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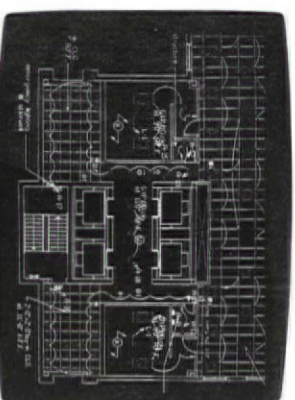
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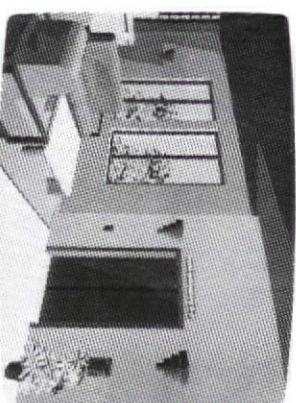
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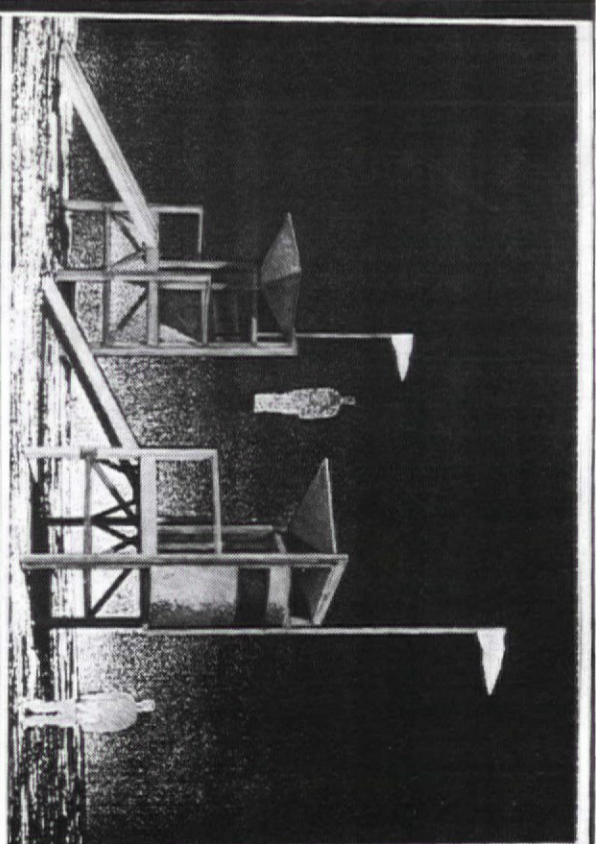
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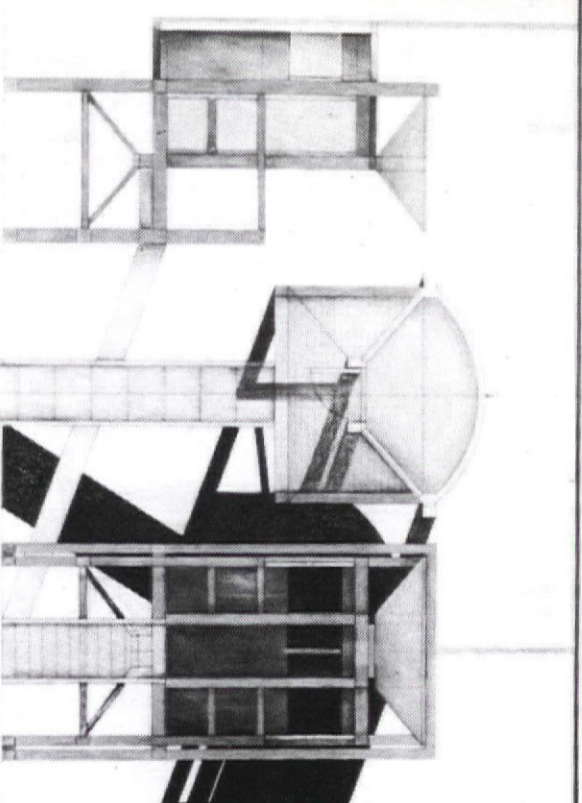


Planning Crisis  
In Los Angeles

Page 2

Preview:  
Pavilion for Japanese Art

Page 6



Drawing by Rainmund Abraham is one of 16 projects featured in "California Lifeguard Towers," an exhibition opening at Kirsten Kiser Gallery on July 8. Some of the other designers included are Hans Hollein, Cesar Pelli, Aldo Rossi and Philippe Starck.

## JULY

## Monday 4

## Tuesday 5

## Wednesday 6

**Professional Practice**  
1988 CLE Exam prep lecture series, 3141 E. Broadway, Long Beach, 6:30-9 pm. Call (213) 426-4639.



## Thursday 7

**Professional Practice**  
1988 CLE Exam prep lecture series, 3141 E. Broadway, Long Beach, 6:30-9 pm. Call (213) 426-4639.

## Friday 1

**Richard Morris Hunt**  
Exhibition at LA County Museum of Art, continues through July 31.

## Weekend

## Saturday, July 2

**Pershing Square**  
LA Conservancy Walking Tour, 10 am. Call (213) 623-CITY.

## Broadway Theaters

LA Conservancy Walking Tour, 10 am. Call (213) 623-CITY.

## Terra Cotta

LA Conservancy Walking Tour, 10 am. Call (213) 623-CITY.

## Sunday, July 3

**The Schindler House:**  
**Its Architecture and Social History**  
Exhibition continues at the Schindler House, 835 N. Kings Road, weekends only, 1 pm to 4 pm. Call (213) 651-1510.

## Weekend

## Saturday, July 9

**Basic Drawing Techniques for Landscape Architecture**  
9 am-1 pm, UCLA, Dickson Art Center, Room 3209, for nine consecutive Saturdays, \$225. Call (213) 825-9414.

**Louis Comfort Tiffany: Beyond Glass**  
UCLA Extension seminar, 10 am-4 pm, Four Seasons Hotel, 300 South Doheny Drive, Los Angeles, \$95. Call (213) 825-9061.

## Art Deco

LA Conservancy Walking Tour, 10 am. Call (213) 623-CITY.

## Pershing Square

LA Conservancy Walking Tour, 10 am. Call (213) 623-CITY.

## Broadway Theaters

LA Conservancy Walking Tour, 10 am. Call (213) 623-CITY.

## Sunday, July 10

## Bullock's Wilshire

LA Conservancy Tour, 2 pm and 3 pm. Call (213) 623-CITY.

## Monday 11

## Tuesday 12

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

## Wednesday 13

**Professional Practice**  
1988 CLE Exam prep lecture series, 3141 E. Broadway, Long Beach, 6:30-9 pm. Call (213) 426-4639.

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

**LA/AIA Government Relations Committee**  
Pacific Design Center, Room 259C, 5 pm. Call (213) 659-2282.

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

**New Member Orientation**  
4 pm. Call (213) 659-2282.

## Thursday 14

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

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

**Professional Practice**  
1988 CLE Exam prep lecture series, 3141 E. Broadway, Long Beach, 6:30-9 pm. Call (213) 426-4639.

## Friday 15

**CCAIA Board Meeting**  
San Francisco. Call (213) 659-2282.

## Weekend

## Saturday, July 16

**Spring Street: Palaces of Finance**  
LA Conservancy Walking Tour, 10 am. Call (213) 623-CITY.

## Pershing Square

LA Conservancy Walking Tour, 10 am. Call (213) 623-CITY.

## Broadway Theaters

LA Conservancy Walking Tour, 10 am. Call (213) 623-CITY.

## Sunday, July 17

**International Ceramic Tile Exposition**

Moscone Center, San Francisco, through July 19. Call (213) 245-4847.

## Monday 18

## Tuesday 19

## Wednesday 20

**National CACE**  
Call (213) 659-2282.

## Thursday 21

**Women and Minority Resources Committee**  
Pacific Design Center, Room 259C, 5 pm. Call (213) 659-2282.

## Friday 22

## Weekend

## Saturday, July 23

**Seventh Street: Mecca for Merchants**

LA Conservancy Walking Tour, 10 am. Call (213) 623-CITY.

## Pershing Square

LA Conservancy Walking Tour, 10 am. Call (213) 623-CITY.

## Broadway Theaters

LA Conservancy Walking Tour, 10 am. Call (213) 623-CITY.

## Sunday, July 24

## Northstar at Tahoe

Call (213) 659-2282.

## Monday 25

## Tuesday 26

## Wednesday 27

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

## Thursday 28

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

## Friday 29

**1988 Design Awards—Deadline for Submittals**  
Entries must be submitted before 5 pm to LA/AIA Chapter Office, 8687 Melrose Avenue, M-72, Los Angeles, CA 90069. Call (213) 659-2282.

**Sandcastle Competition Pre-Registration Deadline**  
\$8 fee due to LA/AIA Chapter Office for August 6 Competition, subsequent registration \$10. Call (213) 659-2282.

**Nominations for 1989 LA/AIA Officers Due**

Nominations due at noon to Chapter Office, for review and accreditation by committee. Call (213) 659-2282.

## Weekend

## Saturday, July 30

**Pershing Square**  
LA Conservancy Walking Tour, 10 am. Call (213) 623-CITY.

## Broadway Theaters

LA Conservancy Walking Tour, 10 am. Call (213) 623-CITY.

## Sunday, July 31

## MINIMALISM AT ITS PEAK

*Myron Goldsmith, Buildings and Concepts*, Werner Blaser, editor, Rizzoli, New York, 1987.

"Man perpetually carries the whole of his history and that of mankind around with him." Carl G. Jung (from the introductory essay by Werner Blaser).

It is appropriate that the only monograph to date on an active or retired Skidmore, Owings & Merrill General Partner is this one on the work of Myron Goldsmith. Although he executed his work at a time when SOM was the bastion of corporate anonymity during a post-war search for a rational and universal architecture, Mr. Goldsmith's work stands alone as reflective of a rigorous personal idealism and philosophical inquiry.

*Myron Goldsmith, Buildings and Concepts* illustrates the full scope of Mr. Goldsmith's career including his early work as a Fulbright Fellow in Rome, his completed and proposed projects as general partner at Skidmore, Owings & Merrill until his retirement in 1983, and his research on tall and long-span structures conducted during his tenure as Professor at the Illinois Institute of Technology, a position he still holds today. The book also includes two concise introductory essays, one by Werner Blaser and the other by Allan Temko, as well as two essays by Myron Goldsmith in which he clearly outlines his quest for a logical and minimalist approach to architecture.

Myron Goldsmith was the architect for some of SOM's most memorable, inventive and sophisticated modernist work. As the

book shows through the illustration of some of his most compelling work, such as the Kitt Peak Solar Telescope, the United Airlines Hangars, the Republic Newspaper Plant, the Ruck-A-Chucky Bridge and the Brunswick Building, Goldsmith's genius lies in his intuitive and analytical approach to architecture. Each one of his projects is a three-dimensional form derived from its literal purpose and expressive of the qualities inherent in the materials and methods of construction. It is Goldsmith's concern for how things are built that, to a large extent, shapes the aesthetic of his buildings. The common thread through his work is a persistent quest for a direction based on the laws of nature as applied to contemporary materials and structural systems. In contrast to the dehumanized modernism of the past several decades and the recent flurry of facadism, Goldsmith's work holds that high ground of minimalism which deliberately sculpts man-made materials into rational and provoking forms.

Furthermore, at a time when we seek to find direction in chaos and complexity, Goldsmith's work transcends its logical minimalism and informs us about man's relationship to nature. Although at first this work seems to belong to an earlier modernism, his idealism is timeless in its intellectual rigor. All three of Goldsmith's best projects, the Kitt Peak Telescope, the Ruck-A-Chucky Bridge, and the Columbus Newspaper Plant, are environmentalist and structuralist responses to specific site and program requirements. All three are man-made objects placed in diverse settings with clear and deliberate purpose. All three are "industrial" projects yet, by using the most sophisticated technologies in an esthetically convincing way, these buildings are an affirmation that there can be a contiguity between the environment and man-made objects. It is the making of this connection between nature, esthetics and logic that places Goldsmith's work in history. In this vein, Werner writes of the Ruck-A-Chucky Bridge, "...the anchoring of the bridge's main cables in a mountain makes nature a part of an intellectual effort; an effort which only finds its culmination in the aesthetic interchange between nature and

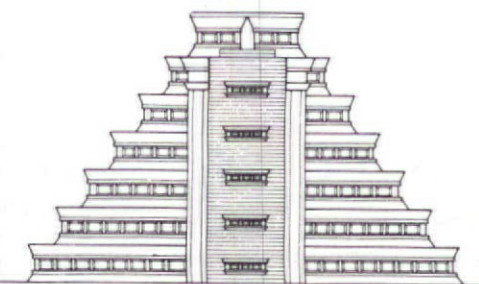
technology".

The last section of the book is devoted to Goldsmith's pioneering research on tall and long-span structures which he did in collaboration with engineer Fazlur Khan at Illinois Institute of Technology. In each of these projects the structural system is treated as the primary architectural element. Earlier architecture, such as Doric temples, Gothic cathedrals or even Mies van Der Rohe's highrises, developed vocabularies made of components which, when assembled, expressed their respective technologies. In Goldsmith's highrise studies the structural system, solely and in its entirety, becomes the expressive component. In contrast to Mies van der Rohe, under whom he studied and worked during his formative years, Goldsmith's minimalism makes the expression of technology a de facto by-product. His work reflects a poetic understanding of the structure as a whole. His buildings are sculptural solutions which defy the stylization to which Mies' work fell prey, and results in a body of work which, according to Allan Temko, "stands singularly immune to passing architectural fashion".

The essays, photographs and project descriptions illustrate this significant body of work spanning some 40 years. Although the book lacks a critical essay which puts Myron Goldsmith's work in context with his contemporaries, Werner Blaser's and Allan Temko's essays clearly place his work in the historic realm of a timeless architecture, which it well deserves.

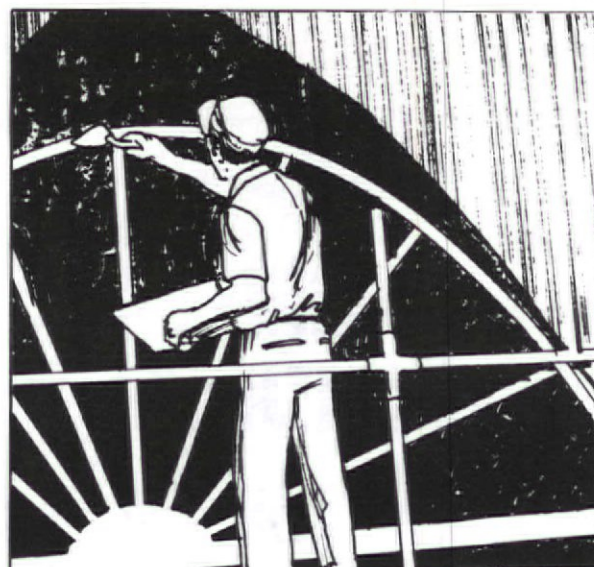
### Aleks Instanbullu, AIA

Mr. Instanbullu, who studied under Myron Goldsmith in the early seventies, is a practicing architect in Los Angeles.



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Continued from 8

itself. Our experiences become jumbled in our memories. That jumble is what we try to keep secret. It is the means we draw upon for our presentation of ourselves, ie. how we move through the world, our communicative language."

Joy Wulke's work was also presented at the University of Idaho in late June, and will be in Copenhagen in October.

#### Miguel Baltierra

Continued from 5

library and archives of the Academy of Motion Picture Arts and Sciences. Those recognized were the Academy, The Friends of the Beverly Hills Waterworks, the law firm of Sheppard, Mullin, Richter & Hampton, and the Beverly Hills City Council.

Four projects were awarded the Certificate of Merit. The Feola/Deenihan Partnership, Architects, received a certificate for their renovation of 818 West Seventh Street, the historic Barker Brothers building in downtown Los Angeles. Paramount Pictures Corporation was recognized for extensive efforts in preservation and renovation of the Paramount Studios lot. Steven Stockwell was cited for adaptive reuse of an historic house in Santa Monica as the Law Offices of Garrity and Colden. Eddie Blake, owner of The Tail of the Pup hot dog stand, received an award for preserving that whimsical landmark.

Award winners were selected by a jury

consisting of Robert Harris, Dean of the USC School of Architecture (Chair); Jeffrey Blydenburgh, architect; Tom Hines, historian; Ruthann Lehrer, preservationist; Ragnar Qvale, architect; Richard Rowe, planner; Emmet Wemple, landscape architect.

#### Last Remaining Seats

This summer, the Los Angeles conservancy will host "The Last Remaining Seats II", a sequel to last year's successful film series, including four evenings of reminiscences of Hollywood's golden years, live entertainment and classic films staged in historic movie palaces. The dates are July 27, August 3, 10 and 17, and the theaters are the Orpheum and the Mayan Theaters downtown, the Wilton in Mid-Wilshire, and Pasadena's Rialto Theater.

Ticket prices for the event for Con-

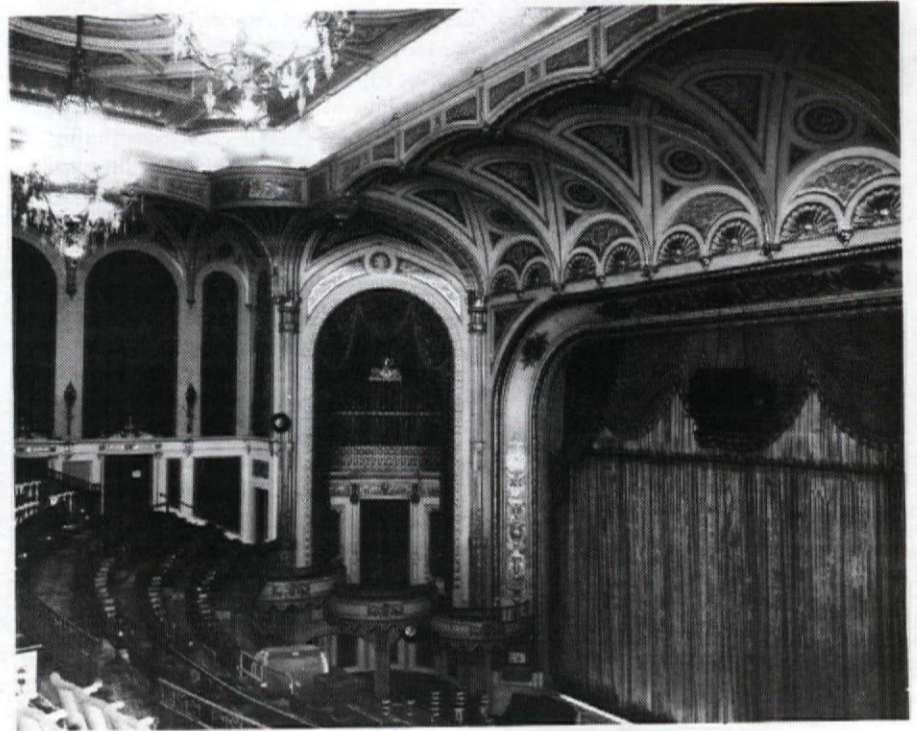
servancy members are \$10 each or \$35 series; for non-members \$12 each or \$42 series. Tickets will be sold at the door, if seats are available, for \$12 each.

For further information, call (213) 623-CITY.

#### Errata

In Esther McCoy's tribute to Reyner Banham in the May issue of *LA Architect*, she credited him with authorship of a guide to architecture in Buffalo. The book was, in fact, written by his wife, Mary Banham.

In the June article, "Search for Shelter", the site plan pictured as designed by Gerlinde Leiding and Yashuhiro Tonom was actually designed by Christa Froestl. The project by Gerlinde Leiding and Yashuhiro Tonom was not pictured.



The 1926 Orpheum Theater, designed by G. Albert Lansburgh, is one of four theaters to be featured in this summer's "Last Remaining Seats II" film series sponsored by the LA Conservancy. (Photo, J. Thomas Owen.)

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# SCHINDLERFEST AT UCLA

When Philip Johnson and Henry Russell Hitchcock curated their landmark 1932 International Style show at New York's Museum of Modern Art, Rudolph Michael Schindler was not included. The Schindlerfest at UCLA was consciously launched, at least in part, to correct this historic oversight. If there was any fault with the proceedings of this undertaking, it was exactly this sense of defensively justifying Schindler's work in terms of historical movements in Europe and the United States. However, with exhibitions, evening lectures and ten houses available for tours, in addition to the morning symposium on May 21, Schindlerfest participants had ample opportunity to form their own opinions of Schindler's work in Los Angeles, on the one hundredth anniversary of his birth.

The Schindlerfest Symposium was a series of five lectures by noted authorities: Esther McCoy, Lionel March, August Sarnitz, Barbara Giella and David Gebhard. McCoy, whom many credit with having brought the work of Schindler to the attention of the world with her books, *Five California Architects* and *Vienna to Los Angeles: Two Journeys*, gave a warm, personal talk in which she stated that Schindler was best read in the context of his times, the wars and the economic downturns. "What was important was to get the job! Theory is okay, but building is better. Only if a client wanted a Spanish Mission-style project did Schindler refuse the commission." McCoy also divided Schindler's work into several periods. The first was the "concrete" period, with various experiments such as the slab (the Wolf House), frame (Lovell Beach House), tilt-slab (Kings Road), and frame and gunnite (Packard House). Next came the "cubistic" period,

defining and space-penetrating objects. Further, he was able to demonstrate that the elevation is compositionally a double-square, with a series of smaller squares formed by windows, concrete frames and other elements.

Lionel March brought his own fascination with proportion and musical relationships to his analysis of How House in Silverlake (1925). March began by comparing the sophisticated, modernist house to Mies' Villa Mosler of 1924, to show how advanced Schindler's work was. He examined the design modules in the How House (which are 2' in plan and 16" in section), and the ways they, the window mullions and the roof joists combine into 1:1, 1:2, 3:2, and other basic proportions. March also pointed out how the center of the living room is the center of the site, while the center of the house is a 3-level vertical shaft which visually and symbolically connects all levels of the structure.

Barbara Giella, a New York architectural historian, discussed the influence of the International Style on Schindler's work in the Oliver, Van Patten, deKeyser and Walker houses, which she called the "30s style". Giella stated that these houses were among the most problematic for Schindler, because his concerns with space, color, transparency, and "micro-environments" within rooms were at odds with the formal language of the International Style. She commented that the result, a series of collisions and contradictions which forced Schindler to abandon the "canonical" uses of materials and forms which he would have preferred, left the houses somewhat incoherent.

David Gebhard, author of numerous writings on Schindler and other California architects, talked about Schindler's later buildings. He began by observing that Schindler's work often seems incomplete, but that this quality of tenuousness is an essential and positive quality. He discussed the list of seven architectural qualities which Schindler made in the 1940s: "character", which he described as using building materials from the neighborhood, having a sense of the out-of-doors as a raw material, and letting the house melt into its setting; "texture", the use of different materials, like the shadow and variety provided by a canted trellis against a stucco wall; "color" which should be selected from nature's own palette; and "color plasticity", "light", "translucency", and "reflections" which all dealt with the way color, light, views and a sense of the surroundings could pass in and out of the building. Gebhard concluded by referring to Venturi's *Complexity and Contradiction in Architecture* as a reaffirmation of Schindler's work.

The five talks were interestingly balanced, especially because they began and ended with Southern California historians who have "lived" with the buildings. However, because each speaker rushed to finish within the allotted time, some of the arguments became a little frayed around the edges. Because the event was only four hours long, there was minimal opportunity for questions or a round-table discussion which could have provided the event with a sense of closure. Finally, while each talk focussed on a particular analytical argument, one wished for a better synthesis, perhaps in the form of a study of a single work.

Schindler's antecedents were so unusual that his work is often hard to categorize. If one attempts to pigeon-hole the buildings, the eclectic mix of forms and ideas prove indigestible. The buildings are derived as much from events of human habitation as they are from architectonic or structural principles; their meaning is as dependent on the action of living in them as it is on any formalistic analysis. There is a light-footed dance going on in his work, points made softly, issues resolved ambiguously, that make it seem, falsely, as if he were less than serious about his architecture. Rather, he was being modest about his work, bending it to site and client. With all that, we can only hope that another Schindlerfest will allow us to delve further into the life and work of a rare talent.

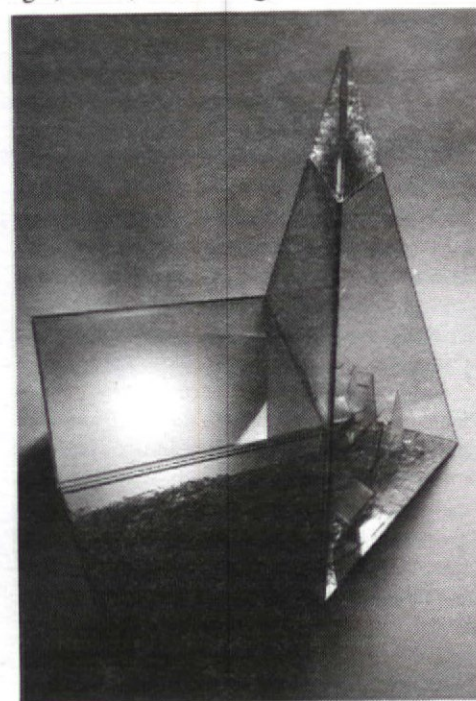
## Jeffrey M. Chusid, AIA

Mr. Chusid is a Research Assistant Professor at USC School of Architecture, the administrator of Freeman House, and an associate in the firm, Franklin D. Israel, Design Associates.

## Art and Memory

Joy Wulke's installations continue the American artform of three-dimensional participatory art concerned with the relationships of light, space, vision and sound to present conceptual issues of perception as triggers of our memories and imaginations. She states that "the space between memory and anticipation which we conveniently call the present" served as the premise for her recent installation at the Double Rocking G Gallery in Los Angeles. "(My work) is a combination of our memories of what we know and want to believe", explains the artist, "and our anticipation of the future."

One large scale piece in the exhibition, "I Always Take the Fun Way Home", attempted to create a spacial experience which would evoke memories through space-making with light, colors, sound and glass. "We are all



Hot Seat of Memory, by Joy Wulke, 1987.

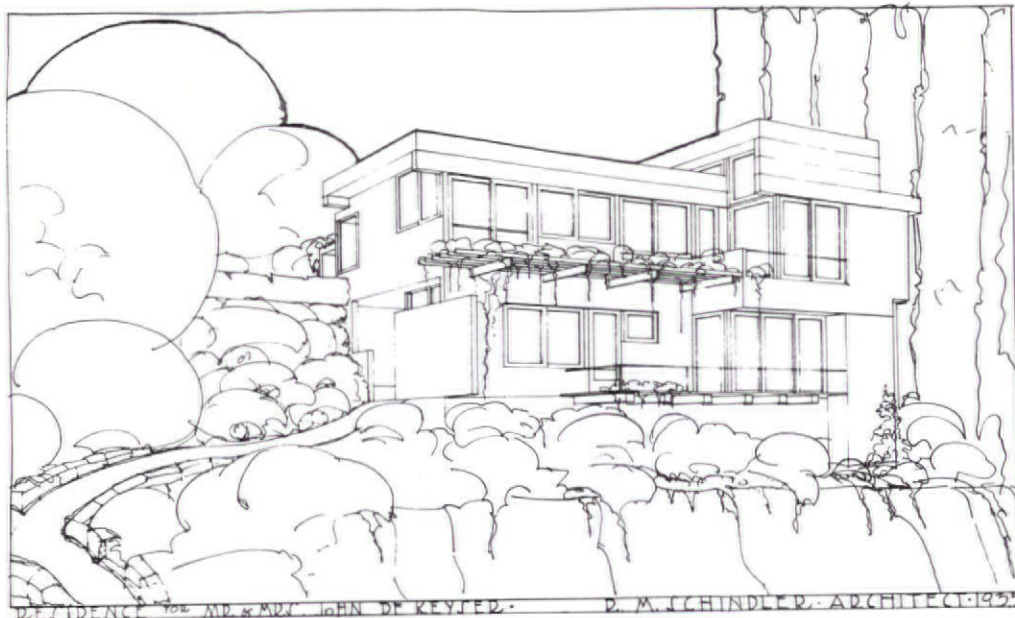
looking for a place of rest and harbor", Wulke states, "and we are excited by our anticipation of what a house looks like. What we really seek is the anticipation of what we are expecting, which is much more dynamic. Sometimes we arrive to find the anticipation of getting there carried the meaning and the magic."

The lighting, a symbol of a changeable, ethereal world, varied with the sounds created for the installation by artist Phillip Simon. "The audio attempts to bridge the spoken word with the sounds we generate while creating our environment. Both speech and environmental alteration are precarious attempts at rational experience," Simon states. With shifting planes and flickering light accompanied by sound, Wulke attempted to recreate the hues of nature and test the potential of imagination inside a static interior space. "There is no way to successfully reproduce something inside that was originally designed for outside. All you can do is work with your memory, try to see how an abstraction comes out in terms of realizing nature, and try to interpret that." Wulke's efforts to seek further abstraction of her concepts were reflected in her use of glass throughout the installation.

As a building material, glass is perceived as being orderly and non-obstructive. It is a visual link to the outside, yet it serves as a safe protective separation. But once it is broken, explains Wulke, "it is disorder and danger. Our eyes are drawn to the glint of shattered glass and our brain sends out danger signals. The viewer must then decide how to cope." Throughout the exhibition, unbroken sheets of glass were tight, compressing containers for arbitrarily broken glass, in a study of order and disorder. "The physical containment of the glass in a structure built of glass speaks to the metaphor of our own tendencies toward control and restraint holding back the chaos we know to be just below the surface."

Another artwork, "Hot Seat of Memories", demonstrated the idea of a straightforward geometric volume as a container presenting a balanced image. "However", states Wulke, "as you step around to the back, a series of deconstructing chairs contained within the volume are revealed. They represent the chaos within ourselves. The jumble of broken glass represents our memory. The deconstructing chairs are representative of image contained within

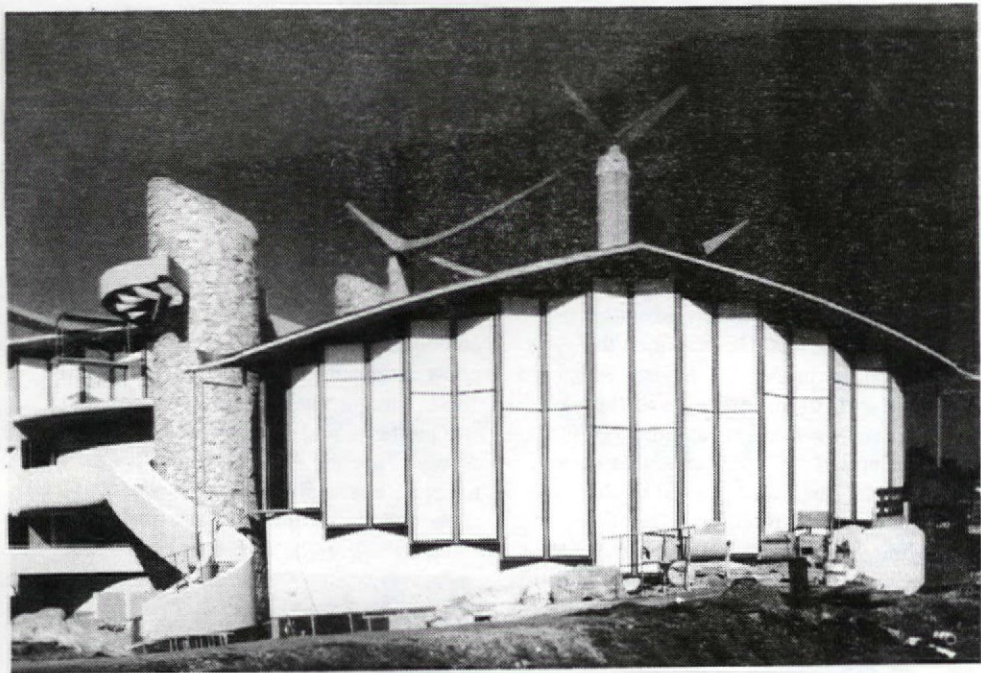
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De Keyser Residence, by R.M. Schindler, 1935. (Architectural Drawing Collection, University Art Museum)

followed by the period of the "roof", and perhaps a final period of the "screenwall", which also marked, McCoy stated, Schindler's final divorce from his European roots.

In contrast, August Sarnitz described Schindler's work as anchored in the school of Otto Wagner, the theories of Martin Heidegger, and the "Raumplan" of Adolf Loos. Sarnitz quoted Schindler as saying in 1912, "The architect has finally dealt with the medium of his art: space". Pointing to both Loos' 1910 House on the Michaelerplatz and Wagner's Postal Savings Bank of 1905 as prototypes, Sarnitz stated that for Schindler, too, the concept of space was more important than all aspects of structure or technology. For Loos and Schindler, floors were horizontal sections through a building, rather than the horizontal planes of the modernists. Objects were designed for their ability to define space, so that these concrete elements became as conceptual as the space between them. In a close study of the north elevation of the Lovell Beach House (1926), Sarnitz divided the elements of the facade into space-



Kalwal panels on the outside of the building will allow filtered natural light to illuminate the Japanese screens within.

(We descend to the gallery on the third level.)

Now you get to see how the light works. The middle space is for works like Japanese prints, which need a small, dark, controlled space. Beyond is the all-purpose west gallery, which didn't exist in Goff's design. That building was to be a smaller, basically private museum, with only two levels. When we came to Los Angeles, we didn't have to provide office space because it was already in the other building. I put the vault and some of the things that used to be in this level underneath the building, making this a large open gallery. The additional gallery space, which wasn't exclusively assigned to the collection, was an incentive for the museum to go ahead with the project. There is a skylight in the center, and steel beams are inside the radiating elements in the ceiling.

*These ramps are reminiscent of the Guggenheim.*

In terms of use, there is no relationship between this building and the Guggenheim, but when people see ramps, they immediately say "Guggenheim". In this building there are large, level viewing areas, and the ramps are strictly to get from level to level, whereas the Guggenheim is a continuous ramp, and you are always standing on it. It is ideal to come up to the third level and then have people filter down, because it's more natural to be walking down.

The shape of the gallery was determined by viewing distances. Certain artworks, scrolls for instance, are on concave surfaces. These pieces you want to be able to see close up, whereas screens are on other surfaces from which you might want to get 50 or 60 feet away. The gallery is narrow and long. You walk down the ramp and you can see a screen from a distance, and then turn to look at the scrolls and you're very close.

*How are you going to get curators over the gap between the ramp and the tokonomas?*

We have a little aluminum bridge that folds out. There will be glass rail as a barrier; the whole idea is not to let people get within reach of the art. Joe (Price) didn't want any of this art to be displayed behind glass, so the glass only comes up waist high and you don't have to look through it to see the art. All the mechanical and lighting is up above the art, but the intention is that the building be used during the day with natural light. Of course, that doesn't always work...sometimes the building will be open at night.

*How are the tokonomas going to be finished?*

The inside of the tokonomas will have raw silk on the display surfaces, Philippine mahogany on the floor, ceramic tile on the columns.

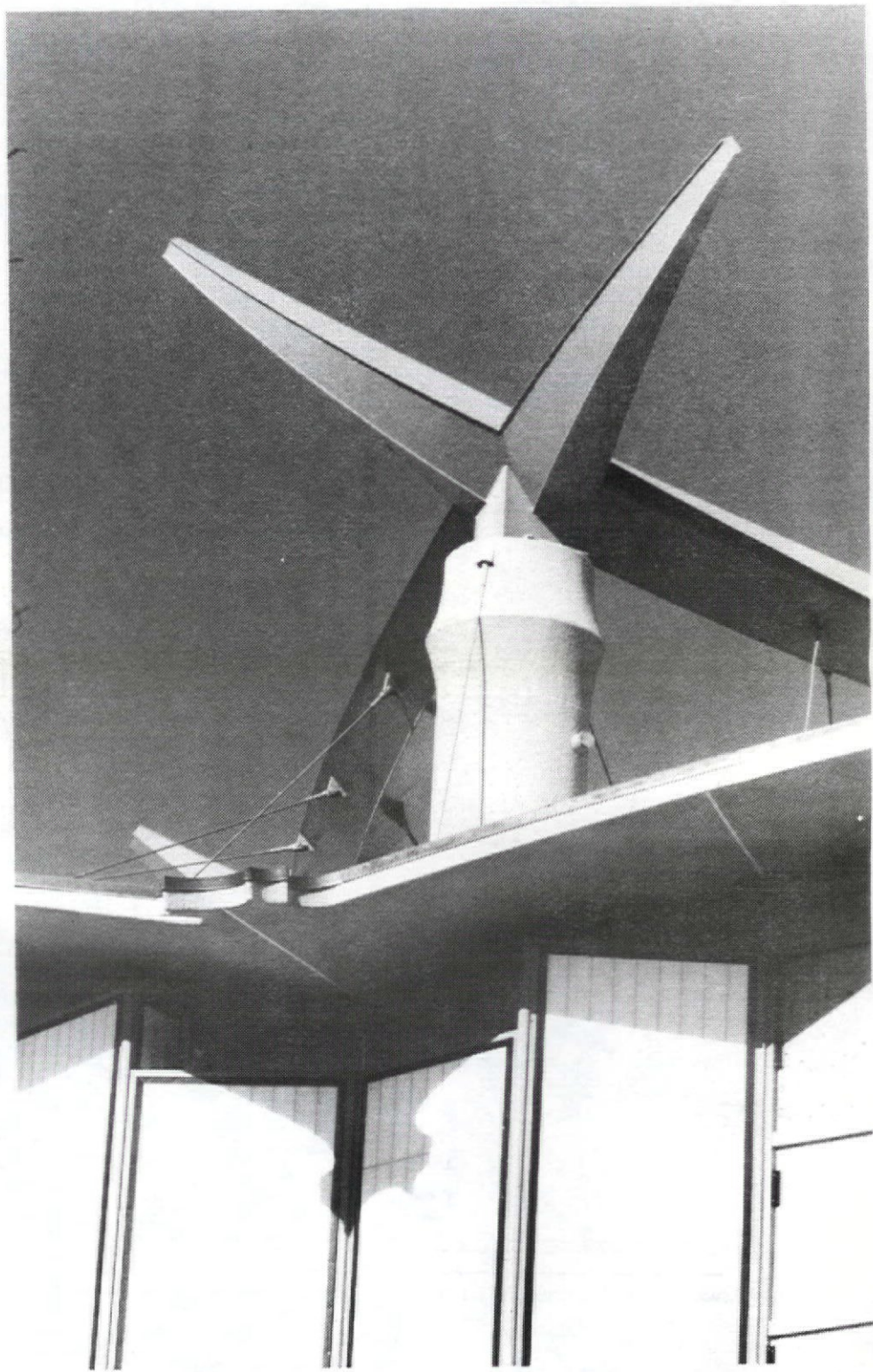
(We continue our descent out of the public spaces, and into the vault and viewing area where the artwork will be stored.)

*How will the art be stored?*

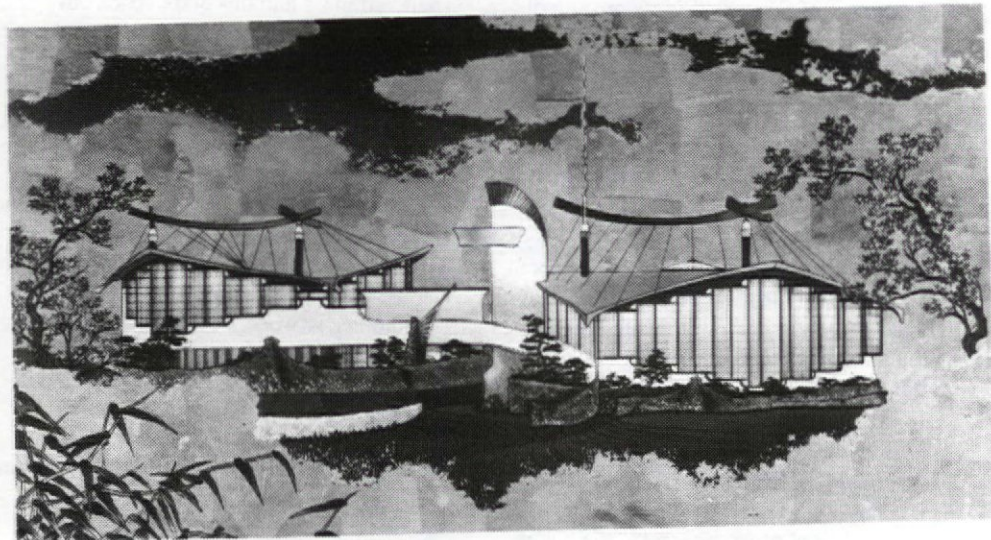
A screen has basically two halves, twelve feet on each side, and it folds up, so we're going to stack half in one slot and half in another. If the curators want to look at the screen, they pull each half out and stand it up, and look at it right in place. There is a rolling teak door that comes across to close the slot.

The scroll storage and scrollroom are not typical museum storage rooms with trollies running back and forth and pipes hanging above. They will be beautifully finished in a way that is compatible with this kind of artwork. A scholar will be able to pull a screen out and unfold it, without carrying or tripping over it, and yet he doesn't have to look at it in an industrial setting. These spaces didn't exist at all in the original drawing.

It has been my intention from the beginning to build the design as outlined, with the art as the client. Everything has been done with the intention of making the art look its best. It's been years of work, but I'd hate to have spent that amount of time and have only a big box at the end.



The roof of the Japanese Art Pavilion is suspended from curved, steel box beams projecting from the top of three columns on each side of the building.



The Pavilion for Japanese Art at LACMA is approaching completion. With horns which echo the curved tusks of the mastodons in the tar pits, and a face like a giant samurai helmet, the museum suspends Japanese art over the La Brea tar pits in a celebration of temporal and spatial suspension.

The roof and connections to the existing buildings and ramps inside and out are suspended over gardens and pools of water cascading into a grotto. The suspended ramps are lit to make the visitor feel as if he is floating. In a recreation of the Japanese presentation, freestanding one, two, and three story "tokonoma", with thatch-like plaster caps topped by cartoon-like ridge beams, will hold each piece of art. Unlike the rest of the building, which is a symphony of exquisite material richness, these look like they were transplanted from the Aku-Aku Inn on Ventura Boulevard.

But for all its faults, the Pavilion is not a one-liner like the Guggenheim. The layout of the museum demonstrates sound logic. Support functions are housed on the

## Pavilion for Japanese Art



The curved, horn-like beams projecting from the building unintentionally echo the model of a mastodon trapped in the adjacent La Brea Tar pits.

lower floors, with display functions above. Large works of art are displayed in bigger rooms, and small works are displayed in more intimate spaces which allow closer viewing.

The Pavilion for Japanese Art, along with the Shin'enkan collection which it houses, was Joe Price's gift to Los Angeles. Price, whose family made its fortune manufacturing oil and gas pipelines, developed an interest in art when he worked as his father's liaison to Frank Lloyd Wright on Price Tower in Bartlesville. He began collecting the Japanese merchant class, Edo period (1615-1868) art 30 years ago, before it was valued in Japan, and his collection of ink paintings is now the largest in the Western world. Through Wright, Price became associated with Bruce Goff, who designed a pavilion in 1982, before the site in Los Angeles was chosen. The following is an interview with associate architect Bart Prince, conducted by Nir Buras for LA Architect:

*How did the idea for the building develop?*

We worked on several different preliminary schemes, and the building got closer and closer to working spatially, although it was still planned for a site in Bartlesville. Bruce and I had decided we would do the project together, wherever it was eventually built. At the time of his death in August of 1982, there were two schematic plans and an elevation. We had a very small-scale drawing with an outline of the shape of the gallery indicating where the tokonomas would go, and we were going to have Kalwall perimeter, a translucent plastic which would filter natural light like a Japanese shoji screen.

*What is the biggest difference between the original and the final schemes in terms of adapting to site?*

In terms of adapting to site, there's a floor that didn't exist in the original scheme, but you'd never know it. When this building is finished and there are stone walls that step up to it, anybody looking at the schematic drawings and the building would know that this is what those drawings were trying to represent. And you realize how seldom that happens in architecture.

(We walk up an internal security stair and emerge onto a rooftop bridge which joins two green quartzite stair towers. From here we see the roof suspended on large piers.)

There are three main columns on each side, and big steel box beams which curve in plan and section, and cables which come down to radiating steel beams inside.

*Were the beams a preconceived notion, a result of engineering, or both?*

There was really nothing preconceived. We tried to cut down the amount of perimeter structure that could cast big shadows. The idea was to support the roof on the main columns and let the perimeter wall be a very light, open material. The solution included the beams.

The shape of the beams was determined by the kind of feeling that we wanted the building to have. In those schematic drawings there was one elevation which gave the general idea that there were beams and columns coming up, and cables coming down. In working it out after Goff died, it had to be what worked structurally and visually.

Tours: an art and architecture downtown "walking tour" including Pacific Mutual Building, One Bunker Hill, the expanded Library, Library Square, Biltmore Hotel, Crocker Center, etc.; housing including Wright, Neutra, Greene & Greene, Lautner, Soriano, etc.; art in architecture including Oviatt, Arco, Security Pacific, Wiltern, downtown Library, Library Square, etc.; Beverly Hills (west side) home tour including celebrity homes; church architecture including St. Sophia, Crystal Cathedral, St. Basil's, and others; Architectural Guild or WAL contemporary homes tour; Queen Mary, Spruce Goose, LA Long Beach harbor tour; Hollywood tour including a studio, Mann's Chinese Theater, the Griffith Observatory, vista of Hollywood sign, Brown Derby or Musso-Frank, Greystone, and Picfair; hotels of the "Rich and Famous" including Bel Air, Beverly Hills, Beverly Wilshire, L'Ermitage, etc.; wilderness walk through Santa Monica Mountains led by Sierra Club or others; "See LA" by bicycle tour.

Exhibits: the five local schools of architecture—USC, SCI-ARC, Cal Poly Pomona, UCLA, Woodbury; the museums: Getty, Simon, Hammer, MOCA, Temporary Contemporary, LA County Museum of Art, Museum of Science and Industry, New Getty, Southwest, Huntington Library, Children's Museum, etc.; Women and Minority Architecture.

Events and Entertainment: Dodger baseball; Laker playoff game; night at Hollywood Bowl; theater tickets; CBS and Farmer's Market event; Disneyland, Knotts, Universal Studios, Magic Mountain (behind the scenes); LA Zoo; movie shooting, on site locations, studio or city; flea market at the Rose Bowl; Rodeo Drive shopping event/South Coast Plaza shopping event; Pacific Design Center.

This list is neither comprehensive nor complete, but is intended to start a process that can lead to LA94 and a convention unparalleled in AIA history. With our unique character, unsurpassed weather and prime location in the Pacific Rim, we have an incredible amount to offer.

As you begin to consider what LA94 can be, please submit your suggestions to the

Chapter Office. A committee will be formed in a timely manner to begin the exciting journey to LA94.

**Robert Allen Reed**  
President, LA/AIA

#### Associates

The members of the board would like to welcome and introduce Randy Swanson, our new Director of the IDP Committee. Randy is new to the state, but has been active in Student Associates at the national level, so is quite familiar with AIA and the value of the IDP Program. IDP, the Intern-Architect Development Program, is a professionwide comprehensive internship program. Designed to assure skills in all aspects of the architectural practice, it is a means of assessing and documenting individual activities for both licensure and NCARB certification. It is also an opportunity to augment professional training with the aid of advisors and periodic reviews. Interest is growing in the IDP program in California (some states currently have IDP required) and Randy has some good ideas to share with us. For an IDP packet, write to Robert Rosenfeld, Director of Internship Programs, NCARB, 1735 New York Avenue, NW, Suite 700, Washington, DC 20006, (202) 783-6500, or call the local AIA Chapter Office for information and referrals.

Associate President Mark Gribbons represents the Associates in Corporate board meetings in an official capacity, and LA/AIA President-Elect Fernando Juarez has returned input and guidance to Associates from the Chapter level by attending Associates monthly board meetings. With an appointment by the Corporate Board, and further discussion by the Associate members, now it is official: Fernando Juarez, AIA is the liaison between the Corporate and Associate Boards, and future President-Elects will continue to fill the position on the Associate Board.

AIA Associate President Mark Gribbons and President-Elect Barbara Horton-Gibbs have recently returned from New York where they represented our Los Angeles Associates at the AIA National Convention. It was a

chance to participate in discussions and seminars with other Chapter representatives nationwide, discussions ranging from directions of the future for the architectural practice to lobbying issues in government. Ideas were exchanged and chapter concerns and activities compared, and it was a great educational opportunity for Mark and Barbara and the Associates Board.

Intern architects and architectural student are invited to attend the Associates board meeting on Wednesday, August 10. We will meet at 6:30 pm with refreshments, and commence at 7:00 pm in room 259 at the Pacific Design Center. For further information contact the LA/AIA Chapter Office at (213) 659-2282.

#### Contracts and Specifications Classes

Beginning in September, Hans Meier, a construction specifications consultant and author of "Construction Specifications Handbook" and "Library of Specifications Sections", will teach a series of courses on construction contracts and specifications.

Topics to be covered include the essential elements of construction contracts, proper preparation of front-end documents, learning to live with the CSI formats, "short-form" specs, construction contract administration, contract closeouts and construction dispute settlement. The series, sponsored by the LA/AIA, will begin Thursday, September 15 from 6:30-9:00, at the Pacific Design Center, Room 259C. It will run for 13 sessions and be divided into three consecutive courses.

Reserve your place early, as seating capacity is extremely limited. For a descriptive mailer and to make reservations, call (213) 659-2282.

#### Members

**AIA.** Pasqual Victor Gutierrez, *Reel/Grobman & Associates*; Morris R. Poindexter, *Jenkins, Gales & Martinez, Inc.*; Gary Houston, *Widom Wein Cohen*; John J. Silber, *Los Angeles Design Center*; Peter Becker, *Lehrer Architects*; Michael B. Burch, *Michael Burch Architect*; Robert A. Schiller, *H. Wendell*

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**Transfer In.** Ron Golan, *Central Office of Architecture, from San Francisco*; Harry Korshak, *from Palm Beach.*

**Transfer Out.** David L. Mieger, *Gruen Associates, to Phoenix*; Sigrid Miller Pollin, *Miller Pollin Planners, to Inland.*

**Associates.** Liza Gunaratna, *Gordon, Friedman, Balwinson Associates.*

**Professional Affiliate.** Alvin Chan, *Department of Water and Power.*

**Student.** Christy L. Ishimine Hatfield, *SCI-ARC.*

#### Preservation Awards

On May 11, the Los Angeles Conservancy presented its seventh annual preservation awards. The awards recognize exceptional achievement in preservation of historically or architecturally significant buildings or sites in greater Los Angeles, or tangible contributions to furthering historic preservation.

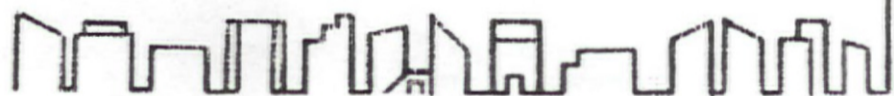
President's Awards were made for lifetime achievement to Esther McCoy, outstanding architectural historian, and Julius Shulman, dean of Los Angeles architectural photographers. A special award was made to the Getty Grants Program for establishing its new Architectural Conservation Grants Program.

Five Preservation Awards were made. Engine Company No. 28, Ltd. was recognized for adaptive reuse of an historic fire station in downtown Los Angeles into offices and a restaurant. The St. James Club was cited for restoration and adaptive reuse of the Art Deco landmark Sunset Tower building in West Hollywood. W.I. Simonson, Inc. received an award for a faithful reconstruction of their historic automobile dealership in Santa Monica, which was destroyed in a fire. The architectural firm Woodford Parkinson Wynn and Partners was recognized for their restoration of the exterior of the Montecito Apartments in Hollywood. Four organizations were cited for efforts that led to preservation of the monumental Beverly Hills Waterworks, which will be renovated and reused as the

Continued on 8

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### STRUCTURAL ENGINEERING



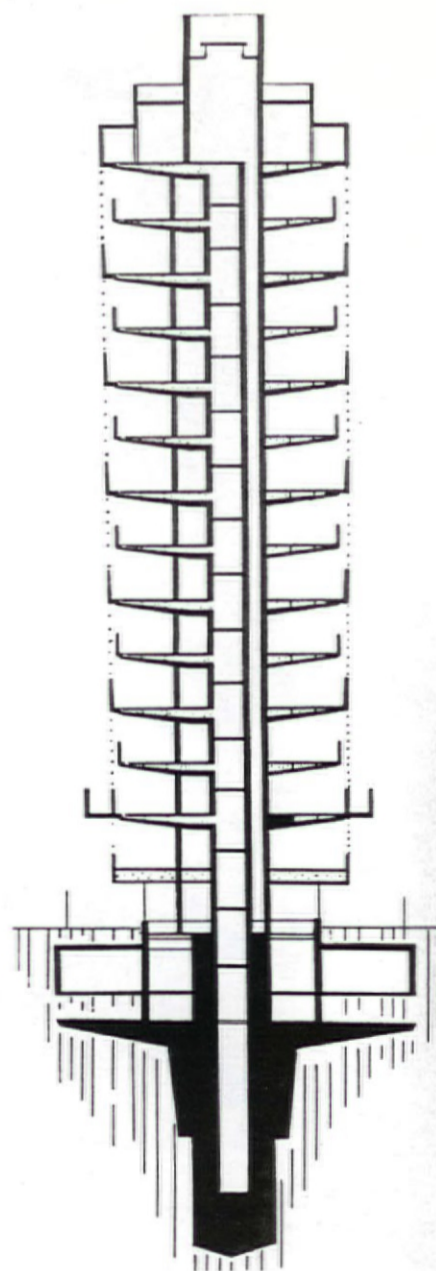
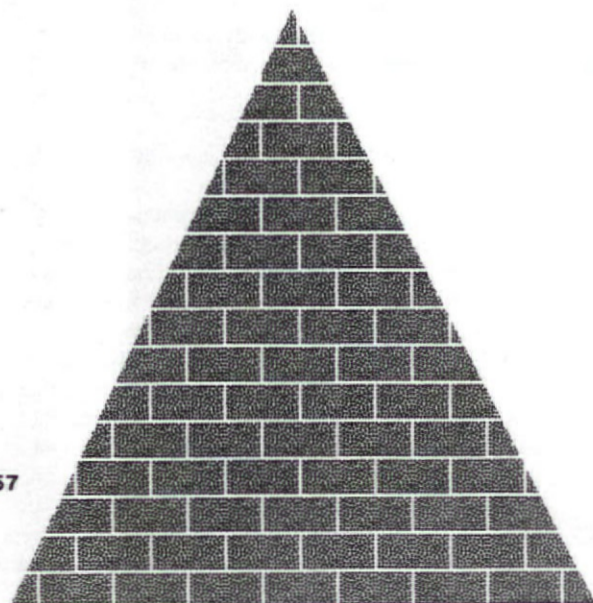
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## RECIPROCITY DISPUTE

As many of you are aware, the nationwide system of reciprocity is being compromised by an ongoing dispute between the California Board of Architectural Examiners (CBAE) and the National Council of Architectural Registration Boards (NCARB). The CCAIA is trying to help resolve this serious problem; and your active support is solicited to help bring the two parties into mediation.

Due to the entrenched positions of both the CBAE and the NCARB, CCAIA believes that third-party mediation represents the best opportunity for resolution. To further this process, CCAIA contacted the American Arbitration Association in February to request their assistance in bringing the CBAE and NCARB together. This action is in concert with National AIA's December 1987 resolution asking for mediation and we are working closely with AIA President Ted Pappas, FAIA, in these efforts. While the CBAE has agreed to enter into mediation, NCARB has not yet responded favorably to our request. Therefore, as a further show of good faith to encourage mediation, CCAIA will enact legislation to temporarily suspend implementation of our AB 1113 (Bradley, 1987) while the CBAE and NCARB work toward permanent resolution of their disagreements.

AB 1113 established that reciprocity into California be tied to reciprocity out of California based on individual state's agreements to accept the new California Architects Licensing Examination (CALE). CCAIA's new legislation, AB 4419 (Bradley), suspending implementation of AB 1113 has been introduced and will be sent to the Governor contingent upon progress between the CBAE

and NCARB to enter into mediation. As an urgent measure, the bill will become effective immediately upon the Governor's signature. The suspension of AB 1113 will remain in effect until July 1, 1989, providing ample opportunity for the two parties to negotiate. CCAIA will prepare legislation in 1989 to allow for the permanent repeal of AB 1113 upon successful conclusion of mediation.

CCAIA has dedicated substantial resources to preserving a national system of reciprocity. It has met with every national AIA President since 1981 in an attempt to keep this issue as a national priority, in addition to consistently initiating and supporting efforts to bring about third-party mediation. While these positive actions have gone largely unrecognized, our efforts with AB 1113 have unfortunately been misconstrued. AB 1113 was a direct response to NCARB's Resolution 13, which provided for expulsion of any member state which did not administer the ARE. Once NCARB passed Resolution 13, CCAIA had little choice but to proceed with AB 1113.

In light of the CBAE's decision to administer an independent California Architects Licensing Examination (CALE) beginning in 1987, AB 1113 was designed to protect the ability of California architects to gain out-of-state licensure. NCARB had indicated that it would not accept passage of the CALE for the purposes of NCARB certification. Additionally, CBAE had publicly stated that even if other states took retaliatory action against California architects that CBAE would continue to grant out-of-state architects reciprocal licensure. These statements by CBAE and NCARB threatened to create a situation where California architects would be prevented from practicing in other states, while out-of-state architects would be unfairly allowed to compete for work in California. Therefore, CCAIA enacted AB 1113 to provide that reciprocity with California be contingent upon reciprocity out of California based on individual state's agreements to accept the CALE.

You can play a vital role in bringing this matter to mediation by writing to encourage NCARB to take advantage of CCAIA's good faith effort and enter into meaningful negotia-

tions with the CBAE. Your letters will demonstrate to the NCARB that the California profession is deeply committed to resolving the current dispute. Please write to NCARB President Walter Carry, AIA at 1735 New York Avenue, NW, Suite 700, Washington, DC 20006 and send a copy of your correspondence to CCAIA.

**Betsey Olenick Dougherty, AIA**  
Ms. Dougherty is President of the CCAIA.

### Input Needed

The CCAIA Professional Practice Program has formed a three member Task Force to review and produce an annotated summary of AIA Document A201: General Conditions of the Contract for Construction. Chaired by Melvin G. Cole, AIA, FCSI, the Task Force is seeking input from members who have used the 1987 edition of A201. The Professional Practice Program is beginning to hear about problems with its use of A201, now that it has been "on the street" for a while.

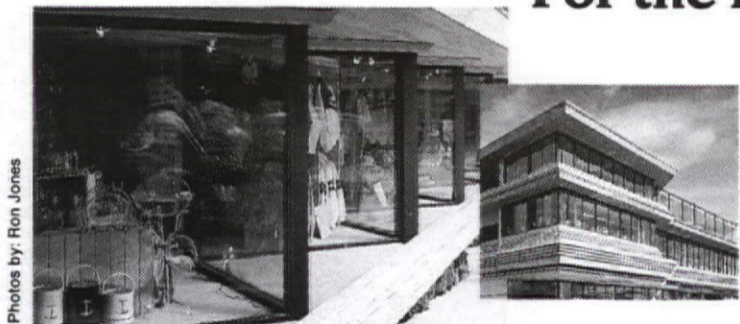
Problems need to be identified so that the Task Force can address them in its final publication on A201. Any information you can provide ("marked up" copies of A201, suggestions for improving its language, problems associated with its use) will assist the Task Force in producing a comprehensive, useful summary. Please send your information as soon as possible to: CCAIA Professional Practice Program, Attention: Jerri L. Davis, 1303 J Street, Suite 200, Sacramento, California 95814 (916) 448-9082.

### President's Letter

Your delegation to the AIA National Convention has recently returned to Los Angeles and while the New York past event is fresh in mind, it is prudent to begin thinking about the 1994 AIA National Convention in Los Angeles.

Based upon get-togethers with some members of our delegation and review of what New York did as compared with what Los Angeles could do, the following are some suggestions of money-making and other events our Chapter might investigate.

## Windowmaster Products... For the Finishing Touch



Photos by: Ron Jones

Biltmore Green Silicone Polyester paint was specified by Joseph Lancor, AIA, of San Diego, for the John Dominis Restaurant and Office Complex in Newport Beach. Dealer: Richelieu Glass Co., Santa Ana, CA

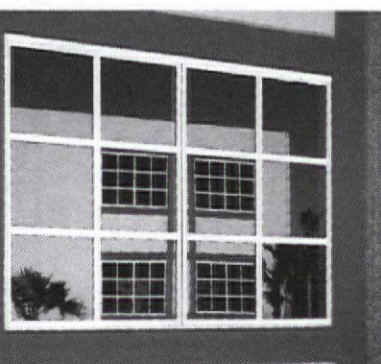
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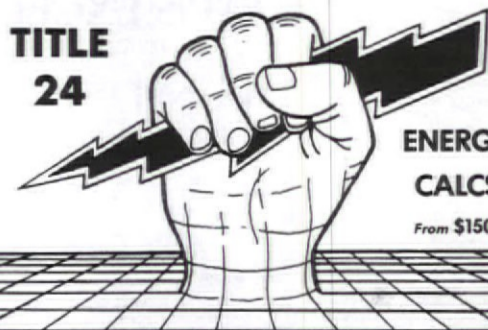


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## RETROFITTING SPRINKLERS

The legislative reaction to the First Interstate Bank fire will have a significant impact on existing and planned highrise buildings in Los Angeles. While the investigators are still attempting to determine the initial cause of the fire and how it spread to such proportions, it is clear that a serious fire can occur in a well-maintained building and, given the right combination of circumstances, can spread to serious proportions before being controlled by manual fire-fighting tactics.

The results of the fire have focused attention on other properties that have not yet been upgraded to include automatic sprinkler systems. While the specific requirements of the ordinance have not been finalized, it is apparent that a retroactive requirement to install of automatic sprinklers in a majority of existing highrise buildings will be passed by the Los Angeles City Council.

Similar to the reaction of the MGM fire in 1980, retroactive legislation will probably include mandatory sprinkler installation in most highrise buildings with exceptions being permitted for a limited number of properties that may technically meet the definition of a highrise structure but do not present the fire-fighting and life-safety hazard of highrises.

Sprinkler statistics have shown that the effect of a sprinkler system in a fire are quite impressive. The overall success rate in all reported cases shows more than 90% of the fires either controlled or extinguished with ten or fewer sprinklers operating. Highrise fire experience has shown a dramatic increase in these numbers to indicate almost a 100% success ratio and almost 90% of the fires being under control with four or fewer

sprinklers operating.

Improvements in technology have reduced the response time of the individual sprinkler as well as improved its spray pattern at operating pressures.

A sprinkler system is a specially connected piping system bringing a water supply from a source to the individual sprinklers. Each individual sprinkler has a heat sensitive nozzle designed to activate individually by being heated to a predetermined temperature.

The common temperature of the sprinkler's fusible element is 165 degrees. Air temperatures required to transfer the heat energy from the air to the sprinkler may, at the time of actuation, actually rise to temperature levels in excess of 1,000 degrees Fahrenheit. Water supply requirements for sprinkler systems in the typical office buildings range from 100 to 200 gallons per minute. Other simultaneous fire usage might bring the total demand of the fire protection system to 500 gallons per minute. Manufacturing facilities may require additional water, bringing total demand to approximately 750 gallons per minute. A typical fire department hose uses 250 gallons per minute.

Pipe sizes are generally based on hydraulic calculation design that determines the required pressure of the sprinklers and determines the actual pipe sizes considering the pressure available from the source. Typically, the main pipe sizes in the highrise office environment range from 2 1/2 inch to 4 inch for the main supply pipe, with smaller pipes in the system down to 1 inch diameter.

Depending upon the time-frame permitted for retroactive compliance (currently proposed as three years), the installation of sprinkler systems in existing properties will cause increased cost on a temporary basis due to the demand on sprinkler contractors and the resultant strain on resources.

For those properties with a standpipe system connected to a water supply system, the cost of a sprinkler retrofit should be less, since sprinkler standpipe combination system will not increase the demand of water quantities and the pressure required for a standpipe system is generally at or above that of a sprinkler system operation.

When an adequate water supply is unavail-

able, the cost of the retrofit must increase to include the costs of the water supply. This may include not only the cost of a connection to the city water system, but also the pumps necessary to provide adequate pressure for system operation. An alarm system is also necessary to notify management in the event of system activation or malfunction.

The ability to retrofit a sprinkler system in an existing structure is a problem that must be evaluated on the basis of both cost and installation, overall esthetics of the system, and the ability to coordinate with other building elements to make an acceptable configuration. Flexibility for future remodeling of tenant spaces should also be considered in piping system design.

Installation of the sprinkler system must be coordinated with the working schedule of the building so that it causes minimum disruption to normal building operations. Older, well-compartmented buildings offer additional design alternatives that may reduce the sprinkler water supply requirement to quantities less than 100 gallons per minute.

The need for planning and specification preparation to develop the retrofit installation program is of prime importance. The ability to coordinate contract efforts with owner's expectations and operation requirements needs to be developed and spelled out well before the start of construction so that efforts of various parties required during installation can be coordinated.

The decision to prepare specific design documents or to provide performance specifications for the installation should not be based solely on the cost of the design effort, but should also consider the project requirements.

### Gerald W. O'Rourke

Mr. O'Rourke is Western Engineering Manager for Schirmer Engineering of Pleasant Hill, a firm specializing in fire protection, safety and code consultation.



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## PLANNING CRISIS IN LOS ANGELES

Professional land use planning is at a crossroads in Los Angeles. Comprehensive planning, which generally determines the land use, zoning and traffic circulation elements of a city's general plan, is undergoing a crisis of confidence.

Both the courts and the City Council are increasingly being called upon to establish criteria for land use, building heights and limitations on project size, usurping what has traditionally been the responsibility of planning professionals. A recent example is the "Friends of Westwood" case, which determined that projects which substantially affect the community shall undergo an environmental impact review *regardless* of whether the projects comply with existing zoning plans. As a result, a moratorium is in effect on new construction in Westwood, and the City of Los Angeles Planning Commission is currently considering legislation which would require an environmental impact review for all projects over a certain size (40,000 sf) to insure "compatibility" with the neighborhood.

In effect, the past efforts of the Los Angeles Department of Planning are unravelling before our eyes, calling into question the validity of the planning process as we know it.

The legal foundation for most of this court action stems from legislation called the California Environmental Quality Act (CEQA). CEQA essentially requires that a project not adversely affect the environment in which it is to be located. Given the state of traffic congestion everywhere and the condition of the Los Angeles sewer system, the CEQA checklist used by the City of Los Angeles questions the environmental impact of any project with respect to its transportation/circulation, public services, utilities, sewer systems and solid waste disposal. Thus, all projects of any consequence can be subject to

a complete EIR review, and can be held up at any time by court actions that produce costly delays.

Even though a project conforms with the zoning called for in the approved city plan, the uncertainty produced by the threat of court action and subsequent delays effectively transforms adopted city plans into useless rolls of paper and poses the question: "Has comprehensive planning failed in the City of Los Angeles and, for that matter, throughout the State of California?"

If the answer is "yes", then another question must be asked: "Is there any hope for the property investor in Los Angeles, or anywhere in the state, if there is no assurance of the right to develop property to its full potential or of the preservation of properties within the residential zoning umbrella?"

My answer is an emphatic "yes", and I offer the following recommendations to assist in safe passage through the current mine fields of moratoriums, growth limits, discretionary reviews and conditional use permits.

First, we must work within the framework provided by existing general plans. The Los Angeles General Plan is made up of 35 individual community plans that combine under the "Centers Concept". A tremendous amount of citizen participation went into the development of these comprehensive community plans, and the fact that the effort necessary to implement them was never completely carried out is not sufficient reason to abandon the entire process.

The 35 community plans should be reviewed with community participation similar to the process that occurred when the plans were initially developed. The city's zoning plans must be made to conform with these community land-use plans. Past failure to reconcile these plans has resulted in the construction of many of the most controversial projects.

A balanced transportation system, which provides an alternative to the automobile, must be developed throughout Southern California. The failure of our transportation system is the single distinguishing factor in the collapse of this city's planning process. The community plans were approved in the 1970s, and included transportation elements calling for the completion of several planned freeways (including the Beverly Hills Freeway), a downtown people mover, a light rail system and Metrorail. None of these were carried out, and essentially we are left with a transportation system which was designed in

the 1950s.

These actions will require a tremendous effort. If additional personnel are required by the city's planning department (personnel shortages due to Proposition 13 cutbacks are often cited as the reason many actions have not been taken), funds should be requested and additional taxes may have to be assessed to support this.

When community plans are reviewed, emphasis should be given to the preservation of existing single-family/low-density areas outside the centers throughout Los Angeles where they are appropriate. This low-density pattern is the most significant planning criterion in our city, and it separates Los Angeles from other metropolitan areas of comparable population. In addition, similar protection must be given to properties within the centers which are logical for development, so they can be developed to their maximum potential.

Until critical zoning plans have been made to conform with existing community plans, ordinances requiring discretionary review (currently being considered by the city's Planning Commission) will need to be enacted. However, this legislation should be removed as quickly as possible so that confidence can be restored in approved zoning plans.

In order to restore faith and confidence in the planning and zoning process it is equally important for elected public officials to support all elements of a comprehensive general plan. Historically, elected council members have acted in the interests of their individual districts, too often at the expense of a comprehensive plan designed to benefit the entire metropolitan area.

Los Angeles can no longer function as 15 different cities. Whether we like it or not, our city has passed over the threshold and become a world-class metropolitan area. While it may be tempting to turn back the clock, it is essential that all our citizens, elected officials, professionals and community groups recognize that this cannot and should not be done.

If we re-establish the planning process to guide the development of our communities, we can look to the future with confidence. Failure to do so will only perpetuate today's chaos and frustration.

### Joseph Vaccaro

Mr. Vaccaro, Corporate Senior Vice President and Western Region Manager at Leo A. Daly Company, is Treasurer of the LA/AIA.

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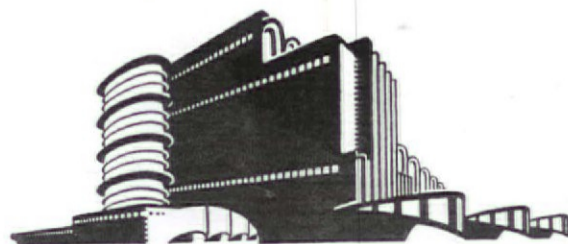
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# L.A. ARCHITECT



## 1988 Sandcastle Competition

The tide goes out and hundreds of architects, developers and contractors, along with family and friends, converge on a familiar Southern California beach. Armed with buckets and shovels, they hurry to create masterpieces of art and architecture in the sand before the tide comes in. Add colorful t-shirts, awards, refreshments and members of the media, and you have the 1988 LA/AIA Sandcastle Competition.

On Saturday, August 6, beginning at 10:00 am, teams and individuals from the southland

will gather at Dockweiler State Beach, just south of Los Angeles Airport where the Imperial Highway meets the Pacific Ocean, to compete in the annual event. Last year, more than 200 people attended, and this year promises to be even more spectacular.

Returning to defend their honor will be Lee Saylor, Skidmore, Owings & Merrill, Kurt Meyer Partners, Johnson, Fain and Pereira Associates, and Landworth, DeBolske & Brown, to name a few.

Some of the highlights of last year's event were a replica of Catalina Island's Casino, "Gulliver" and "Noah's Ark". There were also a variety of traditional and not-so-traditional sandcastles for spectators to view.

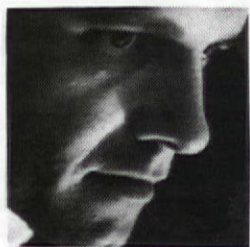
The public is encouraged to participate in

building individual and team projects with local architects, designers, contractors and others. The event will consist of three main categories: sandcastle and sandsculpture by individuals and teams, and a bucket and shovel contest for children 10 years and younger. Judging will take place at 4:00 pm.

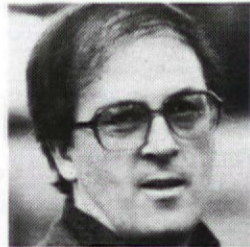
Registration is being held at the LA/AIA Chapter Office, (213) 659-2282. Pre-registration fees are \$8 per person. After July 29 and on the day of the event, fees are \$10 per person. Each participant will receive a commemorative t-shirt, a drawing for prizes and the unique experience of beachfront architecture. All proceeds benefit the Landworth Memorial Scholarship Fund, which assists local students of architecture.

## Design Awards Jurors

The jurors for the 1988 LA/AIA Design Awards program will be Robert Campbell, Ronald Krueck and Rodolfo Machado. The jury promises to bring varied backgrounds, interests and viewpoints to bear in evaluating the entries of the Chapter architects. The jurors' experience in practice, theory, education and criticism represents a balance of major factors in the field.



Ronald Krueck



Robert Campbell

Robert Campbell, a practicing architect in Cambridge, Massachusetts, is Architectural Critic of the *Boston Globe*, a contributing editor of *Architecture* magazine, and has written for many other publications. In 1980, he received the AIA medal for Architectural Criticism. Mr. Campbell has been in private practice as an architect since 1975, chiefly as a consultant to non-profit institutions including the American Academy of Arts and Sciences, the Boston Symphony Orchestra, the Planning Board of the City of San Francisco and others.

Ronald Krueck is a practicing architect in Chicago, Illinois. Since 1987, he has been a partner in the firm Krueck and Olsen Architects in Chicago. Prior to that association, since graduating from Illinois Institute of Technology (IIT), Mr. Krueck worked as an architect for CF Murphy and Associates and Hammond Beeby and Associates. In his current association, he is known for his lyrical and elegantly detailed interiors. Mr.

Krueck has been a professor at IIT, the Harvard Graduate School of Design, and the University of Illinois at Chicago.

Rodolfo Machado is a full-time professor and practicing architect in Boston, Massachusetts. Machado has taught full-time at the University of California at Berkeley, Carnegie Mellon University and the Rhode Island School of Design, where he chaired the department of architecture from 1978 until 1986. He has been Bishop Professor of Architecture at Yale University and Smith



Rodolfo Machado

Professor of Architecture at Rice University. Currently, Machado is an adjunct Professor of Urban Design and Architecture at Harvard University Graduate School of Design, and is a partner in Machado and Silvetti Associates in Boston, Massachusetts.

Submission packages must be in the Chapter Office by 2 pm, July 29, 1988, and the design jury is scheduled to take place in August. The results of the jury will be kept confidential by the Chapter, and only those architects who have won awards will be notified. The awards reception will be held September 30 at 7:30 pm at the Peristyle Court of the Getty Museum, located at 17985 Pacific Coast Highway in Malibu. Winning firms will be asked to assemble and prepare material related to the winning projects for a catalog and exhibit that will be associated with the reception. The exhibit, which is open to the public, is intended to include, where possible, models and drawings not usually seen as part of the design awards.

## Committee Solicits Nominations

The Chapter Nominations Committee is soliciting nominations from LA/AIA architects for the 1989 Offices of Vice President-President Elect (one-year term), Treasurer (two-year term), and directors (four positions open, two-year terms).

CCAIA Delegates. Currently, the Chapter is allocated six CCAIA delegates. In accordance with Chapter Bylaws, election to office as President, Vice President-President Elect, Treasurer or Secretary also constitutes election as a Chapter delegate to the California Council. Two delegate positions will be open (two-year term) in 1989.

Any AIA member-in-good-standing may nominate an AIA member-in-good-standing for each office to be filled. The person making the nomination must have determined that the nominee will serve if elected.

Each nominee must be seconded by four AIA members-in-good-standing; a member may only second one person for a given office.

Properly executed nominations should be received at the Chapter Office, 8687 Melrose Avenue BM-72, Los Angeles, CA 90069, by noon on Friday, July 29, 1988 for review and accreditation by the committee.

The names of all the accredited nominees will be published in the September issue of *LA Architect*. After such publication, LA/AIA architects will have three weeks to submit additional nominations for accreditation in accordance with the above procedure. Nominations will then be closed and election ballots prepared and sent to the membership. Ballots will be tabulated and the results announced at our regular Chapter election meeting on Tuesday, November 8, 1988.