

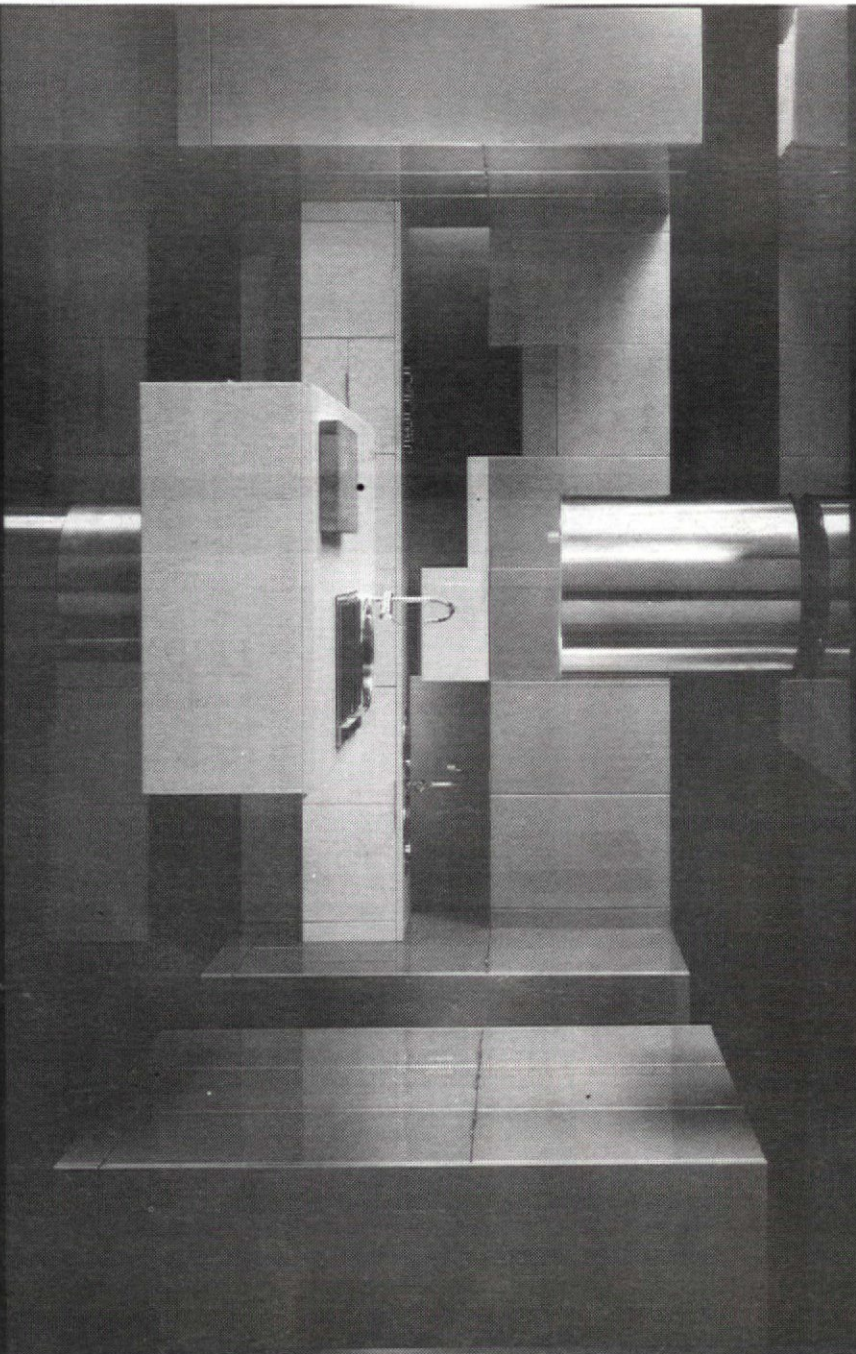
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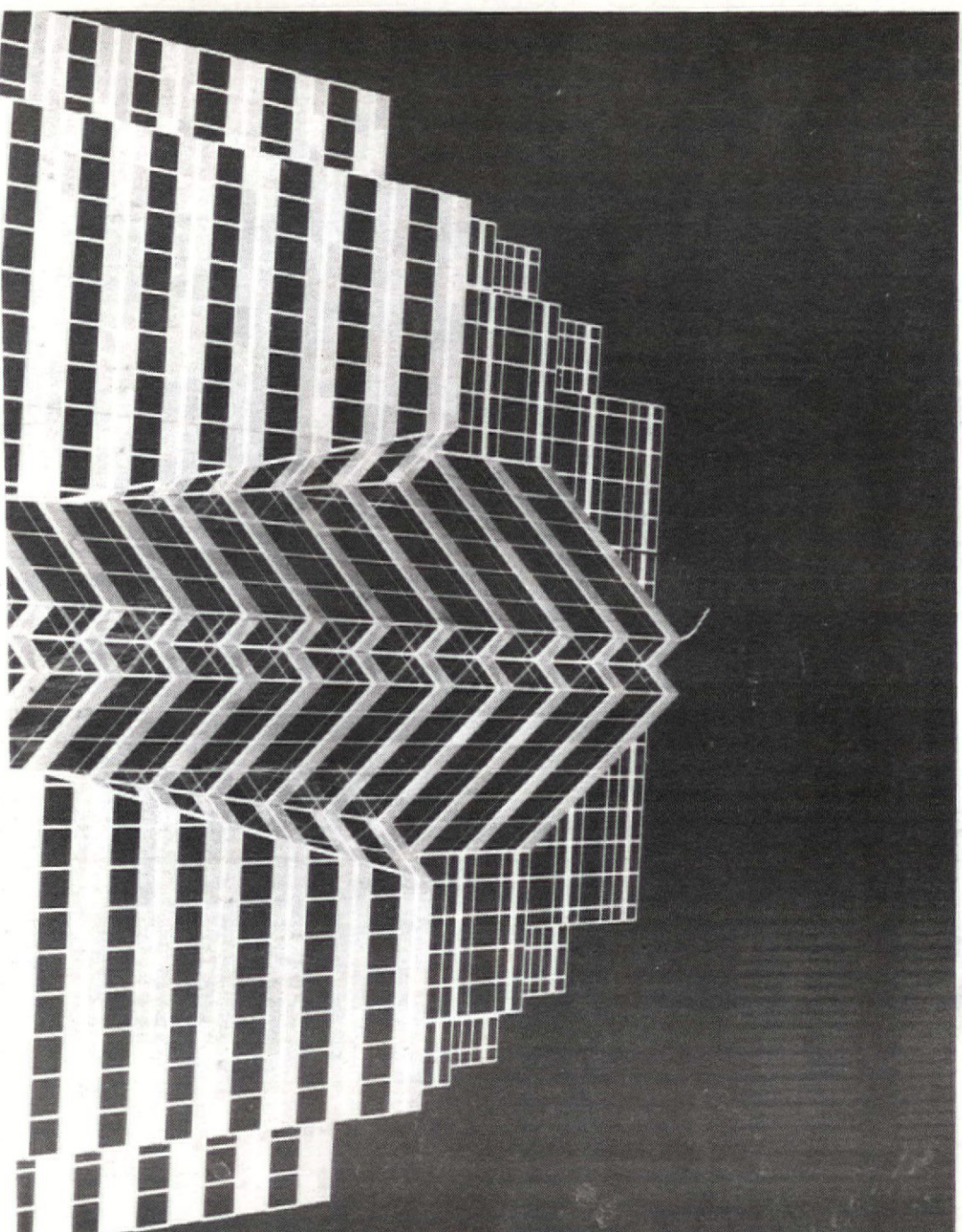
ARCHITECT

May 1987

Two Dollars

Fox Plaza Page 3

Risk Management Page 6



Architect's Calendar

May 1987

FRIDAY 1

Banning House Tour
Sponsored by Women's Architectural League Wilmington.
Call (213) 547-5895.
Birthday of Benjamin Henry LaTrobe (1764).

WEEKEND

Saturday, May 2, Milbank Mansion Tour
Sponsored by the LA Conservancy
10 am-4 pm. \$7 Conservancy members/\$10 public
Call (213) 623-2489.
C.A.L.E. Seminar Series
Building Design, Pasadena City College Rm. C-400 9 am-12 \$10. Sponsored by Pasadena & Foothill AIA.
CCWAL Conference
Sponsored/presented by the Women's Architectural League, Long Beach.
Call (213) 547-5895.

MONDAY 4

Design Competition Begins
West Hollywood Civic Center.
Call (213) 854-7475.
Exhibit-The Changing Faces of China
Cal Poly, Environmental Design Exhibit Gallery through May 15.
Call (714) 869-2664.
Liane LeFaivre
Lecture by Alexander Tzonis, Professor of Architecture, Delft University, Holland. Cal Poly, School of Environmental Design.
7:30 pm. Call (714) 869-2664.
Birthday of Bruno Taut (1880).

TUESDAY 5

C.A.L.E. Review Seminar
Programming & Planning, USC School of Architecture, Harris Hall, Room 101, 7-10 pm. \$5 members.
Call (213) 743-7337.
Designers Workshop
Sponsored by Design Center of Los Angeles (DCLA), 5-9 pm.
Call (213) 625-1100.
Birthday of Marcel Lajos Breuer (1902).

WEDNESDAY 6

Library Committee
Chapter Board Room, M-62, Pacific Design Center, 5:00 pm.
Call (213) 659-2282.
Award Presentation & Lecture
Richard Neutra Award for professional excellence, Lecture and Presentation by Raymond Kappe, Cal Poly, School of Environmental Design, 7 pm. Call (714) 869-2664.

THURSDAY 7

C.A.L.E. Review Seminar
Site Design, USC, School of Architecture, Harris Hall, Room 101, 7-10 pm., \$5 members.
Designing for Culture: LA's New Museums
Lecture by Norman Pfeiffer, SCIARC lecture series, Bing Theatre, Los Angeles County Museum of Art, 3-5 pm. Call (213) 829-3482.
Play it Again, Sam: The Neo-Classical Tradition in America
Lecture by Roger Kennedy, Director of Smithsonian Museum of American History, UCLA, School of Architecture, Room 1102, 7 pm.
Call (213) 825-3791.

FRIDAY 8

WEEKEND

Saturday, May 9, LA-Lost and Found
Lecture by journalist Sam Hall Kaplan, Sponsored by LA Conservancy, 3 pm. Variety Arts Center \$7 Conservancy members/\$10 public. Call (213) 623-CITY.
C.A.L.E. Seminar Series
Electrical, Mechanical, Pasadena City College, Room C-400, 9-12 \$10. Sponsored by Pasadena & Foothill AIA.
Art Deco Walking Tour
Presented by LA Conservancy, 11 am. reservations required. Free to Conservancy members, \$5 to public.
Call (213) 623-CITY.

MONDAY 11

Lecture by Alvin Boyarksy
Chairman, School of Architecture, The Architectural Association, London, Cal Poly, Environmental School of Design.
Call (714) 869-2664.

TUESDAY 12

LA/AIA Board Meeting
Welton Becket Associates, 4:00 pm.
Call (213) 659-2284.
C.A.L.E. Review Seminar
Methods & Materials, USC School of Architecture, Harris Hall, Room 101, 7-10 pm. \$5 members.
Call (213) 743-7337.

WEDNESDAY 13

LA Architect Editorial Board Meeting
Chapter Board Room, M-62, Pacific Design Center 7:30 am.
Call (213) 659-2282.
New Member Orientation Meeting
Chapter Board Room, M-62, Pacific Design Center, 4:00 pm.
Call (213) 659-2282.
Associates Board Meeting
Chapter Board Room, M-62, Pacific Design Center, 6:30 pm.
Call (213) 659-2282.
Mike Antonovich Meeting
Embassy Hotel, 6:00 pm.
Call (213) 659-2282.
AIA Reception/Lecture
Theatre on Six, Design Center of Los Angeles, (DCLA), 5-9 pm.
Call (213) 625-1100.

THURSDAY 14

Architecture for Health Committee
Chapter Board Room, M-62, Pacific Design Center 3:30 pm.
Call (213) 659-2282.
Pro-Practice Committee
Room 259, Pacific Design Center, 5:00 pm. Call (213) 659-2282.
C.A.L.E. Review Seminar
Methods & Materials, USC School of Architecture, Harris Hall Room 101, 7-10 pm. \$5 members.
Current Work and Thoughts
Lecture by Robert Venturi, UCLA School of Architecture, Room 2160, Dickson Hall, 7 pm.
Call (213) 825-3791.
Negotiation and Dispute Resolution in the Public Sector
Lecture by Professor Lawrence Susskind, UCLA, School of Architecture, Room 1102, 5:30 pm.
Call (213) 825-8957.

FRIDAY 15

The Frank Lloyd Wright Archives
Lecture by Bruce Brooks Pfeiffer, Director of Archives at the Frank Lloyd Wright Memorial Foundation, Gallery Theatre, Barnsdall Art Park, 7:30 pm. \$3 public, Hollyhock members Free. Call (213) 662-7272.

WEEKEND

Saturday, May 16, The Architect in Court
Department of Water & Power Auditorium 8:30 am-1:00 pm.
Advance \$25 members \$35 non-members, at door \$35/\$45.
Call (213) 659-2282.
Building The National Will to End War
An interactive workshop sponsored by SCIARC. Champagne Towers Meeting Room, Santa Monica \$5, bring bag lunch. Call (213) 396-4538
Tour of Rehab Projects
Sponsored by the Historic Preservation Committee, Begins at Engine Company 28 between Figueroa and Wilshire, 8:30 am to 1 pm. Further information: (213) 659-2282.

MONDAY 18

High Places Exhibit
Works by Franklin Israel Design Associates UCLA, Gallery 1220, Perloff Hall, 8 am-5 pm through June 11. Call (213) 825-3791.
Exhibit-Vernacular Architecture from the Rural Portuguese South
Cal Poly, Environmental Design Exhibit Gallery through May 29.
Call (714) 869-2664.
Birthday of Walter Adolf Gropius (1883).

TUESDAY 19

C.A.L.E. Review Seminar
Specifications, USC School of Architecture, Harris Hall, Room 101, 7-10 pm \$5 members.
Call (213) 743-7337.

WEDNESDAY 20

Birthday of William Thorton (1759).

THURSDAY 21

C.A.L.E. Review Seminars
Acoustical Engineering, USC School of Architecture, Harris Hall Room 101 7-10 pm. \$5 members.
From Concept to Reality:
Discussion Moderator, William Fain, SCIARC lecture series, Pacific Design Center.
Call (213) 829-3482.
The Green Rectangle
Lecture by Barbara Stauffacher-Solomon, UCLA, School of Architecture, Room 1102, 7 pm.
Call (213) 825-3791.

FRIDAY 22

Art Deco Weekend in San Francisco
Celebrating 50th Anniversary of Golden Gate Bridge, sponsored by Art Deco Society of California, through May 24.
Call (415) 552-3326.

WEEKEND

Saturday, May 23, C.A.L.E. Seminar Series
Site Design, Pasadena City College, Room C-301, 9-3 pm. \$15. Sponsored by Pasadena & Foothill AIA.
Design Implementation Workshop for Landscape Architects
UCLA Extension Course, UCLA Extension Building 4 day course: 23, 24, 30, 31 \$310.
Call (213) 825-9414.

MONDAY 25

TUESDAY 26

Interiors Committee
Chapter Board Room, M-62, Pacific Design Center, 4:30 pm.
Call (213) 659-2282.
C.A.L.E. Review Seminar
Architectural History, USC School of Architecture, Harris Hall, Room 101, 7-10 pm. \$5 members.
Call (213) 743-7337.

WEDNESDAY 27

Building Performance & Regulations Committee
Chapter Board Room, M-62, Pacific Design Center, 5:00 pm.
Call (213) 659-2282.

THURSDAY 28

Architecture for Housing Committee
Chapter Board Room, M-62, Pacific Design Center 3:30 pm.
Call (213) 659-2282.
Pro-Practice Committee
Room 259, Pacific Design Center, 5:00 pm. Call (213) 659-2282.
C.A.L.E. Review Seminar
Architectural History, USC School of Architecture, Harris Hall, Room 101, 7-10 pm. \$5 members.
Call (213) 743-7337.
Restructuring Across Borders
Lecture by Assistant Professor Rebecca Morales, UCLA, School of Architecture, Room 1102, 5:30 pm.
Call (213) 825-8957.

FRIDAY 29

Birthday of George Nelson (1908).

WEEKEND

Saturday, May 30, Committee Retreat
Room 259, Pacific Design Center, 9:00 am-1:00 pm
Call (213) 659-2282.
Structural Seminar
Architectural License Seminars, 9 am-5 pm Viscount Hotel, LAX.
Call (213) 208-7112.

Edgy Condition

Books

Edge Condition *Journal of the UCLA Graduate School of Architecture and Urban Planning, 1986.*

The UCLA Graduate School of Architecture has joined the ranks of American architecture schools which produce annual journals. Most of the journals are of recent vintage (with the notable exception of Yale's *Perspecta*), largely based on the east coast, and by now, several of them are distinguished productions. As the first west coast graduate school publication, the *UCLA Architecture Journal* faces both a great opportunity (a barren field) and the liability of being assessed by the standards set by the existing publications, both in content and in format.

It is long past the time when such a publication should emerge from California, and this *Journal* represents a promising beginning. As a fledgling enterprise, however, it has some kinks which one hopes will be worked out as the publication ages.

There seem to be two general types of student architecture journals: vanity publications, flush with

student and faculty work; and the rest which cast their nets widely into the architectural community. On the whole, the vanity publications hold little interest for those outside of the school, while the second category of journals often sponsors extremely interesting and provocative work. The *UCLA Journal* was impaled on the horns of a dilemma because it tried to straddle the two strategies, and managed not to develop the potential of either.

Let me first talk about the student work. The work allegedly represented a competition: but in fact, jurors simply chose a number of projects from an exhibition of all of the work of the UCLA studios. Result? They "talked about" a wide variety of projects, an exercise doubtlessly as painful for them to perform as it is for us to read several months later. In the future, the editors would do well to consign similar enterprises to internal publications.

The other two thirds of the journal was more successful, although not unproblematical. In May 1986, UCLA sponsored a symposium which

addressed the architecture of California. William Hubbard, faculty advisor, explained that they sought a "non-arbitrary basis for form-making," for which Hubbard suggested one unexamined source was "California-ness:" for which the question was, "What is it about California?" The antecedent to "it" remained unclear. The search for certainty is fraught with perils to which Hubbard did not allude, but fortunately, the speakers largely ignored this strangely formed problem.

Instead, keynote speaker Kurt Forster of the Getty Center discussed the work of several architects in California. He isolated two approaches to making architecture which he then explained in the work of Irving Gill and of Frank Gehry. Gill (and more recently, Mark Mack) reduced building to its essential components, but then played off complex symmetries, asymmetries, and massing, experimented with materials, producing buildings of intelligence and spatial richness, yet uncommon grace and comfort. A second approach, exemplified by Frank Gehry (with Rudolph Schindler as ancestor) employs polemically simple materials to develop new spatial concepts. In materials (often industrial, prefabricated materials such as chain link and corrugated metal) and in the explosion of stereometric volumes, Gehry's buildings challenge the comfortable and closed ranch-burgers endemic to California. From these two central distinctions, Forster elaborated his analysis of the work of some of the best designers, but despite the perceptiveness and verve of his analysis, he made the mistake of comparing the subtle, disciplined, inventive and intelligent work of the above architects to the slack, kitschy design of other practitioners—notably, Charles Moore, former dean of UCLA.

This seemed to compel the respondents to rebuttals on behalf of Moore which, despite the valiant efforts of Thomas Hines and Donlyn

Lyndon, proved embarrassingly taxing. Although a lively debate ensued, a structural problem began to emerge. The format of keynote address, prepared response and panel discussion—as I recently had occasion to learn—is a recipe for misunderstanding. Whatever the intention, it appears to make the speaker a more or less stationary target—although Forster, Hines and Lyndon had the good sense to exchange prepared texts in advance and to conduct themselves with decorum. At worst it wasted time: by comparison with the other work Forster discussed, Moore's hardly merited the time and space spent on it.

Since the format depends upon the participants' good will, openness, willingness to make carefully prepared presentations and to engage in a dialogue, it runs the risk of collapsing completely, as did this year's forum. Although normally a good mechanism for insuring that texts are ready on a specific date, the symposium ought to be modified in the future, perhaps with two keynote addresses and responses.

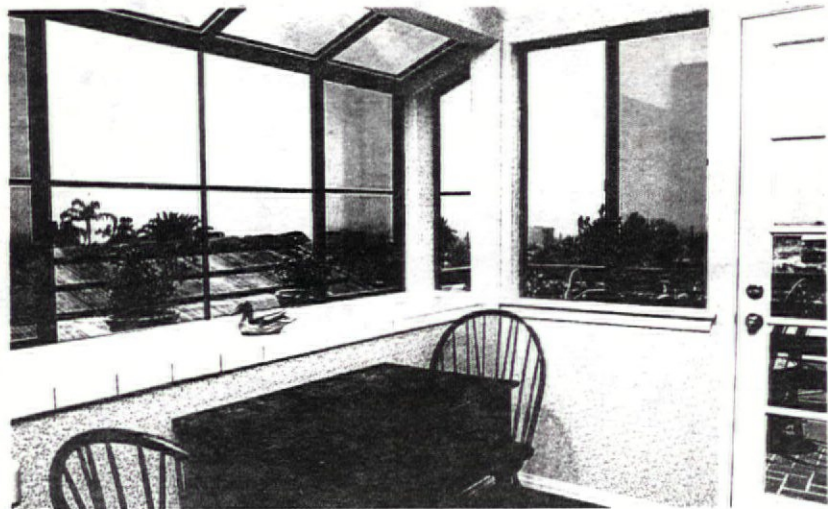
Finally, the design of the publication needs to be drastically rethought, from typeface to color to graphics. One wonders at the quirkiness of images—some barely postage stamp size, other inconsequential images oversized, others are omitted (particularly Mark Mack's designs), and most are of poor quality. Nor should the cover sport a badly spliced panorama of Santa Monica: now this is kitsch. I am confident that the *UCLA Journal* will find its voice, not as an imitation of other publications, but as a response to the design and buildings in Los Angeles, and that the graduate students will respond to the challenge in subsequent issues. The promise remains to be fulfilled.

Dr. Diane Y. Ghirardo

Dr. Ghirardo teaches architectural history at the USC School of Architecture.

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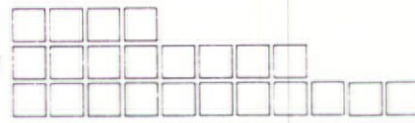
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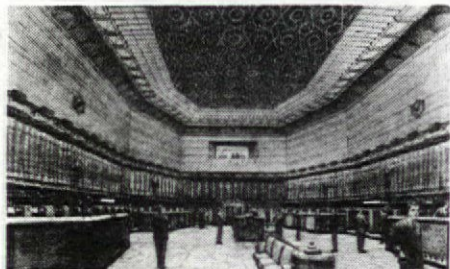
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Coming Events

Tours



The Pacific Stock Exchange Building will be one of the buildings featured on the May 16 Historic Preservation Committee tour.

Historic Tour

The Historic Preservation Committee of the LA/AIA, as part of National Preservation Week, is sponsoring a tour of certified rehabilitation projects in downtown Los Angeles, on May 16 from 8:30 am to 1:00 pm. Joining the tour will be Steade Craigo, Senior Restoration Architect with the Office of Historic Preservation, State of California.

The program, for architects, developers and building owners will address such topics as: the difference between restoration and rehabilita-

tion, compatible new construction, tax credits for rehabilitation, the certification process and construction costs.

The tour will start at the Engine Company 28 on Figueroa between Wilshire and Seventh at 8:30 am on May 16th. Other buildings on the tour will include the San Fernando Building and the Los Angeles Stock Exchange. For further information call (213) 659-2282.

Master Craftsman Award

American architects Charles and Henry Greene created a world famous legacy of artistic achievement. The Gamble House, as an embodiment of the principles and philosophies of that achievement, is proud to announce a new program broadening the Greene and Greene legacy into the contemporary scene.



The Moseley Residence by Buff and Hensman will be featured at the "Gamble House Interiors '87" tour on June 6 and 7.

The first Gamble House Master Craftsman Award for excellence in the arts of design and craftsmanship will be presented to architects Conrad Buff, III, FAIA and Donald C. Hensman, FAIA of Buff and Hensman Architects, FAIA, Pasadena, California, on Friday evening May 1, at a dinner in their honor at the La Canada Flintridge Country Club.

This national recognition has been established by The Gamble House with the University of Southern California to acknowledge contemporary artisans whose body of work in all areas of the arts represents the basic principles of the Arts and Crafts Movement—the union of client, design, materials and craft.

Important to this award program are its two equally significant parts: the acknowledgment to the recipients

and the opportunity for public participation and enrichment. As true art forms should be for the fullest enjoyment of the people, the program's goal will be to arrange appropriate events which will allow the public to "experience" the works.

As party to the first master craftsman award, "Gamble House Interiors '87" will present six unique residences by architects Buff and Hensman on Saturday and Sunday, June 6 and 7. All houses are located in the Pasadena area and represent the architects' varying architectural palette, spanning over three decades of their architecture, landscape, interiors, furniture and accessory designs.

For further information, call Jetty Fong, Home Tour Chairman at (213) 583-6481, or Randell L. Makinson, Director, The Gamble House at (818) 793-3334 or (213) 681-6427.

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consultant, Ms. Drummond has worked with corporations, architects and engineers in preparing specifications, facility management and contracting. She is also active in education, providing seminars, continuing education courses and in-house training for corporations and design firms. She has been a member of CSI since 1961, a member of the Board of Directors of the Los Angeles chapter of which she is currently president-elect.

The open discussion program will provide valuable information for the novice as well as the experienced, and will be held on May 28, 1987 at Stewart-Romberger and Associates, 420 Boyd Street, Suite 200 in downtown Los Angeles from 6:30 pm. Admission is \$4.00

Further information and reservations may be made by contacting Irene Frankel at (213) 552-3100.

Beautification Awards

The new Fox Plaza in Century City, Centinela Hospital Airport Medical Clinic and the restored Wiltern Theatre were among the top award winners in the Los Angeles West Chamber of Commerce's 17th Annual Beautification Awards presented Monday, April 13th, at the Hotel Bel Air.

Fox Plaza, at 2121 Avenue of the Stars, also won the Tamkin Award, which is endowed and presented annually by architect Jeffrey Tamkin for the outstanding new commercial development completed during the past year.

Certificates of commendation were presented to R. Scott Johnson, architect and senior vice president of Pereira Associates; Miller, Klutznick, Davis, Gray Company and 20th Century Fox Film Corp., owners and Al Cohen Construction Co., contractors.

The Landmark Award was awarded to the Wiltern Theatre and presented by Dick Turpin, real estate editor of the *L.A. Times* to Wayne Ratkovich, president of the Ratkovich Company, who saved the historic edifice from the wreckers' ball and restored it to one of the preeminent performing arts centers in Los Angeles.

Centinela Hospital Airport Medical Clinic, at 9601 Sepulveda Blvd., was cited as outstanding new institutional project and garnered awards for Parkin Architects and Jones Brothers Construction Corp.

The newly instituted Alan Casden Award for outstanding new multi-family residence was awarded to the 15500 Sunset building; its owner/contractor Fred Johnson and the VCA-Randy Washington Group, architects.

Award judges were: Sid Galper, AIA, Galper/Baldwin Associates; Harold Held, Held Properties; Herbert Nadel, AIA, Herbert Nadel & Associates; James Porter, AIA, Altoon & Porter; and Tracy Price, AIA, Tracy Price Associates.

Additional winners and their categories were: new low rise; Wilshire Doheny Office Building, architect; Welton Becket Associates; remodeled low rise; 1001 Gayley Office Building, Westwood Village, architect; Richard Magee & Assoc. and The Jerde Partnership; new single family; the Jenny residence, architect:

Ron Goldman; remodeled single family; the Gold residence, architect: Meier, Schumacher & Associates; remodeled multi-family; Park Wellington, 1131 Alta Loma, architect: Pereira Associates; remodeled institutional project; U.S. Post Office Facility, 11th & Colorado, Santa Monica, architect: Matlin & Dvoretzky Architects; remodeled community project; Vitalize Fairfax Project, 300, 400 & 500 block N. Fairfax Avenue, architect: Thirtieth Street Architects and Sternberg & Assoc., landscaping: new commercial, California Plaza/MOCA, landscape architect: POD, Inc., new residential, multi-family; Park Place, 10101 Galaxy Way, Century City landscape architect: Galper/Baldon Associates; remodeled single family residential; the Mow residence, landscape architect: Galper/Baldon Associates.

Members

AIA. Ralph N. Lew, *Los Angeles Department of Recreation & Parks*; James Akin, Architect; Shinji Isozaki, Architect; Diana L. Pollard, *Skidmore, Owings & Merrill*; Mario Fonda-Bonardi, *Fonda-Bonardi & Associates*; Rene R. Salalac, *Kurt Meyer Partners*; Thomas W. Chessum, Anthony J. Moretti, Lindsay A. Anderson, *Anshen + Allen, Architects*; Les W. Travis, *Southern California Edison Company*; Frank Politeo, *Frank Politeo & Associates*.

Reinstate. Anthony K. Ngai, *Leidenfrost/Horowitz & Assoc.*; James T. Brakefield, *DMJM*.

Transfer In. Charles W. Altmaier, *J.M.B. Property Management*; Steven Zimmerman, *Skidmore, Owings & Merrill*; David J. Yturralda, *Steven C. Wexler & Associates*; Russell D. Avery, Architect; Robert J. Lintault, *Rossetti Associates*; Gregory A. Yager, Sudhakar G. Thakurdesai, *RTKL Associates Inc.*

Transfer Out. Gary Larson, *Pasadena/Foothill*.

Resignation. Richard D. Bowen, William Provisor, John F. Kennedy, Garbis Tosounian.

Associate. Tracey A. Loeb, *Flood, Meyer, Sutton & Assoc.*; Randolph E. Bowen, *Medical Planning Associates*; Patricia Murray, *More-Murray Associates*; David DiGiacomo, *Siegel, Sklarek, Diamond*; Mohamed R. Benbouali, *Enrique Cabello, The Mat West Company*; Kenneth M. Williams, *The Mahler/Wilken Partnership*; Marjorie K. Smith, *Kaplan McLaughlin Diaz*; Eugene A. Mroczko, *Ron Davis & Associates*; Mary Lou Archer, *Robert M. Ridgley & Associates*; Timothy M. Doudna, *Fremer/Savel*; Barbara Horten Gibbs, *Levin & Associates*; Donna M. Grossman, *Archisystems International*; Tony A. Kantarjian, Jose L. Palacios, Paul A. Danna, *Skidmore, Owings & Merrill*.

Transfer In. Brenda Conwell; James W. Bowen, L. Anthony Greenberg, AIA.

Resignations. Jeanette Quan. **Professional Affiliate.** Melinda L. Troy, *Staff Inc.*; Dilip M. Khatri, *Jet Propulsion Laboratory*; Joanna M. Craig, *The Kober Group*.

Student. Richard Cortez, Radell D. Hutchen, *Woodbury University*; Jess E. Kuncar, *USC*; Daniel Bernstein, Ann Zollinger, Robert S. Donaldson, William Sharp, *SCI-ARC*.

A New Beginning

After fifty distinguished years of association with architects and related design disciplines, Julius Shulman, Inc. is now dissolved.

Carlos Von Frankenberg, an associate for over twenty-five years, will continue production of the quality photography which they have mutually created for so many years in his own practice, Carlos Von Frankenberg Associates.

Mr. Shulman will continue work on two new books, and through lectures, seminars and private demonstrations of his unique approach to design interpretation, will make it possible for architects and photographers to upgrade visual acuity, sharpen perceptiveness and create structured compositions.

The Special Collections branch of the UCLA Research Library will acquire the Julius Shulman Archives.

James F. McGlothlin, AIA

Goldman Becomes Fellow

Ron Goldman of Malibu has been advanced to the College of Fellows of The American Institute of Architects.

Goldman, who was architected by the LA Chapter, was the only recipient of this honor in the Los Angeles area this year. Fellowship is a lifetime honor bestowed for notable contributions to the profession of architecture. Seventy-three Fellows, including Goldman, will be invested on Friday, June 19, at the 1987 AIA National Convention in Orlando.

Goldman, the principal of Ron Goldman, AIA, has practiced architecture in the Los Angeles area since 1963. Notable buildings include the Sephardic Temple of Wilshire Boulevard in Westwood, the Mirman School in Brentwood and the Los Angeles Psychoanalytic Institute on Sawtelle in Los Angeles. He is currently designing the new campus for the Center for Early Education, an urban elementary school in West Hollywood for 475 students.

Goldman is a graduate of Princeton and MIT where he studied both architecture and city planning. He has always combined his concern for the environment with his architecture. He has initiated pilot programs for developing soft surface playgrounds within existing public school play areas utilizing parent, student and neighborhood resources; and proposed a master plan of parks utilizing and converting excess streets into linear parks within urban areas of Los Angeles. He has served on the Malibu/Santa Monica Mountain Planning Committee for Los Angeles County.

Goldman's firm has received more than 25 local, state and national design awards.

Architects

The AIA Housing Committee will be mounting an exhibition of architects' work in housing on June 5, 6 and 7. If you are interested in having your work included in this exhibition, call Pamela Edwards Kammer, Studio C, (213) 762-7874.

ning is essential, but to do so you have to be able to analyze your marketplace, the service you are providing and its future within the framework of the business complex.

Thus, identification of the factors that could effect your firm's future could make the difference between long-term success and short-term failure.

Hal Block

Mr. Block, an architect and attorney with the firm Natkin & Weisbach contributes a regular column to *LA Architect*.

President's Message

The title of this article should be "changes made." Since taking office as president in January, your Board of Directors and I have instituted some changes which we hope will put us on the road toward greater awareness on behalf of our members as well as the elected officials in Los Angeles County.

Initially, we changed the number of Board of Director's meetings from one each month at the Pacific Design Center to eight per year, scattered approximately six weeks apart and held throughout our chapter area. The first was at the Sheraton Grand in downtown Los Angeles, the second was held in the San Fernando Valley, and the third in East Los Angeles. The purpose is to get our board out to the members. Members in the area are invited to attend, with a reception (cash bar and hors d'oeuvres) following the board meeting. All three have met with great success. This will continue with the next one to be held in Santa Monica, encompassing also West Los Angeles and surrounding areas.

Politically, we are mounting a campaign to interact with our elected officials and get them to notice us. Councilwoman Pat Russell met with the Chapter last month, and in May, Mike Antonovich, the head of the LA Board of Supervisors will be our guest speaker. In the history of our Chapter this has never happened. It is only a start. As we work to our political identity we are joining with the other County AIA Chapters to sponsor Mike Antonovich's visit—another first for us. In fact, we are making an effort to do other beneficial activities jointly with the other LA County Chapters—to show a united front to the political community. We are also scheduling approximately four other social, educational and political events together, to build toward the goal of establishing a resource and a voice of and for our membership.

As to the Antonovich program (see article on front page of this issue), I can't stress enough the importance of having as many members as possible attending this meeting. If we want to have the political respect we deserve, we must show that the political process is something we, as a chapter, care about.

Finally, in the vein of "changes made," the largest change occurred at the National AIA Board of Director's meeting on March 25, when approval was granted for the San Fernando Valley Section to become a full Chapter. I would be less than candid if I did not say that our Chapter was

against the split. Our Chapter's political strength would be diluted and two Chapters in the same City would cause confusion, particularly since the LA City Council has districts that gerrymander from the Basin into the Valley.

However, since our Chapter has been successfully working to establish a unified political front between ourselves, Pasadena-Foothill and Cabrillo Chapters, we welcome the San Fernando Valley as a Chapter, and extend our Chapter's best wishes for success and invite them to work with us to forge a new political identity for the AIA in Los Angeles County.

Cyril Chern, AIA

Associates Minutes

Wednesday, April 8, 1987
Pacific Design Center, M-72

Real Problems Competition: Exhibit of the Competition winners will be at the Janes House, 6541 Hollywood Bl. The winning entries will be on display for about one month. On June 5, the exhibit will be on display at the City Room, Museum of Science and Industry. Councilman Mike Woo is sponsoring the event with the AIA Associates. Anyone interested in participating in next year's event may attend the next Associates Board meeting on Wednesday, May 13, at the Pacific Design Center, 6:30 pm, or call R.D. McDonnell at (213) 386-7070. This year's topic will be announced soon.

CALE Seminars: The review seminars for the California Architectural Licensing Examination are in full swing. Lectures are held on Tuesday and Thursday evenings, from 7-10 pm at Harris 101, at USC. Harris Hall faces the Exposition Bl. entrance to the campus. The seminars will continue until June 9. A mock exam is scheduled for Saturday, June 13. Cost for each seminar is \$10 for non-AIA members, and \$5 for AIA members. For more information see the Calendar listing of seminars, or call the Associates' Headquarters at (213) 743-7337. Topics still to be covered include: mechanical engineering, building design, site design, UBC and life safety systems, programming and planning, methods and materials, specifications, acoustical engineering, architectural history, professional practice, and architectural graphics.

Sandcastle Competition: The annual Sandcastle Competition is scheduled for Saturday, August 1. Posters will be available in June. If you would like to participate in this event full of sun and surf, or would like to help out, you can contact R.D. McDonnell at the next Associates Board meeting on Wednesday, May 13, at the Pacific Design Center, 6:30 pm, or call him at (213) 386-7070. Keep your eyes on *LA Architect* for future announcements.

Landworth Memorial Scholarship Fund: Posters and applications for the scholarship fund will be available mid-April. There are four scholarships available, at \$500 each. Posters and applications will be mailed to University professors in the Greater Los Angeles area. Completed applications are due June 15, and the presentation of awards is scheduled for October 14. Eligibility details are on the poster. If you want additional

information, call the Associates' Headquarters at (213) 743-7337.

Los Angeles Conference: The LA Conference will be held on October 14, 15, 16, and 17. Many events are scheduled, including the annual WAL Home Tour, on Sunday, October 18. An urban design conference is on the agenda for Saturday.

Open Invitation to Interns, Students: If you are interested in finding out what the Associates are all about, and would like to broaden your horizons, you are invited to any Associates board meeting. Meetings are held the second Wednesday of every month (August excepted), at the Pacific Design Center, Room M-72, at 6:30 pm. Or, you can contact the LA/AIA Chapter Office, at (213) 659-2282, for more information.

Licensing Examination Seminars

The LA/AIA Associates are currently sponsoring their annual examination seminar program. The new seminars, oriented towards the CALE, California Architect Licensing Examination, will feature top professionals who will address specific examination topics.

The new California Architect Licensing Examination (CALE) will be offered to all California candidates for the first time from July 20 to July 23, 1987. This new exam will closely parallel the Architect Registration Examination (ARE), which is offered in all other states. Each of the nine sections of the CALE corresponds directly to a division of the ARE:

- CALE Section 1—General Structures (ARE-D)
- CALE Section 2—Lateral Forces (ARE-E)
- CALE Section 3—Long Span (ARE-F)
- CALE Section 4—Life Safety/Mechanical/Plumbing/Electrical (ARE-G)
- CALE Section 5—Methods and Materials (ARE-H)
- CALE Section 6—Professional Practice (ARE-I)
- CALE Section 7—Programming and Planning (ARE-A)
- CALE Section 8—Site Analysis and Design (ARE-B)
- CALE Section 9—Building Design (ARE-C)

According to the California Board of Architectural Examiners, the new CALE may differ from the ARE in four areas of special concern to California: seismic, handicapped, energy and lien laws.

The State of California is especially concerned that architects be knowledgeable in seismic design. The code most often used as the basis for the seismic design is the Uniform Building Code (UBC). Part Two of Title 24 (the state building code) is used instead of the UBC for the seismic design of hospitals and schools. We suggest that candidates

review the earthquake provisions of Chapter 23 of the UBC, as well as the variations found in Chapter 2-23 of Title 24.

Another area of concern is the handicapped. All new and remodeled buildings in California must be accessible to the disabled. Most handicapped regulations are found in Part 2 of Title 24, which is based on the UBC. We strongly suggest the candidates augment their study of the American National Standard Institute (ANSI) for buildings and facilities with a review of the Title 24 sections related to the handicapped.

The minimum standards for energy consumption in the State of California cover such topics as insulating materials, appliances and equipment, ventilation systems, heating and cooling design, lighting, and power and fuel consumption. Compliance generally requires calculations of the building's opaque envelope, glazing, shading, infiltration, thermal mass, lighting, and space conditioning systems. Candidates should review Title 24 to get acquainted with the theory and practice of energy efficiency.

In addition, it is advised that candidates also become familiar with the California mechanic's lien laws. Anyone who furnishes labor or material for a building project, including an architect, is entitled to claim a mechanic's lien if he or she is not paid for the material or services rendered. Architects who have not been fully compensated after a notice of completion has been filed have 30 days to record a lien of claim with the County Recorder. If no notice has been filed, the architect has up to 90 days to record such a claim.

This year the LA/AIA sponsored examination seminars will cover these and other exam topics. The seminars are currently being held through May and June, every Tuesday and Thursday from 7:00 pm to 10:00 pm, in Room 101 of Harris Hall at the University of Southern California School of Architecture. The examination seminars will conclude with a mock exam scheduled for Saturday, June 13, 1987 from 8:00 am to 4:00 pm.

The LA/AIA Associates invite you to become a member and receive multiple benefits during the year, including half price entry to all the seminars. The cost for the seminar is \$10 for non-members and \$5 for members of the LA/AIA Associates.

Specifier to Speak

For their May program, the Los Angeles Chapter/Society of Architectural Administrators will have Jo Drummond, CSI, Certified Construction Specifier discuss architectural construction specifications.

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News and Notes

Valley Section Becomes Chapter

The National Board of Directors voted to approve the San Fernando Valley section's petition for Chapter status. The Board reached its decision while attending the AIA meeting in Vancouver on March 25. The formal charter establishing the new chapter will be effected as soon as the AIA secretary has determined the geographic boundaries.

The approval of the new section was met with objections and concern by the parent chapter (LA/AIA) and other urban chapters nationally. They contend that the chapter's hard-won political identity in Los Angeles would be diffused causing confusion by the precedent established in allowing two AIA chapters within the same area.

Current LA/AIA members are under no obligation to join the SFV/AIA regardless of where they live and/or work.

The current LA/AIA member who wishes to join the SFV/AIA may do so with a transfer application, providing that they are members-in-good-standing of the LA/AIA (1987 state and national chapters dues paid in full, and live or work in the new area).

Dual memberships won't be allowed. Each architect and Associate member of the Institute is assigned by National to a specific chapter and state component in accordance with where he lives and/or works.

Members desiring to belong to a chapter other than the one they're assigned to may request an unassigned membership. You will be subject to whatever additional dues obligations are imposed by that chapter.

Special status members may not run for office or vote on chapter, State, or Institute issues, or be a delegate in any chapter other than the one to which you were assigned by National.

Prospective new members who live or work in the Valley have the option to join either LA/AIA or SFV/AIA. But prospective members should join the chapter in their area. If they should want to join a chapter outside their area, they will have to submit an application with a letter stating the reason for membership.

Risk Management

There are risks inherent in any profession. And the business of architecture is no less trouble-free. The best way to avoid those innate evils is to identify them and understand their origins before they wreak havoc. By doing so, architects are able to effectively use the management techniques that are available to them.

Some of the most common techniques of risk management are illustrated in the risk and identification principle. This principle is an easy common sense guide to manage your business successfully.

One area of approach used by cost-conscious architects is loss prevention and loss avoidance. Both programs are admirable goals for management, but an understanding of the concept is important before application.

Loss prevention programs began to develop when professionals became caught in what has been called the professional liability crunch. The first goals were aimed toward redrafting the standard contract documents, including modification of the standard AIA forms as required for each project, and the addition of limitation of liability and remedy clauses.

Once again, this technique is useless unless the party drafting the contract has a clear understanding of the nature of the liability and what it's attempting to limit.

Loss avoidance, however, helps the architect eliminate the problem before it arises. It addresses such areas as in-house quality review, continuing education for the staff so they may continue to have state-of-the-art technical expertise, and hiring outside consultants for increased effectiveness.

Both loss avoidance and loss prevention require a commitment of management and staff towards the goal of identifying those areas in your particular practice which give rise to claims and clients or projects with higher risks. Working together will also help you spot those jobs you should turn down.

Management must consider whether a particular client has sufficient capital to go forth with the project, whether they have the expertise and capabilities to complete it, or whether it is worth doing because the owner wishes to save money by not having the architect provide full services.

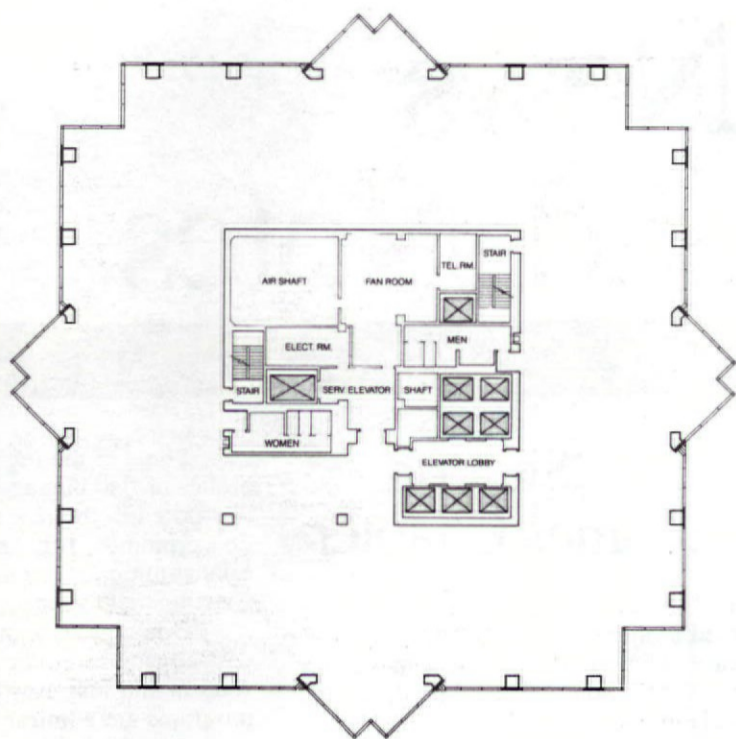
Only when the information is known will management be able to identify those projects in which litigation and controversy is not inherent from the start.

The daily input for those factors come from the staff. They may have the daily communication with the various clients or experience with a particular type of job in a certain location that can provide management with critical information.

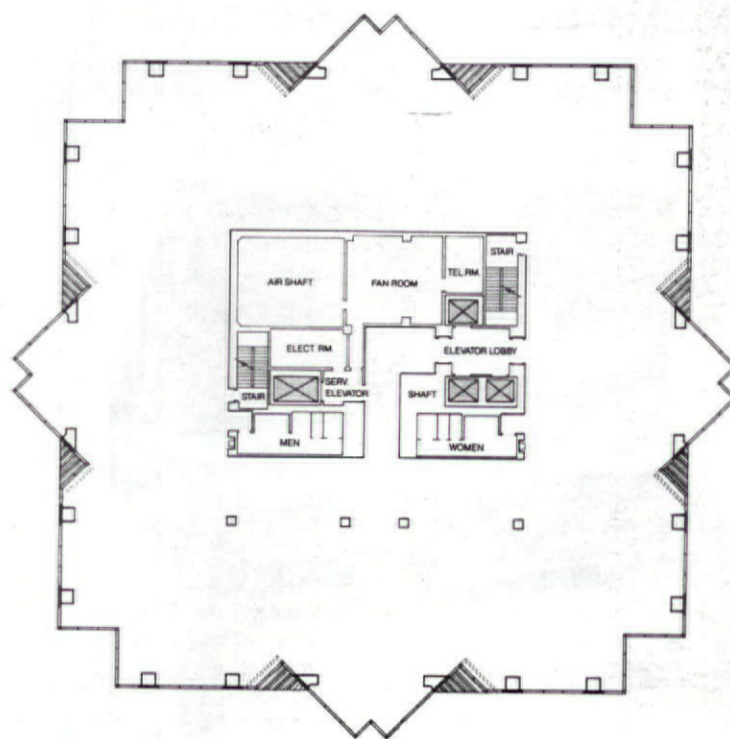
In addition, both staff and management must be able to critique each other's work in a spirit of professionalism.

Many people would probably agree that today's business environment is highly competitive, volatile and risky. The successful firm is a one that remains light on its feet, reacting quickly to arising opportunities, and short-circuiting problems as they occur.

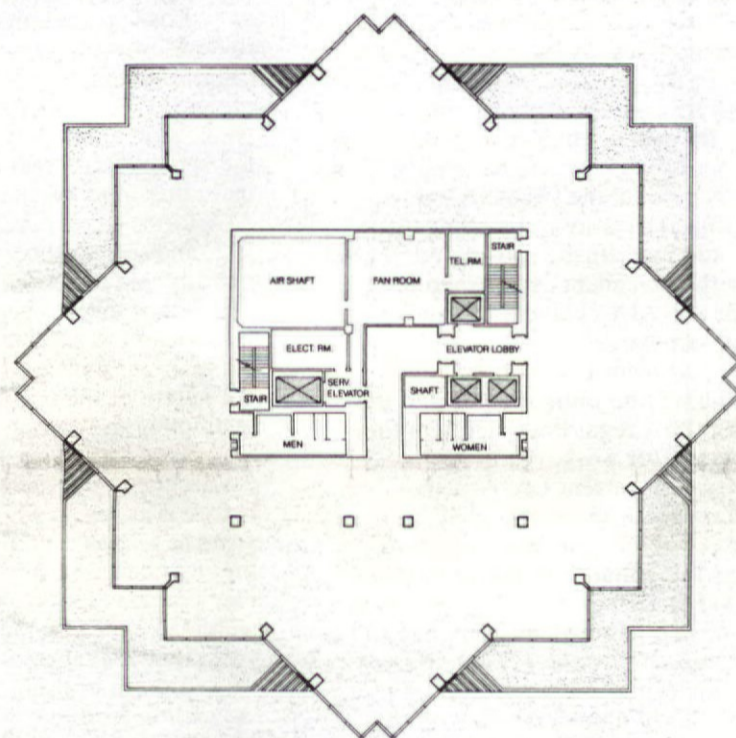
Short term and long term plan-



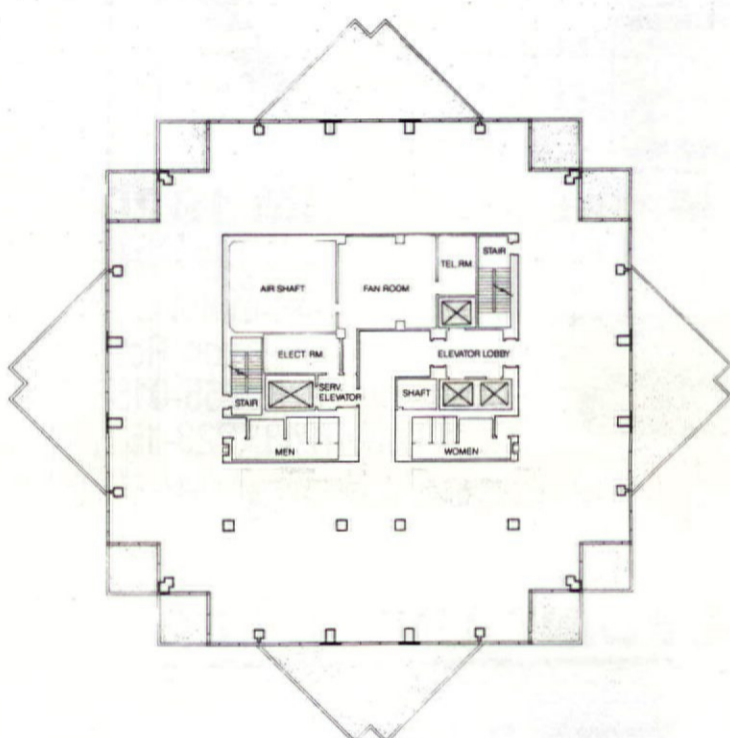
Floor plan, 18-27.



Floor plan, 28 and 30.



Floors 31-33.



Floor 34.

the scale of an Italian Rationalist public building.

The programmatic aims of the project appear to have been admirably realized, and the scheme is a fusion of business acumen and design sensibility making it a distinguished landmark on the Los Angeles skyline.

Kevin O'Shea

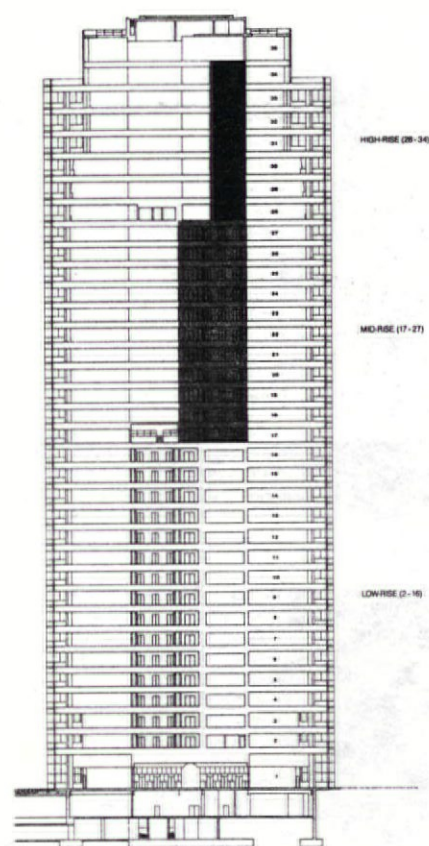
Mr. O'Shea, who works for Heinsbergen Associates, is Critique editor of *LA Architect*.

Credits

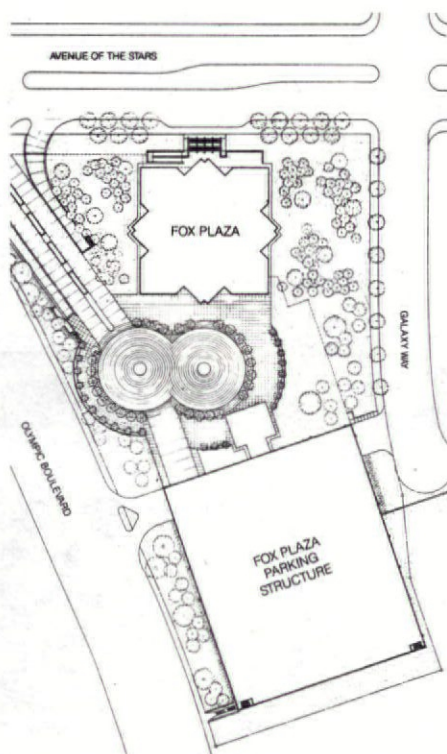
Architect: Pereira Associates
Principal in Charge of Design and Chief Designer: R. Scott Johnson
Project Manager: James S. Manning
Project Designer: Ralph M. Stanislaw
Job Captain: Carlo Paganuzzi
General Contractor: Al Cohen Construction Company
Owner: Studio Properties Company
Structural Engineer: John A. Martin & Associates
Mechanical & Electrical Engineer: Ralph E. Phillips, Inc./Kim Casey and Harase, Inc.

Landscape Architect: Robert Herrick Carter & Associates
Lighting Consultant: Childs Associates
Civil Engineer: Psomas Associates
Curtain Wall Consultant: Jack Heitman & Associates
Glass: Guardian
Aluminum Mullions: Harmon Contract Glazing, Inc.
Granite Installation: Intrepid Enterprises, Inc.
Granite Walls: Finnish Cardinal Pink, Impala Black, Pearla Blanca
Granite Floor Surfacing: Impala Black, Finnish Cardinal Pink, Pearla Blanca, Coldspring Charcoal Black,

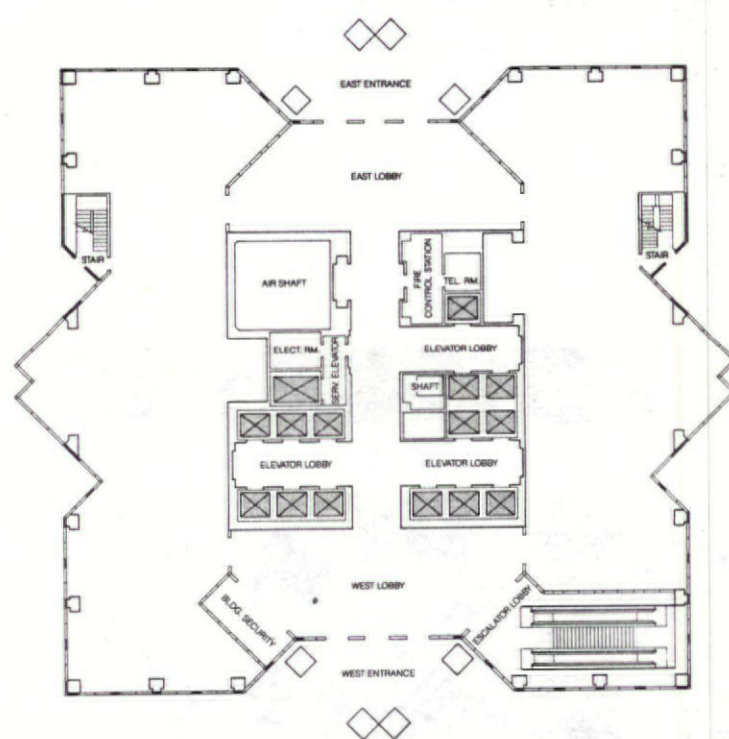
Coldspring Sunset Red
Parking Structure Cladding: Sandblasted precast concrete by Tecon Pacific
Handrails: Washington Iron Works
Elevators: Schindler Haughton
Escalators: Montgomery



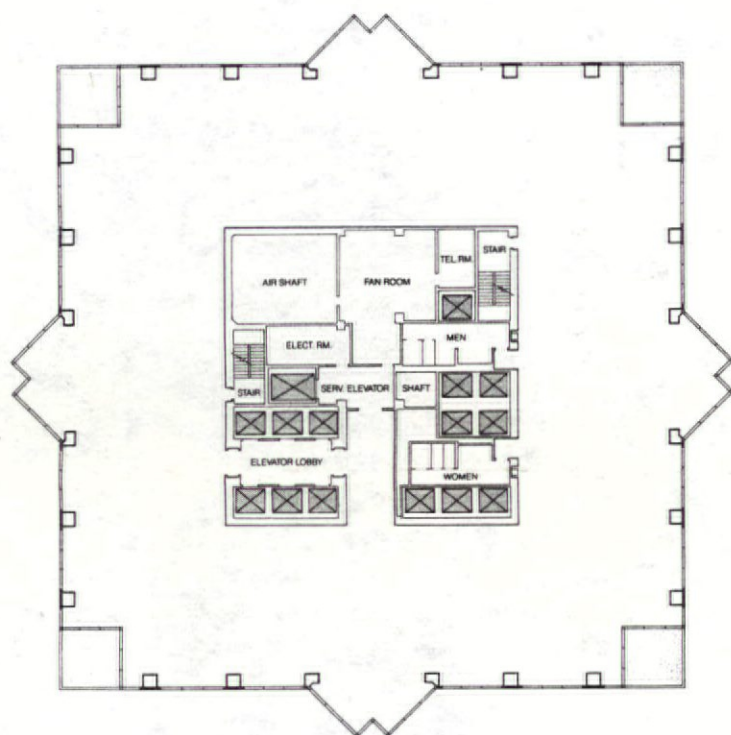
Elevator plan.



Site plan, Fox Plaza



Ground floor plan.



Floor plan, 6-16.



View of Fox Plaza looking east from Olympic Bl.

mise now seems dated. Planned with the mentality of a suburban tract, substituting office towers for white bungalows, Century City is a vacuous environment sterile during the week and eerily silent at weekends.

Fox Plaza raises a number of urban planning questions regarding future Westside development. In the context of proposition U, Fox Plaza is highly retrograde, an additional traffic load on the already swollen commuter routes. By breaking new ground in the suburban sector of Century City it raises the spectre of the remaining vacant lot being filled and the area being developed to the maximum,

in a further step towards the toy Manhattanization of Century City.

Site considerations and the demands of the program dictated the architectural separation of tower and garage. With two levels slightly visible set back from the Avenue of the Stars, the garage follows a pattern of the neighboring towers, where parking is largely concealed. This scheme, however, displays its entire parking facade on Olympic Boulevard.

Johnson has underscored programmatic differences between tower and garage. The sleek urbanity of the granite clad tower is juxtaposed to the rough hewn garage elevation with

jagged-edge horizontal panels separated by vertical pilasters. Both finishes meet in the motor court with concentric granite paving contrasted with pre-cast bollards and a parapet wall. Here a more monochromatic approach would have served to unify the space.

The 34-story tower, clad in pink granite and grey glass with aluminum mullions, is notable for the consistent manner in which the skin is handled. Having established a pattern at the tower base, the detail of the numerous extrusions and projections is entirely consistent with dull brushed granite panels contrasting with polished ones

and relating to the sheen of glass and aluminum.

The entrance front at Avenue of the Stars is striking in its dramatic simplicity. Two giant columns meet the ascending staircase whose chunky overscaled balusters seem entirely appropriate in scale. The double-height entrance hall is bisected by a barrel vaulted lobby elegantly detailed in brushed granite with black diamond accents. It is a space of considerable clarity, rigorously detailed with a granite reception desk and entirely devoid of ephemera, with simple understated signage. It resembles a hall of a renaissance villa, with

Fox Plaza

Critique



Fox Plaza.

Fox Plaza is sited on a 6-acre parcel on the Twentieth Century Fox west-side lot fronting Avenue of the Stars. Placed midway between Santa Monica and Pico Boulevards, it is bounded by Olympic Boulevard to the northwest, and Galaxy Way to the southeast in an as-yet-undeveloped section of Century City.

A programmatic and visual separation characterizes the scheme, which consists of two disparate elements: a 34 story, granite-clad office tower fronting Avenue of the Stars, and a detached, six-story parking structure clad in pre-cast concrete panels located on Olympic Boulevard below, and partly visible behind the tower. Between them is a granite-paved landscaped motor court partly surrounded by a parapet wall. This is located on a bluff above Olympic Boulevard affording a panoramic view of the Wilshire Corridor to the north and the Hollywood Hills to the east. The site slopes from south to north before dropping sharply to Olympic Boulevard. Vehicle access is from both Olympic Boulevard and Avenue of the Stars.

Though commanding axial views of those two streets, the siting of the scheme at two different street levels creates an ambiguity about

which street the building is addressing.

Fox Plaza is geographically and visually separate from the cluster of office towers running north to south on Avenue of the Stars and Century Park East, a zone terminated by Constellation Boulevard (theme towers excepted).

A retail and recreation section along Constellation Boulevard comprises the Century Plaza Hotel, Century City Plaza Mall, and the Shubert and Plitt Theatres. Further south is Century City suburbia—an expanding range of low rise condominiums. It was into this relatively detached setting that Fox Plaza was placed on virgin land—a consequence which both adds and detracts from the scheme.

This detachment gives the tower a certain visual drama. But it is even more interesting to envision it sited among the office towers or juxtaposed with the theme towers.

Conceived as a landmark on a portion of the 63 acre Fox lot, the building provides close to 700,000 sq. ft. of office space in a 34 story tower with parking for 2,000 vehicles.

Designed for a partnership of Miller-Davis-Klutznick-Gray with Twentieth Century Fox and built over



View of building from Avenue of the Stars.

a 3½ year period, it was intended to provide office space for both Fox and for leasing. Another stage in the capitalization of Fox's Westside assets commences with Fox Plaza, a process begun by the original development of Century City.

Exploiting its location close to the San Diego and Santa Monica Freeways with accessibility to the cities of Santa Monica, Beverly Hills and West Los Angeles, the program aimed at attracting potential tenants from Century City, Mid-Wilshire, and Downtown Los Angeles—an aim which has succeeded in a 90% letting.

A major programmatic aim, the provision of 14 corner offices, led to the generation of a square plan form; lower floors comprise 22,000 sq. ft. receding to 18,000 sq. ft. as the building rises, and finally 13,000 sq. ft. at the upper levels. Prismatic triangular projections were overlaid on the square plan, which developed into a diamond overlaid on a square. There are 16 passenger elevators in three banks, and the dimension between the service core and skin is 40 ft. A 40 ft. wide wind tunnel close to the Olympic Boulevard Bluff rises to the roof and is vented, drawing fresh air from the exterior, supplying it to each floor. Another vent draws

away exhaust air, operating without man-made power. The building provides 8½ watts electrical capacity per sq. ft., and a provision for future expansion. To augment existing recreational facilities in Century City it is proposed to use the motor court for recreational and cultural uses and for open-air gatherings.

Developed by R. Scott Johnson, design principal at Pereira Associates, Fox Plaza aims to be an urban landmark in the Los Angeles tradition of Bullocks Wilshire and the Central Library; and is the major focal point on Olympic Boulevard travelling westbound towards Beverly Hills. Though not situated on Olympic Boulevard, it does mark its intersection with Avenue of the Stars, standing apart from Century City in marked contrast to the forms of the earlier buildings. In doing so it achieves a strong autonomous presence. Exterior imagery, and in particular the resolution of the entrance lobby, mark an evolution from Johnson's previous work at Johnson/Burgee which included the Republic Bank Center, Houston.

The granite clad tower is taut and prismatic. This highly formal gesture is somewhat of a late comer to Century City, whose original pre-

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LA ARCHITECT is published monthly except for August by the Los Angeles Chapter of 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.

Westweek Idiosyncrats

The Listener

Mario Botta describes his archetypal house as three stories high; its first floor relates to the earth, its second is the daytime level and relates to the horizon, its third is the nighttime level and relates to the sky (thus the invariable skylight). Each house Botta flashes on the screen is prototypical of this dictum. He tells us that all humans share the need for these three relationships to their environment.

The houses he has shown are startlingly similar with generally symmetrical facades on a common box form. At first sight, the fenestration on these facades seems pleasantly varied. Skylights seem de rigueur, covering a modest slot running down the center of the flat roofs, some with long peaked gable forms and others long barrel vault forms. But the fenestration in the facades, varied as they seem at first, soon reveal a common pattern: wide at the ground floor and progressively narrower as they rise to the second and third levels. Only one maverick disobeys all the rules for it exhibits only a single large glazed hole, overlapping the first and second levels but favoring the second. Lovely slender muntins fan out in gentle cat-tail curves from a central stalk. They emphasize the symmetry.

Though Botta's speech is filtered through a skilled interpreter, intensity crackles even in his Italian words and phrases—and would have even without the electricity of his presence on the stage. He feels deeply the need to restore the house to its primitive role: a place to plant roots, a place of peace. Today's house, he says, is only a parking place where one even rarely knows his neighbors. And urban places share the home's responsibility for re-creating community. They must be spaces that nurture communication and the solutions are far beyond those of technology. J.J. Rousseau whirls out of the eighteenth century.

Botta's presence had packed the auditorium, even the aisles. About an hour into the lecture we fled our standing room in the aisle, perhaps too soon to hear his proposals for reform but, then again, perhaps they were implicit in his vision of the healing quality of his houses. As we left we heard him say, "All creative work is a search of a great past."

Botta: idiosyncratic, yes, but also, unfortunately, didactic; a verbalist inclined to rhetoric. But still young and certainly one to watch.

No introduction could have prepared us for John Lautner. Not even Barbara Goldstein's. Not even her ever so apt phrases, "structure and technology in service of poetic form" and "an American original of expressionist vision" On target but not the sort of thing to brace us for this man, this force of nature.

"I won't show you any fads, fashions of facades!" he booms for his opener. "I never designed a

facade!" (nervous laughter from the audience). "Talking and writing are always misconstrued. Greed has never been so chic and public interest so passé!" This anger of a totally immersed artist rises repeatedly to interrupt eloquent, touching appeals for a belief in the magic of beauty, and, as slide after slide draws gasps, from the crowd, we rephrase our thoughts and come up with a "poetic form in the service of beauty."

A recent reading of James Boyd White's "Essays On The Rhetoric and Poetics of the Law" explained how a work of art, whether a great poem or a great legal opinion, acquires its greatness only by the resolution of opposing forces. This greatness we call artistic form. Balance, proportion and line constitute the components of artistic form whether graphic, plastic, structural, literary or musical. The presence of such form is a precondition for a process to take place between the creator of the art and its observer. Each is able to bring his life experience to bear only if such a form is created from that resolution. Each is able to explore the process of its creation, following it from inception to completion! The sharing of this process by the creator and the observer gives birth to a relationship of community between them—not in the superficial sense of simple tolerance of differences but rather in the deeper sense of the exploration and comparison of differences and the resulting understanding that the work of art makes possible through its act of resolution.

As John Lautner rapidly flashes his slides on and off the screen our first blur of sight is flooded with what seems only a tossing kaleidoscope of bent and fractured concrete shells threatening to crush great sheets of fragile glass. But then with surprising frequency they suddenly quiet down as if tamed by a powerful unseen hand and resolve into a lovely array like a crowded company of ballet dancers frozen in action—a beautiful set piece balanced on a stage. Some bodies stand poised alone while others grip each other reassuringly as if preparing for giant leaps or pirouettes about the stage. Fragile, feminine glass stands confident of its safety even as tons of concrete hover menacingly overhead like fuming giants. But their differences and strengths are balanced and resolved—and all is peace—the glass will be safe it seems for eons as the giants shake years of storms from their sheltering shoulders. And people are inside and community has been born between them and their architect.

Where is the engineer? Invisible at the service of the architect. Where is the architect? Subsumed by the artist. Where is the client? Linked, through the resolution in the art, to a deeper understanding of himself and his image of his world.

Paul Sterling Hoag

ARCHITECTURE 87

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L.A. ARCHITECT

The Architect in Court May 17

"The Architect in Court, Your Day May Be Coming," a half-day seminar featuring six attorneys who are experts on construction law, arbitration, liens, liability and contracts, will take place Saturday, May 16 at the Department of Water and Power in downtown Los Angeles.

Jointly sponsored by the LA Chapter and the Pasadena-Foothill Chapter, the seminar will be held from 8:30 am to 1 pm in the DWP auditorium at 111 N. Hope St. Free parking will be available in the DWP parking structure.

Fee for the program is \$25 for AIA members, \$35 for non-members and \$15 for students. Reservations are requested and may be made by calling the LA Chapter office, (213) 659-2282 by Monday, May 11. The fee at the door, if space is available, will be \$10 extra for AIA members and non-members and \$5 extra for students.

Following is the program schedule:

8:30-9:00 am: Registration, coffee and donuts.

9:00-9:10 am: Welcoming remarks by John Grist, AIA, president, Pasadena-Foothill Chapter. Comments by the program moderator, Fernando Juarez, AIA, director, LA Chapter.

9:10-9:40 am: "Introduction to the Courts," Cyril Chern, AIA, attorney with HCT Inc. and president of the LA Chapter.

9:40-10:10 am: "Construction Law and the Architect in Court,"

James Acret, attorney. Discussion: The legal system from the perspective of the defendant; modern trends in architect liability; selected defenses; and questions of insurance coverage.

10:10-10:40 am: "Court or Arbitration, Where Should the Architect Be?," Stephen J. Densmore, attorney. Discussion: Relative cost; right of discovery; expertise and expense of arbitrators; limited right of joinder; limited right of appeal; and time savings.

10:40-11:00 am: Refreshment break.

11:00-11:30 am: "Liens, Copyrighting, Defense Housekeeping for Court," James R. Negele, attorney, Negele, Knopfler, Pierson & Robertson.

11:30-Noon: "Architects' Liability: How Is It Viewed by the Courts?," Gerald G. Weisbach, attorney, Natkin, Weisbach & Brown. Discussion: Contract liability—social changes and changes in the profession, delivery of services and the construction industry; and remedies—client selection, communication, contracts and record-keeping.

Noon-12:30 pm: "Architectural Contracts: Using Care Can Help Avoid the Courts," Thomas Becket, attorney, Pillsbury, Madison & Sutro. Discussion: The form of contract to use; client suitability; and ten critical contract considerations.

12:30-1 pm: Questions and answers from the audience.

Additional information is available from Fernando Juarez, (213) 385-8046.

Antonovich Addresses LA Chapter May 13

Los Angeles County Supervisor Michael Antonovich will speak to the LA Chapter on Wednesday, May 13, on issues currently affecting the architectural profession and the construction industry in Southern California.

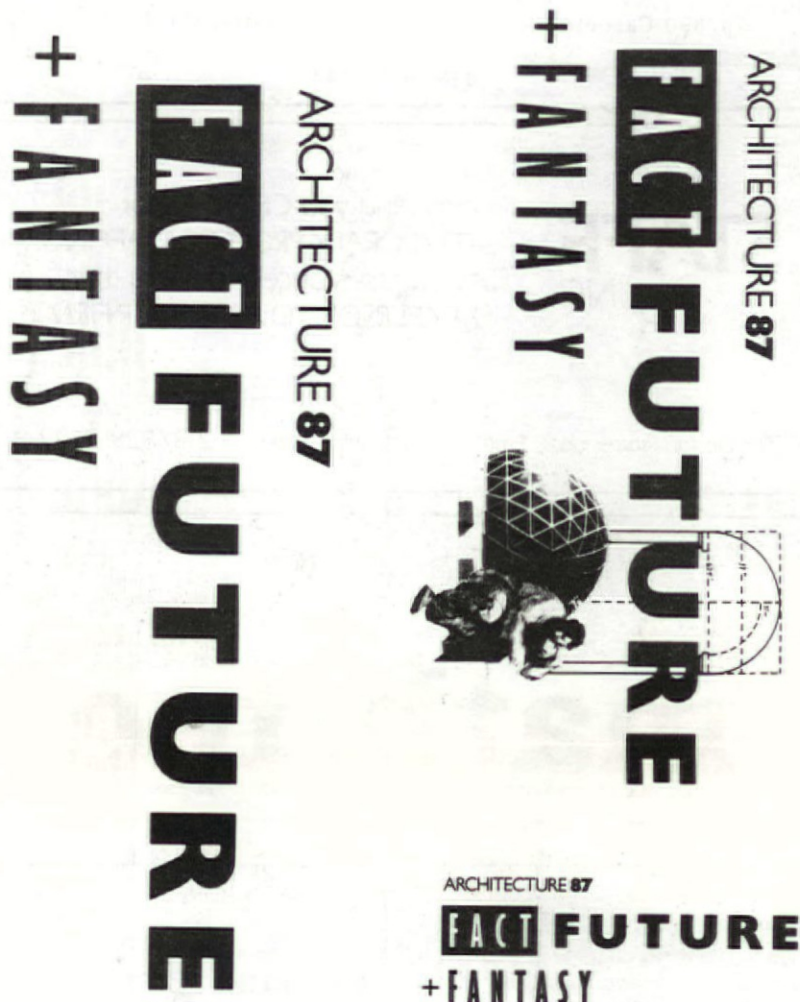
Sponsored by the LA, Cabrillo and Pasadena-Foothill chapters, the talk will be held in Webster's Room at the Embassy Hotel, 851 S. Grand Ave., Los Angeles. It will start with a reception at 6 pm, which includes hors d'oeuvres and a cash bar, followed by the program at 7 pm.

There is no charge for the program. However, reservations are requested by May 11 at the LA Chapter office, (213) 659-2282.

Antonovich represents the Fifth

District, at 2,600 square miles, geographically the largest in the county, the entire northern half. He has served on the Board of Supervisors since 1980. Previously, he was a member of the California State Assembly and the Los Angeles Community College District Board of Trustees. He has taught government history in the Los Angeles Unified School District, and he was an instructor at California State University at Los Angeles and at Pepperdine University.

Currently, he is a member of the Board of Directors of George Miller Construction Co. and Pacific Data Management Co. and a member of the Los Angeles Coliseum Commission.



Fact Future and Fantasy

The 1987 AIA National Convention in Orlando is your opportunity to explore architecture today, tomorrow, and beyond with some very special guests, including:

Kenzo Tange, Hon. FAIA, the 1966 AIA Gold Medalist and 1987 Honorary Convention Chairman, who invites you to join him for the opening of the year's first, best, and largest exclusive architectural expo, the 1987 AIA Exhibit of New Products and Technology.

Philip Johnson, FAIA, whose last convention appearance, in 1978, was to receive his AIA Gold Medal and map the future of postmodernism. His 1987 address will be seminal, a watershed of a career marked by creativity and innovation.

The Walt Disney Company/Disney Development Company, whose full team of design and development "imagineers" will present a multimedia exploration of their uniquely collaborative development style.

Walter Heller, Ph.D., the chairman of the Council of Economic Advisors to both Presidents Kennedy and Johnson, who'll assess the implications of tax reform and fore-

cast the economic future for design and construction.

George A. Christie, the McGraw-Hill economist and leading forecaster, who'll participate in a blue-ribbon Construction Market Forum aimed at making region-level market projections nationwide.

A. Eugene Kohn, FAIA, and Antoine Predock, FAIA, who'll join a client-architect forum designed to tell you what today's clients need to hear.

Denise Scott Brown, Elizabeth Plater-Zyberk, AIA, and Laurinda Spear, AIA, whose Florida design case studies will inform your perspective on America's tropical architecture.

Henry N. Cobb, FAIA, of I.M. Pei & Partners, and Lewis Davis, FAIA, of David Brody & Associates, 1987 Honors and Awards Jury Chairmen, who will join AIA President Donald J. Hackl, FAIA, of Loeb, Schlossman & Hackl Inc., to congratulate the stellar collection of honors winners, whose names can't yet be publically announced.

The 1987 AIA National Convention in Orlando—the AIA's first-ever weekend convention takes place June 19-22, 1987.