MAKING THE GRAND LADY TALK

Richard Wurman, AIA

Richard Wurman, an AIA presidential candidate, has been named the designer of the 1976 AIA Convention's Women's Building. Ms. Wurman's professional career, according to Wurman, has been "mainly devoted to visual communications and the design of information." She is the recipient of AIA's highest honor, the Gold Medal, as well as many others.

As a woman in a man's world, Ms. Wurman has had to overcome many obstacles. She states, "The objective was to design a building that would be both a showcase for women's achievements and a forum for women's ideas." The design is free of charge and members of the public are cordially invited to attend the opening ceremony.

The Women's Building is located at 118931 World's Fair Exhibition, designed by Sophia Hayden, the first woman architect to be selected by the AIA. Ms. Hayden's project was named after the Woman's Building of 1893 on May 5; eminent local architects, planners, and in response to testimony heard, the building will be held on April 25, 7 p.m. at the Department of City Planning, 111 N. Hope Street, Los Angeles.

Ms. Wurman's professional activities, which have included work on the Rockefeller Foundation, the British Royal Library, and the Library of Congress, have been "mainly devoted to visual communications and the design of information." She is the recipient of AIA's highest honor, the Gold Medal, as well as many others.

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WHEN AN OLD FRIEND and ex-associate saw the houses, he asked me whether he could photograph and publish them in L.A. ARCHITECT. I thought it highly flattering but resisted, treasuring my natural self-consciousness and my privacy. I said no. He reminded me of the need to exhibit one's work and, in this special instance, of great fame, lucrative commissions, and late night phone calls from beautiful starlets—all waiting. Hearing this my reason quickly prevailed, and I said yes.

A 'yes' then was simple, but now the houses need some explanation lest this complex become just a muddle of pictures. Bear with me. I need to go back.

Twelve or thirteen years ago when I bought the hillside property with two friends, land prices were comparatively inexpensive. I determined that this was the chance to do a project from beginning to end where my hand could have the most direct impact on every detail of the design, construction, and finishing, from the original small drawings to the final photo records. A project that would be mine to experiment and develop, to learn and grow from. I looked for a site that I could call my own. I found a hillside lot in the coastal city of West Hollywood.

In one of those cruel trades-offs with the Planning Department, I acceded to dedicating a five-foot frontage strip to the city in lieu of curbs and gutters for four hundred feet of road. This curtailing back of the minimal flat ground forced me even further back and up the hillside. And with the need for efficient layout of utility lines, I decided to build as close to the street and to that level as I could. This suggested a straight frontage wall upon which all floors could hang while the retaining walls formed the back. The retaining wall was designed to follow an arc or half-circle form so that it would become even stronger under compressive stress. The front face of the enclosure became the walls of the houses and also the pedestals to the ring system. The major interior walls became engaged buttresses to the street facade and were cut on a bias for eight lines and spaciousness. Since I knew my partners well, their house reflected openness and frank visibility and since I knew myself somewhat less well, my house reflected inversion and chiaroscuro perversities.

The resurgence of my motion picture production work occupied the next five years, then another four and a half years ago I started work on the five underground utilities and the eight-inch city sewer lines. This aspect of the work involved as much pain and anxiety as the planning subdivision process: plus, we were required to post a low five-figure cash bond. More pain.

In 1972, I began a search for construction financing. The first savings and loan curvature turned me down but in my naiveté I persisted and inveigled a personal presentation to Milton Feinerman, the wise and perceptive president of Westdale Savings and Loan who overrode the Loan Committee and approved our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigned our loan. It was incredible luck. Since the amount was modest, I redesigne
AS THEY WERE

CRESTWOOD HILLS—A DREAM COME TRUE

Once upon a long time ago, four far-sighted musicians composed a dream theme that took shape in the creation of a beautiful housing project called Crestwood Hills. Unable in the post-war year of 1946 to find economical housing of a scope and design to fit their dreams, they turned to the then still unique idea of cooperative community planning. The Christian Community Housing Corporation, predecessor of the present Crestwood Hills, was born. The houses of A. Quincy Jones were not meant to be seen but to define, protect, screen, frame, shelter, enhance. I am reminded of the philan­thropist who, when asked what inscrip­tion he would like to have carved over the entrance to his latest endowment, suggested, "The library is inside." In the mid­century of the metropolitan desert we find ourselves in a space which is at once open and private, in which garden and house have been so interwoven as to encourage us to abandon the desire to distinguish them or to define the space with nature. Quincy found, and rather than requiring what’s outside; but in a Jones house we become less and less concerned with the mass (except for the flaps, of course). It is the space which is free. Thus in the final analysis, Quincy does not control the lives of the inhabitants, but rather provides for them. When his houses are new this aspect is not so clear. There is, after all, little to see but the houses; but twenty years later with the gardens grown and the furniture selected by the owners instead of from the dealers, the houses do begin to disappear, and though one may wince at a turned bedpost against Quincy’s clean lines, the significance of the house that is never in the owner’s way appears more beautifully than ever. The architect is not the dance master but the music maker who, as Thomas Hardy noted, brings something to us from empty space. Quincy builds as Wright called upon you to build, "for democracy."

FREDERICK P. LYMAN, AIA

KEY TO PHOTOGRAPHS:
In preparation for the June Qualifying Test, Architectural License Seminars will offer an introductory day Crash Seminar at the Sheraton L.A. International Airport Hotel, on May 17, at the same location there will be a special Design Workshop where all in design-exam candidates are invited to participate. For further information call 471-0112.

**ASSOCIATES**

The first annual Associate President's Program will examine Titles 24 and 25, California Administrative Code, in California, on April 26 and 27, 5:30 - 10 p.m. at the Department of Water and Power, 111 N. Hope Street. Wide Pritchard, Conservation Consultant for Southern California Edison Company, will be principal speaker. No prior training is open to all the professional community, and the charge is $15 per person. Food service in the DFW Cafeteria will be available. For further information contact Susan Bates, Pitzer College, Claremont, CA 91711.

A two-day conference, "The Politics of Historic Preservation," will be held at Pitzer College on April 14 and 15, and will cover such topics as the politics, aesthetics, history and philosophy of historic preservation. Raymond Girvinjqi, FAIA, will be the keynote speaker. For further information contact Barbara Voiles, Pitzer College, Claremont, CA 91711.

The quarterly members are invited to join chapter members from other areas in California at the CCAW In­term Meeting, on April 26 and 27, at the same location in the DWP Cafeteria will be open to see who the newly selected as candidates are invited to participate. The programs will be held at 7:30 p.m. In the University Union Multi Purpose Room.

Chapter member Carey K. Jenkins, FAIA, has been presented the Award of the Golden Trowel by the Southern California Chapter of the American Institute of Architects, in recognition of his contributions to the construction industry.

121 Los Angeles Architect, edited by N. Charles Stier and James Harter, is a book of interviews with the Los Angeles 12 along with over 100 photo plates of their work. Published by Cal Poly Pomona, it is available at the University's 6th Floor Book Store for $5.70 plus tax.

*Planning and Design for Medical Facilities,* is offered by UCLA Extension's Continuing Education in Engineer­ing and Mathematics on twelve Tuesday evenings, March 28 - June 13, at 7:07 Beulah Hall, UCLA. For further information, call 225-9350 or 225-4100.