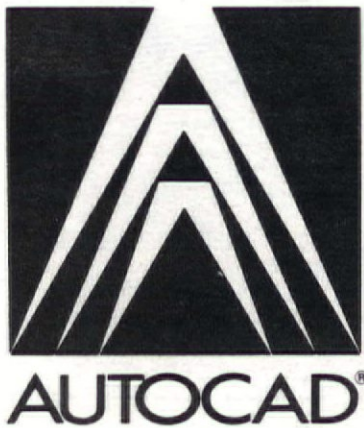


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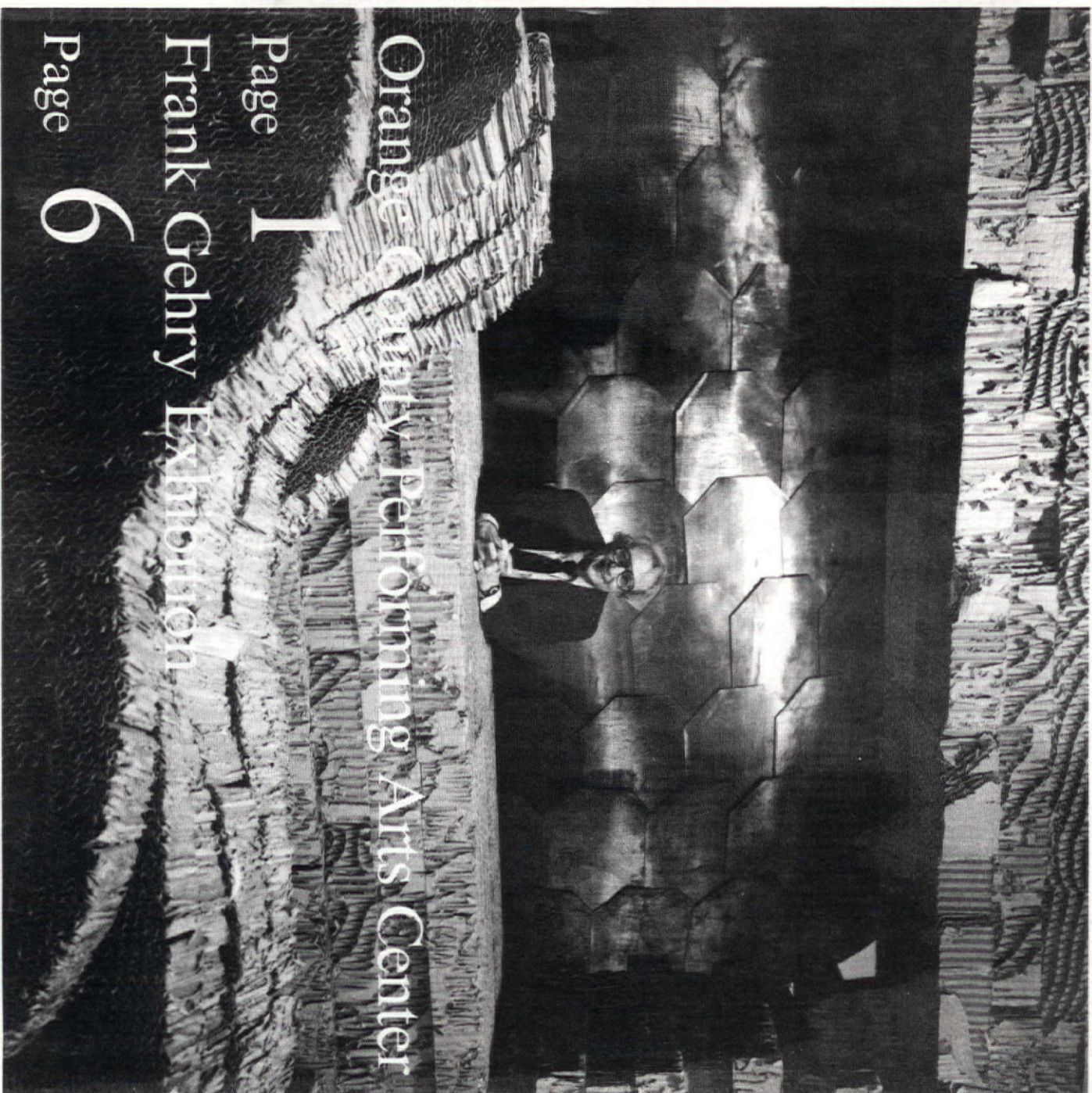
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PUBLISHED BY THE L.A. CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS
INCORPORATING SOUTHERN CALIFORNIA ASSOCIATES NEWS

ARCHITECT

November 1986

Two Dollars



Orange County Performing Arts Center

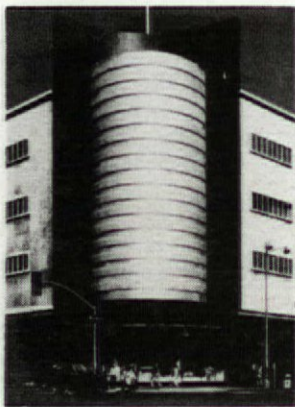
Page 1

Frank Gehry Exhibition

Page 6

Architect's Calendar

November 1986



An exhibition celebrating the 80th anniversary of Albert C. Martin & Assoc. is currently on display in the lobby of the Fine Arts Building, 811 W. 7th St.

MONDAY 3

USC Lecture Series
Lecture by Raphael Moneo,
Bovard Auditorium, 7 p.m. Call
(213) 743-2723.

80th Anniversary Exhibition
A.C. Martin & Associates,
Lobby, 811 West Seventh St., Los
Angeles, 7 a.m.-6 p.m. through
November 30.

TUESDAY 4

LA/AIA Board of Directors
Chapter Boardroom, M-62, Pa-
cific Design Center, 4 p.m. Call
(213) 659-2282.

WEDNESDAY 5

SCI-ARC Lecture Series
Lecture by Jorge Silvetti,
Main Space, 1800 Berkeley St., 8
p.m. Call (213) 829-3482.

USC Lecture Series
Lecture by Henning Larsen,
Harris Hall 101, 6 p.m. Call
(213) 743-2723.

THURSDAY 6

CCAIA Board Meeting
Monterey

Power of Architecture
CCAIA Annual Conference,
November 6-9, Monterey,
California

UCLA Urban Planning Lecture
Series

"The Politics of Housing", Lec-
ture by Cushing Dolbeare,
Perloff Hall, 1102, 5:30 p.m.
Call (213) 825-8957.

USC Lecture Series
Lecture by Don Prowler,
"The Perception of Light," Watt
Hall 1, 1 p.m. Call (213)
743-2723.

FRIDAY 7

WEEKEND

Saturday, November 1 Committee
Retreat,
LA/AIA Chapter, 8:45 a.m. Pa-
cific Design Center, #259. Call
(213) 659-2282.

Saturday, November 1 The Begin-
nings: A Julius Shulman
Retrospective, 1936-1986
through November 7, UCLA,
Gallery 1220 and the two-story
Gallery, School of Architecture.
Call (213) 825-3791.

Sunday, November 2 Chamber
Music in Historic Sights
Les Arts Florissants performs
works by Charpentier and Cou-
perin at the Westminster

WEEKEND

Saturday and Sunday, November 8
and 9th, West Adams Historic
Homes Tour,
starting point 1360 West Adams
Blvd., \$6. Call Laura Meyers,
(213) 737-6146.

MONDAY 10

USC Lecture Series
Lecture by Anthony Eardley,
"The Hidden Agenda", Harris
Hall 101, 6 p.m. Call (213)
743-2723

USC Architecture Exhibit
Rare photographs taken by Le
Corbusier on his Journey of
1911, through November 22,
Lindhurst Gallery, Watt Hall,
Monday to Friday, 10 a.m. to 6
p.m., Saturday, noon to 5 p.m.
Call (213) 743-2723.

TUESDAY 11

Chamber Music in Historic Sights
Masterplayers performs works by
Vivaldi, Bach and Handel at the
Biltmore Hotel, 8 p.m., \$20.
Call (213) 747-9085.

WEDNESDAY 12

SCI-ARC Lecture Series
Lecture by Tom McEvilly,
Main Space, 1800 Berkeley St.,
8 p.m. Call (213) 829-3482.

USC Lecture Series
Lecture by Peter Budd and Al-
istaire Guthrie, "Technology and
Architecture," Harris Hall 101, 6
p.m. Call (213) 743-2723.

THURSDAY 13

Pro-Practice Committee
Suite 259, Pacific Design Center,
5 p.m. Call (213) 659-2282.

USC Lecture Series
Lecture by John Sorcinelli
Harris Hall 101, 6 p.m. Call
(213) 743-2723.

UCLA Lecture Series
Lecture by Stanley Tigerman,
Architecture Building 1102,
8 p.m. Call (213) 825-3791.

FRIDAY 14

Chamber Music in Historic Sights
Bowdoin Trio performs works by
Beethoven, Schoenberg, Dvorak
and Schubert at the Doheny
Mansion, 8 p.m., \$30. Call (213)
747-9085.

Moving through New Towns
Exhibition through December 5,
Gallery 1220, UCLA School of
Architecture. Call (213)
825-3791.

WEEKEND

Sunday, November 16 Chamber
Music in Historic Sights
Chester String Quartet performs
works by Copland, Barber, Ives
and Porter at the Pueblo House,
2:30 p.m., \$35. Call (213)
747-9085.

MONDAY 10

USC Lecture Series
Lecture by Anthony Eardley,
"The Hidden Agenda", Harris
Hall 101, 6 p.m. Call (213)
743-2723

USC Architecture Exhibit
Rare photographs taken by Le
Corbusier on his Journey of
1911, through November 22,
Lindhurst Gallery, Watt Hall,
Monday to Friday, 10 a.m. to 6
p.m., Saturday, noon to 5 p.m.
Call (213) 743-2723.

TUESDAY 18

Chapter Election Meeting

WEDNESDAY 19

Government Relations Committee
Chapter Boardroom, M-62, Pa-
cific Design Center, 5:30 p.m.

SCI-ARC Lecture Series
Lecture by Richard Serra, Main
space, 1800 Berkeley St., 8 p.m.

USC Lecture Series
Lecture by Michael Van Val-
kenburgh, Harris Hall 101,
6 p.m. Call (213) 743-2723.

Entertainment Industry Market

Society for Marketing Profes-
sionals luncheon, Hyatt Wilshire
Hotel, 11:30 a.m., \$23 members,
\$25, non-members, \$30 walk-
ins. (213) 388-0478.

THURSDAY 20

LA/AIA Executive Committee
UCLA Urban Planning Lecture
Series
"Blending Utopian Vision with
Results", Lecture by Kenneth
Topping, Perloff Hall, 1102, 5:30
p.m. Call (213) 825-8957.

FRIDAY 21

WEEKEND

Saturday, Sunday and Monday,
November 23, 24 and 25, Design
Los Angeles '86: New
Perspectives,
The Design Center of Los An-
geles annual mini-market event,
433 S. Spring St. Call (213)
625-1100.

MONDAY 24

USC Architecture Exhibit
A century of drawings from the
Rotch Fellowship, through De-
cember 6, Lindhurst Gallery,
Watt Hall, Monday to Friday, 10
a.m. to 6 p.m., Saturday, noon
to 5 p.m. Call (213) 743-2723.

TUESDAY 25

WEDNESDAY 26

Professional Associates Night
LA/CSI, speaker Don Axon,
AIA, California Room, LA
Mart, 1933 S. Broadway, Los
Angeles. For information and re-
servations: (213) 660-2191.

THURSDAY 27

Thanksgiving

FRIDAY 28

WEEKEND

Sunday, November 30, The Pas-
adena Doo Dah Parade,
featuring the LA/AIA Associates
and the L.A. Conservancy doing
the "Dancing L.A. Cityscape"
and their "famous earthquake
routine," noon-2p.m. To partici-
pate or for information, call Lisa
Landworth (818) 788-6700.

MONDAY DECEMBER 1

Chamber Music in Historic Sights
Musica Antiqua Köln performs
works by Vivaldi, Scarlatti,
Castello and Legrenzi at 818 W.
Seventh St., 8 p.m., \$20. Call
(213) 747-9085.

TUESDAY DECEMBER 2

LA/AIA Board of Directors
Chapter Boardroom, M-62, Pa-
cific Design Center, 4 p.m. Call
(213) 659-2282.



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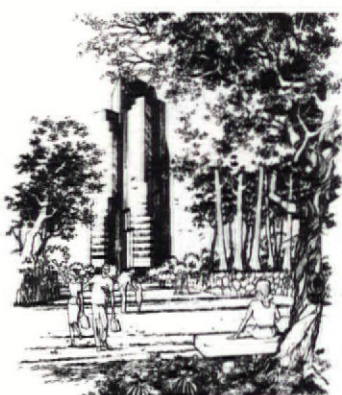
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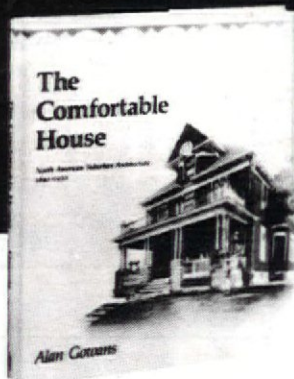
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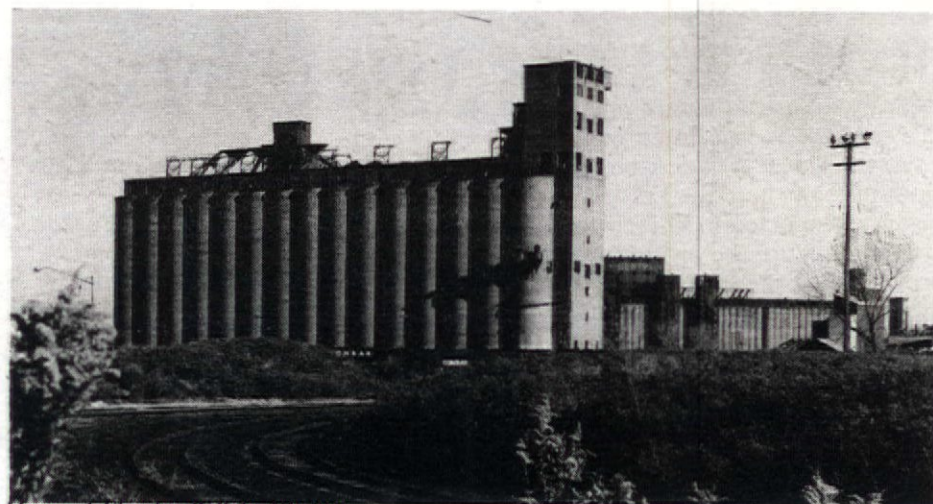
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The Pennsylvania State University
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Industrial Romance

Books



Marine A Elevator, Buffalo, NY, 1925.

A Concrete Atlantis
By Reyner Banham. MIT Press. \$25.
266 pp. Illus.

Closing the book, I recalled an old cartoon—it must have been by the English writer/artist Max Beer-bohm—of Walt Whitman teaching the American eagle to fly. A job nothing does better than this book on American industrial building. It is essentially the story of grain elevators and daylight factories, with side trips into just how modern Gropius's Fagus factory was, and Le Corbusier's doctored photographs of grain elevators and the Ford factory to bring them in line with his theories.

The book takes its title from the presence of industrial buildings in the United States at a time when modern architecture in Europe was still mainly theory. Here, Banham says, the buildings "had concrete—literally concrete—presence here on earth"—which was why he chose to call it an Atlantis rather than a Utopia.

The story begins with the publication in 1913 in Germany of 14 photographs of grain elevators in an article by Walter Gropius. The impact was instantaneous, showing up in Sant' Elia's drawings of Futurist cities and in sketches by Erich Mendelsohn.

"It must be the first architectural movement based on photographic evidence rather than on the ancient and previously unavoidable technique of personal inspection and measured drawing," according to Banham.

As the avant-garde of Europe in the early twenties connected the machine to the primitive, America became the symbol of noble savagery. It was hailed as the seat of modernity—the motherland of industry, Gropius called it; Le Corbusier remarked that "American engineers overwhelm with their calculations our expiring architecture," and Mendelsohn wrote his wife from Buffalo in 1924, "Everything else so far now seemed to have been shaped interim to my 'silo dreams.' Everything else is merely a beginning."

Banham notes, however, that the skin and bones daylight factory so admired in Europe in the twenties was not truly an American invention but had a tradition reaching back to

the warehouses of the Hanseatic ports of the Middle Ages.

Over two decades would pass before either Gropius or Le Corbusier would set eyes on the grain elevators they so admired in 1913, and some 65 years later Banham shuffled off to SUNY in Buffalo and reopened the case. "They do have an almost Egyptian monumentality, and abandoned they evoke the majesty of a departed civilization," he writes.

Banham has the rare ability to take on the protective coloration of place, and with his office in a converted daylight factory, and the grain elevators on the skyline, he blended into the structures. The case of the grain elevator took him inside and outside a dozen or more, enough to compare construction and plan, and to pronounce them "almost cathedral like, filled with a golden gray atmosphere of flying grain dust sliced by low shafts of sunlight." He writes of the daylight factory with the tenderness one would show a wild flower nearing extinction. He also calls it the "Protestant work ethic monumentalized."

It is almost like reading Cleanth Brooks's "Language of the American South," another lingering epical story that technology (television) rewrote. *A Concrete Atlantis* is as rich in nostalgia. Written from a European point of view, Banham, every inch a Brit, from his Stetson hat to his western boots and New Mexican turquoise jewelry, celebrates America as he digs into its past.

The book is a continuation of his magnum opus, "Theory and Design in the First Machine Age," which spelled out the sources of the modern movement, but the present one consists of American close-ups and ends on the Fiat factory in Turin and work in Germany and Russia. Some we knew, as the story of Ernest L. Ransome, whose early work in concrete was reported by Ada Louise Huxtable in P/A in the fifties. But most of it is new and we welcome it.

P.S. The Stetson was earned. Banham instigated the exhibition of drawings, photographs and models of the first twenty years of building at U.C. Santa Cruz where he now teaches. He should have had an elk's tooth for the book on the architecture of Buffalo while he was at SUNY.

Esther McCoy

architectural consultant and designer to the Los Angeles Festival, premiering September 4-27, 1987.

Once again the AIA has been successful in its legislative efforts: the US Senate has approved a comprehensive package of reforms to the Highway Beautification Act of 1965, including an AIA-endorsed amendment that bans the construction of new, off-premise billboards along federal and primary roads, effective July 1, 1986. It also requires all illegal billboards—estimated to number 44,000—and certain state-acquired “non-conforming” signs to be removed within 90 days of the legislative enactment. The amendment also prohibits cutting publicly-paid-for vegetation along public right of way for the sole purpose of enhancing sign visibility. The prompt response of the LA/AIA and other Chapters to the AIA’s “Alert” in this regard was instrumental in effecting this result. The legislation will now go to the House-Senate Conference Committee, where the billboard industry is expected to launch an attack to secure the pro-industry provisions of the House-proposed highway-aid bill.

The Woodwork Institute of California will no longer permit the use of WIC Certified Compliance Grade Stamps after January 1, 1987. The WIC Certified Compliance Certificates will continue to be issued. After Jan. 1, 1987, all licensees will be provided with numbered Certified Compliance Labels to be affixed to shop drawings, casework, etc., that conform to WIC requirements for the grade specified. This new procedure is expected to provide greater protection to the architect and the owner that the products do, in fact, conform to the WIC grades specified. Further information on this change can be obtained from the Wood Institute of California, (209)233-9035.

As CCAIA begins to address the issues of concern to the profession and standards for review processes throughout the state, it is most important that we know who is involved in government offices at all levels. If you currently hold an office in the state, city or county government or serve on a local planning commission or architectural review board, please provide the Chapter Office, in writing, with the following information: name of office or position you hold or name of body on which you serve; length of time you have served and expiration date of your term; brief summary of your duties and authority; a copy of any written guidelines the board or commission may have. Send to LA/AIA, 8687 Melrose Avenue, M-72, Los Angeles 90069, as soon as possible.

Janice Axon,
Executive Director

City Room Curators

At its October meeting, the LA/AIA Board agreed to underwrite the curatorial program for the City Room on a regular basis. A Board of Curators has been formed to develop a program for temporary and permanent exhibits, and to oversee their funding, preparation, installation and scheduling, as well as coordinating with the California Museum of Science and Industry.

Members interested in serving

on the Board of Curators should contact Barton Phelps, AIA, at (213) 474-1569.

Mea Culpa

Bouje Bernkopf’s byline was omitted from the announcement of the LA Prize on the front page of our October issue. Mr. Bernkopf is the chairman of the LA Prize committee. We apologize to Mr. Bernkopf for this omission.

Under the Pershing Square team Phelps/Son, the name of Paul Gleye was omitted. Dr. Gleye worked as the team’s consultant on the history of Los Angeles.

Doo Dah Day

The Pasadena Doo Dah parade was conceived spontaneously nine years ago as a parody of the Rose Parade. The Doo Dah has no theme, no judging, no prizes, no order of march and no motorized vehicles. Some of the annual favorite groups that have participated were “The Synchronized Briefcase Drill Team” and “The Cone Head Nuke Queens.” Last year the most exciting entry was “The Dancing L.A. Cityscape” by the AIA Associates, featuring their famous earthquake routine.

LA/AIA Associates are sponsoring a group again this year. We encourage everyone, family and friends to participate. The parade date is Sunday, November 30, 1986, Noon-2 p.m., rain or shine. Call Lisa Landworth (818) 788-6700, by November 9, for this year’s theme and sign up.

New Members

AIA. Karl W. Jokela, *Karl W. Jokela, Architect*; Alvin Wiehle, *Alvin Wiehle Architect*; Miles Eric Pritzkat, *Edward Carsen Beall & Associates*; Chadchalit Dasnanjali, *Gruen Associates*; Esther J. Cabanban, *Heery Program Manager*.

AIA Transfers. Richard S. Greer, *Maxwell Starkman Associates, from Houston*; Robert E. Woelffer, *Daniel L. Dworsky FAIA and Associates, from Seattle*.

Reinstate: Duane V. Fairchild, *Duane V. Fairchild, Architect*, Robert Cannan, *AIA*

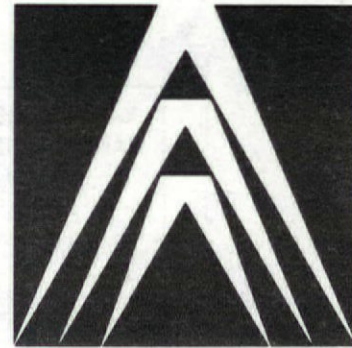
Associates. Lila Rieth, *Carde/Killefer Corporation*; Kures I. Adibi, *Jures I. Adibi Design Studio*; Uri Sally, *Berman, Bertolini & Crawford*.

Transfers. Garry H. Jer, *Barasch Architects, from Orange County*.

Students. Sadeq Hassan, *SCI-ARC*; Gary D. Helms, *Woodbury*.

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News and Notes

Minutes

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

Museum of Science and Industry: Phelps was not sure whether the Yellen exhibit would develop enough interest. Harris stated that he had seen it; that it was an absolutely astounding exhibit and well worth promoting. Phelps said he would look into it further.

Phelps reminded the Board that last month there had been a discussion on the Museum of Science and Industry proposed exhibit on earthquakes, in which they have asked us to participate.

President's Report: Axon stated that he had sent a letter to Ed McDermott of the Structural Engineers Association of So. California thanking them for letting us participate in their last program. They have sent us a check for \$3,100.22 which represents our share of the joint seminar on shop drawings.

Axon received two letters from Congressman Roybal thanking the Chapter for its communications on the Asbestos Abatement and Billboards legislation.

Widom said that the Lien Law (AB 1789) passed. The BIA has gone on record as indicating that this would stop the construction of homes for the poor. Widom said that what we need to do is send letters to the Governor and other legislators on this issue.

In response to one of his President's Messages in the *LA Architect*, Axon received a letter from Joe Vaccaro, AIA, outlining some of the problems architects are experiencing in working within the UC system. It was suggested that a meeting be set up with Don Axon, Joe Vaccaro, one or two other architects, the new UCLA Facilities Director, Duke Oakley, to discuss these issues.

The Chapter is written into the CC & R's of the Bel Air Association as arbitrator in construction disputes in that area. Axon, John Mutlow and Richard Appel recently represented the Chapter to assist in resolving a current dispute.

In the matter of the recent reopening of the SFV Section/Chapter issue by Fred Lyman: Axon stated that it was unfortunate that Lyman was unaware of the Chapter's efforts to resolve this matter by (1) meeting with members of the SFV; (2) requesting National to establish criteria on Sections; (3) proposing a round-table discussion with other Chapters and Sections at Grassroots in January; etc. However, he has spoken with Lyman and they have come to an understanding that a series of three meetings—to include the one at Grassroots—will be established, with the ultimate goal of resolving the issue of more than one Chapter within a single municipality.

Appel asked if the recent "memo" sent out by the SFV Sec-

tion was just an inquiry or was an official "petition" for signatures to form a Chapter. Robbins responded that they merely wished to know how many architects would support a Valley Chapter if it was established; it was not intended as an official petition.

The City has formed a Task Force to deal with the issues of all of the building permits. They are trying to simplify the process. The Chapter is represented on this Task Force.

Axon reported that R.D. McDonnell indicated that he would like to represent the Associates at the National level. Only one member from the 18 Regions is selected for this.

Moved Mutlow/Second Widom, the following: That R.D. McDonnell's name be proposed as Associate Liaison member at National Level at the next CCAIA meeting. **Carried.**

Executive Director's Report: As a result of the errors in our poster for the LA/AIA Conference, Janice proposed a Board policy statement that any material put together to represent the Chapter be reviewed by the Chapter Executive Officer for completeness and content.

Moved Mutlow/Second Robbins, the following: That any documents, flyers, invitations, posters, etc. representing a Chapter event be reviewed by the Chapter Executive Officer for completeness and content prior to final preparation. **Carried.**

President's Message

I can now report that LA/AIA Conference, "Focus—Professional Practice and Public Policy" was an unqualified success. Thanks to the tremendous efforts of Seth Sakamoto, AIA; Ron Takaki, AIA; Ernie Marjoram, AIA; and in particular the monumental efforts of Rob Anderson, AIA in arranging and shepherding the actual conference days nearly singlehanded. Kudos also belong to those loyal staffers (Janice, Ruth, Corinne and Vivianna) and to those wonderful WAL ladies and volunteers who came in and helped.

The December issue of the *LA Architect* will carry a full synopsis of that event, but I'd like to take this opportunity to express my thanks also, to the great number of people who made it all possible and to those who participated with their attendance. Those committees and committee members that participated included Professional Practice, Professional Development, Housing, Urban Design, Design Awards, Historic Preservation, the Committee on Architecture for Health and Architects in Government as well as the support of the Society of Architectural Administrators (SAA), the

APA, and the ASLA. You all deserve medals for your work.

There were a couple of unforeseen problems, such as the roof collapsing at the West Hollywood Auditorium, which caused last minute rescheduling, but everyone I talked with at the conference expressed unqualified appreciation and words of support for the continuation of this type of program.

So many times we hear the question, "what does the AIA do for me?" This conference was a prime example of one of the many sources of support and information available to the membership through its most valuable resource—its volunteers. There were many programs to explore and those of you that couldn't attend missed an important opportunity to share information with your fellow members and with others outside the Chapter willing to spend time with you. But cheer up, with any luck we're going to try to make this an annual event.

A good example was the Architects in Government program put on by Carmelo Sabetello, AIA and his committee. Here was a perfect chance for you to meet eight or nine representatives from various agencies in the Los Angeles area who are directly responsible for giving out the projects for their departments and the presenters nearly outnumbered the audience. A golden opportunity lost!

Returns on the Chapters ballot on the Braude-Yaroslavsky Initiative, or Proposition "U" as it is now known, are still coming in and the "noes" still lead 2:1. The Chapter will most likely have had a press conference sometime in October to announce our position.

Some time ago, I wrote to you about the Transportation Impact Mitigation Procedures Ordinance (TIMPO) that was being supported by Councilwoman Pat Russell and the late Howard Finn. In that discussion, I wrote of several serious flaws in the ordinance as presented at that time. It seems that the writers of TIMPO have seen the light and have made some important changes. Among these revisions are:

1. Each area plan will be tailored to suit the specific needs of the communities involved and the actual transportation concerns of that particular area. It is unlikely that any two plans will be similar but they should all benefit from common criteria.

2. The original proposal would have required developers to sign covenants with the city for payment of unspecified fees, constituting open-ended liabilities. The latest TIMPO proposal eliminates this "blank check" provision.

3. Any interim ordinance which comes into effect between the time an area becomes an Impact Area and the time a specific plan is developed for that area will not impede or halt projects already underway. This may well prove to be its prime weakness.

4. The original requirement that developers pass through or mandate that future tenants undertake specific traffic mitigation measures has also been eliminated.

5. The concern relating to duplicative, contradictory negotiations by city departments, and whether a "lead" agency might be needed has been addressed in the revised TIMPO. The newly written elements will avoid these issues and will maintain the existing role of the Community Redevelopment Agency wherever a redevelopment area is involved.

It is therefore felt, that this revised TIMPO is a positive response to one of our most pressing problems in Los Angeles—that of allowing urban growth to continue while still protecting neighborhoods and providing the flow of goods and services within the city. The analogy made by CCA on how we direct growth in the midst of rapid expansion was that of trying to rebuild a ship already at sea.

TIMPO seems now to address the difficult question of how to apportion between the public and private sectors the costs of the impact of development and the need to maintain a workable infrastructure.

On July 31st, the City Planning Commission adopted the revised TIMPO plan in concept and sent it on to the Council Planning and Environmental Committee for final review. Once everything is complete and minor technical modifications have been made, the ordinance will go back to the City Council for adoption.

Another observation; whether Prop "U" passes or not, we architects should press our City Council to reinstate and implement the Neighborhood City Hall planning committees used in the '70's for planning input into the regional plans sent to the Council and City Planning for inclusion into the, as yet unrealized, General Plan. I believe that utilization of this concept could have avoided much of the current dissatisfaction by the community in the actions of the City Council and the Planning Department.

Donald C. Axon, AIA
President, LA/AIA

Did You Know

The Chapter's very first local Conference, "Focus—Professional Practice and Public Planning" at the Pacific Design Center was a critical success, with some 235 registrants taking advantage of a concentrated assembly of experts in various disciplines, culminating in a gala design awards reception and presentation. Look for a detailed re-cap in the December issue of *LA Architect*.

The AIA Information Center will loan books, slides, cassettes, videotapes and films to members everywhere in the United States. The Information Center can also answer questions on any architectural topic and provide bibliographies on more than 400 subjects from adaptive use to zoos. For a detailed description of the Information Center and the AIA Archives (repository for all records generated by the Institute) call (202)626-7493.

Several of our Chapter members have made "news" recently:

The firm of de Bretteville and Polyzoides (Peter de Bretteville, AIA) has been selected to conduct planning, site selection and needs assessment activities for the proposed West Hollywood Civic Center;

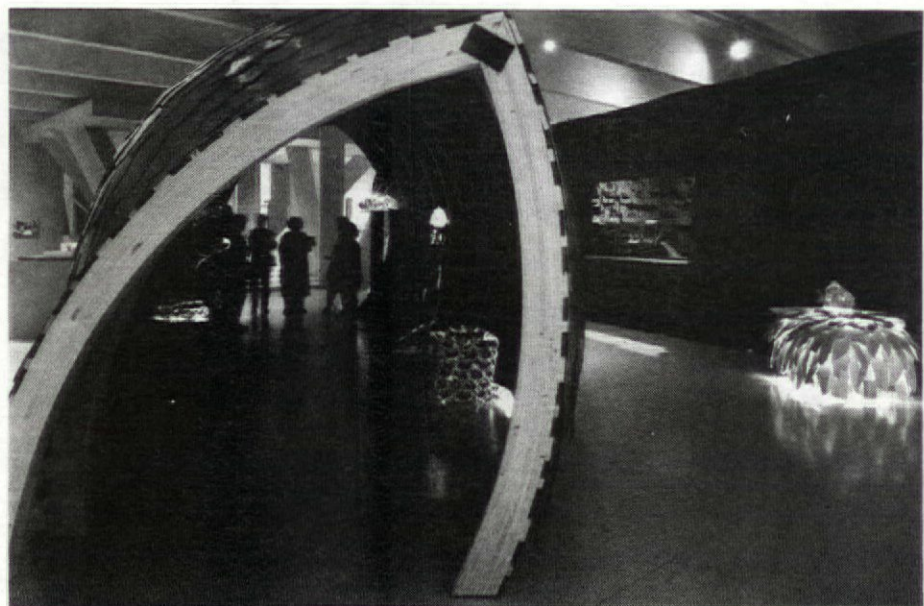
Robbins & Bown, Inc. was featured in the July-August edition of *Design Cost Data* with their Encino Savings & Loan Association corporate facility in Van Nuys;

Barton Myers, AIA was the recipient of the Architectural and Design Award in the inaugural Toronto Arts Award Program;

The Los Angeles office of Design Collaborative, Inc. (Steven Miller, AIA, executive vice president) has been selected as

Architecture of Gehry

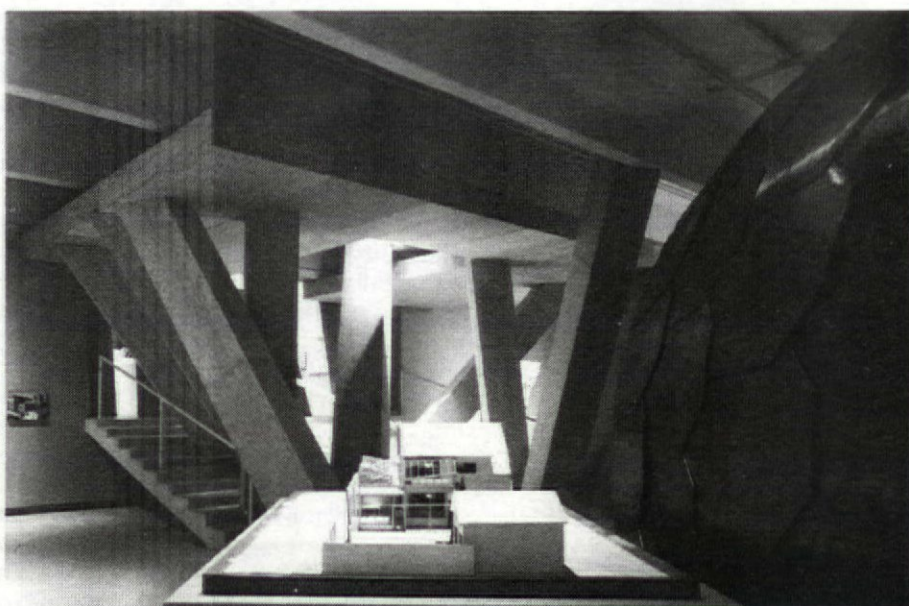
EW



A fish-shaped room is populated by Colorcore snake and fish lamps.



A cardboard temple displays a full range of Frank Gehry's cardboard furniture.



A "forest" of plywood columns forms the transition between the upper and lower galleries.

is a temple to design: within it is a series of cardboard platforms satirically displaying Gehry's cardboard furniture like the precious objects in the Museum of Modern Art. The rear wall of the temple is punctured by a "picture window" revealing a wall of lead fishscales.

Inside and in between each pavilion are models and large backlit transparencies of Gehry's work. The earliest project is the Jung Institute of 1976, Gehry's first attempt to create a landscape of form—this one a village of separate objects floating on a reflecting pool like dreams upon the unconscious. From that point on, we see Gehry returning to the concept of separate building forms time and again—in the Benson House, the Norton House, Loyola Law School, the Yale Psychiatric Institute, and others. With each successive reiteration, his imagery becomes more confident and specific, moving from pure architectural forms to fantasy and symbolic

ones—the snake, the boat, the forest and the fish. This is epic architecture, a vocabulary which is almost biblical in its origins, but commonplace in its construction.

The exhibition also explores his collaborations with artists. Just as in the '60s and '70s Gehry was influenced by his friendship with Ron Davis and others, in the '80s Gehry's collaboration with Claes Oldenburg and Coosje van Bruggen has affected his work. This collaboration seems to have given his architecture the impetus to use more evocative metaphors. At Camp Good Times, designed for terminally ill children, the team proposed buildings shaped like a boat and a milk can, metaphorical structures with direct appeal to children. At Chiat Day headquarters in Santa Monica, Gehry will use a full-scale Oldenburg binocular sculpture to form the entrance to the building.

The Architecture of Frank Gehry reveals a mature and uncom-

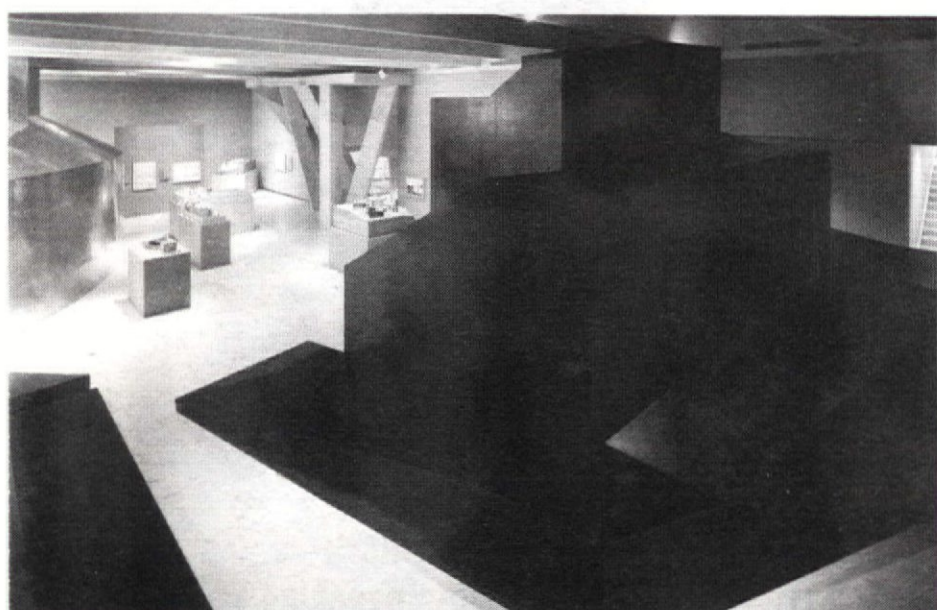
promising designer whose work has evolved consistently and rationally during its last decade of development. Provocative and visceral, the exhibition draws the viewer into Frank Gehry's world. Once there, it is impossible not to be seduced.

The Architecture of Frank Gehry will be on display at the Walker Art Center until November 16. It will then travel to the Contemporary Arts Museum in Houston, the Art Gallery at Harbourfront in Toronto, The High Museum of Art in Atlanta, and will end, in 1988, at the Museum of Contemporary Art in Los Angeles. The exhibition is accompanied by a 216 page, four color catalogue including essays by Rosemarie Haag Bletter, Coosje van Bruggen, Mildred Friedman, Joseph Giovannini, Thomas S. Hines, Pilar Viladas, and a foreword by Henry N. Cobb.

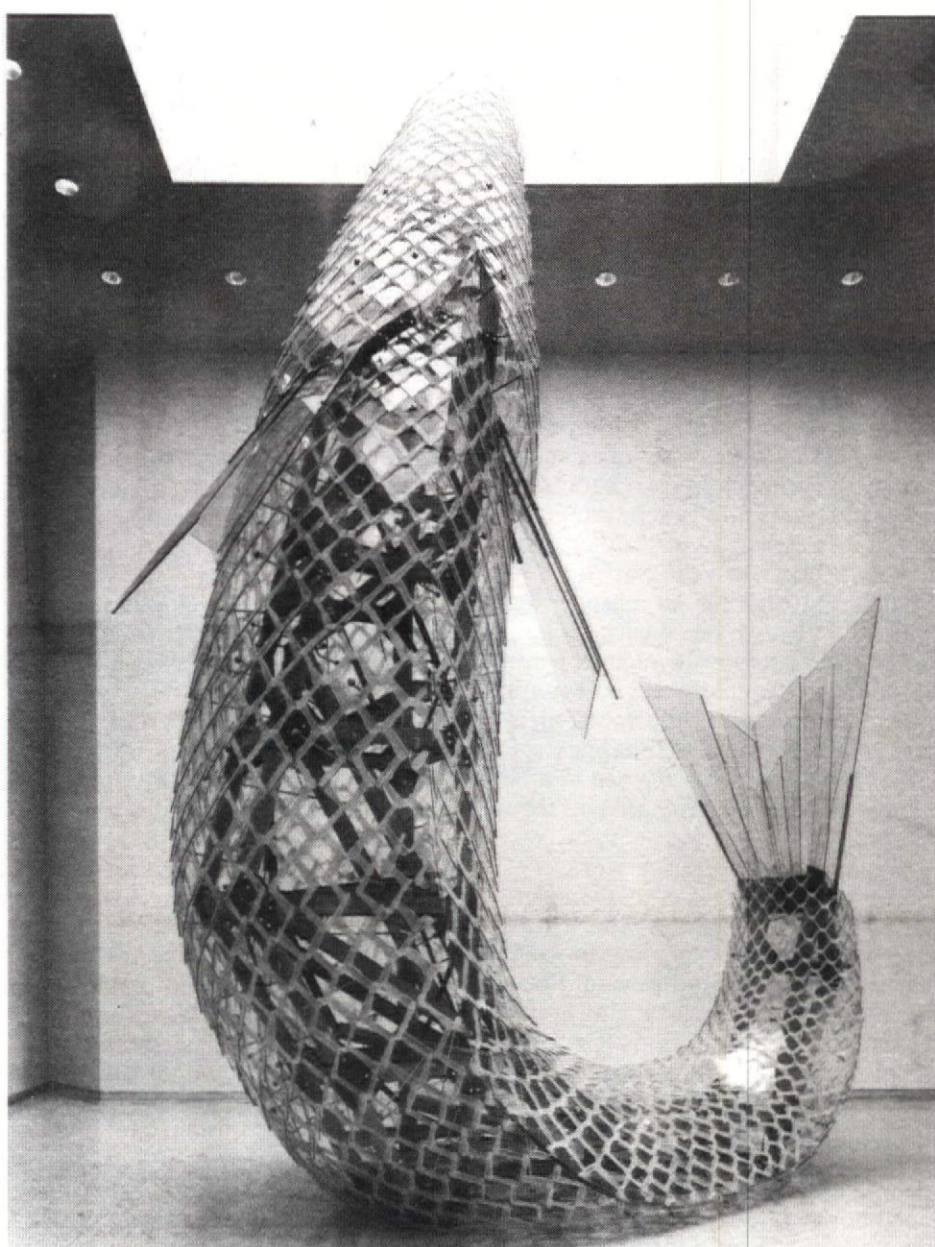
Barbara Goldstein

The Architect Frank Gehry

Review



An overview of the top gallery shows the arrangement of pavilions, models and photographs in the Gehry exhibition.



The lobby of the Walker Art Center is currently inhabited by a standing glass fish—the first sign of the Frank Gehry exhibition.

In September, the Walker Art Center opened a Frank Gehry retrospective which set a completely new standard for the exhibition of architecture. Instead of the typical display of hard-to-decipher drawings, models and photographs, the entire exhibition *is* architecture—designed and built by Frank Gehry.

Supported by a major grant from the Jay Chiat Foundation and a number of other institutional benefactors, this ambitious exhibition focuses on Gehry's current preoccupations rather than cataloguing his entire career. It examines his vocabulary of symbols, shapes and materials, and his interest in creating buildings which are collections of smaller structures.

In order to convey his interest in the agglomeration of building forms, Curator Mildred Friedman invited Gehry to install the exhibition himself. In doing this, Gehry erected a collection of "buildings" within the two gallery floors allo-

cated to the show, full-scale pavilions using the forms and materials that comprise his current vocabulary, interwoven with a narrative exhibition of his projects and ideas. This concept makes Gehry's architecture entirely accessible to the museum-going audience.

While Gehry has demonstrated his brilliance in assembling exhibitions in the past with the Russian Constructivist and German Expressionism shows at LACMA, here he was given the perfect subject—his own work. Free to build in his favorite materials and forms, he created a dream landscape inviting participants into his imagination.

The show begins in the lobby. Here the museum-goer is greeted by a 20-foot high standing fish. Built of large glass "scales" surrounding a wooden scaffold, the sculpture will be dismantled and reassembled in a Minneapolis park after the close of the show.

The entry to the first gallery is

through what appears to be, at first glance, a rectilinear vestibule clad in dark brown leather. On closer inspection, the shape reveals itself to be a spiralling geometric ramp, clad in dark veneer-polished plywood, winding snakelike around a rectilinear void. The interior of this and other pavilions is a plain, stud and plywood volume, within which are displayed models and transparencies of Gehry's work. On the same gallery level, there is a copper-clad, boat-shaped building and a forest of plywood "trees" descending the staircase to the lower gallery.

Once through the "forest" the museum-goer descends directly into the belly of a whale—the longitudinal section of a "fish," clad in lead scales and containing within its ribcage a menagerie of Colorcore snakes and fish, lit from inside. Adjacent to the fish is a monolithic temple built from massive blocks of corrugated cardboard. Described by Stanley Tigerman as "Karnac," this

which people may or may not want to take. People have a responsibility at the same time to try to carpool. We need to provide for and encourage different forms of transit, but I think they have to be compatible with peoples' lifestyles. Fixed systems may not be the most compatible.

I'm sure that SCAG is then one of the movers and shakers behind Park and Ride.

Park and Ride, Commuter Computer—we've done some preliminary work on jittney services and taxicabs, coordinating para-transit activities: vans and other systems that move either the elderly or disabled around. And the Super Shuttle. But there is no reason why we couldn't have more carpooling and vanpooling in our region. I think if the employer takes carpooling and rideshare on as an important objective of the business, it'll happen.

And I guess you did see that system work, didn't you, during the Olympics?

Why transportation worked during the Olympics is really an interesting subject matter. And it was due, partly, to people going to work earlier. Another solution would be to have more people working at home using telecommunications. Or for employers to distribute jobs and different parts of their companies throughout the region. Or they could develop "smart" buildings, allowing people to go to a building in their neighborhood, which would accommodate workers from a lot of different organizations. We're experimenting with the telephone companies, the cable companies, and the development community to explore how telecommunications can be used more in the design of buildings and their locations.

But getting back to the Olympics: it would help us if people had an incredible amount of information about traffic congestion, how to get to the venues and how to avoid them. So the individual can make a big difference and there's a lot to be gained. We move 11 percent more people than we normally did during the Olympics. Most people think it worked because people left the region, but that's not the case. We actually made more trips.

I think the design community has to interact more with the transportation planning and implementation community. SCAG has not had a high degree of involvement from the design community. But I think that's something we need to correct.

There's another point I might make. My peers in other regions are increasingly turning towards Los Angeles and Southern California, and are asking, how did you do it, how did you create the kind of lifestyle and development patterns that you have in Southern California? So to a certain extent, I think we've created a special environment, and we shouldn't be always apologizing for it. Our home-to-work trip is right at the national average. It's not a long

home-to-work trip. It's about 8.7 miles and something like 25 minutes. And we're now building a rail transit system, which SCAG as an organization has supported all along.

SCAG is a voluntary organization—the municipalities don't have to belong. What's your membership?

Out of 164 cities in the region right now, we're at about 139, 140. So the majority of the cities do belong right now.

Do you see that they are utilizing your research more now than when you came into this job nine years ago?

Yes. I think the growing complexity of the area is leading people to ask questions about the future. And they're also seeing that you solve one problem and you create another. For example, we have an air-quality problem, so we continually work to attract an industry that doesn't generate a lot of air pollution. So what we attracted was an industry that generates an enormous amount of hazardous waste. All of our hi-tech industries generate a lot of hazardous waste. Also, we've opened up channels of communications with the private sector and with community-based organizations. We've formed a regional organization of businessmen that works with the Regional Institute of Southern California. And that's made our work more useful and more relevant.

You've been here for almost 10 years and you were not interested in Cal Hamilton's job. Is there any other job in the public sector that appeals to you?

Well, right now I think I have probably the best public sector job in the region. I can interact with so many different sectors, and I don't think we're viewed suspiciously by them. I think before, because of the strength of home rule, there were a lot of suspicions toward the organization. I think we're overcoming those.

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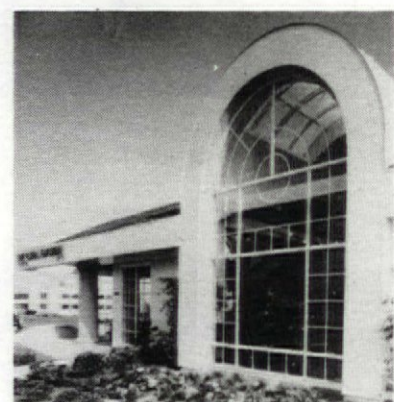
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Marc Pisano

Interview



Marc Pisano is Director of SCAG, the Southern California Association of Governments, the regional planning association for cities and counties in Southern California. SCAG works with local agencies such as RTD and the air quality district and state agencies to create regional policy on air and water quality, transportation and housing. Pisano has worked for SCAG for nine years. He is interviewed for *LA Architect* by Diane Kanner.

Is it discouraging for you that so much focus is put into what's happening in downtown Los Angeles while you're trying to look at the broader picture?

There is no question that the majority of the print media and the majority of the LA organizations focus on downtown. There are other organizations and interest groups that focus on the San Fernando Valley and on the beach cities, and another whole community that focuses on Orange County. Then there are interest groups that write about the Inland Empire, so it's not really discouraging. I think that there are just a lot of interest groups, and in my position I have the opportunity to interact with all of them. It's unfortunate that so many LA County organizations focus on downtown. They shouldn't, because there are a lot of other important areas—the San Gabriel Valley, San Fernando Valley, South Bay.

The problems in each of those regions are different aren't they?

You're absolutely right. In the San Gabriel Valley, there is the air quality problem, and in the eastern part there is a real concern right now over the amount of cogeneration facilities that are being planned. In the Irwindale area, there's a big public policy issue about six or seven different cogeneration facilities, waste energy facilities that are being planned, and there's a major debate over that. The real concern in the San Fernando Valley is transportation. And we are right in the middle of a transportation study for the Valley.

Was that commissioned by the City of LA?

They're participants. The late Howard Finn was the Chairman of that particular study. We're using Federal, State and local monies to

do it. We're looking at the Valley's capacity to accommodate its growth, and the transportation strategies that could be developed there. They haven't developed the flood plains in the Sepulveda Basin nor have they put a grid system in that would cover the entire Valley, so there are some real problems there. Plus you have the problem of additional growth and how we're going to handle the traffic out there.

And what do you think the recommendations will be, a new freeway?

Well, right now, we're looking at the short-term strategies. Among them could be metrorail and what they call median shoulder lanes, where you put in a bus/carpool lane by taking the guardrail out. That would free up some space and then you narrow a few of the freeway lanes. And then we're looking at how we can take some of the arterial roads, such as Ventura Boulevard and Van Nuys, where we could synchronize the signals and improve their flow. There are also a number of areas where we could put either additional freeway links in or super streets, where you put fly-overs, which are just subways or overpasses, at some key intersections to handle a significant increase in traffic volume.

Are you thinking probably thirty years from now?

No not that long. We're looking at two demonstrations of super streets in other counties, and if the idea works, we will hope to extend it to others.

And who's working with you on this, CalTrans?

Well, we primarily work with the local cities and counties. If it's on a state highway, like 66, CalTrans is involved.

Do you deal with the Orange County Board of Supervisors then?

Yes, and all the jurisdictions. And the Orange County Transportation Commission. There are a lot of agencies out there that we have to interact with if these strategies are going to work.

California magazine said that SCAG is becoming increasingly influential. What do they mean by that?

If our region were a separate country, we'd have the 13th largest gross national product of any country in the world. And it's also fifth in terms of per capita income. The region is an important economic force and we're probably the only agency dealing with public policy and the private sector to make the region work.

The question is, does our region have the infrastructure necessary to support growth? Can we sustain the quality of life? Most of those issues are not city by city—they are primarily regional in nature. For example, the issues of air quality and water quality are crossing boundaries. Then there's population growth: the people that are moving here (as well as those who are leaving), and how well they are trained.

And is the labor force moving in the same direction as the economy?

Several years ago, a story ran during the Bicentennial that said you felt the labor problem was our most important.

I still feel that way. Our labor force is made up of a large number of very well trained, very flexible, skilled individuals who will provide growth in our hi-tech aerospace manufacturing and hi-tech financial and insurance services. Our movie industry has highly skilled, highly crafted people.

We also have a large, large number of immigrants coming to this country, some of whom have skills and many of whom do not. How well we continue to develop educational programs both at the skilled level and at the unskilled, will determine the future of this area, probably more than any other single variable. The real dilemma that we're finding is that the majority of the new jobs in Southern California are not from the large multi-nationals but rather from smaller firms. They really can't afford their own training programs, and they're going to have to rely more on the traditional educational system. It depends on whether that system understands the changes that are occurring. Our region is probably the only place in the world where you have a hi-tech, highly skilled, complex society living side-by-side with a Third World society. There's no question that right now, in the city of Los Angeles, the ethnic and racial minorities are the majority. By the mid part of the '90s, LA County, the majority of the people will be ethnic and racial minorities, and by the turn of the century, in our six-county region, the majority of the people will be ethnic and racial minorities, many of whom are low-skilled and have little formal education and training.

Right now, the population growth is far outpacing our capacity to build housing. For example, in the city of Los Angeles, in the last five years, there's been a population growth of around 180,000 people, and we've built housing to accommodate around 25,000. That has been predominantly in the regional core. A good portion of it has also been in South Central, Downey, Lynwood, and Bell Gardens. Bell Gardens has two square miles in the city, and has 34-35,000 people living in that city, which would make it probably one of the densest cities in all of Southern California, and, yet again, there's not a building over two storeys in the entire city. So there's a real change in the demographics in those cities.

In the next twenty or thirty years, this demographic change is going to occur in the San Fernando and San Gabriel Valleys. It's now taking place in north Orange County and it will start moving to Riverside and San Bernardino. So you're going to have a very changed demographic structure in many of our municipalities. How we deal with that

change, both from the point of view of the social and political acceptance of those individuals, as well as how we deal with training them, will determine, I think, the success of Southern California. More so than dealing with our air quality and our transportation. Furthermore, the phenomenon of two working parents in a family will change the demands and expectations placed on the educational system. We're having a devil of a time with those issues.

There obviously are not enough resources going into education right now. I think the community is going to have to take more of a financial responsibility for education.

In our school, parents are now exploring building a foundation that would support and complement the resources that the school has. We have a lot of economic diversity within our community, and that may allow us to do that. There may be other communities that do not have economic diversity, and they may have real problems.

The school that I am referring to is the Franklin School, which serves Los Feliz/Silverlake and East Hollywood. You've got economic diversity in those communities, so we have some natural advantages there, that others may not have. But I think the principle is still valid and that is whether it's the parents, the neighborhood organizations or the commercial establishments—they are going to have to look more closely at what their responsibility is and take it more to heart.

Wayne Rakovitch asked how architects can be inspired when they have to build on top of, or adjacent to, parking structures? Do you think the design community is meeting that challenge of integrating the automobile?

Architects and those who design communities shouldn't dictate what individuals' behavior is going to be. Rather they ought to look at what people want to do, and how people want to live their lives, and build facilities that optimize and enhance the way people want to live.

And I'm not saying the automobile should dictate our world. But I think we need to accommodate the way people want to live and multiple sets of destinations are really important to the lifestyle of almost any income group in Southern California.

I am not, however, advocating that we have one person in every automobile. I think one of the greatest gains that we could make in the area of transportation is to increase the number of individuals in automobiles. I often think that the current ratio is .8 persons per automobile.

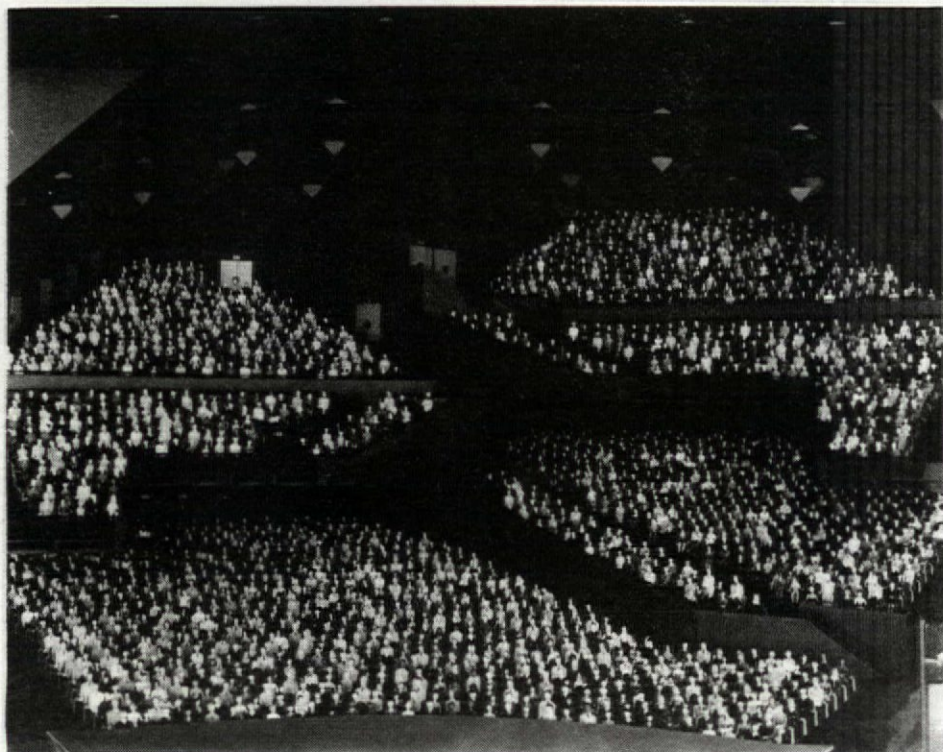
I guess I'm a firm believer in something I learned from the writings of Kevin Lynch, and that is that you should watch the routes that people take when they go from building to building, and then put the paths along those routes, rather than go out and lay down routes

Orange County Performing Arts Energy

Review

The Ins and Outs of Title 24

Continued from front page



Auditorium interior.

Sirrione and the Center's team of acousticians deserve credit for a committed attempt to break relatively new ground.

In the lobby, such high intentions cannot be detected. Circulation is cramped and confusing, and the esthetic is that of a convention hotel. The grand staircase lined with beveled mirrors reflects an utter failure of inspiration.

Outside, things are worse. The center's materials are commercial rather than institutional: very small amounts of polished red granite are overwhelmed by large expanses of stucco in places where people aren't supposed to look and faux-granite precast concrete in more prominent locations. In fact, a new 20-story office tower immediately adjacent has higher quality cladding.

The building's form is an unresolved collision of 1960s zoots, 1930s streamlining, and vitiated 1980s postmodernism. The latter is manifest in a huge and totally superfluous arch cut out of an even larger freestanding screen wall, and is as pure a case of architectural cynicism as can be imagined. This arch gives the center its "look", yet its form relates to nothing else in sight, serves no structural purpose, and is startlingly out of scale with the rest of the building. It is a graphic designer's logo rather than an architectonic idea, a patent afterthought, and a pretentious gesture that will be widely seen as the essence of the

building that it so strongly contradicts.

This raises a larger question of the obligations inherent to creating and operating a cultural facility. If the building is not plausible as art, the events inside lose some of their credibility as well. If audiences interrupt the music with applause and the management cannot spell a famous conductor's name, one must conclude that Orange County has misplaced the operating manual for its shiny new piece of musical machinery. On opening night, one official loftily compared this one-auditorium structure which lacks a resident performing company to Lincoln Center and Kennedy Center, both of which have several resident companies and multiple halls for symphony, opera, chamber music and theater.

What Orange County has is a piece of performing-arts real estate surrounded by a suburban office park and shopping center complex, rather than a true cultural center. The first is simply a matter of money, while the second demands effort, time, and a love of the arts rather than a hankering for the status that they confer. All of that will evolve at an unhurried pace once people discern the difference between the two.

John Pastier

Mr. Pastier is a contributing editor to *Architecture* magazine.

In 1983, contractors and engineers found, to their chagrin, that the California Energy Commission (CEC) would be tightening the Title 24 Residential Energy Code regulations. Thus, each of California's sixteen "climate zones" were allotted new, even more stringent "energy budgets" for every building type. Assembly Bill 163 (AB 163) was a legislative response which tempered the new requirements with more options and flexibilities.

There are three options for meeting compliance with Title 24. The most rigid is the Package Method, for moderate versatility there is the Point System but the most flexible of all three is the Computer Thermal Simulation Method.

The Package (or Prescriptive Method) is the most simple way to show compliance. However, each package contains a preset list of features such as insulation levels and glazing areas. All of these must be incorporated in the proposed plan. The problem with this option is its "all or nothing" rigidity.

The Point System is a refined performance approach. It allows trade-offs between glass areas, insulation levels, thermal mass and other structure/design features. Each climate zone has a set of tables, one for each design feature. The tables assign positive or negative points based on energy use. To demonstrate compliance, the point scores for the features of a building are added. If the proposed plan does not comply, the designer can increase the energy efficiency of the building features until the point score balances with the Point System compliance goal.

The most sophisticated choice is the Performance Method or Computer Thermal Simulation. Using one of several CEC certified analysis programs, a model of the building's thermal performance is simulated. If the annual energy consumption is within a specified energy budget, the building complies with Title 24. This approach allows the greatest flexibility in building design. It consolidates design features and conservation measures which the former methods omit, such as greenhouses and night ventilation. But these programs offer even more. They account for interaction between elements within the structure, such as carpet over a slab. This thermal mass effect on the overall building is not included in the point system. Consequently, the system usually indicates the need for additional costly modifications which may not really be required. The computer analysis also renders a

view of the precise way weather effects the thermal performance of a building. It uses an hour-by-hour profile of the thermal activity of the proposed building for a 365 day cycle. Thus it takes into consideration changes in outside air temperature and the effects of the sun as it passes across the sky.

One significant impact that AB 163 had on all Title 24 calculations is that it allows the option of complying by averaging the performance of groups of buildings. Each building or unit in an averaged group must be in the same subdivision and must be of the same model type. Compliance is achieved by using either the Point System or Computer Simulation to show an average energy performance for all the buildings or units. Thus, there can be trade-offs between different units, giving the designer more freedom and lowering building costs.

Another impact of AB 163 is that "custom budgets" can be established. A house that has an unusual design, is very large, or has a high ratio of surface area to volume is modeled as designed. This approach combines Computer Simulation with the Package method to obtain a custom budget.

Since there are so many pathways for complying with Title 24 regulations, it is highly important to know the strengths and weaknesses of all routes. The use of an experienced energy consultant can only enhance the architect's ability to arrive at an ideal design. The increased involvement of government in energy efficient construction demands both creativity and knowledge if the architect's freedom of design is to be preserved.

Harry Enck

Mr. Enck is the President of Solar Technology, a consulting firm specializing in energy analysis.

Josef Weismueller

Mr. Weismueller, a mechanical engineer, is energy consultant and calculations expert for Solar Technology.



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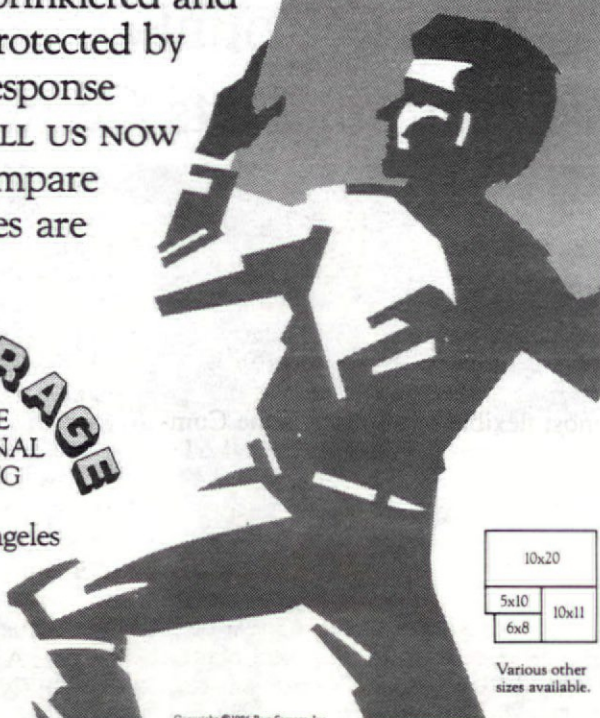
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A House Is Not A Home

The Listener

Witold Rybczynski or Tracy Kidder? Which sounds like the author of a best-seller? Right—not the unpronounceable one (professor of architecture at McGill University)—no, it's Kidder, author of *House* about which Paul Goldberger of the *New York Times* wrote, "The making of a house is a strange blend of dreams and mundane work and Mr. Kidder has explained it." And another critic, "splendid recreation of a vanishing American dream come true." Get the idea? Especially that "vanishing American dream" phrase. You bet it's vanishing and this nation of post-pubescent nest-builders is pretty frustrated. It's been tough for them having to suppress that instinct to build and having to settle instead for a decidedly uncottagey suite in a mansard-roofed condo. Because a real cottage in a garden is too dear for most of us these multi-billion dollar deficit days. Something is out of whack. That surplus productivity America was famous for in Daddy's day seems to have just plain evaporated.

But what's wrong with a bit of escapism? Why not spend a few vicarious hours in the company of Mr. Kidder's honest carpenters, principled architect and gasping owners? It's titillating cocktail hour conversation, too. Then back to the mansard and to bed.

Rybczynski chose *Home* for his book title, an emotion-laden word compared to Kidder's *House* but understandable because he is less interested in the house as an artifact than in the way its form has changed through the ages in response to society's changing concepts of domesticity.

The Hellenic Greek of the democracies lavished architectural attention on temples, agoras, fountains, theaters and gymnasia—but not on houses. Houses were but incidental, closely-crowded identical boxes in leftover spaces between public places. They embodied this Greek citizen's attitude toward his community, his *poli*. There were few differences between the homes of rich and poor and our Greek individualized his identical box only in its interior subdivision of rooms. He knew his priorities.

After the collapse of the lavishness of the Roman Empire the very concept of comfort disappeared, not to be rediscovered until 17th-century Netherlands. Throughout that thousand years in Europe even chairs were forgotten. And not just chairs—furniture as we know it was either unknown or rudimentary. A chest stored clothes. At night with lid open it was a bed with clothes as mattress; by day with lid closed, a seat. Multipurpose with a vengeance! Except in palaces, multiple-roomed houses simply did not exist. Privacy was an unknown concept. Comfort as well. And since there was no comfort to be grateful for there was only thankfulness for survival.

So how did we get from there to here? Not, as it would seem, sim-

ply by technological advances, but rather by a complete change of mind-set: the emergence of an awareness of the internal world of the individual, the self, the family. Words such as "self-esteem," "melancholy," and "sentimental" acquired their modern sense only two or three hundred years ago. So began the appreciation of a house, not just as a physical shelter but as a setting for an emerging inner life.

Domesticity: privacy, comfort and intimacy, the concept of the home and the family first appeared in all of Europe in 17th century Netherlands. There a bourgeois class quickly developed homes with multiple rooms and furniture with specific functions, and, above all, the meanings of household, refuge, affection. The rest of Europe followed about one hundred years later.

This Dutch attitude persists today, but layered on top are our century's labor-saving devices and automobile absenteeism. The latter have produced an ambivalence toward domesticity: the labor-savers making it unnecessary to spend long hours in the home and auto providing quick getaway and stay-away. The resulting sense of loss has provoked nostalgia of an unprecedented degree. Historical revivals and antique collections have satisfied the need to escape to that tantalizing Golden Age, and eclecticism has constituted the same urge gone berserk.

If there hadn't been a failure of nerve there would have been a continuing development of the Modern Movement along more meaningful paths. Instead, when rigid formalism took control of modernism there was insufficient energy and creativity to wrest control from the dominant form-givers. Thus, what energy there was spent itself in bizarre condemnation and escapism. Only recently are signs seen of the revival of the nerve to reform and breathe new life into modernism.

Architecture is inseparable from social mores: if society is alienated (self-hating) so architecture is contemptuous of progress and flees to the past; if society is cynical so architecture questions its own motives and goals; if society is narcissistic so architecture wastes its substance on frivolous effects, preens and applauds work it deems "witty."

Can the two concepts: 5th century BC Greece and 17th century Dutch coexist today? Public responsibility and private rights? Our homes are society's mirrors. They need greater attention.

Thank you, Mr. Rybczynski!

Paul Sterling Hoag, FAIA

L.A. ARCHITECT

LA/AIA Design Awards

A total of 13 projects in Southern California were recognized for design excellence last month by the Los Angeles Chapter/American Institute of Architects in the design awards competition at the Pacific Design Center in Los Angeles.

Seven Honor Awards and six Merit Awards were presented to architects and architectural firms in 10 different categories: small commercial/industrial, large commercial, commercial remodel, cultural/religious/entertainment, public/educational/health/transportation, interiors, unbuilt, new single-family residential, new multi-family residential and residential remodel. More than 150 entries were received by the Chapter.

Of the 13 award winners, 11 are in Los Angeles County, one in Orange County and one in San Diego County. William Adams Associates, John Aleksich Associates and Frank O. Gehry & Associates each won two awards.

Judges included Dr. Kurt W. Forster, director of the Getty Center, Santa Monica; Fumihiko Maki of Tokyo; and Arthur May, AIA, partner in charge of design, Kohn Pedersen Fox Associates, New York City.

Honor award winners include: William Adams Architect AIA, Santa Monica, for the Croyden House, Topanga Canyon, in the new single-family residential category.

William Adams Architect AIA, Santa Monica, for the Pytka film studio, Venice, in the Interiors category.

John Aleksich Associates, Los Angeles, for the Arlington II office building, Los Angeles, in the small commercial/industrial category.

R.L. Binder, AIA, Architects,

Santa Monica, for the Bernstein Residence, Sherman Oaks, in the residential remodel category.

Frank O. Gehry & Associates, Venice, for the Frances Goldwyn Regional Branch Library, Hollywood, in the cultural/religious/entertainment category.

Frank O. Gehry & Associates, Venice, for the Information and Computer Science/Engineering Research Facility at the University of California, Irvine, in the public/educational/health/transportation category.

Richard W. Rose, AIA, and Ronald Rose, AIA, Pasadena, for the Environmental Test Building, Sylmar, in the small commercial industrial category.

Merit award winners include: John Aleksich Associates, Los Angeles, for the Los Angeles Zoo Entrance and Mall, Los Angeles, in the cultural/religious/entertainment category.

The Jerde Partnership Inc., Los Angeles, for Horton Plaza, San Diego, in the large commercial category.

Panos Koulermos, AIA, RIBA, Los Angeles, for House C, Santa Monica, in the unbuilt category.

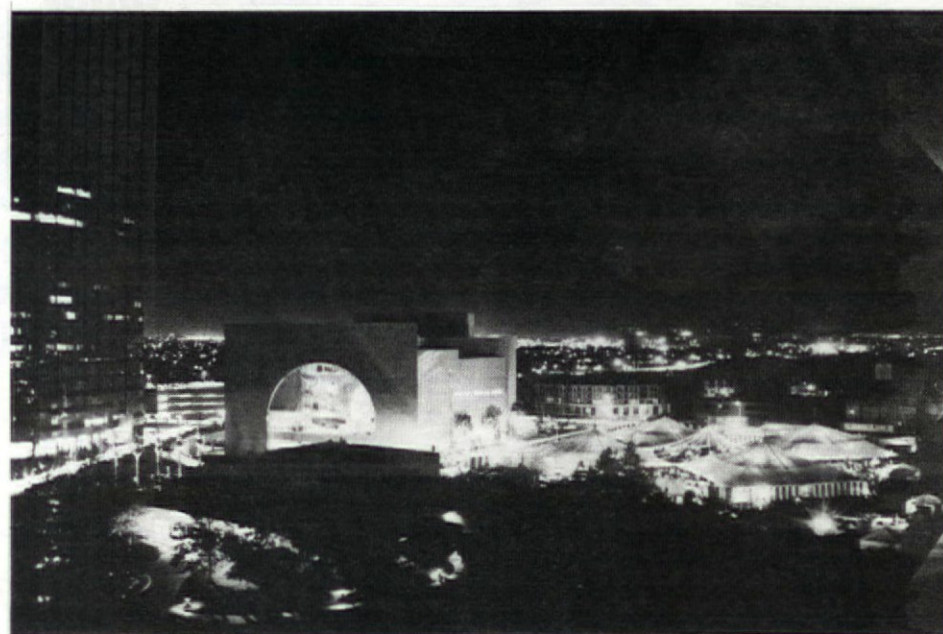
Morphosis (Mayne-Rotondi Architects), Los Angeles, for Cafe Pizzeria Angeli, Los Angeles, in the commercial remodel category.

John Vaughan Mutlow, AIA, Los Angeles, for Yorkshire Terrace, Los Angeles, in the new multi-family residential category.

Urmston, Stiehl Associates Inc., Los Angeles, for Sawtelle Place, Los Angeles, in the small commercial/industrial category.

A poster on the design awards will be included with the December issue of *LA Architect*.

Orange County Performing Arts Center



The exterior of the Orange County Performing Arts Center features an arch which acts as the building's "logo."

On September 29, the Orange County Performing Arts Center in Costa Mesa opened with a lavish fund-raising concert and buffet. With a hall seating 3,000 and a \$70 million price tag, it was definitely big news. Arts buildings of such ambition and size do not often spring up in large cities, much less in suburbia, and they are usually more telling as broad cultural declarations than they are as architectural statements. This one is no exception.

At the opening concert, with tickets priced as high as \$5,000 a pair, architecture and music took a back seat to celebrating the fundraising feats that made the architecture and music possible. Symptomatic of this indifference, the architects and acousticians were ignored in the congratulatory speechmaking, and conductor Zubin Mehta's name was misspelled on the oversized souvenir tickets.

One would like to say that the architects were unfairly slighted, but in candor they did little to distinguish themselves other than to bring the job in on time and on budget. Houston's CRS/Sirrine are performing arts center veterans, with concert halls in Akron, Houston and Louisville under their belt prior to tackling Orange County. What they produced is an interestingly flawed auditorium flanked by an unexceptional lobby and fronted by a confused and bombastic exterior.

Segerstrom Hall, the auditorium named after the center's prime donor, avoids such traps as the neither modern nor traditional ambiguity of the Dorothy Chandler Pavilion here, or the flat-out kitsch of Hardy Holzman Pfeiffer Associates' recent Silva Concert Hall in

Eugene, Oregon. It is a rather unconventional attempt to allow acoustic theory to produce new architectural form, and the result is an irregularly terraced seating plan akin to Hans Scharoun's Berlin Philharmonie and HHPA's Boettcher Hall in Denver, although without their placement of some seats behind the orchestra.

The orchestra floor and balcony are split laterally into higher and lower sections to foster spatial and acoustical intimacy. The auditorium space flows into the stage without a proscenium, and all wall and ceiling surfaces are fragmented into irregular facets to control sound reflections and diffusion. This is a potentially fruitful recipe for expressive design, but the result looks uncannily like a set for a 1960's television series about life in a spaceship. Oddly, every interior surface is painted the same matte shade of reddish-brown, thus downplaying the animated geometry and also creating a distinctly somber ambience in what could otherwise be a festive space.

As is true of nearly every large capacity concert hall of the last generation or two, the acoustics are problematic. Clarity, balance and blend of orchestral sound vary appreciably from one location to another, with the higher seats seemingly receiving the best sound. Soft tones carry well, but loud climaxes are muddled and distorted. Complex musical textures also suffer. Placing the orchestra on risers and otherwise tuning the hall will probably improve the situation, but this auditorium will never be a Carnegie Hall, and may never even be a Dorothy Chandler Pavilion. Still, CRS/

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November 18 Election Meeting

New officers and directors for 1987 will be announced by the LA Chapter on Tuesday, November 18, in the Conference Center (Room 259) of the Pacific Design Center in Los Angeles. Election ballots must be received prior to 2:00 pm on that date.

All Chapter members, associates, affiliates and their guests are invited. A wine and cheese reception will start at 6:00 pm, followed by the program.

Chaired by Donald Axon, AIA, Chapter president, the program will include the announcement of the results of the election for officers and directors for 1987, recognition of the achievements and accomplishments of the Chapter committee chairpersons in 1986, and a guest speaker.

For additional information, please check the flyer enclosed in this issue of *LA Architect*.

There is no admission charge; however, advance reservations are requested.