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Site Plan, The Peak, 1982, Zaha M.
Heidi

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DECEMBER

Thursday 1

Otto Wagner and the Use of Drawings

Lecture by Kurt Forster, Hans Hollein, Richard Meier, UCLA, Dickson Art Center, room 2160, 8 pm. Call (213) 825-3791.

The Politics of Racial Isolation

Lecture by Dan Garcia, UCLA, Perloff Hall 1243A, 5:30 pm. Call (213) 825-8957.

Construction Contract Administration II

Construction Contracts and Specifications Course, Pacific Design Center, Room 259, 6:30-9 pm. Call (213) 659-2282.

Friday 2

Architects in Education Committee

Open meeting, Seattle. Contact Karol Kaiser, (202) 626-7356.

Arata Isozaki

Lead relief exhibition continues at Kirsten Kiser Gallery for Architecture, 964 N. LaBrea. Call (213) 876-7012.

Master Drawings of Otto Wagner

Exhibit through December 11, UCLA, Wight Art Gallery. Call (213) 825-3264.

Bruce Goff: Toward Absolute Architecture

LACMA exhibition through December 24. Call (213) 857-6222.

Weekend

Saturday 3

Terra Cotta

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Monday 5

Character and Style

Lecture by Dimitri Porphyrios, USC, Harris Hall 10L, 8 pm. Call (213) 743-6918.

Televisual Fetishization in Exile

Lecture by Hamid Naficy, Pacific Design Center, 7:30 pm, 34. Call (213) 225-6474.

Open House for Graphic Design and Computer Graphics

UCLA Extension, 2209A Buñche Hall, 7-9 pm. Call (213) 206-8503.

Tuesday 6

Cultural Resources

LA Conservancy committee meeting, 7:30 pm. Call (213) 623-CITY.

LA/AIA Board of Directors Meeting

5:30 pm. Call (213) 659-2282.

LA/AIA Fall Seminar Program

Pacific Design Center, Room 259 A, 5-8 pm. Call (213) 659-2282.

Wednesday 7

Bullocks Wilshire

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

Thursday 8

Health Committee

Pacific Design Center, Room 259, 8:30 pm. Call (213) 659-2282.

Professional Practice Committee

5:00 pm. Call (213) 659-2282.

Construction Contract Administration III

Construction Contracts and Specifications Course, Pacific Design Center, Room 259, 6:30-9 pm. Call (213) 659-2282.

Increasing Your Productivity with Apple Macintosh

Seminar through December 8, Los Angeles. Call (617) 965-0055.

Chamber Music in Historic Sites

LA Chamber Orchestra Players, Doheny Mansion, 8 pm. Call (213) 747-9085.

Friday 9

Chamber Music in Historic Sites

LA Chamber Orchestra Players, Doheny Mansion, 8 pm. Call (213) 747-9085.

Weekend

Saturday 10

Art Deco

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Sunday 11

1928 Puente Valley Christmas

Workman and Temple Family Homestead Museum, 1-6 pm. For reservations, call (818) 968-8492.

Monday 12

Fifties Task Force

LA Conservancy, 7 pm. Call (213) 623-CITY.

Tuesday 13

Wednesday 14

LA Architect Editorial Board Meeting

Pacific Design Center, Room 259, 7:30 am. Call (213) 659-2282.

LA/AIA Associates Board Meeting

Pacific Design Center, Room 259, 6:30 pm. Call (213) 659-2282.

Minority and Women Resources Committee

6:30 pm. Call (213) 659-2282.

New Member Orientation

4:00 pm. Call (213) 659-2282.

Bullocks Wilshire

LA Conservancy holiday tour, 6:30 pm. Call (213) 623-CITY.

Government Relations Committee Meeting

Speaker: County Supervisor Ed Edelman, Pacific Design Center, Room 259C, 5 pm. Call (213) 659-2282.

Thursday 15

Construction Dispute Settlement

Construction Contracts and Specification Course, Pacific Design Center, Room 259, 6:30-9 pm. Call (213) 659-2282.

Friday 16

Weekend

Saturday 17

Spring Street: Palaces of Finance

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Sunday 18

Bullocks Wilshire

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

Chamber Music in Historic Sites

Ensemble for Early Music, Westminster Presbyterian, 7:30 pm. Call (213) 747-9085.

Monday 19

Tuesday 20

Wednesday 21

Minority Resources Committee

Pacific Design Center, Room 259, 6:30 pm. Call (213) 659-2282.

Bullocks Wilshire

LA Conservancy holiday tour, 6:30 pm. Call (213) 623-CITY.

Thursday 22

Friday 23

Weekend

Saturday 24

Seventh Street: Mecca for Merchants

LA Conservancy walking tour, 10 am. Call (213) 623-CITY.

Sunday 25

Christmas Day

Monday 26

Tuesday 27

Wednesday 28

Thursday 29

Friday 30

Weekend

Saturday 31

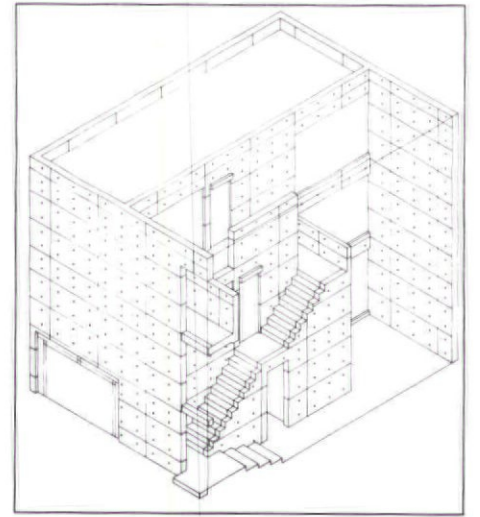
New Year's Eve

A L P H A B E C T U R E

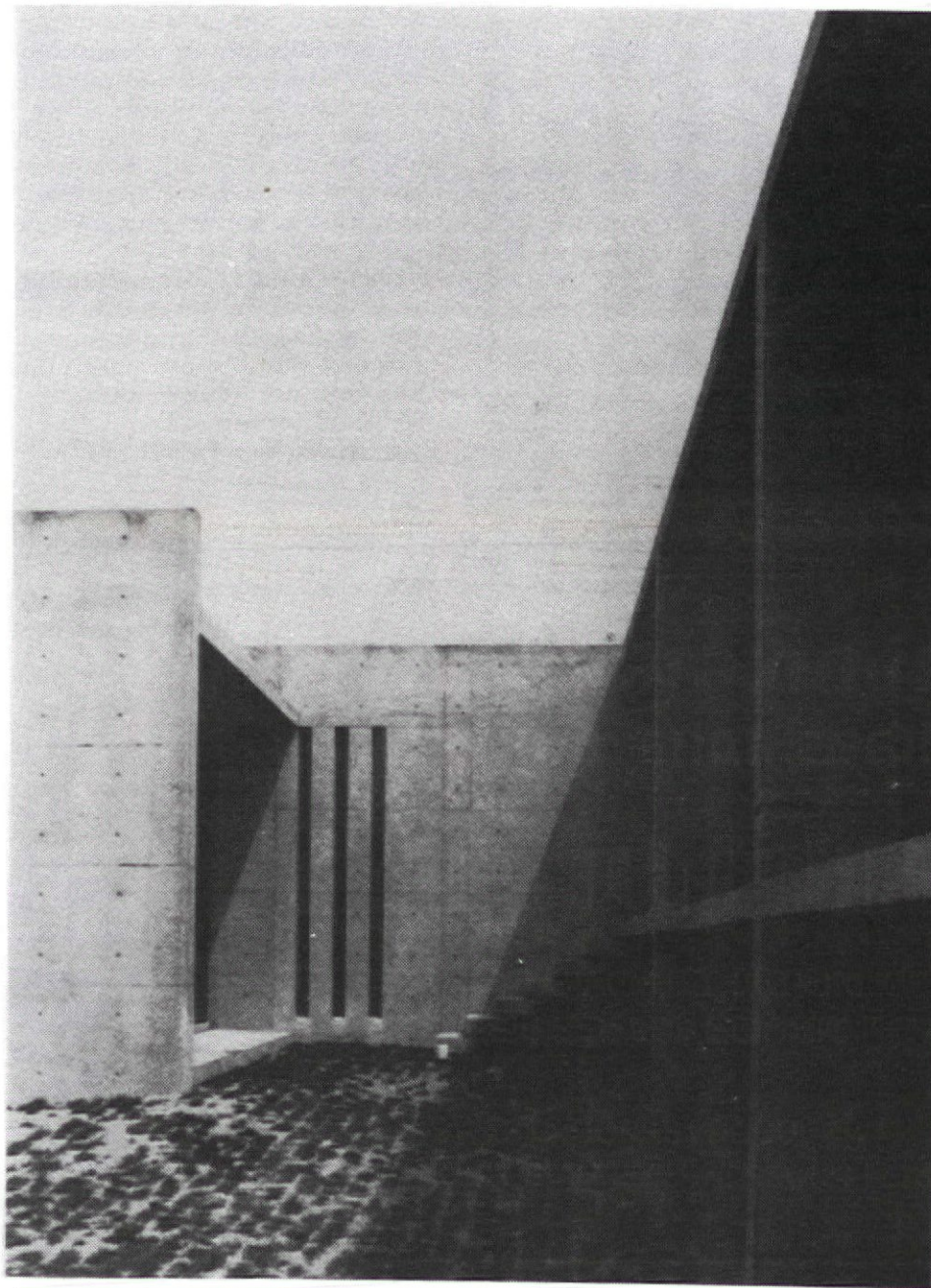
TADAO ANDO

At a lecture given October 27 at the Ambassador Auditorium in downtown Los Angeles, Tadao Ando used slides and an eloquent interpreter to illustrate some of his earlier projects and ideas. He went on to show how these ideas lead to his current feelings on the juxtaposition of hard cuboid building elements with vegetation and religious symbols to create sensory feelings that unify building and nature.

Although the buildings did not conform to any of the grand Beaux Arts categories for figural planning which include nature within an overall scheme of formal relationships, they conveyed a sense of integrity based on Ando's personal interpretation of what should constitute a modern building type in a human cultural context. Ando seemed to suggest that new architecture should create feelings of silence and contemplation within a clear, geometrically defined context, similar to that of a courtyard house in a traditional Japanese city. Natural elements should be included in this visionary replica of the cosmos in such a way that daylight yields feelings of a fusion of spirit and architecture, making the inner courtyard appear to be the self-contemplating inner mind of the building, cleansing itself with fresh air and



Axonometric, townhouse in Kujo, Osaka, Japan, 1982.



Courtyard view, Ishii Residence, Hamamatsu, Japan, 1982.

trying to escape from the pressures of the city below and contemplating the sky above. A project for a shopping arcade on a river used the river as a natural relic from a bygone age, viewed as one moved from the street above, parallel to the river, and then down onto the entry platform on the river's edge. The interstitial platform curved in an aqueous manner, providing a transitional space between river and building. It also served as an abstracted figure of nature which paid homage to the spiritual importance of its living counterpart.

Ando's idea of homage to natural vignettes was also evident in the roof gardens placed on the top floor of his urban townhouses, which seemed to derive in part from his study of Frank Lloyd Wright's Imperial Hotel in Tokyo. He extended this notion of reverence to his treatment of religious symbols. At the beginning of the lecture, he referred to the oculus of the Pantheon which cast its shaft of daylight over faithful onlookers. He ended his talk with a slide showing a church with a solid wall pierced by a translucent window pane in the shape of a cross from floor to ceiling. This idea taken from the Pantheon was now finally fused into its Christian counterpart, illustrating an inner mental vision of sacrifice and contemplation.

James L. Wells

Mr. Wells, a graduate of Princeton University's Graduate School of Architecture, works for Rochlin, Baran & Balbona.

relief from urban pressures.

Tadao Ando's visionary church on the waterfront, with its altar located at the water's edge and its cross placed in the space between the Creator and the congregation, could be considered a powerful re-interpretation of the Christian ideal. The church's congregation communicated not only with the priest, but also with Christ on his cross under the sublime backdrop of water and literal sky.

Regardless of program or function, this same energy between building, symbol, and nature was present in all Ando's earlier works shown. In his hillside apartments, Ando showed interior views of the units as perceived by residents sitting on the floor,

Possibly because of all the hoopla surrounding its opening, the Deconstructivist Architecture Show at the Museum of Modern Art this past summer was a disappointment. The first room of the show, adjacent to the museum entry area, was filled with the works of Malevich, Tatlin, Rodchenko and the Vesnin Brothers. This suggested a link between the Russian Constructivists and the seven contemporary architects in the show. Philip Johnson mentioned the Russian connection in his catalogue preface and this idea is further developed by Mark Wigley in his essay. But neither was very convincing and similarities (and differences) seem to be superficially stylistic: the "diagonal overlapping of rectangular or trapezoidal bars" described by Johnson.

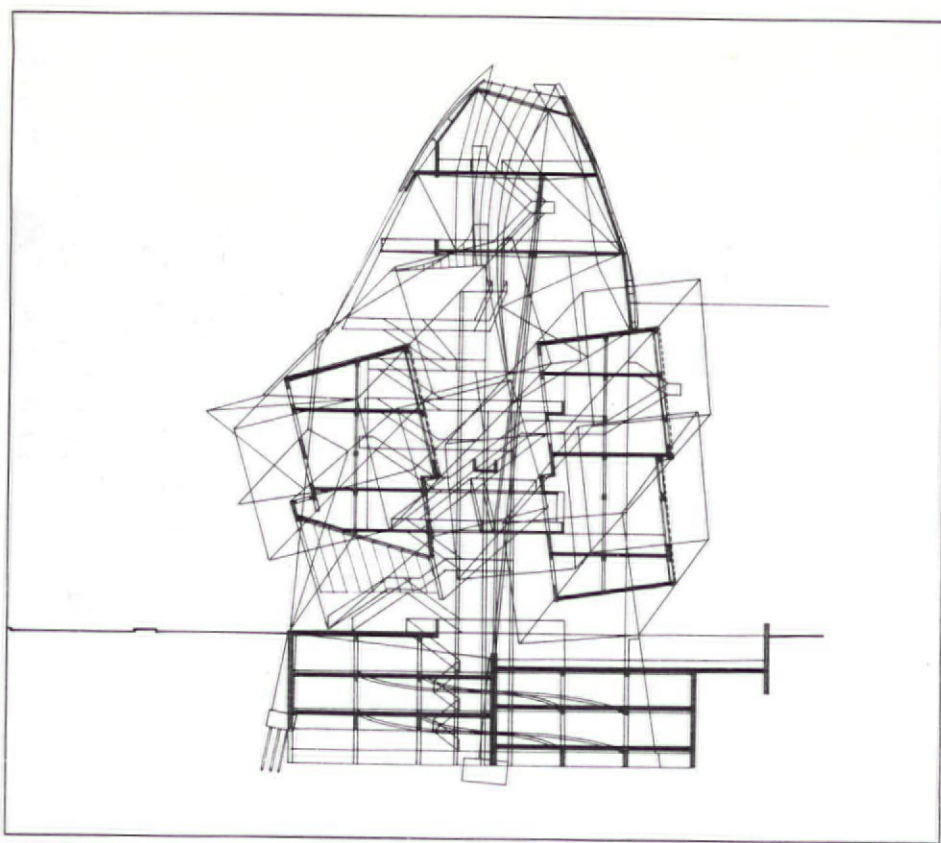
DECONSTRUCTIVISM AT MOMA

"Constructivism, as one of the facets of a modern aesthetic, born of clamorous life, steeped in the odors of the street, its maddening tempo, its practicality and everyday concerns... is unquestionably one of the distinctive characteristics giving the new style its essential appearance, avidly accepting modernity in all its positive and negative aspects." -- *Moisei Ginzburg, 1924*

The exhibited seven architects (Frank O. Gehry, Daniel Libeskind, Rem Koolhaas, Peter Eisenman, Zaha M. Hadid, Coop Himmelblau and Bernard Tschumi) are well known and their work is frequently published. In fact, the major Frank O. Gehry retrospective exhibition was showing concurrently at the Whitney Museum of Art. While it was good to see their work exhibited and juxtaposed next to one another, the exhibit did not coalesce with the intellectual aspirations of the catalogue.

Many of the projects exhibited had been previously published, but it was interesting to be able to examine them in detail. The plan drawings of Zaha Hadid's Peak Project in Hong Kong were abstract and very idiosyncratic, but described the layering and diagonal crisscrossing of the design. Oddly, the less abstract building section and site model were not nearly as effective in describing the project's design intentions. The renderings of the design were also much more effective in their expression of the intention of the design.

Coop Himmelblau, a Viennese architect



Coop Himmelblau, transverse section, Apartment Building, Vienna, Austria, 1986.

tural group, exhibited several projects including the Attic Conversions and Apartment Project. Although these projects were interesting, their ideas were not communicated very well. Fortunately, the Max Protetch Gallery in SOHO also exhibited Coop Himmelblau's work in September and October. There, the work was more effectively explained. Each project assumed greater meaning in the context of the group's other projects. In addition to the projects shown at MOMA, the Bauermann Studio, the Funder Factory and the Open House Project in Malibu were exhibited.

The Funder Factory in Carinthia, Austria, and the wonderful Open House in Malibu were especially strong. The Funder Factory is a series of long, low buildings connected by a series of exposed trusses,

pipes and cable structures. At one end of the warehouse volumes, two smoke stacks point upward at acute angles. It is almost as though the exposed factory works have become part of the architecture, not just industrial machinery made visible behind transparent panels in the walls or the roof. One corner of the warehouse is deformed and covered in glass to provide light to the interior. In the show, the project was described with drawings, a model, and photographs (stills from a video) of the factory under construction.

Coop Himmelblau's drawings are very abstract and often seem to be just scribbles on tracing paper, torn irregularly from the roll. But the drawings, in the context of the model and photographs, have meaning and contribute to our understanding of the project.

Equally forceful is the Open House Project, Malibu, 1983. The design was presented as a series of models and drawings, each representing a stage of design development. A beautiful model describing a middle stage of the design looked like an early flying machine, twisted and distorted by its grounding. The final version sits on a platform in the hills above Malibu. Transparent and louvered planes extend from the roof to the ground, often overlapping and always diagonal. The framework of the house is like a delicate three-dimensional truss, slightly askew but firmly resting on the site. It is a complex design with a strong presence.

The complexity Coop Himmelblau's work as exhibited at the gallery tended to reinforce the shortcomings of the Deconstructivist Architecture show at MOMA. In the museum show, the relationship among the architects' work was never adequately explained beyond a general similarity of style. The ideas which were developed in the catalogue did not reflect the complexity of the architects' work. In the very first paragraphs of his essay, curator Mark Wigley suggest that architects either produce "works of pure form" or they do not. Mies and LeCorbusier fit into this category, but the Deconstructivists do not. However, the work of Coop Himmelblau, let alone Frank Gehry, is much more complex than this. Drawing a contrast between Coop Himmelblau's Attic Conversions and Gehry's Wosk Residence provides a good example. Coop Himmelblau's design seems to be an external expression of an existing internal situation: the roof is opened up, and elements emerge, pushing away from the old roof and attic. Gehry, in contrast, seems to assemble a new set of volumes on the rooftop which describe an actual addition to the building.

In many ways, I would argue the Ginzburg's description of the Constructivist aesthetic also describes the works of these architects. Their work is "born of clamorous life, steeped in the odors of the street...avidly accepting modernity in all its positive and negative aspects."

Charles Wheatley, AIA

Mr. Wheatley, a Contributor to *LA Architect*, works in the New York office of Skidmore, Owings and Merrill.

THE END OF ARCHITECTURE?

Yes, Frank Gehry is reported in *Architectural Record* to have said that the Deconstructivist architectural theory may be the end of architecture.

There is a seeming litany of despair in much recent architectural literature that has become harder to dismiss. From another quarter, for example, Stanley Tigerman, in his introduction to the "Chicago Tapes", laments the mood of this conference of architectural luminaries: their too-thin commitment to "the messianic pursuit of purely architectural questions" and their "world-weariness, as if acting out the loss of courage so common to our epoch".

Then there is Philip Johnson and Mark Wigley's Deconstructivist show at the Museum of Modern Art. Although this observer has not seen the show nor read the catalogue, he notes that outrage and disbelief at the negativeness of this new "ism" has been building up and intensely fueled by critic after critic. Paul Goldberger, more charitable than others, says "it is destined to take its place only in the history of theoretical architecture"; Vincent Scully, "like a horror movie"; Michael Cosbie, "the stuff of summer novels and other harmless diversions"; Peter Eisenman in the show with Gehry strains belief to the breaking point with his pronouncement, "simple beauty may not be what the world is about any more."

But the blockbuster to date is Englishman Roger Kimball's three-page critique in *Architectural Record*. Kimball quickly

makes it clear that Johnson's and Wigley's chief offense has less to do with the architecture than with their rhetoric. In a lead paragraph, he lashes out at "the skepticism, arcane rhetoric and obsession with language", later he comments that "lurid overtones of violence and corruption are intentional", then "in one particularly bizarre passage, Wigley combines this outlandish talk with psychoanalysis", and "the hard truth is, Deconstructivist architecture is 99 parts hype and one part achievement". Finally, "Whatever architectural interest the projects may claim is completely overshadowed by the tortuous lucubrations of Mark Wigley--pedantry set in motion, abetted and applauded by Philip Johnson." One wonders momentarily if Gehry may be omniscient--this may be the end?

Perhaps never before has the visual art of architecture been so mired in a morass of words. Could it be possible that a re-examination of the word "art" might clarify the swampy waters?

Architecture has for a long time been denied full membership in "the arts." It has been granted only an association because of its position in the vast realm between antipodal art and technology. This has seemed a demeaning relegation to many, especially since the dictionary says the word "art" in its broad sense simply means the ability to make something. Add the adjective "creative" and the definition becomes "make things invested with the new".

Little problem then in acknowledging architecture's full membership in the "arts club". But rather than argue the tedious extensions of the word "art", more help might be found in an examination of the motivations for the creation of art. The argument that an artist can or cannot create solely for his own satisfaction is a good starting point, and the most ancient example of this is the ongoing argument about the 15,000 to 30,000 year old paintings in the caves of France's Dordogne valley. The theory that these were entirely motivated by religious needs of

ceremony and symbolism is now being replaced by the belief that they were done by artists with a simple passion for depicting the world around them. A simple passion, but not primitive art, for these paintings possess sophistication and sensitivity as well as technique (such as well-developed perspective) unmatched until the Renaissance, tens of thousands of years later. These creations seem a miracle of such proportions that one can only slowly grasp the immensity of motivation that caused them to "make things invested with the new", which was afterwards absent for millennia.

Why then should we be surprised by the thought that today's architecture may arise from an equally simple motivation? If there is cause for concern it is only that this simplicity has become clouded by a burden of aesthetic theory. The fact, for example, that architects have perpetuated for 2000 years the forms of Classical Greece is largely because it gave them pleasure. How many varieties of aestheticians may have swarmed about them over the centuries? The same may be said of the work of today's Gehrys and Eisenmans, Graves and Pellis. They are simply responding to the imperative of the word "new" in the dictionary's definition of "create".

Thus the work of the Decons is seen as shocking because it is a startling exaggeration of the same motivation. Imagine the shock waves which passed through Cro-Magnon society when the work of its cave artists burst upon their world!

The luminaries gathered in Chicago whom Stanley Tigerman found to be world-weary are missing the point--they are talking too much and "making things" too little. Only for them an end of architecture.

Paul Sterling Hoag

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carved into the forestscape, along which were placed various objects of orientation. Later, axial organization with views towards objects of orientation became the principle behind many schemes for French towns, and town plans like Washington, DC and Leningrad, based on the French model. This organization created a dynamic relationship between user and place, where the user could make a radical change of course at periodic locations while remaining informed of his whereabouts.

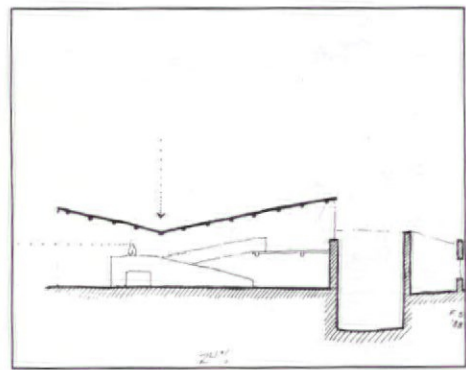
In contrast with the French system of planning, which allowed the user to exercise choice within a formal landscape, the Chinese afforded a stage upon which traditionally prescribed actions took place, thus eliminating the concept of choice.

An illustration of the cultural differences between east and west can be seen by contrasting Botticelli's *Birth of Venus* and Le Corbusier's Errazuris House with the formal layout of the imperial residence, the Forbidden City, and the ceremonial grounds, the Temple of Heaven, in Beijing. The former two examples express a linear notion of time and progress, and the latter represent the cyclical re-enactment of ritual.

Both Western cultural objects attempt to assemble and explain disparate phenomenon at the same moment in time. This attempt manifests itself in color and composition, and often a metaphorical meaning occurs within the work. The central figure in the Renaissance painting, Botticelli's 1480 *Birth of Venus*, is a young woman whose gentleness is readily apparent, but whose strength is perceived subliminally. Venus stands upon a floating shell, tipped away from the wind, which blows her hair and her shell towards the shore where an older woman holding a wrap waits for her. The woman and her wrap resemble a sail, and Venus becomes the mast of her boat, assuming an active role in making her journey. She performs this tremendous task while maintaining her gentle nature.

Similar multivalent meanings are present in Western architecture like Le Corbusier's 1930 Errazuris house in Peru. In *The Decorated Diagram*, Klaus Herdeg points out that when ascending or descending the house's central ramp, one arrives at an intermediate landing, where the low point of the butterfly-shaped roof occurs, and experiences simultaneous spatial compression and expansion. At the same time, one is aligned with a window affording a spectacular view into the surrounding mountainscape.

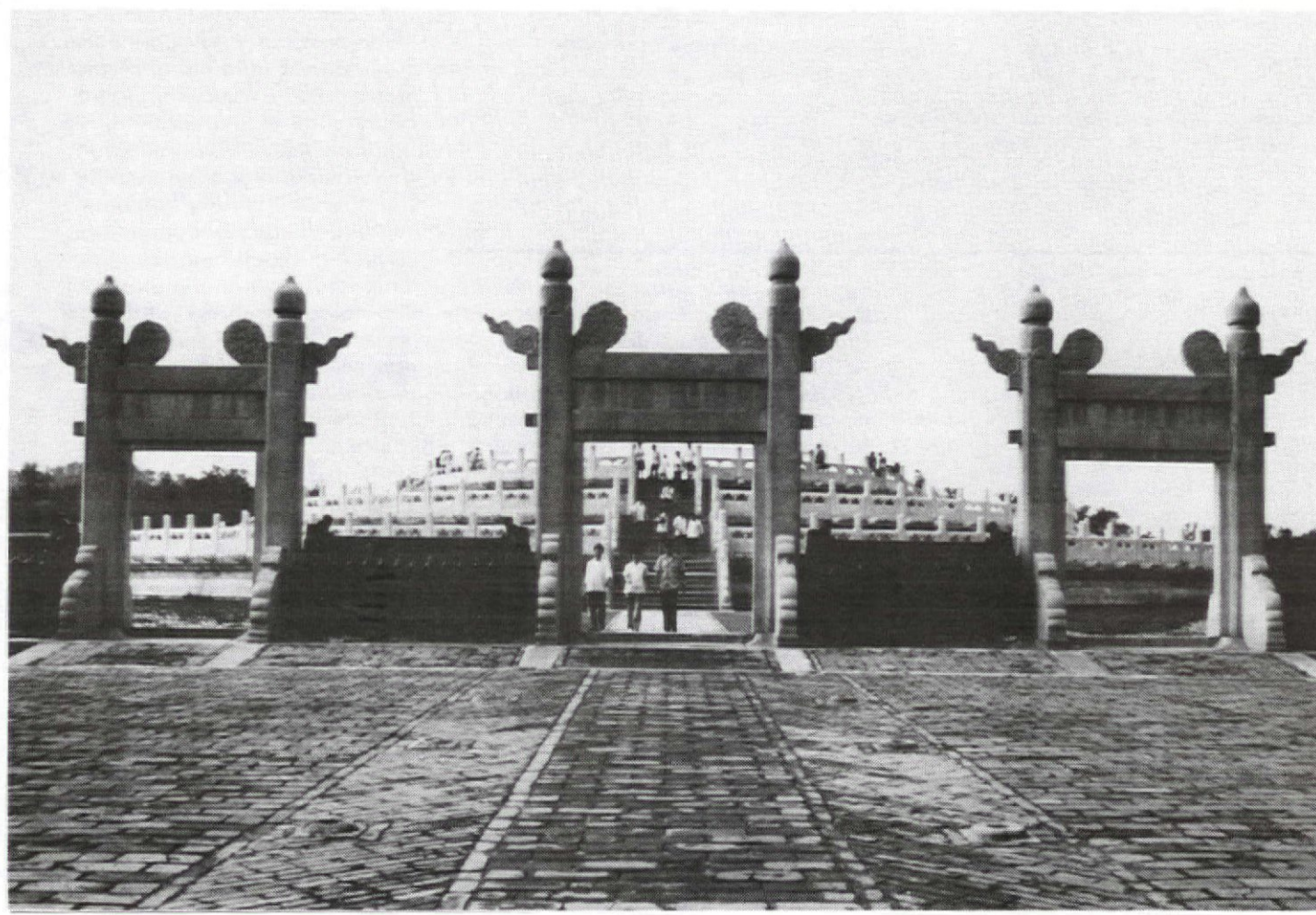
Both works imply a differentiation between past, present and future. Venus has been floating toward shore for some time before the artist's depiction of her, and will land ashore at a moment not so far in the future. One may start at either end of the ramp in the Errazuris house, arrive at the crescendo experience, and know that it is not the final destination. In both works, the moment of resolution and double meanings seem to occur in the present, but somehow imply past and future as part of a natural progression.



Section, Errazuris House, Peru, Le Corbusier (sketch, Fay Suelzt).

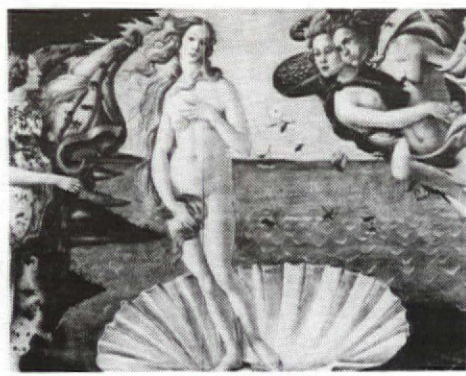
In Asian art, on the other hand, harmony between yin and yang-like forces occurs in a more transitional manner, yin following and flowing into yang. There is no expression of a resolution between these diverse forces, and time exists as a medium used by the observer to distinguish a tidal flow between them. Clarity of expression in Eastern works may, in fact, derive from ancient animistic beliefs that every object contains a certain spiritual quality.

The Chinese concept of harmony is



Entry gate to altar, Temple of Heaven.

clearly illustrated in the Forbidden City and Temple of Heaven in Beijing. The emperor's residence, the Forbidden City, was surrounded by an impenetrable wall and a wide moat, and was inaccessible to the general populace. The complex, constructed in the 1420s during an isolationist period in Chinese history, expressed the emperor's absolute power and authority. Organized around a two-mile axial route through a series of imposing structures, three throne rooms and landscaped ele



Birth of Venus by Botticelli, 1480.

ments, the 250-acre site consists of 75 buildings. The visitor progresses to the thrones through enormous rectilinear courtyards separated by tall but horizontally proportioned buildings. The "yangness", or active nature of this sequence, is heightened by the hard paving of the courts and the tightly controlled manner in which natural elements are allowed to exist within them. One enters across a bridge from the south and proceeds through the Gate of Eternal Peace, through the soldiers' quarters, through the gigantic U-shaped Gate of the Midday Sun, across bridges over a canal and towards three throne rooms. For different audiences, the emperor sat on three different thrones housed in the Hall of Supreme Harmony, the Hall of Perfect Harmony, and the Hall of Continuing Harmony. When the emperor was seated upon the throne in the small, symmetrical center building, which implied a cross axis, he was the most perfect, powerful man, seated at the center of the Chinese universe.

The Temple of Heaven complex, built in the 1530s as ceremonial grounds, lies a few miles south of the Forbidden City. Nelson Wu explains that the complex, composed of several circular and rectilinear elements placed along an approximately two mile axial route, is best understood as a horizontal stage-set for the expression of a vertical experience. The emperor visited the Temple of Heaven once or twice a year to

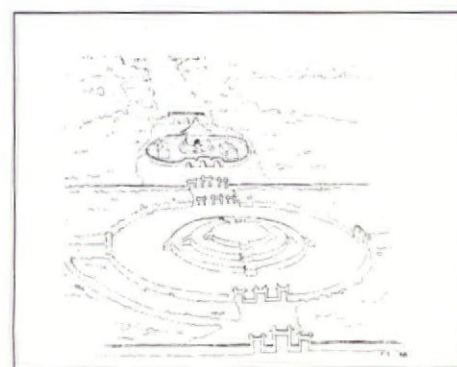
humble himself before the world's natural forces. Standing upon a raised circular stone platform located at the southerly end of the axis, he read a written testament to the natural forces, which was then stored in a small circular temple located in a circular courtyard directly north of the platform. The emperor then proceeded north along a landscaped route, arriving at the larger temple to offer cooked food to the yin, or receptive nature, of the universe.

Both the Forbidden City and the Temple of Heaven complexes contain axial routes to open, ceremonial courts. Imbued with religious significance, the courts are static in nature, as the visitor entered them for a specific reason at a specific time. As the emperor climbed into his sedan chair in the Forbidden City and prepared for activities at the Temple of Heaven, a transition in the quality of his perceived authority occurred with and was reinforced by his change in location. The all-powerful, most perfect ruler seated upon a throne at the center of the universe became a man seeking benevolence from forces beyond his control. The relative nature of his authority seems to echo ideas in Western culture about the relativity of phenomena, yet there is an "absoluteness" to the nature of his authority intrinsic to his location. Western notions of relativity imply the potential for a changeable perception of an object not only by virtue of its changing environment, but because the thing itself is considered to have potential for change (free will) anchored within its nature, regardless of its physical location. It is this philosophical contrast, between absoluteness and free will, which underlines the differences between Chinese and Western cultures.

This psychological and metaphorical exploration of similarities and differences between Chinese and Western culture only begins to examine the formal structure of each system. One can only benefit from studying the roots of any culture, and perhaps this essay has afforded the reader with enough understanding to make contact between the West and East more pleasant and mutually constructive.

Fay Suelzt

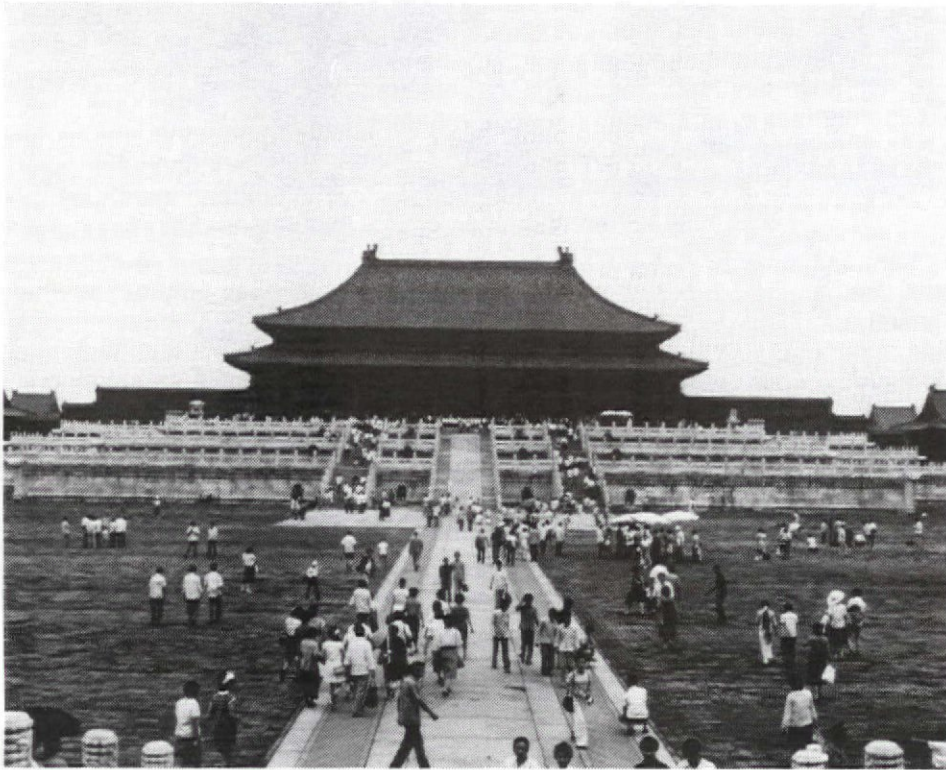
Ms. Suelzt, a contributor to *LA Architect*, is a Professor in the Department of Architecture at Woodbury University.



Overview, Temple of Heaven (sketch, Fay Suelzt).

In 1986, Fay Sultz participated in a seven-week architectural study tour of China led by Professor Klaus Herdeg of Columbia University. The following essay, a result of her studies, compares the cultural differences underlying Western and Chinese art forms.

Understanding China



Forbidden City, Beijing.

While Chinese and Western cultures are based on vastly different world views, the design and meaning of objects in both societies demonstrates a common quest for orientation in the world and the establishment of a viable system of values. Both cultures value harmony, both are concerned with the notion of civilization, and both derive meaning from their distinct concepts of time. To better understand their cultural differences, it is important to contrast their values, and analyze the buried meanings of artworks from a historical point of view.

Both Eastern and Western cultures traditionally value the notion of harmony in their art forms, yet they express its nature differently, perhaps due to the way they understand and experience time. In Western culture, time is seen as linear, while the Chinese perceive it as cyclical. To create harmony, Western cultural objects try to bring together and make sense of disparate phenomena at the same moment in time. The cultural perception of linear time is reinforced by an acceptance of imperfection in man and nature, embodying the notion of progress. In art, the Western propensity for reconciliatory expressiveness manifests itself both in color and compositional elements, and in metaphorical or double meaning.

The Chinese perceive time as cyclical, reinforcing the notion of an obtainable balance of between manmade and natural elements in the universe. Harmony between yin, or active forces, and yang, or passive forces, occurs in a more transitional manner, with yin following and flowing into yang. There is no expression of resolution between these diverse forces, and time exists as a medium used by the observer to distinguish a tidal flow between them.

Historically, both cultures have accepted human life as a gift, and therefore have sought to perpetuate their societies. In Chinese culture, the emperor was deemed fit to rule not by virtue of personal character, nor was he held accountable to any code of conduct. Instead, the ruler's authority to "take action" (yang) in order to balance and appease unpredictable natural forces (yin) was unquestioned. The

notion of perfection and balance central to this system implies that time is an endless repetition of cyclical occurrences. Time is understood as being either "then" or "now". "Then" can be either past or future. Historically, an emperor could fall into disfavor, upon general consensus that he had "lost the mandate of Heaven", and be removed from power.

In Western culture, time is composed of past, present and future. The system relies upon a framework of laws which allows for the possibility of imperfection in individuals of authority. This allowance for imperfection creates an opportunity for progress from a "less perfect" to a "more perfect" state of being, implying an understanding of time as a unique sequence of events. Leaders are held accountable to established systems of rules, and even leaders who, by combining political with religious leadership, most closely resemble Chinese emperors, must conduct themselves according to society's rules or lose their position. Although at certain moments all may seem to be "lost", periods of trial are endured and accepted as strengthening a progressive culture.

Traditionally, Western man is considered to be civilized when he lives in a city. Although Western culture has witnessed romantic movements which idealize "natural man" in a "natural landscape," the move from rural to an urban environment usually expresses a yearning for a higher standard of living, or civilization.

To be civilized in China, one did not leave the farmland for the city. In fact, there were no cities in the Western sense. In mainland China, an autocratic feudal system developed in a landscape harsh enough to make mere survival the all-consuming task of the general population. Man's opposition to nature is heightened by the deification of "nature" (literally meaning heaven) and its yin forces, which are recognized as being spiritual, unpredictable, feminine and overpowering if not respected by mankind and his actions (yang) which are recognized as man-made, directed, planned and masculine. Yin forces are represented by circles and totems, and are thought to occur along a vertical axis. Yang forces are represented by square and horizontal objects, and occur parallel to the ground plane.

Civilization in China is defined as mastery of written communication, developed from an ancient civil service exam system based on Confucian work and established in 220 BC, by the first emperor of the mainland, the Tiger of China. Written communication subsequently developed into an art form that makes use of yin and yang expressions. Mastering it required aesthetic as well as rational sensibilities. Pavilion-studded Chinese gardens are considered to be an extension of calligraphy, where natural elements combine with man-made forms to create a metaphorical expression of calligraphy. Hence, as in the West, there exists a close connection between built form and the literature of the land.

A comparison of French town planning and Chinese ceremonial grounds reveals another great disparity between Chinese and Western cultures. In a lecture at Cranbrook University, New York architect John Blateau proposed that in Western civilization a rider's need for orientation during the hunt, when man and horse plunged headlong into wild forests after the dogs, brought about uncluttered axial views



Hall of Perfect Harmony, Forbidden City.



Main temple, Temple of Heaven.

FERNANDO JUAREZ

"My first involvement with the AIA was the most beautiful experience, and this is why I love the AIA. When I graduated from the University of Utah with a degree in architecture, I was awarded a scholarship to do graduate work at the University of Michigan. I had never been granted any kind of aid or assistance before then; I paid my way by sweeping buildings from 4:00 in the morning until school to pay tuition, buy books, because I didn't have any parents to support me. The scholarship gave me the encouragement and the impetus to continue."

So begins the story of 1989 LA/AIA President, Fernando Juarez. Born in a small town outside Veracruz, Mexico, a town which formed the junction between British and American railroad tracks in the early 1900s, Juarez left home at 19 to study English at Brigham Young University in Provo, Utah. In 1958, after receiving a Bachelor of Fine Arts and Architecture from the University of Utah and a Master of

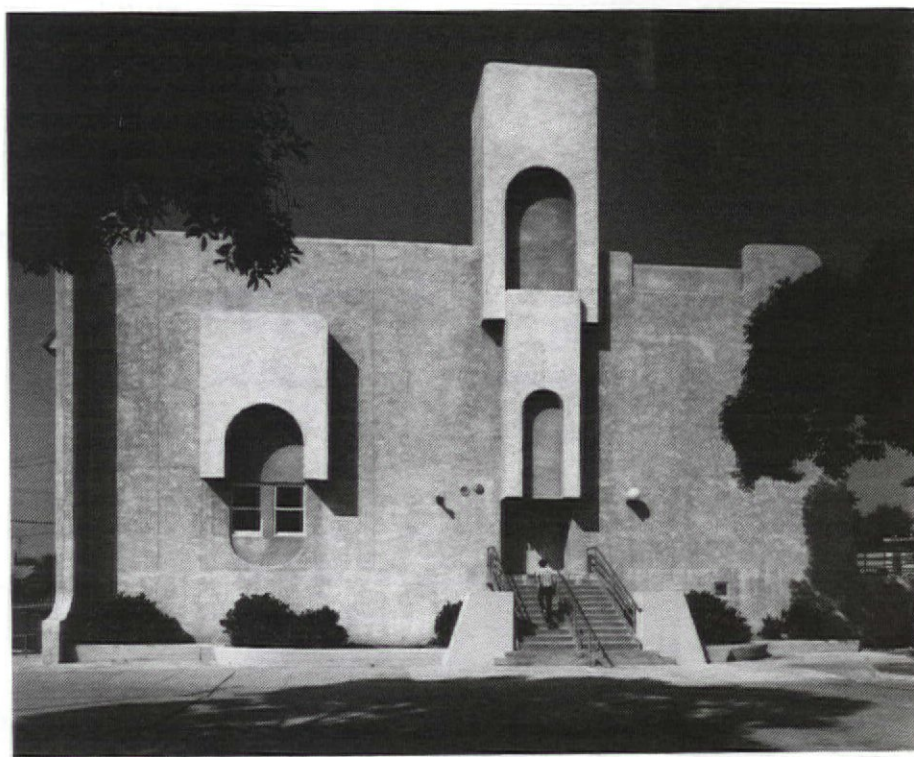


Juarez uses "cactus fences" to divide picnic areas in Belvedere County Park, 1973.

City and Regional Planning from the University of Michigan, he found himself unable to return to Mexico, and went to work in San Francisco instead, studying to get his license. In 1962, he began working for an American firm on projects throughout South America, in Argentina, Chile, Brazil, Peru, Paraguay. In 1964, well acquainted with South American customs and methods of construction, Juarez became the Latin American representative for DMJM in Brazil, where he was involved in projects like low-cost housing and the development of highways and bridges financed by the Inter-American Development Bank and the US Agency for International Development on the World Bank. He also contributed to proposals for the development of Argentinian ports, and the planning of a nationwide transportation system for Bolivia.

Returning to the United States, Juarez began his own practice in 1970, concentrating on institutional, commercial and residential work. His office has been responsible for a master plan for Plaza de la Raza, the design of the Belvedere County Park picnic areas, Griffith Junior High School in the LA Unified School District, and a number of low-cost housing projects in East Los Angeles, including the Concord Apartments, which his firm owns and administers. Other projects include the Pacific Bell Alhambra District Office, the UCLA Blood Bank Center for Health Services and the Los Angeles Retarded Children's Foundation. He has also been active as a part-time teacher and arbitrator with the American Arbitration Association in resolving construction related disputes.

In an interview with *LA Architect*, Fernando Juarez discussed some of his



Griffith Junior High School, Los Angeles Unified School District, 1978.

ideas and goals for the coming year.

Education

I'm totally oriented towards education because I see that it has turned my life around. If I go back to my hometown, it's another world.

I see the AIA as an educational institution. We have to bring to our members the awareness of all the things that are happening in our profession. It's difficult for an architect today to invent the wheel, to know everything that's going on. In our committees we have so much information that's available to the membership. Next year we're going to try to institute a means for committees to report monthly, and I think *LA Architect* is that means.

First AIA Involvement

I became active in Northern California when I was first out of school. I took all the courses they had to prepare for the exam in California and I passed the first time. After we're out of school we take all these AIA programs to get our licenses, and then we kind of stop. But that's when the AIA becomes more useful and that is the time when most people drop it—they do not see architecture as a continuing education.

Architecture is broad, comprehensive, way beyond the abilities of any of us. Especially for small offices like mine, it requires continuous education and a continuing program in which to improve one's skills. Architects in private practice share similar problems. We have problems negotiating contracts, knowing how to present ourselves to the public. The greatest benefit that we have from the AIA is documents. We all use them, but we do not pay our dues to the AIA to the extent that we give our time and our effort.

Welcoming Members

One of the reasons that we don't have architects participating in the AIA is because sometimes we have not welcomed them. When I first came to Los Angeles, I used to go to a lot of meetings and I used to sit there by myself for the entire meeting. No one spoke to me. I do think that people need to be greeted and welcomed. For years I felt alienated. I had to push and force my way in. I became a committee chair (of Professional Practice) and then I made everybody welcome, and pretty soon we all got to be friends. I think that's what made the committee exciting. We were all there to discuss our mutual problems. If you don't have AIA members to help you, who is there?

Increasing Participation

I intend to have bi-monthly Chapter dinner meetings. Right now, what mixer do we have? We don't have anything. At each dinner meeting we're going to feature four high caliber architects. We have 24 of the largest firms participating. Each firm is going to discuss their projects, how they've gotten where they are now and what they recommend to young architects. This

should create a lot of discussion. One of the dinner meetings will represent minority architects, and we might do one with smaller offices. But I want to get larger offices involved in the AIA because a lot of them aren't involved right now. A lot of the Associates belong to larger offices, and no one in their offices belongs to the AIA. They look down at the AIA as being only for smaller offices or beginners.

Minorities

We have to recognize that Los Angeles is changing in its ethnic composition. People are coming here from Asia in large numbers, people have come from Mexico in large numbers and they're going to continue to come. There's no way to stop people's desire for a better lifestyle. We're still a country of immigrants.

These (minority) architects are not part of our architectural community, but we have to make a way to bring them into the educational process of the AIA. I see a lot of projects being done by people who come from abroad and have no concept of how our profession functions. The examinations given to foreign practitioners are not as rigid as those we take. Because they come with a degree and a license, the interviews are minor in nature. Many times they are licensed without even knowing the fundamentals of how to practice architecture in this environment. "If there's anything I can do to improve the practice of architecture among the recent comers, I will try to do it. They're good architects, they're very intelligent, they're very capable. We want to bring them in, make them a part of us."



Concord Apartments, 1974.

Community Involvement

I think it's essential that the architect be brought into all the commissions in the city. Until now, we have not had an architect on the Planning Commission. We've got to do the same thing for the Art Commission, for all the other commissions. Every commission in the city should have an architect. One of the first things that I'm going to do as president is write a letter to the mayor. We've got to get our architects more active in community events and activities, so that we can make an impact.

Noel Millea

Ms. Millea is the Managing Editor of *LA Architect*.

NEW LOW-RISE STANDARDS

Last July, second generation energy standards for low-rise residential construction became mandatory in California. As expected, the new standards are significantly more restrictive than the old, and involve many fundamental changes not only in the required forms, but also in the calculations necessary to demonstrate compliance. The three available methods to show compliance are: climate zone packages, point system, and performance method (computer simulation).

The changes will have quite an impact on architects and their designs, mainly because, under the new standards, each basic building component (insulation, glass area, HVAC equipment, thermal mass) is even more crucial to the building's performance than before, and will have a greater effect on whether the design will comply.

On the other hand, the new standards have brought about some changes that architects are likely to appreciate. For example, in the past each city's building department had its own set of compliance forms. If you walked in with the correct information on another building department's forms, or even on state forms, often your calculations were rejected and time was lost while you laboriously transferred information to the correct city or county forms. To remedy this problem, the California Energy Commission (CEC) has produced new forms that arrange the key information in a clear, logical and easy-to-understand format. These standardized forms are now

used by all building departments.

In addition, the basic forms have been simplified and reduced in number. This will make the plan checker's job easier because the necessary information can be found quickly. Plans will go through with fewer delays and unnecessary corrections due to misunderstood forms.

Briefly, here is a partial list of changes to the low-rise residential standards:

New mandatory measures: R-19 minimum ceiling insulation, R-11 minimum wall insulation (except exterior mass walls), no minimum floor insulation, 72 percent se minimum furnace efficiency, 8.9 seer minimum air condition efficiency.

Water heating: There is a new calculation required for water heaters over 50-gallons in capacity or where there is more than one water heater per single-family residence.

Lighting: General purpose lighting in kitchens and bathrooms must have efficacy of at least 25 lumens per watt. The light switch locations determine if light is to be general purpose. This usually means fluorescent lighting for kitchens and bathrooms.

Thermal mass: For the past few years, building designs have become increasingly dependent on thermal mass credit to offset excessive glazing and other design deficiencies and meet the compliance budget. After all, thermal mass (usually slab floor covered with vinyl or tile) has been one of the last expensive energy saving measures available. However, in the new energy standards, the credit given for thermal mass has been greatly reduced. In some climate zones, the credit reduction has been over 60 percent. While this is a big cut, the new standards do give credit for carpeted mass - a welcome change from the CEC's old stand on the issue of thermal mass credit.

Solar Water Heating: This will still be a very attractive source of compliance credit, particularly for multi-family dwellings.

Shading: Credit no longer will be given for tinted glazing. All single and double glazing is automatically assumed to be treated with off-white draperies, and/or

documented like before. Penalties will be assessed for a lack of overhang in certain orientations.

Additions: The three possible methods to demonstrate compliance for additions to existing structures will remain: additional area considered separately (performance or point system), package "A" for additions (R-30 roof, with less than 16 percent glazing), or weighted average comparison (usually least restrictive, this compares existing energy consumption with energy use of existing plus addition).

All told, the new standards represent the next level reached by the energy commission and should remain unchanged until 1991. The benefits realized by these measures will probably be debated for years to come, as they have been since 1978 when first generation standards were implemented.

It is becoming increasingly clear that Title 24 as we know it is here to stay. The real challenge is to utilize its provisions and minimize its restrictions so that your designs are aesthetically and financially appealing to your clients while effectively reducing energy consumption to a practical minimum.

Questions concerning the new energy standards can be directed to the CEC's Energy Hotline at (800) 772-3300.

Mark D. Madison.

Mr. Madison, president of Title-24 Consultants, specializes in energy compliance and design assistance.

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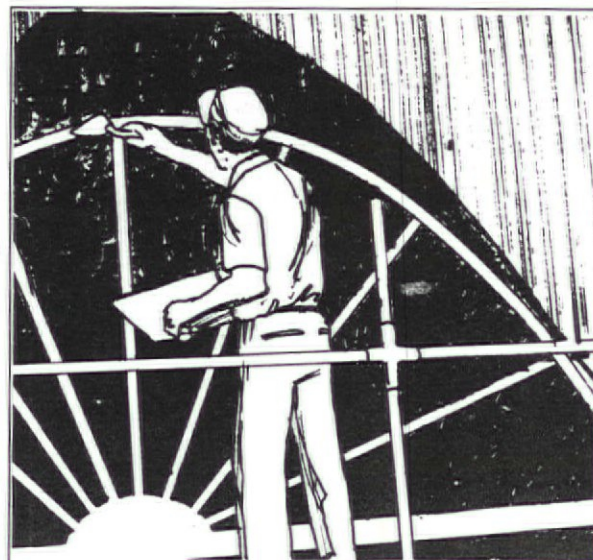
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Chapter office. The CCAIA deadline for submitting deferment requests is April 30.

AFLA

Please note that IRS regulations require that contributions to the Architecture Foundation of Los Angeles must be made to the foundation directly. Contributions included in your dues payment check are not tax deductible.

UIFA Conference

The Eighth Congress of the Union Internationale des Femmes Architectes took place from September 28 to September 30, 1988, in Washington, DC. 159 women architects from 28 different countries attended the Congress whose theme was *Housing, a Universal/International Issue*. 30 members delivered slide-illustrated lectures at the International Telecommunication Satellite Headquarters (Intelsat) on housing problems and solutions in their countries. Speeches were translated into English, Spanish and French.

The Association of Women in Architecture was represented by six members, among them Virginia Tanzmann, AIA, who spoke on "Housing the Homeless, Opportunities with SROs". Tanzmann Associates, located in downtown Los Angeles, is currently renovating several SROs (single room occupancy hotels) for the SRO Housing Corporation.

Highlights of the Congress were the opening reception and exhibit of UIFA members work at the University of the District of Columbia, a reception and historical exhibit of American women architects work at National AIA Headquarters, a private tour of the White House, and a banquet and cruise on the Potomac River.

Previous UIFA conventions, which occur every three years, have been in Paris (twice), Berlin, Monaco, Iran, Rumania, and Seattle. The next convention, in 1991, is planned for Beijing, China.

The Union Internationales des Femmes Architectes was founded 25 years ago in

Paris, France, by Mlle Solange d'Herbez de la Tour, who is an Honorary Fellow of the American Institute of Architects.

Peggy Cochrane, AIA

Competition Diomede

The Institute for Art and Urban Resources seeks proposals to unite the two Diomede Islands of the Bering Strait, two small granite islands that divide the Eastern and Western hemispheres at the USSR and the USA border (the frontiers of Siberia and Alaska) and that divide one calendar day from the next on the International Dateline. North to south, the Diomedes are the passage between the Pacific and Arctic Oceans. Simply stated, the competition calls for proposals that mark the end of international territorial frontiers and the true acceptance of our human existence on a fragile and finite globe.

The competition has two parts. The first part, due February 15, 1989, calls for drawings, paintings, constructions and writings that describe an idea to unite the Diomede Islands. Anyone may submit work and the only presentation limitation is that the entries be on 8 1/2 by 11 inch, flat materials. Each person may submit as many sheets as necessary.

In the second stage, a jury will select one or two groups of 10 to 20 works, which demonstrate an emerging methodology for conceiving architecture. On February 28, 1989, selected competitors will receive a complete folder reproducing all the selected entries and will be asked to make their written or drawn comments on the collected work.

The first exhibition of the work will be at the Institute's Manhattan gallery, The Clocktower, between May 11 and June 15, 1989. Selected entries and returned comments will be displayed on the walls while other entries will be exhibited in portfolios on a table in the middle of the space.

Work should be sent to PS # 1, 46-01 21st Street, Long Island City, New York,

NY, 11101. Further information: Glenn Weiss (206) 325-9114.

Misappropriation

While "appropriation" of historical elements and visual imagery is commonly accepted in contemporary art and architecture, in writing it is known as plagiarism. *LA Architect* therefore apologizes to Charles Moore for "appropriating" the name of his *Perspecta* essay, "You Have to Pay for the Public Life" (later reprinted in *Dimensions: Space, Shape and Scale in Architecture*) as the title of Katherine Rinne's essay on the planning of Disneyland which appeared in the November 1988 issue of *LA Architect*. Rinne's original title was "Planning and Design of Disneyland."

We also failed to acknowledge the source of the two photographs on page 4 of that essay and the Matterhorn photo on page 5. These were courtesy of The Walt Disney Company.

Women in Architecture

In April 1988, a group of 26 women in architecture met in San Francisco. They spent a weekend talking about their experiences in architecture, the potential for joint ventures, networking, and visiting women-owned offices in the Bay Area. They discussed the prospect of establishing a statewide network that would represent women's political and professional interests.

The enthusiasm from that first meeting has been infectious. The existing organizations (Association for Women in Architecture in Los Angeles, Women in Architecture in San Diego and Organization for Women in Architecture in San Francisco) have united to sponsor a continuation of the dialogue that began in San Francisco. A weekend-long meeting, *The California Project: Women and Architecture*, is scheduled January 27-29, 1989, at the Biltmore Hotel in Los Angeles.

This conference is being planned to offer opportunities for professional education,

personal enrichment, and fun to women at all levels of practice, ranging from architecture students to long-time practitioners. Highlights of the weekend will include: Saturday and Sunday morning workshops, lead by women with expertise in topics specifically geared to women in architecture; Saturday evening dinner, featuring a keynote speech by Adele Santos (Philadelphia architect and recent winner of the MOCA design competition for low-cost housing); and a fantastic tour of downtown Los Angeles featuring visits to women-owned firms, buildings by women, and a presentation at the Museum of Contemporary Art by the project architect.

The weekend conference fee is \$75. Call the AWA office at (213) 625-1734 for a registration packet.

Members

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Erratum

An unintentional omission was made in the July *LA Architect* review of the Schindlerfest: Beatta Inaya was responsible for suggesting and organizing the splendid tour of Schindler houses.

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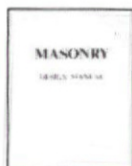
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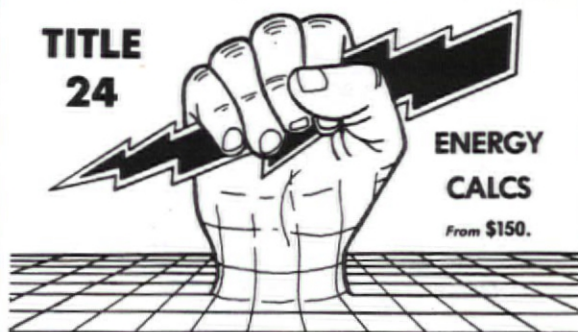
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The LA/AIA regrets to announce the death of Howard R. Lane, FAIA. Lane is remembered by friends and colleagues as a warm, outgoing person with a marvelous sense of humor, and a talented piano-player who loved to entertain friends and colleagues. He had a lifelong dedication to the architec

tural profession and to the AIA. Howard Lane founded his practice in the San Fernando Valley in 1953, and was President of the Lane Architectural Group until his death. During his long involvement in civic and professional activities, he served as President of the Encino Chamber of Commerce, the West Valley Chamber of Commerce and the Associated Chambers of Commerce of the San Fernando Valley. He was appointed by the Mayor of Los Angeles to the Destination 90 Master Planning project based in Cal State Northridge, and was later the Mayor's chairman of the Citywide Community Beauty Committee. Among his many AIA responsibilities, Lane was President of the Los Angeles AIA in 1974, President of the CCAIA in 1978, and founding President of the San Fernando Valley District, AIA. He was Chairman of the AIA National Energy Committee for two years and Chairman for

the CCAIA Insurance Trustees and the Los Angeles AIA Education Committee. In 1978, Lane was elevated to Fellowship in the American Institute of Architects.

Howard Lane was responsible for the design of numerous hospitals, schools, office and government buildings throughout Southern California. These include Encino Hospital, Sherman Oaks Community Hospital Burn Center, Fleet Computer Programming Operation Building, Temple Valley Beth Shalom, Faculty Office Building, CSUN, Business Education Building, West Valley Occupational Center, Canoga Park Main Post Office and a number of high-rise office buildings. His work received numerous AIA awards for design, interiors and energy conservation. He earned citations from the State and County governments, two resolutions from the Los Angeles City Council and two commendations from the Mayor of Los Angeles.

OBITUARY



Fleet Computer Programming Operation Building, Point Loma, California for the Navy Department, Lane Architectural Group.

New Staff

There have been several staff changes in the Chapter office during the last few months. Ruth Thompson, Assistant to the Executive Director, who has been ill for the last several months, has decided not to return. Shalish Timberlake, Bookkeeper, has accepted a challenging position in property management; and Roberto Gonzalez, Secretary, has left for new career goals. We wish them good luck.

New staff members are Lorna Kalawan, Assistant to the Executive Director; Dan Johnson, Bookkeeper; and Margaret Kimbell, Secretary.

Dues Billing

It is anticipated that State and Chapter dues billings will be mailed this month and are due and payable upon receipt. A dues deferment plan is available for members. This plan allows members to establish a payment schedule for the payment of state and local dues. Additional information on this plan may be obtained by calling the

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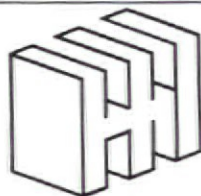
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L.A. ARCHITECT



On the Midway, Venice, California, 1905.

Real Problems Competition

The December 16 submission deadline is rapidly approaching for "The Venice Stage," this year's Real Problems competition. Sponsored by the LA/AIA Associates and open to architecture students and non-licensed professionals, the competition calls for the redesign of the now-vacant theatre pavilion as an arts center celebrating the unique theatrical qualities of the Venice promenade. Program elements include housing and commercial facilities.

Venice, California originated as a unique, themed development conceived and built at the turn of the century by entrepreneur Abbot Kinney. Loosely modeled after its Italian counterpart, Venice included picturesque man-made canals, Italianate architecture, arcades, and opera houses. The development also boasted a pier at the end of Windward Avenue which, by the 1920s, housed arcades, a roller coaster and other amusements.

As the years passed, Venice declined, and in 1946, the pier was torn down. The existing theatre pavilion was built in the late 1960s, and closed in the 1970s. However, Venice is still a gathering place for artists and tourists, and Ocean Front Walk is one of the few places in Los Angeles with lively street life. Jurors for the competition were selected on the basis of their familiarity with the Venice community. They include Emily Gable, Principal City Planner, City of Los Angeles; Barbara Goldstein, Editor of *LA Architect*; Anthony Greenberg, AIA, Venice architect; Steven D. Ehrlich, AIA, Venice architect; and Michael Rotondi, AIA, Director of SCI-ARC, and principal of Morphosis, whose work includes many residential and commercial projects in the area.

The competition has received favorable interest from various Venice community groups. Entries have been received from around the United States.

The jury awards reception will be held in Venice on January 12, 1989, location to be announced. Winners will receive cash prizes totaling \$2000. An exhibition of

competition schemes will be held at Cal Poly Pomona from January 30 through February 3. Additional exhibits of the work are being planned. For further information, call (213) 659-2282.

Roof Stress Seminar

On Tuesday, December 6, roofing specialist Ray Corbin will speak at the final LA/AIA fall seminar, sponsored by the LA/AIA Building Performance and Regulations Committee. Corbin is Director of BURS, Better Understanding of Roofing Institute, a national education program of architects, engineers and building owners.

The topic of Corbin's seminar will be roof stress. He will discuss roof stress from above and below the membrane, and the kind of forces that have led to premature membrane failure. Corbin will emphasize the "systems" approach to selecting the proper membrane, and he will discuss the relative virtues of built-up roofing, single ply and modified bitumen.

The program, which will be held in the second floor conference center, Pacific Design Center, will begin at 5 pm and conclude by 8. Registration is \$17 for members in advance, or \$22 at the door; \$22 for non-members in advance or \$27 at the door. For further information call (213) 659-2282.

Edelman Speaks to Architects

On Wednesday, December 14, Los Angeles County Supervisor Edmund Edelman will speak to the LA/AIA Government Relations Committee on development and growth management issues in Los Angeles County. The informal presentation will be followed by a question and answer period. The meeting begins at 5 pm in Room 259C of the Pacific Design Center.

The Government Relations Committee was reactivated last March after several years' dormancy. The committee's objective has been to talk with the politicians about upcoming plans for changes in zoning and development for different cities in Southern California. The committee felt that elected and appointed officials would be more sensitive to voters pressure than administrators who are responsible for implementing existing codes.

The speakers for the first meeting in March, were government relations consultants Morey/Seymour, who discussed the political process involved in development and seeing a project through the building permit stage. This program established the foundation for the speakers who followed.

In April, we heard from Santa Monica, represented by architect and Mayor Pro Tem Herb Katz, who spoke immediately prior to the final review and approval of the city's new zoning ordinance. This limits building heights to three stories, with a maximum of four stories downtown.

In May, West Hollywood planning commissioner Bud Siegal made a visual presentation of the city's planning and development activities, and brought informational

handouts. In June, Michael Woo discussed his activities as an urban planner and Los Angeles City Councilman. He challenged architects to propose more creative designs for the design highrise buildings and to involve themselves in the political process.

The July meeting was a round table discussion on the future direction of the committee. The consensus was that the program is on the right track, but that AIA members want a voice in the development process and therefore the committee should take a position on issues.

The fall season began with Allan Alexander, an attorney and Councilman from Beverly Hills, and the city's former Planning Commissioner. He discussed the new hillside residence ordinance and distributed copies of the report of proposed development standard for single family areas.

In October, the committee heard from a pro-growth city, Glendale, when Carl Raggio, an engineer with the Jet Propulsion Laboratory and professor at Cal Tech spoke about his job as Glendale Mayor. In contrast with Santa Monica, Glendale has no height limits on its downtown buildings, and it has evolved creative solutions, such as free buses, to problems of traffic congestion. This approach has decreased downtown traffic, while encouraging people to shop, therefore stimulating additional sales tax revenue to offset the cost of buses.

Our November speakers were from Long Beach, Manuel Perez, AIA, Chairman of the Planning Commission, and Don Westlerland, Chairman of the Community Redevelopment Agency.

Government Relations Committee meetings are open to all members of the LA/AIA. If you wish to attend the December meeting, call Margo Hebal Heymann, AIA at (213) 829-2941, or the Chapter Office at (213) 659-2282.

Election Report

In accordance with the Bylaws, the election of officers and directors of the Los Angeles Chapter, American Institute of Architects took place on November 8, 1988.

As a result of that election, and provisions of the Bylaws, Officers for 1988 are as follows:

President: Fernando Juarez, AIA
Vice President-President Elect: Raymond L. Gaio, AIA
Secretary: Ronald A. Altoon, AIA
Treasurer: William H. Fain, Jr., AIA
Directors (terms ending December 1989): Robert Allen Reed, AIA, Chairman of the Board; Adrian O. Cohen, AIA; Patric B. Dawe, AIA; and Arthur Golding, AIA.
Directors (terms ending December 1990): Margo Hebal Heymann, AIA; William R. Hefner, AIA; Greg Martinson, AIA; Richard Sol, AIA.

CCAIA Delegates (terms ending December 1990): David C. Martin AIA; and Virginia Tanzmann, AIA.

Ronald A. Altoon, AIA, Secretary