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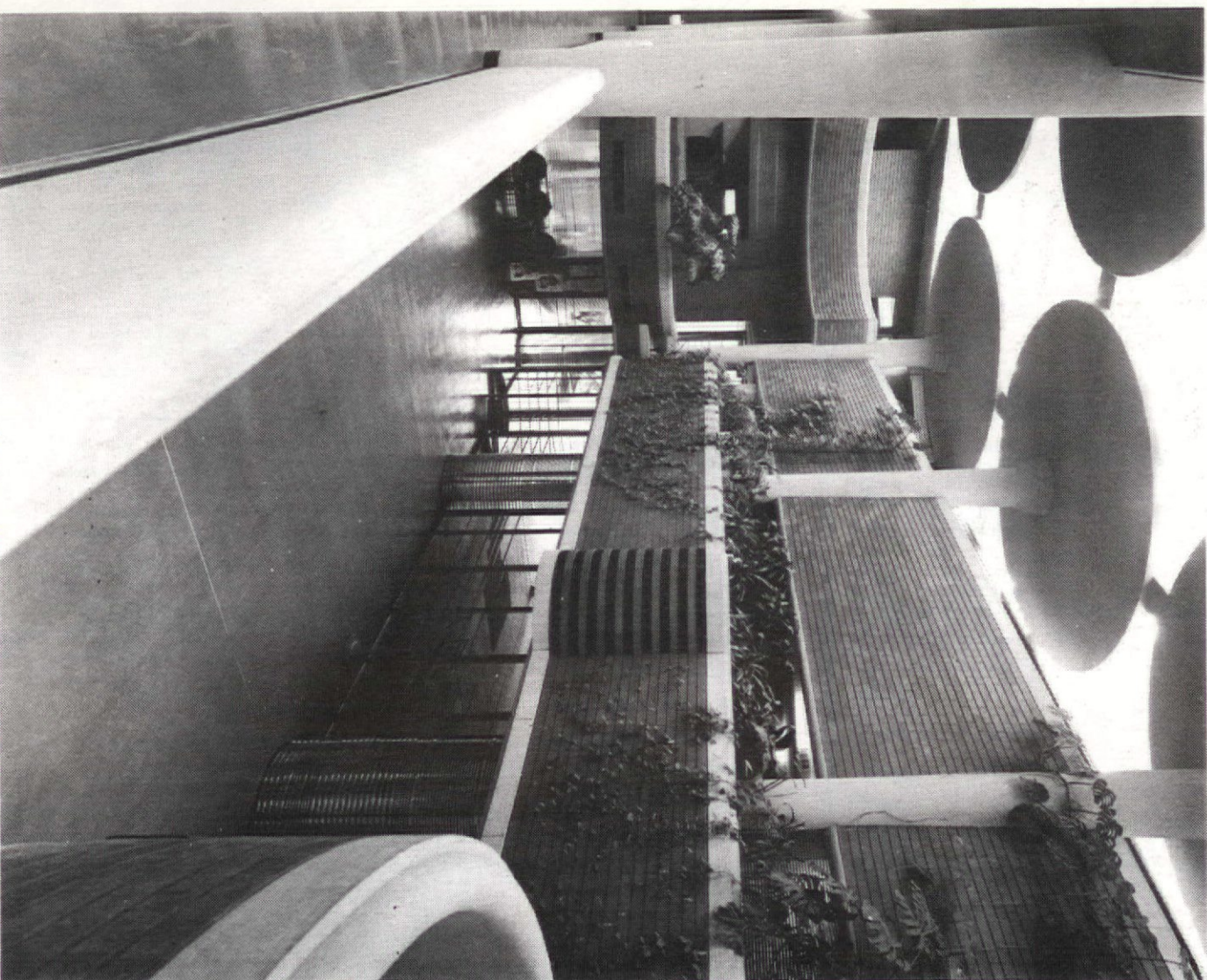
Los Angeles Chapter, American Institute of Architects,  
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February 1988

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# L.A. ARCHITECT



*Search for Shelter*  
Page 4

*Bankable  
Architecture*  
Page 6

*The Johnson Wax Administration Building's skylite mezzanine-ringed lobby with its lily-pod mushroom columns.*  
PUBLISHED BY THE LA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS



# FEBRUARY

## Monday 1

## Tuesday 2

## Wednesday 3

## Thursday 4

## Friday 5

## Weekend

**Contemporary Japanese Stage Design: The Art of Setsu Asakura**  
Exhibition of the work of Japan's foremost set and stage designer, Japanese American Cultural & Community Center. Call (213) 628-2725.

**Craig Ellwood**  
Architect/painter/sculptor, Cal Poly Pomona College of Environmental Design, main gallery, 7:30 pm. (714) 869-2664.

**Visionary Film**  
Kenneth Anger, film-maker, SCI-ARC main space, 8 pm. Call (213) 829-3482.

**Black Architects**  
Photographs, blueprints, designs and models of structures by Jack Haywood, Vincent Jarvis Proby, Paul Williams and Carey Jenkins, City Hall Bridge Gallery, through February 24. Call (213) 485-4581.

**The Works of David Hockney**  
Exhibit opens at Los Angeles County Museum of Art and continues through April 24. Call (213) 857-6222.

**UK Decline - The Response (Enterprise Zones, Grants and Corporations)**  
Gordon Cameron, UCLA Perloff Hall 1102, 5 pm. Call (213) 825-8957.

**Frank Lloyd Wright and the Johnson Wax Building, and Frank Lloyd Wright in Los Angeles**  
Exhibitions continue at Municipal Art Gallery, 4800 Hollywood Blvd., through March 13. Call (213) 485-4581.

**Nathan Alexander Owens 1903**

**Saturday, February 6**

**Terra Cotta: A Visual Feast**  
Downtown walking tour sponsored by LA Conservancy, 10 am, \$5. Call (213) 623-CITY.

**Sunday, February 7**

**Frank Lloyd Wright Films**  
Municipal Art Gallery theatre, free with \$1 admission to Frank Lloyd Wright shows.

**Bernard Ralph Maybeck 1862**

## Monday 8

## Tuesday 9

## Wednesday 10

## Thursday 11

## Friday 12

## Weekend

**Paul Friedberg**  
Landscape architect, Cal Poly Pomona College of Environmental Design, main gallery, 7:30 pm. (714) 869-2664.

**Chamber Music in Historic Sites**  
Biltmore Hotel, Crystal Ballroom, Cleveland String Quartet, Meliora String Quartet, 8 pm. Call (213) 747-9085.

**Associates Board Meeting**  
Pacific Design Center, Room 259C, 6:30 pm. Call (213) 659-2282.

**Electronic Cafe**  
Video artists Kit Galloway and Sherie Rabinovitz, SCI-ARC main gallery, 8 pm. Call (213) 829-3482.

**Architecture for Health Committee**  
Pacific Design Center, Room 259C, 3:30 pm. Call (213) 659-2282.

**Construction Drawings**  
Professional Practice Committee meeting, Pacific Design Center, Room 259C, 5:15 pm. Call (213) 659-2282.

**Consecrated Space: The Public Architecture of Frank Lloyd Wright**  
Lecture by Jonathan Lipman, Municipal Art Gallery theatre, 7:30 pm, \$3 donation. Call 485-4581.

**Buildings and Projects**  
Lecture by Gunter Behnisch, German architect, UCLA School of Architecture, 1102 Perloff Hall, 8 pm. Call (213) 825-3791.

**Projects 1952-1987, Bonisch and Associates**  
Exhibition opens, UCLA School of Architecture, continuing through March 4.

**Professional Liability Course**  
Sponsored by the Office for Professional Liability Research, one-day seminar, Honolulu, Hawaii, 9 am-4:30 pm, \$125/ \$95 for two or more from firm. Call (202) 885-9500.

**Saturday, February 13**

**Downtown walking tour**  
Sponsored by LA Conservancy, 11 am, \$5. Call (213) 623-CITY.

**Chamber Music in Historic Sites**  
Villa Maria (Durfee House), Brodsky String Quartet, 1 pm and 3 pm. Call (213) 747-9045.

**Sunday, February 14**

**Frank Lloyd Wright Films**  
Municipal Art Gallery theatre, free with \$1 admission to Frank Lloyd Wright shows.

## Monday 15

## Tuesday 16

## Wednesday 17

## Thursday

## Friday 19

## Weekend

**Sam Hall Kaplan**  
LA Times urban design critic, Cal Poly Pomona College of Environmental Design, main gallery, 7:30 pm. (714) 869-2664.

**Architecture of Frank Gehry**  
Exhibition opens, Museum of Contemporary Art. Call (213) 621-2766.

**LA Architect Editorial Board Meeting**  
Pacific Design Center, Room 259C, 7:30 am. Call (213) 659-2282.

**American Studio Furniture Movement**  
Tom Hacker, furniture designer, SCI-ARC main space, 8 pm. Call (213) 829-3482.

**Growth Management Goes Downtown**  
Edith M. Netter, Esq., UCLA Perloff Hall 1102, 5 pm. Call (213) 825-8957.

**Saturday, February 20**

**Spring Street: Palaces of Finance**  
Sponsored by LA Conservancy, 10 am, \$5. Call (213) 623-CITY.

**Louis Esidore Kahn 1901**

**Sunday, February 21**

**Langman Residence Tour/Edward Niles, FAIA**  
Sponsored by USC Architectural Guild, members and guests only, \$10. 3 pm-6 pm. Call (213) 743-4471.

**Frank Lloyd Wright Films**  
Municipal Art Gallery theatre, free with \$1 admission to Frank Lloyd Wright shows.

## Monday 22

## Tuesday 23

## Wednesday 24

## Thursday 25

## Friday 26

## Weekend

**Alan Forrest**  
Chair, Department of Architecture, Cal Poly Pomona College of Environmental Design, main gallery, 7:30 pm. (714) 869-2664.

**Building Standards and Regulations Committee**  
Pacific Design Center, Room 259C, 5 pm. Call (213) 659-2282.

**Art in Public Places**  
Lecture by artist Robert Behrens about site-specific sculpture, Fleming Lecture Program, Lyman Hall, 4 pm. Call (213) 621-8000 ext 3914.

**Professional Practice Committee**  
Pacific Design Center, Room 259C, 5 pm. Call (213) 659-2282.

**Wright in LA in the 1920's**  
Lecture by Jeffrey Mark Chusid, Municipal Art Gallery theatre, 7:30 pm, \$3 donation. Call 485-4581.

**Power of Place**  
Lecture by Dolores Hayden, Professor of Urban Planning, UCLA Perloff Hall 1102, 8 pm. Call (213) 825-3791.

**Specifications and Project Manuals**  
Professional Practice Committee, Pacific Design Center, Room 259C, 5:15 pm. Call (213) 659-2282.

**Tall Buildings in Seismic Regions**  
Two-day seminar sponsored by Council on Tall Buildings and Urban Habitat, Los Angeles Hilton, \$85 for one day, \$165 for two. Registration call Nabih Youssef (213) 683-1900.

**Tall Buildings in Seismic Regions**  
Second day of seminar sponsored by Council on Tall Buildings and Urban Habitat, Los Angeles Hilton, \$85 for one day, \$165 for two. Registration call Nabih Youssef (213) 683-1900.

**Saturday, February 27**

**Seventh Street: Mecca for Merchants**  
Downtown walking tour sponsored by LA Conservancy, 10 am, \$5. Call (213) 623-CITY.

**How to Buy and Sell an Architectural Practice**  
Seminar sponsored by the Pasadena/Foothill Chapter/AIA, Ralph M. Parsons Auditorium annex building, \$30 members, \$40 non-members. Call (818) 796-7601.

## Monday 29

## Tuesday March 1

## Wednesday March 2

## Thursday March 3

## Friday March 4

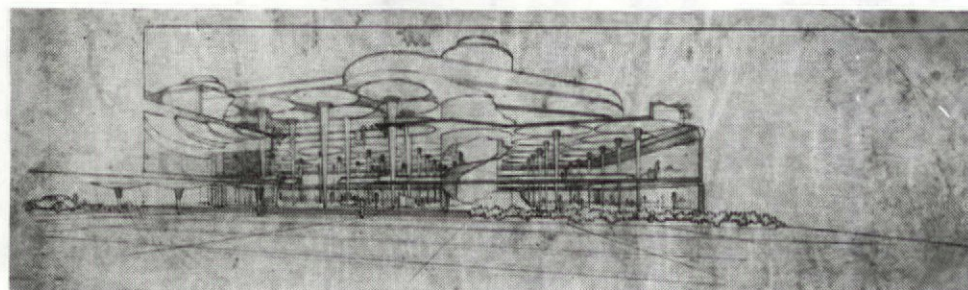
## Weekend

**Richard Haag**  
Landscape architect, Cal Poly Pomona College of Environmental Design, main gallery, 7:30 pm. (714) 869-2664.

**Understanding and Using Title 24 Non-Residential Energy Design Standards**  
An "energy-in-design-and-practice" seminar co-sponsored by the LA/AIA energy committee, Southern California Edison, 10 am - 3 pm, Pacific Design Center Room 259, \$45 members, \$50 non-members for pre-registration. Additional \$5 at the door. Call Greg Ander, Southern California Edison (818) 302-3210 for reservations.

**Saturday, March 5**

**Terra Cotta: A Visual Feast**  
Downtown walking tour sponsored by LA Conservancy, 10 am, \$5. Call (213) 623-CITY.





## TOWERS OF BABBLE

*The Image of the City in Modern Literature*, by Burton Pike, Princeton University Press, 1981, 153 pages, \$20.50.

A fundamental ambivalence towards the city as an accepted and sometime sacred place of habitation is deeply ingrained in Western man's traditions, history, and language. It is marked within the Judeo-Christian tradition by the expulsion from the walled garden of paradise, followed by the repeated biblical episodes of wandering, city making, and city destroying. Western man repeatedly seeks to regain lost paradise through the construction of an ideal city, only to see the dream fail. The destruction of Hiroshima and Nagasaki at the end of World War II is perhaps not the beginning of a new atomic era but only the necessary consequence of a schizophrenic western urban mythology.

Burton Pike explores these themes by examining European and American literature from the mid-nineteenth century to the present. While the book does not relate directly to the everyday practice of architecture and urban design, and could hardly be recommended as casual reading, the themes it explores, city versus country, the use of perspective to connote stability versus instability, the individual versus the crowd versus the mass, and wholeness in contrast to fragmentation of physical and social experience are all crucial to an understanding of both the literature and the making of cities.

A professor of comparative literature at the City University of New York, Pike uses the phrase "paved solitude" from Nathaniel Hawthorne's story, "The Grey Champion," to

describe the dilemma of the modern city; that which should be full, a city street or plaza, lies empty. "The crowd had rolled back and were now huddled together nearly at the extremity of the street, while the soldiers had advanced no more than a third of its length. The intervening space was empty—a paved solitude between lofty edifices, which threw almost a twilight shadow over it." The emptiness is not only physical but also metaphorical. The paved solitude symbolizes the change from a pre-industrial community with understood movements to a city where the individual is set adrift, simultaneously uplifted by his new-found individual freedom and depressed by its infinite relativity. Karl Marx described this same phenomenon, "All fixed, fast-frozen relations, with their train of ancient and venerable prejudices and opinions, are swept away.... All that is solid melts into air..."

Pike uses authors like Baudelaire, Balzac, Dostoevsky, Sartre, Kafka, Whitman, Dickens, James and Hugo to demonstrate how literature gradually evolved from presenting a fixed image of the city to exploring an urbanism of flux. He touches upon Los Angeles's amorphousness in a brief discussion of Alison Lurie's book "The Nowhere City". Pike comments that, "...if shape makes individual cities recognizable, urban shapelessness is a form of disorder expressing anxiety and loss of coherence, and symbolizing the anonymous randomness of contemporary life." Finally, he states that literature rectifies modern cities' contradictions, "by imposing the imaginative order of its conventions on the disorder of life".

This conclusion may frustrate the architect as it reinforces the common perception that the designer plays a circumscribed and specialized role within the production of cities. The lesson suggested is that by devoting ourselves more to the mythic discourse of cities revealed by modern literature, we as architects may discover ways to design more meaningful spaces.

John Kaliski, AIA

Mr. Kaliski is an architect with Skidmore, Owings and Merrill, Los Angeles, and Book Review Editor of *LA Architect*.

Continued from 9

### Members Bulletin

Effective January, 1988 the LA/AIA will generate a monthly mailing for members. It will include calendar updates and committee meeting details; current events related to member interests; competition announcements; and Board reports. Inserts formerly mailed with the *LA ARCHITECT* will be included in the member mailing.

Rates for inserts are:

Office information-Calendar: no charge  
AIA Meeting Notices: no charge  
Schools/other AIA chapters: \$100/\$375  
Member businesses (professional \$500/25% discount affiliates): for PAL (\$375)  
Related industries: \$500  
Non-related industries: \$500  
West Hollywood Chamber of Commerce: \$500  
Other: \$500

Note: Deadline for copy is the 10th/or last working day prior to the 10th.

### Soviet Tour

The Boston Society of Architects and the Washington DC Chapter of Architects, Designers and Planners for Social Responsibility and International Design Seminars are planning a tour of the architecture, landscape architecture, design and planning in the Soviet Union and Finland from April 8-23. The travel program will provide a forum for the exchange of ideas and friendship between design professionals. Meetings are scheduled with local chapter of the Union of Soviet Architects in Moscow, Tbilisi, and Leningrad. In Helsinki, a reception at the Museum of Finnish Architecture and a visit to the Otaniemi School of Architecture are included.

The tour will include historical and contemporary environments and will visit various sites in the Soviet Union, ending with three days in Helsinki, examining the work of Alvar Aalto and contemporary Finnish design.

The double occupancy price is \$2499. For further information call Lisa Saunier at the Boston Society of Architects (617) 267-5175.

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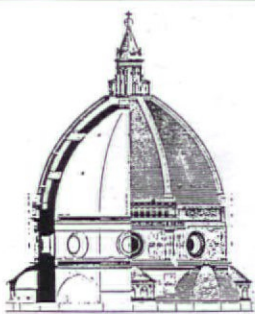
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### HELP WANTED

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Construction Administrator. Major Los Angeles architectural firm is seeking a registered architect with at least 15 years professional experience in Type 1 construction to be chief construction administrator. Respond to LA/AIA Chapter office, 8687 Melrose Avenue, Los Angeles 90069.

### DESIGN PROGRAM ADMINISTRATOR.

UCLA Extension has an immediate opening in the Design Program Unit for a Program Representative III to assist in the administration, management, and implementation of approx. 375-425 courses in continuing education. Will facilitate promotion and marketing of courses, develop budget projections and determine staffing needs, and supervise a staff of eight. Must have a strong background in the professional design field or architecture, with demonstrated administrative, management and supervisory skills. Salary range is \$2025-\$2042 plus generous benefits package. Please send resume to: Karen Winge, UCLA Staff Personnel, (Job #T-6019), 405 Hilgard Avenue, Los Angeles, CA 90024. Aff. Act. Emp. UCLA

MOCA seeks architects and qualified students interested in conducting slide presentation/discussions and related art activities to educate elementary school students to architecture and the work of Frank Gehry. For further information, contact Kim Kanatani at (213) 621-2766. JUNIOR DRAFTSPERSON needed for growing Architectural firm. Working drawing experience necessary. Wonderful opportunity for take charge, responsible person. Call Teri after 1:00 pm (213) 934-5285.

Senior Technical Architect for growing Architectural firm. Three years minimum working drawing experience in residential/small commercial. Great opportunity for responsible applicant with initiative. Call Teri after 1:00pm (213) 94-5285.

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During the upcoming year these people will lend support to: The professional development of fellow interns with CALE preparation seminars; the political development of the AIA when meeting with members of Congress in Washington, DC; and the environmental development of Los Angeles through a design competition searching for solutions to "real problems" in architecture today. The ongoing success of these programs reflects the affluence of the L.A./AIA Associates which is presently the largest and most active group of interns in the United States.

Associates, students and professional affiliates are encouraged to join in and take advantage of the opportunities to gain a greater understanding of the architectural profession offered by the AIA. These opportunities for participation may include attending Associates Board Meetings (held the second Wednesday of every month) or by joining an Associates committee such as the Real Problems Design Competition Committee. For more information about the Associates, contact the Chapter office at (213) 659-2282.

#### Architecture in Outer Space

On Monday evening, March 7 at Woodbury University, the Pasadena/Foothill Chapter AIA is hosting speaker Guillermo Trotti, a space-architect from Houston, Texas. Trotti's firm, Bell and Trotti, Inc., is currently involved with NASA designing the US Space

Station interior layouts and other space habitation projects. Space habitation architecture is a multi-disciplinary field and offers something of interest to everyone, so massage your imagination and get ready for a journey into the future.

For further information, contact Donna Mathewson of the Pasadena/Foothill Chapter at (818) 796-7601. This meeting is co-sponsored by the Woodbury University Chapter, AIAS.

#### Members

**AIA.** Sanford Swirsky, Pacific Concepts Architectural Group Inc.; Robert A. Sinclair, Robert L. Earl, AIA & Associates, Inc.; Hyo D. Han, H.D. Han Architects & Associates; E. Kurp Hoffman, Inslee, Senefeld & Puchlik & Associates; Wencesloao A. Sarmiento, Robert Morris & Associates, Inc.; Michael Jonathan Kaufman, Johannes Van Tilburg & Partners; Alan M. Cohen, Home Savings of America; R. Michael Walden, Daniel L. Dworsky, FAIA, and Associates Inc.; Arthur W. Chang, DMJM; Mark Levitz, Carmichael-Kemp Architects; Gregory E. Blackburn, Anshen + Allen Architects.

**Transfers In.** Bruce E. Crockford, The Falik/Klein Partnership, Inc., from Houston; Kenneth Carswell, DMJM from Washington DC; Marvin A. Chew, Gin Wong Associates, from Golden Empire.

**Transfers Out.** Edward L. G. Ng, to Cabrillo; Ralph Diskpon, to Pasadena; Gustavo Parodi, Marvin Berman, Michael A. Caggiano, Roger Chikjhani, Rudopf V. De

Cahellis, Richard E. Eastman, Douglas Greene, Robert E. Griffiths, Edward R. Jones Jr., William G. Laffin, Howard R. Lane, Richek Leslies, Anthony L. Mugavere, Lardan Welt, Paul O. Williams to San Fernando Valley.

**Associates.** Duane T. Hua, Skidmore Owings & Merrill; Leo J. Morree, Moore/Murray Associates; Dan Micliea, ARC Design Studio; Maryam Ghafari, Sujmitt Helt Ltd.; Patricia N. Shingetgomi, Arthur Erickson; Alan T. KTomas, Howard Laks & Assoc.

**Transfer In.** Edwin T.S. Chiu, Chiu Development, from Dan Diego.

**Professional Affiliate.** Claudette Chartrand, Claudette Cartrand Interior Design; Corina Cotsen, National Econ Corporation; David D. Saedata, ICBO.

#### How to Buy and Sell a Practice

On Saturday, February 27, the Pasadena/Foothill Chapter AIA is hosting a professional practice seminar for those who are interested in the ownership transfer of architectural practice. Speakers include Tony O'Keefe, AIA, Neptune & Thomas, on the experience of buying a practice; Dana Brenner, CPA, Mady, Biller, Frith-Smith & Brenner, on tax and estate planning; Gerald Weisbach, LLD, Natkin & Weisbach, on legal advice and pitfalls; and Ray Ziegler, AIA, Ziegler, Kirven & Parrish, on the experience of selling a practice.

The seminar will begin at 8:30 am at the Ralph M. Parsons Auditorium Annex Building in Pasadena. The price is \$30.00 for AIA members and \$40.00 for nonmembers. Parking and a workshop book is included. Further information: (818) 796-7601.

#### Health and Justice

The AIA Committee on Architecture for Health is developing the 1988 Health Facilities Review, the second in a series of publications on the design of health care facilities. Registered architects are invited to submit projects representing state-of-the-art health-care facilities. Entry forms are due at AIA headquarters by March 15.

The 1988 Exhibition of Architecture for Justice, sponsored by the AIA Committee on Architecture for Justice and the American Correctional Association will spotlight outstanding examples of justice facilities. Registered architects are invited to submit projects they feel represent the state-of-the-art in justice facility design. A catalog will be published to accompany the exhibition. Entry forms are due at AIA headquarters by April 15. For details contact Mike Cohn, AIA professional services center, (202) 626-7366.

#### Education Awards

As part of its initiative to enhance architectural education nationwide, the American Institute of Architects has established two awards programs recognizing excellence in architectural teaching and outstanding education in practice respectively.

The AIA Education Honors acknowledge significant achievements in the formation, implementation and outcome of architectural instruction. The program is open to any teaching faculty group at a school where a professional degree in architecture is offered. The Institute is looking for models of innovative architectural instruction and their strategies, methods, and results. Submissions describing the programs are due at the AIA headquarters February 15.

The AIA Citations of Outstanding Education in Practice recognize successful strategies for achieving excellence in architectural practice so that other firms may be encouraged to undertake similar programs. The program is open to AIA member firms of any size as well as architectural offices within corporations or government agencies that have developed imaginative approaches to professional development. The deadline for submission is March 1.

#### National Convention

Mark your calendar for the AIA National Convention, May 15-18, 1988 to be held in New York City.

Continued on 10

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## BEYOND ENERGY CONSERVATION

The LA/AIA Energy Committee has begun the year's activities with a series of programs on environmental and resource conservation, relevant topics in the current climate of low and no-growth. The success of these programs will determine whether the committee will expand its scope.

It has long been recognized that energy conservation is merely the most immediate issue in an impending resource-constrained era, although it was not initially clear which broader issues would eventually emerge from the energy crisis. However, it is clear that the resources crisis has contributed to pressures for reduced development and an examination of the role that energy, land, water, air pollution, sewage, and infrastructure play in the wellbeing of our communities.

The LA/AIA energy committee has planned an "Expert Visitor Program" to spark community interest in these environmental issues. The program consists of bi-monthly visits by local experts in air pollution, indoor air quality, water quality and availability, energy and power, land and grading requirements, flora and fauna, regional transportation, cultural resources, and community services. Presentors will focus their remarks on how their field relates to design of the built environment in Southern California. The committee plans to hold these expert visitor meetings publicly, on alternate first Thursdays of the month, with the intervening meetings, devoted to discussion of the previous presentation, held at committee members homes or offices.

The expert visitor program will enable the energy committee to inform itself on broad

environmental issues, to assist the Chapter and the public to become better informed, and to create effective responses to environmental issues as they arise in planning and development throughout the region. A/AIA Energy Committee meetings are open to both AIA members and the public at large; and this series is specifically intended to attract broad participation. For further information call Richard Schoen, FAIFA, Chairperson, at the UCLA Graduate School of Architecture and Urban Planning (213) 825-1345.

In addition to the expert visitor program, the committee will continue its normal concerns with energy conserving design and alternative energy applications in architecture. On March 4, it will be holding an all-day seminar at the Pacific Design Center on the design implications and applications of the latest Title 24 non-residential energy standards. The seminar, co-sponsored by Southern California Edison and Southern California Gas, will provide all attendees with the latest copy of the standards. The latest design manual will also be available at the meeting for \$10.00. The cost is \$45 for members and \$50 for non-members pre-enrolled by March 1. There is an additional charge of \$5 for tickets purchased at the door. Call Greg Ander, Southern California Gas Company, (818) 302-210 for reservations.

Richard Schoen, FAIFA  
Mr. Schoen is Chairperson of the LA/AIA Energy Committee.

### LA/AIA Awards

On December 8, 1987, the LA/AIA held its annual end-of-year awards ceremony at the Riviera Country Club. Outgoing president Cyril Chern received five resolutions for his contributions to the chapter and presented community achievement and service awards.

The resolutions presented to Chern were from Mayor Tom Bradley, the Los Angeles City Council, the Los Angeles County Board of Supervisors, the California State Assembly, and California State Senate. Chern received these honors for "outstanding dedication and leadership" to the LA/AIA during his term as president.

Distinguished Achievement Awards were given by Chern to community members whose efforts have benefited the role of architecture. The recipients of these honors were Wayne Ratkovich for Preservation, Robert Mangurian for Education, Robert Graham for media and allied arts, and Bernard B. Zimmerman for public service.

Janice Axon, Raymond L. Gaio, Jacqueline Downs, The American Arbitration Association, Joel L. Silverman, and Marvin J. Malecha were recognized with Presidential Citations for their invaluable service.

### New Associate Leadership

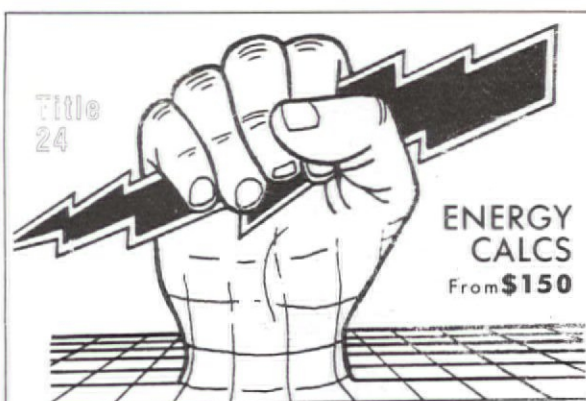
January 1988 marked the beginning of a new year and the installment of the 14th Associates Board. The roster below represents a body of unlicensed professionals who have distinguished themselves from their colleagues through their special commitment to the AIA and the enlightenment of the architectural profession.

President: Mark Gribbons  
Vice-President: Barbara Horton-Gibbs  
Secretary: Lauren Carl



1988 LA/AIA Associates officers, left to right: Treasurer Raleigh Lieban, Vice-President Barbara Horton-Gibbs, President Mark Gribbons; Secretary Lauren Carl.

Treasurer: Raleigh Lieban  
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Directors: Andy Althaus, Jeff Sessions, Marsha Zilles, James Vitale, Harry Otto, Marci Miskinnis, Diane Evans, Fernando Castro, and Kathy Bernstein-McCloskey



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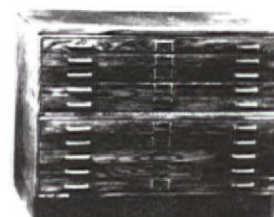
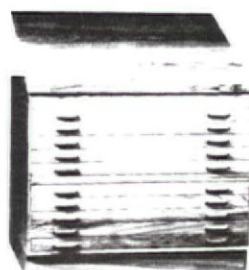
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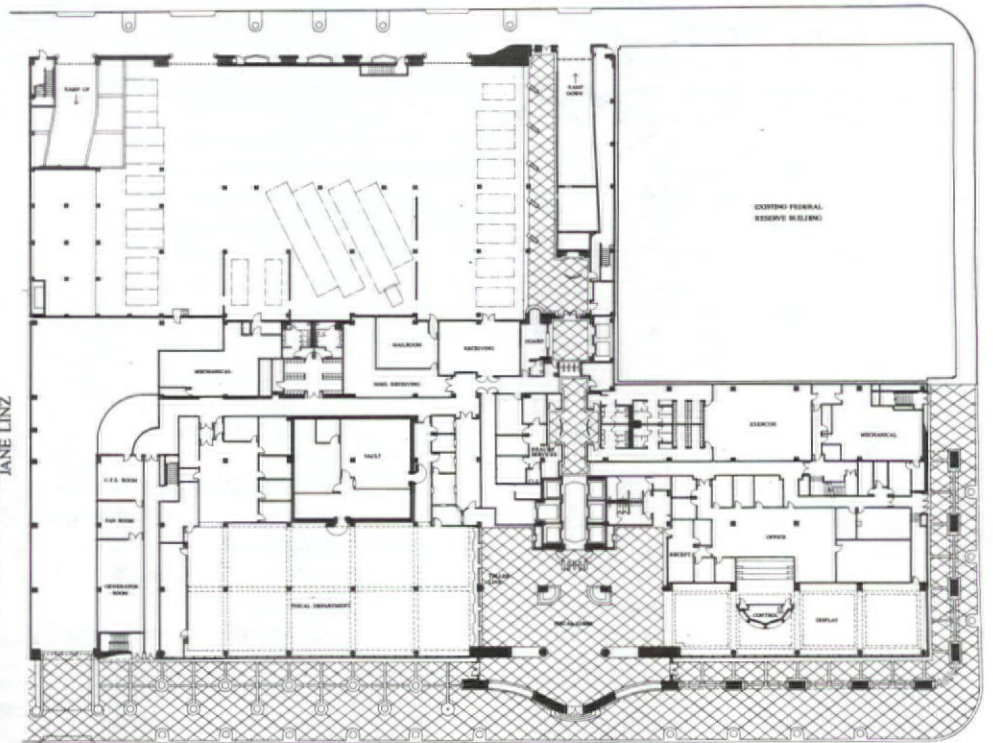
**Credits:**

**Architect:** Dworsky Associates, Architects and Planners: Daniel Dworsky, FAIA, Director of Design; Robert Newsom, Project Director; Kathleen FitzGerald, James Bonar, Richard Barron, Greg Martinson, Design Team; Allan Dietel, Project Architect **Interior Architecture:** Dworsky Associates, overall direction, lobbies and public spaces; Gensler & Associates—Bruce Campbell, Project Manager;

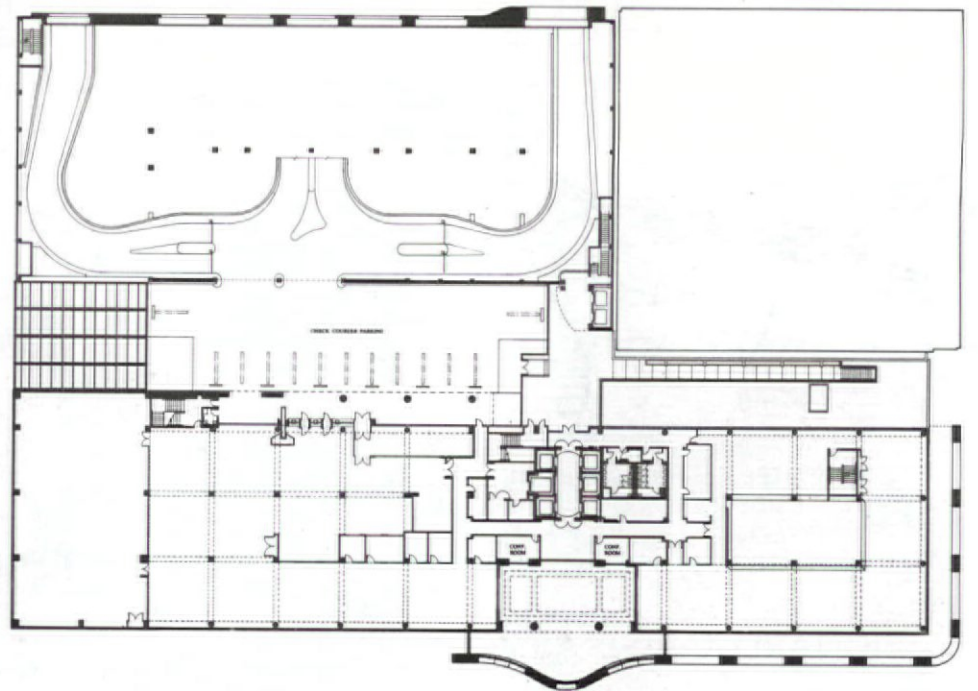
Richard Logan, Glen Clarke, Phyllis Farrell, Design Team, offices, workspaces, exhibit & dining  
**Structural Engineer:** Brandow & Johnston Associates  
**Mechanical & Electrical Engineer:** Levine/Seegel Associates  
**Civil Engineer:** Mollenhauer Higashi & Moore



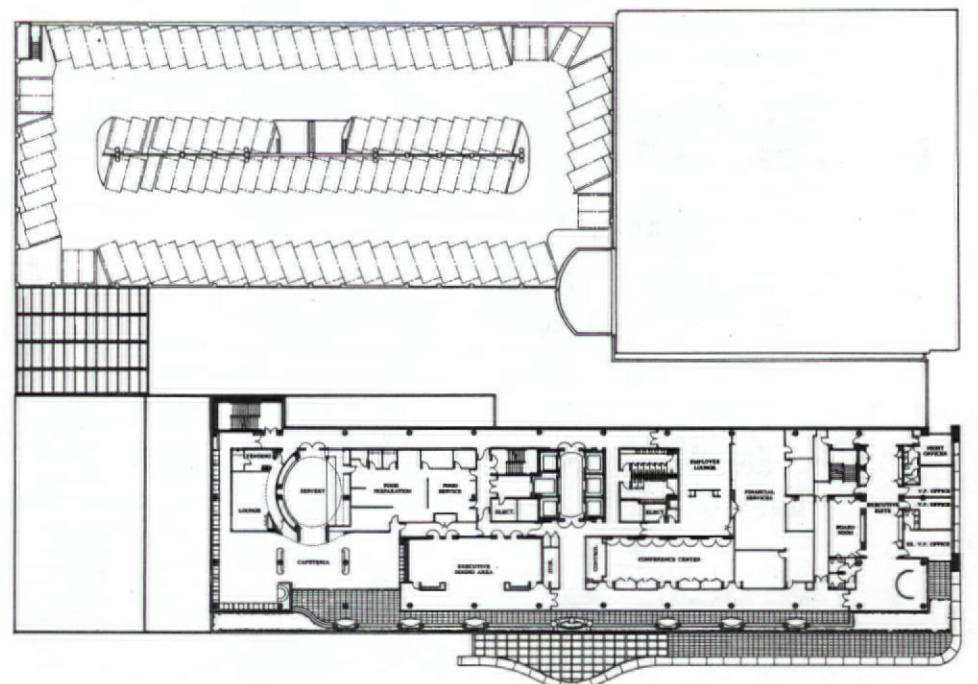
Black marble columns in the lobby delineate the entrance of this monumental space.



Ground floor plan.



Second floor plan.



Fifth floor plan.



The Federal Reserve Bank, designed by Daniel Dworsky and Associates, occupies approximately 2.5 acres of the 100 acre redevelopment parcel designated by the Community Redevelopment Agency as South Park. The new structure is located on an oversized city block bordered by Grand Avenue, Olympic Boulevard, Olive Street and 9th Street.

The architects based many of their planning decisions on buildings and public spaces planned in the immediate vicinity. The monumental entry is located on Grand Avenue, opposite the future Grand Hope Park. This portal sweeps out, past the line of the setback, and draws visitors into the main building. The 9th Street elevation presents a stark outline of the stepped configuration of the bank opposite the squat mass of the parking structure. This elevation is intentionally understated, anticipating a multi-storied residential project on the north side of the property. But the most significant external factor is the original five-story Federal Reserve Bank, designed by

## Bankable Architecture

Los Angeles architect John Parkinson in 1930 and located at the corner of Olive and Olympic, to which the new building is attached. The architects attempted to create a unique identity for the newer facility while maintaining a connection to the existing bank.

The bank's advisory committee selected Daniel Dworsky and Associates as project architects in 1983 based on the firm's previous designs for the Ventura City Government Center, the Ontario City Hall and the Lloyds Bank Operations Center.

The final design developed around a demanding functional program. The new building houses the bank's main check cashing and coin and currency operations, and the "World of Economics" exhibit, a permanent exhibition space occupying about 4500 square feet in the main lobby. The basement level, the largest of the floors in the bank, contains coin and currency operations accessible from an interior vehicular ramp leading to a subterranean court. Upstairs offices of the

marble columns stand, sentinel-like, separating the entry from the more formal lobby beyond. The quality of workmanship and detailing shows in the polished granite column bases of the arcade and the evenly-hued maple paneling in the lobby and vestibule area.

The four-story parking garage is located on Olive Street. The architects continued the granite facing along the base and entry up to the second floor level of the garage and included a mini-wave at the pedestrian entry in a commendable, if not totally successful, effort to integrate the garage structure with the bank.

The major flaws of this building are its lack of geographic identity and its relative disregard for the original Federal Reserve Bank. The bank would be more at home in Washington, DC, than it is in Los Angeles. And although the pedestrian arcade, which begins at Olympic Boulevard turns the corner at Grand and continues toward 9th Street, allows for easy passage from the original



The view south along Grand Avenue reveals the separation between the entrance and the plane of the main facade.



The Grand Avenue entrance of the new Federal Reserve Bank bows out from the main body of the building.

five-story 304,000 square foot center contain the bank's remaining functions: executive offices, a conference room and an employee cafeteria with outside terraces set back from the main facade on Grand Avenue. Internally the bank satisfies functional needs and appears to be the result of great attention to detail. Each level accommodates and integrates different activities.

The Federal Reserve building has two distinct exterior skins which create separate yet interdependent facades. The willful, undulating skin of flame-treated granite wraps around the more restrained backdrop of smooth granite. The intertwining of the two exterior walls creates an exterior arcade, a lobby space and a multi-story atrium which, in Dworsky's words, "happens between two separate systems", and creates an exciting architectural experience. The flame-treated granite and exterior lighting of the wave-like elevation suggest similar elements from the original Federal Reserve Bank.

The monumental scale of the atrium and lobby is overwhelming. Two massive black

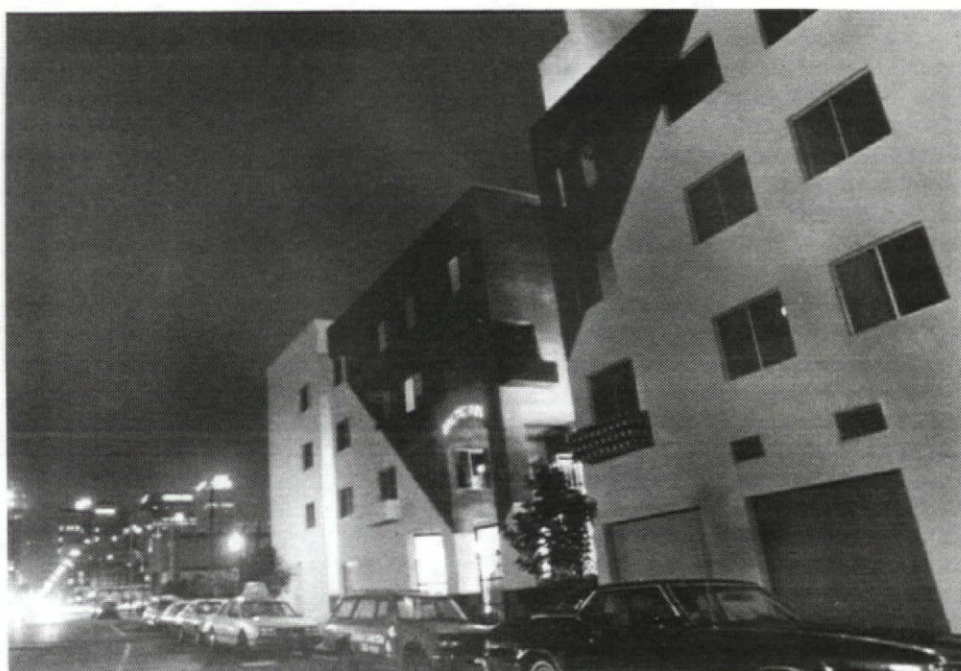
building to the main entrance of the new building, there is still no clear continuity between the original bank and its offspring. The buildings never actually touch one another, and the regular window bays on the upper floors of the older building are neither continued nor echoed in the new fenestration. The old Federal Reserve Bank building is a modest civic architectural achievement and pales in comparison to the new bank, but it would be an oversight not to mention this lack of empathy between the two buildings.

The sweep of the rough hewn granite wall draws the viewer's attention away from the old entrance on Olympic and forces him to follow its progress to the logical conclusion of the new entrance on Grand Avenue. Perhaps the new bank would not suffer if the old bank disappeared, but would actually be enhanced by its absence.

Christopher Restak  
Mr. Restak, a graduate of Pratt Institute, is currently an architect and developer practicing in Santa Monica.



A night view of the Baltic Inn facade shows its relationship to the older buildings in the vicinity.



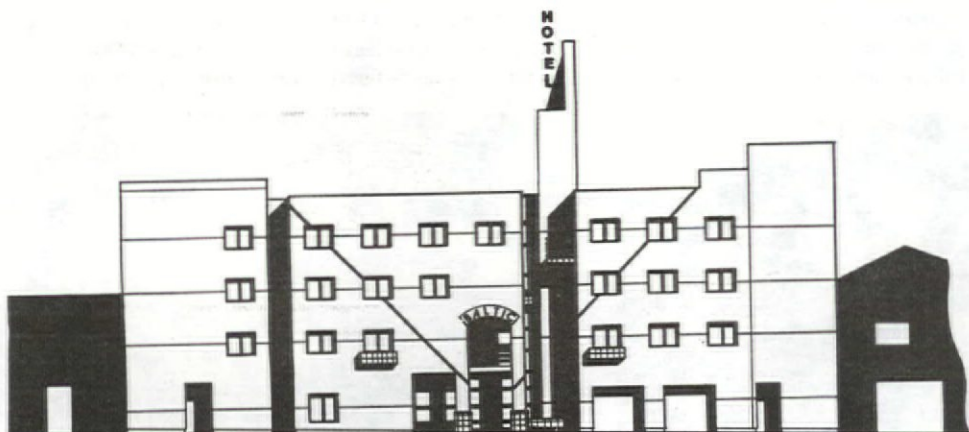
## The Baltic Inn, Rob Wellington Quigley, AIA, with Chris Mortenson

The Baltic Inn, located on Sixth Avenue near Market Street in downtown San Diego, is a single-room occupancy hotel built by architect Rob Wellington Quigley with developer Chris Mortenson, and represents a completely different kind of low-income housing. A "for-profit" venture, it was privately financed except for a \$500,000 loan from the Housing Commission, a "buy-down" of rents which allowed 20% of the rooms to be rented at a lower price. The 209 units, each of which cost about \$17,000 to build, including land costs, and which rent for between \$225 and \$275 monthly, provide tenants with the last refuge before homelessness.

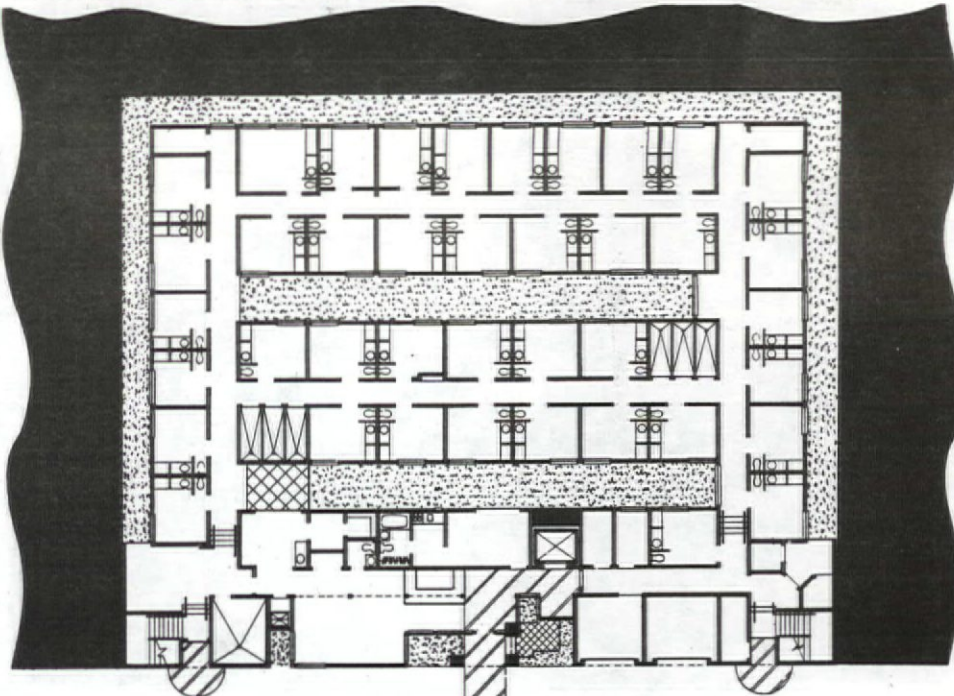
The architects began with two agendas. "One was simply to create housing absolutely as cheaply as physically possible and to provide for the basic necessities." Built with simple 2 x 4 stucco construction, the spans do not exceed eight feet. In Rob Quigley's

"working wall". This wall, an integral part of each bedroom, is a modular construction which contains a closet, a sink with garbage disposal, a toilet, and spaces to hold a microwave oven, television and refrigerator, all of which can be rented from the management. This "working wall" allows for a greater degree of autonomy and privacy than is possible in most single-room-occupancy hotels.

Because this hotel was, in the words of the developer, "probably the first (SRO) prototype built in the nation in fifty years", construction involved considerable negotiations with the city. Single-room-occupancy hotels fall somewhere between hotels and studio apartments, and code requirements were not always defined. But rather than being a battle, "everyone was working for the same goals. The city very much wanted to see this happen, so they were bending over backwards, within reason, to make it happen."



Elevation, Baltic Inn.



Typical floor plan.

own words, "The way we kept the cost down was *not* to come up with new ways of building. (That only works in the storybooks.) This way everything is familiar and inexpensive."

The second was "an urban design agenda that a low-cost building of this type could, in fact, contribute to the street. That's why the entrance is the way it is and the facade, even though it's just a box, is broken up like it is." The dark, V-shaped portion of the facade, which "radiates out from the center of one's body" as one enters, is simply uncolored stucco, and the lighter material is colored stucco. The small fenced patio to the right of the entrance and the two tiled balconies, one on the elevator tower and the other a communal balcony above the entrance, "help animate the street". A neon sculpture, created by Gloria Poore, pierces the elevator tower and acts as a signpost, replacing a conventional "hotel" sign.

The floor plan is a "simple double-loaded corridor scheme with two light courts" which bring light into the buildings with the help of reflectors. Perhaps the most interesting concept is the use of what the architects call a

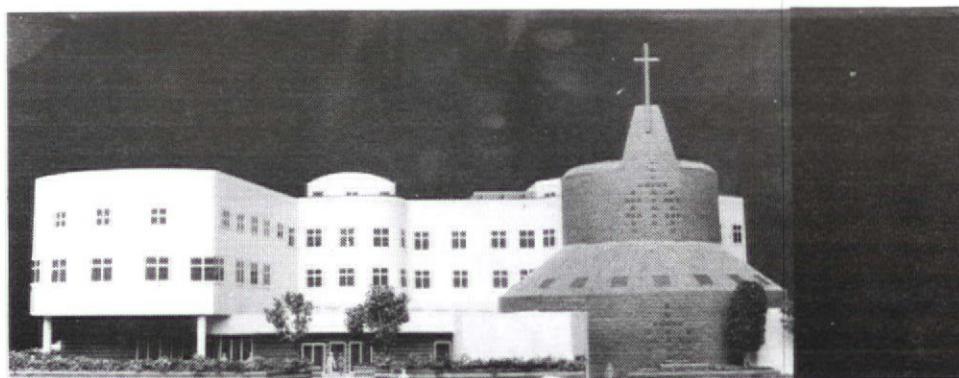
Among the variances granted was permission to substitute plastic pipe for cast iron, and thus save on cost. During the process the developer chaired a task force which was instrumental in passing legislation dealing with new construction of SRO's.

Chris Mortenson expressed the idea that the importance of the Baltic Inn lay perhaps most in its effect on other SRO's in the area. "It's breakthrough housing from the standpoint that we're dealing now very competitively with existing SRO's which are many times very run down, and yet we're competing with them dollar-for-dollar. What that will do is it will set an upward limit of which SRO's can charge for the rooms and that in itself will act as a catalyst to keep SRO rents in line. There are a number of slum landlords down here who all of a sudden are fixing up their units and they haven't charged a dime more, because they can't."

Noel Millea  
Ms. Millea, a recent graduate of Rice University in Architectural Studies, is the new Managing Editor of *LA Architect*.



A model reveals how the cylindrical chapel punctuates the Fifth Street elevation of the Los Angeles Mission.



The homelessness crisis in the United States is the result of many factors including the lack of affordable housing, cutbacks in government assistance to the poor, and the decrease of federal housing subsidies. In addition, decentralization of mental health care has inadvertently forced many of the mentally ill onto the streets. The following two examples demonstrate, in different ways, how it is possible for architects to effect a change in the housing situation.

## The Los Angeles Mission, T. Scott MacGillivray, AIA, Architects

The new Los Angeles Mission, located in downtown Los Angeles at Fifth and Wall Streets, will provide the homeless with not only the basic necessities, such as food and shelter, but also with the hope of something better. Architect Scott MacGillivray and mission director Mark Holsinger collaborated to create what some may call the country club of emergency shelters.

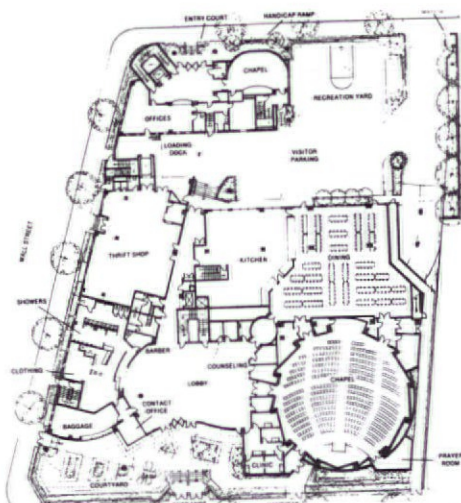
The construction, which will cost approximately \$11 million, is being financed entirely by private donations to the Christian mission, with "the bulk of the support (coming) from people who send in twenty-five dollars". The new facility, about 125,000 square feet, will house 160 men and women on a nightly or monthly basis and 136 in more private rooms on the rehabilitation program.

"These people aren't just the typical street people that we might think of," says Scott MacGillivray. "A fairly common case is a

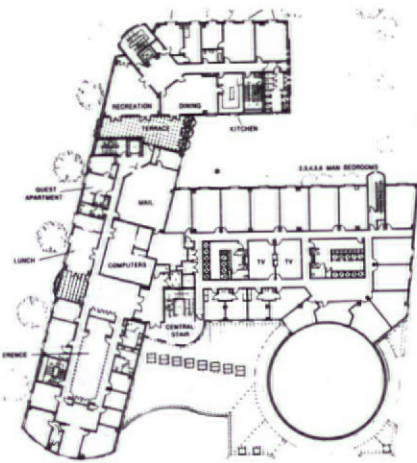
Winston Street. The main entrance is on Fifth Street. The architects planned setbacks of three feet on each side to allow for landscaping which would improve the street front. A courtyard in front of the building and a lobby/dayroom at the entrance provide a place where "you can read a paper, write a letter, receive your mail. These become two transition spaces before going into the chapel so we're taking people off the street."

The main desk, or contact office, was designed to have full view of the courtyard, the lobby, the dining room when the doors are propped open, and the back door, in an effort "to build in security without having cameras and guards at every corner".

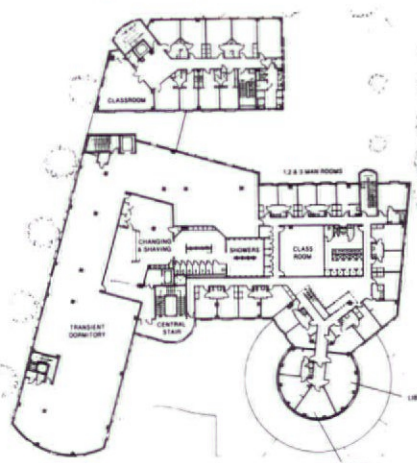
In the dormitories the architects designed a system of fixed partitions which allow for greater privacy, while maintaining the required level of security. A five foot partition runs parallel to the dormitory wall, with



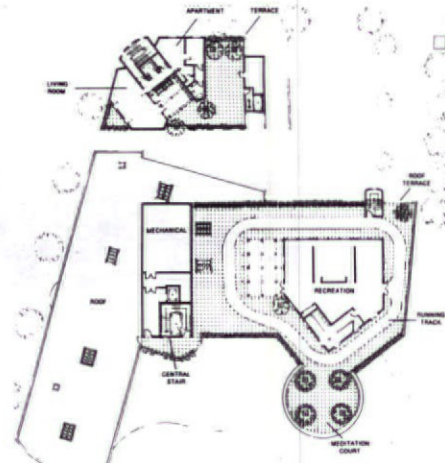
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woman gets beaten up and kicked out of the house by her boyfriend or husband. He's got all the money in the checking account, he's got the apartment. What's she going to do? The mission will take that person in on an emergency shelter basis and they will be given food and clothing and they'll probably have to help in the kitchen" for a month or two until they get a relief check from the government which will enable them to rent an apartment.

For these people or other people like the man who "just gets off the bus two blocks away, comes into town seeking his fortune in LA," the mission provides a place to sleep, eat, receive mail, check baggage, shower, get a haircut and receive counselling and medical attention. More controversially, it also provides a recreational area with landscaped terraces and a running track on the roof, leading some people to call it too luxurious. But as Scott MacGillivray describes it, "You're trying to straighten out your life and you walk by and there are your old drinking buddies, there's your pusher and there's the liquor store. We can't tell anyone you can't go do anything you want to do, but we give them a place to sit out and have some fresh air, realize maybe there's a better way of life than the street."

The women's building is separate from the men's building, which contain the public functions, and has an entrance off the quieter

perpendicular four foot partitions sectioning off "rooms" of about sixteen beds, and three foot partitions separating each set of two beds. "By putting in these little partitions between the beds, now instead of three feet between the beds I could move each bed six inches away from the other bed. I saved space, I saved money." And still the roving guard can see across the room should a fight break out.

The construction is concrete at the basement level, with a steel frame above the first level. The lower exterior walls are veneered in a pattern of concrete block which alternates rows of 4" split faced brick with rows of 8" fluted brick, creating a rough texture meant to discourage graffiti. "It's a cheap material but I think it's going to look terrific. Plaster would be a disaster on the ground floor." The upper floors are metal studs with plaster, and the window frames are built out with aluminum painted white. "By framing the windows we've tried to pick up the fact that this (building) has a residential character to it." The cross which rises above the entrance is a wide flange section painted white, and will probably be lit at night with neon.

Scott MacGillivray captures the essence of the mission's philosophy: "The things we're doing here are aimed at that higher purpose, rehabilitating somebody. You can't treat them like dirt if you want them to be functioning members of society."



## THEY BURIED THE ART

Two of the world's greatest collections of art from two of the world's greatest art cultures have been permanently installed in Washington, DC in a space scarcely better than a subterranean parking garage, ostensibly to the delight and acclaim of their donors and of the wise grey heads of Washington, DC's regulatory art commissioners.

Cravenly intimidated, struck dumb by fear are expressions hardly too strong to describe the persons responsible for this indignity. For these were gifts to the American public which, had they been sensitively housed, would have provided windows to the artistic drives of cultures so different and seemingly distant from us and yet so near, and thus in need of understanding.

This parking garage for art, 96% subterranean, is the new addition under the so-called "back yard" of the Smithsonian "castle", a huge, priceless space reaching south to Independence Avenue which could have provided an incalculable opportunity for a great new building in Washington's heart. The collections are the National Museum of African Art and Arthur Sackler's gift of Eastern Art, both remarkable by any standards.

This serious mischief originated from long-standing Washington criticism of the Smithsonian's director, S. Dillon Ripley, for building too much along the Mall and for not providing the back of his building with a setting it "deserved" (a building which Thomas Hoving has termed a "St. Vitus Dance of a building"). Ripley reacted by deciding, when the two great gifts materialized, to bury them as thoroughly as possible and to substitute for what could have

been two great buildings something Donald Canty in *Architecture* describes as "one of Washington's nicest and most architectural small parks"!

Why not bury them, you may ask, if by so doing museums and park could occupy the same space? Very cost effective to be sure. Unfortunately, the programs for the computer's spread sheet for cost effectiveness failed to include amenities today's best new museums now exhibit as indispensable. More than amenities—essences. First of all, daylighting: except where limited ground space prohibits them, single story, skylit galleries are the unquestioned, acclaimed favorites. Examples abound, starting with the most highly acclaimed: Louis Kahn's Kimball in Fort Worth and, most recently, Arata Isozaki's Museum of Contemporary Art in Los Angeles. Los Angeles County Museum of Art's new Anderson wing for Modern Art provides a pathetic example of a building being squeezed into a multi-story format where only a top story can be skylit.

Certainly the only justifiable modern example of burying a building is the IRCAM center for acoustical research which, buried deep under the Centre Beaubourg's huge plaza, is thus isolated from acoustic interferences. The art of effective and safe daylighting has come to be one of architectural technology's most exciting and rewarding new achievements.

Almost as outlandish and outrageous as burying the building is the Smithsonian's squandering of space on monumental entries, staircases and a 4.2 acre "concourse" which even the otherwise laudatory Donald Canty admits has "some of the character of a shopping mall". Beneath each of the two entrance pavilions grand, space-gobbling staircases descend from the sunlit upper world to the depths of a halogen-lit nether region. Who is being fooled, the viewers or the creators? Oh, if only it were a more splendid deception! All this staircasing and shopping-malling is at the expense of exhibition space. Expense, not only in terms of money spent but, more importantly, in terms of attention getting. Grand entries are one thing—circulation to galleries must start and end somewhere and a mood must be set to clear the mind of the noxious vapors of the

crushing city outside, but even I.M. Pei's East Wing was criticized by some for a dazzling entry which competes with its galleries. The Guggenheim's spiral soaring toward the light at the top of its atrium has long been considered a scandal for its domination of the exhibits. But who could deny us that spine-tingling experience of sensing oneself a "procession of one" pacing slowly up those slopes? "Paradise Regained" to the Smithsonian's "Paradise Lost" downward staircases.

Compared to such considerations, the matter of the handicapped-access at first seems insignificant but consider the callousness of a scheme which provides the handicapped with all the elevator space required by law but denies them the grand staircases' approach to the art far below.

A final detail, laughable if it weren't so pathetic, is the matter of a brilliantly executed mural by Richard Haas on the end wall of the "shopping mall", three stories below the garden for which so much was sacrificed. Donald Canty unemotionally reports that the mural is "partially obscured by one of the hefty pedestrian bridges that span the concourse". His accompanying illustration shows the mural as a truly elegant (albeit purposeless) scene: a fantasy of a Roman atrium sprouting a glimpse of the Gothic chimneys and towers of the Smithsonian seen through a ragged hole cannoned through the faux-masonry wall above the Roman Atrium's portico arch. This ingenious artist managed all this in a wall space savaged, not just "partially obscured", by the termination of a huge soffited and flush-lighted mass to the right and, to the left, by an even more outrageous termination of a tired version of a shopping mall gallery-edge plant box, dripping its inevitable ivy.

Where does the guilt lie, beyond the timidity of the client and the architect fearing to challenge "the commissioners"? Surely it was the commissioners themselves, stooping to ingratiate the lowest common denominator of public taste, a public presumably enthralled by the "quaintness" of the "back-side" of Queen Victoria's sentimental towers.

Paul Sterling Hoag

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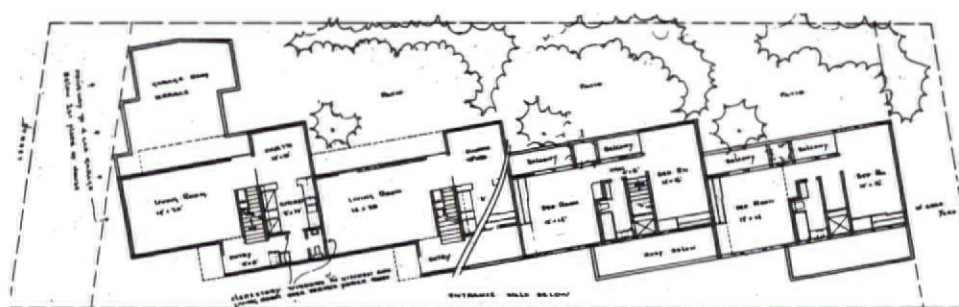


## REMEMBERING AIN

Gregory Ain, 1908-1988. He was alive to ideas. They were food and drink to him. Chasing an idea left the food in front of him untouched, and if he tasted the wine it was in a gulp. His palate was in his brain. One time in the 1950's when I was buying a box of stockings at a counter at the old Ohrbach's he suddenly appeared. In an instant we were talking about the nature of materials.

Customers elbowed us aside so we started walking, Gregory with his arms folded across his chest, me clutching a box of stockings. Walking is the wrong word; Gregory strode. Soon we had traversed the hundred feet or so from north entrance to the south doors on Wilshire, with Gregory asking himself aloud: "So what is a natural material?" People now gave the right of way to this commanding figure.

Gregory went through all the materials that in the popular mind of the day were



Plan, Dunsmuir Flats, Gregory Ain, 1937.

considered "natural". "Brick? You call that a natural material—earth dug and mixed with straw and shaped and sun dried. Wood? A tree felled, stripped of bark, sawn and planed before it arrives at a building site. Wood was sentimentalized in the 1950's as a natural material, and to the eastern Establishment it was, moreover, "regional".

And concrete? "The Romans would never have called it a natural material." Gregory was walking faster, pressed on by his subject, and we had made another lap from north to south. The store detectives were edging closer. I stopped at the next cashier's kiosk, paid for the stockings and said goodbye. Gregory seemed as surprised by my withdrawal as he did when he stumbled over the dog's water bowl in following me to the kitchen to continue talking. It was not that Gregory was against brick, wood and stone. It was the dissection of ideas that answered an inner need.

He would have been delighted to see the model of his 1937 Dunsmuir Flats at a show at LACMA last fall on the machine age; he would have lowered his eyes modestly then raised them to launch into an unrelated subject like the Roman laws against building a house which cut off a neighbor's view, or the bondage in which Mies held architecture. He would not have commented on the building: there it was, something he had finished and was through with, past history. He was the only faculty member at USC, according to two students, who never referred to his own work.

But when he was in the act of design his concentration was so intense, according to a one-time partner, that he forgot everything else. His fee was used up by constant redesigning—part of his passion for dissecting, I suppose. An absence of time sense and money sense can cripple an office. When he was invited to teach at USC he saw it first as a way to recoup. But once he had started fitting the job to himself he was carried into the congenial Socratic dialogue. He taught more than architecture in his classroom, spilling over into literature, history, semantics; he assigned students a book a month to read on subjects other than architecture.

Now I have made him sound like an ivory tower architect, which he was not. His greatest efforts went into social housing, little of which was built, and along the way was a correspondence with Eleanor Roosevelt about

well-designed affordable housing for that third of a nation ill-housed. The most remarkable housing he did do was the 1948 Mar Vista low-cost two- and three-bedroom houses just north of Venice Boulevard (Ain, Johnson and Day). Houses staggered on the lots, with different sides turned to the street, superbly landscaped by another leftwinger, Garrett Eckbo, stand today in grace, all 52 of them, one half of those originally planned.

Just after the war, he was not as lucky with an enormous housing project in Reseda. "Bad business," decided the FHA in the 1940's, when they discovered it was to house minorities, one of whom was Lena Horne.

Gregory was the conscience of the 1940's. Conscience now takes new forms. The present day has less land to work with and the house abandons horizontality to rise in discreet stages in an order alien to Gregory's eye. If Gregory and I could make a few laps from Ohrbach's north to south doors we would dissect this theory.

Esther McCoy

### Bradley Proposes \$2 Billion Housing Fund

In early January Mayor Bradley unveiled a proposal for spending two billion dollars on housing in the city over the next twenty years. This program, if enacted, would be the largest city initiated housing program in the US according to Gary Squier, housing coordinator for the Mayor. "It would stabilize the housing delivery system," said Squier, "and provide a stable base for a rational response to our housing crisis." The Mayor's proposal would provide about \$100 million a year for housing drawn from the revenues of the Central Business District Redevelopment Project. Current projections estimate that the CBD project will generate between five and six billion dollars over the next twenty years.

But the Mayor will have to go to court in order to spend the money because there is a court ordered cap on spending the funds generated in the CBD project, with all money over \$750 million going to the county to spend on education and social services. This cap is the result of a 1977 suit brought by City Councilman Ernani Bernardi who felt that the Community Redevelopment Agency was not meeting the social needs of the project area. Agency spending has nearly reached the cap. Under the Mayor's proposal the five billion in projected revenues would go to the Community Redevelopment Agency (CRA), not the county, with half, or about \$2.125 billion, dedicated to housing.

The proposal faces a number of stumbling blocks. One controversy centers on whether the proposal will generate intolerable levels of development downtown. Jay Melnick, an aide to Councilman Bernardi says the Councilman is extremely skeptical about the Mayor's claims that no additional downtown development would take place. But in response to fears about overdevelopment Squier said, "the CRA has sparked a renaissance of spending downtown, and this proposal by itself is not going to affect what the redevelopment agency does." And Marc Litman, public information coordinator for the CRA confirmed that the projected revenues are based on commercial development already planned for downtown.

Other reservations expressed by Bernardi's office include concerns about the percentage of the housing money that would be spent for housing low and moderate income families, and the length of time that the affordability of this housing would be protected. Melnick said that Bernardi has requested more details on the Mayor's proposal and would want 70 percent spent on housing.

Bernardi's criticism appears aimed at the details, not the substance of the Mayor's proposal. The magnitude of this housing fund is unprecedented, with spending on housing that could be as much as \$100 million a year over the next twenty years. This level of expenditure is in stark contrast to state and federal spending on housing which has slowed to a trickle in recent years. According to Squier, the Mayor expects the full support of the Council on his proposal because "it is to everybody's advantage".

Karin Pally

Ms. Pally, a former Managing Editor of LA Architect, is a housing specialist.

## Letters

To the Editor:

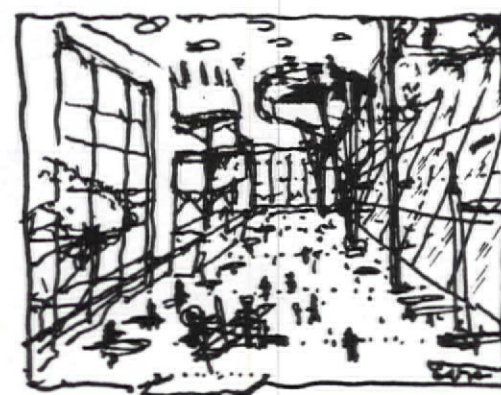
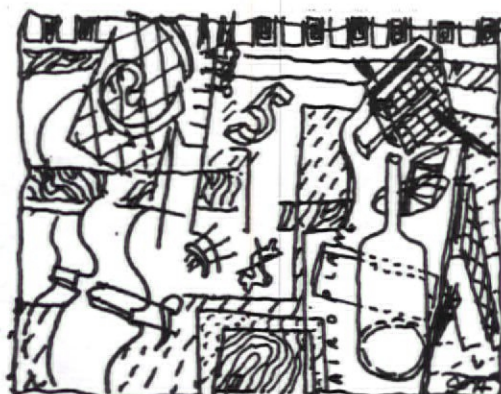
Please find enclosed response to the recent article by Paul Hoag entitled "Le Corbusier as Genius?"...

"The world cannot stand still. But it is only the creative powers of the individual that decay. The eclipse of the architect is not the eclipse of architecture. New generations arise. They do not hesitate to climb onto our shoulders in turn; and then bound forward to follow the same idea still further, without stopping to thank us for having been their spring-board."

-Paris, Sept. 1929, Le Corbusier

### EYES WHICH DO NOT SEE | AIRPLANES

Eric A. Kahn



Corbusian fantasy drawing.

## LA ARCHITECT

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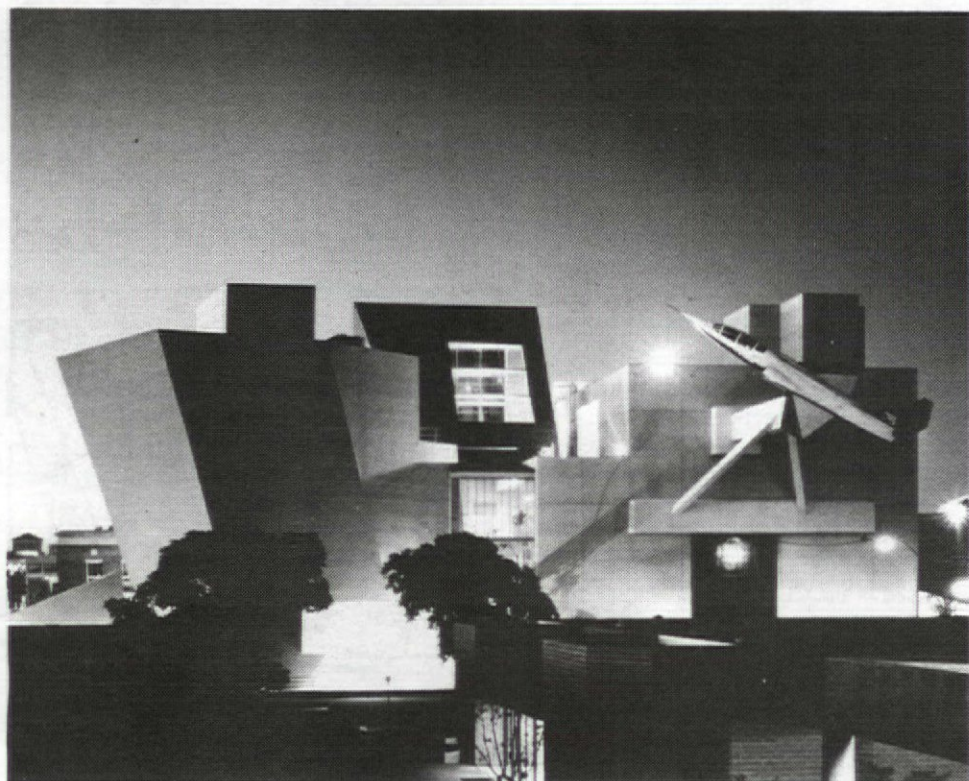
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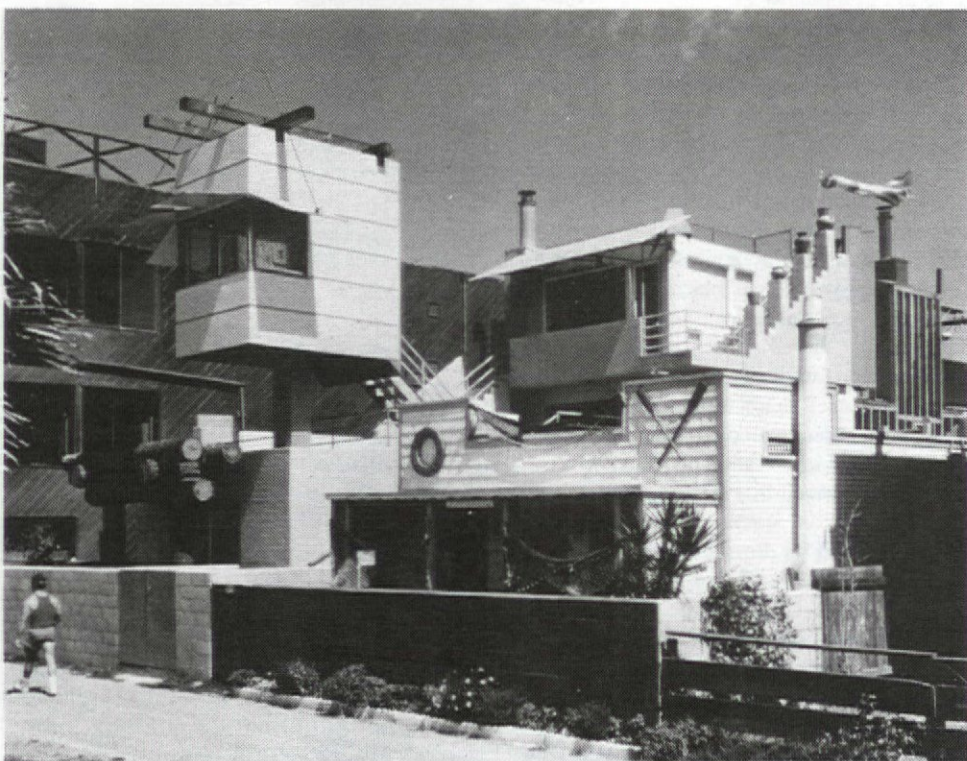
Lead-scaled fish with fish lamp and cardboard house, from "The Architecture of Frank Gehry," opening at MOCA on February 12.

Walker Art Center

# L.A. ARCHITECT



Aerospace Museum, Frank Gehry.



Norton House, Frank Gehry.

## Gehry at MOCA

On Tuesday, February 16, "The Architecture of Frank Gehry" opens at the Museum of Contemporary Art (MOCA). The retrospective, which originated at the Walker Art Center in Minneapolis, has been travelling throughout the United States and Canada since September 1986. It will be the first show to occupy the Museum of Contemporary Art since the year-long inaugural "Individuals" exhibition.

In designing the installation, Frank Gehry has extended his range as an exhibition designer and established a new standard for showing architecture in a museum. The exhibition consists of a series of full-scaled architectural volumes, clad in materials that Gehry frequently uses. There is a copper-clad boat, a lead-scaled fish, a spiralling, rectilinear volume clad in finished plywood, and a monolithic room built of corrugated cardboard blocks. Within and between these volumes are mounted back-lit transparencies of finished buildings, drawings, furniture and photographs.

Gehry has responded to the architecture of each specific museum by changing the installation of the exhibition. In most cases, he was establishing an dialogue with an architect of significant stature. At the Walker Art Center, the exhibition was installed in a building designed by Edward Larrabee Barnes; in Houston the exhibition was mounted in a the Contemporary Art Museum, designed by Gunnar Birkerts. In Los Angeles, the exhibition will create a counterpoint to the formal architecture of Arata Isozaki.

The exhibition documents Gehry's career with approximately 250 drawings, photographs and models of projects from 1964 to the present. It also includes furniture, lamps and other domestic objects.

The museum plans a number of educational programs to accompany the exhibition, including a panel discussion organized by the MOCA Architecture and Design Council, and a dialogue between Gehry and British architect Richard Rogers during the UK/LA festival.

The exhibition is accompanied by a 216 page catalogue including essays by Thomas S. Hines, Rosemarie Haag Bletter, Joseph Giovannini; Pilar Viladas, Coosje van Bruggen and Mildred Friedman.

## Architectural Glasnost

The October 1987 visit of four leading Soviet architects to the United States, which included a four day visit to Los Angeles, culminated in an agreement between the US organization, Architects Designers Planners for Social Responsibility, (ADPSR) and the USSR Union of Architects, to promote an exchange of information and to participate in cooperative programs leading to promoting the cause of arms control and better understanding between the two nations.

The agreement is reprinted here in its entirety, including a voluntary pledge by individual practitioners not to use their professional skills in work related to the nuclear arms race.

Important features of the agreement include proposed exhibitions of US and Soviet architecture, exchanges of students, faculty, practitioners, researchers and critics, and joint construction projects.

The message of social responsibility in the design and construction related professions, which is at the heart of the program of ADPSR, is being accepted more and more by individuals in the professions and by the professional organizations. R. Randall Vosbeck, FAIA, former National President of American Institute of Architects, at the recent UIA Congress in Brighton, England, publicly endorsed the work of ADPSR (USA) and the newly chartered International Architects Planners Designers for the Prevention of Nuclear War, an organization representing a membership of 43 nations. The International Federation of Interior Designers has chosen to become an affiliate of this new international organization. Here at home, the Board of Directors of the National AIA, at its September meeting, passed a resolution

recognizing the "efforts of ADPSR in furtherance of the goals of nuclear arms control and disarmament, and commends these activities of ADPSR to those members of the profession interested in pursuit of these goals."

With this recommendation from the National AIA Board of Directors, ADPSR is advising members of the profession who wish to know more about the organization as well as further details about the USA-USSR Agreement to contact Sydney Brisker AIA, Acting Chairman ADPSR, telephone (213) 654-4360.

**Agreement.** Representatives of the US organization Architects Designers Planners for Social Responsibility and the USSR Union of Architects met in New York on October 12 and 24, 1987 and reached the following agreement:

**1.** ADPSR and the USSR Union of Architects will regularly inform each other of their current and projected activities in support of arms control in their respective countries. Each organization will endeavor to implement programs practiced by the other to the extent that they further the cause of arms control and a better understanding between the two nations.

One such program will be a pledge to be signed by architects, designers and planners refusing to work on projects related to the nuclear arms race.

**2.** The following exchange and cooperative programs will be developed and implemented at the earliest possible date:

- a.** Exchanges of exhibitions of US and Soviet architecture, design and planning.
- b.** Exchanges of students, faculty, practitioners, researchers and critics.
- c.** Joint construction projects.

Agreed this 24th day of October 1987 for ADPSR, Tician Papachristou, FAIA, President, for the USSR Union of Architects, Youri Platonov, President.