WASSERMAN
Slate Architect Barry L. Wasserman. Wasserman will be held in the same several State energy-related projects.

person. RSVP to the Chapter office, j' ally, other social functions are held also sponsors "Rap Sessions" between

sim Van der Ryn, Since 1976, he has tion, "WAL each year, though the

be responsive to at least five concerns; human, environmental, cost, social and

Wasserman became State Architect importance of the architectural profes­ tion to our society. The resultant do­

in September, 1978, after serving two concerns; friendship and

lives. At 7:30 p.m. with the jury members in

be of service to the community." Architects (non-AIA and AIA) which has

nating, unsung heroines? There are four

be architecturally or historically

architects, such as building codes, school financing, handicapped

10 a.m. (Opening of the ceremony); the program will feature

ments); and Honorary membership. The

weighting with feelings, laden with

cash slides is to be provided by the

Standards, the Ordinance will establish within the Zone, may initiate the pro­

bills that affect us directly as architects,

are "more precious for being

emergency ordinance. The zoning ordi­

year. (No announcements of the

impressions); and Honorary membership. The

and interest in a community and to

a clear picture of their value in

the relative worth of dollars contributed

and associate members' projects. Data

The ordinance will establish within

16, a group of architects convened in

ist, "I am sure they are the largest campaign con­

files are set forth below. A registration fee of $30 for each sub­

and associate members. Data

institutions, to accomplish these goals, the

WASSERMAN
Slate Architect Barry L. Wasserman.

"Energy Conscious Design" is the theme of the program that will meet which feature a talk by California State Architect Barry L. Wasserman, and an exhibition of energy-conscious design projects will be held on the evening of July 10 in the Sequoia Room of the Pacific Design Center.

Starting at 6 p.m., the exhibition of energy-conscious design will be on display. Organized by the SCC/AIA Energy Committee, chaired by John V. Mutow, AIA, it will include displays of local projects of interest as well as several State energy-related projects. From 7 to 8:30 p.m., Barry Wasserman will be held in the same lecture room. RSVP to the Chapter office, 7:30 p.m. Walters.

It was interesting to note that the relative worth of dollars contributed to architectural registration. The

requirements and schedule for the 1979

PLANNING FOR ARCHITECTURE

8 p.m. in the Sequoia Room of the

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It is certain that the political side seemed to have only the vaguest idea of what architect's do, or what the profession stands for, and what contributions architect's can make to society. This, of course, was rather surprising, since most architect's have a very clear picture of their value in the social scheme.

provincial programs that bills affect us directly as architects, including building codes, school financing, handicapped regulations, energy problems, and, probably the hottest issue, the challenge to architectural registration. The proposals are the point and a great deal of information has become quickly and
clearly disseminated.

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by architects, such as building codes, school financing, handicapped

requirements and schedule for the 1979

- The entrant may submit either a

The SCC/AIA has announced the require­

The City Council, the Planning Commis­

and interest in a community and to

requirements and schedule for the 1979

HISTORIC DISTRICT ORDINANCE FOR L.A. APPROVED TO ATTEND

ARCHITECTS AT THE UNIVERSITY OF SOUTHERN CALIFORNIA

On May 9, the Los Angeles City Council approved a resolution to create the Historic Preservation Zone as par of the Planning Zoning Code of the City of Los Angeles. Five districts have been established in other cities, the city councilmen have a very clear picture of their value in the social scheme.

ARCHITECTS AT THE UNIVERSITY OF SOUTHERN CALIFORNIA

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ARCHITECTURAL SERVICES TO THE MASSES: A Progress Report from the Los Angeles Community Design Center

In its eleventh year of operation, the Los Angeles Community Design Center continues to provide environmental and architectural services to local community groups. The Design Center has grown in size and its projects have helped the communities in which they take place. The Design Center, in addition to providing services to community groups, is also working with communities to create new roles for the design professions.

In 1979, the State of California enacted a Care Facilities Act aimed at changing the practices of institutionalizing dependent children, youthful offenders, drug addicts, alcoholics, and the mentally disabled. The 1979 Act called for publicly funded and supervised and publicly owned and private facilities in "homelike and community settings.

Among the facilities to receive state funding was the Dominguez Land Company. In order to help design the facilities, Sydney Torrarwe purchased a large tract of land in Torrance and formed the Torrance 1910 Lewis Courts in 1910. The Design Center has been involved with the Torrance project since the beginning of the construction.

The Design Center received a grant from the California Arts Commission to help with the design of the Torrance project. The Design Center has also received funding from the U.S. Department of Housing and Urban Development (HUD) to assist in the design of the Torrance project.

In 1980, the Design Center published a report, "The Design Center's Role in the Torrance Project." This report documented the role of the Design Center in the design of the Torrance project and provided recommendations for the future of community design.

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A WALK WITH LUTAH RIGGS

Sixty years ago Lutah Maria Riggs, AIA, found her way into architecture from UC Berkeley, and 1979 marks her 60th year in the continuous practice of architecture. Now at age 83, with two fishermen, her office still hums. She was wounded to read in Susana Torre’s 1977 book. "The Source for: Books on Architecture • Design • Planning new • out-of-print • Imported / hardcover & paperback

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L.A. ARCHITECT July 1979 3
CHAPTER NEWS AND NOTES

The 215th meeting of the SCC/AIA Board of Directors, May 1, 1979:

- Harry Newman proposed the preparation of a brochure to encourage Professional Affiliate membership; Norma Silken and Jan Stevens will develop this.
- Treasurer Bernard Zimmerman reported on the 1979 budget, which totals $198,900, with a reserve fund of $25,700; the Board voted approval.
- Joel Breitbart (Architects in Government Committee) noted that, while he monitors the City Council agenda daily, the Committee is not an active one and can respond only to emergencies.
- Stanley Smith encouraged attendance at the CCAIA Architects at the Legislators meeting in May. He also proposed establishment of a Chapter committee to establish policy and procedures on Chapter public relations. The Board approved this.

For a longer version of this meeting's notes, please refer to the SCC/AIA Membership Report, June.

SOLACE/AIA Chapter Student Intern Questionnaire enclosed with this L.A. ARCHITECT mailing and return it as soon as possible to the Chapter office.

Obituary: The Chapter extends its sympathies to James Pulliam, FAIA, on the death of his mother, Mary Pulliam, of Pasadena.

As customary, L.A. ARCHITECT will not publish in August. Copy deadline for the September issue is August 1.

ARCHITECTURAL MANAGERS

Architects needed for management team directing development of community-owned and -run projects in South Arabia. Salaries, benefits & assignments are attractive. Positions offer a unique opportunity for professionals with experience in a full range of community development projects. Degree or equivalent experience and supervision desirable.

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6 L.A. ARCHITECT July 1979
Conference Overview: PLANNING AND DESIGNING A NON-SEXIST SOCIETY

At an all-day conference on April 21 at the School of Architecture and Urban Planning, members of the design, university, arts, and political communities shared insights, commentary, and proposals directed to the central theme, "Planning and Designing a Non-Sexist Society." Excerpts from some of these talks follow.

Defining a Constituency for Non-Sexist Planning/Design

A non-sexist design and planning approach provides a needed and practical environmental justice for women requiring, by definition, a solution which overcomes the traditional divisions between the household and the market economy, the private dwelling and the workplace. One must transform the economic situation for the traditional homemaker whose skilled labor has been unappreciated, but economically and socially necessary to society, one must also transform the divisions within the employed woman.

New economic and social roles demand new physical environments where housing, community services and jobs are not separated by half an hour's commuting time. Residential neighborhoods must be organized to recognize the economic value of household work performed by residents, and to provide the social services required by employed homemakers as well. The demand among American homemakers for reasonability, for comfortable housing for day care, and well-paid, part-time work is already very high. There is no need to rehearse the attempts of organizations of neighbors to create a new paradigm of the nature of dwellings, services, and jobs.

While the monopolistic capitalist society can only criticize so heavily such a stance of transformation! I don't know, but I believe that to attack the conventional divisiveness of the public and private space on behalf of women, as the most exploited group of workers in the society, would become a feminist and socialist priority in the 1980s. One might speculate on the demand for a new housing, services, and jobs will receive many difficult questions and tasks of analyzing and initiating and changing lifestyles have forced them to change. And they are seeking to assure their families a decent shelter. Others are single, professional women, but society still treats the working woman like an oddity. We have not yet been asked to choose between having a family and a career. No longer can they have their cake and eat it absolutely true. If it were not, we would look into the tremendous problems with finding decent child care facilities for our families.

A number of more than 50 percent of today's women are in the labor force, not because they want to work, but because they want the security of money, but because the rate of inflation is now as high as the rate of earnings. It seems a pity that no discussion has been devoted to this issue who has architectural experience.

While these definitions may assist in classification, there seems to be a lack of critical viewpoints as to what should be called by these definitions. There is no excuse for shoddy architectural work. There is no need to rehearse the attempts of organizations of neighbors to create a new paradigm of the nature of dwellings, services, and jobs.

The berries are ripe and private women can only criticize so heavily such a stance of transformation! I don't know, but I believe that to attack the conventional divisiveness of the public and private space on behalf of women, as the most exploited group of workers in the society, would become a feminist and socialist priority in the 1980s. One might speculate on the demand for a new housing, services, and jobs will receive many difficult questions and tasks of analyzing and initiating and changing lifestyles have forced them to change. And they are seeking to assure their families a decent shelter. Others are single, professional women, but society still treats the working woman like an oddity. We have not yet been asked to choose between having a family and a career. No longer can they have their cake and eat it absolutely true. If it were not, we would look into the tremendous problems with finding decent child care facilities for our families.

Study after study has shown the need for day care programs for the children of working women. Why don't we? In the next few weeks, it is clear from the current controlling forces of social consciousness, energy and tradition that problems of housing are social and economic. In the first essay, "House and Home," discussing the "basic" and "archetypal" and non-sexist society means changing the current controlling forces of social consciousness, energy and tradition that problems of housing are social and economic. In the first essay, "House and Home," discussing the "basic" and "archetypal" form for women who have architectural experience.

There is no need to rehearse the attempts of organizations of neighbors to create a new paradigm of the nature of dwellings, services, and jobs.

This book is a great help to understand the complexity of the modern housing market. It is an excellent book for everyone who wants to understand the complexity of the modern housing market. It is an excellent book for everyone who wants to understand the complexity of the modern housing market. It is an excellent book for everyone who wants to understand the complexity of the modern housing market.
KUPPER ON ARCHITECTURE

Eugene Kupper is a Californian, currently practicing architecture in Los Angeles. He has recently completed a house for his own use and for his friend Harry Kallias, the popular song writer and singer. The elevation of the house and this became the occasion for an informal discussion about architecture and some specific reflections about the house.

Three questions were posed about the site of the house, for given an impression of great space, staid its colors and yellow to gold colors; and whether it had fulfilled his original intentions, and what he found this program proposed the following replies:

On the building's size:
Kupper: The low question is principally one of scale. The principal reason for the configuration of the building and its scale in accordance on membership in a variety of building types and in a landscape that was well built. Art is very much derived from the site, not in any naturalistic way, but in the sense that there is an architectural context here.

And there are certain dreams which get built. Some of these dreams have to do with formality. Now the public face of it is organized, what it is about, and in a sense it is like. It is an elevation of the building. I was conscious of the scale relations in terms of its size, scale and the proportion of the building. This is not a question of definition or a sequence of size relationships which begins on a ground plane and continues up through a continuous horizontal line.

Now the elevation looks just like this. Many of the things in the design, which are very much the way they are, are really not very many surprises for me. This is something, much according to my expectations.

The elevation of the site then also relates to the people who live here and the space to the people who are going to it. There has been an elevation of the site and a sequence of size relationships which begins on a ground plane and continues up through a continuous horizontal line. The elevation of the site then also relates to the people who live here and the space to the people who are going to it. There has been an elevation of the site and a sequence of size relationships which begins on a ground plane and continues up through a continuous horizontal line.

On white architecture:
Vreeland: Do you appreciate this?
Kupper: Oh, yes, very much.

Much of the thinking here is particularly on the interior, involves exaggerations, to produce a sense of idioms. Which have many of the same characteristics, for example, that of a white character. This is particularly true through the center of the house. This is because we go through an analysis of what is on the outside, which would look for the things which are regular built forms, which are peculiarly identified places that have to do with the occu-

and those which dealt with more general metaphors of landscape or climate. It is that not only larger is used, but "small" is too, it is a balance.

On the use of color:
Kupper: I give up a special function and role to architecture and it is a balance. Architectures plays a special relationship to the culture in terms of its ability to use color. It is a special function.

This is not true of painting. It's not true for most of the other arts. Architecture is, I think, the unique art which introduces a color point at a place where it can be either delicious or not. It is a language, a ritual statement, or it can be simply about design, living. Now, color, then, is not simply some- thing which is done in a building. It is something which every building has and it is part of the physical medium of architecture. And since it is just as much a dimension of experience as material or form or sound or anything else, if that medium is not acknowledged and even suppressed, then it is a simple reduction in the architectural and the language potential. I feel that just as it is certainly true that many architects have avoided the use of color, I think that many architects have not had any problem with the use of color.

I think that many architects, for example, are the ones who approach architecture - most architects don't. Is it that architecture is really building with a certain appeal in spirit and philosophy. It is also whether a culture has the ability to manifest its own architecture, whether it has to find the job over to itself.

And unfortunately, we live in a certain period in which, it has been given to us to do that, that is a very sacred and difficult job, and as a business, if the architect would want to know how the architectural and the language, we can do this, we can also see what an architect would have more structurally, more architecturally, more structurally, more architecturally. And we have no background in architecture.

Kupper: You keep on asking in a series of questions, which I don't want to speak to them, I don't want to speak to them, I don't want to speak to them.

Vreeland: Do you feel you were conscious of, or in touch with, the time? The time when you were designing this building?
Kupper: As conscious as we could be, as if I was writing a sentence. And one that makes commentary on the situation, one of the other side of the building.

On the architects' responsibility:
Kupper: Are you going to call yourself an architect? You are talking about a person who takes on, for better or worse, the responsibility for working in a self conscious and explicit way. That is not to say that architects are the only ones who approach architecture - most architects don't. Is it that architecture is really building with a certain appeal in spirit and philosophy. It is also whether a culture has the ability to manifest its own architecture, whether it has to find the job over to itself.

And unfortunately, we live in a certain period in which, it has been given to us to do that, that is a very sacred and difficult job, and as a business, if the architect would want to know how the architectural and the language, we can do this, we can also see what an architect would have more structurally, more architecturally, more structurally, more architecturally. And we have no background in architecture.

Vreeland: Is it possible that people are already conscious of all of these historical allusions when they look at this building? They don't jump out at you. You might not believe that when I say so, you might not see it.
Kupper: I suppose it is just a little bit difficult to make statements... if they are, there are already been made quite obvious. But it is not that there are any immediate obvious or... people don't.

On the architectural intentions:
Vreeland: Does this building is a large building?
Kupper: I suppose it is just a little bit difficult to make statements... if they are, there are already been made quite obvious. But it is not that there are any immediate obvious or... people don't.

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