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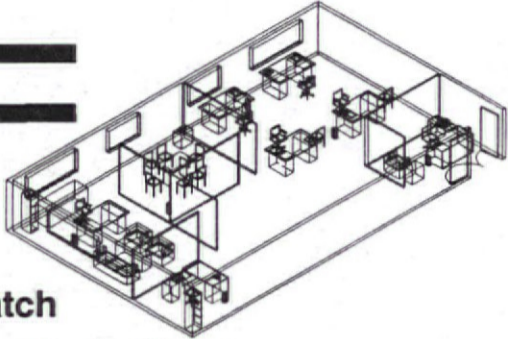
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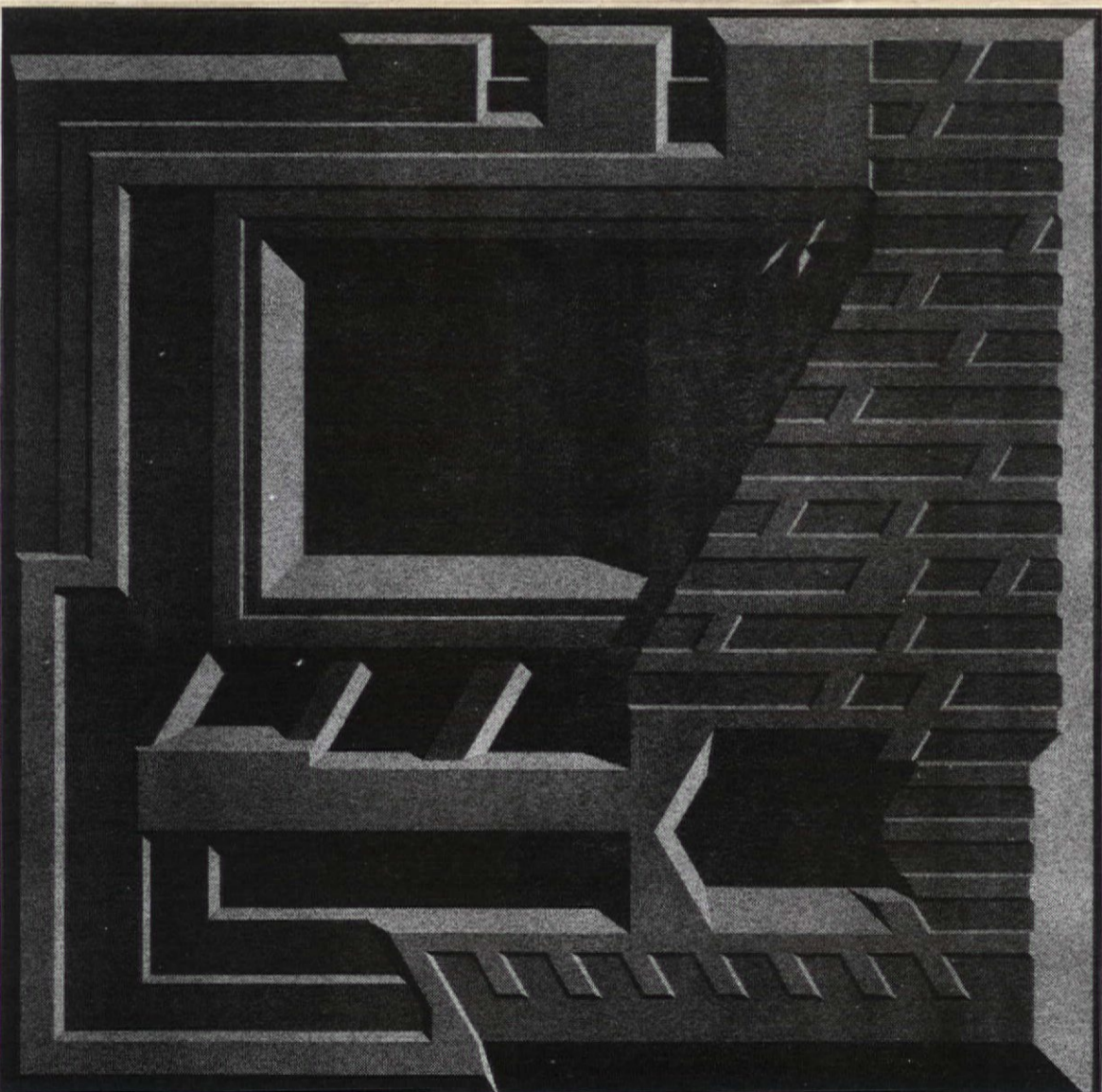
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Architecture Week

Page 1

The Public as
Ultimate Client

Page 4

Architecture With a
Small Voice

Freeman House tile pattern, drawing by Charles Calvo.

PUBLISHED BY THE LA CHAPTER, AMERICAN INSTITUTE OF ARCHITECTS

Monday 4

Lecture by Kisho Kurokawa
Cal Poly Pomona, 7:30 pm.
Call (714) 869-2664.

Home as the Mirror of the Self
Lecture by Clair Cooper, USC, 101
Harris Hall, 5:30 pm. Call (213)
743-2723.

APRIL

Tuesday 5

LA Conservancy Cultural Resources Committee
7:30 pm. Call (213) 623-CITY.

Wednesday 6

Courtyard Housing: Historical and Cultural Foundations
West Hollywood Community Forum,
Pacific Design Center, 7-9 pm.
Call (213) 854-7487.

1988 Annual Real Estate Conference
Sponsored by USC Lusk Center,
Westin Bonaventure Hotel, 8:30
am-4:30 pm, \$185. Call (213)
836-7941.

General Structures
1988 CALE Prep lecture series, 3141
E. Broadway, Long Beach, 6:30-9
pm. Call (213) 426-4639.

Thursday 7

A Gentle Glass Museum and Other Ideas
Lecture by Peter Cook and Christine
Hawley, 8 pm, Franz Hall 1178,
UCLA.

Art & Architecture in Bulgaria
Lecture and presentation by Ivo
Petkov, Woodbury University, Library
Loft, 6:30 pm. Call (818) 767-0888.

General Structures
1988 CALE Prep lecture series, 3141
E. Broadway, Long Beach, 6:30-9
pm. Call (213) 426-4639.

Friday 1

Auto-perceptions: Los Angeles Artists and the Car
Exhibition in Gallery 1220 Perloff
Hall, UCLA, until April 22.
Call (213) 825-2272.

The Schindler House: Its Architecture and Social History
Exhibition continues at the Schindler
House, 835 N. Kings Road, admis-
sion \$4. Call (213) 651-1510.

Weekend

Saturday, April 2

Terra Cotta
LA Conservancy walking tour, 10
am, members free, general public \$5.
Call (213) 623-CITY.

Birthday of Pierre L'Enfant-1754

Birthday of John Russell Pope-1874

Sunday, April 3

Chamber Music in Historic Sites
Los Angeles City Hall, Tallis Schol-
ars, 2 pm and 4 pm. Call (213)
747-9085.

Monday 11

LA Conservancy Fifties Task Force
7 pm. Call (213) 623-CITY.

18th Annual Beautification Awards
Luncheon banquet sponsored by Los
Angeles West Chamber of Com-
merce, Hotel Bel Air. Call (213)
475-4574 or (213) 208-8282.

Paris as a Work of Art
Lecture by Norma Evenson, USC,
101 Harris Hall, 5:30 pm. Call (213)
743-2723.

Professional Affiliates Exhibition
Haworth Showroom, Pacific Design
Center, Room 193. Call (213)
659-2282.

Tuesday 12

LA/AIA Board of Directors Meeting
5:30 pm. Call (213) 659-2282.

Wednesday 13

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

New Member Orientation
Pacific Design Center, Room 259C,
4 pm. Call (213) 659-2282.

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

Modern Landscape Architecture in California
Lecture by David Streatfield, USC,
101 Harris Hall, 5:30 pm. Call (213)
743-2723.

Lateral Structures
1988 CALE Prep lecture series, 3141
E. Broadway, Long Beach, 6:30-9
pm. Call (213) 426-4639.

Freeman House Tour
Sponsored by Historic Resources
Committee, 6-8 pm. Call (213)
659-2282.

Birthday of Thomas Jefferson-1743

Thursday 14

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

Professional Practices Committee Meeting
Topic: Construction Administration,
Pacific Design Center, Room 259C,
5:15-6:30 pm. Call (213) 456-6909.

Remaking LA: A View from the North
Lecture by Allan Temko, 8 pm,
Dickson 2160, UCLA.

Lateral Structures
1988 CALE Prep lecture series, 3141
E. Broadway, Long Beach, 6:30
pm-9 pm. Call (213) 426-4639.

Friday 15

Chamber Music in Historic Sites
Doheny Mansion, Salomon Quartet,
8 pm. Call (213) 747-9085.

Aids Hospice Center Charette
Woodbury University, 2 pm until
Sunday, April 17, 5 pm, open to all
students, \$5.
Call (818) 767-0888 x227.

Weekend

Saturday, April 16

Spring Street: Palaces of Finance
LA Conservancy walking tour, 10
am, members free, general public \$5.
Call (213) 623-CITY.

Mechanical Engineering
1988 CALE Exam Seminar, USC,
101 Harris Hall, \$10 AIA members,
\$20 others. Call (213) 659-2282.

Sunday, April 17

Chamber Music in Historic Sites
Natural History Museum, Takacs
Quartet, 7 pm. Call (213) 747-9085.

Architectural Crafts Fair
Co-sponsored by Los Angeles Con-
servancy and Workman & Temple
Homestead Museum, 10 am-5 pm,
15415 E. Don Julian Road, City of
Industry. Call (818) 968-8492.

Monday 18

Chamber Music in Historic Sites
Biltmore Hotel, Kalichstein-Laredo-
Robinson Trio, 8 pm. Call (213)
747-9085.

LA/AIA Associates
Introduction to Intern Development
Program, Pacific Design Center,
Room 259C, 7:30 pm. Call (213)
659-2282.

The Rituals of Paris
Lecture by Alan Plattus, USC, 101
Harris Hall, 5:30 pm. Call (213)
743-2723.

Final Presentations and Reviews, Architectural Design
USC, 1-7 pm daily until April 22,
Lindhurst Architecture Gallery, 125
Harris Hall.

Tuesday 19

Wednesday 20

Government Relations Committee Meeting
Herb Katz will speak on construction
in Santa Monica, Pacific Design
Center, Room 259C, 5-6:30 pm.
Call (213) 659-2282.

Minority Resources Committee Meeting
Pacific Design Center, Room 259C,
6:30 pm. Call (213) 659-2282.

1988 Convention of American Institute for Design and Drafting
Red Lion Inn, San Jose, \$395 mem-
bers, \$445 others. Call (408)
279-0600.

Long Span Structures
1988 CALE Prep lecture series, 3141
E. Broadway, Long Beach, 6:30-9
pm. Call (213) 426-4639.

Thursday 21

Long Span Structures
1988 CALE Prep lecture series, 3141
E. Broadway, Long Beach, 6:30-9
pm. Call (213) 426-4639.

Friday 22

**Enforcement of Zoning and Subdivi-
sion Regulations**
UCLA Extension, one-day course,
9 am-5 pm, registration at 8:30 am,
\$158. Call (818) 796-7601.

Weekend

Saturday, April 23

Planning and Marketing Your Practice
Pasadena and Foothill Chapter/AIA
Seminar, Otis Parsons, advanced pay-
ment only: \$35 members, \$55 non-
members. Call (818) 796-7601.

Seventh Street: Mecca for Merchants

LA Conservancy walking tour, 10
am, members free, general public \$5.
Call (213) 623-CITY.

Electrical Engineering and Energy
1988 CALE Exam Seminar, USC,
101 Harris Hall, 9 am-12 pm and 1-4
pm, \$10 AIA members, \$20 others.
Call (213) 659-2282.

Sunday, April 24

Chamber Music in Historic Sites
Jeffries House, Ciampi Quartet, 2:30
pm. Call (213) 747-9085.

Monday 25

Tuesday 26

Architect-Engineer Liability Under California Law
One-day course sponsored by Pepper-
dine School of Law and Cambridge
Institute, Hyatt Regency, San Fran-
cisco, \$325, \$295 pre-registration.
Call (415) 788-1234.

Wednesday 27

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

Los Angeles Conservancy Issues Committee Meeting
May Company Tea Room, 7 pm.
Call (213) 623-CITY.

Travels in China
Lecture and presentation by Fay
Sultz, Woodbury University, Library
Loft, 6:30 pm. Call (818) 767-0888.

Long Span Structures
1988 CALE Prep lecture series, 3141
E. Broadway, Long Beach, 6:30-9
pm. Call (213) 426-4639.

Thursday 28

Professional Practices Committee Meeting
Topic: Standard of Practice and Care,
Pacific Design Center, Room 259C,
5:15-6:30 pm. Call (213) 659-2282.

Long Span Structures
1988 CALE Prep lecture series, 3141
E. Broadway, Long Beach, 6:30-9
pm. Call (213) 426-4639.

Birthday of Bertram Grosvenor Goodhue-1859.

Friday 29

Chamber Music in Historic Sites
Doheny Mansion, Colorado Quartet,
8 pm. Call (213) 747-9085.

National Symposium for Health Care and Interior Design
Through May 1, La Costa Hotel and
Spa, Carlsbad. Call (415) 370-0345.

Weekend

Saturday, April 30

Acoustics, UBC and Life Safety Code
1988 CALE Exam Seminar, USC, 1
Watt Hall (auditorium), 9 am-12 pm
and 1-4 pm, \$5 AIA members, \$10
others.

Design Implementation Workshop
UCLA Extension course, Saturdays
and Sundays through May 8, 10995
LeConte, \$335. Call (213) 825-9414.

SIDESTEPPING HISTORY

Seven hundred years after the creation of the great cathedral at Chartres, Barbara Tuchman published *A Distant Mirror*, a ghastly chronicle of the horror of 13th century Europe. For readers, the book was a deadening vision suggesting that we need to understand the errors of the 13th century if we are to avoid repeating them in the 20th and 21st. The question it raised was can we possibly sidestep history? Further troubling was the reader's difficulty in relating the 13th century's anarchy to its triumphs of the spirit, for the stones of Chartres and her sister cathedrals will forever cause the world's worshippers of beauty to see, to marvel and then to return home to wonder why nothing we build today can equal them.

But, as always with history, the differences must be seen alongside the similarities. The cathedrals were created as metaphors for the glory of the Virgin and, as explained so brilliantly by Henry Adams in his *Mont Saint Michel and Chartres*, "Mary concentrated in herself the whole rebellion of man against fate; the whole protest against divine law and contempt for human law as its outcome; the Virgin was above the law. To her, every suppliant was a universe in itself, to be judged by his love for her, by no means on his orthodoxy. The more tyrannical Mary was, the more her adorers adored and they wholly approved her rule that any man that changed his allegiance without permission did so at his own peril."

Centuries later, as Henry Adams observed, another driving force, the Dynamo of the Industrial Revolution, shaped western society

as completely as had Mary. This time the force was man's rebellion against physical toil, and from this grew a contempt for the worthiness of work which would no longer be necessary to achieve a "good life" for all. The Dynamo's icons were its smoke stacks; but nostalgia for the spiritual glories of distant times dictated that its buildings would be clothed in historical "skins," although their frames were steel instead of stone.

But the Virgin's tyranny of allegiance was a crueler distortion of its promise than that of the Dynamo whose forces were largely appropriated by the few. The physical toil of the smith hammering iron was exchanged for sweat-shop labor in the mills and black lung in the mines. While Walt Whitman could rhapsodize over the clangor of industrial Chicago, its icons offered little of the consolation of Mary's cathedrals.

Today's driving force, at least as powerful as that of the Virgin or the Dynamo, is high technology. Concentrated within it is man's rebellion against physical, psychological and spiritual constraints. Its promise is a garden of delights, not in heaven as was Mary's, but right here on earth.

But although the garden has been largely achieved, the delight has been largely soured by technology's by-products. Society is staggering under unprecedented crime, traffic and economic dislocation, soiled by overweening materialism, and paranoid about pollution and nuclear annihilation. Has the promise again been broken? Can the driving force of an epoch once again prove self-destructive?

Organization and its physical sister, orderliness, are the hallmarks of science and technology and they are worshipped today as single-mindedly as ever were Mary and the Dynamo. Orderliness germinates in computers and stares from row upon row of identical office building windows and layer upon layer of cars in multi-level garages. Zoning tries to "neaten up" human nature by separating "home" and "work" with miles of tedious commuting, ignoring their ancient need for interdependency. Randomness, the source of spontaneous creativity, is suppressed by zoning. The orderliness of the corporations is an antiseptic that effectively kills

the yeast of creativity and is brilliantly expressed in the high-rise hives with their top floor executive suites.

What is wrong that so many of our urban buildings are built as warrens and hives rather than sympathetic settings for communication and cooperation? The question is crucial because buildings both respond to the forces of a society and are the purveyors of its physical and psychological health.

Of course architects, no matter how great their aesthetic talents, cannot alone bring about healthy change any more than could the creators of Europe's cathedrals check its slide into savagery. But architects must remain tuned to the times, and imagine new dreams for an otherwise blind society.

Happily, many are at work on their particular visions, some quietly and others with great fanfare. An example of the latter was this year's West Week, themed "Overview: Expansion and Insight", which brought together a brilliant assembly of architects, designers, artists, museum directors, editors, astronauts and, most properly, developers and marketers! Their presentations spanned a dazzling spectrum from pure aesthetics to pure business. Which of these, we must ask, offered the most promising lifeline for a drowning society?

Perhaps the quieter ones are sometimes more reassuring—the ones without the fanfare. From Cal Poly Pomona's College of Environmental Design emerged a paper by Barry Wasserman entitled "Architects—Can We, Will We, Must We Make a Difference?". Prepared for a symposium on indoor environmental quality, it hit the profession hard with point after point about where architects have done either nothing or not enough about the growing crisis of indoor environmental health. Nor was he trapped in the tunnel vision which all too frequently limits the subject to physiological health—he spoke movingly of mental stress and gratification. At the end he stated, "We have a responsibility to deal with this effectively because it is one way we can improve the quality of life for our society with the skills we have."

Carry on, Barry!

Paul Sterling Hoag

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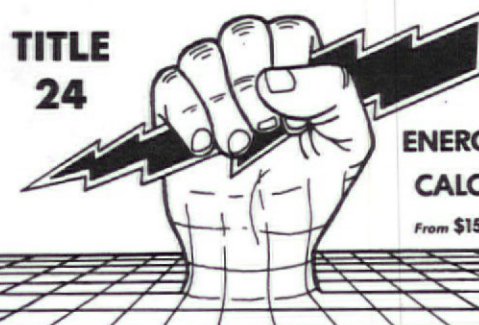
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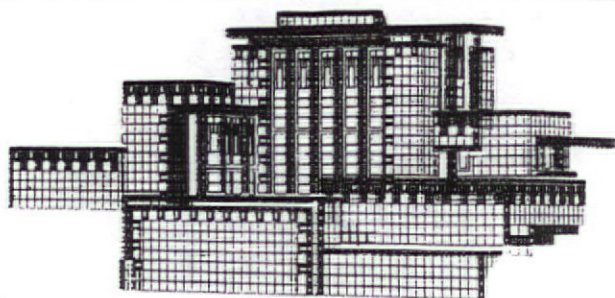
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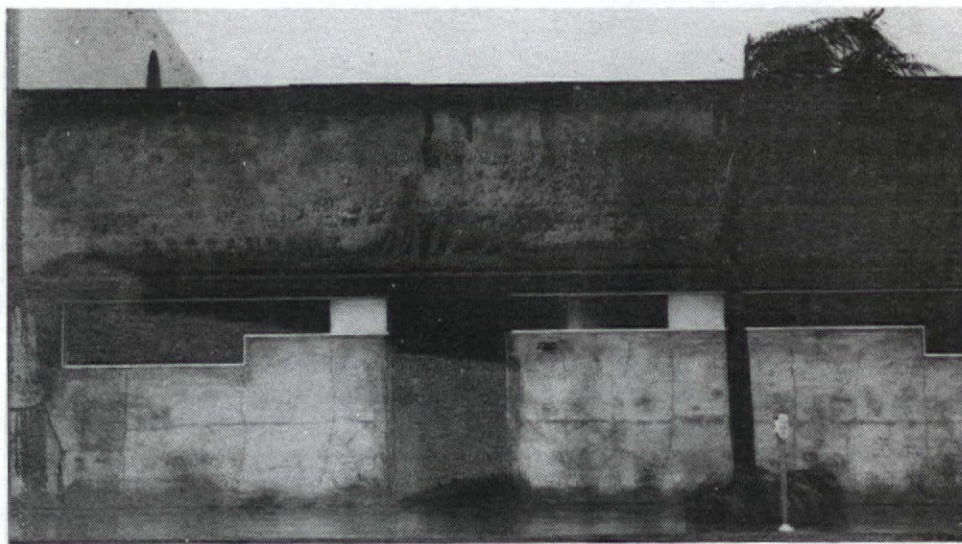
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**Ocean Park Condominiums,
William Adams, Architect, 1987.**

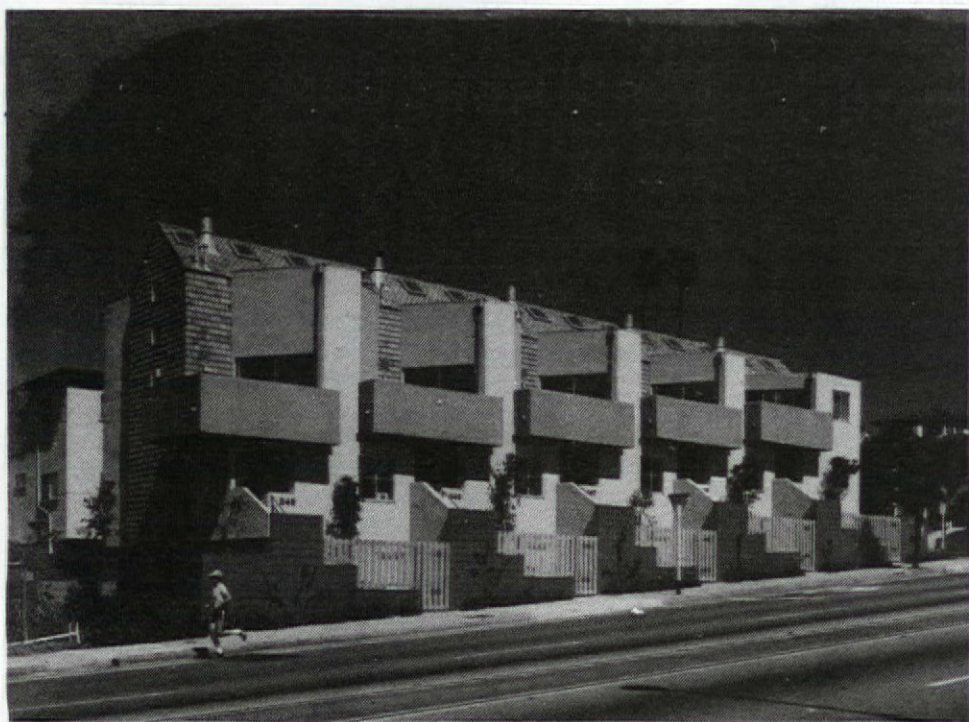
The architect respected the context of this bungalow neighborhood by breaking the units of townhouses into smaller scale parts, resulting in dynamic assemblages of balconies, stairs, garden walls and central core. The use of concrete block for the street wall, stucco for the bays and shingles for the core creates an interesting mixture of materials, and differentiates the parts, making the massing "dance". Sea green balconies slip and slide across the

facade, stepping down the hilly site. Watery colors that recall driftwood, sand and sea glass are used.

Where shifts occur in the interlocking parts, deep shadows are created on the building forms. Each unit has a sense of privacy, with its own garden and stairway leading up to a deepset entry porch. The landscaping is creative and unpretentious in the use of grasses and silver dollar eucalyptuses that front each unit. Vines and planting along the weathered fence give a human scale to the street as well.



TIM STREET PORTER



Muse, restaurant designed by owner Ron Braun with Michael Murphy, Gene Gurley, Sheryl McKinsey, Hugh Maguire and Richard Weisman, 1982.

At first glance, this streetfront on Beverly Boulevard resembles an anonymous warehouse. On closer examination, one discovers a well-fortified building with plenty of surprises on the interior. The facade is a simple concrete wall with a well-scaled offset entry that folds towards the bar. At night, the band of ribbed glass at the top of the wall glows, picking up the movement of car lights as they

pass. Owner Ron Braun sought out the antique ribbed glass for the front at a warehouse in Tennessee. The effect is minimal, yet there is an attention to detail in the signage, door fixtures and glazing that reflects care and honest construction. Quiet planes on the exterior are contrasted by a web of wood beams and soft lighting on the inside. "Some people misread the facade as severe and unapproachable, but I see it reversely, as more zen-like and calming," remarked Braun. The unassuming aesthetic of Muse creates a mysterious presence as well as a haven from the pulse of the boulevard.



LAURA GARDNER

**Campo dei Fiori, flower market,
VIA Architects, Steven Slan, Designer.**

Reminiscent of a Tuscan farm building, this simple flower shop evokes a feeling of history and classical elegance. Sliding doors are left open and plants spill out onto the sidewalk, creating an open garden for the street. The rationalist composition is made up of strict symmetries around a central column holding the cement sign. The parapet wall is notched and framed with a square cross of steel at the

center. Bluish-grey walls are roughly plastered, showing the pockmarks and imperfections of an interesting texture which invites touch. Most striking is the storefront's three foot thick front wall which reinforces the sense of solidity. This thickness is emphasized by the windows which are slightly darkened around the edges and by the change of plaster from dark to light as one moves inside. The shop becomes magical at night as light fans out over the rough surfaces, and dark outlines of cacti dance along the walls.

Los Angeles is a city of architectural sirens. Buildings tempt the eyes in rapid fire assemblages of flashy skins and up-to-date accoutrements. Yet the bewitching sweetness of "look at me" architecture leaves one strangely unsatisfied. Driving and walking, the eyes seek refuge. They rest on ordinary street buildings that march to a slower beat. Such structures invite a second scrutinizing look and deeper readings over time. After disrobing such buildings, one encounters a clear persona, and the hollow experience of most street architecture takes on a greater resonance.

In a city controlled by fast movement, it is a relief to discover an architecture that marches to a different pace, calibrated to other influences than simply the speedy frames of automobile focus. These buildings hold meanings in slow motion as well, responding to our haptic and visual senses. They invite touch and the study of different compositions, and should be experienced at close range. Taking a firm hold in our environment, they are remembered as real presences, not just the anonymous blur of consumer packaging. What gives these buildings soul? From where do their echoes come?

Architecture with a Small Voice

Architecture as Frame

One of the strengths of these quiet gems is their recognition of the street and the action contained there. Designed to accommodate and uplift activities that go on around them, they frame the rituals of our daily lives. They are a part as well as a whole, so instead of presenting a closed system, they integrate an entire landscape. Such buildings understand the choreography of the street, and the friendly scale of their pieces respects surrounding buildings. A certain humility exists in their staging, and the true experience of the building is often veiled at first glance.

When buildings pay attention to the space around them, they become the connective tissue of urban neighborhoods, linking together the fabric of the city. Not standing apart as isolated objects, they relate instead of alienate. Craig Hodgetts, architect and filmmaker, commented on this phenomenon. "I consider it problematic that the personification of building has reared its head in recent years. It seems that the way man is most celebrated should be as an analogous entity within the environment. The environment recognizes the reality around. For me, that reality is a very medieval one, in which buildings have no persona. They are, in fact, the enclosure rather than the personality."

Architecture as Craft

Our eyes are again drawn to these oases because of the particular way in which they are built. In Los Angeles, good construction and honest craft usually go along with such buildings. The way materials fit together is clear, and the details at connections have been considered. One often senses the human hand in the crafting of the building. Such palpability is emotionally satisfying. It harks back to earlier modes of building, such as the

laying of stones or simple systems of posts and beams that hold up a roof. One can sense the physical presence of a wall when it is built of stacked units with mortar in between. Windows become vital openings when they are punched through thick walls or scaled to interesting sizes. The palette is limited, and one is not overfed by a feast of eye-catching materials. The juxtaposition of a few different materials can create rich relationships in color, texture and light. Our desire for touch is restored. "We need to find ways of ordering our architecture that draw on an older sense of construction, while waiting for the human psyche to catch up with technical progress," said Tim Vreeland, architect and educator. Such careful construction gives a feeling of permanence in the flux of constant demolition and construction in Los Angeles.

Architecture as Relationship

Quiet urban buildings also allow one to develop feelings for them over time. Our understanding can go deeper than the reading of a "sign". Their meanings are multi-dimensional and allow room for personal experience and interpretation. Architect Luis Barragan expressed strong feelings for this emotional quality in buildings. "Any work of architecture that does not express serenity is a mistake," he wrote.

Simplicity often ages well. Vines grow up the sides of these buildings, and their wood weathers while the paint fades in irregular patterns. Infinite changes in color and shadow can be caused by the sun over the course of a day. Often deceptively simple buildings reveal new relationships and special details as time passes. A sphinx-like character is slowly revealed, and one must look carefully to search out new meanings.

LAURA GARDNER

Ocean Park Changing Rooms, part of Ocean Park Master Plan, Moore, Ruble, Yudell Architects, 1987.

The beach "temples" dedicated to bathing, by Moore, Ruble, Yudell Architects, exemplify such qualities of quiet architecture. These tough little blockhouses create an interesting formality from simple functional elements. Water fountain "altars" are centered on axis in front and back, while columns and screen walls create a portico and a sense of entry. The construction is simple, yet variety is created with alternating bands of rough and smooth concrete block. A weathered wood trellis creates a pattern of light and dark as its beams march out towards the water. Contrasting rhythms are set up by square windows punched high in the walls, which bring sun in from above. The overall effect is one of serenity. The huts seem to fuse with the sands in their color and texture, reflecting the changing moods of beach light.



LAURA GARDNER

GRASSROOTS

The emphasis which LA/AIA President Bob Reed and National AIA President Ted Pappas have placed on the development of the AIA's interests in government, the media, and the community at large was the theme for Grassroots, the annual four-day, AIA conference in Washington, DC last January. For the past 23 years, Grassroots has striven to familiarize more than 650 chapter presidents, presidents-elect and executive directors with all the possibilities and responsibilities their positions entail.

The National AIA directors, officers and staff gathered at the conference to acquaint chapter executives with the tools of the institute. These resources include vast libraries of information covering topics such as office management, computer programming, and continuing education. Established national networks of government officials, allied design professionals, and architects were made available so that ideas on subjects such as unique programs offered by individual chapters, and how chapters cope with local economies could be exchanged throughout the year.

National AIA staff, experts in their fields, administered workshops to show attendees how to become leaders in their local governments, communities, and chapters. One workshop, "Overview of AIA Legislative Issues and Preparation for Hill Visits", featured the Director of AIA Government Affairs, Albert Eisenberg, who briefed chapter leaders on how to best relate their concerns to the members of Congress. Attendees were introduced to Senator Rudy Boschwitz (R-MN) and Senator John F. Kerry (D-MA),

chairmen of their respective national senatorial campaign committees. Other workshops offered information on dealing with the media through television programming, public speaking, and participation with established community groups. Still another workshop discussed how officers could realize the potential of their own chapter staffs.

Members of the LA/AIA regularly hear that their chapter is the largest and most influential group in the United States. Some people will attribute this to the size of Los Angeles, and others will attribute it to the wealth. Although these things are important, the AIA relies on its leadership, for no organization can exist without strong goals and convictions. Both LA/AIA President Bob Reed and AIA President Ted Pappas have indicated the need for the resurgence of the "citizen architect". To meet this goal, the chapter has taken steps, like monthly breakfast meetings with State Assemblyman Mike Roos, to discuss current legislative issues with government representatives. This year's chapter retreat for the board and committees was also developed by Fernando Juarez, LA/AIA President-elect, under guidelines received at Grassroots.

Mark Gribbons

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AIA. Douglas S. Dworsky, *Dworsky Associates, Inc.*; Alvin Y. Lee, *Norbert W. Pieper AIA Inc.*; Eric B. Sharp, *Dworsky Associates*; Patricia Belton Oliver, *School of Environmental Design, California State Polytechnic University, Pomona.*

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Transfer Out. Bramman M. Avery, to Chicago; Sharon Lee Polleri, *Olympia & York*, to San Francisco; Donald A. Nevins, *The Austin Company*, to Orange County; Carmen Z. Valdez, to Seattle; Jasnant S. Bhogal, Richard B. Harrell, to San Fernando Valley.

Associates. Thomas C. Whitlock, *Eagle Group*; David D. Anderson, Paul E.

Schroeder, H. Wendell Mounce, *AIA & Associates*; Mary Ann Pellerano, *Arthur Erickson Associates*.

Professional Affiliates. William J. Watts, *Wattsco Design*; Jason Fan, *Antron Builders Co. Inc.*; Frederick C.E. Gebhardt, *Leighton & Associates Inc.*

Unassigned. Rudolph V. DeChellis, *O'Leary Terasawa Partners*; Howard R. Lane, *Lane Architectural Group*; Mark L. Smith, Mark L. Smith, *AIA, Architect*; San Fernando Valley Chapter.

Design Awards Program

The Los Angeles Chapter Design Awards Program will be expanded in 1988. The new format will feature a public exhibition of the winning entries which will open with a single awards-announcement and presentation event.

In order to facilitate assembly of exhibit materials and press kits for the media, winning firms will be confidentially notified well in advance of the awards ceremony, and will be encouraged to expand their awards presentation to include models, additional photography, and other relevant material for public display.

Several other chapters, including Chicago, have similar programs, and the inclusion of a public exhibition in their program seems to increase the visibility of the awards. By encouraging architects to show models and presentation materials not usually on display, the exhibition will encourage greater public involvement in the design awards process.

The submission and entry times are earlier than last year in order to facilitate the judging. Key dates are listed below:

May 6: Applications Available

June 24: Entry Forms/Fee Deadline

July 29: Submission Deadline

September 29: Announcement/Exhibit

Opening

Watch your *LA Architect* for future announcements about the program and its jury.

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ONYX CAFE

Since its opening on New Years Eve of 1983, the Onyx Cafe has become a gathering spot for artists, writers, actors and students. The cafe, located in the Vista Theater building, provides the community a space to display its talents through changing art exhibitions, impromptu performances and poetry readings. The cafe and its colorful interiors, eclectic collection of coffee cups, chrome and laminate luncheonette tables, revolving menu of music and art exhibitions, have influenced other cafes like the Authentic Cafe, Cafe Mambo, Cafe Noura and Gasoline Alley. It has also created a pool of safety for an area averaging 100 arrests per week. However, it is currently threatened with eviction.

The owners, Fumiko Robinson and John Leech met in 1982. Each had developed an enthusiasm for coffee houses during travels around the world, and believed that Silverlake would benefit from such a place. During 1982, Robinson studied the coffee houses in San Francisco, and returned with a design influenced by cafes from the 1960's. "I wanted to create an urban aquarium, a place that would be underwater but still inviting. When we first opened, people were completely disorientated as to what a coffee house was. They were uncomfortable sharing the tables. I wanted to make sure they had dinner tables so they could pretend they knew each other or they could sit alone. For the first six months, I placed mannequins in the window to make it look busy from a distance. I also had several graphic designers and artists design displays or logos for coffee cups. I wanted a place where people could sit and listen to music or meet other musicians. I

wanted it to be everything for everybody."

That is what it has turned out to be. The basic appearance of the cafe has been largely left intact to maintain the original design intentions.

The Onyx serves as an informal adjunct to the Municipal Art Gallery at Barnsdall Park. The people who work behind the counter are knowledgeable about the arts, and many of the artists who have exhibited or curated shows at the Onyx have also shown at the Municipal Art Gallery. The Onyx also allows artists whose work would otherwise not be exhibited to display their talents. Unlike museums or art galleries, the cafe encourages people to linger, to think about the art and really enjoy it. Other activities of the cafe include poetry readings, musical performances and impromptu performances. Unfortunately, these activities have slowed down with the uncertain fate of the cafe.

The success of the Onyx Cafe as a living room to the community can be seen in the tremendous support it has received since the attempted eviction became public knowledge. Its seating capacity of twenty represents less than 1% of the 3000 signatures collected so far. Supporters have also participated in protests outside the Vista Theater.

The Onyx should be preserved because of its social and artistic significance to the city. In all probability, the preservation of the Onyx would also help prevent the rumored alteration of the Vista Theater, which will be discussed in another article. To help save the Onyx Cafe, sign the petition at the cafe or write to Fred Hicks at 4473 Sunset Boulevard, Los Angeles, CA 90029.

Miguel Baltierra

Continued from I

Now that we have homes and headquarters, distinguished architects from everywhere have paraded into the region, making new spectacles for the skyline. Yamasaki, Erickson, Isozaki, HHPA and Johnson have risen up alongside the more familiar presences of Martin, Pereira, Luckman, Becket and Gehry. The infusion has to be healthy, yet the city looks more like other American cities than it

used to; the outsiders have enlarged the cityscape without giving it much new personality.

The beauty and challenge of Los Angeles is what's undone, unbuilt and unfinished.

There is still room and reason for this city to decide what it wants to be as it grows up and as it counts so many obvious natural blessings, including being the only major US city with a range of east-west mountains in its midst. What's undone includes obvious troubles, social as well as architectural: lack of housing for the poor, gas transit instead of mass transit, insufficient places to dump our own detritus, blight born by air as well as by building. The artists must educate their most important and worst-paying clients, the people. The entrepreneurs must provide those same clients with a climate where people want to buy houses and goods and services. Now in premier position on the Pacific Rim, Los Angeles needs the artists and the entrepreneurs to draw the fine lines between what brings traffic and what is true to community and human form, between what makes money and what makes sense for a city.

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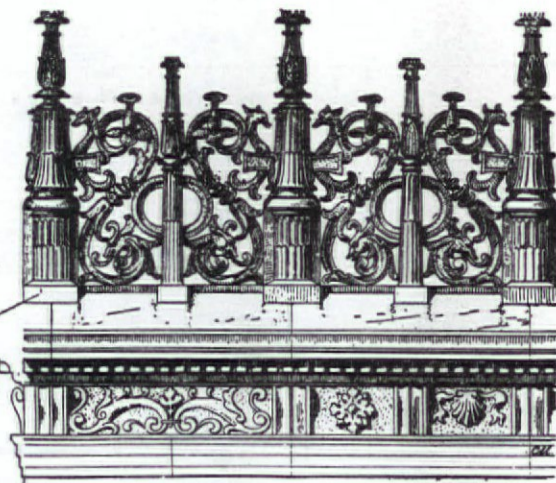
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L.A. ARCHITECT



Architecture Week

California will celebrate Architecture Week from April 10 to 16, in recognition of the state's built environment and the people who created it. The celebration was declared a joint resolution of the California legislature, introduced by Assemblyman Dominic L. Cortese of San Jose.

The California Council, American Institute of Architects will inaugurate the week with its annual Design Awards ceremony on Saturday, April 9. Juror Robert Frasca, FAIA, of the Zimmer Gunsul Frasca Partnership, Portland, Oregon, will announce the 1988 CCAIA Architectural Firm Award winner, and the winning firm will make a presentation of its work. Honor and Merit awards will also be presented at the ceremony, which will be held at the Culinary Arts Academy in San Francisco. The dinner, black tie optional, will follow a no-host reception. Dinner tickets are \$50, and reservations may be made by calling Brook Ostrom at (916) 448-9082. AIA members and their guests are invited to attend.

In addition to the dinner, the CCAIA has prepared a public service announcement which will air on television stations throughout the state during Architecture Week. In Orange County, OCC/AIA has arranged with KOCE, Channel 50, to celebrate Architecture Week with the re-showing of America By Design, episodes 1-5.

Locally, the LA/AIA will have several events which will focus attention on Los Angeles architecture.

The Historic Resources Committee, chaired by Jeffrey Blydenburg, has arranged a special twilight tour and reception in Frank Lloyd Wright's Freeman House. The event will take place on April 13 from 6-8 pm, and participants will automatically become Freeman House Associates. Reservation details are available through the chapter office.

The Historic Resources Committee has recently changed its name from the Historic Preservation Committee to reflect the National AIA committee format and the Institute's concern about the recognition of the city's historic and cultural resources. The committee has recently worked towards preserving two significant Los Angeles landmarks, the Ambassador Hotel and the Beverly Hills Waterworks. Additional committee projects have included compiling a list of architects and structural, mechanical and electrical consultants experienced and interested in preservation projects, and a list of national and local groups and agencies involved in historic preservation.

The Professional Affiliates will celebrate Architecture Week with a reception and display of artwork by members on Monday, April 11, from 6 to 8 pm in Haworth Show-

room, Pacific Design Center, Room 193. The event is open to chapter members and their guests, and artists will be in attendance to discuss their work. The featured speaker will be Donna Graves, former assistant curator of the San Francisco Museum of Modern Art and assistant director of Power of Place, who will talk about the organization's interest in identifying historic sites important to the sense of place in Los Angeles. Power of Place is a group of architects, planners, preservationists, historians and designers who have developed a new approach to urban design, public art and preservation. The program will also include Michelle Isenberg, of Corporate Art Consultants, who will discuss art in public places. For reservations, call (213) 659-2282.

The Associates will host an exhibit of drawings made by school children participating in the Building Environmental Education Program (BEEP). This program brings architects into the classroom to provide students with information and awareness about architecture and how it affects the city in which they live. For information on the exhibit location and hours, call the chapter office. For further information on the BEEP program, contact Aleta Knudtson, CCAIA (916) 448-9082.

Commentary: The Public as Ultimate Client

The following is an edited version of a speech given by LA Times Opinion Section Editor, Art Seidenbaum at the January installation of LA/AIA officers and directors.

The deepest trouble with architecture is an aspect of the art versus commerce problem. With rare exception, the architect needs a client, requires an assignment, must have a commission before committing pencil to paper to project. A painter can carry his easel out to Ocean Park, but an architect can't hammer up his dream on Wilshire Boulevard without a sponsor, patron or government contract.

People's needs are what architecture is all about. Not only can the Ocean Park painter go about his or her inspiration with a minimum investment, he or she can also go about an aesthetic business without disturbing or delighting other people. A practicing painter can be ignored, but a practicing architect cannot. No art is more public, less ignorable. Taller than a sculpture, wider than a painting and with a broader audience than either, a structure houses some people and addresses all people.

Street murals, however, provide a parallel for street architecture. They serve no noble sheltering purpose, but they do make spectacles of themselves in public. Perhaps I am not alone in being tired of Los Angeles urban muralizing. I sometimes long for a neutral blank wall, a patch of unobtrusive concrete, a stretch of city without strident signing, reflective glass or folk heroics. Sometimes the most heroic statement architecture can make is one of serenity, of neighborliness, even one of monumental silence. I lust for what some professionals call negative space, like the glorious slices of sky that used to illuminate and interrupt the shapes of Bunker Hill office buildings, until Bunker Hill buildings began to blur against each other. Cities require

places that rest as well as challenge the eyes, like Isamu Noguchi's "California Scenario", a block of serenity between Costa Mesa highrises.

More recently, I have come to eye strain over the peach and purple, pink and pickle green urbanscape. The Olympics, a magnificent combination of athletic art and tourist commerce, were the beginning of that local problem just as they may have been the last burst of muralism. Peach and purple worked handsomely for the temporary structures and bunting of the games. But then came the copies and the clones and the corruptions: shopping centers in peach and pickle, apartment houses in heliotrope and pink, restaurants and hotels in lime and magenta. The clients wanted what worked, and with clients and sometimes also architects, form follows fashion.

The trouble is, traffic and tenants don't always want the best that architects can do. Protesting that the audience of users and spectators doesn't know enough about the best to want the best does not help. That's when architects and critics play parents to adults, giving the people what's "good for them" rather than what the people want. If clients too often pander to the public taste without trying to raise it, too many artists are guilty of demeaning the public taste without trying to refine it. One way leads to prostitution, the other to fascism.

Then how can the architect, wanting to be an artist, having to be a businessman, best perform his public duties? During the '60s and '70s, the entrepreneur-architect seemed to be one answer. Perhaps John Portman was the prototypical hybrid form-giver and finance-provider. We have all seen his Los Angeles contribution, the Bonaventure Hotel, standing like so many bunched grain silos downtown, a testimony to what can happen to a talented

designer who turns into a demented developer because the moon looks right.

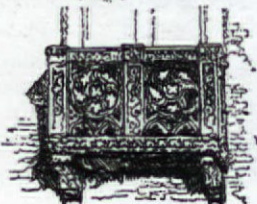
Los Angeles, as it grew, suffered a peculiar urban ugliness. The three major industries that made this place prosper did not lend themselves to structural elegance. Oil, discovered just after the turn of the century, required derricks and drill rigs, steel superstructure to reminding us that wildcatters don't know aesthetics from a hole in the ground. Movies, coming soon after, were produced in large warehouses, which facilitated scenery changes without contributing permanent design. Aviation and aerospace ripened in hangars, warehouses with movable walls and immense apertures, so that the product could fly itself into the larger world.

This city was not a headquarters for finance. The big banking operators were in San Francisco or New York, leaving Los Angeles a branch-office town until the '60s and '70s. Although corporate headquarters were often a built expression of power, prestige and public service, branch offices hammered up for rental speculation were not part of the same architectural process. Then along came Bunker Hill redevelopment, plus a slide south from San Francisco. Up went Union Bank, Arco, Security Pacific and more. There was new power in place and ego at stake.

From the '30s into the '60s, residential architecture was where affluent egos expressed themselves. That's why the housing in Bel Air, or in newer tracts such as Trousdale Estates, is such a hysterical mix of Norman, Tudor, Roman, Greek, Hawaiian, Mediterranean, Japanese, Spanish Colonial, Chinese and Mexican styles. I still think visitors learn more about the pretensions and permissiveness of Los Angeles by riding around residential areas than by looking at the new downtown.

Continued on 2

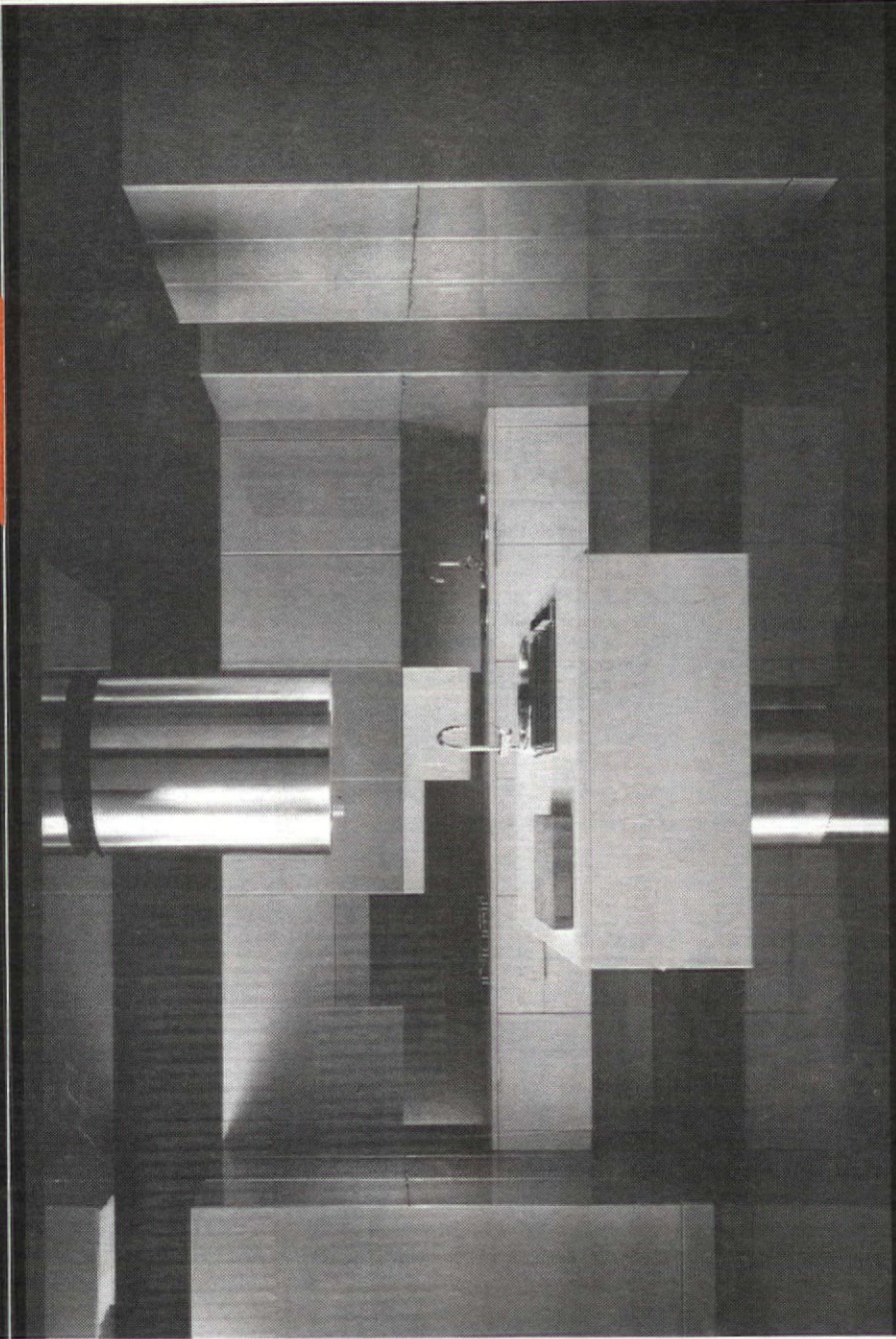
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L.A. ARCHITECT

January 1987

Two Dollars

John Aleksich's office building



Freeway Building Page 3

Isozaki Interview Page 5

Cyril Chern Page 7

Architect's Calendar

January 1987



Bradbury Mansion, now demolished, Samuel and Joseph Newsome.

MONDAY 5

TUESDAY 6

LA/AIA Board Meeting, Sheraton Grande Hotel, 4:00 p.m.

WEDNESDAY 7

Chapter Program, PDC Conference Center, Suite 259.

THURSDAY 1

FRIDAY 2

Films: "La Grande Illusion," "La Chienne," by Renoir, at LA County Museum of Art, 1 & 8 p.m. Call (213) 857-6222.

WEEKEND

Saturday, January 3, films: "Boudu Sauve des Eaux," "Toni," at the LA County Museum of Art, 1 & 8 p.m.

MONDAY 12

Concert by Gerhard Samuel, at the LA County Museum of Art, 8 p.m. Call (213) 857-6222.

TUESDAY 13

CCAIA Board Meeting, Sacramento.

WEDNESDAY 14

Bing Concert, featuring the Waverly Consort, at the LA County Museum of Art, 8 p.m. Call (213) 857-6222.
LA Architect Editorial Board, Chapter Board Room, 7:30 p.m.
Associates' Board Meeting, Chapter Board Room, 6:30 p.m.

THURSDAY 15

Architecture for Health Committee, Chapter Board Room, 3:30 p.m.
Pro-Practice Committee, PDC Suite 259, 5:00 p.m.
UCLA Graduate School of Architecture and Urban Planning, "The Elusive City," lecture by Jonathan Barnett, Room 1102, Architecture Building, 8 p.m. Call (213) 825-3791.

FRIDAY 16

Films: "La Regle du Jeu," "La Marseillaise," at the LA County Museum of Art, 1 & 8 p.m. Call (213) 857-6222.

WEEKEND

Saturday, January 17, films: "The Diary of a Chambermaid," "The Southerner," at the LA County Museum of Art, 1 & 8 p.m. Call (213) 857-6222.
Saturday, January 17, LA/AIA Installation Dinner-Dance, 20th Century-Fox Studios.
Sunday, January 18, Lecture: "Picasso and His Sketchbooks," at the LA County Museum of Art, 1 p.m.

MONDAY 19

TUESDAY 20

WEDNESDAY 21

Pro Musicis Recital, harpsichordist Ilton Wjuniski, at the LA County Museum of Art, 6:45 p.m. Call (213) 857-6222.
Victorian Architectural Exhibition, "Samuel and Joseph Cather Newsom," Los Angeles Architectural Preservation Center, 1314 West 25th St. Call (213) 734-3938.

THURSDAY 22

"Remaking America" exhibition opens at the Rotunda, City Hall. Call (213) 623-CITY.
LA/AIA Executive Committee, 5:30 p.m.
Pro-Practice Committee, PDC Suite 259, 5:00 p.m.
UCLA Graduate School of Architecture and Urban Planning, lecture by James O'Gorman, "H.H. Richardson: Architecture for American Society," Room 1102 in the Architecture Building, 8 p.m. Call (213) 825-3791.

FRIDAY 23

Films: "The Woman on the Beach," "Swamp Water," at the LA County Museum of Art, 1 & 8 p.m. Call (213) 857-6222.

WEEKEND

Saturday, January 24, SFV Section Installation, Airporter Inn. (Airtel Plaza Hotel), 7 p.m. (818) 709-1296. Reservations required.
Saturday, January 24, Newsom lecture: "Samuel and Joseph C. Newsom—1893—'Avoid the Old Foggy Architects.'" Dr. David Gebhard speaking. \$10. Call (213) 734-3938.
Sunday, January 25, Los Angeles Conservancy Tour of the Wilshire Theatre, at Wilshire & Western, 1 & 2 p.m. Call (213) 623-CITY.

MONDAY 26

Concert by the California EAR Unit, at the LA County Museum of Art, 8 p.m. Call (213) 857-6222.

TUESDAY 27

Professional Designation Program in Landscape Architecture, UCLA Extension, begins. Call (213) 854-9414.

WEDNESDAY 28

AIA Grassroots begins, Washington, D.C.

THURSDAY 29

AIA Grassroots, Washington, D.C.

FRIDAY 30

Films: "French Can-Can," "Elena et les Hommes," at the LA County Museum of Art, 1 & 8 p.m. Call (213) 857-6222.
All-day seminar on use of daylight, energy-efficient buildings, sponsored by Southern California Edison and LA/AIA, beginning 9 a.m. Registration \$70, including lunch and design manuals. To register, call Greg Andor at SCE, (818) 302-4624.
AIA Grassroots, Washington, D.C.

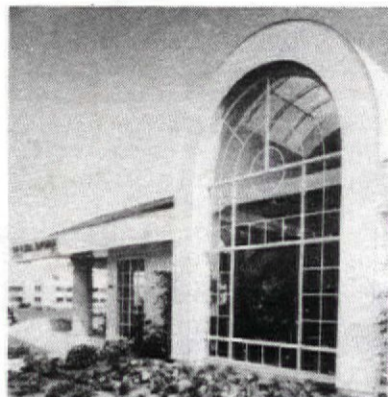
WEEKEND

Saturday, January 31, films: "Le Testament Du Docteur Cordelier," "Le Petit Theatre de Jean Renoir," at the LA County Museum of Art, 1 & 8 p.m. Call (213) 857-6222.
Saturday, January 31, AIA Grassroots, Washington, D.C.

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Obituary

William Z. Landworth

It is with deep personal sorrow that we report the death of Chapter member William Z. Landworth, AIA, on December 5, 1986. He was 61 years old.

A native Californian, Bill received his Bachelor of Architecture at the University of California, Berkeley, in addition to a Bachelor of Science in Political Science at the University of San Francisco. He also attended the Graduate School of Law at Stanford University.

A member of the American Institute of Architects since 1961, Bill had been in private practice for twenty-one years, the last fifteen in Los Angeles. His concern for the quality of life in Los Angeles and throughout the nation was expressed not only by the high standard of his architectural projects, but also by his community involvement.

Bill was an active member of our Chapter, serving as Director and as Treasurer on our Board as well as CCAIA Delegate and a member of the CCAIA planning and finance committee. His dedication and desire to serve is reflected in the fact that he ran for and was elected, again, to the office of 1987-88 Chapter treasurer just a few short weeks prior to his death.

To know Bill was to love him. He was always surrounded by young people, whom he constantly encouraged and supported in their endeavors. A cheerful smile and positive attitude were his hallmarks. He radiated warmth, sincere interest and loving concern.

Bill was his happiest in the midst of family and friends. He loved a good party and was a wonderful host. His pride in the accomplishments of his wife, Sally, his daughters, Lisa and Tracy and their husbands, was a joy to behold. We extend to them all our heartfelt sympathy on their tragic loss.

He was a sweet man. We shall miss him very much.

Janice Axon
Executive Director, LA/AIA

Jack Lawrence Frost

Jack Lawrence Frost, known as "Larry", lived from 1911 to 1986. He was born in Alameda, California and lived in the bay region until 1943. From then until 1946 he fought during World War II in France and Germany. After the war he worked as a civilian for the US government in photography, returning with his wife, Lucia, in 1948 to USA, settling in California.

He attended Art Center College of Design in Los Angeles (now in Pasadena) in 1949 and graduated after two and a half years. To perfect his photography, he also studied un-

der Will Connell in photojournalism, and during this period managed a co-op for students.

Larry worked on a research project photographed then for UC Berkeley for Firestop. In 1953 he was a writer and photographer for an industrial newspaper, and from this time on he and his wife, Lucia, enjoyed the outdoors, traveling to Big Sur, High Sierra and desert areas, illustrating articles about those regions for various publications.

He launched his own business in advertising, illustrations and other photography in 1956, primarily in architecture, which he enjoyed. He took on demanding assignments in interiors and exteriors. Larry was a perfectionist, never discouraged.

He lived in the Los Angeles area since 1948, where he passed away October 22 after an illness of two and a half years. He is survived by his wife, Lucia, two sisters and one brother.

Skip Hintz

In Retrospect

It has been said that there are no prodigies in the field of architecture, and I think that most of us, for whom architecture has been a continuously painful, awkward, groping, sometimes overwhelming struggle, so believe.

I have known only two architects whom I might think of calling "naturals," and one of them was Skip Hintz. Skip's dictum was, "our first duty is to the site." Indeed it is, but for Skip, I think the site was not only his first duty but his first love.

He had a way of looking over each plot of land until he found whatever quality was there that made that plot unique. And then he would develop his design around that special quality as though the site were waiting for his improvements.

The years that Skip was a member of our office overlooking the Coast Highway from above the liquor store, seem, from this ten-year distance, to have been particularly happy. Working with Skip and others there, for all of whom the struggle was the main thing, however small our commissions may have been, made going to work each morning a special pleasure. Considering how truly those days are gone forever is now a special sadness. Some of us had other ambitions and we drifted apart, married other people or didn't marry them.

I saw Skip now and then jogging about Santa Monica. We would talk for a few minutes about getting together. I had a site I wanted him to see. But that won't happen now.

Another member called me last week to tell me that Skip was shot dead.

Fred Lyman, III, AIA

Don Axon requested a motion be made to reaffirm the fact that a conference will be held in 1987. **Moved Hall/Second Reed, the following:** That we have a Chapter conference for 1987 and that as a part of that conference enlist the services of a professional conference advisor.

Moved Harris/Second Reed, the following: The motion be amended to say that we investigate the feasibility of enlisting the services of a professional conference advisor. **Motion carried as amended.**

Janice Axon reported that the conference costs were \$4,996.70.

Janice Axon reported that the Committee Retreat comments were that they liked the Design Awards being a culmination of the Conference.

Don Axon announced that he is still negotiating a joint meeting with the ASLA for 1987. Chern, Harris, Axon will meet to arrange.

Executive Director's Report: Janice Axon reported that the Architectural Foundation of Los Angeles has requested that we include an optional request for a pledge or donation on the annual dues invoice.

Mark Hall said that the San Diego Chapter has used this device in the past and it has proven successful.

Moved Chern/Second Hall, the fol-

lowing: That a line of copy be included on the annual dues invoice requesting a pledge of \$100. For 10 years or a donation to the Architectural Foundation of Los Angeles. **Carried.**

Janice Axon reported that the Policy Statement on Proposition U that was hand delivered to the *Los Angeles Times* and *Herald Examiner* and followed up by phone calls was not used by the newspapers.

A letter from Tom Bradley requesting support for the Save the Books Campaign has been received.

Hall suggested that it might be something the Architectural Foundation could do and received the literature from Janice to follow up.

Associates' Report: R.D. McDonnell announced that the Cine Center Competition packets have gone out and they have about 36 entries.

McDonnell announced that Allen York, current vice President Elect for the Associates is the Associate Director South Alternate for 1987 and when he completes his term as president of the LA Associates he will step into the Director South of the CCAIA.

McDonnell announced that an Associate Member had been invited to sit in on a CBAE Meeting. It appears that the CBAE might be leaning toward implementing IDP or developing their own program using NCARB IDP guidelines.

and school teachers guide classroom students through 6-8 weeks of exercises culminating in a unique classroom project. This program arises in the wake of the present lack of aesthetic responsibility and the quality of our built environment.

The goals of the BEEP program are to expose school-age children between kindergarten and 12th grade to built environment concepts by:

1. Showing them the importance of working in greater harmony with the natural environment.
2. Teaching them that they can affect the quality of their environment.
3. Teaching them those skills which will allow them to influence the quality of their environment.

The best way to achieve the above goals is by combining reading, writing, science, math, social science and art skills with real life issues. Of course, the ultimate goal is to train future citizens (and architects?) with a sensitivity to the consequences of development and methods of achieving a more livable human environment.

BEEP originates from a proposal by the Task Force on Environmental Awareness for the CCAIA to the CCAIA Board of Directors in 1983. The idea was well received and began with a model program in Santa Barbara the same year under James Tremaine, AIA, with the assistance from the local AIA chapter. The program quickly

grew, encompassing more than eight school districts in Santa Barbara County. Using this pilot program as a model, Chairman James Maul, AIA, of the Environmental Awareness Education Committee applied for and received a grant from the State Department of Education to begin the program designated as BEEP. Since then, pilot programs have been started in various schools throughout the state with much success and enthusiasm from students, teachers, school administrators and architects alike.

The Program depends upon the willingness of architects to "team up" with school teachers in active classroom participation for the early months of 1987. The architects will guide and consult with students on their projects and will also present them with real projects, career descriptions, and documentation, as well as and take them on field trips. The classroom teacher and the architect will put together classroom projects.

For those interested in getting involved in this important program please contact John Miramontes at (714) 660-0970 for further information. Who knows, if nothing else, maybe one of these kids might be your future client?

John Miramontes
BEEP Coordinator for LA/AIA Chapter

Budget

The Board of Directors approved the budget for 1987 at the current level of dues, without increase. The budget includes some internal adjustments such as an increase for public awareness programs, an increased support for committee programs, and an increased support

for exhibitions. Support for San Fernando Valley Section is pending resolution of the Section's status.

The 1987 Budget is presented below. Our Executive Director, Janice Axon, will be pleased to supply any additional information you may require.

1987 LA/AIA Budget			
Program	Income	Expense	Balance
Public Awareness	25,000	47,200	- 22,200
Education/Professional Development	7,800	6,500	1,300
Government Relations	-0-	1,850	- 1,850
Component Support	-0-	3,500	- 3,500
Dues/Member Support	324,800	20,300	304,500
Special Interest Committees	400	2,600	- 2,200
Special Task Forces	16,500	22,600	- 6,100
LA Architect*	30,000	55,000	- 25,000
Administration			
Salaries/Benefits/Taxes	-0-	133,000	-133,000
Rent	-0-	54,000	- 54,000
Office Overhead	-0-	36,550	- 36,550
Documents	50,000	37,000	13,000
Associates	2,500	600	1,900
Long Range Planning)		
Nominations/Elections) 6,500	11,000	- 7,400
Installation)		
General/Contingency	8,500	37,400	- 28,900
	\$472,000	\$472,000	\$ -0-

*This expense corresponds to the allocation of \$15 of dues per member for *LA Architect*, and is balanced by inclusion in the gross dues income reflected in the Dues/Member Support column.

Robert S. Harris, FAIA
Treasurer

BEEP Program

A candy store and zoo next door to the elementary school are just two of several innovative ideas proposed by school-aged children for a previous class assignment in urban planning. These young aspiring planners are part of the BEEP program initiated

by the California Council of the AIA to teach children the necessity of exercising imagination and common sense in their built environment.

BEEP (acronym for "Built Environment Education Program") integrates an architectural and planning curriculum into classroom settings. By team-teaching, architects

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News and Notes

Beautification Awards

The Los Angeles West Chamber of Commerce is seeking nominations for its 17th annual Beautification Awards which will be given at the Hotel Bel Air on April 13, 1987. Awards will be given to honor the architects, landscape architects, contractors and owners of new and remodeled projects which have been completed during the 1986 calendar year.

The awards jury will consist of Sid Galper, Galper/Baldon Associates; Harold Held, Held Properties; Herbert Nadel, Herbert Nadel, AIA and Associates; James Porter, AIA, Altoon and Porter and Tracy Price, AIA, Tracy Price Associates.

To be eligible for an award, the project must be located between City Hall on the east and the Ocean on the west; Mulholland Drive on the north and Century Boulevard on the south. No interiors or rear yards are

eligible. Landscaping projects may have been completed within the past two years.

Awards will be given in the following categories: new community, institutional or public project; commercial high-rise, mid-rise or low-rise; residential: single-family and multi-family; and landscaping: commercial and residential. Further awards will be given in the categories of remodeled/restored community, institutional or public project; commercial; residential: single-family and multi-family; and landscaping: commercial and residential.

To receive an entry form to enter the competition, please contact the Chamber at 10880 Wilshire Boulevard, Suite #1103, Los Angeles, CA 90024; or call (213)475-4574.

For further information contact the Chamber at 475-4574 or call Event Chairpersons Tibor Kisvarday, AIA 208-8282 or Liz Bernard-Anderson, Fred Sands Realtors, 656-8400.

Deadline for entries is February 28, 1987.

Minutes

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

1987 Budget: Robert Harris presented the final budget for 1987 with changes from the drafted budget presented at the October meeting.

Phelps questioned the use of surplus funds from *LA Architect*. In 1986 the *LA Architect* donated \$3,000 as a matching grant to the Architectural Foundation of Los Angeles.

Reed stated that the surplus should go back to the Chapter with the *LA Architect* Board suggesting what should be done with the funds.

Moved Harris/Second Chern, the following: The *LA Architect* Board develop a detailed proposal for possible amendment of the proposed 1987 Budget for the creation of a written policy for the distribution of surplus funds. **Carried.**

Moved Hall/Second Phelps, the following: The proposed 1987 Budget as amended be accepted. **Motion carried.**

Museum of Science and Industry: Phelps reported that the Yellen Exhibit would entail a cost of \$3,500. (not including shipping) and was available in March and May of

Harris will contact Katherine Brown, West Coast Representative, NEA Design Arts Program, for further information. He said that the LA Conservancy is also interested in the exhibit.

Phelps will proceed to try and line up the exhibit for Los Angeles.

Los Angeles Prize: Janice Axon reported that judges for the LA Prize did not award a single first prize.

Certificates are being prepared by Bouje Bernkopf and will be sent out with checks of \$3,300 for the three first prizes and \$300 each for the honor awards.

The financial report cannot be completed because all costs are not yet available. There is approximately \$5,000 left in the budget and estimated costs will probably run in the area of \$16-18 thousand, with an estimated deficit of \$12,000.

Phelps stated that the brochure did not qualify the program, and for future planning the issue and objective should be clearly stated.

Harris suggested that if the Chapter continues the LA Prize that we be clear about the purpose and if we include luminaries that we do it in the planning stages because they may have ideas to help promote the competition.

Moved Robbins/Second Chern, the following: A letter of commendation be prepared and sent to Bouje Bernkopf by Don Axon. **Motion carried.**

President's Report: Don Axon reported that he had sent a letter to Duke Oakley who has not yet responded. He will call him this week to talk about putting a meeting together to talk about the policies and procedures of the UC system as related to architecture.

Don Axon reported on Committee Retreat on Saturday, Nov. 1, 1986. Approximately 16-18 committee chairs were present; they were all enthusiastic about the Sept. 25-28 conference and want to do it again next year.

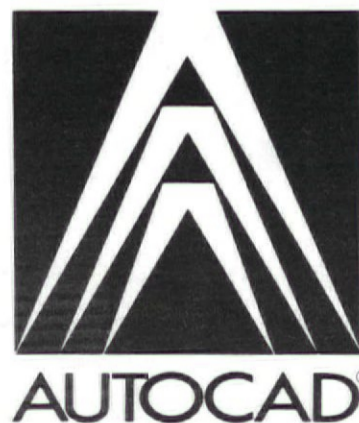
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Profile: Cyril Chern

1987 President LA/AIA

To read a resume is one thing; to know the man in question is another. Cyril Chern, new President of the Board of Directors for the LA/AIA, is a hard man to pin down.

For one thing, Chern doesn't look old enough to have accomplished all the items on his resumé; nor could any one man have time for the multitude of activities listed there:

Cyril Chern, AIA, architect and attorney, cum laude graduate from architecture and law schools, has practised both professions for respectable periods of time; has had the sole responsibility for projects totalling \$220,000,000, and is the winner of numerous awards. He is admitted to the US Supreme Court, the US Tax Court in Washington, DC and New York, the US Customs Court in Washington, DC, the Federal District Court and the California Supreme Court.

He currently serves with the American Arbitration Association on their construction, commercial and international panels. He has acted as Judge Pro Tem of the Los Angeles Superior and Municipal Courts and is a member of the American and Los Angeles County Bars (where he is member a number of committees and associations,) the California Council and Los Angeles Chapter of the AIA, where, on the state level, he has served as Secretary and on the governmental relations, registration legislation, and planning committees.

He has sat on the board of the LA/AIA, and has worked on its executive, finance, professional liability, ethics and practice, and program committees.

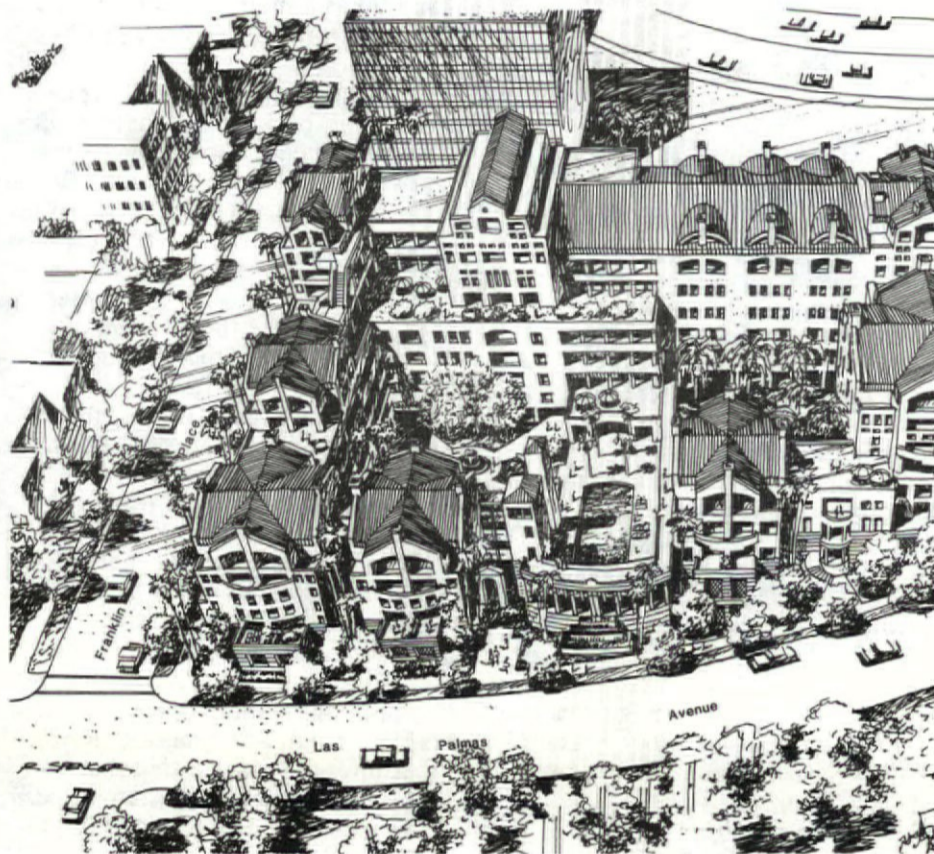
He was chairman of the bylaws committee for the California Council, and currently advises their governmental relations committee.

Now he is President of the Board of Directors of LA/AIA.

Chern's boyish looks are largely due, he jokes, to his consumption of goat enzymes. Be that as it may, the number of irons he has searing in the fire would leave most people looking considerably more worn.

Some of his closer associates say that, frankly, he is overextended. He is often late to appointments. "He's generally overcommitted," said colleague Lester Wertheimer. "It drives people crazy." But his charm and humor save him, they say. "He's got a cute sense of humor," said Wertheimer. "But you can feel close to him one moment, and not hear from him for six months."

What frustrates friends is their inability to figure him out. "He is a shrewd and capable lawyer, I think," said Fred Lyman, presently running for the vice presidency of the National AIA, "but he is his own man, and keeps his own counsel. I never quite know where he stands. But I have no doubt as to his qualifications as president."



Franklin Plaza, an apartment project by Chern's Franklin Development, design by Archiplan.

"There are many layers to Cyril Chern," said Wertheimer, who served on the LA/AIA board with Chern and has known him for a few years. "he's like a piece of baklava. It takes a while to know him at all, and probably takes a lifetime to know him."

As an architect, Chern enjoys the business end of profession far more than the design. While still in college at USC's school of architecture he set himself up in real estate development and has been involved in it on and off ever since.

Colleagues hold him in high esteem for his brain power, his industriousness, and his ability to negotiate and solve problems. His approach is pragmatic and down to earth, not dreamy, they say, perhaps due to his training and practice in law.

Above all, Chern seems to love the business of meetings, of sitting around the negotiating table and putting together deals. "He'd rather go back and forth in a plane to meetings than anything else," said

Wertheimer. "He keeps outrageous hours."

His own description of his daily routine doesn't sound so outrageous: to bed by ten and up by five. He can get a lot done early in the morning. "After that," he said, "I spend the rest of the day gladhanding people."

His most recent public or, more accurately, government relations effort has been on behalf of HCT, of which he is a partner, lobbying the San Pedro Revitalization Corporation for approval of their proposed "Cruise Center." The "center" is a \$54.7 million seaport complex consisting of a hotel, theatre, museum, shops and restaurants—unanimously opposed by the Ports O'Call Merchants' Association. To allay the fear of competition on the part both of downtown San Pedro and Ports O'Call, Chern proposed a water taxi to carry shoppers between the hotel and Ports O'Call and a monorail shuttle system from the hotel to downtown.

Chern also proposes a practical approach towards his presidency at

LA/AIA. "In past years we have had boards that went so far out as to get into fistfights over politics in Latin America," he said. "I don't want to get involved in that. I want to consider the profession itself, and give back to architects the respect they deserve but which they abdicated to become 'part of the design team.'"

A licensed architect was once able to approve plans by his own signature. But now, Chern complains, no matter how senior or established an architect is, he still has to go through plan check. A couple of years ago the chapter tried to get legislation through that would reverse that trend; one of Chern's ambitions with the Chapter this year is to revive that movement and change the law.

Los Angeles, Chern predicts, will further develop its own unique character within the next ten years. "Our only problem is that we are so spread out; we don't have a definition," he said. "Toronto went through this, too. But Los Angeles is starting to define itself. Proposition U is forcing major development downtown. The city needs a center people will want to come to and use; not like the sterile street front at the Bonaventure, but something more inviting: a true urban setting."

Chet Widom, of the new firm Widom, Wein, and Cohen, who claims to have done some "very serious drinking" with Chern, endorses his presidency. "Chern will bring together the sensitivity and concern about our environment with a pragmatic understanding of the real world," Widom said, which will provide "dynamic yet caring" leadership.

Chern himself says that settling down to the presidency of the board may actually give him a rest. It will be less work than commuting back and forth to Sacramento for both the Council and the Chapter. And, he says, he is looking forward to it: "Presiding over the largest chapter in the country presents the opportunity to help influence the members of our chapter and the members as a whole," he said. "It will be a challenge."

Frances Stiff
Managing Editor, *LA Architect*



World Cruise Center, design by Archiplan.



Pacific Terrace in Long Beach, design by Chern.

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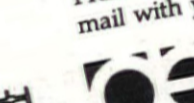
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President's Message



Until about 100 years ago, architecture was practised mostly by individuals who had substantial personal wealth and dabbled in it as an art form or for other rich friends. Builders could be anyone, but the architect was on a par with the client.

Furthermore, for the architect in most western societies, liability problems didn't exist. As a member of the upper and ruling classes, the architect was not subject to the type of scrutiny that exists today. The builder, however, if defects arose, was usually punished or killed depending upon the severity of the defect.

When the industrial revolution began, the architect also began to change—no longer was the practice of architecture confined to the idle rich. The practice of architecture became open to others, and with this change the architect chose to become “the captain of the ship”—responsible for the entire project. Gradually, with this development came the attendant responsibility and liability leading to our situation today, where few architects care to be known as the “captain of the ship,” for if the ship sinks, the captain has all the liability. Unfortunately, as the profession made these transitions over the years, the public’s respect and the architect’s own image has changed—not all for the best.

The Los Angeles Chapter of the AIA is the largest chapter in the country and as a result sees the most cases of the changed public image. The liability crisis is most evident here in our own Chapter. The erosion of our own image is also most evident here. Fortunately, it is through our Chapter that we can begin to take the steps necessary to change this situation and to work with the CCAIA and National to help our profession attain the measure of respect and prominence of which it is capable.

My goals as president of our Chapter are aimed at our reestablishing this measure of respect and prominence—not that this can be accomplished in one year, but at least the process can be started. The methods I hope to utilize include the following:

1. To maintain our Chapter as a whole and as the largest in the country.
2. To headquarter our Chapter in

3. To use our long-range planning committee as a vehicle to insure continuity of programs and action, Chapter-wide, and to make all our Chapter committees work together with the board of directors toward our common goals.
4. To establish an effective public relations program for the benefit of all Chapter members and to see to it that the public is aware of the AIA's position on matters of concern to our profession and the public interest.

Expanding on these goals will help us to achieve a presence both internally and externally and increase the image of the architect in Los Angeles. The location of our Chapter headquarters, for example, is important in terms of establishing a presence. Although our current location at the Pacific Design is pleasant, unfortunately we are, thanks to the political process, now located in the City of West Hollywood. If we are the largest chapter and the name of our Chapter is the Los Angeles Chapter, we should be in Los Angeles.

In an effort to accomplish this, I, along with Richard Appel, have been negotiating for a site upon which the Chapter can build its own headquarters. This will allow us, as a Chapter, to unify our members, provide a vehicle for public expression and create an environment which best suits our needs now and into the 21st century. Evidently, by owning our own building, we will save a considerable sum of money over the years, again to the benefit of our Chapter members.

We need public relations for greater public awareness of our profession. We also need it to create awareness among professionals of our Chapter as a center for continuing education, fellowship and expansion of professional goals. If we maintain our position as the largest chapter in the U.S.A. we will be able to serve our members in ways smaller chapters cannot, through education programs, networking, political awareness and others. It is with these goals that architecture must begin to realize its potential.

It is with these goals that architects can once again begin to realize the influence and power the profession carries instead of becoming the sole scapegoats when problems arise on a project.

Cyril Chern, AIA
President, LA/AIA

Errata

Errata

Arata Isozaki

Interview



Arata Isozaki.

Miguel Baltierra writes:

Arata Isozaki, the father of the "Japanese New Wave," was born in the city of Oita on Japan's island of Kyushu in 1931. He was the oldest of four children born to a successful rice shipper who was also an accomplished Haiku master and a member of the Amono-goura (Milky Way) school of poets.

Architecture, for Isozaki, was the answer to his search for a link between his interests in engineering and art. He received his Bachelor of Architecture in 1954 and a Masters of Architecture in 1959 from the University of Tokyo. From the time he was a student until he began his own practice in 1963, he worked in Kenzo Tange's studio and URTEC. It was through Tange, the father of the metabolist movement that Isozaki received his first independent commission—a medical building in Oito City. During the next twenty years, he went on to explore architectural styles ranging from postmodernism and back to the pure, abstract forms expressed in MOCA.

Since he began MOCA in 1981, Isozaki has completed a number of American commissions: the Bjornson house in Los Angeles, Gallery 454 in West Los Angeles, the Hauserman showroom in Chicago, the Palladium in New York, and the Isamu Noguchi installation at the US Pavilion of the Venice Biennale. He has recently been commissioned to design the Brooklyn Museum expansion. He participated in the exhibition Tokyo: Form and Spirit (*LA Architect*, 10/86) and designed the installation for Individuals, MOCA's opening show.

Isozaki is interviewed for *LA Architect* by Morris Newman.

What are your feelings about building in Los Angeles?

For me, the city of Los Angeles is very significant. A long time ago—already 22, 23 years now—I visited many cities all over the world to study them. I started in Japan, then visited the Middle East, Asia, Europe and New York. Finally, I arrived in Los Angeles.

Until my trip to New York, I had found nothing so special. But arriving in Los Angeles, I was surprised and, at the same time, interested in what was going on here.

For instance, Los Angeles is called a "city," but there are no visible physical structures (on a large

scale). Maybe you can recognize the pattern of the streets and some small buildings, but that's all. Nothing monumental, no landmarks, nothing. The only reliable "monuments" are the signs on the street, not buildings.

Also, the buildings here have transported their imagery from all over the world. One time, I visited a housing project, which was just an ordinary development: they were simple pre-fabricated houses. On top of them were added the Modern style, Chinese style, Medieval European styles: all kinds of styles. So there were all these (architectural images) floating around, from throughout history, across the boundaries of nations, and arriving here in a collision.

So, I think this city of Los Angeles fits my notion of an "invisible city."

What place does the MOCA design occupy in your feelings about your own work?

(It has,) for me, many meanings for my career and for those of other architects and, at the same time, for the present situation of architecture.

For example, for most of the 1970s, I worked with very simple, pure geometries, such as the cube, the cylinder, the pyramid and so on. I would use a (single) geometry for the system of the building, for example, using only a cube for one building, and only a cylinder for (another) building.

Here, I'm using a combination, a gathering of all the elements into one place, to make more of a dialogue; to make more of a statement. There is a juxtaposition of form and material at the same time. I tried to find some kind of disjunction, rather than a continuum.

What were the typologies, if any, that went into the MOCA design?

The gallery here is the classic type of gallery. While designing this building, I visited many other museums and galleries and found that contemporary architecture created a maximal flexibility of use, for example, as in Centre Pompidou.

But, I felt that a wall floating in space—the Miesian idea (of a museum)—was very uncomfortable, so I decided that each gallery had to have four corners, at least. That makes for containment. In a gallery all the architectural elements—the walls, and perhaps the ceiling, too—have to be a kind of backdrop for the art pieces which are shown in this room. So it is without any ornament or any decoration; only the space is necessary.

In some ways, that notion is rather traditional. But even taking this traditional concept of the rooms, we could develop them in many more different ways.

My idea was to get the rooms

as different as possible from one another, in proportion, size, scale and in conditions of light. In these aspects, each gallery is slightly, and very subtly, different from one another.

So that was my idea for the design of the galleries: Every gallery had to be painted just white, nothing else, so the light would bounce off these white walls. So, the angles of the walls or the ceiling (is important).

In the treatment of light, were you thinking about the later museums of Louis Kahn, particularly the Kimbell Museum in Fort Worth?

The board room looks like the Kimbell Museum, with its reference to (cylindrical) concrete walls. The galleries may (also) have some relation to the Kimbell.

The Kimbell's conditions of natural light I admire very much. I have said many times that, for me, the Kimbell Museum is one of the best buildings in the United States.



Gallery 454 N.

People who have written about the museum have said that it resembles a ritual space, like a temple or perhaps even a Japanese rock garden. Did you intend MOCA to convey certain images of purity or simplicity?

The purity that you felt, maybe (results) from this attempt to get minimal treatment of the surfaces, and the elimination of all ornament, (combined) with a very controlled use of natural light. That would be the reason, maybe, why you had a sense of simplicity.

The lobby seems very small. Was the courtyard intended as a sort of outdoor lobby?

Yes. Given that the site was so limited in area that I couldn't have a large entrance hall, so this kind of Los Angeles courtyard was very useful. In New York or other places, this would be impossible to do, because of winter weather.

How does the final version of the building reflect your original intent. What's the most important change you made to original concept?

In the very beginning of the design (process), I didn't imagine any concrete form, but only the kind of atmosphere that I wanted to get in this building.

(Originally,) there were red

walls under very strong sunshine, so that one side (of the building) would be very bright, and the other would be very dark. I expressed this image in a poster—perhaps you've seen it? That was done from a silkscreen I made. Before that time, I had never used bright colors in a building. In the silkscreen, it was just a pure red, and the shadows were completely black.

But that was just a very abstract image at the beginning. The process of design was in how to realize this basic image.

Was there some sort of "narrative" intended in the sequence of galleries?

In a way, I gave a kind of narrative sequence to the galleries. For example, in the plan you can see there are basically two squares, South and North. These squares are each divided by the Golden Section. The South and North Squares are identical—both have a Golden Section plan.

This division of the square by the Golden Section makes for a kind of spiral circulation, so I think when you move through Gallery A, then Gallery B, there is a kind of counter-clockwise circulation in a spiral (balanced off by the circulation in the other side of the museum,) which is also a spiral, (but clockwise.)

I imagined this as a very symbolic allusion to the Yin Yang, with the two spirals. And, in the Yin Yang, the middle is always a void in between the two spirals. The entrance court is a void, (surrounded) on either side by a spiral.

Do you have strong feelings about the art housed in MOCA?

Yes. For almost the last 20 or 30 years, when we have talked about contemporary art, it has meant American art, so it was no problem for me to think about American art as the major purpose of this public gallery.

To contain all these different kinds of contemporary art (within a single building) was quite difficult. Only if I could prepare different types of galleries, with different kinds of conditions, could this kind of art be shown.

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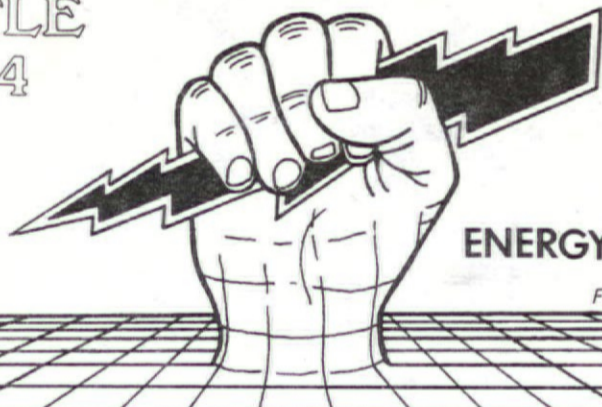
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Business

Skyrocketing Insurance Rates

Raymond L. Gaio, AIA, writes: Ms. Molina was the first Hispanic woman to be elected to the California State Legislature. She is now serving her third term having been reelected in November with nearly 84% of the vote.

In 1984 she was honored as one of the "10 outstanding Women in America" by *Ms. Magazine*.

U.S. Congressman Ed Roybal (D-Los Angeles) has endorsed and is supporting her candidacy for the newly created First District seat on the Los Angeles City Council.

Skyrocketing liability insurance rates have created a major crisis for California professionals, businesses and local governments. This state is witnessing the most severe shortage of liability insurance in its economic history.

Doctors, firefighters, architects, realtors, day care operators and grocers alike have fallen victim to soaring costs and shrinking coverage. California professionals have had to face difficult choices. They must pass these high untenable rates on to the consumer, go without coverage, stay out of certain businesses or close up shop all together.

As a legislator, I have had every level of my constituency from consumers to professionals to city governments call for drastic action to relieve this crisis. Recently, the Assembly Committee on Policy Research conducted a survey of profit and non-profit associations to ascertain the depth of their problems with commercial liability insurance.

The results indicated large numbers of members of the professional associations were experiencing significant problems in obtaining and affording liability coverage. In fact, associations representing the professions provided the most responses to the survey indicating their great concern.

The principal obstacles were rate increases, decreased coverage, increases in deductibles, non-renewal and inability to purchase insurance.

This survey clearly showed that the problems of affordability and availability extended to all major types of commercial liability insurance such as general, automobile, professional and product.

Additionally, these associations listed what they considered the causes for the insurance crises. The top four reasons given were (1) court awards were too high, (2) low investment returns by insurance companies, (3) too many lawsuits, and (4) poor management of money by the insurance companies. Both the judicial system and insurance companies continue to share the blame.

Increasing pressure by the public for resolution was reflected in recent passage of Proposition 51 in November, 1986. Overwhelming support for this measure which

eliminated joint and several liability sent a strong message to the Legislature that immediate action is needed to help California's professionals and local governments.

In finding solutions we must consider a balance that provides the necessary relief for businesses' and governments' ability to continue to provide services and products, while at the same time protecting the consumer, the laborer or victims of negligence. To strike this delicate balance means the politician must rise above the special interests of competing concerns and draw equitable and reasonable lines for responsibility and liability.

Suggested long-term solutions involve revising the system of liability law. Government needs to provide a method which makes it easier for consumers to know their rights, for product retailers to know their obligations; and yet remain fair in court awards to victims without putting professionals out of business.

I, as a legislative representative, welcome recommendations, creative solutions and practical strategies for resolving this crisis and bringing stability back to the professions. It is a time to come together and look beyond parochial special interests and move to an arena of cooperation.

Gloria Molina

Ms. Molina is California Assemblywoman for the 56th District.

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Improving The Freeway Landscape

Critique

Freeway buildings invariably comprise two depressingly familiar types, the bland glass box strategically situated adjacent to an off-ramp, or a confused amalgam of warehouses containing every conceivable type of auto specialist from body shop to wreckers yard. The location could just as easily be Irvine as Van Nuys.

It is rare to discover a building generated by the freeway and molded by its particular location. John Aleksich's office development at Arlington Avenue and the Santa Monica Freeway manages to achieve just that. The main facade is appropriately orientated to the freeway, and is an intriguing combination of classical forms raised on a platform and painted in foliage colors with a vivid yellow rotunda floating above.

A reticent grey stucco box, an earlier building, comprises the street facade, with entry through an arched opening into the motor court. Vibrant shades of green, yellow and red carried through from the exterior walls highlight the roof and wall of the garage, one side of which is entirely open to the freeway, save for a tentative chain-link barrier. This makes the space inside the garage singularly light and banishes the usual subterranean gloom associated with inside parking.

Penetrating the garage, a yellow rotunda becomes both a funnel of light and a generator of circulation to the offices above. Rising from ground level, a lush green wall opens and closes, framing views of the freeway. Beyond, the building unfolds in a series of exterior courtyards enclosed by offices. A linear gallery becomes a conduit to the courts above, and on one side rises to the second level offices which command spectacular views of the eastbound freeway. What could have been a depressingly noisy intervention is instead treated as spectacle, the architect having juxtaposed the exterior freeway aspect with the quiet intimacy of the courtyards.

In itself, this juxtaposition creates an interior/exterior tension which is enhanced by its subtle relationship with the landscape. The use of vivid green shades makes wall surfaces and vegetation fuse. Mr. Aleksich reminds us that the freeway landscape, with its banks of ivy groundcover and layers of trees buff-

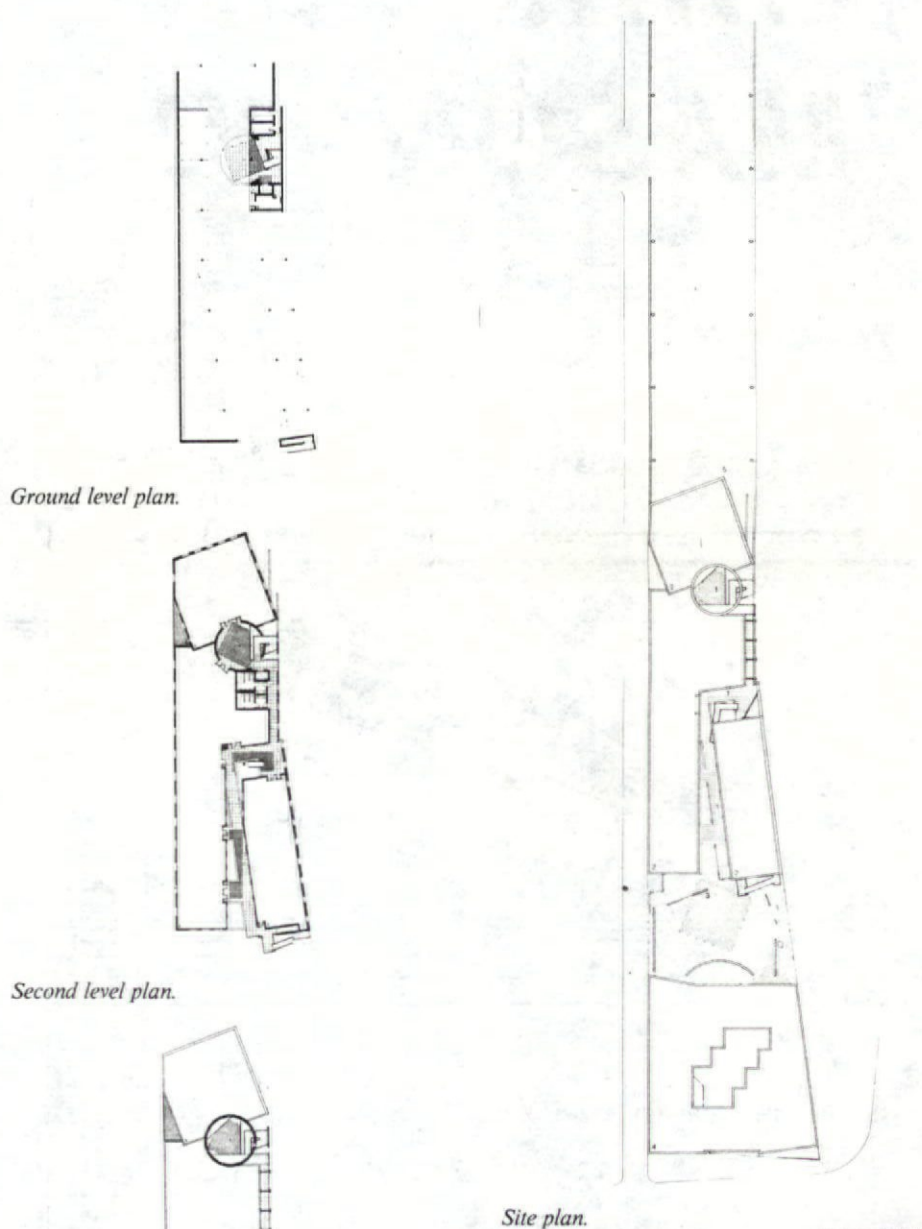
ering the edges, makes the Los Angeles freeway system arguably the most imaginatively landscaped anywhere, a fact too often taken for granted. A visit to the arid treeless deserts of the Houston freeway is a reminder of the alternatives.

Comprising 15,000 square feet on two and a half levels, the three-story building cost \$900,000, approximately \$65 a square foot. It is a combination of wood and steel frame, with steel and concrete beam construction. Robert Englekirk, the client, gave the architect considerable latitude in developing the design, a scheme orientated toward design professionals. Locating the project on Arlington Avenue was a fortuitous choice; it is an area of architectural distinction, a remnant of old Los Angeles, now quite decayed. What was once a district of huge single family houses set in mature gardens has now gone to seed. A skillful insertion of high quality development will enhance this area, and, one hopes, act as a prelude to future development. Already there are signs of revitalization; some houses have been bought and bravely restored, an arduous process.

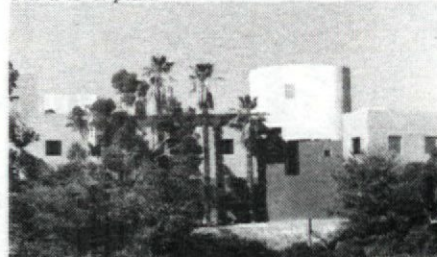
At times, particularly in the garage, one has a feeling that there is simply too much taking place. Highlighting each structural element with color gives the impression of too many elements vying for attention, a reminder that color which works successfully on a large scale may be difficult to resolve in smaller spaces. Similarly, the base of the rotunda has columns, two types of floor surface, and a staircase, a great deal taking place which ultimately detracts from the power of the space.

Ignoring the stock responses to freeway building, however, Mr. Aleksich has created a distinguished scheme, firmly rooted in its location. Exploitation of the unusual site conditions has turned an unpromising situation into a singular project. The overall manipulation of freeway and landscape, molding courtyard spaces surrounded by offices, succeeds admirably. Fusing these elements and adding an imaginative palette of colors creates a richness which, for the most part, succeeds.

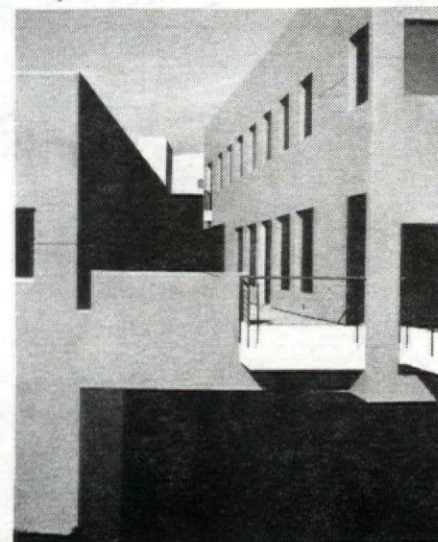
Kevin O'Shea



Third level plan.



The freeway facade of John Aleksich's office building presents a dynamic composition of color and form to passing motorists.



An interior "street" connects a series of courtyards and office spaces.

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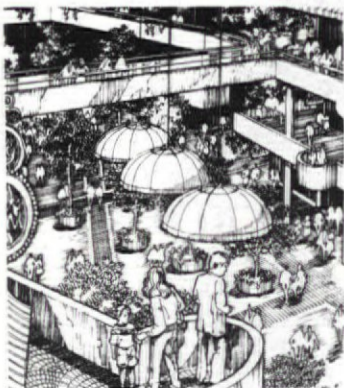
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Wisdom from Doheny Hall

The Listener

"Collector Opts to Take Art Elsewhere"—*Los Angeles Times*, November 23, 1986

The nearly deafening news of Los Angeles' new art museums had been shouted from the media for weeks. But out of this hubbub the quiet, wise voice of Esther McCoy reached me my mail one day. It was a sharp rebuke of the "great princes" of Beverly Hills for their foolish rejection of Fred Weisman's offer to place his widely admired, extensive modern art collection in that city's Greystone mansion. The City Council had pleaded financial reasons for the refusal of the handsome gift even though Weisman's offer included assuming a large part of the expense entailed. It only remained for some sharp-eared reporter to pick up the news which had so aroused Esther McCoy: some local "big princes," apparently carried away by self-images of Medici grandeur said, "We prefer the old master for Doheny."

Strolling in my mind through Greystone's back gardens shortly thereafter in an attempt to grasp the significance of the "big princes'" remark, I imagined hearing voices from the back hall, seemingly the voices of the caretaker and his wife.

"Pull the shades back down, love, the great princes don't want that trashy stuff in our Doheny! Heard tell there are *some* people who like that stuff but them as do can go downtown and gawk at it in that funny new museum building by that Japanese architect. Some is just sexy trash—bad for the neighborhood you know. What do you think, love?"

"Suppose you're right, Annie, but sure would like to see the shades up again. It's a right fine house we have but it's a sad place, dark and empty and cold like it is. Needs the shades pulled up for some sunshine and lots of people sashaying through in fine clothes. But that'll never happen if the great princes don't give people nothing to look at."

"Of course, love, but you have to give them credit for wanting *something* in here—when a couple walked through the other day I heard one saying, 'The really great princes, the Med-ee-chees, wouldn't put trashy stuff in *their* houses. Let's hold out for old masters—make a really great museum out of it.'"

"Yeah, Annie, but did you hear the other prince say, 'Better get with it, pal, the natives are getting restless! Beverly Hills is getting sort of a black eye—lot of money here but what have we got to show for it? A lot of super big houses and expensive stores but nothing else—not even a graveyard! Big princes in places around Beverly Hills have been making fun of us for moochin', using their museums for almost nothing.' He's right, ain't he, Annie?"

"Hush, love, that's not a nice

thing to say."

"'Twas him said it, Annie. Now you just think about that nice gentleman, Mister Weisman, talking the other day to that close friend. Real excited, walkin' through our rooms, pointing to the walls, talkin', almost like paintin' pitchers on 'em with his words. I just closed my eyes and see 'em—bright colors—strange things happening in them. Made me feel real good—made me wanna step right up and say, 'Mister Weisman, where can we all see your pitchers?' Had a feeling he was the kind' guy would have told me, too."

"Sure, love. And how he'd got all his pitchers—from young people who just couldn't help from putting paint on canvas 'cause it was the only way they could tell about how they felt about themselves and the world they saw around them in those days, years ago. Touched my heart—I knew he meant just what he said."

"And then, Annie, how he'd just gone on buyin' from folks like that, year after year, because with times changin' the young people and their pitchers was changin' too, and how important *that* was these days when times is changin' so fast you get all mixed up like a man doin' a dizzy-whirl. Need to be able to stop now and then t' look about—'specially look back—where you come from—an' where the folks 'bout you come from. To walk through our house here, in the quiet, and look back at all those young folks' paintin's would be sorta' like goin' back to when you were young yoursel' and then wanderin' along, lookin', sorta like walkin' through your own life again—'n not only your own life but lives of folks who saw the same things you saw but saw them different like."

"I swear, love, always said, ya' talk like a poet sometimes!"

"Don't tease me, Annie, I been thinkin' about this a lot since that Mr. Weisman was here that day. Like he said lotta' other places wanted his pitchers but he felt sure this old house of ours was the best place for 'em. Lotsa other places bigger, but that didn't count—this was jus' the right size and quiet all round it—not the street noise and such—jus' birds. A place you could think."

"Right, love, makes me think you just turned t' such a poet cause *you* jus' started thinkin'—I-ye-e-e!"

"Don't tease, Annie, jus' turn your tongue on the big princes next time they come round prinnin' their finners over the mantles lookin' for dust—jus' tell 'em the cleanin's been done and they'd better be steppin' out in front, settin' down on the grass, closin' their eyes an' jus' thinkin'—the birds won't bother 'em an' we sure won't. Med-ee-chees, my foot!"

Paul Sterling Hoag, FAIA

L.A. ARCHITECT

Installation Dinner Dance



First Row, left to right: Robert Allen Reed, AIA, Vice President/President-Elect; Cyril Chern, AIA, President; Richard A. Appel, AIA, Secretary.

Center, left to right: Janice Axon, Executive Director; George R. Pressler, AIA, Director; John V. Mulrow, AIA, Director; Alan York, Associate Director; Raymond L. Gaio, AIA, CCAIA Delegate; Fernando Juarez, AIA, Director; Glenous Absmeier, WAL.

Back Row, left to right: Joseph D. Vaccaro, AIA, Director; William H. Fain, AIA, Director; Thomas W. Layman, AIA, Pres., SFV Section, Director; Donald C. Axon, AIA, immediate Past President, Director; Ronald A. Altoon, AIA, Director.

Ceremonies to install Cyril Chern, AIA, as the 1987 president of the Los Angeles Chapter will take place Saturday, January 17, at the 20th Century Fox Studios in West Los Angeles. All activities will be held on the set at Stage 18. The evening will begin with a 6:30 pm cocktail reception, followed by dinner, the installation ceremonies and dancing.

Pre-paid reservations at \$50 per person must be received at the Chapter Office, 8687 Melrose Avenue, Suite M-72, LA 90069, by Monday, January 12.

Chern, who served as Chapter vice-president in 1986, is principal of HCT Inc. of Hollywood. His background and accomplishments are detailed in a companion article.

William McCullough, AIA, president of the California Council/AIA will be the Installing Officer.

Robert Allen Reed, AIA, has been elected vice president and president-elect for 1988, and Richard Appel, AIA, continues his second

year as secretary. Robert Harris, FAIA has been appointed Treasurer.

Newly-elected directors are Ronald Altoon, AIA; William Fain, AIA; George Pressler, AIA; and Joseph Vaccaro, AIA. Other directors are Fernando Juarez, AIA, and John Mutlow, AIA, who are serving their second year on the Board; Thomas Layman, AIA, newly-elected president of the Chapter's San Fernando Valley Section; Donald Axon, AIA immediate-past-president of the Chapter; Alan York, newly-elected president of the Associates; and Glenous Absmeier, newly-elected president of WAL. The officers and Directors of WAL will be installed the same evening by Donald C. Axon, AIA.

CCAIA directors for 1987 are Ronald Altoon, AIA, Raymond Gaio, AIA, and William Krisel, AIA.

Twentieth Century Fox Studios is located at 10201 West Pico Boulevard, Los Angeles.

Daylighting in Design

During this brief time of energy oversupply and low oil prices, it is difficult but important to keep in mind that buildings being designed today will "reach their prime" in the early 21st century. By that time, energy developments will have created significantly higher costs, time-of-day utility pricing, and other market forces that will require those buildings to be very energy responsive. It is nice to know that there is a series of energy-conserving design techniques available now that will not only insure that those buildings will be energy-competitive and responsive at that time, but which also have immediate, short term, and most important, architectural and spatial/built environment benefits.

The LA/AIA Energy Committee has focused over the past year on making local practitioners aware of the potential and practice of daylighting design, by co-sponsoring several one-day seminars and a portion of the recent Second International Daylighting Conference in Long Beach last November. In these efforts the Committee has had the operational and financial support of its co-sponsor, an amazingly good local corporate citizen, the Southern California Edison Company.

SCE has created an incentive program for the use of daylighting in architecture which is, to our knowledge, the only one of its kind in the country. The seminar will describe this program.

The seminar will take place on January 30, 1987, from 9am to 4pm, in Mammoth Lakes, California, in the southern Sierras. It will feature architects and other design professionals as well as daylighting specialists, who will discuss concepts and case studies of effective daylighting design.

Registration is \$70, which in-

cludes lunch and several design manuals. A full program is included as an insert with this issue.

To preregister or for other information, please call: Gregg D. Ander at The Southern California Edison Company, (818) 302-4624 (Students with I.D. may be admitted free after minimum number registered.)

Remaking America



The Fine Arts Building, 1927, Walker & Eisen.

On January 22, "Remaking America: New Uses, Old Places" opens at the City Hall Rotunda. The photographic exhibition from the Smithsonian Institution describes outstanding examples of recycled historic buildings from across the nation. Presented by the Los Angeles Conservancy in cooperation with the City Department of General Services, the Department of Cultural Affairs, the Los Angeles Chapter of the American Institute of Architects and the Los Angeles Chamber of Commerce, "Remaking America" focuses on the most creative and varied transformations of old buildings into new places to work, live, shop and play that have been completed in the last decade.

The exhibition includes before and after photos and lively descriptions of the "recycling" phenomena which is sweeping the nation. St. Louis Union Station, built in 1894 and transformed into a hotel, restaurants, retail shops and an indoor park; an apparel factory in Minneapolis, now a design center and trade mart; a public library in Omaha, now offices; and many other unusual projects. Two Los Angeles examples are the Fine Arts Building at 811 West 7th Street, originally built as artists' studios and now of-

fices, and MOCA's Temporary Contemporary, a warehouse transformed into a museum.

Opening day on January 22nd will be celebrated with a symposium and reception at 5:30 p.m. The symposium features developers Wayne Ratkovich and Robert F. Maguire, III, architect Brenda Levin, and Maureen Kindel from the Board of Public Works. Councilman Joel Wachs will be the keynote speaker. The exhibition curator, Barbara Lee Diamondstein, will come from New York to serve as moderator. The symposium will take place on Thursday, January 22nd, at 5:30 p.m. in the newly restored Board of Public Works meeting room, City Hall Room 350. It is free and open to the public.

During the exhibit, the Los Angeles Conservancy offers guided walking tours of adaptive reuse downtown. The tours are available Saturday mornings at 10 a.m. and Wednesdays at noon. Reservations are required; call the Conservancy at 623-CITY. A book, *Remaking America*, is also available through the Conservancy.

The exhibit will be displayed in the City Hall Rotunda, from January 22-February 13, 1987, and is free and open to the public on weekdays from 8 a.m.-6 p.m.