reference Library has a new addition: the complete nine-volume set of the 1986 National Fire Codes, a compilation of NFPA codes, standards, recommended practices, manuals and guides. Also available for your use are: Sweet's Catalogues, Marshall's Valuation Service (building material cost-data) and the AIA "Masterguide" for all regions.

Janice Axon
Executive Director

Briefly Noted

Architects, engineers and researchers from around the world will explore state-of-the-art techniques for using daylight in the design of energy-efficient structures at the International Daylighting Conference Nov. 1-8 at the Hyatt Regency in Long Beach.

The conference is being sponsored by Southern California Edison Company, U.S. Department of Energy, Commission Internationale de l'Eclairage, Oak Ridge National Laboratory, Solar Energy Research Institute, Lawrence Berkeley Laboratory, Electric Power Research Institute, and the Building Thermal Envelope Coordinating Council.

Information about the conference may be obtained by contacting Marjorie Matthews, Oak Ridge National Laboratory, Building 4508, Room 216, P.O. Box X, Oak Ridge, TN 37831, (615) 574-4346.

Members of the California Council, The America Institute of Architects will meet in Monterey from November 6 to 9, to discuss "Responsibility, Respect and Rewards: The Power of Architecture" at CCAIA's 41st annual conference. The conference will provide a focus for presentations on professional liability, trends influencing the practice of architecture, successful client presentations, and effective office practices.

A highlight of the conference will be an insight into the restoration of the Statue of Liberty by Richard Seth Hayden, AIA of Swanke Hayden Connell Architects of New York. In 1982 Swanke Hayden Connell was appointed architect for the Statue of Liberty Restoration.

Other speakers include Barry Berkus, AIA of Santa Barbara; Herbert McLaughlin, AIA of Kaplan/McLaughlin/Diaz in San Francisco; and Barton Myers, AIA of Barton Myers Associates in Los Angeles and Toronto, Canada, who will discuss design approaches, management techniques, and educational programs unique to their firms. Management consultant John Simonds of Martin-Simonds Associates of Seattle will open the conference.

Discounted registration fees are available for early registrants and special rates are also available for students and associate members. To request registration materials for the 1986 CCAIA Annual Conference, write to CCAIA, 1303 J Street, Suite 200, Sacramento, CA 95814, or call Margala Woods, CCAIA Conference Coordinator, at (916) 448-9082.

The American Wood Council and *Remodeling* Magazine invite entries in the 1986 Wood Remodeling Design Award Program to honor outstanding design of remodeled, renovated and reconstructed buildings.

To qualify for the remodeling program, original structures need not be built of wood, but additions must have wood structural members and an overall wood appearance. Projects must have been completed since 1984. Submissions must be received by October 31, 1986; there is no entry fee.

Information and entry forms may be obtained from the American Wood Council, 1250 Connecticut Ave., N.W., Suite 230, Washington, D.C. 20036. Phone: (202) 833-1595.

glesworth, III, Gensler and Associates Architects; Michael L. Pride-Wells, Siegel Sklarek Diamond AIA Architects; Jose Canedo, Jose Canedo, Architect; David Cofrances, Boto Design Inc. AIA; Bogdan W. Knop, B. W. Knop & Associates.

Associate. David A. Crystal, Gordon-Friedman-Baldwin Associates; Craig Alan Sorensen, Wexco International Corporation.

Professional Affiliate. Victor L. Brown, Conquest Fire Protection; Howard A. Sherwood, Sherwood Management Co.; Douglas R. Tims and Thomas W. Newton, Tims & Newton, Attorneys at Law.

Student. Falanai M. Ala, SCI-ARC.

Resignations. Ted Wu, Ronald J. Emanuele, Marc Schiler.

Terminations

The Chapter regrets to announce the termination of membership in the Institute for the following persons:

Architects: Kristina Andreson, Ronald C. Cannan, Peter T. Creamer, John Foti, Ronald R. Goetz, Oswaldo Lopez, Loyce McCormick, Daniel W. Moore, Susan R. Peterson, Larry R. Price, Olivier Vidal, W. Ronald Wade.

Associates: Paul Engels, William Firschein, Heidi Hefferlin, Howard C.-I Huo, Paul Lertpaichaiyon, Alfonso Medina, Shamoli Mukherjee, Eudes Nascimento, Scott O'Brien, Ben Rosenbloom, Firouzeh Shahidi, Daniel Tsutsumida.

In accordance with Institute Bylaws, these persons have forfeited "all rights and privileges granted by the Institute or any of its components, including the right to print or otherwise use the seal or insignia of the Institute or any abbreviation thereof or the initials AIA or any title which the Institute has granted." Readmission procedures can be obtained through the Chapter Office.

AIA Licensing Policy

The following revised AIA Public Policy on "licensing of other building construction industry professionals" was approved by the Institute Board of Directors on June 6, 1986:

Policy Statement. The American Institute of Architects holds that in the building construction industry the responsibility for the public health, safety and welfare demands the education and experience required for the licensing of architects and engineers. The AIA opposes any dilution of this responsibility.

Statement of Issue. The sole basis of licensing professions should be the protection of the public. Elements of building design that affect the public health, safety and welfare, and that fall within the scope of architectural practice, require the training and experience found only in that required for licensing as an architect. In addition, fragmentation of responsibility for the building process will pose burdensome jurisdictional questions and is ultimately impractical. Should other disciplines be licensed, the public will face confusion and be misled as to respective areas of competence in the design profession.

Rationale and Background.

Over the years, efforts have been made by some segments of the design and construction industry to seek licensing legislation for activities such as construction management, interior design, "building design," and others. While their position has generally been that title laws—in contrast to practice laws—would have no impact on architects and their practice, history teaches that the long-term effect would lead to greater fragmentation of design responsibility.

As a national organization, the American Institute of Architects has opposed such efforts in the past only to the extent of ensuring that the traditional rights of architects to practice all facets of the profession, and to say that they do so practice, is not affected. With this policy, and in the public interest, the American Institute of Architects opposes licensing of others than architects and engineers in the building design professions.

Associates

The Board of Directors of the LA Chapter Associates met for the monthly meeting at the Pacific Design Center on August 13.

An award was presented to Mr. Martin B. Gelber, AIA, in appreciation for his role in the development of an exhibit space at the Museum of Science and Industry. The City Room is currently the site of the Real Problems Exhibit which is based on the Real Problems Competition, an annual event sponsored by the Associates.

Awards were also presented to the winning entries of the Sandcastle Competition which was held on July 13 at Dockweiler State Beach. Offices receiving awards were SOM, the Jerde Partnership, Maxwell Starkman and Associates, and Stanley M. Brent, AIA.

A dinner was held on August 22 to recognize contributions to the ARE seminar series, which is sponsored each year by the Associates. Speakers for the seminar were presented with certificates of appreciation.

An announcement was made to accept nominations for 1987 Board positions beginning at the September Board Meeting. Nominations will also be accepted at the October Board Meeting which will be held on October 8 at the Pacific Design Center. Elections will be held at the November Board Meeting at the Pacific Design Center on November 12.

Positions are available for Associates, Students and Professional Affiliates to enhance their personal and professional growth by contributing to new and ongoing programs and activities.

For more information please contact R.D. McDonnell, President, at (213) 386-7070, or Allen York, Vice-President/President-Elect, at (818) 247-9020.

Council of Chapters

The statement which appeared in the Minutes of the News and Notes section of the July issue of *LA Architect* in reference to the formation of a

Los Angeles Council of Chapters that, "This would bring the P/F (Pasadena/Foothill) and Cabrillo (Long Beach) Chapters back under the aegis of the Los Angeles Chapter," (if, indeed, the Los Angeles Chapter has an aegis) is exactly what the Council would not do.

What it would do is provide a forum for the three chapters and any future chapters in Los Angeles County to discuss the problems facing the entire metropolis and to present our recommendations to the central city and county governments. The Council would not interfere with the internal affairs of its chapters any more than the California Council interferes with the internal affairs of its chapters. Furthermore, if the Directors of the Los Angeles Council were elected directly from districts of similar sizes, there is no reason why the Los Angeles Chapter should even be able to command a block of votes.

Frederic P. Lyman, AIA

Mr. Lyman is a Regional Director of the AIA and a Past President of the LA Chapter.

CACE Honors Chapter Exec

Brent Davis, Chair of the Council of Architectural Component Executives (CACE) honored LA/AIA's Executive Director, Janice Axon, with the first CACE Chair's Award at the close of

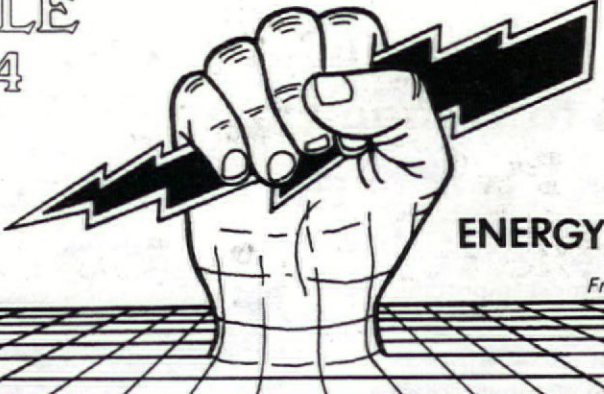
the CACE annual meeting in August. The award was presented for her outstanding contribution to the advancement of the CACE Newsletter in her capacity as editor. Janice is also serving as 1986 CACE Secretary.

Only one other award was presented—to another Californian, Marie Farrell, EVP of the San Francisco Chapter, who was chosen by the membership as the recipient of the first CACE Past Achievement Award.

Attending the awards dinner were 50 component executives, as well as John Busby, National AIA President, Ted Pappas, 1987 AIA President-Elect and several AIA staff members assigned to the meeting.

CACE membership is composed of the chief executive of every local and state component in the country, plus the EVP of the Institute. Its primary purpose is to provide for the sharing of ideas, experiences and information to help accomplish the objectives of the Institute. The CACE Chair sits ex-officio on the AIA Board and several CACE members are appointed to serve on selected National committees and task forces.

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News and Notes

Minutes

The following text is a summary of the August 1986 LA/AIA Board of Directors meeting minutes. The full text is available through the Chapter Office.

Fellowship Nominations. Guest Henry Silvestri, FAIA presented the list of nominees for Fellowship as selected by his Committee.

Executive Director's Report. We had sent a letter to Stephen Sands of the CBAE with a complaint about non-architects being titled architects in the UC system. We have received a letter from the University of California stating that they have looked into the matter; that there were two non-architects in the system with the title of "architect" and this is being corrected.

The TIMPO Ordinance had a public hearing on the 17th of July. On the 31st of July, a planning commission meeting was held and the ordinance was approved. It goes to the planning and environment committee and then to the City Council.

The City Council has requested alternatives to the metrorail, including the incorporation of Santa Fe and Southern Pacific Railroad lines.

Sign Ordinance enforcement fees have been prepared. It is 2.66% of the total value of all construction work for which the building permit is issued, but in no event less than \$20.00.

Associates' Report. R.D. McDonnell reviewed the expense sheet for the Sand Castle competition. \$300 worth of prizes were distributed, and T-shirts given to everyone. Janice Axon stated that the first and second prize winners received engraved plaques. McDonnell stated that 105 individuals registered and there were ten teams. Axon said that R.D. McDonnell had volunteered to mastermind next year's Sand Castle competition. **Moved Chern/Second Appel, the following:** that the Associates be reimbursed \$1,000 for their expenses for the Sand Castle competition, which is, in essence, a Chapter Carried.

WAL. Janice Axon mentioned that the Chapter Office has been getting questions regarding the Home Tour; People want to know if it is finished forever or just for this year. Glenous Absmeier stated that whether or not the Home Tour takes place is up to her board. If they have the necessary cooperation from the Chapter in finding the houses, they will have the Home Tour.

New Business. Barton Phelps reported that he had received a letter from the Museum of Science and Industry. They are planning an exhibit about earthquakes in October, and would like to do a section on architectural design as it relates to earthquakes. Phelps requested recommendations as to how to proceed with this request. Several board members suggested persons to contact in this regard.

Phelps also reported that he had received notification about several traveling exhibits, one of them on Samuel Yellen, a metal worker. This was something that he felt would be of interest to a lot of people. It would cost \$3500 to bring that exhibit here. Phelps stated further that Tim Vreeland was interested in mounting an exhibit on Civic Center Competitions.

New Members

AIA. Edward Lee Wilson, *Edward Lee Wilson Architect*; James T. Overfield, *Overfield Construction Co.*; Brenda A. Levin, *Levin and Associates*; Arthur L. Davis, *Art Davis and Associates*; Gary Diamond, *Universal City Studios*; Donald Alec Barany, *Donald Alec Barany Architects, Inc.*; Tony Morera, *Tony Morera Architect*; Jack Mohn, *Jack Mohn Architect*; Ali Parsa, *Parsa & Associates, Architects*; Adam Mendler, *Kamnitzer & Cotton*; Sohail Barsum, *Farna Co.*; Armand Unger, *Unger & Associates*.

AIA Transfers. Ted Curtis, *Hilton Hotels Corp., from Ohio*; Stephen Gegner, *Cashion Horie Cocke Gonzales Architects Inc., from Santa Clara*; Edward C. Jahn, *Rockwell International, from Dallas*; Olympia Piladfidis Greer, *from Philadelphia*; Linda S. Morgenlander, *Skidmore Owings & Merrill, from San Francisco*; Thomas F. Horan, *CALCOMP, from Chicago*; Paul Barnard, *Robert Bramen, to Orange County*; Robert T. Haley, *to Cabrillo*; Donald C. Hensman, *to Pasadena*.

AIA Resignations. Thomas A. Blair, W. E. Brown, Ronald Emanuele, C. M. Fenci, Hin-Yeung Fung, R. Holz, George McDowell and Ted Wu.

AIA Advancement from Associate. Stephen Ortloff, *Medical Planning Associates*.

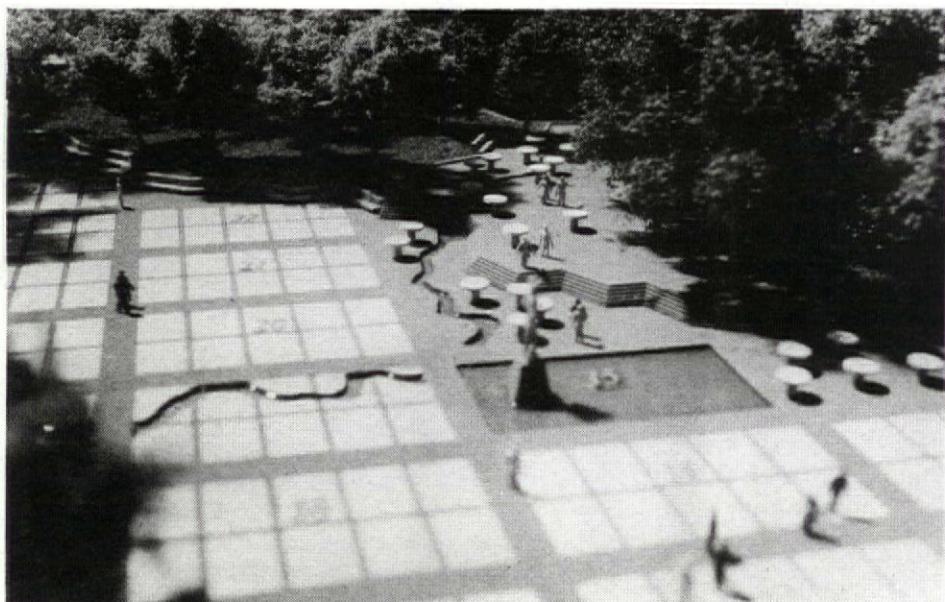
Associate. Barbara J. Sallade, *22nd Civil Engineering March Air Force Base*; Karen Wolfred, *Laventhol & Horwath, Rampart Healthcare Advisory Services*; Jane M. Crudden, *Litton Industries*; Sakchai Yuangtrakul, *Stanley M. Brent AIA Inc.*

Associate Reinstated. Roberto F. Gaete, *Church Engineering, Inc.*

Professional Affiliate. Lloyd H. Bakan, *Lloyd Bakan Consultant*; Denis E. Pastou, *J. Robert Scott & Associates*; Maria Gigliotti Giesey; Stephen Hiroshi Matsanda, *Los Angeles Department of Water and Power*; Francine G. Ellman, *Art Source LA*; J.D. Booker, *Booker Painting & Decorating Inc.*

Student. Falanai M. Ala, *Elayne May, SCI-ARC*.

AIA. Anatoly N. Kogan, *Kogan & Moore Architects*; Michelle Suzanne Anaya, *Michelle Anaya Architect*; Craig S. Babb, *Stanley M. Brent AIA Inc.*; Robert I. Kutner, *Skidmore, Owings & Merrill*; James D. Wig-



Jury

Professional Members:

Angela Danadjieva, urban designer, founder of Danadjieva, Konig & Associates

Garrett Eckbo, landscape architect, co-founder of Eckbo, Dean, Austin & Williams with offices throughout the country, author of several books on landscape design

Robert Graham, artist, one of the most renowned American sculptors and creator of the 1984 Olympics gateway figures

Craig Hodgetts, designer and educator, professor of architecture at University of Pennsylvania and visiting faculty member of Southern California Institute of the Arts

Charles W. Moore, architect and urban designer, one of the nation's most acclaimed architects and urban designers and currently a partner of Moore, Ruble and Yudell

Hideo Sasaki, landscape architect and urban designer, co-founder of Sasaki/Walker Associates with offices around the country, currently principal and chairman of Sasaki Associates in Pennsylvania

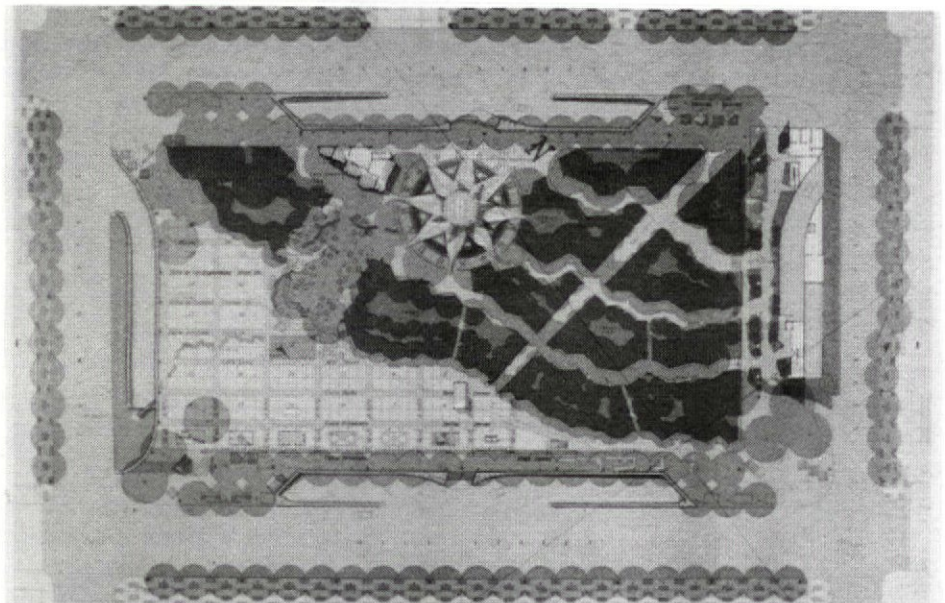
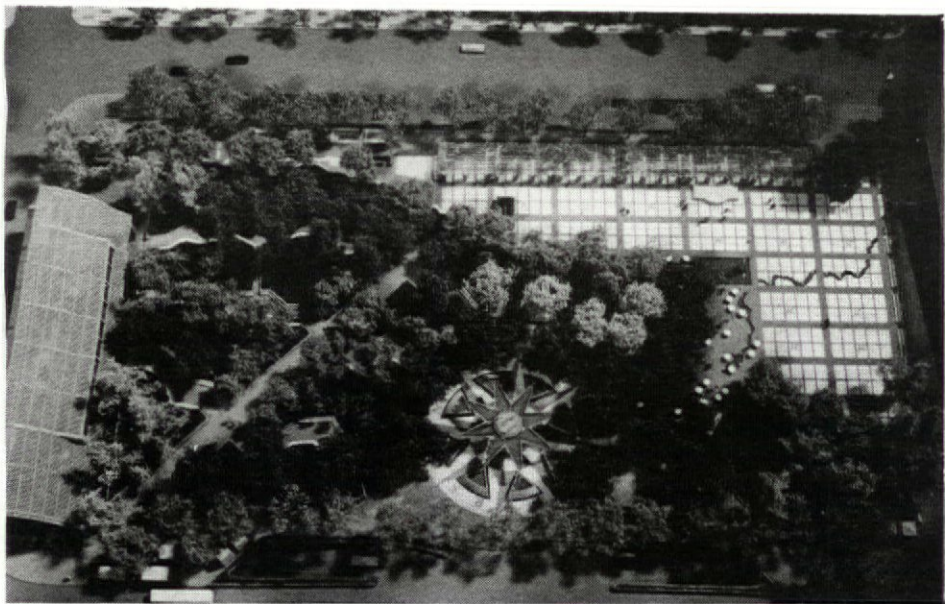
Client Members:
Dollie Chapman, Commissioner, Community Redevelopment Agency
Frank Kuwahara, Commissioner, Community Redevelopment Agency
Dennis Luna, Commissioner, Department of Recreation and Parks
David C. Martin, Vice Chairman, Pershing Square Management Association

Wayne Ratkovich, Chairman, Pershing Square Management Association
Alan Sieroty, Commissioner, Cultural Affairs Commission

Advisors:

Ray Bradbury, Futurist
Galen Cranz, Sociologist
Morgan Evans, Landscape Architect
Mildred Mathias, Horticulturist
Dr. Robert Winter, Historian

Competition Advisor:
William H. Liskamm, FAIA AICP



Phelps/Son Architects used Pershing Square to symbolically represent an event in LA's history: the Ord Survey, which they inscribed into the surface of a densely planted park.

Design Teams

Bone/Levine Architecture

Principals: Bone/Levine Architecture New York, Kevin Bone, Joseph Levine; Ove Arup & Partners; Rios Pearson, Los Angeles, landscape architect. Anshen + Allen, Los Angeles.

Team Consultants: Peter Budd with Ove Arup & Partners, consulting engineers; Jack MacAllister and David Rinehart with Anshen + Allen, architects; Mark Rios with Rios Pearson, landscape architects.

Phelps/Son Architects

Principals: Phelps/Son Architects, Barton Phelps, AIA; Hak Sik Son, AIA; Robert Fletcher, landscape designer; Welton Becket Associates, Associate Architect for Production.
Team Consultants: Alan Rosen, Louis Naidorf, and Jack Tropiano with Welton Becket Associates, architects; Kurily & Szymanski, Inc., structural engineers; M.B. & A., mechanical engineering consultant; Athans Enterprises, Inc., electrical engineering consultants; R.W. Swarens Associates, Inc., lighting consultants.

Frank Welch & Associates

Principals: Frank Welch & Associates, Dallas; Dworsky Associates, architects and planners, Los Angeles; Boyd & Heiderich, landscape architects, Dallas; Tully Weiss Lighting Design Dallas.

Team Consultants: Robert Levine with Dworsky Associates, architects; Richard Heiderich with Boyd & Heiderich, landscape architects; and Tully Weiss, lighting design.

The SWA Group

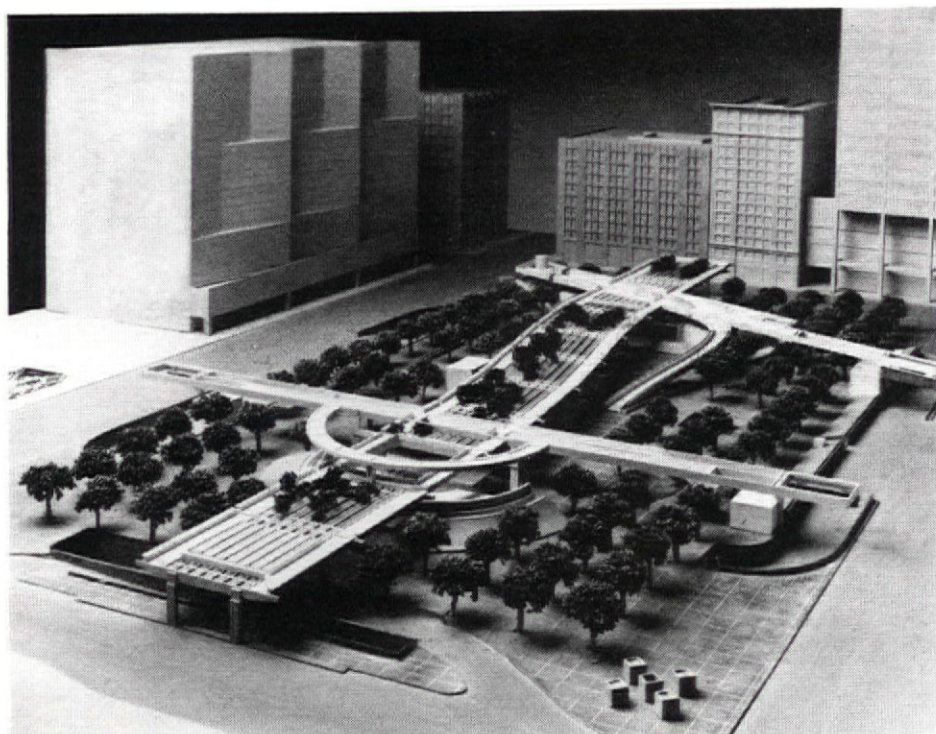
Principals: John Wong, The SWA Group; Robert A.M. Stern Architects.

Team Consultants: Robert A.M. Stern, architects; Michael C.F. Chan & Associates, Inc., associated architects; Myron Kimnach, horticulturist; John A. Martin & Associates, structural engineers; Rogoway/Borkovetz Associates, civil engineers; Wet Enterprises, Inc., fountain associates.

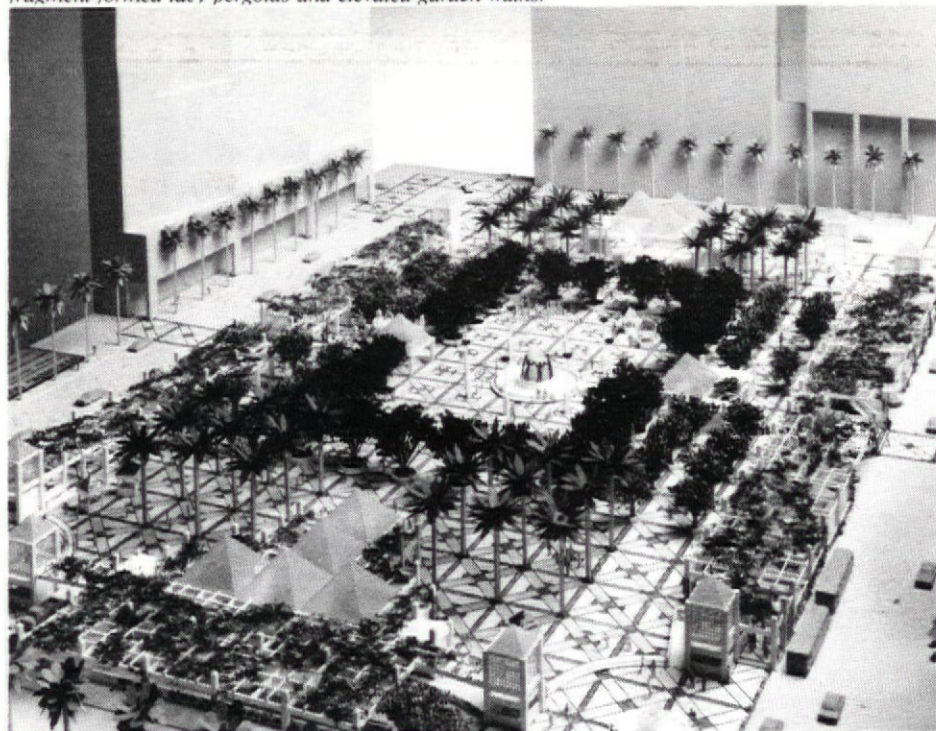
SITE Projects, Inc. Architects

Principals: James Wines, president, SITE Projects Inc.; Charles Kober Associates/Los Angeles.

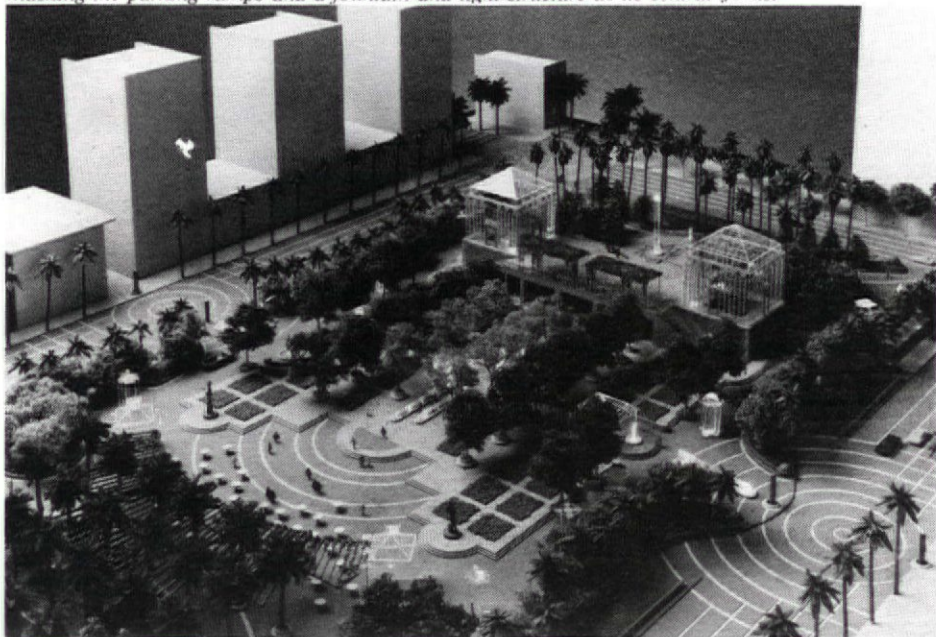
Team Consultants: Paul Curran, Christopher Cedergreen and E. Fay Rippon of Charles Kober Associates, architects, of Los Angeles; Delon Hampton & Associates, structural engineers; EDAA, Inc., landscape architects, of Irvine; and Burton & Spitz, landscape architects, of Santa Monica.



Bone/Levine Architects proposed a "botanical freeway" in which a mysterious sculptural fragment formed lacy pergolas and elevated garden walks.



The scheme by Frank Welch and Associates proposed a classical, urban garden with pergolas masking the parking ramps and a fountain and light structure as its central focus.



The SWA Group proposed a sumptuously landscaped garden, focussing on a pyramid-roofed glasshouse designed by Robert A.M. Stern.

reclaimed by nature, a "botanical freeway," in the words of Kevin Bone. "It's a very light, very technical hanging garden," he told jurors.

A curving pergola, which resembles an eight-lane freeway, shelters miniature classic amphitheater on the north and a square, enclosed restaurant on the south. Ascending a curving ramp, the pergola becomes a "boardwalk" on the second level, lined with linear lily ponds.

The jurors found the scheme "bold and dangerous," particularly in Bone's black-and-white drawings, which rendered the park structures as stark, massive, and full of a noble, Piranesen melancholy—the freeway as ruin.

But the jurors expressed disappointment that the final scheme, a lightweight wood structure, lacked the power of earlier versions of the scheme. "Can this be executed as originally . . . depicted," one juror asked, "or did the designer get himself into a box with a great idea?"

It was the open-ended metaphor, however, of the SITE proposal that finally won over the jury. Instead of a single theme, SITE's version of Pershing Square could be read as an almost limitless set of oppositions: town and country, development and deterioration, artifice and nature, soft and hard, order and disorder.

In contrast to the Phelps proposal, the SITE plan refers to the urban grid in a loose, allusive way, rather than the literal reproduction of a map.

Leaving the grid metaphor aside, SITE's civic-sized chessboard permits an informal-seeming arrangement of pedestrian squares interrupted by unexpected outcroppings of planting. Here the scheme is evocative at once of growth and decay. At once, we see the imposition of human order on a natural landscape, and the landscape re-asserting itself through the deterioration of order, like grass growing through cracks in the sidewalk.

The planting scheme, intending to bring together indigenous plants from diverse landscapes of forest, swamp, mountain and desert is a welcome novelty in a garden city where imported plant life has virtually buried the life that is native to the land.

But the SITE proposal also presents difficulties in visual organization, and opens questions about the scheme's fitness for Pershing Square's dual purpose as a pedestrian corridor and destination for brown baggers.

From the bird's eye view of the plan, the scheme is almost as classical and straightforward as the Welch proposal. Everything within the plan is arranged within a symmetry, particularly the pergola-covered path that runs down the center of the park on the North-South axis.

From the eye-level of the pedestrian, however, order is much harder to discern, and the earth-bound pedestrian, lacking the advantage of the bird's eye view of the plan, may soon yearn for some clear architectural markers, which SITE has avoided scrupulously.

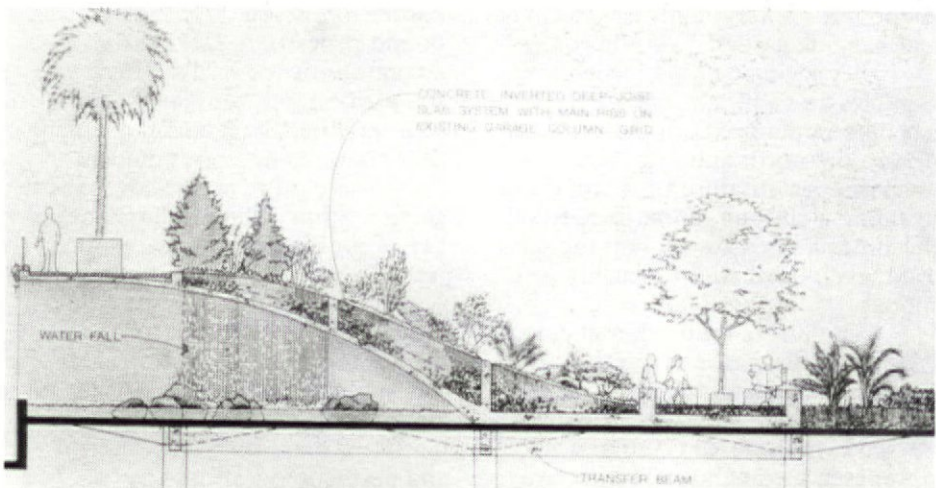
The curling bridges over the garage ramps, which solved a number of problems, also posed others to juror David Martin, who observed that the elevated landscape would block views of the park to passers-by in the street.

Even if the lost visibility is forgiven, the thin "lip" of the park platform, presents both technical and aesthetic questions that remained unresolved in SITE's watercolors. Since the continual edge wraps around the park and is highly visible, good architectural detailing is crucial to prevent the "lip" from appearing as featureless as the profile of a parking ramp. SITE in fact, plans a continuous "incised planter" that would run along the park edge and "soften" it with moss or vines.

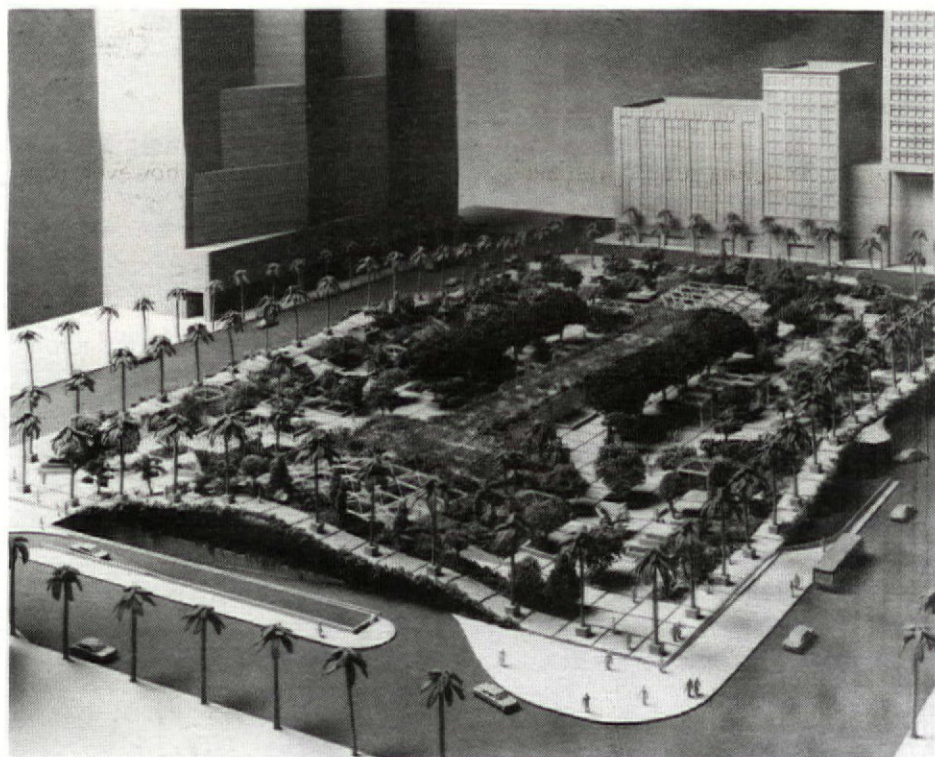
Featurelessness also threatens the pergola-covered promenade, which runs across the center of Pershing Square. In contrast to the "erupting" restaurants, which are memorable architectural inventions, like caves opening into hills, and promise to be the sort of "postcard" buildings which Charles Moore has praised, the pergola promenade is underdeveloped. Such underdevelopment is troubling, since SITE intends the promenade as a climactic event within the park; there is little in its appearance, however, that calls attention to its importance. No markers, such as columns—standard props in California pergolas—mark entrance or exit. Worse, neither end of the promenade is given a landmark that could form a visual terminus for the park visitor walking through the promenade—a Beaux Arts device that could well be retained.

The overriding consideration is that the SITE proposal, a contemplative artwork, must change by degrees in later design phases into an active urban place. The scheme whose central metaphor is metamorphosis must itself undergo some changes.

—Morris Newman



DETAIL SECTION



is a raised stage near Fifth Street, topped off by two glass pavilions with pyramidal roofs. (Stern said they echo the roof of the Central Library.)

Immediately south of the stage is a "water parterre," where tall jets of water provide a theatrical setting for passers by. "People watching people has been carefully built into the plan," Stern said during the presentation, explaining that people can see each other "appear and disappear between the water jets."

Toward Sixth Street, the fountain platform steps down into an open air cafe, with wisteria-covered trellises.

Planting is more abundant in this scheme than any other of the finalists, appropriately for a plan whose metaphor is the city as a garden. "Los Angeles has a very Mediterranean climate and has stunning virtues as a garden," said Stern, who added that the proposal "could not exist in a northern city or any place with a strong seasonal climate."

The jurors admired the invention of SWA-Stern proposal, saying it represented the "fantasy paradise" of Los Angeles and could serve as "the city's version of the Tivoli Gardens."

Scale, however, emerged as a major problem. Pershing Square, a mere postage stamp of a park, has been envisioned in something three or four times its size. "There is something of everything in here," one juror said, and "that could be overpowering."

If the SWA scheme emphasized offered Beaux Arts order the proposal by Los Angeles architect Barton Phelps was made up of disparity and opposition.

"What should a park be in late 20th century America? he asked. His answer was that such a park should be "an image of a pluralistic society." Like society itself, the park should include "non-complimentary" elements, "not to say conflicting ones."

The central "conflict" of the Phelps scheme lies between the Med-

iterranean idea of a park—a plaza with a hard surface—and the verdant irregularity of the English park.

To provide the plaza element, Phelps proposed a sandstone pavement engraved with a giant reproduction of the Ord map of 1849—the document which gave downtown its original shape. On the northwest side of the park would be an abundant stand of trees—the English element—elegantly planned in horizontal layers, specie by specie, by landscape designer Robert Fletcher, and cut through by meandering paths and lined with benches.

Within the park is a gaudy fountain on a star-pointed base, propelling water down a stream on the Ord map, retracing the course of a stream that formerly flooded Fifth Street. The water empties into a basin that runs the length of Sixth Street.

An open-air cafe marks the edge between the trees and the plaza, and is surrounded by a flight of steps that could double as an informal outdoor amphitheater.

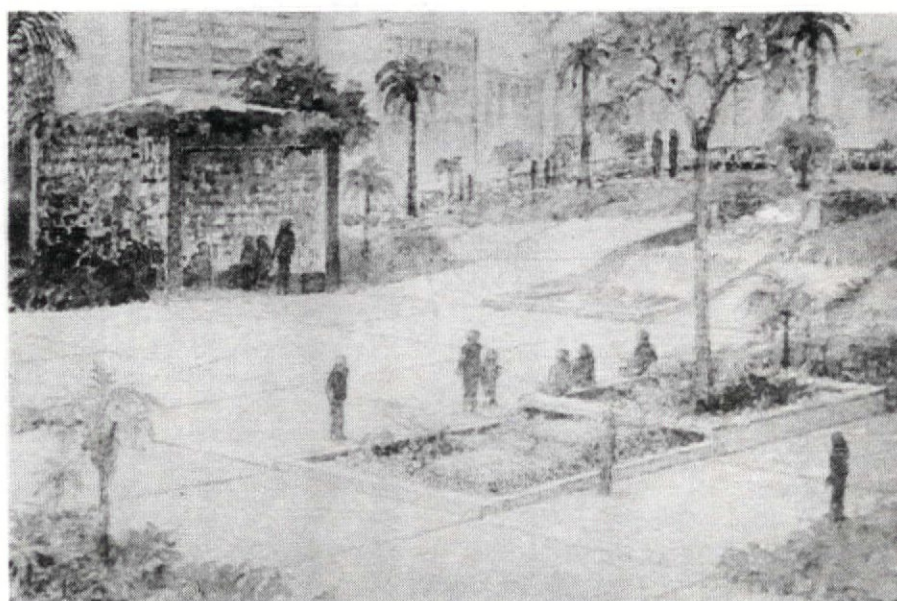
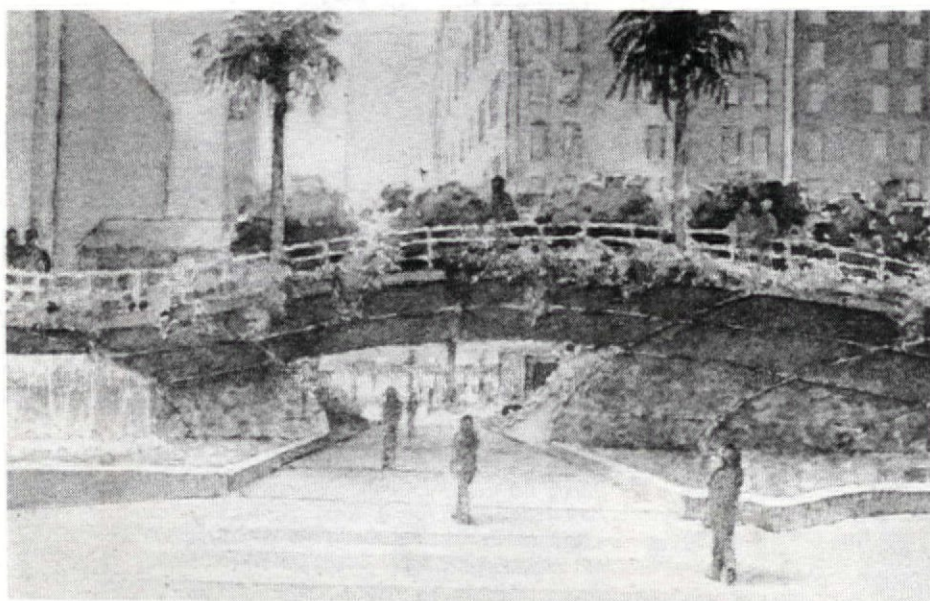
Running the length of Fifth Street is a two-story lath building that provides a pedestrian arcade at street level and houses a restaurant upstairs. Phelps explained that the lath building derives its inspiration from San Diego's Balboa Park, and would offer dappled shade instead of the solar heat of an enclosed crystal palace.

Jurors acknowledged that Phelps had "set a very difficult problem for himself and . . . handled its resolution in a skillful way," with one juror observing that the proposal was "very much in the Olmstead tradition."

Others questioned the appropriateness of reproducing the Ord map. "Is this the appropriate point in history to memorialize?" one juror asked. "Would the origin of this plan be apparent to the user?"

The freeway—Reyner Banham's "fourth ecology"—is the metaphor chosen for Los Angeles by the young New York design team of Bone/Levine Architecture. Theirs is a freeway, however, that has been

Pershing Square Competition: Metamorphosis as Metaphor



The winning design for Pershing Square by SITE Projects, Inc. featured an undulating, gridded "carpet" which overlaid the entire site and exhibited different characteristics within its individual grid squares.

In choosing a distorted grid that glows at night for a new Pershing Square, the competition jury opted for what was arguably the most daring proposal—and possibly the least architectural.

The winning proposal, by the New York firm SITE Projects, Inc. enchanted the jurors with images of metamorphosis: a regular grid that curls and bends, restaurants that erupt out of the pavement like hills, and dozens of randomly placed gardens that interrupt the integrity of the grid.

At night, the outline of the grid comes aglow, thanks to lighting elements hidden in the interstices between the 13-foot squares of pavement.

According to Chairman Charles Moore, "The jury really felt that SITE came up with an entirely new idea, capable of changing the face of Los Angeles."

The jury also liked the way that SITE acknowledged that Pershing Square is a park that sits atop a parking structure, by making that park into a thin, curling rind that is visibly supported by a concrete slab. Of all the entries, Moore observed that the SITE proposal "dealt the best with the configuration of the park, and was very honest that it was putting trees and plants on top of a garage."

Moore also discerned a cinematic quality to the SITE proposal. "The scheme, like the sile," oves, allows each person who uses this park to make possible (his or her) own script to evolve—as opposed to the talkies where the script, and thus their imagination, is already done.

Designer James Wines agrees. "We're working very much like a film-maker would work," he said when the choice of a winner was announced in Crocker Center on August 26. "Instead of developing a design out of purely formal principles, (we) develop narrative 'threads.' This is a botanical narrative."

Juror Craig Hodgetts said later that the decision came with difficulty

to the jury, and was hammered out in intense negotiations. "There was a core group of us who liked the SITE scheme the best, and we were determined to stick it out," he said.

If there was controversy behind closed doors, however, most of the jury members had glowing things to say about the SITE proposal. It "truly captures the character of L.A.," said architect Jon Jerde. Sculptor Robert Graham added, "If creativity is the measure, then the SITE proposal is the clear winner."

Clearly the design jury was opting for something new and refreshing, instead of reverent re-treads of Beaux Arts planning. "Always, always make history" when conceiving new public projects, rather than attempt to preserve history, said juror Robert Winter.

However, some jurors and designers may have been a little ambivalent about making a clean slate of Pershing Square, the oldest continuously-used park in Los Angeles, even if the park has had a restless history.

Pershing Square first took shape as a park in the 1860s, when the city planted a perimeter of trees around the square, then used a camping ground for wagon travellers. In 1886, a city engineer designed the square as a naive version of an English park, with winding paths cutting through thickly planted trees.

In 1910, architect John Parkinson set a baroque fountain in the center of the park, and placed marble balustrades on all four corners—an event described by competition finalist Barton Phelps as "the Hispanicization of Pershing Square."

After the excavation of the parking garage in the 1950s, the park became a banal rectangle of grass, although in 1962 an attempt was made to give Pershing Square a little more civic charm by adding diagonal walkways and a short-lived fountain sprayed plumes of colored water.

Today, Pershing Square has deteriorated to a barren patch of concrete and threadbare grass, sur-

rounded on four sides by parking garages and inhabited by transients and drug dealers.

The competition for a new Pershing Square was announced a year ago by the Pershing Square Management Association—a group of architects, developers and city officials—after community meetings revealed that the downtown business community wanted to renovate the park—and expunge a major eyesore that inhibited the eastward movement of the financial district to Olive and Hill streets.

In addition to the challenge of dealing with a concrete site surrounded by automobile ramps, the Pershing Square design competitors also had to comply with PSMA's somewhat imposing "wish list" of park amenities. That list included an open air cafe, a "crystal palace" botanical garden and restaurant, a stage area for outdoor performances, "water sculpture" and extensive greenery.

The four runners-up favored highly formal schemes that paid homage either to Los Angeles history, or the contradictory results of that history as seen in the urban landscape.

Openness and urbanity distinguished the proposal by the Dallas-based firm of Frank Welch & Associates. Despite ample planting of palms and deciduous trees, continuous space is the single most powerful aspect of the Welch scheme.

More than any other scheme among the finalists, the Welch proposal recognizes that pedestrians enter the park at the corners. Each corner is dramatized with a short flight of steps and a pair of "guard houses," which lend importance to the act of entering the park. The fact that the park is three or four feet above street level is a great boon, in my mind," Welch told the design jury, "because the steps give you a wonderful sense of arrival."

Bordering the length of the park, and closing it off from the

street, are two 400-foot "paseos" covered by pergolas and vines where passers-by can stop and take refuge in an intimate setting amid the high-rises of the Central Business District.

The *tour de force*, however, is in the center of the park, where a fountain is girdled by a sculpture group of human figures. Surrounding the fountain are eight "light columns," surmounted by powerful xenon lamps which send columns of light into the night air—a monumental use of the "architecture of lights" which locates the parks within its highrise setting. Unifying the park is a multi-colored paving of squares and diagonals, intended to represent Hispanic culture.

The jurors liked the "classical scale" of the Welch proposal and remarked that it "could be a wonderful central plaza, reminiscent of many in Spanish culture." They also remarked that, of all the finalists, the Welch proposal would change the least over time.

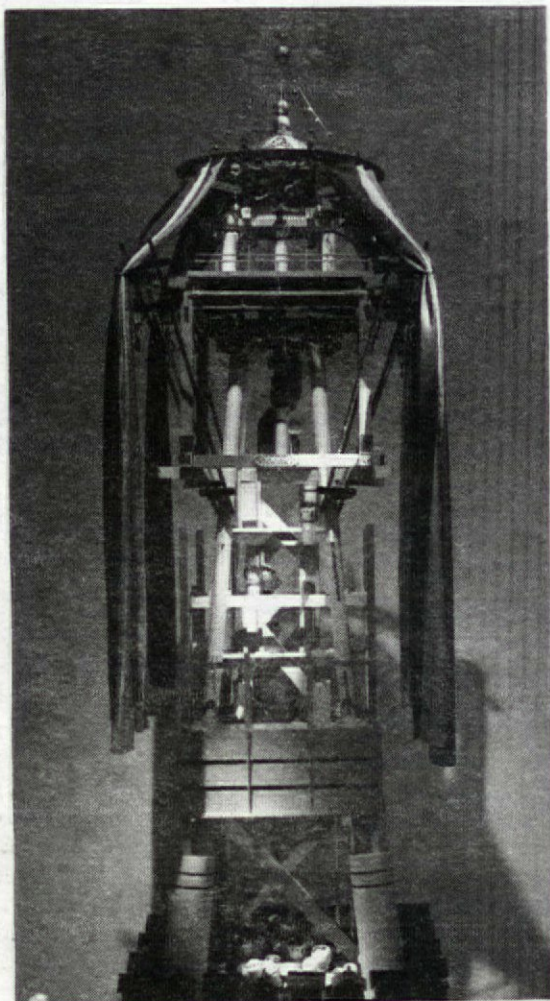
However, the jurors also asked whether the Welch proposal would make downtown "memorable." Like the highrise buildings that it complements so cannily, uniformity is the greatest weakness of the Welch scheme. All four entrances are identical, as are the two restaurants, the two escalator pavilions, and the otherwise admirable towers that mark the four corners. The systems-design approach may confuse pedestrians through a lack of unique place markers, and park visitors may be forced to seek out landmarks outside the park to take their bearing.

Opulence and density, on the other hand, mark the proposal by the Sausalito-based firm of SWA Group, which invited Robert A. M. Stern to contribute some classy elevations for the final proposal. Of all the finalists, the SWA scheme is the most redolent of the Beaux Arts, featuring a strongly centralized axis and sense of the monumental and the dramatic.

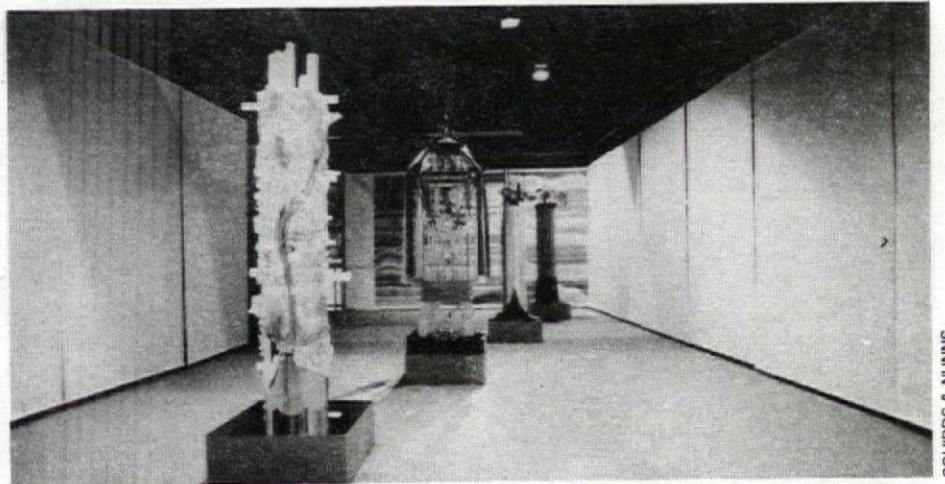
The most prominent object in the SWA version of Pershing Square

Tokyo Form and Spirit

Review



Fumihiko Maki and Kiyoshi Awazu's festival exhibit contains elements of the Edo period.



Walking gallery installation at the Walker Art Center exhibition, designed by Arata Isozaki and Tadanori Yokoo, represents the Edo Period, Edo-Meiji Period, Taisho Period, and Postwar Tokyo.



Performance by Michiko Akao, sponsored by the Japan America Community and Cultural Center, in the MOCA stage area.

The Edo Period of Japan (1603–1868), a time of self-imposed isolation which encouraged the development of Japanese arts and culture, was forever altered when Commodore Perry forced open the gates of Japan to the West. Though this event prompted the gradual end of the period, it initiated a renewed exchange of art, culture, theatre, and philosophy between the two hemispheres. In the years to follow, Japan's influence could be traced in the Art Nouveau's use of the linear characters found in Japanese prints, the work of Impressionist painters such as Edouard Manet, and the Arts and Crafts Movement, a reaction against industrialized manufacturing which found inspiration in Japanese craftsmanship. The ideology of Japanese domestic architecture emerged in the works of Frank Lloyd Wright, the Imperial Hotel of Tokyo, and the Greene Brothers. Each architect contributed to the early interpretation of Japanese principles emphasizing the use of natural, unpainted materials and handcrafted construction. Today's new spirit of art, architecture and theatre works, such as those of Robert Wilson, also stands witness to the exchange begun in the nineteenth century.

Japan's tremendous history and culture, begun prior to the birth of Christ, experienced significant change as a result of Westernization. The need to modernize tested its unique spirit of innovation and tried the balance between progress and the conservation of a past. Decades of

struggle were transformed into a mastery of technology harmonizing with new confidence in Japanese art and design.

The exhibit Tokyo: Form and Spirit draws together the collaborative talents of 11 Japanese artists and architects to present a look at contemporary Japanese expressions of design. Six themes are employed to portray daily life in Japan. They are: Walking, by the street; Living, by the home; Working, by the office and factory; Performing, by the theatre; Reflecting, by the temple; and Playing, by recreation. Each theme space contains historical elements from the Edo period such as the woodblock prints of Ando Hiroshige depicting classical Japan, displayed in the introductory space. Special installations complement the historical elements serving to fuse the past and present. In "Tokyo Spirit," designed by Fumiko Maki and Kiyoshi Awazu, a series of six intricately crafted columns represent various aspects of Tokyo which have evolved during its 400 year history. Each column acts as a support for the concepts of "freedom and confinement, festivity and silence, nature and artifact, the city's illusions and dreams past, present and future."

The exhibition was organized by the Walker Art Center in Minneapolis in association with Japan House Gallery in New York. The curators, Martin and Mildred Friedman, did an outstanding job coordinating all the artists, designers and architects. The results of each collaboration are outstanding and

quite capable of standing on their own. Use of the Edo period pieces as a datum for the exhibit provided a clear statement of what is uniquely Japanese in spirit both historically and in contemporary expression. Unfortunately, the multileveled galleries of the Walker Art Center, where the exhibit premiered April 20–July 20th, tended to fragment the exhibit. This voided any clear sequence of events suggested in the introductory area of the museum. Two of the galleries seemed too small for the large panel installations created by Arata Isozaki and Tadanori Yokoo. The high point of the show was the performance space designed by Eiko Ishioka and Arata Isozaki. Fifty television monitors of various sizes placed inside a glass stage are programmed to broadcast recent Japanese television commercials. The glass stage can be used for live performances of Kabuki, martial arts demonstrations, and music.

In the Los Angeles exhibition at MOCA, installed under the direction of John Bowsher, Mr. Yokoo's and Mr. Isozaki's panels are skillfully displayed in the Walking theme as storefronts surrounded by neighboring Edo and Meiji shop signs (Kanban) placed along a narrow street. Visitors walk down this street window shopping through Japan's past, present and future. The Performance space, Working theme and Living theme are entered from the Walking theme. Once each space has been visited, patrons are brought back into the Walking theme to access the other spaces. This strategy

amplifies the pedestrian environment of Walking very well. Unfortunately, the exhibition does have drawbacks. Hiroshi Hara's Working theme, a computer programed series of etched transparent plastic panels embedded with complex circuitry and lighting, requiring a darkened environment is not provided with a suitable transition zone between light and dark. Therefore reflections of light from the exhibit and those entering from a poorly masked doorway leading into an adjacent exhibition overpower the lighting sequences as well as the etchings depicting various working themes from Japan's history. The contemplative mood of Hara's work is truly disrupted.

The contemporary themes of Tokyo: Form and Spirit seem more "Tokyo-ish" than specifically focused on Tokyo. That is, the modern themes seem to depict life anywhere in modern day Japan. Most of the subject matter can be experienced in any metropolitan city of Japan.

Tokyo: Form and Spirit is on exhibit at MOCA's Temporary Contemporary through October 26. Several live performances have been planned in conjunction with the Japan American Community Cultural Center. Call the museum or the JACCC (621-2787) for further information. After Los Angeles the show will travel to New York and then to San Francisco.

Miguel A. Baltierra

Mr. Baltierra works at Arthur Erickson Associates.

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

Front Line Dispatch

The Listener

New battlefield reports are arriving now with almost bewildering frequency. It's been more than ten years since the breaching of the Maginot Line of the modernists by General Charles Jencks and friends. And five since General Tom Wolfe strutted through the battle smoke kicking a head here and a behind there. The stunned modernists had lost all lines of communication with the outside world—the postmodernists had swamped the media with newsreels of victory marches marked by their troops all wearing Harlequin costumes, by tanks dressed in classical livery and by mortars disguised as arquebuses. The crowds cheered and cheered at such fun—the modernists had always been so prim and grim—they deserved to be humbled, and to see them now: manacled with bent concrete reinforcing bars and gagged with great chunks of bush-hammered concrete! How they had staggered in the dust behind General Jencks' papier maché Roman chariot! "Give them what they deserve!" the crowd had screamed.

Well, hadn't the modernists shown just a little pity for the classicists during the early years of their revolution? They might even have burned the Beaux Arts palace together with its occupants if those sly fellows hadn't suddenly, in a brilliant bit of legerdemain, hidden themselves in the shades and shadows of their studio's voluptuous cornices and architraves. As it were, though, the modernists swept the place out that afternoon and by the next morning were found sitting (albeit shifting uncomfortably) in rows of Barcelona chairs as they watched hollow-eyed classicists (they had by then routed them out of their shades and shadows) shuffling down the line, chained to the carrying bars of old sedan chairs and groaning under the loads of tall models of Corbu's Towers-In-A-Park.

It was the old story, then and today, "No quarter for the enemy!"

But now these late reports of modernists fighting back: most recently Arthur Erickson, after safely pocketing this year's AIA Gold Medal, firing a deadly burst at the postmodernists, calling them "Neo-Victorians, victims of sentimentality spawned by social insecurity. Disillusionment breeds nostalgia," he said, but then ducked quickly behind the shelter of his new Canadian Chancery/Embassy building and was later seen loping nervously through his jungle of Bunker Hill highrises, but giving as wide a berth to the new MOCA building as a frontiersman might to an encampment of Apaches.

Then there was Joseph Esherick, asked his reaction to receiving this year's Firm of the Year award, remarking, modestly, that he was "surprised." That, "We came along just when people discovered the essential triviality of so much of postmodernism." There was confu-

sion and breaking of ranks as defectors scuttled out the back streets, tearing off their Harlequin costumes, running naked while joyfully shouting, "Less is more!"

Even more shocking, at San Antonio, no less an eminence than *New Yorker's* Brendan Gill was reported by *Architectural Record* as the convention's "most engaging speaker." Could the *Record* be serious? Who could these troops be in his audience who apparently restrained themselves from pulling him off the platform, tearing his script from his hands and thrusting burning matches under his fingernails after he said the following: "Are not the allurements of postmodernism being seen for what they always were—parody in the name of paying homage to a touchingly sincere past? Is it possible that a Miesian revival may soon be looked for—a revival that, unlike postmodernism, will escape the taint of a half-concealed and at-heart a sour and un nourishing jest?" Some of those present reported seeing untold numbers of card-carrying modernists infiltrating the ranks of the postmodernists and suddenly producing stiletto-sharp 4H pencils which they held at the throats of the PMs until Gill could be safely spirited down the waterway of River Walk in a tiny stainless steel hoverboat. And it was rumored that Charles Jencks was bound and gagged in the engine room, alternately spitting blood and metaphors.

Also at the convention another crowd, docile apparently because their speaker was a notable historian, heard currently-popular Spiro Kostof criticizing "the theory that restoration is synonymous with the intent to capture an ideal moment in history by creating a state of completeness that may never have existed." Many of his audience were seen scratching their heads with their archeologists' picks (caked with the dried blood of modernists) apparently puzzled by why Kostof felt critical of such a theory. Many more were seen, however, cleaning up their picks and hurrying off to see Kostof's recommended restoration, the 350 BC Roman town of Ostia.

Of course Ada Louise Huxtable had seen through the battle smoke four years ago: "We're skipping some pretty important history," she said, "important because the success or failure of our daredevil leap out of modernism into postmodernism must hang upon something better than the revisionist (Tom Wolfe) history of modernism currently fashionable." Truly, the young troops will need a parachute, not a parasol, for their plunge into ecstasy. Only a limited free-fall is survivable.

Paul Sterling Hoag, FAIA

L.A. ARCHITECT

Los Angeles Prize is Born

The Los Angeles Prize, one of the most ambitious programs of the Los Angeles Chapter of the American Institute of Architects, is receiving worldwide attention and recognition. Conceived as a competition/exhibition, the Los Angeles Prize will seek out and award excellence in innovation by the review of works which deal with architectural concerns of international importance.

The historic population migration to the world's urban centers during the past few decades is creating economic, cultural, ecological, social and political strains and uncertainties. We are witnessing the unprecedented growth of science and technology, the exploration of the new frontier of space, and of the oceans. These developments are focusing attention on the human species' need to assume greater responsibility for the future.

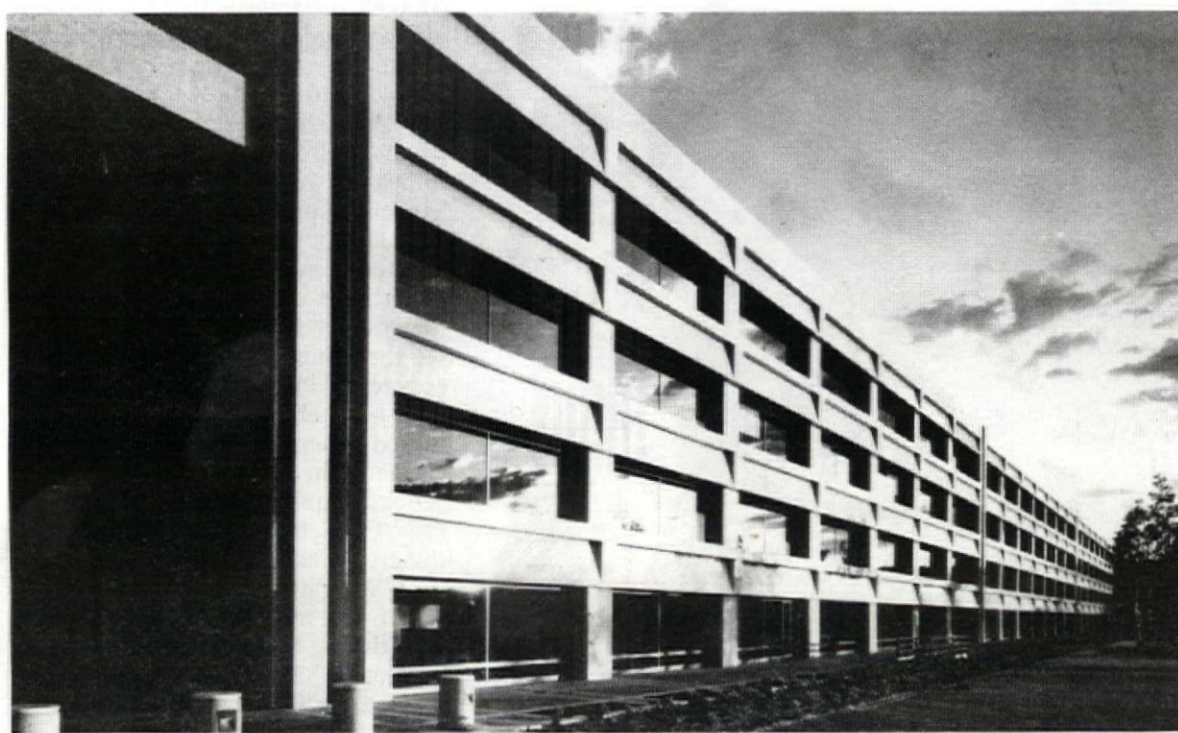
The theme for the inaugural Los Angeles Prize is "Visions of Architecture in the year 2010." The response to date has exceeded expectations. Over 500 entries from 27 different countries have been received.

An international jury consisting of Arthur Erickson, Canada, 1986 recipient of the AIA's Gold Medal award and the 1984 Canadian and French Gold Medal award; Hans Hollein, Austria, recipient of the 1985 Pritzker Prize; Richard Meier, USA, recipient of the 1984 Pritzker Prize; Richard Rodgers, Great Britain, recipient of the 1985 Royal Gold Medal of Britain; Paolo Soleri, visionary, the creator of Arcosanti; and Ray Bradbury, author and futurist, will judge the entries.

The winner of the Los Angeles Prize will receive \$10,000 and the Los Angeles Prize trophy, by Los Angeles sculptor David DeMars. A number of runner-up prizes may also be awarded. The winning entry and other selected entries will be released to the media for publication, and will later go on public display.

The awards ceremony is scheduled from 7 to 11 pm on Saturday, October 25 and will take place in the West Gallery exhibit and Kinsey auditorium at the California Museum of Science and Industry, 700 State Drive, Los Angeles. The ceremony will include a catered reception, presentation of all the entries, and comments by the members of the international jury. Cost of admission is \$7.50 to students with ID cards and \$15.00 to all others. Advance reservations are required at the Los Angeles Chapter office by Monday, October 20, (213) 659-2282.

AFLA Tours Hughes Headquarters



Hughes Aircraft Headquarters, exterior, Skidmore, Owings and Merrill.

Members of the Architectural Foundation of Los Angeles will receive an unusual opportunity to tour the new award-winning Hughes Aircraft Company corporate headquarters building in El Segundo on Wednesday, October 29.

Designed by Skidmore, Owings & Merrill, the Hughes headquarters is essentially a high-rise office building layed on its side and pierced by a 700-foot-long interior mall. The building is not generally open for public viewing, but Hughes officials have made special arrangements for the Foundation to conduct a tour from 6 to 8 p.m.

There is no cost for the tour, although it is open only to Foundation members. Membership in the Foundation is available in five categories: \$25 for Associate, \$100 for Charter, \$250 for Sponsor, \$500 for Benefactor and \$1000 for Patron.

Reservations are mandatory because the tour has a 140-person limit. They must be made by Wednesday, October 22, at the LA Chapter office, (213) 659-2282. Foundation membership information is also available at that number.

Special events will include a display of the building's original construction drawings; an address by

an owner's representative and by the architect; a guided tour which will pay special attention to Hughes' renowned art collection; and a hosted reception with hors d'oeuvres and refreshments.

Hughes headquarters building is located at 7200 Hughes Terrace, near Jefferson and Lincoln Blvds. in El Segundo.

This is the Architectural Foundation's second major event this year, the first being a tour of the recently-opened California Plaza in Los Angeles.

Aalto Show and Symposium

Alvar Aalto's innovative contributions to 20th century design are the subject of a major exhibition at the Craft and Folk Art Museum through November 2. "Alvar Aalto: Furniture and Glass" examines the Finnish architect/designer's industrial design work in depth, and is the first exhibition to present the full range of his furniture. On view are examples of Aalto's short-lived experiments with tubular steel in the late 1920's and his subsequent groundbreaking explorations of bent wood techniques through his mature furniture pieces of the 1950's.

The exhibition was organized by the Museum of Modern Art in New York and includes approximately 35 pieces of furniture, some 35 examples of glass, as well as furniture components and sculptural reliefs. Also on display will be a

number of Aalto's evocative rough sketches of ideas for glass and furniture, several finished drawings, and photographic panels showing the furniture as it originally appeared in a variety of interior settings and international expositions. A short film on the manufacture of the furniture in Finland has been made especially for the exhibition and will be shown in the gallery as well.

A major symposium, "Alvar Aalto and Beyond," will be held in Los Angeles October 10 and 11, under the auspices of the Craft and Folk Art Museum to enhance the exhibition. It has been organized in conjunction with the UCLA School of Architecture and Urban Planning and the Pacific Design Center by Janey Bennett, who serves as project coordinator. The LA/AIA is a co-sponsor. The Friday session will take

place at the Pacific Design Center and will focus on the design and philosophical issues reflected in the exhibition at CAFAM. Saturday's session, at UCLA's Dickson Auditorium, will address the issues of Aalto's architecture and design philosophies and their impact on world design. The international symposium will feature the world's outstanding Aalto scholars and historians, including Goran Schildt, Aalto's principal biographer and Elissa Aalto, the designer's widow. Reyner Banham will act as host and moderator of the symposium. He is professor of Art History, UC Santa Cruz and author of *Los Angeles: The Architecture of Four Ecologies*.

The cost of the symposium is \$25, members of CAFAM, \$40, non-members, \$20, students. Further information, call (213) 937-5544.